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OCTOBER 1973

# HIGH FIDELITY

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Have Been  
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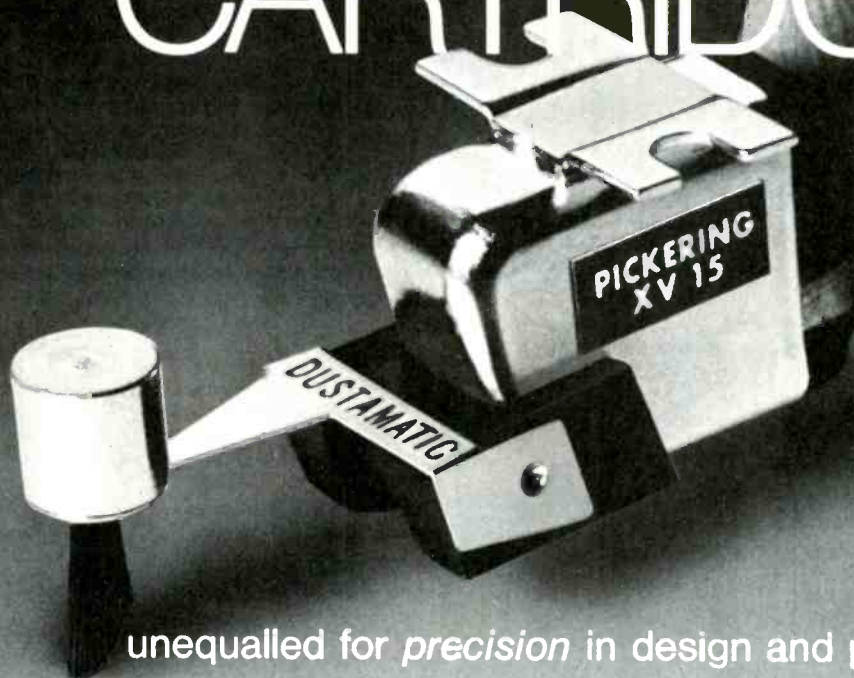
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CIRCLE 44 ON READER-SERVICE CARD



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# HIGH FIDELITY

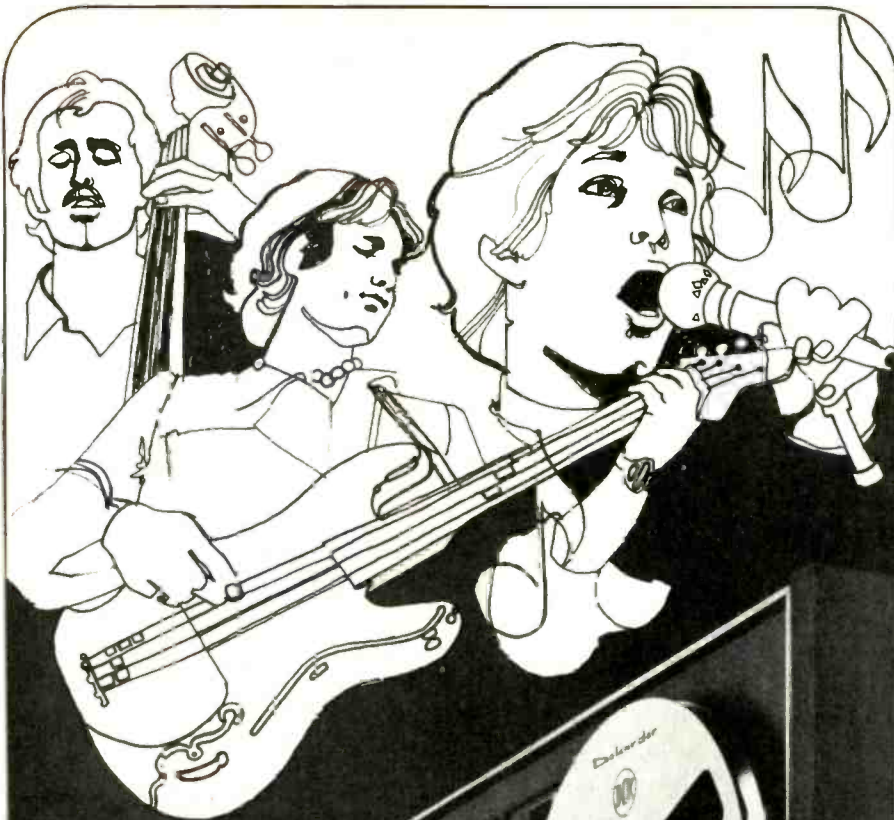


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Current and back copies of High Fidelity and High Fidelity and Musical America are available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. Microfiche copies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691.





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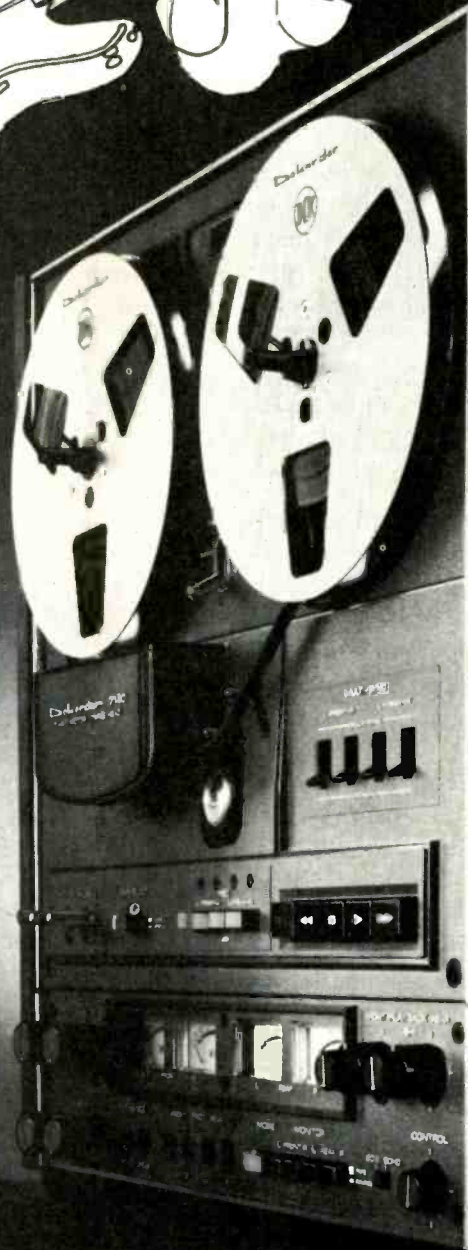
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CIRCLE 18 ON READER-SERVICE CARD



**There are literally hundreds of ways to put loudspeakers in a box.**

**Most of them are wrong.**

**Wrong because they require too large a box, or soak up too much amplifier power, or result in high distortion at high power, or compromise performance in the lowest octave. And sometimes they cost too much in the bargain.**



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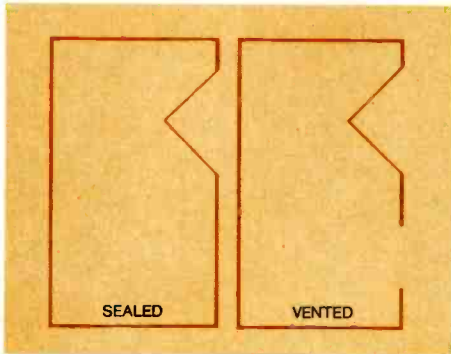
# Interface: A™

Building a loudspeaker (for whatever purpose) is as much an exercise in choosing goals as it is an engineering project. Should you opt for high efficiency, or wide range, or small size, or what? And how much are you willing to sacrifice in one department in order to achieve the utmost in another?

Because serious, basic investigation into the physics of loudspeaker operation is really quite rare, most speaker systems are based on existing technology. And the differences one hears are primarily a matter of how engineers (or sales departments) place emphasis on one or more of the desired goals at the expense of the others. Your choice, then, is rarely among competing technologies, but rather which design goal most nearly meets your own needs.

## Decisions, Decisions

Especially in the case of home high fidelity systems, designers have often selected the sealed acoustic suspension system as the basis for their efforts. Sealed system design is relatively simple and straight-forward; basically a single equation defines all one needs to know to come up with good low-frequency performance. The direct relationship of enclosure volume, low-



frequency response and efficiency has been described in great detail in consumer publications.<sup>1</sup>

By contrast, design of vented systems has been an enigma. The basic idea is very appealing: instead of containing half the woofer's output inside a sealed box, the vented enclosure makes that energy available for use in the listening room. With far more variables to juggle, a simple relationship (like that of the sealed system) did not fall into designers' laps, resulting in the notion that vented systems required an empirical cut-and-try design technique.

## The vented advantage

As it turns out, vented systems have a similar interdependence of enclosure volume, low-frequency response and efficiency — a conclusion drawn from an elegant technical study by Australian researcher A. N. Thiele.<sup>2</sup> By relating system low-frequency response to electrical filter response, Thiele indicated many choices of system frequency response, and more importantly, exactly what changes to make in the loudspeaker and enclosure to produce the desired performance.

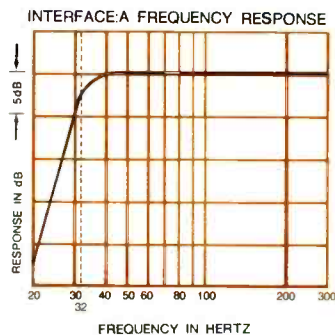
If this same analysis is applied to sealed systems, the inherent advantage of vented systems becomes obvious. Briefly summarized, a vented system may have:

- 1/2 octave more bass, or;
- 4-1/2 dB more efficiency, or;
- an enclosure 1/3 the size.<sup>3</sup>

So much for the theory . . . now we must set specific design goals. We wished to design a system with response lower in frequency, greater midband efficiency, and smaller physical size than the best bookshelf acoustic suspension systems. To further increase the vented system advantage shown above, we selected a system response (Sixth Order Butterworth Class I) which employs an auxiliary circuit or equalizer.

## 32 Hertz. Really.

Most speaker frequency response specifications in print today are meaningless. They have little relationship to the measured or perceived performance of the product. However, low-frequency response can, in fact, be precisely defined and measured.



The low-frequency limit (3 dB down) of the Interface:A is 32 Hz, a nice round

number, musically speaking. Low C of a 16-foot organ stop is 32.7 Hz, three octaves below middle C. By comparison, the lowest note of a standard-tuned bass viol or bass guitar is 43 Hz.

## How it is done

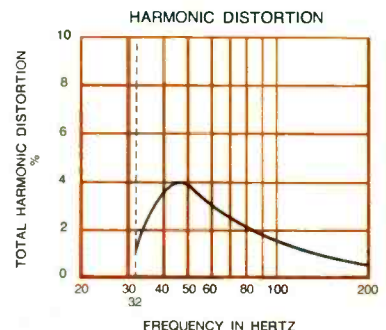
Tuning the 3/4 cubic foot enclosure of the Interface:A to 32 Hz requires more than just a hole in the box. The smallest usable hole would require a duct several feet long. The Interface:A uses a practical alternative (or vent equivalent) to properly tune the enclosure. It looks like a 12-inch woofer but it has no voice coil or magnet. In fact it is a 10" diameter piston with



a mass equivalent to the amount of air required to reach 32 Hz tuning of the enclosure. A "real" vent of this diameter would be 20 feet long, but please don't confuse this with resonant tube designs such as organ pipes.

## A different shape distortion curve

Unlike a sealed system, the maximum "woofer" excursion in the Interface:A occurs in the area of 45-50 Hz. Instead of the constantly rising distortion curve characteristic of sealed systems, distortion actually diminishes as the low-frequency radiator becomes effective. Total harmonic distortion at 32 Hz with full power input is on the order of 1%,





a remarkably small amount by sealed system standards.

## Equalization

Flat acoustic output requires only modest equalization: 3 dB at 50 Hz, rising to a maximum of 6 dB at 35 Hz. Below the usable response of the system, the equalizer rolls off sharply to eliminate undesirable low-frequency components (record warp or rumble, for instance) before they reach the power amplifiers. A high-frequency control on the equalizer permits adjustment of speaker response at the most logical place in the total system.

The equalizer contains two identical channels and is designed to be connected at the tape monitor jacks of integrated electronic components. It may also be connected between pre-amplifier and power amplifiers.

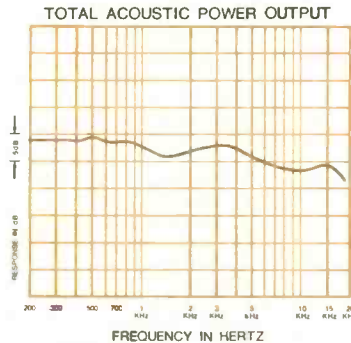
## Uniform acoustic power output

Thus far we have been concentrating on the low-frequency design, and the advantages of vented systems over sealed systems. Even if we were designing a sealed system, however, we would pay close attention to uniform high-frequency performance. Much has been made of flat response measured directly in front of the speaker, but the character of the sound you hear in a typical listening room depends largely on the total power being radiated by the speaker: the sum of its output in all directions. What is desired is uniform *response* on-axis and uniform *dispersion* to provide uniform *total acoustic power output*.



Ideally, the radiating area of a speaker should decrease as frequency increases to maintain constant dispersion. The low-frequency design of the Interface:A helps in this respect. The vent equivalent, comparable to a 12-inch woofer, covers the lowest portion of the spectrum. Freed of this responsibility, the Interface:A's "real" woofer can be a smaller-than-typical 8-inch unit with uniform midrange dispersion.

The front tweeter begins operating at 1500 Hz. Its entire area is radiating through the foam and felt squares in front of it, because they are acoustically transparent in that frequency range. As frequency increases, the felt



material absorbs output from the tweeter, leaving only the hole in the center to radiate the highest frequencies.

Over approximately the top octave of the system, a tweeter mounted on the rear of the cabinet contributes output which helps maintain uniform acoustic power in the room. The rear tweeter should not be considered a "reflecting" speaker; placement of the cabinet with respect to the walls is not critical.

## A goal of balance

Our goal was to create in Interface:A a well-balanced system of reasonable size, extended frequency response, excellent dispersion, useful efficiency, and wide dynamic range at a realistic price. How well the goal was achieved is a question only you can answer. And this judgement is best rendered after careful listening and comparison. For an up-to-date list of audio dealers who can demonstrate Interface:A, write to us today.



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1. An excellent example: H. Kloss, "Loudspeaker Design," AUDIO, March, 1971.
2. A.N. Thiele, "Loudspeakers In Vented Boxes," J. AUDIO ENG. SOC., May & June 1971.
3. R.H. Small, "Efficiency of Direct-radiator Loudspeaker Systems," J. AUDIO ENG. SOC., November, 1971.

# letters

## Two Views of Obsolescence

I feel that at least a portion of Robert C. Marsh's review of the Giulini recording of the Beethoven Ninth Symphony [July 1973] must not remain unchallenged. The sound-vs.-performance controversy (which seems to find its respective champions in Mr. Marsh and Harris Goldsmith) really ought not to exist at all: One's satisfaction with a recording should be a total and usually inseparable combination of sound and performance. If the performance of a piece of music is emotionally and intellectually satisfying (and perhaps treasurably unique in one way or another) and manages to "reach" the listener in a way that another, perhaps more recent, recorded performance does not, then it really shouldn't matter whether it is in stereo or not. Mr. Marsh disagrees with Mr. Goldsmith's earlier review because it failed to indicate that Toscanini's old recording of the Ninth is the equivalent of an older-model automobile. I don't much care for such an analogy between cars and recordings of great music, but, since Mr. Marsh has made it, I think it well to observe that most people would probably rather own a 1953 classic than a 1973 lemon.

I grew up in the stereo era and I have a fine component system and a great many stereo recordings. Yet I have never felt in the least dissatisfied with the sonics of Toscanini's 1952 Beethoven Ninth. The only reason I would ever buy another one is for a different interpretive viewpoint; in fact when I did buy another one, it was the Furtwängler Bayreuth performance—even older than the Toscanini.

As to Mr. Marsh's statement that "in general I regard any recording more than five years old as obsolete technically," I suggest he compare London's 1959 *Das Rheingold* with DG's more recent recording, or RCA's engineering on the Reiner/Chicago Symphony discs with their more recent Ormandy/Philadelphia efforts. The idea that my copy of the Solti *Rosenkavalier* is on the brink of technical obsolescence is of supreme irrelevance to me. Finally I would suggest that, as only one example, Mr. Marsh listen to the Flagstad/Furtwängler *Tristan* and the recent Karajan version of twenty years later. Does the technology really make the latter a closer and more intense experience?

I must confess myself somewhat confused by Mr. Marsh's insistence on the importance of state-of-the-art sound. I quote from his *Toscanini and the Art of Orchestral Performance*, in his comments on the 1954 live-performance recording of Boito's *Mefistofele* Prologue: "I heard this concert from one of the best seats (acoustically) in the Hall (Carnegie), and can report that the presence of this recording is 100 per cent—you are there. The musical experience I recall vividly, from that afternoon, was repeated when I played this recording for the first time and was just as strong on later hearings." Assuming that recordings do not somehow mysteriously age and lose their potency in actual physical fact, I can only assume that if presence was complete fifteen years ago then it must be so now! If that kind of presence in

recordings is obsolete, then I am all for obsolescence.

Brian W. Bailey  
Seattle, Wash.

*Mr. Marsh replies: The problem is basically semantic. Mr. Bailey takes "obsolete" to mean out of date and without value, but I mean simply technically outmoded. Recording technology advances at such a speed that any recording made five years ago could be improved technically (I'm not talking about musical values) if it were made today. Solti's new Parsifal is technically superior to his Rosenkavalier, and both are improvements on his Rheingold. I am sure that Solti and his producers would be the first to say so. I suspect that any symphonic or operatic recording made today in other than four-channel techniques is obsolete from the start, since our standards of acceptable presence now require four channels in music of this type.*

*I am not indifferent to the value of old things. I own and drive a 1954 car, which is obsolete—but I love it. Last summer I was involved in Mercury's reissue of the historic Kubelik/Chicago Symphony recordings, which are obsolete but of great value as musical documents. I still play Toscanini recordings, although not very often, but Mr. Bailey surely does not expect me to have the same standards for the evaluation of records in 1973 that I had when I wrote my Toscanini book in 1955? For one thing, in the years since then I have heard a great deal of live music and my awareness of the limitations of all recording processes has increased enormously.*

*It must also be added that a newer recording is not always better. Engineers are mortals too. In theory a newer RCA Quadradisc version of the Glière Russian Sailor's Dance by Ormandy and the Philadelphians should be more exciting than the older Columbia stereo version. In fact it isn't. But that tells us only that RCA still has things to learn about classical recording in the new medium. It seems to me that in a magazine called HIGH FIDELITY a basis for all discussion should be the assumption of technical progress in the field, and one can recognize and respect that progress without rejecting the great recordings of the past. I insist simply that a record made in the 1950s and work of today can be compared only musically. Technically they rep-*



Arturo Toscanini—  
How much difference do sonics make?

*resent two quite different things; as a critic, I consider it my obligation to make the reader aware of this fact.*

## The Duke Defended

I don't see how Morgan Ames, in her June review of John Wayne's RCA album, can jump on John for what she considers chauvinism and then turn right around and express doctrinaire views that are pretty much equivalent, based merely on an opposing position. This results in an analysis of John's patriotic pitch (an activity that apparently has to be defended nowadays) that goes just far enough to make his views sound ridiculous, specious, and evil, while stopping short (of course) of approaching the point where the difficulties of her own position start showing up.

If we take the offending quotation she has extracted from the disc and reverse the central points, would that satisfy Ms. Ames? "So do what you've got to do, but always keep in mind a lot of people believe in peace, but there are the other kind. However, if we want to keep these freedoms, we don't really have to fight. God forbid, but if we do, let's always fight to lose, for the fate of a winner is futile and it's bare, no love, no peace, just misery and despair. Don't face the flag, son, and when it's replaced with another we'll thank God."

Interested readers can try making their own reversals of Ms. Ames's quotation, but I think all of them will sound pretty ridiculous, except possibly to her.

Most of us would agree there is misery and despair in fighting, win or lose. John indicates that he thinks so by his "God forbid." But is Ms. Ames saying there is more misery and despair in winning? This is the sort of nebulous, twisted innuendo that seems so popular nowadays in confusing the young people.

And what are Ms. Ames's solutions? To say that most people want peace but that some want war seems to me a reasonable, balanced assertion. But to Ms. Ames there are no people—except perhaps John—who want war. If we reject John and his primitive outlook and join Ms. Ames, we'll never have any war widows. If we keep our young people unprepared to fight, it seems, all will be well. If Nazi or Communist types were to try to persuade us that we or our neighbors need a change of government, leadership, or political philosophy, that presumably would give us a splendid opportunity to show our love and understanding.

Isn't it obvious? Ms. Ames is either insincere or out of her depth, in terms of solutions to an eternal problem. If there are difficulties and limitations in John's position, Ms. Ames's ideological marijuana isn't much of an alternative, and inflicting it on us while criticizing John is doubly exasperating.

John P. Owens  
Porterville, Calif.

*Ms. Ames replies: That's what happens when politics (right or left) masquerades as art. Unfortunately we wind up arguing not music but ideology, and Mr. Owens and I are the kind of people who will disagree eternally on ideological matters. What's important is that we have, I think, treated each other's opinions with respect. His is the most intelligent and responsible angry letter I've ever gotten; while we disagree totally, I appreciate his response. In an odd but satisfying way, it unites us. One other thing:*



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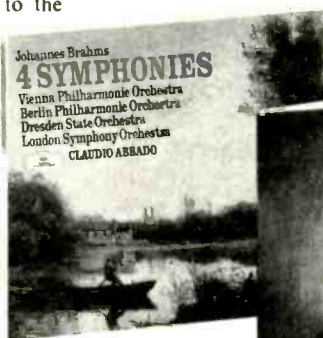
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—Julius Bloom  
EXECUTIVE DIRECTOR/CARNEGIE HALL



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CHF-3



This is the first protest letter I've received that calls me Ms. instead of Mr. Ames. I am delighted.

### No Conductor Needed

It was gratifying to read [June 1973] that Royal S. Brown enjoyed the performance by the New York Philomusica of Messiaen's *Quartet for the End of Time* (Candide CE 31050). Unfortunately he assumed that I, as director of the Philomusica, also conducted the performance. In fact it is an example of the chamber-music artistry of the players—Isidore Cohen, Timothy Eddy, Joseph Rabbai, and Robert Levin. Their concepts, sensitivity, and hours of rehearsal were responsible for the fine qualities Mr. Brown cited in his review.

Philomusica is virtually never conducted—by me or anyone else. It exists to perform the wealth of repertoire for combinations of winds, strings, and piano, augmented as needed by regular guests for harp, percussion, brass, voice, et al., which usually can and should be performed without conductor.

A. Robert Johnson, Director  
New York Philomusica Chamber Ensemble  
Tappan, N.Y.

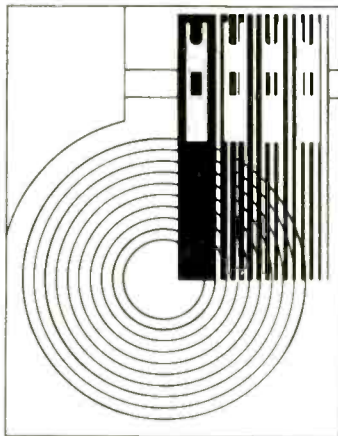
### Whose Ben Hur?

In his July review of the two-disc set "Original Motion Picture Soundtrack: The History of MGM Movie Music, Vol. 1," Mike Jahn states, "But these are the movie originals, and valuable on that basis alone." However the se-

lection from *Ben Hur* comes not from the film's soundtrack but from the "Music from *Ben Hur*" album MGM issued at the time of the film's release. It has a different orchestra and conductor; the actual soundtrack was conducted by the composer, Miklos Rozsa.

The error is partly MGM's fault, due to their misleading title for the set. For some reason, no true soundtrack recording for *Ben Hur* was ever released. Presumably MGM still has the original six-channel soundtrack master, which was vastly superior to the recording issued on discs. Perhaps the newly formed Miklos Rozsa Society can persuade MGM to release the actual soundtrack from this all-time-Oscar-champ film.

James C. DeLoel  
Jeffersonville, Ind.



# We play it straight

Master records are made by machines that drive the cutting head in a straight line across the record. A playback system that moves across your

record in any other way, results in wear and distortion.

With a conventional pivoted arm system, the revolving groove "pulls" the stylus toward the center of the record. This is called, "skating force."

Skating force causes wear on the inner wall of the groove and the stylus, and results in a loss of separation as well as distortion levels simply not acceptable to the serious listener.

Most good pivoted arm systems *do* have anti-skating devices. But they can only be set for "average" skating force... and an anti-skating device that remains *constant* cannot fully compensate for all of the *varying* forces exerted during the playing of a record. Even the *total* elimination of tracking error does not eliminate the *inherent* problem of the pivoted arm—skating force.

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### Finding Record Numbers

Regarding David Hoekema's "Tip for Radio Stations" ["Letters," July 1973], WUHY-FM is not the only classical-music station that announces the catalogue numbers of the records it plays. For its two years in existence, KONG-FM's classical-music department has done so. I couldn't agree more with Mr. Hoekema as to its value to the listener and the boost it might give to the classical-music industry if practiced more widely.

Peter Johnstone  
Classical Music Director, KONG-FM  
Visalia, Calif.

While I agree in principle about the desirability of label identification on classical radio stations, there does remain an easy and painless solution for the interested listener—the *Schwann Record & Tape Guide*.

Instead of having to go through the "bother of searching out the record title and number," Mr. Hoekema and others could simply retain the name of the work, composer, and principal performer(s). He could then apply this information to the very-simple-to-use Schwann catalogue. Presto! He has his record (or at least enough information to order it). For eighty-five cents the record buyer can get the latest monthly issue in any record shop, enabling him to track down and identify his favorite classical (or any other) recordings.

C. Thomas Veilleux  
Brookfield, Conn.

We would add one small reminder: For complete coverage you need not only the monthly Schwann-1, to which Mr. Veilleux refers, but also the semiannual Schwann-2, which contains listings for all mono and rechanneled records, all spoken-word recordings, and all pop and jazz more than two years old.

### Baccaloni on Odyssey

In spite of David Hamilton's blanket condemnation of the recent Odyssey Baccaloni release [April 1973], the latter's rendering of the *L'Elisir d'amore* and *Barbiere* selections remains the epitome of the art of the basso buffo. And the three Mozart arias contain a fine blend of Italian buffo and Mozartian styles—preferable to what one generally encounters in the German tradition. Further, a comparison of this "*Madamina*" with that in the old Glyndebourne *Don Giovanni* recording reveals that while a few phrases in that performance are superior to those on the Odyssey

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**HIGH FIDELITY**

## SA-9100 A Superb Integrated Amp from Pioneer

**The Equipment:** Pioneer Model SA-9100, an integrated amplifier (preamp and power amp) in wood case. Dimensions: 17 by 5¼ by 12⅞ inches (not including clearance for knobs and back-panel connections). Price: \$399.95. Manufacturer: Pioneer Electronics Corp., Japan; U. S. distributor: U. S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, N. J. 07072.

**Comment:** Whether you admire fine audio products for their specifications, for their sound, for their versatility, or even for their looks, you've got to count this a whiz-bang of a product. Pioneer has long been known for the great "feel" and excellent styling of its electronics—and for matching these qualities with sound internal design. The SA-9100 has all these elements but its performance is so exceptional and the many extras in the way of switching options and so on so eminently useful that we find it perhaps the most exciting piece of audio hardware we've yet tested from this company.

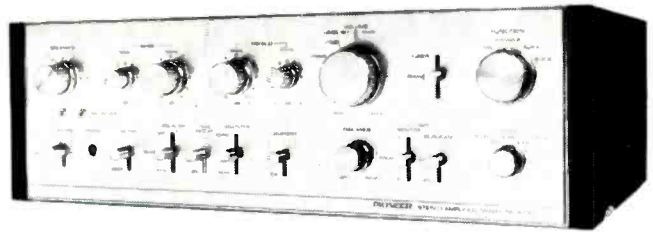
It all begins when you open the packing and find that muslin snood in which Pioneer lovingly packs its more deluxe items. That's impressive — but the front panel is far more so. Following a speaker selector (which allows you to use any one of three speaker pairs, any two of these pairs simultaneously, or none) at the upper left you come immediately to one unusual feature: the four tone-control knobs. The two larger ones are conventional in effect and operation except that they are stepped — and as lab tests proved, are extremely accurate in their calibration (so many dB of cut or boost at 100 Hz in the bass and 10 kHz in the treble). The smaller knobs affect only the frequency extremes; hence their calibration points are, respectively, at 50 Hz and 20 kHz and their effect is cumulative with the standard controls. You can, for example, introduce a slight rise in the upper bass only by turning the standard (100-Hz) control up by, say, 4 dB and turning the special (50-Hz) control down by a similar amount. Or you can use the special bass control to boost only deep bass — as a speaker equalizer might.

Proceeding to the right, the next control also has some special — and useful — features. The main knob is a standard volume (or loudness) control. The ring around it limits output. It is calibrated (again, with fine accuracy — within ½ dB) for attenuations of 0 dB, 15 dB, and 30 dB. This control can be used in several ways. You may turn it down to prevent speaker overload; you may use it to compensate for altered power requirements depending on the speakers in use; it helps in tailoring loudness-control action (which is, of course, keyed to the position of the volume control) to actual listening levels.

At the far right in this upper rank are the selectors. A lever switch chooses tuner, phono 1, or the main function knob's setting. That knob, at the extreme right, has positions for microphone, phono 2, and two aux inputs.

The bottom rank begins with the AC power switch and a stereo headphone output jack, which is live at all times. Next come switches for muting (a 20-dB level cut — again accurately calibrated), low filter (off, subsonic — below 8 Hz and 30 Hz), tone defeat (on/off), high filter (12 kHz/off/8 kHz), and loudness/volume. The 30-Hz filter is a standard rumble filter; the subsonic filter produces virtually no effect in the audible range, as the lab data show, and Pioneer recommends that it be left on in normal use to prevent feedback disturbances, woofer damage, and such potential problems, which can be occasioned by a poorly isolated turntable, excessive arm resonance, or warped records — among other phenomena.

Next comes the balance control. At its right are two tape switches. The first selects tape monitor 1, source, or tape moni-



tor 2. The second is marked "duplicate" (on/off) and is so wired that it permits copying either from tape deck 1 to tape deck 2 or vice versa. The last knob is for mode selection: stereo, reverse stereo, left-plus-right mono, left-only mono, and right-only mono.

Across the top of the back panel are a series of input and output jacks, most of them in the standard pin-jack pairs. They are for phono 1, phono 2, tuner, aux 1, aux 2, tape monitor 1, tape recording 1, tape monitor 2 (or input from a quadraphonic adapter unit), tape recording 2 (or output to a quadraphonic adapter unit), tape 2 record/playback (a 5-pin DIN socket), preamp out, and power amp in. Whew! Next to the phono-2 inputs is a three-position impedance switch: 25k, 50k, and 100k ohms. (The 50k position is normal for magnetic cartridges spec'd at 47k.) Though the tape 2 connections are marked for use with a quadraphonic adapter, such a unit might also be connected to the pre-out/main-in jacks. Or those jacks might be used for an equalizer or electronic crossover unit. Next to them is a switch for normal (internal feed directly from preamp to power amp), separated, and separated with automatic inclusion of a subsonic filter.

Across the bottom are phone jacks for left and right mike inputs, two thumbscrew terminals for grounding ancillary equipment (particularly turntables, the audio inputs for which are just above), input level controls for phono 2 and aux 2, an output level control for speaker pair B, color-coded spring-clip connections (intended for bared wires) for all three speaker pairs, and three AC convenience outlets, one of which is switched.

How does all this perform? In a word, superbly. We've indicated some of the major options open to the user, but there are many more — for example, in the use of the phono and aux input level controls to balance a variety of widely differing units so that all work together efficiently in the resulting system. And for an integrated unit the performance data are exceptional. All distortion measurements are below 0.1 per cent except at extremely low outputs. There is room to spare above the amplifier's 60-watt output rating. (Note, for example, that output to a 4-ohm load goes beyond 100 watts before intermodulation distortion zooms; at 113.8 watts IM still is only 0.08 per cent.) And not only is calibration of the various frequency-selective controls unusually accurate, but the "flat" curves are just that; the RIAA equalization curve is at least as perfect as any we have ever seen.

A product for the elite? Perhaps. But there is not a switch or a knob on it for which we cannot find good (as opposed to marginal) use. And it is a joy to use: luxurious, refined, and exceptionally well thought out. Along with the amplifier, Pioneer sent us data about its use of differential amplifiers and direct coupling in both preamp and power sections, full of terms like OCL and NFB and SEPP. While such information doubtless will fascinate design engineers, we always have been more interested in the proof of the pudding — which in this case turns out to be a feast.

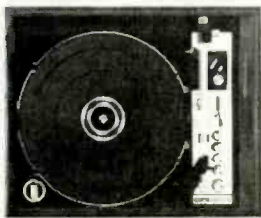
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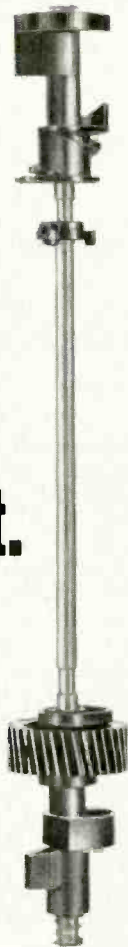
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# BSR 710.



## Shaft craft.



The BSR 710 has its brain in its shaft. A carefully machined metal rod holding eight precision-molded cams. When the cam shaft turns, the cams make things happen. A lock is released, an arm raises and swings, a record drops, a platter starts spinning, the arm is lowered, the arm stops, the arm raises again, it swings back, another record is dropped onto the platter, the arm is lowered again, and so on, for as many hours as you like.

Deluxe turntables from other companies do much the same thing, but they use many more parts—scads of separate swinging arms, gears, plates, and springs—in an arrangement that is not nearly as mechanically elegant, or as quiet or reliable; that produces considerably more vibration, and is much more susceptible to mechanical shock than the BSR sequential cam shaft system.

When you buy a turntable, make sure you get the shaft. The BSR 710. From the world's largest manufacturer of automatic turntables.



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version, an equal number are inferior—and the lowest notes on the older recording are much weaker.

The *Boris* aria puts Baccaloni in a category with certain golden-age singers—i.e., Schumann-Heink, *early* Roswaenge, etc.—for not since these artists has a singer been so successful at evoking the spirit and style of the original language while singing in another. (Even Pinza did not accomplish that when singing the title role in *Boris* in Italian.) And the performance offered before and after that strained top note is what *Falstaff* is all about. I find Baccaloni's recitation of the *Sonetti romaneschi* a delight from beginning to end, and it provides his motion picture fans as well as opera-goers with an encore of his talents. Although the songs included are not rendered very well (the one by Cimara is especially poor), the rest of the disc gave me considerably more pleasure than it did D.H.

William Morris  
Evanston, Ill.

### Domingo Corrections

I very much enjoyed "A Pride of Tenors" by Plácido Domingo [June 1973]. I must point out a couple of errors, however.

It was not Ugo Savarese but Paolo Silveri who sang Scarpia in the Cetra *Tosca*. Savarese did record for Cetra—an excellent Jack Rance in *Fanciulla del West* and a good Gérard in *Andrea Chénier*. And RCA has played a trick on Mr. Domingo: While it would have made sense to include both arias from Leoncavallo's *La Bohème* on the "Domingo Sings Caruso" album, for some reason only "Testa adorata" is actually on that LP. The other, "Io non ho che una povera stanzetta," is on the fourth side of the RCA *Pagliacci* (LSC 7090), which is a group of Leoncavallo arias sung by Caballé, Domingo, and Milnes. Another aria that seems to have wound up in the wrong place is Domingo's recording of "Pourquoi me réveiller?" from *Werther*, apparently available only in RCA's "Opera Gala" set (VCS 7061). I'm reasonably sure it was recorded at the same sessions that produced Domingo's "Romantic Arias" recital (LSC 3083). There was room for it: why was it dropped from this album?

Incidentally, I quite agree with Mr. Domingo's comments about Galliano Masini. He was quite a tenor, and the *Fedora* excerpt cited is thrilling.

Wilfred J. Healey  
Los Angeles, Calif.

**High Fidelity**, October 1973, Vol. 23, No. 10. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend, Amusement Business, Merchandising Week, Music Labo, Photo Weekly, Gift & Tableware Reporter, Record & Tape Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

**High Fidelity/Musical America**, Edition published monthly. Member Audit Bureau of Circulations.

**Editorial correspondence** should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

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# Five disturbing facts about loudspeakers no other manufacturer has the guts to tell you.



## The Loudspeaker Jungle

**1.** There are approximately one hundred different makes of "high fidelity" speakers sold in the United States, confronting the buyer with an incredible clutter of names, types, claims and counterclaims.

Of the hundred, no more than twenty are relevant, in the sense that they represent some sort of serious engineering effort and manufacturing philosophy, whether successful or not.

The remaining eighty are opportunistic marketing ventures, big and small, responding to the merchandising needs of stores rather than to the listening needs of the public.

**2.** One reason for this commercial jungle is that anyone with no other qualifications than a few thousand dollars can go into the speaker business.

About nine out of ten speaker manufacturers, the good guys as well as the bad guys, buy their drivers (woofers, tweeters, etc.) from outside suppliers in the U.S., Europe and Japan.

There are only a handful of these "raw speaker" houses and they stand ready to make anything their customers specify, from the most sophisticated drivers to the cheapest, a hundred

thousand units or just five hundred.

The typical speaker manufacturer is therefore merely a contractor with practically no overhead; he throws a Gundersen woofer and a Furuhashi tweeter into a Gonzalez cabinet and sells it as the one and only original Astrodynamic speaker system. (The names have been altered to protect the innocent.)

There's nothing *inherently* wrong with this way of making speakers, as long as a talented and experienced speaker designer is in charge from beginning to end.

At Rectilinear, we buy our drivers only from the best suppliers, who make them to our own rigid specifications to match the system designs we've developed. We make our own cross-over networks and cabinets.

But not every manufacturer is like us.

**3.** Among the approximately twenty technologically and ethically respectable speaker brands, some six or seven are relevant only to a small coterie of dedicated audiophiles.

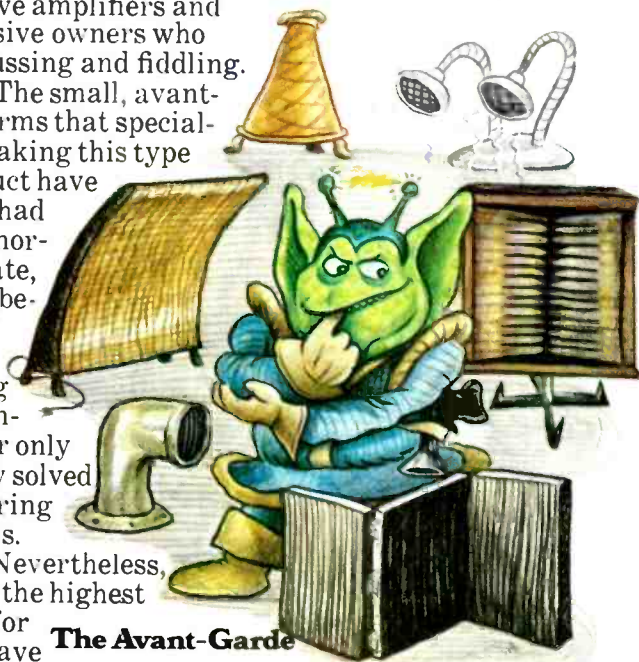
These are the exotic designs, utilizing electrostatic or other unconventional drive principles as well as diaphragms of unfamiliar shape and construction.

In most cases, these speakers require special, expensive amplifiers and compulsive owners who enjoy fussing and fiddling.

The small, avant-garde firms that specialize in making this type of product have always had a high mortality rate, usually because of wishful thinking about unsolved or only partially solved engineering problems.

Nevertheless, we have the highest regard for these brave

**The Avant-Garde**





experimenters and consider it entirely possible that the future belongs to one of them.

But which one?

(Will you buy the first electric automobile when it comes out?)



### The West Coast Sound

Some believe, and so far we're one of them, that a speaker should radiate sound only forward, over as wide an angle as possible. Others aim various drivers at the back wall or the ceiling, to bounce off the sound before it reaches the listener.

We feel that the arguments for the latter approach are unscientific and that the resulting sound is phony. No guitar is nine feet tall and twelve feet wide. (When somebody comes up with a reflective design that presents a correct spatial perspective, we may change our mind.)

As for personality or character, a speaker should theoretically have none, since it's a reproducer, not a musical instrument. *When two speakers sound different playing the same program material, at least one of them is wrong. Maybe both.*

But they do sound different, even in this heavily screened group.

There's the West Coast sound, for example, favored mainly by California-based firms and characterized by sizzling highs, a huge bass and lots of so-called presence. Everything a bit overstated and larger than life.

There's also the polite New England sound, with its origins in the Boston area. Nice and smooth, neutral, everything in its place, nothing shrill, but somehow muffled and less vivid than real life.

We believe that, despite their charms, both of these personalities are wrong. Only a totally characterless accuracy is right. What goes in must come out, no more and no less. Let the record producer create the type of sound you hear, not the speaker manufacturer.

Accuracy has a great deal to do with low

**4.** The thirteen or fourteen speaker makers who are both serious and reasonably conservative, and among whom we confidently number ourselves, are hopelessly split on the issues of sound dispersion and speaker "personality."



### The Polite New England Sound

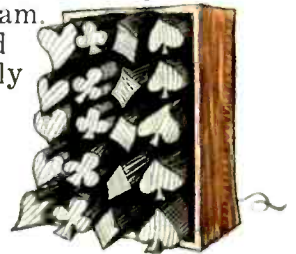
time delay distortion, a much-neglected subject. Electrostatic speakers excel in this area. We could summarize our position by stating that Rectilinear aims for the accurate, electrostatic type of sound without giving you the problems associated with electrostatics.



### The Accurate Sound

**5.** There's also a new impediment to accurate sound reproduction, in addition to the established schisms discussed above. We're referring to the epidemic of "three-dimensional" or "sculptured" speaker grilles made of polyfoam.

A speaker grille should be, above all things, acoustically transparent. There should be no audible, and virtually no measurable, difference in the output of the speaker with the grille on or off.



### The 3-D Grille

But the foam material these newfangled grilles are made of is the same as the appliance people use for muffling the mechanical noises of air conditioners!

How a reputable manufacturer can use a *sound deadener* for a speaker grille is beyond us, but everybody seems to be doing it.

Until acoustically transparent three-dimensional materials become available, our grilles will remain prosaically two-dimensional.

**So.** Okay.

Besides Rectilinear, are there any sincere, serious, nonexotic speaker companies that make forward-radiating, personality-less, accurate-sounding systems without 3-D grilles?

We don't know of any.

In our own methodical way, we're unique.

### One more thing.

We aren't telling you all this just for laughs.

Next time you're in a hi-fi store, use these five facts to guide you through the loudspeaker jungle.

And remember who told you.

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Rectilinear XIa bookshelf speaker (2 drivers, 2-way crossover)	89.00





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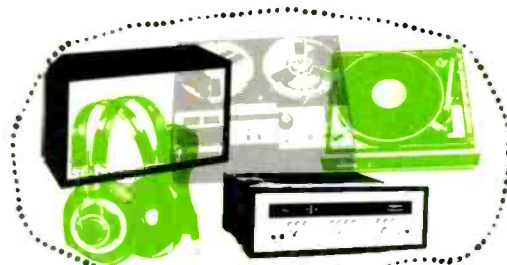
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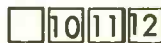
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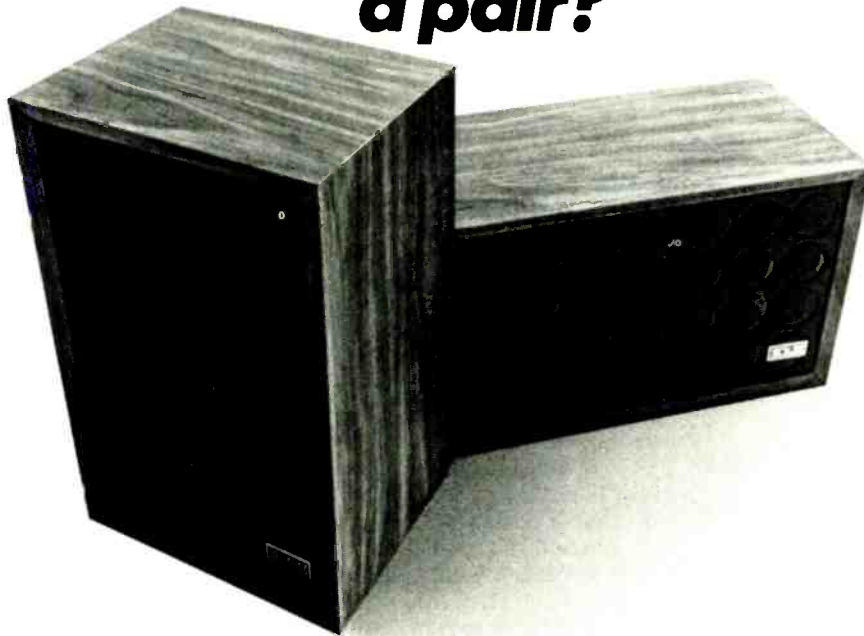
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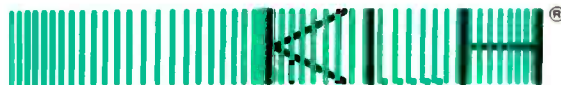
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## behind the scenes



## Barenboim Closes a Cycle

### LONDON

No sooner had Daniel Barenboim and the English Chamber Orchestra taken up their positions for Mozart's C major Piano Concerto, K. 246, than EMI producer Suvj Raj Grubb addressed them on the intercom: "Welcome back to the studio from your holiday." Those who heard groaned. This was barely forty-eight hours after the orchestra's return from an exhausting five-week world tour that covered the United States, Japan, Hong Kong, and India. They had in fact visited Grubb's home town, Bombay, which may have accounted for his gently barbed remark about a "holiday."

Barenboim had been with the ECO for most of the grueling tour, and relations remained as cordial as ever. After nearly ten years of recording Mozart piano concertos (among other things) together, he and the players know each others' minds almost intuitively. The only complaint you'll hear is that Barenboim occasionally fusses about things the players already know.

His perky good humor never gets in the way of work schedules: He seems to have a built-in clock mechanism, wasting not a second. In the last five minutes of the tea break, he was listening to frag-

ments of half a dozen takes (having stored in his mind the possible flaws, he needed only a few bars of each to tell him what he wanted to know). He managed to slip a message to the studio: "Can you get everyone sitting down and tuned? I'll be in in a minute." Even a minute might have meant the difference between completing three movements in that second session of the day instead of only two.

Grubb is a key part of the process that insures ease of recording, no crises, every second used effectively. On a final retake of the close of the slow movement, he stopped Barenboim at his most hushed and intense in the final bars of the cadenza. The pianist looked up with a shrug and didn't need to be told. "So we've run out of tape, have we?" With several beautiful ends-of-cadenza already in the can, he could afford to be ironically understanding.

Grubb has an uncanny ability to predict what Barenboim's ears will object to, thus saving a lot of time. But occasionally Barenboim will resist a control-room objection. During the first take of the finale, Grubb stopped the performance. "It's all right. You can put the phone down," Barenboim said a little airily, thinking he knew what was wrong. "We heard it." But Grubb's complaint was that in the minor-key episode the violins, comparatively low in register, were not coming through. A disbelieving Barenboim relayed this to the players, who went over the passage again. Grubb still objected. "It's impossible," said Danny, and he rushed into the control room. After about three seconds of playback, he went back into the studio shaking his head. "He's right!" he said with amazement. As he has long realized, Grubb provides him with a vicarious pair of ears.

**Matching Acoustics.** The layout for the Mozart concerto sessions has been modified, with the players turned ninety degrees, now that the acoustics of EMI Studio No. 1 have been changed; plastic paneling over most of the wall area gives a brighter sound. Barenboim recalled the story of Toscanini coming to the old studio to record the Beethoven Seventh. He raised his baton, and a solitary chord was played. Toscanini shook his head violently, and that was that. Barenboim jokingly suggested that in those days the studio's acoustics had been *better*.

Joke or not, there was a serious problem when it came to the last projects of the day—recordings of two separate movements to go with recordings made under the earlier setup. Barenboim had still to complete K. 413 (missing its finale), and he had decided that the existing recording of the first movement of K. 414 was not good enough. Matching the



After so many high-fidelity and consumer publications rated our HD 414 "open-aire" headphones tops in sound, comfort and value, why would Sennheiser introduce another model?

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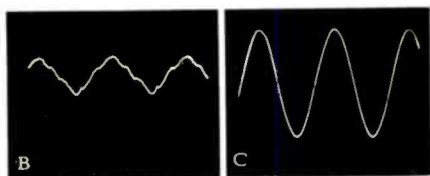
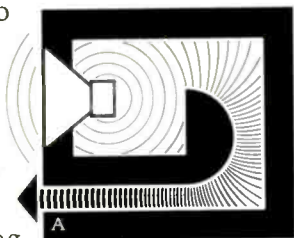




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B—Shows output of low frequency driver when driven at a freq. of 22 Hz. Sound pressure reading, 90 dB. Note poor waveform.

C—Output of Venturi coupled duct, (under the same conditions as Fig. B.) Sound pressure reading 111.5 dB, (140 times more output than Fig. B) Note sinusoidal (nondistorted) appearance.

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# BIC VENTURI

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sound was the problem, and it was fascinating to have the old tapes and a sample of the current performance switched back and forth until the controls were set exactly right.

Barenboim may often seem like a whiz kid, but his comment about his decade-long stint with Mozart concertos was that to have recorded the whole cycle in two or three years would have made it very hard work—a sort of concerto factory. He was glad that he had (by his standards) taken his time, discovering in such works as K. 246 neglected masterpieces. “It’s extraordinary to realize,” he said, “that this was written after *all* the violin concertos.” Is it greater than the violin concertos, I asked. He put it an-

other way: “What wouldn’t we give for a violin concerto from later in Mozart’s career!”

Barenboim had left two mature masterpieces, K. 456, in B flat, and K. 491, in C minor, for last. The project had begun a decade earlier with the D minor, K. 466; it was fitting that it should finish with K. 491, the other great minor-key concerto.

Curiously, another great Mozartean, Alfred Brendel, will also be recording K. 491 in the near future. (Brendel has been recording Mozart concertos for Philips, accompanied by Neville Marriner and the Academy of St. Martin-in-the-Fields.) Bearing in mind that the C minor Concerto is also one of André Pre-

vin’s favorite repertory items with the LSO, we may be in for a plethora of new versions.

**Mordler to EMI.** Previn himself has been as active as ever in the studios (witness my last two reports), but one really unusual assignment has had him in the role of piano accompanist for Robert Tear and Benjamin Luxon in a set of Victorian ballads.

Another vibrant musical personality whom EMI has been recording in an unaccustomed role is Paul Tortelier. With the Northern Sinfonia (a talented chamber orchestra of mainly young players, based in Newcastle upon Tyne), he has recorded a Tchaikovsky/Grieg disc—conducting as well as playing the cello. He directs from the cello in Tchaikovsky’s Variations on a rococo theme and *Pezzo capriccioso*, and on the flip side conducts Grieg’s *Holberg Suite* and his two Elegiac Melodies. This is the first EMI recording produced by John Mordler, who recently migrated from Decca, where he had made his reputation over the years with a long series of opera and orchestral recordings by the Orchestre de la Suisse Romande in Geneva. (Most recently he produced the Walter Weller recording of the Shostakovich First and Ninth Symphonies, which Royal S. Brown reviewed so enthusiastically in August.)

Even more than most producers, Mordler is a natural linguist, and he found Tortelier enormous fun to work with. The latter has a habit of telling jokes in between recording sessions. On one such occasion Tortelier told a complicated story of a man who dies and is given the choice of the German hell or the French hell. “I would choose the French hell,” said Lucifer helpfully. “They are bound to have forgotten something essential.” As he delivered the punch line Tortelier rushed into the studio, then raised his arm to conduct and found he had forgotten his baton.

Though the centenary year is quickly slipping away, Rachmaninoff records are still being put into the pipeline. For Decca/London, Walter Weller has been Recording the *Second Symphony* with the London Philharmonic (following up his First with the Suisse Romande, as yet unreleased in the U.S.). Phase 4 has been recording the *Rhapsody on a Theme of Paganini* with the LSO and the brilliant Israeli pianist Hana Vered. These sessions were originally set up for Stokowski, who had conducted the work (which he helped bring into the world in December 1934) with these same performers at a vivid concert at the Royal Albert Hall. Sad to say, contractual lines got crossed. Replacing Stokowski was the young Dutch conductor Hans Vonk, making an interesting recording debut.

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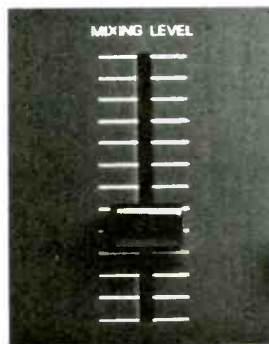
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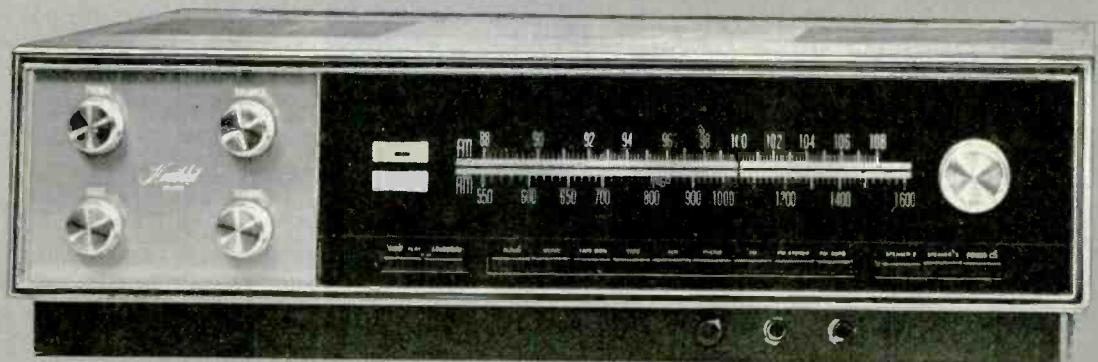
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## SPECIFICATIONS

**AR-1500 SPECIFICATIONS — TUNER — FM SECTION (Monophonic):** Tuning Range: 88 to 108 MHz. Intermediate Frequency (IF): 10.7 MHz. Frequency Response:  $\pm 1$  dB, 20 to 15,000 Hz. Antenna: Balanced input for external 300 ohm antenna. 75 ohm antenna input may be used between either FM antenna terminal and ground. Sensitivity: 1.8 uV.\* Volume Sensitivity: Below measurable level. Selectivity: 90 dB.\* Image Rejection: 100 dB.\* IF Rejection: 100 dB.\* Capture Ratio: 1.5 dB.\* AM Suppression: 50 dB.\* Harmonic Distortion: 0.5% or less. Intermodulation Distortion: 0.1% or less. Hum and Noise: 60 dB.\* Spurious Rejection: 100 dB.\* **FM SECTION (Stereophonic):** Channel Separation: 40 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. Frequency Response:  $\pm 1$  dB from 20 to 15,000 Hz. Harmonic Distortion: 0.5% at 1000 Hz with 100% modulation. 19 kHz and 28 kHz Suppression: 55 dB or greater. SCA Suppression: 55 dB. **AM SECTION:** Tuning Range: 535 to 1620 kHz. Intermediate Frequency (IF): 455 kHz. Sensitivity: 50 uV with external input; 300 uV per meter with radiated input. Selectivity: 20 dB at 10 kHz; 60 dB at 20 kHz. AM Antenna: Built-in rod type; connections for external antenna and ground on rear chassis apron. Image Rejection: 70 dB at 600 kHz; 50 dB at 1400 kHz. IF Rejection: 70 dB at 1000 kHz. Harmonic Distortion: Less than 2%.\* Hum and Noise: 40 db.\* **AMPLIFIER — Dynamic Power Output per Channel (Music Power Rating):** 90 watts (8 ohm load)\*; 120 watts (4 ohm load); 50 watts (16 ohm load). Continuous Power Output per Channel: 60 watts (8 ohm load)\*; 100 watts (4 ohm load); 40 watts (16 ohm

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\*Rated IHF (Institute of High Fidelity) Standards.  
\*\*Rated RIAA (Record Industry Association of America).



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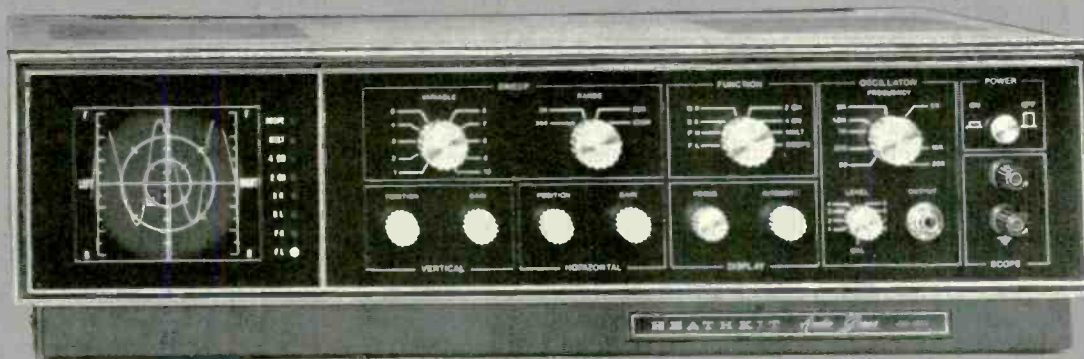
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Emil Gilels—unglued at the mike.

## Discs That Should Never Have Been Released by Henry Fogel

THE STAMP COLLECTOR will pay a fortune for a stamp with some portion of its picture printed upside-down. A coin collector will go into ecstasy upon encountering a penny with a double or off-center obverse. But the ordinary record collector's reaction to a poorly produced disc will be to return it in disgust, perhaps because, unlike the coin or stamp hobbyist, he has bought his specimen for its inherent value—which is too bad for him, as a growing number of discophiles can testify. Yes, a burgeoning claque of blooper-collectors are enjoying and treasuring the inanities that come from the recording industry at unpredictable intervals.

As program director of a classical music radio station I am in a position to see and listen to many records. One of the most astonishing was a Victrola disc (VIC 1518) of a recital by Amelita Galli-Curci, which upon handling felt even thinner than RCA's previous Dynaflex records—in fact it seemed practically liquid. I managed to ooze it onto a turntable and listen to it. By the end of Side 1, I was hearing some peculiar noises. Behind the singing, and particularly between bands, a squawk was quite audible. Although I have been assured that it's impossible (but only by those who haven't heard it), I would swear that it was the other side of the record leaking through. There have been many other problem records as well as problem jackets and labels. It might not matter much to you if you're just listening to a record at home, but to a radio announcer who must make a decision about what he is going to say on the air, Mercury's album SR 90381 is very confusing. It features Beethoven's Fourth Piano Concerto, which is conducted by Antal Dorati, according to the front of the jacket, or by Stanislaw Skrowaczewski, according to the back (perhaps Dorati conducts the first movement and Skrowaczewski the

last two). We have a rule at the station about this type of record: We credit the artist with the most listings. This record divides it equally, though: Dorati on the front and on the spine, Skrowaczewski on the back and on the record label. We finally gave the palm to Skrowaczewski (proving our fairness, since actually his name is harder to pronounce), because his name appears on both labels—a total of three listings to Dorati's two. Other conflicting claims are easier to solve. In the 1960s Angel issued a whole group of recordings with Yehudi Menuhin and his Bath Festival Orchestra, a nice, small chamber ensemble. Around the same time Angel also issued a recording of Bloch's Violin Concerto. Some poor fellow in Angel's jacket-design department must have handled one too many records that featured the Bath, for the front of the album tells you that Menuhin plays this work with the Bath Festival Orchestra. Since this group could never have mustered the forces for the big orchestral sounds involved, it is obvious that Kletzki and the Philharmonia (listed on the back and on the label) are correct—and we'd have given the credit to them even if they hadn't had the majority of listings. Somebody at Angel must not like Menuhin, by the way, for he was just hit again by the liner poltergeist. His new recording of the Bruch violin concertos (S 36920) has him listed on the back as Yehudi Menuhin.

That kind of one-wrong-letter mistake is not too uncommon. My favorite was on the spine of the great bass Nicolai Ghiaurov's first recital album for London, which read: "Nikolai Ghiaurov sings Brass Arias."

One that really baffled us, though, was an Everest disc of the late 1960s that claimed to feature Mario Del Monaco in Russia, captured on tape during a "live" performance of Verdi's *Otello*. When I heard the "Esultate" I was stunned; Del Monaco, supposedly recorded in 1963 on this disc, sounded as ringing as he had in the mid- and late-1950s. However that

was nothing compared to my surprise when the Russian baritone (Alexei Ivanov) came on and sounded remarkably like Leonard Warren. Then when mezzo Irina Arkhipova (come to think of it, I was wondering what a mezzo-soprano was doing singing Desdemona) bore a suspicious resemblance to Victoria de los Angeles I became very confused. I played the recording for a friend, who had a Met broadcast tape with the Del Monaco/Warren/De los Angeles cast, and so we made an A/B comparison. Even the coughs and bravos were the same. I think that my surprise was surpassed by Everest's when they found out, for the disc disappeared from the market in a hurry.

Everest's more recent release of Furtwängler's Beethoven Ninth is a half tone sharp (well, one must do something to fit it all on one disc, I suppose). When Columbia repackaged some Bruno Walter performances of Wagnerian excerpts into a two-disc album (M2S 743) it was pressed with dramatic wow and flutter (which had quite an effect on the long, slow woodwind and high string sustained notes in such works as the *Parsifal* and *Lohengrin* preludes). Westminster's recording of Tchaikovsky's First Piano Concerto, with Edith Farnadi and Hermann Scherchen, sounds as though the orchestra and pianist are in two different rooms—perhaps even two different cities. At least that's the most charitable explanation for the fact that Scherchen and Farnadi are never really together, and are at least half a beat apart in the ending of the first movement.

Then there is poor Emil Gilels, who deserved better. Baroque Records (a division of Everest; I guess that they just assumed that "Baroque" was the logical place for a Tchaikovsky concerto) issued a live Russian performance, with Kondrashin conducting, of the Tchaikovsky Second Piano Concerto—and in the finale, Gilels becomes hopelessly lost, Kondrashin doesn't quite know what to do, and the entire thing completely

*The author is program director of Station WONO, Syracuse, New York.*



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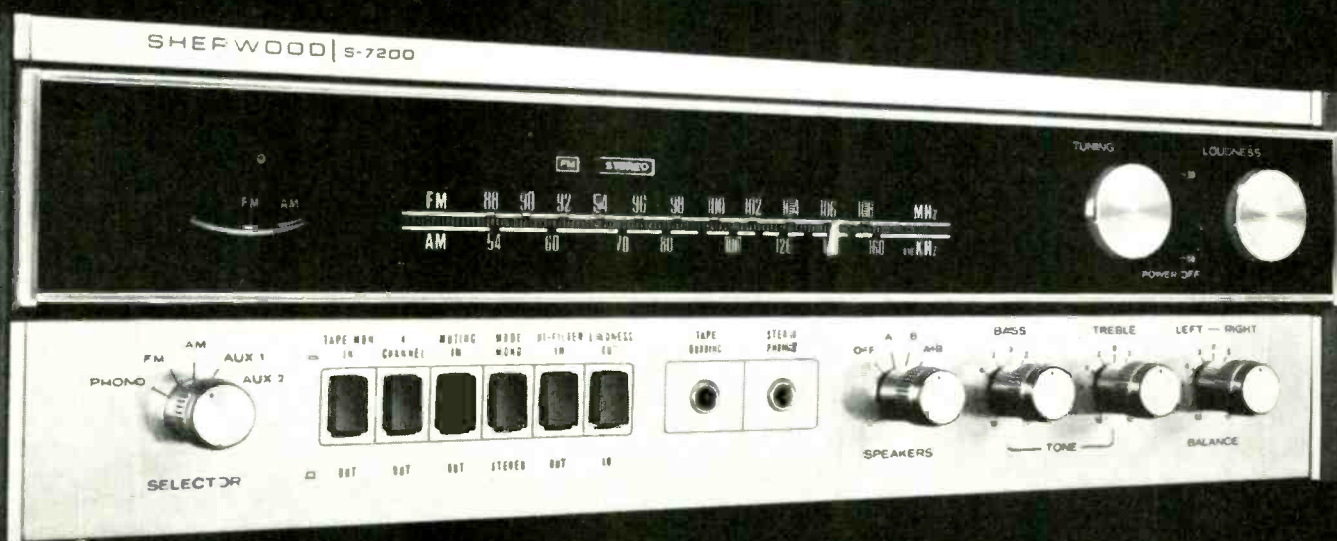
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breaks down for a good bit before it gets glued together again. It really shouldn't have been released—although it is a very exciting performance in many ways.

The records meant for distribution by the supermarkets offer a great field for the person who enjoys funny record jackets. One of the best is Diplomat Records 2257—"The World's Great Arias," sung by "outstanding artists such as Enzo Stuarti" (that's the description—and not one of the other artists is identified). This gem contains such famous numbers as "In fernen land" from *Lohengrin*, (starting somewhere in the middle); "Vesti la giubba"; the *Liebstd* from *Tristan*; and "The gelida manina" (apparently the printer couldn't believe "Che").

Those of you who have a phase switch and wonder if you will ever need to make use of it can be assured that you will if you can find a copy of the out-of-print Turnabout 34155, a recording of two piano concertos by Carl Maria von Weber. On the first of these reprocessed-stereo concertos the channels are out of phase. Listen to it on mono and it will virtually disappear. Here is your golden opportunity to use the phase control that you never thought you'd have to touch. The other side of the disc is in phase, by the way. Interestingly, this disc has been haunted from the beginning: In its original mono issue on the Vox label many years ago, the labels were reversed, and unless you knew the Von Weber piano concertos from some other source (highly unlikely), or could tell the difference between C major and E flat major, you would never have guessed it. In fact WONO once got a related complaint. We had caught the error, marked the jacket accordingly, and thus played the right concerto when we announced it. But someone who had gotten to know the two works from his copy of the Vox recording that had the labels reversed insisted that we were wrong (and wouldn't consider any argument that I offered to the contrary; he finally came down to the station at my invitation, and with the use of a pitch pipe, I convinced him).

Not that we're perfect. I digress only for a moment to tell you about an announcer I once hired. I made my decision to engage his services with some reluctance, but I figured that his ability (proven) with languages would outweigh his lack of musical knowledge. It didn't work. There is a Victrola recording with Pierre Monteux conducting Beethoven's Fourth Symphony and Wagner's *Siegfried Idyll*. With perfect articulation and pronunciation, the announcer introduced: "a performance of Beethoven's Symphony No. 4 in B flat, Op. 60. The London Symphony Orchestra is conducted by Siegfried Idyll." It was his first and last evening with us.

Blooper-collectors should look for RCA LSC 2915—a recording of

Bruckner's Fourth Symphony with Leinsdorf conducting. Although this is a modern recording, a note put on the jacket by one of our announcers sums up this disc: "electronically remastered for stereo from an original tape dating from 1421." It is not the amazing lack of highs (the work sounds like a symphony for violas, cellos, and bassoons) that qualifies this disc as a treasure; it is that spot in the finale where the left channel drops out completely (I not only have heard this, but have watched it on a VU meter), then slowly fades back in—as if someone had spotted it, did not want to bother redoing the whole thing, and just tried to sneak the left channel back in hoping no one would notice. The entire process takes about a minute and a half of playing time.

Credit for the fullest treasure trove must go to the Mace record label, a small division of Scepter that specializes in unusual repertoire, erratic jackets, and no quality control—although they offer many interesting works and decent or better performances. Among their winners is a French violin recital that proclaims "Ravel's *Tzigane*: A concert rhapsody for violin and orchestra," but offers the violin-piano version. The two Mace volumes of Bach's *French Suites*, beautifully played by Helmut Walcha, provide only one gaffe: Nowhere—on the spine, label, front or back of jacket—does the name J. S. Bach appear. He does rate a mention in the small-type liner notes, but that's it. Mace's disc of German opera overtures does admit to containing the overtures to *The Barber of Baghdad*, *Marriage of Figaro*, and *Don Giovanni*, but doesn't tell you anywhere on the jacket that it also has the overtures to *The Merry Wives of Windsor*, *Der Waffenschmied*, and *Der Wildschütz*.

But the palm must go to Mace SM 9015. I doubt that any other record has ever demonstrated such dismal quality control. First, violinist Siegfried Borries has his name consistently misspelled as Barries. Second, neither the jacket nor the label informs you that Side 2 contains Beethoven's first as well as second Romance. But the greatest glory of this specimen is Side 1, which contains Spohr's Violin Concerto No. 8 in A minor (with the subtitle "*Gesangsscene*," which Mace never gives). When the piece ends, there are still a few minutes of grooves left. After a ten-second silence, what should start in but what appears to be a rejected take of the final cadenza and coda! It goes all the way to the end, and this time, fortunately, the record is really over. Buying Mace records is always an adventure—but apparently so is recording for them (when they put in your rejected takes, after the completed performance, and misspell your name to boot, it would seem that they are probably trying to tell you something).



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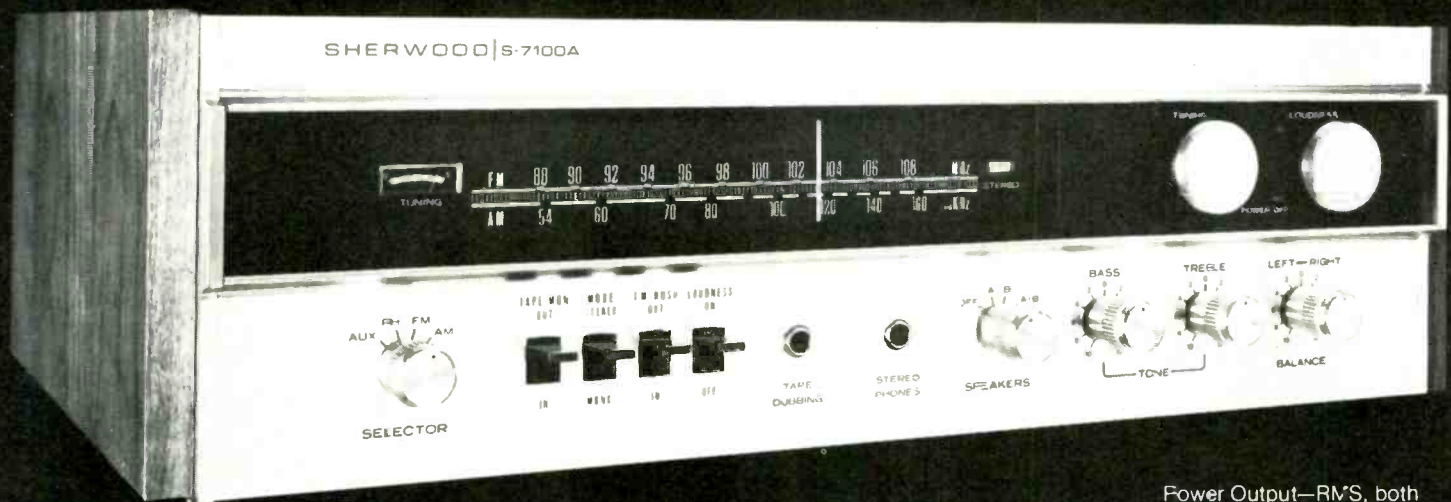
And that, obviously, is what's been happening. Our S7100A was recently given a "Best Buy" rating by a leading consumer testing publication.

(For a recent review of the S7100A, see Stereo & HiFi Times Spring issue. Or write to us: Sherwood Electronic Laboratories, 4300 North California Avenue, Chicago, Illinois 60613.)

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## the lees side

### Record Companies and Music Publishers— When They Unite, Music Suffers

FOR A GOOD MANY YEARS NOW, the once-separate record and music-publishing industries have been tending toward fusion, and by now the process is almost complete. Thus, RCA has its Sunbury/Dunbar publishing division, CBS has April/Blackwood, Capitol has Beechwood Music, and so on.

"I estimate that about ninety per cent of the songs recorded today are published by the company that first records them," one of the few remaining independent publishers remarked. "There's a squeeze play on us."

Even famous old-line publishing houses such as Chappell and Leeds have been absorbed into the structure of the record industry. Chappell, for example, was purchased a few years ago by the Philips/Mercury complex, which since then has linked up with Polydor, and then bought up MGM Records, which already had its own publishing division. Leeds was bought out by MCA, which also had bought up Decca Records. Both companies have maintained, by all appearances, their independence of operation, and I'm happy to say that, since they're two of the finest houses in the business.

But I'm not sure that the best interests of music and the public have been served by the trend to conglomeration. And I think that, in part, this trend has contributed to what I conceive to be the corrupting of American (and to some extent, world) music in the last decade.

Whenever a record is sold, the record company has to pay two cents to the publisher of each song on it—four cents, obviously, for a single, twenty-two cents for an 11-track LP. The publisher generally pays half of the sum collected (or a penny a track) to the composer and lyricist. The record company may of course cheat the publisher and the publisher may in turn cheat the writers, but that at least is how it is *supposed* to work.

These are mechanical royalties. (The somewhat odd term originates in the copyright act of 1909. The sum was set

for such mechanical reproducers as acoustical cylinders and discs, and player pianos. It has never been raised.)

Obviously, if a record company can publish all the songs on an LP, it will have to pay out only the writers' royalties—the publisher's half of the royalties it will pay back to itself. Minus overhead (which isn't great) this amounts to a saving of eleven cents an album. Would the industry be interested in so "small" a sum? I know of a recent instance when one of the major labels, faced with a decision on the kind of pressing system to install, opted for the inferior alternative. The public gets poor pressings as a result. The company's saving? One cent per album. So consider the significance of an eleven-cent saving!

But there is another kind of royalty—the performance royalty. Radio stations, TV networks, dance halls, nightclubs, and indeed any organizations that present music for profit are required to pay a licensing fee to at least the two major performing rights societies, ASCAP and BMI (about which more in the next issue). ASCAP and BMI, which do statistical surveys of music used by radio and television companies, then pay the composers and publishers according to a system based on the frequency with which their songs have been played.

Incredibly, the artist who performs a song and the company that records it, are not paid a penny for the use of their records by radio stations, although they may have spent much more on the development of the song than the publisher. That I feel this is unjust may come as a surprise to many people in the industry who know that I was instrumental, through representations and protests to the Canadian government, in preventing the industry from getting just such a royalty last year in Canada. But I opposed it because a) the royalty was set up all wrong, and b) I felt that if the American record industry wanted an airplay royalty, let it start at home. Under the right conditions, I would strongly support



# Other fine turntables protect records. Only PE also protects the stylus.

Some of the more expensive precision turntables stress their ability to protect records. Which is important. But this still leaves the problem of damage to the stylus. And even the finest tonearm can damage records if it plays them with a damaged stylus.

Among all the quality changers, only PE protects the stylus. For only PE has the fail-safe stylus protection system which prevents the tonearm from descending to the platter unless there's a record on it. It's simple, yet foolproof.

But this is not the only reason to buy a PE. For example, even the \$89.95 PE 3012 has many quality features associated with far more expensive turntables.

These include: a variable speed control that lets you match record pitch to live instruments and compensate for off-pitch records; a cue control viscous-

damped in both directions so the tonearm rises and descends with gentle smoothness; and a single-play spindle that rotates with the platter instead of sitting loosely in the shaft where it can bind and cause eccentric wear of the center hole.

For those who want additional refinements, there are two other PE models to choose from. The 3015 at \$129.95 which has a rack-and-pinion counterbalance anti-skating

synchronized with tracking pressure and a dynamically balanced non-ferrous platter. Or the 3060 at \$169.95, which features a gimbal-mounted tonearm, synchronous motor,

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The best way to decide which PE model you want is to visit your PE dealer. But if you'd like to read our new brochure first, just circle the number at the bottom of the page.



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Precision for under \$100



Impro Industries, Inc., 120 Hartford Ave., Mount Vernon, New York 10553

CIRCLE 27 ON READER-SERVICE CARD

such a royalty for the industry. It could in fact alleviate a number of ills.

It was partly because they could not get a performance royalty in any other way that the industry became interested in publishing the material it records. But this fusion of recording and publishing has, I believe, contributed largely to distortions of American music at an aesthetic level, and frequent corruption at a business level. Why?

Because the average record company would rather record a bad song it can publish than a good song it can't. This has led to the industry's indifference to jazz, which is unquestionably (and the more years that go by, the more I am

convinced of this) America's most remarkable and important contribution to western culture. It has in part led to their manifest indifference to classical music. There is, in most cases, no publishing money to be made on classical albums since most of the composers are long since dead and their music is in the public domain.

The picture is not a black-and-white one. For example, one of my songs, *Yesterday I Heard the Rain* was published by RCA's publishing division. But it was first recorded by Columbia. Nonetheless, the potential for mischief is there in the publishing/recording link-up.

Nor is that the end of it. You will note

that many of the major record companies are owned by or indirectly involved with broadcasting companies. Take Metromedia. Theoretically, it is in a position to publish a song, record it, play it on its radio stations, and then pay the publisher's performance royalties back to itself through ASCAP or BMI. (I'm not saying it does this, and in fact Metromedia's publishing division is run by a man for whom I have the greatest respect.) And Metromedia is no different than CBS, RCA, ABC, and others.

But it should be perfectly obvious that when large companies are in publishing, recording, and broadcasting, the possibility of unfair competition and restraint of trade exists. Two or three years ago, the American Guild of Authors and Composers put out for its members a chart showing who owned what in the record industry, so that songwriters could keep track of the dizzying series of acquisitions by large corporations. Since so many of these companies are in film and many own newspapers and book-publishing houses (for example, RCA owns Random House, while CBS owns Holt, Rinehart & Winston) I came to the conclusion that about ninety per cent of American communications is controlled by something like fifteen companies.

Why the Justice Department hasn't looked into this is beyond me. They were quick enough to force the movie industry to divest itself of theater chains (in the light of history, that was probably a mistake) and they jumped in and broke up the old MCA.

By now, in my opinion, it's too late. The fusion of recording and publishing is now almost complete. And there are some acute ethical snags in the situation. One could say that it is wrong for a record company to own a publishing division. But who could argue that it's wrong for a publishing company to own a record company, so that it could proceed directly to record the material produced by its composers and put it on the market? And isn't recording tantamount to publishing in this day and age when sheet music is the least important aspect of publishing?

There may be a role for the Justice Department in studying the *practice* of publishing and recording; but the *fact* of it is, I think, here to stay. And if the Justice Department ever did in fact break up the publishing / recording / broadcasting chain, it should do so only when a performance royalty is established for record companies and performers.

In the meantime, if you're trying to understand what went wrong with American music and the record industry, the publishing/recording fusion must be accounted a very important contributing factor.

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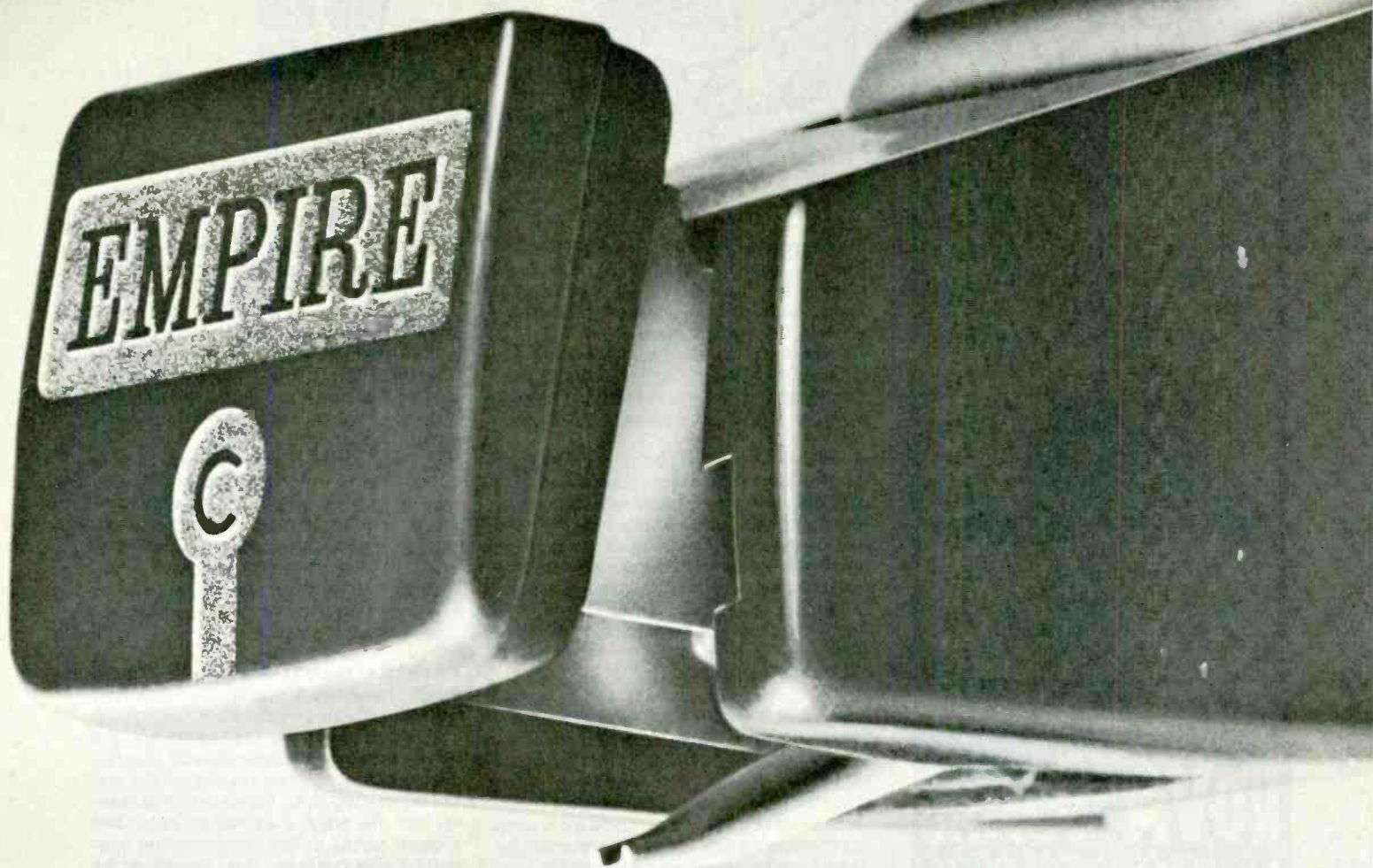


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*Records and Recording Magazine, Great Britain*

"One of the world's greatest cartridges," Dealer's Choice, Scotty's Stereo

*Sound Magazine, Canada*

"Among the very best. The sound is superb. Frequency response was flat within  $\pm 1\frac{1}{2}$  dB from 20-20,000Hz. Compliance measured  $35 \times 10^{-6}$  cm/dyne."

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## too hot to handle

Your report on the ESS/Heil AMT-1 loudspeaker system [June 1973] says it is rated at 8 ohms; ESS says it is rated at 4 ohms. Are there two versions?—S. B. Lowenstein, Cambridge, Mass.

No. The AMT-1 is rated at 4 ohms, and the lab data show this rating to be a valid one. Our report was in error in ascribing a manufacturer's rating of 8 ohms to this model.

At the Washington [D.C.] High Fidelity Show I was told by a representative of Dual that the need for antiskating is caused by the centripetal force exerted on the tone arm by the record. From studying physics, I had always thought that centripetal force existed on an object only when it was moving in a circular path. If this is true, how could this apply to the tone arm, which is not moving in such a path?—Andrew Stathos, McLean, Va.

Technically, you're correct. And in our attempts to give our readers a graphic explanation of this gallingly elusive subject we may well have been guilty of the same solecism. Though centripetal force is defined by Webster as one "that tends to impel a thing or parts of a thing inward toward a center of rotation" this would normally be taken to mean (in physics, at least) the center of rotation of the thing itself—the tone arm's pivot in this case. Dual's looser use of the word (which, you'll note, is not expressly ruled out by Webster's wording) would allow it to mean a force toward any center of rotation—including that of the disc. In this sense, however, it no longer is the antonym for centrifugal force (again, as that term normally is understood in its physics sense), which has nothing whatever to do with antiskating.

I would like to know why a little portable, the Grundig TR-305 weighing about six pounds and costing about \$70, can pick up a very good, noise-free FM signal on many stations in this fringe area when Scott, Marantz, McIntosh, Heath, and even SAE receivers and tuners are always noisy. I will admit that I've heard all of the latter in stereo and the Grundig in mono. But I've tried the receivers and tuners on three different antennas, all using a sixty-foot tower and rotator plus shielded lead-in. The Grundig has only its built-in whip antenna.—Bob Miller, Babson Park, Fla.

The comparison is invalid unless you listen only in mono (or only in stereo) and for frequency response as well as noise. Any station weak enough to be noisy in stereo will improve when you switch to mono; often the noise will disappear altogether. This alone may explain your findings, though we

suspect one other cause. Portables usually are designed for "pleasant" sound rather than accurate sound. Speakers, for example, may achieve a pleasing balance of highs and lows, rather than linearity as such. More important, IF bandwidth often is curtailed—particularly in multiband units—to suppress noise and increase selectivity even though this practice inhibits high-frequency response. So the only way of getting a worthwhile comparison between the Grundig and the components would be to play all in mono and A/B them with high-quality signals through the same wide-range amplifier-and-speaker system. Remember: A high-fidelity receiver is designed to provide accuracy of sound and low distortion and not merely an impressive number of stations.

When I first started using Maxell Ultra Dynamic cassettes I was most impressed with the extra zing it gave me in taping London recordings of the 1957-to-'63 era. But on more modern recordings, with good inherent high-frequency response, this becomes exaggerated. I have read that Maxell has the highest saturation point and highest output of any nonchromium cassette. Could this mean that I should set my Teac 350 in the CRO positioned when using Maxell? The sound seemed a little dull when I tried it.—William Radford-Bennett, Bethesda, Md.

For ferric oxides, the Teac's performance is matched to TDK SD—which, as the cassette tape reports in our March 1973 issue showed, has slightly lower high-frequency sensitivity than UD. If you're using the Dolby circuit built into the 350 it will exaggerate this difference somewhat. So either save the UD for recordings where you want the extra kick at the top end or have your 350 adjusted (by a service technician) for the properties of UD and make that your regular tape. Don't use the CRO setting with any ferric tape—UD included.

My amplifier has provisions for matrix and phase-shift type quadraphonics. Regular stereo records are enhanced by both. What I am wondering is, will a similar effect on stereo records be obtained with a CD-4 decoder?—Richard Carlton, Pittsburg, Calif.

No. A CD-4 demodulator (not decoder, a word normally associated with matrixing) will simply turn itself off unless the high-frequency carrier of a Quadradisc is present. Its signal-processing circuitry works with the information contained on that carrier and can do nothing in its absence; a matrix decoder processes the signals on the basis



of the relationship between the two channels of the stereo pair, and therefore can do *something* with any stereo pair presented to it.

**I've been having trouble with cassettes in my car player. Though I buy only name-brand tapes, eventually one end of the tape will break. I can't find any brand that is warranted against mechanical defects. Are there any?—James Cera, Los Angeles, Calif.**

Not that we know of, and we wouldn't expect any. The cassette is so dependent on the way it is handled by the transport mechanism that warranty would seem to be out of the question. In your case, for example, we suspect excessive torque at the hub drives of the transport, rather than sub-standard cassettes themselves, as the villain.

**I've heard that Garrard's Zero 100 has solved the friction problem on its arm with special ball bearings. My friends say that friction isn't that reduced; they claim that Dual's arm, for instance, has a much more acceptable friction level. I've read conflicting reports. What's your opinion?—Rev. Donald Moine, Santa Cruz, Calif.**

Early samples of the Zero 100 did have excessive arm friction, and the model's improvement in this respect by the time it reached the market was quite dramatic. Arm friction in the sample we tested (September 1971) was 0.1 gram horizontally, less than 0.02 grams vertically—acceptable levels though higher than average of the price class. But since the arm bearings have a lot of work to do in keeping the stylus tangent to the record groove, even acceptable friction levels represent quite an achievement in such a design. The Duals we have tested in recent years all have had less arm friction; generally it has been unmeasurably low.

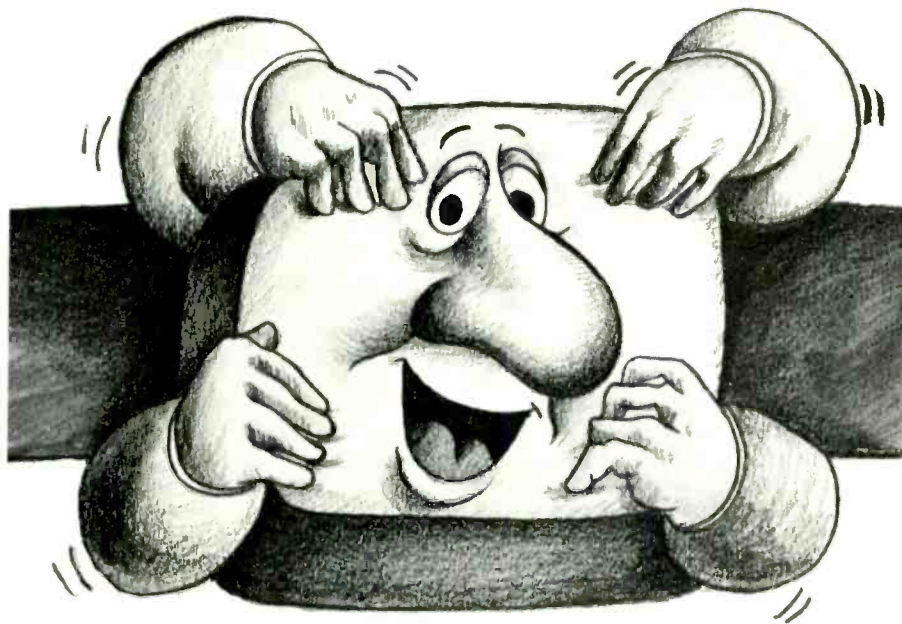
**A little while ago I wrote to seven different discount houses for prices on a series of stereo components. On my letter to Carston Studios in Danbury they stamped "We neither sell nor recommend this equipment" next to my listing of the JBL 88-1 speaker when they returned the letter to me. Just what the hell is wrong with the JBL 88-1 to make them say such a thing?—Earl Hills Jr., Middletown, Conn.**

We'd assume that the reason they won't recommend it may be *because* they don't stock it. Carston says we're right.

**Do you believe the eight-track cartridge will become a true high fidelity system? Will it eventually be as good as the cassette?—Max Reinhardt, Gastonia, N.C.**

Frankly, we don't think so. But the chance always remains that companies deeply committed to the cartridge may someday find the cassette nibbling away at their business. If that happens, these companies have two choices: switch to the cassette, or give the cartridge the kind of thoroughgoing upgrading that cassettes have undergone in the last few years. If the latter happens, there's hope for the cartridge in high fidelity.

# Maxell is happy to announce that the little pad that takes all the pressure has finally gotten a grip on itself.



We wanted to make some really big improvements to our Ultra Dynamic cassette. But there just weren't any big improvements left to make. So we made a lot of little improvements.

#### Our little pad won't come unstuck.

Other cassettes keep their pressure pads in place with glue—or rather don't keep their pressure pads in place with glue. So we've designed a little metal frame that holds the pad in a grip of steel. With the result that you don't need to worry about signal fluctuations or loss of response any more.

#### More hertzies.

We've also improved our tape. We've increased the frequency response to 22,000 Hz so you get even higher highs. The signal-to-noise ratio's now 8dB more than ordinary cassettes—which means you get less noise and cleaner sound. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

#### An improvement you can see but can't hear.

The first five seconds of our new UD cassette is a timing leader. And we've marked the place where it starts with three little arrows so you'll always know exactly where you are.

#### Amazing new miracle ingredient fights dirt fast!!!

But the leader's also a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs as it cleans. Because it's nonabrasive. So it keeps your tape heads clean without wearing them down.

#### Our new long-playing cassette is shorter.

Our new UDC-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

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CIRCLE 71 ON READER-SERVICE CARD

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## Another Quadraphonic Disc on the Way?

In our second report on the Teldec video disc (December 1971) we suggested that its extreme bandwidth—necessary to hold all the "information" needed to convey a color picture plus soundtrack—would allow more quadraphonic music to be put on one side of a Teldec disc than can be managed even in stereo on one side of an LP. Now we understand that by the time you read this Teldec will have demonstrated (in Germany) an audio version of the disc, presumably doing just that. In private conversations we have been given to understand that the Teldec disc is potentially capable of performing rings around present quadraphonic disc systems, though how much impetus there is to develop this potential remains to be heard.

The main thrust of Teldec's work on the disc remains in the video field. Current samples, to be displayed at the same time, make use of the discs' double-soundtrack capability, we are told. Most video tape systems today have this capability as well, of course, and at present it usually is applied to problems of language: offering both the original soundtrack and a local-language version. Though it might equally well be applied for stereo soundtracks, and though some industry insiders here have expressed intense interest in the potential of stereo TV, American broadcasters and equipment manufacturers alike generally seem to look down their noses at this possibility as a technical frill that would involve far more headaches than it's worth.

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## Superstyrene and the Vinyl Shortage

Many readers may be unaware that records can be made of polystyrene. Though vinyl has been the preferred material for quality LPs since their introduction, styrene has been widely used too—particularly for budget records, but even in some premium lines. It is a low-cost material, partly because it can be injection-molded, whereas vinyl is compression-molded. And some of the polystyrene discs have given vinyl surprisingly stiff competition—at least when they were new. Unfortunately polystyrene has a way of becoming horrendously noisy as a result of severe wear.

Yet it is the very pop discs that tend to be played *ad nauseam* that are often pressed in styrene today. According to the Richardson Company, a major supplier of styrene for the purpose, about half of all 45s are injection-molded. Now Richardson has developed a new polystyrene formula, R-600, that is said to achieve twice the wear of conventional styrenes.

Will R-600 help fill the gap for LPs if the threatened vinyl shortage (reported in N&V, August 1973) develops, we asked the man from Richardson? No, he said: Since few pressing plants are equipped for the injection molding of LPs, they will have to stay with vinyl. And the expensive retooling needed to switch to styrene might well take longer than the shortage will last. So while the new styrene may improve the quality of many 45s and help minimize the impact of a vinyl shortage on pop singles, it appears to offer little immediate benefit to the LP buyer.

---

## More on Make-a-Tape

In the December issue we pictured a machine for copying eight-track cartridges (in two minutes, for 50¢, according to the sign on the machine) and raised a question about the proprieties of such a unit. Since it seemed intended as a way of circumventing copyright laws, we wondered whether the mere fact that the customer—rather than a commercial enterprise—was the "pirate" in making such an unauthorized copy was enough to satisfy the ethics or even the law involved.

Apparently it is not. Things began to move rapidly in the middle of this year. A group of record companies brought suit against Make-a-Tape (the builder of the equipment) and the court seized some of the equipment then in use; Make-a-Tape also sued the record companies for interfering in its business. By mid-June it looked like a stalemate, and Make-a-Tape was talking of its new unit for duplicating discs by a comparably high-speed process—and saying that the disc model would prove legal even if the tape model didn't, but that the tape model is and would be proved legal.

Then the court decided the initial suit in favor of the plaintiffs. If we read published reports of that judgment correctly, it would bar the copying for profit of copyrighted tapes or discs, whether the copies are made individually or mass-produced, and even when the original (but not, of course, the copyright) is owned by the person for whom the copy is made. Since more litigation seems likely, this ruling may well not be the final word; but if Make-a-Tape has, as it claims, "done for blank tape what xerography has done for paper," the court would appear to be confirming that there are limits to what can be duplicated commercially by either medium.

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## Sharpening the Image

There are certain brand names that every sound buff worthy of his elliptical stylus *ought* not to confuse, but sometimes does: Crown International (*the* Crown of componentry) and Crown Radio (compacts, portables, and the like) are a case in point. More recently we have noted BSR McDonald and Glenburn McDonald (both changer manufacturers and both founded by the same Dr. McDonald). But one point of confusion is nearing an end: that between Sharpe (with an *e*) and Sharp (without it). The former makes headphones; the latter, electronics and tape equipment plus TV and calculators. Headphones bearing the name of Sharpe's parent company, Scintrex, appeared not long ago. (See "Equipment in the News" in our May 1973 issue.) Now the Scintrex name will take over altogether for the general market, its sales points no longer dulled by confusion with Sharp.





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The XT 10 is a two way, three driver, system employing a newly developed ten inch, acoustic suspension woofer with an extremely rigid, light weight cone and a specially treated surround that permit exceptionally linear excursions.

Matching the XT 10's outstanding low frequency performance are two wide dispersion tweeters that extend flat frequency response to the limits of audibility (see accompanying frequency response curve) and significantly improve power handling capacity.

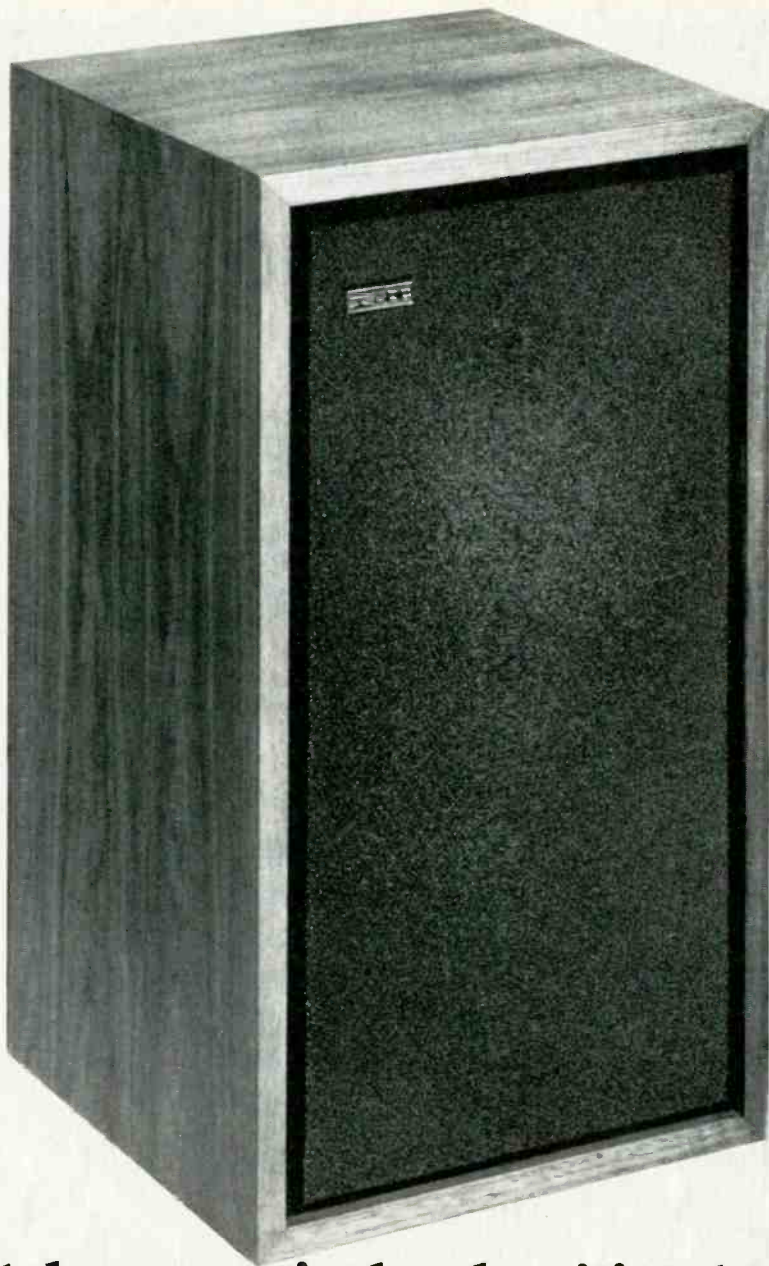
All three drivers are mounted in a beautifully finished, non-resonant, walnut enclosure. And in place of the conventional grille cloth is an elegant new foam grille.

An extraordinarily accurate transducer, the XT 10 is characterized by very flat frequency response, excellent high frequency dispersion and extremely low distortion. Finally, it is distinguished by outstanding transient response assuring exceptional clarity and definition.

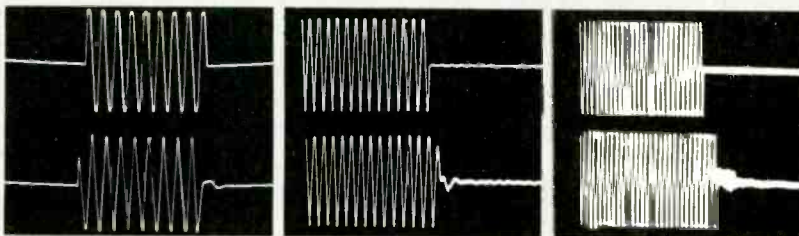
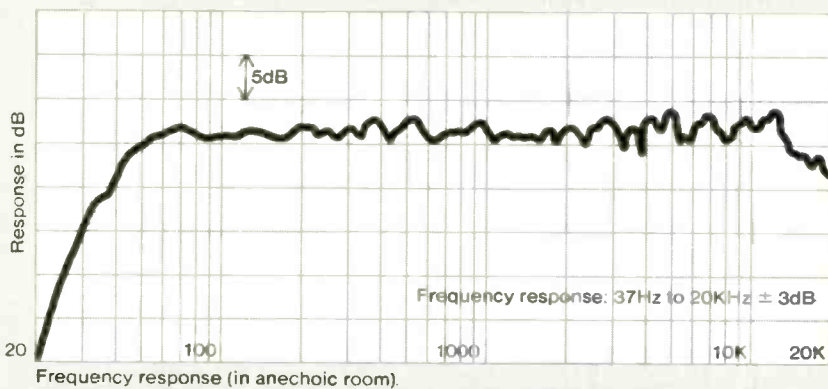
As a result, the ADC-XT 10 rivals and in many instances, surpasses the performance of units costing several times as much.

But why not experience for yourself what a truly well behaved speaker sounds like. Audition the XT 10 at your ADC dealer now.

For more detailed information on the ADC-XT 10 write: Audio Dynamics Corporation, Pickett District Road, New Milford, Conn. 06776.



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## Tandberg's Best Deck Yet

**The Equipment:** Tandberg 9000X, a three-speed ( $7\frac{1}{2}$ ,  $3\frac{3}{4}$ ,  $1\frac{7}{8}$  ips), quarter-track stereo open-reel tape deck in metal case with wood side panels. Dimensions:  $15\frac{3}{4}$  by  $16\frac{1}{4}$  by approximately 7 (including feet and controls) inches. Price: \$649.50; optional RC-9 remote control, \$79.50. Manufacturer: Tandberg, Norway; U.S. distributor: Tandberg of America, Inc., 8 Third Ave., Pelham, N.Y. 10803.

**Comment:** Tandberg, always a company with its own ideas about tape-recorder design, has done it again: The rethinking of the whole subject of how a tape recorder should best be designed, begun with the 6000X, is carried considerably farther with the 9000X. While its performance is therefore hard to compare directly to that of competing units—and even harder to document within the “normal” framework of tape-equipment tests based on more conventional equipment—it deserves an unusually long, hard look on both our part and yours.

The heart of Tandberg's rethinking is in its approach to metering. The “true” VU meter used in professional equipment (though, advertising aside, in relatively few home units) is a precisely defined device whose characteristics are predictable (to the professional) if hardly ideal (for the layman). Tandberg has scrapped everything about the professional meter in favor of one that really tells the user what is happening to the signals he is putting on the tape. First, it is a peak-reading meter; any peak lasting longer than 50 milliseconds will be registered (within 1 dB of actual value according to Tand-

berg) and held long enough to be read. (Professional meters require five to ten times this peak duration for accurate readings; most home units register far below true values—or occasionally above, depending on meter ballistics—on such short-duration peaks; few home units have any sort of peak-reading meter system.) Second, it registers the equalized signal actually being fed to the record head, rather than the raw incoming signal. This is important because program material with high-level high-frequency information can be driven into saturation on the tape due to high-frequency equalization boost—particularly at slow transport speeds—before conventional meters will indicate the overload. Since Tandberg's meters read the signal that is actually being recorded, they can dispense with normal safety margins, and a sustained midrange tone at 0 VU on the 9000X's meters will be recorded more than 10 dB higher than one that reads 0 VU on conventional meters. The importance of these facts will emerge as we discuss the measurements on the 9000X.

The metering is by no means the only unconventional aspect of the design, however. Tandberg uses a clever circuit configuration in its mike inputs so that the preamp is, in effect, self-adjusting to the mike's impedance. The input (recording) level control is in the feedback loop in a configuration that will encompass an unusually wide range of signal levels without overload or significant loss in dynamic range. The switching has an unusual range of capabilities that include such niceties as retaining input metering during recording even when you switch to simultaneous monitoring of the playback

### 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.

signal (in many decks you lose accurate metering if you monitor the playback), the ability to feed both output channels with the same signal in playing mono recordings, the automatic mixing of left and right inputs in making mono recordings, the tape-motion and metering logic (which is, if not the most elaborate, at least one of the best thought-out logic systems we've yet encountered in a tape deck), and so on. Though it is far from new, the crossfield head in the 9000X is intrinsically part of the rethinking, too, since it permits Tandberg to achieve its high-frequency performance with a minimum of equalization and hence with a maximum of high-frequency headroom even at slow speeds and despite the 9000X's inherently high recording levels.

The unit may be used vertically or horizontally. The reel spindles include captive reel locks—a welcome feature, since there are no removable parts to misplace, and one that is becoming commonplace in current equipment. With the unit standing vertically the head covers are just below the reels. Both are easily removable. The upper one conceals all but the crossfield head. A light-beam sensor stops the transport automatically when the tape runs out, breaks, or includes a length of clear plastic leader. For tape editing there is a lever under the lower cover to defeat the tape lifters and head mute, allowing monitoring ("search") in fast wind and precise cueing of the tape. Cueing also can be accomplished without removing the cover by using the transport's solenoid controls, though old hands familiar with "tape rocking" may prefer to cue manually. The solenoid controls are a series of rectangular buttons to the right of the lower head cover—red for recording, then a group of four green buttons: play, rewind, stop, and wind. The transport logic's time-delay period (needed, for example, in going from a fast-wind mode to play if the tape is not to be damaged) is shorter, and therefore less irksome in hurried work, than that on most decks so equipped. Above the solenoid buttons is a four-digit tape counter. On the left side are the power on/off switch, with a pilot light above it, and the speed control—which can be reset while the unit is running.

At the bottom left are the input level controls; the output level controls are at the bottom right. The meters are just below the head covers. Across the bottom, between the two sets of level-control sliders, are left and right mike inputs (phone jacks), recording selector buttons for left and right channels (either or both must be pressed before the 9000X will record; the play button does not have to be pressed along with the recording button), a headphone jack, the sound-on-sound/echo selector switch (a separate echo position is not needed because of the automatic mono switching described above), and the source/tape buttons for each channel.

On the back panel are standard pin jacks for left and right line inputs and outputs plus a DIN input/output socket. There also is a multipin connector for the RC-9 remote-control unit, which repeats the solenoid controls of the transport. Between the record and play buttons, however, it also has a small recording interlock button; and on one end it has a "timed start" switch: off/play/record. To use this feature, which is endless fun to work with, you plug the 9000X into a standard AC timing unit (for example the kind that is used for automatic nighttime defrosting of non-frostfree refrigerators) and the timer into the wall outlet. When the timer turns on the power, the 9000X will start up in playback or in recording, depending on the position of this switch. You can therefore use it to record broadcasts that are aired while you are away from home.

Now to CBS Labs' measurements of the unit. Since all our measurements are based on NAB 0 VU, while Tandberg's specs for the 9000X are based on the recorder's own 0 VU, they don't match in any particular that relates to level—including frequency response and harmonic distortion for example. Once due allowance has been made for the many differences in measurement techniques, however, the lab findings do confirm Tandberg's data, different though they may at first appear to be. But care must be exercised, too, in comparing the findings with those for other recorders. Signal-to-noise ratios, in particular, are actually better than they look because the 9000X's metering places the signal optimally on the tape—meaning that peak levels are farther above the noise than they normally would be and therefore actual S/N is better than normal. The degree of actual improvement would depend on the way the owner uses his meters in the conventional product; intrepid recordists (or those few who really understand the workings of a conventional meter) will come closer to the 9000X's levels than those who are hesitant to let conventional meters ever go beyond the marked 0 point.

The complexity of this subject is most obvious when we come to compare the 9000X at 1 7/8 ips with cassette equipment, using the same transport speed. We measure cassette equipment with respect to DIN 0 VU, open-reel with respect to NAB 0 VU. The DIN standard has no real allowance for headroom built into it (it was written with dictation use in mind, so neither low distortion nor wide frequency response were taken as prime criteria), while NAB includes a hefty headroom allowance at the normal (higher) open-reel speeds. Meter 0-VU levels on most quality cassette decks are at least 3 dB below DIN 0 VU as a result, and therefore effective S/N ratios are (depending on the meters and the way they are used) several dB poorer than the printed figures; S/N ratios in open-reel equipment tend to be better than the printed figures, and in the 9000X they can be some 10 dB better.

This discrepancy in reference levels was one reason we abandoned the -10 VU record/play frequency curves for cassettes and adopted -20 VU instead. Even at the lower level the extreme top of the response curves are depressed by tape saturation (the ceiling value of tape response at high frequencies, which follows the rapidly descending curve shown in the "maximum recorded level" graphs of our tape tests). Since the open-reel 9000X is measured at -10 VU (NAB)—instead of -20 VU (DIN)—like all open-reel equipment, its response graph cannot be compared directly to the cassette curves.

Measurement techniques also influence TDH findings. The level at which CBS Labs takes the readings (-10 VU) is a compromise between one so high as to run afoul of saturation at high frequencies and one so low that it is measuring noise rather than true distortion. (TDH measurements reflect all output content other than the test-signal frequency and therefore include noise as well as actual harmonics of the test frequency.) Even so, we often find it impossible to get useful figures at high frequencies (that's why TDH curves for cassette equipment frequently stop at 5 kHz), and seldom measure TDH lower than about 1 per cent. (If noise is 50 dB below 0 VU it is therefore 40 dB below -10 VU and would be measured as 1% THD—40 dB representing a ratio of 100:1, or 1 per cent.)

Evaluating the 9000X on the basis of lab data alone is for these and similar reasons problematical at best. Suf-

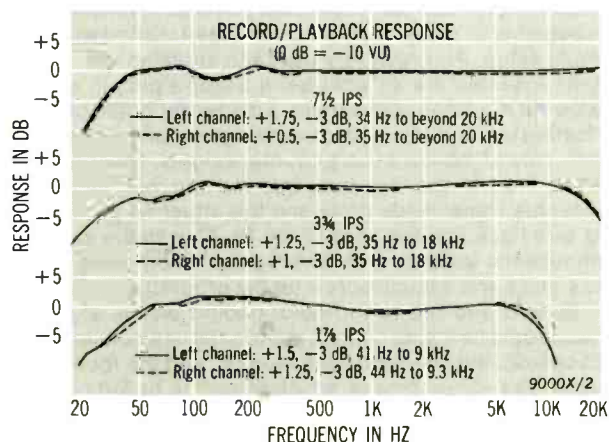
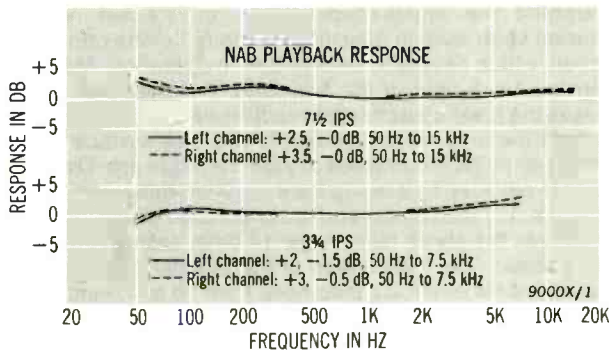
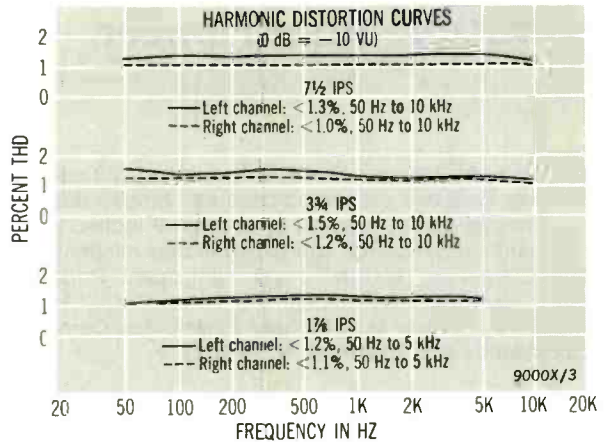


fice it to say that all the data help to document it as an excellent unit; when understood in the light of Tandberg's unique metering, the data indicate that it is one of the best on the market. Using Maxell UD-35 tape (which the lab used too), the ear confirms the measurements. We were hard put to find any difference between original and copy on the unit even at 3 3/4 ips and with excellent program sources. At 1 1/2 the quality still is excellent—audibly a bit superior to that from a good cassette deck (without Dolby of course), though a truism of tape has been that since cassette tapes are formulated with 1 1/2 ips in mind and open-reel tapes are not, the cassette deck should do better. The reason for the apparent anomaly seems to be, again, Tandberg's crossfield head. Dolby units can be used with the 9000X of course. Again because of the metering you'll find the Dolby reference level works out to something like -10 VU on the Tandberg meters. This suggests that signal levels on the tape already are some 10 dB higher than you would expect with cautiously read conventional meters and that—all other things being equal—the Tandberg already gives you the extra 10 dB of S/N claimed by the Dolby-B process. And in essence this is true. The performance of the 9000X *without* Dolby is similar to that of most decks *with* Dolby.

Mechanically and functionally the 9000X proved enjoyable to work with. Though there is no pause control as such, for example, the solenoid action is so quick and the signal sequencing so pop-free that we found we could stop and restart our recording with results comparable to those from an efficient pause—that is, without audible clicks or wowing even where timing is relatively tight. In complex copying operations the remote control

proved a big advantage since it can be positioned near other controls and the 9000X itself moved out of the way (even out of sight, once you have set levels). All told, it's an exceptional unit.

CIRCLE 143 ON READER-SERVICE CARD



### Tandberg 9000X Additional Data

<b>Speed accuracy</b>	
7 1/2 ips	0.3% fast at 105, 120, & 127 VAC
3 3/4 ips	exact at 105, 120, & 127 VAC
1 1/2 ips	0.5% slow at 105, 120, & 127 VAC
<b>Wow and flutter (ANSI weighted)</b>	
7 1/2 ips	playback: 0.02%
	record/play: 0.02%
3 3/4 ips	playback: 0.03%
	recrd/play: 0.04%
1 1/2 ips	record/play: 0.11%
Rewind time, 7-in. 1,800 ft. reel	1 min. 0 sec.
Fast-forward time, same reel	1 min. 0 sec.
<b>S/N ratio (re NAB 0 VU*)</b>	
playback	L ch: 56.5 dB    R ch: 58 dB
record/playback	L ch: 51 dB    R ch: 53 dB
Erasure (400 Hz at normal level)	63 dB
<b>Crosstalk (at 400 Hz)</b>	
record left, play right	51.5 dB
record right, play left	57.5 dB
<b>Sensitivity (re NAB 0 VU)</b>	
line input	L ch: 25 mV    R ch: 24 mV
mike input	L ch: 6.5 μV    R ch: 7 μV
<b>Sensitivity (re meter 0 VU)</b>	
line input	L ch: 92 mV    R ch: 95 mV
mike input	L ch: 16.5 μV    R ch: 18 μV
<b>Meter action (at 700 Hz re NAB 0 VU)*</b>	
	L ch: -12 dB    R ch: -11.5 dB
<b>IM distortion (record/playback, -10 VU)</b>	
7 1/2 ips	L ch: 1.8%    R ch: 1.8%
3 3/4 ips	L ch: 4.5%    R ch: 2.0%
1 1/2 ips	L ch: 5%    R ch: 4%
<b>Maximum output (line)</b>	
re NAB 0 VU	L ch: 0.62 V    R ch: 0.58 V
re meter 0 VU	L ch: 2.1 V    R ch: 2.1 V

\*See text.

## A Handsome and Luxurious Turntable from Pioneer



**The Equipment:** Pioneer PL-61, a two-speed (33 and 45) manual turntable with wood base and hinged dust cover. Dimensions: 19½ by 16 by approx. 8 inches to top of dust cover; requires approx. 20 inches minimum vertical clearance for dust cover fully open. Price: \$299.95. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, N.J. 07072.

**Comment:** This is the most impressive turntable assembly we have yet tested from Pioneer, and one of the handsomest units now available from any manufacturer. Its drive system includes a hysteresis motor with belt drive and separate vernier adjustments for each of the two speeds, plus a built-in illuminated strobe system. The finish of the parts is exemplary—a Pioneer hallmark. And the unit has an individual “feel” that adds to the enjoyment of using it.

The main controls are across the front of the top plate. At the left is a bubble level for use in adjusting the shock-absorbing mounting feet at each corner of the base. Next are the two speed buttons (33 and 45). Then come the speed vernier controls: knurled horizontal “knobs” that do not disturb the neat flush appearance of this control panel. At the right of the platter portion of the top plate is the main power on/off button. The arm is mounted on its own top plate; at the front of this top plate are the control buttons (up and down) for the damped cueing system.

Built into the platter well is a strobe light whose output is focused on the front edge of the platter itself, and therefore on the four rings of strobe markings cast into the platter: two rings for each speed, one for 60-Hz current and one for 50-Hz. The entire speed-control system proved exceptionally accurate. With both speeds adjusted correctly at 120-volt line power, no variation could be measured in either speed at 105 or at 127 volts. The vernier for 33 rpm offers a range of  $\pm 4.5\%$  as measured at CBS Labs; that for 45 rpm checked out at  $+5.3$  to  $-3.7\%$ .

The arm is of unusual design. Behind its pivot is the counterweight, which has two sections that are friction-clutched. The main section is threaded so that it can be used in adjusting balance; the front section is calibrated for tracking force. To balance the arm you turn the whole counterweight assembly until the arm floats. Then you turn the front section only until the 0-gram calibration lines up with an indexing line on the rear portion of the arm itself. Then you turn the entire counterbalance until the desired tracking force is aligned with the indexing line. The calibrations (in half-gram steps to 2.5 grams; higher forces can be set by counting the calibrations the second time around—0 for 3 grams, 0.5 for 3.5 grams, and so on) proved to be absolutely accurate. For cartridges that are heavier than normal, Pioneer provides two accessory fixed counterweights. There also is

a lateral-balance counterweight to compensate for the side-to-side imbalance introduced by the arm's offset. This counterbalance has its own bracket at the rear of the arm and must be adjusted with the whole PL-61 propped at an angle. Part of the PL-61's packing material props it at the right angle for making this adjustment, though it appears that the angle is not critical.

On a bracket protruding forward from the outer side of the pivot assembly is an antiskating dial calibrated for tracking forces of 0.5, 1.0, 1.5, 2.0, and 3.0 grams. The measured values of these settings proved very close to theoretical values for spherical styli; to obtain exact theoretical values for average ellipticals you might want to advance the setting on the antiskating dial slightly beyond that on the tracking-force adjustment.

Behind the antiskating-adjustment bracket is a knurled knob used in adjusting the height of the cueing action, which proved to be drift-free in operation. At the extreme back-right of the top plate is a lever that releases the pivot assembly for readjustment of its height, so that the arm will be parallel to the disc surface no matter what the dimensions of your cartridge are. Overhang is adjusted by placing the machined-metal 45-rpm adapter over the spindle and moving the cartridge in the shell until the stylus falls on the 14.5mm calibration on the adapter. The top surface of the adapter actually is calibrated for overhang distances from 10 to 17mm, so that even if you should want to replace the supplied arm with a different model, requiring a different overhang, you can still use this adapter in adjusting the new arm.

This feature of the PL-61 is only one of the ways in which Pioneer has taken unusual pains to think ahead on behalf of a “fussy” user who won't be satisfied with a simple setup. An accessory package supplied with the PL-61 includes the 45 adapter, a second plug-in cartridge shell, a small screwdriver, a dispenser bottle of lubricating oil, and two sets of cartridge-mounting hardware, plus all the necessary counterweights. Other nice details include the lock built into the armrest, the replaceable signal leads (they and the attached grounding wire hook into the back of the PL-61 with the same connections used on a receiver: a pair of pin jacks for the signals and a thumbscrew for the ground), the usual white (left) and red (right) color-coding on the signal leads (some turntable manufacturers still use nonstandard colors), the leveling shock mounts, and the friction-loaded dust-cover hinges, which allow it to be left open part way.

The lab measurements all are as excellent as those



we've already cited. Flutter came in at 0.035% (ANSI peak-weighted) or 0.025% (NAB). Audible rumble (ARLL) was measured at -59 dB. Arm resonance (measured with the Shure V-15 Type II Improved cartridge) was 8 dB at 6.5 Hz; arm friction proved unmeasurably low in both vertical and horizontal planes. The platter weighed in at 3 pounds.

With so much that's attractive about the PL-61, what can we find to complain of? We did consider the overhang calibrations difficult to read with the cartridge in place over the 45 adapter. (The printed template provided with some turntables strikes us as easier to use.) The propping-up required for adjustment of the arm's

lateral balance seemed surprisingly cumbersome and slapdash for a unit that is in all other ways so sophisticated. And the dust cover—like all of its type—requires a lot of vertical clearance. Some users may find this last consideration the most important. Since the dust cover is not easily removable from its hinges, we'd suggest that you not plan to place the PL-61 under a shelf unless there is more than twenty inches of clearance between it and the surface on which the turntable rests. But even including this last point we would not consider any of our cavils to be really material in the face of the PL-61's manifest excellence. Surely a superb unit of this sort is worth a little extra bother during setup, if necessary.

## Sansui's 2000X— A Receiver for Everyman



**The Equipment:** Sansui 2000X, a stereo FM/AM receiver in wood case. Dimensions: 18¼ by 5¼ by 13¼ inches. Price: \$379.95. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 32-17 61st St., Woodside, N.Y. 11377.

**Comment:** The 2000X is a good next-step-up for the listener who has been using—or even been considering—an under-\$200 budget receiver. While it's not designed as a glamor product, it does not skimp either; power output is more than enough for any normal pair of speakers and enough for two pairs in many applications, for example, so that it will fill normal requirements comfortably without giving you (or asking you to pay for) more than you actually will need. Its control functions avoid both redundancy and esoteric extras. Its performance specs are well balanced in the sense that they represent a consistent level of performance, within reasonable limits, across the board. By contrast to the corner-cutting to be expected in budget units, we think the 2000X more than justifies the extra \$150 to \$200 in price.

The upper section of the front panel deals with tuning: signal-strength meter (for both AM and FM), dial, switches for muting and multiplex noise cancellation, and tuning knob. Behind the dial are indicator lights for stereo-station reception and for inputs other than the tuner section. Across the bottom are the power on/off switch; a headphone jack (live at all times); speaker switch (off/A/B/A+B); low-filter and high-filter switches; knobs for bass, treble, volume, and balance; switches for loudness, reverse stereo, mono mode, and tape monitoring; and a selector knob (phono 1, phono 2, AM, mono FM, auto mono/stereo FM, and aux). Both tone controls have separate elements for each channel, coupled by friction clutches.

The back panel has standard pin jacks for aux, both phono, and tape-monitor inputs plus tape-recording

output. Similar jacks, provided with jumpers, are for preamp output and power-amp input. (For separate operation of these portions of the receiver—for example with an electronic crossover or a speaker equalizer—the jumpers are removed and replaced by the leads to and from the added unit.) Speaker connections are of the spring-loaded type intended for use with bare-wire leads. Similar clips are used for the antenna connections (300-ohm and 75-ohm FM, long-wire AM, and AM ground). Other back-panel features are the AM loop-stick antenna, the fuseholders, and two convenience AC outlets, one of which is switched by the front-panel on/off button.

FM-section measurements were all about par for this sort of equipment. Sensitivity actually is a hair better at 90 and 106 MHz than at the mid-dial setting of 98 MHz, in contrast to the many receivers we have tested over the years that have given clear evidence of "tweaking" in this respect (getting the best possible performance at 98 MHz and letting the rest of the dial go hang if necessary). But because the performance parameters of the 2000X are well balanced you shouldn't expect anything really spectacular in the lab data. You will find one goodie, however: We had to go back to the Fisher 500TX report of September 1969 before we could find a receiver with lower IM distortion in the FM-tuner section.

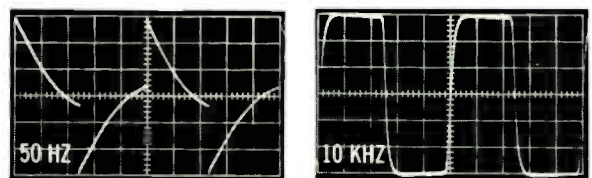
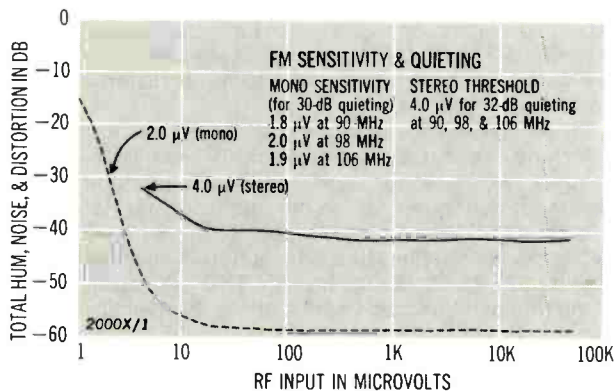
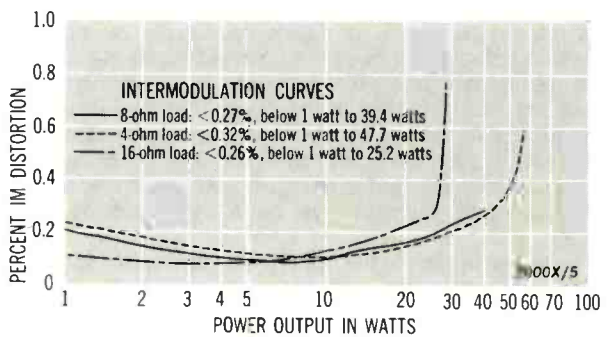
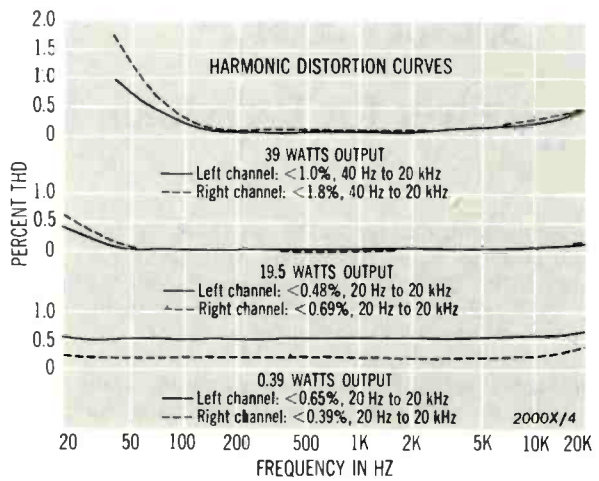
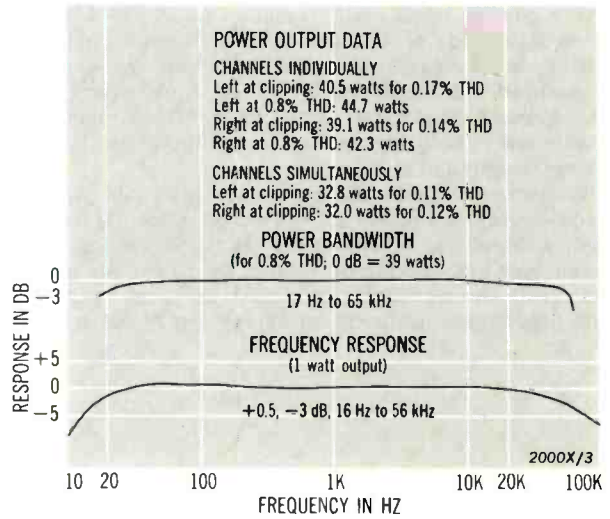
Similar consistency of findings characterizes the amplifier and preamp. Distortion—both IM and THD—are low over the operating range with the exception of the extreme low frequencies at full output power, where THD exceeds Sansui's 0.8% rating. (It should be noted that in the printed literature Sansui does not specify at what frequency or frequencies the THD rating applies, so the unit can't be said to fall short of its specs in this respect.) Note that the output with both channels driven is around 32 watts per channel—a little less than single-channel measurements would suggest but enough to

drive most available speakers in almost any room, and even enough to allow the addition of background-level extensions without forcing the amplifier to strain its resources. Output at 4 ohms is of course higher. All told, then, the figures confirm the 2000X's amplifier section as sane, practical, and capable for average applications.

So are its controls, which offer somewhat more options than minimum without becoming elaborate. The two phono inputs have different impedance loading: 50,000 ohms on phono 1 and 100,000 ohms on phono 2. Phono 1 would therefore be appropriate for standard magnetic stereo cartridges (nominally designed for 47,000 ohms), while some of the new Shibata-stylus

### Sansui 2000X Additional Data

Tuner Section			
Capture ratio	1 dB		
Alternate-channel selectivity	55 dB		
S/N ratio	73 dB		
THD	Mono	L ch	R ch
80 Hz	0.35%	0.51%	0.77%
1 kHz	0.16%	0.58%	0.58%
10 kHz	0.48%	9.2%	9.5%
IM distortion	0.13%		
19-kHz pilot	-40 dB		
38-kHz subcarrier	-56 dB		
Frequency response	mono		
L ch	+0.5, -1 dB, 20 Hz to 15 kHz		
R ch	+0.5, -1.5 dB, 20 Hz to 15 kHz		
Channel separation	> 35 dB, 240 Hz to 5.6 kHz		
	> 25 dB, 47 Hz to 9.5 kHz		
Amplifier Section			
Damping factor	64		
Input characteristics (for 39 watts output)	Sensitivity		
phono 1 & 2	2.5 mV	S/N ratio	
aux	148 mV	64 dB	
tape monitor	165 mV	72.5 dB	
		84 dB	
RIAA equalization accuracy	±0.5 dB, 20 Hz to 20 kHz		



Square-wave response



cartridges for stereo or CD-4 records work better into the higher impedance. Incidentally the otherwise excellent owner's manual doesn't make this point clear, chalking up the difference to individual user tastes in sound quality. (A standard magnetic cartridge may sound a little brighter working into the higher impedance.) There also are more options than minimum in quieting noisy stereo FM broadcasts. You can switch to

mono FM, switch the whole receiver to mono, use the high filter to cut the noise, or push the multiplex noise cancellation switch. Each of these approaches will produce somewhat different results, of course, so all are welcome. You won't find this sort of flexibility in most budget units; more important, you won't find such consistency of performance.

CIRCLE 144 ON READER-SERVICE CARD

## Jensen Bookshelf Speaker— A Bit Larger, A Lot More Efficient



**The Equipment:** Jensen Model 5, a full-range speaker system in enclosure. Dimensions: 26 by 15 by 13 inches. Price: \$147. Manufacturer: Jensen Sound Laboratories, Div. of Pemcor, Inc., 4310 Trans World Rd., Schiller Park, Ill. 60176.

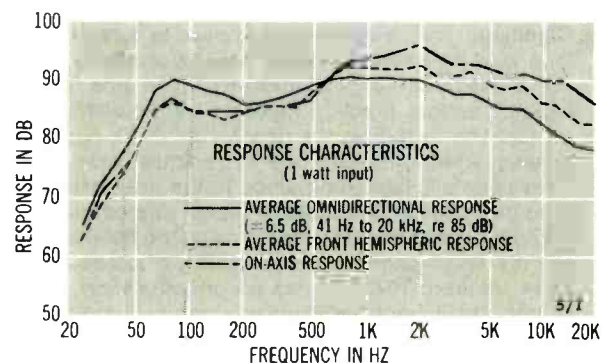
**Comment:** The new Model 5 from Jensen is a shade larger than the "standard" two-cubic-foot bookshelf systems. An oiled walnut enclosure houses four direct-radiating speakers—a 12-inch woofer, two 5-inch mid-range units, and a 1-inch dome tweeter. Crossovers, via an internal network, occur at 500 and at 4,000 Hz. The response of the woofer is aided by its "long-throw" high-compliance suspension and a liberal amount of sound-absorption material. Internal chambers isolate the other speakers from the woofer. The front of the Model 5 is covered by a brown-and-black removable grille cloth; the rear contains a recessed panel on which there are push-type binding posts that accept ordinary stripped leads, and two controls, for middles and highs. The rear, by the way, is also finished in walnut.

Unlike most high-quality bookshelf systems, which typically require fair amounts of amplifier power to produce "big sound," the Jensen 5 proved to be quite efficient. In lab tests, it needed 1.6 watts to produce the test output level of 94 dB at 1 meter on axis. It handled steady-state power to 80 watts before buzzing or distorting excessively (producing 105 dB output), and it could take pulses of 600 watts peak (to produce an output of 113.7 dB) before distorting significantly. These figures indicate fairly high efficiency combined with rugged construction and very ample dynamic range. They also indicate that the Model 5 can be used with just about any amplifier available and—considering the unusually wide margin of tonal adjustment provided by its rear controls—in rooms of widely varying acoustics and

dimensions. The system is rated for 8 ohms impedance; the lab measured 6 ohms just past the usual bass rise, and the impedance curve remained very close to this value (and remarkably constant) across the range to 20,000 Hz.

With the midrange and highs controls set to their indicated "normal" positions, the lab clocked the system's average omnidirectional response as within plus or minus 6.5 dB from 41 Hz to 20,000 Hz, with a "zero" reference level normalized at 84.5 dB output. The mid-range control alters response above 300 Hz; it has the most effect in the range between about 1 kHz and 4 kHz, where the "max" setting boosts response by some 5 dB while the "min" setting attenuates it by more than 10 dB with respect to "normal." The high control is normally at "max"; the "min" setting introduces a steep rolloff above 10 kHz.

The curves in the accompanying graph show that some directivity begins above about 1,000 Hz, remain-



ing more or less constant to 10,000 Hz and then increasing a little. This effect was verified in listening tests of pure tones, which remained well dispersed over a wide angle up to about 10,000 Hz and then became less audible off axis of the system with a slope to inaudibility beginning at about 14,000 Hz. At the low end, the bass began doubling at 42 Hz; this effect increased gradually as frequency was lowered to 20 Hz. White noise response was generally smooth and well dispersed; it varied with the setting of the rear panel controls, with the midrange control having apparently more effect than the highs control.

Reproducing a variety of musical material, a pair of Model 5s projects a very good stereo image, with ample depth and breadth, and very good angular source location. At first we felt the upper highs were too dominant; by backing off slightly on the midrange control and a bit more on the highs control, we got what we felt was a smoother top end, at least in our listening room. The bass is reasonably full and ample enough to provide convincing lows and a good sense of the "foundation" of wide-range orchestral music. Transients, both low and high, come through crisply and convincingly. Voices sound natural.

The Model 5s may be positioned vertically or horizontally. They are sold with a five-year warranty which includes repairs (if needed) and shipping costs at Jensen's expense.

CIRCLE 141 ON READER-SERVICE CARD

### Jensen 5 Speaker System Harmonic Distortion\*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.30	0.35	0.40	0.70
75	0.22	0.28	0.58	0.90
80	0.22	0.30	0.40	0.90
85	0.26	0.30	0.45	0.90
90	0.40	0.33	0.85	1.3
95	0.85	0.40	2.1	1.7
100	2.2	1.5	4.7	2.4
105			7.5	10.0

\*Distortion data are taken on all tested speakers until distortion exceeds the 10 per cent level or the speaker produces the spurious output known as buzzing, whichever occurs first.



## Wollensak's Stereo/Matrix/Discrete Cartridge Deck

**The Equipment:** Wollensak Model 8060, a stereo-recording, stereo/quadrasonic-playback 8-track cartridge tape deck with built-in matrix decoder, in wood case. Dimensions: 19 3/4 by 4 3/4 by 10 inches. Suggested list price: \$199.95. Manufacturer: Mincom Division of 3M Co., 3M Center, St. Paul, Minn. 55101.

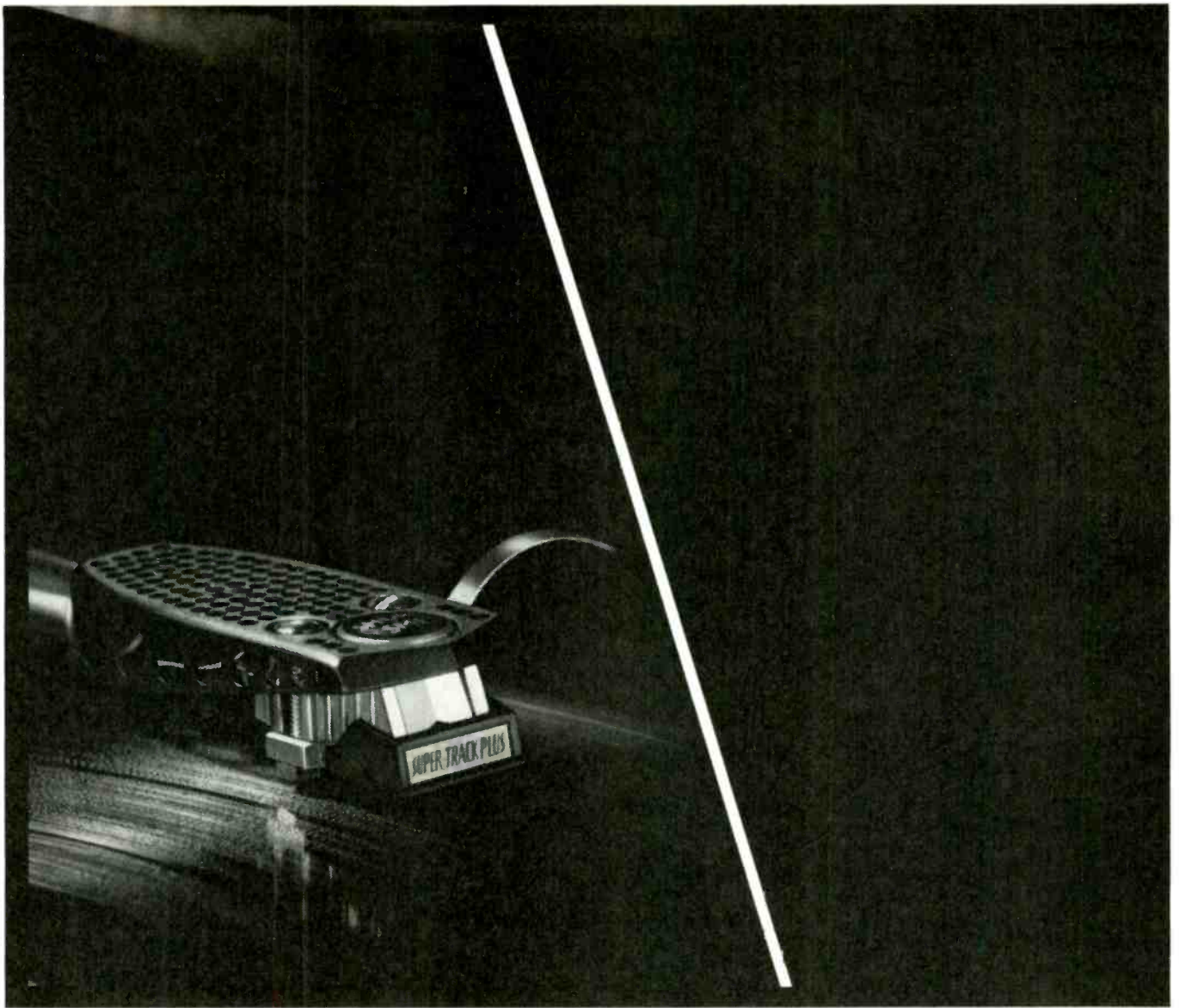
**Comment:** The people at 3M appear to have taken a long look at existing 8-track record/playback decks with a view to building into their own unit a wide range of capabilities that function together with maximum efficiency. Their solution, the new Model 8060, has some ingenious features—and one in particular that should have been available long since in the interests of the recordist's sanity. But more of that in due course.

The first thing you discover in using the 8060 is that—like the last Wollensak 8-track unit we tested (Model 8054, January 1973)—it has no on/off switch. Power comes on automatically when you insert a cartridge into the slot. If you want to record, you must hold to one side the recording interlock switch at the left end of the front

panel as you insert the cartridge. Above this interlock are a pause control and a "select" lever to advance the head from one "program" to the next. Below the cartridge slots are pilot lights for recording (red) and each of the four programs (green). To the right of the slot is a timer (not an arbitrarily calibrated counter) that shows how many minutes and seconds have elapsed since it was reset. It runs only when the tape is running, and keeps pace with the tape even in fast wind; thus you can use it both to keep track of the time remaining during recording or—if you've jotted down the timings—to find a desired selection using the fast wind. The fast-wind lever and that for manual cartridge ejection are below the timer.

Next come the two recording panels, one for each channel. Each panel has an illuminated meter, a horizontal slider to control recording level, and a miniature phone jack for mike input. Next are two switches, each with a pair of pilot lights, one for each switch position. The upper switch controls quadrasonics (discrete/matrix); the lower one, mode (stereo/quadrasonic).





## anything II could do III can do better!

Several years ago, we decided that our next challenge would be to go beyond the best there was. Our computers told us we had taken the existing cartridge structure and stylus assembly of the V-15 Type II Improved as far as we could, and that hereafter, any improvement in one performance parameter would be at the expense of performance in some other parameter.

Therefore, over the past several years, a wholly new *laminated* cartridge structure has been developed, as was an entirely new stylus assembly with a 25% reduction in effec-

tive stylus mass! These developments have resulted in optimum trackability at light tracking forces ( $\frac{3}{4}$ - $1\frac{1}{4}$  grams), a truly flat, unaccented frequency response, and more extended dynamic range than was possible even with the Type II Improved, without sacrificing output level!

If you like its sound today, you will like it even more as time goes on. In fact, to go back to any other cartridge after living with the Type III for a short while is simply unthinkable, so notable is its neutral, uncolored sound. You must hear it. \$72.50.

INTRODUCING THE NEW

### **SHURE** V-15 TYPE III Super-Track "Plus" Phono Cartridge

Shure Brothers Inc. • 222 Hartrey Ave. • Evanston, Ill. 60204  
In Canada: A. C. Simmonds & Sons Ltd.,

CIRCLE 58 ON READER-SERVICE CARD

These controls affect playback only, of course, since the 8060 will record in stereo only. At the far right are switches to control automatic eject (on/off), repeat (one/all), and automatic recording-level control (on/off) plus a stereo headphone jack. With the repeat switch at "one" and the automatic eject turned on, the cartridge will eject automatically and the unit will turn off at the end of whichever program is playing or being recorded; turn off the automatic eject and the program will repeat indefinitely. With the repeat switch at "all" the cartridge will play (or be recorded) through the end of Program 4 (or, in quadraphonics, Program 2) and then either eject or repeat depending on the position of the upper switch.

On the back panel are four pin jacks for the playback output to a quadraphonic system. (If you don't yet have a four-channel system, you can use the 8060 in stereo, connecting only the front outputs into your stereo receiver or amplifier.) We should note that there are no output level controls for either these jacks (whose output is fairly high) or for the headphone jack. Two more pin jacks are provided for line inputs. There also is an unswitched AC convenience outlet.

From the recordist's point of view—at least if the recordist is familiar with open-reel or cassette equipment—there are three nagging problems to be dealt with when confronted with a cartridge recorder: fitting the music gracefully onto the continuous loop of tape; locating a desired point on the tape; and maintaining good sound quality. We found the timer a big help in the first of these three. An "80-minute" cartridge (which actually runs only 40 minutes in quadraphonics), for example, will hold 20 minutes of music on each program—that is, each pass of the tape loop. If you begin your recording on Program 1 with the loop cued up to the foil strip that trips the automatic program advance and the timer set to 00 00, you need only keep an eye on the timer to see when the interruption will be coming up as the machine shifts to Program 2. Without the timer, you can only guess—or make careful use of a stopwatch. The timer, then, makes a big contribution toward neat, professional-sounding tapes.

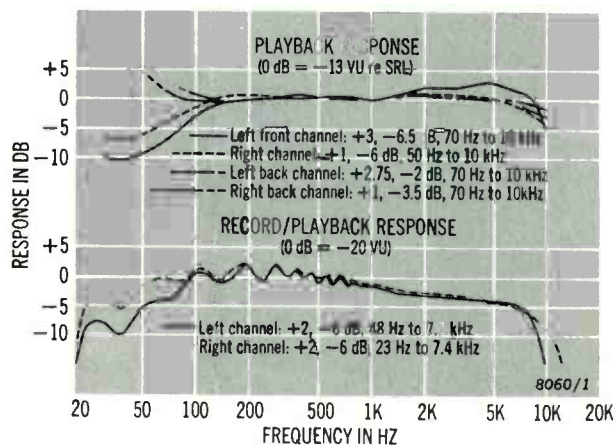
The fast forward helps with the second problem. It's not as unusual a feature as the timer, nor is it as effective in giving to the 8-track recordist some of the capabilities of noncartridge equipment. Like the fast-wind controls we've encountered on other cartridge equipment, it is fast enough to be welcome, but not nearly as fast as its open-reel or cassette counterparts; and there is no rewind on cartridge equipment of course.

While we realize that it is ultimately idle to complain about cartridge equipment on the grounds that it is not cassette or reel equipment, the progressive upgrading of cartridge hardware in recent years makes the comparison inevitable. And in assessing the lab performance measurements on the 8060 we're reminded that the cartridge still has a way to go before it can match the other formats. We can only comment that while the measurements are not impressive in such a context, they are—on the basis of our limited number of cartridge-deck tests—respectable for the format. The sad fact is that if you want your recordings to be on cartridges, you should not expect them to be state-of-the-art.

You can expect them to be listenable, however, if your standards are not too high. And with this unit you can expect them to be fun. The built-in matrix decoder, for example, adds an extra dimension to cartridge use. You can record from encoded discs or broadcasts and play the results (or regular stereo tapes, of course)

quadraphonically. The decoder circuit is not designed specifically for SQ, incidentally, so the quadraphonic effect on some recordings may be quite different from that to be expected with commercially available SQ units; the same may be said of QS. We found the effect to be more like ambience with some surround-style recordings, but quadraphonics of a sort nonetheless. But, again, technological nit-picking is not what the cartridge medium is all about. And within what we take to be the normal interests of the cartridge recordist, the 8060 offers a particularly interesting array of features.

CIRCLE 142 ON READER-SERVICE CARD



### Wollensak 8060 Cartridge Deck Additional Data

Speed accuracy	2.5% slow at 105 VAC 2.6% slow at 120 VAC 2.8% slow at 127 VAC
Wow & flutter	playback: 0.16% record/playback: 0.25%
Fast-forward time for 30-min. cartridge (7½ min. per "program")	3 min. 0 sec.
S/N ratio (ref. test-tape standard recording level)	
playback	L ch: 45 dB R ch: 45 dB
record/play	L ch: 44 dB R ch: 44 dB
Erase (400 Hz at normal level)	51.5 dB
Crosstalk (at 400 Hz)	
record 1, play 2	53.5 dB
record 3, play 4	53 dB
record 5, play 6	53 dB
record 7, play 8	53.5 dB
Sensitivity (ref. test-tape SRL)	
line input	L ch: 48 mV R ch: 50 mV
mike	L ch: 0.16 mV R ch: 0.17 mV
Meter action (ref. test-tape SRL)	L ch: 10 dB high R ch: 10 dB high
IM distortion (record/play, -10 VU)	L ch: 10% R ch: 10%
Maximum output (ref. test-tape SRL)	L ch: 0.85 V R ch: 0.80 V





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**Klipsch**  
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Basically, the BELLE KLIPSCH is a domesticated version of Klipsch theater speakers installed in Radio

City Music Hall. Only it's finished for home use.

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CIRCLE 31 ON READER-SERVICE CARD



The Fisher Studio-Standard SR-110 Stereo Tape Recorder.



# DON'T READ ABOUT THE NEW FISHER SR-110 UNTIL YOU'VE READ THE NUMBERS.\*

**30-12,000 Hz**

Standard iron oxide tape. Frequency response,  $\pm 3$  dB.

**30-14,000 Hz**

Chromium dioxide tape. Frequency response,  $\pm 3$  dB.

**50dB**

Signal-to-noise ratio, weighted, with Dolby.

**0.2%**

Wow and flutter, weighted, rms.

**32dB**

Channel separation, 1 kHz.

**\$249.95**

Price (fair trade prices where applicable.  
Slightly higher in the Far West and Southwest).

\*Fisher rates equipment more conservatively than most other companies,  
which is something to keep in mind when you check the numbers.

Now that you've read the numbers, you know how the new Fisher SR-110 performs.

But since it's a brand new unit, perhaps a word or two about its construction and features are in order.

For example, the mike preamps use low-noise transistors to bring them up to studio-console quality.  $\frac{1}{4}$ " phone jacks are standard, instead of those mini-jacks you frequently find in less professional equipment. Expanded-scale VU meters offer better display of program peaks. Dolby<sup>†</sup> circuitry makes possible a high signal-noise ratio. An input selector switch bypasses the mike preamps when you record from a tuner or another tape deck, eliminating the last vestige of noise from that source. A tape selector permits instant changeover between conventional iron oxide tapes and chromium dioxide tapes, assuring optimum conditions for each. The Permalloy record/play head has a 1.5-micron gap for extraordinary high-frequency response.


The transport has inaudible wow and flutter, thanks to its hysteresis synchronous motor and nylon bushings. Piano-key controls provide positive command over tape motion. Keys snap automatically to neutral when power is removed or tape runs out, preventing flat spots on the rubber pinch roller and excessive wear on the drive components. And a C-60 cassette can be fast-wound, forward or back, in just 65 seconds. A 3-digit index counter gives handy reference numbers for quickly locating portions of a recorded tape.

See and hear the Fisher Studio-Standard SR-110 cassette deck at your dealer. For more information, write to Fisher Radio, Dept. HF-10B, 11-40 45th Road, Long Island City, N.Y. 11101.

**THE FISHER**  
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**equipment in the  
news**

# New Equipment for 1974

by William Tynan

Some super stereo plus fresh commitments to quadraphonics

THIS YEAR'S CROP of new components shows clearly that manufacturers are into four channel with increased enthusiasm. Receivers show the most significant commitment. Last year they usually included one or another of the major matrix systems, but for 1974 several lines offer units with SQ and QS/RM decoder *and* built-in CD-4 demodulator; others have plug-in slots for separate decoder and/or demodulator subassemblies. CD-4 phono cartridges have evolved from prototypes to marketable units, as have styli, most of which are of other than Shibata design. New designs in four-channel headphones abound. So-called mass-market lines all have some form of quadraphonics, though often the quadraphonics are simulated via a speaker matrix system. Two of these companies—General Electric and Zenith—have demonstrated their own proposed discrete four-channel FM broadcasting proposals (both of which are under consideration by the FCC, along with several other systems). And a long-awaited four-channel cassette machine (from JVC) has been unveiled.

Another product group that has been subjected to intense design activity is the stereo cassette deck. A year ago \$300 was the unofficial ceiling on stereo cassette machines, necessarily limiting their features. This year, perhaps prompted by Nakamichi's \$1,100 professional model, several companies are offering units with features formerly found only on open-reel machines—and some features unique to cassette units. Dolby noise reduction and switching for chromium dioxide tape are the hallmarks of this group; new features include a monitor playback head, two or three motors, newly developed high-performance permalloy heads claimed to outpoint ferrite heads, switching to allow the use of built-in Dolby circuitry in listening to Dolby-processed FM broadcasts, and automatic-timer operation. Slanted display panels for VU meters and function lights are common. If you want a superior cassette machine, now you can have one—for a price.

More super (low-distortion, high-power) amps

have been introduced, and at least one super (low-distortion, special-feature) preamp. Dozens of new speaker models, many of them employing unusual transducers, are available. And turntables continue to evolve, with several highly sophisticated models in the \$250 to \$350 range.

It all adds up to a fresh commitment to quadraphonics and a continued interest in serving up some super stereo. In reading about these new components, keep in mind that all prices shown are approximate and not all were firm at press time. Actual selling prices also will vary with locale and discounting practices, of course.

## Receivers

The newest quadraphonic receivers boast an ever increasing array of features. Akai introduced its Model 980 (\$800) last spring. It was the first we know of to offer SQ, QS/RM, and CD-4 all built into one unit. Akai has added the 970 (\$600) and others since. By early summer Onkyo's TS-500 (\$600) offered all three plus automatic switching between the systems. Three new four-channel receivers from Harman-Kardon, the 700+ (\$499), 800+ (\$599), and 900+ (\$749) are similar to the previous Plus-series models, but include a built-in CD-4 demodulator. All but the 700+ have an "amplifier-strapping" feature to increase per-channel power in stereo operation. All have new multi-colored tuning dials. Kenwood's KR-9340 (\$750) offers complete four-channel capability as do three models from U. S. Pioneer (\$500 to \$700). Two other models from Kenwood are strappable, have built-in SQ and QS/RM, and have plug-in slots for a CD-4 demodulator; a third has SQ and QS/RM only. The Gladding-Claricon Mark-200 receiver (\$450) has SQ and QS/RM circuitry, and allows for an optional plug-in full-logic system and CD-4 demodulator (\$80).

Early in 1974 Fisher plans to market its new

# NEW EQUIPMENT 1974

series of four-channel receivers—the 314, 414, 514—with SQ, QS/RM, and CD-4. Except for the CD-4 feature, these units are identical to the 304, 404, 504 series. The company says it is waiting to see if a CD-4 chip is generally available within the next few months. Using a chip will be less expensive than using discrete-component demodulators, which Fisher says would increase the current prices of the 304-etc. series by \$80 to \$100. Fisher also has introduced two budget-priced strappable quadraphonic models with SQ.

Yamaha's CS-70R four-channel receiver (\$370) offers QS/RM and matrix circuitry, and features a digital clock timer; new stereo receivers include four models from the \$300 CR-400 with mike mixing, to the \$800 FM-only CR-1000. All are expected on the market this fall. The first quadraphonic models in Sylvania's line are the RQ-3747 (\$450) and RQ-3748 (\$550). Both have SQ and a matrix blend control. Superscope is offering the QRT-440, which includes an eight-track player, and has built-in SQ logic and ambience circuitry (\$350); Sherwood's S-7244 (\$450) includes full-logic SQ; and Sony's HQR-600—\$220 with SQ, QS/RM, and a balance display scope—is expected this fall.

Three new quadraphonic receivers have been added by Sanyo, ranging from \$270 to \$550. All have SQ and matrix decoder circuits; the two top models can be strapped in stereo. From Sansui, the inventors of the QS matrix, come two receivers, the QRX-3000 (\$440) and QRX-5500 (\$700). Both have QS/RM, a simulator, and Phase Matrix, which handles "all other"—i.e., SQ, EV—matrix formats. Pilot's Model 365 (\$380) and Model 366 (\$500) have SQ and Matrix-4; Nikko's first four-channel model, the QSR-4040 (\$300), features SQ, QS/RM, and a simulator. Concord's CR-400 (\$300) has SQ and a simulator, and Akai's Models 930 and 960 (\$400 and \$500, respectively) have SQ and QS/RM. Rotel's Model RX-454 (\$480) has SQ.

From Technics (pronounced like techniques)—the new quality-components line by Panasonic—come seven four-channel receivers. Of these, the SA-8000X (\$500) has built-in CD-4 and Technics' AFD circuitry for all matrix formats. Other models range from \$270 to \$600. Two of the less expensive, the SA-5400X and SA-6000X, have strappable outputs. All four-channel models from Marantz have a

slot for an optional SQ decoder. New are Models 4230 (\$450), 4240 (\$550), 4270 (\$700), all with strappable amplifiers and built-in Dolby noise reduction. Marantz also offers a deluxe model, the 4300 (\$900), whose tuner section can be separated from the main amp section for use with external amps or equalizers; and an economy model, the 4220, with built-in SQ (\$300). Dokorder's MR-940 has a flip-open hinged control panel.

Electrohome's entire new line either has built-in SQ or a speaker matrix system, and speaker matrixing or quadraphonic simulators are common in new stereo products. All Magnavox's top-line audio products have speaker matrix systems. G.E.'s new stereo receiver, the RA-200 (\$190), has QuadraFi speaker matrix; its Model SC-4205, a cartridge-player/receiver system (\$340), has an unspecified matrix decoder plus a simulator. Three of C. Itoh's new consoles feature Quadramatic speaker matrix. The Model SA-5200X from Technics is a stereo receiver with simulator (\$200); Superscope's R-340 (\$200) and top-of-the-line R-350 (\$280) both have Quadraphase matrix circuits. Kirksaeter has upgraded the performance of its RTX-85.55 (\$660) and RTX-120.85 (\$750), both with speaker matrixing.

One company that so far has resisted the blandishments of quadraphonics is Tandberg with the TR-1020A receiver (\$500)—an improved version of the TR-1020—and its new top-of-the-line TR-1055 (\$580). Bang & Olufsen has restyled its Beomaster 4000 and dropped the brushed aluminum finishing of earlier models. And Lux audio products, a premium Japanese line that was introduced in the U.S. several years ago by British Industries under the BIC/Lux name, will reappear under the Luxman name, distributed by Audio-Technica. All of Audio-Technica's Luxman models will be new to the U.S.; among them is the R-800 stereo receiver.

Planned for introduction during mid-1974 is a 200-watt digital receiver, Model 212 (\$600), from Integral Systems, a new company that manufactures its own components. Sony Corp. of America is scheduled to have introduced the HST-230A medium-power stereo receiver by now. Other new stereo units from Sony are the STR-7055 (\$400), STR-6046A (\$250), and STR-6036A (\$200). Sansui's new stereo receivers are Model 661, Model 771, and the Model Eight Deluxe, with provision for an external noise-reduction unit. The 910D (\$300) from Akai has built-in Dolby noise reduction.

Pilot is adding five new stereo receivers. Other new receivers include Kenwood's KR-2300, Concord's CR-100, Superscope's R-330, and Olson's Teledyne RA-707—all selling at less than \$200. Dokorder has the MR-900; Onkyo has added the TX-440 (\$300), and plans to introduce the TX-560—a higher-powered unit—by the end of this year.





## “...the most powerful stereo receiver in its price class by a considerable margin...”

A challenging claim?

Not at all. Just a statement of fact by Hirsch-Houck Laboratories as published in Stereo Review, September 1973.

They're describing the new Pilot 254 and they go on to say, "Our test measurements clearly showed that the advertised specifications for the Pilot 254 are not only honest, but quite conservative."

Separating verifiable fact from advertising fiction is a testing lab's specialty. Making sure that every Pilot product meets or exceeds every one of its specifications is our specialty.

How well we do our part, may be judged from the rest of the Hirsch-Houck report.

The Pilot 254 specifications read: 65 honest watts per channel, 8 ohms, both channels driven. The Lab finds, "At 1000 Hz, the outputs clipped (were overdriven) at 82 watts per channel..."

We rate harmonic and I.M. distortion at 0.4% and 0.5% respectively. They find, "At Pilot's rated 65 watts per channel output level, distortion was 0.1% to 0.15% from 20 to beyond 10,000 Hz, reaching a maximum of 0.25% at 20,000 Hz."

In evaluating the FM tuner section, the Lab reports, "FM tuner performance was well up to the standards of the audio section."

**The Pilot 254 Stereo Receiver \$429.00\***

\*Manufacturer's suggested retail price

We rate IHF sensitivity at 1.8 uV with harmonic distortion at 0.4% mono and 0.8% stereo. They find, "...a 1.7 uV IHF sensitivity and only 0.16% harmonic distortion at almost any useful signal level with mono reception. The stereo distortion was about 0.5%."

We list capture ratio at 1.5 dB. They find, "The capture ratio was an excellent 1 dB..."

And they go on to confirm the same outstanding performance figures for noise, stereo separation, image rejection and all the rest.

Finally, they sum it all up with, "...we could not fault this fine receiver in any respect!"

Listen to the Pilot 254 and you will agree.

For the complete text of the report and additional information write: Pilot, 66 Field Point Road, Greenwich, Conn. 06830.

**PILOT**  
performance is more than great specs

CIRCLE 45 ON READER-SERVICE CARD

## Other Electronics

Bose has joined the ranks of the super-amp makers with a 500-watt unit—the 1801. It's \$986 with VU meters and light-emitting diode signal-level read-out, and \$799 without LEDs and meters. A professional model has been added as the Model 1800. Also offering a 500-watt amp is Cerwin-Vega; the A-1800S costs \$500. As perhaps a hint of things to come, Kenwood has demonstrated its A-2000X/P-2000X matching amp and preamp delivering 500 watts to *each* of its four channels. Meanwhile it is offering the more modest KM-9000. The Model 1000 (\$1,000) from Integral Systems can be used as a two- or four-channel amp, and should be available by the time you read this. IS also has introduced the Model 200U basic amp (\$200), Model 200 deluxe amp (\$240), and Model 210 integrated amp (\$400).

A new line of three integrated amps from Yamaha runs from the \$370 CA-600 to the \$570 CA-1000. Rotel too has three new stereo amps, ranging from \$110 to \$240. New from Onkyo are the A-7022 integrated amp (\$300) and A-7055 (\$210). Superscope offers its A-235 economy amp (\$80) and A-245 integrated amp (\$100), and the Luxman line includes Models L-309, L-507, and SQ-700X. Dynaco has improved its Model 120 amp. The modification, said to improve performance and reliability under adverse load conditions, can be performed on the original 120 as part of regular service in or out of warranty. The price remains the same: \$160 in kit form, \$200 assembled.

Offering matched tuner and amplifier units are Nikko, with its FAM-500 tuner and TRM-500 integrated amp; Kenwood, with the KT-2001A tuner and KA-2002A amp (\$120 each); Sansui, with the AU/TU-9500 and AU/TU-7500 amps and tuners; and Superscope, whose T-220 deluxe tuner (\$160) matches its A-260 integrated amp (\$170) with Quadrphase matrix. Zenith has introduced five new tuner/amp chassis for its modular and console lines.

Among new separate tuners is the Marantz 115B (\$280), with a four-channel FM detector jack. Onkyo's T-4055 (\$200) has a similar adapter. Superscope's T-210 costs \$100. The Luxman line includes the WL-500 and WL-700. Sansui has the TU-505 (\$160). Rotel offers three new tuners: the RT-222 (\$110), RT-322 (\$160), and RT-622 (\$240).

The long-awaited Sony ST-5555 FM spectrum scanner tuner (first shown to the public last fall and originally scheduled for marketing last May) is now set for introduction in the U.S. this fall. It will cost about \$1,200. Integral Systems plans to have its Model 2 digital tuner (\$240) available by next spring. And we're still awaiting final word of Sequerra's on-sale date for its super-spec (and super-priced) FM tuner, announced last fall.

Phase Linear has unveiled its uniquely sophisticated Linear 4000—a four-channel preamp with built-in SQ and Phase Linear's own "differential logic" for enhanced separation. It uses what is called an auto correlator for noise reduction (3 dB at 2 kHz, 10 dB from 4 kHz to 20 kHz), has a peak *unlimiter*, and tone-control turnover frequency selectors. It will be available in limited quantities this fall, and is expected to sell for about \$600; the cabinet is optional (\$37). As this is being written, Bozak is making final plans for a new group of home electronics, to be introduced this fall.

Integral Systems is offering the Model 10 preamp (\$240), and has scheduled the Model 20X deluxe preamp (\$500) for marketing next February, and its Model X expander-compressor (\$200) for January. Epicure Products (EPI) has shown a prototype preamp with speaker equalizers, as a companion piece to the power amp it first unveiled last year, and expects to offer the preamp before 1974. Luxman will offer the CL-350 preamp control center. Ace Audio has a simplified preamp without tone controls, available in kit (\$70) or wired (\$100) form. Quintessence, another company that eschews tone controls, has been adding to its relatively new product line. BGW and SAE also are working to make available high-spec products announced earlier.

Specifically designed with quadraphonics in mind are several Marantz products with Vari-Matrix simulator and plug-in slot for an optional SQ decoder circuit board. MGA offers the \$190 SD-40 universal four-channel amp/decoder with SE (separation enhancer) circuit; Telex has introduced an SQ decoder/amp with two speakers (\$120). Superscope's QA-450 (\$280) can be used as a four-channel amp or, strapped, as a four-channel adapter/back-amp (or stereo amp). It has built-in SQ logic. Sansui's \$550 QA-7000 integrated four-channel decoder/amp/preamp includes QS/RM, Phase Matrix (for SQ, EV) and simulator circuits. Of three new Teledyne amps (\$80 to \$180) from Olson, two have speaker matrixing and one is a full quadraphonic model with SQ.

Three companies have introduced separate four-channel decoders or demodulators: Panasonic has the SE-406 CD-4 demodulator with two newly developed IC circuits (designed by QSI) and its Technics Model SE-405H demodulator (\$160); Fisher's CD-4 demodulator, the \$120 DR-14, is similar to JVC's current model and is scheduled for introduction this fall; and Sony's SQD-2050 SQ decoder has front/back logic (\$100).

The I-CA by Autoquad is described as an automatic passive matrix decoder and features Quadserch, which indicates FM stations broadcasting matrixed quadraphonics. Interstate Industries has introduced a four-channel converter; Bang & Olufsen is offering Ambiobox, a four-channel simulator; Veritas has released its V-1000 four-





## SONY PS 2251: a declaration of independence.

Independence of belts, pulleys, idler wheels and all the other paraphernalia that can cause wow, flutter and rumble. Independence from fluctuations in power line voltage that can effect the precise speed of the turntable. And independence of acoustical feedback. The new, direct-drive Sony PS-2251 has declared itself independent of all these potential intruders upon the enjoyment of your records.

Most turntables use belts, pulleys, idler wheels to make their turntables spin at the record's speed, instead of the motor's. Look underneath Sony's new PS-2251 and all you'll see is the motor. We don't need all those extras, because our motor's speed is precisely the same as the record's.

Eliminating all those parts also eliminates the wow and flutter and rumble they can cause. So, our rumble figure is a remarkable  $-58\text{dB}$  (NAB).

And because our motor turns so much slower than conventional ones, the rumble frequency is lowered too, making the rumble even less audible than that  $-58\text{dB}$  figure indicates.

To maintain precise speed accuracy at slow speeds, we use an AC servo system (superior to a DC servo system because of its uniform magnetic field strength). Its precise speed is not affected by variations in line voltage or in line frequency. But its speed can be varied  $\pm 4\%$  by the built-in pitch control and returned to a precise  $33\text{-}1/3$  or  $45\text{ rpm}$ , with the built-in self-illuminated strobe.

Then we matched it with a statically-balanced tonearm that tracks records as precisely and faithfully as our turntable turns them. We added viscous-damped cueing and effective anti-skating. And we mounted the PS-2251 on a handsome wood base using an independent spring suspension system to completely isolate

it from externally caused vibrations. At \$349.50 (suggested retail) including arm, wood base and hinged dust cover, the PS-2251 is today's most advanced turntable.

We also offer a moderately priced, single-play component turntable with the convenience of automatic operation, the PS-5520. The complete system: turntable, arm, walnut base and hinged dust cover, \$159.50. (suggested retail) Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.



# NEW EQUIPMENT 1974

channel adapter, \$11; and Westek offers the EC-360 (\$20) four-channel adapter.

## Tape Equipment and Tape

Cassette tape recorders continue to forge ahead into feature areas formerly proprietary to open reel. You can now pay from \$150 (Superscope) to \$1,100 (Nakamichi) for a Dolby deck. Nakamichi has just added the Model 700 (\$700) repeating most of the features of its premium Model 1000. Teac is expected to introduce its Model 850X professional Dolby deck with three motors and three heads (\$580). The Technics line features the RS-279US: three heads, two motors, Dolby, \$500. And JVC has shown its prototype four-channel, eight-track cassette deck, the 4CD-1680. JVC's new top-of-the-line stereo deck is the \$430 CD-1669, with two heads, two motors, ANRS noise reduction. Three other companies—Aiwa, Hitachi, and Matsushita (Panasonic/Technics)—are said to be readying quadraphonic models pending official Philips approval of the track configuration.

Teac has introduced four other Dolby cassette decks, while Technics has three additional models from \$190 to \$400. Panasonic's other new deck is the RS-260US (\$100). Toshiba's three new decks are the PT-490 (Dolby, auto reverse); PT-470 (Dolby); and PT-415 deck with DNL noise reduction.

From Superscope come three new Sony home decks (\$115 to \$200). Superscope's own line includes the CD-302 (\$150) with Dolby and Dolby FM. Akai has introduced three new machines (\$160 to \$270), two with Dolby. Sanyo is offering two new Dolby decks—the RD-4250 (\$290) and the RD-4350 (\$330). Grundig's new model is the CD-402 (\$170). The back panels of all Grundig units this year will show an "800" toll-free number that the owner may call with service questions. Magnavox also has added a cassette deck.

Wollensak's Model 4765 Dolby deck (\$300) with sound-on-sound and Dolby FM is available now. Planned for introduction early in 1974 is the 4775—a Dolby model in the \$250-to-\$275 range. Aiwa also plans a new Dolby cassette deck—the AD-1500—for early next year. This deck is part of a broad new product line from Aiwa which recently set up its own marketing organization in this country for the first time. Dokorder is planning to introduce its first cassette deck (for under \$300) by the

end of the year. And BASF has unveiled two prototype cassette decks—the 8200, which features automatic switching between iron oxide and chromium dioxide tapes and switchable Dolby and DNL noise-reduction system; and the Model 8100, which has DNL only.

Although eight-track cartridges have lagged behind cassettes in both specs and features, they are receiving more attention this year than last—due primarily to the Q-8 quadraphonic capability. The new lines of separate cartridge players and recorders indicate that some refinements may be on the way. Wollensak, for instance, has unveiled the Model 8075 stereo and Model 8080 four-channel cartridge recorders with Dolby and Dolby FM and a minutes/seconds timer—the first Dolby cartridge hardware we've seen. These units should be available early next year in the \$250-to-\$275 range.

MGA's new TD-83 3-PAC cartridge deck (\$100) is a cartridge changer that handles up to three tapes and will play them in any order, or repeat a particular track or tape. Earlier this year RCA announced its five-cartridge changer system, VYC-950 (\$330). Technics offers the RS-858US four-channel recorder (\$280), while the Panasonic line includes three new units: RS-844US four-channel playback deck (\$100); RS-801US stereo player (\$50); and RS-805 stereo recorder (\$100). BSR and Glenburn/McDonald are offering new player decks. Sony has stereo and four-channel units; Pioneer of America has added five new eight-track systems, including one four-channel model; Magnavox has three new cartridge units.

A striking number of the new open-reel machines have 10½-inch NAB reel capability. Dokorder plans to introduce a four-channel version of its studio-styled 9100 this fall at about \$800. Dokorder also offers the 7100 stereo deck with interchangeable four-channel heads, and the 7140, a four-channel deck with multi-sync (\$500). Ten new open-reel models are offered by Teac—some available with half-track heads and high (15 and 7½ ips) speeds, some with automatic reversing, some with quadraphonic capability, some accepting NAB reels, and one (3340S) with Simul-Sync—at prices from \$430 to \$1,050.

Four new decks are offered by Akai: the \$1,195 GX-400D is an NAB-reel bidirectional stereo model, while the \$800 GX-280SS quadraphonic deck also is bidirectional. Sansui's new four-channel deck, the QD-5500 (\$750) has automatic reverse. Sony's line has four new units including the \$800 TC-755 with 10½-inch reels and 15 ips and the \$500 TC-388-4 four-channel deck. From Technics come the RS-1030 (\$900)—10½-inch reels, four heads, 15 and 7½ ips—and three other stereo models from \$330 to \$550. The top three units offer a ten-year guarantee on the heads.

Several companies have introduced new portable tape recorders. Stellavox professional open-





## These are keepers.

Here are the best reel tapes made by 3M, the "Scotch" people.

With LOW NOISE/DYNARANGE, we became the overwhelming choice of professional recording studios. It was a top notch tape, having a 3 db improvement in signal-to-noise over standard oxide tapes.

Then we gave them an even better tape.

We came up with HIGH OUTPUT/LOW NOISE,

the "206" and "207" tapes: a 6 db improvement in signal-to-noise over standard oxide tapes.

Immediately they became the new standard of the industry. The reason is simple. They're faithful.

You use these tapes when you want to keep what you record.

So we put the tapes, all set with leaders and trailers, into a black storage box with a smoked lid. It looks beautiful while it waits.

## You can't buy better tapes than "Scotch."

**3M**  
COMPANY

reel models are now available here through Hervic, which plans to import some Stellavox products new to this country. Sony's line includes a deluxe \$300 cassette portable—the TC-152SD stereo deck with Dolby and chromium/ferric switching plus limiter. Other new units are the TC-224 stereo portable with built-in microphones (\$180), CF-420 with three-band radio (\$180), and CF-320, AM/FM (\$140). Sanyo offers five new units in the \$45-to-\$85 range; Aiko—a new company—is offering a broad new line, as is Aiwa. These and other companies often include the popular hand-size mono format with built-in mike among current models. Built-in condenser mikes appear in Toshiba's KT-213E (\$50) and KT-215G (\$65), and in Unisonic's 3132 (\$49) and 3500 (\$79). Superscope offers four new units from the CS-200S system (\$150), to the mono C-101 (\$43).

New tape units designed for installation in automobiles are offered this year by Teac (AC-10, cassette/FM with Dolby, auto reverse, \$280); Lear Jet (three new models including its first cassette unit); Sanyo (four new units, including one four-channel model); Audiovox, with two new "in-dash" mounting units (C-975 AM/FM/cartridge, \$175; C-976, \$300); and Panasonic (with a line including one four-channel player).

Several companies are offering improved iron oxide tapes as a viable alternative to chromium dioxide—the glamor cassette formulation of the past several years. Memorex introduced its MRx2 earlier this year; Certron has unveiled a new gamma-powered low-noise, high-output tape, which it says equals the performance of CrO<sub>2</sub>; and TDK offers an improved coating on all its tapes in the Dynamic and Brilliant lines. Irish is replacing its C-30 cassette with a C-40 version "in response to customer demand." TDK has now dropped all C-30s in favor of C-45s, and the trend appears to be continuing. In Ampex's new 20/20 line C-42 is the shortest length.

Capitol and Columbia Magnetics are offering the first 100-minute eight-track cartridges. Columbia Magnetics' Mark II 8-track cartridge has a self-lubricating material called Delran applied to critical points of wear. Memorex now offers its cartridges in the same lengths as cassettes—45, 60, and 90 minutes. And BASF and Wabash say they are considering a premium open-reel tape in special packing on metal reels.

In tape accessories, Sony now has introduced two outboard Dolby units: the NR-115 (\$100) is for two-head recorders; the NR-335 (\$260), for three-head machines, has separate recording and playback circuits. Sony also offers the SB-200 (\$40)—a sound-on-sound and echo adapter; and the MX-8 (\$60), a six-channel portable mike mixer. Teac has added its AX-300 quadrasonic mixer as a companion to its recent AN-300 quadrasonic Dolby unit.

## Record-Playing Equipment

Four companies have introduced phono cartridges specifically designed for Quadradiscs; four offer CD-4 turntables, some with built-in CD-4 demodulator. Pickering's UV-15/2400Q cartridge (\$125) has a Quadrahedral stylus, one of the new non-Shibata CD-4 designs, which is available separately as Model D-2400Q. Stanton's 780/4DQ cartridge (\$125) also has the Quadrahedral stylus. Audio-Technica offers the AT-12S dual magnet cartridge with Shibata stylus (\$50) and a range of 15 Hz to 45 kHz—the lowest-priced Shibata cartridge yet from this company. Micro/Acoustics has introduced the QDC-1 series of stereo/four-channel cartridges. They employ a velocity pickup (using the strain-gauge principle, but requiring no power supply) and, unlike magnetics, are said to be tolerant of high lead capacitance in CD-4 use. There are three versions, each with a different stylus: QDC-1Q Quadrapoint (CD-4), \$120; QDC-1E elliptical, \$110; and QDC-1S, conical, \$100.

Glenburn/McDonald has shown the prototype of a new ceramic CD-4 cartridge, which will be marketed in the Model 110 changer. The cost for both will be about \$60. Empire has introduced three new CD-4 induced-field magnet cartridges (4000DI, \$75; 4000DII, \$100; 4000DIII, \$150); and a CD-4 turntable—the 598 III, which includes the 4000DIII cartridge, \$400.

New CD-4 turntables also are offered by Fisher (Model 240, about \$150, available late fall); Panasonic (SL-701, \$140); and Technics (SL-1200, direct-drive, with low-capacitance leads for four-channel cartridges, \$270 with no demodulator).

From Benjamin comes a new Lenco manual turntable—the L-78, an updated version of the L-75, \$180. The new \$180 Elac/Miracord Model 760 automatic turntable, also available through Benjamin, is similar to the 50H Mark II. United Audio has two new Dual turntables. The 701 (\$350, including dust cover and base) is the company's first single-play model. It features a brushless DC motor and feedback control in the drive system, separate strobes and speed controls for 33 and 45 rpm, and a mechanical filter in the counterbalance to minimize resonance problems. The other new Dual is the Model 1216 (\$140) changer. Hervic offers the Connoisseur BD/2 turntable with SAU-2 arm assembly and is expected to introduce a new dual-arm, direct-drive, digital electronic turntable for about \$350. The Beovox 3000 (\$250, including base, with SP-12A cartridge) now is available in the U.S. Audio-Technica has three new tone arms ranging up to \$130 and a new turntable—the AT-504, about \$300. JansZen is planning a super turntable, probably in the \$500 area. The Stax VA-7 tone arm (\$170) is available separately; ESS is now importer of all Stax products.

A series of new Garrard changers is offered by



# There are some things you'll appreciate about a Dual right away. Others will take years.

You can appreciate some things about a Dual turntable right in your dealer's showroom: its clean functional appearance, the precision of its tonearm adjustments and its smooth, quiet operation.

The exceptional engineering and manufacturing care that go into every Dual turntable may take years to appreciate. Only then will you actually experience, play after play, Dual's precision and reliability. And how year after year, Dual protects your precious records; probably your biggest investment in musical enjoyment.

## It takes more than features.

If you know someone who has owned a Dual for several years, you've probably heard all this from him. But you may also wish to know what makes a Dual so different from other automatic turntables which seem to offer many of the same features. For example, such Dual innovations as: gimbal tonearm suspensions, separate anti-skating scales for conical and elliptical styli, and rotating single play spindles.

It's one thing to copy a Dual feature; it's quite another thing to match the precision with which Duals are built.

## The gimbal, for example.

A case in point is the tonearm suspension. Dual was the first manufacturer of automatics to offer a true twin-ring gimbal suspension. More importantly, every Dual gimbal is hand assembled and individually tested with precision instruments especially developed by Dual. The vertical bearing friction of this gimbal is specified at 0.007 gram, and quality control procedures assure that every unit will meet this

specification. Only by maintaining this kind of tolerance can tonearm calibrations for stylus pressure and anti-skating be set with perfect accuracy.

Other Dual features are built with similar precision. The rotor of every Dual motor is dynamically balanced in all planes of motion. Additionally, each motor pulley and drive wheel is individually examined with special instruments to assure perfect concentricity.

## The Dual guarantee.

Despite all this precision and refinement, Dual turntables are ruggedly built, and need not be babied. Which accounts for Dual's unparalleled record of reliability, an achievement no other manufacturer can copy. Your Dual includes a full year parts and labor guarantee; up to four times the guarantee that other automatic turntables offer.

If you'd like to read what several independent testing laboratories have said about Dual turntables, we'll be pleased to send you reprints of their impartial reports. To appreciate Dual performance first hand, we suggest you visit your franchised United Audio dealer.

But your full appreciation of Dual precision won't really begin until a Dual is in your system and you hear the difference it will make on your own records.

Play after play. Year after year.



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## Memorex Chromium Dioxide Tape shatters an old theory.

The theory: Because cassette tape has a smaller surface and plays at a slower speed, it can't perform as well as open reel tape.

An old theory just went kaput.

Memorex Chromium Dioxide is the first cassette tape that can seriously stand up to open reel tape performance.

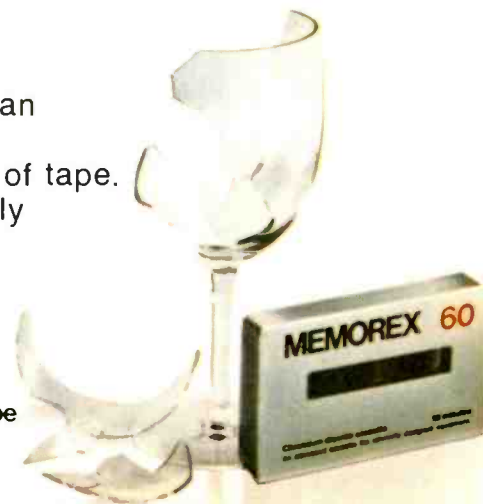
That's because Chromium Dioxide is a totally different kind of tape. Not just "energized" iron oxide tape. But a cassette tape uniquely suited for slow speed operation.

It's more sensitive. More responsive.

Try Memorex Chromium Dioxide tape on any CrO<sub>2</sub> equipped recorder. Compare it to open reel.

You'll hear.

**MEMOREX** Recording Tape





# NEW EQUIPMENT 1974

British Industries. The Zero 100 has been upgraded to the Zero 100C (\$210), and includes a record counter (a form of stylus timer). The Zero 100C and the Zero 92 (\$170) both feature damped cueing. Other models are the 82 (\$120), the 70 (\$90) and 62 (\$70) with platform-record stabilizers instead of overarms, Model 42C pre-pack (\$74), and Model 74M pre-pack with Shure M91D cartridge (\$192). BSR has two new modules, of which the 310A/XE is supplied with an ADC K-8E magnetic cartridge. And from Glenburn/McDonald come three changers from \$35 to \$74.

Audio Dynamics has introduced the ADC 240XE induced-field magnet cartridge with elliptical stylus (\$59) and the \$65 VLM/XLM—a super XLM—with a replaceable stylus that is elliptical in two planes.

## Speakers and Headphones

The speaker industry continues to develop in several directions, as indicated by the new models from more than forty companies this year. New transducers are in evidence; wide dispersion and omnidirectional units are more plentiful; and there are more units with colorful, removable, and often sculptured grilles.

A relatively new company, Ohm Acoustics Corp., whose \$725 Ohm A was discussed in our June issue, has introduced a new model based on the same operating principles: the Ohm F (\$350). Ohm also offers the Models B, C, and D bookshelf speakers. Another model discussed at some length in our June issue was the ESS AMT-1, using a Heil Air Motion Transformer for the midrange and treble but a dynamic woofer. By the year's end, ESS plans to add two more AMT models. One will use Heil drivers throughout the operating range; the other will be a less expensive version of the AMT-1 using a smaller transformer.

Three new speakers from Cerwin-Vega—the Magnastat III (\$250), Magnastat II (\$399), and Magnastat I (\$599)—resemble the Heil transformer in that they substitute a diaphragm-mounted conductor for the conventional coil. These speakers are designed principally for the range from 200 Hz to 30 kHz, for use with a separate bass speaker. Audio Project, a new company, has a speaker line that uses piezoelectric tweeters. Model 5 has nine iden-

tical drivers—in addition to the tweeter—eight of which are rear-firing (\$500 including equalizer unit). The Model 6 (\$160) is a bipolar panel unit; Model 7 (\$120) is a bookshelf system; Model 10 (\$220) is a larger front-firing, wide-dispersion system.

Conventional transducers also are being used in unconventional ways. The Dahlquist Phased Array planar speaker, with its five dynamic speakers mounted on a flat baffle, created quite a stir during high-fidelity shows in New York and San Francisco. A relatively new company, Audioanalyst, has introduced the Pyramedia—a pyramid-shaped enclosure mounted on a functional pedestal (\$575). It includes two midrange drivers, six tweeters—one in each of the four faces and two firing downward—plus a woofer. It is available in custom colors and on custom order only. Audioanalyst has also added the A-76 (\$79), a two-way bookshelf system.

Fisher has improved the performance in its Sound Panel line, and has introduced the "Sound Panelette," approximately two thirds the size of the original Panels. Fisher says the new Panels are up 10 dB in the range between 60 and 90 Hz and are flat to 19 kHz. They remain at \$138. The Panelette is \$80. Fisher also has added the Model 425 (\$80), 445 (\$100), and 455 (\$170) with a special CTS midrange driver. The remaining speaker line has been trimmed to the XP series, which includes five models. ERA Acoustics (Magitran) also has improved its Poly-Planar speaker panels, which now are available with replaceable decorative grilles.

A number of manufacturers are offering speakers with removable grille in a variety of colors. JBL's new L-26 Decade (\$129), Jensen's Model 17 (\$63), and Ercona's Leak Sandwich 600 bookshelf model (\$295)—new here, but not in England—are typical of these. Others are Avid's Series 100 (\$80 to \$140), Trusonic's JR-100M (\$120), and Westek's ER-1243 (\$130)—with accessible balancing controls—and ER-1203 (\$100). Westek's new line includes eight other models ranging from \$20 to \$70.

New models from familiar companies include Bozak's Rhapsody speaker (\$250), available as a bookshelf (B-401) or floor-standing (B-402) model; Acoustic Research's AR-8, a two-way bookshelf specifically designed to encompass the needs of rock; Utah's MP-2000 (\$140), with sculptured grille, available in three colors; and several new models from Altec. They are the floor-standing 872B Madrid (\$250), 878 Santiago (\$450), Capri mini speaker—also known as "Altec Jr."—(\$75), and 819A Stonehenge I (\$300), the first in a planned series of columnar bass-reflex systems of medium efficiency.

Sansui has added the SF-1 omniradial speaker (\$140), with tweeters firing vertically into horizontal dispersion cones, and the SP-1700 multidirectional speaker system. New from Array is the Array 3 (\$140); EPI has added the Microtower II and III;

**901**  
**SERIES II**

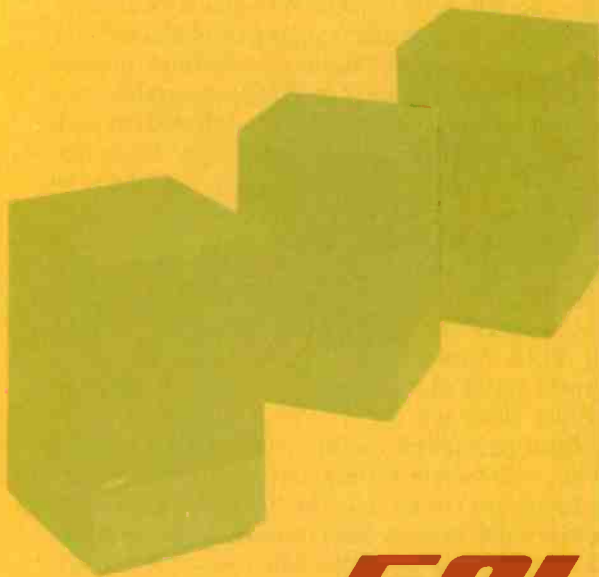


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**a new**  
**listening**  
**experience**

by **BOSE**®



**501**  
**SERIES II**





## Introducing the new...

### ***BOSE 901 SERIES II***

The original BOSE 901 was the product of a twelve year research program on acoustics.\* The large sales that have grown from the worldwide acceptance of the 901 now support what we believe is the industry's most sophisticated team of researchers, dedicated to improving home music systems. All forms of loudspeakers, new and old, are studied.

The concepts of direct and reflected sound, acoustically-coupled full-range speakers, active equalization, and flat power radiation have emerged from the research as fundamental for optimum music reproduction. We doubt that these will change.

However, what is changing is the accuracy with which we can realize these concepts in a producible speaker design and the adaptability of the design to a wider range of home environments. The 901 SERIES II represents the combination of all the technological advances that have emerged from our research department over the past five years.

The 901 SERIES II features a completely new equalizer design. It provides a type of equalization for program source variations not available on other speakers. The new equalizer also enables the 901 SERIES II to adapt to a much wider range of room environments. The 901 SERIES II can even

be played in front of drapes and still reproduce music with the proper frequency balance.

The new cone formulation in the 901 drivers provides an unprecedented uniformity of response. BOSE now employs a blue coloring and the BOSE logo to distinguish the basic cone material for special quality control measures, starting right with the manufacture of the cone material.

The 901 SERIES II represents a new height in precision control of audible performance in production speakers. This is thanks to the recent introduction of the SYNCOM™ II speaker testing computer, developed by BOSE specifically to measure performance parameters directly related to our aural perception of sound.

The 901 SERIES II carries a FIVE-YEAR warranty covering parts and labor on both the electronic active equalizer and on the speakers.

\*If you would like to know about the research that developed the 901, and about the state-of-the-art of sound recording and reproduction, you will want to read Dr. Bose's articles in the June and July '73 issues of TECHNOLOGY REVIEW. A 20 page combined reprint of these articles is available from BOSE for \$.50. Also we'll send you a complimentary copy of the 16 page, full-color 1801 amplifier brochure and information on the new BOSE 901 and 501 SERIES II speakers. Write Dept. FH and request the "complete literature package."

### ***BOSE 501 SERIES II***

#### The Design Goals of the new 501 SERIES II:

- To duplicate as many of the sonic characteristics of the 901 SERIES II as possible, within the cost constraint that dictates the use of a woofer-tweeter approach.
- To match the frequency balance of the 901 SERIES II as closely as possible, so that the 501 and 901 can be used together to produce a Direct/Reflecting® QUADRAPHONIC system that represents a large advance over conventional, direct-radiating QUAD systems.
- To increase the high-frequency power handling capability beyond that of the original BOSE 501.
- By using four additional circuit components in the crossover network.
- By 100% selection and matching of the woofers and tweeters with the SYNCOM™ II computer--the unique computer designed and constructed by BOSE CORPORATION and put into service in August, 1973, to achieve a new level of speaker performance.

#### How the goals were achieved:

- By designing a new tweeter that has *double* the magnet size of the original design.

#### The Performance:

You must be the judge. If our efforts have succeeded, you will know immediately when you A-B the 501 SERIES II with any other speaker up to the price of the 901 SERIES II. (If you make the test in a store, be sure to clear at least 20 inches on each side of the 501, so that its reflected sound will be free to bounce off the rear wall.)

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# The Hi-Fi Eye.

## The only foolproof way to control 4-channel phasing, balance and signal levels.

Using your ears to check balance, phasing and signal level relationships is difficult in stereo. But it's virtually impossible in 4-channel.

With the Technics SH-3433 audio scope, it's easy to see and control those tricky proportions as well as other equally hard to detect phenomena, such as FM multipath.

The Hi-Fi Eye accepts both low and high level inputs. So it can be connected to a tape deck, pre-amp, decoder or directly to the speaker terminals of your amplifier. And a front-mounted switch allows instant selection of the desired signal.

There are a wide variety of visual displays available in either an acoustic field dimension or a waveform presentation. And the waveforms of each channel may be individually observed. The mode switch selects the desired acoustic pattern: discrete (2-channel or 4-channel) and matrix. And the matrix position

accommodates any of the popular methods.

There are also front panel controls for all the necessary scope-type adjustments such as focus, gain, brightness, balance and position.

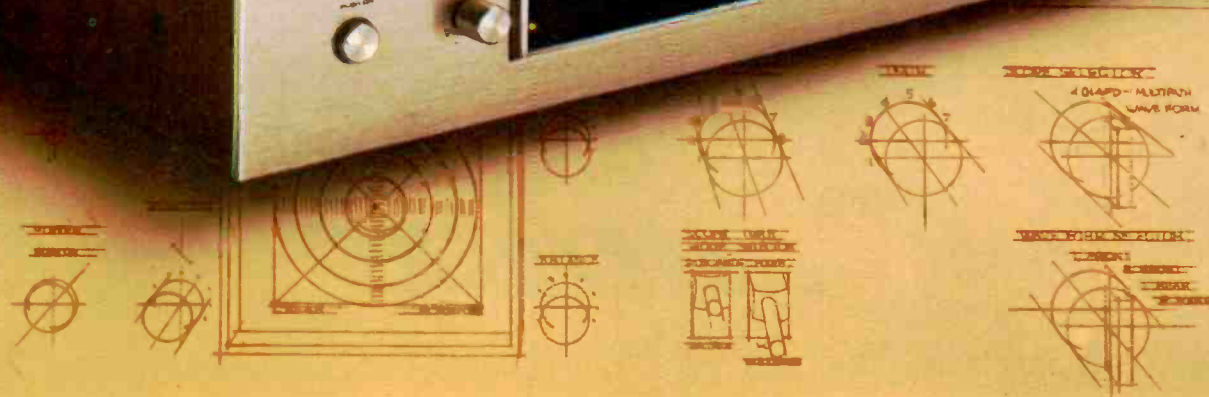
There is only one way to fully appreciate how precisely the SH-3433 reveals the subtleties and complexities of 4-channel. And that is to see it in operation. Eye to Eye.

The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

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# Technics

by Panasonic





and Audio Dynamics has introduced the ACD-XT10, with a newly developed 10-inch woofer, and the Pritchard, a three-way system with angled tweeters and super tweeters and a four-position control. Marantz' Imperial 8 floor-standing speaker has a rotatable driver array; the top-of-the-line model is the Imperial 9. The \$120 Radian III omnidirectional columnar bass-reflex system is new from Onkyo.

RTR Industries offers five new speaker systems—two columns (\$180 and \$280), one with an electrostatic radiator above 1.5 kHz (\$149), one using a 12-inch passive radiator (\$169), and the 2500 Studio Master (\$975), which should be available this fall. Superscope has introduced four models. Magnum Opus has greatly expanded its line over the last year, adding models from \$45 to the \$1,000 Opus 24. Other new speakers include three models (\$100 to \$500) from Kirksaeter; the D-402 from Videotone; and the Model 31 (\$90) from KLH. KLH's BMF, on display last year, has been reintroduced as the Model 28 (\$250). Sennheiser is importing the SEAS SE-2 speaker system from Norway.

Koss, until now strictly a headphone company, has announced the formation of a speaker marketing division with the aim of introducing a full-range electrostatic speaker system by the end of the year. JansZen has added the Z-824 electrostatic system (\$495) and the Z-210 (\$110), a bookshelf model. Over the last year Crown International too has added to its electrostatic loudspeaker line.

Among the new companies that have entered the speaker business is Precision Acoustics, whose five new speakers are sold only in pairs with the Model 102 equalizer; right and left speakers are mirror images of each other for optimum stereo effect. The Venturi line has been added by British Industries (importers, as well, of Wharfedale speakers) with three models that utilize the Venturi principle to improve bass response and efficiency. From Equasound comes the 42-inch-high Model IIa loudspeaker system (\$250). Design Acoustics has restyled its D-12 twelve-sided polyhedron speaker (\$350) in rosewood, with a chrome base; Innermedia offers three from \$75 to \$250; and Mirari has introduced the M-18 bookshelf speaker, with a washable, fuzzy enclosure finish available in seven colors plus a black or white grille. Solar Audio Products is expanding its speaker line with the Ultralinear Model 150 and the Ultralinear Model 1000 (\$120-\$130 range)—a two-way system with an "inertial equalizer" to control woofer behavior and two cone tweeters with intentionally different characteristics so that average response of the two will be smoother than that of either alone.

Grundig's speaker line includes two models manufactured in the U.S.: the SP-1001 bookshelf model (\$50) and Model 300 (\$55) ball-shaped tweeter (400 Hz to 20 kHz), which is used with the

German-manufactured Model 302 (\$100) bass box (40 to 400 Hz). Magnavox's new line includes three Deluxe Max Series speakers, and "Sound Islands"—wireless speakers with a transmitter that operates through the AC house wiring.

Other companies that have introduced new speakers during the past year are APL (the APL-9), E-V (the \$600 Sentry III with SEQ active equalizer and Interface A), Infinity (the \$429 Holosonic Monitor), and Micro/Acoustics (the \$150 full-range Microstatic with 180-degree horizontal and vertical dispersion).

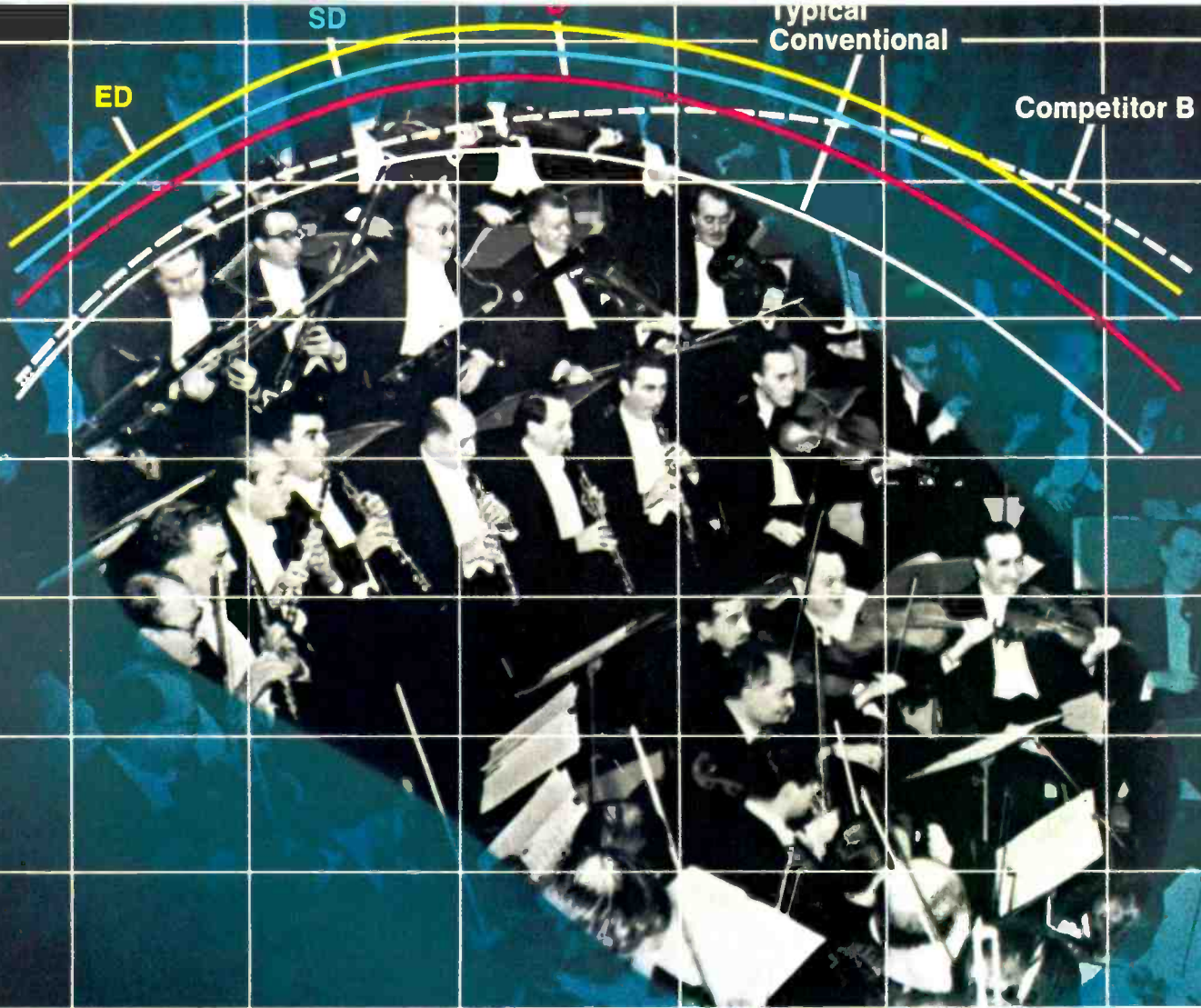
Many of this year's new headphones are either quadraphonic, open-air, or designs aimed at lighter weight. JansZen takes a radical departure with its JansZen/Jecklin Electrostatic Float Headphones (\$300). These units, shaped like an inverted U, have a foam-lined interior, and are aimed at eliminating the feeling that a person is "wearing" ear-phones.

Companies with less exotic approaches to reducing weight include David Clark, with its plastic Clark/75s (\$15); Koss, whose pocket-size "Travler" (\$30) has a telescoping headband; and Superex, with the ST-N Newport, \$20. Revox will be introducing the Beyer DT-204 four-channel headphones, which claim to be much lighter at 14 ounces than most quadraphonic headphones currently available in the U.S. And Scintrex—now a separate line from Sharpe Audio—offers the Supra (\$40), a slim 6.5-ounce open-air model; and the HQ-4 (\$60), a four-channel set. Open-air designs are also offered by Teac (HP-100, \$25) and Audio-Technica (AT-701, \$40), which also has added the AT-702 (\$50) and AT-703 (\$70) stereo headphones and AT-706 electret condenser (self-contained electrostatics requiring no power supply) headphones (\$130).

Technic's EAH-80A headphones (\$80) have "macromolecular" electret elements. Electrostatics are also offered by Numark (ES-701, \$60) and Telephonics (TCH-26), whose line also includes the TEH-26 electret, three dynamic stereo models, and the TQH-32 four-channel set. Telephonics is a brand new line, and is owned by the same parent company as Benjamin/Concord.

Hear-Muffs was the first company to be licensed by the Industrial Patent Development Corp. for a new four-channel headphone design. Several other companies are reported ready to sign also. Hear-Muff's versions are the QM-440 and QM-442 (\$100) Quadramuffs. The QM-442 includes Autoquad's Quadserch. (See "Other Electronics" section). Fisher has added the QP-44 (\$70). Stanton the Sixty Five Four C (\$65), Olsen the Teledyne PH-220 and PH-422 (both \$50), Mura the QP-280 (\$25), and Veritas the V-380 (\$12). New stereo headphones also are offered by Weltron. Telex (whose Stereophone 100, \$13, will be available in several colors), and U.S. Pioneer. ●





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CIRCLE 64 ON READER-SERVICE CARD





# TDK's circle of tape performance

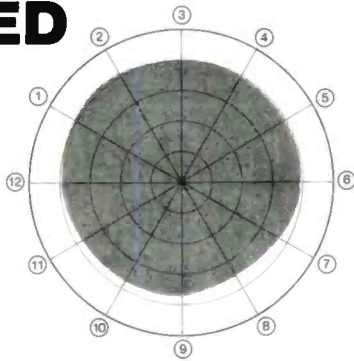
## ....a whole new way to evaluate tape

A tape's ability to provide "real-life" sound reproduction depends not only on its MOL (maximum output level) values and the familiar frequency response characteristics, but also on the value and proper balance of a number of other properties. TDK has arranged the twelve most important tape characteristics on their exclusive CIRCLE of TAPE PERFORMANCE diagrams, shown below. Each of the radii represents one of the twelve factors, and the outer circle represents the ideal, well-balanced character-

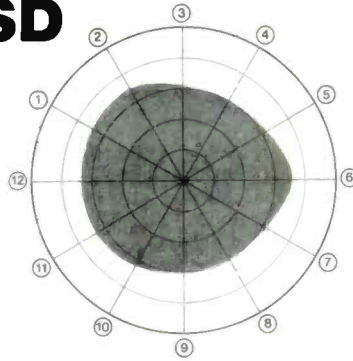
istics of a "perfect" tape. The closer the characteristics of any cassette tape approach those of the ideal (the larger and more regular the pattern), the better the sound reproduction capabilities of the cassette. The goal is to reach the outer circle.

Compare TDK's well-balanced characteristics with those of the two leading so-called "hi-fi" competitive cassettes and a typical conventional tape. Judge for yourself which provides the best characteristics for true high fidelity performance.

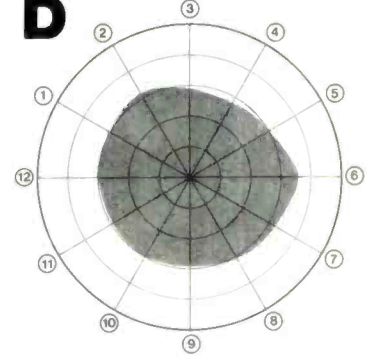
### ED



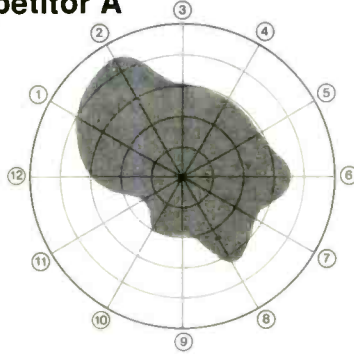
### SD



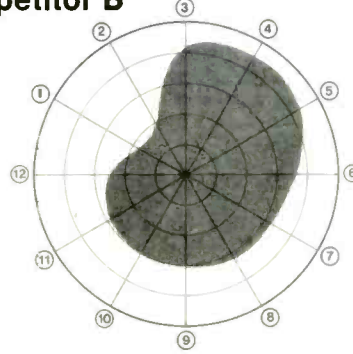
### D



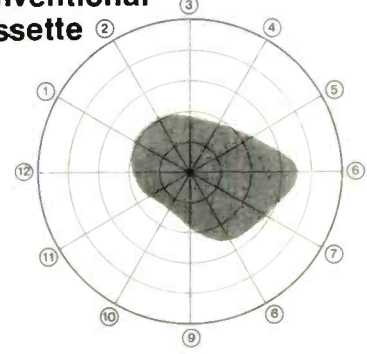
### Competitor A



### Competitor B



### Typical Conventional Cassette



1-MOL @ 333Hz  
2-Sensitivity @ 333Hz  
3-Sensitivity @ 8kHz

4-Sensitivity @ 12.5kHz  
5-MOL @ 8kHz  
6-Erasability

7-Bias Noise  
8-Print-Through  
9-Modulation Noise

10-Output Uniformity  
11-Uniformity of Sensitivity  
12-Bias Range

### EXTRA DYNAMIC

for the discriminating audiophile, an entirely new dimension in cassette recording fidelity. Vastly superior to any other cassette, with unmatched performance on any deck. 45, 60 and 90-minute lengths.

#### What is MOL?

MOL (maximum output level) is the output level obtained from an input signal of a given frequency which causes 5% distortion (average audible level) in the output. MOL varies with signal frequency.

#### What Does the MOL Diagram (facing page) Show?

The large closed-loop area on the facing page represents

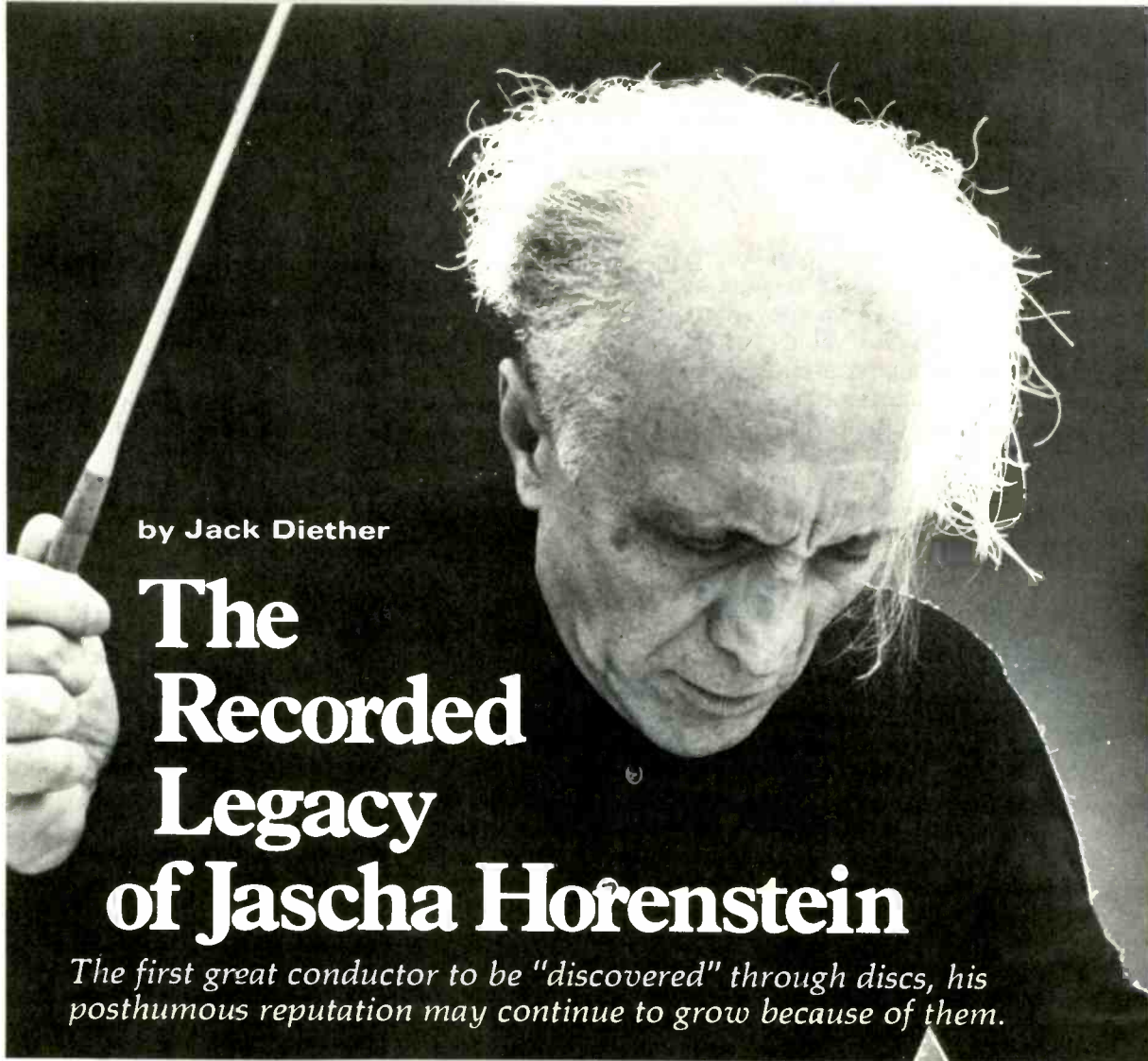
### SUPER DYNAMIC

turned the cassette into a true high-fidelity medium. Outstandingly clear, crisp, delicate reproduction of the complex characteristics of "real-life" sound. 45, 60, 90 and 120-minute lengths.

### DYNAMIC

excellent hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths — the world's only 3-hour cassette.

a typical sound energy plot of high fidelity music; the curved lines represent the MOL characteristics of various cassettes. As long as the MOL curve is above the sound energy plot, no audible distortion occurs. Separation between the MOL curves and the energy plot is necessary to permit recording, without distortion, the occasional bursts of high-energy sound which periodically occur in musical passages.



by Jack Diether

# The Recorded Legacy of Jascha Horenstein

*The first great conductor to be "discovered" through discs, his posthumous reputation may continue to grow because of them.*

THERE ARE MANY STRANGE anomalies and paradoxes in the life of Jascha Horenstein, one of the really great conductors of the twentieth century, who died in London last April 2, about a month short of his seventy-fifth birthday. Perhaps the strangest is that the true international reputation of this man, who for fifty years conducted all over the world, originated in a series of recordings—by no means great recordings from a technical standpoint—made in Germany and Austria in the 1950s for Vox Records. In other words, the worldwide image of Horenstein the musician, instead of radiating *from* the concert hall and being reflected in his subsequent recordings, in the usual way, was if anything reflected in the opposite direction. He was the first great conductor to be discovered and nurtured by phonophiles, and his greatness may yet be most widely recognized through recordings.

The interaction of circumstance with his own proud and independent nature created this anomaly. Horenstein was born in the Ukrainian capital Kiev on May 6, 1898, of Jewish extraction. When he was six his family moved to Königsberg, and

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*Mr. Diether, a vice president of the Bruckner Society of America, is editor of Chord and Discord, music critic of The Villager, and a regular contributor to The American Record Guide.*

later to Vienna. He was taught piano by his mother, an Austrian, even before he entered music school. He later studied the violin with Adolf Busch. At the Vienna Conservatoire, he took music theory with Joseph Marx and composition with Franz Schreker, studying also the theoretical work of Heinrich Schenker and composing much chamber music. At the same time he studied Indian philosophy at the University of Vienna—a discipline that influenced the rest of his life.

Horenstein's ultimate resolution to make conducting his chief career grew out of his early concertgoing, in which he was particularly impressed by the achievements of Arthur Nikisch, Bruno Walter, and Felix Weingartner. In the early 1920s he became an assistant to Wilhelm Furtwängler. "I think I learned from him," he said, "the importance of searching for the meaning of the music rather than being concerned with just the music itself—to emphasize the metaphysical side of a work rather than its empirical one."

He came to Vienna, as he later remarked, just too late to hear Mahler conduct—in fact he hadn't even heard of Mahler until the latter's death in 1911. Nevertheless his podium debut, at the age of twenty-five, found him leading a performance of Mahler's First Symphony. This was a heroic feat



for a young man at that time—particularly in Vienna. Horenstein soon gained a reputation for stalwart independence. Before reaching thirty he had participated in the first pioneering electrical recordings of Bruckner as well as Mahler.

Among the composers he knew and worked with in his youth were Stravinsky, Rachmaninoff, Berg, Schoenberg, Strauss, Nielsen, Webern, Busoni, Eisler, and Janáček. In 1929 he gave the premiere of the orchestral version of Berg's *Lyric Suite*, in Berlin. From 1928 to 1933 he was chief conductor of the Düsseldorf Opera—the only regular conducting post he ever held. When Hitler came to power Horenstein fled to Paris, and thence into the world at large, becoming from that time on a near equivalent of Mahler's "eternal wanderer."

"In the Thirties," his *New York Times* obituary reads, "he conducted in the Soviet Union, Palestine, and Australia, and toured Scandinavia with the Ballet Russe de Monte Carlo." To this were added Caracas, Capetown, Mexico City, New Zealand, Argentina—all the far-flung points of the globe. For a while he made his quondam home in America, returning to Europe after the war to make his permanent "holiday" residence in Lausanne, Switzerland.

Horenstein valued his personal freedom, difficult as it may have been at times, and said that he would never have been content with a life of unvarying routine. But since he was never to take full and extended charge of a symphony orchestra in his life, we can only guess what he might have achieved had he done so under optimal circumstances. "I refused the second-rate appointment," he declared, "and have not been offered a first-rate appointment under conditions I found acceptable, by which I do not mean only financial." On the other hand, as Donald Clarke wrote in *The New Republic* three years ago, an almost "supernatural quality of Horenstein's music-making is his ability to get the best possible playing out of whatever orchestra happens to be at hand." Clarke cited an instance from a makeshift summer festival in the U.S., where Horenstein generated excitement and won "a standing ovation" from a matinee audience after another conductor had received only "a respectable thank you."

Come what might, Horenstein never lost that audacity which prompted him to lead off with Mahler in 1923. In 1950 he introduced *Wozzeck* to Paris. He then became for many years associated with the BBC. Through that association, London gradually became a kind of professional home base for him, and the London Symphony as near to "his orchestra," as any orchestra was to be.

Horenstein inspired the special devotion not only of record connoisseurs but also, in his later years, of the young music lovers and musicians in and about London. In 1959 the BBC, finding some unsuspected funds in its Third Programme budget,

decided on a gala Royal Albert Hall performance and broadcast of Mahler's Eighth Symphony under Horenstein's direction, with the LSO and just about all the locally available choruses. The English critic Christopher Ford has written: "To the extent that one can date the upsurge of British enthusiasm for Mahler, this was the crucial moment. Few who were present, I imagine, have quite forgotten the sight of the small but vibrantly commanding figure, revealing the power and beauty of Mahler's score."

In substance, Horenstein made no compromises with his own sense of musical integrity and adventure, even after his near-fatal heart attack on a Minnesota podium, when he was barely saved by



Horenstein led the London Symphony Orchestra in a recording of Mahler's Symphony No. 3 in 1971—one of the few of his Mahler interpretations to be preserved in modern stereo.

impromptu heart massage. One year later, he was reveling in the opportunity to introduce Britten's *War Requiem* to Belgrade, a work he had admired but never personally conducted. His last two professional visits to New York City, though widely separated in time, featured Mahler's Ninth and a concert performance of Busoni's *Doktor Faust*. His 1973 calendar was specked with conducting dates he was never to fulfill, though in his last month he did realize a long-standing desire—to conduct *Parzifal*; he led five performances at Covent Garden.

Horenstein disliked being type-cast inasmuch as his musical interests and skills ranged far and wide. He particularly did not want to be typed as a Mahler or a Bruckner/Mahler "specialist," logically holding such to be a professional kiss of death. He was more interested in being an active, productive maestro than an enshrined hero. And yet, so deep did his love for Mahler become, it is reported that among the last words he spoke were: "One of the

saddest things about leaving this world is not to hear *Das Lied von der Erde* any more!”

And indeed, the thing most often lamented by phonophiles, among the most glaring gaps in Horenstein's discography, is the fact that with about half of the leading record companies recently engaged in recording complete Mahler cycles, with whatever top maestro they happened to be pushing, none found it expedient to engage the greatest of all for this purpose—the man on whose behalf these same phonophiles had been deluging the companies for years with pleading letters. “Today you go to a music shop,” Horenstein remarked sardonically, “and they ask you do you want the nine symphonies conducted by a Japanese or a Korean, or maybe an Eskimo.”

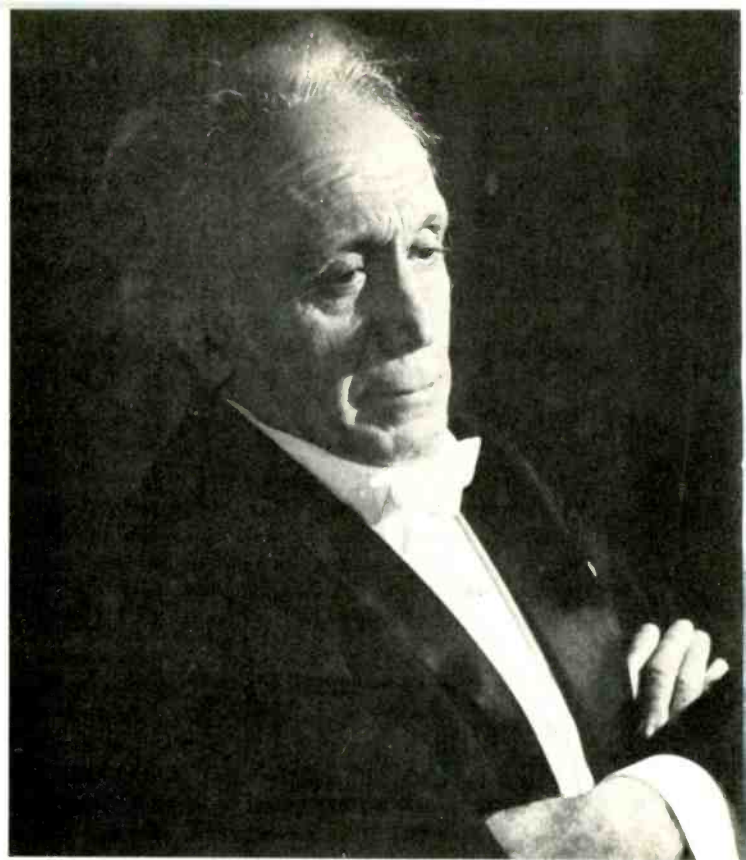
Glaring gaps there certainly are in this discography. Yet more music *was* recorded by Horenstein than most people realize. And more of the gaps may yet be filled in through recordings not yet released (or not yet available in the U.S.), and by the posthumous use of airchecks.

### The Mono Recordings

These comprise the few 78-rpm records made in pre-Hitler Berlin and the numerous LPs made for Vox and others in the 1950s.

The six 78-rpm recordings young Horenstein made for Polydor in Berlin in the late 1920s announce at once a leitmotiv that is to recur throughout his career, despite his frantic disclaimer of the term “specialist.” Along with standard Haydn (*Surprise Symphony*), Mozart (two overtures), and Schubert (Fifth Symphony), we have pioneer recordings of Bruckner and Mahler, and a first recording of two Bach chorale preludes in Schoenberg's orchestration.

The Bruckner is believed to be the first electrical recording of the complete Seventh Symphony, and probably of any Bruckner symphony. Already it shows the loving care that was to be expended on all of Horenstein's recorded performances. The Mahler is the great *Kindertotenlieder* with baritone Heinrich Rehkemper as soloist. This of course has won lasting renown more for its deeply felt projection by Rehkemper than for Horenstein's finely wrought accompaniment. Indeed the English Decca pressing did not even carry the conductor's name, so that British gramophiles were for a long time largely unaware of Horenstein's connection. Even the prestigious *World's Encyclopaedia of Recorded Music* of 1952 did not apprise them of it. Nevertheless, at this very early stage, the Horenstein we have since come to know so well already makes his imprint through the exceptionally clear orchestral definition and the well-judged tempos and phrasing. The third song, *Wenn dein Mütter-*



The last portrait made of Horenstein before his death.

*lein*, for example, is quite unlike anyone else's, and, in my judgment, is preferable. This *Kindertotenlieder* is a particular favorite in the world of “underground” monophonic recordings, for in addition to American and Japanese private LP dubbings, it now appears on a Preiser LP devoted to Rehkemper. Copies of the original 78-rpm pressings are worth a small fortune.

One of the first releases by American Vox, between World War II and the LP era, was a 78-rpm dubbing of this same recording (Vox set 644), one of the messiest transfers ever made of a historic and beloved recording. Ironically, it helped to make the original even more revered, through the comments made on the astonishing loss in recording quality. Thus began, however inauspiciously, Vox's increasingly important role as a catalyst in Horenstein's career. Although the maestro had such unhappy memories of his business dealings with Vox during the mono and early stereo eras that he categorically refused to allow any of his later stereo recordings to be licensed by that company, it was for the most part his numerous Voxes, along with his BBC transcriptions, that kept his name before the music and recording world for more than a decade, until his slowly growing reputation with the critics and concertgoers of London began to bear fruit.

With the onset of the LP era around 1949, the floodgates of music were suddenly opened and a host of free-lance conductors in central Europe, especially in Vienna, began spending a large part of their time making recordings—recordings of just about everything orchestral under the sun, so it would seem. Of these hitherto little-known conductors, chief among those who made a lasting impres-



sion on the record scene were Horenstein and Scherchen. This period also marked the first comprehensive recording and worldwide dissemination of the music of Mahler, Bruckner, Nielsen, Prokofiev, Janáček, and others. These composers were all particularly in Horenstein's "bag," though he was not at first identified with all of them phonographically.

Horenstein's Mahler First, owing to his unusually lucid grasp of its complexities, was the recording against which all other Firsts were measured for the next twenty years, until he himself re-recorded it in stereo. His Mahler Ninth was acclaimed the chief alternative to that of Bruno Walter, and in some ways superior. His lovely Bruckner Eighth was the first recording of its 1890 version in the newly published (1955) Nowak critical edition. His occasional work with such soloists as Vlado Perlemuter (in Ravel) and Ivry Gitlis (in Bruch, Bartók, and Sibelius) was marked by extreme delicacy and sensitivity. There was also a single LP made for French Pathé by Horenstein in this period: a recording of Strauss's *Metamorphosen* coupled with Stravinsky's *Symphony of Psalms*, released domestically on Angel.

As we see, Horenstein did manage to record a fair amount of music by Bach, Mozart, Beethoven, and Wagner. Again, his Bach was far from ordinary: It was the first recording of the complete *Brandenburg* Concertos using authentic baroque instruments; and, prognostically, among the pickup soloists was a viola da gambist named Nikolaus Harnoncourt.

Generally speaking, these recordings were marked by a closeness of miking and a certain flattening and coarsening of dynamics. In short, they were not terribly subtle; but their close-up perspective, combined with Horenstein's meticulous balancing of forces and clear textures, often gave an almost microscopic, though functional, view of the music—not, in other words, the kind of microscopy one gets from the sterile dissectors and pedants, but passionately musical. They were, in one critic's apt summation, revelatory, even though second-rate orchestras were often used.

A few of these mono recordings were subsequently reissued in simulated stereo, either on Vox or its subsidiary label Turnabout. They are generally inferior to their mono originals, and some are exceedingly soupy.

### The Stereo Recordings

Most of the genuine stereo recordings are still available, though often only on import labels or by subscription. Contrary to the expectation of many, the comprehensive stereo list is actually about the same length as the mono one.

With the addition of stereo, the Vox recordings gradually begin to add breadth, depth, and perspective to their former plain, two-dimensional clarity. Some of the later Vox stereos are indeed excellent. At first it is difficult to perceive much gradation between mono, simulated stereo, and true stereo. Borderline cases are the *Clock* and *London* Symphonies of Haydn (the first in true stereo) and the somewhat later Beethoven *Pastoral* Symphony (the final mono disc).

Horenstein's recording of Haydn's *Creation* is magnificent by any standards, as are his Mozart Vespers and *Coronation* Mass. His Liszt *Faust* Symphony has been declared the equal of Beecham's, and even more exciting in some respects. The Brahms items are very well received, as are the *Sacre* and the two Schoenbergs. So outstanding had his old Prokofiev monos been that it seems a pity Horenstein never had occasion to record that composer in stereo. The complete absence of stereo Bruckner is even more eyebrow-raising. One recording that is currently available, though unaccountably never listed in Schwann, is his fine stereo *Eroica* with the Southwest German Radio Orchestra.

The only Horenstein recording to appear immediately after the Vox stereo period is the *Scottish Fantasy* of Bruch, with David Oistrakh, on London. With the release of this recording, Horenstein disappears from the new Schwann listings for a considerable time, though his presence is sometimes partially felt even in the recordings of others. One example is Leonard Bernstein's Mahler Eighth, whose choral and orchestra forces (London Symphony, etc.) had been thoroughly prepared for the BBC by Horenstein on an earlier occasion; it is Horenstein's innovation, not Bernstein's, to have a girls' choir (Choruses of the Younger Angels) as well as a boys' choir. Another is Rudolf Schwarz's Mahler Fifth on Everest; again the orchestra here is the LSO, and for what is good in the recording the players themselves give more credit to Horenstein's previous preparation of the work than to Mr. Schwarz.

Meantime Horenstein was beginning to build up a sizable "non-Schwann" discography for Reader's Digest Records, the mail-order subscription outfit, under the principal aegis of RCA producer Charles Gerhardt. They include some excellent recordings, well known to RDR subscribers but virtually unknown to most Horenstein fans and other discophiles. And, although made with such orchestras as the Royal Philharmonic, the New Philharmonia, and again, the London Symphony, they are even less known in England than in the U.S.

Most of these Horenstein recordings are part of huge omnibus albums including other conductors, so that even RDR subscribers do not have access to the separate records. Furthermore the albums

themselves carry gooeey titles like "Everybody's Favorite Concertos." But tucked away here are such Horenstein gems as his Brahms First, Dvořák *New World*, Tchaikovsky Fifth, *Siegfried Idyll*, Beethoven Violin Concerto—and finally, lots of Johann Strauss!

One album that *is* all Horenstein is the beautifully recorded four-disc Rachmaninoff album. It contains an astonishing *Isle of the Dead* in which Horenstein cuts through the usual impressionistic fog in a truly luminous way, plus an equally stimulating traversal of the four piano concertos and the *Rhapsody on a Theme of Paganini* played by Earl Wild. Charles Gerhardt informs me there is a good possibility this will appear as a regular RCA issue. This relationship with Reader's Digest Records continued to the end of the conductor's life, for one of his last ventures is an unfortunately uncompleted and so far unissued recording for RDR of some gorgeous orchestral music from *Violanta*, the last opera by Erich Wolfgang Korngold.

An abortive relationship with EMI produced only two items: an already deleted Tchaikovsky

*Pathétique* with the LSO; and a Mahler Fourth with Margaret Price and the London Philharmonic, which once more reveals the quintessential Mahler, especially in the searching, disturbing Scherzo movement and the visionary Adagio. Monitor plans to issue the Mahler Fourth domestically this fall.

Horenstein's last period is marked by his series of recordings for Unicorn Records, the young English label totally dedicated to the higher things of phonographic art and internationally acclaimed as such, though occasionally flirting with financial disaster in the process. To Unicorn, many of whose records have been licensed in the U.S. by Nonesuch, we owe the preservation of Horenstein's matchless Mahler Third and the re-recording of his interpretation of the Mahler First in capacious stereo. To these may be added Unicorn recordings of the original version of Carl Nielsen's Fifth Symphony (also on Nonesuch), of the splendid Third Symphony by the English Nielsen scholar Robert Simpson, and of shorter works by Andrzej Panufnik. Horenstein's very last recording is an impres-

## A Horenstein Discography

### The Mono Recordings

*Horenstein made his first recordings in Berlin in the late '20s for Polydor. All these 78-rpm discs are of course out of print, except the 1929 Kindertotenlieder, which has been dubbed onto LP. The remaining monos date from the '50s. In general the original release number is included along with the most recent. Those discs now out of print are indicated "OP"; those discs now available in electronically rechanneled stereo are indicated "rechanneled."*

*In compiling this Horenstein discography I am much indebted to Peter Horenstein, Charles Gerhardt, and the Rev. J. F. Weber.*

#### BACH, J.S.

Brandenburg Concertos (6), S. 1046-51. Chamber ensemble. Vox DL 122 (two discs; OP).  
Chorale Preludes (arr. Schoenberg): Komm, Gott, Schöpfer, S. 631; Schmücke dich, S. 654. Nikolai Graudan, cello; Berlin Philharmonic. POLYDOR 95295 (78 rpm).

#### BARTÓK

Concerto for Violin and Orchestra, No. 2. Ivry Gitlis, violin; Vienna Pro Musica. DOVER 5211 (from Vox PL 9020, OP).

#### BEETHOVEN

Overtures: Coriolan; Egmont; Prometheus; Leonore No. 3. Vienna State Philharmonia. Vox PL 8020 (OP).  
Overture: Consecration of the House. Vienna Pro Musica. Vox PL 10410 (OP; with Symphony No. 6).  
Symphony No. 3, in E flat, Op. 55 (*Eroica*). Vienna Pro Musica. Vox PL 8070 (OP).  
Symphony No. 5, in C minor, Op. 67. Vienna Pro Musica. Vox PL 10030 (OP; with Mozart: Symphony No. 41).  
Symphony No. 6, in F, Op. 68 (*Pastoral*). Vienna Pro Musica. Vox PL 10410 (OP; with Overture).

Symphony No. 9, in D minor, Op. 125. Wilma Lipp (s); Elisabeth Höngen (ms); Julius Patzak (t); Otto Wiener (b); Vienna Singverein; Vienna Pro Musica. Vox STPL 510000 (rechanneled; from DL 282, OP; finale only on TURNABOUT TV 34413).

#### BRUCH

Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26. Ivry Gitlis, violin; Vienna Pro Musica. Vox PL 9660 (OP; with Sibelius).

#### BRUCKNER

Symphony No. 7, in E. Berlin Philharmonic. POLYDOR 66802/8 (78 rpm).  
Symphony No. 8, in C minor (Nowak edition). Vienna Pro Musica. TURNABOUT TV 34357/8 (two discs, rechanneled; from Vox PL 9682, OP).  
Symphony No. 9, in D minor (Haas edition). Vienna Pro Musica. TURNABOUT TV 34356 (rechanneled; from Vox PL 8040, OP) or Vox VSPS 14 (five discs, "The World of Bruckner").

#### DVOŘÁK

Symphony No. 9, in E minor, Op. 95 (*New World*). Vienna State Philharmonia. Vox PL 7590 (OP).

#### HAYDN

Symphony No. 94, in G (*Surprise*). Berlin Philharmonic. POLYDOR 66914/6 (78 rpm).

#### JANÁČEK

Sinfonietta; Taras Bulba. Vienna Pro Musica. Vox PL 9710 (OP).

#### LISZT

Mephisto Waltz. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).



sive valedictory coupling of Hindemith's *Mathis der Maler* Symphony and Strauss's *Death and Transfiguration*, which is being issued posthumously by Unicorn: (U.S. release plans are currently uncertain.)

The final years were a source of almost unbearable frustration to John C. Goldsmith of Unicorn and to Mahler lovers close to the maestro. Among the casualties of those years was a contract with Horenstein to record a full Mahler cycle, which was almost ratified by a major company. It probably would never have been completed, but even a start would have been welcome. After that and his heart attack in Minnesota, desperate last-minute efforts to plug the holes appeared more and more a race between preservation and catastrophe, to paraphrase H. G. Wells. At the time of the conductor's death, Jerry Bruck, a recording engineer and private entrepreneur of Posthorn Recordings, New York, had booked the LSO and the Royal Festival Hall for four days to make his own quadraphonic recording of Horenstein's scheduled performance of Mahler's *Tragic* Symphony (No. 6). I feel certain

Mahler would have appreciated the almost supernatural irony of that.

What can yet be done is to license for commercial recording some of the fine stereo tapes and transcriptions of Horenstein's radio performances that still exist. Against considerable odds, John Goldsmith is presently attempting to do just this. Peter Horenstein, who is the maestro's son and a New York attorney, has a large inventory of such tapes. In the Mahler line alone, they include superb recordings of the Sixth, Seventh, Eighth, and Ninth Symphonies. They also include what is far and away the finest performance of *Das Lied von der Erde* I have heard, with John Mitchinson, Alfreda Hodgson, and the BBC Northern Orchestra, taped on April 28, 1972 for later broadcast. Any hearing of this rendition makes doubly moving Horenstein's poignant comment about this same work, quoted earlier. Those privileged to have known him certainly will not relinquish the memory of this warm, personally unassuming man with his infinite love for music, and who inspired a like love in others.

#### MAHLER

Kindertotenlieder. Heinrich Rehkemper (b); Berlin Philharmonic. PREISER LV 107 or PARNASSUS 4 (from POLYDOR 66693/5, 78 rpm).

—Norman Foster (b); Bamberg Symphony. Vox VSPS 12 (five discs, "The World of Mahler"; from PL 9100, OP, with *Songs*).

Songs of a Wayfarer. Norman Foster (b); Bamberg Symphony. Vox VSPS 12 (five discs, "The World of Mahler"; from PL 9100, OP, with *Kindertotenlieder*).

Symphony No. 1, in D. Vienna Pro Musica. TURNABOUT TV 34355 (rechanneled; from Vox PL 8050, OP).

Symphony No. 9, in D. Vienna Pro Musica. TURNABOUT TV 34332/3 (two discs, rechanneled; from Vox PL 7602, OP) or Vox VSPS 12 (five discs, "The World of Mahler").

#### MOZART

Overtures: *La Clemenza di Tito*; *Le Nozze di Figaro*. Berlin Philharmonic. POLYDOR 95296 (78 rpm).

Requiem, K. 626. Wilma Lipp (s); Elisabeth Höngen (ms); Murray Dickie (t); Ludwig Weber (bs); Vienna Singverein; Vienna Pro Musica. TURNABOUT TV 34450 (rechanneled; from Vox DL 270).

Symphonies: No. 38, in D, K. 504 (*Prague*); No. 39, in E flat, K. 543. Vienna Pro Musica. Vox PL 9970 (OP).

Symphony No. 41, in C, K. 551 (*Jupiter*). Vienna Pro Musica. Vox PL 10030 (OP; with Beethoven: Symphony No. 5).

#### PROKOFIEV

The Buffoon: Suite No. 1, Op. 21; Lieutenant Kijé Suite, Op. 60. Paris Philharmonic. Vox PL 9180 (OP).

Symphonies: No. 1, in D, Op. 25 (*Classical*); No. 5, Op. 100. Colonne Concerts Orchestra. Vox PL 9170 (OP; No. 5 only on STPL 513390, rechanneled).

#### RAVEL

Concertos for Piano and Orchestra: in G; in D (for the left hand). Vlado Perlemuter, piano; Colonne Concerts Orchestra. Vox SVBX 5410 (three discs, rechanneled, "Piano Music of Ravel"; from DL 153, OP).

#### SCHUBERT

Symphony No. 5, in B flat, D. 485. Berlin Philharmonic. POLYDOR 66932/4 (78 rpm).

#### SHOSTAKOVICH

Symphony No. 5, Op. 47. Vienna Symphony. Vox PL 7610 (OP).

#### SIBELIUS

Concerto for Violin and Orchestra, in D minor, Op. 47. Ivry Gitlis, violin; Vienna Pro Musica. Vox PL 9660 (OP; with Bruch).

#### STRAUSS, R.

Don Juan, Op. 20; Till Eulenspiegel, Op. 28; Tod und Verklärung, Op. 24. Bamberg Symphony. Vox PL 9060 (OP; *Don Juan* and *Till* on STPL 513250, rechanneled).

Metamorphosen. French National Radio Orchestra. ANGEL 35101 (OP; with Stravinsky).

#### STRAVINSKY

Firebird Suite. Southwest German Radio Orchestra. Vox PL 10430 (OP; with *Le Sacre du printemps*—See "Stereo Recordings").

Symphony of Psalms. French National Radio Orchestra. ANGEL 35101 (OP; with R. Strauss).

#### WAGNER

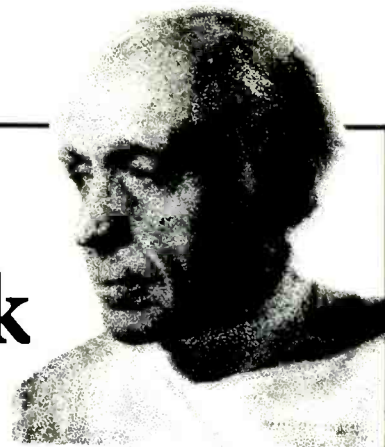
Faust Overture. Southwest German Radio Orchestra. Vox SVUX 52029 (rechanneled; OP).

Lohengrin: Prelude to Act I; Die Meistersinger: Prelude; Tannhäuser: Overture; Tristan und Isolde: Prelude and Liebestod. Bamberg Symphony. Vox PL 9110 (OP).

## The Stereo Recordings

*The earliest stereos date from the late '50s, overlapping the last monos. The Horenstein stereo discography contains many items not available through regular U.S. sources.*

# Horenstein at Work



FROM 1971 until his death in April 1973, I was assistant to Jascha Horenstein. When I approached him initially, he objected that he could not take on an assistant conductor since he had no orchestra of his own. I persisted, and he finally agreed. For those two years I had the unique opportunity of observing his work at close range.

Many aspects of Horenstein's style can be appreciated by those who know his work from records. However the way in which he achieved the dynamic, coloristic, and structural effects for which he was famous could be deduced only by watching him at work in rehearsals and concerts. The exceptional unity and continuity that characterized his performances arose from the way he controlled rhythm, harmony, dynamics, and tempo so that each individual moment might receive the most vivid characterization, but the over-all line and cumulative effect would not be lost.

However strong his convictions about any music, Horenstein was open to discussion and reconsideration of his interpretations. He insisted that I should be aware not only of what he was doing but also of how it was done and why. My questions about concept or technique were answered patiently in immense detail and without dogmatism.

In his constant search for the "meaning" of a work beyond the printed page, Horenstein always began with the notes themselves, played in a manner faithful both to the literal notation and to the context. He never compartmentalized music, as he was always aware of the cross-influences and interactions among works of all styles, periods, and genres. Thus he performed Schoenberg's *Kammersinfonie* with both a keen sense of its novel harmony, sonority, and form, and a panache and thrust that emphasized its kinship to the Strauss of *Don Juan* and *Ein Heldenleben*. In contrast, in his performances of *Parsifal* (unfortunately lost to us, since none of his Covent Garden *Parsifals* was broadcast) the orchestra often took on such flexibility and delicacy of texture as to sound like a chamber group.

Horenstein's rehearsal technique involved a careful balance between playing through long portions of a work for continuity and persistent refinement of details. Through more than fifty

years' experience he evolved a fine sense of what should be rehearsed but not conducted, and what conducted but not specifically rehearsed.

His stick technique was deceptive. Just as an onlooker might decide that its naturalness and ease were most appropriate to a kind of relaxed forward-moving fluency, a passage of extreme delicacy would bring only the end of the stick into play, with nothing else appearing to move, or a tricky rhythm would be clarified by precisely the right visual pattern, without disruption of the music's progress. As a general principle Horenstein avoided subdivision of the beat when he felt this might interfere with the projection of larger rhythmic groupings. In broadly paced music, such as a Bruckner adagio or the final moments of *Das Lied von der Erde*, he revealed an uncanny ability to give a highly characterized beat no matter how slow the pulse. In such a context, minor ensemble slips were of little importance because of the extraordinary flow and coherence evoked. Technique by itself was of no interest to Horenstein; gesture always proceeded from concept, producing the desired response clearly.

No matter what sort of orchestra he conducted, Horenstein would not accept routine or complacent performances. He was never content to let the finest orchestras give him even their most impressive standard responses. When an ideal performance was close at hand, he would work all the harder to make sure the goal was attained. With a lesser ensemble he would refine dynamics, phrasing, and color until the players found themselves playing far over their heads. Horenstein had a keen sense of an orchestra's capabilities after only a brief period of rehearsal. Once he had ascertained an ensemble's ultimate potential, he rarely allowed himself to be content with less.

Horenstein's style reconciled—with apparent effortlessness—the contradictory demands of form and expression. Or perhaps his vision of the works he performed was so complete that he perceived no contradictions. In either case, the result was a performance with both extraordinary structural integrity and vivid episodic characterization, the two aspects reinforcing each other to produce overwhelming impact and sweep.

JOEL LAZAR



*Discs marked "import" have never been released domestically, except where a U.S. number is given. The numerous recordings for Reader's Digest are available only from Reader's Digest Recordings, Pleasantville, N. Y. 10570. Note that, except for the four-disc Rachmaninoff set (all of which is conducted by Horenstein), the Reader's Digest recordings are part of large albums, most of whose contents are performed by other conductors.*

#### BEETHOVEN

Concerto for Violin and Orchestra, in D, Op. 61. Ernest Gruenberg, violin; Royal Philharmonic. READER'S DIGEST 60.

Symphony No. 3, in E flat, Op. 55 (*Eroica*). Southwest German Radio Orchestra. Vox STPL 510700.

#### BRAHMS

Symphony No. 1, in C minor, Op. 68. Southwest German Radio Orchestra. Vox STPL 510690.

—London Symphony. Reader's Digest 65.

Symphony No. 3, in F, Op. 90; Variations on a Theme by Haydn, Op. 56a. Southwest German Radio Orchestra. Vox STPL 510620 (OP).

#### BRUCH

Scottish Fantasy, Op. 46. David Oistrakh, violin; London Symphony. LONDON CS 6337

#### DVOŘÁK

Symphony No. 9, in E minor, Op. 95 (*New World*). Royal Philharmonic. READER'S DIGEST 135.

#### HAYDN

The Creation. Mimi Coertse (s); Julius Patzak (t); Deszö Ernster (bs); Vienna Singverein; Vienna Volksoper Orchestra. TURNABOUT TV-S 34184/5 (two discs; from Vox STPL 51143, OP).

Symphonies: No. 101, in D (*Clock*); No. 104, in D (*London*). Vienna Pro Musica. Vox STPL 59330 (OP).

#### HINDEMITH

Mathis der Maler Symphony. London Symphony. UNICORN RHS 312 (import; with R. Strauss).

#### KORNGOLD

Violanta: orchestral excerpts. Royal Philharmonic. READER'S DIGEST (unissued).

#### LISZT

Faust Symphony. Ferdinand Koch (t); Southwest German Radio Orchestra and Chorus. TURNABOUT TV-S 34491 (from Vox SVUX 52029, OP).

#### MAHLER

Symphony No. 1, in D. London Symphony. NONESUCH H 71240 (from UNICORN RHS 301, import).

Symphony No. 3, in D minor. Norma Procter (a); Ambrosian Singers; London Symphony. NONESUCH H 73023 (two discs; from UNICORN RHS 302/3, import).

Symphony No. 4, in G. Margaret Price (s); London Philharmonic. CLASSICS FOR PLEASURE CFP 159 (import; to be released in U.S. on MONITOR).

#### MOZART

Mass in C, K. 317 (*Coronation*); *Vesperae solemnes de Confessore*, in C, K. 339. Wilma Lipp (s); Christa Ludwig (ms); Murray Dickie (t); Peter Bender (bs); Vienna Oratorio

Chorus; Vienna Pro Musica. TURNABOUT TV-S 34063 (from Vox PL 10260, OP).

#### NIELSEN

Symphony No. 5, Op. 50 (original version); *Saga Dream*, Op. 39. New Philharmonia. NONESUCH H 71236 (from UNICORN RHS 300, import).

#### PANUFNIK

Autumn Music; Heroic Overture; Nocturne; Tragic Overture. London Symphony. UNICORN RHS 306 (import).

#### RACHMANINOFF

Concertos for Piano and Orchestra: No. 1, in F sharp minor, Op. 1; No. 2, in C minor, Op. 18; No. 3, in D minor, Op. 30; No. 4, in G minor, Op. 40; Rhapsody on a Theme of Paganini, Op. 43; *The Isle of the Dead*, Op. 29. Earl Wild, piano; Royal Philharmonic. READER'S DIGEST 29 (four discs).

#### SCHOENBERG

Chamber Symphony No. 1, in E flat, Op. 9; *Verklärte Nacht*, Op. 4. Southwest German Radio Orchestra. TURNABOUT TV-S 34263 (from Vox PL 10460, OP).

#### SCHUMANN

Concerto for Piano and Orchestra, in A minor, Op. 54. Malcolm Frager, piano; Royal Philharmonic. READER'S DIGEST 60.

#### SIMPSON

Symphony No. 3. London Symphony. UNICORN UNS 225 (import).

#### STRAUSS, J.

Overtures: *Die Fledermaus*; *The Gypsy Baron*. Vienna State Opera Orchestra. READER'S DIGEST CSC 602 (OP).

*Perpetuum mobile*. Vienna State Opera Orchestra. READER'S DIGEST CSC 602 (OP).

Polkas: *Annen*; *Tritsch-Tratsch*. Vienna State Opera Orchestra. READER'S DIGEST CSC 602 (OP).

Polka: *Thunder and Lightning*. Vienna Symphony. READER'S DIGEST 19.

Waltzes: *Artist's Life*; *The Blue Danube*; *Emperor*; *Tales from the Vienna Woods*; *Vienna Blood*; *Voices of Spring*; *Wine, Women, and Song*. Vienna State Opera Orchestra. READER'S DIGEST CSC 602 (OP).

Waltzes: *Lagoon*; *Morning Papers*; *Roses from the South*; *A Thousand and One Nights*; *Where the Citrons Bloom*. Vienna Symphony. READER'S DIGEST 19

#### STRAUSS, R.

*Tod und Verklärung*, Op. 24. London Symphony. UNICORN RHS 312 (import; with Hindemith).

#### STRAVINSKY

*Le Sacre du printemps*. Southwest German Radio Orchestra. Vox STPL 513200

#### TCHAIKOVSKY

Symphony No. 5, in E minor, Op. 64. New Philharmonia. READER'S DIGEST 68.

Symphony No. 6, in B minor, Op. 74 (*Pathétique*). London Symphony. HMV ASD 2332 (import, OP).

#### WAGNER

*Der fliegende Holländer*: Overture; *Tannhäuser*: *Venusberg Music*; *Siegfried Idyll*. Royal Philharmonic. READER'S DIGEST 15.



by Harris Goldsmith

# Recordings Fit for a President?

LAST MARCH the Recording Industry Association of America presented the White House with a record library of some 2,000 LPs. Goodness knows, the President's capacity for innocent enjoyment is as great as any honest man's, although one might wonder about such selections as the Beethoven Ninth in its worst current production (the Furtwängler on Everest—hideously rechanneled and a half-tone sharp) and a full three-disc *Orfeo ed Euridice*, yet, only excerpts from Verdi's operas (but for Puccini, *Tosca* and *Bohème* complete—though *Fanciulla and Butterfly*, with American villains, only excerpted).

It also seemed to me that the RIAA's selection wasn't as relevant as music is supposed to be these days. I thus took the liberty of making my own.

**ADAM:** *If I Were King*.

**BACH, J.S.:** Aria, *Sheep may safely graze*; Cantata No. 82, "*Ich habe genug*" ("I've had enough," arr. Mitchell); Cantata No. 140, "*Wachet auf!*" ("Wake Up!").

**BARBER:** Media's Meditation and Dance of Vengeance; Overture to *The School for Scandals*.

**BARTÓK:** *Ditta Beard's Castle*, Op. 11; *The Wood-headed Prince*, Op. 13; *Out of Drawers Suite* for Piano.

**BEETHOVEN:** Concert Aria, "*Ah! perfido*," Op. 65; *Diabolic Variations*, Op. 120; *Infidelio*, Op. 72: "*Abscheulicher!*" and Prisoners' Chorus; Overture, *The Desecration of the House*, Op. 124.

**BENNETT:** *Victory at Bay* (after Secretary Rogers).

**BERG:** *Lulus*.

**BERLIOZ:** *Judges of the Secret Court*; *The Trojans at Carnage: Hunt and Storm*; Overture, *Rob Blind*.

**BRAHMS:** Four Serious Charges, Op. 121; Ziegler Lied, Op. 103; *Die Schmach*, Op. 19, No. 4 (*The Black Scandal*).

**BRITTEN:** *Red Herring* (1947); *War Moratorium*, Op. '66.

**BORODIN:** *In the Steps of Central Intelligence*.

**CIMAROSA:** *The Secret Fund*.

**DALLAPICCOLA:** *Canti di Prigionia* (Prison songs); *Parole di San Quentin*.

**DEBUSSY:** *Le Martyre de San Clemente: The Court of Lies*; *Prélude à l'après-midi d'un pawn*.

**DE FALLA:** *Ritual Firing Dance*.

**DELIBES:** *Lakmé (or Leave Me)*.

**DEVIUS:** *Appalachia: Benign Neglect Variations*; *On Hearing the First Poll in Springtime*; *Brig Fair*; *Summer Night Up the River*.

**ELGAR:** *Enigma Variations*, Op. 36.

**FLOTOW:** *Martha*.

**FRANCK:** *Le Chasseur Maudit (The Accursed Hunt)*; *Psyche and Ellsberg*.

**GILBERT & SULLIVAN:** *Patience*; *The Yesmen of the Guard*; *Trial by Jury* (all sung by the Carte Blanche Opera Company).

**GRIFFES:** *The Fountain of Acqua Payola*.

**HANDEL:** *Watergate Musick* (with original instruments); *Royal Firings Suite*.

**HAYDN:** *Mess in Time of War*.

**IVES:** *The Unanswered Questions*.

**HUMPERDINCK:** *Hansel und Fritzel*.

**JANÁČEK:** *The Cunning Little Nixon*.

**KREISLER:** *Diebesfraud*.

**MARTINU:** *Ode to Liddy*.

**MENDELSSOHN:** *Incidental Music to A Midsummer Night's Scheme*, Op. 24/61; *Symphony No. 5*, in D minor, Op. 107 (*Resignation*).

**MENOTTI:** *The Counsel*; *The Media*; *The Telephone*.

**MILHAUS:** *L'Homme et son désir*, Op. 48.

**MOORE:** *Carry the Nation*; *The Devil and Daniel Ellsberg*.

**MOZART:** *Così fan tutte (They All Do It)*, K. 588; *Eine Kleindienst Nachtmusik*.

**MUSSORGSKY:** *Pictures at an Inquisition*.

**PROKOFIEV:** *Law and Order*.

**PURCELL:** *Dean's Lament*; *TeDium*.

**ROSSINI:** *Sins of My Old Age*.

**SCHOENBERG:** *Verdämmte Nacht*.

**SCHUBERT:** Songs: *Abschied (Farewell)*; *Stenchen*; *Der Ehrlichmannkönig*; *Hack! The Lock*.

**SESSIONS:** *The Black Maskers*.

**SMETANA:** *Má Vlast (Right or Wrong . . .)*.

**SOUSA:** *Washington Post March*.

**STRAUSS, R.:** *Elektme*, Op. 58; *Die schweigsame Frau (The Silent Wife)*.

**STRAVINSKY:** *A Sermon, a Narrative, and a Prayer*.

**SULLIVAN:** *The Lost McCord*.

**TARTINI:** *Violin Sonata in G minor (The Devils' Trial)*.

**TCHAIKOVSKY:** *Safecracker Suite*, Op. 71A.

**TRADITIONAL (ENGLISH):** *O No, John!*

**TRADITIONAL BUGLE CALL:** *Taps*.

**VAUGHAN WILLIAMS:** *Jeb*.

**VERDI:** *Falsestaff*; *Otellall*.

**WAGNER:** *Parsifal: Kleindienst's Magic Garden*.



Manufacturers often talk and write about performance specifications, particularly their wide frequency range, as an indication of their equipment's quality. But how does this relate to "listening quality"? Speaker manufacturers publish nearly identical specifications—but these are of interest only as theoretical abstractions, since no one can significantly relate them to "listening quality."

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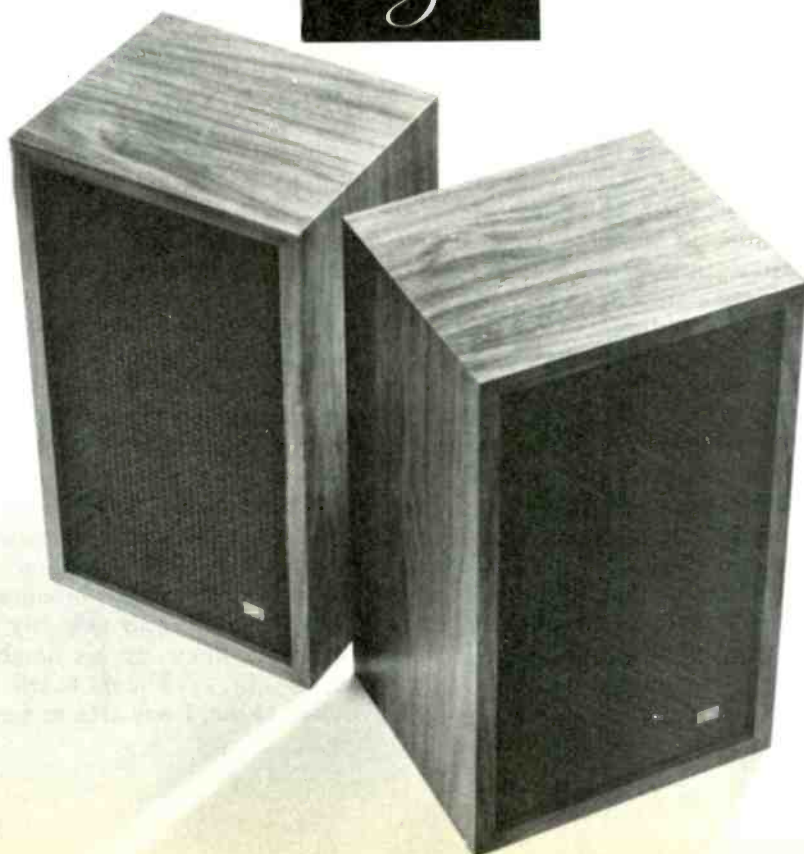
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# An Interview with Shostakovich

by Royal S. Brown

PROBABLY THE LAST THING most people in the music world were expecting for the month of June was a visit to the United States from Russian composer Dmitri Dmitrievich Shostakovich. Shostakovich's health has been quite poor recently—indeed, it is said that the composer was saved from death several years ago only through the intervention of some of the Soviet Union's greatest medical experts. Certainly, several of Shostakovich's recent compositions—the Fourteenth Symphony (and even the Fifteenth), the Violin Sonata and the Twelfth Quartet, among others—seem to reflect his brushes with death. Furthermore, Shostakovich, always a shy and introspective individual to begin with, has of late strongly avoided any kind of publicity and contact with large groups of people.

In spite of this, Northwestern University, at the suggestion of composer Alan Stout, who is on their staff, extended an invitation to Shostakovich this past February to come to Evanston, Illinois and receive an honorary Doctor of Fine Arts degree. Although no stranger to honors of this sort—besides numerous awards from his home country, Shostakovich has received honorary degrees from Oxford and, last year, at Dublin—Shostakovich replied in March that, if his health permitted, he would come to the U.S. to accept the degree. But it was not until the end of May that the project became definitive.

As it turned out, Shostakovich was able to combine rest and duty. Taking advantage of the first voyage to the U.S. of the Russian passenger liner *Mikhail Lermontov*, Shostakovich relaxed on the

*Contributing Editor Royal S. Brown has recently signed a contract with Viking Press, Inc. to write a book on Dmitri Shostakovich.*

seas for the two weeks between May 28, when the liner left the composer's native Leningrad (he now lives in Moscow), and June 11, when he debarked in New York accompanied by his third wife, Irina. Wasting little time in getting reacquainted with the American musical scene—his last visit was in 1959—Shostakovich spent his first night in New York at the Met, where he saw a performance of one of his favorite operas, Verdi's *Aida*.

The following day, he was able to meet with some of the members of the American musical establishment at a luncheon hosted by BMI vice-president Oliver Daniel. Among the composers at the luncheon were William Schuman, George Crumb, Otto Luening, Ulysses Kay, Russian-born Alexander Tcherepnin, and Donald Lybbert. Schuman, who had been in close contact with "Maestro" Shostakovich, as everyone called him, when the latter visited the Juilliard School during his last trip to the U.S., seemed to have a particularly good rapport with the Russian. Among other things that Schuman was able to discuss with Shostakovich during the meal was electronic music, which both agreed represented the invention of a new instrument. But Shostakovich, while showing interest in the medium, said that he did not currently have any plans to use it himself. In his toast, Oliver Daniel recalled how, when he was with CBS, he had received a package containing the score of the composer's Eighth Symphony, for which CBS had paid \$10,000 for first-broadcast rights. When asked whether he ever saw any of that money, Shostakovich threw up his hands and shrugged diplomatically. . . . Thanks to Oliver Daniel's kind invitation to me, I was able to meet Shostakovich



at this luncheon for the first time. A former chain-smoker who no longer smokes at all. Shostakovich gives the first impression of an extremely nervous man who is never very far from the pain of his recent illnesses—he often, in fact, had to hold his right hand with his left when writing or eating.

Yet for all the nervousness and the rare smiles, one is immediately attracted by the composer's obviously enormous inner strength: When he speaks, it is in a high, somewhat sibilant voice that comes out in fast, almost youthfully enthusiastic bursts that are highly accentuated, even for the Russian language. And it is the latent energy of the speech as well as the intense concentration one can observe and feel in the presence of this composer that left not only me but many others who had the chance to be with him with a strong feeling of both warmth and admiration.

I was granted a personal interview with Shostakovich the next day at his New York hotel (the Saint Moritz). The American press has not been noted for its kind treatment of Shostakovich's music and his situation in the Soviet Union, and even during the composer's stay in the U.S. the Chicago *Sun-Times* printed a sour-grapes article in which the author, apparently mistaking Shostakovich's verbal pronouncements during a half hour press conference and during a radio interview for the composer's musical output, pulled out the old cliché about Shostakovich's being the slave of Soviet ideology. In both cases, the fascinating and often complex directions taken by one of this century's most staggeringly original creative minds were totally obscured behind a screen of generally misconstrued notions, both political and musical. An interview in the *New York Times*, claimed to be exclusive, followed much the same direction as the *Sun-Times* piece.

I found Shostakovich to be, during the hour I spoke with him, extremely accessible and quite eager to discuss his work, to the extent that any composer can talk about his music. Throughout his stay in the United States, Shostakovich expressed constant interest in musical activity here. The evening after my meeting with him he attended the inaugural "Rug Concert" (music by Weber, Brahms, Stravinsky, and Ives) given by Pierre Boulez and the New York Philharmonic at Lincoln Center, and met Boulez.

The following day, Shostakovich, who does not like to fly, took the train to Chicago. Besides receiving his honorary degree after an enthusiastic and moving ovation at Northwestern on June 16, Shostakovich also found the time and energy for a press conference and a forty-minute Public Broadcasting radio interview originally heard over Chicago's WFMT. But even more to his liking was the chance he was given to hear music by young American composers. This opportunity was made possible by Professor Irwin Weil, a member of North-

western's Slavic Department and Shostakovich's host while he was in the Chicago area. At Professor Weil's home, Shostakovich was able to hear excerpts of taped performances of Easley Blackwood's Piano Concerto, John Downey's *Symphonic Modules V*, and Alan Stout's Symphony No. 2. Shostakovich, one of the greatest musical tragedians, was struck by the "considerable tragic force" of Stout's symphony, a complex and quite dissonant work using quite large orchestral forces.

After his weekend in Chicago, Shostakovich, having less time to spare and perhaps cured of American railroads, flew to Washington, D.C., returning on June 20 to New York, where he had one final luncheon, this one given by ASCAP. Besides Eugene Ormandy—the composer's friend and one of the most important exponents of his music in the United States—this luncheon gave Shostakovich the occasion to talk with such fellow composers as



Morton Gould (who as a conductor splendidly recorded Shostakovich's Second and Third Symphonies for RCA), Peter Mennin, and Arthur Cohn. Ironically, Cohn—also the director of serious music at MCA Music, which handles almost all of Shostakovich's scores in this country—was able to render the indispensable service of supplying Shostakovich with a copy of his own Fourteenth Symphony, which is currently out of print in the Soviet Union.

Bearing a Doctor of Fine Arts degree from Northwestern, a made-in-U.S.A. mint copy of the score for his own symphony, and many gifts, including a set of quadrasonic recordings, in which he had shown great interest, Dmitri Shostakovich left the United States on the evening of June 20 aboard the *Queen Elizabeth II*, bound for five days' rest on the Atlantic and then a visit to Paris. For those, including me, who had known and admired the composer only through his work, I think it is safe to say that the man was every bit the match of the music. I cannot think of a greater compliment to pay him.

The following questions and answers are extracted from my discussion with Shostakovich (I would like to express my deep gratitude to Vladi-

mir Orlov of the Russian Embassy in Washington for his patience and help in translation). Additional information of interest to the readers is given in brackets:

**R.S.B.:** Eugene Ormandy is going to give the U.S. premiere of your Five Pieces for Orchestra, Op. 42, next season. Can you tell me about these?

**D.D.S.:** They were written either just before or just after the Fourth Symphony, I can't remember



which, as I don't have my notebook with me. But they are very close in time.

**R.S.B.:** Having looked at the music, I noticed that the work is usually scored for very small and often unusual groups of instruments, such as the violin and contrabass duet in the last of the pieces. Were these in fact intended as sketches?

**D.D.S.:** Yes. They were intended as sketches for a larger work. But I was simply never able to undertake it. Igor Blazhkov did perform the Five Pieces recently in the Soviet Union—in Kiev, Leningrad, and Moscow.

**R.S.B.:** Although you have made a number of trips during your life, did you ever compose any of your works outside the Soviet Union?

**D.D.S.:** No, as far as I can recollect.

**R.S.B.:** On which trip did you meet Alban Berg?

**D.D.S.:** Although I did travel through Germany in 1927 after my participation in the Chopin contest in Warsaw, I actually met Berg in Leningrad that year. He was there for the Russian premiere of *Wozzeck*.

**R.S.B.:** But you did remain close friends with Berg for a while, didn't you?

**D.D.S.:** Not really. We simply met two or three times, but we never started any correspondence. I did have close contact with a number of composers during that period, particularly Hindemith, but also with composers such as Darius Milhaud. Of course, today, Benjamin Britten is a close friend of mine, and I have had very friendly relations with a number of American composers such as Samuel Barber. I also know Witold Lutoslawski, the Polish composer.

**R.S.B.:** As far as I can tell, the earliest work of yours

that we can hear today is the Five Preludes [recorded by Pleshakov on Orion, 6915] published in Russia in Vol. I of your piano music.

**D.D.S.:** Yes. These are from my Eight Preludes, Op. 2. I wrote them when I was only thirteen, and the other three struck me as too immature to include. There is a theme in the fifth prelude I later used in my Eleventh Symphony.

**R.S.B.:** Is this a Russian folksong?

**D.D.S.:** No, it's my own theme, but of course it is very Russian in character.

**R.S.B.:** Will we ever hear other early works, such as the Scherzos for Orchestra [Opp. 1 and 9] and the First Trio [Op. 8]?

**D.D.S.:** I don't think they are polished enough to be performed now. I did perform the trio when I was young, in Moscow and also in Kharkov during a trip I took there [in 1926] with Nicolai Malko.

**R.S.B.:** Another early work which we can hear is the Two Pieces for String Octet [Op. 11]. Can you tell me when they were composed?

**D.D.S.:** They were composed before the First Symphony, also while I was still at the Leningrad Conservatory.

**R.S.B.:** Has your first opera, *The Nose*, been performed recently in Russia?

**D.D.S.:** No, but it soon will be. There is a new theater in Moscow, the Moscow Chamber Opera Theater, whose first production was Shchedrin's *Not By Love Alone*. *The Nose* will be next. I recently saw an excellent performance of it by the State Opera Company of East Berlin.

**R.S.B.:** You had originally intended *Lady Macbeth of Mtsensk* [*Katerina Ismailova*] for the film medium. . . .

**D.D.S.:** There is a Russian proverb that man intends and God does, and I speak of my plans very cautiously, since one can plan anything. But I have been intending for a long time to create a cinema-opera, because it offers the composer the richest possibilities. Conceivably, the first five scenes of such an opera could take place in Moscow, the next five in New York, and the next five on Mars, since you are not tied down by stage scenery. The mobility of the cinema appeals very much to me, and I have not abandoned the idea. Of course, I have worked a great deal in the cinema, particularly with Grigori Kozintsev, with whom I had many plans in common. His recent death was a very great shock to me. [Shostakovich's music for Kozintsev's *King Lear*, although recorded by Maxim Shostakovich, has not yet been released. A ten-inch, mono-only disc of Shostakovich's excellent score for Kozintsev's *Hamlet* (1964) is available on Melodiya D 17691-92 and can be obtained from certain import houses in the U.S. Shostakovich's most recent project with Kozintsev had been for a film based on Gogol's *Petersburg Tales*.]

**R.S.B.:** It strikes me, after having heard both your revised version of *Katerina Ismailova* and the origi-



nal version, as used in the recent film, that the greatest changes you made, outside of the two entr'actes that were replaced, were in the orchestration.

**D.D.S.:** Yes. I eliminated a number of instrumental effects, particularly certain trombone glissandi. Some of these struck me as irrelevant and distracting from the main idea of the opera, and so I changed them. The film, by the way, does not use the entire original version but rather a revision of it.

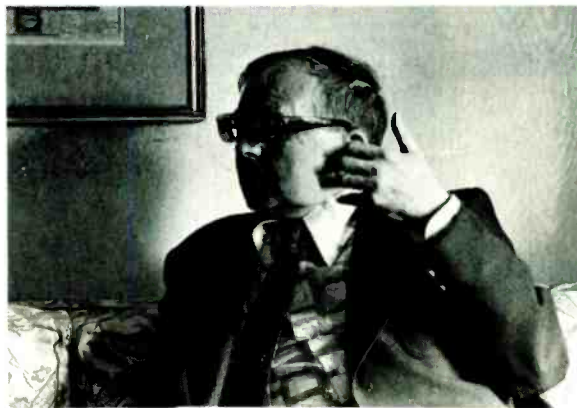
**R.S.B.:** How much of the opera that you intended to write on Gogol's *The Gamblers* did you in fact complete? [*The Gamblers* was apparently begun in 1942.]

**D.D.S.:** I never completed it, of course. I started writing it in the wrong way. I had decided to use Gogol's entire text without missing a single word, and by the time I had set about ten pages, I had fifty minutes of music, and there were thirty pages of text left! This was not to be a chamber opera, like *The Nose*. I intended to use a full orchestra, as in *Katerina Ismailova*.

**R.S.B.:** Your Fourteenth Symphony has struck many people as quite a radical departure from your other works. Under what circumstances was it written?

**D.D.S.:** I don't feel that the Fourteenth Symphony is substantially different from my other work. What is different about it is the manner in which it treats death. The entire symphony is my protest against death. Composers such as Mussorgsky have written calm works about death, works that have a soothing effect upon the listener. My intentions were just the opposite. That is also why I chose the texts I used, which I have known for some time.

**R.S.B.:** In certain of your recent compositions, par-



ticularly the Twelfth Quartet and Violin Sonata, you seem to make some use of tone rows and dodecaphonic techniques. One writer has even found a strong resemblance between your Twelfth Quartet and Schoenberg's First Chamber Symphony. How do you feel about this?

**D.D.S.:** I did use some elements of dodecaphony in these works. Of course, if you take a theory and use solely this theory, I have a very negative attitude



towards this kind of approach. But if a composer feels that he needs this or that technique, he can take whatever is available and use it as he sees fit. It is his right to do so. But if you take one technique, whether it is aleatory or dodecaphonic, and use nothing but that technique, then it is wrong. There needs to be a *mélange*. I would like to mention that I am most happy with the music of Boris Tishchenko, whom I hope American audiences get to know better. His compositions have pleased me a great deal. [Tishchenko, born in 1939 and Shostakovich's student at the Leningrad Conservatory, has been one of the most successful of the young Soviet composers. His 1963 Concerto for Cello, Seventeen Winds, Percussion and Organ can be heard on Melodiya/Angel S-40091. Two other early works, the Piano Concerto and the brilliant Second Piano Sonata, both performed by the composer, are available on Melodiya SM 02069-70. The Third Symphony, a much more avant-garde work containing aleatory passages and some whopping tone-clusters, has also been recorded by Melodiya (SM 01973-74) along with *Suzdal*, based on a Tishchenko film score. Russian scores for the Cello Concerto and the Third Symphony are available through MCA Music in New York.]

**R.S.B.:** As a point of information, could you tell me whether you are a member of the Communist Party?

**D.D.S.:** Yes, I am.

**R.S.B.:** In the trios for the scherzos of the Eighth and Ninth Symphonies, there seems to be a definite Spanish element. Is this deliberate?

**D.D.S.:** Yes. I have always liked Spanish music, and it is, you know, very much in the Russian tradition. You hear it in Glinka and Rimsky-Korsakov, for instance.

**R.S.B.:** Have you completed your sixteenth symphony?

**D.D.S.:** I haven't even started it! My most recent work is my Fourteenth String Quartet, which was quite a large project.

**R.S.B.:** Do you compose at the piano, or do you work strictly with your manuscript?

**D.D.S.:** I can work at the piano, but I prefer not to. I don't compose manually, but mentally. ●

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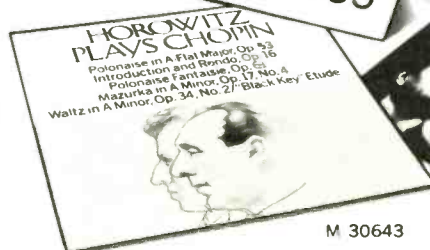
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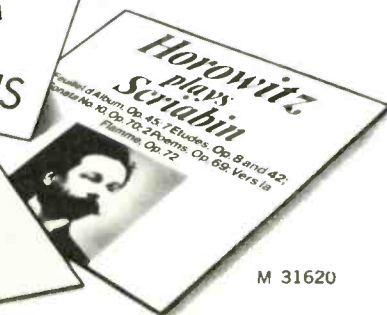
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## A Redundant Ring?

Nilsson, Greindl, Stewart, Windgassen, and Dvořáková in the 1965 Bayreuth production of *Götterdämmerung*.

Philips' Böhm/Bayreuth cycle skims the surface of Wagner's portentous, epic tragedy.

by David Hamilton

AS THE PUSSYCAT said to the Owl, if in a rather different context: "But what shall we do for a ring?" After some two weeks with the new Philips recording of Wagner's *Ring*, my first Owl-ish response would be that the *status quo ante* still applies. But before we get to that matter, I can't help noting that even this somewhat flawed recording conveys enough of the impact of Wagner's achievement to send me off freshly excited about this extraordinary work.

To be sure, the *Ring* is sometimes uneven, sometimes inconsistent. In *Rheingold*, Wagner's invention is not consistently up to the task of filling out every episode with interesting music. And if *Die Walküre* is splendidly sustained, things do flag a bit in the first two acts of *Siegfried*—an exceptionally difficult compositional challenge in any case. The stylistic break, the expansion of Wagner's musical language that first bursts forth in the tumultuous galloping prelude to *Siegfried* Act III (where composition resumed following the interruption for *Tristan* and *Meistersinger*) is an undeniable fact, yet Wagner does manage to knit enough of his earlier language into the new, contrapuntally denser, harmonically more daring textures, so that we are able to accept the enrichment. For example, although the extraordinary (and extraordinarily scored) chord that dominates the Alberich/Hagen exchange at the beginning of *Götterdämmerung* Act II speaks with a higher order of harmonic ambiguity and suggestive power than the dwarf king's earlier music, his older motivic material can still

be squeezed into this new framework, and continuity, if not consistency, is preserved.

Even for those of us who have had, at least occasionally, access to complete performances of the *Ring* in the opera house, the availability of complete recordings has provided a broadening of focus, a greater awareness of its totality as distinct from the better-known set pieces (or "bleeding chunks," as Tovey used to call them). For it is only in this totality that we can recognize Wagner's unique intellectual and musical achievement in raising up, from the resources of German romantic opera and the implications of Beethoven's symphonic style, a new and essentially unique epic form.

The classical rate of musical motion yielded wonderfully concentrated musical entities, but even as expanded by Beethoven these means did not generate forms much longer than, say, twenty minutes or so. The pace and dimension of classical structures were admirably suited to comic opera, especially in the hands of such a master of timing and proportion as Mozart. But Wagner could not use this speed for his portentous and monumental tragic action, nor did he want a succession of closed, distinct forms (the means whereby Mozart built his extended finales); he needed a slower, more open mode of musical progression, and gradually, if imperfectly, he came to this through his earlier works, and eventually, more successfully, in the *Ring*. The new time scale is most resolutely proclaimed at the opening of *Rheingold*, the four-minute expansion of a simple E-flat

chord that is both a superbly imagined nature piece and an unparalleled stretch of harmonic stasis, implying quite unmistakably that a very long work is going to follow such an extended point of departure (two staccato chords in the same key serve to ground the beginning of the *Eroica* Symphony, after all).

To hold together such a massive work without relying on the closely reasoned and rapidly paced harmonic and thematic dialectic of the classic period, Wagner called on new strategies—most of which have of course dramatic as well as musical functions:

1) local symmetries and repetitions (most frequently, the free A-A-B, A-B-A, and refrain patterns that permeate the cycle);

2) recurrence and transformation of simple and striking motives associated with significant characters and plot ideas;

3) fairly literal recapitulation of extended passages at points of narrative or reminiscence (e.g., the replay of Brünnhilde's awakening as Siegfried is dying):

4) application of enormous temporal and dynamic weight at major points of arrival. Thus, it isn't merely the return of the key of D flat (which opened the second scene) that signals the approaching end of *Rheingold*—it isn't reached by the processes that signal "coming home" in a classical work. Rather, the fixed association of the Valhalla motive and the key of D flat recalls that take-off point more than an hour ago, and Wagner further piles on the orchestra for an unusually extended assertion of the key: from the end of Froh's "*Zur Burg führt die Brücke*" speech until the final chord, the longest straightforward concentration on a single tonal area since the opening E flat of the prelude.

In fact, the *Ring* is long, and sometimes slow-moving, not because Wagner didn't know how to compose it faster, but simply because, in order to achieve the necessary tragic breadth and weight, it had to be long, it had to move with a measured tread, its points had to be made in a big way. Wagner's great fortune, of course, was that he came along at a time when the musical language, with its increasing chromatic complexity, allowed of progress at such a slower pace; the ambiguity of the chords available to him made possible much greater prolongation of the movement from one key to another—and, needless to point out, he himself greatly increased the resources of this ambiguity, most especially in *Tristan*.

Only, I think, if we understand this particular aspect of the Wagnerian music drama can we begin to appreciate the problem of performing it. Another facet of the identical basic truth is implied by Schoenberg's celebrated observation about cuts: Cutting a long piece doesn't result in a short piece merely in a long piece that sounds short in places. What this means, in terms directly applicable to performance, is that nothing is gained by hurrying through the *Ring* dramas. They are meant to take time, time best expended on thoroughly characterizing each and every facet of the music, both vocal and orchestral. It is a far, far better thing to play the music in a measured way, bringing to life every strand of the texture, phrasing every line and balancing every chord to emphasize its connections forward and back, than to whip along in search of whatever local excitement can be generated thereby.

This is a lesson most convincingly hammered home, I fear, by Karl Böhm's reading of the cycle, especially as it comes on the heels of Furtwängler's RAI recording, issued last year (and reviewed by Conrad L. Osborne in December 1972). For all the obvious technological and executive advantages that Böhm enjoys—modern stereo sound, an accomplished orchestra, and pretty capable singers—his lickety-split, surface traversal never approaches the power, the massive resonances of import that are communicated by Furtwängler's performance, despite boxy mono recording, an inexperienced orchestra, and decidedly uneven singing.

Like Erich Leinsdorf last season at the Met, Böhm consistently fails to realize any sense of repose and expansion at such crucial points as the *Todesverkündigung* in *Die Walküre*, the *Waldweben* in *Siegfried*, or the Norn Scene in *Götterdämmerung*. In the second of these, for instance, there is not even the basic stability of tempo that Wagner specifies, which is surely an essential aspect of repose; without a fundamental pulse governing the scene, underlying all the changing subdivisions of that pulse, the effect is bound to be choppy.

Or take the much-mooted "boring" narration of Wo-

### A Ring Chronology

Following is a list of recordings of complete acts, individual operas, or cycles; \* indicates a "live performance" recording.

1935—*Walküre*: Act I. Walter/Vienna (SERAPHIM 60190).

1935-38—*Walküre*: Act II. Walter/Vienna; Seidler-Winkler/Berlin (HMV; not available).

1944—*Walküre*: Act I. Elmendorff/Dresden\* (PREISER).

1945—*Walküre*: Act III. Rodzinski/N.Y. (ODYSSEY 32 26 0018).

[1951—*Ring*. Knappertsbusch/Bayreuth\* (LONDON; never issued).]

1951—*Walküre*: Act I. Leitner/Stuttgart (HELIODOR 2548 735).

1951—*Walküre*: Act III. Karajan/Bayreuth\* (EMI, not available; excerpt on DACAP0 C 047 01373).

1953—*Ring*. Keilberth/Bayreuth\* (issued pseudonymously on ALLEGRO; not available).

1953—*Ring*. Furtwängler/Rome\* (SERAPHIM IS 6100; separately: IC 6076, IE 6077, IE 6078, IE 6079).

1954—*Walküre*. Furtwängler/Vienna (SERAPHIM IE 6012).

[1955—*Ring*. Keilberth/Bayreuth\* (LONDON; never issued).]

1956—*Götterdämmerung*. Fjeldstad/Oslo\* (LONDON, not available; excerpts on RICHMOND RS 62019).

1957—*Walküre*: Act I. Knappertsbusch/Vienna (LONDON OSA 1204).

1957—*Walküre*: Act III. Solti/Vienna (LONDON OSA 1203).

1958-65—*Ring*. Solti/Vienna (LONDON RDN 1; separately: OSA 1309, 1509, 1508, 1604).

1961—*Walküre*. Leinsdorf/London (formerly RCA; to be reissued this fall on LONDON).

1966-67—*Ring*. Böhm/Bayreuth\* (PHILIPS 6747 037; separately: 6747 046, 6747 047, 6747 048, 6747 049).

1966-70—*Ring*. Karajan/Berlin (DG 2709 023, 2713 002, 2713 003, 2716 001; not available boxed in U.S.).

1971—*Ring*. Swarowsky/Munich (WESTMINSTER GOLD WGS 8175, 8176, 8177, 8178; not available boxed).



tan in *Walküre* Act II. If Wotan is given time to explore the verbal values, to build his tale from the veriest whisper to a wrenching climax (and if cuts do not force him—and the conductor—to exaggerate and distort in order to paper over the seams of musical and narrative inconsequence), it can become one of the most gripping passages in the cycle. In Böhm's performance, this does not happen—the epic tale comes out as a piece of hasty testimony, without breadth or shape. (In connection with these plot recapitulations so characteristic of the *Ring* operas, and so often ridiculed for their supposed redundancy, it should be pointed out that every one of them—Wotan in *Walküre* Act II, Mime and the Wanderer in their quiz game, Erda and Wotan in *Siegfried* Act III, the Norns and Waltraute in *Götterdämmerung*—introduces important new information and essentially different perspectives on the material; only if you haven't followed the text carefully could you possibly stigmatize them as mere repetition.)

Before going into further aspects of Böhm's performances, and comparisons with competing sets [see the box, "A *Ring* Chronology"], I should perhaps discuss the circumstances of the Philips' *Ring*, the fifth complete cycle on legitimate commercial records. We are dealing with a composite from several Bayreuth performances of the Wieland Wagner production first introduced in 1965, originally recorded by Deutsche Grammophon engineers. Philips speaks of *Rheingold* and *Siegfried* as 1966 recordings, the other two operas as 1967 products, but things are probably a bit more complicated than that. I can offer the following data:

1) As a trial run for the *Tristan* they recorded at Bayreuth in 1966, the DG engineers taped the 1965 *Rheingold* and *Walküre* [see HIGH FIDELITY, November 1966, p. 16];

2) The first ten minutes or so of the Philips *Rheingold* are definitely identical to the 1966 broadcast from Bayreuth (I haven't the stamina to carry out a more extensive synchronized playback);

3) Soukupova sang Erda only in 1966;

4) Talvela sang Fasolt only in 1965 and 1966;

5) Burmeister (Fricka), Esser (Froh), Adam (Wanderer), and Mödl (Waltraute) sang their respective roles only in 1966 and 1967;

6) Nienstedt sang Hunding only in 1967;

7) Otherwise, the major casting during these three years was identical, barring some substitutions in later performances, not all of which were conducted by Böhm and thus are presumably irrelevant (I haven't had access to details about Rhinemaidens, Valkyries, and Norns).

With that information provided, I leave the solution of this jigsaw puzzle as an exercise for the historically minded listener. There is certainly some palpable cross-cutting among takes made under different acoustical conditions (most conspicuously in *Siegfried's* Death, where it occurs even in midphrase). Also worth noting: It was during this revival that Wieland ordered the notorious cut in *Götterdämmerung* Act III, Scene 3, skipping from the end of the Funeral Music to Hagen's entrance—yet that essential and atmospheric monologue for Guttrune is present in this recording. Perhaps a patch was recorded in 1971, when DG was back at Bayreuth recording Böhm's performances of *Der fliegende Holländer*, and Dvořáková was on hand singing Ortrud.

So much for provenance. I have already remarked on certain aspects of the performance, and now we had bet-

ter turn to the casting, which is likely to induce a certain sense of *déjà vu*: so many old friends from other *Ring* recordings. This soon turns in *déjà entendu* as well, for few of these people sound very different here than in their previously known recordings, give or take a shade because of the "live" circumstances.

It's always good to hear Birgit Nilsson (Solti's Brunnhilde, and also a feature, if at a less fully developed stage of her characterization, of Leinsdorf's *Walküre* recording) in such splendid voice as she is in this *Walküre* and *Götterdämmerung* (thus, presumably, in 1967); she seems off form, and sometimes off pitch, in *Siegfried*. As we know from the Solti set, hers is a remarkable performance, radiant and powerful in sound, richly sensitive in its treatment of the text. Wolfgang Windgassen is typically reliable, but made an even better effect under the controlled studio conditions of the Solti version. His tendency to creep, and sometimes lurch, ahead of the beat is less evident than sometimes in live performances—but then it takes a pretty early riser to get ahead of Böhm's beat. (There is one spot, in the final stretto of the *Siegfried* duet, where he enters conspicuously early, and this should have been fixed.) His Loge, too, remains an accomplished piece of work, as it was thirteen years earlier for Furtwängler.

Rysanek is more comfortable with these tempos than she was with Furtwängler's (in his Vienna *Walküre*), which severely tried her imperfectly supported lower register. She is often very imaginative with the text, and characteristically urgent above the staff: I take her un-scored scream, as Siegmund withdraws the sword from the tree, to be one of Wieland's more primitive Freudian inspirations. Greindl is even hollower of sound than in 1953 for Furtwängler, but his Hagen remains a canny and professional piece of work, now marred by a grotesque mockery of the trill in the Call to the Vassals: it's remarkable that he can still make an effect in the part, although of course a lot goes by the boards for want of sheer vocal clout.

Among the others, Stewart is a more roughhewn Gunther than later for Karajan. Neidlinger as ever the imposing Alberich (cf. the Furtwängler *Rheingold* and Solti's cycle), King still stiff but efficient as Siegmund (Solti), Wohlfahrt an uncommonly musical Mime (he did *Rheingold* for Karajan, but died before the latter's *Siegfried* recording), Böhme a fine black Fafner (though more successfully transformed into a dragon by the London engineers).

Helga Dernesch too repeats the Ortlinde she sang for Solti—and in fact Böhm's *Götterdämmerung* boasts one signal, trivial distinction: no less than four noted Brunnhildes in the cast! In addition to Birgit Nilsson, we hear Ludmila Dvořáková, a strong if unglamorous Guttrune, as well as a Bayreuth veteran and noted proponent of the role from the 1950s, Martha Mödl (Waltraute), now struggling with a mezzo part, all her intelligence and experience insufficient to overcome crippling vocal problems. And Dernesch, the Brunnhilde-to-be of Karajan's *Siegfried* and *Götterdämmerung*, turns up in the middle of the Rhinemaiden trio—not very conspicuous however between the opposing attractions of Dorothea Sibert's sweet, true, characterful Woglinde and Sieglinde Wagner's ill-matched, heavy Flosshilde (Ruth Hesse, the *Rheingold* Flosshilde, is somewhat more tolerable). The Valkyries are a fairly healthy lot (occasionally doubling on lines where Wagner didn't ask them to), the Norns

rather depressing (with Fräulein Höffgen audibly prompted throughout the scene). Not surprisingly, Wilhelm Pitz's chorus is splendid.

So, what's new? Well, most extensively, Theo Adam's Wotan, an honest, unimaginative piece of work that makes as much as can be made of a firm but dry, bottom-short voice. He sometimes sounds shaky in *Rheingold*, then improves for the later operas, perhaps partly because the engineers seem to have gotten a closer fix on him with the microphones. At more considered tempos, Adam just might have been able to get more variety and profundity from the role. A pleasant surprise is Annelies Burmeister's clarion Fricka, especially in *Walküre*: She really digs into the text with a fine goddesslike fury, dispensing plenty of solid, bright tone.

Simple miscasting dogs Gerd Nienstedt, who might be a fine Alberich but should not practice it while singing Hunding. Anja Silja makes one feel that Freia hasn't been eating her golden apples; a proper soprano shouldn't sound like this for some years yet. (She also sings a badly frayed Third Norn.) The rich tone of Vera Soukupova is welcome in Erda's music, but, as with Adam, the tempos don't give her much chance to build character or mood. Erika Köth should have been a perfect Waldvogel, but for some reason she sounds in poor form, ill at ease.

In short, if you are already a one-, two-, or three-*Ring* collector, there isn't a great deal of vocal attraction in this set. And although I am in principle much in favor of live recordings, the *Ring* turns out in practice to be a pretty tricky assignment for the engineers. For one thing, the proper stage solutions for all those special effects evidently don't give optimum recorded results. The amplification of Fafner as dragon, for example, is clumsy and obscures important material in the orchestra, while the hammering in *Siegfried* Act I is so intolerably clangorous that the numerous inaccuracies of rhythm and accent simply fade into insignificance—even if perfectly played, this scene would be unlistenable as recorded here, and I hope never to have to hear it again. (John Culshaw tells us in *The Ring Resounding* that in 1955 at Bayreuth, when the Decca engineers taped a Keilberth cycle, the same problem arose, and they arranged a special midnight session to remake the forging scene, with the help of a percussionist; DG should have done the same.)

Much of the time, the voices are grotesquely spotlighted, as if the engineers were being overly cautious, making sure that nobody would be swallowed up by the orchestra. In the process, any number of significant Wagnerian instructions go by the boards, as well as all kinds of ambience and atmosphere. The Alberich/Hagen interview is carried on right under our noses, at a thunderous volume level, without any sense of mystery or attention to Alberich's supposed withdrawal at the end. In fairness to the engineers, one should note that the conditions of Wieland Wagner's production can hardly have been very helpful in some of these matters—apparently Hagen was right up at the footlights for this episode, with Alberich in front of him! And when Hagen enters, in *Götterdämmerung* Act III, Scene 3, at full volume instead of offstage, this may be a consequence of the aforementioned cut. Nevertheless, whoever is to blame for these deficiencies, they make for an unsatisfactory realization of Wagner's intentions. Only very rarely in this *Ring*

does one hear truly soft singing, a circumstance hardly conducive to the accurate presentation of Wagner's enormously wide dynamic and coloristic game plan.

And although the orchestra is plausibly registered with respect to timbre and impact, its internal balances are less satisfactory. At the end of *Rheingold*, the Rainbow Bridge tune is almost inaudible under the accompaniment figures, and there are similar miscalculations throughout, right up to the closing pages, where the big tam-tam and cymbal strokes pretty well wipe out the last appearance of the Fall of the Gods motive. The playing itself is sometimes rather good, but there are some conspicuous stretches of poor work from the winds (perhaps all stemming from one of the summers involved?): The final chord of *Walküre* leaves a bad taste in the mouth at a point where tonal perfection is exceptionally desirable, and the duet for clarinets in the interlude preceding the Waltraute scene is downright excruciating. Böhm does not always secure a good orchestral blend in difficult passages (e.g., the preludes to *Siegfried* Act III and *Götterdämmerung* Act II), and at least one of his first trumpets has a decidedly non-Wagnerian tone, smeary and vibrato-ridden. And all this is not to mention fluffs of every imaginable kind, mostly minor but cumulative in their annoyance value.

The conclusion must be, I fear, that under these circumstances it was not possible to achieve a recording of the *Ring* really competitive with good studio work—nor were the performances in question so compelling that they can survive the numerous and recurrent defects. Furtwängler's cycle, on the other hand, is just such a compelling performance: The magnitude of the conception comes through with unmistakable force, and, as with Schnabel's Beethoven or Toscanini's Verdi, this is one of those recordings that will surely retain its value and impact no matter what may come along in the future. At the same time, it is not an ideal *introduction* to Wagner's work—one should bring to it foreknowledge of what is lacking, an aural acquaintance with the full dynamic and timbral scope of the cycle. This latter is best gained from Solti's recording, I think, rather than Karajan's overrefined view—and of course the casting of the Solti set draws pretty consistently upon the best and most experienced singers of the period, while many of Karajan's smaller-voiced (if sometimes fresher) protagonists are undertaking their roles for the first time ever in the recordings, without benefit of stage performance.

Thanks in part to Böhm's tempos, Philips is able to offset its premium import price by squeezing the cycle (available separately or complete) onto several fewer discs, albeit at the cost of a few horrific side breaks. There is an additional price break on the complete set. This makes it price-competitive with the Solti package, and considerably cheaper than Karajan's (also at import premiums); Furtwängler, on Seraphim, comes in at about half as much. In all cases, the individual operas are available separately, which might tempt you to pick and choose—but I think that on records, where one doesn't have the visual continuities that help to hold the cycle together in the theater, it is important to have as much aural continuity—in terms of musical conception, cast, and sonic ambience—as possible. For my money, the best specific answer to the Pussycat's question is dual: Solti and Furtwängler, with the Karajan set as a possible supplement, intriguing but (to me, anyway) unsatisfying in



the last resort. In the context of the present competition, Böhm's production ranks as a somewhat redundant fourth, although certainly ahead of the Westminster cheapie.

As of this writing, I haven't seen the Philips packaging; I hope the editor will be able to squeeze in a description of it before we go to press.

### About the Philips Packages

*The Music Editor notes:* The finished package of the complete *Ring* arrived from Europe just in time for our perusal. The sixteen discs are housed in a single massive box with four individual booklets (the same ones that will accompany the four separate operas). Each booklet is abundantly illustrated and contains an absorbing combination synopsis/analysis by Lynn Snook plus text and translation. The translation, though uncredited, is the excellent Lionel Salter version done for the Karajan/DG booklets.

A selective check of the records produced a pleasant surprise: The sound is dramatically better than on the test pressings from which David Hamilton reviewed. The imbalances and inconsistencies he noted remain, but the sound now consistently has a warmth and smoothness originally evident only in parts. Less surprising is the predictable excellence of the Philips processing—literally flawless surfaces, even on sides exceeding thirty minutes. K.F.

### WAGNER: Das Rheingold.

Woglfindel	Dorothea Siebert (s)	Fasolt	Martti Tavela (bs)
Weilgunde	Helga Dernesch (s)	Fafner	Kurt Böhm (bs)
Flosshilde	Ruth Herse (ms)	Donner	Gerd Nienstädt (b)
Alberich	Gustav Neidlinger (b)	Froh	Hermin Esser (t)
Fricka	Annelies Burmeister (ms)	Loge	Wolfgang Windgassen (t)
Wotan	Theo Adam (b)	Mime	Erwin Wohlfahrt (t)
Freia	Anja Silja (s)	Erda	Vera Soukupova (a)

Bayreuth Festival Orchestra 1966, Karl Böhm, cond. PHILIPS 6747 046, \$20.94 (three discs).

### WAGNER: Die Walküre

Siegmund	James King (t)	Ortlinde	Helga Dernesch (s)
Sieglinde	Leonie Rysanek (s)	Waltraute	Gertraud Hopf (ms)
Hunding	Gerd Nienstädt (b)	Schwertleite	Sieglinde Wagner (ms)
Wotan	Theo Adam (b)	Helmwige	Liane Synek (s)
Brunnhilde	Birgit Nilsson (s)	Siegfrune	Annelies Burmeister (ms)
Fricka	Annelies Burmeister (ms)	Grimgerde	Elisabeth Scharf (ms)
Gerhilde	Danica Mastilovic (s)	Rosswiese	Sona Cervena (ms)

Bayreuth Festival Orchestra 1967, Karl Böhm, cond. PHILIPS 6747 047, \$27.92 (four discs).

### WAGNER: Siegfried.

Mime	Erwin Wohlfahrt (t)	Fafner	Kurt Böhm (bs)
Siegfried	Wolfgang Windgassen (t)	Wood Bird	Erika Koth (s)
Wanderer	Theo Adam (b)	Erda	Vera Soukupova (a)
Alberich	Gustav Neidlinger (b)	Brunnhilde	Birgit Nilsson (s)

Bayreuth Festival Orchestra 1966, Karl Böhm, cond. PHILIPS 6747 048, \$27.92 (four discs).

### WAGNER: Götterdämmerung.

First Norn	Marga Hörtgen (a)	Hagen	Josef Greindl (bs)
Second Norn	Annelies Burmeister (ms)	Gutrune	Ludmila Dvořáková (s)
Third Norn	Anja Silja (s)	Waltraute	Martha Modl (ms)
Brunnhilde	Birgit Nilsson (s)	Alberich	Gustav Neidlinger (b)
Siegfried	Wolfgang Windgassen (t)	Woglfinde	Dorothea Siebert (s)
Gunther	Thomas Stewart (b)	Weilgunde	Helga Dernesch (s)
		Flosshilde	Sieglinde Wagner (ms)

Bayreuth Festival Chorus and Orchestra 1967, Karl Böhm, cond. PHILIPS 6747 049, \$34.90 (five discs).

WAGNER: Der Ring des Nibelungen. Casts as above. PHILIPS 6747 037, \$104.70 (sixteen discs).

## Rock and Rouge

Will the glitter-rock phenomenon take over the pop-music scene?

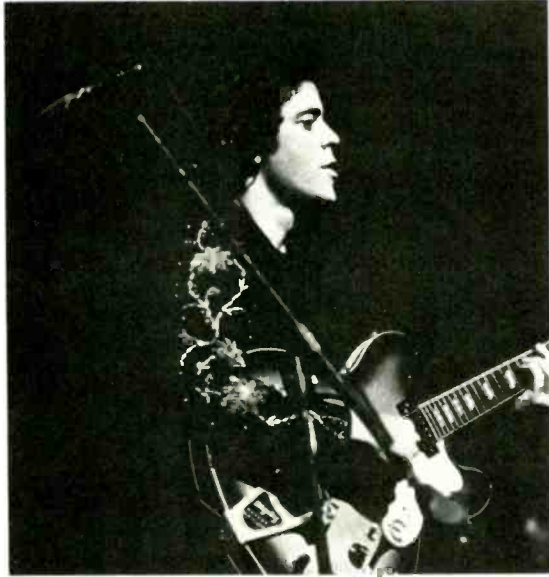
by Henry Edwards

COINING NAMES for contemporary popular music has become an almost full-time job for those who chronicle it. "Glitter rock," "camp rock," "freak rock," "gay rock," "rock-and-rouge," "mascara rock," "rock theater"—these are only the most commonly used names for the staged presentation of rock music in which the members of the bands appear with their faces painted as if they were the female chorus line in *Cabaret's* Kit Kat Klub and with their bodies clothed in garments that cut across all standard definitions of gender. In addition, these bands usually sing about such subjects as sadomasochism and homosexuality and extol all the taboos whose very mention might upset traditionalists.

In order to succeed, those high-energy rock bands that have chosen to make their marks playing primal rock-and-roll must produce a sound that is both adolescent and rebellious. A terrifying level of volume and a total dependence on pounding, basic rhythms are the keynotes of this particular music experience. This music, af-



Alice Cooper—that's Alice on the right—and his group provide a sparkling finish to their horror extravaganza.



Rock began to glitter with Lou Reed (above), a former member of Andy Warhol's Velvet Underground, and the phenomenon has led so far to David Bowie, whose flamboyance obscures a genuine musical talent.



ter all, is an expression of adolescent rebellion: Its volume antagonizes; the frenzy it can produce intimidates; it can never be a shared experience with mom and dad. To make this form even more rebellious, the glitter bands have clothed themselves in outrageousness and gleefully explicated that outrageousness by writing the most freakish songs imaginable.

Yes, it's a significant pop trend, and it has already produced larger-than-life results. America's crown prince of the rock horror show, Alice Cooper, and England's androgynous outer-space rock poet, David Bowie, have already become major international superstars: Alice, for example, grossed four million dollars during his most recent three-month tour of the United States, making him America's most lucrative current rock product. Inevitably, local bands all over the country have picked up on the trend and have also begun to look like extras in a Fellini film epic. The recording companies, however, know that the Cooper and Bowie success stories have not depended on mascara alone but have involved scads of promotion money and the shrewd manipulation of the media. These labels are holding off signing these other glitter bands until it has been proven that a new one can find large public acceptance without spending hundreds of thousands of dollars in promotion expenses to back up the campaign. Excess in the cases of Bowie and Cooper, caution with reference to the other glitter acts: That has been the story of rock-and-rouge thus far.

That caution has not stopped many new bands from surfacing, developing local followings, finding managers, booking concerts, and taking ads in local papers. At this writing, New York City is playing host to at least eight well-known mascara-rock ensembles: Queen Elizabeth, Ruby and the Rednecks, the Harlots of 42nd Street, the Fast, the Brats, Kiss, the Magic Tramps, and Teenage Lust. These bands—all popular, all scurrying

for recording deals—have followed close on the heels of another New York glitter band, the New York Dolls, who have received lots of national press coverage; they have signed a lucrative recording deal with Mercury Records and have just completed their debut album. What happens to the Dolls now will determine whether the Harlots, the Brats, the Tramps, and all of their other cohorts clean off their faces or replenish their make-up kits for the climb up the ladder of superstardom.

Like every other phenomenon, this brand of rock has its antecedents. The antecedents are Lou Reed and Iggy Pop. For the course of their careers, neither one has had much success on record or on the concert circuit. However, every rock musician interested in variations on the theme of just plugging in his guitar and then making music has been aware of their perverse contributions. Both have recently been recorded again—an inevitable sign of the times; Reed currently has his first hit on the charts and has just concluded his first major tour as a solo act.

Reed, originally a member of Andy Warhol's house band, the Velvet Underground (named after a paperback study of underground sadomasochistic sexual activity) has written a number of rock classics, among them *Waiting for the Man*, *White Heat/White Light*, and *Heroin*. Not only did these tunes pack a wallop, they also were the first rock songs to deal gleefully with such topics as perversion and drug addiction. Composer/performer Reed developed an underground cult reputation as the "phantom of rock." That phantom can now be heard on radio singing *Walk on the Wild Side*, the hit from his album "Transformer." *Walk on the Wild Side* is a tour guide of New York's depraved and their depravities. On "Transformer" Reed also deals with the full spectrum of other brands of deviant social behavior.

"Transformer" has become a hit because rock fans have heard so much about Reed for so long and the cli-



mate is so perfectly suited for his re-emergence. The disc, however, is a burnt-out offering and lacks the driving, rhythmic pulse of Reed's work with the Velvet. It seems as if the wait for approval has left the composer an exhausted man. Nevertheless, Reed's breakthrough is a significant one, a tribute both to rock and to the roots of rottenness.

What Reed has meant to underground New York, Iggy Pop has meant to underground Detroit. Motor City fans have always admired the demonic shenanigans of this local demon-in-residence. When the mood grabs this demented tot, he will, without a shrug of his shoulders, vomit on his audience. He will jump into the crowd and allow himself to be beaten. He will tear at his own body until he draws blood. His music is ultraloud, violent, filled with feedback, static, and incoherence—and it is the perfect accompaniment to his mad-dog routine.

"Raw Power," the Ig's comeback album, is the ideal demonstration of Pop's musical mayhem. It has a compelling, hypnotic quality about it once you have lived through the initial migraine. Credit Iggy Pop for his attempts to shock, involve, and intimidate an audience long before anyone else had the idea. Credit him also as the major performing influence in the development of the madness named Alice Cooper.

Is there anyone in the U.S. who doesn't know who Alice Cooper is? Alice—with his stringy hair, snaggle-toothed expression, torn leotards, and boa constrictor wrapped around his neck—has peered out at readers from the pages of every leading magazine and newspaper in America. When Alice played Los Angeles at the beginning of his career, audiences were so revolted by his act that they fled into the night before he had finished his set. Alice's career looked as if it was going nowhere until crafty, brilliant record-producer Bob Ezrin molded Cooper's music into a viable form that could be recorded and then could get airplay. The superstar's snappy little ditties dealing with the victimization of adolescents and the awesomely hideously angry way teenagers can strike back captivated a large segment of the listening audience. Alice was suddenly a record star. He was then able to bring his stage show, a horror extravaganza filled with violence, mutilation, mayhem, and perversion, to the largest arenas in the land.

"Billion Dollar Babies," an "original cast" LP of Alice's last stage show, again shows the magical Ezrin touch in action. Cooper's *Elected*, about a malevolent Alice running for president, and his *No More Mr. Nice Guy*, a witty exposé of the way the press has treated him, rank with the most entertaining and best-produced pop single recordings of the year. The larger portion of this album however is filler. (Too much quality might intimidate the junior-high-school audience that constitutes the majority of Alice's fans; a calculated, glossy mediocrity seems to be the level that Cooper and company strive for.) The only real surprise on this disc is *I Love the Dead*, a harrowing anthem to necrophilia. It is the most daring and perverse thing Alice has ever recorded.

Man has always enjoyed horror and cruelty. Didn't Shakespeare's audience swallow *Titus Andronicus*? Nevertheless, should man actively exploit this basic aspect of human nature? Should young people be served such a hefty portion of it? Cooper is not only a major rock superstar but a disturbing and controversial phenomenon. Years after his career has ended, people will still be dis-

cussing the uneasy questions his music and stage shows have raised.

Of all the known glitter-rockers, David Bowie has the most significant writing talent. David's orange hair, pale make-up, outer-space mode of dressing, and self-confessed bisexuality have tended to obscure his genuine musical talents. He is unquestionably a master craftsman. He can write a genuine melody and a shrewd lyric, and he is thoroughly schooled in the art of arranging and record-producing.

These talents have been dissipated by Bowie on a series of immature fantasies dealing with a comic-book tomorrow land. "Aladdin Sane" however is a different story. This new release is a cruel report about the America the superstar saw during his first tour of the country. It is a collection of pessimistic, nagging, unpleasant images that have the power to depress and depress thoroughly. Accompanying these fragmentary lyrics are a series of Bowie's most dissonant, erratic, and unhinging melodies. Ultimately, "Aladdin Sane" palls because it is so unrelenting and so single-minded. In addition, Bowie has always worked too quickly, with no attention to rewrite, and has been content to gloss the surface without exploring the implications of his perceptions. "Aladdin Sane" cries out for depth; I can only hope that, as Bowie matures, his work will too. There is great promise here; it deserves to be developed.

Thank Bowie though for producing Lou Reed's "Transformer" and mixing Iggy Pop's "Raw Power." Bowie most definitely has paid his respects to his roots. He will remain—as will Alice Cooper—a major rock superstar for some time to come. Reed could also maintain his hit status. (Alice's producer, Bob Ezrin, is currently producing him!) Even Iggy might finally break through. Glitter rock is a major trend, and it could become a national phenomenon—the major musical thrust of the next two or three years. It all depends on the Mercury release of the New York Dolls. An easy success will prove that everyone loves a band that paints up.

If the Dolls succeed, next year might be the year in which every young man in this nation sprinkles glitter on his eyelids, just as ten years ago a group from England inspired the nation's young suddenly to grow their hair over their ears. Parents now are probably praying for a return to those good old days!

**LOU REED: Transformer.** Lou Reed, guitars and vocals; instrumental accompaniment. *Vicious*; *Andy's Chest*; *Perfect Day*; eight more. (David Bowie and Mick Ronson, prod.) RCA LSP 4807, \$5.98. Tape: ● P8S 2095, \$6.95.

**IGGY AND THE STOOGES: Raw Power.** Iggy Pop, vocals; James Williamson, guitars; James Asheton, bass and vocals; Scott Asheton, drums. *Search and Destroy*; *Give Me Danger*; *Your Pretty Face Is Going to Hell*; five more. (Iggy Pop, prod.) COLUMBIA KC 32111, \$5.98. Tape: ● CA 32111, \$6.98; ●● CT 32111, \$6.98.

**ALICE COOPER: Billion Dollar Babies.** Alice Cooper, vocals; Michael Bruce, lead guitar; Neal Smith, drums; Glen Buxton, guitar; Dennis Dunaway, bass. *Hello Hurray*; *Raped and Freezin'*; *Elected*; seven more. (Bob Ezrin, prod.) WARNER BROS. BS 2685, \$5.98. Tape: ● M 82685, \$6.97; ●● M 52685, \$6.97.

**DAVID BOWIE: Aladdin Sane.** David Bowie, vocals and guitar; Mick Ronson, guitar; T. J. Bolder, bass; Woody Woodmansey, drums; instrumental accompaniment. *Watch That Man*; *Aladdin Sane*; *Drive-In Saturday*; seven more. (David Bowie and Ken Scott, prod.) RCA LSP 4852, \$5.98. Tape: ● P8S 2134, \$6.95; ●● PK 2134, \$6.95.



## The Making of A Beethoven Player

Ashkenazy's outstanding  
set of the piano concertos confirms  
his new-found affinity.

by Harris Goldsmith

SOME ARTISTS are born Beethoven players, some acquire a taste for him, and some find his musical language problematical all their lives. Artur Schnabel began his phonographic association by recording these five wonderful concertos with Malcolm Sargent. True, he was well into midcareer by the time the art of recording acquired the technical maturity to do any sort of justice to his interpretations, but from all accounts he was playing this music quite as brilliantly at twenty as he was at forty. Badura-Skoda, Kempff, Barenboim, and the elder Serkin are other pianists whose early recordings stamped them as Beethoven "specialists."

At the other end of the spectrum, we have two of our greatest pianists, Rubinstein and Horowitz, who despite an occasional beautiful Beethoven rendition have always seemed out of their element (which reflects only that they were trained more in the Romantic than the classical tradition). Somewhere between these polarities are artists like Fleisher—who waited until his middle thirties before recording any Beethoven—and Lipatti—who according to legend refused to perform any Beethoven at all until his thirties (which, alas, left him hardly any time at all!).

Vladimir Ashkenazy, it seems to me, fits into that category of player for whom Beethoven is an acquired taste. His earliest recordings unmistakably showed him to be a pianist of phenomenal (indeed, superhuman) facility and a musician of rare lyrical perception and sensitivity. In the earliest years of his concertizing here, he stayed away (perhaps wisely) from the German classical repertoire. He recorded no Beethoven in those years, but his early Berlin version of the Brahms Second Concerto, though technically perfect, was short on stress and long on silvery, even vacuous, facility.

In recent seasons, though, he has broadened his interpretive range to a remarkable—almost unprecedented—degree. He has given convincing performances of Schubert, Haydn, Schumann, and Mozart. His Carnegie Hall performance a few years ago of the great *Hammerklavier* Sonata was a notable advance idiomatically over his earlier recording of that piece. A performance last year of the G major Concerto with Lorin Maazel and the Boston Symphony showed even greater individuality and grasp of the authentic Beethoven.

Thus Ashkenazy brings sterling credentials to this Beethoven concerto cycle. As an executant, he is sensational—with a sheen, a clarity in passage work, superlative articulation, deliciously fluent trills and turns. And—in sharp contrast to Gilels (whose mature readings of these pieces with George Szell a few years ago offered grounds for extreme disappointment) and indeed in sharp contrast even to his former self—one hears imaginative, authoritative, boldly characterized music-making instead of mere cosmetic gracefulness. To be sure, Ashkenazy's half tints and nuances rival those of a master colorist such as Kempff for beauty and elegance, but he is not afraid of the long pedaling marks (e.g., in the slow movements of Nos. 1 and 2), nor is he loath to make a scale passage explode in a rocketlike manner, or occasionally to "rough up" a section to impart a suitable earthy abandon. There are many details in these performances that bespeak a long, in-depth study of the composer and his music. Indeed, Ashkenazy has assimilated the idiom so well that he has even been able to compose succinct first-movement cadenzas for the first two concertos that are models of discretion and (miracle of miracles) sound as if they had been composed by Beethoven himself. (I still find the composer's own cadenza to Op. 19—a late, *Hammerklavier*-period afterthought—incomparable.)

To be sure, these are very massive, rhetorical performances, with many *Luftpausen* before cadential notes, gearshifts, and other italicizings of tempo when (as in the rondos of at least three of these works) the music momentarily enters a "false" tonality. There is a great deal of harmonic validity for this pointing, but perhaps it could have been accomplished with a little more subtlety: Sometimes it verges—but only verges—in mannerism.

It took a bit longer to warm to Solti's contribution—but warm I certainly did. In the First Concerto, the orchestral work is unfailingly smooth and beautiful but a trifle heavy and shapeless. Things improve a bit in No. 2, and from the outset of No. 3—taken at an ideal *alla breve* allegro—I knew that there was nothing to fear. In the G major and *Emperor*, the orchestral collaboration reaches real heights of golden-toned communication.

Solti, like Ashkenazy, sometimes diverges from the "standard" approach to a given passage, but these details bespeak a sophisticated knowledge of the autographs and other source material. For example, in the transitional passage to the third movement of the *Emperor* Solti plays the first bass B flat arco instead of the usual pizzicato. Szell similarly favored this novel reading in his recordings with Fleisher and Gilels. (In the ms. Beethoven's scribbly handwriting makes his real intention quite hard to determine.) One of the most arresting readings is the novel timing of the ending of the slow movement of No. 4. Ashkenazy takes great pains to let one hear that the fermata is over the penultimate note and that the final resolving E leads directly into the rondo. The point is



beautifully made, and I completely agree with the objective. And Ashkenazy follows up this nice textual point with a fast, scampering treatment of the rondo; most exponents are altogether too solemn about this movement. (But if you think Ashkenazy and Solti lack *Innigkeit*, listen to their account of the opening two movements.)

Though all five of these performances are on the highest level, this team in my opinion reaches extraordinary heights in the last three concertos. The gravely lyric opening of the C minor's central movement and the angular, disciplined handling of the *Emperor* rival the great recordings by Schnabel and Fleisher. In fact, I doubt if anyone has outdone Ashkenazy/Solti's pounding momentum in the *Emperor*'s third movement.

## classical

reviewed by

ROYAL S. BROWN  
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 R. D. DARRELL  
 PETER G. DAVIS  
 SHIRLEY FLEMING  
 ALFRED FRANKENSTEIN  
 KENNETH FURIE  
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 DALE S. HARRIS  
 PHILIP HART  
 PAUL HENRY LANG  
 ANDREA MCMAHON  
 ROBERT C. MARSH  
 ROBERT P. MORGAN  
 ANDREW PORTER  
 H. C. ROBBINS LONDON  
 JOHN ROCKWELL  
 SUSAN THIEMANN SOMMER

**ALBINONI:** Concertos—See Recitals and Miscellany; Heinz Holliger.

**BACH:** Concertos for Harpsichord and Orchestra, Vols. 1 and 2. George Malcolm, harpsichord; Simon Preston, harpsichord (in the double concertos only); Menuhin Festival Orchestra, Yehudi Menuhin, cond. ANGEL S 36762 and S 36790, \$5.98 each.

Vol. 1: Concertos for One Harpsichord: No. 5, in F minor, S. 1056; No. 7, in G minor, S. 1058; Concertos for Two Harpsichords: No. 1, in C minor, S. 1060; No. 2, in C, S. 1061. Vol. 2: Concertos for One Harpsichord: No. 3, in D, S. 1054; No. 4, in A, S. 1055; No. 6, in F, S. 1057.

Comparisons:  
 Leonhardt Consort Tel. SCA 25  
 Kipnis (solo concertos only) Col. M4 30540

Menuhin, Malcolm, Preston, et al. turn in lively, energetic, and extremely well-played versions of these appealing concertos, but they somehow just miss being great. Both Malcolm and Preston play stylishly and with all the requisite vigor and excitement these pieces suggest, and Menuhin sets conservatively brisk

tempos that seem to match the soloists' inclinations very well.

The problem is one of texture (both as performed and as recorded). I don't know the number of string players—it's not overly large, though it is several times over the one-player-per-part texture of the superb Leonhardt recordings on Telefunken. Menuhin simply has not insisted firmly enough that his string players observe Bach's phrasings scrupulously and articulately. The group plays well together as an ensemble and with expression, but without the clean-cut incisiveness this chamber style demands. Moderation in the use of vibrato would have helped as would an avoidance of the upper positions on the strings, where the tone becomes soft-edged and mellow. A slightly constricted, slightly boomy recording (especially in Vol. 1) takes its toll as well. Gustav Leonhardt seems to have solved all these problems, and his recordings of all the single and multiple harpsichord concertos still take top honors in my book. I'm also fond of Kipnis' recordings of all the concertos involving a single harpsichord. C.F.G.

**BACH:** Sonata for Unaccompanied Violin, No. 1, in G minor; Partita for Unaccompanied Violin, No. 2, in D minor. Wanda Wilkomirska, violin. CONNOISSEUR SOCIETY CS 2040, \$5.98.

This Polish virtuoso is a severe and uncompromising Bach performer, and obviously has come to the music with a high sense of dedication. Her technique is superbly developed, so that one need have no qualms that the difficult violin writing will stump her in any way. My own quail rests on another point—that there is something slightly forbidding in Miss Wilkomirska's approach. One must respect what she does, but whether one takes much pleasure in it is another matter. The Adagio of the sonata is taken at an almost painful slowness, for example, and while a quite surprising intensity is generated, most of the beguilement is left behind. The same generalization applies to most of the other movements: The fugue, while proper, is a little grim; the Siciliana is more laborious than flowing.

Perhaps illogically, the partita fares better in this austere environment. The Allemande is so clean, regular, and unfussy that the listener can't fail to be convinced, and while the Courante and the Gigue are both rather stern, the

London's sound features a deep, velvety orchestral backdrop and good dynamic range. Detail is mostly excellent, though for my taste the sonics are a trifle resonant: I prefer the greater crispness and compactness of the Fleisher/Szell (Columbia M4X 30052) and Kempff/Leitner (DG 2720 008) editions. Despite a few quibbles, this set is a major addition to the Beethoven discography. Bravo!

**BEETHOVEN:** Concertos for Piano and Orchestra (complete). Vladimir Ashkenazy, piano; Chicago Symphony Orchestra, Georg Solti, cond. LONDON CSA 2404, \$23.92 (four discs). No. 1, in C, Op. 15; No. 2, in B flat, Op. 19; No. 3, in C minor, Op. 37; No. 4, in G, Op. 58; No. 5, in E flat, Op. 73 (*Emperor*).

Chaconne comes off handsomely: Voices are well delineated, phrases are shaped skillfully, and color contrasts among the sections give dimension to the movement.

Intelligence is the key here. What I miss, myself, is a little more warmth, à la Henryk Szeryng. (Happily both of Szeryng's complete recordings of the sonatas and partitas remain in print—the mono version on Odyssey 32 36 0013, the stereo version on DG 2709 028.) S.F.

**BEETHOVEN:** Concertos for Piano and Orchestra. For a feature review of recordings of these works, see facing page.

**BRAHMS:** Piano Works. Pavel Stěpán, piano. SUPRAPHON SUA 10477, \$5.98. Intermezzos (3), Op. 117; Piano Pieces (6), Op. 118; Piano Pieces (4), Op. 119.

Pavel Stěpán, not too well known hereabouts, shares with Kempff and Rudolf Serkin a certain down-to-earth solidity and lack of gloss. His Supraphon reading of Schubert's A major Sonata, D. 959, was a rather angular, interesting performance; his Brahms has comparable merit.


In the main, his playing is in the central-European mainstream, though his treatment of particular details is apt to diverge from the "standard" solution. For example, his account of the *Scottish Intermezzo*, Op. 117, No. 1, is more hazy and dreamy than usual, while that of the following B flat minor work is much more dramatic, with a really explosive climax at the end. The C major *Intermezzo*, Op. 119, No. 3, could have a bit more fleetness and verve (Myra Hess in her best estate); the extraordinary B minor *Intermezzo* (Op. 119, No. 1), though clear and sensitive, lacks the swirl-

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ing innuendo of intensity that I have heard from Rudolf Serkin (who will, I hope, record his splendid performance for posterity). Kempff's performances (DG 138 903) are sometimes more subtly wrought and coloristic, and Supraphon's piano sound tends to get rather hard, clangorous, and dry in forte passages (hurting the E flat Rhapsody, Op. 119, No. 4, the most). For all that, these are sturdy, musical performances well worth hearing. H.G.

**BRAHMS:** Sonatas for Violin and Piano: No. 2, in A, Op. 100; in E flat, Op. 120, No. 2. Isaac Stern, violin; Alexander Zakin, piano. (Howard Scott [Op. 100] and Andrew Kazdin [Op. 120, No. 2], prod.) COLUMBIA M 32228, \$5.98.

Brahms's two Op. 120 Sonatas are ideally suited to the cool, effervescent linearity of the clarinet, for which they were originally written. They are just as frequently heard on the viola, and with a few adjustments of Brahms's own sometimes overly cautious transcription they can be immensely effective. Brahms also adapted the sonatas for violin: this version has, for very good reason, been almost totally ignored.

Stern's recording of the violin version of Op. 120, No. 2, would be much more interesting if 1) it were better played, and 2) he had not tampered with Brahms's own already highly altered arrangement. In the viola version, Brahms dropped many lines an octave lower than they appear in the clarinet part. Some of these downward transpositions (e.g., bar 117 of the first movement) were obviously done for technical reasons—viola technique has come a long way since the turn of the century, what with Ravel, Debussy, and Bartók—and are customarily restored to their original, octave-higher position. On the other hand, passages such as the one at measure 40 in the same movement were most probably transposed downward for aesthetic purposes—the fact is that the low viola register sounds very mellow and dusky, while the low register on the clarinet tends to be cold and hollow except in the hands of an exceptional instrumentalist.

But none of these considerations apply to a violin transcription. The fiddle, of course, can easily play in the same high register as the clarinet. Yet Stern chooses to put many passages another octave higher. To make matters even worse, he completely rewrites the violin part in many places, most noticeably in the coda of the last movement. Brahms himself made many alterations of the clarinet original—slightly different notes here and a series of double stops there—and these should of course be given their day in court; Stern's departures merely muddy the water.

Aside from all that, Stern is in dreadful technical estate in this work. The playing is more often than not piercing, sour, strident, and just off pitch. Then too his reading of this flowing, gracious sonata—which doesn't sound its best on violin to begin with—is angular and (in the Allegro appassionata second movement) cautiously prosaic.

The Op. 100, on the other hand, was written—and written beautifully—for violin. Stern turns in an impassioned, eloquent, unusually spacious, and dramatic account. Happily, he is in much better violinistic condition here—his rich lower register sounding, ironically, almost



Kyung-Wha Chung—  
Immense lyrical involvement in Bruch

like a viola. This side is well up to the high-level competition from Szeryng/Rubinstein (RCA LSC 2619) and the deleted Szegedi/Horszowski (Mercury). This recording, which has presumably been lying in the vault for some years, completes Stern's traversal of the three canonical violin sonatas. Or it would if the disc of Nos. 1 and 3 (MS 6522) had not been deleted!

The sound on both sides is close, compact, and excellently balanced. H.G.

**BRUCH:** Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26; *Scottish Fantasia*, Op. 46. Kyung-Wha Chung, violin; Royal Philharmonic Orchestra, Rudolf Kempe, cond. LONDON CS 6795, \$5.98.

*Comparison—Concerto:*  
Heifetz, Sargent/New Sym. RCA LSC 2652 or 4011  
*Comparisons—Scottish Fantasia:*  
Campoll, Boulton/London Phil. St. Tr. STS 15015  
Heifetz, Sargent/New Sym. RCA LSC 2652 or 4011  
Oistrakh, Horenstein/London Sym. Lon. CS 6337

This perfect coupling is so obvious that I'm surprised no one has tried it before. (The other logical coupling for the G minor Concerto—the Second Concerto, in D minor—was also unused until the Menuhin/Boult Angel disc reviewed by Andrea McMahon in May 1973.)

I suspect that performers and record companies alike have had trepidations about an all-Bruch record because of the inexplicable condescension normally accorded this sadly underrated Romantic. I think Bruch was a marvelous composer: He had a head full of good tunes, a wonderful ear for orchestral color, and more than enough inspiration and organizational craft to carry his excellent ideas to glorious fruition. The two works so beautifully recorded here can stand proud in the company of such masterpieces as the Brahms and Mendelssohn violin concertos. It's high time too that we started hearing Bruch's chamber music, and even his symphonies.

I find Miss Chung's playing altogether affecting in its pristine purity, immense lyrical involvement, and aesthetic intensity. Her sound is wonderfully lean and true of pitch, her sense of line unfaltering, and her ability to phrase without resorting to excess vibrato and hairpin swells almost unique among today's young (and not-so-young) string players.

Kempe supports his distinguished soloist perfectly: The sound is sinewy, flexible, and warmhearted, but not too cumbersome in the tutti. London has caught Miss Chung's silvery line at a distance so that it meshes at times with the sensitive orchestra playing.

In the *Scottish Fantasia*, an almost lazily nostalgic piece of writing, Miss Chung's way is as satisfying as any—extravagant praise when the competition includes a broadly conceived, darkly burnished, wonderfully characterized reading from David Oistrakh and the late Jascha Horenstein and a typically molten, propulsive recording from Heifetz (his second) with Sir Malcolm Sargent. I wouldn't be without the very different interpretations of Miss Chung and Oistrakh. Heifetz' fiddling is of course unique; but he is too much of an activist to capture fully the gentle nature of this music. The Stereo Treasury reissue (someone at Decca/London must love this piece!) is a reasonable bargain; I am bothered though by the mismatch between Boult's jolly, strongly accented, Horenstein-like reading and Campoli's salonish solo playing.

In the concerto, lovely as Miss Chung's interpretation is, one might wish a somewhat braver attack and a more dramatic, masculine approach. Heifetz' recording is one of his finest—better balanced and slightly more reposeful than his own superb previous reading (also with Sargent). Such absolute control of bow and fingerboard, such evenness of tone production are beyond the reach of any other fiddler. Miss Chung included. And Heifetz' inspired classicism serves the work ideally.

But you can't go wrong with this disc. The quality of the performances and recording and the logic of the coupling make it irresistible. H.G.

**CHOPIN:** Chopiniana (ballet orchestrated by Glazunov and Keller). Bolshoi Theater Orchestra, Algis Zuraitis, cond. (Georgy Braginsky, prod.) MELODIYA/ANGEL SR 40231, \$5.98.

True Chopinzees (as James Gibbons Huneker named the members of the fan club he founded) never have willingly tolerated orchestral transcriptions of the Polish master's quintessentially pianistic compositions. For them even the most adroit scorings tend to stress the sentimentality potential of Chopin's lyricism, while minimizing his vigor and harmonic imagination. Such transcriptions usually have flourished best in the palm-court tea concerts of yesteryear—or in the hothouse world of the ballet. So it is to balletomanes that this *Chopiniana* will primarily appeal—not least for its historical significance as the chrysalis from which metamorphosed the far better-known, yet curiously shorter and less varied, *Sylphides*.

The story, told in greater detail in the present jacket notes, is briefly this: For benefit performances in 1907 and 1908 Fokine devised choreography for Glazunov's *Chopiniana* Suite, Op. 46 (not Op. 64 as a notes misprint has it), of 1894, to which Glazunov added by request an orchestration of the C sharp minor Waltz, Op. 64, No. 2, to the original *Military* Polonaise; A flat Nocturne, Op. 32, No. 2; C sharp minor Mazurka, Op. 50, No. 3; and *Tarantelle*. In early 1909 the work, expanded to include six more pieces orchestrated by Maurice Keller, assumed the form in



which it is heard on the present disc and was danced by a cast including Pavlova, Karsavina, and Nijinsky! These same stars and most of Fokine's choreography appeared again in Diaghilev's later 1909 metamorphosis of the work, renamed *Les Sylphides* and reduced to the seven or eight or so pieces in orchestrations by Taneyev, Liadov, Tcherépnin, and Stravinsky, as well as Glazunov, which we most often hear performed and recorded today.

Since the *Chopiniana* version is enlivened by the *Polonaise militaire* and *Tarantelle*, which are omitted (along with two of the present mazurkas and the F major Nocturne, Op. 15, No. 1) in *Les Sylphides*, it well may strike even Chopinzees as better varied as well as more novel than the more famous version. To be sure, Keller's orchestrations are routine at best, but Glazunov's—the piquant Op. 50, No. 3 Mazurka and richly romantic Op. 32, No. 2 Nocturne in particular—are probably as effective as any transcriptions can be. Zuraitis conducts with his characteristic enthusiasm—and no-less-characteristic tendency to risk sounding slapdash at one extreme, yearningly overexpressive at the other. The robust orchestral playing is brilliantly recorded, if with somewhat exaggerated percussion and in a rather dry acoustical ambience. None of this is likely to dilute the relish with which balletomanes will welcome so important and hitherto neglected a landmark in the history of the dance. R.D.D.

**CHOPIN:** Etudes, Opp. 10 and 25 (complete). Ilana Vered, piano. CONNOISSEUR SOCIETY CS 2045, \$5.98 (SQ-encoded disc).

**CHOPIN:** Polonaises (complete). Garrick Ohlsson, piano. (David Mottley, prod.) ANGEL SB 3794, \$11.98 (two discs).

**CHOPIN:** Preludes, Op. 28; Op. 45; Op. posth. James Tocco, piano. ACACIA 101, \$5.50 (available from Acacia Records, c/o Mrs. Archibald E. King Jr., 251 E. 49th St., New York, N.Y. 10017).

**CHOPIN:** Piano Works. André Watts, piano. (Richard Killough, prod.) COLUMBIA M 32041, \$5.98.

Etudes: in C, Op. 10, No. 1; in C sharp minor, Op. 25, No. 7; in C minor, Op. 25, No. 12. Fantaisie in F minor, Op. 49. Sonata No. 2, in B flat minor, Op. 35.

Ms. Vered's études are highly personal. She is an impulsive player, and while her work often tends to sound hot-headed and lacking in organization, the shortness of the études and their tremendous variety of mood and texture minimize her interpretive lack of discipline. At times her extreme nimbleness works supremely well—rarely if ever have I heard such markings as *legatissimo* (Op. 10, No. 9) or *dolcissimo* (bar 54, Op. 10, No. 10) so magically and delicately observed. And Ms. Vered's elegant trill at the start of Op. 10, No. 8, similarly deserves special comment. She is very warm and communicative, and sometimes more leisurely than the norm in expansively lyrical pieces like Op. 10, No. 3, and the brooding C sharp minor, Op. 25, No. 7. Similarly, the tempo for Op. 25, No. 2, in F minor—which Chopin marks to go *presto*—is hardly that, but the pianist's touch is so feathery light that the airborne music never loses altitude.

I am less happy with Ms. Vered when the music demands a more heroic style. In the first of the Op. 10 group, for instance, she overdoes her effects, inserting *rallentandos* and fussy

dynamic changes. She quite misses the choralelike breadth of this rousing arpeggio study. And sometimes, her evenness and ability to navigate maximum quantities of notes in a minimum space of time militate against clarity and incisiveness. The right hand of the *Black Key Etude* hardly sounds *brillante* enough (a slower tempo and cleaner articulation would have helped), and in many places (e.g., the beginning of Op. 10, No. 7; the outer sections of Op. 25, No. 10) one loses definition in the left hand. This problem, needless to say, does not help Ms. Vered's interpretations of the left-hand études such as Op. 10, Nos. 4 and 12. (The *Revolutionary* sounds particularly puny in this fleet but small-scaled reading.)

Ms. Vered is certainly sensitive to inner voices, but at times I get the feeling that she is somewhat half-baked about her basically sound, interesting ideas. To cite a few examples, she carelessly anticipates the specifically marked inner voice at bar 43 of the *Aeolian Harp* (Op. 25, No. 1) in at least two places (it sounds so much less anticlimactic when played according to Chopin's indications), and plays the *appoggiatura* at measure 67 of the *Octave Study* (Op. 25, No. 10) a second time—at measure 87—although Chopin took pains to differentiate between the first statement and its repetition (little variants of this sort are what give subtlety and vitality to the work of geniuses!). I also question Ms. Vered's frequent cavalier attitude toward dynamic markings: Does she *really* think that the fortissimo double octaves at the end of Op. 10, No. 5, sound more convincing played mezzo piano? In sum, this new edition of the études is quite special. I find myself frequently drawn into Ms. Vered's aesthetic despite myself, and I certainly admire her immense technical competence and ability to make music. But I continue to prefer the more brilliant, direct and incisive Pollini performances on DG (2530 291), which are not only exciting and digitally fabulous, but also come far closer to the actual source material.

The most notable thing about Garrick Ohlsson's recording debut (in the studio, that is; last year Connoisseur Society issued the young Westchester virtuoso's winning performances at the 1970 Warsaw Chopin Competition) is that his "complete" version of Chopin polonaises really is complete. Peter Frankl's two-disc Turnabout set (TV-S 34254/5) also contains all nine of the youthful efforts along with the seven mature works but omits the *Andante spianato* and *Grande polonaise brillante*, Op. 22 (though Frankl recorded that work in its original orchestral guise on another single LP). Artur Schnabel's album (RCA Red Seal LSC 7037) includes the Op. 22 but omits the early items, and Antonio Barbosa's economical one-disc Connoisseur Society edition (S 2041) offers the seven late works without either Op. 22 or the juvenilia.

As far as it goes, Ohlsson's playing is strong, direct, and uncluttered. He has great velocity, admirable articulation, a basic forthright sense of rhythm, and, for the most part, a workmanlike sense of the whole. He is a somewhat bigger, bolder, more temperamental player than the slightly older, more experienced Frankl, though both exponents adhere to a basically objective "modern" Chopin style. Sometimes, as in the beginning of the C minor Polonaise, Op. 40, No. 2, Ohlsson "voices" the music with more adroitness and delicacy (Frankl there tends to sound podgy—

with the right-hand chords overbalancing the legato octave left-hand melody). But neither pianist is really satisfactory in this piece; it calls for greater rhythmic concision and a less pulled-about rubato.

In some of the more subtle pieces—most specifically the *Polonaise-fantaisie*, Op. 61 (to my mind, the greatest of all)—Ohlsson lacks subtlety and eloquence. The notes are forcefully, steadfastly played, but there is no leavening of a truly singing tone and personal poetry. This Op. 61 is a far cry from the recent, sensitive account by another youngish pianist Stephen Bishop (Philips 6500 393), not to mention such supremely individualistic readings as Richter (DG 138 849) or Horowitz (Columbia M 30643). Frankly, I would gladly forgo literal completeness in order to savor the ripe artistry of Rubinstein in most of the late works (his readings of the Opp. 40, 44, and 53 are especially *sui generis*), but if you must have the other pieces as well, I recommend the budget Frankl set, which often has a more cultured, better-cushioned, more singing piano tone. The Angel double-fold album has a simply written, earnestly informative analysis of the polonaises by Mr. Ohlsson himself, and his efficient playing is certainly well reproduced.

James Tocco, a young American pianist who placed in the 1972 Queen Elizabeth and the 1970 Tchaikovsky Competitions, made his New York recital debut last season in Alice Tully Hall. The Op. 28 Preludes were part of that program and the present disc was taped shortly after that event. The recording is being sold as a benefit for the Alumnae Scholarship Fund of Mills College in California. Tocco, a one-time pupil of Magda Taliaferro and Claudio Arrau, turns in a gratifyingly excellent account. His pianism has the advantages of a formidable technique that makes even the hardest passage sound cogent and effortless, and a tonal approach that is deep, sonorous, and cushioned. Fortissimos sound warmly spacious, never brittle or forced; pianissimos—though perhaps a shade on the hearty "stage whisper" side—are colorful and extremely agreeable.

Tocco is a thoughtful musician, with a strong, expansive, and lyrical approach. Occasionally he seems to "milk" some of the more tenderly introspective, obviously cantabile pieces a bit redundantly (very much in the rhetorical manner of his mentor Arrau!), but on the whole this is first-class playing, well characterized and felicitous in textual niceties. (As Tocco's own clearly written annotations point out, the A major Prelude is correctly played with the original long pedal markings; No. 9 in E takes cognizance of the original notation that joins the sixteenth notes of the upper voice to the third of the accompanimental triplets—I personally disagree with this practice but Tocco's view is certainly valid and thoughtful; and No. 14 is played *largo* in accordance with a corrected version autographed by Chopin himself. If I recall correctly, Rudolf Serkin treated this prelude in like manner.) On the subject of textual fidelity, I also note with approval the use of E flat rather than the unctuous, obvious-sounding E natural in the C minor Prelude. Though I still find the Moravec (Connoisseur Society S 1366) and Auer (French Pathé) discs of Op. 28 a bit more to my liking interpretively (they tend to move ahead with greater urgency), Tocco's is certainly the best version known to me that also includes the fine Op. 45 Prelude



and the lesser but still attractive Op. posth. in A flat. The gracious sound of the Bechstein piano and the warm, resonant ambience of Columbia University's St. Paul's Chapel add aural pleasure to the excellently reproduced Acacia disc.

André Watts seems to be going through a difficult phase. Remembering his expansive, warm-toned treatment of a Chopin nocturne on a recital disc of several years ago, I was disappointed by his Chopin playing here. The sonata and fantasy are hard, tense, and business-like. Watts lacks an easy sense of transition; thus one section tends to move spasmodically into the next without any real feeling of motion or inevitability. The scherzo of the sonata, though fast and accurate, lacks the poised clarity and shapeliness of Ashkenazy's recent, pianistically brilliant account (London CS 6794).

Watts draws a rather flinty, earthbound sound from his instrument. (I do not know whether to blame the pianist, the piano, or the engineers, but the effect is unattractive to the ear.) I also take exception to the feminine phrase endings which sound so precious in the *alla marcia* introduction to the F minor *Fantasia* and find the later, faster episodes of that piece rushed and bodiless. The études come off somewhat more successfully—particularly the C sharp minor, Op. 25, No. 7, but certainly there have been more interesting readings of Op. 25, No. 12 (which is here taken too briskly and with an almost metronomic lack of rhetorical "give"). The Op. 10, No. 1, is also rather perfunctory. Watts is a major talent and I hope that he will once again relax enough to

use his astounding digital equipment for more songful, artistic purposes. H.G.

**GLAZUNOV:** Chopiniana, Op. 46—See: Chopin: Chopiniana.

**HANDEL:** *Rinaldo* (excerpts). Arleen Auger and Rita Shane, sopranos; Beverly Wolff, mezzo; Raymond Michalski, bass; Vienna Volksoper Orchestra, Stephen Simon, cond. (James Grayson, prod.) RCA RED SEAL ARL 1-0084, \$5.98.

**HANDEL:** *Athalia* (excerpts). Arleen Auger, Rita Shane, and Patricia Guthrie, sopranos; Beverly Wolff, mezzo; Raymond Michalski, bass; Martin Isepp, harpsichord; Vienna Volksoper Orchestra, Stephen Simon, cond. (James Grayson, prod.) RCA RED SEAL ARL 1-0083, \$5.98.

Three months after his arrival in London, Handel had fully established the role he was to play for almost half a century in English musical life. As was his wont, he found his way into the best circles, to the best theater, collected a star cast, and his very first opera, *Rinaldo* (the second of his forty-odd such works), was an immediate success, running for fifteen nights to full houses.

As his bewildered librettist, Giacomo Rossi, tells the story, "Mr. Handel [sic] scarcely gave me the time to write, and to my great wonder I saw an entire opera put to music by that surprising genius, with the greatest degree of perfection, in only two weeks." Well, "perfection"

"is perhaps not the right word—no major work can be "put to music" with perfection in two weeks; Handel borrowed a good deal, and haste shows in many places. Still, *Rinaldo* is one of his great operas and it contains some of his most memorable melodies, like "*Cara sposa*," and "*Lascia ch'io pianga*," both of which are included in the recording.

The title role having been composed for an alto castrato, we have an almost purely feminine cast. Beverly Wolff delivers "his" great arias with expansive warmth and rich colors as befits those immense melodic lines. Rita Shane is afraid neither of the heights nor of the coloratura; her fine staccatos are on the dot and her articulation is flexible. Arleen Auger sings her pastoral-plaintive music with attractive gentleness and good intonation. The lone man, basso Raymond Michalski, can barely cope with his first, highly ornate aria, but subsequently he shows a good voice and dramatic fervor.

All the singers are too closely miked, and, though most of the time they get away with it, the fine duet between Michalski and Shane sounds raw and lacking in finesse. The orchestra is fair but not very expressive; the instrumental pieces come off well, but the accompaniments are pale and the strings sound as if they were playing without vibrato. Stephen Simon, who deserves great credit for his part in the Handel revival, keeps good order, but the pace and dynamics tend to be somewhat unexciting. Martin Isepp's harpsichord playing is first-class.

*Athalia* was Handel's first full-fledged and fully developed English oratorio—i.e., music

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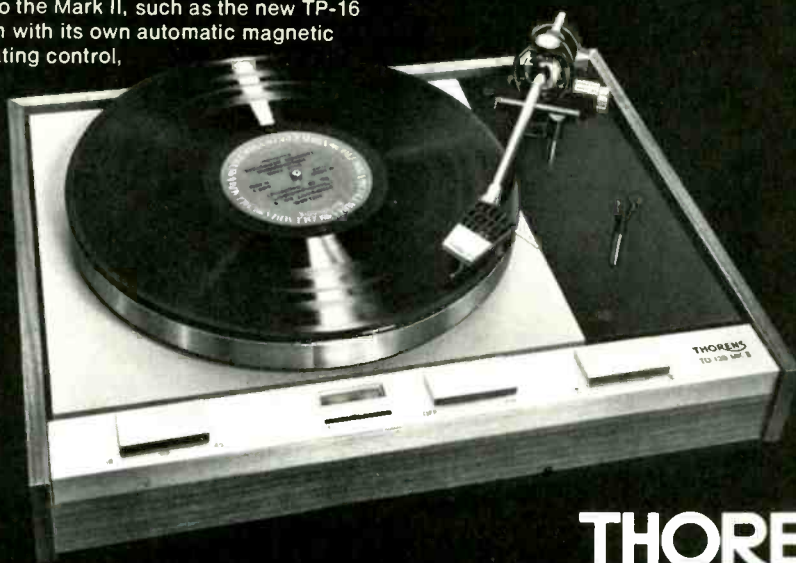
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drama. The manuscript of this "sacred oratorio" contains copious stage directions, but of course they were carefully omitted in the Novello scores, though the old German Handel Society edition retained some of them. This great work presents the first of those overwhelming matriarchs who in so many of the oratorios virtually dominate the scene.

Athalia, albeit a queen of Judah, is not really an Old Testament figure; she is straight out of Euripides. The libretto was based on Racine's tragedy by the same title, and though in the usual way it was botched and the tragedy subverted, enough of Racine's essence reached Handel to inspire him to compose a masterpiece. The role of the chorus in the drama is now clear to Handel and he proceeds to exert his unequalled choral power. The final

chorus in this recording, "Give glory," is one of these mighty pieces, but all the choral numbers heard here are top drawer.

*Athalia* has the same good cast as *Rinaldo*, with the addition of a satisfactory Patricia Guthrie, and they do even better here, but Michalski now must contend with four women, two of them soprano kings. He holds his own very well, especially since his warrior's role calls for straightforward music without excessive vocal sallies. More suitable microphone placing shows the singers to better advantage: Beverly Wolff's expressiveness and beautiful legatos and Arleen Auger's floating pianos gain considerably in euphoniousness.

The Viennese chorus sings commendably; the orchestra too sounds less grey; and organ and harpsichord are very good. One does not

feel an imperious hand in command. As I have said above, Stephen Simon is a conscientious and competent conductor, but except in some of the animated choruses he does not assert himself. But the music does.

While "highlights" or "great scenes" cannot do justice to such grand works, these recordings give us at least a foretaste of what will eventually be a great musical adventure.

P.H.L.

**LECLAIR:** Sonatas for Flute and Continuo—See Recitals and Miscellany: Masters of the Flute and Guitar.

**MESSIAEN:** Poèmes pour Mi; Chants de terre et de ciel. Noelle Barker, soprano; Robert Sherlaw Johnson, piano. ARGO ZRG 699, \$5.95.

Comparison—Poèmes pour Mi: Arseguet, Messiaen

Ev. 3269

Messiaen's *Poèmes pour Mi* (1936) and his *Chants de terre et de ciel* (1938) stand very much as twin song cycles, although the much later and quite different *Harawi* (1945), previously recorded by Barker and Sherlaw Johnson (Argo ZRG 606), is supposed to complete the set. Both of the earlier cycles are dedicated to Messiaen's first wife, Claire Delbos (affectionately called "Mi") and are composed around texts written by Messiaen himself.

In their exaltation of a transcendental love and in the grotesquerie of certain images and word juxtapositions (such as in the *Epouvante* movement of *Poèmes pour Mi*), the texts have a certain surrealistic orientation. But this element is strongly counterbalanced by the allusions to Christian liturgy and by certain quasi-realistic "family scenes," such as the *Danse du bébé Pilule* in the *Chants de terre et de ciel* (originally entitled *Prismes*).

Both cycles also often use the voice in a typically French manner: The vocal line is rarely given melodies per se but instead is written to follow the inflection, rhythm, and nuances of the poetic text, with the basic harmonic and atmospheric element being supplied, almost independently of the melodic line, by the piano. Thus in certain songs the voice sings a number of words on one or two notes while the piano plays a series of diverse and often quite dissonant parallel chords. In several instances, the piano has even been employed for imitative effects, such as for the chimes and knocking in the finale movement of the *Poèmes pour Mi* or in the nightmare carnival of the *Minuit pile et face* movement of the *Chants*. But Messiaen has enriched these practices by composing some of the vocal lines in a psalmodic style and through the use of vocalizing, both of which have a striking effect in the opening of the nine-movement (for maternity) *Poèmes pour Mi*, the better of the two cycles. (I hope the orchestral version will one day be recorded.) Another element linking the two cycles is the presence of a five-note motive, frequently harmonized with added-sixth chords, that can also be heard in other works, such as the *Visions de l'amen*, and whose characteristic interval is a descending tritone.

Although the Argo disc has been well recorded and offers competent performances, particularly by pianist Robert Sherlaw Johnson, I prefer alternate versions of both cycles. The principal reason is soprano Noelle Barker, whose voice I find somewhat strained

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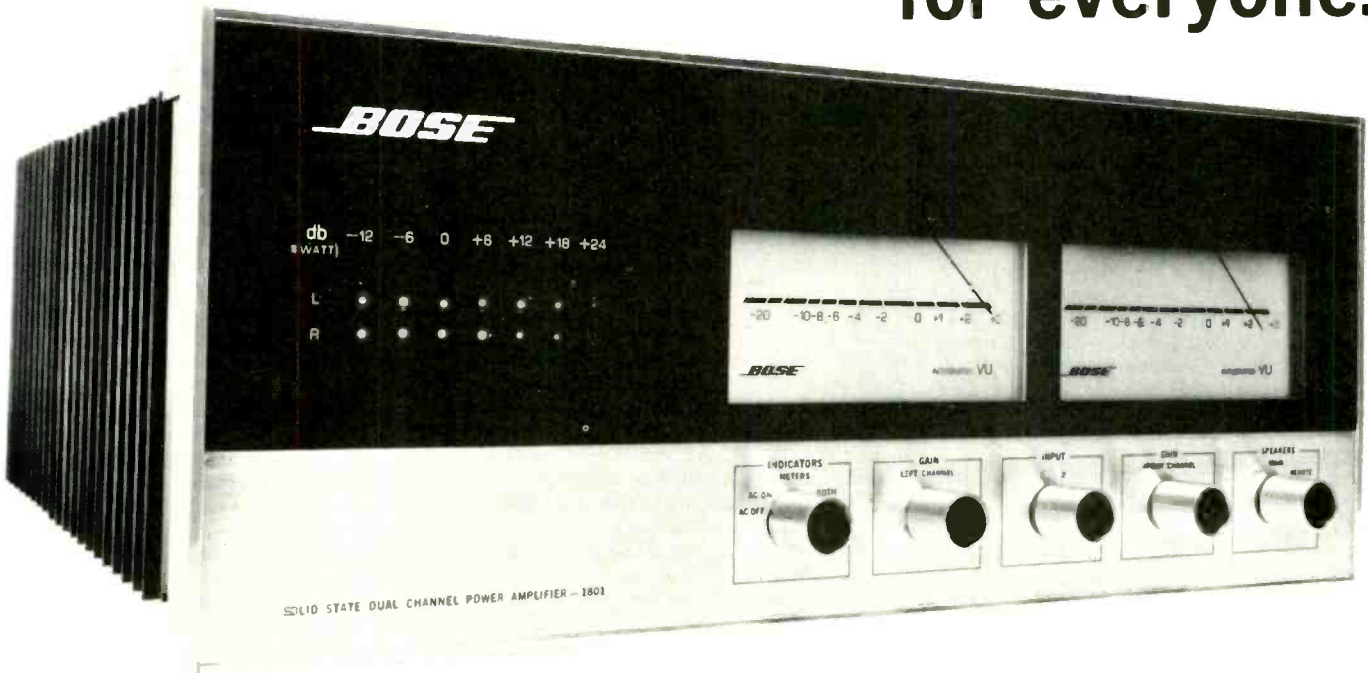
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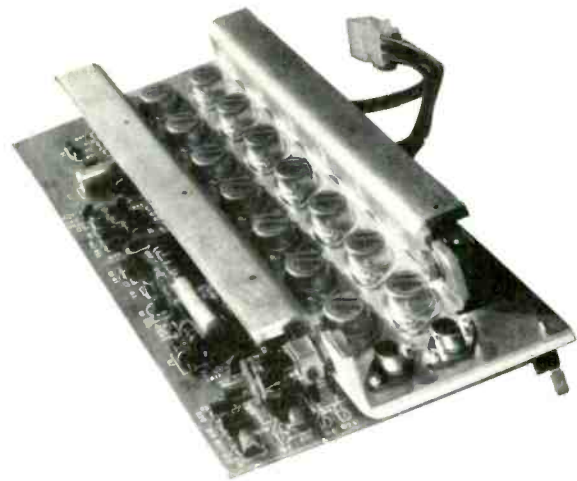
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and characterless. Colette Herzog performs the *Chants* in a much more convincing and musical fashion on a French Inédits O.R.T.F. disc (995 020), which also offers the rarely heard Debussy *Cinq poèmes de Charles Baudelaire*. The *Poèmes pour Mi* by Lise Arséguet and the composer on Everest has an even bigger edge. Messiaen's crisp tone and his sharply defined rhythms give the cycle much more character than in the Barker/Sherlaw Johnson version, and Lise Arséguet, while hardly flawless, has a softer, reedlike quality to her voice that generally beautifully complements the music. And for once Everest's sound is to be preferred to Argo's, since in the latter the highs seem quite muted—particularly for the piano part. R.S.B.

**MOZART:** Concerto for Three Pianos and Orchestra, in F, K. 242; Concerto for Two Pianos and Orchestra, in E flat, K. 365. Leonard Bernstein, piano (in K. 242); Arthur Gold and Robert Fizdale, pianos; New York Philharmonic, Leonard Bernstein, cond. COLUMBIA M 32173, \$5.98. Tape: ●● MT 32173, \$6.98.

*Comparison—K. 242:*

H., Y., and J. Menuhin

*Comparisons—K. 365:*

Brendel, Klein

R. and P. Serkin

H. Menuhin, Fou Ts'ong

Sera S 60072

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Sera. S 60072

Mozart's K. 242 is a charming, rather lightweight, conventional score somewhat akin to the K. 332 Piano Sonata, also in F major. The third piano part is almost completely negligible, and in fact Mozart later arranged the work for two pianos (it was recorded in that

form by Badura-Skoda and Gianoli for Westminster and by Vronsky and Babin for Capitol). The two-piano format is highly satisfactory, but I think the piece sounds more festive in the original form.

Mozart wrote K. 365 for himself and his gifted sister Nannerl. This is an altogether more substantial composition, obviously a twin to the Sinfonia Concertante for Violin and Viola, K. 364. Mozart was exploring the duo-concerto form; having tried it with stringed instruments, he naturally turned his attention to two keyboards. But whereas the bright, cutting purity of the violin and the dulcet poignance of the viola inspired Mozart to rarefied heights (K. 364 is far and away his greatest string concerto), the sibling—for all its thematic and technical resemblance to K. 364—remains a trifle decorative and superficial.

These concertos (K. 365 in particular) require completely integrated co-ordination among soloists and orchestra. The long-deleted Angel K. 365 by Clara Haskil/Géza Anda/Alceo Galliera was virtually perfect. Though not in stereo, the definition of the two pianos was perfect, and the orchestra, neither too large nor too small, was stylistically apt and faultlessly balanced. The instrumental detail was apt and almost uncanny.

Of the available versions, I prefer Brendel/Klein and Serkin (*père et fils*) in K. 365 and the Menuhins in K. 242. The Vox pianists give a superbly integrated, sympathetic account and are well recorded. If only their supporting orchestra had sounded less scrawny, their disc would have been the equal of the bygone Haskil/ Anda. The Serkin version, done at Marl-

boro in 1961, is of interest since it presents the astonishingly accomplished pianism of the then thirteen-year-old Peter Serkin. On the whole, this is a well-integrated performance as far as the two soloists are concerned, but I sense a slightly alien touch in Schneider's rather physical, romanticized orchestral direction. In K. 242, the Menuhin orchestral playing has a certain rhythmic strength that frames the solo playing of Hephzibah, Yaltah and the then thirteen-year-old Jeremy exceedingly well. (The K. 365 on the same disc—with Hephzibah and Fou Ts'ong—is capable but a shade monochromatic.)

As a recording, the newest entry is the best of the lot. The orchestra sounds trim and small, but Bernstein's warm, romantically inclined coloration provides sufficient weight and tonal richness. The balance is very fine, with woodwind lines clearly audible. I also like the clear, slightly plangent quality of the solo pianos: Each part retains its identity without running together in a mush of reverberation. As for the playing—it's all right, I suppose, but too exaggerated and extroverted for my taste. In K. 365, particularly, the soloists indulge in all sorts of little lily-gilding ritards and the like, certainly permissible but not quite in the best of taste. And surprisingly enough there are in K. 365 a few uneven turns and other minuscule articulation lapses that I wouldn't have expected from such ordinarily virtuosic and polished executants as Gold and Fizdale. H.G.

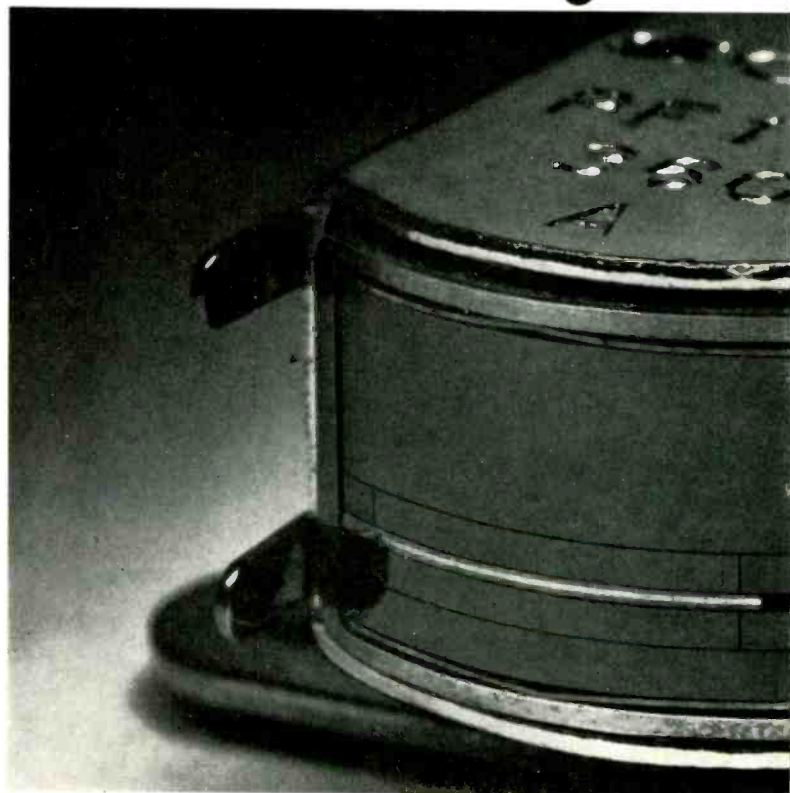
**MOZART:** "Mozart Opera Festival." Lucia Popp, soprano; Brigitte Fassbaender, mezzo;

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Werner Krenn, tenor; Tom Krause, baritone; Manfred Jungwirth, bass; Vienna Haydn Orchestra, István Kertész, cond. (Christopher Raeburn, prod.) LONDON OSA 1297, \$11.96 (two discs).

Le Nozze di Figaro: Overture; Cosa sento; Non più andrai; Voi che sapete; Crudel, perché finora; Giunse allfin... Deh vieni, non tardar. Idomeneo: Overture. Die Entführung aus dem Serail: Constanze! Constanze!... O wie angstlich; Vivat Bacchus; In Mohrenland gefangen war; O, wie will ich triumphieren. Die Zauberflöte: Overture; Der Vogelfänger bin ich ja; Dies Bildnis ist bezaubernd schön; Bei Männern, welche Liebe fühlen. Zaide: Ruhe sanft. Così tan tutte: Overture; Soave sia il vento; Un'aura amorosa; Il core vi dono. Il Re pastore: L'amerò, sarò costante (with Eszter Perenyi, violin). Don Giovanni: Là ci darem la mano; Finch'han dal vino.

The term "festival" has clearly suffered from devaluation in the past few years. Once inseparable from the notion of celebration, of performing standards unobtainable under ordinary repertory conditions, the word is now used indiscriminately to cover any kind of *ad hoc* event. Thus every year the Met has a "June Festival" featuring casts on the whole less good than those in the regular season, and London Records conceives a "Mozart Opera Festival" without a moment in it that transcends the workaday.

It's hard, in any case, to see what principles govern this enterprise, to guess what led to the

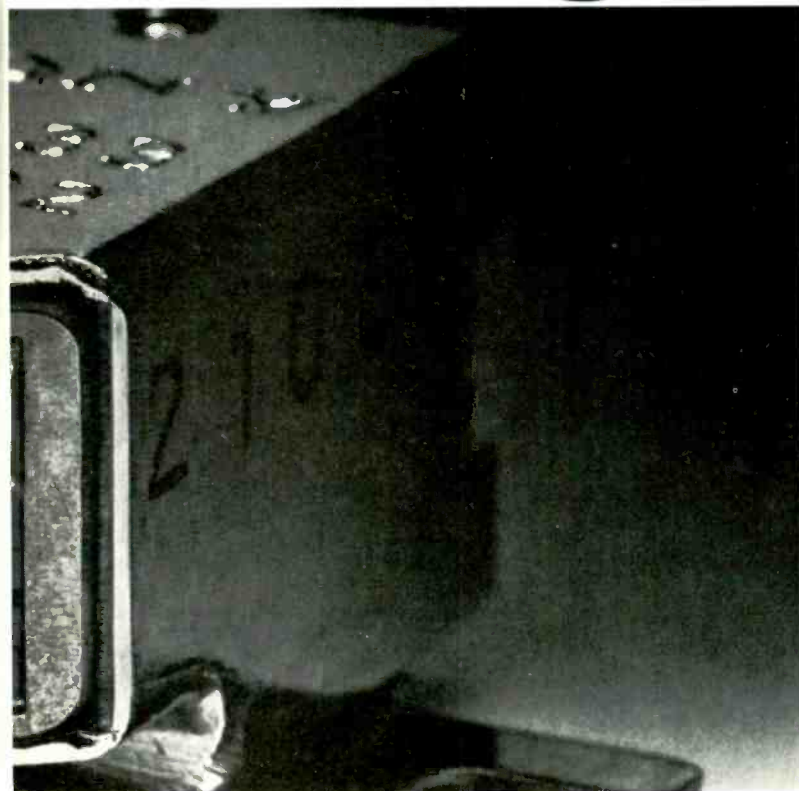
choice of this particular program or to conceive of the audience for whom it was intended. Perhaps the album was designed as an extended sampler, an introduction to the infinite riches of Mozart's operatic output. If so, the selection is plainly inadequate. The profundities of *Idomeneo* are not to be fathomed by its overture alone; nor is *Don Giovanni* to be adequately sampled by two numbers from Act I, or *Zauberflöte* by three from Act I. The selections from *Figaro* omit the Countess entirely, those from *Entführung*, Constanze. The inclusion of the ravishing *Zaide* aria and the charming *Re pastore* aria suggests that the producer's intention might simply have been to present an old-fashioned miscellany, a sort of "Gems from Mozart." If so, the idea is doomed to fail: no two-disc set could hope to do justice to Mozart's operatic beauties.

A lot of the foregoing might have been mitigated by exceptional performances. Unfortunately, that is not the case here. There is, for one thing, an air of improvisation about these proceedings. Not only do the recordings sound as if they had been made after too few rehearsals—the overtures and the trios from *Così* and *Figaro*, for example, require a greater degree of precision—but also the roles seem to have been assigned, as in a game of charades, to those whose chief qualifications were willingness and ready availability.

Tom Krause takes on both *Figaro* and the Count, and in *Così* both Guglielmo and Don Alfonso. Werner Krenn sings both Belmonte and Pedrillo. Lucia Popp, a charming soubrette, sounds all wrong in the sustained lyricism of Fiordiligi's music and in Pamina's. Werner Krenn, an estimable *spieltenor*, slen-

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der and a bit breathy of voice, but charming and alert, is for these reasons completely at home in Pedrillo's "In Mohrenland" but is swamped by the larger demands of Belmonte's "O, wie ängstlich" and Ferrando's mellifluous "Un' aura amorosa." Manfred Jungwirth, a fine singing actor—as witness his Baron Ochs in London's *Rosenkavalier*—is completely foxed by the technical difficulties, and the tessitura, of Osmin's Act III aria.

Brigitte Fassbaender, though she has little to do, is nevertheless a major disappointment, especially given her reputation in Germany. In "Voi che sapete" the voice is tight and the style charmless; in the Dorabella/Guglielmo duet she sings slightly sharp all the way through. Tom Krause is more reliable, though his tone is often mushy and thick in quality. In

the numbers that suit her (e.g., the *Don Giovanni* duet) Lucia Popp is very pleasing. In "Ruhe sanft," though, she lacks poetry and in "L'amerò sarò costante" her efforts are undermined by the conductor's excessively slow tempo.

On the whole István Kertész is unsatisfactory; though never less than competent he does not once quicken the senses with delight or fill the mind with sudden understanding. The complete lack of appoggiaturas here suggests, in any case, a basic unfamiliarity on his part with the details of style that might have lent these performances distinction. Notes, texts, and translations. D.S.H.

**B** **MUSSORGSKY:** Pictures at an Exhibition (piano and orchestral versions).

**R** Sviatoslav Richter, piano (in the original version); Cleveland Orchestra, George Szell, cond. (in the Ravel orchestral version). (Paul Myers, prod. [orch. version].) ODYSSEY Y 32223, \$2.98 (Richter; from COLUMBIA ML 5600, 1961, mono; Szell; from EPIC BC 1272, 1964, stereo).

As an Odyssey jacket blurb notes, when the Richter recording first appeared I called it "the greatest piano performance of the *Pictures* I have ever heard, on records or off. . . ." Nothing in the intervening years has altered that judgment. Now we have this classic at budget price, reduced from two sides to one and coupled with a solid performance of the Ravel orchestration.

Richter's vivid and total re-creation, from a public concert in Sofia, Bulgaria, on February 25, 1958, is all the more staggering in that it eschews the beefed-up bravura "improvements" that so many pianists (e.g., Horowitz and the late Harold Bauer) imposed on the masterly but unidiomatic piano writing. And Columbia has actually improved the original sonics (which I discovered are far better than I had remembered). High transients are smoother, and the obtrusive background roar of the original pressing has been largely subdued. Yet the huge dynamic climaxes of such movements as *Limoges*, *Baba Yaga*, and *The Great Gate at Kiev* are as massive and impactful as before. The flu-ridden audience coughs as lustily as ever, but in a sense they add to the magic.

The Szell account originally occupied two thirds of an Epic LP, filled out with Liadov's *Enchanted Lake*; shortly thereafter it appeared on another Epic coupled with Stravinsky's *Firebird* Suite. Though not quite as exciting as certain other versions—the Toscanini (Victrola VIC 1273) or the long-deleted Cantelli and Markevitch, for example—Szell's is a subtle, broadly phrased, and beautifully shipshape account captured in smooth, spacious, well-defined sound. To fit the score on one side Columbia has kept the level down, but with a gain boost and some tone-control adjustment the sound is as weighty and brilliant as on the open-reel tape of the original. All that's missing is the snarling brass and pounding drums of the Toscanini and Cantelli versions (both with the NBC Symphony).

One point worth mentioning: As indicated in the listing, the Richter recording is mono, the Szell stereo. That's exactly what Columbia has given us in this Odyssey reissue, and more power to them: If a recording exists in stereo, fine; if not, give us the performance without electronic gimmickry.

Very highly recommended. H.G.

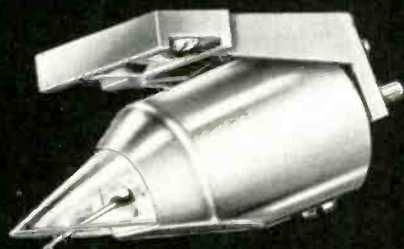
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As I had occasion to observe in my August review of Candide's "Penderecki Portrait" (CE

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31071). Penderecki explores the contemporary idiom in terms of its two most readily accessible elements, virtuoso display and tone color, and so his work is enormously popular. In listening to seven of his works in a row however his devices become rather obvious, even ludicrously so, and one ends up feeling that one could compose a burlesque of Penderecki without half trying.

The richly subdivided strings, the "bent" pitches, the tricks for woodwinds like the one whereby flutes click their keys without blowing, the glitter and glide of percussion, the tortured writing for soloists, all add up to electronic music for nonelectronic instruments; and the constant reliance upon a kind of sonic boom for all concerned eventually becomes almost a joke.

To my taste, the Partita—which is not otherwise available domestically—is by far the best work of the lot. It is the longest of the seven (nineteen minutes), the richest in essential musical substance, and one of the most interesting in its handling of color. It is not, as its title suggests, a display piece for harpsichord. It is a display piece for everybody—a plectrum concertino of harpsichord, harp, two guitars and a bass played pizzicato, and a classical orchestra. (Well, more or less classical.)

That I found this work the best after going through all the others and being somewhat disillusioned with them speaks volumes for this particular score—if that is not too subjective and arrogant an assertion. The shorter pieces, like the *De natura sonoris* and *Kanon* are interesting enough by themselves; the Cello Concerto, it seems to me, would be a bore no matter what. To get the best out of this music, don't listen to any great quantity of it at a sitting. (If you're collecting the Compleat Penderecki, you'll be relieved to know that only *Emanationen* is duplicated on the Candide "Portrait.") A.F.

**B** **POULENC:** Concerto in G minor, for Organ, Strings, and Timpani; Concert champêtre for Harpsichord and Orchestra. Marie-Claire Alain, organ; Robert Veyron-Lacroix, harpsichord; Orchestre National de l'ORTF, Jean Martinon, cond. MUSICAL HERITAGE MHS 1595, \$2.99 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

**POULENC:** Mass in G; Motets pour le temps de Noël (4); Motets pour un temps de pénitence (4). Kühn's Mixed Choir, Prague, Pavel Kühn, cond. SUPRAPHON 1 12 1113, \$5.98.

*Comparisons—Organ Concerto:*  
Biggs, Ormandy/Philadelphia Col. MS 6398  
Durufle, Prêtre/Orch. National Ang. S 35953  
*Comparison—Concert champêtre:*  
Van de Wiele, Prêtre/Orch. National Ang. S 35993  
*Comparison—Mass, Christmas Motets (2):*  
Fest. Singers of Toronto Sera. S 60085  
*Comparison—Penitential Motets:*  
Prêtre/Duclos Chorus Ang. S 36121

Of the five Poulenc works recorded on these two discs, only the *Concert champêtre* (1927–28) for harpsichord and orchestra precedes the composer's reversion to Catholicism in 1936. Although the religious context of the choral works is obvious, the striking difference in orientation between the harpsichord concerto and the 1938 Concerto for Organ, Strings, and Timpani would also seem to stem

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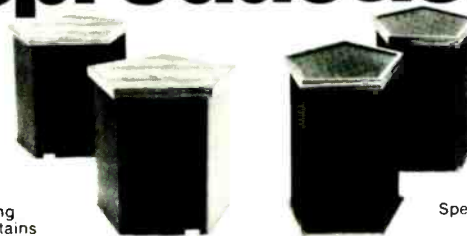
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at least partially from the deep change brought about in the composer's life.

Both concertos have rather solemn introductions followed by jaunty allegro sections (the organ concerto even indicates *allegro giocoso*). But whereas the harpsichord concerto features light textures in which the woodwinds prevail in a dialogue with the harpsichord, the organ concerto opens with a whopping, Bachish, toccatalike introduction in which the organ strikes some shatteringly dissonant chords. And while the harpsichord concerto's ensuing allegro has a dancelike quality, the parallel section of the organ concerto, whose orchestra is reduced to strings and timpani, has all the characteristics of a true symphonic allegro and is, in fact, the first example in Poulenc of what might be called a

"sophisticated" orchestral style. Another contrast that stands out is the arioso nature of the one-movement organ concerto's first slow section (*andante moderato*) as opposed to the decidedly Faurésque *sicilienne* of the harpsichord concerto's second movement.

And of course the very nature of the solo instruments suggests yet another distinction. Poulenc was—along with Falla and Orff—among the first major twentieth-century composers to use the harpsichord, and he did so at a time in his career when the straightforward simplicity of his early years found an ideal means of expression in this instrument. There is, on the other hand, no avoiding the automatic association between the organ and the church.

The organ concerto, furthermore, makes

use of certain motives from Poulenc's religious music. Part of the Gloria of the 1937 a cappella Mass in G is used toward the end of the *andante moderato* section of the concerto; the concerto also makes frequent use of the Stravinskiesque motive of a rising minor third, first used by Poulenc in an early *Hymne* for piano and later used in his Gloria and in his religious opera, *Dialogues des Carmélites*. One might also note that a motive that closes the Mass in G is roughly the same as the one that opens the *Dialogues des Carmélites*.

As heard in the three a cappella choral works on the Supraphon disc, Poulenc's choral writing offers extremely rich four-part vocal writing reminiscent of prebaroque polyphony but with some particularly close harmonies and Poulenc's typical pandiatonic modulations. On the other hand, Poulenc also makes effective use of the simple, *dolce* melodies that are his trademark, and these are set in homophonic textures in diverse contexts, from the solemn opening of the first of the four *Christmas Motets* (1951–52) to the much livelier rhythms of the Mass's Sanctus. Generally, Poulenc tended to stress the joy of the various religious mysteries he approached musically, and this attitude pervades both the Mass and the *Christmas Motets*. But the 1939 *Penitential Motets* (along with the later *Stabat Mater*) prove the composer equally capable of sounding the depths of an almost mystical sorrow.

In his approach to the two concertos, Jean Martinon proves more austere than his competitors. For instance, in the organ concerto he elicits strong rhythmic accentuation and precise bowing from the strings. And as with many of Martinon's interpretations, the overall effect proves to be somewhat cold emotionally but extremely dynamic musically. Veyron-Lacroix's execution of the harpsichord part in the *Concert champêtre* scintillates in both the incredible virtuosity of the fingerwork and in the perfectly apropos, infectious spirit he imparts to the work. I might add that the sound of Veyron-Lacroix's harpsichord as recorded here strikes me as much more authentic than that produced by Aimée van de Wiele. In the organ concerto, Marie-Claire Alain generally seems more than equal to the standards previously set by such organists as Biggs and Duruflé. But Alain's trump card is the lush, up-close organ sound obtained by Erato's engineers and preserved in the Musical Heritage transfer: Every overtone of the diverse stops indicated by Poulenc seems to have been captured here.

Sound, from both the ensemble and the engineers, is likewise the strong point of the Kühn's Mixed Choir on the Supraphon release. Here is a choral ensemble that has both the depth and training to make the group sound like a single instrument while at the same time allowing the individual vocal lines to maintain a certain audible independence—unlike, for instance, the René Ducloux Chorus, whose Angel recording of the four *Penitential Motets* is singularly unmusical. And the sound quality of the Supraphon release, which has avoided the church reverberation of the Angel disc, allows the listener to hear the full range and depth of the chorus. In comparison, the Festival Singers of Toronto sound thin and pinched in their performances of the Mass and two of the *Christmas Motets*. I might add that the Czech group's Latin enunciation is among the best I've ever heard in works of this nature.

R.S.B.



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**B** **PROKOFIEV:** Symphony No. 4, in C, Op. 112. Philadelphia Orchestra, Eugene Ormandy, cond. (Howard Scott, prod.) ODYSSEY Y 32226, \$2.98 (from COLUMBIA MS 6154, 1960).

With this reissue, the best version of Prokofiev's extensive revision of his Fourth Symphony is again available. Despite its age, this record sounds every bit as good as Rozhdestvensky's more recent version (Melodiya/Angel SR 40040), and Ormandy's Philadelphians are obviously a much better orchestra than the Moscow Radio Symphony. As noted in my recent review [HF, May 1973], Jean Martinon's "complete" set of the Prokofiev symphonies included the earlier 1930 (Op. 47) version of this work, which the composer subsequently revised in 1947 as Op. 112 after writing his Fifth and Sixth Symphonies.

Actually this "revision" amounted, in the first two movements especially, to an extensive rewriting. Both movements were greatly expanded, not so much by adding new material

as by greater elaboration and development of the earlier material, much of which was originally intended for, or actually used in, his 1928 ballet score for *The Prodigal Son*. In these two movements as well as in the last two, Prokofiev revised much of the scoring along the lines of the Fifth and Sixth Symphonies: The harmonies often seem less astringent and the orchestration less complicated. At least it appears so from comparative listening to various records; the scores in question are not currently available.

Ormandy and his Philadelphians have long had a sympathetic affinity for Prokofiev's later symphonies, especially as regards the richer sonorities he favored then. In an over-all view of Prokofiev's symphonic style one may find a certain sardonic tone at times that Ormandy misses, but the totality of his conception and his execution of it are wholly consistent and very effective.

The 1960 release of this symphony enjoyed excellent sonics, somewhat short of present standards but still more than acceptable: the

present reissue has apparently not been remastered. P.H.

**ROSSINI: La Pietra del paragone.**

Marchesina Clarice	Beverly Wolff (ms)
Baronessa Aspasia	Elaine Bonazzi (ms)
Donna Fulvia	Anne Elgar (s)
Count Asdrubale	John Reardon (s)
Giocondo	Jose Carreras (t)
Macrobio	Andrew Foldi (bs)
Pacuvio	Justinio Diaz (bs)
Fabrizio	Raymond Murcell (s)

Kenneth Cooper, Harpsichord; Clarion Concerts Orchestra and Chorus, Newell Jenkins, cond. (Seymour Solomon, prod.) VANGUARD VSD 71183/5, \$17.94 (three discs). Quadraphonic: VSQ 30025/7 (SQ-encoded discs), \$20.94 (three discs).

The Seymour Solomon-Newell Jenkins combine responsible for this delightful and delightfully recorded opera achieves a commendable step toward the rehabilitation of a great composer and a somewhat misunderstood genre of music. "Rehabilitation" may seem to suppose a rather questionable characterization of Rossini's role in musical history, yet despite the vast popularity of *The Barber of Seville*, he is still largely considered a one-opera man, like Leoncavallo.

Beyond the Alps, especially in the Anglo-German world, the *opera buffa* has long been a loaded notion, implying something inferior, frivolous, on the peripheries of the "important" literature of music. Its genial lack of seriousness, its organized turbulence in the fast ensembles, its irreverent spoofing and sometimes biting irony have been considered of a low order, and we are used to being warned not to look to the *buffa* for any "profundity."

Well, why think of looking for it? Must every composer have a nature gorged on introspection; can't we have fun in music? The Italian *opera buffa* was a genre wholehearted in its virtues and villainies, with a glorious and unshamed humanity, rich in piquant and ironic savor. All of this made northern Europeans, used to great and solemn symphonies and tragic operas, a little uncomfortable.

Humor is always realistic, to whatever degree is required by the period's taste; only when it becomes tired does humor become cynical and mercilessly iconoclastic. Rossini's elfin love of fun and his delight in the flight of humorous imagination always kept his comic operas within healthy confines.

From the beginning of the species, librettists and composers insisted that the duty of the theater is to please audiences and in order to do so they had to take into consideration contemporary mores and tastes. They wrote neither for the past nor for the future but for the living contemporary theater, frankly proclaiming that their operas were "accommodated for the use of our times." Yet, to illustrate the overwhelming importance and influence of the Italian *opera buffa* over the entire Continent we may remind the reader that the *buffa* idiom was the most important ingredient even in the formation of the classic symphony.

Rossini was considered until fairly recent times the symbol of the irresponsible, slap-happy, though entertaining Italian composer. It was Stendhal's biography (1842) that created this Rossini picture, which for a hundred years was accepted and unendingly repeated in the critical literature. It painted Rossini as a lighthearted witty gourmet lacking in

by Robert C. Marsh

## Leonard Bernstein's Peace Concert in Quadraphonics

WITH THE ERUPTION of the Watergate affair, the imbrolios of the second Nixon inauguration have receded into the footnotes of recent history. This record reminds us of them: that the presidential preference for the Philadelphia Orchestra (there is no one, really, to touch Gene Ormandy in a really soul-stirring performance of the *1812 Overture*) had the backers of the National Symphony thoroughly miffed—a perfectly natural state of affairs since that orchestra has been working mightily in recent years to achieve substantial artistic progress. Into this fracas came that prophet of the radical chic, Leonard Bernstein, who on January 19, 1973, offered a Concert for Peace that attracted an audience of 12,000 to Washington Cathedral. The present recording was made the following day and Bernstein's royalties, we are informed, will be given to peace activities.

You can regard these records in any one of three ways, and what you do about them depends on the approach.

If you want to voice approval for Bernstein and the idea of a concert for peace, buying the disc is an appropriate gesture and you get a rather nice record for your money.

On the other hand, if your real hangup is sound, obtaining the four-channel version and balancing it properly gives you an unusual and impressive recording with the long reverberation time of cathedral-like acoustics and the very attractive effect

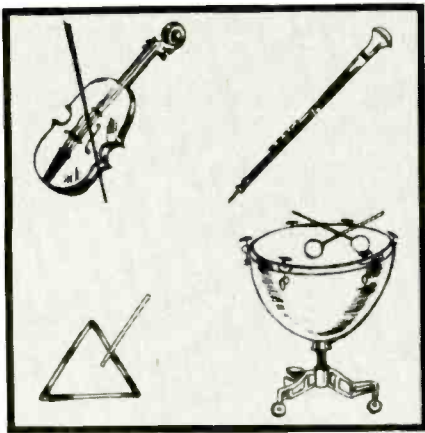
of sitting between the chorus and the orchestra, with the instruments in front and the voices behind. No other recording of this music provides anything comparable in terms of spatial placement of the performing forces, and you can't help but react favorably to the results.

On the third level, that of the music itself in a stereo likeness, Bernstein is up against very formidable competition. His performance is a good one—reverent, propulsive, and sincere with a fair measure of excitement, but on the whole it cannot surpass (in stereo) the rival versions. I find the Willcocks disc makes even better use for stereo of a cathedral-like acoustic and, on the whole, is more effectively recorded (note the difference between Willcocks' on-mike soloists and Bernstein's off-mike counterparts) and more sensitively played. Moreover Willcocks simply seems to have a deeper and more basic understanding of this music, and it counts.

**HAYDN:** Mass No. 7, in C (*Mass in Time of War*). Patricia Wells, soprano; Gwendolyn Killbrew, alto; Alan Titus, tenor; Michael Devlin, bass-baritone; Norman Scribner Choir; orchestra, Leonard Bernstein cond. COLUMBIA M 32196, \$5.98. Tape: ●● MA 32196, \$6.98; ●● MT 32196, \$6.98. Quadraphonic: MQ 32196 (SQ-encoded disc), \$6.98; MAQ 32196 (Q-8 cartridge), \$7.98.

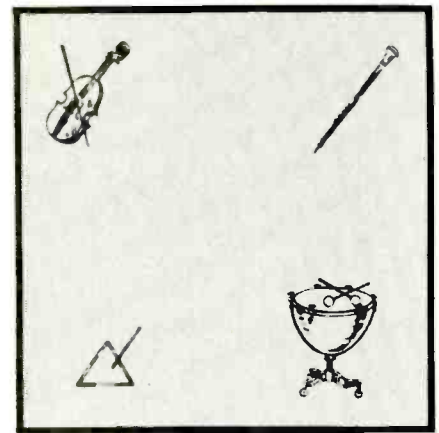
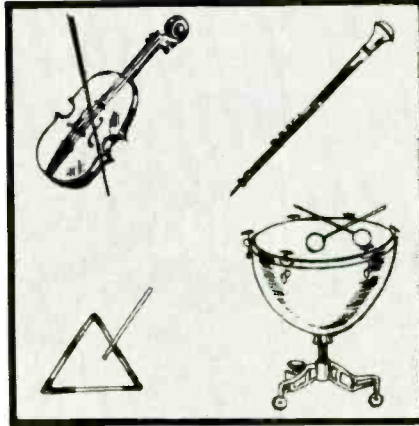
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“logic” circuits to a receiver, the LR-4000. The first logic circuit, front-back gain-riding logic, greatly increases the separation between music coming from the front and that coming from the rear. The second logic circuit, corner wavematching logic, substantially enhances the separation between music coming from opposite corners. The two logic circuits together form what we call a state-of-art “Wavematching Full Logic” or for short, “Full Logic”.

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## A SEPTEMBER TO REMEMBER

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any spiritual qualities, and too lazy, once he made his pile, to continue composing.

In a letter to Catalani (1862) Rossini complains that "my biographies are full of absurdities and fictions more or less nauseating." But Radiciotti's great biography (1927) gives us a totally different picture of this much-maligned composer. He grew up with music, played the French horn, piano, violin, and cello, was a well-trained singer, and an inquisitive and ardent student of the music not only of the Italians like Paisiello, but of Haydn, Mozart, Beethoven—and Bach! He was one of the first subscribers to the *Bachgesellschaft*.

To be sure, he began his career as a *compositore scritturato*, that is, a composer wandering from theater to theater setting to music on the spot whatever libretto was handed to him, though not without studying the capabilities of the available forces. But then, so did all the others, though few indeed arrived at La Scala, the Mecca of opera, at the age of twenty. It was the opera recorded here, *La Pietra del paragone*, that achieved this distinction, and it was already the seventh such work of the young composer. *La Pietra* is astonishingly mature, thoroughly viable, rich in invention, and shows all the characteristic gifts of its composer.

Perhaps what particularly distinguishes Rossini from such celebrated younger contemporaries as Donizetti and Bellini is his essentially classical, eighteenth-century concept of the *buffa*, the role of the orchestra, and of sound. He was a Mozartean despite the famous rolling crescendos and the occasionally noisy and crude *batteria*—drums and cymbals. He disliked large voices, especially the new type of tenor, the *heldentenor*, who made his appearance in Meyerbeer's operas; he wanted finesse and mellifluousness in singing.

Being himself a trained singer, Rossini wrote for the voice with skill, though he was not unmindful of the *canto fiorito*, then greatly in favor and still abundantly present in the earlier Verdi. Later on Rossini grew tired of the excessive ornamentation and fiorituras that the singers glued to his melodies, and began to write out all the coloraturas himself.

Although in the wake of Simon Mayr's operas orchestration became richer and more elaborate, Rossini stuck to the Mozartean orchestra, and indeed he is second only to the master of them all in his handling of delicate nuances and timbres. Being a realist, however, he did use some of the grosser effects demanded by the public, but these can easily be minimized by an intelligent conductor such as Newell Jenkins, who is fully alive to the problem. (Personally, I would reduce the use of big drum and cymbals in Rossini and the early Verdi by ninety per cent across the board.)

Rossini's ensemble technique is well developed in *La Pietra*: he shows a virtuosity that is again comparable only to Mozart's. But it is the sophisticated texture of his music that has received the least recognition, and this sophistication is well deployed in *La Pietra*. The symphonic accompaniments based on little motifs are imaginatively developed and support whole scenes.

Particularly intriguing are his metric and formal tricks, which would have driven Schenker (if he had deigned to scrutinize such frivolous music) to the bottle. Rossini often does not complete a musical sentence: The symmetrical antecedent is followed not by its

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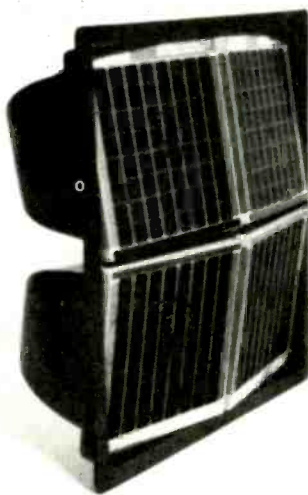
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consequent but by something altogether different. Then again he will open a number with a simple and solemn cantabile melody, but the coquettish little curlicues and trills put the lie to the solemnity.

Rossini does not avoid the trivial, but like Weber employs it to give relief to the more refined musical procedures. His melodic flow is so abundant and interlocked that the listener can find no hole through which he can escape being carried along. We must also note, however, that Rossini's cadences can be a bit over-enthusiastic, and at times he is addicted to undeveloped repetitions. Still, these shortcomings pale next to his great gifts and his infectious and irresistible *joie de vivre*.

*La Pietra del paragone* is an ensemble opera, like *Così fan tutte*, and the cast responds to

the exacting requirements of such a work admirably even though some of the individual voices are a bit flawed. The three female singers do well, notably their recitatives which are well and freely declaimed, and the tenor, José Carreras, is a bona fide bel cantist. But the basses are a trifle wobbly, and Reardon (the Count) struggles a little with the low tones, though he camouflages his embarrassment in a musicianly way. This role was written for a bass-baritone, not a baritone. But, as I said, it is the ensembles that carry *La Pietra*, and they are vivid, accurate, and most enjoyable. At times the protagonists unite in little a cappella passages that are limpid and magnificently in tune. The credit for all this belongs to Newell Jenkins who deserves a basketful of encomiums. The engineering supports him hand-

somely, and for once the orchestra does not disappear into the next room when the voices enter. That romping, impudent, and witty Rossinian orchestra comes through beautifully and with virtuoso nonchalance.

This was Rossini's last opera with secco recitatives accompanied by a harpsichord; Kenneth Cooper plays it like the *maestro al cembalo* of old. He is precise and crisp with the dry chords—none of those suspended dominants in the cadences—but when necessary he picks up a thematic fragment and spins little improvisations that are in excellent taste and altogether in the spirit of the classical *buffa*. A very successful recording, highly recommended.

P.H.L.

**SCHUBERT:** Sonatas for Violin and Piano. Arthur Grumiaux, violin; Robert Veyron-Lacroix, piano. PHILIPS 6500 341, \$6.98.

Sonatas: In D, D. 384; in A minor, D. 385; in G minor, D. 408; in A, D. 574.

Comparisons—D. 574:  
Oistrakh, Bauer  
A. Schneider, P. Serkin

Mel./Ang. SR 40194  
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In a day of supersell and superstar one feels somehow compelled to defend a vote for mere sanity, poise, and maturity. This thought kept nagging me as I sat back and let the gracious and wise music-making of Grumiaux and Veyron-Lacroix wash round the room, displaying Schubert's music in a benevolent light, letting the phrases soar, letting the rhythms scintillate, going in with muscle where the scores call for it, but never injecting adrenalin for its own sake.

Listeners with good memories may, at this point, suspect the reason for my slight defensiveness about feeling so happy with this recording: Several years ago Alexander Schneider and Peter Serkin had their innings with the same repertory and produced hair-raisingly exciting performances, altogether higher in sheer voltage count, and making a good case for their viewpoint. I liked them then, and I like them now; but as good as they are, they do not invalidate the pleasure one encounters in less spectacular essays.

Where Grumiaux/Veyron-Lacroix swing, Schneider/Serkin sizzle (Scherzo, D. 574): where the former flow, the latter may take off like an atom-powered projectile (finale of the same). Sometimes Schneider has the advantage, as in the pointed rhythmic delineation of the finale of D. 408, or the more interestingly inflected Andante of D. 385. But almost everywhere else, the broad, singing, healthy well-being of Grumiaux fills us with a similar sense of expansiveness. (In the three Op. 137 sonatas—D. 384, D. 385, and D. 408—the comparison is futile; Vanguard has deleted the Schneider/Serkin disc. VSD 71128.)

Listeners familiar with the Oistrakh/Bauer recording of D. 574 will know what I mean, for that team sees the music in much the same spirit as Grumiaux—except that the Belgian betters the Russian in a couple of instances (one is the trio, which Oistrakh renders rather smearly), and the recorded sound on Philips is more flattering than on Melodiya. In short, Grumiaux and Veyron-Lacroix have made a substantial and seasoned contribution to the Schubert catalogue.

S.F.

**B SCHUMANN:** Humoreske, in B flat, Op. 20; Sonata for Piano, in F minor,

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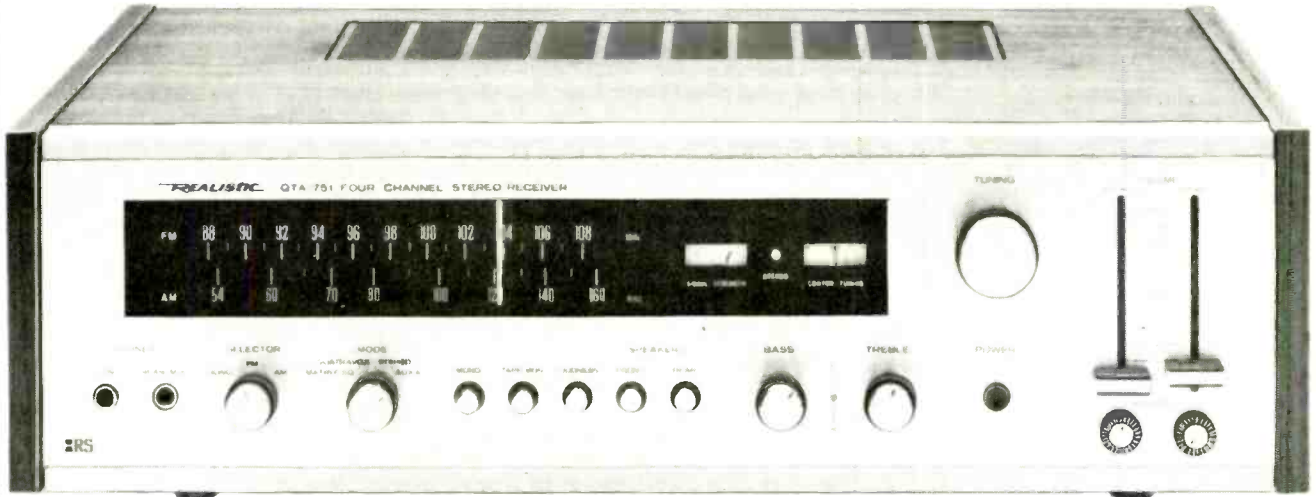
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Op. 14 (*Concerto Without Orchestra*). Jerome Rose, piano. TURNABOUT TV-S 34533, \$2.98.

Comparisons—Sonata:  
Kuerti St. Tr. STS 15255  
Silverman Orion ORS 7146

The disc debut of Jerome Rose presents yet another young American pianist of note. Mr. Rose, now in his thirties, worked at Juilliard and with such estimable musicians as Rudolf Serkin and Leonard Shure. Several years back he won the International Busoni Competition, but that prize (unlike the Tchaikovsky Competition) opened no doors to the struggling artist.

His playing is strong and confident, stressing cohesive architecture and seriousness of purpose above surface nuance and capricious "personality." His firmness of concept and directness are especially appropriate in the tedious, sequential writing of the sonata. In June 1973 I had occasion to compare the first new recordings of this work in years. I found Robert Silverman's competent and commendable and Anton Kuerti's inspired. It is a less clear-cut contest between Kuerti and the newest contender: Kuerti is more closely recorded, and does get a greater degree of color and personal poetry into his still very intense playing. Rose, heard alongside, can be a shade bleak, but his way wins me over in the end—especially in the whirlwind last movement, where he tightens the reins and quite miraculously succeeds in making the thick textures limpid and transparent. It is partly a matter of a faster tempo, but mostly a striking grasp of the composition as a whole. Kuerti finds more to linger over, but in this problematical piece I think it is better to get on with the show. The virtuosity of both players (for that matter Silverman was no slouch either) is in the amazing class. All three artists, by the way, play the 1853 version of the piece, which reinstates one of the two scherzos Schumann originally deleted from his first published edition.

There has been much misunderstanding over the later *Humoreske*. Unlike Dvořák's piece of the same name, this is no light divertimento, but an extended suite in the style of *Kreutzeriana*. Schumann's idea was to fashion an assortment of highly contrasted moods (i.e., humors). "All week," he confided to Clara, "I have been at the piano, and I composed, laughed, and cried all at once." Rose plays very well, but without quite the full measure of the piece. He is apt to be a shade too severe and nervously agitated in the expansive, pensive episodes and just a little knotted in the more sanguine ones. It's musicianly, virtuoso playing but without the poetry, color, and benign sophistication of the older editions by three great masters, Arrau (Philips 839 709), Richter (Monitor MC 2022), and Yves Nat (on French Pathé).

Vox has been recording Rose extensively. Among the many releases scheduled is a complete Liszt *Années de pèlerinage*. I look forward to hearing more from him. Not many young artists have his rock-steady drive and organizational gifts. Excellent, though slightly reverberant sound from Turnabout. H.G.

Vauquet, viola; Marcel Cervera, cello.  
Vox SVBX 5440, \$9.95 (three discs).

No. 1, in C; No. 2, in F; No. 3, in G; No. 4, in A minor; No. 5, in D; No. 6, in G minor.

A recording such as this always comes as something of a surprise. Spain's great painters and writers are well known, but outside of Albéniz, Granados, and Falla little of her music penetrates into the repertory of our public music-making. Yet Spain has a tremendous musical heritage, and unpublished manuscripts are strewn all over the country's libraries and monasteries.

While some of the great Renaissance and baroque masters like Victoria, Cabezón, or Cabanilles are recognized, the post-baroque eighteenth century is almost totally ignored. Some of Soler's contemporaries who left the country became famous in an Italian garb. Domenico Terradellas (i.e., Domingo Terradellas) was a greatly admired opera composer even in London; another (and unrelated) Soler, Vicente Martín, known all over Europe as "Martini the Spaniard," was a serious rival of Mozart's. His opera, *Una cosa rara*, was so popular that Mozart playfully borrowed a bit of its music for the banquet scene in *Don Giovanni*.

Now let us look at Antonio Soler—he is a little hard to place stylistically. Imagine a monk ensconced in the forbidding Escorial and composing lilting, dancing, elegant rococo music! It is obvious that Soler (1729–1783) was acquainted with the music of John Christian Bach, of the Italians, perhaps of the Mannheimers, and possibly even of the midcareer Haydn: we know that he studied with the aged Domenico Scarlatti, corresponded with Padre Martini, and so forth. So he was abreast of contemporary art; but his Spanish heritage was strong, and his love for the music of the Catalan countryside lends to his preclassic style a decidedly particular hue.

Soler's sonata structures are simple, without much development or thematic work, but he compensates by playing nicely with a multitude of themes. He knew a good deal of counterpoint but his use of it is free; very attractive are the fugal movements like the one in the First Quintet entitled *Allegretto en fuga*. These are not really fugues but engagingly flowing imitative pieces.

The variety of forms and devices in these quintets is great. The Allegro assai of the Fourth Quintet is symphonic, but the Fifth, with all movements in the same key, is more like a suite. Then again, in No. 4 there is a minuet over an ostinato bass, while the opening movement in No. 6 is a compound piece of several fast and slow alternating sections that does not fit any textbook concept.

The ensemble is also quite unusual. The harpsichord is not a continuo instrument, nor are these charming, melodious, and euphonious compositions real quintets. The harpsichord is concertante, while the strings form a self-contained quartet; the two units alternate more often than they play together—at times the harpsichord falls out for forty to fifty measures—yet the continuity is remarkably organic.

The performances are excellent. The string quartet is homogeneous, beautifully balanced, and its intonation is unexceptionable. Pace and dynamics, ornaments and trills are impeccable, and the sound is first-class. This leaves the harpsichordist, Christiane Jaccottet, who

**B SOLER: Quintets for Harpsichord and Strings (6).** Christiane Jaccottet, harpsichord; Montserrat Cervera and Andree Wachsmuth, violins; Andre



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**TCHAIKOVSKY:** Symphony No. 4, in F minor, Op. 36. National Symphony Orchestra, Antal Dorati, cond. LONDON CS 6793, \$5.98.

Having on numerous past occasions deplored the inadequate representation of U.S. symphony orchestras on records, I heartily welcome this London release of the National Symphony Orchestra of Washington. Only a handful of orchestras in this country record with any regularity. Yet there are at least a score that rank among the finest anywhere today, many of them superior to European counterparts frequently represented in domestic releases.

The reasons for this neglect—mainly economic—are well known. The professional musician of this country, enjoying a generally higher standard of living than his European colleagues, has succeeded through his union in reaching terms with the recording companies that have virtually priced all but a few orchestras out of the symphonic recording market. For even the handful of our most prestigious orchestras, these circumstances pose considerable economic hazards to commercial record companies unless a big-name conductor is involved. A number of other American orchestras that do record do so under various arrangements that share the commercial burden. For some years, the Utah Symphony Orchestra players themselves shared the risk, but they ran afoul of the union; and other orchestras have sought special funding of recording in the same way that they underwrite their over-all concert activities. The present record by the National Symphony Orchestra was underwritten by the Gwendolyn and Morris Cafritz Foundation in the nation's capital. Decca/London plans a series of recordings, mixing ultrafamiliar and out-of-the-way repertory.

This record confirms my impression of the orchestra from hearing it in concert in New York and at the Kennedy Center: It is a highly accomplished ensemble that has, in the past two years, been polished and disciplined to a fine quality by Antal Dorati. Its brass section includes excellent players who blend well. Individually the woodwinds are equally good, but they have not yet achieved a true coherence of tone: this may be because Dorati has made some changes in personnel, and the players have yet to adjust fully to one another. The strings are good, but rather hard in tone and without any special distinction of over-all sheen. But these considerations, let me hasten to add, are based on exacting standards found only rarely among the top orchestras of Europe and America.

Dorati is certainly no stranger to the Tchaikovsky Fourth, having recorded it in both Minneapolis and London. But he is up against formidable competition, and I do not feel that his measures up to the better competing versions—for example, those of Bernstein, Ormandy, or Mehta, each of whom has an interpretive grasp that I do not hear on this record. He plays the music straightforwardly with emphasis on dynamic power, but with

little subtlety of inflection or sense of continuity beyond mere drive. Dorati's tendency to play this music for power is abetted by the acoustic ambience achieved by the British Decca engineers. The recording site has a distinct resonance most apparent as overhang after a loud chord, but also providing a slight murkiness throughout. I suspect that the orchestra was rather closely miked in a way that allowed some of the hall resonance to reach the pickup, or perhaps a general hall microphone was blended into the final mix. One gets a curious impression of instrumental detail and background resonance with nothing in between.

London decided to issue this record in its top-price line, though its musical interest might have attracted greater attention on Stereo Treasury. (What, by the way, ever happened to the promised Stereo Treasury issue of the Szell/London Symphony Fourth?) Nothing is said in the jacket notes about Dorati or the orchestra beyond a small-type acknowledgement of the Cafritz Foundation. The notes are obviously lifted from a previous release of the symphony (London currently has full-price versions by Maazel, Mehta, and—on Phase 4—Fistoulari), and the whole production has an aura of patronizing economy unsuited to the company's first recording by this important American orchestra. P.H.

**WAGNER:** Der Ring des Nibelungen. For a feature review of a recording of this work, see page 91.

## recitals and miscellany

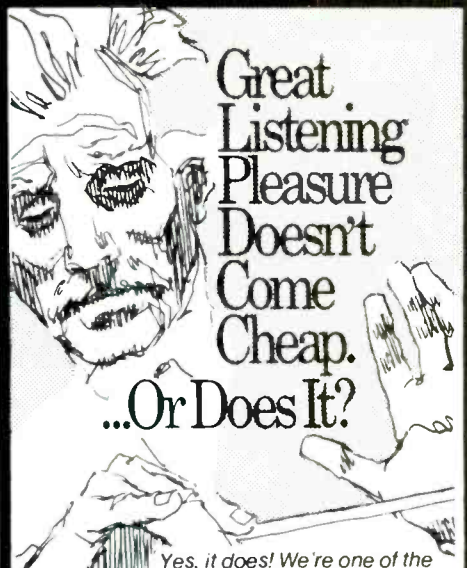
**HEINZ HOLLIGER:** "Famous Oboe Concertos." Heinz Holliger, oboe and oboe d'amore; Dresden State Orchestra members, Vittorio Negri, cond. PHILIPS 6500 413, \$6.98.

**LECLAIR:** Concerto for Oboe, Strings, and Continuo, in C, Op. 7, No. 3. **MARCELLO, A.:** Concerto for Oboe, Strings, and Continuo, in D minor. **VIVALDI:** Concerto for Oboe, Strings, and Continuo, in D minor, F. VII, No. 1 (P. 259). **TELEMANN:** Concerto for Oboe d'amore, Strings, and Continuo in G.

**R ALBINONI:** Concertos. Pierre Pierlot, oboe; L'Ensemble Orchestral de L'Oiseau-Lyre, Louis de Froment, cond. OISEAU-LYRE OLS 120, \$5.98 (rechanneled stereo; from Oiseau-Lyre OL 50041, 1951).

Concertos for Oboe and Strings: Op. 7, Nos. 3, 6, 9, and 12; Concertos a cinque: Op. 5, Nos. 1 and 7.

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The Albinoni record was hardly better than routine when it was first released; why Oiseau-Lyre wants to recirculate it now with its primitive and constricted mono (electronically enhanced) sound and occasionally scrappy string playing is difficult to understand. Pierlot's playing in the four concertos from Op. 7 is distinguished, but hardly good enough to make us forget the other flaws. C.F.G.

**MASTERS OF FLUTE AND GUITAR.** Hans Martin Linde, flute and recorder; Konrad Ragossnig, guitar. KLAVIER KS 505, \$5.98.

**BACH:** Sonata for Flute and Continuo, in C, S. 1033. **HANDEL:** Sonata for Alto Recorder and Continuo, in D minor. **SCHNEIDLER:** Sonata for Flute and Guitar, in D, Op. 21. **GIULIANI:** Grand Sonata for Flute and Guitar, in A, Op. 85.

**R LECLAIR:** Sonatas for Flute and Continuo (complete). Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord. OISEAU-LYRE OLS 150/1, \$11.96 (two discs, rechanneled stereo; from Oiseau-Lyre OL 50050/1, 1955).

No. 1, in C, Book 1, No. 2; No. 2, in E minor, Book 1, No. 6; No. 3, in E minor, Book 2, No. 1; No. 4, in C, Book 2, No. 3; No. 5, in G, Book 2, No. 5; No. 6, in B minor, Book 2, No. 11; No. 7, in E minor, Book 4, No. 2; No. 8, in G, Book 4, No. 7.

Jean-Marie Leclair is best known as a violinist and composer of dozens of light and charming works for that instrument. A total of eight works from his four books of sonatas for violin and continuo are prefaced by a note giving the performer permission to play them on a flute; these are the eight sonatas that Rampal and Veyron-Lacroix offer here. The performances are suave, graceful, and skilled, of course, but Rampal produces his best effects in pieces with more virtuosic display passages than these slight bonbons have to offer. However, even if the vapid charms of a Leclair were my cup of tea, I couldn't recommend these two records very highly. The rechanneled mid-Fifties mono sound shows its age noticeably, and Veyron-Lacroix's large harpsichord is a harsh and clanging machine in the style of Landowska's well-known Pleyel.

Flute-and-guitar programs aren't heard every day, but there really are a few pieces written for the combination. In addition, the guitar can, in the hands of an expert, function quite well as a continuo instrument in much music of the baroque era, and in combination with the flute or recorder many quite lovely sounds are possible. Linde and Ragossnig have in fact put together a delightful program here including two rather familiar baroque sonatas for flute and continuo and two much less frequently heard works written specifically for these instruments.

Christian Gottlieb Schneidler, who was roughly a contemporary of Mozart, has left a tuneful and unpretentious work in the *stile galante*, while Mauro Giuliani's contribution, which dates from the early nineteenth century, is on a much grander scale. Giuliani was himself a celebrated guitarist and produced several works for his instrument that demand a high level of virtuosity. Here flute and guitar stride about in mock-heroic postures, sharing tunes and filigree in a relationship of equals. It's not a great piece, perhaps, but an entertaining one well worth hearing. Linde and Ragossnig play it with skill and restraint. Rampal, by the way, has recorded a characteristically flashy version of the piece, now available on Odyssey (32 16 0218). C.F.G.

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# the lighter side

reviewed by

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Aretha Franklin—still audacious, instinctive, brilliant.

**\* ARETHA FRANKLIN:** *Hey Now Hey (The Other Side of the Sky)*. Aretha Franklin, vocals and piano; instrumental accompaniment. *Hey Now Hey (The Other Side of the Sky)*; *Somewhere*; *So Swell When You're Well*; six more. (Quincy Jones and Aretha Franklin, prod.) ATLANTIC SD 7265, \$5.98. Tape: ● M 87265, \$6.97; ●● M 57265, \$6.97.

A new album by Aretha Franklin, probably our country's most distinguished female vocalist, is always a thrill, and "Hey Now Hey (The Other Side of the Sky)" is no exception. Aretha's improvisational brilliance and pulsating rhythmic sense are still as mesmerizing as ever. Here is a voice that can caress, implore, and explode—all within the framework of a single song. Yes, Aretha Franklin is always full of surprises: You never know what approach she will take; you gulp at her audacity, all the while knowing instinctively that she is very rarely wrong.

On this disc, the title tune (written by Aretha) is a typical Franklin surprise. The cut is a rocking r&b tune; suddenly it dissolves into the most lyrical bridge that one can imagine—the perfect example of the versatility and novelty that one expects from Aretha. The singer also tackles *Somewhere* and gives it a full-voiced, emotionally charged reading. Her piano playing, as expressive as her singing, is paired perfectly with Phil Woods's mellow saxophone, and this particular performance of the Leonard Bernstein standard represents jazz singing and jazz playing at its best.

The entire LP shines with polish, sophistication, and discipline. However while these admirable traits create a gleaming framework for Aretha's brilliance, they also hem her in; one wishes occasionally for the flashes of raw power that have always illuminated her soulful repertoire. I am all for restraint, but I do miss the gutsiness that has made Aretha America's most regal queen of soul. H.E.

**VINCE MARTIN.** *Vince Martin*, vocals and guitar; vocal and instrumental accompaniment. *Givers and Takers*; *Brother*; *Now She's Gone*; seven more. (Vince Martin, prod.) CAPITOL ST 11181, \$5.98.

This latest by the Florida-based folksinger shows the dangers of overproduction. Martin, whose material tends to be low-key and not overly dramatic melodically, has for some reason buried himself beneath a veritable ava-

lanche of sidemen and singers. They are famous ones, and this, I suppose, must be considered the reason. But no matter the quality of the contributions by John Sebastian, Clydie King, Venetta Fields, Van Dyke Parks, and others, Martin still is buried. In the future he might consider using voice, bass, and guitar. Or else writing more dramatic songs. M.J.

**CARPENTERS:** *Now and Then*. Karen Carpenter, vocals and drums; Richard Carpenter, vocals and keyboards; arranged and orchestrated by Richard Carpenter. *Fun Fun Fun*; *Our Day Will Come*; *Da Do Ron Ron*; eleven more. (Richard and Karen Carpenter, prod.) A&M SP3519, \$5.98. Tape: ● 8T 3519, \$6.98; ●● CS 3519, \$6.98.

If you want to drive yourself crazy, try and find a flaw in the work of the Carpenters. You can't do it, and, at the risk of getting Zen, that is their flaw.

The Carpenters were every speck as impeccable on their first album (and probably long before) as they are on this one. No more, no less. While one can fantasize about Bob Dylan or Stevie Wonder fumbling around a bit while learning a song, one can't envision the Carpenters in the learning process at all. Songs seem to spring full-grown and perfected from somebody's rib. After four years of their award-winning music, one begins to yearn for a sense of bone structure underneath it all, a feelingness, the mark of human nature.

While Karen gets most of the credit for vocals, Richard is just as good in his way and he does more soloing this time out. He also takes full credit for orchestration for the first time (he always did the group's arranging and keyboard-playing plus some songwriting). Richard Carpenter is undeniably competent in all these areas as well as vocal arranging (the duo's vocal layers can stack up like Kennedy Airport, but they never lose their clarity and balance).

Along with all their other chores, the Carpenters produced this album. They did a characteristically neat and tidy job. Side 1 begins with *Sing* by Joe Raposo, who also wrote *It's Not Easy Being Green* for *Sesame Street*. But while *Green* had genuine childhood charm, *Sing* is only a shallow and exploitable natural for the apple-pie Carpenters. Karen's voice sounds lovely as usual on Leon Russell's *The Masquerade* and Randy Edelman's moving *I*

*Can't Make Music*, but she is most convincing on the emotional throwaway tune *Jambalaya*.

Side 2 is the "produced" side, featuring *Yesterday Once More* by Richard Carpenter and John Bettis, which has my vote as the stupidest song of the year (though who knows what next month will bring?). "Every sha-la-la-la, every wo-o-wo-o still shines. . . ." Karen sings this with exactly the same emotional tone she puts into real songs. Listen to her version of the exquisite *Superstar* (not on this album), an exercise in vocal flawlessness. Then listen to Bette Midler's version of the same song—rough, ragged, alive. The rest of Side 2 is given to '60s songs—*Deadman's Curve*; *Johnny Angel*; *The End of the World*; etc. Nicely nicely.

The Carpenters presumably had control of the graphics as well. They include flawless and romanticized Jon Whitcomb-type pictures of Karen and Richard. The jacket is a three-part foldout, a huge hybrid photo/painting of a sprawling tract house, California-style, sparsely landscaped with regulation succulents. In front of this featureless house (could it be the new one Richard and Karen built for their parents in Downey where they all still live together, he at twenty-seven and she at twenty-three?) is a racy red sportscar, inside which sit Karen and Richard, barely but blandly visible through the tinted glass. Above all this spotlessness is a lovely cloudy blue sky bruised by a TV antenna. That's it, folks. Strip away the vanilla malted and you get down to the real vanilla malted underneath.

One thing that is lacking is the quiet but knowing hand of producer Jack Daugherty. He would never have let them get away with such silly graphics. I also doubt he would have let them follow one exploitive single (*Sing*) with another even worse one (*Yesterday Once More*). It was Daugherty who produced all the beauties—*We've Only Just Begun*; *Rainy Days and Mondays*; *Close to You*; and so on. It

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seems to hold true that prestige groups such as the Carpenters cannot afford to do too much cheap material. Audiences have a subtle way of reacting to it. First thing you know you're playing to local, regional stations instead of networks.

Rumor has it, incidentally, that the wholesome duo from Downey had their manager call producer Daugherty on the phone one day and drop him. Streisand did the same thing to her original manager. It is almost tradition. Like all good producers, Daugherty landed on his feet, retained his eye for talent, and is about to launch heavy new competition for his old pals.

We have already seen that the Carpenters make fine music. What we are seeing now, oh so subtly, seems to be their real taste. Pure success. M.A.



**KIPLING: Just So Stories.** Richard Johnson, Barbara Jefford, and Michael Horder, narrators. (J. J. Usill, prod.) ARGO ZSW 512/3 and ZSW 514/5, \$11.90 each two disc set. Vol. I: How the Whale got his Throat; How the Camel got his Hump; How the Rhinoceros got his Skin; How the Leopard got his Spots; The Elephant's Child; The Sing-Song of Old Man Kangaroo; The Cat that walked by Himself. Vol. II: How the First Letter was written; The Crab that played; The Beginning of the Armadillos; The Butterfly that stamped.

In listening to these excellent readings of the *Just So Stories*, one of the first things I realized was just how well Kipling handled the fairy-tale genre. For example, in *The Cat that walked by Himself*, as in most of the other stories, Kipling stresses the internal parallelisms that give fairy tales their peculiar, almost hypnotic rhythms not only through repeated events but more specifically through the use of identical or nearly identical wording. Similar devices, often taking the form of youthful distortions of a fixed expression, such as the Elephant's Child's "satiableness," give a certain color and wit to the characterizations. Skillful and subtle use of vocal expression, rhythm, and inflection can highlight these structures and patterns, whose impact on the listener reaches far beyond the simple meaning of the individual words, in a way no silent reading can do.

Fortunately, the three readers here, each of whom is featured in solo narrations, generally with minimal Indian musical accompaniment, seem particularly sensitive to the genre Kipling has used and developed. Each has his or her own strengths.

I must immediately single out Michael Horder's reading of *The Sing-Song of Old Man Kangaroo*, which he turns into a tour de force of accentuated, primitivistic rhythms ("Still ran Dingo—Yellow-Dog-Dingo—always hungry, grinning like a rat-trap, never getting near, never getting farther . . .") recalling Vachel Lindsay as well as T. S. Eliot reading his *Sweeney Agonistes*.

Barbara Jefford's clipped and rather dry accent (all the readers are quite British), on the other hand, is particularly suited to Kipling's wit and irony—among other things, her camel's "humpf" is a masterpiece of drollery. And I particularly like her beautifully paced reading of *The Cat that walked by Himself*, one of my favorites of the *Just So Stories* in that the animals involved here maintain the peculiar qualities of the species they belong to.

Richard Johnson gives the most versatile

narration, greatly varying his vocal portrayals of the diverse personages and thus coming up with some marvelous characterizations, such as the delightfully dry and pretentious Bi-Coloured-Python-Rock-Snake in *The Elephant's Child* or the confused Stranger-man ("a genuine Tewara he was") in *How the First Letter was written*.

My only objection to these two sets, which are sonically quite good, is the lack of anything resembling program notes. More of Kipling's own illustrations besides those on the album covers, plus some sort of background information, would certainly have been welcome. Such a note booklet would have probably made possible the recording of *How the Alphabet was made*, which depends on the illustrations and which is the only *Just So* story lacking here. Otherwise, I can think of no better way to enjoy and appreciate these stories after reading them to children. R. S. B.



Rod Stewart—masterful collection.

**ROD STEWART:** Sing It Again, Rod. Rod Stewart, vocals; vocal and instrumental accompaniment. *Reason to Believe*; *You Wear It Well*; *Mandolin Wind*; *Country Comfort*; *Maggie May*; *Handbags and Gladrags*; *Street Fighting Man*; *Twisting the Night Away*; *Los Paraguayos*; *I'm Losing You*; *Pinball Wizard*; *Gasoline Alley*. MERCURY SRM 1-680, \$5.98. Tape: ● MC8 1-680, \$6.98; ●● MCR4 1-680, \$6.98.

This is a masterful collection of tunes from Stewart's Mercury albums (and one, *Pinball Wizard*, from an Ode recording). Of course, tastes vary as to which is an artist's "greatest." I find it lamentable that *Every Picture Tells a Story* was omitted, while a piece of pretentious garbage like *Pinball Wizard* was put in. But then I suppose Mercury has to save up for "Sing It Again, Rod, Vol. 2." M.J.



**JIM GRADY.** Jim Grady, vocals, keyboards, and songs; Jim Grady, Michael O'Martian, Tom Sellers, arr. *A Foolish Thing to Say*; *Broken*; *Don't Want It No Other Way*, eight more. (John Madara, prod.) 20TH CENTURY-Fox T 418, \$4.98.

This album won't come off my turntable. When I realized that, I felt I had to check out this person, Jim Grady.

He is twenty-four, from Chicago, a graduate of Northwestern, a successful and unfulfilled writer of jingles such as "You've come a long way baby. . . ." He is a born songwriter, and this is his debut album. One is reminded of other classic American songwriters, Bacharach and Jim Webb and Carole King (none of whom Grady resembles except in quality).

Like the others mentioned, Jim Grady is the cover-artist's dream. Anyone from Andy Williams to Ray Charles will sound good singing *Who's for Complainin'*, the single that is currently receiving airplay. But none of them will sing it better than does Grady in his warm, out-front, and in-tune tenor. It shuffles on *Who's for Complainin'*, turns hard for *People in Love*, soars on *A Foolish Thing to Say*, lightens up for *I Won't Stay with You This Winter*, and softens to a sigh for *A Beautiful Thing*.

My favorite track is the emotional *The Reason We Live*: "Reach out and feel/how the sun can burn upon the sand./and driven rain can cleanse the soul and sting the hand." Grady is sweepingly real without getting preachy. He plays piano as well as you'd expect.

The sensitive and fitting arrangements come from the fertile minds of Michael O'Martian (every time I see his name it's on an album I like), Tom Sellers, and Grady. I wish I could find a criticism to balance this review but I'm not that way. Maybe next time his foot will slip a little someplace and I'll notice.

There is an alarming amount of excellent young talent around these days—Loggins and Messina, McLean, O'Sullivan, and many others. Time will advise which of these talents are fragile and which durable. Now Jim Grady must be added to the list: I suspect he'll be one of the durable ones. Bravo. M.A.

**HARRY NILSSON: A Little Touch of Schmilsson in the Night.** Harry Nilsson, vocals; instrumental accompaniment; Gordon Jenkins, arr. and cond. *Lazy Moon*; *Me and My Gal*; *It Had to Be You*; *Makin' Whoopee!*; *You Made Me Love You*; *I Wonder Who's Kissing Her Now*; *As Time Goes By*, five more. (Derek Taylor, prod.) RCA APL 1-0097, \$5.98.

**JOHN ENTWHISTLE: Rigor Mortis Sets In.** John Entwistle, vocals, bass, trumpet, keyboards; vocal and instrumental accompaniment. *Gimme That Rock 'n' Roll*; *Mr. Bass Man*; *Hound Dog*; *Lucille*, six more. (John Entwistle, prod.) MCA 321, \$5.98.

The theme of Entwistle's newest LP is that rock is over. A headstone on the cover reads "In Loving Memory of Rock 'n' Roll. . . . Never Really Passed Away. Just Ran Out of Time." A perfect example of this theme is the magnificently titled "A Little Touch of Schmilsson in the Night."

Entwistle, bass player for The Who, has produced in this latest solo recording a creditable 1973 version of traditional rock-and-roll. Some of the songs are 1950s authentics. Others just sound as if they are. Best is the opener, *Gimme That Rock 'n' Roll*, with its unambiguous line "you can keep your classical music/you can stuff your rhythm & blues." Entwistle's reading of *Hound Dog* is also good, the best version since Presley's early 1956 account. Even the pseudo-Sun Records lead guitar is impressive.

Harry Nilsson, on the other hand, has cho-

sen to follow up his two highly successful rock albums, "Nilsson Schmilsson" and "Son of Schmilsson" with "A Little Touch of Schmilsson in the Night," a collection of twelve traditional pop tunes arranged and conducted by no less than Gordon Jenkins. Nilsson has long been prone to ballads, as his sensational 1970 recording "Nilsson Sings Newman" will attest.

But this is a full-production affair, with Nilsson singing sweetly and serenely while the Jenkins-conducted strings circle like vultures over the corpse of rock. Nilsson is not the first rocker to do such a recording. Ringo Starr made one and, for what it's worth, Derek Taylor, who produced the Nilsson album, was once a PR man for the Beatles. Rock is a profession for romantics, and therefore I suppose that beneath every rocker is a Tony Bennett or worse. I can justify the existence of this recording in any number of ways, but I don't like it. I would sooner drag out my old Sinatra albums than listen to a fine contemporary rock singer work out on old chestnuts. There are many good contemporary ballads. Who needs another version of *For Me and My Gal*, let alone one by a man who by all indications does not do it with a shred of sincerity? M.J.



**QUINCY JONES:** You've Got It Bad Girl. Quincy Jones, vocals, arr., and cond. *Superstition*; Sanford & Son Theme; *Eyes of Love*; seven more. (Quincy Jones and Ray Brown, prod.) A&M SP 3041, \$5.98. Tape: ● 8T 3041, \$6.98; ●● CS 3041, \$6.98.

Quincy Jones has a way of getting the best

from those around him and from himself. That sounds simple, but if it is, why do so many people have trouble doing the same? I know this magazine is not *Psychology Today*, and I couldn't be happier about it. But in thinking of Quincy Jones, the way he operates and the albums he makes, I wonder if musicians are not at their best when they simply are expected to be. Quincy expects.

In many years of working with him I have never heard him say, "I wrote a solo in this song and I sure hope the guy can cut it." Instead he designs an arrangement around a player and then tells him to go on and do it. Who wouldn't be good? Quincy also hedges his bets by using the finest musicians, and he has a formidable eye for talent.

This is the fourth album by Quincy in as many years at A&M. The first, "Walking In Space" (it won a Grammy), can be viewed as a bridge back into the record business after several hyperactive years as a film-score composer. This album, "You've Got It Bad Girl," is another bridge for Quincy, a bridge to the place where music has begun to feel best for him, an ancient, brand-new place.

With Quincy it seems that the more he is capable of complexity, the more he is attracted to simplicity. Pound for pound there is more space in this album than on any that preceded it. Dizzy Gillespie once said, "It's not the notes you play that count, it's the ones you leave out." That, from a giant of jazz. So the circle comes around full. Quincy applies Dizzy's words to another form. Or is it? Is this album jazz or not? Yes and no to both, if it matters much. *Manteca* surely is a jazz tune. Dizzy himself wrote it, and it has solos by Dennis Budimir, Phil Woods, Cat Anderson, and oth-

ers. But that is the only hands-down jazz tune in the set.

Because Quincy works best when he focuses on people he loves like family, he devotes two tracks to two favorite ladies. *Daydreaming* is for Aretha Franklin and features Hubert Laws on flute. *The First Time Ever I Saw Your Face* is for Roberta Flack and features Phil Woods on alto sax. Both tracks are sung as duets by Quincy and a startlingly talented New York lady named Valerie Simpson. Quincy's singing is more relaxed this time out, laid back but happy, further down in the mix.

The Love Theme from *The Getaway* is the only romantic thing that ever happened to the movie. *Eyes of Love*, another Quincy original, is equally romantic. Both feature a lush string orchestra that Quincy took special pains with, plus the unique harmonica of Toots Thielemans. The two TV tracks are featherweights.

Which brings us to the three tracks I consider most interesting and most indicative of the road ahead. *Summer in the City* by John and Mark Sebastian and Steve Boone features Valerie Simpson, Dave Grusin, and Eddie Louis. *You've Got It Bad Girl* (by Yvonne Wright) and *Superstition* are both associated with Stevie Wonder. If Quincy has the best first name in the business, Stevie has the best last, and the most fitting.

All three of these tracks express space, easiness, solid but spare rhythm, warmth, and grease. Quincy's signature is in there somehow, I don't know how—jazz through implication rather than sound. And who dropped by the *Superstition* date to say hello and ended up singing with Q? Could it be Billy Preston, Bill Withers, and Donny Hathaway?

If Quincy's new album were any more friendly and infectious, it would get up and run away with the milk man. M.A.

**LOU REED:** Transformer.

**IGGY AND THE STOOGES:** Raw Power.

**ALICE COOPER:** Billion Dollar Babies.

**DAVID BOWIE:** Aladdin Sane.

For a feature review of these recordings, see page 95.

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Next month: EPI's Dealers in the Central States.



## theater and film

**\* O LUCKY MAN!** Original soundtrack recording. Composed, sung, and arr. by Alan Price. Colin Green, guitar; Dave Markee, bass guitar; Clive Thacker, drums. *O Lucky Man!*; *Poor People*; *Sell Sell*; seven more. (Alan Price, prod.) WARNER BROS. BS 2710, \$5.98. Tape: ● M 82710, \$6.97; ●● M 52710, \$6.97.

*O Lucky Man!*, Lindsay Anderson's cinema epic in the style of Bertolt Brecht, utilizes Alan Price (the former Animal), his band, and his original score as both Greek chorus and symbol of Anderson's vision of contemporary society. Price, a most articulate songwriter and performer, has served the director well, and this original soundtrack consists of the flowing melodies and brisk lyrics he created for the film.

Most of these songs are agit-prop numbers that express social points of view. Price is so nimble, however, his voice so fluid and his





Alan Price—overseeing recording of his job well done on *O Lucky Man!*

band so controlled, that the songs captivate rather than bore. The outstanding number on this album is the title tune, which has the potential for the huge success that has greeted the themes of many popular movies down through the years. It has been noted that this film is one of the few occasions in which rock music is used not as a come-on for the young but as a significant part of a creative whole.

True enough. There will be those who hate this complicated and difficult film; there will be those who, in addition, hate the score; there will be those who will find this album too thin to stand on its own. Nevertheless, this disc does prove that Price's job was well done. H.E.

**HAIRCUTS.** Galt MacDermot, piano; Charlie Brown, guitar; Jimmy Lewis, bass; Idris Mohammed, percussion. *Aquarius; Sodomy; Donna-Hashish*; nine more. (Peter Shaw, prod.) KILMARNOCK KIL 69001, \$5.98.

**GALT MACDERMOT CONDUCTS TWO GENTLEMEN OF VERONA.** Sheila Gibbs and Ken Lowry, vocals; the P.T. Mavins, instrumental accompaniment. *Summer, Summer; Love's Revenge; I Love My Father*; nine more. KILMARNOCK KIL 72004, \$5.98.

**GHETTO SUITE.** Galt MacDermot, composer and cond.; Angela Ortega, vocals; instrumental accompaniment. *Do You Know; Black Is Beautiful; Slums*; nine more. (Galt MacDermot, prod.) KILMARNOCK KIL 72002, \$5.98.

**ISABEL'S A JESEBEL.** Original London cast recording. Music by Galt MacDermot; play and lyrics by William Dumasq. *More Than Earth; More Than Air; Down By The Ocean; Oh Fish in the Sea*; fourteen more. (Pierre Tubbs, prod.) KILMARNOCK KIL 72006, \$5.98.

**THE HIGHWAY LIFE—SONGS FROM THE BROADWAY SHOW "DUDE."** Galt MacDermot and the Dude Orchestra. *The Highway Life (Going); So Long Dude; The Days of His Life*; eleven more. (Galt MacDermot, prod.) KILMARNOCK KIL 72007, \$5.98.

Kilmarnock Records, a Canadian Record label, has been formed by composer Galt MacDermot primarily to release MacDermot products that the public might not otherwise have access to. MacDermot, best known as the composer of *Hair* and *Two Gentlemen of Verona*, has been hailed as the savior of Broadway. Though he has yet to live up to that billing, his *Hair* score, with its spate of pop-rock standards, still ranks as one of the standout examples of contemporary musical-comedy writing. Whether MacDermot ever becomes that savior only the future will tell. But one

thing is certain: He is incredibly prolific. Unfortunately there is no guarantee that a prolific writer—however talented—automatically produces work of great quality. These albums prove that point.

Take the "Haircuts" album, for example. The melodies will probably be familiar to the listener: This LP is a transcription of a concert in which MacDermot and a jazz trio played variations on the *Hair* score. These improvisations have been carefully worked out, and some lovely effects have been achieved. The music is mellow and entertaining, with a prevailing light touch. By the time the concert is over, however, I have lost interest; the spark of brilliance is never once in evidence, and too much of the same thing is never the way to maintain interest.

"Galt MacDermot Conducts Two Gentlemen of Verona" is not terribly interesting either. The original-cast recording of this frolic (ABC 2-1001) has enough rhythmic energy to make the evening come alive even for those who have not seen the hit musical. This version is no improvement and does not illuminate the score in any unique way. The sound—pleasant. Muzak-y soul—does not do justice to *Night Letter, I Love My Father*, and *Summer Summer*, which sizzle on stage. Vocalists Sheila Gibbs and Ken Lowry deliver adequate, professional, though hardly inspiring r & b performances, and the P.T. Mavins, led by MacDermot, go through the motions ably, but this recording can only be described as gratuitous.

On "Ghetto Suite" MacDermot has set to music ten poems by New York City ghetto youngsters which had been published in *Evergreen Review*. It's an interesting idea, but, while these lyrics by kids in the third through sixth grade are well-intentioned, sincere, and plaintive, they are also propagandistic, simplistic, and totally lacking in the verbal dexterity that makes a lyric truly interesting. This limitation has caused MacDermot not to compose melodies for them as much as place a leisurely boogaloo rhythm underneath them. Vocalist Angela Ortega tries to bring some real passion to the words, but there is more effort than intelligence in her interpretations. "Ghetto Suite" seems more like something from a progressive-education manual than a legitimate musical experience. I admire the effort; it's a shame that it doesn't work.

Without having seen this production and with no libretto at hand, it's hard to figure out what *Isabel's a Jesebel* is about. The score is no help either: It's a watered-down *Hair* performed in a truly lackluster way. The company probably sensed that *IAJ* was not

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headed for the glory of MacDermot's two great hits and this original-cast album can easily be dismissed.

On stage, *Dude* (the first of MacDermot's two million-dollar Broadway disasters—it was followed by *Via Galactica*) was an incoherent shambles, a children's-book allegory about good and evil involved somehow with a Bible version of the story of man. The play made no sense at all; it was not even interesting in its senselessness. MacDermot did however manage a minor but charming pastiche of a score, drawing primarily on country-and-western music, rhythm and blues, and the basic rock rhythms he can use so effectively. On stage, the score was rendered useless by Jerome Ragni's inane lyrics. This disc, twelve selections from that score and two instrumental selections as well, is one of the classic curiosities. It confirms that MacDermot's score has a graceful eclecticism, and it also confirms that *Dude* deserved to be a disaster. Throughout, graceful melody after graceful melody is destroyed by foolish, inept lyrics, the most embarrassing of which is the agit-prop finale *Dude, All Dude*.

The only real standout performance on the LP is Seldon Powell's. She is a powerful singer whose soulful conviction can illuminate the most blatant nonsense. Her *Pears and Apples* is packed with fretful intensity and *Suzie Moon* finds her converting a lyric that reads, "Suzie Moon, Suzie Moon, Loona-goona-sigoona Moon, Suzie Moon," into a stirring anthem.

Still, the only really remarkable thing about the *Dude* recording is that it exists at all. Onward to *Via Galactica!* H.E.

**STATE OF SIEGE.** Music from the motion picture soundtrack. Composed by Mikis Theodorakis; performed by Los Calchakis. COLUMBIA S 32352, \$5.98. Tape: ● SA 32352, \$6.98; ●● ST 32352, \$6.98.

It stood to reason that if we were to get a soundtrack release of a new foreign film, it would be the music for Costa-Gavras' *State of Siege* rather than, say, Georges Delerue's excellent score for Truffaut's *Such a Gorgeous Kid Like Me*. After all, *State of Siege* has the advantage of having been kicked out of Washington, and everybody loves a *succès de scandale*.

The basic element of Mikis Theodorakis' music for *State of Siege* is the so-called "Indian flute" style that has been enormously popular over the past few years in France, where *Stage of Siege* was made. Characterized by the use of saccharine descants in flute duets featuring simple, oft-repeated melodic lines that become tiring in about three minutes, this style, like just about everything else in *State of Siege*, represents a sugar-coated pill easily swallowed by mass audiences and only distantly related to anything South American (or Uruguayan, to be more specific).

In favor of this music, it must be said that Theodorakis has come up with some good percussion effects in the main theme, and a rather catchy march, and throughout he makes good use of the native instruments in combination with a few Western ones, including harpsichord, bass, and standard percussion. And a number entitled *Hugo* (abruptly cut off at the end of the band) provides some welcome, quasi-jazz relief to the basic Indian-

flute monotony. Furthermore, the recorded sound is spectacular. But like Yves Montand, absurdly miscast in the role of an American superconservative, Theodorakis' music seems to have been used mainly to make *State of Siege* enjoyable for the very people it is aimed against. R.S.B.



**IRENE.** Original London cast recording. Music by Harry Tierney; lyrics by Joseph McCarthy; Edith Day, et al., vocals; G. W. Byng and Frank Tours, cond. *Opening Medley; Hobbies; Alice Blue Gown*; nine more. (Bill Borden, prod.) MONMOUTH-EVERGREEN MES 7057, \$5.98 (mono; recorded in 1920).

**IRENE.** Broadway cast recording. Music by Harry Tierney; lyrics by Joseph McCarthy; additional music and lyrics by Charles Gaynor and Otis Clements. Debbie Reynolds, et al., vocals; Jack Lee, cond. *Overture; The World Must Be Bigger Than an Avenue; What Do You Want to Make Those Eyes at Me For*; six more. COLUMBIA KS 32266, \$6.98. Tape: ● SA 32266, \$6.98; ●● ST 32266, \$6.98.

Last season's revival of *Irene* was one of those Broadway-bound productions that received nothing but bad press as it traveled up and down the Eastern Seaboard trying to correct its errors and transform itself into a hit. The problem, among other things, seems to have been the book, which is usually the weakest component of all Broadway musicals. New sections of text had to be written and songs were then selected to fit that text. A revival of a 1919 hit with music and lyrics by Harry Tierney and Joseph McCarthy, the score eventually included only four Tierney-McCarthy songs from the original score. It has lifted other Tierney-McCarthy songs along the way and added songs by Charles Gaynor and Otis Clements to plug up the holes.

This *Irene* has no sense of period at all. It is standard Broadway fare and, by those standards, it is a reasonably entertaining evening. The album of it has no sense of period either. A standard brassy original-cast album, it makes for a reasonably entertaining, brassy, Broadway-sounding disc.

As with most big Broadway musicals, the star has to do the major share of the work. Debbie Reynolds is up to it. She sings a lovely *Alice Blue Gown* from the original score, an enchanting, interpolated *I'm Always Chasing Rainbows*, and a spunky *The World Must Be Bigger Than an Avenue*, one of those pizzazzy here-and-now Broadway opening numbers that was written especially for her.

Monmouth-Evergreen's truly original *Irene*, waxed in 1920, is classic nostalgia fare with a true sense of period. Here is the musical theater of fifty years ago offered up intact. As scratchy as the recording is, *Irene's* first Irene, Edith Day, is a musical star with a radiant soprano, who works wonders with the original score and possesses a sly charm all her own.

These discs point up the differences between today's souped-up, pressure-ridden Broadway theater and a theater in which eighteen different musical comedies were running effortlessly at the same time. It's a contrast that helps point out why Broadway is no longer Broadway.

I'm delighted to have the original *Irene*. I also wish the new *Irene* well, if only because



it's surviving during a time when it's a wonder that there are any Broadway shows at all. H.E.

## jazz

\* **DAVE BRUBECK TRIO AND GERRY MULLIGAN:** Live at the Berlin Philharmonic. Dave Brubeck, piano; Gerry Mulligan, baritone saxophone; Jack Six, bass; Alan Dawson, drums. *Things Ain't What They Used to Be; Limehouse Blues*; three more. (Dave Brubeck, prod.) COLUMBIA KC 32143, \$5.98. Tape: CA 32143, \$6.98; CT 32143, \$6.98.

\* **DAVE BRUBECK:** We're All Together Again for the First Time. Dave Brubeck, piano; Gerry Mulligan, baritone saxophone; Paul Desmond, alto saxophone; Jack Six, bass; Alan Dawson, drums. *Truth; Unfinished Woman*; four more. (Dave Brubeck and Siegfried Loch, prod.) ATLANTIC SD 1641, \$5.98. Tape: 8T 1641, \$6.98; CS 1641, \$6.98.

The second life of Dave Brubeck has been made more rewarding by the presence of Gerry Mulligan in his group; but this quartet as a whole is a much more viable group than any of the quartet variants that Brubeck led earlier in his career. Even Brubeck himself, after reaching the rut that any performer is apt to hit after almost two decades of success, is less blatant now than he used to be.

These two discs, made more than two years apart and representing the current Brubeck group in its relatively early stages (Columbia) and at a point at which it had been together long enough to have reached a sort of mutual understanding (Atlantic), shows it as a really creative jazz group, which the earlier Brubeck foursomes rarely were. The vital force on both records is Mulligan, a superb jazz musician who, after a period of apparent alienation from jazz, is working his way back through this Brubeck group. There is a considerable amount of nonsense on both discs—an interminable thing called *Indian Song* on the Columbia and a needlessly extended version of *Take Five* on the Atlantic. But most of the way both records are quite listenable, thanks primarily to Mulligan and, on the Atlantic, to a few bits and pieces by Paul Desmond, rejoined with the group for a European tour.

J.S.W.

\* **EDDIE DANIELS:** A Flower for All Seasons. Eddie Daniels, flute, clarinet, and bass clarinet; Bucky Pizzarelli, guitar. *Samia; Afterthought; As Long As I Live*; nine more. CHOICE 1002, \$5.98 (Choice Records, 245 Tilley Place, Sea Cliff, N.Y. 11579).

Considering Eddie Daniels' virtuosity on reed instruments, he has received relatively inadequate representation on records. These duets with Bucky Pizzarelli may give some indication of the attention he deserves. The first side is all flute-and-guitar duets in which Bucky's accompaniment is often apt to overshadow Daniels' flute. The second side, however, is

more varied and more rewarding. Daniels, on clarinet, summons up echoes of the Goodman small groups, Bucky has a chance to play a pair of superb unaccompanied solos, and Daniels gets into some interesting bass-clarinet material. On balance, the whole record is very viable. But from a jazz point of view, the second side is the showcase for both musicians.

J.S.W.

\* **GEORGE SHEARING:** Music to Hear. George Shearing, piano. *Taking a Chance on Love; The Summer Knows; Alfie*; nine more. SHEBA 106, \$5.50 (available from Sheba Records, Box 2120, N. Hollywood, Calif. 91602).

Nothing is more deadly, in long-range terms, than a successful musical formula. And nothing is more of a dead end musically—albeit a highly profitable one—than a formula that succeeds and succeeds. For more than twenty years, George Shearing has been locked in the strangling embrace of that happy sound of tight unison piano, guitar, and vibes that he developed for his quintet in 1949. Since then, that quintet sound has been the basis for almost all of Shearing's performances, no matter how much he might try to vary it by adding brass or woodwinds or whatever. It became so ingrained that even when he changed to a quartet or a trio, the implications of the quintet remained.

But now, on this disc (made possible because Shearing now makes and distributes his own records and does not have to answer to a chain of command that leads to the accounting department), he has finally escaped completely from that quintet image to reveal a relatively unknown George Shearing—alone at the piano. This is not music that is going to take the world by storm. It is not a program with which you can go into a night club or concert hall and expect any response other than gentle satisfaction. But it is delightful for private or somewhat private listening. It would provide the most elegant and entrancing ambience for a genteel pub, but you can't expect George Shearing to become a cocktail pianist at this late date.

So it is music for the home—exquisite, thoughtful, witty, charming explorations of tunes that, with a few minor exceptions, provide Shearing with inspiring source material. Most notable among a wealth of notability is *Change Partners*, which turns out to be almost a fifty-fifty blend of that lovely Berlin tune and Claude Thornhill's *Snowfall*, done in *Snowfall* tempo; Jobim's pulsing *Wave*; *Dream Dancing*, which is a setting for Shearing's evocation of Art Tatum—first the flippant runs and then the persuasively easy swing—and Gordon Jenkins' *This Is All I Ask*, expressed in noodling, nudging phrases.

J.S.W.

**UPPER MISSISSIPPI JAZZ BAND.** Bruce Allard, trumpet, violin; Art Katzman, trombone; Dick Ramberg, clarinet; Richard (Butch) Thompson, piano; Reuben Ristrom, banjo; Bob Andrews, bass; Tom Andrews, drums. *New Orleans; Mama's Gone Goodbye; Tiger Rag*;

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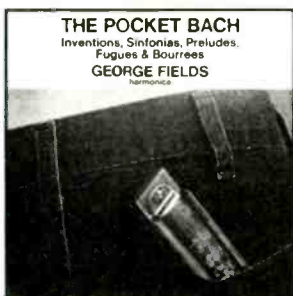
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nine more. SOUND 80 385, \$5.50 (available from Ram Records, 4215 22nd Ave. So., Minneapolis, Minn. 55407).

Since traditional-type jazz bands made up of business men and semipro musicians getting their jollies have become a dime a dozen, the level of those that make it all the way onto a record has risen noticeably. The Upper Mississippi Jazz Band is made up of musicians in the vicinity of Minneapolis who are not content merely to sound like a traditional jazz band playing traditional tunes. They have musical personalities of their own, and once they cut past the opening ensembles, which are sometimes less positive and assertive than they might be, the individual sounds take over. In the case of pianist Butch Thompson, his individual sound is not uniquely his own. He has managed to absorb the feeling and phrasing of Jelly Roll Morton to such an extent that, going far beyond a capacity to copy Morton's recorded work, he brings the distinctive Morton flavor to pieces that the old pianist never heard. On *Petite Fleur*, for example, Thompson turns on Morton's "Spanish tinge" and, through him, the spirit of Jelly Roll runs gloriously through *Sweet Georgia Brown* and *Fidgety Feet* and has tremendous impact on *Blues My Naughty Sweetie Gives to Me* and *Am I Blue*. But Thompson is just one of the musical colors in this band. Bruce Allard plays a biting, growling muted trumpet and on *St. Louis Blues* doubles on violin, producing a very mellow solo as well as a bright bit of swinging pizzicato. Group leader Dick Ramberg is a clarinetist who is especially effective on low-register solos, while Reuben Ristrom on banjo gives the group a bright, lifting rhythmic drive. Ristrom sings slightly better than Ramberg, which is not saying much. But fortunately they only try out their tonsils on two numbers and that is scarcely enough to diminish the over-all quality of enthusiasm and creativity that flows through the disc. J.S.W.

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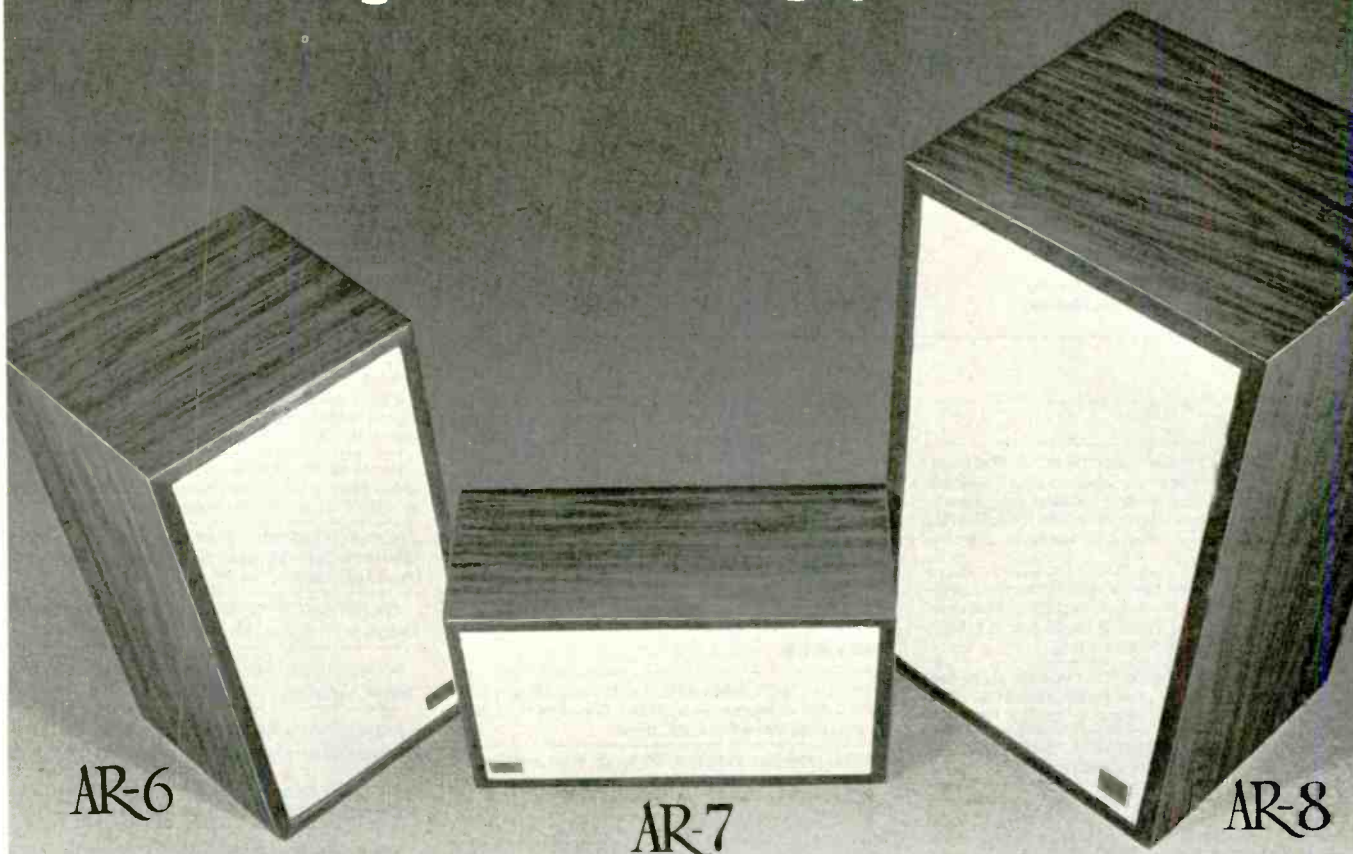
John Trudell, trumpet; Tom Saunders and Paul Klinger, cornets; Al Winters, trombone; David Hutson, Ted Buckner, Louis Barnett, and Ernie Rodgers, reeds; Milt Vine, piano; Orrin Foslien Jr., banjo; J. R. Smith, tuba; Mel Fudge, drums. *Am I Blue?*, *My Honey's Lovin' Arms*; *Oh' Man River*; six more. BOUNTIFUL 38001, \$5.50 (Bountiful Record Corp., 12311 Gratiot Ave., Detroit, Mich. 48205).

The New McKinney's Cotton Pickers, a group of Detroit musicians organized by David Hutson whose material is based on the arrangements by Don Redman, Benny Carter, and others for the original McKinney's Cotton Pickers more than forty years ago, made its recording debut early this year with a highly impressive collection that showed both an absorption of the old Cotton Pickers attack and an ability on the part of Hutson and others in the band to find other appropriate material from the period and to create new material that would give the band's book some scope.

This second disc serves to emphasize the potential range of the band and to bring out some soloists who were not particularly prominent in the first collection. Along with the original McKinney arrangements of *Peggy*, *If I Could Be with You*, *You're Driving Me Crazy*, and *Gee, Baby, Ain't I Good to You*, there is a superb, driving original by Hutson,



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*Who's Got It.* that combines clean ensemble power with strong solos by Paul Klinger on trumpet and Ted Buckner on alto saxophone. as well as a development of an old, early-Twenties stock arrangement of *The Sheik of Araby* that shows off the whole band's improvisational abilities.

This second disc has more vocals by Dave Wilborn than the first, an understandable development since it was Wilborn, a banjo player and singer with the old Cotton Pickers, who was a key figure in this reconstruction. But Wilborn, at sixty-eight, is a willing but worn-voiced singer who, through repeated appearances, becomes an intrusion rather than the indicative bit of genuine atmosphere that he might be. J.S.W.

## in brief

**JIMI HENDRIX.** Music from the motion picture soundtrack. REPRISÉ 2RS 6481, \$9.98 (two discs). Tape: ● J 86481, \$9.97; ●● J 56481, \$9.97.

A two-disc set containing previously released in-concert performances by the late guitarist, along with harmless interviews placed, wisely, at the end of each side. M.J.

**SHEL SILVERSTEIN:** Crouchin' on the Outside. JANUS 2JLS 3052, \$5.98 (two discs). Phooey! H.E.

**THE INCREDIBLE SIMON STOKES & THE BLACK WHIP THRILL BAND.** SPINDIZZY KZ 32075, \$5.98.

This is about as convincing as a plastic bull-whip. Despite a lot of hollering about slithering hands and leather garments, this comes off as fake bravado. Simon Stokes's hoarse voice sounds forced, and the group's attempts at rough, hard rock are lackluster. If these boys aren't real perverts, they ought to go into another line of work. If they are, they should be ashamed of themselves. They are not very good at it. M.J.

**YOKO ONO:** Approximately Infinite Universe. Apple SVBB 3399, \$11.96 (two discs). By rocking more and wailing less, Yoko Ono delivers her most successful performance to date. Superlatively backed by Elephant's Memory, the minimal artist continues to use the pop song as a consciousness-raising device. Hard-rocking woman's liberation freaks will adore these discs. H.E.

**SPIRIT:** The Best of Spirit. COLUMBIA KE 32271, \$5.98. Eleven yawns from the now defunct popular rock group from California. M.J.

**JOEL GREY:** Live! (Thomas Z. Shepard, prod.) COLUMBIA KC 32252, \$5.98. Tape: ● CA 32252, \$6.98; ●● CT 32252, \$6.98.

Grey is a prime example of "showmanship." Every time he opens his mouth to sing, he not only sings but also sells and sells hard! Here he sings and sells the songs of Anthony Newley and George M. Cohan as well as those songs from *Cabaret* with which he is identified. He even sings and sells Bill Withers' *Lean on Me*. There's plenty of showmanship here but not much depth. H.E.

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OLD ADDRESS

## the tape deck

BY R.D. DARRELL

**Tenor Schmaltz for the Autobahn . . .** I've just been reconvinced that only a double-standard value system can explain how it's possible—under special circumstances—to relish immensely certain music and recordings whose flaws are well-nigh fatal by one's normal critical standards. And once again the "special circumstances" involve carborne (rather than concert or home) listening plus a personal susceptibility to an artist radiating uncommon magnetic power. For I've just been driving on New York State highways miraculously transformed into Austrian *Autobahnen* by the magic of so suavely persuasive a traveling companion as Richard Tauber. And it doesn't bother me in the slightest that he sings not only the Lehár and other Viennese airs for which he was most famous but also many of the mawkish British tear-jerkers demanded of him in his last years . . . that he is given mostly atrocious salon-ensemble accompaniments . . . that most of the recordings (all mono, of course, since Tauber died in 1948) can't conceal their age. Nothing matters except the incomparably spellbinding voice and romantically elegant Tauberian *persona*.

It is thanks to Peters International that the unique Austrian tenor has been resurrected on tape in three Odeon 8-track cartridges, 8PF 6065-6-7 (cassettes MCPF 6065-6-7), \$6.95 each. Lamentably, there are no notes, no composer or accompaniment identifications, and in the 6067 program—duets with Evelyn Laye, Jarmila Novotna, Gitta Alpar, and Vera Schwarz—there is no listing of who sings what. Again, no matter: This and the other program in both German and English (6066, which includes Lehár's "*Dein ist mein ganzes Herz*") can't be missed by any Tauber fan, while his fanatical devotees will want even the all-English sentimentalities in 6065.

**. . . and Grand Opera for the Autostrada.** In addition to processing cartridge and cassette editions of some European recordings, like Tauber's, Peters also imports foreign tape processings of programs originally recorded either in this country or abroad under various companies' sponsorship. Examples are two handsome, plush-lined boxed sets: a complete *Barbiere di Siviglia* in the 1959 Metropolitan Opera version conducted by Leinsdorf and starring Peters, Valletti, Merrill, Corena, and Tozzi; and the 1964 *Carmen* conducted by Karajan and starring Price, Corelli, Freni, and Merrill (Italian RCA two 8-track cartridges, R8S 6143/4 and R8S 11028/9 respectively,

\$13.98 each; also RK two-cassette sets at the same price).

Here, no double-standard is needed: Even the older Rossini set is remarkably vivid sonically, while the *Carmen* still remains technologically outstanding. Moreover, both cartridge sets demonstrate irrefutably that American manufacturers have been unduly timid in assuming that only opera highlights are suitable for carborne listening. These complete tapings prove to be genuine mobile-experience triumphs! (I should also note that while P.I. catalogue items are available from most major retailers, they can be mail-ordered—at list prices, postage paid—directly from Peters International, Inc., 600 Eighth Ave., New York, N.Y. 10018.)

**Big Stage/Big Sound Reels.** *Rigoletto's* tape (and disc too) career has been such a checkered one that I'd just about resigned myself to settling on the highly dramatic but scarcely idiomatic Deutsche Grammophon version conducted by Kubelik (in its 1970 three-cassette taping of a 1964 recording) as the least unsatisfactory. But now along comes a second London version starring Joan Sutherland, this time with her husband, Richard Bonyng, conducting (London/Ampex R 490225, two Dolbyized 7½-ips reels, \$21.95, notes and texts included; also D 31225, two Dolbyized cassettes, \$14.95). It proves to be a revelation, especially for those who have never cared for the earlier Sutherland Gilda or for earlier examples of Bonyng's conducting. I can't deny that this new version is somewhat lacking in dramatic impact and grip, but it's unsurpassed for sheerly aural appeal—not only of the singers (Pavarotti, Milnes, and Talvela, as well as Sutherland herself) but also of the unexpectedly vital orchestral playing, the impressively "noble" as well as vividly detailed recording, and not least the immaculately quiet Dolbyized processings.

Magnificently big yet lucidly detailed sonics (this time of a live performance) characterize the Dolbyized double-play open-reel edition (London/Ampex K 475091, \$11.95; also D 94091, two cassettes, \$14.95) of the memorable Stokowski "60th Anniversary Concert" with the London Symphony and violin soloist Silvia Marcovici. Here the only technical flaw is the off-and-on adjacent-channel spillover in the long—twelve-minute—A-side leader, which of course can and should be skipped by fast-forwarding to the actual music's beginning.

The same flaw, exacerbated to the point where it also becomes evident under quiet musical passages, is the major technical shortcoming of the non-Dolbyized yet quite quiet-surfaced Karajan/Berlin Philharmonic two-reel set of all four Schumann symphonies plus his Op.

52 Overture, Scherzo, and Finale (DG/Ampex R 7036, \$21.95). My personal feeling that the recording is oppressively "close" despite all its power and vividness may be part of my somewhat jaundiced reaction to Karajan's interpretative mannerisms—a reaction apparently *not* shared by most of my colleagues or other Schumann aficionados.

Another current non-Dolbyized reel has only a trace of spillover but rather more background noise (quite possibly built into the master) than one expects nowadays. But it's a superb example of the sonic weight and "ring" provided so richly in Bruckner's great, if severely demanding, Fifth Symphony played in its original scoring by the Amsterdam Concertgebouw under that eloquent Brucknerian Bernard Haitink (Philips/Ampex K 7055, double-play 7½-ips reel, \$11.95). The only other in-print tape version, by Knappertsbusch for London, offers no competition at all; even the now out-of-print fine Angel reel by Klemperer is narrowly eclipsed in almost every respect except its eerily *misterioso* atmosphere evocations.

**All-Bernstein Masterworks-Library Shelf.** In my recent citations of cassettes in Columbia's big batch of "Sound of Genius Masterworks Library" reissues, I'm afraid that, by chance, Leonard Bernstein received less adequate representation than either the over-all quantity or quality of his contributions properly warrants. To hear him, the New York Philharmonic, and the Columbia engineers near or right at their best, you can't go wrong with at least five of these Dolbyized musicassettes (\$6.98 each): the famous 1960 Gershwin coupling of *Rhapsody in Blue* and *An American in Paris* (MT 31804); the mighty 1962 Beethoven *Emperor* Concerto with Serkin (MT 31807); one of the best-ever children's programs, the 1963 coupling of Britten's *Young Person's Guide* with young Henry Chapin's narration and Saint-Saëns's *Carnival of the Animals* with spoken annotations by Bernstein himself (MT 31808); the 1965 "*William Tell* and Other Favorite Overtures" (MT 31815); and the 1966 "*España*" program featuring Falla's *Three-Cornered Hat* ballet suites (MT 31816).

Bernstein fans will surely also want (unless they still treasure the earlier open-reel editions) the new cassette processings of his 1961 Tchaikovsky *Nutcracker* Suite coupled with his self-narrated Prokofiev *Peter and the Wolf* (MT 31806); the 1963 Beethoven Fifth Symphony, here without the conductor's expository talk included in the original editions (MT 31810); and the 1959/1966 Mendelssohn *Italian/Schubert Unfinished* symphonies coupling (MT 31819); and the 1966 Dvořák and Smetana "*Moldau*" program (MT 31817). ●





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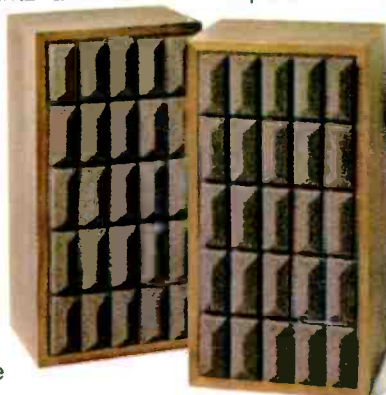
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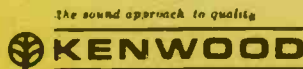


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