ICD

NOVEMBER 1973

HIGH FIDELITY

NOVEMBER 1973 75¢
08398

Bose's Controversial Amplifier — How Good Is It?

WHAT'S WRONG WITH FM SOUND?

The Menace of the Phonograph

hn Philip Sousa

Why You Have a Tough Time Finding 4-Channel Discs

YES. Your next receiver should be convertible 2/4-channel, like the new Fisher 504 Studio-Standard. You'll get full power into 2 or 4 speakers, with all 4 amplifiers working all the time.

The new Fisher 04-series receivers (of which the 504, shown here, is the most elaborate) represent Fisher's latest thinking on the subject of high-fidelity electronics in general and 4-channel in particular. They are part of an entirely new generation of professional-quality components for the serious audiophile, distinguished from other Fisher products by the "Studio-Standard" designation.

Their most dramatic new feature is that, unlike other 4-channel receivers, they are not restricted to half of their total power when only 2 channels are in use. A front-panel switch permits combining, or "strapping," the outputs of the 4 amplifier channels when regular 2-speaker stereo is being played. Thus you get the benefit of every precious watt you pay for, whether or not 4-channel material is your main interest at the present time.

For example, the Fisher 504 delivers 4 times 32 watts continuous sine-wave power at any frequency from 20 to 20,000 Hz into 8 ohms (or 4 times 40 watts into 4 ohms). With its amplifiers strapped for 2-speaker stereo, the corresponding ultraconservative specification at 8 ohms is 2 times 90 watts, which is actually *more* than the arithmetical sum of the 4-channel ratings. You can, in effect, switch back and forth between a rather high-powered 4-channel receiver and a super-powered stereo receiver.

Of course, there is a lot more than that to the most ambitious receivers offered by Fisher to date. Both the 504 and the middle-of-the-line 404 feature a single-lever master balance control or "joystick" for adjusting the relative volume levels of the 4 channels. This sophisticated device works exactly like the pan pot used in professional recording studio consoles to localize a particular sound source in space.

Another feature of the entire 04-series is the SQ decoder, for accurate 4-channel playback of records made with the SQ matrix system developed by CBS Laboratories. Among a number of rival systems, SQ appears to have a good chance to become the industry's final matrix standard for 4-channel LP records. In addition, each of the 04-series receivers has inputs to accept any other 4-channel decoder, present or future.

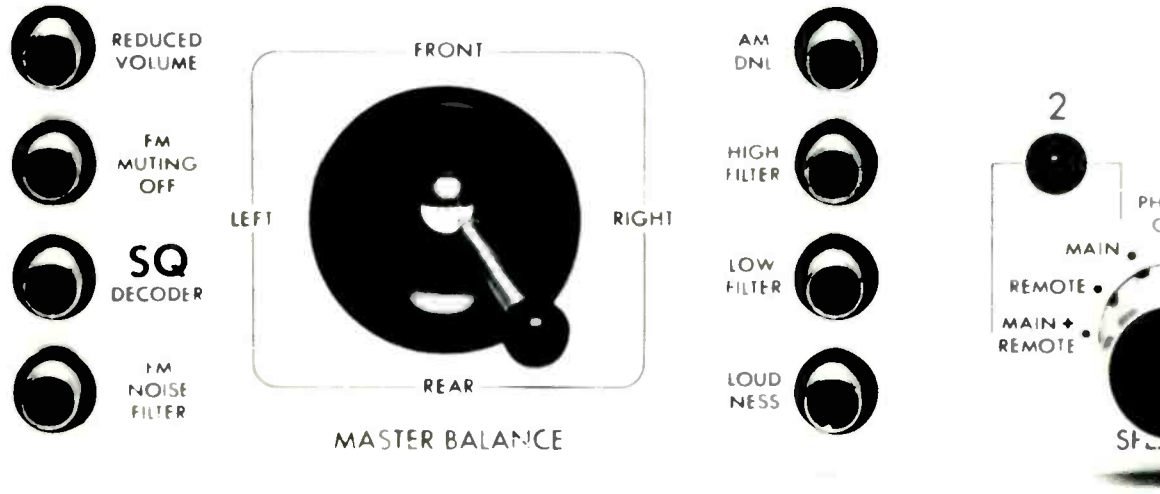
We could go on endlessly about all the other advanced features, including the dual-gate MOSFET front end with AGC, the completely original "lumped selectivity" IF circuitry, or the satellite-inspired phase-locked loop MPX decoder. But we would rather give you the complete story, including all the specifications, which are part of The Fisher Handbook, a 68-page guide to high fidelity. It is nothing less than required reading for anyone interested in the state of the 4-channel art. Not to mention the stereo art.

The Fisher Handbook is a $2 value, but if you'd like a free copy, write Fisher Radio, Box 1001, Long Island City, N.Y. 11101.
(For same-day reply, enclose $1.)

FISHER 404, $429.95* FISHER 304B, $399.95*

THE FISHER

Numbers speak louder than words.



Fisher 504, $529.95*

(actual size)

*FAIR TRADE PRICES WHERE APPLICABLE. SLIGHTLY HIGHER IN THE WEST

Should your next receiver be stereo or 4-channel?

Fisher's answer is: YES.


2/4 - CHANNEL CONVERTIBLE STEREO RECEIVER
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FM
AM
AUX
TUNING
Studio-Standard
MIN 0 2 4 6 8 10 MAX
MASTER VOLUME
AUDIO DISPLAY
FRONT
TO RCDR
REAR
4 CH
STEREO
TAPE MONITOR
MONO
ACCESSORY
AM
FM
AUX 1
PHONO
AUX 2

The best of both worlds— PICKERING'S STATE-OF-THE-ART CARTRIDGES...

Pickering has done it again! In 1957—the *first* American-made magnetic stereo cartridge that helped build the industry was a Pickering. Now—in 1973—the *first* American-made discrete, 4-channel cartridge that will change the world's listening is a Pickering. Today, Pickering invites you to enjoy the *best* of the world of your choice.

For the world of STEREO— XV-15/1200E

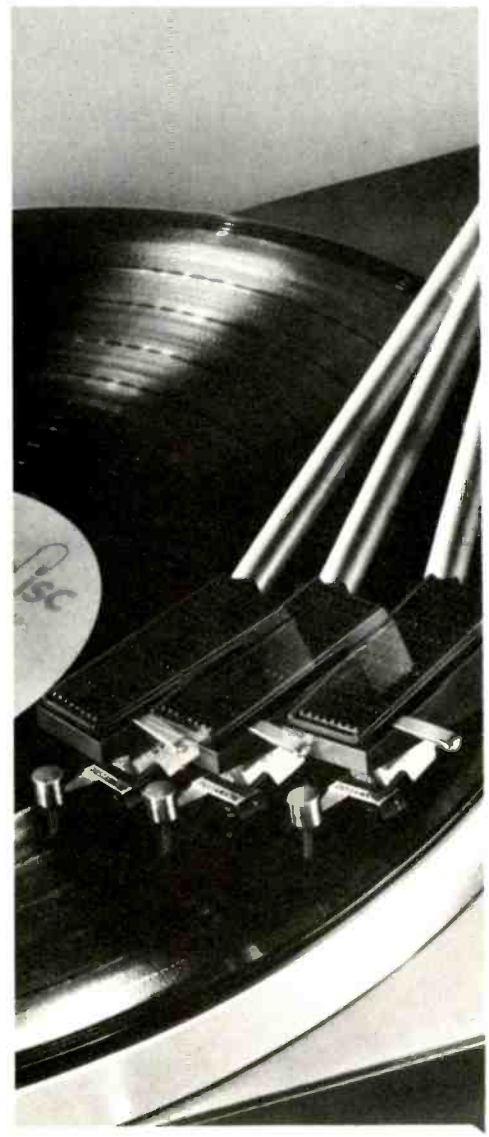
Designed for use with all stereo and four-channel derived compatible systems.

"PRECISION" is the one word that best characterizes the extraordinary quality of the new Pickering XV-15/1200E cartridge, the culmination of Pickering's 25 years in contributing important technological advances to the manufacture of magnetic cartridges. We sincerely feel that the 1200E is the furthest advance achievable today—and perhaps in the foreseeable future—in stereo cartridge design and performance. Its exceptional ability to pick up *all* the material recorded at the lightest possible tracking forces make it totally unique and superior. This cartridge is for the sophisticate—one who possesses components of such superlative quality that the superiority of the XV-15/1200E is a requirement.

And all of Pickering's exhaustive testing shows that the 1200E is superior in the flatness of its frequency response and channel separation in comparison to competitive cartridges.

SPECIFICATIONS

Frequency Response:	10 Hz to 30 kHz
Channel Separation, Nominal:	35 dB
Tracking Force:	¾ gram, +½ gram, −¼ gram.
Nominal Output:	4.4 mv
Stylus Tip:	0.0002" x 0.0007"



For the world of DISCRETE 4-CHANNEL— UV-15/2400Q

QUADRAHEDRAL™

Designed and engineered specifically for playback of discrete recordings.

The introduction of the discrete 4-channel system required a completely new cartridge that could not only faithfully reproduce the 20 Hz to 20 kHz AM signals, but also the 30 kHz FM modulated signals. The result is the Pickering UV-15/2400Q discrete 4-channel cartridge, which represents a new level in the state of the art. It consists of a completely redesigned cartridge and a new high performance stylus assembly, the Quadrahedral™, which was specially developed for this application, and features a revolutionary new diamond stylus. The UV-15/2400Q performs in a superior manner by every measurable test, and is capable of satisfying all the technical and aesthetic requirements for playback of all the material recorded on both discrete and stereo disks. Moreover, its stylus is so designed that it not only perfectly reproduces the music recorded, but also reduces record wear.

SPECIFICATIONS

Frequency Response[2]:	10-50,000 Hz
Channel Separation:	35 db
Tracking Force[1]:	1-3 grams
Output[3]:	3.8 mv ±2 dB
Stylus:	Quadrahedral

Notes:
1. Recommended by manufacturer for optimum performance.
2. When the cartridge is terminated in the recommended load of 100K ohms and 100 PF.
3. Output with reference to 5.5 cm/sec record velocity.

The right Pickering cartridge for your equipment is the best cartridge money can buy.

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"for those who can hear the difference"

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CIRCLE 42 ON READER-SERVICE CARD

November 1973
VOL. 23 NO. 11

music and musicians

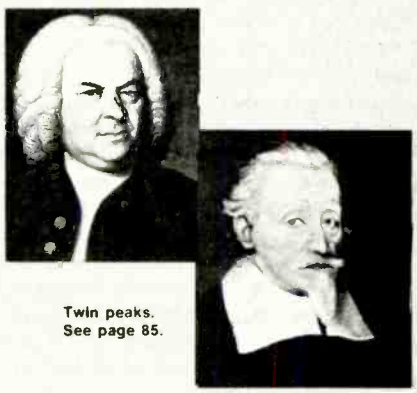
Opera arrives.
See page 70.

Four-channel search.
See page 75.

audio and video

record reviews

etc.



Twin peaks.
See page 85.

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Cornelius G. Burke—1903-1973

C. G. Burke is dead. I wonder how many of our readers remember the writings of that unique human being? He laid a kind of foundation for the infant publication HIGH FIDELITY that will probably remain as long as we publish.

I shall never forget my first meeting with Cornelius. It was in March of 1953, and I had just joined a staff whose very names (as a devoted reader-admirer) then struck me with awe. C. G. Burke, however, was the greatest awe-producer of them all. His scholarly and articulate record reviews of the classic symphonists leaped forth from HIGH FIDELITY's pages like thunderbolts from Olympus and the appearance and demeanor of the man matched perfectly (at least to this then fledgling staffer) the thrust of his writing.

As our association (we were both members of the early Board of Directors) and friendship ripened and matured my awe retreated and my respect advanced. What a man this was! Haughty—but not vain; commanding—but never cruel; strong of mind and body—but the gentlest of God's creatures.

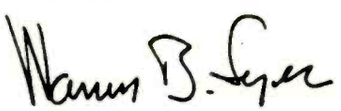
His command of the English language was legendary and the legend was no myth. His knowledge of the facts of the world was as great as anyone's I've ever met. I suspect Beethoven commanded his respect more than any other composer—though he never said that to me. Some of this suspicion is based on the single most important thing he ever did for HIGH FIDELITY. As an act of devotion to and belief in this new magazine he wrote, without fee, the first discography we ever published: a massive critical review of all the then available LP discs of Beethoven's music, for the Spring 1952 issue, Number 4 (at that time HIGH FIDELITY was a quarterly). Furthermore he convinced his friend and neighbor, artist Stanley Bate, to create for the cover of that issue a craggy and powerful drawing of the composer's head.

I deem that issue, because of Burke's work in it and influence on it, our turning point from relative obscurity to the beginnings of international recognition. And in that, and other internal influences, Burke seems to me not only to have given significant focus to HIGH FIDELITY, but also to have laid the groundwork for our many imitators.

The warmth with which that first discography was received by our readers surpassed even our fondest hopes and encouraged us to treat other composers similarly. Of the HIGH FIDELITY discographies that followed, Burke wrote only a handful, but his influence loomed large in those by other authors, right down to the most recent Beethoven discography, which sprawled over nine issues—during 1970–'71—and required the services of a number of authors. It would, however, be a profound mistake to overemphasize the discographic element of his contribution. He was, above all, an uncompromising enthusiast; and that is the element in his contribution that we most jealously try to keep alive today.

Cornelius, his wife Janet (who died of cancer some dozen years ago), his three or so Great Danes, his rambling house in Ghent, New York, are all parts of that kind of memory that grows rather than dims as the years pass.

All of you who knew him or of him will grieve with me that he has gone. You who were not touched by him are the poorer.



Publisher

The Technics SA-5400X. 4-amplifier 4-channel and 4-amplifier 2-channel.

Technics doesn't force you to choose between 2-channel or 4-channel. We give you both in one unit. The SA-5400X.

It's a very impressive 4-channel receiver. Each of its 4 amplifiers delivers 11 watts RMS, 8Ω, each channel driven. And its full discrete capabilities include jacks for a CD-4 demodulator. Plus jacks for both 4-channel and 2-channel tape sources. And two tape monitor circuits.

There are also two different matrix decoding circuits that can handle all the popular matrix methods.

The SA-5400X is a great 2-channel receiver, too. Because it has Balanced Transformerless (BTL) circuitry. Our special way of strapping the front and rear amplifiers in tandem for 4-amplifier 2-channel. Which more than doubles the power per channel in stereo. Producing 25 watts RMS per channel (each channel driven) at 8Ω.

The amplifiers all have direct-coupled circuitry which vastly improves their low-frequency performance and power bandwidth. And a special phono-equalizer circuit so you can use virtually any kind of phono cartridge efficiently.

There's also a very potent FM section that boasts sensitivity of 2.0μv (IHF). With a 4-pole MOS FET and IF amplifiers whose ceramic filters yield 65 dB selectivity.

We knew you'd have a hard time trying to make up your mind about which kind of receiver to buy. So we put both 2-channel and 4-channel in one easy-to-afford unit.

The SA-5400X. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

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A TEAC tape deck isn't a tape deck.

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Every member of the TEAC reel-to-reel family is designed to expand your imagination and enhance your creativity. From our classic 2300S with its reliable 3-motor, 3-head transport system to our 4-channel 3340S with its 8-input jack and Simul-Sync® that lets you overdub, sweeten, echo, cross-echo and stack tracks – there's a TEAC in the family whose creative configuration best suits your particular creative bag.

Our 3300S, a semi-professional 15-7½ ips, 10½ inch-reel deck, comes in either 1/4-track or 2-track configuration and has "running splice" which enables you to record directly from playback.

Our 4300 with cue-out connection jack, two-position level meter and full reverse circuitry, our 5300 with center capstan drive, DC reel motors, dual-scale VU meters and plug-in electronic boards, our 5500 with dual-function Dolby* circuitry are examples of TEAC creative engineering in the service of creative use. And all TEAC reel-to-reel decks offer complete remote control capability.

Think of your TEAC as an extension of yourself. Then open your head and explore your personal world of sound.

You'll be surprised at the beauty that's there.

Or maybe you won't be.

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* Dolby is a trademark of Dolby Laboratories, Inc.

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CIRCLE 62 ON READER-SERVICE CARD

letters

Must It Be Great?

As a long-time Winthrop Sargeant enthusiast, I was glad to see his "Don't Speak Ill of the Great Classics" [July 1973]. I share many of the feelings he expressed, but I would like to make a point of friendly rebuttal to his remark that a critic should champion a neglected composer if that composer is "really great."

Greatness is of course a catchall term that suggests many things, including the very desirable quality of craftsmanly technique. But too often it implies music written according to an aesthetic position established in (and no doubt suited to) another time and place. One illustration of the possible inappropriateness of the term is the French composer Erik Satie, who would no doubt have been horrified to be labeled a "great" composer. He was nevertheless a *good* composer—well worth the attention of critics and concertgoers. I wonder how many highly placed critics, misunderstanding his very different aesthetic, have resisted the Satie vogue because the music is not "great." We all heard quite a lot about greatness a few years ago in connection with the bicentennial celebration of a famous composer's birthday. It seems to me that the fact that this distinguished composer has now been dead almost 150 years ought to suggest there are other roads to travel in music. Is it impossible, for example, that "modest" music should ever have its day?

In a healthy and thriving musical climate, I can't believe that ancestor worship has much of a place. I would even argue that philistinism of a very dangerous sort lurks behind the prolongation of the "greatness" ethic in this country. If I am not a great fan of the classics, it may be because I feel that they usurp a good deal of attention that could otherwise be directed toward more recent endeavors. The public looks to the professional confraternity, including critics, for leadership in such matters. It is time for all of us to explore new avenues and to revitalize our sometimes antiquated and unimaginative programming.

Fred Fisher
Denton, Tex.

Quadriphonic Dissent

Robert C. Marsh's August review of the new Boulez/Columbia four-channel recording of Bartók's *Concerto for Orchestra* raises a fundamental question about the philosophy of recording.

I believe it is a prime responsibility of classical-music recording to bring to the listener as accurate a representation of the composer's intentions as is possible. Ideally, in this view, the recording medium is merely a means to an end and should not call attention to itself. To attempt anything else in recording may be interesting, even enlightening on occasion, but the product should be clearly labeled and marketed as something that originated as much in the mind of the producer (or whomever) as in that of the composer.

It is tragically ironic that as recording technology has advanced in its ability to reproduce accurately a given sound, that very ability has been utilized increasingly to change and even distort that sound. Thus stereo, when intelligently employed, has brought greater realism; but it has also brought more and more recordings with false balances (false in that they are electronically—not musically—produced), "highlighted" instrumental solos, even recordings of vocal ensembles where one or more parts are recorded on different occasions. Splicing to correct occasional errors is perfectly in order; obviously the composer did not want his work to be heard with wrong notes, poor ensemble, etc. But a recording put together nearly note by note is not music but a laboratory concoction. To present it as a "performance" is fraudulent.

Four-channel sound raises these questions more insistently. When used to supply concert-hall ambience, the rear channels may be valid, although here too there are problems—and anyway for many consumers money and listening-room space are in short supply. But "surround" sound is something else entirely. Mr. Marsh admits that what is good for Bartók may not be good for Mozart. Well, the fact is that both Bartók and Mozart intended their concert music to be performed with the musicians either in front of the audience or surrounded by it—*not* surrounding it.

If a contemporary composer writes a piece with "surround" recording in mind, that's fine. Mozart and Bartók did not. Whether they would like it is a moot point. We have the means to give reasonable facsimiles of what we *know* they meant (even allowing for disagreement on questions involving performing eighteenth-century music for twentieth-century ears) and we should do so. If Boulez and Thomas Shepard want to do something else, let it be called "*Concerto for Orchestra* by Boulez and Shepard based on Bartók," and let's continue to have occasional recordings of *Concerto for Orchestra* by Bartók.

Michael Weber
New York, N.Y.

In a recent letter titled "Progress" [May 1973] Don E. Manning correctly chastises those who would shun quadriphonic sound, light bulbs, radios, Lizzies, and trips to the moon. However I hope he didn't imply that quadriphonics is the ultimate in listening excitement. On the contrary, I look forward with great anticipation to eight-channel sound. Just as the four-channel proponents awoke us to the sound that reaches us from the rear, I feel that we should not overlook the sound that comes to us from above, as it does in the concert hall.

Erik Satie—
Was he great or just good?

Technically the problems are not great, let alone insuperable. Eight-channel tape is only a slight variation on eight-track tape. We would need only an eight-channel amplifier and four additional speakers suspended from the four corners of the ceiling.

The prospects are heady indeed. Just imagine the celestial choir in *Faust* announcing Marguérite's salvation from on high—or Romeo in the lower-left-front speaker singing to Juliet in the upper-right-front!

Until the expected resistance is overcome, the industry may have to offer adapters to give us four channels of derived sound and perhaps an outboard four-channel amplifier. And all of this is years in the offing—long enough to sell scads of the old-fashioned four-channel stuff being turned out now. But the point is: Why should anyone fight progress? Isn't it un-American to do that?

Abraham Koltun
Little Neck, N.Y.

Mr. Manning seems to think that four-channel sound is a technological development of unprecedented importance. Rubbish! As one who has heard it, I do not think it equal in importance to the development of the LP or stereo, let alone the electric light, the airplane, and the automobile, as he would indicate.

How would Mr. Manning feel about electrifying his home, for example, if he were faced with three competing systems, each just marginally compatible with the others? Quadriphony is no fraud, but neither is it a revolution. It is a step forward in the development of recordings, which is being marketed prematurely. With the acceleration in technological progress, unless he has unlimited funds the consumer cannot afford to commit himself wholeheartedly to every change introduced. So for the time being I think I'll just sit this "revolution" out with my stereo, and occasionally console myself with some damn-fool Toscanini or Furtwängler record. Maybe in a few years I'll be ready to join.

Edwin R. Kammin
Lenox, Mass.

Open-Reel Copycats

After reading "The Curious Case of the Open-Reel Revival" [August 1973], I wish to sound off on open-reel tapes. Besides sound quality, I think the most important feature of open-reel tapes is versatility in length, but, to my disgust, the industry has not been giving us this versatility. For instance, one can have an equivalent of one LP record on a 5-inch tape at 7½ ips, but one can also put a Wagnerian opera completely on a 7-inch, 2400-foot tape at 3¾ ips.

Yet every reel in the catalogue today is an exact replica of an LP. Moreover, most LP sets are transferred to more than one 7-inch reel. Thus the inconvenience of changing records has become the inconvenience of changing tapes.

One might argue that some tape producers, such as Ampex, have no power to assemble music on tape except by direct transfer. Then how about Angel, Columbia, DG, or RCA? Each 7-inch reel (1800 feet or longer) should be recorded more or less to its fullest capacity with music pertinent to that reel (i.e., not a

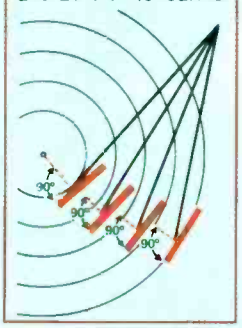
Garrard introduces its new models.

ZERO 100c

ZERO 92

The Zero Tracking Error Tonearm

True tangent tracking geometry. Zero 100c and Zero 92 tonearms.



This season, we have brought out four entirely new units in the Component Line, and refined the already famous ZERO 100, now in its third year of production. This unique Zero Tracking Error automatic turntable, which has earned the overwhelming regard of the critics, now becomes the *ZERO 100c*, and includes further advancements; including a built-in, automatic record counter . . . making the ZERO 100c the finest automatic turntable available at any price.

The Garrard policy of pursuing useful technical innovations and resisting "change for the sake of change," has paid off handsomely this year. Most notably, the articulating Zero Tracking Error Tonearm, Garrard's revolutionary patented design, has been incorporated in the ZERO 92, a new model at lower cost than the ZERO 100c. In addition, three other models, the 82, 70 and 62 have been introduced. The entire series both in styling and features, reflect the ZERO 100c design philosophy.

This year, more than ever, there is a Garrard automatic turntable to suit your specific needs. Your dealer will help you select the model that will best compliment your system . . . whether that system is mono, stereo, 4-channel, matrix or discreet.

MODEL 82

MODEL 70

MODEL 62

ZERO 100c
Two speed Automatic Turntable with articulated computer-designed Zero Tracking Error Tonearm. Features: Variable speed ±3%; Illuminated Stroboscope; Built-in automatic record counter; Magnetic anti-skating control; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustment; Damped Cueing/Pausing in both directions; Patented Synchro-Lab Synchronous Motor. $209.95*

ZERO 92
Three speed Automatic Turntable with articulated Zero Tracking Error Tonearm. Features: Lever type anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. $169.95*

MODEL 82
Three speed Automatic Turntable with low-mass extruded aluminum tonearm. Features: Lever type sliding weight anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. $119.95*

MODEL 70
Three speed Automatic Turntable with low-mass aluminum tonearm and fully adjustable stylus pressure setting. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Patented Synchro-Lab Motor. $89.95*

MODEL 62
Three speed Automatic Turntable with low-mass aluminum tonearm, fixed counterweight, and adjustable stylus pressure. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Heavy duty four-pole Induction Surge Motor. $69.95*

*Less base and cartridge

GARRARD

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potpourri unless it is designed to be one). I think most open-reel tape collectors want this sort of thing. What the tape producers need are consultants who know what consumers want so that open-reel tapes can be more intelligently produced. In the past we had to accept what was thrust upon us, and many of us just stopped buying.

James C. Chang
Cedar Rapids, Ia.

The Audio-Video Editor replies: I agree wholeheartedly that continuity is what tape is all about and that present duplication practices often hamstring this inherent virtue of the medium. However, as the article explained, since tapes already must sell for more than the disc product, tape duplicators must work hard to keep costs down if tapes are to compete. To this end, they almost invariably seek to reuse artwork and printed matter developed for the disc issue. Hence the exact duplication of contents no matter what the format, though the organization of the contents often does vary between formats. Moreover, the industry has found that 3¾-ips tapes have a poor sales record, and past failures argue against future attempts.

The Superiority of Grandeur

I am grateful to reader Garry Margolis for the news ["Letters," July 1973] that the original all-dialogue version of *Song o' My Heart* with John McCormack has been rediscovered and is now safe.

However I disagree with Mr. Margolis' conclusion that the still-lost 70mm version would not have a superior soundtrack. He says, "The track dimensions were exactly the same as those of 35mm film." Not so.

Under the personal supervision of William Fox, Earl I. Sponable, the Fox studios' chief research engineer, perfected the 70mm-wide film process known as Grandeur as early as the fall of 1927. A trademark was registered around the beginning of 1928. Not only was the film double the width of standard 35mm film, but its soundtrack was 7mm wide, in contrast to the 2mm width of standard film. (This is roughly 0.24 inch as against 0.10 inch.) The brilliant quality of Grandeur sound was observed by all the trade periodicals of the day during private screenings and public showings alike. Readers interested in further information might check *Cinematographic Annual, 1930, Vol. 1* and *Cameron's Encyclopedia—Sound Motion Pictures.*

The world premiere of Grandeur took place on September 17, 1929, at the Gaiety (now Victoria) Theater on Broadway, with a two-a-day showing of the *William Fox Movietone Follies of 1929*. This film had been seen months before on standard 35mm film and was being revived in Grandeur for a special engagement only. The bill also included views of Niagara Falls and a special newsreel.

The all-star revue *Happy Days* came next, opening at the Roxy on February 13, 1930. The famous Raoul Walsh western *The Big Trail*, with John Wayne, was the third and final feature released in this process. However *Song o' My Heart* and at least portions of other features were filmed in Grandeur, and numerous Grandeur shorts were shown at Fox theaters throughout 1930. There is every reason to assume that the sound of these was enormously superior to that of standard 35mm films.

Miles Krueger
New York, N.Y.

Wanted: Hugo Friedhofer

A few months ago I lost approximately half my record collection in a fire, including many irreplaceable discs. Now I have urgent need of some of them.

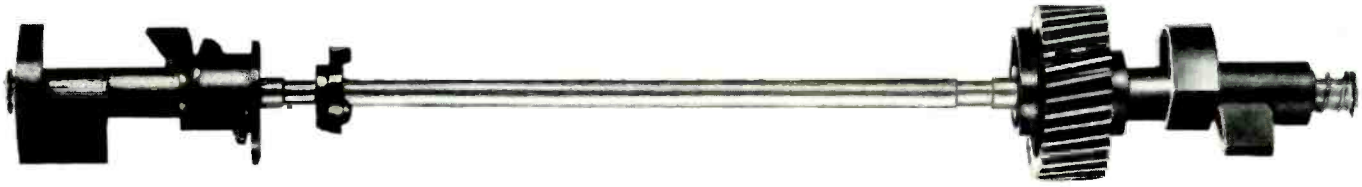
I'm doing a series of broadcasts for a number of radio stations. Several are on film composers, and I need tracks from several albums I no longer have and which are out of print. I particularly need three Hugo Friedhofer scores—*Boy on a Dolphin, One-Eyed Jacks,* and *The Young Lions*. Sadly even Hugo no longer has these. If anyone out there has them (or indeed any other of his scores), I would be most interested in talking to him. Please drop me a line in care of HIGH FIDELITY.

Gene Lees
Toronto, Ont.

Hindemith's Harmonie

In his report on DG's recording of "Pfitzner's Metaphysical *Palestrina*" ["Behind the Scenes," July 1973], Edward Greenfield quotes conductor Rafael Kubelik as asking rhetorically, "Where else do you find an opera that deals with metaphysics?" The answer is Paul Hindemith's *Die Harmonie der Welt* (*The Harmony of the Universe*). This monumental opera—not only metaphysical, but symbolical, theological, political, and astrological—is most relevant to our present age, for its hero is Jo-

They put a rotary engine in a car. We put a cam shaft in a turntable.



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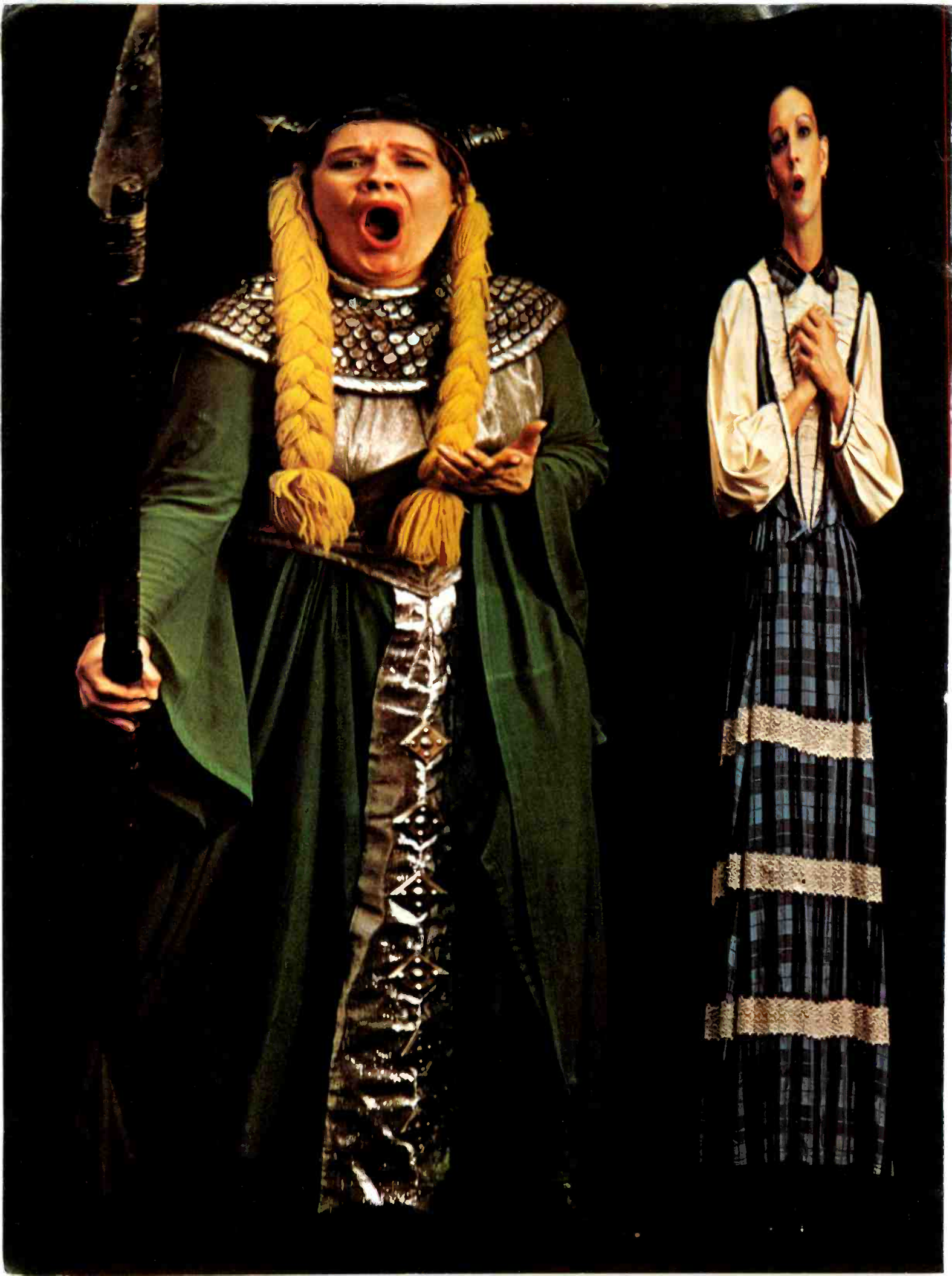

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hannes Kepler, the astronomer who discovered the three planetary laws of motion and set the movements of the planets to music as well, and who was one of the turning-point figures between the Renaissance and the modern scientific age. Hindemith worked on this opera for nearly twenty years, and it was premiered in Munich in 1957. If *Palestrina* deserves to be preserved on recordings (and it's all the more important considering the rarity of theatrical performances), so does *Die Harmonie der Welt*. Such a recording could go a long way toward proving Hindemith's greatness.

James D'Angelo
New York, N.Y.

Discographies—New and Old

My friend Peter Morse has prepared three new discographies: the vocal music of Debussy and Ravel, the Lieder of Richard Strauss, and the vocal music of Mendelssohn. Each lists all the recordings ever made of all the works. Copies are available at $2.00 each. In addition, eight other discographies are currently obtainable; readers are invited to write for a complete listing.

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As an aid in compiling a ten-year supplement to Braun and Gray's *Bibliography of Discographies*, the compilers would appreciate any information on privately published or unpublished discographies. Works on any subject are welcome. All citations will be acknowledged.

Michael H. Gray
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Fair Trade

Although I have great admiration for things British, I am not the editor of *High Fidelity News* (published by Link House Publications, London) as your credit line stated for my article ["Cartridges and Cassettes—Should You Have One or Both?"] in your August issue, but rather *High Fidelity Trade News* (St. Regis Publications, New York).

J. Bryan Stanton
New York, N.Y.

High Fidelity, November 1973, Vol. 23, No. 11. 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.

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All this is why the professional listeners select their turntables so carefully.

What most serious listeners know.

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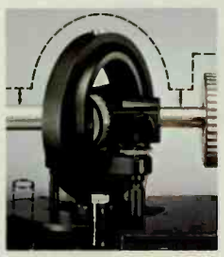

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behind the scenes

Colin Davis Meets the Don

LONDON

"If you lay down rules, you incarcerate yourself in a prison!" said Colin Davis adamantly between tight lips. He was laying down the law—or rather not laying it down—during sessions at Brent Town Hall for his latest Philips opera recording, Mozart's *Don Giovanni*. The subject was the endlessly tricky one of appoggiaturas, and Davis—with more earnest intensity than I have ever heard from him—poured out his doctrine of freedom for the performer, a search for the truth. Each instance must be examined for itself alone. Automatically applying the decision in one instance to the next leads to imprisonment, he argued.

His lecture was directed, in the intimacy of the control room, at a baffled-looking Stuart Burrows, who had just contributed with golden tone to Ottavio's Act I duet with Donna Anna (Martina Arroyo). On the phrase "*Anima mia, consolati! Fa core!*" Burrows had made the not unreasonable point that the cadential phrases should be treated alike, only to be greeted with this declaration of faith. Davis argued passionately that an intensifying appoggiatura on "*Anima mia*" weakens the effect of an appoggiatura on "*Fa core*," which is where you want the music to concentrate its emotion.

Such a tiny detail, pursued relentlessly, was typical of the Davis approach to what he regards as the most dramatic of all Mozart operas. What was not typical in this intense interlude in the proceedings was the absence of a smile. Through every trial Davis is, as a rule, the man who keeps spirits up, quietly helped by one of the shrewdest producers in the industry, Erik Smith.

The Philips team was spared one trial: The Covent Garden orchestra had just played a series of *Don Giovanni*s with Davis, and their confidence and stylishness reflected the live performances. Davis' rehearsing was full of sung illustrations. I suggested that he could win a voice contest for conductors, but he tactfully reminded me of a newcomer to the podium named Dietrich Fischer-Dieskau (whose forthcoming recording with the New Philharmonia of Schubert's *Unfinished*—highly individual, with phrases you can almost hear him singing—I was recently able to sample on EMI's master tape).

I was lucky in the *Don Giovanni* session I attended, for all eight principals were taking part. The great quartet "*Non ti fidar*" was the musical climax of the day, with Ingvar Wixell (the Don) and Kiri Te Kanawa (Elvira) joining Arroyo and Burrows. In casting the opera Philips has had a shrewd look at the vocal successes of Davis' *Figaro* recording: Wixell switches from the Count to the Don, Wladimiro Ganzarolli from Figaro to Leporello, Mirella Freni from Susanna to Zerlina. Richard Van Allan (Masetto) and Luigi Roni (the Commendatore) complete the cast. Only Burrows is from the Covent Garden cast, but most London critics would agree that that is all to the good.

Don Giovanni is Davis' third Mozart opera recording (following *Idomeneo* and *Figaro*). Next in line, according to current plans, is *Così fan tutte* (also on Georg Solti's calendar for Decca/London), to be followed eventually by a *Magic Flute*. The *Don Giovanni* will face new competition from EMI, which has a recording in the works with the English Chamber Orchestra under Daniel Barenboim, with Roger Soyer in the title role.

Sutherland Settles a Score. I was lucky too in my choice of sessions for Decca/London's second recording of Bellini's *I Puritani*, with Joan Sutherland, Luciano Pavarotti, Nicolai Ghiaurov, and the London Symphony under Richard Bonynge. Sutherland and Bonynge agree that of all her recordings the one that most needed replacing is the decade-old *Puritani*. This time the text will be really complete, which means some twenty additional minutes of music. (*Puritani* fans face a dilemma: ABC is also recording the opera—with Beverly Sills, Nicolai Gedda, Louis Quilico, Paul Plishka, and the New Philharmonia under Julius Rudel.)

I arrived just as Sutherland, impersonating the distraught heroine, was producing her most headily beautiful tone as she approached from afar for "*Qui la voce*." As she always finds, each take of such an item is a formidable emotional strain. She prefers to do a couple of complete performances and leave it at that, but this time for various technical reasons there were several stops and starts.

It was striking how even taking up in the middle of a cadenza Sutherland was immediately "switched on," with no pause before full intensity arrived. As ever she was constantly making faces of dissatisfaction with herself and would sometimes add complicated arm maneuvers—with no effect on the apparent ease of the coloratura display.

At the climax of the first take of the cabaletta "*Vien diletto*," which had gone marvelously well until then, she hit the top note momentarily sharp. In a live performance she would have adjusted at once, but knowing that this would never do for a recording she simply let her feelings go and turned the offending note into a scream that would have done credit to a Marx Brothers farce. Next time it was perfect, and at the end of the session Sutherland, still making faces of self-disapproval, suddenly skipped round and faced Bonynge. "What's for supper?" she asked, jutting her jaw aggressively.

My other *Puritani* session was just as fascinating, for it included the brilliant showpiece "*Son vergin vezzosa*," in which the heroine has a pop-style backup group composed of the other principals. With five singers on stage the introductory recitative and the necessary movements brought complications. Pavarotti would duck carefully when he passed in front of the singing Sutherland, but it was hard to avoid making the Kingsway Hall stage creak.

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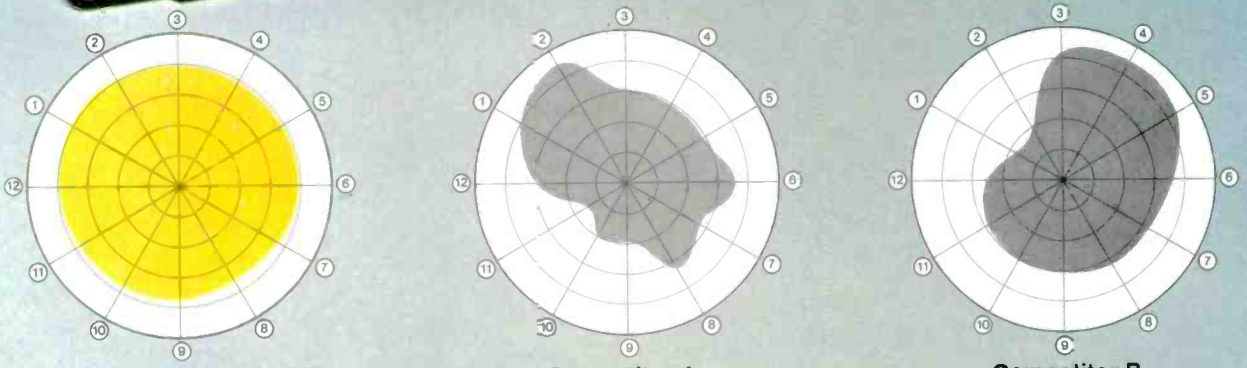

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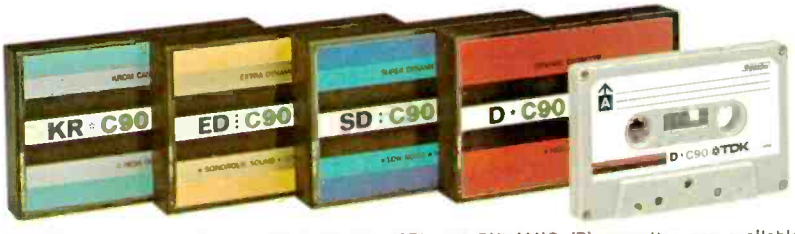

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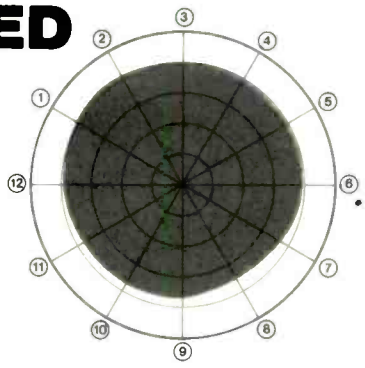
....a whole new way to evaluate tape

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 characteristics 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.

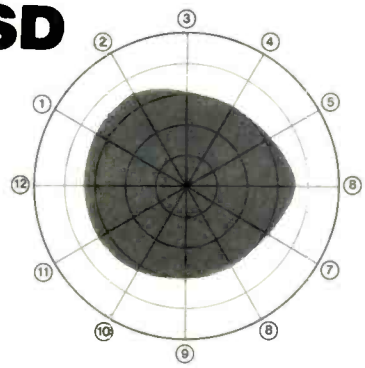
ED



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.

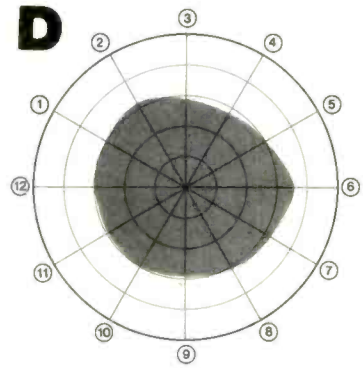
SD



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.

D

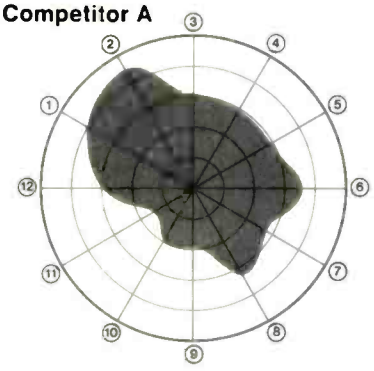


DYNAMIC

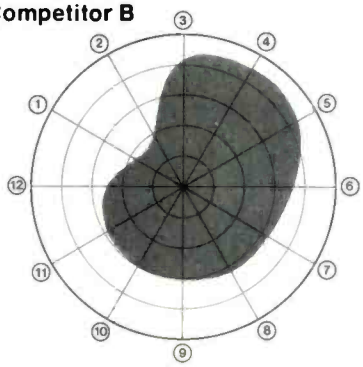
excellent hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths — the world's only 3-hour cassette.

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

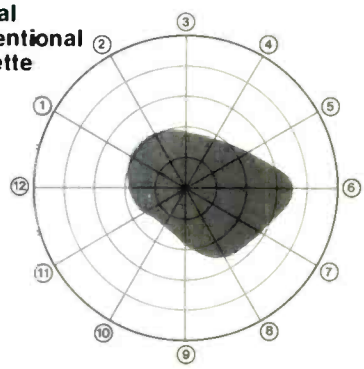
Competitor A



Competitor B



Typical Conventional Cassette



ED'S EXCLUSIVE NEW "STAGNETITE® COATING

TDK EXTRA DYNAMIC is the world's only tape with a magnetic coating of "Stagnetite". The coating consists of microscopically fine particles of stabilized magnetite in a special binder. Magnetite is a material with magnetic properties which make it ideal as a recording medium, except that in its natural state it is not sufficiently stable. TDK discovered a way to permanently stabilize magnetite particles; the result (Stagnetite) is a perfect coating material for magnetic recording tape, contributing to ED's unrivaled "real-life" sound reproduction capabilities.

THE IMPORTANCE OF HIGH MOL

TDK's EXTRA DYNAMIC tape has the highest MOL values of any cassettes on the market today. MOL means maximum output level, and is perhaps the most important single characteristic of a recording tape. MOL is the output signal level resulting from an input signal which produces 5% distortion in the output. A tape with high MOL can be recorded at higher input levels without audible distortion on playback. High MOL lets you faithfully reproduce all the complex transient phenomena, subtle overtones and important harmonics that give the original sound its natural warmth, richness, depth and feeling.

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Symphony No. 40 in G minor
Symphony No. 39 in E-flat
Symphony No. 38, "Prague"
Symphony No. 36, "Linz"
Symphony No. 35, "Haffner"
Extra! Symphony No. 32

Wolfgang Amadeus Mozart—divinely gifted beyond any other musician who ever lived! And into his six greatest symphonies he poured a multitude of his most astonishingly beautiful, incredibly moving inspirations!

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melodic... tender... powerful

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Every monthly selection you receive from us—for your *free* ten-day audition—is chosen from among those "golden few." Without charge or obligation, you will thrill to the favorite concert music of three centuries, in its most honored performances, by top orchestras like the Boston Symphony, Concertgebouw Orchestra of Amsterdam, London Symphony, I Musici... under Herbert von Karajan, Colin Davis, Rafael Kubelik and other celebrated conductors... featuring such exciting soloists as Sviatoslav Richter, Dietrich Fischer-Dieskau, Claudio Arrau, Montserrat Caballé and Mstislav Rostropovich. Famous awards won by these recordings include Grand Prix International du Disque... Deutsche Schallplatten Prize... Academie National du Disque Lyrique... Edison Award... Prix Mondial du Disque... Record Academy Prize of Japan... Grand Prix National du Disque... Grand Prix des Discophiles... and Grand Premio del Disco Ondas.

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Name _____
(Please Print)
Address _____
City _____ State _____ Zip _____

Previn's Prokofiev. It was again at Kingsway Hall a few days later, again with the LSO, that I attended sessions for a long-needed complete recording of Prokofiev's ballet *Romeo and Juliet*. Encouraged by the success of their recent complete *Nutcracker*, EMI has chosen the Prokofiev as a follow-up for André Previn and the LSO. Producer Christopher Bishop originally thought that the fifty-two numbers in this absolutely complete version would require something like twelve sessions. In fact the schedule was cut down to eight, and Previn and the orchestra—always challenged by a tight schedule—completed everything with half a session to spare.

I can bear witness that at the sixth session things could not have been happier, the orchestra roaring with laughter at every excuse but settling down to crisp, brisk takes that required very little editing. Previn, who has since taken a few days off to recover from exhaustion, was leaping about with all the energy in the world. It always fascinates me to see Previn during performance giving little indications of thank you to individual players after they have negotiated particularly tricky passages. He even managed a nod of hello to me in the middle of a take, when he noticed that I had arrived at the back of the hall. (As with the *Puritani* drought, so with *Romeo*: After years of neglect, the complete score has now also been recorded by Lorin Maazel and the Cleveland Orchestra for Decca/London, and a Soviet Melodiya stereo recording by Rozhdestvensky has found its way to Western Europe.)

Stokowski's "New World." Peter Munves, RCA's classical chief, was in London for an important international repertory meeting with RCA a & r men from all over the world, and he took the opportunity to drop in for one of the two sessions that Leopold Stokowski was devoting to a new Dvořák *New World* Symphony with the New Philharmonia. This is Stokowski's first record in many years for his original record company, and Munves plans to celebrate by including with the new version Stokowski's classic Philadelphia version made in the Twenties, long available on Victor 78s as album number M 1.

To save the maestro's energy on a hot summer afternoon, when everyone might have been forgiven for feeling limp, RCA had rigged up speakers in the auditorium of the Walthamstow Assembly Rooms so that he wouldn't have to walk to the control room to monitor playbacks. The ninety-one-year-old got so involved in the replays that he instinctively gave cues again, reliving all the climactic moments. At first he seemed too frail to cope, but that impression was dispelled when he clapped his hands and snapped out a sharp "together!" with all the acuteness of a conductor half his age. RCA plans a series of new records with Stokowski, most in conjunction with concerts or broadcasts.

Barenboim's Beethoven. Deutsche Grammophon's plans to record Beethoven's Triple Concerto with Daniel Barenboim, Pinchas Zukerman, and Jacqueline du Pré, and the English Chamber Orchestra were foiled when Ms. Du Pré's tendon trouble failed to clear up in time. It was inspiration to have Barenboim conduct from the keyboard in an even less known Beethoven concerto, the composer's own piano version of the Violin Concerto. The wonder was that with a flexible style that challenged the orchestra (playing without benefit of a separate conductor) Barenboim made the work sound far less stiff than usual—a genuine piano concerto.

Producer Günther Breest was concerned about getting the best possible piano tone, as Barenboim insists on facing the orchestra at the keyboard with the piano lid removed. In the end, with amazingly rich string tone in the warm acoustic of Brent Town Hall, everyone was happy, and as ever Barenboim completed everything with a minimum of delay. "Is there going to be a separate session for the cadenza?" asked a member of the orchestra. "Yes," Barenboim replied, adding with heavy irony, "We'll have to have two sessions for that!"

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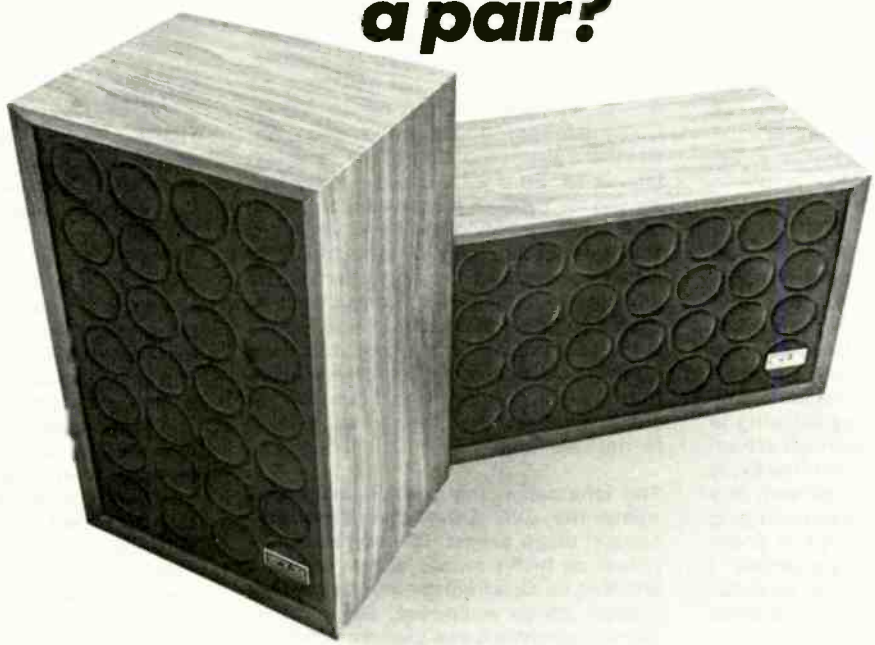

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CIRCLE 26 ON READER-SERVICE CARD

too hot to handle

I understand that you can buy counterfeit copies of name-brand loudspeakers, but that the quality is not equal to the originals. Is there anything to this?—David Weiss, Worcester, Mass.

Unfortunately, yes. We know of one case where faulty Brand X enclosures were bought up, fitted with surplus drivers to give the appearance (if not the sound) of the original product, and sold through other than X's authorized dealers. But the "copies" were quickly removed from the market when Brand X discovered how its name was being (mis)used. However you may be thinking of legitimately manufactured models that bear a curious resemblance to such successful and distinctive-looking speaker systems as the Bose and AR's LST. This "coincidence" seems to be growing more common recently. While some of the similarities may be traced simply to the adopting by one manufacturer of a design feature that has worked well for another, some models do indeed seem perilously close copies of others. In such a situation the copying manufacturer will not use the name of the other, however; and the newer product, however similar to the original, cannot fairly be called a "counterfeit."

In your May 1973 issue you listed the warranty policies of many component manufacturers, but omitted that for the BSR/Metrotec Graphic Stereo Frequency Equalizer. This warranty states that the unit is guaranteed for two years "against all defects in material and workmanship." However the owner must pay shipping to the factory and $5.00 "to cover cost of handling and postage." Since it cost me $1.50 for shipping and insurance one way, this means that the owner has to pay *shipping both ways and an additional* $3.50 under the terms of this so-called "guarantee." I might also add that it took seven weeks to have my unit returned; also, no notification was sent me that the factory received the unit, until I wrote a follow-up letter. —W. Rothstein, Baltimore, Md.

We must admit that in these terms the warranty doesn't appear very attractive. But this is not a typical component, and perhaps Metrotec is justified in its approach. Certainly $3.50 is not going to cover the overhead involved in handling the unit at the factory—let alone the time-and-materials cost of repairing it. On more complex and expensive units, with a higher inherent dollar profit, the manufacturer not only can afford to absorb this overhead but feels some obligation to see that repairs are made correctly—to protect his equipment's reputation, if nothing else. The Metrotec equalizer, being essentially very simple and therefore easy to repair, might just as well be serviced locally as sent to the factory. Apparently Metrotec has chosen to discourage warranty claims in order to keep costs—and therefore price—low. Even so, we can't help wondering whether you could have had the repair done in Baltimore for $6.50, though surely it would have taken less than seven weeks.

You have convinced me that I should try out the Dolby open reels now on the market. I should be able to refer to the classical review section and quickly determine which recordings are available in this form, but you are omitting this information. In future, can't you use the open-reel symbol with a "D" so that I can pick them out and not have to hunt back through three or four issues looking for the review once a Dolby tape comes to light?—Anthony F. Harber, Walnut Creek, Calif.

Unfortunately, no. At the time the reviews are prepared—from the disc—there often is no available information on the tape issues. When that happens we not only have no way of telling which tape issues will be Dolby processed, we can't even tell whether a given recording will be issued on tape at all. So if we held up our reviews waiting for the tape processors to give us complete information we would never get some of them into print. We'd suggest that, instead, you make a note of any particularly attractive recordings from companies that supply Ampex with masters (since Ampex is the only processor presently supplying Dolby-processed open-reel issues aside from the quadriphonic recordings on Vanguard tapes) and then keep an eye peeled for the tape issue.

The information I've read in magazines about the JVC CD-4 discrete-quadriphonic discs seems to contradict the phrase on RCA's record jackets to the effect that its Quadradiscs are playable on present stereo equipment. Since I don't plan to buy either a new phono cartridge or a demodulator in the near future, should I assume that I can play the Quadradiscs now in stereo without damaging the ultrasonic carrier? My turntable is a Garrard SL-75 and my pickup is an Empire SE/X999.—Dan Pitney, Pittsburgh, Pa.

All studies that we've examined seem to indicate that you can—and, in fact, that you could even if you were using less expensive (and less gentle) playback equipment. But when you cite what you've read "about the JVC CD-4 discs" rather than what you've read about the (nominally identical) Quadradiscs you seem to put your finger on the source of the apparent contradiction. When the technology of these discs was still under development, it was known by JVC's original designation. In later stages of development, RCA got into the act and coined the term Quadradisc. Early estimates of developmental samples did seem to indicate fragility, in normal stereo play, of the ultrasonic carrier. The studies we mentioned were made with the final production pressings from RCA.

I have tried to stay with good cassette tapes (Sony, Memorex, TDK, 3M, Hitachi, Panasonic, and BASF) for my Panasonic RS-272US and would like to do more with the C-120s. But they drag on the first few numbers as a rule, so I stick with C-90s. Is this an inherent fault of the cassettes, or of my recorder?—Donald G. Gaedy, St. Cloud, Minn.

In a sense, of both. The tape in C-120s being thinner than that in the smaller sizes, it also is limper and therefore more difficult to control. This puts a premium on the degree to which all mechanical factors involved—in both the cassette and the recorder—balance each other. Change one factor (say, the friction within the cassette) and you might have to adjust another (perhaps the hub torque in the deck) to compensate. We use many different cassette types in evaluating cassette decks and rarely have a problem. C-120s have improved and today usually work fine, but we have had more problems with them than with the shorter sizes in recent months. Their misbehaviors, when they occur, seem to have little to do with the over-all quality of either the deck or the cassette as long as the quality level of both is reasonably high.

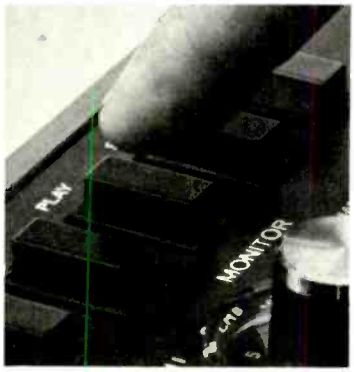
I am looking for a digital clock that instead of giving power to a built-in AM/FM radio would turn a component system on and off. Can you help?—James Andrick, Toronto, Canada.

Some clock radios have a switched accessory outlet that can be used to start an electric appliance automatically, but we can't cite any specific digital models. Assuming the wattage rating of this output is high enough (it should be) you could drive your component system from it. Be careful that any motor-driven components, like a turntable or tape recorder, do not have to be left in gear while waiting for the timer to turn them on, which a good many can't. Yamaha makes one quadriphonic receiver (CS-70R, about $370) with a built-in digital timer-clock. And with several tape-equipment manufacturers now offering decks that can be timer-operated even for recording, future components may include more timer-equipped models.

I'm planning to put a 7-inch open-reel tape transport into my car. The preamp and power amp will be driven by 12-volt DC. But what can I do about heating the trunk (where the equipment will be installed) in the winter and about the deck's AC drive motor? Where can I get a remote control? Will tape motion be unstable when I take curves? Also I will need to locate a cheap transport, but it will have to be fairly rugged.—Harvey Shear, West Hartford, Conn.

It seems to us that your questions answer themselves: All things considered, you're much better off to scrap the open-reel idea and buy a cassette or cartridge unit specifically engineered for automobile use.

The 400 millisecond miracle.



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And that is as it should be.

For a great deal of time, effort and sophisticated engineering have gone into translating extremely complex function into lightning quick, responsive operation.

For example, when you press the play button of a Revox, you set in motion a sequence of events that take place with the precision of a rocket launching.

It begins with a gold plated contact strip that moves to close two sections of the transport control circuit board.

Instantaneously, the logic is checked for permissibility. If acceptable, a relay is activated.

Within 15 milliseconds, power is supplied to the pinch roller solenoid, the brake solenoid, the back tension motor, a second relay and, at the same time, the photocell is checked for the presence of tape. If present, Relay One self-holds.

Elapsed time, 25 milliseconds.

At 30 milliseconds, Relay Two closes and puts accelerating tension on the take-up motor.

The logic checks are now complete and power is available to actuate all necessary functions.

From 30 milliseconds to 300 milliseconds, mechanical inertia is being overcome and the motors and solenoids are settling down.

By 300 milliseconds, the brakes have been released, the pinch roller is in contact with the capstan shaft, the tape lifter retracted, the playback muting removed and the motors have come up to operating speed.

At 350 milliseconds power is cut off from Relay Two, which changes over to another set of contacts, releasing the accelerating tension on the take-up motor and completing a circuit through Relay One that, in turn, restores normal tension to the take-up motor.

Total elapsed time, 400 milliseconds. The Revox is now in the play mode.

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news and views

And Now It's Dolby B In Eight-Track Cartridges

Probably our biggest "why-don't-they" file of reader correspondence in recent months has concerned the possible application of Dolby-B noise reduction to the admittedly noisy eight-track cartridge tape format. All we could say in reply until recently was that Ampex was rumored to be investigating this area and that some hardware companies (notably 3M's Wollensak group and Craig) were expressing interest.

Then came news that EMI would be issuing Dolby-encoded eight-track cartridges in England—though as far as we know no British equipment manufacturers offer the Dolby circuit built into a cartridge player. Almost immediately thereafter Columbia's Pierre Bourdain announced that beginning with a group of August releases, all new Columbia eight-tracks—stereo and quadriphonic—would be Dolby encoded, just as its cassettes have been for some time. And Ampex finally admits that it is "seriously considering" the use of Dolby noise reduction in its cartridges.

Black Composers Get A Hearing on Columbia

In the middle of July CBS/Records Group president Goddard Lieberson announced a new series of recordings featuring the concert works of black composers, undertaken pursuant to an agreement between Columbia Records and the Afro-American Music Opportunities Association. Four records of the "at least twelve" planned will be issued next January. Most of the composers represented in this initial list will be unknown to the average American record buyer: Chevalier de Saint George, Clarence Cameron White, George Theophilus Walter, and Roque Codero. Three names should already have a familiar ring, however: those of William Grant Still, Samuel Coleridge-Taylor, and Ulysses Kay.

Judging by the titles involved (and as yet we have little else to judge by, black composers having been poorly represented in concert halls in the past) the content will be more ambitious than one might expect in such a project. No Scott Joplin, no orchestrated spirituals; instead there are two symphonies, a string quartet, a *symphonie concertante*, and two concertos, plus some less generic titles.

A Catalogue for Build-it-Yourselfers

Our article on constructing your own loudspeaker systems (June 1973) has brought a number of reader letters asking about companies that offer unmounted drivers for use in scratch-built systems. Most of the companies that are well known in that context (Altec, E-V, JBL, Jensen, University, Utah, etc.) were mentioned in the article and have been offering both drivers and complete systems for years. One important company that is less well known to the average reader because it offered no systems until recently is CTS Corporation.

CTS of Paducah, as it used to be called, makes a broad line of drivers—many of which find their way into systems offered under well-known brand names—and claims to be the "world's number one speaker manufacturer." And it's now offering a free eight-page catalogue of drivers.

CIRCLE 146 ON READER-SERVICE CARD

3M's Simplification Simplified

Scotch recording tape, as all open-reel recordists should know by now, no longer comes in the "standard" lengths—1,200-ft. (running some 64 minutes maximum per pass at 3¾ ips), or 1,800-ft. (96 minutes), and so on—but in R-60, R-90, and similar sizes. In choosing the new designations, 3M has tried to bring open-reel length designations into line with the relatively simple cassette nomenclature.

Unfortunately, open reels aren't as simply categorized. The R-60 designation is intended to specify a reel that will hold sixty minutes, "recording both directions at 7½ ips," according to 3M. But it also means a quarter-track mono recording running to 120 minutes, or a half-track stereo tape holding only thirty minutes at that 7½ ips. Still the new designations look to us as though they should be helpful once we get used to them.

There's one more catch, however. An R-60 designation, for example, doesn't in itself specify reel size; with standard tape it would be a 7-inch reel; with double-play it would be a 5-incher. We think it might make things a

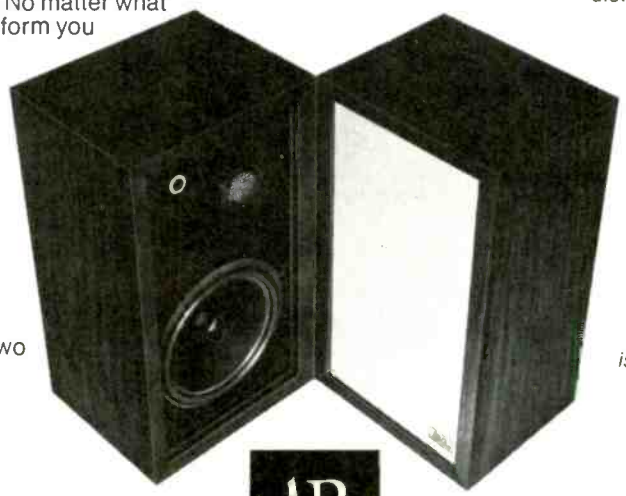
A Note for Wordwatchers

Orthographers—like ornithologists—will go to great lengths in pursuing a specimen of interest; in our industry they are still atwitter over those coined for four-channel sound. We originally chose "quadriphonics" (used from September 1969, explained in January 1971) and—despite its mixed Latin and Greek roots—find it the least bothersome of the specimens we've sighted. But we were chicken; when the majority of the industry seemed to have accepted "quadraphonics" we went along, preferring to put our emphasis on ready understandability rather than purity of style. Now the Institute of High Fidelity has officially backed our original spelling, and effective with this issue we revert to it. The nickname "quad" is, incidentally, presently being pursued through judiciary thickets; Acoustical Manufacturing of England insists that it infringes the company's registered tradename "Quad"—as in electrostatics—and a judgment from a Washington, D.C. court is awaited at this writing.

3 good reasons for owning the AR-3a.

The AR-3a is the best home speaker system that we know how to make. And professional audio critics and musicians agree that it is probably the best speaker system you could own. It has the lowest distortion, the widest and flattest frequency response and broad dispersion. No matter what kind of music you favor, or what form you prefer for playing it... if you want to clearly hear what the composer, the musicians, and the engineers put on the recording you will be satisfied and thrilled with the fidelity of the AR-3a.

In addition to the 12" bass frequency driver with which AR introduced the acoustic suspension system to home music listeners, the AR-3a was the first speaker system to use two miniature hemispherical dome drivers for mid-range and high frequencies. For detailed specifications, please write.



'. . . the best speaker frequency response curve we have ever measured using our present test set-up . . . virtually perfect dispersion at all frequencies . . . AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.'
STEREO REVIEW

'. . . measured an extremely smooth frequency response from 30Hz. to 17kHz. Its overall distortion was extremely low . . . in our opinion, one of the two finest speakers systems available today.'
CONSUMER GUIDE

'The harmonic distortion at bass frequencies was outstandingly low . . . the high-frequency dispersion is the widest of any speaker we have tested . . . a new high standard of performance at what must be considered a bargain price.'
AUDIO

AR
Acoustic Research
A TELEDYNE COMPANY

Acoustic Research, Inc., 10 American Drive, Norwood, Mass. 02145
CIRCLE 1 ON READER-SERVICE CARD

The breathtaking sound of an AR-1500

The Heathkit AR-1500 Stereo Receiver — you'll hardly believe your ears

One of the most universally praised AM/FM receivers on the market — and in kit-form! That way we can give you the kind of circuitry a knowledgeable engineer would design for himself for no more than you would pay for someone else's ordinary receiver.

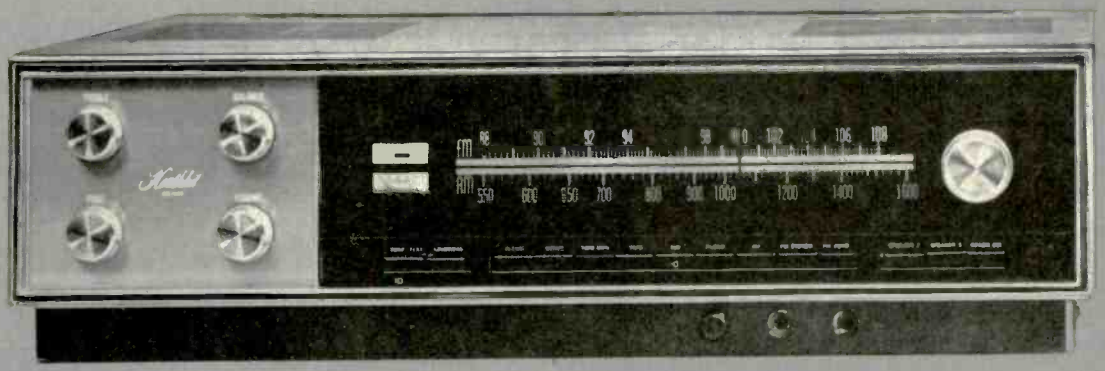
Conservatively rated, the AR-1500 puts out 180 watts, 90 per channel, into 8 ohms, with less than 0.2% intermod distortion, less than 0.25% harmonic distortion. Two computer-designed five-pole LC filters and the improved 4-gang 6-tuned front end combine for an FM selectivity better than 90 dB, 1.8 uV sensitivity. And here are some things the specs won't show you. There are outputs for two separate speaker systems, two sets of headphones, biamplification, and oscilloscope monitoring of FM. Standard inputs — all with individual level controls. Electronically monitored overload circuitry. There are even two dual-gate MOSFETS, one J-FET and a 12-pole LC filter in the AM section for super sound there!

But don't let the astounding performance throw you. You can build yourself an AR-1500 even if you have never built an electronic kit before. Parts are packaged in convenient sub-packs, so you assemble one circuit board at a time without confusion. And there's no second guessing the Heathkit Assembly Manual. Every step is explained and illustrated. Plus there are extensive charts showing voltage and resistance measurements in key circuits as they should appear on the built-in test meter. You fully check-out your work as you go! Of course, all this special circuitry stays with the receiver so you can perform service checks over the life of the component.

The AR-1500 is simply the best receiver we have ever offered. And at the low kit-form price, it's an incredible value for the audiophile who demands excellence. Build it, listen to it, and you'll believe it.

Kit AR-1500, less cabinet, 53 lbs., mailable **379.95***
ARA-1500-1, walnut cabinet, 8 lbs., mailable **24.95***

Attention: U.S. Military Personnel in W. Germany: All Heathkit products and catalogs are available at your nearest Audio Club.



SPECIFICATIONS

AR-1500 SPECIFICATIONS — TUNER — FM SECTION (Monophonic): Tuning Range: 88 to 108 MHz. **Intermediate Frequency (IF):** 10.7 MHz. **Frequency Response:** ±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 measureable 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:** ±1 dB from 20 to 15,000 Hz. **Harmonic Distortion:** 0.5% at 1000 Hz with 100% modulation. **19 kHz and 24 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 load). **Power Bandwidth for Constant .25% Total Harmonic Distortion:** Less than 8 Hz to greater than 30 kHz.* **Frequency Response (1 watt level):** —1 dB, 7 Hz to 80 kHz; —3 dB, less than 5 Hz to 120 kHz. **Harmonic Distortion:** Less than 0.25% for 20 Hz to 20 kHz at 60 watts output; less than 0.1% at 1000 Hz with 1 watt output. **Intermodulation Distortion:** Less than 0.1% with 60 watts output, using 60 and 6,000 Hz mixed 4:1; less than 0.1% at 1 watt output. **Damping Factor:** Greater than 60. **Input Sensitivity:** Phono, 1.8 millivolts; Tape, 140 millivolts; Aux, 140 millivolts; Tape Mon, 140 millivolts. **Input Overload:** Phono, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mon, greater than 10 volts. **Hum & Noise:** Phono (10 millivolt reference), —75 dB. Volume control in minimum position. —90 dB referred to rated output. **Channel Separation:** Phono, 55 dB; Tape and Aux, 55 dB or greater. **Output Impedance (each channel):** 4 ohm through 16 ohms. **Tape Output Impedance:** Approximately 50 ohms. **Input Impedance:** Phono, 49 k ohm (RIAA** Equalized); Aux, Tape and Tape Mon, 100 k ohms. **Tape Output:** Tape or Aux inputs, 1 volt output with 0.2 volt input. **GENERAL — Accessory AC Outlet Sockets:** Two. One switched and one unswitched (240 watts maximum). **Power Requirements:** 120 or 240 volts 50/60 Hz AC. 40 watts idling (zero output) and 356 watts at full output with no load on accessory outlets. **Dimensions:** Overall — 18½" W x 5⅛" H x 13⅞" D.

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

CIRCLE 20 ON READER-SERVICE CARD

can now be seen with your own eyes

The Heathkit AD-1013 Audio-Scope — seeing is believing

A professional-grade oscilloscope that visually monitors stereo and 4-channel discrete and matrixed systems. Now you actually can see channel separation, phasing, relative signal strengths, multipath reception, center tuning of receivers and tuners, and more. And in easy-to-build kit form you save virtually hundreds of dollars over what you would normally pay for an instrument this reliable and versatile.

Only the Heathkit Audio-Scope gives you triggered sweep for a stable, jitter-free trace without constant readjustment. Inputs are provided on the rear panel of the Audio-Scope for Left-Front, Left-Back, Right-Front, Right-Back, and Multipath. Any of these inputs can be switched and observed on the cathode ray screen, independently or in combination.

In addition, a front panel input is provided for observing any external source, permitting you to use the AD-1013 as a conventional oscilloscope for checking out malfunctions in various stages of your tape equipment, receiver, amplifier, tuner, turntable, etc. A built-in independent 20 Hz to 20 kHz low distortion audio oscillator provides a convenient means of setting up and checking your 4-channel or 2-channel stereo system. Front panel controls are provided for frequency selection of the audio oscillator as well as controlling the amplitude of the generated signal. Outputs from the audio oscillator are located on both front and rear panels. Output voltage will not vary with frequency change.

Cabinet-matched to the Heathkit AR-1500 Receiver, for obvious reasons, the AD-1013 nevertheless looks great and works great with any receiver or tuner having multiplex outputs.

You can build the Heathkit Audio-Scope even if you have never built a kit before. Most components mount on one large, roomy circuit board — and point-to-point wiring is held to a minimum. At this low kit price, it's well worth your time. Because when it comes to an unbelievable audio system, one picture is worth a thousand words.

Kit AD-1013, less cabinet, 19 lbs., mailable **199.95***

ARA-1500-1, walnut cabinet, 3 lbs. **24.95***

SPECIFICATIONS

AD-1013 SPECIFICATIONS — FRONT PANEL — Scope Input: Vertical Sensitivity; 25 millivolts P-P/cm. Input Impedance: 100 kΩ. Frequency Response: 5 Hz to 200 kHz ±3 dB. **Audio Oscillator Output:** Range: 20 Hz to 20 kHz. Voltage Level: 2 mV to 3 volts (rms) (variable). Output Variation: .25 dB 20 Hz to 20 kHz. Output Impedance (front panel jack): Approximately 600Ω. Calibrator Voltage: 1.0 volt P-P ±5%. Total Harmonic Distortion: 1% or less. **REAR PANEL — Oscillator Output Impedance:** 600Ω. **Multipath Input (Scope Horizontal and Scope Vertical):** Sensitivity: 25 mV P-P/cm. Input Impedance: 100 kΩ. **Left Front, Right Front, Left Back and Right Back Inputs: Sensitivity:** 25 mVP-P/cm. Input Impedance: 100kΩ. Frequency Response: 5 Hz to 200 kHz, ±3 dB. **4-Channel Input: Sensitivity:** 1 volt P-P/cm. Input Impedance: 500Ω. **GENERAL — Triggered Sweep Generator:** Range: 10 Hz to 100 kHz. Power Requirement: 120 or 240 volts AC, 50/60 Hz, 15 watts with no accessory load. **AC Outlet (on rear panel):** Unswitched. **Dimensions (overall):** 5⅛" H x 18½" W x 13½" D.

ATTENTION AR-15 AND AJ-15 OWNERS: In less than an evening you can add multipath provision to your equipment. The AR-15-1 Adaptor Kit makes your AR-15 or AJ-15 compatible with the AD-1013 above, or any DC-coupled oscilloscope, for observing multipath conditions which may be limiting the quality of your FM reception.

Kit ARA-15-1, 1 lb., mailable **24.95***

See them all at your Heathkit Electronic Center, or fill out coupon below.

HEATHKIT ELECTRONIC CENTERS — ARIZ.: Phoenix; CALIF.: Anaheim, El Centro, Los Angeles, Fomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah); GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho; L.I.: Rochester; OHIO: Cincinnati (Woodlawn), Cleveland; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; WASH.: Seattle; WIS.: Milwaukee.

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CIRCLE 20 ON READER-SERVICE CARD

little clearer if the designations would read 7R-60 and 5R-60 respectively. Then they would be so unequivocal that we would hope other manufacturers would adopt them, as they have the standard cassette designations. And how about an 8T-90 type designation for a 90-minute blank eight-track cartridge, as a simplification of 3M's current S-8TR-90?

Projections of Things to Come

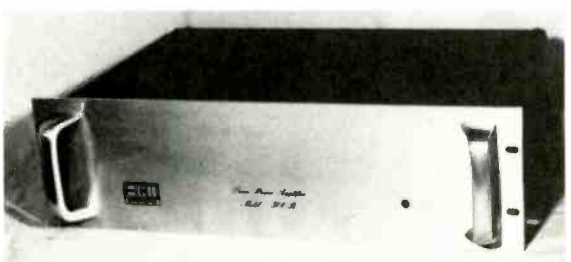
Just as Advent's VideoBeam (N&V, June 1972) is finally offered for sale, we're hearing more about another, older projection television system that is claimed to deliver an image whose size and impact can make "the tube" look like a postage stamp. The Swiss-made units, one of which was featured (in Las Vegas) on Jerry Lewis' Labor Day telethon, are sold here (by Conrac, under the Eidophor name) at something between $50,000 and $150,000—a bit high for the average consumer, to be sure. Prices for home-size systems may never come within range, but the operating principle is an interesting one.

Eidophor uses xenon lamps as the light source and claims brightness levels eight to ten times those of other projection systems. The heart of the projector is a concave reflector with a thin coating of oil. An electron beam like that in a conventional picture tube scans the reflector; the electrical charge that it deposits on the oil distorts its surface, the distortion varying from point to point with the intensity of the beam. As the light from the xenon lamp reflects from the oil-coated surface, its brightness is altered by the distortion. A lens system then focuses the light onto a viewing screen. For a color image three of these reflector assemblies (one for each primary color) are used.

Something for DXers

For those hobbyists interested in distant listening (or DXing) with FM equipment, the Worldwide TV-FM DX Association offers a free brochure of basic information on DX signal propagation. The brochure discusses the weather conditions favorable to DXing in those VHF and UHF bands where FM and TV stations are found and outlines the functions of the WTFDA. It may be obtained by mailing a self-addressed stamped envelope to WTFDA, Box 163, Deerfield, Ill. 60015.

equipment in the news



A power amplifier from BGW

Behind the sleek, unfussy brushed-satin silver front panel of BGW Systems' new Model 500R is a power amplifier said to deliver 200 continuous watts per channel into 8 ohms with both channels driven. The unit has the company's "crow bar" circuitry that discharges all stored energy in the power supply and turns the unit off in case of dangerous electrical surges or failure of output transistors. The price is $685.

CIRCLE 147 ON READER-SERVICE CARD

BIC's Venturi speakers

The Formula Six is the top of the new Venturi line (which also includes the Formula Four and Formula Two) of speakers from British Industries Co. BIC says the Formula Six, with its 12-inch woofer, a midrange consisting of a 5-inch cone speaker and two horn drivers, and two dome tweeters, can handle 125 watts per channel with an effective response from 20 Hz to 23 kHz. All speakers in the line have removable front grilles of reticulated foam in a choice of colors. Formula Six price: $239. Base is optional.

CIRCLE 148 ON READER-SERVICE CARD

KLH has always made a lot of very good loudspeakers. Now we make a lot of very good receivers, too. And like our loudspeakers, our receivers deliver an inordinate amount of performance at a very modest price. For instance our new Model Fifty-Five is an AM/FM stereo receiver with power, dependability and every feature you could possibly want—all for $199.95.* Team it with our nifty Model Thirty-Two loudspeakers and our new automatic turntable made especially for us by Garrard (includes base, dust cover, Pickering cartridge and diamond needle) and you've got a super system for just about $300! Or step up to a pair of Sixes with the Model Fifty-Two. Or match a pair of Seventeens with the Model Fifty-One. Or simply mix and match them anyway they sound best to you. It's fun. It's easy. And it really doesn't cost a whole lot of money. So why settle for someone else's "bargain" system, when you can get the best for less? Complete KLH component music systems. At your KLH dealer now.

For more information on KLH components, write to KLH Research and Development Corporation, 30 Cross Street, Cambridge, Mass. 02139.

Now you can mix and match a complete KLH component music system for as little as $300.

KLH RESEARCH AND DEVELOPMENT CORP.
30 Cross St., Cambridge, Mass. 02139

*Suggested retail price.

CIRCLE 27 ON READER-SERVICE CARD

Multi-sync in $550 Dokorder quad deck

Among the many features to be found on Dokorder's Model 7140 tape deck are four-channel record and playback, multi-sync, sound-on-sound, sound-with-sound, electronic echo, tape/source monitoring, four large VU meters, and bias switch. The two-speed (7½ and 3¾ ips) deck has three heads (erase, record, and playback) and three motors—two high-torque, eddy-current motors for fast tape wind and a hysteresis synchronous-drive motor. Price: $549.95.

CIRCLE 149 ON READER-SERVICE CARD

Hartley device protects speakers

To protect speakers from overloads, Hartley Products Corp. has introduced the Hartley Speaker Sentry. Using a closed-loop feedback circuit, the device automatically reduces the input signal to the amplifier if the power reaching the speaker exceeds a preset level between 1 and 100 watts. Price: $35.

CIRCLE 150 ON READER-SERVICE CARD

Sennheiser offers top-of-the-line headphone

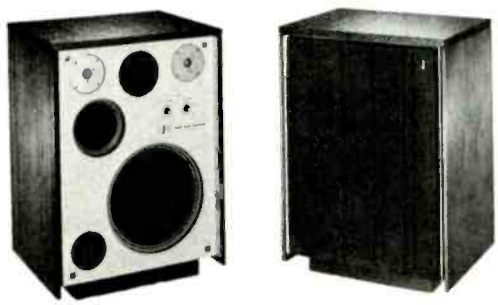
The HD-424 is the new top-of-the-line headphone model from Sennheiser Electronic Corp. The unit features the company's "open-aire" design said to increase wearing comfort by eliminating the need for airtight seals on the ear cups. The ear cups also have foam cushions, and a removable cushion is also provided on the headband. Sennheiser rates the HD-424's impedance at 2,000 ohms. Price: $69.95.

CIRCLE 151 ON READER-SERVICE CARD

New Leak receiver from Ercona

The Delta 75 stereo FM/AM receiver from the British firm H. J. Leak is now available in this country through Ercona Corp. The phono, tape, and headphone inputs are located on the front panel, and the unit can receive long-wave AM programs as well as standard AM and FM. Ercona rates the set for 150 watts per channel (continuous power) into 8 ohms with both channels driven, and its frequency response is said to be within 3 dB from 12.5 Hz to 50 kHz. Price is $595.

CIRCLE 152 ON READER-SERVICE CARD



Jensen unveils its Model 15 speaker

To increase flexibility in speaker placement, Jensen Sound Laboratories has used a rubbed walnut finish on the back as well as the sides of its new Model 15 four-way, five-driver loudspeaker system. The top is a washable simulated slate, and the front grille has a sculptured styling. Inside are a 15-inch woofer, an 8-inch midrange driver, a 5-inch rear-damped tweeter, and two of Jensen's Sonodome ultratweeters. The company recommends that the Model 15 be used with a minimum amplifier power of 10 watts and says it can handle up to 100 watts. It costs $396.

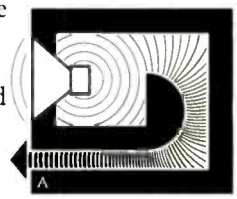
CIRCLE 153 ON READER-SERVICE CARD

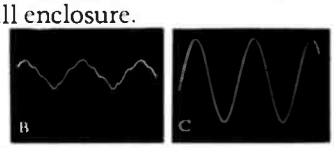
Now BIC VENTURI™ puts to rest some of the fables, fairytales, folklore, hearsay and humbug about speakers.

Fable

Extended bass with low distortion requires a big cabinet.

Some conventional designs are relatively efficient, but are large. Others are small, capable of good bass response, but extremely inefficient. The principle of the BIC VENTURI systems (pat. pend.) transforms air motion velocity within the enclosure to realize amplified magnitudes of bass energy at the BIC VENTURI coupled duct as much as 140 times that normally derived from a woofer (Fig. A). And the filtering action achieves phenomenally pure signal (Scope photos B & C). Result: pure extended bass from a small enclosure.





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.

Fairytale

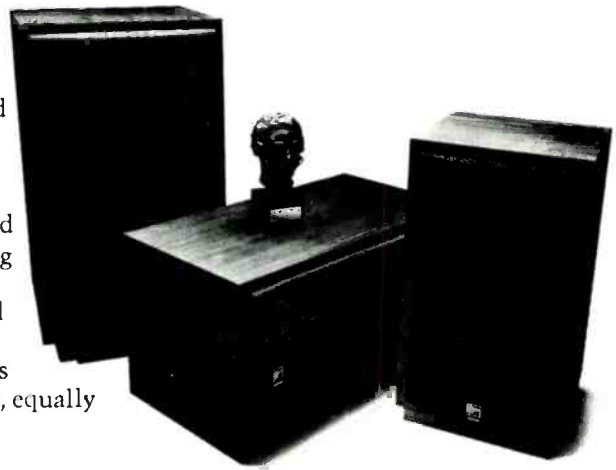
It's okay for midrange speakers to cross over to a tweeter at any frequency.

Midrange speakers cover from about 800 Hz to 6000 Hz. However, the ear is most sensitive to midrange frequencies. Distortion created in this range from crossover network action reduces articulation and musical definition. BIC VENTURI BICONEX horn (pat. pend.) was designed to match the high efficiency of the bass section and operates smoothly all the way up to 15,000 Hz, without interruption. A newly designed super tweeter extends response to 23,000 Hz, preserving the original sonic balance and musical timbre of the instruments originating in the lower frequencies.

Folklore

Wide dispersion only in one plane is sufficient.

Conventional horns suffer from musical coloration and are limited to wide-angle dispersion in one plane. Since speakers can be positioned horizontally or vertically, you can miss those frequencies so necessary for musical accuracy. Metallic coloration is eliminated in the BICONEX horn by making it of a special inert substance. The combination of conical and exponential horn flares with a square diffraction mouth results in measurably wider dispersion, equally in all planes.



Hearsay

A speaker can't achieve high efficiency with high power handling in a small cabinet.

It can't, if its design is governed by such limiting factors as a soft-suspension, limited cone excursion capability, trapped air masses, etc. Freed from these limitations by the unique venturi action, BIC VENTURI speakers use rugged drivers capable of great excursion and equipped with voice coil assemblies that handle high power without "bottoming" or danger of destruction. The combination of increased efficiency and high power handling expands the useful dynamic range of your music system. Loud musical passages are reproduced faithfully, without strain; quieter moments, effortlessly.

Humbug

You can't retain balanced tonal response at all listening levels.

We hear far less of the bass and treble ranges at moderate to low listening levels than at very loud levels. Amplifier "loudness" or "contour" switches are fixed rate devices which in practice are *defeated* by the differences in speaker efficiency. The solution: Dynamic Tonal Compensation.™ This circuit (patents pending) adjusts speaker response as its sound pressure output changes with amplifier volume control settings. You hear aurally "flat" musical reproduction at background, average, or ear-shattering discoteque levels—automatically.

A system for every requirement

FORMULA 2. The most sensitive, highest power handling speaker system of its size (19¾ x 12 x 11½)." Heavy duty 8" woofer, BICONEX mid range, super tweeter. Use with amplifiers rated from 15 watts to as much as 75 watts RMS per channel. Response: 30 Hz to 23,000 Hz. Dispersion: 120° x 120°. $98 each

FORMULA 4. Extends pure bass to 25 Hz. Has 10" woofer, BICONEX midrange, super tweeter. Even greater efficiency and will handle amplifiers rated up to 100 watts. Dispersion: 120° x 120°. Size: 25 x 13¼ x 13." $136 each.

FORMULA 6. Reaches very limits of bass and treble perception (20 to 23,000 Hz). Six elements: 12" woofer complemented by 5" cone for upper bass/lower midrange; pair of BICONEX horns and pair of super tweeter angularly positioned to increase high frequency dispersion (160° x 160°). Size: 26¼ x 15¾ x 14¾." $239 each.

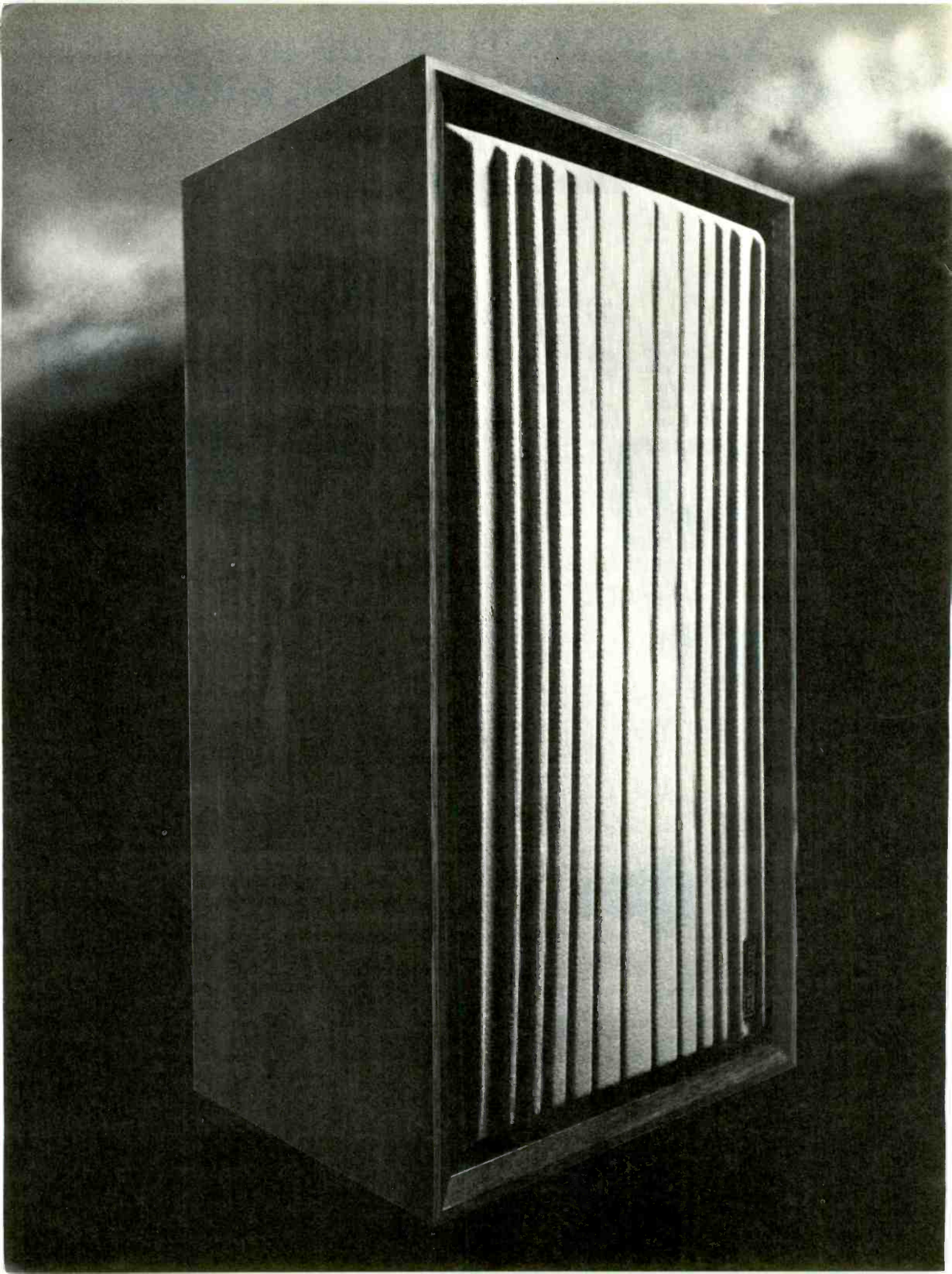
Sturdily constructed enclosures are finished in genuine oiled walnut veneer. Removable grilles in choice of 7 colors. Optional bases for floor standing placement. Write for brochure HF-11.

Audition today's most advanced speakers at your BIC VENTURI dealer.

BRITISH INDUSTRIES Co., Inc.
Westbury, New York 11590.
A division of Avnet, Inc.,
Canada: C.W. Pointon, Ont.

BIC VENTURI™

CIRCLE 66 ON READER-SERVICE CARD



What makes Evolution One sound so good are all the speakers which are supposed to sound so much better.

Some honest talk about a new speaker and its non-revolutionary advances.

Is the world ready for a non-revolutionary speaker?

We think the serious listener might be. Behind the development of Evolution One is the same philosophy that has made Sherwood a leading name in receivers.

We've deliberately not sought the sensational breakthroughs.

We put the emphasis on refining technology which currently exists. Refining, perfecting, evolving the state of the art.

Our design engineer.

Great design only comes from great designers.

Which is why our Director of Loudspeaker Design and Research, Charles L. McShane, is an important factor in the development of this new speaker.

He has spent over twenty years in research and design of loudspeakers. With the top manufacturers in the industry. His design credits include some of the best selling acoustic-suspension speakers now on the market (several are considered standards of the industry).

Equally important, he believes, as Sherwood always has, in design simplicity.

No tricks. No gimmicks.

You will find Evolution One is the essence of simplicity.

A two-way loudspeaker system utilizing a 10-inch woofer and a 1.3-inch tweeter. It is an acoustic suspension design.

While the design is fundamentally simple the execution involves a variety of techniques which cumulatively produce a remarkable sound.

Just how good is it?

You'll be surprised. Especially when you pit it against speakers three and four times higher in price.

It has an extraordinary wide range. Low distortion at *all* frequencies. Wide dispersion. And uniform flat response.

In fact its low frequency output and distortion are better than any speaker system we know of for home use.

The Woofer.

A 10" unit utilizing a low density cone pulp and polyurethane surround—both completely air sealed by using exclusive chemical treatments and production techniques which do not affect the sound (a rare achievement, the result of long years of "cut and try" experience).

Specifically, the woofer's 3 dB down point is 34 Hz and distortion at that frequency with a 10-watt input is about 2%.

Its low frequency resonance (in the cabinet) is 40 to 44 Hz. Response is plus or minus 1½ dB from 40 to 1300 Hz. It rolls-off 3 dB at 1400 Hz (the cross over point).

The Tweeter.

The Evolution tweeter because of its tiny physical size can be considered omnidirectional over most of its operating range. This characteristic preserves the correct ratio of direct-to-reflected energy.

In addition, the tweeter can be extended down to 1300 Hz without distortion.

Response is plus or minus 1½ dB from 1500 to 20,000 Hz. Its 3 dB down point is 1400 Hz (the point of cross over).

A two-position ("FLAT" and "-3 dB") switch on the back of the speaker varies the high frequency energy to accommodate different room acoustics.

The one revolutionary feature.

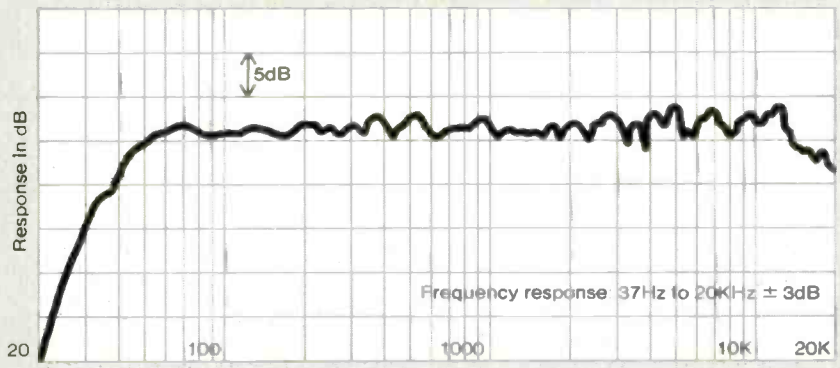
We have priced the Evolution One speaker at under $100. When you hear how it sounds, you'll know why we think that it offers the outstanding performance-per-dollar we're famous for.

Write us for complete information, and the list of selected Evolution One loudspeaker dealers.

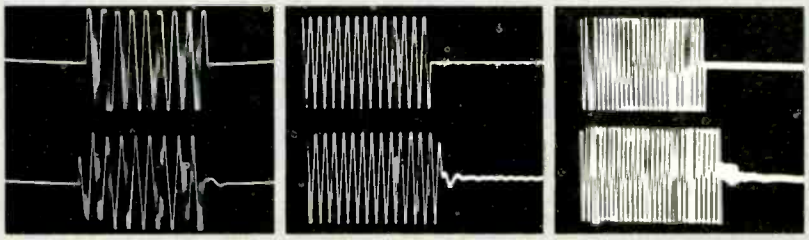
Sherwood Electronic Laboratories
Loudspeaker Division
4300 N. California
Chicago, Illinois 60618

evolution one
Another best buy from Sherwood

It does precisely what it's told.



Frequency response (in anechoic room).



Tone bursts at 500Hz, 1200Hz, 15,000Hz
Virtually identical waveforms from signal generator above and speaker below demonstrate superior transient response.

The new ADC-XT 10.

If you believe, as we do, that the ultimate test of any speaker is its ability to produce a true audible analog of the electrical signal fed to it, you'll be very impressed with the new XT 10.

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.

ADC Audio Dynamics Corporation

Bose's Behemoth Amplifier Challenges Some Truisms

The Equipment: Bose 1801, a stereo power amplifier (for use with separate preamp-control unit). Dimensions: 18 by 7¼ by 18½ inches. Price: $986 with monitor display feature consisting of meters and light-emitting diode (LED) array, $799 without display. Manufacturer: Bose Corp., 100 The Mountain Rd., Framingham, Mass. 01701.

Comment: Those familiar with Bose loudspeakers (Model 901, HF test reports, August 1968; Model 501, September 1971) know that the Bose philosophy of audio product design is fairly unorthodox and at the same time linked to some very successful results. The subject of both disagreement and imitation, the Bose approach has attracted a wide following here and abroad, and the company has grown rapidly in a few years.

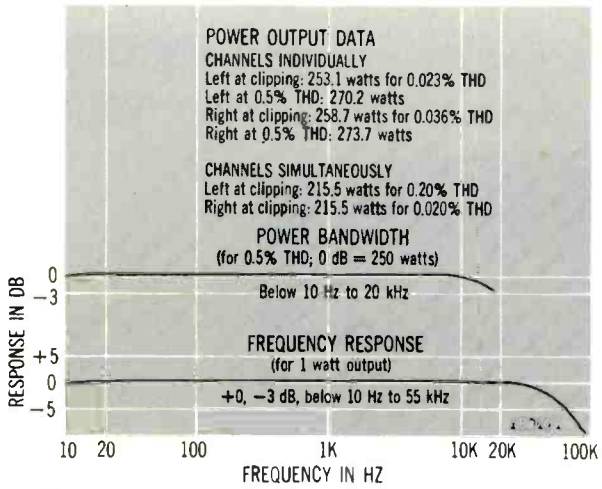
From time to time Bose has indicated a desire to offer a suitable amplifier to drive power-hungry speaker systems (its own and others). That amplifier—the 1801—has arrived. It stands as one of today's most powerful and "best listening" superamplifiers, capable of prodigious output with great stability and reliability. It does all that Bose claims for it, and can be recommended for use in the highest-quality sound systems—home or studio—and to drive any type of loudspeaker including electrostatics.

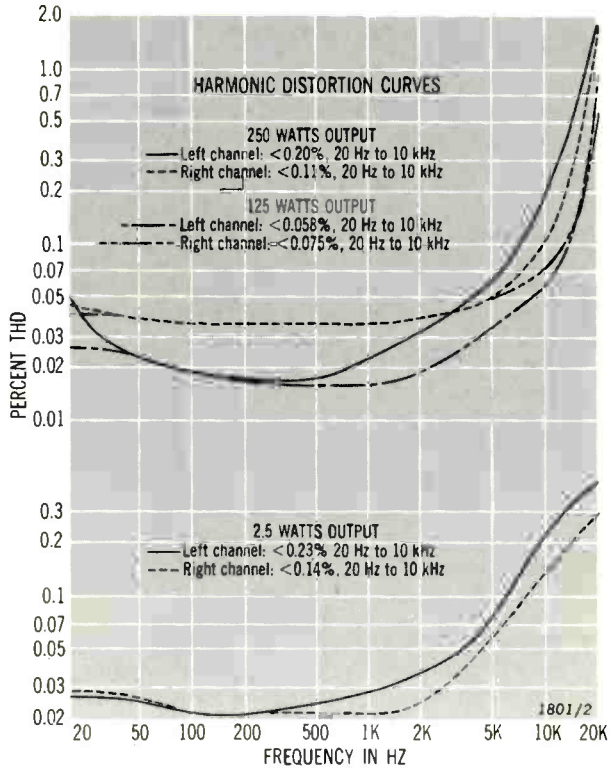
It is a monster of a product, though, and we urge that the buyer read with more than usual care the instruction manual supplied with it. Aside from the well-taken caution about having a friend help you lift it—it weighs 82 pounds—pay special attention to such matters as the gauge of wire to use for hooking up speakers, and the recommendations for speaker fuses—matters that are important, actually, to all high-powered amplifiers (or receivers) despite an apparent and inexplicable lack of coverage in most other high fidelity equipment manuals.

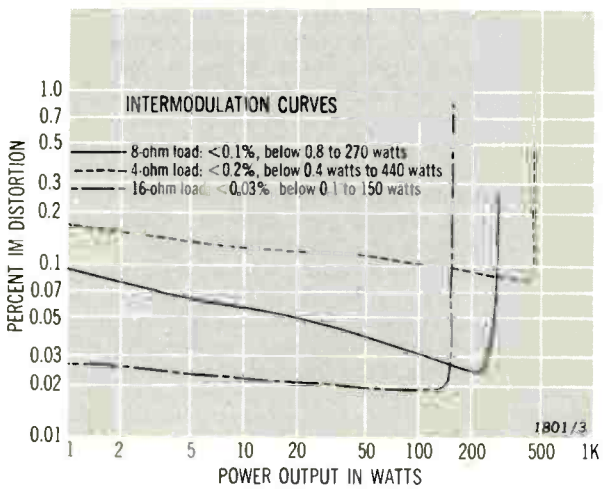
The 1801 is offered in two versions, the costlier one containing an elaborate visual display of amplifier power readings. Both versions have the following: five front-panel control knobs for power off/on, left-channel gain, input selector, right-channel gain, and speaker selector. On units equipped with the visual display, the power switch also selects different types of display. Inputs and outputs are located at the rear. There are two stereo pairs of inputs per channel—phone jacks (not phono jacks) requiring the use of standard ¼-inch diameter phone plugs. Cables with suitable plugs are supplied with the amplifier. The "main" and "remote" speaker outputs are binding posts that accept stripped leads or banana plugs (or both at once, for driving two pairs of stereo speakers simultaneously, assuming the total load does not come to lower than 4 ohms). Note that although there is no "both" position on the speaker selector (it was omitted deliberately to minimize the danger of inadvertently running at a load of less than 4 ohms since at 2 ohms a current-limiting action occurs), you can drive two stereo pairs of speakers whose total load does not go below 4 ohms—simply connect their leads in parallel to the 1801's outputs. For best results in such a hookup, run independent sets of wires to each speaker system rather than "bridging" the connections across the speaker input terminals.

Also at the rear are a fuse-holder, a convenience AC outlet (controlled by the front-panel power switch), and the AC line cord. The fuse here protects the main AC line rather than the amplifier which itself has a built-in thermal cutout feature and a front-panel warning light. The line cord terminates in a three-prong grounding plug. If powered from a two-hole outlet, the 1801 must be used with an adapter plug correctly grounded to the outlet. The bulky 1801 requires care during installation, and while the sides and rear of the unit have very large heat sinks they and the other exposed surfaces require about an inch of space all around for adequate ventilation. If it is placed in an enclosed or recessed area, holes or other openings should be provided to allow air to pass by the cooling fins on the heat sinks.

The visual monitor display option includes two modified VU meters, each calibrated from −20 to + 3 dB, to show, separately for each channel, the average or integrated values of amplified signals. A true VU meter is a compromise between a fast-peak and an average-level indicator. For the 1801, Bose has used a meter design that "performs more integration" on the signal than



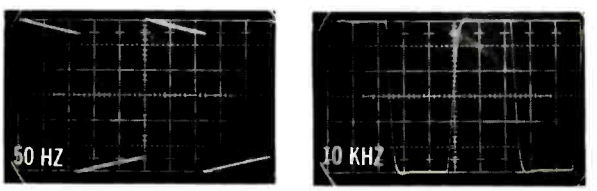




does the conventional VU meter. In addition there are two series (one per channel) of light-emitting diode indicators that show instantaneous peak-power levels. These LEDs are calibrated in decibels from −12 to + 24. Beyond the + 24 LED in each series is a pair of additional indicators that light up when the amplifier is driven to its clipping level. The display thus permits you to "watch" as well as to hear what the amplifier is doing at any moment. How important or useful this display is can be debated, particularly in view of its added cost. The display should prove a conversation piece, though unless you are looking for an indication of possible speaker overload or want to check for amplifier clipping it can be forgotten in normal use, especially if the unit is installed out of sight. Professionals, using the amplifier in a recording or broadcasting studio, may of course welcome the visual monitor feature.

The accompanying response and distortion charts, based on CBS Labs' test data, confirm Bose's specifications for the 1801 and indicate how the new amplifier departs from conventional specifications. The full Bose philosophy of amplifier design is explained in an engaging booklet issued by the company. Briefly, while it favors high power and stability, it denies the importance of ultra-low figures for distortion (below 0.5 per cent generally) and the value of extended response or very low distortion beyond the frequency of 10,000 Hz. It sees no point in going after a damping factor higher than 40. It holds that while noise and hum should be kept very low (on the order of 100 dB down) this should be accomplished not by using a very low value of input impedance (which can load down the output of some preamps and thus degrade bass response) but by using a high input impedance (at least 50,000 ohms) which then requires careful circuit design to maintain both the desired response of the amp/preamp combination and an inaudible noise level. These concepts, Bose points out, were arrived at after years of research to determine what is audibly significant and desirable, and what is audibly of no importance and therefore could be ignored. And Bose appears to have gone to considerable lengths—for example in the special "amplifier starting" circuit—to satisfy the desiderata of this study. Presumably as a result, the 1801 has a five-year warranty for parts and labor.

For its rated distortion figure of 0.5 per cent, the 1801 produced more than the 250 watts specified per channel into an 8-ohm load. Note too that while the harmonic distortion curves do indeed reflect Bose's avowed unconcern about what happens beyond 10,000 Hz, the distortion is so low to begin with that at full rated power it is no more than 0.2 per cent up to 10 kHz, rising to 1.9 and 1.8 per cent (left and right channels respectively) at 20,000 Hz. At half-power and lower-output levels distortion also is minuscule, and remains under 1 per cent even at 20,000 Hz. The IM charts show that the amplifier will deliver over 400 watts into a 4-ohm load without coming near its rated distortion (0.5 per cent). Power bandwidth response holds firmly to the levels specified,



Square-wave response

Bose 1801 Amplifier Additional Data

Damping factor	123	
Input characteristics (for 250 watts output)		
	Sensitivity	S/N ratio
input 1	1.5 V	98 dB
input 2	1.5 V	98.5 dB

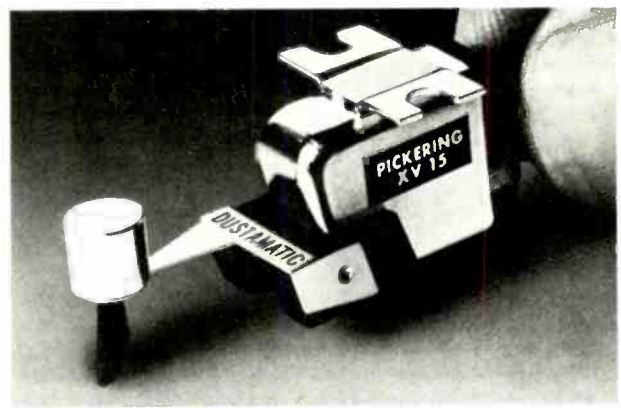
as does the low-level frequency response, the latter being a ruler-straight line from 20 Hz to 20,000 Hz, with very little rolloff at the subsonic end, and a more pronounced rolloff beyond 20,000 Hz. The damping factor of 123 is considerably more than the 40 specified. Hum and noise, referenced to a 1.5-volt input, are on the mark at almost 100 dB.

It should be pointed out that the test results, which obviously are as good as or better than Bose claims, do not mean that Bose has stated its case "too conservatively" or "too modestly"; they simply confirm that Bose quotes only the minimum figure it deems necessary for "audible perfection." The implication here is that the actual unit will do better than that, and indeed our tests show that it does.

We have listened at length to the 1801 driving low-efficiency speakers and handling very complex, demanding program material. The reproduction is among the most natural, realistic, and satisfying we have ever heard. There were moments when the presentation seemed to "open up" as never before, with a sense of detail and utter transparency that suggested the oft-stated criterion of "listening back through the system" (rather than to the system) directly to the source. Obviously one can argue about the Bose philosophy and accept it wholly, partly, or not at all. But whatever approach you care to take, it must be acknowledged that the 1801 is one hell of an amplifier.

CIRCLE 142 ON READER-SERVICE CARD

The Pickering XV-15/1200E, Top of a New Series



The Equipment: Pickering XV-15/1200E, a magnetic phono pickup with replaceable elliptical diamond stylus and attached Dustamatic record-cleaning brush. Price: $79.95. Manufacturer: Pickering & Co., Inc., Sunnyside Blvd., Plainview, N. Y. 11803.

Comment: For some time now Pickering—and some other cartridge manufacturers—have been promoting a concept that should be obvious to anyone familiar with high fidelity but that some of us often seem to lose sight of: that the matching of a cartridge to a tone arm is important for optimum results. The engineering of the XV-15 line is based directly on this concept in that the range of eight interchangeable styli, which make the difference between one model and another, "tailor" the cartridge for specific applications. The increasing DCF (Dynamic Coupling Factor) numbers imply three things: progressively lighter tracking, increased demands on the quality of ancillary equipment, and better performance—assuming that both tracking force and ancillary equipment are chosen appropriately.

Since CBS Labs uses the SME arm in evaluating cartridges, we chose the XV-15 model appropriate for such an arm—the top-line XV-15/1200E—for lab testing. Its DCF number is 1200; the "E" specifies its elliptical stylus. Other elliptical models range down to the 140E at $34.95; conicals range from a DCF of 350 (XV-15/350, $39.95) to 100 ($29.95). These models represent a broad range of applications, from the highest-grade turntables to inexpensive record changers, and we're glad to note that Pickering's literature gives a comprehensive list of recommendations for matching its cartridges (including the XV-15 series) to most of the popular record-playing equipment models, including many withdrawn models that are still widely used.

The accompanying graph shows that the response of the 1200E in the SME arm and working into a 47,000-ohm load remains quite flat up to about 10 kHz. The characteristic high-frequency resonance peak occurs at about 15 kHz and is a little more noticeable (5.5 dB) in the right channel than the left. Separation is good, though the lab's findings fall a little short of the 35 dB of "nominal channel separation" at which the series is rated by Pickering. Output, at 2.9 millivolts in the left channel, 2.7 in the right (at 5 cm/sec), also is short of Pickering's rating (the equivalent of about 4 millivolts at this modulation velocity). The cartridge tracked the standard torture-test band at 0.5 grams; the lab used 1 gram for the remaining tests. (Since Pickering recommends a tracking force of ¾ gram—plus ½, minus ¼ gram—we used ¾ gram for most of our listening tests.) Comparing the 1200E with other pickups in its price range, harmonic distortion proved to be about average, intermodulation better than average—particularly by contrast to typical pickups of only a few years ago. The 1-kHz square-wave shows some ringing, but it is not severe. Low-frequency resonance in the SME arm was measured at 8 Hz. Vertical tracking angle measures 18 degrees; tip geometry appears good, with ellipse dimensions of 0.3 and 0.7 mils—confirming within normal measurement tolerances Pickering's spec of 0.2 by 0.7 mils.

We also had samples of the 750E, 400E, and 200E, which we tried with two different turntables. The results,

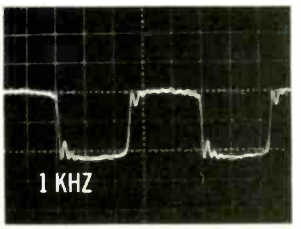
using Shure's "trackability" test records, were fairly predictable. In moving from a cartridge with a high DCF number to ones with lower numbers the tracking capacity is eventually reduced, though the difference between one cartridge and its neighbor in the series generally was not very great in any given test. In moving a given cartridge from our changer to a sophisticated manual player, however, we did not always find an improvement in performance that one might expect. Those tests that depend primarily on the tracking of high frequencies showed little difference between arms; those depending most on low-frequency tracking sometimes produced better results on the changer. The moral of this test is obvious: You can't get the best performance out of a fine turntable and arm unless you choose a cartridge that is engineered for it.

These tests were relatively easy to perform because of Pickering's special snap-in plastic mounts, which need no screws and therefore made the job of changing cartridges simplicity itself. While they don't fit all arms, Pickering includes with each cartridge a selection of these plastic adapters to match most popular models. Most users won't need to do such instantaneous switching, of course, but should welcome the simple mounting procedure nonetheless.

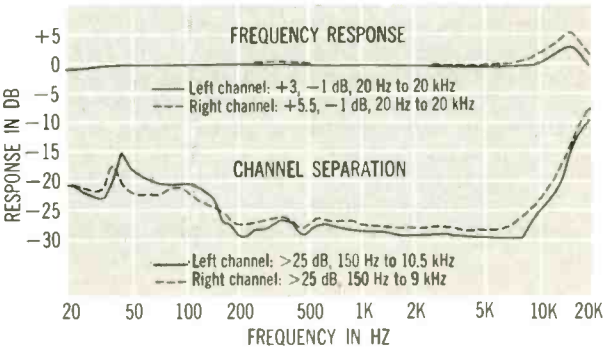
Another welcome feature is the Dustamatic brush attached to the stylus mount. But since the setting of tracking force with this brush in place seems to have confused readers in the past, we'll run through it again. The brush weighs exactly one gram and is self-supporting while you are playing a record, but is dead weight while you are balancing the arm. Tracking force must therefore be set for one gram *more* than is recommended. If 1.5 grams is the recommended tracking force, you must set it for 2.5 grams; 1.5 grams of that setting supplies the needed tracking force, while the other gram replaces the weight of the brush when it becomes self-supporting in playing the record.

Aside from the eight standard styli in the series, there are two accessory models—an 0.1-mil spherical for playing mono 45s and LPs, and a 2.7-mil spherical for playing 78s. We have not yet tried these styli, nor the remaining four models in the XV-15 line, but on the basis of the four elliptical models we have tried our impression of the line as a whole and the 1200E in particular is quite positive. The sound compares well with that of other cartridges in other medium-priced lines: quite smooth, with a high-frequency resonance up in the range where most speaker systems are beginning to roll off—and therefore objectionable only with a speaker that itself tends to peakiness at the extreme top. In using wide-range speakers, we did detect a hint of hardness in the sound by comparison with some premium cartridges; in using the XV-15s—particularly the middle models of the series—with medium-priced equipment (the sort of equipment, in fact, that we would expect to find in a system with a cartridge costing around $50), we judged the sound to be better than average. The series is very much in the Pickering tradition: Though it is the top series offered by the company it is not extravagantly priced and, since it offers good value, should find its way—as Pickerings have for years—into a vast number of home stereo systems.

CIRCLE 143 ON READER-SERVICE CARD



Square-wave response



Pilot: A Well-Remembered Name on a New Receiver

The Equipment: Pilot Model 254, a stereo FM/AM receiver in wood case. Dimensions: 18½ by 7¼ by 16½ inches. Price: $429.90. Manufacturer: Pilot Radio-Television Corp., 66 Field Point Rd., Greenwich, Conn. 06830.

Comment: Pilot, a descendent of the Pilot Radio that gave us one of the first successful FM tuning adapter units, is a familiar name to old timers. But though we're tempted to welcome Pilot "back," the changes of ownership and management—and even corporate name—that have taken place during Pilot's years of absence from componentry qualify today's Pilot as a new company: one that emerged about two years ago and has in-

creased the ambitiousness of its products steadily since then.

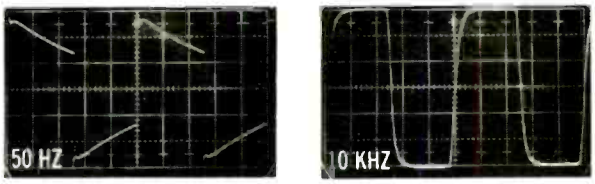
Of its stereo components (it offers quad as well) the 254 is the most ambitious. Its black anodized and epoxy-coated front panel is accented by silver machined-metal knobs and buttons and silver lettering. The controls are arranged in three ranks. Across the top is the blackout tuning dial. At its left end are a signal-strength meter for AM tuning and a center-tuning meter for FM. The dial pointer lights up red when an FM station is correctly tuned (so even with the speakers off you can tell whether the FM meter is centered because it's correctly tuned or just between stations). At the right is the tuning knob. Under the dial are light-up source indicators and one for "mtplx" (stereo) FM reception.

Across the middle rank are a small microphone level control; larger knobs for selector, tape monitor, bass, treble, balance, volume, and speakers; and a power on/off pushbutton. The two elements in each of the tone-control knobs are friction-clutched; the other controls have single knobs. The selector has positions for two phono inputs and two aux inputs, in addition to FM and AM. The monitor switch has positions for two tape units, plus source. The speaker selector has positions for systems A, B, C, A + B, A + C, B + C, and none.

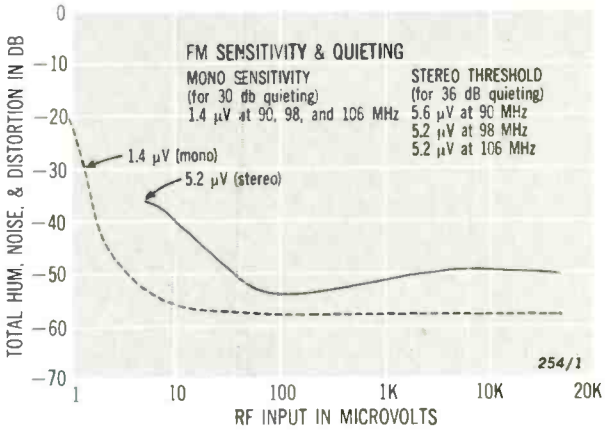
Across the bottom are the mike input jack; tape input and output jacks; buttons for low filter, high filter, mode (mono/stereo), loudness, and FM interstation muting; and a headphone jack, which is live in all positions of the speaker selector. All of the jacks are of the stereo headphone type: dual-element phone jacks. Though we have seen no microphones wired in pairs to a mating stereo plug, it should be easy enough to rewire your mikes (or a dual-element stereo mike) for this input. Or you can use an appropriate adapter, which you will need for the front-panel tape jacks as well. These tape connections parallel the tape-1 inputs and outputs on the back panel, however; and it is the back-panel jacks that will be preferred for normal use in most systems.

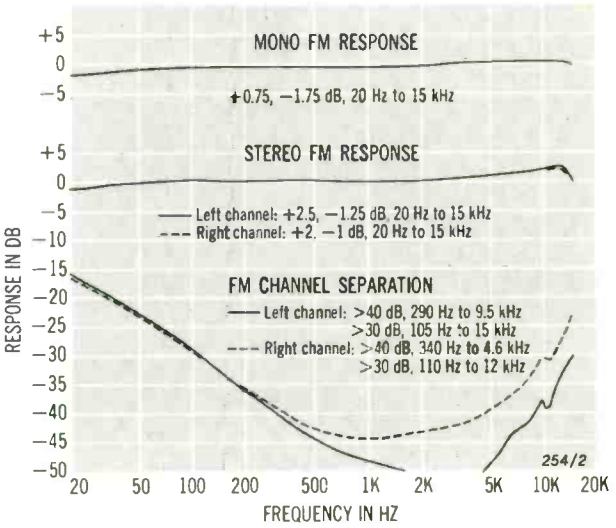
Back-panel tape inputs and outputs, for both tape 1 and tape 2, are standard pin jacks (no DIN socket). So are the two aux input pairs and the two phono input pairs of course. The phono inputs both have two-position sensitivity switches. In addition there is a switched (on/off) detector output (Pilot says it is for "experimental" — meaning discrete-quadriphonic — broadcasts) and pre-out, main-in jacks supplied with jumpers that may be replaced by the leads to and from such equipment as speaker equalizers, electronic crossovers, matrix decoder/adapter units, and so on. These jacks too are all of the standard pin type. There is a thumbscrew grounding terminal near the phono inputs. Connections for 300-ohm FM antenna and long-wire AM antenna, plus external ground, are all screws that accept bare wires or flat spade lugs. A concentric socket is provided for a 75-ohm FM antenna input. Speaker terminals (for three pairs of speakers) are all of the spring-loaded clip type intended for use with bare wire leads. In addition to a rotatable loopstick AM antenna and the fuse holders, the back panel also offers two 100-watt convenience AC outlets, one of which is switched.

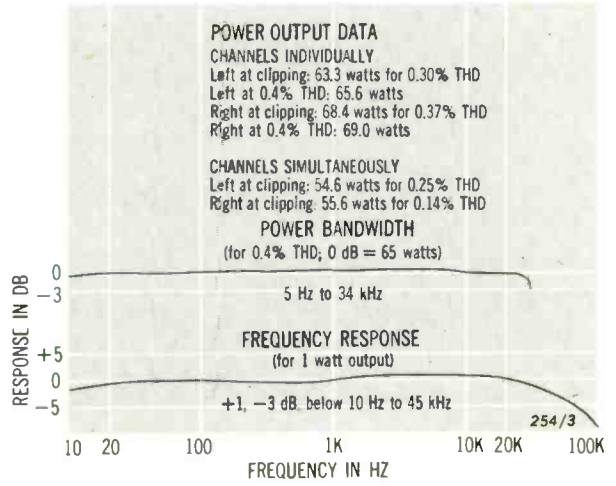
If the foregoing defines the 254 as a receiver that is well above average in control and interconnection flexibility, the tuner section further contributes to the favorable picture. Mono quieting exceeds 50 dB before signal strength has reached 4 microvolts—meaning that the 254 will reproduce weak stations with unusually fine results. For higher signal strengths, mono quieting re-

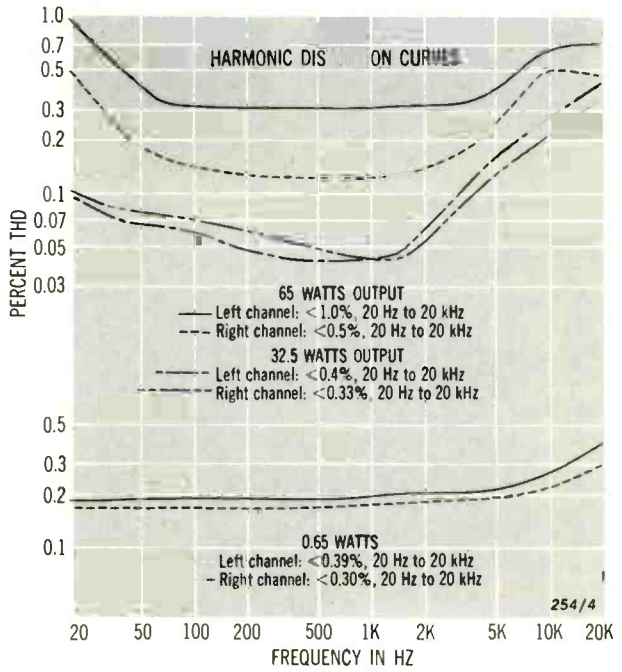


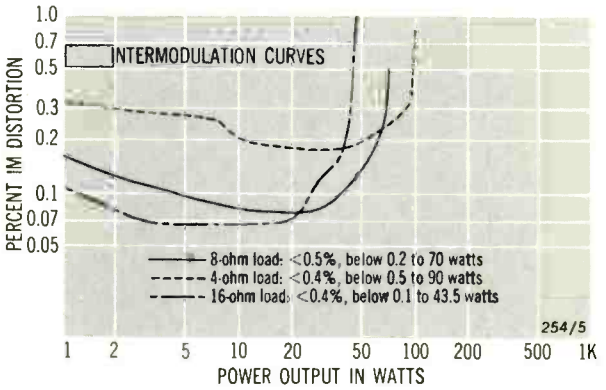
Square-wave response

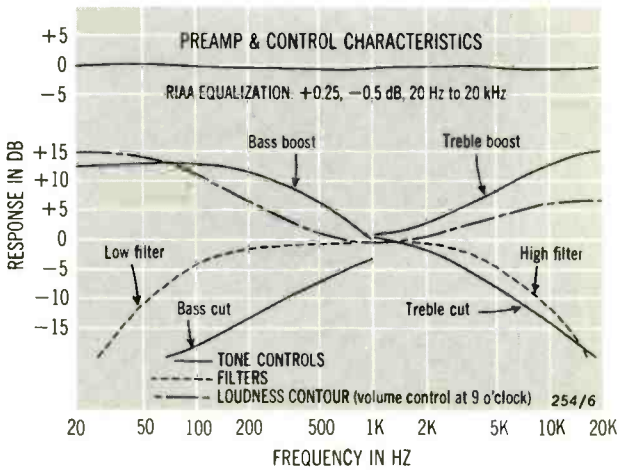












mains beyond 50 dB and approaches 60 dB for RF signals higher than 50 microvolts. From the stereo threshold at 5.2 microvolts the quieting curve descends somewhat less rapidly to better than 50 dB at 50 microvolts. By comparison to other receivers these both are excellent curves. In fact in all respects the tuner section is just short of the champion class, and while our files reveal better measurements on each of the individual tuner specs we can't honestly point to a receiver with a tuner section that, over-all, markedly outpoints that in the 254.

The amplifier has, by normal definitions, plenty of power to drive two pairs of speakers simultaneously. (Note that the switching does not provide for driving all three pairs at one time.) If you prefer to use the extra power for exceptionally inefficient speakers or to provide a few extra dB of headroom to insure clean peaks, you can limit yourself to a single pair of speakers for "serious" listening of course. The amplifier meets its harmonic-distortion rating (0.4%) at rated power (65 watts) over most of the frequency range; at half power it meets the distortion spec over the full range—and of course does so by a large margin in the midrange. IM distortion also is below Pilot's spec (0.5%) to beyond rated power at 8 ohms. The IM curves show the usual relationships between loadings: At 4 ohms maximum output power is higher and so is IM distortion; at 16 ohms maximum power is less and IM is slightly lower. Again all this represents good performance, though the amplifier section is not as close to the champion class as the tuner section is. In signal-to-noise, however, the amplifier is particularly good—on averages the 254's measurements are perhaps some 5 dB better than par. This is particularly noticeable in the phono preamp, where S/N usually falls somewhere between 55 and 70 dB. But be careful in comparing figures here; both of the 254's sensitivity settings fall in the medium range, whereas some receivers go for extreme sensitivity and

Pilot 254 Receiver Additional Data

Tuner Section

Capture ratio	1.0 dB		
Alternate-channel selectivity	77 dB		
S/N ratio	78 dB		
THD	Mono	L ch	R ch
80 Hz	0.58%	0.75%	0.75%
1 kHz	0.18%	0.21%	0.25%
10 kHz	0.20%	0.60%	0.70%
IM distortion	0.14%		
19-kHz pilot	−65.5 dB		
38-kHz subcarrier	−68 dB		

Amplifier Section

Damping factor	35

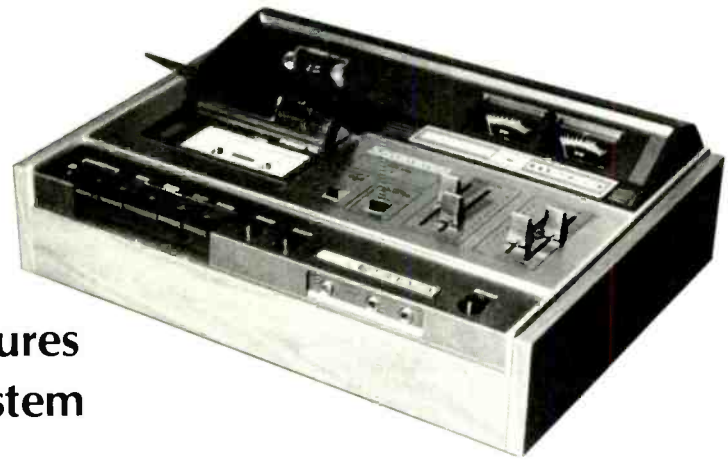
Input characteristics (for 65 watts output)

	Sensitivity	S/N ratio
mike	1.2 mV	63 dB
phono 1 & 2 (high)	2.3 mV	70.5 dB
phono 1 & 2 (low)	3.8 mV	74.5 dB
aux 1	250 mV	79.5 dB
aux 2	255 mV	80 dB
tape 1 & 2	310 mV	83 dB

in so doing must give up something in S/N. Even so, some preamps that come in at 4 millivolts or greater still have less than 70 dB of S/N.

In fact we have to get pretty picky to find performance fault with this unit. The high filter slope is little better than the treble control's maximum-cut curve for the elimination of hiss, for example; but this often is true of receivers today. Ideally we'd prefer to see an amplifier meet its full-power THD spec at all frequencies, but the chances that you'll ever encounter program material that requires full power at the frequencies where the 254 exceeds its 0.4% rating are extremely remote. If the signal-strength meter were to operate on FM as well as AM it could be used (with an antenna rotator) to help minimize multipath problems. Pairs of mono phone jacks instead of stereo phone jacks for the front-panel inputs and tape output would have avoided adapters with at least *some* of the equipment you're likely to use with the 254. And so on. Over-all, however, this is a very solidly designed receiver and one that—because of its extra phono, tape, and aux inputs—has the extra measure of hookup flexibility that is fast becoming a necessity now that system owners are thinking in terms of more than one tape format, the possibility of quadriphonic conversion, and similarly demanding uses. The fact that Pilot can build such a satisfying receiver within its first two years of (renewed) operation is a striking accomplishment and one that we think bodes well for the company's future in components.

CIRCLE 141 ON READER-SERVICE CARD



Akai Cassette Deck Features Distortion Reduction System

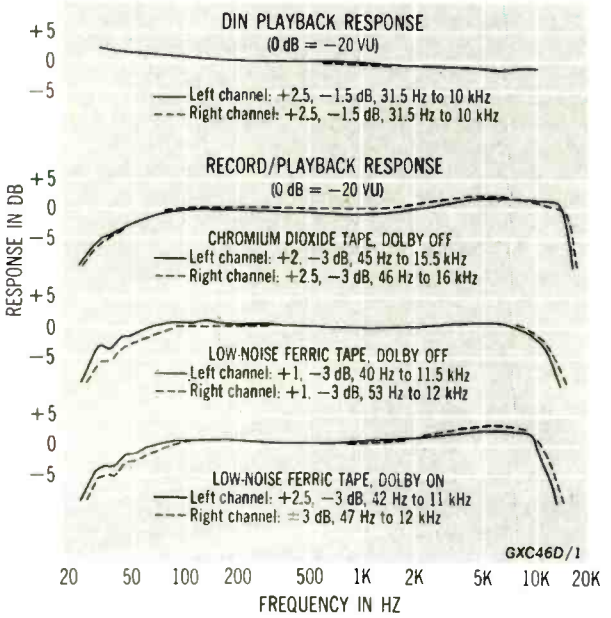
The Equipment: Akai GXC-46D, a cassette deck in wood case with Dolby noise reduction and ADRS. Dimensions: 16¼ by 11½ by 5 inches. Price: $319.95. Manufacturer: Akai Electric Co., Japan; U.S. distributor: Akai America, Ltd., 2139 E. Del Amo Blvd., Compton, Calif. 90220.

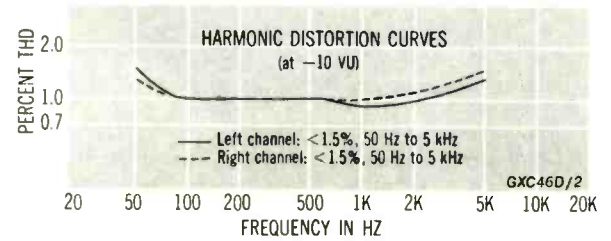
Comment: At first glance the GXC-46D would appear to be a typical $300 Dolby cassette deck. A number of its features actually are atypical of the breed however; of them, the most distinctly different is Akai's Automatic Distortion Reduction System, the operation of which we will explain in due course.

At the back of the top plate is an angled panel containing the VU meters, at the right, and a Dolby on/off switch and pilot light. Between the Dolby switch and the cassette well is a three-digit counter. At the right of the cassette well are two switches. One cuts in an automatic gain control (which Akai calls OLS, for over-level suppressor), and one selects either chromium dioxide or low-noise ferric tapes. Just beyond these switches is a pilot light that comes on when the automatic-stop feature has functioned, letting you know that the machine can either be reprogrammed or turned off. At the extreme right are two pairs of sliders: left- and right-channel level controls for recording and output. Along the front edge of the top surface are a recording pilot light, the press keys, a pause button with its own pilot light, an eject button, and the main power on/off button. Headphone connection (a stereo phone jack) and mike inputs (mono phone jacks) are in the front surface just below the top plate. Line inputs, line outputs, and a DIN input/output socket (which has a two-position sensitivity switch) are at the back of the unit.

Some of these features require a little explanation. The AGC is of the common fast-rise, slow-decay type: Its decay rate is fast enough that background noise, or other steady signals behind music or speech that has only occasional loud peaks, sometimes can be heard creeping back in during the decay cycle. Among the AGC systems we've tested in home decks recently, this one struck us as effective and reasonably—though not exceptionally—unobtrusive. The tape switch does not alter playback equalization (though it does presumably change recording equalization as well as bias and drive) in switching from ferric to chromium tapes. This means that either type will play back correctly even with this switch in the "wrong" position. (A number of manufacturers have adopted a 70-microsecond equalization curve for chromium dioxide, which—while less convenient in that the tape switch must be in the correct position for playback as well as recording—makes somewhat more effective use of chromium dioxide's inherently greater high-frequency headroom.) There is no "standard" ferric tape position—an omission with which we would not quibble. In our view any user who wants first-rate results will use low-noise tape; if he is making a recording in which he judges tape cost more important than sound quality, he will not be concerned with the slightly dull sound that so-called standard ferric tapes yield on a machine set up for low-noise ferric formulas. The low-noise position on the GXC-46D is optimized for Akai's own tape, and the unit was tested with this tape, which appears to be interchangeable with TDK SD and similar formulations.

The push keys are set up so that you can go directly from play (or recording) into the fast-wind modes, or from them into play. While we tend to worry about undue stress on the tape in the abrupt switch from fast winding to playback, this system certainly simplifies the job of lo-





Akai GXC-46D Additional Data

Speed accuracy	0.7% fast at 105, 120, and 127 VAC	
Wow and flutter	playback: 0.09% record/play: 0.12%	
Rewind time, C-60 cassette		52 sec.
Fast forward time, same cassette		52 sec.
S/N ratio (re DIN 0 VU, Dolby off)		
playback	L ch: 54.5 dB	R ch: 52 dB
record/play	L ch: 50.5 dB	R ch: 50 dB
Erasure (333 Hz at normal level)		66 dB
Crosstalk (at 333 Hz)		
record left, play right		33 dB
record right, play left		33 dB
Sensitivity (for 0-VU recording level)		
line input	L ch: 70 mV	R ch: 70 mV
mike input	L ch: 0.37 mV	R ch: 0.37 mV
Meter action (re DIN 0 VU)	L ch: 4 dB high	R ch: 4.5 dB high
IM distortion (record/play, −10 VU)	L ch: 5.0%	R ch: 3.6%
Maximum output (line, 0 VU)	L ch: 1.33 V	R ch: 1.33 V

cating a given spot on the tape; and you can always go from fast wind to play by way of stop if you choose to of course. A particularly nice feature of the push-key setup is that—as in a few other units we have tested recently—the record key will stay depressed when you press it even if you don't press the play key; this feeds incoming signals to the meters and to the monitor output, allowing you to preset levels without actually recording. (On some decks this operation can only be accomplished by putting the transport in pause and then into recording, which can contribute to wear on drive parts if you leave it in pause for long periods.) The play key is interlocked to prevent accidental recording; if you press it while monitoring incoming signals the record key will release unless you press it at the same time.

The antidistortion system is unique among the cassette products we've tested, though it resembles a technique often used in FM broadcasting. (See the Sutheim article in this issue.) Only high frequencies (above 8 kHz, according to Akai) are affected, and only when signals in this band rise above some predetermined level. When this happens, the recording equalization curve is altered automatically to decrease high-frequency boost and prevent the highs in the signal from exceeding the limits of the tape. Since Akai tells us that the system operates only in recording, we would have expected that the lack of a complementary variable equalization in playback would introduce some sort of non-linearity. But in trying to make the system misbehave by feeding it high frequencies at high levels we had to go to levels so high that results would be poor on any recorder before we could hear any significant alteration of the sound. In other words, at normally satisfactory recording levels we could find no audible side effects from the ADR system; when overdriving the recording we judged the results to be superior in both distortion and apparent high-frequency response to the results we have had with conventional decks. Hence in any test we were able to think up for it the ADRS appears to achieve exactly the results Akai ascribes to it.

The unit confirmed its claimed performance in other ways, too—within normal tolerances. The hysteresis-drive motor does indeed keep speed steady despite changes in line voltage. The playback response curve is not only very flat, but shows an unusually exact correspondence between channels in our test sample. Record/play wow and flutter is on the nose at 0.12% and in playback only improves on this spec. Record/play frequency response, which the lab measured at −20 VU, is a hair poorer than spec (to 16 kHz with ferric tape or to 18 kHz with chromium dioxide), but we assume that Akai measures at −30 VU (many manufacturers do) and that difference would account for the extra measured bandwidth. Measured harmonic distortion is half the spec (2% at 1 kHz) in Akai's literature. The lab did not quite confirm Akai's 70-dB erasure spec, but since 66 dB is well beyond the S/N ratio of the unit the difference is unimportant. One spec that is unusually important, however, is that for impedance loading of the input to which the deck's output is connected. Akai says not to feed inputs rated at less than 20,000 ohms. The measurements shown here all were made with this matching impedance, and the lab did find that performance was severely degraded when the line output was fed to inputs of much lower impedance. Most tape inputs on today's receivers and amplifiers are designed with an input impedance of 100,000 ohms or more, so this should pose no problem in practice; but we'd sug-

gest you check the rating of the equipment you plan to use with the GXC-46D.

In preparing this report we also examined (though the lab did not test) the GXC-65D, which Akai says is based on the same electronics but has invert-o-matic—a feature that automatically (at the end of the tape) or manually (at any point) turns over the cassette without removing it from the unit. This automatic-reverse feature adds to the cost ($349.95) and the complexity of the deck, of course, but reader correspondence suggests that it may find a ready market. There are some significant differences—aside from the invert-o-matic feature—however. On the plus side, the push keys are capable of a fast-search mode we had not encountered before: With the transport in either fast-wind mode you can press the play key for a brief sampling of the content. When you release the play key fast wind is resumed automatically. Though the record key allows you to preview levels, as on the GXC-46D, the transport can then be started in the record mode by simply pressing the play key; you do not have to press the record key as well. Some users may count this a disadvantage in that it would be possible to erase a cassette accidentally if the recording key is not released, but this seems unlikely. A clear disadvantage is the recording level control—two separate knobs in the 65, as opposed to a pair of sliders that can be operated simultaneously with one finger on the 46. We also thought the 65's smaller meters harder to read. For this reason, and because an automatic-reverse deck seems in a sense designed for the lazy recordist, we would like to have seen the GXC-46D's AGC retained on the 65; it is not. We also preferred the 46 in terms of styling, sturdiness, finish, and "feel."

So unless the automatic-reverse feature is really important to you, we'd suggest you save the extra $30. The more straightforward model not only offers a few features that its companion doesn't, but all things considered it strikes us as a good value. The ADRS does add to that value, though the careful recordist who knows his equipment well should be able to achieve equally fine results with competing decks; the value of the ADRS lies more in its ability to protect the recordist against his own poor judgment in overrecording at high frequencies than in any improvement to ideally recorded tapes. That is a very real value, home users not being professionals (or, perhaps, even frequent recordists), and we salute the original thinking that has gone into it.

CIRCLE 144 ON READER-SERVICE CARD

From Lafayette: A Tweeter?

The Equipment: Lafayette Bird Call Module, part no. 19 P 55178 (1973 catalogue), a solid-state circuit sealed in resin case. Price: $2.98. Manufacturer: Lafayette Radio Electronics, 111 Jericho Turnpike, Syosset, N.Y. 11791.

Comment: A good many years ago this magazine ran a short item on a little mechanical device that would imitate birdcalls. The reader response was staggering; everybody, it seemed, wanted to make bird noises. So when we saw this device advertised we decided to try one and see what it would do.

The module is not ready to operate as delivered. It requires a small speaker (Lafayette offers an appropriate 3-inch model for $1.05: part no. 99 P 60329), a 1½-volt (D) cell power supply, and ancillary parts to put it all together. Inveterate tinkerers should be able to rifle junk boxes for most of what they need: we bought a D-cell holder, a spring-loaded momentary-on switch, and a plastic-and-metal case, and "borrowed" wire left over from an amplifier kit. All told we spent about $8.00, but you can easily get by on less.

The hookup is extremely simple: six solder joints in all, plus mechanical installation in the case. The module turns out to be a sort of warbling oscillator. When you press the "on" button it takes a moment before any sound emerges; then a high-frequency tone appears and begins to "yodel" back and forth between two notes. This tone can be altered quite a bit by cupping your hand over the speaker and/or by pressing on the cone itself. We found that by pressing near the center of the cone the pitch could be raised considerably. The warble rate too can be changed in this manner, though we found it most responsive to the voltage from the D cell. (Though the instructions specify only that it be a 1½-volt cell, we'd suggest you avoid C and AA cells because, even with a D, the voltage runs down fairly quickly in use.)

How much can it be made to sound like a real bird? Well, we don't think it will fool any of our feathered friends with ersatz promises of connubiality, though our own klutziness in operating it must be at least partly to blame. But we had a good deal of fun trying. Among other things, we recorded the sounds at a variety of speeds. At half speed, the Bird Call Module can produce a reasonable approximation of a seagull; at double speed it twitters more or less like a sparrow; and at normal speed it does have a general birdlike quality, though we'd be hard put to associate it with any particular specie.

"Fun" is the operative word: We got a big kick out of recording a quadriphonic mock aviary. But the verisimilitude of the device being what it is, Jonathan Livingston can continue to carol unafraid of significant electronic competition.

CIRCLE 145 ON READER-SERVICE CARD

Teac 450: Correction

Sensitivity figures for the two inputs on the Teac 450 cassette tape recorder were inadvertently interchanged in the test report published here in September. The correct sensitivity ratings are:

	Left ch	Right ch
Microphone input	0.36 mV	0.36 mV
Line input	138.0 mV	138.0 mV

Manufacturers often talk and write about performance specifications, particu arly 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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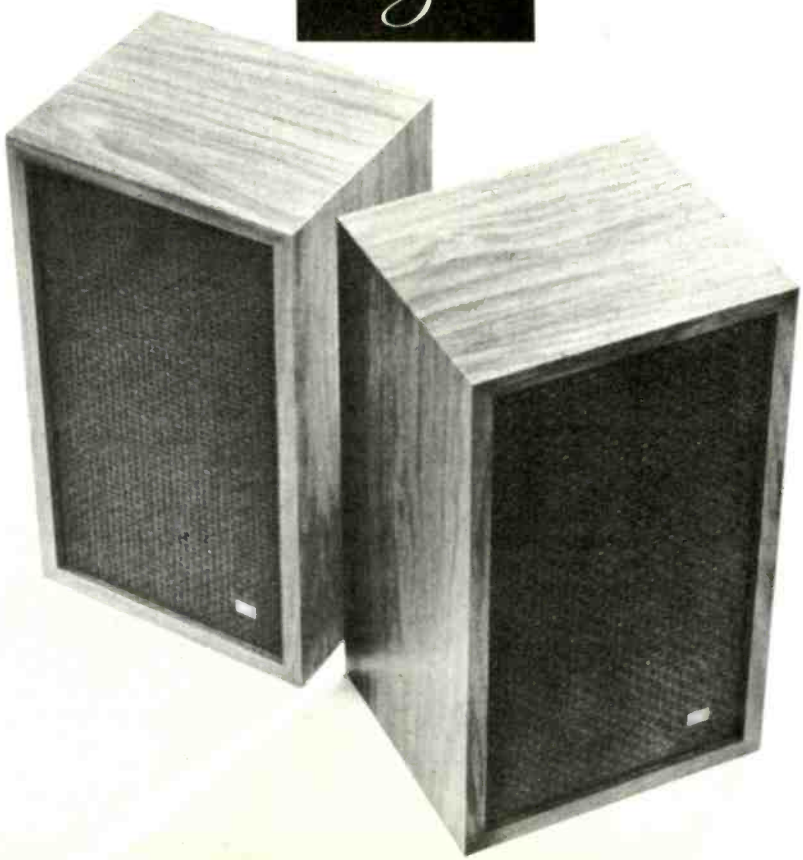


by George Marek

John Philip SOUSA

The March King's music, which epitomized turn-of-the-century America, is still stepping out vigorously in the 1970s.

"A MARCH," he said, "must be able to make a man with a wooden leg step out."

What was his name? In Germany his luggage was marked Sigismund Ochs. In England he called himself Sam Ogden. Both names were used for publicity purposes to pretend that he was a native. In the United States—and much later all over the civilized world—he was known as John Philip Sousa. Yet a doubt remains that even Sousa was his true name. His father was of Spanish descent, and rumor had it that the family name was *So* and that patriotic but practical papa had added the initials U.S.A. when he began blowing the trombone in the United States Marine Band.

John Philip was born in 1854 in Washington, D. C. In his boyhood days Washington was a city from which soldiers marched off to the Civil War or returned from it. Martial music, the flare and blare of patriotic tunes, the drum and fife, could be met as frequently as rain in April. John Philip was eleven when the Civil War ended, and a Grand Review was held. He stood there, heard the band, and determined that he too had to become a musician. No, said his father. Either that, said the son, or he would run away and join the circus. So Mr. So (or Mr. Sousa) chose the lesser of two evils and arranged to have the boy take lessons for various instruments, the violin, the trumpet, etc; he already knew what to do with the triangle and how to manipulate the cymbals. He was hardly fourteen when he was enrolled in the Marine Corps.

There was no dearth of excellent bands in the country, the most famous of which was the Patrick Gilmore band. Gilmore was a great showman who introduced Beethoven and Schubert arranged for band instruments. What chance did an insignificant-looking young man—short in stature, small hands, a slight head, a serious mien, and an olive complexion—such a dime-a-dozen fellow-in-uniform have to step out and to distinguish himself? Sousa started to compose music while he was still a teenager—little, innocuous Victorian pieces for the piano and violin, a few waltzes, a galop called *The Cuckoo*, etc. They didn't have much success.

A girl he was attracted to turned him down. She didn't want to have anything to do with an "oompah" musician. Furious, he decided to leave Washington—and become famous. He formed a little band of his own—most of the players were twice his age—and began to tour. The band would snatch at any job that was offered, including furnishing the music for a show called "Matt Morgan's Living Pictures." The show's real attraction however was a tableau of nude females or what passed for nude females in those days. There was practically nothing in the musical line that Sousa was not ready to try. At Philadelphia, during the Centennial Exposition, Offenbach, the famous French composer of can-can operettas, was leading a band in the park named in his honor. Sousa enthusiastically played under him and learned how to produce the swing and sway of seductive rhythms. There too Sousa met the girl he was eventually to marry, a Miss Jennie Bellis. She was understudying one of the roles in Gilbert and Sullivan's *Pinafore*. As Sousa tells us in his autobiography, he immediately fell in love with her, went on tour with the *Pinafore* company,

Former vice president of RCA Records, George Marek's *latest book is* Gentle Genius, the Story of Felix Mendelssohn, *published by Funk and Wagnalls.*

and married her when she was seventeen and he was twenty-two.

Two years later he got word from his father that he was wanted in Washington to lead the U. S. Marine Band. A marvelous piece of luck, although his father had no doubt helped to bring it about.

In Washington, Sousa found a dispirited, undisciplined, ragged bunch of musicians with a boring repertoire which they played while stifling their yawns. Yet within one year the young man, with his energy, his enthusiasm, his drill mastery, and that extraordinary talent for creating musical excitement, turned the Marine Band into a superb ensemble. The Washington concerts, which had attracted only a few strollers with time to kill or a few nurses pushing perambulators, now became social and musical events that visitors had to take in; later, a Sousa concert was to become as famous a tourist attraction in Washington as the city's Japanese cherry trees.

He stayed with the Marine Band for the better part of ten years. But local triumphs could not fully satisfy him. He tried his prentice hand at composing music for operettas—all destined for eventual failure, though in his life he composed no fewer than ten of them—and later at the music in which he was to excel. "A good march is better than a bad symphony," he said, and indeed the marches that now emerged from his imagination were more than good—they were incomparable, irresistible, and have never been bettered. They had a new verve and dash, a fervor and liveliness which, as Sigmund Spaeth wrote, "summed up all the youthful enthusiasm and optimism of a country just beginning to come into its own." Those whistleable tunes he invented were arranged in orchestrations that showed off the special quality of each band instrument, ranging from the deep drum to the high piccolo, and he brought each instrument to the front of the band for solo work. He even perfected an instrument of his own, the Sousaphone, a kind of tuba the bell of which could be turned up so that, as he said, "the sound would diffuse over the band like frosting on a cake."

In the tenth year of his leadership of the Marine Band, he made his first European tour. In Europe he was dubbed the "March King" and set on a throne almost as high as that of the "Waltz King," Johann Strauss Jr. But being a king in the employ of the U. S. government wasn't enough—he wanted to go into business for himself.

He formed a partnership with a David Blakely of Chicago, a rich man with a hobby—that of being an impresario. Blakely was to furnish the finances, Sousa the music. In future years Sousa would quarrel with Blakely time and again; yet he had to acknowledge Blakely's flair for promotion and publicity. It was Blakely's idea to call the new troupe—which now included some female soloists—Sousa's New Marine Band. Off they went to show their skill

Culver Pictures

After his stint as leader of the U.S. Marine Band, Sousa formed in the late 1880s what was to become just Sousa's Band and barnstormed America with his programs of marches.

to America's small towns, and on their very first day, in Plainfield, New Jersey, they got word that Patrick Gilmore had just died. Sousa played, as the first number on the program, Gilmore's march, *The Voice of a Departed Soul.* He then promptly hired nineteen of Gilmore's best musicians.

Sousa's New Marine Band wore military uniforms, blue and black with velvet collars. Only Sousa's tunic sported a little gold braid. All was dignified, with the lady soloists clad in pastel shades. He wore shoes with inlaid backs to make him look taller; later he had these custom-made at the then unheard-of price of $125 a pair. Similarly, his white kid gloves were custom-made at six dollars a pair. He grew a beard to make himself look older. He conducted with his body almost motionless; when the big climax came his arms would pump up and down as precisely as the pistons of a locomotive. "If people like acrobatics, let them go to a vaudeville show," he said.

Though Sousa's first tour had been a success, he ran into trouble. Expenses kept rising, some of the novelty had worn off, and worst of all the government decreed that Sousa had no right to call his group of forty-nine musicians "The Marine Band," whether new or old. Blakely said he was going to end the tour because the band was losing money. Sousa had sold some of his early marches—such as *The High School Cadets* and *Semper Fidelis*—to a music publisher outright for only $35 a march. What now?

Sousa persuaded Blakely to hold on. Instead of retracting, he expanded the band, reinforced it with a large chorus, with Metropolitan Opera soloists—and with a real cannon or two. He went right into such strongholds as Carnegie Hall—where he shared the evening with Walter Damrosch's Symphony Orchestra—then to Boston, and finally to the

Despite the March King's unfriendly attitude toward the phonograph (see following page), it was all smiles when Sousa met the inventor of the "menace," Thomas Edison.

great Chicago World's Fair. There he invited the public to "sing along" and conducted *Swanee River* while a thousand voices joined him more or less in tune. It proved a sensation. He now called his organization simply Sousa's Band—but kept the uniforms. From then on Sousa's Band seldom played to a sparse audience.

His need for excitement, movement, the color of crowds, the flags, the torches, the noise, the lanterns, and of course the applause grew rather than diminished with age. He would sit still for a few days, play with his children—there were three, one boy and two girls—get bored, and pine for marching along. That became the title of his autobiography, *Marching Along*, a poor patchwork of a not altogether truthful book. Yet he fancied himself as a writer and he wrote several novels, one of which, *The Fifth String*, sold the amazing number of 55,000 copies.

Sousa was a mixture of good sense and conceit, artistry and piffle, a modest man who knew his limitations yet chased after medallions and distinctions, a patriotic American who was intensely flattered when a duke nodded to him and who considered the apex of his career the moment when a "secret" messenger called on him, sent by King Edward VII, with no more sinister a message than that he was to play at a surprise party for the Queen's birthday. For that occasion he composed *The Imperial Edward* March. It wasn't one of his best marches and the critics said so. Not everybody liked his music—some thought it too loud or too brash. Debussy wrote that he was trying "to catch a butterfly with a contrabass tuba." Sousa didn't mind adverse criticism. What he minded was not being mentioned and he would eagerly unfold the newspaper for reports of his appearances.

Though he worked hard to improve the lot of the musician and was one of the nine founders of the American Society of Composers, Authors and Publishers—Victor Herbert conceived the idea—he was not personally loose with money. Once on a tour around the world one of his musicians pointed out to him that they had lived through *two* September 5ths, for they had passed the date line, and he wanted to be paid for both days. Sousa said: "Nonsense! Have you forgotten that we lost a day coming the other way?" The musician insisted; rather than giving in, Sousa fired him. Sousa became enormously rich; his later marches were sold on a royalty basis and his tours brought him a fortune estimated at three million dollars. (He once figured out that he had spent fifteen million dollars in travel expenses.) Yet one source of income he disdained: He loathed the phonograph and the radio [see following page]. He was seventy-four before he appeared on the radio.

He did make recordings for the old Victor Talking Machine Company. Only ten were actually conducted by him; the others were conducted by someone else though they were issued under his name, with his approval. In his day recording was a more difficult task for the artist than it is today: If one mistake occurred, the whole side had to be done over. Perhaps Sousa did not take the matter very seriously and made it easy for himself.

I would guess that his records sold reasonably well but not as well as vocal records: Pre-electric records could not reproduce the sound of a band adequately, though they could convey the sound of Caruso's voice. At any rate, Sousa was induced to give a testimonial, which Victor used in its early advertising and which is remarkable for its restraint. "Victor Records," wrote Sousa, "are all right."

One can understand his dislike of recordings for he knew that the secret of his popularity lay in his personal contact with the public, in the excitement of immediacy. That popularity reached its height at the turn of the century. Coming into Butte, Montana, his train was delayed by snowdrifts. The audience waited for three hours. Finally the musicians, exhausted by fatigue and hunger, arrived. The concert started at 11:00 p.m.—but nobody went home. One of his biographers, Ann M. Lingg, wrote: "In Olympia, Washington, the state legislature could transact no business on the afternoon of a Sousa matinee because the majority of both houses sat in the concert; a messenger dispatched to round up a quorum ended by staying himself."

He did not wait for the Muse to touch him on the shoulder; most of his best marches were composed to order or for specific occasions. *The Washington Post* March was written for that newspaper to be played at a ceremony awarding prizes to young journalists. *King Cotton* for the Cotton States Exposition at Atlanta in 1895, *Semper Fidelis* for the Marine Corps, *The High School Cadets* for the Philadelphia school system. *El Capitán* was written

Sousa Blasts the Phonograph

THE MENACE OF MECHANICAL MUSIC

by John Philip Sousa

(Condensed from the September 1906 issue of Appleton's Magazine.)

Sweeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul. It cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technic, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

But I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue—or rather by vice—of the multiplication of the various music-reproducing machines. Heretofore, the whole course of music, from its first day to this, has been along the line of making it the expression of soul states. And now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automatics. Palestrina proving in his compositions, that music is life, not mathematics; and Luther showing, in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand, eternal song. From the days of these pioneers, all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in the doing have brought their art near and nearer to the emotional life of man.

The nightingale's song is delightful because the nightingale herself gives it forth. The boy with a penny whistle and glass of water may give an excellent imitation, but let him persist, he is sent to bed as a nuisance. I doubt if a dramatist could be inspired to write a tragedy by witnessing the mournful development and dénouement of "Punch and Judy."

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryotic Mendelssohns, Beethovens, Mozarts, and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music! The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers.

Great Britain is experiencing this decline in domestic music. A recent writer in the London *Spectator* ascribes the passing of home performance, both vocal and instrumental, to the newborn love of athletics among the maids of Albion, together with the introduction of the phonograph as a mechanical substitute for amateur performances.

He believes that the exclamation of the little boy who rushed into his mother's room with the appeal: "O mamma, come into the drawing-room; there is a man in there playing the piano with his hands," is far less extravagant than many similar excursions into the domain of humorous and human prophecy.

Under such conditions the tide of amateurism cannot but recede, until there will be left only the mechanical device and the professional executant. Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue!

Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink?

When a mother can turn on the phonograph, will she croon her baby to slumber with sweet lullabys, or will the infant be put to sleep by machinery?

If, in their infancy [children] hear only phonographs, will they not sing, if they sing at all, in imitation and finally become simply human phonographs—without soul or expression? Congregational singing will suffer also, which, though crude at times, at least improves the respiration of many a weary sinner.

The host of mechanical reproducing machines, in their mad desire to supply music for all occasions, are offering to supplant the illustrator in the class room, the dance orchestra, the home and public singers and players, and so on. Evidently they believe no field too large for their incursions, no claim too extravagant.

There was a time when the pine woods of the north were sacred to summer simplicity, when around the camp fire at night the stories were told and the songs were sung with a charm all their own. But even now the ingenious purveyor of canned music is urging the sportsman to take with him some disks, cranks, and cogs to sing to him as he sits by the firelight, a thought as unhappy and incongruous as canned salmon by a trout brook.

In the prospective scheme of mechanical music, we shall see man and maiden in a light canoe under the summer moon upon an Adirondack lake with a gramophone caroling love songs from amidships. The Spanish cavalier must abandon his guitar and serenade his beloved with a phonograph under his arm.

Shall we not expect that when the nation once more sounds its call to arms and the gallant regiment marches forth, there will be no majestic drum major, no serried ranks of sonorous trombones, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph, mounted on a 100 H.P. automobile, grinding out "The Girl I Left Behind Me," "Dixie," and "The Stars and Stripes Forever."

How the soldiers' bosoms will swell at the thought that they are being led into the strife by a machine! Shades of Alexander, of Washington, of Napoleon, of Wellington, of Grant, and of the other immortal heroes! Never again will the soldier hear the defiant call of the bugle to battle, and the historic lines must be changed to:

"Gentlemen of the French guards, turn on your phonographs first."

And the future d'Auteroches will reply:

"Sir, we never turn on our phonographs first; please to turn yours first."

It is at the fireside that we look for virtue and patriotism; for songs that stir the blood and fire the zeal; for songs of home, of mother, and of love, that touch the heart and brighten the eye. Music teaches all that is beautiful in this world. Let us not hamper it with a machine that tells the story day by day, without variation, without soul, barren of the joy, the passion, the ardor that is the inheritance of man alone.

Continued from page 59

to serve an operetta of the same title; the operetta is forgotten, the march remains. His masterpiece, however, was the product of unprompted inspiration: As he tells the story, in 1896 he was returning from Europe, having received the news of Blakely's sudden death. On the boat he was watching the American flag fluttering in the ocean breeze. He watched idly, and suddenly a melody came to him. He did not write down a note of it till he reached New York. What he then put down on paper was *The Stars and Stripes Forever.*

All these marches were a product of the spirited '90s, as Sousa himself was a personality belonging to America's joyous and innocent age. This master of bandmasters expressed go-ahead vigor with the twirl of his baton. Later he lost touch. Though he composed patriotically for World War I, he was no longer the full-blooded Sousa of *The Stars and Stripes Forever.* He could not understand the new fox-trot, he loathed swing, he detested jazz: "Some of it makes you want to bite your grandmother."

Yet, though the popularity of his concerts waned, though Gershwin and Irving Berlin became the new idols, Sousa would not leave off touring. He died on tour, in Reading, Pennsylvania, attended by a physician he had never seen before, on March 6, 1932, seventy-eight years old. His marches have always remained popular, and recently interest has awakened in his other music as well. This past summer the Opera House in East Haddam, Connecticut, revived his operetta *El Capitán*; there are rumors that the New York City Opera is considering it for 1976; and a descriptive catalogue of his works compiled, with notes and biographical material, by Paul E. Bierley was recently issued by the University of Illinois Press.

A few days after Sousa's death, bill HR 10369 was introduced in Congress "designating *The Stars and Stripes Forever* the national march of the U.S.A." The bill was passed.

Quite right, too! Sousa was a genius in his specialty.

Sousa on Disc and Tape

by R. D. Darrell

This practical as well as selective discography is not a historical survey, but a relatively brief list of recommendations to present-day listeners seeking the "best" recordings (interpretively, technically, programmatically) of the March King's works. Unfortunately, so many fine recordings have been allowed to go out of print, and so many of those left in print are unsatisfactory in one or more respects, that I felt it essential to include a few important out-of-print items and two special sets available only by mail.

These recommendations deliberately exclude all orchestral and other transcriptions, admirable as the best of these (especially those recorded by Fiedler for RCA and Bernstein for Columbia) may be. And it's further confined, with only a few exceptions, to recorded programs devoted exclusively or mainly to Sousa's music. The date given is that of U.S. release, except as noted. The contents of each program are indicated by numbers keyed to the alphabetical list of Sousa works at the end. Tape editions are indicated where available: ●● for open reel; ●● for 8-track cartridge; ●● for cassette.

The Original Sousa Band

JOHN PHILIP SOUSA CONDUCTS HIS OWN MARCHES. The Sousa Band, W. B. Rogers, Arthur Pryor, and Rosario Bourdon, cond. EVEREST 3360 (electronically rechanneled, 1969; from 1908 acoustical and 1926 early electrical 78-rpm recordings). 9, 18, 30, 33, 61, 62, 64 (plus three non-Sousa marches).

This is the only commercial reissue currently available in this country of actual Sousa Band recordings—an invaluable document despite the jacket's complete lack of pertinent background information. (A reader letter printed in the December 1969 issue of HIGH FIDELITY provided more details on the contents. It also cited a discography—then in preparation—that appeared in 1970: *The Sousa Band: A Discography*, by James R. Smart, the Library of Congress, available from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. It is of course an invaluable mine of historical information.)

Carrying On the Tradition

MUSIC BY SOUSA. Allentown Band, Albertus Meyers, cond. WFB S 1401 (1957–58). 8, 14, 16, 19, 24, 36, 50, 61.

SOUSA-FILLMORE MARCHES. Allentown Band, Albertus Meyers, cond. WFB S 1404 (1959). 5, 7, 22, 26, 40, 42, 58 (plus seven Fillmore marches).

THE SOUNDS OF JOHN PHILIP SOUSA, VOL. 2. U.S. Army Band (Pershing's Own), Samuel Loboda, cond. Two discs (recording dates unavailable), available only from the American School Band Directors Association, c/o Henry A. Mayer, 110 Dodge Ct., Clarksburg, W. Va. 26301. 4, 11, 12, 15, 20, 22, 23, 25, 29, 31, 32, 35, 37, 38, 46, 47, 51, 55, 57, 59, 61, 62 (plus reminiscences of Sousa, notes on rehearsal techniques, etc., by the late Dr. Frank Simon).

SOUSA MARCHES IN HI-FI. Goldman Band, Richard Franko Goldman, cond. DECCA DL 78807 (1959). 6, 9, 12, 18, 20, 30, 31, 32, 35, 37, 53, 61, 62, 64.

GOLDEN MARCH FAVORITES. Goldman Band, Richard Franko Goldman, cond. DECCA DL 74453 (1964, probably reissues). Tape: ●● 6 4453; ●● C73 4453. 9, 31, 35, 57, 61, 62, 64 (plus five non-Sousa marches).

SEMPER FIDELIS—SOUSA MARCHES. Goldman Band, Richard Franko Goldman, cond. HARMONY 11244 (electronically rechanneled, 1967; from COLUMBIA originals c. 1953). 9, 25, 31, 57, 61, 62, 63, 64.

These recordings feature bandsmen notable for associations with the Sousa Band and knowledge of the authentic interpretive traditions. The Allentown/Meyers "Music by Sousa" program is also exceptionally significant for its inclusion of several of Sousa's nonmarch

compositions—otherwise scantily recorded. The U.S. Army Band mail-order set's performances are based on a Sousa authority's recollections of the March King's interpretations and rehearsal techniques, and the set includes spoken reminiscences by this authority, the late Dr. Frank Simon. The Goldman Band included, at the time DL 78807 was recorded, five former members of Sousa's own band.

Eastman Wind Ensemble, Fennell

MARCHING ALONG. Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR 90105 (1956 mono, 1959 stereo). Tape: ●▯ MC8 90105. 9, 35, 61, 62, 63, 64 (plus six non-Sousa marches).

HEART OF THE MARCH. Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR2 9131 (two discs, 1969 reissues; disc edition only OP). Tape: ●● K 9131; ●▯ MCT8 96000. 9, 30, 35, 47, 49, 61, 62, 63, 64 (plus eight non-Sousa marches by Fennell and four marches by Paray and the Detroit Symphony).

SOUND OFF! Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR 90264 (1960; OP). 7, 21, 31, 32, 37, 44, 47, 49, 52, 55, 59, 60.

SOUSA ON REVIEW. Eastman Wind Ensemble, Frederick Fennell, cond. MERCURY SR 90284 (1961; OP). 2, 4, 25, 26, 27, 34, 39, 42, 43, 51, 53, 58.

SOUSA ON PARADE. Eastman Wind Ensemble, Frederick Fennell, cond. Five discs reissued (1970) from the Mercury series, available only from the Longines Symphonette Society, New Rochelle, N.Y. 10810. 2, 4, 9, 21, 25, 26, 27, 30, 31, 32, 34, 35, 37, 39, 42, 43, 44, 47, 49, 51, 52, 53, 55, 58, 60, 61, 62, 63, 64 (plus twenty-six non-Sousa marches and Broadway band transcriptions).

Many specialist-listeners (myself included) consider these Mercury recordings by the Eastman Wind Ensemble under Frederick Fennell the all-around "best" of all modern Sousa-march recordings—especially but not exclusively for their technological excellence. Lamentably, Fennell's hope of recording all 128 published Sousa marches was never realized. Even more lamentably, several of the series' best programs have been allowed to go out of print—a tragedy only partly atoned by the resuscitation of five discs' worth of Sousa and non-Sousa material by the Longines Symphonette Society (this set is available only by mail order).

Other Modern American Bands

U.S.A. Concert Arts Symphonic Band, Felix Slatkin, cond. ANGEL S 36936 (1972 reissue; from 1958–60 CAPITOL originals). Tape: ●▯ 8XS 36936; ●● 4XS 36936. 9, 57, 61, 64 (plus eight non-Sousa marches and fife-and-drum selections).

SOUSA'S GREATEST MARCHES. Warner Bros. Military Band, Henry Mancini, cond. WARNER BROS. WS 1465 (1962). 9, 23, 30, 32, 35, 39, 41, 57, 61, 62, 63, 64.

MANCINI SALUTES SOUSA. Concert band, Henry Mancini, cond. RCA APD 1-0013 (compatible Quadradisc). Tape: ●▯ APS 1-0013; ●● APK 1-0013; Q-8 cartridge APT 1-0013. 9, 23, 32, 35, 41, 57, 61, 62, 63, 64.

HAIL, SOUSA! University of Michigan Band, William D. Revelli, cond. VANGUARD VSD 2125 (1962-63). Tape: ●● L 1650. 9, 18, 20, 21, 22, 26, 27, 35, 39, 44, 45, 51, 61, 62, 64.

These records, while not consistently on the level of the Fennell series, all have points of interest. "Mancini Salutes Sousa" is being heard widely these days as a four-channel demonstration record.

Sousa from Abroad

SOUSA MARCHES. Band of the Grenadier Guards, Major Rodney Bashford, cond. LONDON PHASE-4 SP 44103 (1968). Tape: ●● L 74103; ●▯ M 14103; Q-8 cartridge L 77103. 9, 30, 31, 32, 35, 37, 39, 49, 57, 61, 62, 64.

MARCHES BY JOHN PHILIP SOUSA. Czechoslovak Brass Orchestra, Rudolf Urbanec, cond. NONESUCH H 71266 (1972, from a SUPRAPHON original). 9, 17, 22, 23, 35, 37, 44, 52, 57, 61, 62, 64.

SOUSA SPECIALS. Band of the Scots Guards, Major James H. Howe, cond. FONTANA SRF 67600 (1969, from a British original; now OP in U.S.). 1, 3, 10, 13, 17, 22, 28, 38, 41, 48, 54, 56, 65.

There is no denying the idiomatic shortcomings of these European bands' performances. But those of the first two discs are compensated for by the non-American musicians' fresh approach. The Scots Guards program is recommended solely for out-of-the-way repertory. Despite the obvious inadequacies of both performance and recording, the disc—currently unavailable in the U.S.—is worth searching out: Nine of the thirteen works on it are not represented on any other recommended disc—and the others are hardly warhorses!

Key to Works Recommended

This alphabetical list includes all the Sousa works available on at least one recommended recording. The numbers refer to the list of recordings, where they identify the contents of each disc. Unless otherwise indicated, all works are marches.

1) Anchor and Star.
2) The Ancient and Honorable Artillery.
3) Atlantic City Pageant.
4) The Black Horse Troop.
5) Boy Scouts of America.
6) The Bride Elect.
7) Bullets and Bayonets.
8) El Capitán (operetta selections).
9) El Capitán (march).
10) A Century of Progress.
11) The Charlatan.
12) Corcoran Cadets.
13) The Crusader.
14) The Diplomat.
15) The Directorate.
16) The Dwellers in the Western World: Red Man, White Man, Black Man (suite).
17) Esprit de Corps.
18) Fairest of the Fair.
19) La Flor de Sevilla.
20) The Free Lance (On to Victory).
21) The Gallant Seventh.
22) George Washington Bicentennial.
23) The Gladiator.
24) The Gliding Girl (tango).
25) Glory of the Yankee Navy.
26) Golden Jubilee.
27) The Gridiron Club.
28) Guide Right.
29) Hail to the Spirit of Liberty.
30) Hands Across the Sea.
31) High School Cadets.
32) The Invincible Eagle.
33) Jack Tar.
34) Kansas Wildcats.
35) King Cotton.
36) The Lambs.
37) The Liberty Bell.
38) Loyal Legion.
39) Manhattan Beach.
40) Marquette University.
41) The National Fencibles.
42) The National Game.
43) New Mexico.
44) Nobles of the Mystic Shrine.
45) Northern Pines.
46) Occidental.
On to Victory—see The Free Lance.
47) Our Flirtation.
48) The Pathfinder of Panama.
49) The Picadore.
50) Powhatan's Daughter.
51) The Pride of the Wolverines.
52) The Riders for the Flag.
53) The Rifle Regiment.
54) The Royal Welch Fusiliers.
55) Sabre and Spurs.
56) Salvation Army.
57) Semper Fidelis.
58) The Sesquicentennial Exposition.
59) Solid Men to the Front.
60) Sound Off!
61) The Stars and Stripes Forever.
62) The Thunderer.
63) The U.S. Field Artillery.
64) The Washington Post.
65) Wolverine Band.

by Peter E. Sutheim

Who's Monkeying with Your FM Signals?

Signal processing: "The most serious problem in FM broadcasting"

A SERIOUS MUSIC LISTENER may well wonder why the enormous emotional impact of an orchestral climax, as heard in a concert performance, never seems quite as great when the same piece—maybe even the same performance—is heard later, often being recorded and broadcast. On the other hand, a driver with an FM radio in his car can be frustrated because he is unable to enjoy the soft passages in music on his favorite FM station while driving along the freeway at sixty miles an hour. He may even give up on classical music in the car and turn to another station that never seems to *have* any soft passages.

What both these listeners are experiencing has to do with *dynamic range*: The span is limited at its lower end by noise and at its higher end by the onset of audible distortion. Dynamic range has come in for a lot of attention in the last few years (as witness the Dolby and other noise-reducing schemes, low-noise tapes, super-powered amplifiers, for example). Yet it is still true that the dynamic range of the best sound-recording and transmission systems doesn't begin to equal the capability of the ear or the actual performance of live musical events.

Anyone who has tried to record a live musical event—especially an orchestra or chorus—has surely encountered that fact. And if he then turns to FM broadcasts as his signal source he probably is pleased to discover that the demands on his tape recorder aren't nearly as great as in an actual performance—even though the music loses a little something. Clearly someone, somewhere, has been doing some knob-twiddling in advance. But who? And how? And why?

The compression of dynamic range and other tinkerings have probably been done at several points between the live performance and the emergence of the sound at your speakers, mostly by automatic equipment, some of it very ingenious. Actually the dynamic range of music in almost any commercial recording has been reduced manually by the engineer's "gain riding"; but here we'll stick to why and how FM broadcasters do it, adding only that the recording engineers' reasons are related. Though all the manipulations hinge on the concept of dynamic range, it isn't always the intensity, or amplitude of the signal that is altered. Let's give the name *signal processing* to any kind of tinkering beyond the straight amplification and transmission of musical signals.

Peter E. Sutheim is operations manager of KPFK, the listener-sponsored Pacifica station in Los Angeles.

What Is "Processing"?

It would be nice if the output of a microphone, phono cartridge, or tape head could be fed directly to the input of the transmitter, save only for switching, mixing, and just the equalization necessary to make the program source "flat." But there are several reasons why that isn't practical—and that's what this article is all about.

Even in the early experimental FM broadcasts of the 1930s one processing technique was borrowed from the recording studio: *pre-emphasis*—the progressive boosting of high-frequency parts of the program according to a definite curve, which of course necessitated a corresponding high-frequency cut (de-emphasis) at the receiver. In both disc and tape recording, and in FM broadcasting high-frequency pre-emphasis is used to reduce distortion and various kinds of noise. As long as the boost and cut are perfectly complementary, the program material remains unchanged, but hiss and high-frequency distortion that creep into the process between the boost and the cut are reduced by the amount of the cut.

In frequency modulation (FM), the station's upward and downward carrier wave is varied from its nominal frequency by the program signal. The extent of the swing, called *deviation*, is proportional to the intensity, or loudness, of the program material. Obviously if the carrier frequency were altered far enough it would enter the frequency bands assigned to the station's neighbors on the dial. Therefore maximum deviation must be limited, and this limit is arbitrarily defined as 100 per cent modulation. The universal standard for 100 per cent modulation in FM broadcasting is a deviation of plus or minus 75 kHz from the nominal center frequency. The carrier of a station assigned to 98.5

MHz will therefore vary between 98.425 and 98.575 MHz with 100 per cent modulation. It is the station's responsibility—enforced by the prospect of major hassles with the FCC—to see that its modulation never exceeds 100 per cent, even on momentary peaks.

On much live program material, with its inherently wide dynamic range, that's difficult to do without keeping the average program level quite low. But low average levels make inefficient use of transmitter power and limit the effective coverage area of the station—as we shall see.

A second solution is to use some form of automatic gain control, often called compression or limiting. (A limiter—sometimes called a peak limiter—in this context is not the same thing as the limiter stages in an FM tuner.) The broadcast station limiter puts a ceiling on the audio level, usually around the 90 per cent modulation level. Any further increase in the loudness of the program at the input of the limiter does not produce a corresponding increase at the output, so the station can raise the input level somewhat, letting the limiter lop off any dangerous peaks. As long as it isn't pushed to extremes, a well-designed limiter does this job without introducing objectionable distortion; and it does allow *average* modulation to be increased.

We are "torn between fidelity and marketing."

Almost every radio station uses at least this kind of peak limiter just before the audio goes to the transmitter. Many use more elaborate signal processing as well. But before discussing it we must reconsider pre-emphasis for a moment.

The standard U.S. pre-emphasis curve boosts energy at 15 kHz by 17 dB—an approximately sevenfold increase—over energy at 1 kHz. While it is true that most music has far less energy in its top octave than it does farther down in the spectrum, that degree of boost makes it likely that, when the midrange of a program is cranked up to modulate the transmitter at nearly 100 per cent, overmodulation will occur at high frequencies with some types of program content.

A simple peak limiter placed in the signal chain before pre-emphasis occurs won't solve that problem; the over-all signal level would still have to be cut back, especially with material containing a lot of high-frequency energy (cymbal crashes or trumpet blasts, for example), just to prevent high-frequency peaks from causing overmodulation and distortion at the receiving end. If the station were to put a peak limiter in *after* pre-emphasis, the overall program level would dip every time a high-frequency peak came along, even if the peak itself were too brief to be audible. This annoying phenomenon—sudden and inappropriate changes in program level—is called "pumping" or "breathing."

What's needed is a device that will limit peaks only at those high frequencies that would overmodulate the transmitter, and limit them only as much and as long as necessary, without audibly affecting the rest of the program content. Such a device, the FM Volumax, was developed in the mid-1960s by CBS Laboratories, and is used by an estimated 75 per cent of FM stations in the U.S. Just how it operates is a little beyond the scope of this article, but it does its job unobtrusively as long as it is not overworked; if it is overdriven, the program sounds noticeably duller or more muffled. Essentially, it tinkers with both the gain and the frequency response of a station's audio system to make possible a substantial increase in average loudness without overmodulation.

Processing and Profits

From the listener's standpoint the audio from a station that uses nothing but a moderate amount of this kind of processing is ideal—as long as his home is within the primary coverage area of the station (say, within thirty to fifty miles of the transmitter), and he listens to the music with concentrated attention in quiet surroundings. Perhaps he believes that all the other listeners are just like him. True, FM was created and promoted as a high fidelity medium. But a large majority of FM listeners now use portable and car radios. And while FM was once thought of as a broadcast medium primarily for cultured tastes, it is now much broader, encompassing a range from elevator music to soul, from ethnic drama to all news. And it has become unashamedly commercial. Some FM stations are making as much money for their owners as AM stations ever did. Which means that competition enters the scene. And competition requires continual discovery and utilization of little gimmicks, some of which are technical and affect the station's "sound."

For example: It helps to be the "loudest" station on the dial in a particular area so the broadcasts will be easier to "happen on" in casual tuning, which leads to an improved commercial position.

Loudness of course is not the same as amplitude, or volume. Loudness is a subjective sensation, and it depends on the frequency or frequencies involved, their duration, and the relationship of peak to average intensity. By limiting the peak intensity

of sounds to a predetermined ceiling, and simultaneously raising the amplitude of lower-level signals, the signal can be made to sound much louder. Its average energy content has been increased without raising the peak intensity. That's called *compression*. How much compression can be used depends on the type of program material being broadcast and what the listener will tolerate. There are stations that use compression so massively and crudely that when the announcer takes a breath the compressor raises the loudness of his breath (and of the background noise) to the level of his words. The result is an intrusive gasping effect. Yet a station that uses such gross compression will be easy to identify on a crowded dial.

Some broadcasters use artificial reverberation on their announcers' microphones to create a "big" sound. Newscasts done that way take on a portentous, oracular quality.

Listeners with good equipment are "a very small minority."

Another technique alters the station's "flat" frequency response. While the FCC insists on frequency response within ±2 dB from 50 to 15,000 Hz and requires an annual "proof of performance" to certify it, there is considerable leeway for experimentation. A common use of this leeway is for a "presence" boost in the range from 500 to 5,000 Hz. Jim Gabbert of KIOI in San Francisco says his station uses a "proprietary" equalization curve for records—not the standard RIAA curve. In his words, "the energy is put where it counts the most."

Gabbert admits frankly that he finds himself "torn between fidelity and marketing." KIOI—which broadcasts what Gabbert describes as "middle-of-the-road rock," aiming for the twenty-five-to-forty age group—seems to represent a fair compromise, though, since it is highly successful and also has a reputation for clean, wide-range sound.

Chief Engineer Don Trafton of KFAC in Los Angeles is experimenting with contouring the station's frequency response based on a composite of the ear's sensitivity and the typical radio's performance at normal listening levels. The final choice would be made empirically for a pleasing sound, with no regard for the abstraction of flatness. KFAC broadcasts classical music exclusively—on both FM and AM. When I asked Trafton whether he felt that this approach to the station's sound might be a betrayal of the music lover with good equipment, he said that such listeners were a very small minority. And, he added, even they tinker with the frequency response of their systems. And while the chief engineers of major concert-music stations speak scathingly of frequency-response "doctoring," most admit that the commercial recordings they play already are equalized to the point where "flat sound" can only be achieved by corrective equalization at the station.

This is perhaps the place to point out that classical-music stations are at a serious disadvantage commercially. Not only does their programming have less mass appeal, but the very nature of the music requires that a reasonably large dynamic range be preserved, at least for listeners who care. But the maximum practical dynamic range in a speeding automobile—the temporary location of large segments of the listening population, particularly during rush hours—has been estimated at 20 dB, which is very small. Inevitably, soft musical passages get lost in the wind. Indeed, KFAC-AM now compresses quite heavily. Erstwhile daily complaints about audio levels have stopped, and not one letter has been received about insufficient dynamic range! And lest you dismiss this example as of little consequence to FM broadcasting, I should point out that the FCC presently is considering a requirement that FM be included in all car radios. Broadening the carborne FM audience can certainly be expected to encourage compression by broadcasters.

Which leads us to another reason why FM stations use audio compression and other kinds of signal processing: coverage area. Most FM stations radiate an omnidirectional signal—essentially circular. Whatever the initial intensity of the carrier's radio-frequency energy, it weakens as the distance from the transmitting antenna increases. Eventually it becomes so weak that it approaches the level of atmospheric noise and noise generated in the receiver, and is no longer useful. If the audio is sufficiently loud (but still without overmodulation), the program will mask some of the background noise let through by a weak carrier.

Startling though this may sound, a 3-dB drop in average modulation—barely audible in terms of loudness—would cut the coverage area of the station in *half*. Conversely, raising the average modulation level by 3 dB (by using audio compression, say) doubles the coverage area. This is not due to an increase in transmitter power, which we assume to be constant throughout, and which (in FM) doesn't change with modulation. It is due to a more effective utilization of the power that is already being radiated. The commercial implications of this fact are enormous, since a station's bargaining power with potential advertisers depends on the number and loyalty of its listeners.

Yet, again, broadcasters of the concert repertoire tend to avoid processing. Richard Kaye, executive vice president of WCRB in Boston (and, incidentally, manager of the Boston Symphony Orchestra's Transcription Trust), says his station uses peak limiting only to prevent overload, setting its Volumax so that it becomes effective only at about 98 per cent modulation. Henry Fogel of WONO in Syracuse, New York, says, "We don't use peak limiting because we are afraid that it makes operators lazy—letting the limiter do his work and distorting the music because he isn't watching." While such attitudes are highly commendable from the high fidelity point of view they represent a luxury that the majority of FM stations obviously feel they can't afford. Alfred Antlitz, manager of engineering for Chicago's WFMT—one of the country's most esteemed fine-music stations—sums up signal processing as "the most serious problem in FM broadcasting." FM, he points out, has fallen woefully short of the bright promise of its youth; and signal processing, he believes, is one of the major culprits.

A New Ploy: Dolby B

The Dolby noise-reduction method, as applied first to commercial records and later to tapes and home recording, has become well known. The system operates only on the upper-frequency part of the audio range. Essentially, it compresses low-level high frequencies during recording or transmission and then re-expands them in an exactly complementary fashion during playback or reception. As a result, the program material ends up "flat," but hiss and other high-frequency disturbances are reduced by approximately 10 dB.

This is a significant reduction. It means quieter backgrounds for listeners with good sound systems, and a greatly expanded FM coverage area. But, as was pointed out earlier, the high-frequency pre-emphasis already in use at FM transmitters, intended to accomplish roughly the same objective in a simpler way, presents a problem: Already it threatens high-frequency overmodulation unless the over-all program level is reduced or some sort of variable pre-emphasis—comparable to Volumax—is used. Any further high-frequency boosting by the Dolby circuitry at the station would only aggravate the difficulty.

Now Dolby Laboratories has proposed a reduction in the standard pre-emphasis, to be combined with the adoption of B-type Dolby equipment. This compromise provides, in their evaluation, the best answer in several areas: a possible over-all signal-to-noise improvement of some 12 dB, expanded station service area, and compatibility with existing receivers. This last point is particularly important, because it means that the changeover could be accomplished gradually, without making existing equipment obsolete. On existing equipment the Dolby-encoded broadcasts with the new pre-emphasis would sound almost indistinguishable from unencoded broadcasts with the present pre-emphasis, and no tone-control adjustment would be needed. Several broadcasters are reported as being enthusiastic about the proposal, if only because they believe their average modulation would be raised by approximately 6 dB—which, as seen earlier, represents a fourfold increase in coverage without resorting to objectionable audio compression.

There is some argument, however, about the net effectiveness of this Dolby proposal. Since several interrelated parameters are involved, some engineers maintain that the benefits might prove less dramatic in practice than they appear on paper. And the FCC is said to have given the proposal a cold shoulder because of the altered pre-emphasis.

Peak limiting "makes the operators lazy."

If only Dolby Labs had couched its argument in different terms, some proponents claim, the FCC might have been more cordial: The new proposal, though it does involve an alteration in pre-emphasis, actually is more compatible with existing equipment and techniques at the listening end than the straight application of Dolby B to present pre-emphasis as practiced (apparently without upsetting touchy FCC sensibilities) by several stations.

But it can also be argued that to add Dolby noise reduction while reducing pre-emphasis is tantamount to removing with one hand what you offer with the other, since the relatively steep pre-emphasis now in use was itself intended as a way of reducing noise in the transmission system. And broadcasters worry that listeners will reject a station whose signal they believe they cannot receive "correctly." Though WFMT was involved in fairly extensive early tests (that is, with unaltered pre-emphasis) of Dolby broadcasts, Alfred Antlitz is very cautious on the subject. Anomalies in listeners' responses to those Dolby tests lead him to believe that the enthusiastic response was, in large part, based on misconceptions: Many listeners appear to have heard only what they wanted to hear. His conclusion: Since only a minute percentage of listeners are Dolby-equipped at present, it would be irre-

sponsible to adopt Dolby B for more than experimental purposes; but WFMT is continuing its experimentation with the new Dolby proposal.

The Listener as Participant

One station executive, queried on the subjects discussed here, countered with a question of his own: Why was HF preparing this article? The reply was, of course, that the magazine wanted to help its readers understand why FM broadcasts sound the way they do and, where possible and justified, add their weight as consumers of the stations' output, so to speak, to the pressures that urge improvement.

"You mean that if they don't like my signals you want them to write a letter of complaint to the FCC? It seems to me that if they're happy with what they're hearing, that's fine; if you tell them what to listen for and make them unhappy, you've done them a disservice."

I don't want to give the man's name, because I'm convinced this outburst doesn't represent his true feelings; he has contributed too much to fine broadcasting of fine music for that. But the "ignorance is bliss" sentiment does echo the feelings of a great many broadcasters. And it's true that the listener is limited in what he can do about a signal he's unhappy with.

One corrective open to the listener is the use of a dynamic-range *expander*, a device intended to undo the work of a compressor. [See HF test reports on the DBX-117 (November 1972) and Robins Dynamic Sound Enhancer (July 1973), both of which can be used to expand dynamic range.] For an expander to operate effectively and unobtrusively, it must produce the electronic "mirror image" of the device used for compression, or else it must be a fairly sophisticated design. But effective as the gadget solutions may be, they are still gadget solutions.

There are bigger questions here—what the FM listener has a right to demand from an FM station, and what the broadcaster's responsibility is to the listener. What is at issue is how far the station should go in using more drastic forms of signal processing to increase its coverage area—especially when revenue is the motivation. It is true that increased coverage means that the station serves more listeners, and more people then can enjoy whatever cultural benefits the station offers. But this is often a thin rationalization for being able to "sell" more listeners to the station's advertisers. Still, a station must pay its bills; and even noncommercial, listener-supported stations feel continual pressure to expand their base of support.

So the conflict between fidelity and marketing, even in the nonprofit stations, is a real one. The problem is further clouded by questions about the meaning of fidelity. A lot of music today is created largely in the recording studio control room, or in a synthesizer fed directly onto tape. When so much music has no "live" antecedent, against what shall fidelity be judged? The answer may lie in thinking of the transmission medium—be it tape, records, or FM radio—as ideally a characterless "pipeline" that simply passes material without imposing any qualities of its own. Such an attitude unfortunately takes no notice of either the remediable shortcomings of available program material or the technical exigencies of the FM medium.

It used to be standard procedure to instruct broadcast engineers to use different amounts of compression or different average VU meter readings for different kinds of programs. At some stations, it still is. It's a practice that needs to be encouraged. The best resources produce the best broadcasts only when they are used intelligently and sensitively. This is where the listener can help.

Don't "tell them what to listen for and make them unhappy."

Since the stations are dependent on listener support in one way or another, they are to that extent sensitive to listener response. If you have a specific complaint, a letter or phone call to a station executive may be the best way to place your message where it will mean the most. A letter is better; it lets you work out your thoughts coherently, and it lets the recipient consider what you say at his convenience. It also gives him a chance to show your letter to higher-ups, if that may help. Call the station and get the name of the manager or the chief engineer, then address your letter specifically to one or the other—or both, if you're a "cc to. . ." type.

But you must know what you're complaining about. I hope this article has introduced you to some technical terms and to concepts you can use to sharpen your listening powers. Now and then you may hear a broadcast of a record you have in your collection; careful listening to this familiar sound may help you analyze what is wrong—or right—with the station's signal. And the more narrowly you can define what you're hearing, the more helpful you can be to the station in improving its sound. But don't expect changes overnight. All stations get crank letters and consider them business as usual. Only the pressure of consistent—and consistently reasonable—criticism can do the job. ●

by James Felton

Pushbutton Music for the Public

ALL ASPIRING electronic-music composers (and those who are just curious about how it's done) can now find a sampling of ways and means at the Franklin Institute in Philadelphia.

With a flourish of synthesizers and oscilloscopes, the Institute has opened an exhibit—scheduled to run until April 1974—that allows visitors to operate a selection of electronic instruments and gives them an introduction to the basic language of rhythm, melody, and harmony.

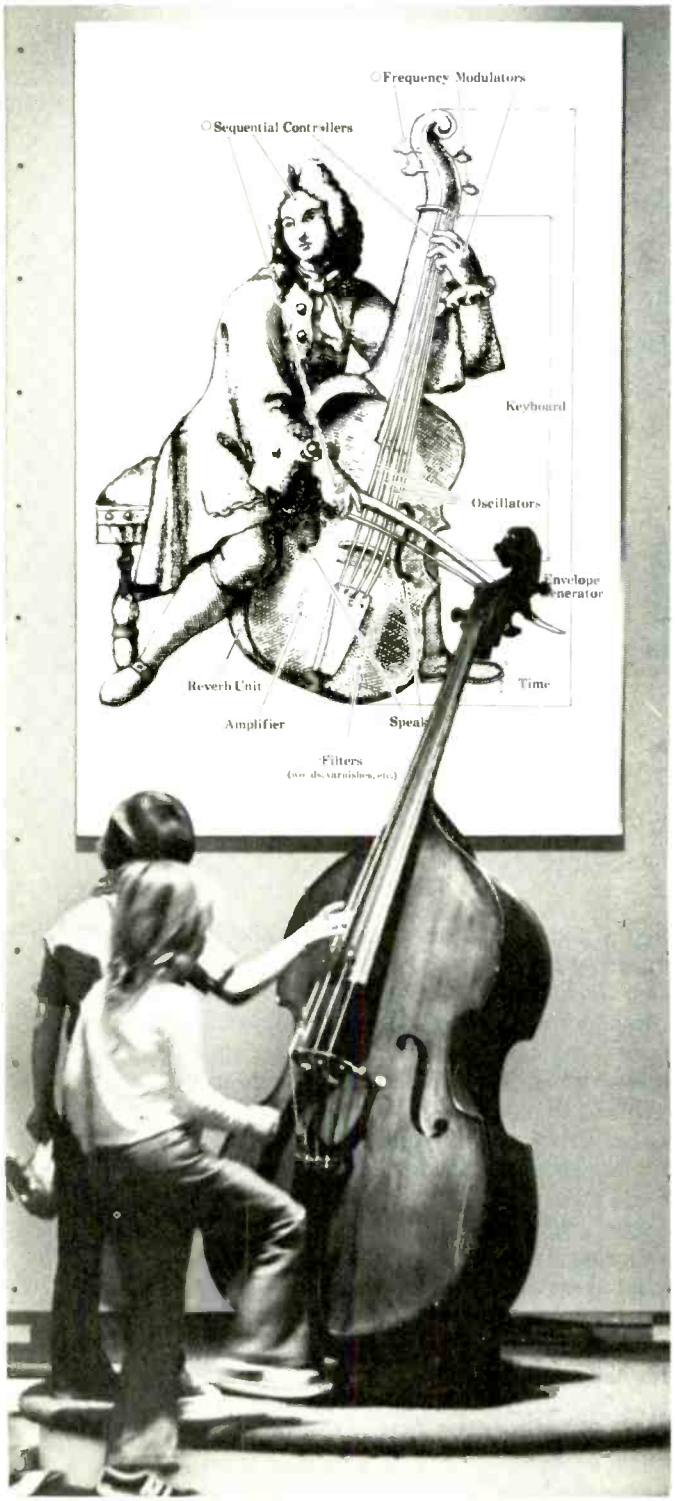
For instance, at the first booth the would-be composer can produce a waltz, bossa nova, or rock rhythm by pushing the appropriate button and improvise on a pianolike keyboard with the rhythm of his choice. The keys lead to transistors that spark a sound electronically.

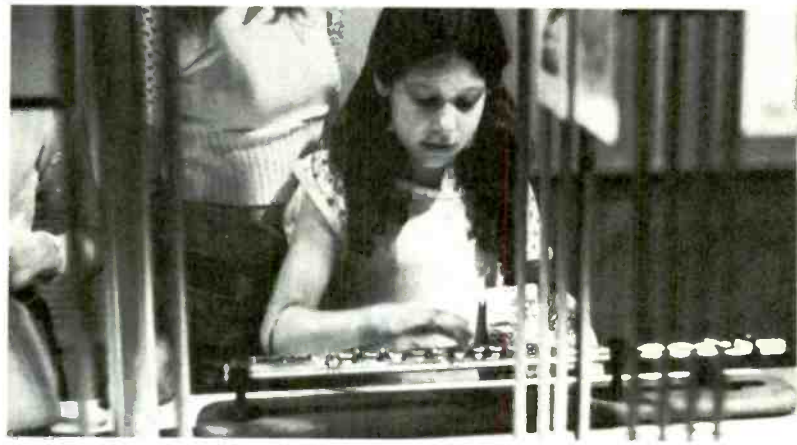
The climax of the exhibit is a model electronic studio with three synthesizers, tape recorders, and a galaxy of mixers. Periodic demonstrations feature a technician playing Handel's *Water Music* electronically and a jazz piece built by stacking successive layers of taped sounds on top of each other.

The exhibit invites children to try their hands too. Their special section has a touch-tone telephone that activates a flute electronically when the buttons are pushed and a theremin, a shiny brass knob that sounds off when a hand is cupped over it and moves the air around it. ●

Amid the gadgetry of the Franklin Institute's model studio, Dave Fredericks (immediately above), vice president of Arp Instruments, which donated all equipment used in the show, adjusts the Arp Odyssey. Later exhibit visitor Judy Brussell (top) tried her hand at synthesizing a little electronic music of her own.

The Franklin Institute in Philadelphia invites all comers to punch out their own electronic compositions.





The opening poster at the Franklin Institute show (left) draws a parallel between traditional instruments and updated music makers by explaining the bass fiddle's sound-producing technique in electronic terms. Among the exhibits that get a regular workout in the children's section are a theremin (top) and a flute controlled by the pushbuttons on a touch-tone telephone.

The Edward W. C. Arnold Collection, lent by the Metropolitan Museum of Art, photo courtesy Museum of the City of New York.

The Park Theatre, Park Row, in 1832, with Brick Presbyterian Church and Tammany Hall in the distance.

The Impresario

by S. J. London

Italian opera first came to America in the guise of Manuel Garcia and his daughter Maria Malibran who took New York by storm with their theatrics—both on stage and off.

OH IT WAS a fat and pursy time indeed for New York City, that November of 1825. A month of unprecedented events, if you will.

No sooner had the month begun—on November 4, to be exact—than Governor De Witt Clinton officially opened the new Erie Canal by pouring a bucketful of Lake Erie water into Lower New York Bay. Then on Election Day, for the first time in any American election, all white males were able to vote whether they owned property or not. In rapid succession thereafter the first tenement in the city's history went up at 65 Mott Street, the first marble-fronted house appeared at 663 Broadway, and the first gaslights bloomed in the streets below Fourteenth Street. But history, that canny trollop of a muse, managed to save the month's gala-most event for last.

For on November 29 New Yorkers heard for the first time Italian opera in its native tongue (" . . . in that jeweled tongue of Dante and Petrarca," crowed Lorenzo da Ponte, quondam librettist for Mozart's *Don Giovanni* and *Marriage of Figaro* but in 1825 a delighted resident of New York). With fringe benefits, considering that they were also among the first in the world to hear the legendary Maria Malibran, then only a seventeen-year-old still bearing her patronym of Maria Felicita Garcia but already the prodigy of the incredible three-octave range and the ineffable dramatic suasion who three years later would make (in the words of Franz Liszt) "slobbering hyenas of all other sopranos." And the debut as well of her older brother, Manuel Patricio, who would one day become if not the greatest baritone, then the greatest voice teacher of all time. But above all they were witness to yet another Garcia phenomenon: the polychromatic genius of the father of the two (as well as of future diva Pauline Viardot-Garcia, who was a tender four-year-old during the New York adventure), the first

The author is a physician and free-lance writer.

of New York's great well-tempered impresarios.

Maestro Manuel del Popolo Vicente Garcia.

A restless dynamic archimagus left over from the Renaissance only to be cast a-thrashing and a-raging on the high Romantic dudgeon of the nineteenth century. The last of the great bel canto tenors, to whose specifications Rossini had drawn Almaviva for *The Barber of Seville* and the Otello for his version of Shakespeare's prime opus, *primo tenore* of the Théâtre des Italiens in Paris and the Royal Chapel in Naples. The last of the great composers of the *tonadilla*, that uniquely Spanish operetta form, without whose *El Poeta calculista* (the best of the seventeen Garcia wrote) musicologists say there might never have been a *Carmen*. The first of the great modern voice teachers, dubbed *Professeur du Chant* by none other than Napoleon I, and whose most formidable pedagogic products were his daughters Maria and Pauline and his son Manuel. And, to complete his inventory, conductor, actor, director, and professional world citizen. Who, in his brief eleven-month tenure in New York as major domo of his own opera company, diligently and artfully furrowed the soil that was later to sprout the Astor Place Opera House, the Academy of Music and, finally, the Metropolitan Opera.

¡Ohe!

How this remarkable Andalusian managed to stray from his native Seville, where he was born in 1775, to Manhattan is of course a whole other matter. But then he was, as has already been inventoried, a restless soul. Poised at the (relatively) tender age of thirty-one on the brink of a national laureate as his country's most accomplished musician, Maestro Garcia suddenly decided that musical Spain was for him but a third-class *corrida* and packed himself—lock, stock, wife, and infant son Manuel Patricio—off to Paris. This was 1807; by 1811 he had had enough of Paris and moved on, this time with two-year-old Maria Felicita in tow, to Naples. Five years later he was back in Paris for some of the best singing of the day and the choicest of riotous living with the likes of Rossini, Auber, Boieldieu, Zingarelli, and Spontini, but in another five years he had moved on to London where he established himself as the impresario and first tenor of his own opera company and as a master voice teacher.

Until the spring of 1825, that is, when one Dominick Lynch of New York clattered into London aboard the Southampton stage. Himself was also a tenor of sorts, albeit retired, on assignment from his city fathers to find them a proper opera company with which to celebrate the inauguration of Clinton's Ditch come fall. It was also the time of Maria Felicita's world debut as Rosina in *The Barber* at Covent Garden whence, as it came to pass, Lynch did happen to wend his way several days after his arrival. And quite happily, for Lynch was very much taken not only with the young and brilliant Rosina but with her father's excellent Almaviva as well. Before the week was out Lynch convinced Garcia that he had a truly great and lucrative New—i.e., Anglo-Saxon—World to conquer in New York, one that was certainly far more challenging than London. Would Garcia and his troupe arrange to arrive in New York sometime in October for a three-month season of Italian opera in Italian?

Not that New York and opera had failed to become acquainted prior to 1825. As a matter of fact, the thing had made its first stand there in 1767 under the guise of *The Beggar's Opera*, that delightful bawd of an English ballad operetta. True *opera seria*, though, had not followed until thirty years later, near the turn of the century, but while English operetta waxed shamelessly successful opera itself failed to actuate New Yorkers of early Federal vintage. The singers were for the most part American-trained amateurs to whom foreign languages were only fathomless gibberish and who could do little else than gargle inept English translations of such works as *Der Freischütz* or *The Barber* while they fumbled endlessly at the prescribed but incomprehensible stage business. Nor did foreign language performances fare any better. In 1794 a French opera company had tried its luck with Gluck, Rameau, and Lully in all their native Gallic splendor at the City Tavern, but had been lampooned out of town. Two years later another French company bravely attempted a similar sortie at the John Street Theatre but to salvage a decent profit it was forced to end its season with—*parbleu*!—English comic operetta.

This state of affairs might have continued indefinitely had not Governor Clinton decided in 1818 to dig the Erie Canal. With the canal promising to open the vast riches of the Western Reserve to commerce and to make New York the prime port in the Western Hemisphere, some far-sighted New Yorkers realized that their city would soon become not only the center of American commerce but the window for American culture. Opera might then be sorely needed as window dressing, and it was against this eventuality that a quartet of energetic citizens met one day in the spring of 1825 to decide what measures should be taken. Dominick Lynch of course was one, as was Dr. John Wakefield Francis, a civic-minded physician with a taste for the arts; a third was Stephen Price, manager of the Park Theatre, who badly wanted a successful 1825–26 opera season to bolster his sagging box office; and the fourth was the aforementioned Lorenzo da Ponte—a tall scrawny seventy-six-year-old Venetian expatriate, Professor of Italian Literature at Columbia, apostate Jew turned Catholic priest only to be unfrocked because of several decidedly unpriestly frolics, but mostly the poet who in his vintage years had done Mozart such yeoman service. Which of course was how Lynch obtained the portfolio that had managed to bag Garcia.

Manuel del Popolo Vicente Garcia, tempestuous father of divas and of Italian opera in the United States.

True to his contract, the Maestro debarked the Liverpool packet at the noisy South Street docks in late October. As he stood greeting the city fathers at dockside his troupe deployed itself about him: his son, Manuel Patricio, his daughters Pauline and Maria, his wife, Donna Joaquina (who sang the assortment of minor dramatic soprano and mezzo roles in the troupe's repertoire), second tenor Domenico Crivelli, basso lyrico Carlo d'Angrisani, and basso buffo Anton Rosich. And what they saw as they proceeded to their hotel near the Bowling Green was a most pleasant town of some 160,000 souls flourishing on a verdant tongue of Manhattan real estate that extended from its tip at the Battery to its northernmost boundary at Fourteenth Street. Laced it was with narrow crooked streets that had originally been flattened into footpaths by cows and seventeenth-century Dutch feet but still retained the rustic charms of Pieter Stuyvesant's day. Blackberries still grew on Bleecker Street, lilacs still hung heavy and fragrant on Maiden Lane, Wall Street was still the most popular promenade in town, and one could still see a breathtaking panorama of Upper New York Bay from Chambers Street. But the core of the city even then was Broadway, straight as a Man-a-hat-tan arrow, broader in its seventy-foot width than any street in London, lined with majestic poplars, and crowned at its northern head by two architectural jewels: the marbled French Renaissance splendor of City Hall and the simple Georgian grace of the Park Theatre.

The Park. Long vanished, and in its place on Park Row today a frayed old greasy-spoon restaurant and a dog-eared old bookstore, two hundred and fifty rubbish-runneled paces northward on the Row from Ann Street. Then, however, when the Keans, the Kembles, the Jeffersons, the Drews—*and* the Garcias—were inscribing New York theater history, the Park was the largest and most elegant house in all the twenty-four United States. It had a handsome white façade, an interior of luminescent pink, white, and gold ringed by three tiers of red velvet seats, and a great glittering chandelier that spilled crystal cascades from its soaring dome.

But all that bonny New York *bocage* may not have recommended itself immediately to the Maestro. For all their vaunted reputations the Mangin brothers, the Park Theatre's architects, had not made the stage or the orchestra pit large enough to accommodate the musical tours de force that were currently being exported from Paris and Vienna as grand opera. There was no trained chorus other than the military glee corps of the Fort Jay garrison, leavened somewhat by a bevy of lady choristers from Trinity Church and St. Paul's Chapel. There were neither trained chorus masters nor expert prop men and only two aging part-time conductors, one a half-deaf Italian concertmaster and the other an arthritic Parisian pianist. Except for an oboist, however, there was a good number of musicians available in New York and Garcia was able to muster a fairly well-balanced ensemble of twenty-five men in his pit (without trombones, because of the occupational hazards posed by their propulsive slides to the men in front). This may have been enough to aid the Maestro in overcoming all the other local deficiencies for he published this historic document in the *New York American* of November 16, 1825:

> Signor Garcia respectfully announces to the American public that he has arrived lately in this country with an Italian troupe (among whom are some of the finest artists in Europe), and has made arrangements with the Managers of the New-York Theatre, to have the house on Tuesdays and Saturdays, on which nights the choicest Italian operas will be performed, in a style which he flatters himself will give general satisfaction.
>
> For the succeeding eight days the names of persons desirous to take boxes or benches for the season of three months, or for one month, will be received at the box office at the Theatre, and the applicants for the longest term and the greatest number of seats, will be entitled to the choice of boxes.
>
> The price of Box places will be two dollars, of Pit one dollar, of Gallery twenty-five cents.

The Barber of Seville opened the festivities along Broadway thirteen nights later with Garcia as Almaviva, Maria Felicita as Rosina, the younger Manuel as Figaro (in his world debut), and Donna Joaquina as Berta, and for the remainder of his run the Maestro had New York in the palm of his capacious hand. "Never before within the confines of the Park Theatre," chortled the *American*, "had such an audience been assembled. The lower and second circles were occupied chiefly by elegant and well-dressed females. No unsightly bonnets detracted from the array of beauteous and smiling faces, decked in native curls, or embellished with wreaths of flowers or tasteful turbans." To say nothing of the unmentioned also-cames who included such luminaries as President Adams, James Fenimore Cooper, William Cullen Bryant, Clement Moore (of *The Night Before Christmas* fame), and Joseph Bonaparte, nephew of Napoleon, all of whom—or so it is written—enjoyed themselves hugely.

For the performance itself, the elder Manuel was extolled for his "*Ecco ridente*," the younger Manuel

His just as fiery daughter Maria, who during their historic New York sojourn emerged as the unsinkable Malibran.

for his "*Largo al factotum*," the sets for their "matchless vigour and beauty," and the orchestra for its "professional excellence"; but when the papers drew a bead on Maria Felicita, the Rosina, they became near dyspneic with adulation. Said the *American*: "When the charming Rosina came forth for the first time she was greeted with great and sustained applause, but which was nothing compared to what greeted her at the completion of '*Una voce poco fa*.'"

So taken was the audience with her, as a matter of fact, that she was adopted as New York's very own for the remainder of the season and referred to affectionately at every turn as The Signorina. Thirty years later Dr. Francis (who was also the Garcias' physician during their New York stay) would write in his memoirs for the New-York Historical Society: "It is to the everlasting glory of New York that she, among all the cities of the world, was the first to recognize the genius of Maria Malibran-Garcia."

Bowing to popular demand despite the violence it did to his sense of repertory, the Maestro presented the *Barber* for the next five performances and then his own comic opera, in the Italian style, *L'Amante astuto*. On New Year's Eve, however, Garcia began to stamp his true hallmark on New York opera with a slam-bang staging of Rossini's *Tancredi*, a swashbuckling prospectus of civil war and high romance in eleventh-century Sicily. In this production Papa Manuel and Maria Felicita literally lashed the audience into frenzy with their execution of the passionate (for Rossini) music. New Yorkers persuaded Garcia to expand his original plans for a three-month season into six months.

This hallmark consisted of more than just a superb musical performance. It embraced spectacle, dynamic acting, and a concept of conflict-climax where Garcia used one to amplify the other and cannily chose operas with fast-breaking last acts that allowed him to build carefully to the peak of conflict-climax just before the final curtain. To crown it all, he would invariably choose Maria and himself for the chief opponent roles, two of a kind in their incandescent singing and dramatic talents. Consequently, of all of friend Rossini's enormous output Garcia was particularly partial to—apart from the ubiquitous *Barbiere—Otello, Semiramide, Tancredi, Il Turco in Italia, La Cenerentola*, and *La Donna del lago*, in addition to his own *L'Amante astuto*, Nicola Zingarelli's *Giulietta e Romeo*, and Mozart's *Don Giovanni*.

Semiramide, staged for the first time two weeks after the New Year's Eve *Tancredi*, is for example a Biblical showpiece replete with Babylonian choruses, military bands, florid sets and costumes, to say nothing of a capricious Oedipal theme that has Semiramide murdered by her son at the climax of the last act—a combination that brought thundering denunciations from the pulpits of neighboring Trinity and St. Paul's for the remainder of the Garcias' season but an ever-increasing box office take. There was, for another example, the first American performance on May 23, 1826, of *Don Giovanni* in Da Ponte's own pristine Tuscan to the accompaniment of the old man's weeping and the Maestro's performance of the ordinarily lyric basso Don. This piece of tenor virtuosity that only Garcia and a handful of other heroic bel canto tenors were able to bring off successfully seemed to add just the right dash of tension to the opera's intrinsic conflict-climax interplay and began New York's long love affair with Mozart's great rascal.

But the high point of the city's involvement with the Garcias was beyond any doubt the performance—also the first in the United States—of Rossini's *Otello* on February 7, 1826. Not only was Otello the elder Garcia's greatest opera characterization, but this performance introduced Maria Felicita to the role—Desdemona—that would also become her own greatest virtuoso piece and brought into bold relief the unusual kind of personal involvement this brace of Garcias could use to stir an audience.

From the time of his arrival in New York, Garcia had wanted more than anything else to present his beloved *Otello*, but two factors restrained him. The first was the lack of what he considered a suitable soprano for the role of Desdemona; although Maria Felicita had the requisite vocal capabilities, Papa felt she was too young and inexperienced for such a taxing part. For the second, the great Edmund Kean was about to unlimber a spring run of Shakespeare at the Park Theatre and had chosen the original *Othello* for his opening presentation, a matter that could easily detract audiences from the foreign and less muscular Rossini opus. But then as fortune—pecuniary as well as chancey—would have it, M. François-Eugène Malibran came to town.

An apparently rich but obviously middle-aged French wine merchant, he arrived in the burgeoning new metropolis to see whether Americans could constitute a viable market for his wares from Burgundy and the Medoc—or such was his intention until he clapped eyes on Maria Felicita. From that point on he neglected his wines for a strenuous courtship of the young diva. Maria, who later in life confessed to her close friend Countess Merlin that she would have done anything to escape Papa's tyr-

anny, was most receptive. Not so Papa. When fiery Andalusian exhortations and invectives failed to dissuade his daughter from her matrimonial intentions, he fell into high dudgeon and low strategy. Striding into his daughter's room one evening, according to Countess Merlin, he planted himself in front of her with arms akimbo and snarled: "On Saturday you are to make your appearance with me in *Otello*."

"Saturday!" cried the startled Maria. "Why, it's only six days off!"

"I know all that."

"Six days in which to rehearse a part like Desdemona's and to accustom myself to the staging?"

Whereupon Garcia growled most menacingly: "Don't talk nonsense. On Saturday you are to appear and you will excel, or if not, in the final scene where I am supposed to be striking at you with a dagger, I will *really* stab you!" (Rossini preferred the knife to Shakespeare's garrote.)

Otello opened as scheduled on Saturday evening, February 7, and Garcia was so obviously afire in the role that the audience exploded into one collective gasp as this stocky, turbaned, swarthily handsome dynamo made his first entrance. The *American*, snooping about as always, reported that "After the 2d Act, when Garcia had left the stage, he was accosted by Mr. Kean, who introduced himself, as he said, for the satisfaction of expressing his admiration in which the part of Othello had been presented and of complimenting the artist who had so well delineated a most difficult character."

The most illuminating pyrotechnics were reserved for the final scene as it drew swiftly to its tragic conclusion. When Otello raised his hand to strike Desdemona in a paroxysm of stage fury, it appeared evident to Maria that Garcia's was no feigned rage. In her real terror she defied Rossini's stage directions by staggering backwards and dropping to her knees. As the avenging hand swept by her cheek she bit its fingers in self-defense and immediately had Garcia bellowing in quite unsimulated pain. The audience responded with its own bellow of appreciation at what it considered "a marvelous piece of stage acting" and was very soon rewarded with another. When Otello drew his dagger and advanced on Desdemona for the denouement, Maria suddenly realized that the blade glinting in her father's hand was no mere prop. Remembering his threat earlier in the week, she threw herself on the bed screaming in Spanish: "Papa! Papa! For the love of God, don't kill me!" as both the knife and the curtain descended.

The scream was not only anguished but intensely musical, and the audience, unable anyway to distinguish Spanish from Italian, again thought they were witnessing superlative theater. They thundered their approval for the next hour, calling repeatedly on a shaken Maria and a sardonically smiling Papa to acknowledge their homage. And within the *next* hour, an equally shaken Malibran managed to present himself to Garcia backstage with an offer of 100,000 francs in exchange for Maria's hand, whereupon Papa's scathing opposition to the marriage miraculously vanished.

The nuptials were duly celebrated on March 23 with, it would appear, the entire City of New York bearing beaming witness for their favorite Signorina. Several months later however Malibran declared himself bankrupt and Park Row is reported to have been shaken to its roots once again by bombilations appropriately larded with threats of assorted Andalusian mayhem. But Maria stood her ground. She not only refused to divorce M. Malibran but as soon as he was safely in debtor's prison, out of her father's reach, she assigned all her claims to his "estate" to his creditors and threw her own income into the bargain. So devoted was she to her honor that she remained in New York for six months after her family troupe had left, earning the wherewithal to repay her winemaker's debts in such pre-Sullivanian English potboilers as *The Devil's Heritage* and *Love in a Village*. When redemption had finally been achieved in March 1827, she set sail for Paris—and immortality—thoroughly content to leave Malibran languishing in debtor's prison.

The rest of the company, persuaded like sheep by the Maestro's wanderlust, had already left New York the previous October. Since July 1826 he had become increasingly enchanted with the prospects of conquering Mexico City, a properly Hispanic town more suited to his temperament than either New York or London; besides, what could have been more suitable for bringing back in triumph to Paris, the true city of his dreams, than a compost of Yankee *and* Mexican gold? And so the Maestro and his troupe gave the last performance of their season, another rousing *Barber*, on October 1 and set sail for Vera Cruz three days later (sans, of course, Maria Felicita).

They left behind seventy-nine performances of fifteen operas, eleven of which New Yorkers had never before seen or heard, not even in English; audiences had packed the Park Theatre to its lofty dome and in the process yielded the Maestro a Croesan—for that day—profit of $56,685.

Not until 1848, when another well-tempered impresario by the name of Max Maretzek would arrive at the South Street docks on another Liverpool packet, would New Yorkers again see the likes of Garcia or the temper of a Garcia production. In point of historic fact, Maretzek himself managed to add yet another dimension to the stature of Garcia in New York's opera history. "Oh nay," he once told friend Walt Whitman in his quaint pidgin of Czech-Viennese-British English, "Barnum was not the first of his kind in New York, because at the beginning was a feller named Manuel Garcia. And if you want to know the truth, if there had been no Garcia there would have been no Barnum."

¡Ole!

The Strange Case of the Four-Channel Disc

by John Rockwell

Despite all the hoopla about quadriphonic records, they are often impossible to find.

YOU'VE JUST INVESTED an inordinate amount of money in a new quadriphonic system, and now you go to your local record store to get something to play on it. Chances are, you'll be ushered to some dark and dingy backwater, way over in a corner behind the Hindu film scores and the Ecuadorian folk music, and there you'll find a forlorn-looking bin labeled "Quadriphonic Records." Look through it. If the August Schwann catalogue is to be trusted, you will discover no music of any kind by Bellini, Bizet, Brahms, Bruckner, Dvořák, Mendelssohn, Puccini, Schubert, Schumann, Johann Strauss, Telemann, Wagner. There isn't even anything by Beethoven, of all people, let alone by a myriad slightly less basic composers or by most contemporary composers. There are no Mozart operas or symphonies, no Haydn symphonies, no Verdi operas, except for a "Bach Program" nothing but organ music or organ transcriptions by Bach, hardly anything of any kind in chamber or solo instrumental music, not even some of the hoarier "sonic spectaculars" like *Pictures at an Exhibition.*

If you have a matrix playback system, you won't be able to find a major piece by Debussy, Ravel, Rimsky-Korsakov, Sibelius, or Shostakovich; if you can only play RCA's so-called "discrete" Quadradiscs, you will be deprived of Bartók, Berlioz, Chopin, Donizetti, Haydn, Mahler, Mozart, Prokofiev, Richard Strauss, Stravinsky, and Vivaldi.

Things aren't any better in pop. There are no Rolling Stones records, no Who, no Band, no David Bowie, no Grand Funk, no Rod McKuen, no Buck Owens. Yes, the Warners - Elektra - Atlantic complex is about to release a bunch of pop material onto the quad disc market, but it will all be in Quadradisc form, which won't help you if you have a matrix playback system. Schwann says he lists around 45,000 stereo records in his current catalogue. At this writing, there are only some 250 quad records. It is symptomatic, however, that record companies have been remiss in letting Schwann know what they have available. For example, Columbia's recordings of both Johann Strauss's and Beethoven's greatest hits and the complete Bach *Brandenburgs* with Anthony Newman were issued several months ago but the company failed to notify Schwann of the fact.

At the moment, Columbia is the leading producer of quadriphonic discs, followed by RCA and Vanguard. A Columbia spokesman says that the company's current thinking is to put most new classical releases in quad, and eventually in SQ versions only (all quad discs can be played on ordinary stereo equipment); pop will remain a more selective phenomenon. An RCA executive says his company hopes to have nearly everything new out on Quadradiscs by the end of 1974. All of Vanguard's new classical releases will be made available in

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quad (SQ). All major record manufacturers throughout the world have for the past few years been recording the bulk of their sessions with quad in mind. But apparently neither RCA nor Columbia plans to reach back into its previous inventory and put out a significant number of quad discs, at least until the market clarifies itself. Angel will shortly release its first SQ discs. But Decca/London, Deutsche Grammophon, and Philips have so far refused to commit themselves to quad.

What does all this mean? For the quad boosters (i.e., those record companies and audio manufacturers who have gone into four-channel sound themselves, however tentatively) the answer is simple. They point back to the early days of LP and stereo, assure us of a grandiose future for quad just around the corner, and point to statistics that apparently show a marked upturn in quadriphonic disc and equipment sales in recent months. But some record dealers dismiss the whole phenomenon out of hand. For Rik Schoenberg, manager of Rose Records in Chicago, all those optimistic statistics are "a bunch of crap: we're the biggest outlet in the area, and if there had been any real interest in quad, we'd have noticed it." A salesman at one of the Record Haven stores, a pop-oriented New York chain, says his firm has hardly any quad records: "Nobody wants to buy 'em. It's dead." A salesman at Discophile, a classical collectors' specialty shop in New York, claims his customers don't seem to be much interested in quad, and speculates that it is the hardware collectors—i.e., the sound buffs—who are most likely to buy quad discs, especially considering the spotty repertory presently available.

Dealer gloom to the contrary, however, it would still seem to be ludicrously premature to claim quad as a failure. But for every store manager who sees no activity in the quad market, there are others who think sales have picked up appreciably in recent months. Joe Cooper at Vogue Records in Los Angeles says quad sales have shown a marked upturn in his store, and Irwin Katz, director of marketing for the nationwide Discount Records chain, reports a similar surge. "It's really about the same as the early days of stereo," argues Katz, optimistically. "In the beginning, people think of it as a gimmick. Then sales begin to pick up, and suddenly one day you look around and it's arrived."

The possibility remains that quadriphony will never really get anywhere—that of the three disc revolutions in recent decades, the LP, the stereo LP, and the quadriphonic LP, the last will prove by far the least revolutionary. But more likely quad will eventually establish itself. And even now it is pretty easy to identify a few factors that have impeded the market so far.

Everything considered, the advent of quad discs has much more closely resembled the first days of the LP than the first days of stereo. In the late Forties the industry was convulsed by the size-and-speed war: twelve inches or seven inches? 33 rpm or 45 rpm? In the latter part of the Fifties, the companies were apparently determined to avoid that kind of confusion. They got together, agreed upon a common system for cutting stereo discs, and pretty much stuck to an industry agreement to release a large, comprehensive batch of stereo records at the same time (fall of 1958).

Things are now very different, and the current battle between proponents of matrix and discrete systems provides an almost exact parallel to the late Forties, with the same two American companies, RCA and Columbia, again battling toe to toe. Decca/ London, which was in the forefront of industry efforts to co-ordinate itself in 1957–58, is staying above the battle this time. As D. H. Toller-Bond, head of American London, puts it, "We're going to sit and wait out the market. When the public decides what the best system is, we'll go into it. But we're not pioneering."

Another, separate problem is that of the single-double inventory question, and the attendant confusion on the part of many dealers. All quad records are compatible with stereo (i.e., you can play an SQ disc or a Quadradisc in two channel with full stereo effect and without damaging the

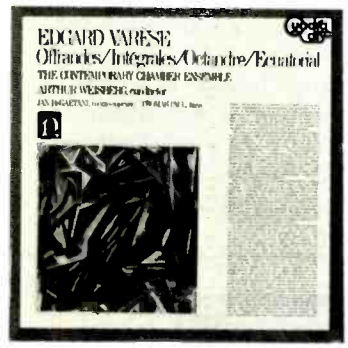
grooves), so companies can if they want simply issue their records in four channel and let stereo buyers buy them now, with the knowledge that, should they eventually switch over, they will already have the beginnings of a quad library. RCA has so far done just this, but reportedly plans to switch to double inventory. The Warners-Elektra-Atlantic group, which like RCA uses the CD-4 system, plans to stock a double inventory and charge one dollar more for the quad version—which is exactly what Columbia and the other SQ companies do now.

Surely if the quad record is to take over the marketplace, it will eventually have to displace stereo altogether, just as stereo has now finally displaced mono (reissues of course excepted). But there seem now to be doubts at RCA about the advisability of maintaining a single inventory. One might think that store owners, faced with the burden of extra bookkeeping and extra space consumption inherent in a double inventory, would press for the single. But it is in fact the store managers who seem to be responsible for industry doubts about the single inventory, at least for the present.

With a double inventory, stores can put the stereo versions in their regular artists' or categories' bins and devote a special section or bin for quad. Theoretically, as long as stereo and quad are sharing the market, single-inventory quad discs like RCA's should be placed in both the quad and stereo sections. But 64 per cent of the stores polled in a recent *Billboard* survey said they put RCA Quadradiscs in their quad bins only. That means that anybody looking for Eugene Ormandy's or José Feliciano's latest records simply won't find them in the regular stereo bins. As a Columbia spokesman put it, "No record company is going to risk losing sales over the idea of a single inventory." Single-inventory proponents within RCA are arguing that more dealer education is needed, but the fact is that the company has already invested a good deal of money in such promotion, and, says the *Billboard* survey, only 19 per cent of the stores put Quadradiscs in both quad and stereo sections.

There are other problems with store displays. Not only are the records usually placed in odd corners of display areas, but Quadradiscs and matrixed discs tend to be mixed together indiscriminately. The result is that buyers sometimes buy the wrong kind of record for their system, play it at home, don't hear the intended four-channel effect, and then decide that quad—or at least that particular brand of quad record—is a waste of time. One might think that someone who had invested a lot of money in a quadriphonic system would understand the difference between systems, but that doesn't always seem to be the case.

Allied to all of this is the question of how much quad stock the stores actually have on hand, as opposed to what is listed in the catalogues. This is a two-fold problem. There have been some complaints from dealers that both Columbia and RCA optimistically list quad records for release long before they are actually available. Rik Schoenberg at Rose Records says he had trouble getting some of the first RCA Quadradiscs, and Discophile says that some Columbia SQs have to be ordered again and again before they finally trickle in. But neither Joe Cooper nor Irwin Katz has had problems getting products. The Columbia spokesman denied any general pattern of discrepancies between announced releases and actual stock; RCA admitted



to some problem in that regard with its first quad issues, but says that all such difficulties have now been overcome.

The other side of the availability problem lies in the simple unwillingness of some dealers to carry a full quadriphonic line. Some customers will order any record they really want. But clearly, if stores don't stock many of the few available quad records, this lack will limit sales drastically in an already struggling market.

Probably the biggest difference between the LP and stereo revolutions on the one hand and the advent of quadriphony on the other lies in the release policies of the companies themselves, especially insofar as that affects the classical market. The quad discs at the moment are almost exclusively the province of American companies, and in the past fifteen years they have become less and less interested in the classical customer. When the major European companies and their American outlets finally get into quad, there should be a decent spread of available four-channel classics. Back in 1958, the major companies released large chunks of the representative classical repertory: All at once, in the fall of 1958, the prospective stereo buyer could choose from a reasonable range of classical issues.

Now the situation is far more scatter-shot. It's not so much that the companies are putting out flashy "spectaculars," of little interest to the confirmed classical buyer. What the American companies are really doing is putting out just what comes along in their new-release lists, and those lists reflect their own lack of interest in the classics. "We're going after the big sellers in our quad releases," explains the Columbia spokesman. "We are working from the perspective of the marketplace today. We have to put out records that sell enough so that the small percentage of their total sales that reflects the quad sales is a respectable one. That means rock, although we will try to put out a fair selection of classical music too."

How smart such a policy is might seem seriously open to question. Of long-range planning and some notion that initial risks have to be taken in order to create a market, there seems little awareness. One might easily argue that it is the classical collectors, not the rock enthusiasts, who are likely to be the main buyers of quadriphonic records and equipment, at least at first—particularly if they can be convinced that quad represents a significant advance in high fidelity, rather than a music-distorting gimmick. The pop-oriented, flashy promotional material that American companies use for the classics these days seems unlikely to do much to free quad from its gimmick image.

Ironically, among record producers the classical people generally seem more responsive to the new medium than the pop people. Columbia, for example, is now usually able to issue SQ classical product simultaneously (or nearly so) with stereo versions, while pop issues may be delayed considerably; the pop producers, still thinking in terms of stereo, may take much longer to turn in their four-channel mixes.

Since its inception, four channel has been in a chicken-and-egg situation: The hardware manufacturers couldn't sell four-channel equipment because the customer couldn't buy anything to play on it; the software manufacturers couldn't sell quadriphonic records because the customer couldn't buy anything to play them on. Without any single turning point, that situation has changed on both fronts. Playback equipment for all quad systems is readily available, in much more practical form than ever before (with more and more models that handle both Quadradiscs *and* matrixed discs), and quad discs have become a commercial reality. Huge problems remain, but now for the first time we can say that four-channel discs are a viable consumer product. ●

QUADOPOLY

(Find the Rachmaninoff)

Here is an exciting new game being enjoyed by thousands (well, maybe one or two) of intrepid record purchasers.

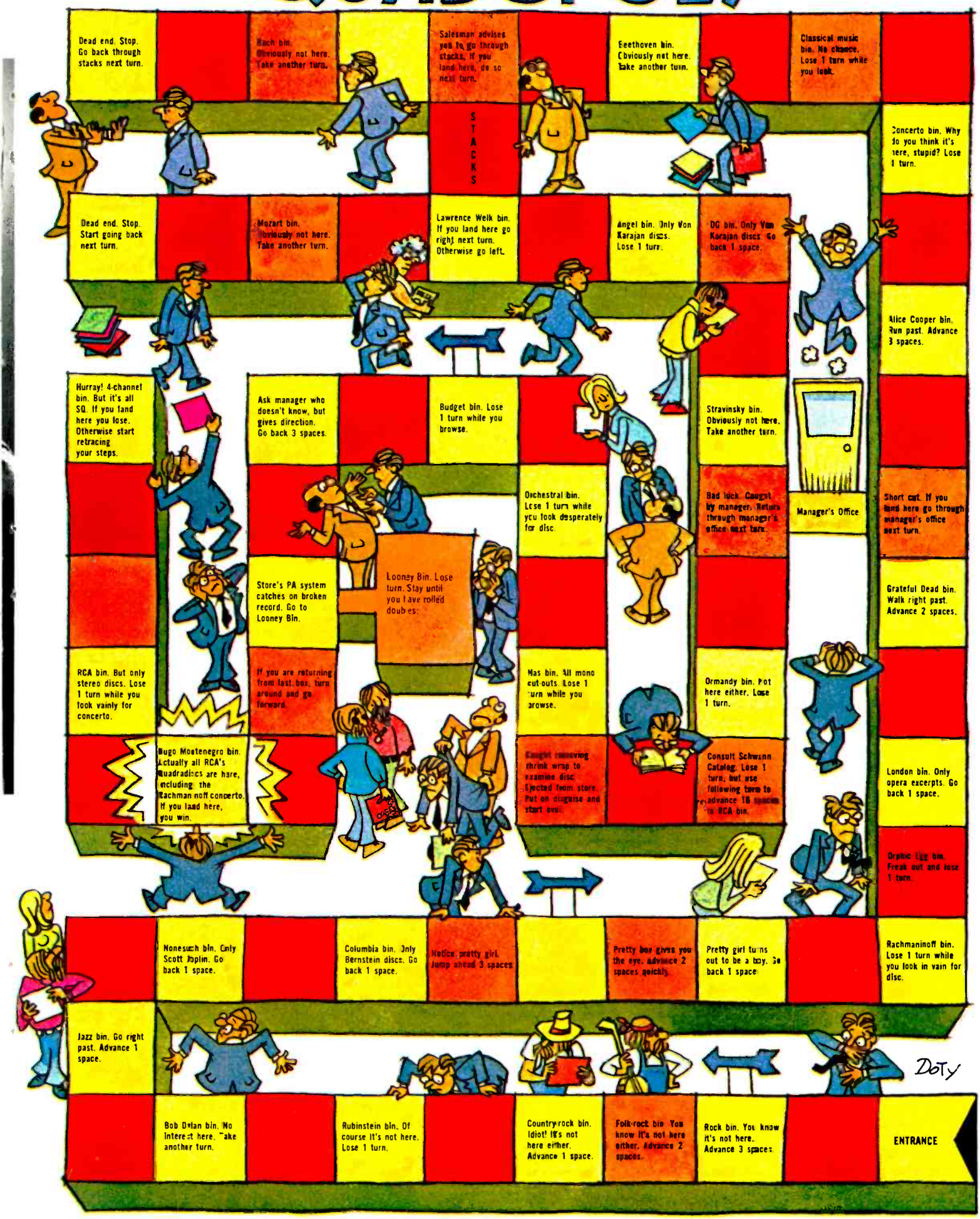
The point of the game is to find a copy of Rachmaninoff's Second Piano Concerto by Artur Rubinstein and the Philadelphia Orchestra under Eugene Ormandy. Sounds easy, huh? Well, there's a clinker: The disc is one of RCA's Quadradiscs and available only in this four-channel format. Thus such squares as "Classical Bin," "Rachmaninoff Bin," and "Rubinstein Bin" are penalty boxes, for you will certainly not find the disc there in our typical record store unless RCA changes its policy against double inventory.

Any number can play. You need only the opposite game plan, coins to serve as tokens, and a pair of dice. Low roll of the dice determines starting order. Place your coin at "Entrance." Each player throws the dice in turn and moves the number of spaces indicated by the *lowest* of the two numbers showing. Follow the directions only of the square you land on; for example, do not go through "Manager's Office" or "Stacks" unless you land on the appropriate square. Both "Manager's Office" and "Stacks" count as one space.

Play continues until one player lands in the bin with the Rachmaninoff disc. It is not, needless to say, in any of the expected bins, not even in the final bin of the game.

Having learned in this fun and painless way about the pitfalls of shopping for quadriphonic discs, you may be ready to try the real thing.

QUADOPOLY


Dead end. Stop. Go back through stacks next turn.
Bach bin. Obviously not here. Take another turn.
Salesman advises you to go through stacks. If you land here, do so next turn.
Beethoven bin. Obviously not here. Take another turn.
Classical music bin. No chance. Lose 1 turn while you look.
STACKS
Concerto bin. Why do you think it's here, stupid? Lose 1 turn.
Dead end. Stop. Start going back next turn.
Mozart bin. Obviously not here. Take another turn.
Lawrence Welk bin. If you land here go right next turn. Otherwise go left.
Angel bin. Only Von Karajan discs. Lose 1 turn.
DG bin. Only Von Karajan discs. Go back 1 space.
Alice Cooper bin. Run past. Advance 3 spaces.
Hurray! 4-channel bin. But it's all SQ. If you land here you lose. Otherwise start retracing your steps.
Ask manager who doesn't know, but gives direction. Go back 3 spaces.
Budget bin. Lose 1 turn while you browse.
Stravinsky bin. Obviously not here. Take another turn.
Orchestral bin. Lose 1 turn while you look desperately for disc.
Bad luck. Caught by manager. Return through manager's office next turn.
Manager's Office
Short cut. If you land here go through manager's office next turn.
Looney Bin. Lose turn. Stay until you have rolled doubles.
Store's PA system catches on broken record. Go to Looney Bin.
Grateful Dead bin. Walk right past. Advance 2 spaces.
RCA bin. But only stereo discs. Lose 1 turn while you look vainly for concerto.
If you are returning from last box, turn around and go forward.
Nas bin. All mono cut-outs. Lose 1 turn while you browse.
Ormandy bin. Not here either. Lose 1 turn.
Hugo Montenegro bin. Actually all RCA's Quadradiscs are here, including the Rachmaninoff concerto. If you land here, you win.
Caught removing shrink wrap to examine disc. Ejected from store. Put on disguise and start over.
Consult Schwann Catalog. Lose 1 turn, but use following turns to advance 18 spaces to RCA bin.
London bin. Only opera excerpts. Go back 1 space.
Orphic Egg bin. Freak out and lose 1 turn.
Nonesuch bin. Only Scott Joplin. Go back 1 space.
Columbia bin. Only Bernstein discs. Go back 1 space.
Notice pretty girl. Jump ahead 3 spaces.
Pretty boy gives you the eye. Advance 2 spaces quickly.
Pretty girl turns out to be a boy. Go back 1 space.
Rachmaninoff bin. Lose 1 turn while you look in vain for disc.
Jazz bin. Go right past. Advance 1 space.
Bob Dylan bin. No interest here. Take another turn.
Rubinstein bin. Of course it's not here. Lose 1 turn.
Country-rock bin. Idiot! It's not here either. Advance 1 space.
Folk-rock bin. You know it's not here either. Advance 2 spaces.
Rock bin. You know it's not here. Advance 3 spaces.
ENTRANCE
DoTy

eer's new nd

phase distortion, plus substantially better stability with four double tuned phase linear ceramic filters and four monolithic IC's in the IF section.

6-stage limiters

The IF section includes 6-stage limiter circuits. Used in conjunction with differential amplifiers in monolithic IC's, noise interference is completely elimin - ated with a signal to noise ratio of 75dB.

Exclusive Phase Lock Loop (PLL) IC circuitry in the TX-9100 multiplex section

Developed and used for the first time by Pioneer, the Phase Lock Loop (PLL) circuit is actually an electronic servomechanism. It maintains continuous and precise phasing between the pilot signal and the subcarrier, supplying optimum channel separation. Completely drift free, no alignment is ever required.

The PLL cannot be affected by humidity or temperature since there are no coils or capacitors to be detuned. This provides complete stability and reliability.

New pulse noise suppressor in the TX-9100 operates with computer control

This circuit operates automatically when it is switched on. It effectively blocks radiated noise from airplane and auto ignition systems, neon and traffic lights, etc. It does not interfere with frequency response and stereo separation. Whether the signal is weak or strong, this automatic 'brain' decides when the PNS gate circuit is to operate.

Unique muting control

A 2-position variable muting control uses electronic switching as well as reed relay switching. This eliminates interstation noise and the popping noise of tuning and detuning.

Complete command with a wide variety of controls

Whether it's for AM, FM or headset output levels, Pioneer provides greater operating precision with three independently operated output level controls. A headset may be used without a following power amplifier. Precision tuning is achieved with the aid of signal strength and tuning meters.

AM section highlights IC's

The entire AM section, following the front end, is a unitized IC. A monolithic IC replaces 84 individual components plus a ceramic filter. By using a differential amp circuit and a balanced mixing circuit, there are better spurious characteristics and special AGC amplification.

Great specs for great performance

	TX-9100	TX-8100	TX-7100
FM Sensitivity (IHF)	1.5uV	1.8uV	1.9uv
Selectivity	90dB	80dB	60dB
Capture Ratio	1dB	1dB	1dB
S/N Ratio	75dB	70dB	70dB
Image Rejection	110dB	100dB	85dB
Stereo Separation	40dB	40dB	40dB
Distortion (THD)			
Mono	0.2%	0.2%	0.2%
Stereo	0.3%	0.4%	0.4%
Spurious Response	110dB	100dB	100dB

The Amplifiers: SA-9100, SA-8100, SA-7100

Two separate power supplies utilize 30,000 uF total capacitance

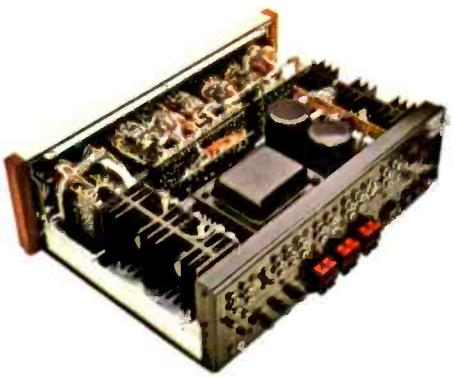
You read it right. The power supply in the SA-9100 uses a total capacitance of 30,000 uF. 15,000 uF each for the balanced positive and negative power supplies. This completely eclipses anything now available in integrated amplifiers. This super high capacitance results in an absolutely pure DC voltage supply. There's constant DC voltage regulation regardless

Two 15,000uF power supplies eclipse anything now available in integrated amplifiers.

of line voltage changes and signal input. Even at extremely low frequencies there's stable power output, excellent transient response and minimum distortion — only 0.1% at any frequency between 20-20,000Hz for 60 watts output per channel.

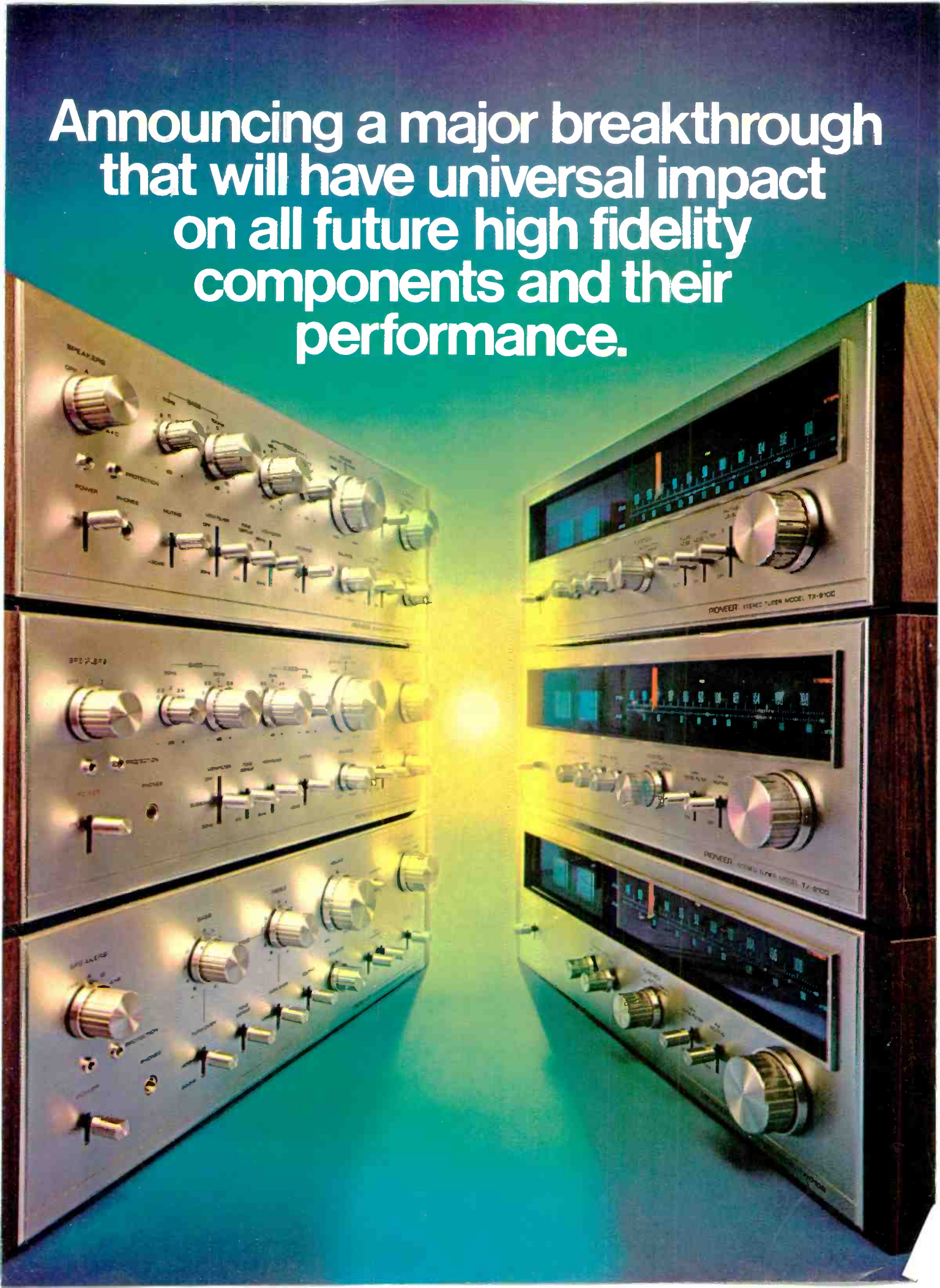
These positive and negative power supplies provide absolute stability in all stages, even in the equalizer amp and proceeding to the control and power amps. Therefore, the signal lines become zero potential to completely eliminate the usual (and annoying) click noise of operating controls and switches.

Stability is increased even further by the differential amplifier used in the first stages of the equalizer and control amplifiers (also the power amp.) 100% DC negative feedback supplies excellent stability and transient response; it also eliminates distortion. To further increase



Interior view. SA-9100

Announcing a major breakthrough that will have universal impact on all future high fidelity components and their performance.



Introducing Pione series of tuners a amplifiers.

The time has come to completely re-evaluate the standard you now use to judge high fidelity performance.

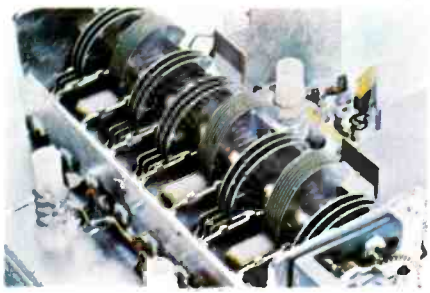
With this new line of tuners and amplifiers, Pioneer presents many ingenious innovations in circuitry that are being used for the first time. However, this exclusiveness is only secondary. While each new circuit can be considered revolutionary by itself, what is even more important is that their combined capabilities achieve precision and performance heretofore unattainable.

The Tuners: TX-910C, TX-8100, TX-7100

FM front end — an engineering triumph

The height of sophistication, the TX-9100's stabilized, drift-free front end replaces printed circuit boards with completely metallized construction. The same used in high precision communications equipment.

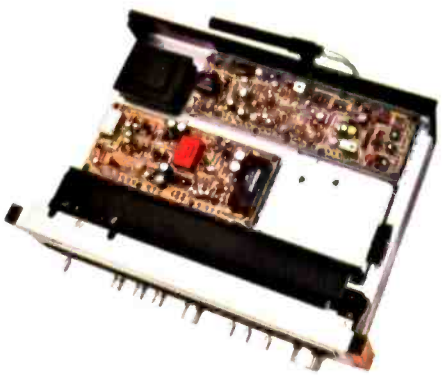
Employing three dual gate MOS FET's and a buffer circuit in the local oscillator, there's exceptionally high gain with extremely low noise. Two tuned RF stages with a 5-gang variable tuning capacitor contribute to the highest selectivity (90dB) and astonishing FM sensitivity (1.5uV). The exclusive use of a heavy gauge die cast aluminum housing assures uncanny stability.



Exclusive heavy gauge die cast aluminum housing assures uncanny stability.

IF section — the epitome of advanced research

In the pursuit of excellence, significant new IF section technology was developed. The result is optimum selectivity with minimum



TX-9100 interior view. Chrome plated shielded front end housing and multiplex section.

stabilization, special electronic regulator circuits are used. Transient response is also improved with a superb damping factor of 70.

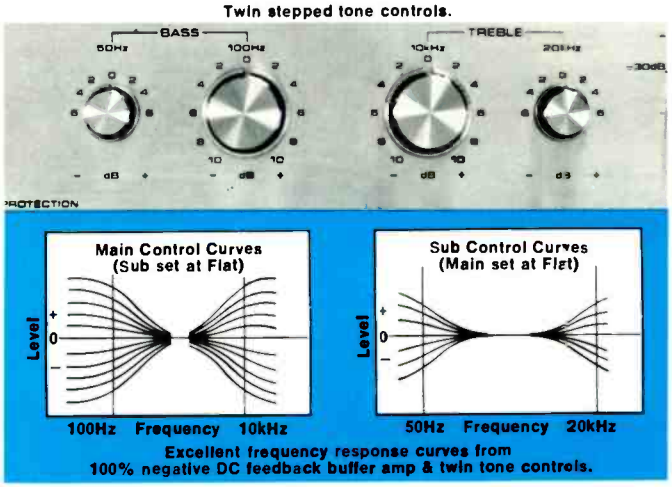
The unique equalizer amplifier

To make certain that extraneous signals do not interfere with the input signal, the equalizer amp is totally enclosed and sealed to shield it against leakage.

There's also extra assurance of precision with special low noise metal film resistors and styrol capacitors. Both are manufactured under continuous computer control to highest laboratory test equipment tolerances: ±1% for resistors; ±2% for capacitors. Until now such precision has been unheard of in hi-fi equipment. Deviation from the ideal RIAA curve is only ±0.2dB.

Since a direct-coupled SEPP complementary circuit is used in the equalizer amplifier, virtually any dynamic phono cartridge can be accommodated without overloading or distortion. For example, with 2.5 mV sensitivity, the overload at 1KHz is an unbelievable 250mV, and 1200mV at 10KHz!

Twin stepped tone controls.



Excellent frequency response curves from 100% negative DC feedback buffer amp & twin tone controls.

The control amplifier: Twin stepped tone controls custom tailor your listening.

Now you can make the most critical bass and treble adjustments with supreme ease. In fact, there are 5,929 tonal combinations to suit your listening room acoustics and to compare or compensate for component frequency response.

On the SA-9100 and SA-8100 four tone controls (two for bass, two for treble) make 2dB (2.5dB with SA-8100) step adjustments for the entire audio spectrum. Working together with the tone controls is a buffer amplifier with 100% negative DC feedback. The main bass control governs ± 10 dB at 100 Hz; the sub-bass, ± 6dB at 50 Hz. The main treble control governs ±10 dB at 10KHz and the sub-treble, ± 6dB at 20 KHz. This, plus the tone defeat control (described in the next paragraph) makes the SA-9100 the most exciting-to-use amplifier that has ever powered any hi-fi system.

New tone defeat switch

Because of the extremely wide variety (5,929) of frequency adjustments made possible by the twin tone controls, the tone defeat switch adds extra flexibility. Adjusting the tone controls to your satisfaction, you can flip the tone defeat switch. Bass and treble responses instantly become flat. When it is switched off you return to the original tone control settings.

The power amplifier

To sustain the ultra sophistication of the equalizer and control amp sections, the power amp has a direct-coupled pure complementary SEPP circuit, double differential amplifiers and two constant current loads. The combined effect is the achievement of wide power frequency range and excellent transient response. 100% negative DC feedback is supplemented by 66dB dynamic negative feedback for minimum distortion and absolute stability. The pre and power amps can be used independently with a separation switch.

Exclusive direct-coupling in all stages

Until now direct-coupling has been used only with the power amplifier. Pioneer takes it a dramatic step further in the SA-9100 and SA-8100. Direct-coupling in all stages from the equalizer amp to the control amp to the power amp. More effective? Absolutely. It achieves the finest transient response, wider dynamic range, THD and IM distortion of only 0.04% (1 watt). It's an incredible achievement.

Level set, volume and loudness contour controls adjust to listening preference

Three controls working together adjust to any degree of loudness. The level set control is the primary volume control. Its maximum loudness setting is 0dB.

Successive settings of −15dB and −30dB result in lower gain. Once the desired volume is obtained, the volume control is used for fine adjustments within the given range. While the loudness contour boosts bass and treble, it may also be used with the level set control. The more advanced the position of the level set control, the lower the effective range of the loudness contour.

The original and positive speaker protector circuit

Since the signal is fed directly to the speakers because of direct-coupling, an automatic electronic trigger relay system is incorporated into the power amplifier. This protects the speakers against damage from DC leakage which can also cause distortion. It also prevents short circuits in the power transistors.

Maximum convenience for program source selection

While there is a multiple function rotary switch for microphone, phono 2 and two auxiliaries, Pioneer has included an additional convenience. A separate flip type lever control for instant switching between the more widely used tuner and phono 1 and any other single program source. Incidentally, both switches are shielded to protect the input against undesirable extraneous signal pickups.

Convenient program source selection switch & control lever.

Two-way tape duplicating and monitoring

There are two separate flip type switches on the front panel of the SA-9100 for tape-to-tape duplicating and monitoring. Two tape decks can be connected for recording, playback and duplicating in either direction, with simultaneous monitoring.

Level controls for phono 2, aux 2

In order to match the level of various inputs, individual level controls are provided for phono 2 and aux 2.

Speaker B control

This special control helps in the use of two pairs of speaker systems of different efficiencies. There is no sacrifice of damping or distortion when switching from one pair to the other.

Impedance selector for phono 2

An easy-to-use switch allows you to employ any phono cartridge input (25K, 50K, 100K ohms).

Two-position high & low filters

The low filter switch on the SA-9100 and SA-8100 has subsonic (below 8Hz) and 30Hz positions. The high filter switch has 12KHz and 8KHz positions.

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Auxiliary—S/N	2-90dB	2-90dB	2-90dB
Microphone—S/N	2-70dB	2-70dB	1-70dB
Tuner—S/N	1-90dB	1-90dB	1-90dB
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Headsets	1	1	1
Tape Rec.	2	2	2

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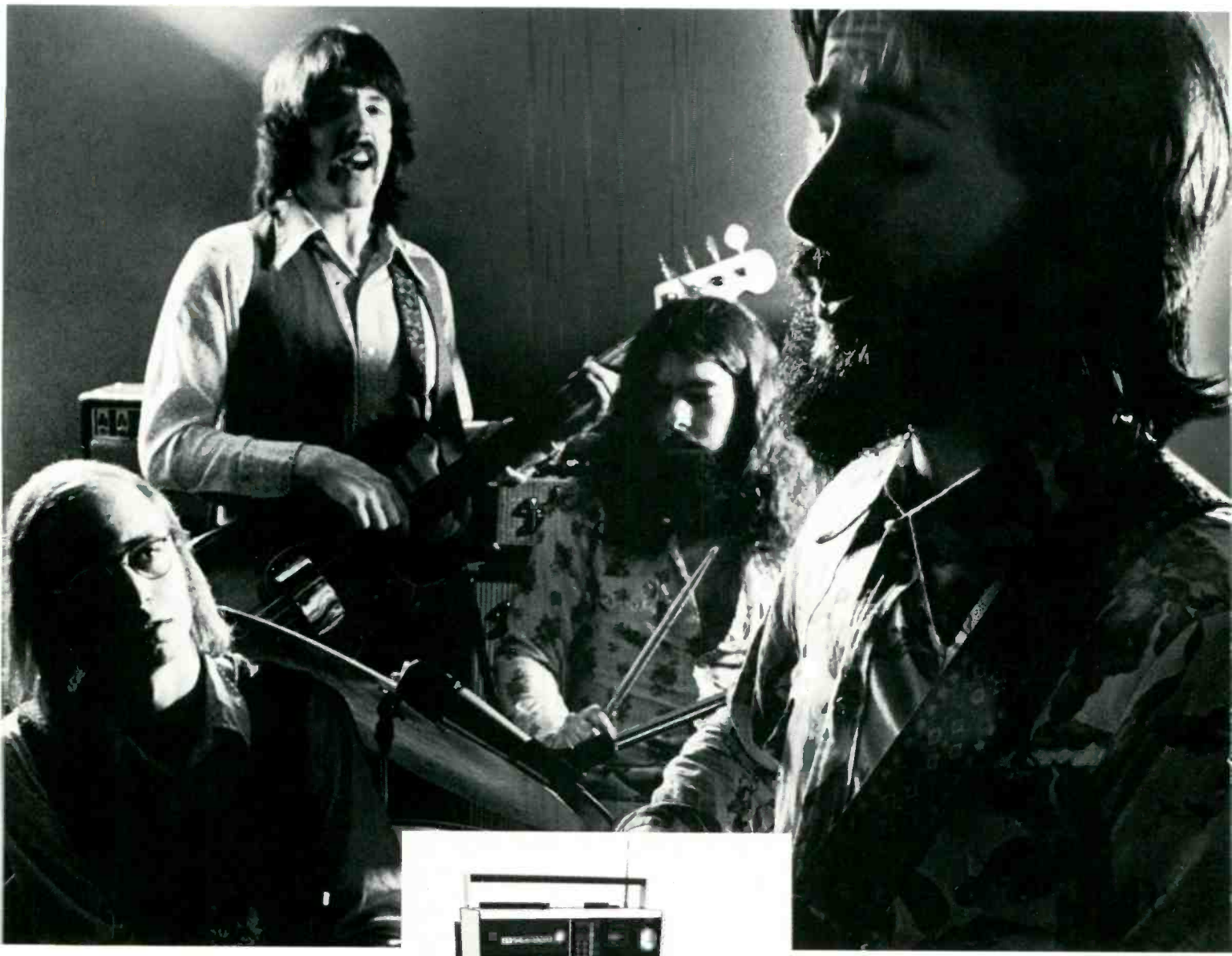

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CIRCLE 8 ON READER-SERVICE CARD

by Clifford F. Gilmore

The Passions of Schütz and Bach

New recordings by Britten, Karajan, Ramin, Hömberg, Meili, Norrington, and Gönnenwein spotlight the "twin peaks" of an antique musical form.

"SCHÜTZ CREATED the first, and Bach the final, ultimate standard Passions for all eternity," we are told by Schütz biographer Hans Joachim Moser. When we consider that musical settings of the Gospel accounts of Jesus' last days have been produced and performed regularly for the last fifteen hundred years, the "twin peaks" of Schütz and Bach (born exactly a hundred years apart) stand out all the more prominently from the vast terrain. The simultaneous arrival of new recordings of all three of Schütz's extant Passions and both of Bach's presents an ideal opportunity to view these works in a larger perspective. (Bach's *St. Luke* and *St. Mark* Passions must be regarded as addenda and are discussed separately.)

At least as early as the fifth century the liturgy for Holy Week included plainchant settings of the four Gospel accounts of the Passion. In the earliest form of the plainsong Passion, a single chanter presented the entire Gospel account, distinguishing between the narrative portions, the sayings of Jesus, and the utterances of the *synagoga* (which included all the minor characters as well as the crowd or *turba*) simply by altering the pitch and inflection of his voice and the tempo. The Evangelist's part lay in the tenor range and was sung quickly, that of the *synagoga* in the alto, while Jesus' words were sung in the bass range, more slowly and reverently.

From the fifteenth century, or even earlier, a dialogue form was adopted in which these separate voice parts were entrusted to three clergy: a priest for the part of Jesus, a deacon for the narrator, and a subdeacon for the *synagoga*.

The earliest known attempts at a more elaborate type of Passion composition were made about 1450 by an unknown English composer, who abandoned the traditional plainsong of the *synagoga* part in favor of a freely composed three-voice polyphonic version. The earliest Passion composer who has been definitely identified is also an Englishman, Richard Davy, whose setting of St. Matthew's account (which dates from the last decade of the fifteenth century) also couples choral versions of the entire *synagoga* part to the traditional plainsong Passion tones used for the Evangelist and Jesus. (A superb recording of Davy's Passion, by the way, is available on Argo ZRG 558.) This form, known as the dramatic Passion, became the established custom and was followed by numerous Passion composers in the sixteenth century, notably Lassus, Victoria, and Byrd.

The first German settings of the Passion were done in about 1550 by Luther's principal musical advisor, Johann Walther, who deliberately set aside all elaborate artistic devices in favor of a simple type of choral declamation for the crowd utterances in order to present the text with the utmost clarity. This type of Passion setting had been presented without interruption in Leipzig for nearly two centuries until 1721, when Bach's predecessor, Kuhnau, yielding to the pressure of contemporary opinion, produced an oratorio version of St. Mark's account. (The fact that Bach could demonstrate two years later his familiarity with the "new" style of Passion composition undoubtedly played an important part in his being chosen to succeed Kuhnau.)

During the sixteenth century a further type of Passion was developed, called the motet Passion, in which the entire text was sung throughout by an unaccompanied choir in polyphonic motet style. The inherent lack of dramatic realism in this style caused a rapid decay of the form in the early seventeenth century. The last known example is a remarkable German setting of St. John's account by Christoph Demantius dating from 1631. (Not one but *two* recordings of this work are available, on Turnabout TV-S 34175 and Nonesuch H 71138.)

Meanwhile, south of the Alps, a revolutionary storm was brewing at the turn of the seventeenth century which brought about the decline of the vocal polyphonic style and was destined to change the whole course of musical history. Resulting from the theoretical work of a small group of Florentine innovators, the "thorough-bass period" (now called the baroque) was born, with its ideal of dramatically meaningful melody with simple chordal accompaniment. This ideal led to the development of the recitative and the aria, and their practical application resulted in the creation of a new form: opera, and its sacred counterpart, oratorio.

The genius primarily responsible for introducing the

"thorough-bass period" and this new emotional Italian style into Germany was Heinrich Schütz, who was studying in Venice with Giovanni Gabrieli between 1609 and 1613, just at the time all these revolutionary ideas were being formulated. Throughout the seventeenth century and later the novel features of the Italian oratorio were gradually adopted by German Passion composers and assimilated into an indigenous style. The plainsong narration of the dramatic Passion was replaced by the new recitative style, instrumental accompaniments were added, and, later in the seventeenth century, lyrical movements in the form of arias and chorales and orchestral symphonias were introduced to provide meditative commentary at significant points in the story.

Throughout his life, Schütz was a staunch advocate of the new Italian style: As early as 1623 he composed one of the first German oratorios, the *History of the Resurrection of Jesus Christ*, which was based on an earlier work by Scandello, and in 1627 the first German opera, *Daphne*, the music of which is unfortunately lost.

It is surprising, therefore, to find in his three Passion settings, which were composed in 1664, 1665, and 1666 respectively, an apparent reversion to an archaic style; in every outward respect these are dramatic Passions of the traditional type. Mock plainsong, not recitative, is used for the narration, the words of Jesus, and all the minor characters; concerted vocal music is used only in the settings of the crowd utterances and in the opening and final choruses; and accompanying instruments are dispensed with entirely. On closer examination, however, we see that Schütz has not merely imitated the old plainchant style of declamation, but has in fact invented an entirely new type of unaccompanied speech-song of a flexible and highly expressive character. Unlike recitative, the notation here gives no indication of rhythm except to show by means of a long note-value the various points of repose in a phrase or sentence; the singer is free, as in plainsong, to reproduce the natural rhythms of speech. But Schütz's skill is everywhere apparent in the delicately molded fluctuations of pitch and in the short melismas that fit perfectly with the natural flow of the words and underline expressively or dramatically the meaning of the text.

The revolutionary zeal of the Florentine innovators at the beginning of the seventeenth century had resulted in a temporary abandonment of counterpoint by progressive composers. Schütz's *turba* choruses in these three Passions, however, differ utterly from those of the typical German Passions of the period; instead of a simple chordal technique, Schütz devised a vivid contrapuntal texture in which short, strongly rhythmic phrases are tossed in imitation between the various voices. The style is similar to the secular madrigals of the late Renaissance.

Most recordings of these works up to now have been flawed by the performers' tendency to adopt a pseudo "old-masterpiece" style of squaring up the rhythm and giving an equally reverent emphasis to every note and syllable. Schütz gives the performer absolute rhythmic freedom to deliver his lines in the tempo and style of a dramatic recitation. To plod through the work as if all those stemless note heads implied regular quarter notes is just plain boring and a clear violation of what Schütz intended.

There has been one notable exception—an absolutely superb recording of the *St. Luke* Passion (coupled with the *Seven Last Words*) on Telefunken S 9467. Now Vox brings us a three-record box of all three Passions performed by a little-known group of singers from Cologne that is equally superb in every detail. The soloists deserve highest praise for keeping the plainsong moving at a tempo and intensity perfectly appropriate to the various sections of the text and especially for their restrained yet dramatically moving interpretations. The small choir is a perfectly trained and beautifully blended and balanced ensemble that can sing with lyrical intensity or demonic fury as the occasion demands. The whole production is obviously in the hands of someone who understands and loves the music and is able to present it with utter sincerity and real dramatic flair. Furthermore, the recorded sound is spectacular: close and clear enough to hear each singer's slightest inflection, yet obviously recorded in a large church with a long reverberation time that vividly maintains the cathedral ambience that is vital to the music. (One word of caution: Not until I had returned three sets of these records and received a fourth did I find records that weren't unplayably warped. The fact that RCA is the manufacturer of these skinny discs will explain much to the seasoned collector; Vox reports that the Schütz sets have in fact been re-pressed. In any case, check the records before you leave the store, or be sure you have return privileges.)

Unfortunately, there is little to recommend the Argo record of Schütz's *St. Matthew* Passion with Peter Pears and John Shirley-Quirk. Neither one seems to have any real idiomatic understanding of the language; consequently too many of Schütz's subtle inflections pass by unnoticed. They make some shallow attempts at dramatic characterization, but no more meaning comes across than we would expect from an American high-school thespian society performing a German play. The performance would be no worse than boring were it not for the grating quality of Pears's pinched tone, which turns dissatisfaction into annoyance. The carefully trained choir sings beautifully, but Norrington's fussy and mannered direction is also frequently annoying.

The MHS recording of the *St. Luke* Passion, on the other hand, is a careful, thoughtful, at times eloquent, and thoroughly idiomatic performance. Few of its soloists can match the luxuriant tone of the Vox cast, however, and the choir, with its wobbly sopranos and wooden manner, is not even in the same league with Vox's beautiful-toned and superbly flexible ensemble. Either the Vox Box or the Telefunken recording of this single Passion would be a somewhat better choice. (By the way, the Vox Box includes a leaflet with notes but no texts or translations at all—a serious shortcoming; Telefunken provides an English translation only, while Argo and MHS both provide full texts and translations.)

During the short span of less than sixty years between Schütz's Passions and Bach's first attempt (the *St. John* Passion was written in 1723 and first performed either that year or the following), musical style and technique progressed at a rapid rate. The most significant change in Passion composition during these years was the increasing emphasis laid on reflective commentary in the form of solo arias and congregational chorales interpolated into the presentation of the drama. In this respect Bach was, if not an innovator, at least up with the progressive thinking of the time. Still, it is more to the point to relate his Passion settings to those of the preceding generations than it is to point out his innovations or modernities. For

instance, attention is often drawn to Bach's ingenious device in the *St. Matthew* Passion of accompanying the words of Jesus with a "halo" of strings while all the other characters are accompanied by continuo alone. Actually, since the first surviving example—Thomas Selle's St. John setting, which dates from 1643—virtually every composer of an instrumentally accompanied Passion similarly selects Jesus' words for special treatment.

It is in Bach's settings of the actual Gospel text (as opposed to the interpolated meditative poetry) that we see most clearly just how firmly rooted in tradition he was. Examples abound in Bach's recitative and *turba* choruses in which his setting of a word or phrase is strikingly similar to Schütz's and many other older composers' settings of the same passage. (It is very unlikely that Bach knew any of Schütz's music, except perhaps the psalm settings he contributed to Cornelius Becker's psalter.) Part of the thrill of hearing the Schütz Passions, then, aside from their considerable intrinsic merit, is for the light they throw on the creative processes involved in Bach's Passion settings.

None of the Bach Passion recordings we are considering here, unfortunately, earns the unqualified recommendation given the Vox recordings of the Schütz Passions. Each, however, will have a "special" appeal to a limited audience. The *St. John* Passion conducted by Benjamin Britten is performed in an English translation, which will automatically disqualify it for many people. If an English version *is* what you're looking for, you need look no further; this new translation by Imogen Holst and Peter Pears is very carefully and sensibly done (in a thoroughly British manner). The performance on the whole is neat and well prepared and Britten does keep things moving at generally good brisk tempos with a high degree of dramatic intensity throughout. He reveals his lack of affinity with the music primarily in the chorales, which somehow just don't sound like German congregational chorales. The chorus of boys and men is ex-

Two More Bach Passions?

ACCORDING TO HIS OBITUARY, Bach composed five Passions. The only two to have survived complete are, of course, the well-known settings according to John (1723) and Matthew (1729). It is also known that Bach and Picander (his librettist for the *St. Matthew* Passion) collaborated on a St. Mark setting first performed in 1731. The published libretto of this work survives, but all of the music has been lost.

There exists a manuscript of a *St. Luke* Passion, partly in Bach's handwriting, which may be one of the Passions referred to in the obituary reference; however virtually every expert agrees that the work cannot have been written by Bach, but was merely copied out and possibly performed by him. The actual composer is not known, though it seems to be by a distinctly minor, somewhat earlier North German contemporary (Telemann has been suggested). A recording of this boring work conducted by George Barati is currently available from either Musical Heritage (MHS 843/4/5) or Lyrichord (7110).

Picander's first Passion libretto, based on Brockes' model, was written in 1725, but it is not known whether Bach ever composed music for it. It may be the fifth Passion referred to in the obituary, but at this point scholarly opinion diverges, leaving us with sure knowledge of only three Passions composed by Bach.

As I said above, the music for the 1731 *St. Mark* Passion has been lost. The libretto, which consists of 132 numbers altogether, contains only eight lyrical pieces (six arias and an opening and closing chorus) and sixteen chorales; the Gospel narrative accounts for the remaining numbers. As early as 1873 Wilhelm Rust pointed out that Bach had apparently borrowed the music for the opening and closing choruses and three of the arias from his 1727 funeral cantata for Queen Christiana Eberhardine, No. 198. More recently, skillful detective work by Smend and Hellmann has shown that Bach probably borrowed the music for two other arias from Cantatas Nos. 54 and 120a. No adaptable music has been found for the one remaining aria, but it is possible to link several of the chorale texts to music in the large collection of four-part chorales published posthumously by Bach's son, Carl Philipp Emanuel.

Diethard Hellmann was thus able to reconstruct these seven lyrical pieces along with five interspersed chorales in 1964. Gönnenwein subsequently recorded these same twelve numbers for Erato, and that recording has since circulated on several labels—most recently in this country on Epic.

The performance is attractive enough to satisfy anyone interested in this curious if pale reflection of an otherwise unavailable major work of Bach. Cantata No. 198, from which the majority of this reconstruction is taken, is one of Bach's finest works, with its colorful orchestration including two violas da gamba and two lutes, and is available in a superior recording on Telefunken (S 9496).

The jacket annotator, Mark Gantt, has included a juicy excerpt from the Leipzig Town Council archives concerning one of Bach's many disputes with the Council over the performance of the Passion music in 1739. He has, however, arbitrarily changed the date of that excerpt to 1731 and contrived to connect it with the first performance of the *St. Mark* Passion in that year—presumably because he finds the real facts less interesting than the ones he can make up. Otherwise his notes consist entirely of paragraph-by-paragraph cribbing from Geiringer's *Johann Sebastian Bach* (pp. 194, 199, 202/3) and Hans David's *The Bach Reader* (pp. 24, 34, 35, 162), which, in his confused context, is misleading on several points. A leaflet contains full texts and translations. C.F.G.

BR **BACH:** St. Mark Passion, S. 247. Helen Erwin, soprano; Emmy Liskin, alto; Georg Jelden, tenor; South German Madrigal Choir, Stuttgart; Pforzheim Chamber Orchestra, Wolfgang Gönnenwein, cond. MUSICAL HERITAGE MHS 1508, $2.99 (from EPIC BC 1306, 1965).

cellent except for an occasional tendency for the rather thin-toned trebles to screech.

When we come to the soloists the situation is less satisfactory: Robert Tear can do little more than bellow his part when the notes approach the top of the staff, and Peter Pears sounds no better singing Bach in English than he did singing Schütz in German, though to be sure he is far more effective dramatically here. The others are adequate if not distinguished. I'm not sure what the jacket credit "Performing Edition by Benjamin Britten" means, unless it refers to his collaboration with harpsichordist Philip Ledger in devising an interesting and rather more elaborate than usual continuo realization.

Karajan's big-scale, concert hall version of the *St. Matthew* moves into direct competition with Klemperer's on Angel (SEL 3599); both employ casts of superstar soloists and huge choral and orchestral forces magnificently well prepared and recorded. Karajan's most outstanding attribute is the almost overwhelmingly rich, luscious, heavy, creamy sound he achieves. The Vienna Singverein sings with a beautifully smooth, dark, and covered sound and the orchestra seems especially well endowed with cellos and basses. It's all very smooth and suave, with no sharp corners anywhere. Of course, very few of the chorus' words are intelligible and in some of the crowd-scene choruses—which Karajan rightly perceives as furious outbursts of an unruly mob—those cellos and basses sound like so many unruly elephants.

The soloists are never less than superb: Schreier is a wonderfully energetic yet natural-sounding Evangelist (could Karajan be conducting his recitatives?; the cello/organ continuo seems always to be lagging; ditto the strings that accompany Jesus' recitatives); and Fischer-Dieskau's portrayal of Jesus is the best on records. Outstanding among the quartet of soloists in the arias is Horst Laubenthal, but Berry, Ludwig, and Janowitz (in that order) also provide many eloquent moments.

Aside from the sonic splendors and the outstanding solo work, there is little in Karajan's performance I can endorse. To be sure, he is never tempted to wallow in that heavy-handed sentimentality that makes Klemperer's performance so unendurable, but Karajan's is, in its way, every bit as idiosyncratic and mannered. For instance, instead of pulling the tempo back at an emotional spot as Klemperer would, Karajan is fond of pulling the dynamics back to a hushed, mysterioso pianissimo. It's an effective but corny trick that has no place in this music. So, while there's a great deal of magnificent singing and playing here, the concept is very far removed from all ideals of eighteenth-century Lutheran liturgical feeling, indeed from eighteenth-century music in any genre.

The Günther Ramin performance of the *St. Matthew* Passion was recorded in 1941 at the Thomaskirche in Leipzig. It has appeared in this country over the years on both the Electrola and Odeon labels and is now being reincarnated on Electrola's DaCapo label (imported by Peters International). Ramin, who from 1918 till his death in 1956 was organist and later cantor of Bach's own church in Leipzig, was certainly one of the leading Bach interpreters of his day, and he and his St. Thomas Boys' Choir are joined in this performance by a truly outstanding cast of seasoned performers. Still, the *idea* of a historic Passion performance from Leipzig turns out to be more interesting than the performance itself: basically because it's not unlike the typical, fair-to-good, romantic-style performance we still hear today. In a few details it does reflect the tastes of a bygone age: Both ladies are fond of warming up their solo arias with some portamentos that would make Mahler blush; and the solo violinist in the "*Erbarme dich*" is so addicted to the device that one suspects him of playing whole passages with one finger. It would also be surprising to hear a Bach performance today that is so completely devoid of any cadential appoggiaturas or other unwritten embellishments whatsoever. The outstanding attribute of the set is Karl Erb's agile yet firm-toned Evangelist. He was sixty-four when the recording was made, but the voice sounds positively youthful as it sails effortlessly and evenly right up to the high Bs. Ramin paces the performance slightly slower than we are now accustomed to, but always with a forward impetus and plenty of fire when called for, as in the "*Sind Blitze, sind Donner*" chorus.

The performance has been cut somewhat (a practice that would surely raise howls of protest today) but in a dramatically sensible manner: In all, seven arias and two chorales are missing, and a few orchestral ritornellos are shortened, but only a few passages of the Gospel narrative have been removed. The recorded sound is, of course, primitive, but the dynamic range and response seem to be quite good for the time.

For those who aren't particularly in the market for a historic, English-language, or concert hall version, my unqualified recommendation is to acquire the Concentus Musicus performances of both Bach Passions on Telefunken (*St. Matthew*: SAWT 9572/5; *St. John*: SKH 19). A close second choice would be Karl Richter's readings of both works on Archive (*St. Matthew*: 2712 001; *St. John*: 2710 002).

B **SCHÜTZ:** St. Matthew Passion; St. John Passion; St. Luke Passion. Karl Markus, tenor (Evangelist); Franz Müller-Heuser, bass (Jesus); Cologne Pro Musica Vocal Ensemble, Johannes Hömberg, cond. VOX SVBX 5102, $9.95 (three discs).

SCHÜTZ: St. Matthew Passion. Peter Pears, tenor (Evangelist); John Shirley-Quirk, bass (Jesus); Heinrich Schütz Choir, Roger Norrington, cond. ARGO ZRG 689, $5.95.

B **SCHÜTZ:** St. Luke Passion. Max Meili, tenor (Evangelist); Marc R. Stehle, bass (Jesus); Collegium Cantorum Turicense, Max Meili, dir. MUSICAL HERITAGE MHS 1520, $2.99 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

BACH: St. John Passion, S. 245 (sung in English). Peter Pears, tenor (Evangelist); Gwynne Howell, bass (Jesus); Heather Harper, soprano; Alfreda Hodgson, mezzo; Robert Tear, tenor; John Shirley-Quirk, bass; Wandsworth School Boys' Choir; English Chamber Orchestra, Benjamin Britten, cond. LONDON OSA 13104, $17.94 (three discs).

BACH: St. Matthew Passion, S. 244. Peter Schreier, tenor (Evangelist); Dietrich Fischer-Dieskau, baritone (Jesus); Gundula Janowitz, soprano; Christa Ludwig, mezzo; Horst R. Laubenthal, tenor; Walter Berry, bass; Berlin State and Cathedral Boys' Choirs; Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2711 012, $27.92 (four discs).

H **BACH:** St. Matthew Passion, S. 244. Karl Erb, tenor (Evangelist and tenor solos); Gerhard Hüsch, baritone
R (Jesus); Tiana Lemnitz, soprano; Friedel Beckmann, mezzo; Siegfried Schulze, bass; Leipzig Thomanerchor; Leipzig Gewandhaus Orchestra, Günther Ramin, cond. DACAPO C 147 29121/3, $17.94 (three discs, mono; recorded 1941).

The Concord Quartet—Mark Sokol, first violin, Andrew Jennings, second violin, John Kochanowski, viola, and Norman Fischer, cello.

By Robert P. Morgan

The String Quartet Is Alive and Well

Vox's sampling of contemporary works highlights the vigor and variety of the American musical scene.

THIS IS THE THIRD volume of Vox's projected three-volume series on the American string quartet. The first volume, "The Early American String Quartet" (SVBX 5301), contains performances by the Kohon Quartet of works going back as far as Benjamin Franklin's quartet and forward to such early-twentieth-century quartets as those by Chadwick and Griffes [see HF review, January 1972]. The second volume, which is yet to appear, will include works written up through the 1940s. The present set contains performances by the Concord Quartet of nine quartets ranging from 1950 to 1970. The Concord, whose members are all American born and trained, has only been in existence some two years, and this marks their recording debut. It is an auspicious one indeed.

To begin on a negative note, the title's reference to "the avant-garde string quartet," however eye-catching, is unfortunate. Aside from the fact that it seems more and more questionable whether there is any sense at all in speaking of an "avant-garde" in the present-day musical context (and particularly in reference to the string quartet), several of these works (notably those by Wolpe, Kirchner, and Druckman, but the same point could perhaps be made for others) clearly fall outside the more "radical" strain of recent American music. (Indeed, the more I think about it, the less sure I am that *any* of these quartets—with the possible exception of the Cage and the Wolff—belong there.)

But avant-garde or no, what really matters is that these nine compositions present a remarkably balanced picture of recent composition in this country for the string quartet, a traditional medium that, somewhat surprisingly, has continued to challenge our best composers. Also notable is the unusually consistent quality of these pieces: Despite their great differences in both technical approach and compositional philosophy, there is not one among them I would consider a weak piece, and a clear majority are works of more than passing interest.

Five of the nine were not available on record before this new release, and I shall consider these first. The oldest of all the pieces is John Cage's String Quartet in Four Parts, written in 1950. Cage had not yet turned to chance procedures at this time, and the composition is very tightly structured, the rhythmic shape of the piece—both in regard to its larger sectional relationships and to their internal divisions—being derived entirely from a series of numerical proportions. The basic sonic material is extremely limited: The whole composition is conceived monophonically (that is, with only one musical line, although in this case any given event in the line may consist of either a "chord" or a single note), and very few different notes and combinations of notes are employed. Moreover, the entire quartet is to be played without vibrato and with very little weight on the bow. Finally, the tempo is identical for all four movements, and only in the last (by far the shortest), in which there is a quickening of pace within this tempo, is there any pronounced degree of contrast. The result might be called "meditative," for the music never really goes anywhere (nor is it intended to) and the listener must focus his attention on the smallest imaginable variations in dynamics, phrasing, etc. I personally find this interesting for a while, but increasingly less so as the work progresses through its twenty-two-minute duration. There just isn't enough to keep the ear occupied.

Morton Feldman's *Structures* is a short (about five minutes), extremely delicate (everything is "soft as possible"), sparse, and yet curiously expressive piece. Written in 1951, it differs from most of Feldman's scores in that it is precisely notated, although according to the composer the notes are simply a more exact indication of what was originally a purely graphic conception. (Thus the piece can be thought of as an explicit indication of how one of Feldman's graphic scores might be realized.) Interestingly enough, I find that the composer's intentions come through much more clearly in this instance. The formal organization, which is based on the alternation and balancing of pointillistic, nonrepetitive sections with others of a (relatively) dense and ostinatolike character, is clear but not obvious; and the pacing, often a problem in performances of Feldman's less precisely notated scores, is controlled with a sure sense of the appropriate interplay of sound and silence, and activity and repose. It is unfortunate, however, that the recording level was not boosted somewhat: I found it necessary to turn the volume control all the way up in order to hear everything indicated in the score—and even then this was possible only with headphones.

Whereas the Cage and Feldman pieces share a rather similar compositional viewpoint, the other works manifest very different musical sensibilities. Jacob Druck-

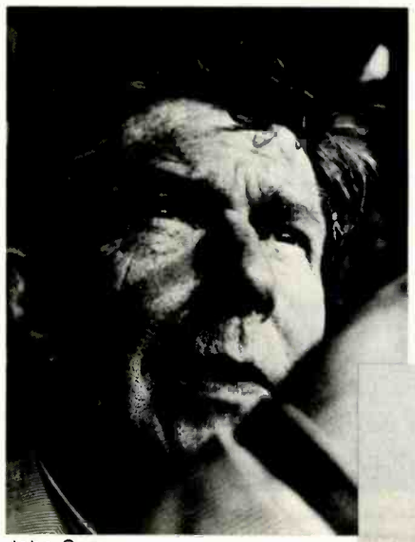
man's String Quartet No. 2, for example, is one long eighteen-minute-plus movement filled with violent contrasts and intensely dramatic in effect. It is no small accomplishment that the composer has been able to hold this together—not by the usual network of thematic and motivic references, but by a carefully worked-out plan comprising thirty-seven sections; although designed to flow almost imperceptibly into one another, they provide the necessary articulations within the over-all shape. Particularly important is the prominence of different instruments or groupings of instruments in different sections, as well as the appearance of twelve unison passages (each of which presents one of the twelve notes of the series on which the quartet is based) at strategically located positions throughout the composition. It is an imposing work, conceived as one large gesture—theatrical in nature yet always firmly held under control.

The longest (twenty-seven minutes) and in many respects most complex of these nine works is Lejaren Hiller's String Quartet No. 5, written in 1962. This composition, based on a system of twenty-four tempered quarter-tones, utilizes a twenty-four-tone row for this purpose. Formally it consists of a theme and twelve variations, but Hiller organizes these in an unconventional manner: The variations are divided into three groups of four; these groups take on something of the character and formal structure of three "traditional" quartet movements: sonata, scherzo, and finale. Furthermore, the theme is itself split up into four segments that are placed before and after each of the three variation groups: Thus the dismembered theme serves both as a sort of interrupted "slow movement" running intermittently throughout the piece and as still another set of variations—in this case on the opening segment of the theme itself. Clearly this work is tightly constructed and thought out in all details; but it also has a marked personal profile. The quartet abounds in strongly defined rhythmic shapes; and the quarter-tones, far from creating a sense of out-of-tuneness, seem to soften the dissonant pitch relationships. Although the piece has its problems (particularly in the "finale" section), it communicates as a whole an immediate impression of logic and musicality.

Stefan Wolpe's quartet, written in 1968–69, is one of the last works completed before the composer's recent death. Its two movements provide little real contrast but are rather like two different ways of doing essentially the same thing. The compositional technique is one that had become characteristic of Wolpe: Small pitch cells are used as the basis for terse musical statements that are combined with one another in a mosaic fashion, giving the impression that the form evolves through a process of gradual accretion. The result is an intense and highly developed musical conception. Although this is not the kind of piece likely to dazzle the listener, it does offer rewards with greater familiarity.

It is fortunate that the premiere recording of these five works offers such commanding performances. The Concord plays all five with obvious sympathy and careful attention to details, as well as with impressive musical understanding.

They also provide valuable alternatives for the four previously recorded works. Two of these—Christian



John Cage

Leon Kirchner

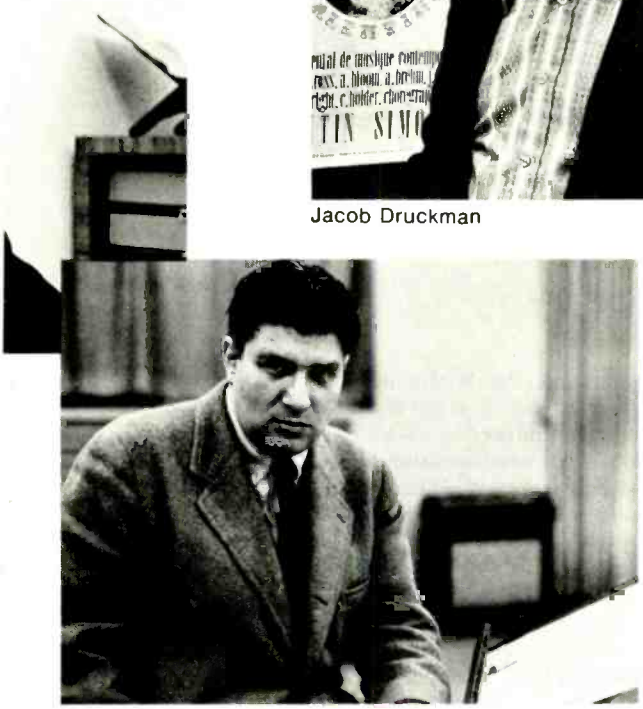
George Crumb

Wolff's *Summer* and Earle Brown's quartet—are sufficiently indeterminate in their notation to allow for considerable leeway in interpretation. In these cases a second recording in no way constitutes a duplication. Indeed, the Wolff leaves so much latitude to the performer that only in the most general sense—in over-all character—is one aware of hearing the same piece. The present performance, for example, lasts only about half as long as the earlier version on Mainstream 5015. I find the Concord version more incisive and better shaped (largely due, I suspect, to its brevity), although the composer would probably consider the two versions equally valid. In any case, the work seems of little consequence—fun to play perhaps (a point of some concern to this composer), but from the listener's point of view little more than a pleasant mood piece.

The indeterminacies in Brown's quartet, on the other hand, are placed within a specified formal framework. The piece comprises eighteen clearly defined sections of varying length, arranged in an order determined by the composer. This is not sufficient to prevent the work from acquiring a pronounced episodic character, however, as

Stefan Wolpe

Jacob Druckman



Morton Feldman

there is little sense of one section "developing" into the next. The only exception is the last segment, which uses material drawn from the entire work and functions as a climactic coda for the piece. It is particularly interesting to compare performances in this case: despite pronounced differences between the Concord version and that by the LaSalle Quartet (DG 2543 002), they are unmistakably the same piece. The LaSalle version is very good, but I like the new one even better. The pace is more relaxed, and details come through with better effect. (The retention of the notes of the opening section into the second one, for example, is much clearer.) The Brown is perhaps not a major work, but it is an effective sound picture composed with a sure and experienced hand.

Leon Kirchner's Quartet No. 3 for String Quartet and Electronic Tape, written in 1967, was awarded that year's Pulitzer Prize in Music. There is no denying that the piece makes a strong statement; yet if one breaks it down, its constituents seem singularly unpromising. This is especially true of the tape part: Only the most common—even elementary—electronic techniques are employed, and the musical content is almost embarrassingly obvious. Also, the string parts are extremely fragmentary and episodic, strung together in a rhapsodic musical continuum. The piece, in fact, is rather like one long cadenza, yet when everything is put together the result is surprisingly convincing. There is considerable tension in the relationship of strings to tape—perhaps just because so little attempt is made to integrate the tape material; and somehow a larger design emerges despite the incessant starting, stopping, and changing of tempo.

This performance resembles the one already available—by the Beaux Arts Quartet, for whom the piece was written (Columbia MS 7284). The composer apparently worked with both groups in preparing their performances, which might explain the similarities. But on the whole I prefer this new one, as the ensemble is somewhat surer, and the middle section, which is quite fast (and during which the tape is not heard), is approached more aggressively. Also, the balance between tape and instruments (the tape is not as loud here) seems more satisfactory.

The last piece, George Crumb's *Black Angels*, has been discussed at length in these pages (in my October 1972 review of the recording by the New York String Quartet on CRI S 283), so I will confine myself to a comparison of the two recordings, which are markedly different. The Concord takes a much more neutral position toward the piece. The group seems content to play what is notated, while the New York Quartet exaggerates everything to the point of distortion. In this piece, which is clearly intended to sound as grotesque as possible—i.e., as far removed from the normal sound of a string quartet—the latter approach seems preferable. The piece can—and should—sound truly horrifying, but it is just this sense of frenetic terror and extreme abnormality that is missing in the Concord's reading. Particularly disappointing is their failure to bring off the special effects: the *piangendo*, *col legno*, "quasi Tibetan prayer stones," knuckles on wood, and thimble-cap sections are all more distinctive in the earlier version. Also, the New York's crystal glasses (for the God-music section) are better tuned and more transparent in sound. (The exceptions are the "undertones" of the Devil music and the chanting of numbers, both of which are better in the Concord version.) Finally, the New York version is aided by a much more resonant recording, a factor which is especially important in this piece (it is yet another way in which the sound of the quartet is "distanced" from that of a normal concert situation). The level is also quite low on the Concord version, so much so that certain sections—such as the Sarabanda—are difficult to hear without turning up the volume. (This section begins so softly, for example, that it is impossible for the players to perform the "terraced" diminuendo, one of its most important characteristics.)

The Crumb is an extraordinary piece that holds up well under repeated hearings. It is also one able to support very different interpretations, a point well illustrated by this new disc. For despite the various reservations I have listed, the piece still "sounds" in its new clothing. Moreover it is instructive to have a basically different reading of a piece like this, and some may well prefer this less frantic account. (The Concord, incidentally, uses the alternate version of the Pavana—given as

an "appendix" in Crumb's score—in which the pitch level is gradually flattened. It is an interesting effect and is played quite well.)

This volume represents an important release that will be of unusual value to anyone interested in recent American music. It supplies further evidence of how many-sided—and thus, I would say, healthy—the compositional situation in this country is. Vox is to be congratulated for having devoted such a carefully planned production to music that will undoubtedly have a limited market. The packaging is attractive, the recorded sound is generally good, and the performances are first-rate. Finally, the set includes a very helpful eight-page booklet including excellent (and somewhat technical) introductions to all the works (written by one of the composers, Lejaren Hiller), as well as biographical information on each composer.

B **THE AVANT-GARDE STRING QUARTET IN THE U.S.A.** Concord Quartet. Vox SVBX 5306, $9.95 (three discs).
E. BROWN: Quartet for Strings. **CAGE:** Quartet for Strings in Four Parts. **CRUMB:** Black Angels. **DRUCKMAN:** Quartet for Strings, No. 2. **FELDMAN:** Structures for String Quartet. **HILLER:** Quartet for Strings, No. 5. **KIRCHNER:** Quartet No. 3 for Strings and Electronic Tape. **WOLFF:** Summer. **WOLPE:** Quartet for Strings.

by John S. Wilson

Presenting Ivie Anderson

Columbia offers a definitive portrait of a neglected jazz great.

THE ELLINGTON BAND of the Thirties and early Forties had a special quality that it has never fully regained in the years since then. These were years when the personnel remained remarkably stable, when all the great Ellington stars (except the early cornetist, Bubber Miley) were not only in the band but were playing together regularly over a period of many years. As the Duke wove together these musicians—as represented by their individual styles and sounds—the changing character of the band can be traced on records from the essentially hot, jump band of the early Thirties to the loose, easily swinging band of the mid-Thirties and on to the brilliant ensemble of the late Thirties and early Forties.

Such musicians as Cootie Williams, Rex Stewart, Tricky Sam Nanton, Lawrence Brown, Barney Bigard, Johnny Hodges, Harry Carney, and Sonny Greer are normally cited as key figures in this developing process (plus Ben Webster, who was with the band briefly in the mid-Thirties but made his real impact in the early Forties). But there was still another important thread in this Ellingtonian tapestry—the voice of Ivie Anderson, who joined the band in 1931 and remained until 1943.

In a day when good jazz was usually described as "hot" (and in her early days with the Ellington band it was a decidedly hot band), Miss Anderson was cool. Her enunciation was precise, her attitude was somewhat disengaged, her phrasing was brilliant, the nuances of her shading were provocative, and her delivery often had a dry tone that implied a raised eyebrow (which was a great help on some of the horrendous lyrics she was handed).

Because most of her recorded work consists of a chorus or so on Ellington records, she has never had the fame of such of her contemporaries as Billie Holiday, Ella Fitzgerald, or Mildred Bailey, all of whom made records of their own. For her purposes Miss Anderson could not have had better surroundings than the Ellington instrumentalists, but this did reduce her to a situation of being one outstanding sound among many. This two-disc set, lovingly produced by Frank Driggs, finally gives Miss Anderson the attention she deserves. It covers all but her last two years with Ellington, opening with her first recording with the band, *It Don't Mean a Thing* in 1932, and proceeding chronologically to 1940 when the band moved from Columbia to Victor (and, coincidentally, started on two incredibly creative years).

The set gives a very rounded picture of Miss Anderson. It shows the fascinating effect of her cool style in the midst of Ellingtonian heat on *Truckin'*, it shows her imaginative way of coloring a melody line on *Alabamy Home*, it shows her in an airy attitude on *Oh, Babe, Maybe Someday*, in a darker mood on *In a Mizz*, and applying an appropriately dead voice to some of the deadest lyrics ever written on *Swingtime in Honolulu*, which was apparently an early sketch for the Duke's *Just Squeeze Me*.

But Miss Anderson is just part of the picture. Along with her singing, one gets loads and loads of peak Johnny Hodges and plentiful Tricky Sam Nanton and Cootie Williams. Although it does not include four of her finest performances (*I Got it Bad, Rocks in My Bed, Ebony Rhapsody*, and *Me and You*—all done for Victor) this is a definitive portrait of one of the true originals among jazz singers. There has been nobody like her since, and as the years pass (Miss Anderson died in 1949) it seems, as has been true of Billie Holiday, less and less likely that anyone will appear with quite the special qualities that Ivie Anderson had.

B H **DUKE ELLINGTON PRESENTS IVIE ANDERSON.** Ivie Anderson, vocals; Duke Ellington and his orchestra. *Delta Bound; I've Got to Be a Rug; Cutter; Solitude*; twenty-nine more. (Frank Driggs, prod.) COLUMBIA KG 32064, $6.98 (two discs, mono; recorded 1932–40).

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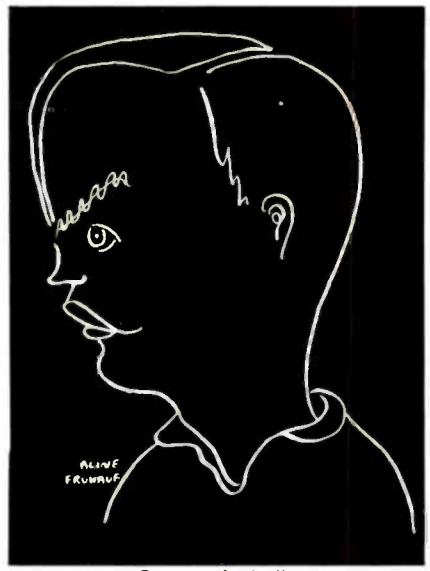


George Antheil—
A decidedly valuable presentation.

ANTHEIL: Works for Violin and Piano. Ronald Erikson, violin; Nathan Schwartz, piano. (Charles Amirkhanian, prod.). ORION ORS 73119, $5.98.

Sonata No. 1; Sonata No. 2 (with Charles Amirkhanian, percussion); Sonata No. 3; Sonatina.

Like many Orion discs, this premiere release of Antheil violin-and-piano music would be decidedly valuable as a document even if the music were not worth much. Like it or not, Antheil—shown in an exceedingly appropriate photo by Man Ray on the album cover—played an important role in the early period of modern American music, and it is of no small interest to have access to other works of the same vintage as the eternal *Ballet mécanique* (1923–25). Fortunately these turn out to be much more than curiosity pieces, although the first two sonatas (both written in Paris in 1923) in particular were obviously not intended for tender eardrums and bourgeois sensitivities.

The aesthetic of the First Violin Sonata might be described as dadaistic primitivism: primitivism because of the incredibly relentless ostinatos and the obsessive repetition of a few extremely dynamic rhythmic cells almost completely stripped of melodic and harmonic support, at least in the Western sense; dadaistic because the sonata's intentions seem basically destructive. Antheil in this work seems to have been dead-bent on overthrowing, in a little over six minutes, all of the tenets of traditional Western music—nothing *develops* during the period of the sonata's decidedly unlinear time period; instead everything either remains jarringly uniform or else changes in completely "illogical" jolts. Although the liner notes mention Stravinsky as a strong influence, the personal idiom is so totally headstrong as to distinguish itself immediately, and if any style comes to mind, it would be that of a before-the-fact Bartók.

The Second Violin Sonata jars in a totally different fashion. Here Antheil, very much in the spirit of what was being done in Paris (and elsewhere) during that era, displays an incredible array of dance- and music-hall rhythms in one of the most outlandishly zigzag mélanges I have ever heard: "Modernistic" criss-cross glissandos in the violin and piano are followed by an innocuous slow fox-trot; a pompous habañera, a Charleston, and a wistful violin melody over a strong piano ostinato succeed each other within the space of about thirty seconds; and extremely strident polytonality turns some of the most banal of the popular elements into shatteringly off-key sarcasms. As if all this isn't enough, after a particularly insistent piano passage Antheil suddenly closes the sonata in an Ivesian fashion (although it is doubtful that Antheil knew of Ives at the time) with an orientally placid duet between the violin and side drums—all of this in somewhat over seven minutes!

By comparison, the Third Sonata, written only a year later, strikes me as uncommonly subdued. Almost twice as long as its two predecessors, the Third Sonata has some of their earmarks, especially in its undeveloped but oft-repeated thematic and rhythmic material and in its sometimes harsh polytonality. But here the Stravinskyisms are, to my mind, much more obvious, and everything is spread out in what appears to be a much more traditional formal context, in spite of the single-movement structure, than in the first two, also written in single movements. In spite of these differences, however, the three violin sonatas are obviously cut from the same cloth.

The 1945 sonatina, on the other hand, goes off in a different direction altogether. It is interesting that Antheil, after a period of unfettered bad-boyism encouraged by both his Paris surroundings and the era, followed, in certain ways, very much the same course as Shostakovich, whose period of unbridled revolt came at almost exactly the same time. Like a work such as Antheil's 1942 Fourth Symphony (recorded by Boult on Everest SDBR 3013), the sonatina contains some startling Shostakovichisms, not the least of which is the marchlike opening theme (which later returns in the last of the three movements). The resemblance, I feel, is due not to imitation but to the composers' strikingly similar evolution. The opening theme of the Antheil sonatina, for instance, owes its character to the fact that its nose-thumbing wrong notes are set in a more straightforward and classical context whose milder dissonances are created contrapuntally. Throughout, the sonatina is a masterpiece of neoclassical simplicity and ironic subtlety.

But then, the three sonatas have an enormous appeal too, especially the second, one of the most brilliant examples of acerbic musical humor I know of. Orion's excellent recorded sound makes this disc even more attractive, and the performances are generally quite energetic. Only in the sonatina, where flaws become much more apparent, does violinist Ronald Erikson occasionally annoy with his less than adequate technique. But this is more than compensated for by the nearly incredible dynamism of his interpretations, and he is excellently accompanied at the piano by Nathan Schwartz. R.S.B.

B R **BACH:** The Art of Fugue, S. 1080. Gustav Leonhardt, harpsichord. Bach Guild HM 18/19, $5.96 (two discs, mono; from VANGUARD BG 532/3, 1953).

B R **BACH:** The Art of Fugue, S. 1080. Fine Arts Quartet and New York Woodwind Quintet. EVEREST 3335/2, $9.96 (two discs; from Concert-Disc 230, 1963).

Comparisons:

Rogg (organ)	Ang. 3766
Walcha (organ)	Arch. 2708 002

Bach left the *Art of Fugue* work unfinished at his death, so a number of points will never be settled finally; for example, every performer is free to juggle the various movements to suit his particular views. The "open-score" format of the original publication has led to two widespread misconceptions: that the work was written for some sort of instrumental ensemble or that it represented "ideal" music, not intended for any specific instrument(s). But the facts indicate that Bach had *only* a keyboard instrument (organ, harpsichord, clavichord) in mind. The open-score format *could* indicate either an ensemble or a keyboard instrument (it was not unusual in the seventeenth and eighteenth centuries to issue contrapuntal keyboard music in such form), but the clefs Bach employed were at that time common only to vocal and keyboard music. The ranges of the inner voices consistently exceed the compass of *any* instrument Bach might have employed (nearly every editor of an ensemble version has had to tamper with the text to make it fit his choice of instruments), yet it fits the compass of ten fingers on one keyboard as well as the *Well-Tempered Clavier*, a restriction Bach never imposed on himself for instrumental music. If anyone still has doubts about Bach's keyboard intentions,

Explanation of symbols

Classical:
- B Budget
- H Historical
- R Reissue

Recorded tape:
- ●● Open Reel
- 8-Track Cartridge
- ●● Cassette

I would refer him to Tovey's *Companion to the Art of Fugue* (Oxford University Press) or Gustav Leonhardt's *The Art of Fugue—Bach's Last Harpsichord Work: An Argument* (Martinus Nijhoff, The Hague).

In his book Leonhardt carries the matter a step further, arguing that Bach intended harpsichord, *not* organ, based primarily on two observations: the existence of a low B in one of the canons (a note below the compass of an organ keyboard, but available on most harpsichords), and the fact that whenever the bass line crosses above the tenor, the tenor becomes the "real" bass, thus ruling out the use of organ stops of 16-foot pitch. Since much music of the period was considered equally suited to organ or (pedal) harpsichord, I'm unwilling to rule out the organ.

My firm conviction is that anyone who is ready to come to terms with this admittedly austere collection of eighteen consecutive movements, all in the same key and based on the same theme, should own recordings of both an organ and a harpsichord version. An orchestral version might be of interest to students of fugue for its linear clarity; Tovey, however, said the last word: "Orchestrate the *Art of Fugue* by all means; but only for the same reasons that would induce you to orchestrate the *Well-Tempered Clavier*. If you think the task necessary you show that you understand neither orchestration nor keyboard style."

Leonhardt's old mono recording is interesting as a "documentation" of his 1952 treatise, but it's of even greater *musical* value—it is, in fact, the finest recorded performance of the work I've heard. The subtle rhythmic nuance that is such an outstanding feature of Leonhardt's playing today is also apparent, though in an earlier stage of development, on this recording made when he was still in his twenties. The mono sound is variable but never really obtrusive, and the disc quality is excellent. There aren't any other harpsichord versions, and of the organ versions I like Lionel Rogg's somewhat better than Walcha's for its greater vitality, though the two are very similar. Rogg and Walcha both add their own completions of the final, unfinished fugue. Leonhardt, to my regret, ends the piece abruptly on a dominant chord a few measures before the spot where Bach simply trailed off.

The Everest reissue is neatly played, and the varied (solo) instrumentation assures that all the contrapuntal lines do come through clearly, but the instrumentations are so un-Bachian (including a clarinet!) and the performance is so unidiomatic that I can derive little musical pleasure here. C.F.G.

BACH: Four Secular Cantatas. Elly Ameling, soprano; Gerald English, tenor (in No. 211); Siegmund Nimsgern, bass (in Nos. 211 and 212); Collegium Aureum. BASF KHF 20330, $9.98 (two discs).

Cantatas: No. 202, Weichet nur, betrübte Schatten (*Wedding* Cantata); No. 209, Non sa che sia dolore; No. 211, Schweigt stille, plaudert nicht (*Coffee* Cantata); No. 212, Mer hahn en neue Oberkeet (*Peasant* Cantata).

Comparison—Nos. 202 and 209:
Giebel, Leonhardt Consort — Tel. S 9513 and S 9465
Comparison—Nos. 211 and 212:
Hansmann, Van Egmond, Harnoncourt — Tel. S 9515

Few of Bach's cantatas, sacred or secular, have enjoyed the well-deserved popularity of these four "occasional" compositions. It's a pity he didn't have more such occasions for which to supply similarly lighthearted and entertaining music, since he obviously took great delight in doing so.

Ameling's performances of both the solo cantatas (Nos. 202 and 209) have been available for the past five years on two separate Victrola discs (VICS 1281 and VICS 1275), where they are coupled with cantatas by Handel. Only Agnes Giebel, in her recordings of these same cantatas on two separate Telefunken discs, comes close to the elegance, refinement, and sweetness of tone that Miss Ameling brings to them. Choosing between the two is impossible.

These performances of the *Coffee* and *Peasant* Cantatas (Nos. 211 and 212), in which Ameling is joined by bass Siegmund Nimsgern, are new to the American catalogues. The term "cantata" is somewhat misleading for these buoyant works, since they are more in the style of one-act operettas—indeed staged performances of them work very well. Bach has brought his characters vividly to life here: A rough farm hand and his maid banter cheerfully (and sometimes crudely) in the *Peasant* Cantata, while in the *Coffee* Cantata Bach pits a grumbling, ill-tempered father against his wily and capricious daughter. To treat these works as eighteenth-century drawing-room entertainment would be disastrous, and Ameling, Nimsgern, et al. strike the perfect balance between musical finesse and vivid characterization.

Again we are faced with the pleasant dilemma of having to choose between superior recordings: this new release and Harnoncourt's coupling of the same two works (with Rotraud Hansmann and Max van Egmond) on Telefunken. Both are superb musical performances which suppress none of the inherent earthy humor. The BASF recordings (from Harmonia Mundi) and disc quality are excellent, but neither texts nor translations—nor anything else of value—are printed on the jacket. C.F.G.

Gustav Leonhardt—fugal art for the harpsichord.

BACH: Masses (4), S. 233-6. Renate Krahmer, soprano; Annelies Burmeister, mezzo; Peter Schreier, tenor; Theo Adam, bass; Dresden Kreuz Choir; Dresden Philharmonic, Martin Flämig, cond. ARCHIVE 2533 143 and 2533 144, $6.98 each.

Masses: in F, S. 233; in A, S. 234 (2533 143); in G minor, S. 235; in G, S. 236 (2533 144).

Comparison:
Rilling/Stuttgart Bach-Coll. — None. HC 73020

Bach's four "Lutheran" Masses (often termed *Missas*, since they contain only the Kyrie and Gloria sections of the Mass ordinary) must surely be among his most unjustly neglected works. The probable reason for their neglect lies in the fact that all twenty-four movements comprised therein are lifted from earlier cantata movements—there can certainly be no questioning the extraordinarily high intrinsic musical value. Bach never questioned the integrity of adapting old music to a new circumstance; indeed he employed the technique throughout his career: Instrumental works were rescored (e.g., the harpsichord concertos reworked from earlier violin concertos), voices were added to instrumental works (the overture to the fourth orchestral suite became the opening chorus of Cantata No. 110), and secular cantatas were given new sacred words. These adaptations weren't always done merely to save time or because Bach thought the occasion didn't warrant a new composition: The B minor Mass, for instance, which he certainly set great store by, contains several such borrowings from earlier compositions. Often the reworking shows an even higher degree of perfection than the original.

The four Masses, which seem to have been produced as a unit, each contain six movements arranged in almost identical fashion. The Kyrie and the opening and closing sentences of the Gloria are set chorally, while the middle sections of the Gloria are divided into three arias (or in one instance a duet). Bach employs a wide variety of procedures in adapting the old music to its new use. In a few cases the modifications are very slight, consisting only of fitting the new text to the music, while in others the alterations are so extensive that an entirely new piece results, only vaguely related to its model.

Of the ten known cantatas from which these movements are derived (Nos. 17, 40, 67, 72, 79, 102, 136, 138, 179, 197), only two can be found

in Schwann and two more in the Musical Heritage catalogue. Thus, the majority of these Mass movements will be new to all but the Bach scholar.

A few years ago Nonesuch released a three-record edition of these Masses conducted by Helmut Rilling. At the time I found it an attractive set and still like it very much. This new two-record version from Archive, while still not as fine a performance as the works deserve, does represent a substantial improvement. The Dresden choir on the Archive set (boy sopranos and altos) is a better-sounding, cleaner, and more incisive ensemble. In direct comparison, Rilling's mixed-voice group sounds too mellow and smooth, lacking in crisp articulation and rhythmic snap. It's true that Flämig may go too far for some tastes in having his choir aspirate every melismatic sixteenth note (producing "ha-ha-ha" instead of a musical line), but he does keep things bouncing along energetically and precisely.

Vocal and instrumental soloists are good on both sets, but again I would give a slight nod to the Archive cast. The Nonesuch comes with an excellent leaflet explaining accurately and readably the circumstances surrounding these works. I haven't seen Archive's packaging, but trust it too will provide reliable information.

C.F.G.

BACH: The Pocket Bach. Inventions, sinfonias, preludes, fugues, and bourées, transcribed by George Fields. George Fields, four-octave chromatic and bass harmonicas. ANGEL S 36067, $5.98. Tape: ● 8XS 36067, $6.98; ●● 4XS 36067, $6.98.

To the list that includes "Bach for Band," "The Moog Strikes Bach," and "J. S. Bach Is Alive and Well and Doing His Thing on the Koto," we can now add the most bizarre of them all: "The Pocket Bach," in which some of the humble Leipzig cantor's more famous short keyboard works (and one movement from a cello suite) are given out by four-octave chromatic and bass harmonicas!

I can't describe how funny the sound is—something between a wheezy harmonium and a chorus of bumblebees—but George Fields has apparently prepared and recorded these transcriptions (one line at a time, then overdubbed) with utter seriousness of intent. He plays the pieces "straight" and with dazzling virtuosity; nothing more need be said. (For a sequel, Angel, how about training some crickets to sing the B minor Mass? But please, no more than three voices to a part.) C.F.G.

BACH: St. Matthew Passion, S. 244; St. John Passion, S. 245. For a feature review of recordings of these works, see page 85.

BACH: Trio Sonatas for Organ (6), S. 525–530. Daniel Chorzempa, organ (organ of the Reformed Church at Meppel, the Netherlands). PHILIPS 6700 059, $13.96 (two discs).

Comparisons:

Alain (Nos. 1-6)	Mus. Her. MHS 534, 551
Walcha (Nos. 1, 6)	Arch. 2533 126
Walcha (Nos. 2-5)	Arch. 2723 003
Richter (No. 1)	DG 139 387
Richter (No. 2)	DG 138 907
Richter (Nos. 3, 6)	Tel. S 9915
Richter (No. 5)	DG 139 321
Biggs (Nos. 1-6)	Col. M2S 764
Newman (No. 1)	Col. MS 7309
Newman (No. 4)	Col. M 31127
Newman (No. 5)	Col. MS 7421
Newman (No. 6)	Col. M 32229

Bach appears to have completed this set of six sonatas around 1729 (though at least a few of them originated much earlier), and according to his first biographer, Forkel, they were intended for the instruction of his son Wilhelm Friedemann. Whether Bach intended these works primarily for organ, pedal harpsichord, or pedal clavichord cannot be determined from his somewhat ambiguous inscription "*a 2 Clav. e Pedale*." If they were assembled for the instruction of his son, they were probably played at home on the pedal harpsichord that was there, but Bach also inscribed many of the large chorale arrangements in the *Clavierübung*—which are clearly organ works—in the same way, leading Karl Geiringer and others to come down in favor of organ performance.

All six sonatas are cast in the three-movement form (fast-slow-fast) of the concerto, but are more closely related to the baroque trio for two melody instruments and bass. Bach had already experimented with the traditional trio form in works for two players instead of three by assigning one melody part to a violin, flute, or viola da gamba, the second to the harpsichordist's right hand, and the bass to his left hand. Here we have the same strict trio format, with the melody parts assigned to the two hands and the bass to the feet of a single player.

The virtuoso demands made on the player in terms of precision and complete independence of his two hands and feet, and the sunny and cheerful nature of the music have made these immensely popular works well represented in the record catalogues. Alain, Biggs, Kraft, Rogg (whose Epic Bach series is currently unavailable domestically), and Walcha have all recorded complete sets, while Richter has recorded all but No. 4 and Newman has four of the six in the catalogue so far.

My chief reaction to this release is disappointment. In his three previous Philips discs—one of Bach and two of Liszt—young Daniel Chorzempa (born 1944) impressed me as a remarkably inventive and imaginative player of the "new" school with a prodigious technical facility and an aggressive, exciting style. His Bach record was crisp and clean, nicely ornamented (cadenzas were added in the appropriate places), and airily articulate. The technical facility and articulate phrasing are equally in evidence here, but the adventurousness is gone: Tempos are moderate to slow, ornaments are rarely added except where printed in the score, and there is no "controversial" rhythmic alteration. In short, his are good, clean, precise renderings of the printed scores, with little of the sparkle, lilt, and bounce of that first Bach record. Many people, of course, will be satisfied with an accurate reproduction of the notes; but with so many recorded versions already available, some of us may feel entitled to ask for something more.

Of the competitors, all but Walter Kraft are skilled players who turn in at least adequate renderings of the scores. At the risk of oversimplification, we can divide them into two groups: those who play the notes accurately and don't disqualify themselves by committing major stylistic errors, and those who put something extra into their readings to bring the pieces vividly to life. In the former category, I would place Chorzempa, Alain, and Walcha (along with Rogg). These are good, standard readings by topnotch organists, well versed in the style (all but Chorzempa have recorded Bach's complete organ works), and every serious collector should own one of these four sets.

Richter's performances are "standard" too, in that tempos are moderate and ornamentation and other alterations of the printed scores are kept to a minimum, but his rhythmic tautness and controlled energy add a great deal of excitement to his playing.

Biggs and Newman belong in the second category: Both have gone beyond the textbook "do's and don'ts" of baroque style and offer highly individual, exciting performances, much closer to the Bach style as we understand it today. Biggs plays the six sonatas on a Challis pedal harpsichord, adding special interest to his edition. And he brings to these pieces that characteristic charm and lively wit that have made him one of the world's leading Bach players. In spite of some occasionally awkward passagework, his performances are still wonderfully flexible, rhythmically, and nicely ornamented (there's even a cadenza in No. 4). Newman's performances are in a category of their own, inspiring enthusiastic admiration or violent disapproval, depending on the listener's point of view. Tempos are often extremely fast, ornamentation and rhythmic alterations abound, and excitement is at fever pitch.

Chorzempa should have joined this second category: He has the skill, knowledge, and progressive outlook. Perhaps he has only just learned these sonatas and needs more time to absorb their subtleties. C.F.G.

BACKER-GRØNDAHL: Piano Works—See Chaminade: Piano Works.

BAMERT: Septuria Lunaris—See Husa: Two sonnets from Michelangelo.

BEETHOVEN: Quartets for Strings: in F, Op. 18, No. 1; in D, Op. 18, No. 3. Quartetto Italiano. PHILIPS 6500 181, $6.98.

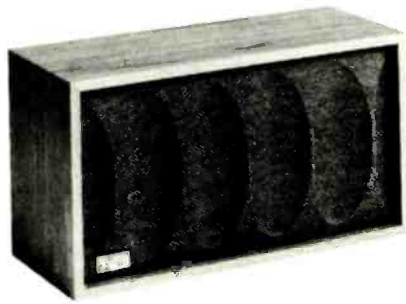
BEETHOVEN: Quartets for Strings: in F, Op. 18, No. 1; in B flat, Op. 18, No. 6. Vlach Quartet. SUPRAPHON 1 11 1106, $5.98.

Comparison—Op. 18 (complete):

Hungarian Quartet	Sera. SIC 6005

It would be difficult to imagine two more different readings of Op. 18, No. 1, than these by the Vlach Quartet and the Quartetto Italiano. The Vlach plays the piece with considerable warmth, but their tempos are so slow that the effect is frequently heavy and sluggish. The scherzo suffers particularly from a lack of incisiveness. The Quartetto Italiano, on the other hand, gives a fast, polished, and extremely aggressive version of the piece. Everything is exaggerated, acquiring a larger-than-life quality that is emphasized by Philips' very resonant recording. Each crescendo becomes a major event, each accent a small explosion. (I am much more struck by this here than in their recordings of the later quartets; it is almost like listening to a different ensemble.) Neither approach seems well suited to the piece; and for comparison I would suggest the beautifully balanced performance by the Hungarian Quartet, which is rhythmically exciting without being mannered and overly fussy and without sacrificing the natural lyricism of the work.

Numbers speak louder



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Maximum Music Power	20 Watts
Bass Speaker Diameter	6"
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Impedance	8 ohms
Dimensions	15½"x8½" x 6¼" deep

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Magnet Structure	2 lbs.
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Voice Coil Diameter	9/16"
Crossover Frequency	1,500 Hz
Impedance	8 ohms
Dimensions	21" x 11½" x 9" deep

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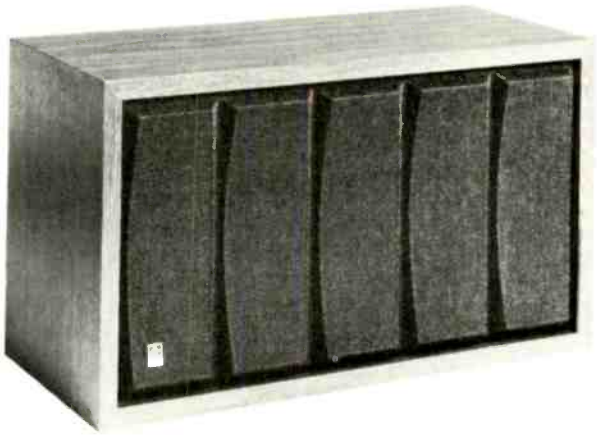

The Fisher XP-65-S, $109.95.

Frequency Response	33-20,000 Hz
Maximum Music Power	30 Watts
Bass Speaker Diameter	10"
Voice Coil Diameter	1"
Free Air Resonance	25 Hz
Magnet Structure	2 lbs.
Mid-Range	5"
Voice Coil Diameter	3/4"
Magnet Structure	1/2 lb.
Treble Speaker Diameter	3"
Voice Coil Diameter	9/16"
Crossover Frequency	600-3,000 Hz
Impedance	8 ohms
Dimensions	23" x 13" x 10" deep

The Fisher XP-7-S, $169.95.

Frequency Response	33-20,000 Hz
Maximum Music Power	45 Watts
Bass Speaker Diameter	12"
Voice Coil Diameter	1½"
Free Air Resonance	20 Hz
Magnet Structure	3 lbs.
Mid-Range	5"
Voice Coil Diameter	3/4"
Magnet Structure	1/2 lb.
Treble Speaker Diameter	3"
Voice Coil Diameter	9/16"
Crossover Frequency	600-3,000 Hz
Impedance	8 ohms
Dimensions	24-1/8" x 13-9/16" x 12" deep

The Fisher

The performances of Op. 18, Nos. 3 and 6, hold to the same pattern, although in both cases I was much less bothered by those qualities that I found objectionable in Op. 18, No. 1—perhaps because I was no longer making a direct comparison of two such opposite conceptions. The Vlach's No. 6 comes off particularly well; here they maintain a tempo fast enough to keep things moving while retaining their flexibility and musicality. Only occasional ensemble problems prevent it from being really first-rate. Again, the Hungarian Quartet's performances of both these works should serve as models. R.P.M.

BOCCHERINI: Symphonies (6), Op. 35. I Filarmonici di Bologna, Angelo Ephrikian, cond. TELEFUNKEN SKH 24 T/1-3, $17.94 (three discs).

No. 1, in D; No. 2, in E flat; No. 3, in A; No. 4, in F; No. 5, in E flat; No. 6, in B flat.

Luigi Boccherini is a musicological riddle, a seemingly insoluble mystery that supports the belief that composers are made in heaven. He does not appear to have demonstrable musical ancestors and the astonishingly modern style he shows in his early works can owe nothing to Haydn, his senior by eleven years; the dates make this fact unequivocal. Still, as one of the outstanding cello virtuosos of his time, he did get around; there were concert tours and stays in Paris, Rome, London, and finally Madrid, where he lived until his death in 1805.

One would therefore think that he could scarcely be untouched by the main musical currents, yet already Fétis exclaimed in exasperation, "One is tempted to believe that he knew no other music but his own." What little we know about this fine composer (there is as yet no major modern study of his life and works) tends to show that he arrived at the string quartet on his own, ahead of Haydn, as he certainly created his own string quintet (with two cellos instead of two violas) without Mozart's help. Indeed, Mozart benefited from Boccherini's music, in some instances, as in the K. 211 Violin Concerto, by obviously patterning his work on a similar composition by Boccherini.

A cheerful, amiable man of appealing personality, character, and integrity, Boccherini had a sad life that is not reflected in his bright, elegant, and euphonious music. Though for a time highly admired—the Paris publishers vied with one another to secure his works for publication—and appointed court conductor in Madrid and in Berlin, he slowly lost ground professionally, dying tired, forlorn, and in utter poverty. But his creative ardor never deserted him. The catalogue of his works is astonishing: 30 symphonies, 91 string quartets, 125 string quintets, and numerous other chamber music works, concertos, and vocal pieces.

These six symphonies date from 1782. They are full of life; the melodic invention is felicitous and profuse; though at times the music is merely *grazioso*, so typical of the rococo (the Andante in No. 3), the fast movements are energetic, displaying symphonic dramatic thrust; and of course the *opera-buffa* idiom is present, as it is everywhere in the classical symphony.

The connecting links in Boccherini's sonata structures are not so masterly as in Haydn's—he cannot match the older master's unerring

Boccherini—made in heaven?

sense of where to break off the sequences—nor does he possess Haydn's marvelous sense of proportion, but he compensates with many engaging ideas which he handles with originality. God only knows how he manages the forms, but the pieces do hang together. The thematic play, not so elaborate as in the full-fledged classical symphony, is nevertheless inventive, and in some instances, as in the fiery first movements of Nos. 4 and 5, is equal to the highest level of the early classical symphony.

As I have remarked, Boccherini is quite unorthodox in his formal schemes. Symphony No. 6 ends with a minuet that comes close to being a genuine scherzo; then again he will compose an allegro with a multitude of themes manipulated in an entirely personal manner with totally unexpected turns, bold modulations, dramatic pauses and shifts (Nos. 2 and 6).

Boccherini had a sense of humor, but again quite different from Haydn's sly—or robust—musical jokes; his is more a sort of irony. Another difference between the Austrian and the Italian is that the latter likes soft and quiet endings. Boccherini does not orchestrate—he *composes* for orchestra, and that beautifully handled orchestra is more modern than was Haydn's at this date. All in all, this music well deserves to be better known, for it is genuine, healthy, imaginative, and entertaining.

The performance and recording are first-class, and the sound is excellent. Angelo Ephrikian went about his task the way a literate and cultivated conductor should when presenting forgotten music: He first studied the manuscript sources. But the performance is not only authentic, it is lively and precise; the Bolognese orchestra plays like a topnotch ensemble, vigorous in the allegros and pensively melodious in the slow movements. There are no spurious ritards, *Luftpausen*, nor fancy dynamics; Ephrikian knows the style and displays not only fine musicianship but commendable taste. P.H.L.

BORODIN: Symphony No. 2, in B minor; Prince Igor: Polovtsian Dances. Czech Philharmonic Chorus (in the Dances); Czech Philharmonic Orchestra, Václav Smetáček, cond. SUPRAPHON 1 10 1126, $6.98.

None of the four recordings of the Second Symphony that I have heard in recent years (Kubelik, Svetlanov, Benzi, or the present one) impresses me as convincingly as a now deleted version by Ansermet, which was coupled with the First Symphony. There the music was projected with subtlety of color, a continuity of line, and a sense of climax that lifted the music out of its narrowly Slavic genre and gave it true symphonic impact. Of the four currently available records, Kubelik's (Seraphim S 60106) is still my favorite, and at a bargain price.

Smetáček's new version with the Czech Philharmonic has, for me at least, two vitiating defects. The conductor fails to achieve symphonic coherence here; the first movement, for instance, is as episodic as the *Polovtsian Dances*. Moreover, the estimable Czech Philharmonic does not sound like a first-rate orchestra here. The strings lack depth and body; the woodwinds are undistinguished; and the brass is shallow in timbre. This may, however, be partly due to what sounds like a radio studio ambience.

The *Polovtsian Dances* are performed with gusto and considerably more color than the symphony. The performance benefits greatly from the authentic inclusion of a chorus. P.H.

BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83. Emil Gilels, piano; Berlin Philharmonic Orchestra, Eugen Jochum, cond. DEUTSCHE GRAMMOPHON 2707 064, $13.96 (two discs).

Comparisons—both works:	
Arrau, Haitink / Concertgebouw	Phi. 6700 018
Fleisher, Szell / Cleve. Orch.	Odys. Y 31273, 32222
Serkin, Szell / Cleve. Orch.	Col. MG 31421
Comparisons—Concerto No. 1:	
Curzon, Szell / London Sym.	Lon. CS 6329
Rubinstein, Leinsdorf / Boston Sym.	RCA LSC 2917
Comparisons—Concerto No. 2:	
Gilels, Reiner / Chicago Sym.	Victr. VICS 1026
Rubinstein, Ormandy / Phila. Orch.	RCA LSC 3253

The interaction of the mystical Jochum and the driving Gilels is a complex one. The resulting performances are highly impressive—and anything but easy to describe.

The very opening of the D minor Concerto accurately sets the stage for what is to come. Immediately one notices a predilection for ruminative, judiciously fluctuating tempos, a magnificent grasp of long-lined phrasing, and a great sensitivity to instrumental color. Forward drive is subordinated to easy momentum and Olympian patience, but never does the deliberation turn into heavyhandedness. The moderately distant microphone placement makes possible a wide dynamic range, combining atmosphere with detailed presence. The canonic elements of the writing are thoroughly clarified but never with the staccato insistence of, say, Szell's frameworks for Serkin, Fleisher, and Curzon (in their various excellent recordings of these burly works).

Gilels enters the scene as a collaborator not a conqueror. His sonority lacks the heft and burnished variety of Arrau (in the equally deliberate but utterly dissimilar Philips recordings) and is actually far closer to Serkin's lean, kinetic kind of keyboard tone. Gilels' work here has a shimmer and repose not always associated with his style in the past. Needless to say, the Soviet pianist is an impressive technician who easily surmounts all the technical hurdles in these knotty obstacle courses. Indeed, he is even one of those few artists who

take the more difficult double-octave alternatives in the D minor's first-movement development section.

In a few places, I feel obliged to reiterate my old complaint that Gilels is apt to think too much in terms of the possibilities of his instrument, giving too little heed to the *impossibilities* of the music itself. The trills in the first-movement recapitulation of the D minor, to cite a prime example, are pianistically rather than feverishly played. Similarly, other sections could stand more demonic savagery than this civilized artist is willing to provide. In the main, though, he more than rises to the challenge: The D minor's slow movement has superb introspection; nonetheless it reaches an intense, full-throated climax toward the end. The Rondo, though more leisurely than I prefer, is done with excellent articulation. The turn in its principal theme couldn't be more limpid, the ostinato left hand in the second theme is as clear as in Fleisher's reading (though less bristling and driving), the trills in the *alla marcia* coda have magical shimmer.

Gilels' 1958 version of the B flat Concerto with Reiner (now on Victrola) is a very different sort of reading from the new DG. Right at the outset, one notices a far more melting, leisurely statement of the opening bars than on the tougher, more direct Reiner-led performance, and although the pace quickens considerably at the first dramatic outburst, the voltage of the older account is replaced with a firm, easygoing *echt Deutsch* solidity.

Even on the older record, Gilels' reading had certain rhetorical qualities that were apt to be overlooked because of the slashing brilliance of Reiner's framework. With Jochum at the helm, the expansiveness comes into full flower—but again there is never anything in the least heavyhanded or sentimentalized in this music-making. Unlike Richter in his current recordings (with Leinsdorf and the Chicago Symphony on RCA LSC 2466, with Maazel and the Orchestre de Paris on Angel S 36728), Gilels and Jochum present a big line and a firm basic pulse (despite the many tempo modifications), and unlike the comparably relaxed Barenboim/Barbirolli version (Angel S 36526) there is a wonderful transparency to the over-all sound.

In sum, these performances easily rival the best now available (listed above). My special preference remains the remarkable Serkin/Szell twofer, which happens also to be a giant bargain. H.G.

BRAHMS: Symphony No. 1, in C minor, Op. 68. Concertgebouw Orchestra of Amsterdam, Bernard Haitink, cond. PHILIPS 6500 519, $6.98.

Since the dawn of the electrical era, at least twenty-one recordings of the Brahms First have been made by the "big three" orchestras of Western continental Europe alone!! I count eight by the Vienna Philharmonic and seven by the Berlin. With this new release the Concertgebouw now checks in with a round half dozen *complete* editions (three of them by Van Beinum, whose fatal heart attack occurred during a rehearsal of this very score), to say nothing of an odd 78-rpm side by Mengelberg of just the Poco allegretto.

Clearly the public has a gargantuan appetite for the work. For folks in the market, then, the

new Haitink version offers: straightforward, sensible, and sensitive musicianship without major idiosyncrasy (save for the now "traditional" ritard when the horn-call theme returns at the finale's end); idiomatic and polished orchestral virtuosity; fully contemporary recorded sound; and availability by itself, unharnessed to multidisc albums. I don't claim that any of these virtues are unique among versions now listed in Schwann, but Haitink's is, it so happens, the only one at the moment to offer *all* of them in combination! Implausible though it may seem, Philips has filled a real gap in the catalogue. A.C.

BRIDGE: Quartets for Strings: No. 3; No. 4. Allegri Quartet. (James Burnett, prod.) ARGO ZRG 714, $5.95.

The English composer Frank Bridge is probably best known in this country by way of Benjamin Britten's *Variations on a Theme by Frank Bridge*. But Bridge was a composer of some interest in his own right; this disc, which includes string quartets written in 1926 and 1937 (the latter was one of the composer's last major works—he died in 1941), indicates that after the First World War he had developed a compositional style quite distinct from that of any of his British contemporaries.

The two quartets are rather similar, although the Fourth is somewhat shorter, simpler, and less interesting than the Third. Both are written in a richly chromatic tonal language and in an expressive, nonromantic manner rather reminiscent of Berg. They are, to be sure, neither formally nor contrapuntally as complex as Berg, and they betray a tendency to be overly repetitive in their motivic structure. But the music is beautifully written for the medium (Bridge was himself an excellent violinist and violist) and contains many fine moments.

The performances by the Allegri String Quartet seem quite good, and Anthony Payne's liner notes provide a useful introduction to the composer and to these pieces. R.P.M.

E. BROWN: Quartet for Strings. For a feature review of a recording of this work, see page 89.

CAGE: Quartet for Strings in Four Parts. For a feature review of a recording of this work, see page 89.

CHAMINADE: Piano Works. **BACKER-GRØNDAHL:** Piano Works. Doris Pines, piano. GENESIS GS 1024, $5.98.

CHAMINADE: Sonata in C minor, Op. 21; Serenade in D, Op. 29; La Lisonjera; Gavotte in A minor, Op. 9, No. 2; Pierrette, Op. 41; Valse caprice, Op. 33. **BACKER-GRØNDAHL:** Serenade, Op. 15, No. 1; Paa Ballet, Op. 15, No. 2; Humoreske, Op. 15, No. 3; Four Skizzer, Op. 19; Etudes de concert: Op. 57; Op. 11, Nos. 1, 2, and 6.

Genesis calls this album "Jewels from La belle époque" and the company is not far wrong, even if some of the gems are only semiprecious.

Chaminade and Backer-Gröndahl were part of the nineteenth century's bumper crop of composers for the piano (although each worked in other genres as well). They are distinguished from the herd not only in that they were female but also in that, on the evidence here, they wrote something more than junk.

Cécile Chaminade (1857–1944), a French composer, is responsible for both the strongest and the weakest music on the disc—the latter being the sonata, for the most part a series of empty and posturing phrases without much inner logic. The five shorter works, in particular the serenade, the gavotte, and *La Lisenjera*, are far better—delicate and imaginative with numerous unexpected touches.

The Norwegian Agathe Backer-Grøndahl (1847–1907), best known for several songs including *At eventide*, is at her best here in the four études, which clearly recall Chopin without being imitative. The *skizzer* (scherzos) are brief and charming, but the other three works, while pleasant enough, are really not very interesting.

The performances are close to perfect. Doris Pines is an exceptional pianist whose technical mastery and sensitive attention to detail bring the utmost from each piece. She evidently has a particular interest in the neglected side of the nineteenth century—her first recording was of Leopold Godowsky (GS 1000)—and anything further she produces in this area would be more than welcome. A.M.

COUPERIN, F.: Messe pour les paroisses. John Fesperman, organ (Fisk Organ in the West Church, Boston). CAMBRIDGE CRS 2504, $5.98.

Comparison:
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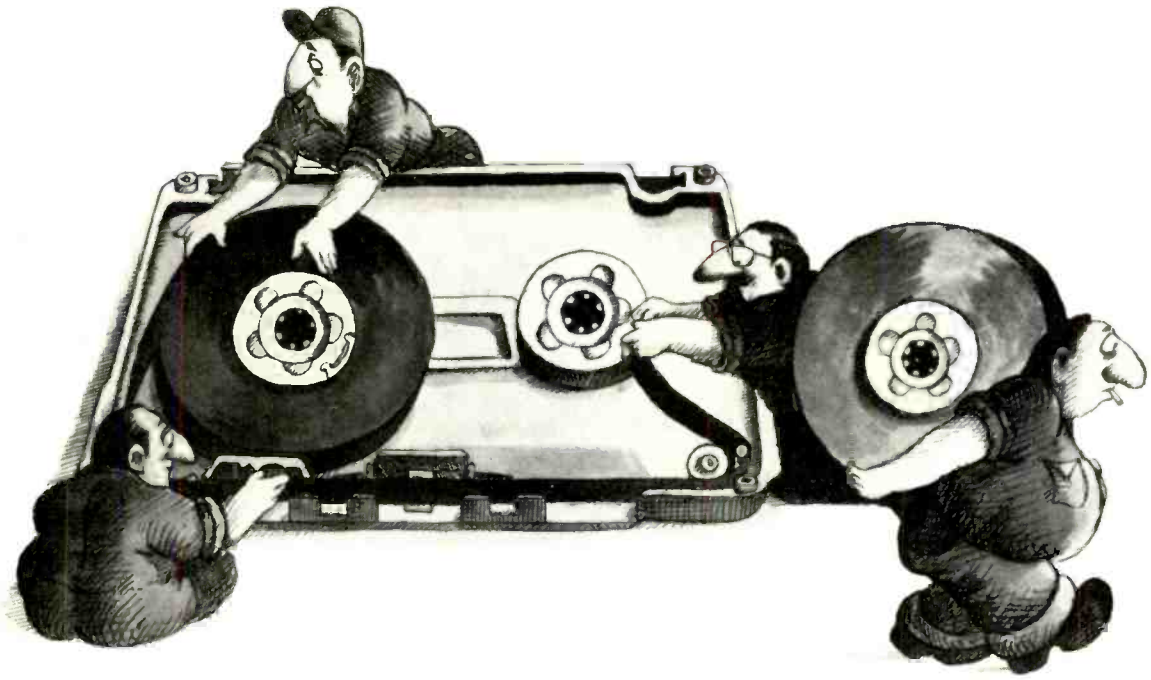

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output for the organ consists of only two organ Masses: The *Messe à l'usage ordinaire des paroisses pour les fêtes solennelles (Mass for Parish Services)*, recorded here, and a second, smaller-scaled, more original, and more interesting *Messe propre pour les couvents de religieux et religieuses (Mass for Convent Services)*, both composed in 1690 when he was eighteen. Both works consist of twenty-one short pieces, or couplets, covering those portions of the liturgy normally set to music—Kyrie, Gloria, Offertorium, Sanctus, Benedictus, Agnus Dei, and Deo Gratias—and are cast in the variety of forms characteristic of the French "organ books" of the time.

Any performer dealing with old music must do a certain amount of homework to determine the style appropriate to whatever music he is playing. Composers of every nationality and every generation have had their own peculiar mannerisms and their own interpretations of the printed musical symbols. Perhaps more than any others, French composers of the baroque era demanded that the performer supply many details that were not written down. Ornamentation and rhythmic alterations such as *notes inégales*, for instance, were expected to be supplied by the performer without specific instructions.

John Fesperman is a skilled performer, musicologist, and expert on old instruments. He has obviously "done his homework" and knows all about ornamentation, *notes inégales*, and the like. The resultant performance on this record, however, is far enough from a true French style as to make me wonder if it's possible for a non-Frenchman ever to fully absorb that style. The suavity, *savoir faire*, grace and charm that Michel Chapuis brings to his performances of the two Masses are simply missing here, even though it's not always possible to point precisely to what Fesperman is doing wrong.

The Fist organ recorded here (for the first time to my knowledge) is also a near-miss in precisely the same terms as Fesperman's performance: It is a magnificent new (1971) tracker instrument of twenty-nine stops, beautifully voiced in the classic manner with a few characteristic French stops. It is beautifully recorded and Fesperman uses it effectively, but it too is speaking French with a German accent, and we miss those idiomatic tones of a Clicquot or Isnard instrument.

The Fisk organ recorded here (for the first lying all requirements is Chapuis's on RCA Victrola. He certainly knows the intangibles of French style as well as the historical facts, and he plays one of the finest of eighteenth-century French organs—that of Saint-Maximin in Provence. (And the two-disc Victrola set gives you both Couperin Masses for the same price as this disc.) C.F.G.

CRUMB: Black Angels. For a feature review of a recording of this work, see page 89.

DRUCKMAN: Quartet for Strings, No. 2. For a feature review of a recording of this work, see page 89.

DVOŘÁK: Suite for Piano, in A, Op. 98 (*American*); Humoresques (8), Op. 101. Radoslav Kvapil, piano. GENESIS GS 1025, $5.98.

I was unable to unearth any previous complete recording of either of these two important piano collections by Dvořák. Their excellent performance by a fine Czech pianist makes their appearance all the more welcome.

As the opus numbers indicate, these are late works; the suite dates from Dvořák's American stay and the *Humoresques* were first sketched here and completed later shortly after his return to Bohemia. Dvořák is not regarded as a master composer for the piano; many play his only concerto for the instrument in an edition devised to make the solo part more idiomatically brilliant. But his musical force and originality are definitely evident in these admittedly minor, but rewarding, pieces.

Of the two collections I find a stronger musical profile and pianistic interest in the eight *Humoresques*, most of which are of considerably greater substance than the one (No. 7) that has become widely known as *the* Dvořák *Humoresque* in various arrangements. The variety of this collection, its rhythmic originality, and its pianistic textures should commend it to pianists and listeners alike. The five-section suite offers less pianistic color, and I suspect that Dvořák's later orchestral version, which I do not know, may be more interesting.

Kvapil responds sensitively to the idiom of late Dvořák, which, while not specifically based on folk music, is suffused with that feeling. This is Dvořák at his most genial and accessible, a Dvořák who is beginning to be explored increasingly of late.

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The recording, which originated from Supraphon, is excellent. P.H.

FELDMAN: Structures for String Quartet. For a feature review of a recording of this work, see page 89.

B **GERSHWIN:** Piano Works. William Bolcom, piano. NONESUCH H 71284, $2.98.
GERSHWIN PLAYS GERSHWIN AND KERN. Duo-Art piano-roll recordings by George Gershwin. KLAVIER KS 122, $5.98 (recorded in the 1920s).

Whatever one thinks ultimately of George Gershwin's place in the high-art pantheon, there can be no question that he produced some wonderfully charming, popularly infectious music, and it is good to have these two discs available as documentation of his solo-piano pieces.

The two aren't directly competitive. Of the many titles on each, there is only one duplication, and even then Gershwin and Bolcom don't really play the same thing. Gershwin himself was a great improviser, and when he sat down to record his hit songs, he wove them into mini-rhapsodies. Thus, his version of *Sweet and Low Down* from the 1925 show, *Tip-Toes*, lasts three minutes and twenty seconds, while Bolcom's is over in forty-seven seconds. The reason is that Bolcom, on the first side of the Nonesuch disc, is playing the "official" versions as they appeared in the *George Gershwin Song Book* of 1932, and stripped free of any editorial encrustations, at that.

Bolcom's recital offers the complete *Song Book* and, on Side 2, the rest of Gershwin's known works for solo piano, above all the Three Preludes of 1926. This is without question a major addition to the discography of American music. Conceived to honor Gershwin on the seventy-fifth anniversary of his birth, it betrays in all its aspects the most laudable respect and enthusiasm for the music. How the actual playing will strike you, however, is a matter of taste. If you think of Gershwin's roots in ragtime and the boisterous spirit of the 1920s, then Bolcom's bouncing barroom style, with its heavy accents and thumped-out bass, may please you. But if your Gershwin image is inseparable from Fred Astaire, then Bolcom's work will sound lamentably shy of elegance. Certainly Gershwin's own versions, recorded in the 1920s, come across as inestimably softer, more fluid, more feminine and subtle—even taking into account the expressive limitations of the Duo-Art. J.R.

GRIEG: Peer Gynt: Suites Nos. 1 and 2, Opp. 46 and 55; Sigurd Jorsalfar Suite, Op. 56. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2530 243, $6.98. Tape: ●▪ 89 466, $6.98; ●● 3300 314, $6.98.

Comparisons—Peer Gynt Suites:
Bernstein/N.Y. Phil. Col. M 31800
Fjeldstad/London Sym. St. Tr. STS 15040

Bernstein's pleasing *Peer Gynts* of only last June (but probably recorded several years earlier) are surpassed not only by Karajan's more relaxed yet also more bravura readings but also by the Berliners' more refined and piquant tonal coloring and the exquisitely transparent DG engineering. I still prefer the more idiomatic and folkish interpretive approach of a native Norwegian conductor like Fjeldstad, but admittedly his early-stereo-era recording cannot begin to challenge the DG version's technological finesse.

The present disc, moreover, has the important added attraction of restoring the *Sigurd Jorsalfar* Suite to the record repertory from which it has been missing since around 1967. Its best-known piece, the concluding *Homage* March has been available in various isolated versions, but it's good to hear also the ceremonial Prelude (*In the Hall of the Mountain King*) and the eerie if somewhat melodramatic Intermezzo (*Borghild's Dream*), especially in such sumptuous sonic dress as they are given here. R.D.D.

B **HENZE:** Concerto for Violin and Orchestra, No. 1. **ZIMMERMANN:** Concerto for Violin and Orchestra. Susanne Lautenbacher, violin; Luxemburg Radio Orchestra, Siegfried Köhler, cond. CANDIDE CE 31061, $3.98.

These two violin concertos have much in common: They were both written shortly after the end of the Second World War and are representative of the early works of these two German composers. Henze was only twenty-one when he wrote his concerto in 1947; and although Zimmermann was eight years older

when he completed his in 1950, the war had created a hiatus in his career so that he too was just getting under way as a composer.

The works also share certain musical attributes. Each makes use of twelve-tone compositional procedures, but treats these in a quite unsystematic way; and both have, despite the use of a series, very strong tonal associations and clearly defined formal schemes that are essentially neoclassical in orientation.

Of the two, the Henze is the longer and technically the more assured. Despite his youth, the composer is here already fully in control of his materials and in possession of a truly amazing degree of musical fluency. This is particularly evident in the long opening movement—by far the most complex of the four—which, in spite of its somewhat self-consciously nonstandard formal arrangement, is still very impressive.

The Zimmermann, although less finished than the Henze, is more dramatic and rhythmically more aggressive. It is always interesting, if not always completely successful. Some passages sound terribly derivative (one hears Bartók particularly), and there are awkward moments in the transitions from section to section. Nevertheless, this is a work of an evident musical personality, and one that reminds us of the great loss to contemporary music resulting from Zimmermann's recent death.

The Luxemburg orchestra struggles with both scores, although Susanne Lautenbacher plays the solo parts quite well, if a bit rigidly. The recorded sound is adequate, but lacks resonance. R.P.M.

HILLER: Quartet for Strings, No. 5. For a feature review of a recording of this work, see page 89.

HINDEMITH: Chamber Works, Vols. 1-3. Various performers. (Herschel Burke Gilbert, Julian Spear, and Don Christlieb, prod.) GSC 1, 2, and 3, $6.00 each (available from Consortium Recordings, 3456 Beethoven St., Los Angeles, Calif. 90066).

Vol. 1: Canonic Variations for Two Violins (Paul Shure and Bonnie Douglas, violins); Two Duets for Violin and Clarinet (Shure Raimondi, violin; Hugo Raimondi, clarinet); Sonata for Bassoon and Piano (Don Christlieb, bassoon; Delores Stevens, piano); Kleine Klaviermusik, Op. 45, No. 4 (D. Stevens). **Vol. 2:** Die Serenaden, Op. 35 (Marni Nixon, soprano; Gordon Pope, oboe; Sven Reher, viola; Kurt Reher, cello); Sonata for Trumpet and Piano (Thomas Stevens, trumpet; D. Stevens). **Vol. 3:** Sonata for Flute and Piano (Louise di Tullio, flute; Lincoln Mayorga, piano); Echo for Flute and Piano (Di Tullio; Mayorga); Sonata for Solo Cello (K. Reher); Duet for Viola and Cello (S. and K. Reher).

HINDEMITH: Works for Cello and Piano. Frances Steiner, cello; David Berfield, piano. ORION ORS 73117, $5.98.

Sonata, Op. 11, No. 3; Sonata (1948); Three Easy Pieces; A Frog He Went A-Courting (variations).

The history of music is full of composers who enjoyed plentiful success during their lifetimes, fell out of favor just after their deaths, and then gradually reattained their historical positions as major composers. The eclipse usually doesn't preclude a small and faithful core of admirers, often some of the leading musical minds of a generation. Bach and Mozart are two striking examples of the pattern, slighted as they were during the Romantic age. And those of us who admire Paul Hindemith's music must be hoping that the same thing will happen to him.

For there can be no doubt about it: Hindemith is presently in eclipse; whether he will re-emerge in the general musical public's esteem at some future date is anybody's guess. One must also admit that the history of music is full of composers who were respected during their lifetimes and then promptly forgotten—for good. Hindemith, first known as a rebellious avant-gardist in the Twenties, then as an honorable producer of *Gebrauchsmusik* for the masses, and finally as a rather stiff-necked and intolerant pedagogue in the United States, is now slighted as hopelessly old-hat. His concern for contrapuntal craftsmanship binds him deleteriously, in the eye of public opinion, to a superannuated German tradition. And his extraordinary prodigality and technique seem too often like mechanistic note-spinning.

And yet, we admirers believe, Hindemith's legacy contains an enormous amount of superb music, in almost any form you care to name. Certainly there are dry patches. But there are untold beauties too, and thus one welcomes recording projects designed to perpetuate this music and to make it known to a wider audience. It is only through such ventures that Hindemith's name and music can be kept alive, awaiting his own personal millenium.

The current Los Angeles-based GSC project gives every indication of being a pure labor of love. These three discs are the first of a projected ten covering the composer's smaller works of all sorts, and more may follow the first ten. They enlist some of the finest players in the musician-rich Los Angeles area, members of the local Philharmonic and others drawn to Southern California by the lucrative free-lance work available with the movie and television orchestras.

That said, it should be mentioned that these are performances of a certain type, and not one that necessarily makes the best case for Hindemith's music. Dangerous though it may be to brand whole regions with a particular stylistic bias, a certain Hindemithian spirit, in the pejorative sense, can be said to hang in the Los Angeles air (along with the smog). It's odd, perhaps, considering that Stravinsky and Schoenberg were that city's two best-known musical immigrants. But much new-music making there has a kind of dry, didactic, and stodgy quality to it, scrupulous in its musicianship but just a little uptight.

This description may or may not be fair as a generalization, but it does fit these performances, and the results tend to overemphasize just those qualities in Hindemith's music. As a general rule, the performances in the Hindemith chamber music series available in the U.S. on the Musical Heritage Society's Orpheus label (drawn from the German Da Camera Magna catalogue) sound looser and more expressive. The pressings of my GSC review copies were not all they might have been either, with some slight but annoying warpage.

The Orion performances are essentially on the same order as the GSC efforts: careful, perceptive, and just a little lacking in personality.

In conclusion, it should be noted that some of these pieces are receiving their first recordings, and that for that reason and for the nature of at least some of the performances, the GSC series is of great value, and should be encouraged. These are records that for all their subjective flaws belong in every library and in

Jorge Mester—Husa's *Sonnets* cap a remarkable achievement in modern music.

the collection of any person genuinely interested in twentieth-century music. J.R.

HUSA: Two Sonnets from Michelangelo. **BAMERT:** Septuria Lunaris. Louisville Orchestra, Jorge Mester, cond. LOUISVILLE LS 725, $5.95.

I confess that the acclaim that has recently surrounded Karel Husa—e.g., in 1969 he was awarded the Pulitzer Prize for his String Quartet No. 3—puzzles me. He is certainly a competent composer, but one who shows little sign of real individuality or a distinct musical personality. The *Two Sonnets from Michelangelo* are a case in point. They are purely instrumental evocations of the poems *La Notte* and *A Dio*, rather in the manner of orchestral "songs without words." After brief introductions, both pieces consist of a single melodic line that is heard in conjunction with a sustained, essentially chordal accompaniment. The music is consistently uneventful: The pace is slow—both in regard to the tempo and to the passage of events within this tempo—and the formal organization is straightforward. Only the orchestration seems in any way distinguished.

Matthias Bamert is the young assistant conductor of the Cleveland Orchestra. *Septuria Lunaris* is intended to be a musical depiction of the geography of the moon, specifically of seven of the so-called lunar "seas." It is little more than a bag of orchestral sound effects, which seem to have been chosen mainly for their momentary impression. The piece reveals only the most rudimentary sort of musical development; and aside from its obvious extra musical associations, it fails to sustain a unified character.

This is the 113th release of the Louisville Orchestra's series of recordings of twentieth-century music—a remarkable achievement. The orchestra plays both works quite well.

R.P.M.

IMBRIE: Symphony No. 3. **SCHUMAN:** Credendum (Article of Faith). London Symphony Orchestra, Harold Farberman, cond. (in the Imbrie); Philadelphia Orchestra, Eugene Ormandy, cond. (in the Schuman). (Carter Harman, prod.) COMPOSERS RECORDINGS SD 308, $5.95 (Schuman: rechanneled stereo; from COLUMBIA ML 5185, 1957.)

This record constitutes a significant documentation of two major works by important, established American composers (actually, the Schuman is a redocumentation, since this same performance was once available in mono on Columbia).

Imbrie is the less well known of the two: Born in New York, he was a student of Leo Ornstein and Roger Sessions, and has taught for years at the University of California at Berkeley. The recipient of many important awards (particularly for his striking violin concerto, which fortunately is still available from Columbia Special Products as CMS 6597), he is hardly to be confused with the bizarre avant-gardism that flourishes in the San Francisco Bay area. Carefully considered and conscientiously crafted, his music makes its effect through the solution of tightly conceived formal problems rather than through the deployment of any particularly new or unusual musical language (Imbrie sounds rather defensive about the whole notion of originality in the notes for this record). The Third Symphony, finished in 1970, is composed in an idiom that would be unthinkable without the whole, spotty history of American symphonic writing behind it. It sounds eclectic and sometimes downright derivative, yet on its own terms coherently effective.

Schuman is of course a familiar name in American music, both for his music and for his cultural-political influence: He is president emeritus of both the Juilliard School and Lincoln Center for the Performing Arts. The *Credendum* was composed in 1955 and, say the notes, was the first symphonic piece ever commissioned by a department of the United States government (where that leaves the WPA is a question unanswered). Written out of the composer's "convictions concerning the work of UNESCO and the role of government in the arts," *Credendum* unfolds in a broadly rhetorical, essentially conservative idiom, again—like the Imbrie—reflecting an indebtedness to past efforts of the sort, but in Schuman's case recalling the style of Roy Harris, whom he credits as his most influential teacher.

Performance and sound in the Imbrie seem fully up to CRI's standards, and the transfer of the Schuman to stereo has been deftly handled. J.R.

KELEMEN: Orchestral Works. Various performers. PHILIPS 6500 314, $6.98

Composé (Alfons and Aloys Kontarsky, pianos; Southwest German Radio Orchestra, Ernest Bour, cond.); Floréal (North German Radio Orchestra, Jochem Slothouwer, cond.); Changeant (Saschko Gawriloff, violin; Siegfried Palm, cello; West German Radio Orchestra, Christoph von Dohnanyi, cond.); Hommage à Heinrich Schütz (Yvonne Cianella, soprano; Gachinger Kantorei, Helmut Rilling, cond.); Surprise (Berlin Radio Orchestra, Milko Kelemen, cond.).

The Yugoslav Milko Kelemen (born 1924) is not as well known in this country as in Europe, where he is one of the more frequently performed composers. This disc—one of the few from the sizable European Philips collection of contemporary music that U.S. Phonogram has so far chosen to import—contains five works that provide an excellent introduction to his work.

Kelemen organizes his music primarily by textural juxtapositions rather than by harmonic and melodic considerations, and he does this with a sure hand and a knowing sense for instrumental and choral effect. It is an approach that tends, however, to resist efforts to lend it a personal, individual character, and much of Kelemen's music comes out sounding very much like a lot of other pieces of similar persuasion. Most interesting of the pieces is the choral *Hommage à Heinrich Schütz*, which mediates among various kinds of vocal sound, ranging from whispering to pure sung tone. The resulting sonic relationships are surprisingly varied, and the piece is unusually well performed. The four instrumental compositions are well made but strike me as being of only passing interest. R.P.M.

KIRCHNER: Quartet No. 3 for Strings and Electronic Tape. For a feature review of a recording of this work, see page 89.

KOLB: Chamber Works—See Moryl: Chamber Works.

B **LAZAROF:** Textures for Piano and Five Instrumental Ensembles; Cadence III; Partita for Brass and Tape. John Ogdon, piano; Utah Symphony Orchestra, Henri Lazarof, cond. (in *Textures*). Stanley Plummer, violin; Kenneth Watson and Larry Bunker, percussion (in *Cadence III*). Los Angeles Brass Quintet (in Partita). CANDIDE CE 31072, $3.98.

Henri Lazarof was born in Bulgaria, finished

his musical studies in this country, and now lives in Los Angeles, where he is on the faculty at UCLA. As these three recent pieces attest, he is an eclectic composer given to making his musical points with large, broadly defined gestures. If there is little subtlety in his work, there is nevertheless a great deal of musical energy, as well as obvious technical competence.

Textures, written in 1970, is the longest of the works—some nineteen minutes—and, as the title suggests, it is mainly concerned with the formation and manipulation of textural patterns. The work has a pronounced episodic character—one textural segment seems simply to give way to, rather than really lead to, the next—and consequently the composition doesn't really go anywhere. But the writing for both the soloist and the five instrumental groups is brilliant, and the variety of the different musical combinations is sufficient to sustain interest to a surprising degree, considering the length of the piece. The fine performance by pianist John Ogdon, for whom the work was written, and the Utah Symphony under the composer's direction deserves no small measure of credit for this.

Cadence III, for violin and two percussionists, was composed in the same year, but it is a considerably more traditional conception. The violin carries the main musical burden, providing a long, linear statement which, though cadenzalike in effect, is held together by the use of motiviclike relationships. The percussion serves an essentially accompanimental function, assuming prominence only in several brief interludes between larger violin segments.

The Partita for Brass Quintet and Tape (1971) loses its point entirely in recording, since it is supposed to consist of a dialogue between a live quintet and a prerecorded tape made by the same ensemble. Here, obviously, it is impossible to distinguish between the two, since everything is recorded, and the piece comes out sounding simply like a work for larger brass ensemble. The composition abounds in echo effects, which sound terribly contrived here, but might well make more point if heard as originally intended.

The performances of the two latter pieces are fine, although not as commanding as that of *Textures*. R.P.M.

LISZT: Concerto pathétique—See Schumann: Andante and Variations.

LUENING: Chamber Works. Various performers. (Carter Harman, prod.) COMPOSERS RECORDINGS SD 303, $5.95.

Quartets for Strings: No. 2; No. 3 (Sinnhoffer Quartet). Trio for Flute, Cello, and Piano (Harvey Sollberger, flute; Fred Sherry, cello; Charles Wuorinen, piano). Sonata for Solo Violin, No. 3 (Max Pollikoff, violin).

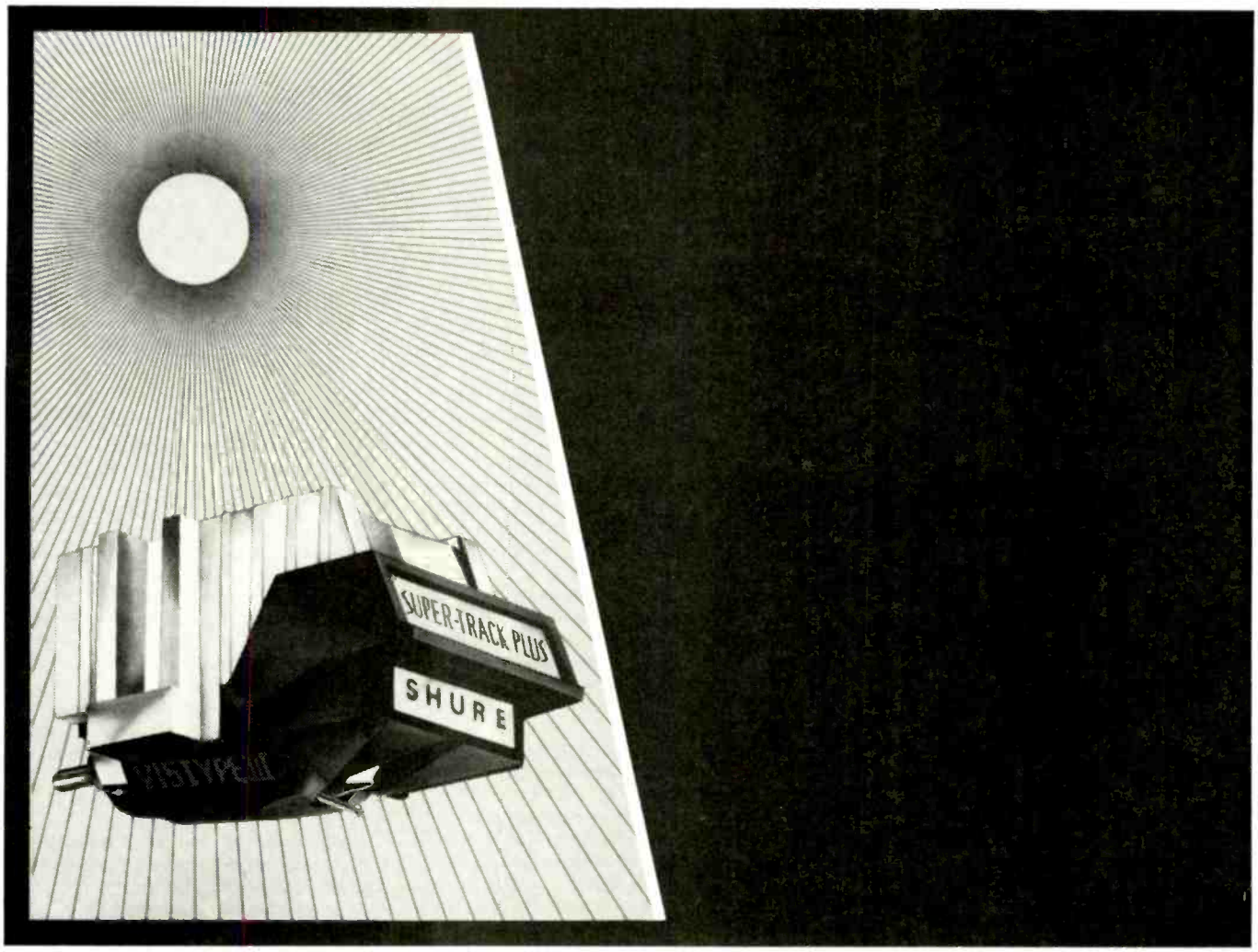
The music on this valuable disc spans forty-nine years, and reveals a high level of consistency and individuality on the part of its composer, Otto Luening, no matter what the idiom or instrumentation. Luening was born in 1900 and has long been a leading pedagogue in New York, first at Columbia, now at Juilliard. His best-known work has been in the field of electronic music, where he was one of the pioneers and first producers of consistently effective, musically expressive pieces.

This record, the only one currently available devoted to his solo and chamber music, is an appealing one on nearly all counts. The 1962 trio is perhaps a bit dry. But both quartets (written in 1922 and 1928 respectively) are fine examples of 1920s avant-gardism (it seems surprising that the second had to wait until 1965 for its first performance), and the Solo Sonata No. 3 (1971) is persuasive proof that Luening hasn't lost his compositional vitality. The performances here are all first-rate, which isn't too surprising from Sollberger, Sherry, Wuorinen, and Pollikoff. But the Sinnhoffer group (based in Munich) is less well known; on the evidence presented here, one imagines it will be heard from again very soon. J.R.

MENDELSSOHN: Concertos for Violin and Orchestra: in D minor; in E minor, Op. 64. Arthur Grumiaux, violin; New Philharmonia Orchestra, Jan Krenz, cond. PHILIPS 6500 465, $6.98.

Comparison—same coupling:
Menuhin, Frühbeck/London Sym. Ang. S 36850
Comparison—D minor Concerto:
Michelucci, I Musici Phi. 6500 099

Grumiaux has come up with two lucidly outlined performances in which the emphasis is on deliberation and smoothness. He seems intent on showing that Mendelssohn was as much rooted in the classical tradition as he was an exponent of Romanticism. If the attempt does not quite succeed, it is only because neither the classical nor the romantic tag will entirely identify either of these works.



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CIRCLE 54 ON READER-SERVICE CARD

Arthur Grumiaux—lucid Mendelssohn.

Not surprisingly, the Mendelssohn-as-classicist approach works best in the D minor, which dates from the composer's thirteenth year. Even at this age, however, Mendelssohn was moving toward his mature style, and a little richer emotional input from the soloist might be welcome.

This is not to imply that either work is badly done. Quite the contrary: Both are played well, if incompletely. In the E minor the tempos are more leisurely than those taken by soloists who want merely to show off, and the serenity this induces, combined with Grumiaux's rich and polished tone, adds up to a finely finished product. But it lacks some sense of vital energy and needs more freedom and flow, especially in the slow movement.

The orchestra handles itself very well in both; the string accompaniment in the D minor is first-rate. The sound is spacious and resonant, providing presence without overpowering.

Of course the full-blown Romantic approach to these concertos is equally, if not more, one-sided, as shown by Menuhin's Angel coupling from last year. His performances are exhilarating to the point of breathlessness, but underneath the excitement there is a disturbing roughness. In pursuit of lavish tone he loses the delicacy that Grumiaux captures perfectly.

As far as the latter quality goes, Roberto Michelucci and I Musici—who play the D minor on Philips coupled with one of Mendelssohn's early string symphonies—reveal more sensitivity than Menuhin does, but neither the solo nor the orchestral playing is up to the standard of Grumiaux and the New Philharmonia. A.M.

MILHAUD: La Création du monde—See Weill: Kleine Dreigroschenmusik.

MORYL: Chamber Works. **KOLB:** Chamber Works. New England Contemporary Ensemble, Richard Moryl, cond. (in the Moryl). Chamber Ensemble, Barbara Kolb, cond. (in the Kolb). DESTO DC 7143, $5.98.

MORYL: Chroma for Chamber Ensemble; Illuminations for Soprano, Voices, Eight String Basses, and Chamber Ensemble (Jeannette Stellato, soprano). **KOLB:** Figments for Flute and Piano (Jan Herlinter, flute; Cheryl Selzer, piano); Chansons Bas for Soprano and Chamber Group (Valerie Larnoree, soprano); Three Place Settings for Narrator and Chamber Soloists (Julius Eastman, speaker).

The best thing here is Richard Moryl's *Illuminations*, a piece for chamber ensemble that begins with eight string basses playing a low E pianissimo, and this note drones throughout the entire work. At the start it sounds like the IRT downtown express passing Seventy-second Street as one hears it in the long resonance of the tube on the platform at Times Square. After a while a superb soprano, Jeanette Stellato, chimes in with big, robust planes of sound, the brasses proclaim dissonant glory in the manner of Henry Brant (remember him?), and the chorus goes wild making vocal noises and playing percussion instruments. Altogether quite a trip.

Moryl's *Chroma* is pale by comparison. It is also a chamber-orchestra piece emphasizing, as its title indicates, color; but the colors are all pastel shades and mostly beholden to electronic music, which does them more successfully.

Barbara Kolb has three pieces on the other side. In *Figments*, the flute and piano act like the personnel of a flea circus on the first day of vacation. *Chansons Bas* is a lively, vigorous setting of versified enigmas by Mallarmé, the whole very much beholden to Boulez and his *Marteau sans maître*.

Miss Kolb's third piece should have been a masterwork but isn't. She uses three marvelous poems about the human condition, symbolized in terms of food, and sets them for speaking voice and various solo instruments. Unfortunately the instruments crawl all over the voice so that the superb texts by Irving Diamond, Ron Costa, and the unnamed author of "an elegant 1936 wine cookbook" fail to register. To be sure, Miss Kolb says her instrumental lines should not play a subservient role, and they don't. As Mallarmé might have put it, *quelle dommage*. A.F.

MOZART: Concerto for Violin and Orchestra, No. 3, in G, K. 216; Concertone for Two Violins and Orchestra, K. 190. Alan Loveday, violin (in K. 216); Iona Brown and Carmel Kaine, violins (in K. 190); Academy of St. Martin-in-the-Fields, Neville Marriner, cond. ARGO ZRG 729, $5.95.

Comparisons—K. 216:

Stern, Szell / Cleveland	Col. MS 7062
Oistrakh / Berlin Phil.	Ang. SD 3789
Comparisons—K. 190:	
Laredo, Tree, Schneider / Marlboro Fest.	Col. MS 6848
I. and D. Oistrakh / Berlin Phil.	Ang. SD 3789

By this time no one expects performances of anything less than top quality from the Academy of St. Martin-in-the-Fields. Here the group maintains its usual high level.

Alan Loveday eschews dramatics in his playing of the concerto, producing a sound that is full-blooded yet graceful and gentle. He is at his best in the slow movement, where his lyrical instincts show most advantageously. Throughout, his accompaniment is precise and tasteful.

The *Concertone* violinists are joined by oboist Tess Miller and cellist Kenneth Heath. They play, appropriately, like the closely integrated *concertino* of a Vivaldi concerto grosso, not like an amalgam of four individualistic soloists. The emphasis is on co-operation rather than virtuosity, and the music gains thereby.

The sound in both is bright but not oppressively so, with a pleasant perspective of distance.

Oistrakh's recent set of Mozart's works for violin and orchestra is far less satisfactory for me, principally because the interpretations are overromanticized. Stern and Szell give an exciting account of the concerto, but the sound is so close-in that it is almost overpowering, and the Argo is a better choice for those who prefer gentle outlines to heavy emphasis. Laredo and Tree with the Marlboro Orchestra give the *Concertone* a solid and robust treatment, and the solo work is excellent, but these qualities are offset by the leaden orchestral playing, a defect the Academy remedies to the last degree. A.M.

B **MOZART:** Divertimento No. 17, in D, K. 334; March in D, K. 445. New York Philomusica Chamber Ensemble. CANDIDE CE 31074, $3.98.

Comparison—K. 334:

Marriner / Acad. St. Martin	Argo ZRG 705

The great Divertimento in D, K. 334, like the *Haffner* Serenade, is now attracting considerable attention. These are large-scale works destined for a banquet hall or for the out-of-doors. The very fine performance by Neville Marriner and his splendid little orchestra was reviewed in June 1973. Now comes a chamber-music rendition—that is, one player to each part—by the excellent instrumentalists of the New York Philomusica Chamber Ensemble.

While perhaps the bulk of serenade music, especially the earlier serenade-divertimentos, was intended for the *camera*, the distinction between chamber and orchestral music was not only slight, in most cases it is impossible to determine; thus it is entirely legitimate to perform such works in chamber-music fashion. But there is no question that the larger serenades composed after c. 1770, by which time they assumed symphonic proportions and qualities (*Haffner*, *Posthorn*, K. 334, etc.), demand the symphony orchestra of the classic era. Comparison of the recordings will immediately show that they sound far better when performed by an orchestra. The Philomusici perform very well and are well recorded, but the inevitable thinness of the sound is evident in the more robust symphonic passages.

The divertimento is prefaced *and* concluded by a march, K. 445, which the notes assure us belongs to this work. This wayward march does seem to be part of a serenade or divertimento, but the author of the notes did not read his Köchel catalogue carefully: K. 334 is not the only prospective home for the piece. At any rate, to add a march to this already oversized divertimento—let alone the same thing twice—is egregious nonsense. And, speaking of the notes, they are irritatingly pompous, inaccurate, and gratuitous, a typical example of amateurish demimusicology. I notice that the "essay" is copyrighted; well, the precaution is hardly necessary. P.H.L.

PUCCINI: La Bohème.

Mimi	Mirella Freni (s)
Rodolfo	Luciano Pavarotti (t)
Musetta	Elizabeth Harwood (s)
Marcello	Rolando Panerai (b)
Colline	Nicolai Ghiaurov (bs)
Schaunard	Gianni Maffeo (b)
Benoit; Alcindoro	Michel Senéchal (t)
Parpignol	Gernot Pietsch (t)

Chorus of the Deutsche Oper Berlin; Berlin

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CIRCLE 25 ON READER-SERVICE CARD

Philharmonic Orchestra, Herbert von Karajan, cond. LONDON OSA 1299, $11.96 (two discs).

Comparisons:

Callas, Di Stefano, Votto	Ang. BL 3560
De los Angeles, Bjoerling, Beecham	Sera. IB 6000
Tebaldi, Bergonzi, Serafin	Lon. OSA 1208
Freni, Gedda, Schippers	Ang. SBL 3643

If you're looking for a stereo *Bohème*, this will do as well as any. It's well sung, played, and recorded. This is the ninth *Bohème* in the current catalogues (including four at budget prices), the fourth in stereo. Any of them will give you a satisfactory representation, though I think we can narrow the field to the recordings listed above and the new one.

The last new recording came from Angel—the *Bohème* champ with four current versions—in 1964. That was the first starring vehicle for a charming young Italian lyric soprano named Mirella Freni. London, with only the two Tebaldi recordings in its catalogue, obviously felt left out. So here is a new version, starring the veteran would-be *spinto* Mirella Freni. This is Decca/London's first opera recording with the Berlin Philharmonic; it won't be the last: Next comes a Freni/Karajan *Butterfly*.

The *raison d'être* for this set is clearly Karajan, at whose call record companies come running to Berlin. (For good reason: This set has been selling like crazy from the moment it appeared.) If I rate his contribution as of secondary importance, it is because I can't see *Bohème* as a conductor's opera. The conductor can help by keeping the performance together and moving (cf. Toscanini); he can assuredly louse it up. But—unless he sings awfully well—he can't *make* the performance.

If you consider *Bohème* a musicodramatic masterpiece, you may love Karajan's approach. He is somewhat gradual—running some two minutes per act longer than Schippers. He sets each tempo slow enough to allow him to underline every melodic figure he likes; but at least this enables him to caress without stretching the rhythms. There is great articulation of detail in the wind parts, stunningly played and recorded. But there is less pointing of rhythms, and the strings are somewhat mushily reproduced. Thus there is no apparent difference between Karajan's allegro agitato and andante moderato; staccato markings go for nothing.

As a result, the parts of the score I like best—Act I up to Mimi's entrance, much of Act II, the "bohemian" section of Act IV—are on the static side, although they are unusually well executed. The "serious" parts of the score are to my ears more cruelly exposed as cunningly effective formula writing.

On the plus side is Karajan's rigorous insistence that the singers observe the musical notation. He surely deserves credit for the superlative performances of Pavarotti and Panerai. For sheer sound, this is as good a *Bohème* as we are likely to get—or it would be if the strings had been recorded with more presence. Schippers, with a considerably inferior orchestra (that of the Rome Opera), gets considerably more impact.

Freni is much as before: fresh, innocent-sounding, eminently satisfying. The voice is marginally less free now, and I prefer the unabashed naiveté of the early recording to her occasional attempts at characterization: This is a role with no depths to plumb. I still prefer De los Angeles (Beecham/Seraphim), for the measure of dignity she sneaks into the score, and Tebaldi (Erede/Richmond and Serafin/London), for the sheer sound of that big, rich voice. Harwood's Musetta is no better than adequate.

This is certainly Pavarotti's best recording. His lovely lyric tenor is easily and smoothly produced, free from the annoying mannerisms that have increasingly invaded his work. As noted, Karajan demands strict musical execution, which spares us Pavarotti's often lax musicianship. He is not afraid to sing softly. His declaimed realization of Mimi's death is almost whispered rather than ranted—very effective. This Rodolfo is in a class with the classic Gigli (Berrettoni/Seraphim) and Bjoerling (Beecham/Seraphim) performances.

Panerai has been recording more of late; now forty-nine, he has never sounded better. His Marcello is warm, steady, altogether sympathetic—a considerable improvement over his perfectly satisfactory work on the Angel mono version with Callas. Against very stiff competition, this is to my taste the best Marcello on records. Pavarotti and Panerai make a formidable team.

Ghiaurov makes a rough entrance, but recovers quickly; this is a luxurious piece of casting—though Zaccaria (Votto/Angel) and Mazzoli (Schippers/Angel) hold their own nicely. Considering the quality of the recorded Rodolfos, Marcellos, and Collines, it's curious that we have to hunt for even an adequate Schaunard. Maffeo is as good as any: His baritone sounds clear and firm in Acts II and IV, but the important Act I narrative is rather flat. In the basso buffo roles of Benoit and Alcindoro, Karajan has for some reason cast Sénéchal, a French character tenor who these days is more character than tenor. He makes no effect at all in the landlord's delicious scene; one could wish that Corena (both roles on Beecham/Seraphim and Serafin/London, Benoit only on Leinsdorf/RCA) had giggled less and sung more, but his Benoit remains the one to beat.

If I had to pick one stereo *Bohème*, it would still be Serafin/London. It's hard to face down the Tebaldi/Bergonzi/D'Angelo/Bastianini/Siepi line-up; Serafin's warm, idiomatic conducting and the more immediate sound are further pluses. Schippers' conducting on the Angel stereo set may be too aggressive for some; I think he plays well to the opera's strengths and minimizes its weaknesses. The only major problem is Gedda's Rodolfo—fine in the conversational passages (which go very well indeed, thanks to the superb Marcello of Sereni and Colline of Mazzoli), but sorely taxed by the big moments. The Angel mono is worth having for Callas' usual incisiveness, a strong and well-balanced supporting cast (Moffo, Di Stefano, Panerai, Zaccaria), and Votto's solidly routine handling of the Scala forces.

If you want only one *Bohème* and don't care about stereo, I'd suggest the Beecham/Seraphim. Beecham captures all the wit of the score; De los Angeles and Bjoerling are an unsurpassed Mimi/Rudolfo coupling; and the remaining bohemians (Merrill, Tozzi, Reardon) are fine. If you're still in the market, there are two historical recordings worth having—Toscanini's (Victrola VICS 6019, rechanneled), the best-conducted *Bohème* (if you care about that), and the 1938 recording with Albanese, Gigli, and Poli (Seraphim IB 6038), a performance of tremendous vitality with a

Engineer Colin Moorfoot, Herbert von Karajan, producer Ray Minshull, Luciano Pavarotti, Mirella Freni, Elizabeth Harwood, and Nicolai Ghiaurov at *La Bohème* playback.

classic Rodolfo and Marcello.

If none of the above appeal to you, take heart: RCA has yet another *Bohème* in the works, with Caballé, Domingo, Blegen, and Milnes, Solti conducting. K.F.

RAN: O, the Chimneys—See Rochberg: Tableaux.

B **ROCHBERG:** Quartet for Strings, No. 3. Concord Quartet. NONESUCH H 71283. $2.98.

Rarely do we encounter a composition that asks us to question our fundamental musical orientations—to re-examine the basic assumptions of our aesthetic and artistic beliefs; but George Rochberg's Quartet No. 3 is just such a work. Whatever may be its long-term values and limitations, at the present moment in music history this quartet represents at the very least a source of considerable stimulation. In the year since its first performance, it has already become an object of acute controversy. Whatever else may be said about it, this is not a piece that allows itself to be taken for granted: The listener finds himself compelled to come to terms with it.

On the surface, certainly, the most notable characteristic of the quartet is its use of diverse and even contradictory musical languages. Among the already existing languages it employs, one can discern at least two distinct nineteenth-century tonal styles, as well as a bitingly dissonant and rhythmically propulsive style of extended "pan-tonality" borrowed from the first half of the present century. In addition there is a language of Rochberg's own invention, which—if I am hearing the work correctly—appears to incorporate elements drawn from all of the others.

This multiplicity alone, however, would be insufficient to account for the unusual quality of Rochberg's quartet; there is nothing new, after all, in juxtaposing different kinds of music in twentieth-century compositions. There is the precedent of Ives and Stravinsky, and many recent compositions make use of "traditional" musical material in collage-type constructions. Rochberg himself has quoted extensively from existing pieces in such earlier works as *Music for the Magic Theater* and *Nach Bach*; composers ranging from Foss through Berio to Stockhausen have concerned themselves with similar problems. But what has characterized all of these compositions, including Rochberg's own, is an interest in "distancing" the borrowed material—i.e., placing it in unprecedented, and from a historical point of view radically inappropriate, formal and expressive contexts so as to lend it a new, and specifically "contemporary," musical significance.

But if I understand Rochberg's intentions correctly, this is not at all what he is trying to do in his Third Quartet. Of the work's five movements, for example, one is *completely*—and "unexceptionally"—tonal. This is the third movement, an extraordinary set of variations in A major, lasting some sixteen minutes and occupying the central position of the entire structure. In many respects (indeed in most), it sounds very much like Beethoven (particularly late Beethoven, although I am also reminded of the slow movement of Op. 18, No. 3); yet there is no literal quotation. On the contrary, this is an absolutely "straight" piece of music, presented by the composer as a musical statement much like any other. And although I do not think that the experienced listener is apt—or intended—to think that this *is* Beethoven, presumably he is expected to apprehend the piece much as he would a piece from the past.

Similarly, in the extended last movement, which features an alternation of very fast sections (entitled "scherzos" by the composer) with more lyrical ones (called "serenades"), both of the "serenades" are in D major and are unequivocally Mahlerian in conception (echoes of the Fourth Symphony are especially strong, although again there is no actual quotation). Finally, the marches that make up the second and fourth movements are framed in a style that, though more difficult than the two tonal ones to pinpoint specifically, is clearly derived from the period of the 1920s and '30s and is very close to that of Bartók (with an occasional nod to Stravinsky).

This leaves mainly the introductory first movement as Rochberg's "own," as well as the first and third scherzos of the last movement. Despite these opposing styles, however, the composer is clearly concerned that the composition be perceived in at least some sense as a unity. Thus there is an intricate, interlocking web of motivic correspondences that runs throughout the quartet, becoming quite explicit near the end when elements from several movements (tonal and otherwise) are combined to propose a sort of final synthesis—not in the manner of a collage, however, but in the form of a total and simultaneous integration.

What this piece suggests, it would seem, is that at our present stage in music history, where we find ourselves cut off from a common musical language, all languages have become equally valid and equally at home with one another. Further, it suggests that these languages can, and should, be taken on their own terms—that there is no need to tamper with them, to "manner" them, in order to achieve a relevant musical statement.

One's first reaction to this is perhaps simply that the last thing we need today is a "cheap imitation" (to borrow the title of a recent John Cage composition) of the classics. Yet in listening to the quartet one is struck by its expressive depth and its obvious sincerity. The "Beethoven" movement, to take only the most extreme example, is brought off with consummate skill and, moreover, without the slightest trace of self-consciousness or lack of conviction. Whatever else may be said about it, the quartet is undeniably an extraordinary technical achievement: it is anything but a "cheap imitation."

Nevertheless, I confess that I am unable to listen to the quartet without a certain degree of uneasiness, an uneasiness that I suspect stems largely from my inability—and I imagine this would hold true for other listeners—to hear the music in a historical vacuum. In other words, the fact that I know the piece was composed by George Rochberg, my contemporary, profoundly affects the way in which I experience it. Returning to the example of the variations, they are bound to acquire a new dimension when one is conscious of this fact—when one knows that they were written by someone today trying (and even succeeding) to sound like Beethoven.

It might be argued, of course, that this only adds to the depth of the experience. (Which reminds me of the Jorge Luis Borges' story *Pierre Menard, Author of the Quixote*, in which a modern author so completely absorbs himself in the world of Cervantes that he is able to write *Don Quixote* word for word, without reference to the original. Borges comments significantly: "The text of Cervantes and that of Menard are verbally identical, but the second is infinitely richer.") Certainly, one can admit, our experience is more *complex* (although this is not at all the same thing as saying that it is "deeper"). This complexity is both psychological and historical in nature: We

hear the piece as if through filters—through lenses tinted by our musical memories and our knowledge of the musical past, including some 150 years of music written since Beethoven.

It is in this sense that Rochberg's quartet can be considered an immanently "contemporary" piece, for it would be literally unthinkable without benefit of our present degree of historical awareness. But it is just here, I feel, that the real question mark belongs. For Rochberg is apparently asking us to hear these disparate "musics" not as isolated—or at least autonomous—musical moments defined by our historical perspective, but as a community of members to be accorded equal status in our present-day experience. But the point is surely this: We are no longer able to shed our awareness of the past *as past* like so much old clothing. We have become prisoners of history; and, however ironically, Rochberg's quartet reflects this condition perhaps *more* acutely than any other composition I have heard from the entire postwar period.

I am saying that I think Rochberg's quartet fails to fulfill what I take to be his own intentions. In his liner notes, the composer states that he wishes to write music that "denies neither the past nor the present." Well yes, but I doubt that this can be done by attempting to reduce the two to equivalency—by throwing them both into the same stew. The richness of the past depends upon the fact that it *is* the past, just as the richness of the present is inseparable from its immediacy, and from the fact that it offers us such limited perspective.

The Third Quartet is unquestionably a critical document for anyone interested in the problems peculiar to musical composition today. The Concord Quartet plays the work brilliantly (particularly the posttonal sections) and with obvious sympathy. The recording is extremely resonant, but clear; and the composer has supplied a valuable printed introduction to his piece. R.P.M.

B **ROCHBERG:** Tableaux. **RAN:** O, the Chimneys. Jan de Gaetani, mezzo-soprano; Penn Contemporary Players, Richard Wernick, cond. (in *Tableaux*). Gloria Davy, soprano; Shulamit Ran, piano; New York Philomusica Chamber Ensemble, A. Robert Johnson, cond. (in *Chimneys*). TURNABOUT TV-S 34492, $2.98.

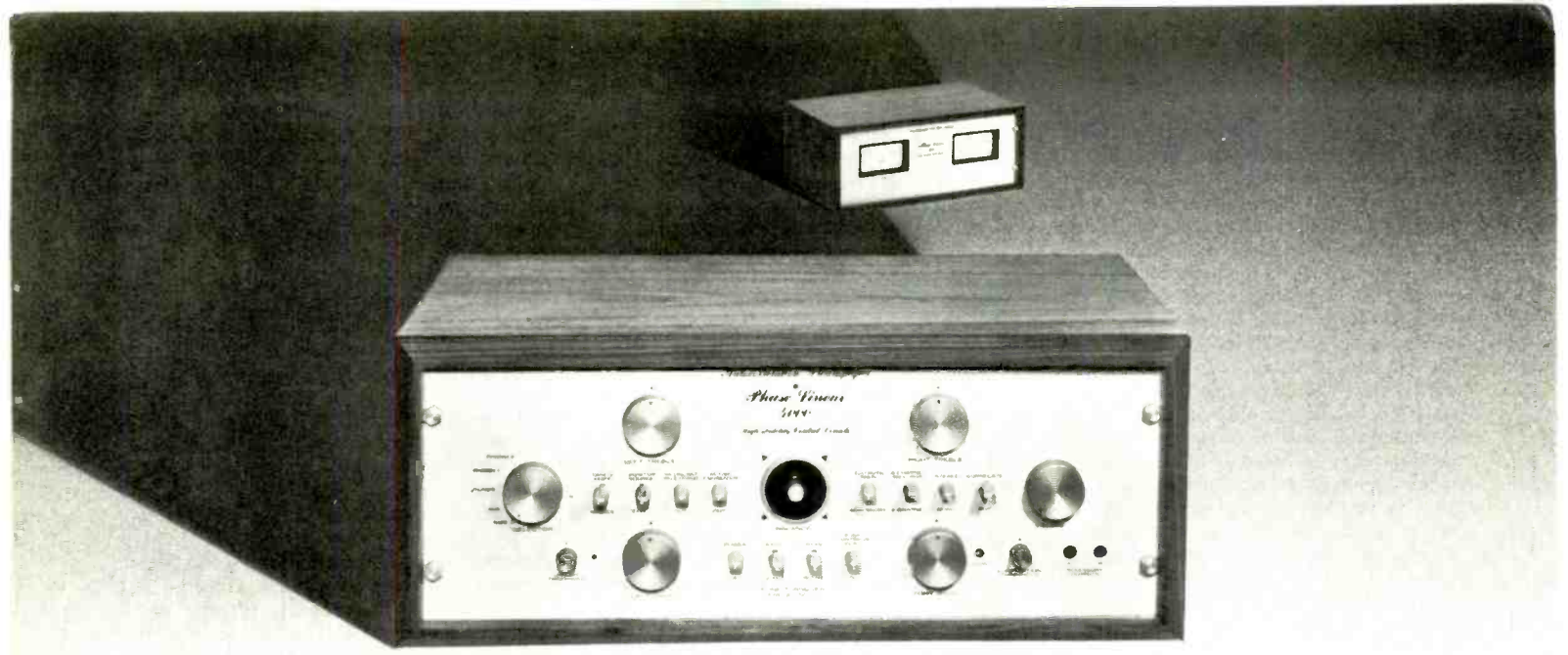
We are in the midst of a deluge of Rochberg records: Two more pieces on two separate Turnabout records have been promised, as are two Desto records devoted entirely to the composer. That is all to the good, since Rochberg remains one of our more significant musical minds, even if the current example of his work is not necessarily his finest piece. *Tableaux* was composed in 1968 and is based on a piece of poetic prose called *The Silver Talons of Piero Kostrov* by the composer's only son, who died in 1964 at the age of twenty. Rochberg sets fragments of the highly mystical, apocalyptic text, and more generally bases the twelve sections of his piece on images suggested by his source. It is clearly of deep significance to him, and the music he has written for soprano, chamber ensemble, and small speaking/singing chorus is abstractly chromatic yet highly colored and evocative in a way that reminds one of George Crumb's work (the score, with its occasional sections of "circle music," also recalls Crumb). *Tableaux* has its self-conscious and constricted aspects, but is certainly worth hearing, and the performance it receives here is a fine one.

Shulamit Ran is an attractive young Israeli pianist and composer who has studied in New York. In *O, the Chimneys* she has set five German-language poems by Nelly Sachs for soprano, sextet, and tape. The poems reflect the horror and disruption of Miss Sachs's experiences as a German Jew; Miss Ran's compositional vocabulary seems excessively indebted to a Berg-like expressionism. The performance is again first-rate, and Miss Davy's command of German is flawless. J.R.

SCHMITT: Psalm 47, Op. 38; La Tragédie de Salomé, Op. 50. Andrea Guiot, soprano; Gaston Litaize, organ (in Psalm 47); French National Radio Orchestra and Chorus, Jean Martinon, cond. (René Challan, prod.). ANGEL S 36953, $5.98.

Comparison—Tragédie:
Almeida/New Philharmonia RCA LSC 3151

Florent Schmitt was a composer who, when he had nothing to say, generally took half an hour or so to say it. Up to his death in 1958 at the age of almost eighty-eight, he embodied the conservative, conservatory tradition in France, looking backward on Dukas and Chabrier with a passing glance at Debussy and the Russian romantics. This in itself would not necessarily be bad; but, judging from the Schmitt music I've heard, he upheld the musi-



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cal establishment in such a plodding and what I would consider un-Gallic manner that I will never quite understand the solid reputation the composer acquired in his native land.

Certainly the *Psalm 47*, written in 1904 and based on one of the least interesting, least poetic passages in the entire Bible, represents a strong case in point. Nobody can fault Schmitt for lack of energy—rarely have so many fanfares, fortissimo chords, and crashing cymbals been used to launch a piece of music, and in the first third of Schmitt's *Psalm 47* all these pyrotechnics have their effect, empty as the work may be. But it would be difficult to imagine music with less direction to it than the slow middle section—unless it is the final one. The latter, although starting off ("*Dieu est monté* . . .") rather like Prokofiev, rapidly dissipates into a series of some of the most unoriginal, uninspired harmonic modulations I have ever heard.

It is no doubt this lack of a truly original harmonic language, combined with meager rhythmic inventiveness and overblown orchestrations, that makes the *Psalm 47* sound so pompously pointless, so gratuitously static. Jean Martinon conducts what seems to be an extremely energetic, dynamic performance of the work. But his efforts have not been helped much by thin, distant, and very badly balanced sound: The various forces become even more muddled than they tend to be in the first place in this overscored work.

Fortunately, the ballet *La Tragédie de Salomé* (written in 1907) is an altogether different story. Using as a scenario a poem (by Robert d'Humières) based on the Biblical legend that attracted countless artists in the late nineteenth and early twentieth centuries, Schmitt managed here to continue in the *best* tradition of French tone-painting. And if some of the writing still strikes one as either facile or extremely derivative (of Debussy's *Nocturnes*, for instance, a resemblance that goes far beyond the use of the female chorus), Schmitt has more often than not created a stirring and colorful tapestry of shifting orchestral colors and moods and often exciting rhythms, from the sensual sweetness of the *Danse des perles* to the frenetic *Danse de l'effroi*. The heavy string ostinatos of the latter dance are said in fact to have influenced *The Rite of Spring*, to whose composer the *Tragédie* is dedicated.

For *La Tragédie de Salomé*, Martinon turns in a more intense and taut performance than Almeida on RCA, the only other currently available version, although Almeida's interpretation too is excellent. I also prefer the choral work on the Martinon disc. On the other hand, Almeida's orchestra generally performs better, and the RCA sound has a great deal more depth to it than Angel's. But the Angel engineering, if suffering from some of the defects heard in the *Psalm 47*, has more realism and is certainly brighter than RCA's. If I had to make a choice, I would take the Martinon rendition by a hair. The Dukas and Chausson works on the RCA release represent, however, a much more attractive coupling. How much more enticing the Angel album would have been had it included, say, one of the suites for Schmitt's still unrecorded incidental music for *Antoine et Cléopâtre* rather than the bombastic *Psalm 47*.

R.S.B.

SCHUMAN: Credendum—See Imbrie: Symphony No. 3.

SCHUMANN: Andante and Variations for Two Pianos, in B flat, Op. 46; Six Canonic Studies for Pedal Piano, Op. 56 (arr. Debussy). **LISZT:** Concerto pathétique for Two Pianos, in E minor. John Ogdon and Brenda Lucas, pianos. ARGO ZRG 721, $5.98.

All of these works have had more than one incarnation. The Schumann Andante and Variations was originally set with additional obbligato parts for French horn and two cellos. Although the pruned-down version represents Schumann's final word on the subject—indeed, we have Brahms to thank for publication of the original score many years after its composer's death—I find it disappointingly cut and dried. Moreover, the earlier version also contains some extra music—for example, a lovely, thoughtful preface. But since the American discophile already has two excellent versions of the augmented text—a fleet, virtuoso one from Ashkenazy, Frager, and friends (London CS 6411) and a more earthy, *gemütlich* account by the Grünschlag sisters (Turnabout TV-S 34204)—it is good to have the alternative. Mr. and Mrs. Ogdon play the music in a detached, slightly analytical way, but offer sufficient incisiveness and Romantic coloration. It may be a sober reading, but it is also forthright, full of the right sort of character, and as such highly convincing.

Schumann composed his six Canonic Studies for pedal piano—that curious hybrid instrument with keyboard and foot-operated

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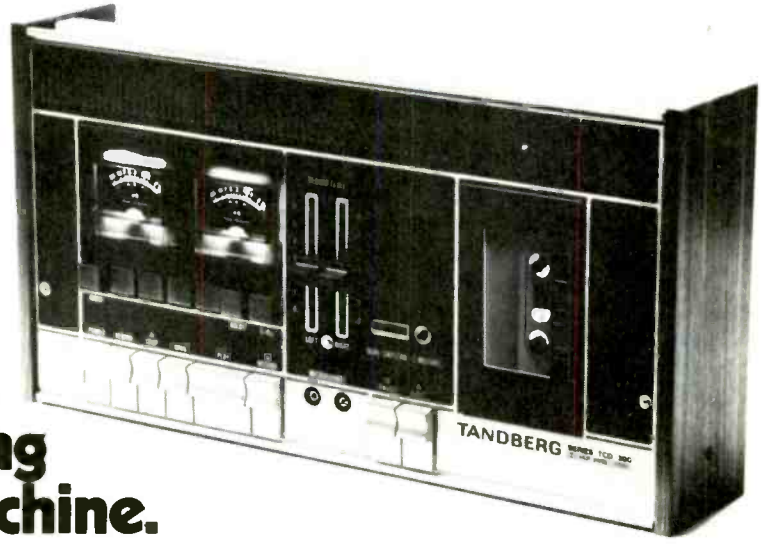

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manuals designed as a practice vehicle for organists. The Leipzig School of Music, of which Mendelssohn was director and Schumann professor of piano, had one on hand, and Schumann became fascinated with its potential. Nowadays these rarely heard works are played—when they are played at all—in Debussy's excellent reworking for two pianos. So they are here. Once again, Ogdon and Lucas give clear, pointed, relevant renditions.

The Liszt work began life as a *Grosses Konzertsolo* in 1849, the year after his retirement from active concertizing. A year later he arranged it for piano and orchestra under the heading *Grand Solo de Concert*, dropping the central slow section. In 1856, the piece surfaced once again, with the middle section restored, in the two-piano form recorded here. The work is a sort of precursor to the B minor Sonata, but far less successful than that masterpiece. It is barren, pretentious, and overly rhetorical—on the order of the *Dante* Sonata but much longer and that much more tedious. The present version is given complete (a previous Decca mono by Vronsky and Babin was not); the playing is adequate though lacking in the requisite pizzazz. H.G.

SCHUMANN: Symphony in G minor (*Zwickau*; ed. Andreae); Overture, Scherzo, and Finale, Op. 52. Munich Philharmonic Orchestra, Marc Andreae, cond. BASF KBB 21421, $5.98.

Comparison—Symphony (first movement):	
Inbal/New Philharmonia	Phi. 6500 298
Comparisons—Op. 52:	
Solti/Vienna Phil.	Lon. CSA 2310 or CS 6696
Karajan/Berlin Phil.	DG 2709 036
Inbal/New Philharmonia	Phi. 6500 288

Recently Philips completed its cycle of the Schumann symphonies with Eliahu Inbal and the New Philharmonia. The third and last disc in that series (reviewed in August 1973) filled out the *Rhenish* with the first recording of the G minor movement from the incomplete symphony Schumann wrote as a student. The new disc repeats that novelty and adds two additional sections that are, in my opinion, of superior musical worth.

The opening movement moves in a rather lumpish manner, the structure frequently breaking apart in conventional little groups, the orchestration sounding threadbare and never terribly assured. In the subsequent sections (an Andantino and a quasi-scherzo section played without pause, followed by a return to the slower material), one encounters more of the unusual harmonies and expressive power of the mature Schumann. The BASF disc, then, is of special value to musical historians, especially since young Marc Andreae's reading of the first movement has a bit more dash and brio than Inbal's satisfactory one.

For the general music lover, however, the disc is a dubious investment. The sixteen-minute Overture, Scherzo, and Finale is not very generous measure for a full LP side (especially at full price). Nor can the performance compete with the excellent ones by Solti, Inbal, and Karajan—all used as fillers in those conductors' Schumann symphony cycles. (The Solti is available either in the boxed set or on a single disc with the First; the Karajan is so far available only in the boxed set; the Inbal is available only on a single disc, with the Second.)

To be sure Andreae's spirited leadership produces bracing tempos and a general style

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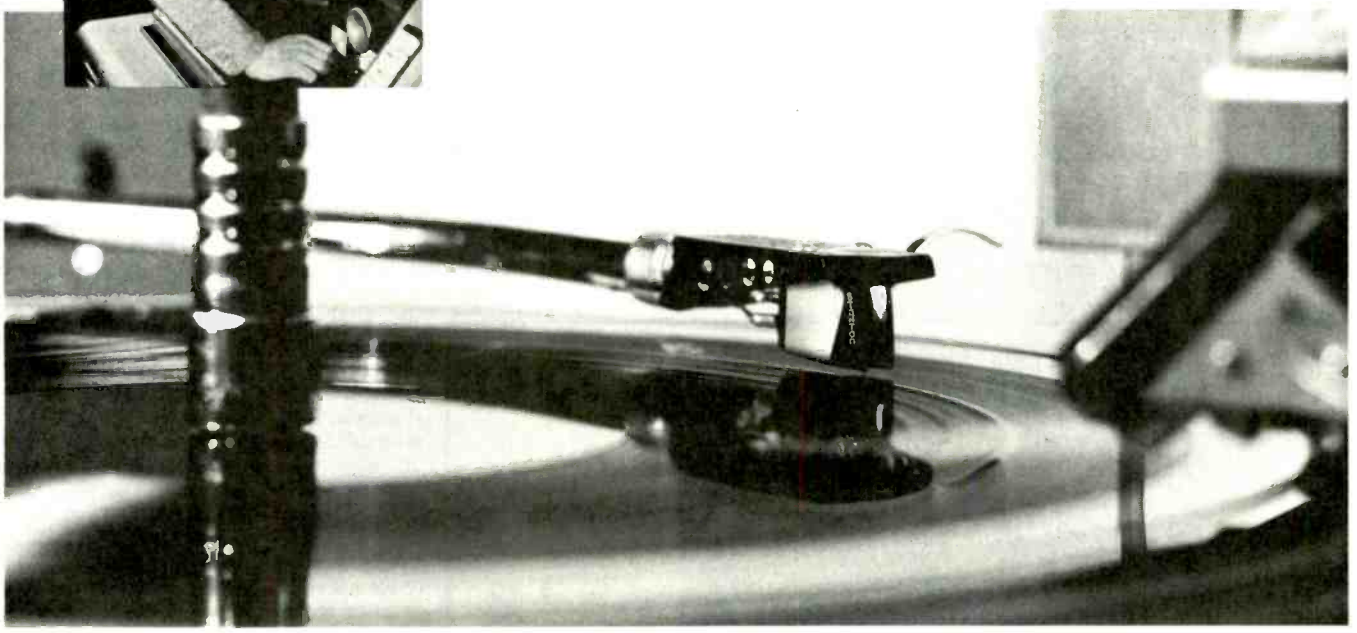

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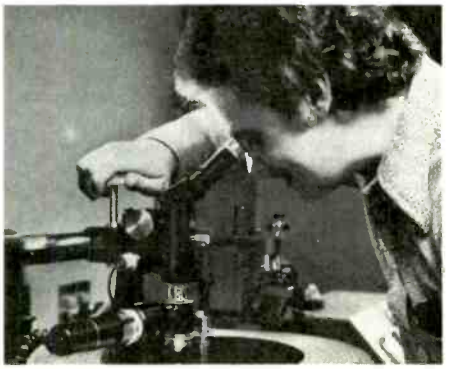

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of performance most akin to Solti's—my favorite—but the Munich orchestra, impeccably though it plays, cannot help sounding seedy and understaffed alongside the august Vienna, Berlin, and New Philharmonia ensembles. The new version reminds me of the deleted Vanguard by our own semiprofessional National Orchestral Association under John Barnett.

The sound is clean but rather boxed-in—possibly another manifestation of an overly small ensemble. H.G.

SCHUMANN, R.: Trios for Violin, Cello, and Piano (3). **SCHUMANN, C.;** Trio for Violin, Cello, and Piano, in G minor, Op. 17. Beaux Arts Trio. PHILIPS 6700 051, $13.96 (two discs).

R. SCHUMANN: Trios: No. 1, in D minor, Op. 63; No. 2, in F, Op. 80; No. 3, in G minor, Op. 110.

The annotations for this set include a detailed discussion of Robert Schumann's *Fantasiestücke*, Op. 88, for violin, cello, and piano—a work *not* included. I might also add that "The Complete Piano Trios of Robert and Clara Schumann" (the title of this album) would also have to include Robert's lovely *Fairy Tales*, Op. 132, for clarinet, viola, and piano (available in several current versions).

Robert composed his first two piano trios in 1847 and the third four years later. No. 1, in D minor, would have to be considered the masterpiece of the three by virtue of its sheer size and complexity. The writing there has a tortured, demonic emotional intensity, an anguished, febrile dynamism. All three instruments are called upon to supply prodigious feats of virtuosity and some rather ingenious coloristic effects (e.g., the harmonics in the first-movement development section). Although none of these compositions rival the famous Piano Quintet, Op. 44, in popularity, the D minor Trio has entered the fringe of the standard chamber-music repertory.

The F major Trio, though conceived on a more modest scale, must also be regarded as vintage Schumann. In many ways, that piece is more *likable* than its companion: A vernal, fresh, exuberant first movement—in much the same forward-plunging style as the opening of the *Rhenish* Symphony—is followed by a cameolike second movement (a true romance), a similarly tender scherzo (prescient of Brahms's *Liebeslieder* Waltzes), and a lovely finale. In the right sort of performance, the sheer momentum and *Innigkeit* of the music carry the listener irresistibly along.

Of the two G minor Trios, I am tempted to quip that one is weak and the other *Wieck!* Robert's final trio contains some pleasant enough ideas in the first three movements, although even there the inspiration sometimes runs thin and the thematic material tends to fall into four-square sequential groupings. True enough, the latter characteristic may be found in even the best of Schumann, but usually the sheer originality and vitality of the style carry one past such minor roadblocks.

Clara Schumann's trio was composed around the same time as her husband's two earlier efforts. It is a pleasing work, far better crafted than some of her other compositions recently unearthed. Frau Schumann's credentials were solid enough: Spouse of one of music's immortals, daughter of an esteemed pedagogue, and considered the greatest distaff concert pianist of the nineteenth century, Clara was able to produce a cogent musical statement, well written for all three instruments and thoroughly organized in manners of technique and development. To judge from the evidence at hand, her gift was more imitative than innovative. Almost needless to say, her prime stylistic model was her husband; it is really quite remarkable how many of his idiosyncrasies she absorbed (note, for instance, the thematic turns of phrase in the second movement). One can also find a bit of Mendelssohn and Weber in some pages. In the end, the lack of intensity and real imagination make themselves felt, but in truth many worse compositions have entered the standard literature.

The Beaux Arts performances are beautifully suave and organized, attractively phrased and resonantly reproduced. Some may wish for an earthier, less reserved approach, and I will have to admit that the wild intensity and searing humanity of the D minor were more completely captured in the classic Casals/Thibaud/Cortot reading (available until recently on French Pathé). The F major's first movement is paced with more liveliness here than in the earlier, now deleted Beaux Arts recording made with the group's original violinist Daniel Guilet (World Series PHC 9053). The older recording, though, was slightly better balanced: The violin sometimes is a shade reticent on the new disc, and the piano sometimes just a shade too dominant. On the whole, both versions represent an elevated level of technique and interpretation. The G minor Trios are given thoroughly convincing statements—cultivated, volatile, nuanced, and straightforward.

There is no other current version of the Clara Schumann trio; in any event the Beaux Arts improves substantially on the long-deleted Gimpel/Silva/Mannes recording—adequate but not very attractive tonally. The only competition in Robert's trios is the Vox set by the Bel Arte Trio. Their work is musicianly and well reproduced, but one listens in vain for the Beaux Arts' poetry, flexibility, and sensitivity of tone. In my opinion, the Philips set is more than worth the extra cost. H.G.

Weelkes by Pears—
A Madrigal Classic

by Susan T. Sommer

PETER PEARS has done it again! In July 1972 I waxed uncommonly enthusiastic in these pages over a collection of Wilbye madrigals sung under his direction (STS 15162). Now London has released a companion disc on its budget Stereo Treasury label, nineteen splendidly various madrigals by Wilbye's contemporary Thomas Weelkes, again conducted by the famous tenor.

Weelkes makes a good companion for Wilbye. His palette is a little brighter (witness the vivid colors of *Tan ta ra, cries Mars* or *My Phyllis bids me pack away*), his chromaticism more violent (the exotic "sulphureous fire" in *Thule, the period of cosmography* is a good example), but his artistry in his best works is equal to the greatest of his Elizabethan fellows. For a glimpse of the familiar Weelkes listen to the bouncy rhythmic shifts of two *balletti*, *On the plains* and *Hark all ye lovely saints*; then compare a passionate lament like *Cease now delight* or thrill to the dissonances of the superb *O care, thou wilt despatch me*, which enter like so many sharp knives, to get an idea of Weelkes's extraordinary versatility.

As for the performance, I really cannot begin to say how fine it is throughout. Like his great friend Benjamin Britten, Pears is a musical genius whose interpretive gifts and respect for the music itself color everything he does with an astonishing luminosity. The expression of elegance and grace demands more control and experience than does the reflection of unbridled passion, and it is here that Pears is at his height. The crystalline phrases of *Though my carriage be but careless*, for example, are welded into a Fabergé jewel of exquisite taste. Pears's sense of proportion is outstanding within the very narrow spectrum of this refined art. Compare the airy pathos of *Ay me, alas*—where the object of the poet's sorrow is, it turns out, a sick monkey—with the real emotion portrayed in *O care, thou wilt despatch me*, which follows it directly on the disc.

The singers sing marvelously throughout. I was particularly impressed with their intonation in the rising chromatic lines of *Cease, sorrows, now*, but it is Pears's conducting (he doesn't sing) that makes this disc a classic in the madrigal literature.

Alas, both this recording and the Wilbye were made in 1969, and I have not heard any hints of more to come. Here is the perfect conductor for the works of Marenzio, a connoisseur's genius whose aristocratic elegance has foiled every attempt to bring his exquisite madrigals to a wider public. Please, Mr. Pears, take pity on those of us who want to hear this music as it should be, and turn your remarkable talents to the madrigal again soon.

B **WEELKES:** Madrigals. Wilbye Consort, Peter Pears, cond. STEREO TREASURY STS 15165, $2.98.

Thule, the period of cosmography; Sweet love, I will no more abuse thee; Like two proud armies; Cease now delight; Though my carriage be but careless; Cease, sorrows, now; My Phyllis bids me pack away; Strike it up tabor; As Vesta was from Latmos Hill descending; On the plains, fairy trains; Say, dear, when will your frowning leave; Ay me, alas, hey ho; O care, thou wilt despatch me; Hark all ye lovely saints above; Why are you ladies staying?; Tan ta ra, cries Mars; Lady, the birds right fairly are singing; Those sweet delightful lilies; Sing we at pleasure.

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SCHÜTZ: St. Matthew Passion; St. John Passion; St. Luke Passion. For a feature review of recordings of these works, see page 85.

TCHAIKOVSKY: Symphony No. 3, in D, Op. 29 (*Polish*). New York Philharmonic, Leonard Bernstein, cond. (Richard Killough, prod.) COLUMBIA: M 31727, $5.98. Tape: ●● MT 31727, $6.98.

Tchaikovsky's Third Symphony occupies a curious place in the composer's career, and its psychological implications may well exceed its musical importance—though Bernstein's strong reading here makes a persuasive case for it.

Nicholas Rubinstein's rejection of the First Piano Concerto had a devastating effect on Tchaikovsky, for he had there sought a personal expression quite novel in his youthful music. As a result, he suffered extreme depression and was ordered to take a complete rest from composing. When he resumed work, he did so with a symphony that quite obviously represented a return to traditional models, especially that of Schumann, despite the inclusion of Polish and German quasi-folk themes. Though Tchaikovsky's orchestral mastery is much in evidence, a great deal of the material is rather banal and its development rather stiff. Two years later, thanks to the support of Madame von Meck, he was to find his true symphonic métier in the Fourth Symphony.

The present performance, which completes Bernstein's recorded traversal of the Tchaikovsky symphonies, is a very good one. Bernstein quite rightly does not seek significance where it does not exist, and he applies his energy and forthright sentiment as needed. He is at his best where Tchaikovsky is at his best—in the two scherzos. With the two outer movements, as Tchaikovsky grappled rather clumsily with traditional forms, Bernstein can do little more than supply energy and conscientious orchestral performance. The music has a strong forward impulse and the orchestra plays with vigor, brilliance, and soloistic virtuosity, if not with great subtlety. Unless you already own an integral set of the symphonies, this record is an excellent way of completing a mixed collection by various conductors. P.H.

VARÈSE: Arcana; Intégrales; Ionisation. Los Angeles Percussion Ensemble (in *Ionisation*); Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. LONDON CS 6752, $5.98.

Comparisons—Arcana:
Craft/Columbia Sym. Col. MG 31078 or MS 6362
Martinon/Chicago Sym. RCA LSC 2914
Comparisons—Intégrales:
Craft/Ensemble Col. MG 31078 or MS 6146
Weisberg/Contemporary Ch. Ens. None. H 71269
Comparison—Ionisation:
Craft/Ensemble Col. MG 31078 or MS 6146

The recent proliferation of recorded performances of Varèse's music is most heartening. But although this new all-Varèse disc is certainly welcome, it fails to offer any significant competition to the best of what is already available.

We now have three versions on disc of the large orchestral work *Arcana*, but the old Chicago Symphony/Jean Martinon is still by far the best. Mehta takes the piece at a too relaxed

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tempo, thereby losing much of the necessary forward momentum; and even at this slower pace his orchestra cannot match the Chicago for precision and decisiveness. One could cite examples on virtually every page of the score: All of the higher string parts (of which there are many) sound strained and pinched in the Los Angeles version, and the frequent kaleidoscopic passages made up of multiple layers of sound are heavy and indistinct. Nor is Mehta as successful as Martinon in holding together the piece as a totality—a particularly difficult problem with this work, which can easily take on a sprawling, episodic character if it is not conceived on a large scale. The Craft version, which races through the score with rare abandon, holds together better than the Mehta, but is even rougher in ensemble playing.

Mehta's *Intégrales* also has weaknesses relating to the larger shape of the piece. Here the problem is not so much a matter of the tempo—which is rather brisk on the whole—as of pacing. The short musical units that are repeated with slight variations throughout most of this work are treated too much as individual entities, and are so overarticulated that they fail to combine into the more extended formal segments that define the larger rhythm of the piece. As a result, one becomes overly conscious of the repetitions per se, and the whole thing takes on a decidedly sluggish quality. Compare the excellent reading by Arthur Weisberg on his Nonesuch disc (well characterized by David Hamilton in his April 1973 review as "the most essential Varèse record in the catalogue"): Although the over-all timing is approximately the same, subjectively the piece appears to be much shorter in his version, as the forward momentum is never interrupted. Craft's version, though again quite lively, cannot match either of these in precision.

Ionisation still awaits a really adequate recording (unfortunately it is not included on the Weisberg disc). The Mehta and Craft versions are a tossup. Both are too fast to allow all details to be heard with sufficient clarity (the tempos are well above Varèse's indications), and in both there are occasional lapses in the ensemble. Nevertheless, of the three Mehta performances this is the most satisfactory.

R.P.M.

R **VAUGHAN WILLIAMS:** Pastoral Music. London Philharmonic Orchestra, New Philharmonia Orchestra, and London Symphony Orchestra, Sir Adrian Boult, cond. ANGEL S 36902, $5.98 (from various ANGEL originals).

Serenade to Music (with sixteen soloists; LPO); The Lark Ascending (with Hugh Bean, violin; NPO); Fantasia on Greensleeves (LSO); In the Fen Country (NPO); Norfolk Rhapsody No. 1, in E minor (NPO).

Four of the five pieces on this anthology disc were originally fillers in Boult's Vaughan Williams symphony cycle: the *Serenade to Music* with No. 5 (S 36698); *The Lark Ascending* with No. 6 (S 36469); *In the Fen Country* with No. 3 (S 36532); and the *Norfolk Rhapsody* No. 1 with No. 4 (S 36557). The *Fantasia on Greensleeves* appeared originally on S 36799 along with VW's *English Folk Song* Suite and Elgar's *Enigma* Variations. For those who don't want the original couplings (all of which remain in print), it's handy to have these on one disc. For me the principal interest is the two great pieces—the *Serenade to Music* and *The Lark Ascending*.

The *Serenade to Music*, composed for Sir Henry Wood's golden-jubilee concert in 1938 and scored for a quadruple quartet of singers with whom Sir Henry had long been associated, is one of those extremely rare things, an occasional piece that outlasts its occasion. It employs the lovely nocturnal eulogy of music in Act V of *The Merchant of Venice* and far outdoes it in its beauty; if, in fact, this is not the most sheerly beautiful piece of music that has ever occurred to the mind of man, it comes close to it, along with most everything else that Vaughan Williams created. This is the only performance of it in its original version for sixteen singers now available on American discs.

The Lark Ascending is the most literally descriptive of Vaughan Williams' tone poems. The lark ascends and trills around in the sky and flies off. It ought to be a silly piece but it isn't, and this recording is as good as any.

I suppose a collection like this would be incomplete without *Greensleeves*. I could, however, have done without the early and rather dull *Fen Country* and *Norfolk Rhapsody*. A.F.

B **WEBER:** Grand Concerto for Piano and Orchestra, No. 2, in E flat, Op. 32; Concertino for Horn and Orchestra, in E minor, Op. 45; Andante and Hungarian Rondo, for Viola and Orchestra, in C minor, Op. 35; Romanza siciliana, for Flute and Small

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Orchestra, in G minor. Akiko Sagara, piano; Francis Orval, horn; Ulrich Koch, viola; Peter Thalheimer, flute; Hamburg Symphony Orchestra, Günter Neidlinger, cond. TURNABOUT TV-S 34488, $2.98.

It was only recently that Carl Maria von Freischütz began to be known by his rightful name of Weber. The opera composer completely overshadowed the prolific instrumental composer; a generation ago only the *Konzertstück* for piano and orchestra and the *Invitation to the Dance* were heard. The recent release of his complete solo-piano music (reviewed in August 1972) opened a door, and now we are presented with another attractive and interesting bouquet of nonoperatic compositions by the amiably fake nobleman.

These pieces are "nonoperatic" only in that they are instrumental, for they are full of operatic accents. It is amazing to listen to this concerto, composed in 1808, at a time when all but the last of Beethoven's concertos had already been published, for there is not even a fleeting reference made to them. But then this engaging composer was indebted to no one; he jumped right over his classical colleagues into that Romantic world that in considerable measure he helped to create.

Weber pays no attention to precedents or accepted procedures, going along his own rhapsodic ways; the only "influence" one can detect, notably in the last movement of the piano concerto, is the kind of bravura writing the French violin concerto made popular, along with some slight Rossinian touches here and there. The first tutti is pure opera music and what follows shows a generous disregard of the customary sonata structure, but the fluency of the pianistic writing keeps things nicely together. The new position of the cadenza, leading back to the second theme with which the reprise begins, found many imitators among the Romantic concerto composers. The finale, full of verve and velocity, is almost Chopinesque at times, and it is here that Rossini also lends a bit of color to the thematic material. The sleeper is the slow movement, a dreamy, poetic, Romantic piece, really heartfelt music.

The performance does full justice to this worthwhile addition to the repertory. Akiko Sagara does not attempt to read anything into this music, plays it with gusto, taste, excellent technical fluency, and just the right Romantic touch. The Hamburg Symphony under Günter Neidlinger does a good job—only the solo clarinet is somewhat under par.

The other two compositions on this disc I expected to be some of those lollipops so popular in the earlier part of the nineteenth century—Schumann reviewed hundreds of them—but I was pleasantly surprised, for if they are *pièces d' occasion*, they are good ones. The horn concertino simply floors one—not even Strauss would have dared to demand so much from a player using the modern horn with valves. Beethoven, if he knew this piece, must have been more annoyed than when he envied the ingenuity with which Weber used the quartet of horns in *Freischütz*. The degree of virtuosity expected from the horn would make the nimblest flute player wary, yet Francis Orval plays the hair-raising passages faultlessly and with a smooth and beautiful tone; this is a prodigious performance. Weber demands, among other things, some practically impossible low tones. It is fascinating to watch Orval's perilous descent into the nether regions; the overtones, both the good and the bad ones, are clearly perceived.

The Andante and Rondo is again a surprisingly good piece, the first part being a set of imaginative variations using a bold harmonic scheme, while the Rondo is flighty but amusingly piquant-popular. The solo violist, Ulrich Koch, is first-class. Finally, the little *Romanza* presents an intriguing aural picture as Weber experiments with deep sonorities and obtains some remarkable orchestral colors. Peter Thalheimer has to be careful with the low register of his flute, but he emerges with honor. P.H.L.

B **WEILL:** Kleine Dreigroschenmusik (suite from The Threepenny Opera). **MILHAUD:** La Création du monde, Op. 81. Contemporary Chamber Ensemble, Arthur Weisberg, cond. NONESUCH H 71281, $2.98.

Comparison—Weill:
Lelnsdorf/Boston Sym. RCA LSC 3121
Comparison—Milhaud:
Milhaud/orch. None. H 71122

An immediate plus for this new Nonesuch release is the imaginative coupling, which emphasizes the universality of one of this cen-

tury's most important musical phenomena, namely the popularization of so-called classical music. Like certain techniques that were being evolved at the turn of the century, the musical styles of the cabarets and music halls and of early jazz served as a common point of departure for a number of composers, two of the most successful of whom were the Berlin-based Weill and the Paris-based Milhaud. By combining these styles with their personal idioms, they were able to rejuvenate and to a certain extent revolutionize "serious" music. (Both Weill and Milhaud, for example, revolted strongly against the Wagnerian tradition.) And yet, for all of the similarity in their idioms, the differences between Milhaud's 1923 ballet and Weill's suite from his 1928 *Threepenny Opera* are more striking than the parallels.

In spite of its popular elements, Milhaud's *La Création du monde* remains a strong product of the extremely arty milieu in which it was written and for which it was by and large intended. And if the blues harmonies and jazz rhythms of the ballet were quite contemporary, the ballet's African-folklore subject, like the stylized pretexts of most dramatic works being written by French composers and *unlike* the *Threepenny Opera* story, represented a kind of mythical and sometimes escapist exotica. It is this aesthetic that filters into Milhaud's use of the jazz material, which—although handled with extreme skill—seems as if it is being put on display, both for its novelty and for its shock value, rather than being a natural part of the music.

By contrast, the *Threepenny Opera* music flows naturally from the more "straight," sparse, and highly original style of the overture to the more overtly popular idiom of the Ballad of Mack the Knife and the Ballad of the Easy Life. And while both Milhaud and Weill use wrong-note harmonies to throw certain of the pop elements off-center (in the Weill suite this is especially apparent in the Ballad of the Easy Life), Weill depends much more strongly on using pop themes and rhythms in new ways, incorporating them as the basis for a style, rather than juxtaposing them over a distinctive personal idiom, as Milhaud often does. And where Milhaud tends to stress the solo instruments of his dance-band-type orchestra, Weill stresses the sound of the ensemble.

Thus Weill sounds alternately like a refreshingly and ingeniously simple classical composer, as in the somewhat Bachish overture, the poignant and nostalgic Polly's Song, or the tricky opening of the infectious Canon Song, or an ultrasophisticated pop composer. And if you think Weill's talents were limited to the *Threepenny Opera* kind of setting, listen sometime to his strange, terse, and utterly brilliant Concerto for Violin and Winds, written in 1924. (There was an excellent Westminster recording of this concerto by Robert Gerle, with Hermann Scherchen conducting; it deserves high priority for Westminster Gold resurrection.)

The Contemporary Chamber Ensemble rises to much greater heights in the Weill suite than in the Milhaud ballet. The group imparts just the right amount of subtle vulgarity—if such a thing is possible—to the music and consistently captures Weill's alternately spirited, sardonic, and nostalgic moods. But the Leinsdorf interpretation, the only other one currently available, offers strong competition, not only because of Leinsdorf's all-stops-pulled approach and because of certain beautiful touches (such as the out-of-tune piano in the Ballad of the Easy Life), but also because the sound on the RCA release—while nowhere near as bright and realistic as Nonesuch's—is far better balanced. Thus you can hear the diverse components of the combo, including the banjo, much better on the Leinsdorf version.

The same sonic defect mars the Milhaud, and the apparently uninvolved and lethargic interpretation just makes matters worse. Furthermore, I do not like the tone of several of the Contemporary Chamber Ensemble's solo winds, and while this shortcoming does not hurt the Weill suite especially, it takes a strong toll in *La Création*. For the latter, the composer's own version (also on Nonesuch) is to be greatly preferred. The Contemporary Chamber Ensemble's Weill, on the other hand, is probably more authentic than the more polished and urbane Leinsdorf rendition and definitely represents a valuable alternative. R.S.B

WOLFF: Summer. For a feature review of a recording of this work, see page 89.

WOLPE: Quartet for Strings. For a feature review of a recording of this work, see page 89.

ZIMMERMANN: Concerto for Violin and Orchestra—See Henze: Concerto.

recitals and miscellany

A GIFT OF MUSIC FOR CLARINET. Richard Stoltzman, clarinet; Peter Serkin and Bill Douglas, pianos. ORION ORS 73125, $5.98.

SCHUBERT: Sonata in G minor, D. 821 (*Arpeggione*) (with Serkin). **BERG:** Four Pieces, Op. 5 (with Serkin). **DOUGLAS:** Improvisations III; Vajra (with Douglas). **FRANK BENNETT:** Song for Clarinet, Two Pianos, Double Bass, and Tamboura (with Serkin and Douglas; David Koehler, double bass; Gordon Swift, tamboura).

The Schubert sonata was written for the arpeggione, a hybrid instrument with both strings and frets. The work was long lost; by the time it was retrieved from limbo, the instrument had passed into presumably well-deserved oblivion. The piece is usually performed on the cello and has firmly entered that instrument's standard literature. I have also heard it played to excellent advantage on the viola, and certain Russianisms in the last movement have made me long to hear it—just once—on the balalaika!

I must state at the outset—and in the most unequivocal of terms—that this clarinet-and-piano performance is the most eloquent rendering of the work I have ever heard. Stoltzman—who studied with Marcellus in Cleveland and Keith Wilson at Yale—is a magnificent instrumentalist and a musician of rare perception. He plays with stunning breath control, a wide variety of colors, an incredible dynamic range, and with vital, creative phraseology. His sound, though often of ravishing silkiness, retains a certain penetrating woodiness that I find distinctive and attractive. He shapes his material with a supple rubato and on certain high notes uses an expressive vibrato reminiscent of the great English clarinetist Reginald Kell. But unlike Kell, he never overdoes these little tricks.

Stoltzman and Peter Serkin adopt rather broad tempos for the *Arpeggione* Sonata, make the most of every harmonic felicity, and employ a far wider range of dynamics than one usually hears in that work. As a result the music, which so terribly often sounds merely pretty and saccharine, leaps to startling life. It may be only an ephemeral impression, but under Stoltzman and Serkin's auspices, the work sounds for once like first-rate Schubert—a counterpart in every way to some of the composer's greatest piano sonatas. Readers with absolute pitch, however, are warned that the sonata is transposed a whole tone downward, from A minor to G minor—presumably for clarinetistic reasons.

Stoltzman and Serkin do similarly outstanding work on behalf of Alban Berg's 1913 neo-Romantic pieces. There is an excellent Oiseau-Lyre recording by Gervase de Peyer and Lamar Crowson (SOL 282), but I prefer the wider intensity and untrammeled emotionalism of Stoltzman and Serkin. If ever there was a performance of a "modern" piece calculated to win over even a nonbeliever, this is it! There is poetry aplenty here, and structure as well.

The new works on the disc are very worthwhile too. The Douglas pieces range in style from a sprawling, crawling kind of writing found in Charles Ives's *Concord* Sonata to a kind of glaring brilliance encountered in the work of Archie Shepp, Pharaoh Sanders, and some of the other Coltrane disciples. Frank Bennett's Song, on the other hand, makes use of blues and Indian elements but combines them with basically Western harmonies. It will take many hearings to place them adequately, but the initial impression in each case is entirely convincing and favorable.

The excellent balance between clarinet and piano (the latter is an equal partner, never a mere "accompanist") deserves special comment. This is a very special record. H.G.

GRAND GALA. Anna Moffo, soprano; Christa Ludwig, mezzo; James King, tenor; Thomas Stewart, baritone; Karl Ridderbusch, bass.

by Alfred Frankenstein

Pianistic Golden Oldies

WHY HASN'T ANYBODY ever done this before?

Every music library in America is crammed with old-time piano music, usually bound up into miscellaneous volumes with some forgotten person's initials stamped in gold on the cover, but nobody ever takes those volumes down and tries to find out what's in them—not until Neely Bruce came along to show us what truly marvelous material they contain.

Neely Bruce is a professor at the University of Illinois and a superb pianist. His anthology contains forty-three pieces by forty-one different composers, and that's an uncomfortable number about which to particularize. Bruce himself provides some excellent generalizations in his notes:

"Besides asserting the value of being a humorous curiosity, this music asserts, often aggressively, many other values rarely asserted in the concert hall today: extravagance, sentimentality, opulent sonorities indulged in for no reason at all other than their sound, evangelical fervor, boredom (patiently suffering through it all), crude pictorial realism, unabashed commercialism, grandiloquence, repetitive and mindless motion, social commentary (often topical and lost forever), banal tunes glorified, the desire for entertainment rather than enlightenment, the willingness to accept the next event, whatever it is."

That's a big order, but it is amply filled in these six sides.

The set begins with Louis Moreau Gottschalk's *The Banjo*, which stands in the same relationship to American piano music as the *Appassionata* Sonata to the piano music of Europe; it is beautifully performed. Nothing else in the set is as well known, although here one may actually experience some of the music of the legendary Anthony Philip Heinrich, "the log-house composer of Kentucky," whose name is in all the books.

Bruce devotes one side to each of two published anthologies. *The Home Circle*, published in Boston in 1856, and the *Folio of Music No. 2*, which came out in Philadelphia in 1888; the rest of his material is drawn from a variety of sources.

There are many sets of variations, especially on tunes like *Home, Sweet Home* and *Nearer, My God, to Thee*. There are lots of polkas and marches and waltzes: there are quite a few music-box pieces; there is the inevitable battle piece; there are many folksong transcriptions; there are thunder-punching vituoso display things in the manner of Liszt and soulful things à la Chopin; there is much emphasis on the belting-out of a tune in a glitter of many fast, repeated notes (a style known in the trade as whorehouse piano); and there are works with marvelous titles like *The Last Waltzes of a Maniac* and *The Giraffe Waltz*. This last, by one Zaleucus, is one of the loveliest, most innocent little whimsical things you can imagine, and its title has nothing to do with the music. Here and elsewhere Bruce suggests that the naming of rock groups in terms like the Grateful Dead is part of an old American tradition.

Rather strangely, there are no fantasies on Italian opera in Bruce's set, although the books in the libraries are full of them. He does present, however, a delightful *Papageno* Polka employing all the tunes sung by that Mozartean character as well as his famous upward swipe of sound on his panpipes.

The pieces range in length from 32 seconds to 11 minutes and 29 seconds. In general, the shorter ones are the best. They are mostly simpler than the long pieces; they are tuneful and sweet; they make no attempt to overwhelm you, and so they stay alive and avoid banality. *Angels of Dawn Reverie*, by one Pierre Latour, is a real heartbreaker. Bruce tells us that it was published in four versions: In addition to appearing as a reverie, it came out as a serenade, a waltz, and a march.

Warning: Don't listen to more than one side at a sitting.

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Bavarian Radio Orchestra, Kurt Eichhorn, cond. EURODISC 86 324 KR, $6.98.

WAGNER: Die Walküre: Wotan's Farewell (Stewart). **VERDI:** Don Carlo: Ella giammai m'amò (Ridderbusch). **PUCCINI:** Madama Butterfly: Vieni la sera (Moffo, King). **SAINT-SAËNS:** Samson et Dalila: Printemps qui commence (Ludwig); Un Dieu plus puissant . . . Mon coeur s'ouvre à ta voix (Ludwig, King).

This grab bag is one of the few agreeable products of the 1972 Munich Olympics. The excerpts recorded here were included in a concert given as part of the festivities. The interest lies in some matchups of singers and repertory, notably Karl Ridderbusch as King Philip and Christa Ludwig as Dalila.

Ridderbusch as yet brings no great insight to the great monologue, and his Italian is problematic. But his large, sonorous bass encompasses the music easily, and he sings sensitively. If he chooses to move in that direction, Ridderbusch could be our leading "Italian" bass.

The *Samson* excerpts are a sneak preview of Eurodisc's announced complete recording with Ludwig and King. Ludwig makes a predictably strong Dalila—seductive without compromising the musical line. Her French enunciation, though, is usually more distinct than it is here. King negotiates the scene, which is certainly an accomplishment. But the voice—basically an attractive one—sounds strained to the limit. One wonders what the more heroic parts of the role will sound like. A pity the Samson couldn't have been James McCracken, the best I've heard in the part.

Since Stewart has already recorded Wotan's Farewell (on Karajan's complete *Walküre*), it's a shame Ridderbusch couldn't have done that as well—another direction in which he could go (he has already sung Sachs, and Wotan would seem to be within his range). Though Stewart has sung Wotan a great deal since the Karajan recording (when he was new to the role), the greatest difference is Karajan's considerably slower pacing. In both cases the music is handsomely sung (prophecies notwithstanding the voice has held up remarkably well, probably because Stewart has had the sense to limit his Wagnerian activities), albeit still without any of the tragic intensity of the classic Schorr recording. I am more bothered through by Stewart's lack of dynamic variety: Nearly everything is sung at a healthy forte. So, having ignored the *pp* marking for "*Dem glücklicher'n Manne glänze sein Stern*," he has nowhere to go for the crescendo on the following line, "*Dem unseligen Ew'gen*."

The less said about the Moffo/King *Butterfly* scene the better.

The orchestra is first-rate. The *Walküre* finale challenges the players to the fullest; Eichhorn draws from them good individual articulation and a full, rich ensemble sound. The notes are confined to performer biographies; there are no texts. K.F.

HERBERT VON KARAJAN: "Adagio." Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2530 247, $6.98.

ALBINONI: Adagio in G minor (arr. Glazotto; with Wolfgang Meyer, organ). **PACHELBEL:** Canon and Gigue, In D (arr. Seiffert; with Wolfgang Meyer, harpsichord). **BOCCHERINI:** Quintettino: La Musica notturna di Madrid. **RESPIGHI:** Antiche danze ed arie per liuto: Suite No. 3.

Comparison—Respighi:
Janigro/Sollsti di Zagreb Van. 2126

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virtuosos of the past, Karajan disdains learning anything from musicologists and hence deems most "early" music unworthy of his performance unless it has been transcribed, arranged, or otherwise made fit for supposedly sophisticated present-day ears.

The present collection of seventeenth- and eighteenth-century Italian music for strings is characteristic. The major work, Respighi's third suite of lute dances and airs, comprises completely rewritten as well as rescored versions of an anonymous *Italiana*, Besard *Arie di Corte*, anonymous *Siciliana*, and Roncalli *Passacaglia*. The familiar Pachelbel Canon, here augmented by its companion Gigue, has been inflated by Max Seiffert from its three-violins-and-continuo original. The also familiar Albinoni Adagio is much more than a cosmetic plastic-surgery job however: What Remo Giazotto claims to be a "careful reconstruction" of a *Sonata à tre* movement, preserved only in its score "parts," is probably some ninety per cent Giazotto, ten per cent (if that) Albinoni. In any case, its overripely juicy romanticism makes the very worst of Stokowski's orchestrations sound like the work of a purist! Not surprisingly, the conductor loses most of his customary assurance in these alien (to him) realms and even the usually immaculate Berlin Philharmonic/DG engineering sonics occasionally seem overintense or leaden. Compare the grace of Janigro's Respighi, still fresh despite its going back to 1963.

With so many strikes against it, can a disc like this one still be recommended? In this case, yes!, almost solely for its inclusion of a genuine novelty—a delectable example of late-eighteenth-century program music that most of us have never even heard *of*, much less heard. This Boccherini *Quintettino*, dating from 1780 when the Italian-born composer had been a Madrileño for a decade or so, purports to—and indeed actually does—depict the night music of Madrid: "the sounds of the *Ave Maria della Parocchia*, sacred songs of the Rosary, intermingled with folk dances and songs of street singers, while pizzicato passages imitate the *rasgado* of guitars and the *Ritirata*—the military ceremonial of beating the retreat." The work's five brief movements run just over ten minutes in all, but they are highly distinctive as well as succinct, ingeniously effective as well as disarmingly naive in their arrestingly vivid tone painting. Here, at least, Karajan plays the music relatively "straight" (except of course for prodigally multiplying the number of players to each part)—not that anyone encountering this engaging novelty for the first time is going to be at all fussy about just how it has been brought back to life. R.D.D.

TWENTIETH-CENTURY HARP. Susann McDonald, harp. (Harold L. Powell, prod.) KLAVIER KS 507, $5.98.

KŘENEK: Sonata for Harp, Op. 150. **CASELLA:** Sonata for Harp, Op. 68; **MAAYANI:** Toccata. **HOVHANESS:** Sonata for Harp, Op. 127; Nocturne, Op. 20, No. 1. **PROKOFIEV:** Prelude in C, Op. 12, No. 7; Piece for Harp. **WATKINS:** Fire Dance.

Ernst Křenek is, in my opinion, one of the most sadly underrecorded (and, for that matter, underperformed) of all contemporary composers. Although this recording of the short harp sonata, composed in 1955, fills but a very small gap, it offers a perfect example of why more attention should be paid to Křenek's considerable output, numbering over two hundred works. One of the sonata's immediately striking aspects, for instance, is the basic absence of any traditional harp clichés. Křenek has instead used a surprisingly lean style whose angularity is complemented by an austere but rich harmonic idiom (a trademark of all his compositions) involving an inordinate number of pedal changes for the harpist. For all this, this crystalline work could not have been conceived for any other instrument, and Susann McDonald's performance of it displays both incredible precision and a particularly captivating rhythmic vitality.

But the Křenek sonata certainly is not the only enticement here. Alfredo Casella's 1943 sonata (one of his last works), while not terribly original harmonically, likewise avoids the more obvious (and tempting) sonorities of the instrument in favor of an almost baroque style (occasionally deliberately clashing with some Debussyesque chords) of which the gracious opening melody that runs throughout the entire work is the most obvious example.

I was likewise greatly impressed by the understated and rather acid toccata by Ami Maayani. And there will never be too many recordings of Prokofiev's justifiably popular Prelude in C, whose quiet and warm themes and subtle harmonic shifts seem to take form spontaneously within the rolling arabesques of the accompaniment. Prokofiev's starker Piece for Harp is also quite welcome here. The Hovhaness and Watkins pieces seem rather superficial—particularly in comparison with the other works on this disc. But even here the tonal expressivity, the exceptional dynamic shading, the rhythmic élan, and the beautifully articulated passagework that mark Susann McDonald's style make the listening a pleasure, all the more so since the harp has been exceedingly well recorded. R.S.B.

MILTON THOMAS: Viola Recital. Milton Thomas, viola. PROTONE 145, $6.00 (Protone, 6478 Santa Monica Blvd., Hollywood, Calif. 90038).

STRAVINSKY: Elégie for Violin or Viola. **CHIHARA:** Redwood, for Viola and Percussion (with Kenneth Watson, percussion). **DAHL:** Divertimento for Violin and Piano (with Georgia Akst, piano).

The best thing here is Ingolf Dahl's five-movement Divertimento. Dahl, who died in 1970, was the first of the men Friday whom Stravinsky raised up when he went to Los Angeles to live, and his work here is in the vigorously tonal, "neoclassical" style that Stravinsky affected in the Thirties. It is not a mere reflection of Stravinsky's own idiom, however; among other things, it rejoices in a beautifully sentimental set of variations on an Anglo-American folk tune, which would have been anathema to Stravinsky at that period; the Divertimento was written in 1949. Thomas' gorgeous tone and the superb musicianship that he and Miss Akst bring to the work are, of course, major assets.

Redwood is a short suite for viola and percussion by Paul Chihara, a composer now on the staff at UCLA. It's a good slam-bang piece, especially in the educated hands of Watson, who does marvels with the percussion part.

Stravinsky's very brief *Elégie* for viola alone, composed in memory of Alphonse Onnou of the Pro Arte Quartet, is an occasional piece that might well have been forgotten after the occasion. The best that can be said for it is that it is too short to be boring. A.F.

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in brief

ALBINONI: Sonata a cinque, in A, Op. 2, No. 3; Sonata à cinque, in G minor, Op. 2, No. 6. CORELLI: Concerto Grosso, in F, Op. 6, No. 9. VIVALDI: Sonata in E flat (Al santo sepolcro), P. 441; Concerto in D, P. 175; Concerto in G minor, P. 392. English Chamber Orchestra, Raymond Leppard, cond. Klavier KS 518, $5.98.

For devotées of eighteenth-century chamber music or twentieth-century chamber orchestras, here's a record guaranteed to bring the sun out of hiding on even the most gloomy rainy day. Corelli sowed the seeds with his Op. 6 Concerti Grossi in 1712, and composers in Italy, France, and Germany reaped the harvest throughout the eighteenth century as this new Italian-style string writing became universally popular. Leppard has chosen six works from this rich field with an emphasis on lightness, grace, charm, and vigorous high spirits. The ECO just may be the finest chamber orchestra of its kind in the world, and under Leppard they play with the *joie de vivre*, rollicking good humor, and infectious enthusiasm of kids at a carnival. This one's a must. C.F.G.

B

BIZET: Symphony in C; L'Arlésienne: Suites Nos. 1 and 2 (Minuetto and Farandole only of No. 2). Orchestre de la Suisse Romande, Alexander Gibson, cond. Stereo Treasury STS 15174, $2.98.

Unlike most Stereo Treasury releases, this 1968 British Decca recording never appeared here on the full-price London label. The reason quickly becomes obvious: Gibson's generally lively and fairly well-recorded versions of these works can't match the Swiss orchestra's earlier ones (under Ansermet) in stylistic finesse. Elsewhere they're wholly outclassed by Martinon's (DG) and Bernstein's (Columbia) Symphony in C, and Munch's (London Phase-4) complete *L'Arlésienne* Suites. For that matter, even in the budget-price catalogues they can't really compete with Beecham and Cluytens for Seraphim, or Munch for Nonesuch and Martinon for Victrola. R.D.D.

B

R

BRAHMS: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83. Julius Katchen, piano; London Symphony Orchestra, János Ferencsik, cond. Stereo Treasury STS 15248, $2.98 (from London CS 6195, 1961).

This excellently remastered, budget-price reissue makes Katchen's performance a more viable competitor in an overcrowded field. The lamented American pianist and the expert (and underrated) Hungarian conductor give a flowing, lightweight, lyrical interpretation. Certain rhythmic details are slighted (e.g., the sixteenth notes following the left-hand triplets in the first-movement introduction), and though nuance and cultivated phrasing are present, sternness and power aren't. Columbia's "twofer" with the magnificent Serkin/Szell editions of *both* Brahms piano concertos for $6.98 (MG 31421) is easily my best-buy recommendation. Those who want only No. 2 for a pittance will fare well enough with Katchen/Ferencsik, though the less subtle Gilels/Reiner (Victrola VICS 1026) has the physical excitement I miss here and Odyssey has just reissued the Fleisher/Szell (even better than their excellent No. 1, reissued last fall) as Y 32222. London's sound is airy and cleanly spacious. H.G.

HARRISON: Concerto in Slendro. BRANT: Crossroads, for Four Violins. GLASOW: Rakka. Daniel Kobialka, violin; James Barbagallo and Machiko Kobialka, tack pianos; Patricia Jennerjohn, celesta; Don Marconi and Jerome Neff, percussion; Robert Hughes, cond. Desto DC 7144, $5.98.

The Harrison *Concerto in Slendro* is the most attractive effort on this disc. The title refers to Indonesian modes, and the piece is scored for two "tack pianos" and percussion, as well as solo violin. If the effect shares with most of Harrison's Far Eastern-inspired music a slightly sleazy, Hollywoodian Orientalism, it still makes a lot of extraordinarily appealing, luxurious sounds. Neo-Ketelbyisms notwithstanding, this is a charmingly naive piece of work. The Brant is for four violins (Kobialka has recorded all four parts) playing from four corners of a space. Each part is independent in all respects, yet Brant has so arranged things that at least an intervallic consistency is maintained. The result suffers from not being in four-channel, but still sounds engaging enough in a low-profile sort of way. Glen Glasow's *Rakka* is for solo violin and sounds—mostly from Japanese temple bells and wind chimes—that have been taped and electronically altered. It sounds sterile and shapeless. Kobialka does a fine job with this music. Currently teaching in the San Francisco Bay Area (where both Harrison and Glasow also live), he is adeptly abetted in the Harrison by a Bay Area quartet of pianists and percussionists. J.R.

MOZART: Serenade No. 7, in D, K. 250 (Haffner). Pinchas Zukerman, violin; English Chamber Orchestra, Pinchas Zukerman, cond. (Suvi Raj Grubb, prod.) Angel S 36915, $5.98.

It is difficult to figure out what has made Mozart's *Haffner* Serenade suddenly so popular, but recordings of this fine, enjoyable, sophisticated wedding piece are arriving at a dizzying rate. The latest version presents Pinchas Zukerman in the dual role of conductor and soloist, a combination seldom conducive to the relaxed precision such works demand. Conductor Zukerman acquits himself creditably, and he has, of course, just the right orchestra for the task in hand: the performance is crisp in the allegros and elegiac in the slow movements. Violinist Zukerman is somewhat less successful. The playing itself is, as one would expect, superior, but the tone is a bit too sweet for this style, and Zukerman throws quite a few sliders that won't do either. The recent Böhm recording (DG 2530 290) is preferable. P.H.L.

STRAUSS, JOHANN II: Orchestral Program. Perpetuum mobile, Op. 257. Polkas: Annen, Op. 117; Pizzicato (with Josef Strauss); Tritsch-Tratsch, Op. 214; Unter Donner und Blitz, Op. 324. Waltzes: An der schönen, blauen Donau, Op. 314; Kaiser-Walzer, Op. 437; Rosen aus dem Süden, Op. 388. Vienna Philharmonic, Karl Böhm, cond. Deutsche Grammophon 2530 316, $6.98.

It's a bit of a shock to find the near-octogenarian Böhm, normally associated with *Richard* Strauss, presiding over a full-length Johann Strauss dance program. Yet it shouldn't be: He did record two or three waltzes back in the late-78-rpm/early-LP era and of course he, like most European musicians, is thoroughly familiar with *echt Wiener* idioms. Moreover, his and the Vienna Philharmonic's expected interpretative authority is enhanced by a crisply controlled executant precision not always commanded by performers more frequently heard in this repertory. The recording is well-nigh ideally rich, lucid, and gleaming. In only two respects does this disc fall just short of a top ranking: its lack of programmatic daring and a lack of completely spontaneous grace. R.D.D.

B

R

STRAUSS, R.: Don Quixote, Op. 35. Abraham Skernick, viola; Pierre Fournier, cello; Cleveland Orchestra, George Szell, cond. (Howard Scott, prod.) Odyssey Y 32224, $2.98 (from Epic BC 1135, 1961).

I have always found Szell's brilliantly virtuosic, sharply defined, spiky, and incisive *Don Quixote* one of the most effective presentations of what is probably Richard Strauss's finest orchestral work. Szell has lyricism enough but wisely refrains from making too much of the many rallentandos and *Luftpausen* that can so easily turn the work into a series of overripe Viennese vignettes. Bernstein's recent account (Columbia M 30067), one of his finest recordings, has a bit more vivid humor, and Kempe's (Seraphim S 60122) has more charm. But Szell's may have the most widespread appeal of all the available versions. I must add, however, that no *Don Quixote* surpasses the brilliant 1953 Toscanini account available briefly on RCA—one of his most sublime (and best-sounding) performances. H.G.

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the lighter side

reviewed by

MORGAN AMES

ROYAL S. BROWN

R. D. DARRELL

HENRY EDWARDS

MIKE JAHN

JOHN S. WILSON

✱ **WAYLON JENNINGS:** Honky Tonk Heroes. Waylon Jennings, vocals and guitar; The Waylors, vocal and instrumental accompaniment. Songs by Billy Joe Shaver; Glen Spreen, arr. *Old Five and Dimers like Me; Ride Me Down Easy; We Had It All*; seven more. (Waylon Jennings, Tompall Glaser, Ronny Light, and Ken Mansfield, prod.) RCA APL 1-0240, $5.98. Tape: ● APS 1-0240, $6.95; ●● APK 1-0240, $6.95.

I rarely review straight country music. It is not my area of expertise and I can't stay with it very well. This is the review of an outsider who has been touched by someone else's universality.

Waylon Jennings is one of those dozens of country names that tend to record in Nashville. I had heard Jennings just enough to pick him out from the others. This is the first time I've ever really listened to him. I confess that it was the supercharged enthusiasm of Peter Boyle that got me into this album at all.

Jennings does not put on airs. His singing is simple, consistent, strong. Songs are everything. These are all written by Billy Joe Shaver, apparently a good friend of Jennings. They are wonderful. They have dust and muscles and callouses, home and tumbleweeds and beer, none of which meant much where I was raised. No matter. Songs are subjective experiences. Texans must experience Waylon Jennings differently than I, but certain universals bring him home to all of us, in Hollywood, Houston, and Hoboken.

This is a first-rate album, beautifully felt and sung, skillfully written and arranged and played, honestly produced. Sold American. Try it. M.A.

GEORGE HARRISON: Living in the Material World. George Harrison, vocals, guitar, and songs; instrumental accompaniment. *Give Me Love (Give Me Peace on Earth); Sue Me, Sue You Blues; The Light That Has Lighted the World*; eight more. (George Harrison, prod.) APPLE SMAS 3410, $5.98. Tape: ● 8XW 3410, $6.98; ●● 4XW 3410, $6.98.

This new George Harrison solo LP is packed with stunning musicianship. Harrison is backed by such pros as Nicky Hopkins, Klaus Voorman, Jim Keltner, Ringo Starr, and Zakir Hussein. Along the way Ravi Shankar, Phil Spector, and Richard Perry have also lent helping hands. There is not a moment on this disc that does not represent consummate professionalism as well as musical tightness. Still, the album disappoints.

Harrison has inscribed the album with the devotional, "All glories to Sri Krsna." Most of the songs on the album are devotional in nature, songs that rock even though they deal with religious and social themes. These songs range from the simple, rhythmic *Give Me Love* to the somewhat pretentious *The Lord Loves the One*. I can admire Harrison's sincerity and his talent, but unless you share the composer's religious views "Living in the Material World" is a sermon you may not be in the mood for. It is admirable that Harrison is a good man, and perhaps I should not carp; but in this case goodness on disc seems intrinsically uninteresting. H.E.

✱ **JOAN BAEZ:** Hits/Greatest & Others. Joan Baez, guitar and vocals; vocal and instrumental accompaniment. *The Night They Drove Old Dixie Down; Dangling Conversation; Help Me Make It Through the Night; Blessed Are . . . ; Eleanor Rigby; Let It Be; There But for Fortune; The Brand New Tennessee Waltz; I Pity the Poor Immigrant; Love Is Just a Four-Letter Word; Heaven Help Us All*. (Norbert Putnam, Maynard Solomon, and Jack Lothrop, prod.) VANGUARD VSD 79332, $5.98.

The eleven songs in this anthology represent a selection of the Vanguard Baez material, and does not include the songs she cut more recently for A&M. However, Vanguard has her best moments, and many of them are on this disc. Of course, Miss Baez' earliest work is not represented. I especially like Phil Ochs's *There But for Fortune*, but Ronald Miller's *Heaven Help Us All* is also a winner. M.J.

✱ **MICHAEL JOHNSON:** There Is a Breeze. Michael Johnson, vocals and guitars; Chris Dedrick, arr. *Pilot Me; See You Soon; In Your Eyes*; nine more. (Chris Dedrick, Michael Johnson, Phil Ramone, and Peter Yarrow, prod.) ATCO SD 7028, $5.98. Tape: ● TP 7028, $6.98; ●● CS 7028, $6.98.

Michael Johnson has the most undistinguished name in pop music since James Taylor, but look what happened to James. As a matter of fact, while the two artists do not sound alike, they operate on the same level. Probably both of them like Kenny Rankin, Judee Sill, Seals and Crofts, the Eagles, Jackson Browne, and so on.

If there is anything "wrong" with Michael Johnson, it is only that he is late. The competition is already dug in. On the other hand, those who have already acquired an appetite for artists such as those named above are primed for Johnson. Proof lies in the fact that Johnson had a successful single the first time out, a charming song by Carl Franzen called *On the Road* ("We didn't know who we were./ we didn't know what we did./we were just out on the road.")

Michael Johnson is not your regulation pop guitarist—and many of them are excellent. Johnson is much better than that. Though I noted this when I first heard him, I was still surprised to hear, in the middle of Side 2, a Villa Lobos piece called *Study in E minor*. Actually I thought someone had changed albums on me while I was getting coffee. With Villa Lobos, color and tone are critical. Johnson's sound is as rich as it is clean-lined and assured.

Explanation of symbols

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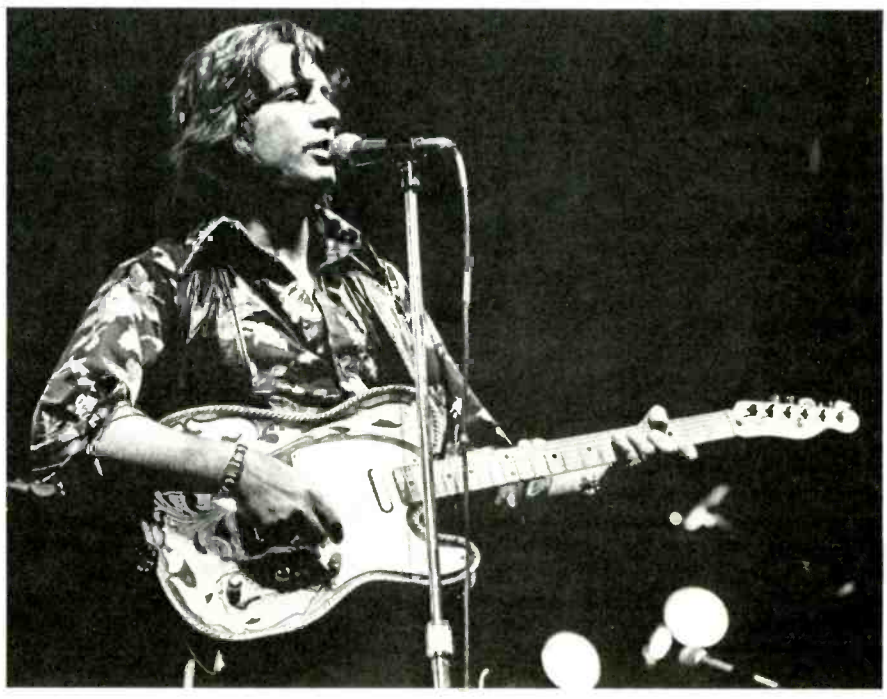

Waylon Jennings—country music rising to the universal.

My favorite tune is *I Got You Covered* by Biff Rose. (I don't know where Rose is, but he is sorely missed in music.) *Old Folks* is a strong piece by Jacques Brel and several others. It's beautifully written, but I sometimes wonder if thoughtful older people do not smile at the arrogance of the young, who love to write about being old and sad and used up. *Rooty Toot Toot for the Moon*, by Greg Brown, is fine except that it is a musical carbon copy of *A Whiter Shade of Pale*.

The single, *On the Road*, was well produced by Peter Yarrow (Peter, Paul, and Mary) and Phil Ramone (probably the best of the New York engineers who have gotten very wise about producing in recent years) as well as Chris Dedrick. Dedrick seems to have been an important influence here as player, arranger, background singer, and producer.

Michael Johnson's album strikes me as a project in which spread each man involved worked up to his best capacity, which was considerable. That the album is as appealing commercially as it is artistically is a particular pleasure to listeners like me. Salud. M.A.

Michael Johnson—up to his best, considerable capacity.

NEW YORK DOLLS. Johnny Thunders, vocals and guitar; Sylvain Sylvain, vocals, piano, and guitar; David Jo Hansen, vocals, harmonica, and gong; Arthur Harold Kane, bass; Jerry Nolan, drums; instrumental accompaniment. *Personality Crisis*; ten more. (Todd Rundgren, prod.) MERCURY SRM 1-675, $5.98. Tape: ● MC8 1-675, $6.95; ●● MCR4 1-675, $6.95.

The New York Dolls is the latest arrival in the genre that has been called freak rock (among other things), the area of endeavor popularized by Alice Cooper. The Dolls are boys who dress like girls, including exaggerated makeup and all the usual accouterments. There is one who looks like Mick Jagger, and one who looks like a '52 Buick. Henry Edwards discussed the freak-rock phenomenon at length last month in his "Rock and Rouge" feature review. He suggested there that the commercial success of the Dolls would go a long way toward determining the future of the movement: Can such a group make it without the staggering promotional budgets accorded Alice and David Bowie?

Well, the commercial fate of this record remains to be seen. But the record isn't very promising (not that there's necessarily any connection). As with all such ensembles, there is a great tendency to ignore musical values in the face of all the visuals. However, onstage visuals don't do much to help out a record, unless you choose to stare at the album-cover photo all evening. The recording itself is rather bad; the music sounds like Led Zeppelin, but done with even less imagination. The lead vocals of David Jo Hansen are imitations of Mick Jagger, only horridly done: Jagger himself has difficulty hitting the notes; this boy doesn't even miss gracefully. Finally, the songs—all originals—are boring and repetitive. If you must repeat, you could at least have the kindness to start with a good song. The New York Dolls may be interesting when seen in concert; on record, they're a solid loss. M.J.

ALBERT HAMMOND: The Free Electric Band. Albert Hammond, rhythm guitar and vocals; keyboard, rhythm, bass, strings, and vocal accompaniment. *Smokey Factory Blues; The Peacemaker; Woman of the World*; seven more. (Albert Hammond, prod.) MUMS KZ 32267, $5.98. Tape: ● ZA 32267, $6.98; ●● ZT 32267, $6.98.

Albert Hammond's *It Never Rains in California* was one of the more striking of the recent pop hits. Here was a compelling tune, sung and arranged with so much craft and style that it automatically became a hypnotic listening experience. Whenever this particular song was played on the radio, you *had* to listen, that's all there was to it! Hammond's debut LP, "It Never Rains in California," did not possess a single other track to match the quality of its title cut. In fact, all of the other selections on that disc were distinctly inferior; "The Free Electric Band" is a slight improvement.

Hammond (who co-authors his songs with Lee Hazlewood) does pick some interesting topics to write about. The composer/performer deals with contemporary and traditional human values and writes tunes about compulsive seekers. Though the Hammond sound—created in large measure by Michael Omartian's smart arrangements and Hammond's powerhouse vocals—still attracts, there is an essential thinness about his *oeuvre*. Slickness has never been a substitute for artistry and, once again, "The Free Electric Band" proves this essential point. Nevertheless, Hammond does have more than a modicum of talent. *The Free Electric Band* and *Smokey Factory Blues*, may be undistinguished tunes but they are engaging, and they prove that the Hammond potential is still intact.

Hammond has written and performed one of the better pop tunes—*It Never Rains in California*; he's still young; he could very well still create a striking album with enough depth to please rather than irritate the listener. H.E.

CARLOS SANTANA AND MAHAVISHNU JOHN MCLAUGHLIN: Love, Devotion, Surrender. Carlos Santana, guitar; Mahavishnu John McLaughlin, guitar and piano; vocal and instrumental accompaniment. *A Love Supreme; Naima; The Life Divine; Let Us Go into the House of the Lord; Meditation*. (Carlos Santana and John McLaughlin, prod.) COLUMBIA KC 32034, $5.98. Tape: ● CA 32034, $6.98; ●● CT 32034, $6.98.

Two of Columbia's rock-guitar "heavies" are combined here for an afternoon of rock and religion. They are pictured with Sri Chimnoy (presumably the guru of one or both of them), who wrote the liner notes. It's a curious combination of backgrounds, but the album is good—though it does sound like another Santana album: light Latin rhythms, chanted vocals, high, wailing guitars, and long, semi-improvisational songs.

The songs are not as interesting melodically as most of Santana's own, but in all there isn't much difference. The main fault is all the piousness pictured on the jacket. The musicians, dressed in white and with short hair, look like cheerleaders. The guru, in red robes, orange football jacket, and white socks, looks silly. Musicians should keep their spiritual inclinations to themselves. Can you imagine a WASP printing *The Lord's Prayer* on his album jacket? M.J.

WOLFMAN JACK: Through the Ages. Wolfman Jack, vocals; Don Sciarrotta and Dick Monda, arr. *The Rapper; My Girl; Ling, Ting, Tong*; seven more. (Don Sciarrotta and Dick Monda, prod.) WOODEN NICKEL BWL 1-0119, $5.98. Tape: ● BWS 1-0119, $6.95.

Wolfman Jack is a Los Angeles disc jockey who has recently widened his range by semi-hosting late-night TV rock concerts and making odd and interesting records.

Wolfman Jack is an original. The first time I heard him on radio I hated him. He talked in the kind of raw, raspy, hip style I associate with hard-sell hustle and other forms of jive.

The picture changes once you begin to listen to what he's saying. In reality Wolfman Jack is a gentle, pleasant, and above all sincere man. Indeed he holds a complicated career together through nothing but sheer sincerity. That is the quality that makes him likable even through his habitual hip clichés and other sillinesses.

If you buy this album you buy neither a

ADVERTISING INDEX

singer, musician, nor songwriter. You buy Wolfman Jack the entertainer, the special personality, the funny weird guy. And you could do a lot worse.

Johnny Do It Faster has a good old rock-and-roll setting and means what you think, in the happiest way. *The Blob* will give a headache to Burt Bacharach and Hal David, who wrote it long long ago, but Wolfman Jack treats it with the humor and bizarreness it deserves.

Once again, nothing but Wolfman Jack's consistent oddness holds this raggedy set together. It jumps from the folky *Stagger Lee* to the 1950-ish *One Mint Julep* to, I mean it, *Old Man River*.

I like peanuts and pizza and terrible late movies and all kinds of other excesses. I like Wolfman Jack. M.A.

PATRICK SKY: Songs That Made America Famous. Patrick Sky, guitar and vocals; strings and harp accompaniment. *Fight for Liberation; Radcliffe Highway; Vatican Caskets*; ten more. (Alex Bennett and Patrick Sky, prod.) ADELPHI AD R4101, $5.95.

The history of this disc is well known: United Artists Records was to release it, but none of the major pressing plants in the U.S. dared touch it. In addition, UA's lawyer, Louis Nizer, told the record company that the disc was so offensive that legally it was better off to leave it alone. Discussions went on for months and the record was never released. Now Adelphi, a small independent label, has issued the controversial disc, and enough people have heard about it to generate a lively sale.

"Songs That Made America Famous" is a scabrous collection of ditties by folksinger Patrick Sky. Sky, determined to create a sense of total shock, goes out of his way to say something that will upset everyone. He dishes out obscenity as if he were spooning out soup at a local kitchen. He eagerly attacks Spiro Agnew, Jacqueline Onassis, Cardinal Spellman, and the Sistine Chapel. He writes gleefully about deformity, perversion, and brutal death. It all sounds pretty grim, but Sky does have a funky kind of wit, and "Songs That Made America Famous" is as amusing as it is outrageous.

While this disc does not shock—anyone who has lived through the 1960s and arrived intact in the 1970s does not shock easily—it does prove that outrageousness is still a working method with which one can pulverize current hypocrisies. Though the disc is totally offensive I doubt that it will make you raise more than one eyebrow. It might, however, make you chuckle, especially if you find organized religion, the current government, and traditional moral values far more offensive than dirty words and perverse images. H.E.

LEON RUSSELL: Leon Live. Leon Russell, piano; vocal and instrumental accompaniment. *Mighty Quinn Medley; Dixie Lullaby; Stranger in a Strange Land; Jumping Jack Flash/Youngblood Medley; Delta Lady; It's All Over Now, Baby Blue*; thirteen more. (Denny Cordell and Leon Russell, prod.) SHELTER STCO 8917, $11.98 (three discs). Tape: 8XWB 8917, $13.98; 4XWB 8917, $13.98.

A "live in concert" recording provides the pop star with more than ample opportunity to sell a meager performance under the guise of "spontaneity." This self-indulgent, three-disc album is a fine example. The versions contained herein add nothing to the previously released studio versions; in many cases they are worse. The *Jumping Jack Flash/Youngblood Medley*, a highlight of the Bangladesh concert and recording, is extended from eight to sixteen minutes in this version, with the additional time spent exclusively in irrelevant and useless patter. And in any case, who needs a three-disc set from Leon Russell, even a good one? M.J.

GINO VANNELLI: Crazy Life. Gino Vannelli, vocals and songs; Gino and Joe Vannelli, arr. *Hollywood Holiday; Fling of Mine; Cherizar*; six more. (Herb Alpert, prod.) A&M 4395, $5.98. Tape: 8T 4395, $6.95; CS 4395, $6.95.

Somewhere in the A&M shuffle lies Herb Alpert, who started it all. Who figured, in that fast flush of success and early pleasure, that everything would turn into politics? The power game is far from over on La Brea Avenue.

I hope what I always hoped, that Alpert maintains (or regains, whichever the case may be) his power. He is a strong producer, and his strength comes from knowing who and where he is and is not musically. *Left alone*, he can produce extremely well-defined record albums. Definition is the larger part of commerciality, i.e., sales. Alpert also recognizes and admires quality talent, as with Michel Colombier, Bill Medley, Roger Kellaway, Lani Hall, and others.

His new project is Gino Vannelli, surely the politest of all his choices and perhaps a reflection of the present confusion of A&M.

Publicity doesn't seem to be doing much for Vannelli or Alpert. All I know is that Vannelli is Canadian and was discovered through a homemade tape sent to A&M (the old Lana Turner/Schwabs Drugstore ploy). The album itself gives almost no production information, and nothing about musicians other than "Arranger: Gino and Joe Vannelli." Presumably brothers. Vannelli is a strange-looking, strangely dressed sort of guy, with great amounts of curly hair.

The peculiar thing about this album is that you have to listen close to it several times to hear how good Vannelli is. Somehow the album comes across as high-class background music. But it's more. Vannelli sings high and easy. He has a unique way with words, too subtle to explain here. Simple ideas come out at a tilt. Musically he is not unlike Alpert. It is a question of personality and melodic and tempo choices.

Gino Vannelli is not like Gilbert O'Sullivan but, given entirely different production values, the two could be similar. Not should but could.

My impression of this album is that it expects quietness and will get it. But it is beautifully if shyly done. If Vannelli turns out to be half the hustler Alpert was originally, he'll have a fine career. M.A.

EXUMA: Life. Exuma, vocals, mouth mason, throat thompson, guitar, cow bells, bugle, goat-skin drums, trumpet, and whistle; vocal and instrumental accompaniment. *If It Feels Good, Do It; Paint It Black; Love Is Strange;*

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CIRCLE 28 ON READER-SERVICE CARD

The Jumping Dance; Iko Iko; You Can't Always Get What You Want; Night Time People; Hayride; Viva El Matador; three more. (Kenny Kerner and Richie Wise, prod.) KAMA SUTRA KSBS 2074, $5.98. Tape: M 82074, $6.97; M 52074, $6.97.

Exuma, "the Obeah man," is a Bahamian who practices, or claims to practice, the local form of voodoo. Most of the time he sings and bangs on things in the recording studio and onstage. I have no information as to the efficacy of his "obeah," though I did watch him make a very nice fish dinner once by talking to the fish.

Exuma's music is more conventional. Like nearly everything else these days, it's a blend. It tends toward Caribbean rhythm music with rock, soul, and jazz mixed in. The songs are low-key and sultry, remarkable considering the number of odd instruments that are banged, blown, or shaken in the making of it. Occasionally, the lyrics reflect Exuma's spiritual meanderings.

For most of his previous recordings, Exuma has performed his own songs. On this new LP, he does a good number of pop standards. Most of them are treated exceedingly well. *Love Is Strange*, a 1950s rock-and-roll tune, is done magnificently. On the other hand, two Rolling Stones songs are nearly butchered. *Paint It Black*, originally a masterpiece about the bitter fury of a man whose lover has died, is turned by Exuma into just another black-power tune. And there are some fairly unusual elements, even for Exuma. *Hayride* sounds like a Pat Boone song, and *Viva El Matador* sounds positively Kingston Trio-ish. Yet overall this recording is a good one. Exuma's music has rhythm and drive, and a kind of inner strength that overrides most excesses. M.J.

KENNY YOUNG: Last Stage for Silverworld. Kenny Young, guitars and vocals; strings, rhythm, mellotron, reeds, and horns accompaniment. *Amanda in a Silverworld; Light to Light; Play Electric Waters*; nine more. (Kenny Young and Robert Appere, prod.) WARNER BROS. BS 2676, $5.98. Tape: M 82676, $6.97; M 52676, $6.97.

Who is Kenny Young? Young wrote one of the great rock-r & b classics, *Under the Boardwalk*. He's also had twenty-three records on the charts, including hits for the Seekers, Herman's Hermits, and Reparata and the Delrons, among others. Now, he's become a "singer/songwriter," à la Carole King, Barry Mann, and Bobby Vee.

This album, filled with sensitive songs about sensitive subjects, seems overproduced and ponderous. The lyrics also suffer from abundant overcomplication. For example, on *Play Electric Waters*, Young writes: "Would you care to take a walk up/To the Garden of Extremes/Where negatives are positive/Reality's a dream/And ponder if you will upon the flower song of your life. . . ." Since Young is not T. S. Eliot, one tends not to take this pretension too seriously. The album also includes *Under the Boardwalk*, which is much more effective than the other songs.

After Young gets over the first rush of his new-found creativity, I assume he will settle down and craft songs that have both the basic beat and stylish simplicity that have marked his best work. Until then, I wish him well. Growing pains, after all, are difficult! H.E.

THE ALLMAN BROTHERS BAND: Brothers and Sisters. Gregg Allman, vocals and guitar; Richard Betts, guitar; Berry Oakley and Lamar Williams, bass; Chuck Leavell, piano; Butch Trucks and Jaimoe, drums; instrumental accompaniment. *Wasted Words; Ramblin' Man; Pony Boy; Early Morning Blues*; three more. (Johnny Sandlin and the Allman Brothers Band, prod.) CAPRICORN CP 0111, $5.98. Tape: M 80111, $6.97; M 50111, $6.97.

In the realm of blues rock, there are bands that play more authentically, or with more gusto, than the Allman Brothers. But none is so successful as this outfit from Macon, Georgia, which has survived the deaths of two original members to reach the point where selling out Madison Square Garden is no more difficult than writing a tune and calling it blues. This newest recording is the latest installment of inflated blues played with acceptable amounts of respect. The tunes are not memorable, and even Richard Betts's best work on slide guitar has been done better by others. And Gregg Allman's vocals are scarcely adequate. Yet the group has an appeal—a cohesiveness built at least partially on the experience of having survived too many tragedies. M.J.

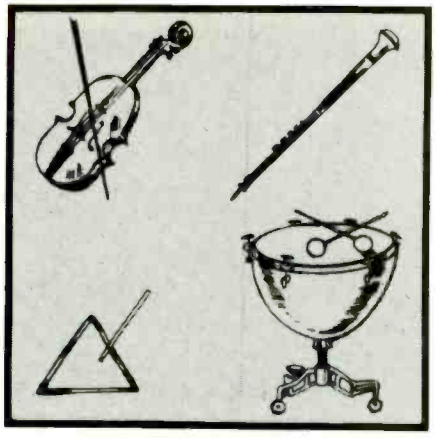
BROADSIDE REUNION, VOL. 6. Blind Boy Grunt, Phil Ochs, Tom Paxton, Mike Millius, Eric Andersen, Peter LaFarge, Len Chandler, Sis Cunningham, and Group. (A. Friesen, prod.) FOLKWAYS FR 5315, $5.98.

This is a reissue of some obscure recordings made in the early 1960s by young folksingers, some of whom subsequently became better known. "Grunt," for example, is Dylan. The songs, mostly protest due to the left leanings of *Broadside* magazine, which originally recorded the songs, are poorly recorded and often shoddily played. But they form a vivid picture of the early-'60s folk protest period, a time that has been largely forgotten by the persons who participated in it. M.J.

LAMBERT AND NUTTYCOMBE: As You Will. Lambert and Nuttycombe, vocals, guitars, songs; arranged by Thomas Sellers, Keith Olsen, Clark Gassman. *She's My Music; Child's Care; Hollywood Baby*; eight more. (Keith Olsen, prod.) 20TH CENTURY-FOX 415, $4.98.

I am continually fascinated by how much space there is within the record industry. Though all shops seem tightly closed to new artists and producers trying to break through, the fact is that there is room for every style, every cultural inclination and taste, including no taste. So branched are record audiences, so spread out is economic wherewithal, that everyone has a shot. To put it another way, those that fail rarely do so because "there is no market" for their sound, no matter how they insist that is so. Artists who mean it create their own markets if necessary. Others maintain healthy careers just under the surface for years, as I maintained a "low-grade infection" all last winter. It stayed quite alive without ever bursting onto my consciousness as The Flu.

Lambert and Nuttycombe are a good case in point. I don't know what they do, where they work, but they hang in. They have had some commercial successes. Stylistically they are direct descendants of groups such as the



Representation of ORIGINAL Recording —Full Separation

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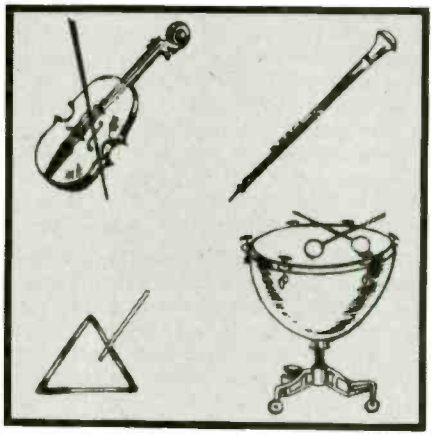

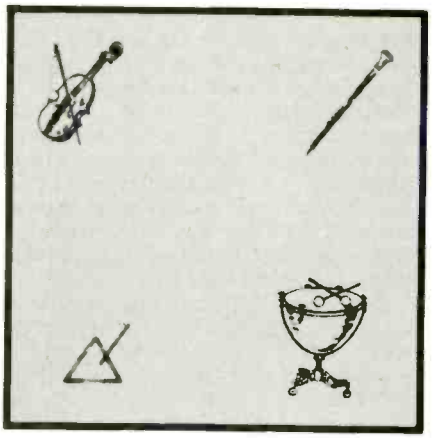

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The first commercially available, or basic, SQ matrix decoding circuit decoded SQ material fairly well, yet the separation of the sounds that it provided fell short of realizing the full potential of the SQ system.

More than a year ago Lafayette made a significant advance from the basic circuit, however, when for the first time, we added two "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".

And just how good is SQ separation with Full Logic? *4-CHANNEL QUADRAPHONIC BUYERS GUIDE, 1973* said, "The combined effect of the front-back gain-riding and corner wavematching is to produce a surround-sound that essentially equals that obtained from discrete 4-channel systems." Which is precisely what the creators of the SQ system intended. And that is why CBS, the developer of the SQ system and the producer of the largest number of SQ encoded records, highly recommends the Lafayette LR-4000 and Full Logic decoders to monitor SQ material.

The dramatic difference between the basic and the Full Logic circuits can be clearly seen in the above visual representations. Though the basic circuit is still available in some of our low priced 4-channel components, our top 4-channel decoder, amplifier, and all our top 4-channel receivers now incorporate the Full Logic circuit. Most of our competitors, however, still use the basic circuit exclusively, even in their most expensive components. So don't be mislead by others' "SQ decoding circuit" claims, no matter how high priced the unit.

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CIRCLE 29 ON READER-SERVICE CARD

Kingston Trio. Groups that have the specific sound of the polished amateur always find a market. While Ike and Tina Turner, Carly Simon, or the Carpenters do things a hell of a lot better than you or I, Lambert and Nuttycombe do it only a hair better than we could if we wanted . . . if we'd had the chance . . . if we'd had piano lessons and an uncle in the business. . . . Those who buy Lambert and Nuttycombe probably do so precisely because they are not superstars.

Lambert and Nuttycombe are not pathfinders, not thoroughbreds, not originals. But they are the bulk of the record industry. They keep producers and secretaries and record-pressers alive. Once in a while such groups hit big. Usually they don't. But they survive. M.A.

theater and film

MIKLÓS RÓZSA CONDUCTS HIS GREAT FILM MUSIC. ANGEL S 36063, $5.98. Tape: ● 8XS 36063, $6.98; ●● 4XS 36063, $6.98.
Ben-Hur; Quo Vadis; El Cid; King of Kings.

Except for the sonically improved remastering, this Angel re-release offers little for Miklós Rózsa fans to get excited about. In addition to the original Capitol release of these performances, opulently packaged, well-engineered versions of *King of Kings* and *El Cid* have been available recently enough, and the academy-award-winning *Ben-Hur* score can still be heard on an MGM release. *Quo Vadis* was also recorded, although in less than good sound. For the uninitiated, however, this album offers as good an introduction as any to some of the most successful historical-spectacular film music ever written.

Along with Bernard Herrmann, Rózsa was one of the first Hollywood-based composers to use a more modern, dissonant musical idiom in his film scores. Because of this, and because of the strong influence of the composer's native Hungary on his work (note the love theme from *Ben-Hur*, for example), Rózsa's personal style remains one of the most distinctive to be heard in the domain of film music. And the Hungarian element is probably at least partially responsible for the more convincing and gutsy primitivism that pervades Rózsa's historical scores. Compare the ominous *Triumphal March* of *Quo Vadis*, for instance, with the anodyne *Caligula's March* from Alfred Newman's score for *The Robe* and you will understand that the word "barbaric" would have to have two definitions if it is to be applied, as it has been, to both compositions.

But Rózsa, both as a film and as a "serious" composer, deserves a much better fate than the biblical-pageant type-casting that recent recordings have helped perpetuate. And while this Rózsa-conducted re-release is not unwelcome in the sampling it offers, let's hope that RCA's "Classic Film Scores" series will tackle such soundtracks as *Lost Weekend*, *A Double Life*, and *Double Indemnity*, to name only a few. R.S.B.

✱ **THE FLASHER.** Original soundtrack recording. Pool-Pah (Rick Stabile, Bruce Handelman, Seth Handelman, Lenny Colacino, and Joe Ruggiere) songs, vocals, and instrumentals. *Flight; Winter in April's Eyes; Kahmura; Sour Soul; Laughter and Pain; Two-Way Road; April Witch; Flasher Theme.* (Michael Wright, prod.) GREENE BOTTLE GBS 1008, $4.98.

I don't think the Beacon Theater is considered "Broadway," even though it's a theater on Broadway (at Seventy-fourth Street). So this is an "original soundtrack," but not an "original Broadway soundtrack." The production from which it's taken is called *An Evening with the Flasher*, said to be an "X-rated concert." In keeping with this, a jacket photo shows a man exposing himself to the Central Park statue of Alice in Wonderland.

I have no idea what occurs onstage, nor does the idea of the production motivate me to find out. But no matter what it is, the soundtrack recording is subtle and beautiful. The rock group Pool-Pah, which wrote and performed the music, plays excellently, with taste and imagination. The songs flow one into the other to form a wispy pastiche of light rock, jazz, and classical derivations. The use of the Arp synthesizer is good, and the singing is appropriately summery and understated. A most refreshing achievement. M.J.

PAT GARRETT AND BILLY THE KID. Original motion picture soundtrack recording. Composed by Bob Dylan. Performed by Bob Dylan et al. (Gordon Carroll, prod.). COLUMBIA KC 32460, $5.98. Tape: ● CA 32460, $6.98; ●● CT 32460, $6.98.

Film producers never seem to tire of finding

fiendish ways to scuttle their directors. In the case of Sam Peckinpah, not only were essential sequences cut from his *Pat Garrett and Billy the Kid*, the whole soundtrack was inundated by as mindless an assortment of inane guitar-plunking, painfully strident harmonica-playing, soulless howling, pseudo-profound lyrics, and grammar-school melodies as you're ever apt to hear on a single record.

What all of this is is Bob Dylan at his worst, which is about as staggeringly negative a comment as I ever hope to make about any musical composition or performance. I suppose authenticity can be used as an excuse for certain of the compositions heard on this disc, such as the incredibly monotonous opening theme, which I must admit did give atmosphere to the picture. But I hardly see the point in isolating it on vinyl. The opening theme and other instrumental numbers are sheer masterpiece, however, when compared to the moronic *Billy* ballad, which is all but screamed out by Dylan when he isn't taking pot shots at his harmonica. And as if to oblige masochistic viewers, this particular segment was used more than any of the others throughout the film (in which Dylan also has a small role, which he performs about as well as he wrote the soundtrack score).

All in all, this disc is a sad monument to the mentality of record-company executives who feel that the only excuse for releasing a soundtrack album these days is a title song sung by a money-making recording star, overexposed on the soundtrack by film-studio executives trying to "sell the product" of one of this country's most original directorial talents.

R.S.B.

A TOUCH OF CLASS. Original motion picture soundtrack. Composed by John Cameron with songs by George Barrie and Sammy Cahn; Madeline Bell, vocals. BRUT 6004 ST, $5.98.

A Touch of Class is a nifty film comedy, a mating of those old Spencer Tracy/Katharine Hepburn romances to the new morality. Not everything in it works, but *A Touch of Class* is classy entertainment. And it has a classy soundtrack; the lilting score includes a number of themes that successfully underscore the action. Music is always an intrinsic part of the film experience, but so much commercial hackwork is being created these days that one is more than pleased when authentic professionals take over the job. This soundtrack is professional work. In addition, four-time Academy Award winner Sammy Cahn has been enlisted to provide five songs for the score; you can travel safely when such a pro is in control. Lyricist Cahn is an old master, and it shows.

It's a pleasure to report that a witty film has inspired an equally clever soundtrack album. See the film first. Then the LP will be richly evocative as well as a musical delight.

H.E.

CAPTAIN FROM CASTILE: THE CLASSIC FILM SCORES OF ALFRED NEWMAN. Ambrosian Singers; Band of the Grenadier Guards; National Philharmonic Orchestra, Charles Gerhardt, cond. (George Korngold, prod.) RCA RED SEAL ARL 1-0184, $5.98. Tape: ● ARS 1-0184, $6.95; ●● ARK 1-0184, $6.95.

Street Scene (from How to Marry a Millionaire); Captain from Castile; Wuthering Heights; Down to the Sea in Ships; The Song of Bernadette; The Bravados; Anastasia; The Best of Everything; Airport; The Robe.

ALFRED NEWMAN CONDUCTS HIS GREAT FILM MUSIC. Orchestra; Hollywood Bowl Orchestra, Alfred Newman, cond. ANGEL S 36066, $5.98. Tape: ● 8XS 36066, $6.98; ●● 4XS 36066, $6.98.

Captain from Castile; The Robe; David and Bathsheba; Anastasia; The Hurricane; The Pleasure of His Company; Laura (by David Raskin); Love Is a Many-Splendored Thing (by Sammy Fain).

Except for hard-core nostalgia addicts or dyed-in-the-wool movie-music-for-the-sake-of-movie-music fans, the arrival of *two* Alfred Newman discs has to be considered more of a rich embarrassment than an embarrassment of riches. Newman has always struck me as one of the most gauche of all the early "classical" Hollywood composers, and the reasons for my feelings became quite apparent as I listened to these albums. For Newman almost invariably sounds like a pop composer trying unsuccessfully to expand musical ideas in symphonic directions they don't want to take. The *Airport* theme heard on the RCA album, for instance, tries hard enough to be dynamic. But for all its jagged rhythms, none of the ideas blend together well enough to get the piece off the ground, and it all comes ever so close to crashing into utter banality.

At least selecting between these two albums turns out to be an easy task. Although I prefer Newman's conducting of the two *Captain from Castile* pieces to Gerhardt's brassy and sloppily performed renditions, and although the selections from *David and Bathsheba* and *The Robe* on the Angel disc are not duplicated on the RCA, the entire second side of the Newman-conducted disc is made up of obnoxious, non-Newman, son-of-Muzak arrangements

of certain Newman themes (plus the Raskin *Laura* and the Fain *Love Is a Many-Splendored Thing*), and I am frankly surprised that the composer agreed to conduct such abortions of his own offspring. Granted, Angel had to work with what it had on hand, since the album is made up entirely of re-releases of cuts formerly available on several Capitol records. But the futility of such undertakings is summed up paradoxically in Rory Guy's liner notes, which point out that while *The Moon of Manakoora* (in my opinion one of Newman's most forgettable themes) from *Hurricane* has long been a "standard" the film's principal theme "has languished to obscurity." Heaven forbid Angel should have filled the gap.

The RCA disc offers a much more representative sampling of Newman soundtracks, all of them in more or less "straight" orchestrations. Although I found it hard to get excited over most of the soundtrack excerpts recorded here, aficionados will no doubt be delighted to round out to an even dozen or so the number of recordings of the Gershwinesque *Street Scene* in their collections, and I must admit that *Cathy's Theme* from *Wuthering Heights* has an irresistible romantic poignancy to it. And although it probably contains every Roman-spectacular cliché known to mankind, the title theme from *The Robe* is awesomely imposing, particularly when heard in RCA's wide-range, full-bodied sonics. Elsewhere, the recorded sound did not impress me as much on this disc as it has in the previous two releases in the series (devoted to Korngold and Steiner), but I suspect my reaction may be due to the less than brilliant orchestrations. A similar excuse might be made for Gerhardt's unoomphy interpretations. I might add that some of the other more interesting selections here seem strongly derivative of other composers: Sibelius' Fifth Symphony comes to mind in *Vision* from *The Song of Bernadette*, as does Honegger's *King David* in *Caligula's March* from *The Robe*.

However, what to me is worth the entire price of the record—for reasons having little to do with the music itself—is the lushly recorded 20th Century-Fox fanfare (written by Newman) that opens the disc. Several eras of movie-making are captured in these twenty seconds, the most captivating of the entire disc. R.S.B.

jazz

DUKE ELLINGTON AND HIS ORCHESTRA: Yale Concert. Cat Anderson, Cootie Williams, Mercer Ellington, and Herbie Jones, trumpets; Lawrence Brown, Buster Cooper, Chuck Connors, trombones; Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney, reeds; Jeff Castleman, bass; Sam Woodyard, drums. *Salome; Up-Jump; The Little Purple Flower*; five more. FANTASY 9433, $4.98.

During the 1960s, when Duke Ellington was represented by relatively few recordings, there were reports that he was recording a great many of his performances (as well as doing studio sessions) that were being put into somebody's vaults and would eventually show up.

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So now it's the 1970s and we're getting lucky. Here comes the Duke of the '60s.

In the last couple of years we have gotten his "Latin American Suite," recorded in 1968, and a Paris concert recorded in 1963. And now this Yale concert, recorded in 1968. The Paris concert was fairly standard Ellington, the *Latin American* Suite one of his long, impressionistic works. This Yale concert is Ellington effluvia—a bit of this, a bit of that, large, small, and trivial, all but one piece (*A Train*) new to records and all of it delightful.

Trivia must include the Ellington version of Yale's *Boola-Boola*, which becomes very solid Ellingtonia. The most ambitious bit is the two-part *The Little Purple Flower* to which Duke attempts to give some significance with his between-parts comment but which really lives (first part) or dies (second part) on the music itself. Beyond that there is a marvelous showcase for Harry Carney's juicy low notes on baritone saxophone—*Chromatic Love Affair* which, as Duke says, Carney takes "half a step at a time"—for Cootie Williams' vibrant trumpet on *Put-tin* and for Russell Procope's chalumeau clarinet on *Swamp Goo*. In essence, the Ellington spectrum with, as Iagniappe, a Johnny Hodges medley and, for penance, another of Paul Gonsalves' grinding, up-tempo copies of his *Crescendo in Blue* routine. J.S.W.

THE EDDIE CONDON CONCERTS: Town Hall, 1944. Various groups including Hot Lips Page, Sidney Bechet, Edmond Hall, Pee Wee Russell, James P. Johnson, Earl Hines, Cliff Jackson, Gene Schroeder, Willie "The Lion" Smith, Jess Stacy, Gene Krupa, George Wettling. *Avalon; Sneakaway; China Boy*; fifteen more. CHIAROSCURO 113, $5.98 (Chiaroscuro Records, 173 Christopher St., New York, N.Y. 10014).

The death of Eddie Condon last August left a big gap in the jazz world, not so much musical as verbal. Eddie—or "Slick," as he was known in his early days (and what an aptly descriptive nickname that was!)—did a great deal more for jazz argumentatively than he did with his guitar (or, earlier, banjo). He was known as a guitarist who never took a solo though his mouth was constantly in action—and usually to the advantage of his musician friends.

The jazz concerts that proliferate around the country today started, for real, with Eddie Condon when a series of cocktail performances he tried to put on in the lobby of a New York hotel in 1942 were terminated and he sought refuge in a concert hall—Town Hall. This disc is drawn from several of those Town Hall concerts in which the most prominent and most consistent noise is the sound of Condon's abrasively brassy voice introducing the musicians—needling Gene Krupa, whose big band was playing at the Capitol Theater in New York at the time, or showing a bit more respect for Edmond Hall, James P. Johnson, Willie "The Lion" Smith, Earl Hines, and Sidney Bechet.

It is quite a line-up of performers that passes through this recording. One could wish that the recording quality held to as high a level. Much of the first side is reproduced with a rush that makes it sound like Keystone Kops music. Other bits are harsh or tubby. But even with the drawbacks, the performances—particularly those by Edmond Hall—reflect the vitality of these then youthful musicians as well as the cocky arrogance that made Eddie Condon an influential character on the New York jazz scene in the Forties. J.S.W.

SUPERSAX PLAYS BIRD. Med Flory, Joe Lopes, Warne Marsh, Jay Migliori, and Jack Nimitz, saxophones; Conte Candoli, Ray Triscari, Larry McGuire, and Ralph Osborn, trumpets; Charley Loper, Mike Barone, and Ernie Tack, trombones; Ronnell Bright, piano; Buddy Clark, bass; Jake Hanna, drums. *Be-Bop; Night in Tunisia; Hot House*; seven more. CAPITOL ST 11177, $5.98.

The young saxophonists of the Forties who tried to emulate Charlie Parker sweated like mad trying to get his fleeting runs down with reasonable accuracy. So how could a five-man saxophone section hope to dive into Parker's solos and come out in anything less than disarray?

Supersax, a group of five saxophonists plus supporting brass and rhythm, has done just that with remarkable success. Playing arrangements by Med Flory and Buddy Clark, around whom the group coalesced, the five saxophonists have managed to catch both the style and the spirit of such famous Parker improvisations as *Ko-Ko, Parker's Mood, Moose the Mooche*, and several other classic Bird recordings. All the saxophone passages are full ensemble. The only solo voices are Conte Candoli's trumpet, coming on with appropriately Gillespie-like lines, and occasional brief piano passages by Ronnell Bright.

The emphasis in the arrangements is on the structure and beauty of the solos that Parker created. Harmonized for a section, these solos take on a fresh, vital dimension that gives them a new validity of their own, rather than a reflection of Parker's performances. For saxophone fans, for Parker fans in particular, and especially for big-band fans (to whom this saxophone section should be a revelation), this is an important record. J.S.W.

CLAUDE HOPKINS: Crazy Fingers. Claude Hopkins, piano. *Safari Stomp; Blame It on a Dream; I Would Do Anything for You*; nine more. CHIAROSCURO 114, $5.98 (Chiaroscuro Records, 173 Christopher St., New York, N.Y. 10014).

JOHNNY GUARNIERI: Playing Harry Warren. Johnny Guarnieri, piano. *Nagasaki; Shadow Waltz; September in the Rain*; nine more. JAMES TAYLOR PRESENTS 102, $5.50 (James Taylor Presents, 12311 Gratiot Ave., Detroit, Mich. 48205).

DAVE MCKENNA: Cookin' at Michael's Pub. Dave McKenna, piano; Dick Johnson, clarinet and flute; Bucky Calabrese, bass. *Dream Dancing; Change Partners; The Last Dance*; seven more. HALCYON 108, $4.98 (Halcyon Records, Box 4255, Grand Central Station, New York, N.Y. 10017).

Three infrequently recorded pianists play on these three discs. Claude Hopkins was part of the Harlem piano scene in the '20s and a very successful big-band leader in the late '20s and '30s. Johnny Guarnieri is a will-o'-the-wisp who could play like almost any pianist of the '30s and '40s but most successfully in the Fats Waller vein—a talent that tended to obscure

his own personality. Dave McKenna, the youngest of the three, came up in the '50s and found his own path to obscurity. Now, in the '70s, all three have been given a chance to display themselves. All three do well but, in some ways, not so well.

Hopkins shows how stride piano should be played—he is one of the last living exponents from the original period except for Duke Ellington. But he also overloads his disc with original tunes that are not always the best vehicles to show off his stride talents. Guarnieri has elected to plug the music of Harry Warren, a composer who wrote prolifically for Warner Bros. movies of the '30s. From a nostalgia point of view, his performances can be evocative. But, insofar as style is concerned, they tend to fall into the area of high-class cocktail piano.

McKenna, potentially the most interesting pianist of the three, loses a great deal of his momentum by allowing Dick Johnson, a perfectly satisfactory flutist and clarinetist, to horn in on some of his pieces. McKenna is a slow builder and any session at Michael's Pub in New York, when he was playing there, took a little while to get going. Taking time out to allow Johnson, who was not regularly with McKenna at Michael's, to fill some spots, diverts McKenna from his proper purposes. Johnson has not been recorded in a long time and deserves to be heard, but not at the expense of McKenna, who needs record space too. J.S.W.

ART HODES: The Art of Hodes. Art Hodes, piano. *Hesitation Blues; Ballin' the Jack; Tin Roof Blues*; ten more. EUPHONIC 1207, $6.00 (available from Euphonic Sound Recording Company, 357 Leighton Drive, Ventura, Calif. 93001).

Art Hodes, on his own, is a much more varied and colorful pianist than he usually appears to be when he is heard with a traditional jazz group. Much of the nervous jumpiness that the band setting seems to bring out in Hodes disappears or is assimilated in his playing as an unaccompanied soloist. On this disc he explores a wide range of material, from *Closer Walk with Thee* to a tune one is surprised to find Hodes playing, Herbie Hancock's *Watermelon Man*. There are also several Hodes originals, including tributes to Jelly Roll Morton and to Fats Waller (the latter's *The Smooch* is done with an unexpectedly bright, light quality, rather than the solid beat that Waller gave the style). Unfortunately, the record has considerable tape hiss, which is no great problem once the ear adjusts, as well as some flutter and wow that occasionally become prominent enough to detract from Hodes's performance. J.S.W.

CHARLES WILLIAMS: Stickball. Charles Williams, Chris Woods, Bubba Brooks, Frank Wess, reeds; Randy Brecker, flugelhorn; Don Pullen, electric organ; Paul Griffin, electric piano; Cornell Dupree, David Spinozza, electric guitars; Gordon Edwards, Fender bass; Ray Barretto, David Carey, percussion; Clyde Lucas, drums. *Who Is He, Drown in My Own Tears; Ain't No Blues*; four more. MAINSTREAM 381, $5.98.

This is another strong set of performances by Charles Williams, the third he has made for Mainstream without, apparently, breaking

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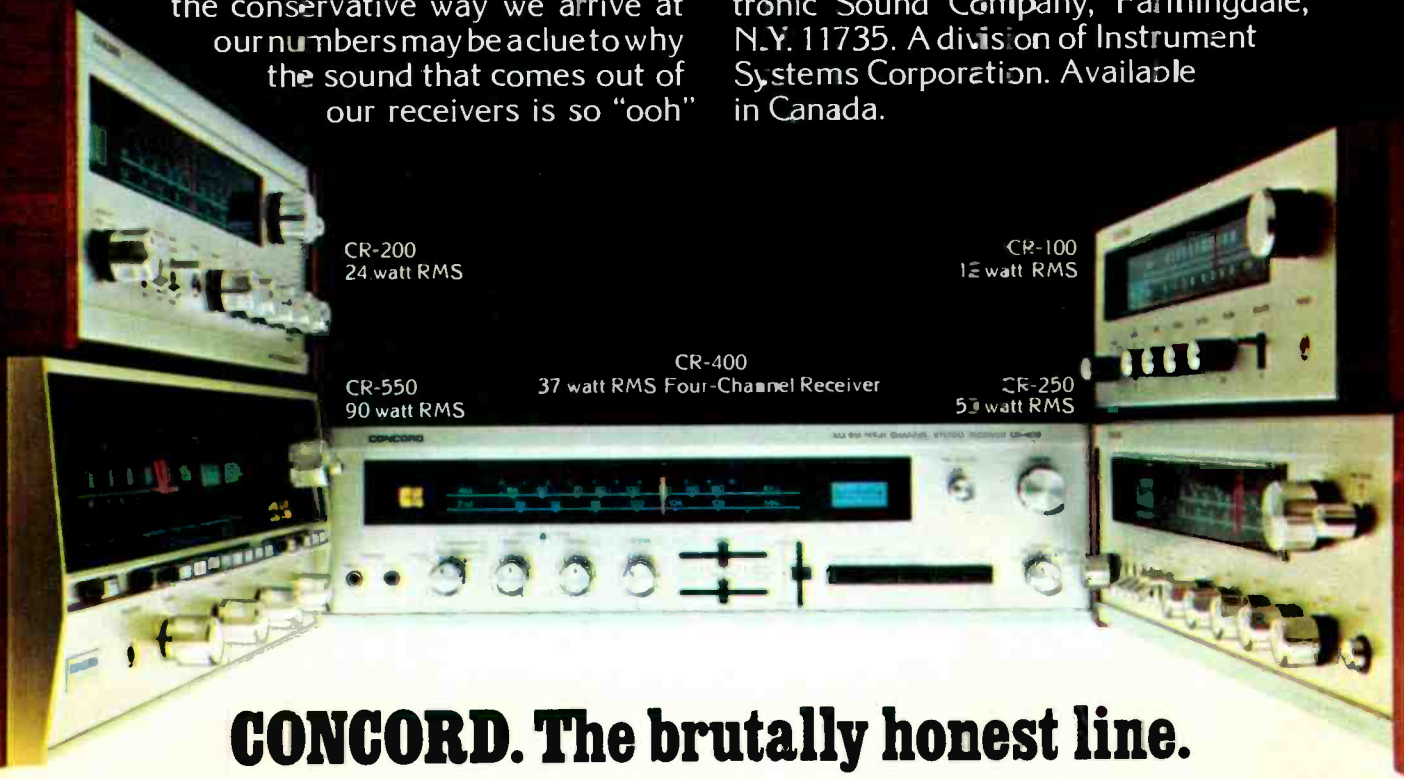

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through to the audience who ought to be welcoming his richly singing blues alto. He is backed this time by masses of strings, plus guitars, a saxophone quartet, and flugelhorn. But despite all this assistance, it is still Williams' full-bodied, clean, blues drenched lines that make the pieces work. J.S.W.

in brief

MELANIE: Please Love Me. BUDDAH BDS 5132, $5.98. Tape: ● M 85132, $6.97; ●● M 55132, $6.97.
Melanie demands a very special appetite: a passion for treacle. Almost everyone: beware! H.E.

CHERYL DILCHER: Butterfly. (Jeff Barry, prod.) A&M 4394, $5.98. Tape: ● 8T 4394, $6.95; ●● CS 4394, $6.95.
Every record company should have its own Melanie if it wants one: now A&M has its. Whatever does it for you. M.A.

TINA HARVEY. (Jonathan King, prod.) UK UKS 53103, $4.98.
A promising debut by a young Britisher whose repertoire ranges from *Like a Rolling Stone* to *Lili Marlene*. Her Dylan is best. M.J.

CREEDENCE CLEARWATER REVIVAL: Creedence Gold. FANTASY 9418, $5.98. Tape: ● M8160-9418, $6.95; ●● M5160-9418, $6.95.
Disbanded now, Creedence Clearwater Revival is still a much-loved rock band. This "greatest hits" assemblage proves once again that Creedence's *Proud Mary* and *Bad Moon Rising* deserve to be rock standards. One wishes, though, that the band's regional accents did not play havoc on words with voiced middle r's like "working," "turning," and "burning." H.E.

LOVE UNLIMITED: Under the Influence of . . . . (Barry White, prod.) 20TH CENTURY-FOX T 414, $4.98.
It sounds as if producer Barry White tried to make this group sound exactly the way he would sound if he were a girls' trio. The problem is obvious, and despite the able help of Gene Page the album is dull and uncomfortable. M.A.

HEADS, HANDS & FEET: Old Soldiers Never Die. ATCO SD 7025, $5.98.
This English ensemble works hard but the result is heavy-handed and refuses to take off. There are just too many cuts on this disc that indicate that Heads, Hands & Feet is all thumbs. H.E.

DANNY O'KEEFE: Breezy Stories. ATLANTIC SD 7264, $5.98. Tape: ● TP 7264, $6.98; ●● CS 7264, $6.98.
Considering what an interesting and important artist Danny O'Keefe is, Atlantic should be shot for letting the graphics of this album get by—album design (closeup painting of '40s-type phony blond with expressionless eyes) by Stanislaw Zagorski, art direction by Marl Schulman. Newer artists can't afford cheap-thrill covers. Besides, don't these people know the tacky-cover period is out? The album, incidentally, is absorbing. I hope O'Keefe hangs in long enough to make it. M.A.

the tape deck BY R.D. DARRELL

A Super-Sound Stage for Carmen. Beyond a certain point, critical acclaim can engender as much skepticism as eager curiosity. Haven't you suspected (as I have) that all the ballyhoo over last season's Met/Bernstein *Carmen* may have grossly overstated its merits? Perhaps it really did where the stage production itself was concerned, but the Deutsche Grammophon recording convinces me that it not only lives up to its advance publicity but even surpasses it in sonic theatrical excitement. The lead roles (especially those of Don José and Escamillo) all have been better sung, on records as well as off; and other conductors (and casts) have better captured the quintessential Gallic stylistic elements of Bizet's music. But surely no soloists, chorus, orchestra, and conductor have better meshed forces to achieve such electrifying tonal drama, nor has any previous *Carmen* been as superbly recorded as this one.

This first Metropolitan Opera recorded production in well over a decade will of course need no recommendation to the Met faithful in general nor to the fans of Marilyn Horne and Leonard Bernstein in particular. The potential listeners I'm most anxious to convince that this work holds special rewards for them are avid audiophiles, and indeed everyone susceptible to theatrical excitement expressed in aural rather than visual terms. And while I haven't yet heard the three-disc edition, I just can't imagine its matching the all-round technological excellence of the Dolbyized two-reel version (DG/Ampex R 47043, $21.95; notes-and-texts booklet included).

Two Handelian Fountains of Youth. One's most memorable home musical experiences need not always be the dramatic works (like the *Carmen* above) that hold us thrillingly spellbound for a couple of hours only to leave us emotionally exhausted afterwards. There is another kind of more restrained (and sustained) musical excitement that serves as a kind of rejuvenating energy replenisher—that recharges rather than drains our psychosomatic batteries. All the best baroque-era composers can achieve this revitalization miracle on occasion, but for me the supreme miracle-worker (challenged only by Bach) is Handel. Whether it's his inexhaustible flow of melodic and coloristic invention, the unanalyzable buoyancy of his rhythmic imagination, the driving momentum of his contrapuntal mechanisms, or a combination of all these, there's something in his music that not only sweeps his listeners along but infuses them with a potent share of its own prodigal energy.

My favorite Handelian-vitamin prescriptions are the famous *Water Music* and *Royal Fireworks Music*—*provided* they are played with genuine stylistic authenticity and contagious gusto. On tape we had to wait a long time for really satisfactory versions, those by Menuhin for Angel, and of these only his 1964 *Water Music* remains in print (cassette and cartridge editions only). Hence my lively welcome for the technologically more up-to-date versions by Raymond Leppard and the English Chamber Orchestra (*Water Music*: Philips/Ampex L 5047; *Royal Fireworks Music* and three Concertos for Winds and Strings: Philips/Ampex L 5369; 7½-ips reels, $7.95 each). As his fellow musicologists have been quick to point out, Leppard is not free from some tempo and score-finagling mannerisms, and both he and the Philips engineers are more completely successful in the infectiously spirited and sonically lucid *Water Music* than they are in the somewhat overheated and sonically thicker *Fireworks*. But even the latter reel is a Must for every Handel aficionado if only for its coupled concertos from Vol. 47 of the Complete Works (pp. 72–79, 2–15, 80–98) which include the composer's trial versions of several *Water* and *Fireworks Music* movements and thus are fascinating to students as well as satisfying in their own right.

Peters Cassettes: from Opera and Operetta . . . The same big box of Peters International releases from which I drew a batch of Richard Tauber and opera 8-track cartridges last month also included musicassette editions of both complete operas tape-processed in Italy and Peters' own processings of European EMI recordings. The operas are Leoncavallo's *Pagliacci* in last year's RCA version starring Caballé, Domingo, and Milnes, with Santi conducting; and the 1964 RCA *Rigoletto* starring Moffo, Kraus, and Merrill, with Solti conducting (Italian RCA RK 7090–91 and RK 7027–28 respectively, two cassettes each, $13.98 per set; also 8-track cartridge editions at the same price).

The *Pagliacci* (in this version's first taping of any kind) must be one of the least melodramatic, or even dramatic, performances ever recorded, but in compensation it is one of the very best for vocal appeal and sonic quality, and boasts the added attraction of a batch of filler arias by the same stars from Leoncavallo's less-familiar *Chatterton*, *Zazà*, and (non-Puccinian) *Bohème*. The *Rigoletto*, once available in a 1965 reel edition, now survives on tape only in cassette and cartridge excerpts in this country. So Moffo and Merrill fans should welcome the return of the complete work in RCA Italiana's handsome plush-lined boxing (which however does not include a libretto). Like the later *Pagliacci* it is beautifully sung and the recording still sounds admirably strong and vivid, but it too (even with Solti at the helm) lacks dramatic fervor and impact.

Odeon/P.I. MCPF 6031 (also 8-track cartridge 8PF 6031; $6.95 each) is an invaluable historical documentation of the young Jussi Bjoerling, recorded in mono of course in his early days—the '30s—with the Swedish Royal Opera. He sings, in Swedish and with fabulous vocal freshness and assurance, seven warhorse opera arias and seven mostly salonish Italian, English, and Swedish songs. Odeon/P.I. MCPF 6040 and 6044 (also 8-track cartridges; $6.95 each) are comparably valuable for their documentations of the early career—early '60s—of another gifted and even more tragically short-lived tenor, Fritz Wunderlich. He is heard, with a batch of less familiar singers and the Graunke Symphony under Carl Michalski, in selections from three operettas by Leo Fall and one by Carl Zeller (*Die Rose von Stambul* and *Der liebe Augustin* in 6040; *Der fidele Bauer* and *Der Vogelhändler* in 6044). But here the star (then on the launch pad of his meteoric rise on the international scene) is by no means the sole attraction: The music itself is irresistibly catchy as well as delectably sung and recorded.

. . . to British Proms Favorites. One of the reasons why the conductor of the Royal Liverpool Philharmonic is now *Sir* Charles Groves undoubtedly is his authoritative perpetuation of the hallowed stylistic traditions established by such quintessentially British conductors as Sir Henry Wood and Sir Adrian Boult, and such composer/conductors as Eric Coates and Sir William Walton. Certainly Groves's affinity for such music-making is persuasively demonstrated in two late-'60s programs originally released under the English Columbia Studio Two label, now taped as Odeon/P.I. MCPF 6069 and 6073 (also 8-track cartridge editions; $6.95 each). The former is a Coates program inevitably featuring the ever-popular *London* and *London Again* Suites plus *The Three Bears* and *Cinderella* "phantasies," played with irresistible zestfulness and brightly recorded if with considerable "spotlighting." The latter, more recently and even more brilliantly recorded, comprises most of Walton's "popular music": *Spitfire* Prelude and Fugue; *Scapino* and *Johannesburg Festival* Overtures; *Crown Imperial* and *Orb and Sceptre* Coronation Marches.

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