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SEPTEMBER 1975

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The new 2121. Witl

Ever since the cassette deck stepped into the spotlight with proven high fidelity performance, great advances in tape and cassette deck technology have been made. Despite this progress, most of the high fidelity industry was convinced that it was virtually impossible to build a really superior front-loading, front-control cassette deck equipped with Dolby — that could sell for less than two hundred dollars.

Pioneer thought it might be impossible, too. But we figured it was worth the try.

The engineers at Pioneer were given the 2121 project two years ago. They were asked to build a front-access, front-control cassette deck loaded with features. A deck that would outperform any unit in the two hundred dollar price range that had ever been built before.

The result is the no-compromise CT-F2121 — a cassette deck with enormous capability, performance, reliability and features. Pioneer believes the CT-F2121 has the greatest combination of value ever put into a cassette deck at such an extremely reasonable price.

Switch from one mode to another, bypassing the Stop lever.

Everything's up front for optimum operating convenience.

Pioneer's engineers have designed the CT-F2121 to give you the highest degree of flexibility in use. You can stack it easily with other components in your system because every control function, as well as cassette loading, is operable from the front panel. In addition, the illuminated cassette compartment permits rapid cassette loading at an easy-to-see 30° angle. An LED indicator lets you know when you're in the recording mode. And, as all Pioneer components, the controls are simple to use and logically arranged.

Improved sound reproduction with built-in Dolby B system.

The CT-F2121's selectable Dolby B provides as much as 10dB improvement in signal-to-noise ratio with standard low noise tapes. There's an even greater improvement with chromium dioxide tape. An indicator light tells you instantly when the Dolby system is in operation. And to insure better, interference-free recordings of FM stereo broadcasts, Pioneer has built in a multiplex filter.

Outstanding performance with every type of tape.

Separate bias and equalization switches permit you to use any kind of cassette tape: standard low noise, chromium dioxide — and even the newest ferrichrome formulations. The CT-F2121 brings out the fullest capabilities of each tape. And to produce the best performance, the operating manual of the CT-F2121 gives you a chart listing the most popular cassette tape brands with their recommended bias and equalization control settings. *There's never any guesswork.*

Separate bias & equalization switches for any type of cassette tape.

Versatile features increase listening enjoyment and simplify recording.

Pioneer has outdone itself on the CT-F2121 with a host of easy-to-use features. A long life permalloy-solid record and play head and a ferrite erase head insure excellent signal-to-noise ratio. The transport operating levers that permit, direct, jam-proof switching from one mode to another without having to operate the Stop lever, are a great advancement. And, like Pioneer's more expensive cassette decks, the CT-F2121 has a separate electronic servo-system and a solenoid that provides automatic stop at the end of tape travel in play, record, fast wind and rewind.

The most extraordinary cassette deck value ever offered.

PIONEER STEREO CASSETTE TAPE DECK MODEL CT-F2121

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Creation of the new Calibration Standard filled a need... the acceptance of Stanton's 681 TRIPLE-E is unprecedented!

It was no accident!

The Recording Industry needed a new calibration standard because it had been cutting discs with higher accuracy to achieve greater definition and sound quality.

So, the engineers turned to Stanton for a cartridge of excellence to serve as a primary calibration standard in recording system check-outs.

The result: the *new* calibration standard, The Stanton 681 TRIPLE-E.

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Major recording studios adopted it . . . as did many of the smaller producers. Radio stations across the world put the 681 TRIPLE-E on all of their turntables, both for on-the-air broadcasting and for disc-to-tape transfer.

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The Stanton 681 TRIPLE-E offers improved tracking at all frequencies. It achieves perfectly flat frequency response beyond 20 kHz. Its ultra miniaturized stylus assembly has substantially less mass than previously, yet it possesses even greater durability than had been previously thought possible to achieve.

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CIRCLE 36 ON READER-SERVICE CARD

HIGH FIDELITY

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Audio and Video

Record Reviews

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Coming Next Month

A bonus test report issue. The October HF will contain ten big equipment reports covering all types of gear from a handy-dandy home systems checker-outer to the latest achievements of a major high-spec electronics company. And it's happy 150th birthday to Johann Strauss II. David Hamilton discusses the worth of the waltz in **The Secret Life of a Waltz;** Hamilton and R. D. Darrell contribute a basic Strauss discography; and **Vienna's Philharmonic Ball** reports that the Waltz Capital still moves in three-quarter time. Plus the usual full complement of departments and reviews.

SOLUTION TO HIFI-CROSTIC NO. 3

B. H. HAGGIN, *A Decade of Music*
Bernard Shaw's explanation of his failure to attend a performance of Brahms's *German Requiem* was that listening to this work should not be demanded twice from any man. But some sacrifices should not be demanded of a critic even once.

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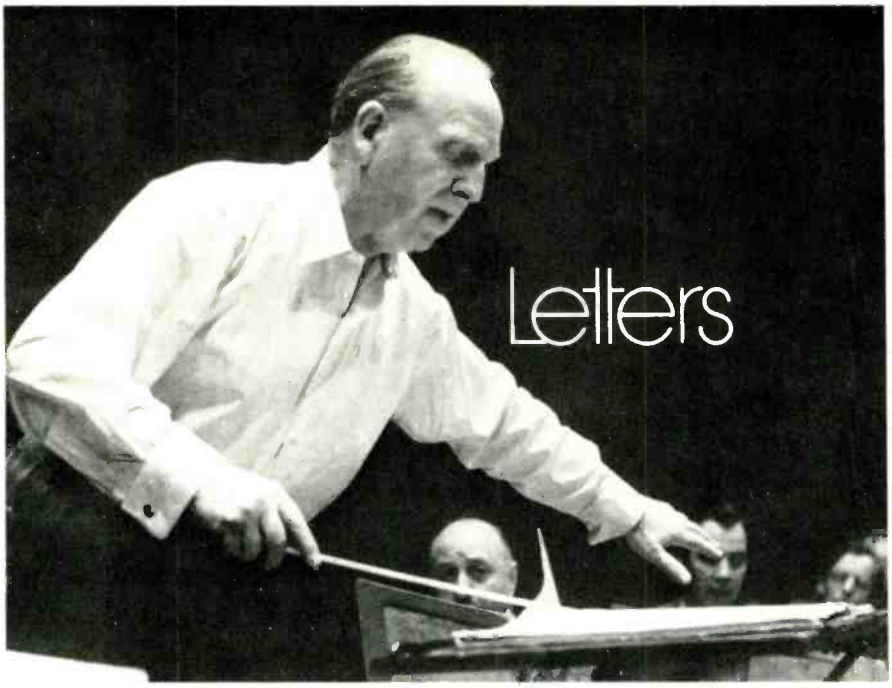

Paul Paray—*praise for his reissued recordings.*

Detroit's Distinguished Alumni

Recently Unicorn issued a set of the six Nielsen symphonies conducted by Ole Schmidt. I have heard several of them on the radio and own a substantial number of the earlier recordings, but few measure up to Nielsen's ideas. One of the very few conductors who grasps the Danish composer's idiom is Sixten Ehrling, now conductor at the Juilliard School and the Metropolitan Opera. Yet to date no record company has had the vision to record his sensitive, quite moving interpretations of the Nielsen symphonic literature.

During Ehrling's tenure as music director of the Detroit Symphony (1963–73), I had the privilege to hear his revelations of five of the Nielsen symphonies. In fact, according to the symphony program notes, he gave the American premiere of the Third. As recently as the summer of 1974, Ehrling gave an overwhelming reading of the Fifth with the Detroit Symphony at Meadow Brook, a far more probing interpretation than either Horenstein's or Bernstein's recording.

I appeal to one of the recording companies to tape Ehrling's concepts of the Nielsen and Sibelius canon. (Many of us fondly remember his excellent Mercury Sibelius series of the 1950s; might that not be reissued by whoever now owns the rights?) While he is in the studio, he might also record his Prokofiev and Shostakovich Fifths, the Stravinsky *Rite of Spring*, and many other twentieth-century works with which he was associated while in Detroit. His 1974–75 *Bluebeard's Castle* at the Met is ample proof of his achievement with late-nineteenth- and twentieth-century music.

Charles W. Rileigh
Melvindale, Mich.

I notice that in recent issues the recorded interpretations of the venerable French conductor Paul Paray have scored highly in comparison with newer recordings under discussion. To younger music lovers, the onetime Detroit Symphony music director might not be well-known, but it should be noted that Phonogram has begun to re-release in its Mercury Golden Imports series some of his best recordings with the Detroit Symphony from the late 1950s. These include the Ravel works cited by Royal S. Brown in his March Ravel discography, as well as a marvelous version of the Chausson Symphony in B flat, coupled with an equally captivating performance of Chabrier's *Suite pastorale*. The sound of these recordings in the imported pressings puts some new releases to shame.

Recent correspondence with the French maestro finds him in good health at age eighty-nine, always busy with his work in Monte Carlo, where he recently recorded Lalo's *Symphonie espagnole* with Pierre Amoyal, released in this country by Musical Heritage Society.

Phillip L. Nones
Nashville, Tenn.

New Features, Old Faces

I just wanted to let you know that the new "HiFi-Crostic" feature in your magazine is a great idea. I used to do these puzzles but never enjoyed one as much as yours. (I guess it's more rewarding when an amusement relates to one's special interest.) I'm looking forward to the next one and hope you will continue this as a regular feature. Thanks!

Rob Edward
Greenwich, Conn.

Three comments occasioned by recent issues. First, I would hope that "Behind the Scenes" in its new form, as it appeared in the June issue, could become a monthly feature again. There must surely be many readers besides myself who are interested in recording plans of all the companies and will not be sorry to dispense with details of attire, hairdo, and control-room chat. The June format was just right.

Secondly, David Hamilton and Kenneth Furie have indicated on several occasions that they have areas of knowledge that their reviews rarely touch on. Could we have more articles from both—say, a Gilbert and Sullivan discography from Mr. Furie and one for Viennese operetta and American musicals from Mr. Hamilton?

Thirdly, I wish to add my voice to the undoubted multitude clamoring for more Conrad L. Osborne. Specifically, I would respectfully remind you that he has been promising a *Ring* discography since November 1966, when he remarked that such a comparison would make more sense when multiple versions of the work had appeared. That time has certainly come; may we readers now have what we were cruelly denied back then? I am sure that an updated compilation of Mr. Osborne's Verdi, Mozart, Wagner, and Russian discographies (plus whomever he might feel like adding) would make an immensely popular as well as informative book.

Jon A. Conrad
Bloomington, Ind.

I take a dim and dissenting view of more "guest appearances" of Mr. C.L.O. in the pages of HIGH FIDELITY and do not share Jay Kauffman's enthusiasm or yours ["Letters," June].

Critics have complained, and I fully agree, that where artists are concerned too much style is just as bad as too little style. In the same vein, "too scholarly" and intensive a review is just as bad as a review with little or no meaning. Mr. Osborne is too sophisticated for my taste and, worst of all, he judges without a heart—he is too harsh and forgives little, if anything. He may be uncommonly learned—that I will agree—but he is without soul. I pity the young artist on his way up; he'll never make it, not if Mr. C.L.O., who is more commonly known as the Hanging Judge, has anything to say.

David Margolis
New York, N.Y.

First, the good news for Messrs. Edward and Conrad: The "HiFi-Crostic" and new-format "Behind the Scenes" are now monthly features (though the latter gives way this month to our annual preview of forthcoming recordings).

Second, we do try to take advantage of the decidedly wide (some might say peculiar) range of interests of our regular contributors. Mr. Hamilton, for example, has already written rather extensively on Viennese operetta, notably in March 1973 (Strauss) and in December 1973 (Lehár and the "Silver Age"), not to mention his "Will We Be Ready for the Gershwin Centenary?" (July 1974, in which issue he also wrote at length on Elliott Carter's Third String Quartet!). Next month he will return to Johann Strauss with "The Secret Life of a Waltz"; after that, who knows? (He is so full of surprises that we were only mildly taken aback when the supremely erudite Mr. H. first mentioned casually that his past includes a stint as a cocktail pianist.) As for Mr. Furie, a G&S discography is a

subject dear to his heart, but there are no definite plans.

Finally, there are no current plans for a Ring *discography. But we refer Mr. Conrad and the rest of the clamoring multitude to the Osborne essay on Angel's recording of Vaughan Williams' Sir John in Love (p. 76). And perhaps even Mr. Margolis will enjoy "Story of a Real Rewrite" (p.66), also from C.L.O.—or H.J., as he has taken to styling himself.*

Brave New Environments

No comment positive or negative on the effects of Syntonic Research's "Environments" recordings ["Environments on Vinyl," June] can justify them as a good and worthwhile idea. I contend they are a very bad idea and increasingly harmful.

Mr. Teibel's product is actually an assault on and insult to human nature and Mother Nature. It is merchandisable only in an age where sensibilities and untampered nature are both extinct. He does not challenge or outwardly bemoan this profound loss; rather he capitalizes on it. Like so many behaviorists and human engineers, he practices what I call the black magic of technology: increased reliance on the artificial and the simulated to the point of extinguishing the real thing; increased use of media tools to manipulate and deceive.

Mr. Teibel's solution to the problems of aural pollution and the resultant sour and dark dispositions is to disguise the reality and convert it miraculously into something pleasant. In fact he claims his "Ultimate Seashore" would prove superior to the untampered-with sounds of Mother Nature. Even a moment's reflection on this statement will surely reveal stupendous vanity, arrogance, and (a quality he shares with new-age scientists and technocrats) the infinite belief in man's superiority over virtually everything, especially everything natural.

Mr. Teibel is part and parcel of the age we are living in and the ruling philosophy, which aims to master, control, and manipulate every variable of our existence. Are we not here traveling in the world of Huxley?

I deduce from Mr. Teibel's appearance on the scene and his attendant popularity that the sorriest state is yet to come: the creation of a completely sealed artificial existence. My advice to the editors in serving the higher interests of man would be to explore the ethics and consequences of the media, rather than lazily to make incident of them.

Michael T. Bucci
Ventnor, N.J.

Corrections

In the July issue we referred to Andrew Kazdin as "formerly of Columbia Records." Mr. Kazdin is still with Columbia Records.

In our May review of two earlier versions of Stravinsky's *Les Noces*, soprano Rosalind Rees's name was misspelled, following the incorrect spelling on the jacket. Our apologies.

Is it live or is it Memorex? Who knows?

In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette.

He couldn't tell.

We believe that's a strong endorsement of our exclusive MRX_2 Oxide formulation.

In fact, since we introduced MRX_2 Oxide, a lot of other ferric tapes have been scrambling to find something to beat it.

Nobody has.

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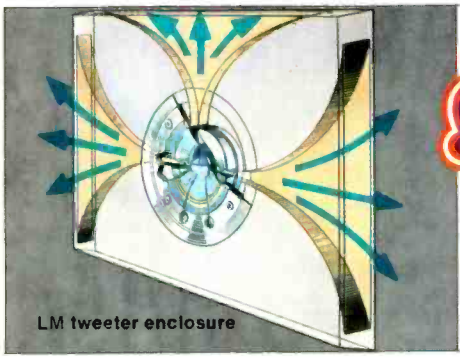

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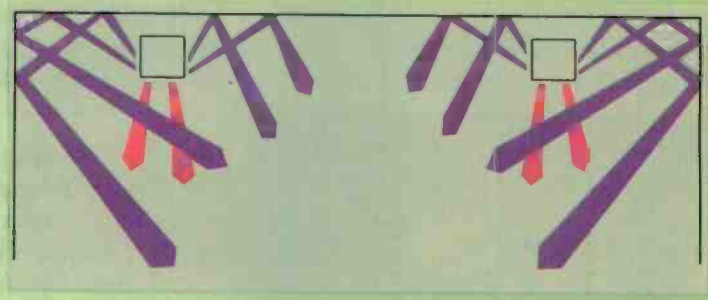

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The Great American Radio Wasteland

by Gene Lees

Is Radio Top 40 Public Service?

This was a recent front-page headline on weekly *Variety*.

"The so-called Top 40 format, which is constricting the music playlists of many key radio stations to a mere handful of recordings," the show biz bible said, "is seen heading on a collision course with requirements to program in the public service. Disc industry execs, as well as many concerned broadcasters, are wondering how the Top 40 stations serve local community needs when these outlets are generally only interested in the national disc hits."

Variety pointed out that the term "Top 40" actually means, in many cases, Top 20; WABC in New York City has a weekly playlist of only 15 songs. And the "tight playlist" phenomenon has spread to the so-called middle-of-the-road stations as well.

That this is not in the public interest should be obvious to everybody. *Top 40 radio is by its very nature censored radio.* It omits everything in the musical culture except that which is at the top of the current sales charts.

If a newspaper or magazine prints scurrilous or scandalous material, if it censors what its owners do not want the public to read, there is little anyone can do. It does so with ink and paper purchased with its own funds in the commercial marketplace, and the tolerance of abuses is the price we must pay for the precious right of free speech. But a radio station is in a very different position from a newspaper: It is using public property. The number of frequencies available for broadcasting is limited, and it has been repeatedly ruled in law that these are the property of the American people.

"The powerful influence of the Top 40 lists," *Variety* said, "and their increasingly centralized control are seen as a source of possible corruption in the music business. The money stakes are high, and so are the temptations, as revealed in the periodic eruptions of scandal. . . ."

In the same week the article appeared, I had lunch with a wealthy businessman of impeccable ethical credentials who has decided to get into the record business, partly out of a desire to raise—or try to raise—the level of popular music. I was warning him of the dangers of going it alone, as long as the record-distribution system remains what it is and as long as radio remains what it is.

"Yes," he said, "I'm increasingly aware of that. The payola thing is particularly disturbing. I was talking last week to a record promotion man who said he could get our record on a certain station for $800 a week. He said there were seven disc jockeys and the program director who had to be paid off."

Of course the record industry itself is subject to criticism. But one must realize the problems it faces in dealing with radio. I've heard this worry repeatedly expressed by record executives. And indeed, some of the more ethical broadcasting people express concern about the state of radio broadcasting.

What is the state of it?

Recently I had a chance to find out for myself. I drove from New York City to Providence and Boston to Detroit, Chicago, St. Louis, and then across Missouri, Oklahoma, Texas, New Mexico, Arizona, and into Southern California to Los Angeles. All the way across the country, I listened, in what was almost an act of masochism, to radio stations from as much as 100 miles on either side of the route. The level of their output was generally appalling.

There were moments of brightness,

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CIRCLE 31 ON READER-SERVICE CARD

of course. There was some good broadcasting in the Boston-Providence area. Gene Elzy does a superior Saturday night jazz show on WJR in Detroit. One of the best shows I heard was Laurent Torno's Sunday night *Pop Concert* from KMOX in St. Louis. A freewheeling program that juxtaposes pop with classical music, it is notable for style and high literacy and, above all, for being informative about music. (Not by accident, either. I found out later that Torno is a conductor, and he's allowed to pick all his own music.)

A few black stations do stimulating work. But I cannot recall one really good popular-music show, and from the Atlantic to the Pacific radio was a tedious wall-to-wall carpet of rock and the worst sort of whiny don't-chew-know-ah-luhv-yeeou country music, scarcely relieved by Muzak-type FM. And the wallpaper stations played not Percy Faith or Henry Mancini, but that strange sort of anonymous orchestral syrup that is meant precisely not to intrude on your consciousness. From WPAT in Paterson, New Jersey, to KOST in L.A., the "good music stations" are not doing a very good job of it. In a way, they are the most depressing of all: They teach the young that *this* is the alternative to trash.

And when you have listened to all that garbage, all the way across the country, you come to realize what a trap the record manufacturers are caught in. Radio is one jaw of the trap; record distributors are the other.

The distributors are fundamentally, ruthlessly indifferent to the contents of the round black sheets of plastic that make up their inventory. If a New York Philharmonic record or a Bill Evans album were to outsell David Bowie's latest, that would be their favorite piece of merchandise; their computers would know it only by its serial number anyway. ("Hey, Harry, RCA CRL 2 7003 is moving pretty good. Better order some more.")

What affects record sales most, of course, is exposure. If you can't get your record on the radio, the chances of selling it are negligible. Thus, the power of radio over the state of our musical culture is close to absolute. And a child's taste for good things cannot develop if he is not permitted to hear them.

Who determines what will get on the radio? For the most part, the m.d. (music director) or p.d. (program director) of the station, within the limitations of policy as defined by the management. He (or she) is usually young (under twenty-five), poorly educated, and poorly paid, except in some big-city stations. He knows little of music or its history or its tradition. He has grown up, like so many people since the early '60s, "ahistorical," as one New York professor put it, and often finds things that are old and trite to be new and thrilling. He knows less than much of his audience—or rather, his lost audience. One promotion man heard a young m.d. ask in all sincerity, "What's a standard?"

(On the other side of the coin, a very well-informed music director told a promotion man from Capitol Records that she wanted three copies of a new Peggy Lee album, and he replied, "You're the third person today who has asked for that album. Who's Peggy Lee?")

Various people have attempted to set up syndication for quality broadcasts that small stations are not in a position to produce for themselves. They soon learn a tough lesson: Radio stations aren't willing to pay much more than the cost of the tape for an outside show. Why should they pay $50 to bring in a good program when they can put some disc jockey on the air to pump out Top 40 for about $5 an hour? (Poor payment to employees is

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one reason for payola. When you look at the pay scale in some stations, you wonder why *everybody* isn't on the take.)

Shlock operations continue immensely profitable, as does tenement ownership. Those who own classical stations (or buy them up) see the economic advantage of switching to Top 40 operation. And that is the trend.

What is this doing to the country?

"We are a nation of musical cripples," Oscar Brand, the folksinger, musicologist, and musical adviser to *Sesame Street*, said after reading a recent study of about 100,000 young people by the National Assessment of Educational Progress in Denver. American schools, he said, are "turning out into the world people who have no understanding or enjoyment of general music."

But I do not think the onus should be put entirely on the school system. In point of fact, some schools have such excellent training programs for musicians and musical education has improved so much at the college level that America is producing, in my opinion, the finest generation of young musicians in its history. It is the audience that needs educating, and the broadcasting industry as a whole is miserably, dismally, failing its responsibility, and indeed its chartered duty, to serve the public interest.

Is there nothing to be done about this?

Leonard Marcus recently told in this magazine [January 1975] what some community groups have been able to do to keep classical stations on the air. But more can be done. Citizen groups should monitor radio stations, and those that fail their obligation to serve the community should be warned that they are under observation. If they ignore the warning, the citizen groups could then begin selective boycott of products advertised on these stations and so advise the advertisers.

But perhaps the best action of all would be to challenge a station's license. This kind of action has already proved effective in both radio and television. When the station's license comes up for renewal with the Federal Communications Commission, the community group files a challenge, arguing that the station is not serving the public interest. Sometimes the mere threat of such action has caused stations to alter their programming.

In the end, the public alone will be able to change the deplorable condition of American radio. If it doesn't act, then the country will deserve the musical garbage it gets. I can't believe it doesn't deserve better. ●

Three Compacts

Bozak quality sound for modest-sized rooms

It's a fact of physics that the larger the loudspeaker enclosure, the more realistic the bass reproduction.

Yet, room size and amplifier power limitations sometimes dictate the use of smaller than-optimum loudspeakers. For these applications, Bozak, whose reputation for providing the truest possible bass spans more than a quarter century, has developed three compact speaker systems, each of which offers fidelity in bass response far beyond what might be expected from an enclosure of its size.

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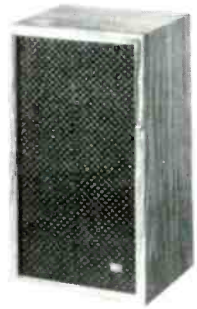
The ideal loudspeaker for a medium-size room, the Rhapsody is a three-way system providing a full spectrum of true sound from natural bass through clear midtones to the highest shrill-free treble. Waterproof finish lets the Rhapsody double as an end table without fear of spotting. A three-position brightness control permits matching the speaker system to room acoustics. Sculptured foam grille enhances the true walnut surfaces.

Tempo III

Bozak's smallest three-way system has been acoustically designed to reproduce currently popular music with its emphasized bass. A ducted enclosure helps bring discotheque sound into the living room. Cabinet finish is waterproof, so there's no fear of ordinary liquids marring the surface. Grille is of modern acoustical fabric. Available in free-standing or bookshelf models.

Sonora



Although the smallest Bozak speaker, the Sonora caused Popular Science magazine to say "you can get really good sound from an under-$100 speaker . . . While no speaker is perfect in reproducing lows, it was exactly this solid, rich sound that made the . . . Bozak speakers stand out." To which we add, the crystal clarity of its highs are equally important to the success of this finest of compact bookshelf speakers.

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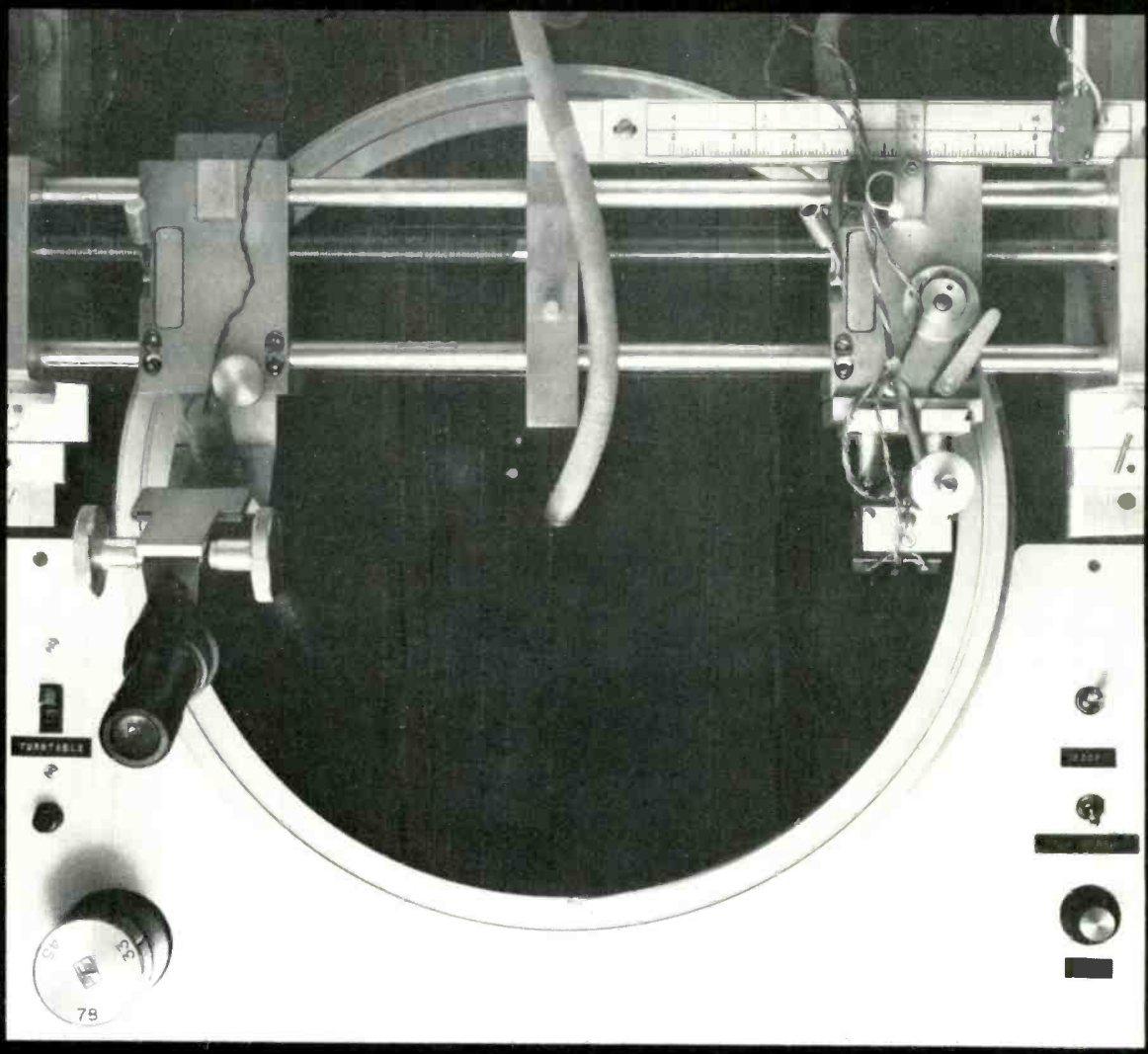

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A master disc is cut on a special lathe. The cutting head moves across the master in a straight line from the edge to the center. The special stylus inscribes a groove in the surface of the disc.

Ideally, a turntable system should enable the stylus in your cartridge to meticulously follow the "path" inscribed during the cutting process. That is, it should play your record precisely as the master disc was originally cut.

A "straight line tracking" turntable system, properly designed, engineered and manufactured, could eliminate problems such as skating force, tracking error, and the resulting excessive record wear, all of which are *inherent* in pivoted arm systems in all their forms and modifications.

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The ST-7 offers a cascade of zeroes. Zero tracking error. Zero skating force. Zero stylus overhang. Zero horizontal friction. Zero vertical friction.

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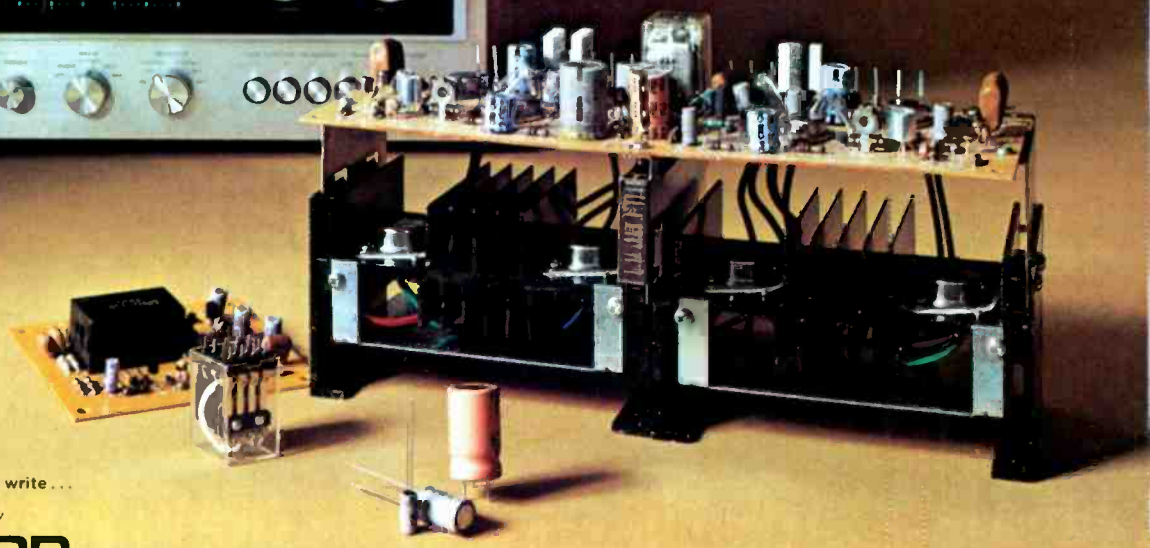

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CIRCLE 30 ON READER-SERVICE CARD

Preview of the Forthcoming Year's Recordings

JUDGING FROM the response each year, readers enjoy HIGH FIDELITY's annual preview of forthcoming recordings as much as we do. So this time we will forgo our wonted introductory verbiage and let the lists speak for themselves.

Just to run through the ground rules: Companies are invited to submit lists that run through next September's preview, but in practice most don't go much beyond Christmas. (Reissues are indicated by a ●, planned quadriphonic releases by a ◘.)

Most of the listings that follow are reasonably definite. Some releases will no doubt be delayed; a few will never turn up at all. And of course many releases too tentative to make our press deadline will arrive unheralded. But even without those surprises, it looks like another very busy year for the classical collector. And we haven't even finished listening to last year's records!

Angel

Beethoven: *Symphony No. 7.* London Sym., Previn.
Bernstein: *Chichester Psalms.* Britten: *Choral Works.* King's College Choir, Ledger.
Canteloube: *Songs of the Auvergne, Album 2.* De los Angeles; Lamoureux, Jacquillat.
Delius: *North Country Sketches; A Song of Summer; Fantastic Dance; Life's Dance.* Royal Phil., Groves.
Dvořák: *Violin Concerto; Romance.* Perlman; London Phil., Barenboim.
Gottschalk: *Piano Works, Album 2.* Pennario.
Grieg and Schumann: *Piano Concertos.* Richter; Monte Carlo, Matačić.
◘ Harris: *Folksong Symphony.* Utah Sym., Abravanel.
Haydn: *Piano Concertos in D and G.* Michelangeli; Zurich Chamber O., De Stoutz.
Holst: *The Wandering Scholar; The Perfect Fool; Egdon Heath.* Bedford and Previn, cond.
Liszt: *Piano Concertos (2).* Ohlsson; New Philharmonia, Atzmon.
Liszt: *Piano Works.* Ohlsson.
Orff: *Carmina burana.* Armstrong, English, Allen; London Sym., Previn.
Penderecki: *Magnificat.* Polish Radio Sym., Penderecki.
Prokofiev: *Symphony No. 5.* London Sym., Previn.
Rachmaninoff: *Symphony No. 1.* London Sym., Previn.
Ravel: *Orchestral Works (complete).* O. de Paris, Martinon.
Rossini: *Barbiere di Siviglia.* Milnes, Sills, Gedda, Raimondi, Capecchi, Barbieri; London Sym., Levine.
Saint-Saëns: *Introduction and Rondo capriccioso; Havanaise.* Chausson: *Poème.* Ravel: *Tzigane.* Perlman; O. de Paris, Martinon.
Saint-Saëns: *Symphony No. 3.* O. National, Martinon.
Schumann: *Carnaval; Album für die Jugend (excerpts).* Michelangeli.
Strauss: *Ein Heldenleben.* Berlin Phil., Karajan.
Verdi: *Ballo in maschera.* Arroyo, Domingo, Cappuccilli, Grist, Cossotto; Muti, New Philharmonia.
◘ Wagner: *Orchestral Music, Album 2.* Berlin Phil., Karajan.
Weber: *Euryanthe.* Norman, Hunter, Gedda, Krause; Dresden, Janowski.
◘ *Mady Mesplé: Coloratura Arias.*
Mady Mesplé and Nicolai Gedda: French Opera Duets.
Music of the Thirties, Album 2. Menuhin, Grappelli.

ARCHIVE PRODUCTION

Dufay and Dunstable: *Motets.* Pro Cantione Antiqua, Turner.
Lassus: *Penitential Psalms; Motets.* Pro Cantione Antiqua, Turner.
Monteverdi: *Vespers; Magnificats I-II; Missa "In illo tempore."* Regensburg Cathedral Choir, Schneidt (three discs).
Dances of the Vienna Classical Era. Melkus Ensemble.
Music for Lute: Poland and Hungary; Spain. Ragossnig.

argo

Stainer: *Choral Works.* Magdalen College Choir, Rose.
Stravinsky: *Symphony of Psalms; Canticum Sacrum.* Christ Church Cathedral Choir; Philip Jones Brass Ensemble, Preston.
Kipling: Jungle Books. Read by Ian Richardson.
The Secret Garden. Read by Glenda Jackson.
Continuation of Gulbenkian Foundation contemporary-music series.

abc Audio Treasury

Gagliano: *La Dafne.* Soloists; Musica Pacifica, Vorwerk.
Nørgaard: *Spell.* Childs: *Trio for Clarinet, Cello, and Piano.* Lentz: *Les Sirènes.* Montagnana Trio.
Yoko Matsuda: Sonatas for Solo Violin. Works by Bartók, Mamiya.
Jeffrey Solow: The Romantic Cello. Works by Debussy, Fauré, Rachmaninoff, Tchaikovsky, Toch, Weber. With D. Stevenson.

CANDIDE® VOX

◘ Dufay: *Missa "L'Homme armé."* Cologne Pro Musica, Hömberg.
Medtner: *Piano Concerto No. 3; Sonatas, Opp. 22 and 39, No. 5.* Ponti; Luxemburg Radio, Cao.
Musical Clocks from Private Collections and Museums. Works by Haydn et al.
Music from Medieval Paris. Purcell Consort, Burgess; Praetorius Consort, Ball.

Columbia

Bach: *John Williams Plays Bach.*
Bach: *Violin-Harpsichord Sonatas (6).* Laredo, Gould.
◘ Beethoven: *Late Choral Works.* Ambrosian Opera Chorus; London Sym., M. Thomas.
Beethoven: *Sonatas Nos. 31-32.* Graffman.
◘ Beethoven: *Violin Concerto.* Stern; N.Y. Phil., Barenboim.
Bolling: *Jazz Suite for Flute and Piano.* Rampal, Bolling.
Borodin: *String Quartet No. 1.* Borodin Qt.

- Brahms: *Academic Festival Overture; Tragic Overture; Haydn Variations.* N.Y. Phil., Bernstein.

Brahms: *Songs.* Ludwig, Bernstein.

- Britten: *Young Person's Guide.* Prokofiev: *Cinderella Suite.* London Sym., A. Davis.

Carter: *Brass Quintet.* American Brass Quintet. *Eight Pieces for Four Timpani.*

Chopin: *Preludes.* Perahia.

Copland: *The Red Pony; Music for Movies; Letter from Home; John Henry; Down a Country Lane.* New Philharmonia, Copland.

Crumb: *Makrokosmos, Vol. 2.* R. Miller.

- Dvořák: *Piano Concerto.* Frantz; N.Y. Phil., Bernstein.
- Elgar: *Orchestral Works.* English Chamber O., Barenboim.
- Haydn: *Symphonies Nos. 97, 98; Nos. 101, 103.* N.Y. Phil., Bernstein.

Kabalevsky: *Colas Breugnon* (complete opera). Boltfin, Isakova, Kayevchenko, Maximenko, Dudarev, Gutorovich, Mishchevsky, Chitikova; Stanislavsky/Nemirovich-Danchenko Musical Theater, Zhemchuzhin.

Liszt: *Dante Symphony; Magnificat.* Bolshoi, Khaikin.

Liszt: *Sonata in B minor; Venezia e Napoli; Mephisto Waltz.* Berman.

Mahler: *Kindertotenlieder; Symphony No. 10: Adagio.* Baker; Israel Phil., N.Y. Phil., Bernstein.

Mozart: *Duos for Violin and Viola.* Stern, Zukerman.

Rachmaninoff: *Piano Works, Vol. 3 (Etudes Tableaux, Op. 33; Corelli Variations; et al.).* R. Laredo.

- Ravel: *Daphnis et Chloé.* N.Y. Phil., Boulez.

Schoenberg: *Moses und Aron.* Reich, Cassilly, et al.; BBC Sym., Boulez.

Schoenberg: *Quartets (5); Verklärte Nacht.* Juilliard Qt.

- Strauss, J.: *Music.* N.Y. Phil., Bernstein.
- Stravinsky: *Firebird.* N.Y. Phil., Boulez.

Tchaikovsky: *Queen of Spades.* Milashkina, Atlantov, Valaitis, Levko; Bolshoi, Ermler.

- Tchaikovsky: *Symphony No. 4.* N.Y. Phil., Bernstein.
- Tchaikovsky: *Violin Concerto.* Belkin; N.Y. Phil., Bernstein.

Telemann: *Flute Fantasies.* Rampal.

Verdi: *Arias.* Scotto.

- Weber: *Invitation to the Dance; Freischütz, Oberon, and Euryanthe overtures.* N.Y. Phil., Bernstein.

Rodion Azarchin: Virtuoso Performances on the Double Bass.

E. Power Biggs at the Cathedral of Freiburg, Vol. 2. Works by Purcell, Handel, et al.

Walter Carlos: By Request.

Footlifters: A Century of American Marches. Incredible Columbia All-Star Band, Schuller.

Jascha Heifetz in Concert.

Red Army Chorus: Celebration.

stereo CRI

Nieman, A.: *Piano Sonata.* Toch: *Piano Works.* Toch.

Ornstein: *Quintette; Moods.* Westney et al.

Weisgall: *End of Summer.* Bressler; ensemble. Gideon: *Questions on Nature; The Condemned Playground.* De Gaetani, Bryn-Julson, Cassolas; ensemble.

Wernick: *Prayer for Jerusalem; Cadenzas and Variations III.* Mays: *Six Invocations to the Svara Mandala.*

Wuorinen: *Tuba Concerto.* Butterfield; Wuorinen, cond.

COUPLINGS TO BE DETERMINED:

Basart: *Fantasy.*

Cervetti: *Aria Suspendida.*

Chihara: *Piano Trio.*

Consoli: *Music for Chambers; Sciuri Novi.*

Felciano: *Crasis: Chod; Four Poems from the Japanese; Gravities.*

Goldman, R. F.: *Violin Sonata.*

Heiss: *Inventions; Contours and Colors.* Speculum Musicae.

Hodkinson: *Dolmen: Two Talgot.*

Hudson: *Sonare.*

Kim: *Eh-Joe; Earthlight.*

Kolb: *Looking for Claudio.*

Lieberson, P.: *Concerto for Four Groups of Instruments.* Speculum Musicae.

Lundborg: *Passacaglia.* Light Fantastic Players.

Monod: *Cantus Contra Cantum I.*

Morris, R.: *Phases.*

Nelson, L.: *Flute Thing.*

Penn, W.: *Four Preludes; Fantasy.*

Pollock, R.: *Bridgeforms.*

Rhodes, P.: *Divertimento.*

Rush, L.: *String Quartet in C sharp minor.* Tokyo Qt.

Shifrin: *String Quartet No. 4.*

Street: *String Quartet.* Concord Qt.

Thomson: *Blake Songs; Symphony No. 3.*

Ung: *Mohori.*

Wolff, C.: *Quartet No. 4.* Concord Qt. *Accompaniments.* Rjewski.

Wylie: *Psychogram.* Catanese, piano.

Wyner: *Intermedio.*

Connoisseur Society

Beethoven: *Sonatas: Tempest; Appassionata.* Barbosa.

Brahms: *Hungarian Dances (complete).* Béroff, Collard.

Brahms: *Piano Concerto No. 2.* Gelber; London Phil., Kempe.

Brahms: *Piano Sonata, Op. 5; Rhapsody, Op. 79, No. 2.* Gelber.

Debussy: *Preludes (complete).* Barbosa.

Falla: *Piano Works.* Aybar.

Grieg: *Piano Concerto.* Franck: *Symphonic Variations.* Cziffra; Budapest Sym., G. Cziffra Jr.

Liszt: *Piano Concertos (2).* Cziffra; O. de Paris, G. Cziffra Jr.

Liszt: *Totentanz; Hungarian Fantasia.* Cziffra; O. de Paris, G. Cziffra Jr.

Rachmaninoff: *Sonata No. 2 (orig. version); Corelli Variations.* Collard.

Schubert: *Wanderer Fantasy.* Schumann: *Sonata, Op. 22.* Gelber.

Great Hits You Played When You Were Young, Vols. 5-6. Estrin.

Crystal Record Company

Danzi: *Wind Quintets, Op. 68, Nos. 2-3.* Soni Ventorum.

Harrison: *Concerto for Organ and Percussion.* Kraft: *Double Trio.*

Hovhaness: *Tzaikerk; Armenian Rhapsody; Avak the Healer; Prayer of St. Gregory.*

Ibert and Dubois: *Flute Concertos.* L. Di Tullio.

Stravinsky: *Violin and Piano Music.* Includes previously unrecorded (and some unpublished) works. E. Shapiro.

Toch: *Violin Sonata; Piano Works; Geographical Fugue and Valse for Speaking Chorus.* E. Shapiro; Guzelimian; Camerata of Los Angeles, Mitzelfelt.

James Campbell: Clarinet Recital. Works by Poulenc, Jeanjean, Vaughan Williams, Berg, Schumann.

Contemporary American Bassoon Concertos. Sharrow.

Contemporary Music for Flute and Bassoon. Works by Bozza, Aitken, Smith, Goodman, Gerster, Gabaye, Skowronek, Grossman.

New York Tuba Quartet.

Harvey Pittel: Saxophone Recital. Works by Wilder, Yoshioko, et al.

Calvin Smith: Horn Recital. Works by Nelhybel, Reinhardt, Levy, L. Bernstein, Schubert, Pinkham.

Continuation of series devoted to brass quintets (including St. Louis and Cambridge Brass Quintets) and woodwind quintets (including Westwood Wind Quintet, Richards Quintet, and Soni Ventorum).

DELOS

Bach: *Organ Concertos (6).* Rübsam.

Bach: *Orgelbuchlein (complete).* Rübsam.

Bach: *Trio Sonatas (6).* Rübsam.

Chihara: *Shinju.* Endo, cond.

Dukas: *Variations, Interlude, and Finale.* Emmanuel: *Sonatinas Nos. 3, 4, 6.* Lefébure.

Handel: *Harpsichord Suites.* M. Hamilton.

Hindemith: *Organ Sonatas.* G. Baker.

Kraft: *Des Imagists.* Rosenmann: *Chamber Music No. 1.* The New Muse, Rosenmann.

Milhaud: *Organ Works (complete).* G. Baker.

Mussorgsky: *Pictures at an Exhibition.* Barber: *Sonata.* Browning.

Reger: *Organ Works.* G. Baker.

Schubert: *Sonata in D, D. 850.* Handel: *Fugues.* Webern: *Variations.* Aitken.

Sousa: American Composer (a musical documentary).

Strauss, R.: *Don Juan; Death and Transfiguration.* DePreist, cond.

Szymanowski: *Preludes, Op. 1; Sonata No. 3; Valse romantique.* Rosenberger.

American Composers for Organ. G. Baker.

Impressions of Water. Works by Ravel, Debussy, Liszt, Griffes. Rosenberger.

Music for Two Guitars. Works by Jolivet, Daniel-Lesur, Presti, Duarte, Brouwer, Petit, Ito, Dorigny.

Une Nuit de Noël à Notre Dame de Paris. Cochereau; choirs and brass ensemble.

CIRCLE 6 ON READER-SERVICE CARD →

The new B.I.C. 940.
It eliminates the big disadvantage common to all high-performance turntables.

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It's a belt-drive instrument with a full 12" platter. Its low-mass tone arm tracks magnificently. It has the stylus force and anti-skate adjustments that are essential for fine-tuning an arm. It has a low-speed (300 rpm), 24-pole motor which is inherently quieter than motors found in some turntables that cost twice as much.

B·I·C™

And when you look over its wow, flutter, and rumble numbers, the standards against which experts measure all turntables, the 940 is right up there with the costliest equipment you can buy.

The B.I.C. is also versatile. It's a multiple-play manual turntable...which means you can operate it in 3-modes: single-play manual, single-play automatic, or when the occasion arises, as a multiple-play turntable that will handle as many as 6 records.

There are shinier turntables made.

There are turntables with more adjustment features.

But for pure, clean, accurate reproduction of what is on your records, this is the optimum way to spend your turntable dollars.

Ask your audio dealer about the B.I.C. 940 and the 2-year "bee-eye-cee" warranty. Or write to British Industries, Westbury, N.Y. 11590.

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Desmar

Bach: *Italian Concerto; Two-Part Inventions; Fantasia in C minor; Suite in C minor.* L. Party.
Bartók: *Contrasts.* M. Zukofsky, Granat, Gray. Kodály: *Duo, Op. 7.* Granat, Rosen.
Liszt: *5 Hungarian Rhapsodies.* Arrau.
Paderewski: *Violin Sonata.* Busoni: *Sonata No. 2.* Granat, Gray.
Rachmaninoff: *Symphony No. 3; Vocalise.* National Phil., Stokowski.
Schoenberg: *String Trio.* Haydn: *3 Trios.* Los Angeles String Trio.
Soler: *10 Harpsichord Sonatas.* Valenti.
Strauss, R.: *Piano Quartet.* Vallecillo, Los Angeles String Trio.
French Masterpieces for Cello and Piano. Debussy: *Sonata No. 1; Intermezzo.* Saint-Saëns: *Sonata No. 1.* Honegger: *Sonatina.* Solow, Vallecillo.
International Piano Library Gala Benefit Concert (1974). Bachauer, Bishop, Bolet, Borge, Cherkassky, Darré, De Larrocha, Lill, Lupu, Ogdon, Ohlsson, Vásáry, Vázsonyi.
Benita Valente: German Lieder. With Goode.

DESTO

Argento: *To Be Sung upon the Water.* Rorem: *King Midas.* J. Stewart.
Rochberg: *Music for the Magic Theater; Chamber Symphony.*
Schumann: *Violin Sonatas Nos. 1-2.* J. and R. Laredo.
Anthology of American Piano Music. Mandel (three discs).

Deutsche Grammophon

Bach: *Sonatas and Partitas.* Milstein.
Beethoven: *Missa Solemnis.* M. Price, Ludwig, Ochman, Talvela; Vienna Phil., Böhm.
Brahms: *Folksongs.* Mathis, Schreier, Engel; Leipzig Radio Choir, H. Neumann (three discs).
Dvořák: *Slavonic Dances et al.* Bavarian Radio Sym., Kubelik.
Mahler: *Symphony No. 5; Kindertotenlieder.* Ludwig; Berlin Phil., Karajan.
Meyerbeer: *Songs.* Fischer-Dieskau, Demus.
Paganini: *Violin Concertos (6).* Accardo; London Phil., Dutoit.
Ravel: *Gaspard; Sonatine; Valses nobles.* Argerich.
Ravel: *Orchestral Works.* Boston Sym., Ozawa (four discs).
Reger: *Clarinet Quintet.* Leister, Drolc Qt.
Schoenberg: *Piano Works.* Pollini.
Schubert: *Quartets Nos. 12, 14.* Melos Qt.
• Schubert: *Die schöne Müllerin.* Fischer-Dieskau, Moore.
Schubert: *Songs.* Ludwig, Gage.
Stravinsky: *Firebird; Jeu de cartes.* London Sym., Abbado.
Stravinsky: *Octet; Pastorale; Ragtime; Septet; Concertino.* Boston Sym. Chamber Players.

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• Bach: *Brandenburg No. 4; Suite No. 2; Aria.* Rampal; Baroque Chamber Ensemble.
• Chopin: *Etudes.* Ashkenazy.
Chopin: *Scherzos; Waltzes.* Blumental.
Mozart: *Piano Concertos Nos. 9, 20.* Blumental; Salzburg Mozarteum, Hager.
• Offenbach: *Music of Offenbach.* Paris Phil., Leibowitz.
• Prokofiev: *Piano Concerto No. 5; Sonata No. 5.* Brendel; Vienna Sym., Sternberg.
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Ⓠ Brouwer: *Sonata Pian e Forte.* Boucourechliev: *Archipel.* Castiglioni: *Cangianti.* Mimaroglu: *Session.* Biret, piano.
Ⓠ Cage: *Fontana Mix.* Hellermann: *Distances/Embraces.* Stockhausen: *Spiral.* Takemitsu: *Folios.* Hellermann, guitar.
Stockhausen: *Kurzwellen; Setz die Segel zur Sonne.* The Negative Band.
Ⓠ *Columbia-Princeton Electronic Music Center.* Works by Arel, Babbitt, Davidovsky, Shields, Smiley, Ussachevsky.

Genesis

Cleve: *Piano Works.* Cappone.
Dussek: *Piano Sonatas (29).* Marvin.
Kullak: *Piano Works.* Drake.
Nicodé: *Piano Works.* Drake.
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Chopin: *Preludes.* De Larrocha.
Dallapiccola: *Il Prigioniero.* Soloists: National Sym., Dorati.
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Ravel: *Piano Works, Vol. 3.* Rogé.
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- Ravel: *Daphnis et Chloé Suite No. 2; Mother Goose Suite.* Detroit Sym., Paray.
- Smetana: *Má Vlast.* Chicago Sym., Kubelik.
- Thomson: *Symphony on a Hymn Tune; Feast of Love.* Hanson: *Four Psalms.* Eastman-Rochester O., Hanson.

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Hummel: *Ballet Music.* Academy of Ancient Music, Hogwood.
Locke: *Orchestral Music.* Consort of Musicke, Rooley.
Purcell: *Complete Theater Music.* Academy of Ancient Music, Hogwood.
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Ornstein, L.: *Piano Works.* Sellers.

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Beethoven: *Quartets, Op. 59.* Italiano.

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Continued on page 105

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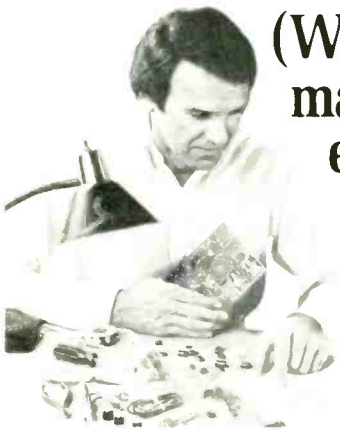

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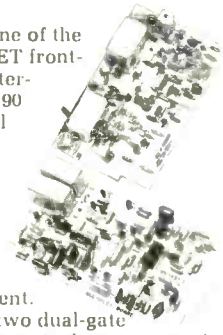

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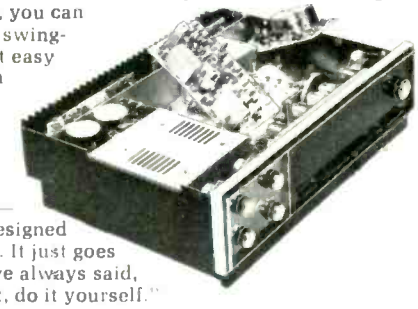

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CIRCLE 14 ON READER-SERVICE CARD

Too Hot to Handle

I found James Brinton's article on viscous tone-arm damping in your July issue interesting, but the STP recommended for experiments contains many strong and combustible chemicals. The thought of STP fumes working about the room is not very comforting! Also I wonder about the effect of these chemicals evaporating into the working parts of the turntable. Could Mr. Brinton recommend a less lethal oil with the right properties?—Eric Van Beiner, Tulsa, Okla.

The group on whose experiments Mr. Brinton's article was based did look into the possible hazards of STP—particularly its volatile components. Chemical analysis showed (apparently to their surprise and presumably to yours) that hazards of the sort you suppose are minimal; with the exception of actual ignition (STP is combustible) it was deemed acceptably safe in all ascertainable respects by most of the group. Some "purists" (Mr. Brinton's word) did opt for a Dow silicone fluid, however, until someone pointed out that silicone tends to migrate. That is, it tends to coat any surface with which it is in contact and to keep spreading. And a spill could be disastrous in terms of turntable-drive slippage.

Actually any reasonably viscous fluid is appropriate to experiment with—and the article dealt with experimentation rather than with a final working plan for an "ideal" damping system. Just keep in mind that in general the higher the fluid's viscosity, the smaller the "paddle" moving in it should be.

I have been looking for a stereo cassette deck like the Philips/Norelco 2100 to provide a noise-reduction system for my rather large collection of non-Dolby tapes. When I couldn't find the 2100 I bought a Teac 210 and wrote Philips to ask if it offers a separate DNL unit. It doesn't and, in fact, has gone out of the tape recorder business in this country. Does any other company make a DNL model, or is there any other noise-reduction unit that does not require pre-encoding?—John Marshall, Chestertown, Md.

Philips does offer a DNL unit in Europe, but we gather it is not made in a 120-volt version even if you chose to import it. So the obvious candidate is the Burwen Dynamic Noise Filter at about $300 (HF test reports, April 1975). It works very well with non-Dolby cassettes.

The question regarding phase shift in a Dolby B unit ["Too Hot," June 1975] was answered, in my opinion, in an unsatisfactory manner. Blame for the phase shift is not put on the tape equipment or the Dolby equipment, but is left hanging. I would like to see an article with a compilation of tests on as many of the available units as possible, showing their phase response in purely electrical tests. Given the Dolby circuit's propensity for accentuating nonlinear amplitude response, we might ascertain whether commercially available Dolby units do the same to poor phase response. The implications concerning matrixed four-channel sound on tape should make it plain—even to those who still believe, despite the research of Hansen and Madsen, that phase response can be ignored—how important this information is.—Sal Santamaura, Yonkers, N.Y.

We said in the item you refer to that the likeliest cause of the problem was neither the Dolby circuit nor the tape deck itself, but misalignment of the tape to the head due, for example, to skewing. That is, it is *differential* phase shifts that will "misinform" a quadriphonic matrix decoder—not simple phase nonlinearity, which under normal conditions will affect both channels equally. If, for example, a given sine-wave tone is recorded 180 degrees out of phase in the two channels in order to satisfy matrix-encoding requirements and the phase nonlinearity of the deck introduces a large phase shift (say, 40 degrees) into *both* signals, the net phase difference still will be 180 degrees, and hence the tone will be decoded correctly. But let's say that the tape skews so that the phase of the tone in one channel is advanced (perhaps by 20 degrees) while that in the other is retarded by the same amount (with respect to the purely theoretical norm—the average of the two channels). Under those circumstances the phase difference between channels will be altered by 40 degrees and the decoder will make incorrect channel assignments.

You're right, however, that phase linearity in tape systems generally is very poor and that a great deal of research remains to be done before we understand the apparent discrepancies between the importance of phase linearity (as evidenced by the ground-breaking work by the B&O research you cite) and its unimportance (as evidenced by the ease with which we live with it in a great deal of equipment—including tape machines).

Your report on the Pioneer QX-949 quadriphonic receiver [September 1974] states that with all channels driven simultaneously the maximum output from any of the channels is 36.5 watts and one channel delivers only 26.1 watts! That's 34.75% below the manufacturer's claim of 40 watts per channel. I recently purchased the QX-949 and would hate to think that I shelled out all that money for an amp that wouldn't deliver the claimed power—if the neighbors would only let me use it. So what's the story? Either your lab sample was a lemon, or there is a printed error in the report, or the manufacturer is lying.—Lawrence Alan Sherry, New York, N.Y.

None of the above—at least, not exactly. The figures you cite from our report were measured at clipping—which is short of "maximum output" whether you take that term to mean rated harmonic distortion or self-destruction. Pioneer rates the QX-949 at 0.3% THD, and the lab tested its power bandwidth at that distortion level. (THD at clipping, measuring at 1 kHz, is in the region around 0.1%.) But since, at the time the measurements were made, the lab checked harmonic distortion and power bandwidth with only one channel driven at a time, we compared the findings with a 50-watt rating, rather than Pioneer's all-channels-driven 40 watts. In so doing we found that harmonic distortion was within spec everywhere but in the extreme bass and that power bandwidth likewise exceeded 50 watts at rated distortion in all but the extreme bass. We did comment, however, that the test sample appeared to be about 1 dB shy of fully meeting Pioneer's ratings. We doubt that you—or your neighbors—would be able to hear that 1 dB even if your sample measures the same as ours.

A common phonograph-record fault annoys me on occasion, as it probably does others: The hole is off-center, the label is off-center, or the hold is too small, for auto changers. For the record (no pun), what is the industry standard for the hole diameter?—Edward W. Mullins, Birmingham, Ala.

For the record, 0.286 inch, +0.001, -0.002; for the spindle, nominally 0.25 inch, though most spindles are closer to the hole diameter for a reasonably snug fit. Off-center labeling (and with some pressing equipment perfect centering is well-nigh impossible) usually is of only cosmetic significance. Undersize holes usually prove, on close examination, to have a little lip of "flash" that is jammed into the hole and can easily be removed. (If the hole itself really is undersize, it can be reamed out with an appropriate instrument, but we agree that it shouldn't happen.)

The big culprit is eccentricity of the hole with respect to the grooves. It makes nonsense of the care with which the spindle is formed to fit the hole since wow due to groove eccentricity can be much greater than that caused by a spindle/hole fit that has too much play. From looking at the equipment used in modern pressing plants to prevent groove eccentricity, we'd say that it requires inexcusable sloppiness to produce a badly centered record; yet they continue to appear.

I have a Sony TC-55 recorder, which has a frequency response of 90 Hz to 10 kHz. I record live music on Sony UHF and Memorex, which are supposed to have response to over 10 kHz. Am I wasting money by using them?—Darrell Anderson, Renton, Wash.

Probably not. It is the relationship between tape and recorder—rather than either individually—that determines the breadth and flatness of the response you achieve. If you switch to less-expensive cassettes, you might find the sound balance to be poorer even though the "response of the tape" (basically a meaningless phrase) is theoretically equal to that of the recorder. More important, in cheaper cassettes you also must expect less perfect mechanical construction—meaning higher wow and flutter and more chance of jamming and even dropouts due to irregular tape motion.

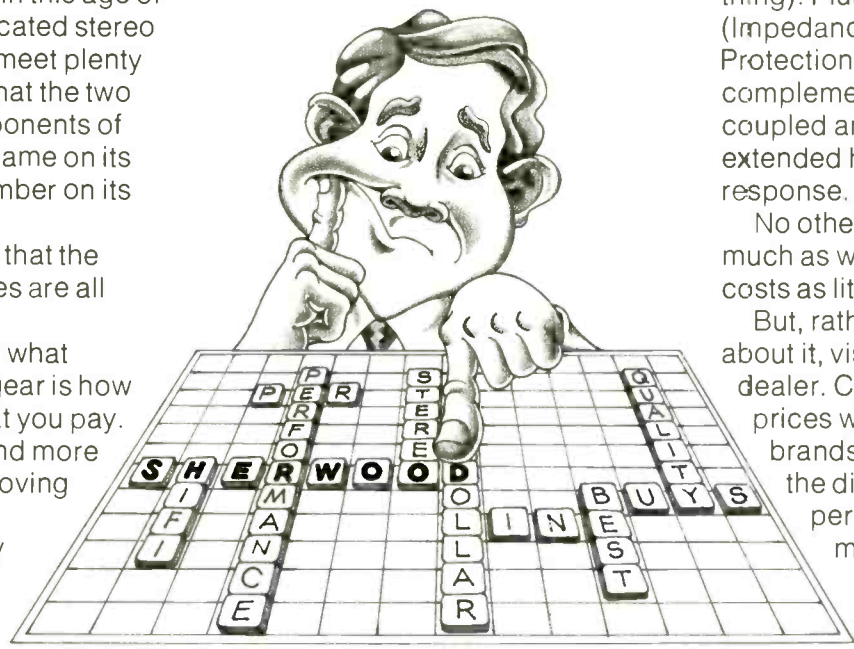
CIRCLE 33 ON READER-SERVICE CARD →

The Game of the Name.

It seems strange that in this age of increasingly sophisticated stereo enthusiasts, you still meet plenty of people who think that the two most important components of any hi-fi unit are the name on its faceplate and the number on its price-tag.

Which is not to say that the high-priced celebrities are all show and no go.

Yet we believe that what distinguishes audio gear is how much you get for what you pay. Which is why we spend more time and money improving our products than promoting them. Why we utilize only the finest componentry, and avoid the gimmicks.



And why, especially, we can offer the highest performance-per-dollar ratio in the industry.

Consider the specs, for example, on our Model SEL-400 Stereo Control Amplifier.

With an RMS output of 85 watts per channel (both channels driven @ 8 ohms, 20-20,000 Hz; Maximum Total Harmonic Distortion, no more than 0.25%), the 400 is easily one of the more powerful units of its type on the market.

Within its price range, it is *the* most powerful.

That alone is impressive. But even more so, when coupled with its built-in Dynaquad matrixing circuit (which permits a simulation of 4-channel sound so accurate that it's hard to tell from the real thing). Plus our exclusive ISOP (Impedance Sensing Overload Protection) Circuitry. And fully complementary Darlington direct-coupled amplifier circuitry, for extended high and low-end response.

No other amp that can do as much as well and as dependably costs as little.

But, rather than have us tell you about it, visit your Sherwood dealer. Compare our specs and prices with those of any other brands. And hear for yourself the difference performance-per-dollar engineering makes.

One good listen will spell it out more clearly than a thousand words.

Sherwood Electronic Laboratories
4300 N. California Ave.
Chicago, Illinois 60618

SHERWOOD™

The word is getting around.

The cabinet shown is constructed of plywood with a walnut veneered covering.

News and Views

Tape: More and Less

Ampex Bows Out

Perhaps it should have come as no shock, but at the end of April when Ampex Corporation, in the words of its press release, "announced the decision to discontinue its worldwide trade sales of recorded music by phasing out the operation over the course of the next fiscal year," we were floored. Ampex, the company that had pioneered in prerecorded tapes and had been the major producer for so long, was giving up!

Well, not exactly. As Ampex explains it, the decision was not a retreat from an unprofitable venture (which its decision a few years ago to withdraw from the consumer-equipment market was), but one in the interests of long-term profitability. Additional investments would be required to maintain profitability, the company says, and it apparently believes it can invest more lucratively elsewhere.

For the home tape buyer this means primarily that the Ampex name—though not necessarily the tapes that bear it—will be disappearing. The equipment currently in use to produce these tapes apparently will still be available to record companies for contract duplication. It is the marketing end of the business that Ampex wants out of.

This was confirmed in June when Ampex Music Division and London Records jointly announced that marketing and distribution responsibilities for London/Ampex tapes will be shifted to London gradually until it has taken over the full burden by the end of April 1976. Presumably London will retain Ampex duplication services after that date; Ampex will simply be a contractor rather than a full-scale producer working under license from (and, in a sense, in competition with) London.

We wonder what this ultimately will mean in terms of tape quality and availability. Prerecorded tapes traditionally have been the stepchild of the recording industry. The record companies were (and are) just that: deeply committed to the disc and, to that extent, somewhat antagonistic toward tape. The fact that Ampex, rather than its licensors, has been the distributor of the tape product hasn't helped.

When these companies control both formats, they will have the option of either allowing tape to languish or really doing a job with it. (And since they themselves will reap the advantage of any marketing coups they may apply to tape, why not make the most of it?) Therefore record-company control of tape distribution *could* result in such an unfamiliar nicety as the relatively simultaneous issue of a new recording in both forms. That certainly would please tapeophiles, who now must wait in doubt about the ultimate availability of a coveted recording in their preferred format—and may give up and buy the disc (as the record companies presumably have preferred that they would) only to have tapes appear on the market shortly afterward.

Second-Generation Iguanas

A few years ago tape aficionados were abuzz over reports that Teac might issue (in Japan if not here) second-generation copies of master tapes—the nearest thing to a studio original that the home tapeophile normally can aspire to. Usually it's only the insider with connections who can get a custom dub of the masters (generally on the q.t.), but there are some truly enviable collections in the U.S. nonetheless.

Well, the Teac tapes never reached the U.S. market; but now a new company—Quadratrak of Kensington, Md.—has announced that it will offer real-time dubs (that is, copies made without "benefit" of high-speed duplication equipment) of its quadriphonic recording by the group Iguana: "The Winds of Alamar." The originals are at 30 ips; Quadratrak is offering 7½-ips dubs at $19.95 and 15-ips dubs at $39.95. Dolby-B processing is available for an extra $5.00.

The company says it is looking for regular commercial distribution as well—on discs and mass-produced tapes. While such tapes obviously would undersell the present, custom-copied product, Quadratrak says it will continue to offer the custom version to customers unwilling to put up with the vagaries of high-speed duplication processes.

CIRCLE 147 ON READER-SERVICE CARD

Video Tape—Now It's Betamax

Among video tape systems for other than broadcast work, Sony's U-Matic cassette system appears by all odds the most successful. It has been adopted widely in this country for industrial uses—training, for example. So widely, in fact, that some parts of the industry have been taking it as a foregone conclusion that the availability of a consumer version was just a matter of time: "Once they get the costs down. . . ."

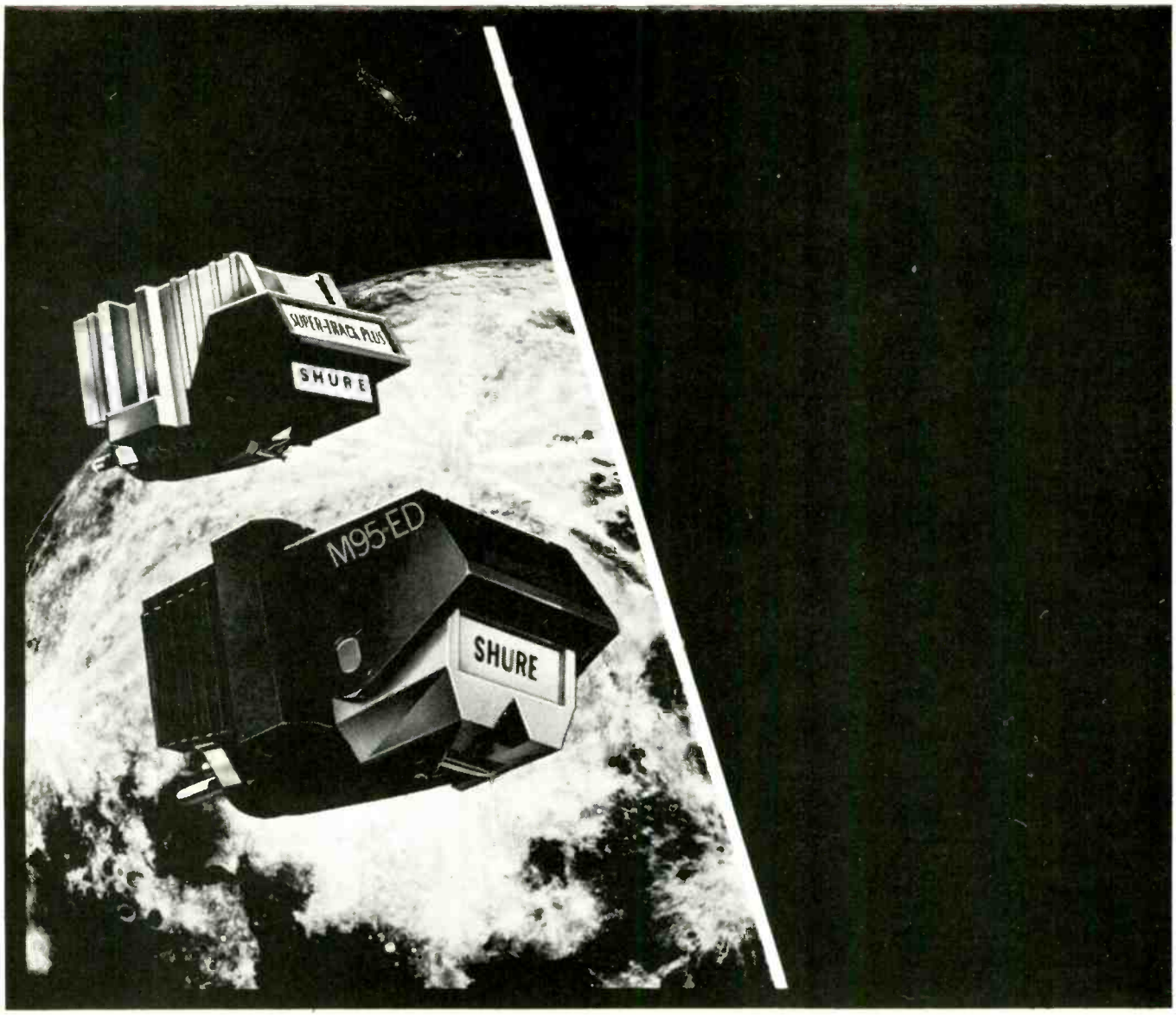
Sony has never, to our knowledge, done much to encourage this assumption. It has talked of U-Matic as a commercial system and avoided the blue-sky extravagance that has characterized some other manufacturers' statements on the future home video recording market.

One reason for its circumspectness may have been Betamax—an alternative videotape format that only recently emerged from Sony's laboratories into the public ken. It uses ½-inch (instead of U-Matic's ¾-inch) tape and would appear to bring prices for both the deck and the tape significantly below those of U-Matic.

So far, however, most price estimates (some in the $2,000 range, depending on features, have been mentioned) are based on the equipment that has been demonstrated and is on sale in Japan, where domestic prices and models are not necessarily an accurate guide to what can be expected here. One nice feature that we hope will be retained is timed recording, so you can tape a program that's aired while you're away from home—or occupied with another program for "live" viewing. This is, of course, one area where tape has a significant advantage over the disc formats.

One feature of many other video recording systems is missing from Betamax: dual soundtrack capability, a necessity if stereo sound is to reach video. Unless and until Betamax reaches the American market, these specifics represent only an interim report, but Sony plans to offer a $2,295 model on a limited basis this fall.

CIRCLE 146 ON READER-SERVICE CARD



II'nd only to the III.

The new Shure M95ED phono cartridge combines an ultra-flat 20-20,000 Hz frequency response and extraordinary trackability with an utterly affordable price tag! To achieve this remarkable feat, the same hi-fi engineering team that perfected the incomparable Shure V-15 Type III cartridge spent five years developing a revolutionary all-new interior pole piece structure for reducing magnetic losses. The trackability of the M95ED is second only to the Shure V-15 Type III. In fact, it is the new "Number 2" cartridge in *all* respects and surpasses much higher priced units that were considered "state of the art" only a few years ago. Where a temporary austerity budget is a pressing and practical consideration, the M95ED can deliver more performance per dollar than anything you've heard to date.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
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SHURE®

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

CIRCLE 34 ON READER-SERVICE CARD

HiFi-Crostic No. 4

by William Petersen

H	1	Q	2			T	3	YY	4	VV	5			J	6	F	7	Q	8	W	9	E	10	I	11			B	12
O	13	Y	14	N	15			H	16	R	17			C	18	K	19	W	20			YY	21	P	22	G	23	U	24
		I	25	V	26	Z	27			X	28	B	29	L	30	M	31	UU	32	XX	33	U	34	YY	35	A	36		
T	37	D	38	F	39	Y	40	UU	41	Q	42	G	43			ZZ	44	F	45			WW	46	J	47	M	48		
A	49	H	50	B	51	P	52	R	53	N	54	F	55			ZZ	56	YY	57	L	58	I	59	VV	60	U	61	M	62
WW	63	XX	64			Q	65	F	66	D	67	T	68	E	69	C	70	VV	71			H	72	N	73	XX	74		
K	75	WW	76	G	77	W	78	T	79	H	80			B	81	S	82	Q	83			T	84	UU	85			C	86
J	87	ZZ	88			J	89	F	90	X	91	R	92	XX	93			T	94	Y	95	Q	96	P	97	UU	98	S	99
U	100	G	101	B	102	A	103	Z	104			C	105	L	106			VV	107	A	108	UU	109	B	110	N	111	T	112
O	113	I	114	YY	115			F	116	O	117	G	118			E	119	ZZ	120	F	121	V	122			C	123	J	124
Z	125	D	126	W	127			XX	128	I	129	R	130	Q	131	X	132	U	133	T	134	H	135	F	136	K	137		
VV	138	G	139	Q	140	N	141	A	142	T	143	H	144	ZZ	145	F	146			XX	147	G	148	F	149	UU	150	V	151
R	152	H	153			Y	154	K	155	A	156			J	157	O	158			B	159	VV	160	V	161	L	162		
U	163	C	164			W	165	E	166	F	167			WW	168	F	169	Q	170	T	171	R	172	G	173	B	174		
D	175	L	176	M	177			XX	178	D	179	WW	180	S	181			K	182	B	183	X	184	J	185				

DIRECTIONS

To solve these puzzles—and they aren't as tough as they first seem—supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word. "Comp." means compound, or hyphenated, word.

Transfer each letter to the square in the diagram that bears the corresponding number. After only a few correct guesses you should begin to see words and phrases emerging in the diagram, which when filled in will contain a quotation related to music, recordings, or audio.

The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

Try to guess at these words and transfer each newly decoded letter back to its appropriate dash in the Output. This will supply you with further clues.

A final clue: The source of the quotation – the author and his work —will be spelled out by the first letters in the Output, reading down.

The answer to HiFi-Crostic No. 4 will appear in next month's issue of *High Fidelity*.

INPUT

A. See Word L.

B. German-French composer (1819-80): *Daphnis et Chloé*

C. What "The Star-Spangled Banner" and Brahms's Fourth Symphony begin on

D. American composer (1892-1972): *The Grand Canyon Suite*

E. French composer (1823-92) whose *Cigarette Waltz* was recorded by Martinon

F. Classical guitarist (full name)

G. Prominent record store in New York City (full name)

H. German-American musicologist (1880-1952): *The Italian Madrigal*

I. German composer (1796-1869); his Ballades were recorded by Fischer-Dieskau on Deutsche Grammophon

J. Spanish musicologist (1875-1948): *El Quijote en la música universal*

K. A hiding place

L. With Word A, a trombonist and bandleader, later a disc jockey (1905-56)

M. Site of the Santa Cecilia musical library

N. Musical works

O. The *Choral*'s number

P. After *Princess*, an operetta by Gilbert and Sullivan

OUTPUT

108 142 49 36 103 156

29 159 51 174 102 81 183 110 12

123 70 105 164 86 18

126 67 179 175 38

119 69 10 166

39 121 55 169 7 149 45 66

146 167 90 136 116

173 77 23 43 139 101 118 148

50 16 135 153 72 80 144 1

129 114 11 25 59

89 185 6 157 87 47 124

75 155 137 19 182

162 176 58 30 106

177 48 62 31

73 141 54 15 111

158 113 117 13

52 97 22

Q. A tuner or its tuning capacitor

R. See Word W.

S. Indian tribe

T. 19th-century round dance

U. American composer (b. 1921): *Shaggy Dog*

V. American composer (b. 1912) known for his "prepared piano" works

W. With Word R., president of the Juilliard School

X. ___ for one

Y. The writer of a computer program for electronic music

Z. English theorist on harmony (1810-49)

UU. Italian composer (1723-95); the overture to his *Il re pastore* was recorded by Bjoerlin for Nonesuch

VV. Russian-English conductor and composer (1882-1953): *The Pickwick Papers*

WW. See Word XX.

XX. After *L.* and with Word WW, a musical indication to denote "at the same pace" (It.)

YY. European orchestra leader; *Manhattan Spiritual*, which he recorded for Palette, became a Top 10 smash hit with its blaring brass

ZZ. Full of nonmusical sound

131 8 140 65 2 96 170 42 83

152 130 53 17 172 92

82 99 181

143 94 37 134 112 3 84 79 171 68

100 34 163 133 61 24

161 26 122 151

9 127 165 20 78

184 91 28 132

95 40 14 154

104 125 27

109 32 150 98 85 41

138 5 160 60 107 71

46 63 180 168 76

33 178 93 128 64 147 74

57 4 35 115 21

145 120 44 56 88

Solution to last month's HiFi-Crostic appears on page 4.

THE ART ADVANCES

© Maxell Corporation of America New Jersey.

Maxell introduces UD-XL. The world's first cobalt/ferric/ crystal cassette.

The UD-XL is the only cassette ever to win an Audio Grand Prix. Here's why:

Epitaxial formulation We combined the unsurpassed low/middle range abilities of gamma-ferric Hematite with the high frequency performance of cobalt in a single crystal. Distortion, for all practical purposes, simply doesn't exist. No special bias or equalization necessary.

The shell, perfected We made the UD-XL shell a full 40 per cent closer to absolute tolerance. You get the truest head-to-tape contact and running reliability ever attained.

Convenience engineered UD-XL has a five-second non-abrasive, head cleaning, leader/timer on each end. Plus replaceable peel-and-stick labels for easy indexing.

Look for our Audio Grand Prix Champion, the Maxell UD-XL, at better audio dealers nationwide, the home of our premium Ultra Dynamic and economical Low Noise cassettes.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, New Jersey 07074. Also available in Canada.

maxell.

For professional recordings at home.

CIRCLE 21 ON READER-SERVICE CARD

All cartridges are not created equal. Here's proof.

"...Tracking ability at low and middle frequencies was exceptional...the high level required half the tracking force of most other cartridges...One of the best 2-channel stereo cartridges and better than most CD-4 types."

HI-FI NEWS AND RECORD REVIEW

Our new Super XLM MK II ($125.) is the finest cartridge available. It was engineered solely for the true audiophile and the serious music listener who own the very finest components.

It embodies principles found in no other cartridges, as evidenced by our U.S. Patent. It features a unique "induced magnet" whereby the magnet is fixed and the magnetism is induced into a tiny hollow soft-iron collar. This collar in turn moves between the pole pieces thereby allowing for a major reduction in the mass of the moving system. This LOW MASS permits the Shibata type stylus to trace the most intricate modulations of stereo and CD-4 record grooves with a feather-light tracking force—as low as ¾ of a gram.

This results in super-linear pick up especially at the higher frequencies of the audible spectrum, which other cartridges either distort or fail to pick up at all. This low tracking force also assures minimal erosion and a longer playing life for the records.

This family of LOW MASS Cartridges is also offered with elliptical diamond stylus for stereo play exclusively—the XLM MK II ($100) and VLM MK II ($75).

For detailed specifications, write ADC.

U.S. PAT. NO. 3294405

ADC Super XLM MK II

AUDIO DYNAMICS CORPORATION

A BSR Company · New Milford, Conn. 06776

A CONSUMER'S GUIDE

New Equipment Reports

Heath's New Super-Amp Kit

The Equipment: Heathkit AA-1640, a stereo basic or power amplifier available in kit form only. Dimensions: 19 x 7¼ inches (front); 18 inches deep. Weight: 69 lbs. Price: $439.95 without meters; $489.95 with meters; $69.95, output meters only (to add to unit at later date). Warranty: 90 days parts (and labor, if a defective part has caused damage elsewhere) providing assembly conforms to manual instructions; shipping prepaid. Manufacturer: Heath Co., Benton Harbor, Mich. 49023.

Comment: In giving valid reasons for the use of a very high-powered amplifier, and in designing one that exemplifies this approach flawlessly, Heath has "got it all together" in the super-amplifier department. The new Model AA-1640 is a splendid amplifier that meets or exceeds its published specifications and, used in a high-quality stereo system, does make a difference in the sound of reproduced music.

Like all super-amps, this one is a monster; it weighs over 70 pounds (with the meters installed). Unless you're an amateur weight lifter and/or have no problems with backaches, it is strongly suggested that you do not try to lift and install this unit without help.

Note that the power cord is fitted with a three-prong grounding plug. Heath points out that the AA-1640 should not be connected into a convenience AC outlet on a preamp, even via a plug adapter; nor does the amplifier have its own convenience outlet for single-switch system turn-on. You must connect it directly to a wall outlet and turn the amp and preamp on and off by their own power switches.

Depending on what speakers you connect to the amplifier, you will have to choose a pair of fuses to insert in the fuseholders at the rear. Their values, which range from 1¼ to 5 amperes, for different impedances and speaker power ratings are spelled out in the operating instructions.

No pains beyond normal, good ventilation need be taken to cool the AA-1640, whose 16 output transistors are mounted on two 6-pound die-cast aluminum heat sinks. Moreover, the unit has a built-in automatic thermal shutdown. When turned on, the amp goes through a 10-second delay to protect speakers from thumps. This delay circuit also will disconnect the speakers under certain abnormal output conditions such as DC or extremely low-frequency AC. The fuses mentioned above are further protection—and are located electrically within the primary feedback loop so that they will not in themselves lower the amplifier's damping factor and thereby possibly degrade the high-definition bass response.

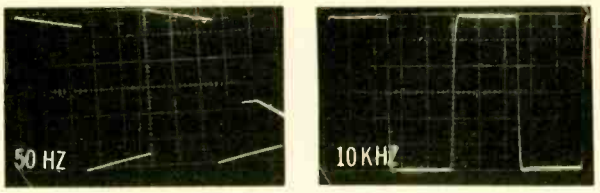
The meters (which may be purchased with the amplifier kit or added later at the owner's option) are calibrated in decibels and in watts, with 0 dB representing 200 watts. The scales go down to a bit below -30 dB (0.2 watt) and up to +3 dB (400 watts). The meters occupy left and right positions on the front panel, which also bears left- and right-channel gain controls and the POWER button. At the upper left of the panel there's a POWER pilot lamp; at the upper right, a HIGH-TEMPERATURE warning lamp.

The rear of the amplifier contains the speaker connections—a barrier terminal strip that actually is a pair of removable sockets whose screws accept stripped leads or spade lugs. As mentioned, each speaker has its own fuseholder; in addition, there's a fuseholder for the main AC line. Input signal jacks are standard phono (pin-jack) types.

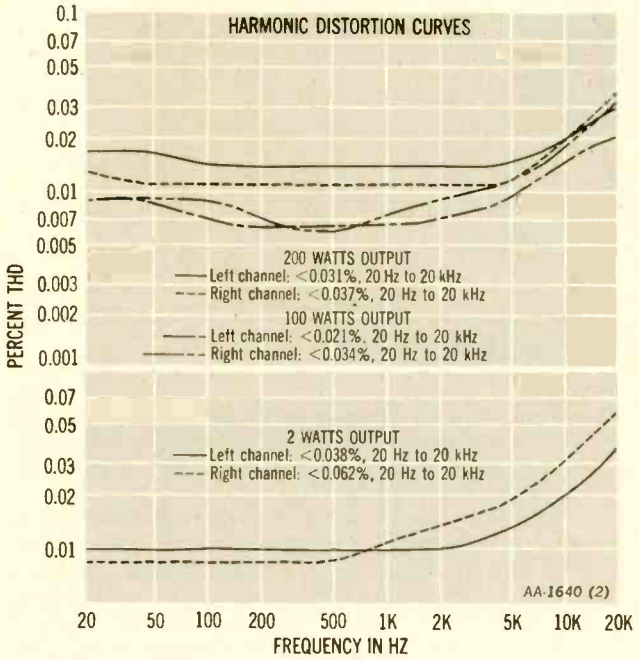
The unit used in preparing this report was wired by Heath, though the model is not offered commercially in wired form. We would not suggest it for the novice kit-builder—largely because of the high current drain possible (and the consequent dangers should the kit be miswired) and because the cost of a major goof is, at close to $500, high.

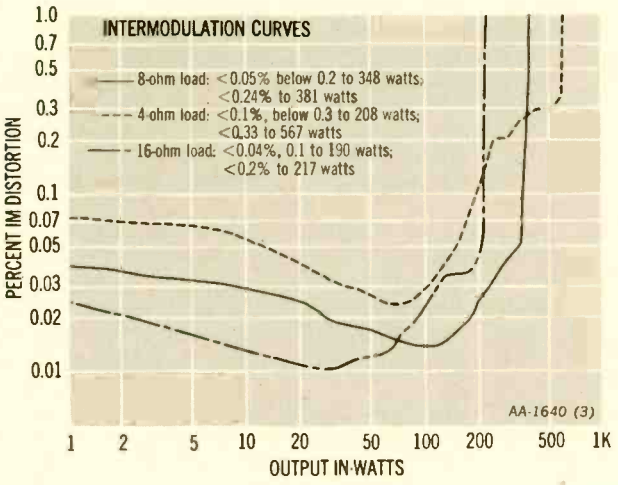
The data measured by CBS Labs on the AA-1640 speak for themselves. The unit is billed conservatively by Heath as a 200-watt-per-channel amplifier; in normal use it can be counted on to provide considerably more power than that, and at vanishingly low distortion. Power bandwidth is better than claimed from below 20 Hz to beyond 20 kHz;

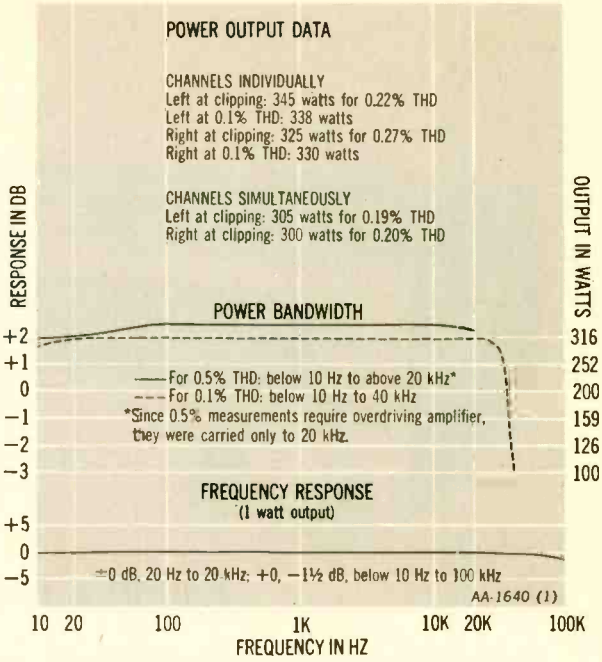
REPORT POLICY Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations.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



Square-wave response







Heath AA-1640 Amplifier Additional Data

Damping factor	128	
Input characteristics (for 200 watts output)	Sensitivity	S/N ratio
	1.52 V	110½ dB

frequency response is literally a straight line from 20 Hz to 20 kHz and is down only ¼ dB at 10 Hz and 1½ dB at 100 kHz. S/N ratio for rated output is spectacular at better than 110 dB. Low-frequency square-wave response shows a slight tilt; high-frequency square-wave response has very fast rise time and no ringing.

Neither channel, in normal use and driving 8-ohm loads, will clip before reaching 300 watts; this ample headroom does make a difference in the reproduction of many recordings. We played the recent Haitink/London Philharmonic version of Elgar's *Enigma* Variations (Philips 6500 481) and watched the output meters as they swung fairly often into the 0-dB (i.e., 200-watt) zone. Perhaps more germane from the music-listener's standpoint is that this much clean power—fed to speakers that can handle it—"opens up" the sonic presentation, helps to clarify the deepest, almost subaudible bass, brings out a transparency of sound, and makes it evident that a recording you already admire is even greater than you had realized.

CIRCLE 141 ON READER-SERVICE CARD

The Jennings Contrara P: Handsome Is . . .

The Equipment: Contrara P, a floor-standing loudspeaker system on swivel base. Dimensions: 11½-inch-square top; 33 inches high. Price: $225. Warranty: unlimited free repair of what, in the opinion of the factory, are manufacturing defects. Manufacturer: Jennings Research, Inc., 64 N. Fair Oaks Ave., Pasadena, Calif. 91103.

Comment: This very unusual system seems an auspicious beginning for the recently formed Jennings Research. It is handsome, it sounds good, and it incorporates some useful novelties of design.

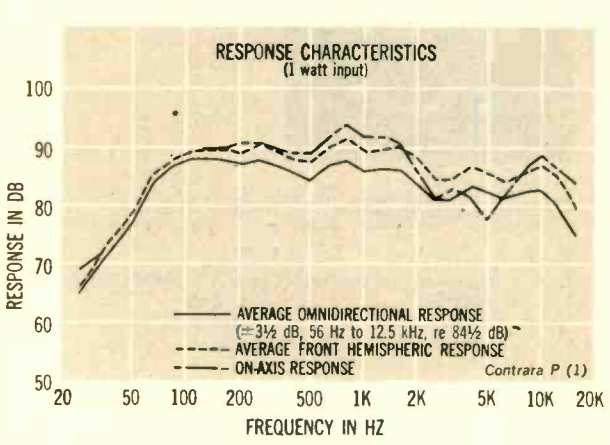
The Contrara P might be called a 2½-way system. The soft nylon dome tweeter is crossed over at, nominally, 1,750 Hz to a pair of 8-inch woofers. Only the upper woofer actually reaches this crossover, however; the lower one is rolled off at about 300 Hz to prevent midrange inter-

ference effects that could be expected were both woofers driven in the midrange. Hence the upper woofer actually is a midrange/woofer, the lower one a woofer only.

All three drivers are mounted behind a black grille panel in the elegant veneered column, which in turn is mounted on a swivel base. Why a swivel? First, for optimization of sound radiation in the room; second, to allow decor optimization (by, if you want, facing the grille away from you) when the speakers are not in use. The first reason strikes us as the more important. In some setups we found we could "refocus" the sound image for shifts in listener seating simply by rotating the columns. The connection panel (color-coded binding posts that accept banana plugs, large spade lugs, or bared wires) are at the back of the base; there are no controls.

When we first worked with this system it seemed admirable to us but for two cavils: The recessed binding posts were hard to get at (except for use with banana plugs), and it worried us that overuse of the rotation feature (particularly if it was always turned in the same direction) might eventually wear through the insulation on the leads and short out the system—perhaps damaging the driving amplifier. Jennings tells us it has taken these items to heart and has enlarged the recessing around the binding posts for easier access while adding a stop so that, although the upper section still rotates by almost 360 degrees, the leads cannot become twisted and taut against the entry to the metal conduit within the swivel.

The impedance of the Contrara P is rated at 8 ohms. Though this is the approximate average of the measured impedance across the frequency band, CBS Labs found the actual rating point (the impedance minimum immediately above bass resonance) to be 5 ohms at a little below



Contrara P Harmonic Distortion

Output Level (dB)	Frequency 80 Hz % 2nd	80 Hz % 3rd	300 Hz % 2nd	300 Hz % 3rd
70	0.16	0.18	0.15	0.14
75	0.18	0.23	0.15	0.14
80	0.33	0.40	0.15	0.14
85	0.62	0.75	0.19	0.14
90	1.1	1.1	0.28	0.16
95			0.47	0.17
100			0.80	0.20
105			1.40	0.34
107			2.0	2.0

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

200 Hz. The impedance curve is fairly flat, and even at its highest (in the crossover range, a little above 1 kHz) is below 16 ohms. Since there can be a good deal of energy in the 200-Hz range, however, we would not recommend using this model in parallel (main *and* remote) off transistor amplifiers, despite the manufacturer's 8-ohm rating.

The sound is basically open and well detailed. The midrange is somewhat bright and—perhaps as a concomitant—the sound has a forwardness and exciting sense of immediacy. One is aware, for example, of details of string bowing that are glossed over by less forward speakers. Consequently the sound might be characterized as crisp, though the lab's tone-burst tests did show some evidence of ringing at 3 kHz.

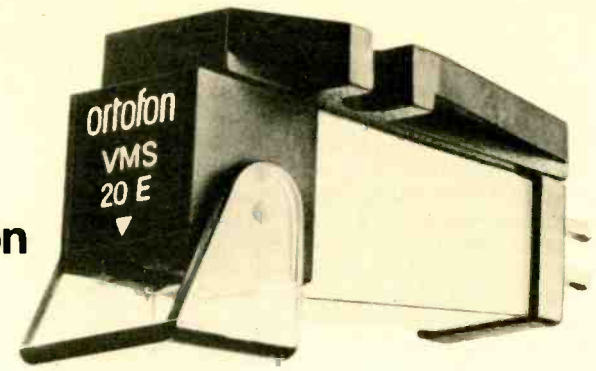
The response curve is quite flat (within 3½ dB from 56 Hz to 12.5 kHz), and listening tests confirm that there is no serious beaming right up to rolloff in the neighborhood of 15 kHz. The bass holds up well, with very little doubling, to about 35 Hz. It is clean and firm—lacking only if you want room-shaking output from the deepest organ tones. Between these extremes the response is reasonably smooth and, the aforementioned touch of midrange brightness aside, uncolored.

Efficiency is fairly high; the lab found that 3.3 watts were required to drive the Contrara P to the standard test level (94 dB at 1 meter on axis, using a noise spectrum of 200 to 6,000 Hz). This output level is about the limit of the speaker's dynamic range at 80 Hz. (Note that distortion figures for that frequency are shown only to 90 dB.) In the midrange (at 300 Hz), however, the lab drove the speaker to over 105 dB (with 40 watts) before encountering any untoward behavior (in this case, distortion that tended to rise above the 2% measured, resulting ultimately in buzzing) on steady sine waves. With pulsed signals the lab drove it to 118 dB (with a 250-watt input). Jennings rates the unit for a power handling capacity of 75 watts continuous at 8 ohms. At 300 Hz (where impedance measures below 8 ohms) the lab was not able to reach this figure, though in view of the pulse-test results we would have no hesitancy in driving the speaker with musical material via a 75-watt amplifier.

In summary, the Contrara P can be recommended for its nicely balanced and excitingly detailed sound as well as for its unusually handsome cosmetics and decor/sound-radiation flexibility.

CIRCLE 144 ON READER-SERVICE CARD

A Moderate-Priced Ortofon



The Equipment: Ortofon Model VMS-20E, a stereo/phono pickup with elliptical diamond stylus. Price: $65. Warranty: one year parts and labor; servicing at Ortofon New York headquarters, shipping paid one way. Manufacturer: Ortofon Manufacturing, Denmark; U.S. distributor: Ortofon, 9 E. 38th St., New York, N.Y. 10016.

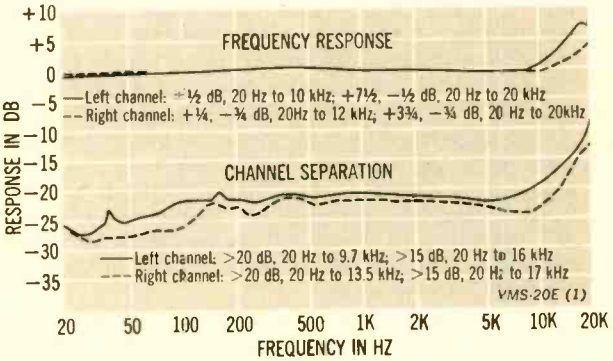
Comment: Ortofon, sometimes thought of as the Rolls-Royce of pickup manufacturers, never has offered what the U.S. companies would consider a "full line"—from state-of-the-art to budget. It has not, that is to say, catered to users with so-so tone arms such as those in budget-priced changers. And even the VMS-20E, though it is less expensive than the M-15E Super ($90; HF test reports, April 1973), "should be used in tone arms capable of light tracking pressures," according to Ortofon.

The comparison to the M-15E Super is unavoidable. Like that model, the VMS-20E uses the Ortofon Variable Magnetic Shunt principle, in which the moving element is neither a magnet nor a coil, but (in a sense) a magnetic-field modulator that, by altering the field, induces the output current in the coil. The VMS-20E was, in fact, developed from the M-15E as a pickup that Dual could offer (in Europe) as a "package" with the Model 701 turntable; now Ortofon has decided to market the cartridge here on its own.

And it turns out to offer stiff competition even to the M-15E Super. It passed CBS Labs' "torture test" at 0.4 gram VTF (slightly less than was needed for the M-15E), proved a little more linear over most of the reproduction range, has (at 4.3 millivolts in the left channel and 3.9 in the right with 5 cm/sec velocities of 1 kHz) a slightly higher output and almost as good channel balance, and costs $25 less. Distortion figures are very good indeed, and tracking ability is exceptional. In both the 300-Hz test and that for the 10- to 20-kHz band no mistracking could be detected; at 1 kHz, the +18-dB figure is the best the lab has yet measured with the present technique (which was not in use when we tested the M-15E).

Under the microscope the diamond tip proved to have excellent geometry, with tip radii of 0.8 and 0.4 mils (21 by 10 microns). The vertical tracking angle measures 18 degrees. Low-frequency resonance in the SME arm measures 12 Hz—a little higher than average, but probably to the good in terms of tracking at typical warp frequencies, which generally are lower.

As you can see from the accompanying graph, the response is exceptionally linear and separation very good below 10 kHz. The lab's sample showed a fairly pronounced rise to tip resonance (at about 20 kHz)—like that for the M-15E, somewhat greater than we would have expected from the specifications. The curves were made with the specified capacitative loading (400 picofarads); somewhat greater capacitance in your preamp or phono leads would, of course, reduce high-frequency response to some extent and therefore might result in flatter response. These measurements—like all but those in the torture test—were, incidentally, made with the VTF set for 1 gram.



Square-wave response

Ortofon VMS-20E Additional Data

Maximum tracking level (1 gram VTF; re RIAA 0 VU)	
300 Hz	> +12 dB
1 kHz	+18 dB
10-20 kHz	>-5 dB

In listening—again at 1 gram, but using a second sample of the pickup—we could detect no evidence of a pronounced high-frequency resonance, which generally makes itself felt in a "hardness" of the highs, more than in their mere superabundance, because the frequencies involved are well beyond the fundamental range of normal musical instruments. On all sorts of music we judged the performance of VMS-20E to be excellent, in fact. Even in one arm that we would consider a borderline choice for a 1-gram cartridge, the sound is a model of cleanliness, firm imaging, and detail. The VMS-20E, then, represents not only a very good value, but a serious challenge to pickups in the $100 range.

CIRCLE 143 ON READER-SERVICE CARD

Dynaco Improves Its Deluxe Preamp

The Equipment: Dynaco PAT-5, a stereo preamp-control unit. Dimensions: 13½ by 4¼ inches (front); 11¾ inches deep. Price: $199 in kit form or $325 factory-wired, (as Model PAT-5A); optional CAB-1D wood case, $19.95; CAB-2D case (holds PAT-5 plus FM-5 or AF-6 tuners), $21.95. Warranty on kit-built units: one year parts, service fee for labor, shipping costs paid by owner; on factory-assembled units: one year parts and labor, shipping costs paid one way. Manufacturer: Dynaco, Inc., P.O. Box 88, Blackwood, N.J. 08012.

Comment: With the Model PAT-5, Dynaco advances its product offering in the separate "deluxe" preamp-control class to a unit with better performance and considerably more features and versatility than in its previous PAT-4 (HF test reports, December 1967; reprinted in HIGH FIDELITY's *Test Reports* annual).

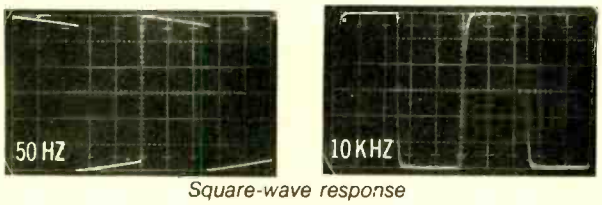
The improved performance is readily noted by a comparison of test data on the two models. The PAT-5 has, for the same signal output, lower distortion, better signal-to-noise ratio, more linear response (especially true of its RIAA equalization characteristic), and better square-wave response. If these improvements are in sum what might be expected as a normal upgrading over the years by a conscientious manufacturer, the added features in the new preamp may leave the system perfectionist eager to put it to use.

For one thing, the PAT-5 has the relatively unusual option (for a separate preamp) of front-panel speaker switching. For another, it has a circuit-interrupt option called the EPL (for external processor loop), by means of which you can patch in a separate speaker equalizer or similar outboard signal-processing unit. This feature can be used with a quadriphonic adapter (returning two of its four channels to the preamp while feeding the other two channels to a back-channel amplifier). Or, by connecting the EPL left output to the EPL right input and vice versa, the switch can be used to reverse stereo channels. The EPL normally is wired after the monitor switches but before an input-follower stage that precedes the VOLUME and BALANCE controls. By special modification (described in the owner's manual) it can be wired after the input follower, though still ahead of those controls. This will allow the use of longer than normal (6-foot) cables to the outboard unit—which should have an input impedance of at least 10,000 ohms and an output impedance of 1,000 ohms or less.

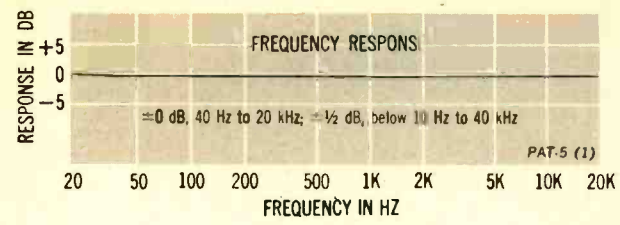
The headphone output can be altered to suit different headphone impedances and sensitivities and even for use with some self-energized electrostatics (like the Koss ESP-6). The power supply may be wired for AC supplies of 100 to 130 volts or for 200–260 volts, and can be used with current at either 50 or 60 Hz. While the PAT-5 POWER switch is used to turn the entire sound system on or off, it is designed to leave the preamp itself on at all times to eliminate turn-on and turn-off transients and to prolong the life of its internal components. With this arrangement, the unit draws 12 watts constantly. However, as a concession to "energy conservation purists," the manual offers instructions for modifying the wiring for "fully off" switching.

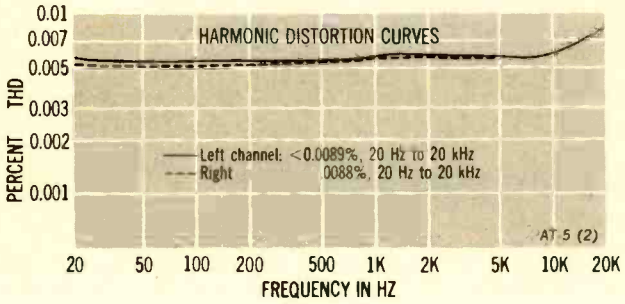
Some other interesting touches are the option for wiring the preamp to provide 6 dB of channel separation instead of complete A + B channel blending in the mono mode; tone controls that have most effect at the frequency extremes, particularly in the bass and at only moderate tone-control rotation (the bass turnover frequency drops automatically with the degree of either cut or boost, while treble turnover is fixed at approximately 2 kHz), so that the tone-control curves are tailored to some degree for speaker compensation and can be used for loudness compensation (there is no conventional loudness feature); a TONE CONTROLS DEFEAT button that removes the tone controls electrically from the circuit; and the option of altering either or both of the phono inputs for use with microphones, or to change the input gain characteristic for special pickups. In addition, Dynaco provides a table of optimum capacitance values for use with nine brands of phono cartridges and with fourteen makes of turntables, plus instructions for modifying input capacitance, if necessary, for best performance with your phono equipment.

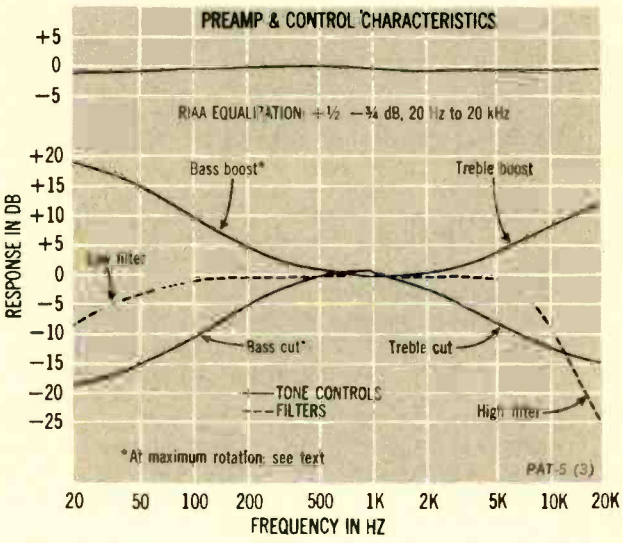
Despite all that is "going on" here, the unit's front panel is neatly laid out with no sense of clutter. At the upper left is the INPUT SELECTOR knob with positions for PHONO 2, PHONO 1, TUNER, TAPE 1, TAPE 2, and SPARE. To its right is a similarly sized VOLUME control. Then there are four smaller knobs for CHANNEL BALANCE, BASS, TREBLE, and SPEAKERS. The BASS and TREBLE knobs are dual-concentric so that they control each channel independently. The speaker se-



Square-wave response







lector selects either, both, or neither of two separate stereo pairs of speakers—assuming, of course, that the output of the system's power amp is connected via the speaker panel at the back of the PAT-5. The headphone jack, too, becomes operative only if this wiring has been made.

At the lower left of the front panel are two buttons for tape monitoring. (Two recorders may be used, and you can dub from one to the other by selecting the source deck at

Dynaco PAT-5 Preamp Additional Data

Input characteristics (for 2 volts output)

	Sensitivity	S/N ratio
phono 1 & 2	2.8 mV	69 dB
tuner	210 mV	86 dB
tape 1 & 2	210 mV	86 dB
spare	210 mV	86 dB

the selector knob and monitoring the copying deck—assuming it has a monitor head—at the pushbuttons.) Then there are buttons for STEREO/MONO mode in each channel, one for the EPL feature, a pair for LOW and HIGH FILTERS, and the TONE CONTROLS defeat. The headphone output is to the right of this group, followed by the POWER switch.

The rear panel is fairly busy looking since it contains the special speaker hookup panel in addition to the regular pin jacks for signals going in and out. The speaker panel has color-coded binding posts (for the leads from the amplifier and those to the speakers) that accept banana plugs, spade lugs, or stripped leads. Signal input jacks are provided for PHONO 1, PHONO 2, TUNER, TAPE 1, TAPE 2, and SPARE. The EPL feature has its own IN and OUT jacks. There are, of course, the two sets of output jacks for feeding tape recorders, and there are two more pairs of jacks for the main signal output. The output of these pairs is identical; you can use one to feed your amplifier and the second for equalized output (via the tone controls) to, say, a tape recorder. Four AC convenience outlets (three of which are controlled by the front panel off/on switch), the unit's power cord, and a grounding screw complete the picture here. The preamp is protected by a ¼-amp fuse that is wired internally.

The measurements made at CBS Labs match the preamp's published specifications or exceed them, sometimes to a spectacular degree. Distortion readings generally are one hundred times better than claimed. Response is a ruler-straight line across the audio band, being down by ¼ dB at 10 Hz and ½ dB at 40 kHz. Controls, filters, and so on work as claimed. The only possible quibble we could have—and it is a very minor one—is that the low-frequency filter doesn't lop off the very deep bass quite as steeply as specified.

The PAT-5 obviously has been designed for a wide range of applications, including some that get into the "advanced hobbyist" or even professional area, but this should not deter one from considering it for use in a normal high-quality music reproduction system. Using this model can be as simple or as complex as you like, and even in its simplest role as a phono preamp and general control center it is a superb product.

CIRCLE 142 ON READER-SERVICE CARD

COMING NEXT MONTH

Ten—count 'em—equipment reports will appear in our October issue.

The Shape of Today's Cassette Deck: Pioneer's CT-F6161

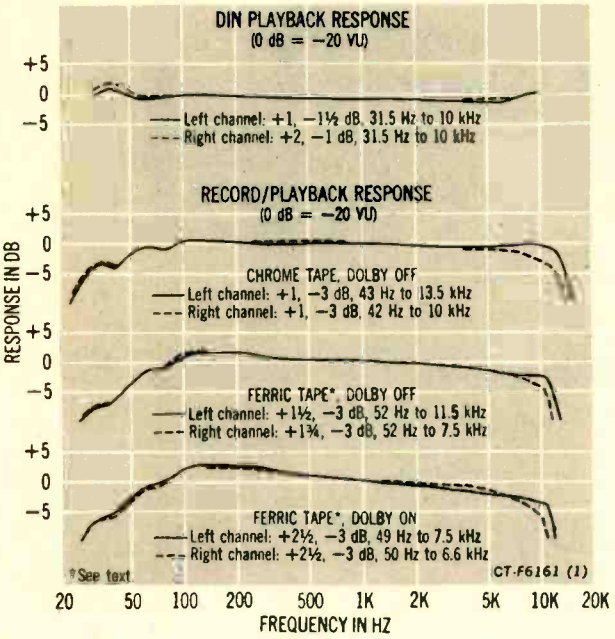
The Equipment: Pioneer Model CT-F6161, a stereo cassette deck with Dolby noise reduction in wood case. Dimensions: 17⅜ by 5½ inches (front panel); 12 inches deep plus allowance for controls and connections. Price: $299.95. Warranty: one year, shipping paid one way. Manufacturer: Pioneer Electronics, Japan; U.S. distributor: U.S. Pioneer Electronics Corp. (Pioneer High Fidelity), 75 Oxford Dr., Moonachie, N.J. 07074.

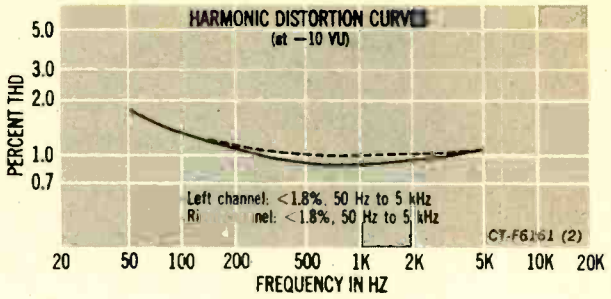
Comment: This deck strikes us as, above all, typical of the "good" home cassette-deck designs currently on the market. It offers a representative cross section of today's more sought-after features (bias and equalization switches, Dolby noise reduction, output level control, front loading, etc.) without demanding a premium price.

A plastic door covers the cassette well (which, in a front-loading design, might better be called a "cave"). When you push against the door, it swings up and latches out of the way; a small button near the transport controls releases the latch to close the door. As we have said about competing designs in the past, front loading solves the problem of mounting equipment on shelves at eye level (which can prove awkward with top-loaders), but at a price. The Pioneer design uses an angled transport (to increase visibility of the cassette in use) that is not unduly complex (some front-loaders are), but it permits full viewing of the cassette and the tape counter (just inside the well opening) only from a relatively restricted range of vertical angles. If the deck is exactly at eye level, the counter is invisible; if the deck is low enough that the vertical viewing angle is at least 30 degrees, the tape-viewing window in the cassette is out of sight. This is not as big a deal as the foregoing description makes it sound, but before you purchase a front-loader you should be aware that its flexibility of placement for convenient use may be somewhat restricted by contrast to the traditional top-loaders.

The transport controls below the well are pretty straightforward and allow switching directly from one transport mode to another without pressing STOP. There is positive automatic shutoff at the end of the tape in any transport mode. The one unusual feature here (at least for a home deck, though not in dictation equipment) is a spring-loaded SKIP button that approximately doubles transport speed in playback for fast location of a precise spot on the tape. There are two TAPE buttons near the transport controls—one for BIAS, one for EQ—each with NORMAL and CHROME positions. The only Dolby control is an on/off pushbutton with its own pilot lamp. There is a dual friction-

Unusual feature is SKIP button, which approximately doubles playback speed as an aid in searching for desired passage. Feature is inoperative in recording.





clutched level control for INPUT (recording) and another for OUTPUT. Phone jacks for microphones and a stereo headset are at the right end of the unit. The meters are of the averaging type, calibrated for a 0 VU more than 6 dB below DIN standard (to allow headroom for short-duration peaks). The back panel has both pin-jack pairs for line input and output connections and a DIN input/output jack, plus a grounding post.

The drive system uses a servo-controlled DC motor that CBS Labs found to be quite independent of line voltage (the 0.1% difference measured at 105 VAC is negligible) and, at about 0.5% fast, of acceptable accuracy. Wow and flutter is respectable (and exactly on Pioneer's spec) at 0.12% in playback—and only a hair poorer in record/play.

The owner's manual includes long lists of tape appropriate for use with the CT-F6161: ferrics (with both BIAS and EQ switched to NORMAL), chromium dioxides (with both at CHROME), and Sony and Scotch ferrichromes (with BIAS at NORMAL, EQ at CHROME). The list is so long and the tapes so varied that the user (and the tester) is left in doubt about which would be the *best* match to the deck. Since Memorex is the first brand listed, CBS Labs ran its first tests with that company's ferric and chrome tapes. The results with chrome were respectable (and are shown in the record/play response curves), those with the ferric were poor. The lab then tried BASF LH as an approximate median of the listed tapes. LH is, in fact, the tape on which Pioneer bases its spec: ±3 dB, 40 Hz to 11 kHz, with ferric tape—rather less boastful than we're used to seeing for a $300 cassette deck. The unit exceeds that specification in the left channel, fails to meet it only by a very slight margin in the right. (And the lab measurements were made at −20 VU, while specs generally are written for performance at −30 VU, where saturation impinges less on high-frequency performance.) Therefore we approach this spec on the presumption that it documents the ability of the deck to give fair response with good-average tapes but that the deck actually can yield better than fair response with premium tapes.

Pioneer CT-F6161 Additional Data

Speed accuracy	0.5% fast at 105 VAC 0.4% fast at 120 VAC 0.4% fast at 127 VAC	
Wow and flutter	playback: 0.12% record/play: 0.13%	
Rewind time (C-60 cassette)		79 sec.
Fast-forward time (same cassette)		79 sec.
S/N ratio (re 0 VU, Dolby off)		
playback	L ch: 53 dB	R ch: 54½ dB
record/play	L ch: 50 dB	R ch: 51½ dB
Erasure (333 Hz at normal level)		68 dB
Crosstalk (at 333 Hz)		
record left, play right		−43 dB
record right, play left		−45 dB
Sensitivity (re DIN 0 VU)		
line input	L ch: 97 mV	R ch: 105 mV
mike input	L ch: 0.36 mV	R ch: 0.40 mV
Meter action (re DIN 0 VU)	L ch: +6½ dB	R ch: +8 dB
IM distortion (record/play, −10 VU)		7.0%
Maximum output (re DIN 0 VU)	L ch: 0.80 V	R ch: 0.88 V

Listening tests confirm these presumptions. Note that the drooping response of the LH record/play curves is emphasized when the Dolby circuit is switched in. In the past we have complained about manufacturers' want of specificity (to borrow a word from Washington) on tape matching; fortunately the unit itself, in our opinion, presents no drawback as serious from the user's point of view as that caused by the manual's shotgun approach to the subject of appropriate tapes.

Noise measurements are better than average for the price class, as are harmonic distortion figures. While intermodulation is on the high side, it is not as high as in some competing models. (Measured IM runs much higher—and is much more difficult to hear—in tape equipment than in electronics.)

Given the advantages and disadvantages of front loading, we like the way the CT-F6161 operates and the complement of features that are built into it. For most common home applications it will do the job nicely as long as you feed it a diet of the "better" tapes and save the less expensive ones for situations where budget is more important than ultimate sonic quality.

CIRCLE 145 ON READER-SERVICE CARD

CIRCLE 35 ON READER-SERVICE CARD →

When Western Electric told us the first transistors could only work in hearing aids we didn't hear them.

So, we packed the transistors up and took them back to Japan with us.

The rest is history.

Because one year later, in 1955, Sony came out with the first all-transistor radio.

In 1959, Sony introduced the world to all-transistor television.

And in 1961, we came out with the world's first transistorized stereo tape recorder.

Then 6 years later, we put everything we had learned into our first transistorized receiver.

A receiver made not only with our own transistors but our own filters and circuitry, as well.

Of course, through the years Sony receivers have changed, but the way we make them hasn't.

We still use our own field-effect transistors, our own solid-state filters and our own integrated circuitry.

All designed or made by our own engineers. People who now have more than twice as much experience in designing and making these things than anybody else.

And if you take the time to listen to our receivers, you'll hear the difference that experience makes.

For example, in our STR-7065A, you'll hear a receiver that delivers 65 watts minimum RMS continuous power per channel at 8 ohms, 20-20,000Hz with no more than .2% total harmonic distortion.

It has exceptionally high selectivity so it easily picks up weak stations even when they're on the dial next to strong ones.

It has phase locked loop for low distortion and high stereo separation.

It's made with solid-state ceramic i.f. filters, called "forever filters," because that's about how long they last.

And it's made with true complementary push-pull circuitry and direct speaker coupling to ensure a purer quality of sound.

So if you're thinking about buying a receiver, stop into a Sony dealer. That's right, Sony.

Because by our not listening to what Western Electric said 21 years ago, millions of people are listening to us today.

SONY®

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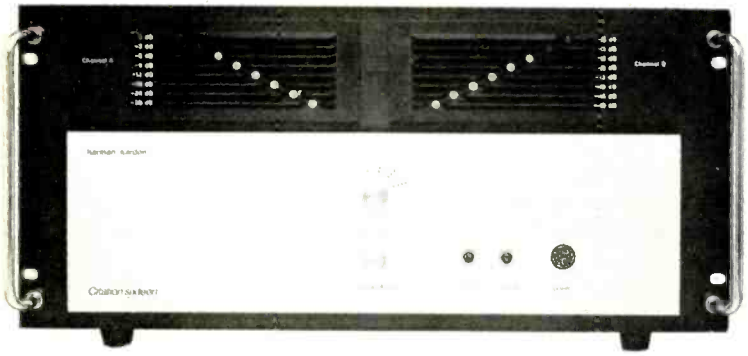


Output indicators for power amps are in, and Harman-Kardon uses an all-LED display for the purpose on Citation Sixteen.

preamp, which currently exists in prototype only. A number of designs include built-in pre-preamps for moving-coil cartridges, of which there are some entries new to most American buffs. Signal metering is not uncommon; nor are unconventional approaches to tone or equalization controls. Lux, for example, offers a design with multiple variable bass and treble turnover points to tailor response at the frequency extremes, plus a response-tilt control that is intended to shade balances in the midrange one way or the other. One can thus brighten the over-all sound with the midrange-tilt control, while adding a scratch-reducing cut at the extreme top and a speaker-compensating boost at the extreme bottom.

Given the interest in fancy preamps and power amps, can integrated amps be far behind? Generally speaking, integrated amps remain somewhat less venturesome in design than the separates. Among the exceptions, one might note the Sansui AU-20000, whose controls are identical to those on the new Definition Series CA-3000 preamp but for the substitution of a speaker switch for the preamp's headphone volume control. (The appearance of speaker controls on separate preamps—and of headphone level controls on any equipment—remains relatively rare.)

Another interesting integrated amp comes, via Hervic, from Galactron in Italy. This design, which has been seeking an American distributor for several years, has a number of unusual options including plug-in input cards that offer possibilities of tailoring circuits to esoteric uses—78-rpm phono equalization, mike preamplification, and the like. The Galactron also provides unusual switching and input-mixing flexibility. But basically these exceptions only prove the rule that, if you want top performance and flexibility, you want separates; if you want to reduce costs, you can go to the integrated jobs.

Tuners: Where's "The Dolby"?

By this summer we had expected to see significant activity in Dolby tuners, reflecting the stations that (like New York's WQXR) have adopted the new FM technology wholeheartedly. It didn't happen. Marantz remains the most enthusiastic Dolbyizer; a few other manufacturers have dropped in Dolby models (or, like Tandberg's Model 2075 receiver, models with a Dolby de-emphasis switch) with little fanfare. Lux has one in its new line. Dynaco

Typical of current styling in tuners, perhaps, is Fisher FM-2400, one of the untraditional Studio-Standard models.

Feature-laden all-FET C-1 preamp from Yamaha exemplifies "gutsy" black look of many new top stereo components.

came up with a Dolby-B processor-board option ($80 in kit form) for FM-5 tuners whose serial numbers begin with 22. (The board will not fit earlier FM-5s, any AF-6s, or other brands.) And of course some tape decks offer a Dolby-FM option.

Tuners continue to assimilate in ever lower price brackets the circuit improvements of the last few years. Cosmetically none of the new models—and there are some with really fine specs—has the astonishing "newness" of, say, the Sequerra design. There may be one minitrend abrewing, however: substitution of LED indicators for meters as an aid to tuning. One SAE model uses a set of three LEDs for channel centering; Scott has LEDs for both signal strength and multipath.

The Scott model in question is not a separate

Among crisply styled silver-fronted receivers, Akai's AA-1010DB (left) is atypical in providing for decoding of Dolby FM broadcasts; Technics' SA-5350 has clean lines, uses bolder accents than many new models.

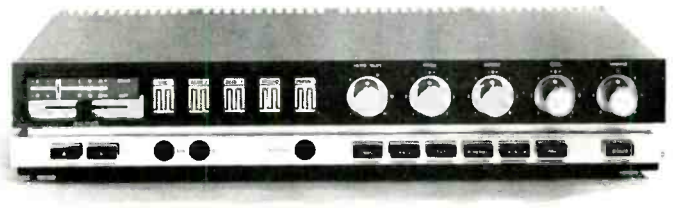
tuner, but the new RD-1000 stereo receiver, which will incorporate digital tuning and 100 watts of output per channel for something like $1,500 when the unit reaches the market early next year. The tuning section has a keyboard for individual station selection, a memory bank for holding up to ten frequencies for one-button selection, and bidirectional scan with all-station and stereo-only search modes.

Though Scott is not alone in preparing a luxurious new model, the emphasis in receivers—even more than in integrated amplifiers—is largely on value. (You thought the manufacturers had forgotten about the "soft" economy? Don't you believe it.) For every receiver designed to Beverly Hills tastes, there are perhaps ten designed to Bronx budgets.

The fact is that the big international operations have felt a drop in sales and earnings, although some have been able to take this in stride; a few lines have even increased sales in the first quarter of 1975 over the year before. A fallout of this competitive situation is that most of the conspicuously substandard merchandise has been driven from the market. There *is* a great deal of mediocre equipment around, in the sense that it is not significantly better or worse than its competition, but the real dog is a rarity. Good design—in both electronics and cosmetics—counts.

The really fine, expensive items are selling well despite the economic dip, because people who still have the money are determined to get quality—to treat purchases as major investments. And the less affluent buyer looks for good value in the lower price brackets. Component lines in the midprice range are the ones that generally have been most hurt, because they are too expensive for the cost-conscious and too technically timid for the all-out quality-buyer.

The more traditional approach is taken by Kenwood in KR-9400, which concentrates on flexibility, performance, and power.



British, whose designs generally have much less output power than American counterparts, go in for ultracompact styling. These integrated amps come from Cambridge (the Classic One, sold here through C/M Labs) and (below) Harrison (the S-200, currently seeking a U.S. importer). Meters on Harrison reflect British thinking: 0-dB calibration is for 1 watt (rather than full power as on many U.S. and Japanese designs), scale runs to +20 dB for rated power (100 watts into 4 ohms—very high for a British amp), where 20 watts—+13 dB—is ample.

The Dual 1249. It will give you more reasons than ever to own a Dual.

For several years, independent surveys of component owners—audio experts, hifi editors, record reviewers, readers of the music/equipment magazines—have shown that more of them own Duals than any other turntable. This is quite a testimonial to Dual's quality performance, reliability and fully automatic convenience.

We believe the new 1249 will add even more serious music lovers to the roster of Dual owners, as it provides every feature, innovation and refinement long associated with Dual turntables plus some new ones. And all in a newly designed chassis that complements the superb design and meticulous engineering of the 1249.

The low-mass tubular tonearm pivots in a true four-point gyroscopic gimbal suspended within a rigid frame. All tonearm settings are easily made to the exacting requirements of the finest cartridges. The tonearm is vernier-adjustable for precise balance; tracking pressure is calibrated in tenths of a gram; anti-skating is separately calibrated for conical, elliptical and CD-4 styli.

Tracking is flawless at pressures as low as a quarter of a gram. In single-play, the tonearm parallels the record to provide perfect vertical tracking. In multi-play, the Mode Selector lifts the

entire tonearm to parallel the center of the stack.

All operations are completely flexible and convenient—and they are foolproof. The tonearm can be set on the record manually or by using the viscous-damped cue-control or by simply pressing the automatic switch. You also have the options of single-play, continuous-repeat, or multiple-play.

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

Of course, if you already own a current Dual, you won't really *need* a new turntable for several years. However, we would understand if you now feel you must have nothing less than the new 1249. $279.95, less base.

Still, we should advise you of two other models in our full-size, belt-drive series. The 601, single-play, fully automatic, $249.95. (CS601, with base and cover, $270.) The 510, single-play, semi-automatic, $199.95.

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More for the Record(s)

It is axiomatic among manufacturers that the turntables business is a hard one to get into. The cost of tools and dies is high; technical know-how is obligatory. A miscalculation therefore can be costly. Yet the manufacturer list continues to grow.

Among the new entries over the past year or so have been Tannoy's Micro line (made by Micro Seiki of Japan, and Tannoy's first foray into the field), Win Laboratories (two models, marketed by ESS), Stanton (in name, a reintroduction, though the design is new), and Fons (a Scottish design sold here by Martex). Beginning this fall Fisher will be back in the turntable business, Concord will have entered it, and Mesa (a native of Latin America) will have brought its changers to the U.S. All three have models in the $100 bracket. Magnavox, which has owned a turntable-manufacturing operation for some time, will be pushing this product format for the component trade (in its MX line) for the first time.

The Swiss Lenco line has moved to Uher of America as U.S. distributor, and more models (plus some restyled familiar ones) will be available here this season. The highly regarded Linn-Sondek, made in Scotland, is seriously seeking American distribution. A number of companies have expressed interest in importing the Denon turntable, widely used for broadcast work in Japan; but the manufacturer (Nippon Columbia) seems to be hedging—perhaps in the hope of establishing its own distribution here. And the new Lux line includes a turntable.

There are new single-play models from Thorens, Technics, Sansui, Pioneer, Garrard, Connoisseur (sold here by Hervic), Dual, and Kenwood; changers have been added by Dual and BIC. Belt drive seems to dominate the single-play models (and BIC makes belt-drive changers of course), though direct drive still has the edge for sheer glamor—talking of which, we must concede pride of place to the $1,800-plus Gale direct-drive (10 to 99 rpm) turntable. It is made in England and expected here this fall, with and without an SME arm.

If there are turntable names new to the average American buyer, there are even more among pickups that are looking for or recently have found regular channels of distribution here. These include Grace, Goldring, Stax, and Supex. F.R., which makes one of the moving-coil cartridges that require pre-preamplification, has been teaming up with Mark Levinson, which makes appropriate electronics. Win's cartridge appears to have come a long way since its Euphonics antecedents (see "News and Views," HF, February 1975), while Micro/Acoustics has been working up to its QDC-

Two new changer lines in town: Magnavox MX series (above) and Mesa Line from Mexico, newly introduced here.

lq CD-4 cartridge (which should be available this month) via the stereo models.

Several new stereo and CD-4 cartridges from the major companies have been announced in these pages in the last few months. Both Pickering and Audio-Technica are calling their current CD-4 models "third generation" in view of basic redesign work that has gone into them. In general the newer models do not require the relatively high tracking forces or critical adjustment of their predecessors for good CD-4 reproduction.

Among single-play manuals new to this country is Linn-Sondek LP-12, made in Scotland and imported by Audiophile Systems.

Tape: Cassettes and Others

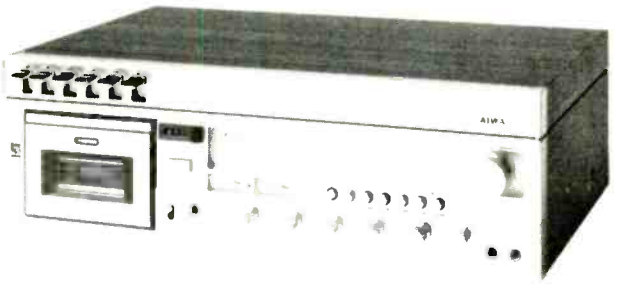
The rush to front-loading cassette decks, noticeable last year, continues. Almost every brand has at least one model, generally in the upper reaches of its price list. Some hold the cassette itself on end (like the Tandberg, when the deck is stood up to make it front-loading) so that the tape is visible without resort to mirrors—simplifying life for both the deck's designer and its user.

More important, however, are some less-visible developments. Interest remains in three-head models. Akai has gone this route; Fisher has an inexpensive model ($250) in the CR-5010; Tandberg plans to add one early next year in the TCD-330. And the interest in high-quality portable units continues. The new Yamaha TC-800GL is specifically designed with this in mind; both Sony and Uher (whose portables we have reported on favorably in past issues) have added models; Teac has been displaying a prototype unit (introduction date unspecified) to the trade; JVC has added an ANRS model with its new alloy heads.

These heads are made of what JVC calls Sen-Alloy, which it claims to be harder (and therefore more wear-resistant) than permalloy, and less brittle (and subject to cracking) and far less subject to saturation than ferrite. Apparently JVC's raw material has been available for some time but has not found its way into commercially available tape heads because of fabrication difficulties. It will be interesting to see whether other manufacturers can (and will) follow JVC's lead.

Two notable changes appear in this year's brand identifications: the appearance of Marantz tape equipment, and the adoption by 3M of CTR as the brand designation for its top consumer products. (Wollensak continues as a brand intended for broader popular appeal.) The CTR line begins with a $400 cartridge deck and a $600 cassette deck. The Marantz line is quite comprehensive and—presumably in deference to those who already have purchased Dolby circuitry in Marantz receivers—comes in both Dolby and non-Dolby versions. The top top-loader, Model 5420, includes a four-channels-in mixer that can be used independent of the transport and incorporates pan pots. Marantz and CTR are among the tape-deck brands that offer switching for Dolby-FM decoding.

Despite CTR's 50-50 split between cassette and cartridge, there is little activity in home cartridge decks. The cassette is *it* for music in the home and even maintains its marginal challenge to the cartridge's firm position in automotive tape equipment. Open-reel equipment remains the *ne plus ultra* of home recording, however. It combines the flexibility of the cassette (both can be rewound,



Compacts, too, can have new look and features. Aiwa AF-3030 combines AM/FM receiver with cassette deck, has mike mixing, speaker-matrix quadriphonics. A similar unit also includes single-play manual turntable—a full system less loudspeakers.

New Marantz cassette line—like most—includes a front-load model. The 5220 is styled to match other Marantz components.

Pioneer HR-100 is one of the few 8-track record/play decks introduced this year. It features Dolby noise reduction.

The clean look in NAB-reel equipment: Sony TC-88C 2 has light-beam peak metering with hold, FeCr option, speed adjustment, track syncing, half-track R/P, quarter-track PB.

for one thing) with the quadriphonic capability of the cartridge and outstrips both in total dynamic range and other technical parameters.

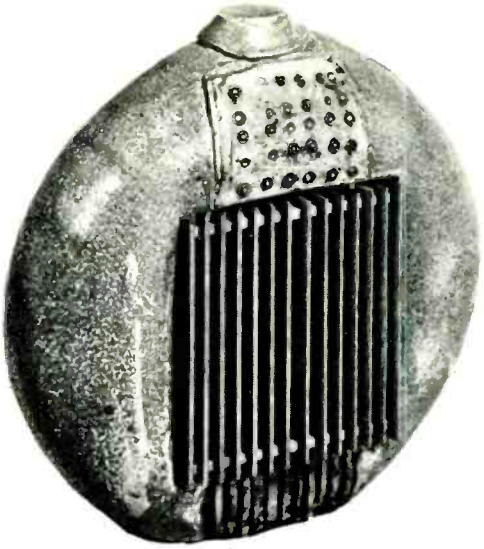
Many of the new open-reel models will accept the 10½-inch NAB reels; some have quadriphonic capabilities, often coupled with an overdub feature. Such features put the equipment into the semipro category, of course. One notable trend-bucker is Concord, which this year introduced the budget CD-2000 (about $300) as its first new open-reel model in some years.

Among decks that are more pro than semi, Otari's are currently looking for acceptance here. The company has made fine decks in Japan for several years but has never established regular U.S. distribution.

Speakers—and Headphones

First, let's make it plain that, whatever the competition, the dynamic (cone or dome) driver does not seem to be in serious jeopardy. Of the dozens of new systems, all except a handful use nothing *but*—though some of the all-dynamic models strike us as more finely tuned to pocketbooks than to listening ears.

And then there are the electrostatics and quasi-electrostatics. RTR has a new model (the DR-1, $795 including partial power source) that uses a circular electrostatic element whose effective radiating area is variable depending on the signal's frequency content. The intent is to create optimum dispersion characteristics beyond the capabilities of the normal, flat electrostatic elements of "constant" area. The built-in driving amplifier apparently is quite unusual: specifically designed for the electrostatic element and using feedback both to correct nonlinearities and to dispense with the usual matching transformer. The electronics also include a crossover; the signal below 200 Hz is fed back to the stereo system for amplification before being returned to the DR-1 to power the dual 10-inch woofers.



Jordan Watts's ceramic Flagon speaker, called "kookie" by authors, looks like Assyrian canteen; materials and styling were chosen for acoustic as well as cosmetic reasons.

Janszen continues to add models with electrostatic tweeters; it hopes to produce a full-range electrostatic within the next few years. Koss has begun production of its electrostatics, first demonstrated about two years ago. Infinity has upgraded the Servo-Statik as the 1A. The Quad full-range electrostatics are renewing their bid for the U.S. market.

Bertagni Electroacoustic Systems, in its entry, dispenses altogether with a cabinet. The speaker consists of a sheet of what is called Soniflex, which is molded to form multiple tympanic drivers. The effect is that of a pulsating plane that, at various points on its surface, generates the desired range of frequencies. The plane is mounted in a metal frame, and the sound radiates through grille cloths at front and back.

Meanwhile, the Magneplanar approach (which yields flat panels that look like an electrostatic though the driving principle is different) continues to broaden distribution with the Magnepan—a model similar to, but less expensive than, the original Magneplanar. Another driver that has some resemblance to electrostatics (though this is a tweeter as opposed to a full-range system) has been developed by Daniel von Recklinghausen for KLH and appears in its new SC-X^2 and SC-X^3 systems ($300 and $400 respectively). In addition, KLH has a whole series of new speakers that are more conventional and less expensive, all with styling that breaks from long-standing KLH tradition.

Among big (note yardstick), high-ticket speakers is Kenwood Model 7, a four-way system newly engineered throughout.

Two unconventional drivers that have attracted attention in recent years—the Heil from ESS and the Walsh from Ohm Acoustics—keep appearing in new models. ESS, which continues research and development on a full-range Heil system, has added what it calls The Evaluator: a $300 system intended as a monitor speaker and featuring a newly designed Heil tweeter, a conventional 12-inch woofer in a ported enclosure, and environmental equalizer plus high-frequency attenuator controls. The most recent Walsh unit is the Ohm G ($350 in walnut, $300 in vinyl), which has a smaller driver than older units and uses a passive radiator in the enclosure for bass reinforcement.

The price range of the new models is extreme. For example, three new speakers from Hegeman Laboratories run (depending on finish) from $72 to $156, and some new promotional lines average even lower; Kenwood added the $1,300 Model 7 earlier this year and now has topped it with the $2,400 Model 9. Close behind are the new Servo-Statik at $1,600 per channel and the Mitsubishi monitor speakers just introduced here by Nakamichi (though they have long been used professionally in Japan) at $1,100.

The prize for the kookiest speaker we've seen recently must surely go to Jordan Watts, the British company whose Flagon is a sealed, flat ceramic flask.

Much more mundane—but also more exciting for the do-it-yourself crowd—are the companies offering loudspeaker-system kits. Among them is KEF, the British manufacturer perhaps best known here for its flat oval woofer used in some domestic systems. And Sennheiser is importing the Norwegian SEAS kits. JBL has launched a major design-it-yourself campaign: a data kit full of information about developing appropriate enclosures of various types for use with JBL drivers and crossovers.

Koss Technician/VFR headphones offer adjustment for tailoring frequency response to music, listener's tastes.

There are a number of new headphones available, most of them of relatively conventional design. Exceptions include the Heil-driver headphone (under $100) from ESS and the Orthodynamic models ($65 and $45) from Yamaha—styled by Mario Bellini, designer of the company's cassette deck—which use open-waffle magnet grilles on either side of a combined diaphragm/voice-coil element. Two imported electrostatics are back under new auspices. The Stax (two models) should now receive regular national distribution for the first time. The Jecklin Float probably has the most distinctive styling and the largest driver area of any announced model, though its availability was short-lived on its last attempt at U.S. distribution two years ago.

Koss is delivering its Phase/2+2 Quadraphone and Programmer, whose controls (for stereo plus simulated or "real" quadriphonics) are certainly the most complex and sophisticated of any on the market. More recent is the Technician/VFR ($75), which has a response-contour control to tailor performance to the wearer. (Leslie is taking a somewhat similar approach in one of its two new models.)

Pro-Stereo or Anti-Quad?

For us, this has been the year when stereo made its comeback, though one might immediately ask from whence it had to return. The comeback was inevitable after two or three years in which manufacturers had fine four-channel merchandise to offer but record makers backed it by only a limited supply of four-channel recordings—especially of serious music. Undernourished by the recording industry and the currently thin economic soil, the quadriphonic growth has proved less luxuriant than anticipated, and stereo has been able to escape from its shade.

Not that there is any shortage of four-channel gear or reluctance to sell it. Major manufacturers consider it obligatory to have high quality quadriphonic items in their lines and to stress to the purchaser how easily he can convert to quadriphony if he wishes to do so. But in tough times the big development money is being spent on the stereo product; this is something that will surely sell.

At those prices? Taking ballpark figures from among the more glamorous of recent introductions, you could spend $2,000 for a turntable with arm and cartridge, $1,500 for a control preamp, $3,000 for a power amplifier, $2,500 for an FM tuner, and $4,000 or more for speakers. That comes to well over $10,000 for a basic system—*without* AM or any form of tape. Or quadriphonics. Be of good cheer. In a year so rich in new models, the more luxurious ones are companioned by workhorse siblings that will give yeomanly service in many a home at far less cost. ●

Jazz-Rock: Musical Artistry

The newest direction taken by many jazz musicians is bringing them booming royalties,

AFTER YEARS as members of one of the most underpaid professions in the arts, a substantial number of talented practitioners in jazz are suddenly becoming rich through their recordings, as jazz, in perhaps a watered-down form, is reaching its widest audience in history.

Until a few years ago record sales for jazz albums were rarely over 20,000; most were under 10,000. Last year Herbie Hancock, a jazz artist who began his career a decade ago as a sideman with Miles Davis, sold over 800,000 copies of his Columbia LP "Headhunters," more than double the sales of his eleven previous records combined. The followup album, "Thrust," sold over a half-million. Drummer Billy Cobham's first three recordings for Atlantic have had sales approaching 300,000; guitarist John McLaughlin has had several selling over 200,000. Artists like Donald Byrd, Weather Report, Chick Corea, and the Crusaders (formerly the Jazz Crusaders) are experiencing tremendous sales for the first time in their careers.

In exchange for improved royalty checks, a number of these excellent musicians have adapted their styles to a music that is most commonly described as "jazz-rock"—a rather eclectic blending of elements of traditional jazz, rock, and rhythm and blues, generally performed on electronic or amplified instruments (synthesizers, electric pianos, electric guitars, electric basses). Couched in a more popular musical language, it is attracting new audiences: Followers of "progressive" rock and of r&b performers like Sly Stone and Stevie Wonder are now claiming jazz-rock as their own. And at the same time, the influence of jazz has had a noticeable effect on contemporary pop and rock music.

Many theories have been forwarded as to why so many talented jazz musicians are turning away from traditional or avant-garde styles and entering into a pop-oriented market. The musicians say that they are tired of playing "esoteric" music and simply want to become more accessible to a wider audience. Others claim that they are playing this "new" music because it represents a progression from mainstream and avant-garde jazz elements of the mid-1960s (especially the music of Miles Davis and John Coltrane) and that the commercial achievement is merely a by-product of their musical vision. Finally, there is the view that jazz musicians have conformed to this new, more commercial music because of the pressures exerted by a number of American companies for a more marketable product; not surprisingly, many jazz artists who have not conformed have been dropped by some of the major labels.

Although none of these ideas by itself explains the phenomenon of jazz-rock (some of the theories expressed by record companies or musicians sound less like explanations than like rationalizations), there is a musical continuity that shows the new format's origins and gives a clear picture of its makeup. We need go no further than the work of Miles Davis, who has been at the vanguard of most of the important innovations in jazz over the last two decades and who, during the last six or seven years, laid the groundwork for most of the subsequent musical changes in non-avant-garde jazz.

The band that made the first "crossover" LP from the hard-bop acoustical style of the mid-'60s to the electronic, rock-oriented sound of the '70s—Davis, pianist Herbie Hancock, saxophonist Wayne Shorter, drummer Tony Williams, and bassist Ron Carter—was one of the most remarkable jazz ensembles of any era. Its over-all technical proficiency was unique, the jazz equivalent of, say, a trio comprising Janos Starker, Itzhak Perlman, and Glenn Gould. The music these men created on the five Columbia albums in the late '60s—"Miles Smiles," "Sorcerer," "Nefertiti," "Miles in the Sky," and "Filles de Kilimanjaro"—stands as a landmark in the history of ensemble jazz.

It was with "Miles in the Sky" that Davis began to change the over-all direction of his music on both a formal and instrumental level. With the composition "Country Son," he broke away from the traditional jazz improvisational format: a written melody followed by improvised solos on the harmonic changes of that melody, closing with a restatement of the theme. Although many avant-garde players were also experimenting with non-traditional jazz forms then, Davis was the first to apply a fairly rigid structure to his experiments. He divided "Country Son" into four sections—the first and last for trumpet, the second for saxophone, the third for piano—and subdivided each section into smaller parts. The music had more of an open-ended quality than was usually found in jazz, and the piece progressed without a stated

Since writing this article, Mr. Hurwitz has joined Polydor as head of the company's ECM American operation.

or Lucrative Copout?

by Robert Hurwitz

but is that the reason for their interest?

Columbia Records

Though "jazz-rock" is not a term that pleases him, Miles Davis is credited with the first crossover to the new sound.

melody, using only harmonic and rhythmic ideas as a basis for improvisation. This would become a prominent feature of Davis' future work, as well as much of the jazz-rock that followed.

"Miles in the Sky" contained a second significant innovation. On "Stuff," Davis introduced the electric piano. Although the electric piano, as well as other amplified instrumentation, had been previously used in jazz (most prominently by Josef Zawinul while he was with Cannonball Adderley's group), "Stuff" marked the first time that it was used to achieve a special "spatial" effect; that is, because of the sustaining power of the instrument, there was less "space" in the music. (In this context, space might be defined as the distance—represented by silence—between two sounds.) The effect on the listener is almost the opposite of the sharp, clear-cut bop style; it sounds as if there is rarely a break in the music.

The album that followed, "Filles de Kilimanjaro," featured the electric piano on all five cuts (including Chick Corea's debut on two selections). Stylistically, however, it was tied to more traditional jazz styles. It was with Davis' next LP, "In a Silent Way," that he made the major breakthrough, the first recording that might be called "jazz-rock" (a term that, with some justification, infuriates him). Although he added two new musicians on the date (guitarist John McLaughlin and pianist/organist Josef Zawinul) and for the first time used multi-keyboards (two electric pianos plus organ), the most startling changes took place in Davis' employment of the bass and drums. Previously, this two-thirds of the rhythm section had been extremely free in its playing—especially drummer Tony Williams, one of the most unrestrained (and most brilliant) performers in jazz. Davis put the clamps on Williams and on the new bassist, Dave Holland; the drumming was very patterned, almost in a rock style, and Holland's bass playing was simplified to one- or two-note riffs. There were no harmonic changes in the two long, open-ended compositions (which bore some resemblance to "Country Son"); rather, soloists worked off the swell created by the enlarged rhythm section.

Perhaps the most important aspect of Davis' next album, "Bitches Brew," was the fact that it reached almost 400,000 buyers at the time of its release. It was by far his greatest-selling LP, and it indicated that there was a new and fairly substantial audience ready for his music. The audience came largely from a rock orientation, and it was not surprising to see Davis suddenly playing halls like the Fillmore rather than jazz clubs. (Ironically, his live performances at the time were generally as free and as close to an avant-garde nature as they had ever been, due in part to the presence of Chick Corea, Holland, and drummer Jack DeJohnette.)

Davis has since made a half-dozen recordings for Columbia, most of which I have found generally unsatisfying. Perhaps it is his deep roots in the jazz tradition that have made him uncomfortable with a musical idiom that he helped to create; much of his work has come out sounding pretentious, almost a parody of what rock should be. Certainly Davis' technical ability has not diminished—it always seems to be growing—but in the last five years I have rarely heard him play as if he had any love or feeling for his own music.

It is ironic that most of the success in the jazz-rock area has been accomplished by the sidemen who played with him during recent years. Davis himself has reaped few of the financial rewards;

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"125 watts of minimum continuous power per channel with no more than 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load."

In August, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz 2325 AM/FM Stereo Receiver. The following comments were taken from that taped discussion.

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although his record sales have been impressive by previous jazz standards, they by no means approach what his former students are achieving. Indeed, the most important jazz-rock practitioners, after Davis, are musicians who played with him on the dates that produced "In a Silent Way" and "Bitches Brew." And it is to these musicians we now turn.

John McLaughlin. McLaughlin was the first jazz-rocker after Davis to achieve a solid commercial following. After playing the English blues-rock circuit in the '60s, he emigrated to the States in 1969 to work in a new group with Tony Williams, who had just left the Davis band. Miles heard of McLaughlin's talents and invited him to play on "In a Silent Way"; McLaughlin has been in on several sessions with Davis since.

After working with Williams for a while, he formed his own band—the Mahavishnu Orchestra—in late 1971. Although the two other key members, pianist Jan Hammer and drummer Billy Cobham, had come from solid jazz backgrounds, much of the group's early material demonstrated a much stronger fusion of the jazz and rock styles than Davis had attempted. The music was heavily riff-oriented, the improvisations worked off simple chord changes similar to the ones Davis used on "Silent Way" and "Bitches," and there was a strong emphasis on interplay. Because there were no horn or reed instruments, the music had a much harder sound than most jazz, and neither McLaughlin nor Cobham was shy about flexing his pyrotechnic muscles. Although the band generated a tremendous amount of high-energy excitement in live performances, its music did not vary much over the three albums it made. It disbanded in 1973, and McLaughlin is currently working with a group that includes a string quartet and voice.

Weather Report. Weather Report, which was formed by Zawinul, Shorter, and bassist Miroslav Vitous, initially worked under a handicap similar to Davis'—that is, the musicians were so heavily steeped in jazz that the transition to a rock-oriented idiom seemed at times self-conscious. Indeed, the band has been at its weakest when it has attempted to be precisely what it isn't: a rock band. Still, with five albums for Columbia over the last four years, Weather Report has managed to produce some of today's most beautiful "pure" music while attracting a substantial audience. (Its fourth recording, "Mysterious Traveler," sold over 300,000 copies.)

Chick Corea. The musician who has gone to the greatest extremes since leaving the Davis band is Corea. Along with Holland, saxophonist Anthony Braxton, and percussionist Barry Altschul, Corea formed Circle, which surfaced briefly in this country in 1970–71. The music had no real relationship to Davis' rock-oriented music—indeed, it was as freely structured as that of any group performing at that time, and the band still stands as one of the most brilliant and highly virtuosic groups of all time.

Columbia Records

A jazz-rock genealogy: Among the former Davis band members who have continued to work in the jazz-rock idiom are Wayne Shorter and Joe Zawinul (above left), now of Weather Report, and Herbie Hancock (above right). From the second-generation Davis groups have come a third generation of jazz-rock stars—among them Billy Cobham, top far right, and Stanley Clarke.

Circle disbanded in 1971, at which time Corea made a concerted effort to make his material more accessible. His new band (recording for Polydor) was heavily Latin-oriented, featuring the talents of Brazilian percussionist Airto Moreira and vocalist Flora Purim. Then, in 1973, he made another turn toward the rock idiom, employing a lead guitarist (first Bill Conners, currently Al DiMeola); his music took on many of the qualities that approximated the sound of the Mahavishnu Orchestra. In terms of record sales, it seems to have paid off handsomely—his recent Polydor issues have been selling in the hundreds of thousands. Corea, who is now into heavily synthesized effects, has attempted to retain aspects of his previous musical consciousness; for example, he still allots portions of his albums and concerts to acoustic jazz.

Herbie Hancock. Certainly the most spectacular success in the jazz-rock area has been achieved by Hancock, who has received two gold records in the last year for his Columbia recordings "Headhunters" and "Thrust." Hancock, who made seven excellent LPs as a leader for Blue Note during the '60s, left Davis in 1969 and became the first jazz artist ever signed by the Warner Bros. label. His second and third recordings for Warners, for

Atlantic Records

Nemperor Records

"Crossing" and "Mwandishi," were heavily cast in the jazz-rock mold, owing a certain debt to the work of Davis and Weather Report. He was lured to Columbia late in 1972, although his first effort, "Sextant," did not make much of an initial impact.

Hancock added a new dimension to his music with "Headhunters": There were not only jazz, rock, and electronic elements, but a healthy dose of rhythm-and-blues materials as well. Thus a tune like "Chameleon" opens with a very straight-ahead funky beat, a repeating bass line, and a rather simply stated melody—all of the trappings of a contemporary r&b sound. Additionally, Hancock's music had a quality of "danceability" that had been missing from most of the jazz-rock that preceded it. Rock audiences found it unpretentious, honest, and not threatening, as much jazz had been to them in the past. Since "Headhunters," his music has become rather slick, and "Thrust" seems a reworking of his earlier success.

It is interesting to note that in the case of each of the aforementioned bands, at least one major participant has embraced a "spiritual" or "reality" discipline during the time its music has emerged: McLaughlin has become a disciple of the guru Sri Chimnoy; Corea and his bassist Stanley Clarke have taken to scientology; Hancock, most of his group, and Weather Report's Wayne Shorter have all joined the Nichiran Shoshu Buddhist cult.

The Diverse Davis Influence

Those from Davis' bands of the late '60s and early '70s who went in different directions have also accomplished a great deal and should be briefly mentioned. The brilliant pianist Keith Jarrett left Davis in 1972, less influenced by the leader than perhaps any musician that has ever performed with him. Jarrett is playing with the same group (bassist Charlie Haden, drummer Paul Motian, saxophonist Dewey Redman) he worked with before, during and after his Davis stint, and the growth of his band has had little to do with Davis' innovations. Additionally, Jarrett has conducted a strong anti-electric campaign in recent years, as reflected on his ECM solo-piano albums.

Another superb ex-sideman is Jack DeJohnette, who formed the short-lived Compost after leaving Davis' band. DeJohnette, for me the most creative drummer performing today, has since made a few albums for Milestone and done extensive session work. Dave Holland, who played with Stan Getz (as did DeJohnette and Corea) after leaving Circle, is still very active in New York's avant-garde scene; bassist Ron Carter is still one of the most in-demand session players and has cut a few LPs as a leader for CTI; saxophonist Dave Liebman has made two excellent recordings leading his own group, Lookout Farm, for ECM.

A third generation—"the grandchildren of Miles," as Hancock puts it—has begun to emerge. These are the players who have gone through the derivative groups, such as the Mahavishnu Orchestra and Weather Report, and are beginning to make it on their own. The most successful (in a commercial sense) has been Cobham, whose groups have combined elements of big-band jazz with Mahavishnu-like jazz-rock. His efforts have been neatly rewarded: All three Atlantic albums have sold extremely well and his following seems to be growing.

Two of his players, Randy and Mike Brecker, trumpet and saxophone respectively, both of whom played in Dreams with Cobham a few years ago, are now on their own with a band recording for Clive Davis' Arista label. And another from Cobham's group, the excellent guitarist John Abercrombie, recently made his first album for ECM with Jan Hammer (ex-Mahavishnu) and DeJohnette. Hammer, in turn, has formed a group with another ex-Mahavishnu musician, violinist Jerry Goodman, for Nemperor, a new label distributed by Atlantic. Also on Nemperor is Stanley Clarke (Corea's bassist)—his debut recording sold over 100,000 copies. Miroslav Vitous from Weather Report has his own group on Columbia. And the musicians who played with Hancock (including the brilliant reed player Benny Maupin) have named themselves Head Hunters and recently had their first LP released on Arista. And on and on it goes.

Of course, the Davis alumni and alumni-once-removed haven't cornered the entire jazz-rock

market. Trumpeters Freddie Hubbard and Donald Byrd, for example, have both led groups that have scored impressive sales over the last two or three years. Hubbard's CTI and Columbia jazz-rock wor', has not been much different from the post-bop recordings he did in the '60s for Blue Note and Atlantic, except now the piano and bass are amplified and the improvisations are worked off simple chord progressions. Byrd's music has also maintained an aura of simplicity; additionally, he was the first musician to apply elements of r&b to jazz (which, in turn, was a major influence on Hancock). Other musicians and groups that have achieved varying degrees of public acceptance by combining elements of jazz, rock, r&b, and electronics to their music include Deodato, the Crusaders, Larry Coryell, Gary Burton, Quincy Jones, and Herbie Mann.

The Implications: Commercial, Artistic

The changes in the music are reflected in new record-company attitudes toward their jazz artists. Companies that once tolerated poor jazz sales (often pleased when recordings broke even) have discovered that they can turn a substantial profit from their jazz artists, and with few exceptions the large commercial concerns are no longer recording noncommercial jazz.

The most vivid example is Columbia Records, the company that has benefited most financially, from jazz-rock—its roster includes Miles Davis, the Mahavishnu Orchestra, Hancock, Weather Report, and Hubbard. Once one of the most progressive labels in recorded jazz, it has made no effort in recent years to support any jazz or improvisational music that is not commercially oriented. As late as three years ago, there were four important jazz-oriented artists on its label—Keith Jarrett, Bill Evans, Charles Mingus, and Ornette Coleman—all of whom had recently recorded brilliant albums. None of them embraced the new fashions in jazz (none were "relevant," in record-business lingo), and all have since been dropped. (Jarrett was bounced from the Columbia roster even before his debut LP came out.)

Other labels with strong jazz backgrounds, such as Blue Note and Atlantic, have also taken the swing to jazz-rock, for obvious reasons. One shouldn't say that the record companies are *forcing* their artists to embrace jazz-rock; it is just that those artists who don't are having a difficult time recording in this country.

There are, of course, some exceptions. ABC/Impulse, Milestone, Muse, and other labels operating on a smaller scale are still recording the more traditional or avant-garde artists. Many of the non-rock-oriented jazz musicians have found another recording outlet: European companies like ECM and MPS [see John S. Wilson's "Does American Jazz Have to Be Imported from Europe?" HF, September 1974].

Although anyone who has followed jazz through the years must be gratified to see these talented musicians finally reaching a wide audience instead of starving or going into debt, one vital question remains: Simply, how good is the music? Certainly, no one can deny it has a strong entertainment value, or all those people wouldn't be listening to it. But how does most of it stand up against the work of a John Coltrane or a Miles Davis, an Ornette Coleman or a Charlie Parker, an Art Tatum or a Keith Jarrett? For my taste, not very well.

Davis' initial jazz-rock ventures provided some excellent music, and I have found much of Weather Report's, some of Hancock's, and a little of McLaughlin's and Corea's music moving or exciting. After that, they all blend into each other and come out sounding like, well, jazz-rock. The musician has every right to create whatever he desires, yet one cannot help feeling that these musicians have faced tremendous pressure to conform, to approximate the right commercial formula.

In fairness, many of the jazz-rock artists do seem genuinely motivated by a desire to play music that people want to hear; the public's musical taste—and demands—in return is changed by the music. This is a self-contained time-tested relationship that seems to work very well in commercial entertainment, whether it be film, television, or pop music. Unfortunately, it is a relationship that does not often result in work of enduring quality.

There are, of course, musicians still interested in creating music that might have lasting value; as is all too often the case, they are suffering. Too many unemployed or underworked musicians still have to go to Europe to play or record; too many have to go the bar mitzvah/wedding circuit to pay their bills.

Charles Mingus, the great bassist and composer, is one of those who has not embraced jazz-rock, and recently he took a rather cynical view of the changes in contemporary jazz in an eloquent piece he wrote for *Changes*, a small New York-based magazine. It is worth repeating:

"Miles Davis has been an electronics man, but maybe he's gonna start playing again—put down that bullshit and play his horn. Most of those kids couldn't read a note or sing in tune, but electronics made them sound O.K. . . . Electronics are doing one thing in music: They're replacing people. There are machines which make a sound like an oboe, but not like a good oboe player. You push another button, and it sounds like a French horn. The machine will duplicate anything. The great musicians, like Charlie Parker, would laugh at people who use these electronics, because they're not in it for the love of music. They're in it because they think they can make a lot of money." ●

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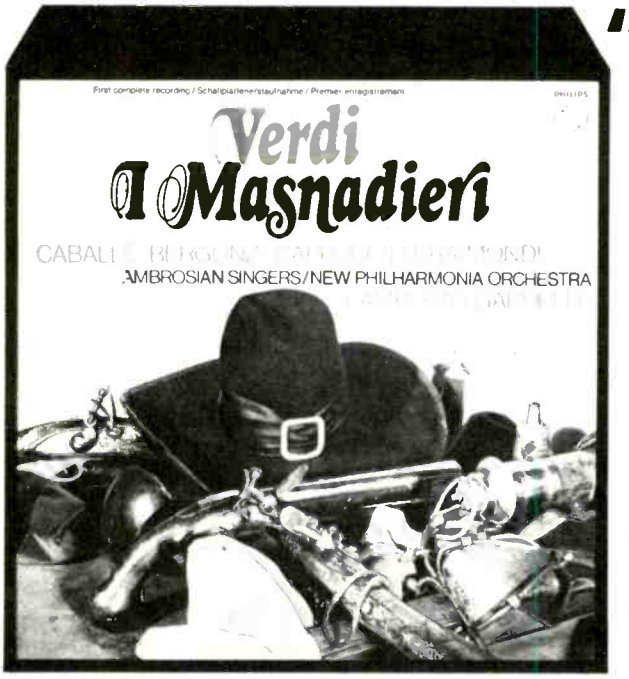

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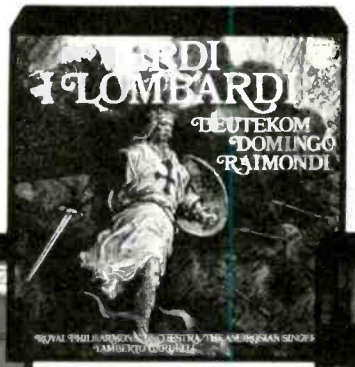

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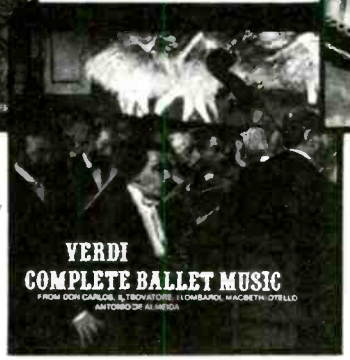

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by Conrad L. Osborne

AS I HAVE ALREADY observed at some length in these pages (see HIGH FIDELITY, January 1975), Prokofiev's last opera, *The Story of a Real Man*, is an interesting and unusual piece. The very good Bolshoi performance of it, recorded in 1961 and available here for a time on the Ultraphone label, has been out of domestic circulation for several years, so I was pleased when I got wind of an impending release by Westminster Gold—new stereo pressings, new double-fold packaging, new translation. And new liner notes.

The package turned out real nice, I think, and even the liner notes are not as bad as might have been expected. Two odd things about them, though. They are signed by one Lionel Garamond, who is cryptically identified as a "retired French baritone" and whose obscurity will, I believe, challenge even the operatic-annals hounds; and there's a great deal of white space on the available pages, though certainly such an unfamiliar work needs all the informative discussion it can get.

As it chances, I am able to explain both of these oddities and at the same time add significantly to the picture of the work offered by Lionel's liner notes. The story has its amusing aspects, but in the main it is a sad and depressing one.

My extensive discographic articles on Russian opera had just been published when I received a phone call from Kathryn King of ABC-Dunhill in Los Angeles. It was she who had selected *Story* as one of a number of works to be released under ABC's licensing agreement with MK and who was producing the album. Would I care to write an essay about the work for the occasion? Since there was a generous wordage allowance, since I had just been through the opera fairly carefully, and since I was happy to see it receiving fresh and wider U.S. distribution, I accepted and in due course dispatched to Ms. King an essay of some 2,200 words.

A peculiarity of the assignment, at least as I saw it, was that there was no way to make *Story* intelligible for an American public of the '70s without reference to Soviet political events and attitudes of the '30s and '40s. This was true partly because the opera's theme—that of a grievously injured Soviet fighter pilot whose determination to fly again symbolizes the nobility of the "new Soviet man"—has a strong ideological slant and partly because its early performance history and its current performing edition are explainable only against the backdrop of the purges and repressions of the later Stalin years, and in particular the events of 1948, the year of the opera's completion.

This seemed to me a delicate presentation problem. I feel affection for this work, which I find on the whole honest and moving, but I am also aware that its ideological tone has an off-putting, propagandistic cast and that its heartfelt patriotic naïveté is decidedly "dated" in its feel. These qualities struck me as serious obstacles to appreciation of the work by Americans, especially those with no World War II memories, and I hoped I could "fix" the piece in a way that would help listeners through to its genuine strengths. At the same time I (in company with most Americans) cannot accept the ideological essence of *Story*, as I do not believe that the "new Soviet man" is at all superior in power or virtue to anyone else, and I wished to make it clear that the emotional force of the opera did not depend on acceptance of this proposition.

As uninterested as I might be in writing a pro-Soviet apologia, I also did not care to fall into anti-Soviet polemic. This would be easy to do, for it is impossible to enter into the fate of Soviet music and musicians under the Stalin regime without reactions of indignation and even fury, and impossible to write of Prokofiev in 1948 without reference to some of the brutal facts. To wax righteous about Stalinism, though, is of small value now and would bring listeners no closer to the work. I decided to restrict both my facts and my speculations to matters of direct concern with the problem—helping contemporary Americans understand a work that is very much of its place and time, the Soviet Union of the 1940s.

Since the essay was arranged for by phone and I am neither an "in-house" ABC employee nor a regular free-lance writer of liner notes, I was not privy to the editorial guidelines customarily furnished such writers, which include the following item: "Our agreement with Melodiya . . . includes a clause which states that we may not publish anything which may be construed to be derogatory to the Soviet Union. Therefore, discussions of the political details of composers' lives and/or performance practices of given works unfortunately may not be included in notes written for LPs licensed from Russia."

[The exact language of the ABC/MK contract is "ABC will not include in jackets, covers, labels, liners or advertising literature any material which is derogatory of either the artist, Mezhkniga, Melodiya or the U.S.S.R." Mezhkniga is short for Mezhdunarodnaya Kniga, or MK, which exports all recording produced in the Soviet Union.—Ed.]

As I have since learned, the clause referred to is not unique to the ABC/MK agreement, but is standard equipment for the Soviet record industry's foreign licensing understandings.

The task of passing on such matters falls to Celebrity Concert Corp., the American organization that represents MK in this country. Its reaction was a strong one and resulted in an edited version of the typescript that omitted about 30 per cent of the original wordage, ranging from single adjectives to lengthy chunks. These cuts seriously reduced the informational value of the piece, upset its sequential logic, and at points left that eerie sense of the unspoken central fact, familiar from Soviet references to inconvenient history or from U.S. government statements on such matters as the Cambodian bombings, the CIA in Latin America, or the Watergate games.

Since I believed the historical references to be essential, I did not care to rewrite the notes to sidestep them. To stubbornly publish the original would have jeopardized the licensing arrangement, and to have withdrawn the piece would have left ABC in the lurch. The only sensible course was acquiescence in the edited version. Ashamed, however, to publicly acknowledge this verbal lobotomy as an act I condoned, I secured permission to sign the name of my close friend M. Garamond, whose full biographical particulars unfortunately did not reach ABC by deadline time: "Retired French baritone and former member of the Resistance, now a critic of Marxist persuasion."*

Censorship can be successful only if it is airtight; otherwise, it tends to be counterproductive. This explains, I assume, the rigidity and cruelty with which it is so often enforced. In this instance, adherence to the censorship clause with respect to a very gentle treatment of certain facts has kept those facts from the small number of people who can be expected to purchase a recording of a little-known Soviet opera. But this same material, along with a great deal more that is far more damaging to the Soviet "image" in this country, is about to be presented here, where it will reach a public many times the size of that record-buying group, and with a modest sort of hullabaloo. This is a source of considerable gratification to me, and to Lionel (who, though Marxist, is not pro-Soviet).

In the course of preparing the record album essay, I of course listened again to the Bolshoi performance, referring to the vocal/piano score, to the translation and notes of Dr. Edward Salvato that had accompanied the Ultraphone release, and to the new translation prepared for the Westminster release by Jonathan Rothe. I also had reference to seven different books on Prokofiev and two on Soviet music in general, but my primary sources turned out to be four: 1) Israel V. Nestyev's *Prokofiev* (Stanford University Press, 1960); 2) *S. Prokofiev: Autobiography, Articles, Reminiscences* (Foreign Languages Publishing House, Moscow, undated, but clearly postdating the composer's death by at least a few years); 3) Victor Seroff's *Sergei Prokofiev, A Soviet Tragedy* (Funk & Wagnalls, New York, 1968); and 4) Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917–1970* (W. W. Norton, New York, 1970).

It is worth considering briefly the qualities of these volumes, not to "review" them, but to make clear how I weighed them and synthesized parts of them for use in the notes. Nestyev's volume is the "official" Soviet biography of Prokofiev. It is intelligent and sober and includes fairly detailed discussion of almost all Prokofiev's compositions, along with some biographical narrative and a lengthy chapter on the composer's "stylistic features."

At every turn, however, Nestyev's musical judgments and selection of facts reflect Soviet ideological bias. Thus, most of Prokofiev's biting early work (including almost all that created in Western Europe or the U.S.), though allowed a measure of invention and creative energy, is condemned as "expressionist," "mechanistic," "constructivist," "formalist," or (evidently worst of all) "out-and-out urbanistic." Such a work as the ballet score for *Le Pas d'Acier*, viewed in the West as a Bolshevist tract, comes in for especially negative judgment. Since almost any consideration of the hard stuff of composition (particularly structural elements) is—or can be "construed as"—"formalist," Nestyev's discussions in this area are extremely superficial, and his characterizations of some compositions hardly get beyond the level of categorical name-calling, though where ideology does not assume a

*Garamond even sang some performances in New York in the mid-'60s; his farewell there was apparently as the Moine Musicien in *Le Jongleur de Notre Dome*, produced by the Friends of French Opera in May 1967.

dominant role he is balanced and clear enough.

I should not give the impression that Nestyev is an unsympathetic biographer—it is simply that he sees Prokofiev as an immensely talented man who regrettably came under decadent foreign influences when young, but then labored sincerely, though not always successfully, to eradicate these influences and to write simple melodic music of "bright optimism" and "joyful spirit," so as to properly reflect the "real" qualities of Soviet life.

Nestyev states his general viewpoint well in this passage: "In Prokofiev's youth, these two tendencies—the constructivist and the expressionist—were considered ultrarevolutionary, ultraexperimental, and ultramodern. But it was not long before their lack of substance was demonstrated. The principle of Socialist Realism, put forward by the leading Soviet ideologists, helped many honest artists, including Prokofiev, to follow a course of truly progressive innovation."

The *Autobiography, Articles, Reminiscences* is a mishmash of contributions by the composer and many others who knew him and collaborated with him. It contains much interesting material, from which I drew chiefly on the sections by Prokofiev himself; by his second wife and librettistic coworker, Mira Mendelson-Prokofieva; by Sergei Eisenstein (Prokofiev's work as a writer of film music had an important influence on his conception of *Story*); and by Serafima Birman, director of the original production of *Semyon Kotko*, Prokofiev's previous attempt at a "Soviet" opera. The anonymous editing of this volume is straightforward enough and includes extensive notations, most of them purely informational but occasionally placing a reference in an ideological frame, as in an explanation that *Pas d'Acier* is "distorted" and "urbanist"; that *Apollon* was a "literary and arts magazine of 'decadent' [my quotes] leanings"; or a tortured 250-word explanation of how it came to pass that, in 1934, Prokofiev could talk of the "danger of provincialism" in Soviet music.

Seroff's book must be taken with as much caution as Nestyev's, but for contrasting reasons. Seroff's viewpoint is bitterly anti-Soviet, and his argument is a frank effort to demonstrate the repression of Prokofiev's artistic individuality by the Stalin regime. In this he does not always exercise the most rigorous judgment—his eagerness to discredit the motives of Prokofiev's enemies in the Party can turn to tar-brushing of the most subjective sort. It is a pity, for example, that he must run down Tikhon Khrennikov by sneering at the diminutive of his name or by speculating that he "looked extremely preoccupied, no doubt to give an air of importance to his none too prepossessing appearance"; or that he must refer to the "Dostoevsky-type men" (whatever that may mean) at the Prague International Congress of 1948. The tone lent by many such asides is that of special pleading of a personal sort and unnecessarily weakens his case, for the actions of Khrennikov and the "Dostoevsky-type men," and the other events of 1948, speak forcefully enough for themselves.

And in this regard, Seroff's account is valuable, for it offers the most detailed history of the systematic condemnation of Prokofiev's work, the political context of that condemnation, and the fates of many of the composer's personal and professional associates. He documents this narrative solidly, and most of the key points are corroborated in other sources. Indeed, as far as I know, facts are not at issue; it is only argued that embarrassing facts must be omitted, even when they are demonstrably relevant.

Schwarz's survey, though only in part about Prokofiev, is excellent for general background purposes. It leaves much unsaid with respect to the political climate but is thoughtful and judicious and contains some passages of patient understanding of Soviet attitudes and motives.

The edited version of the liner essay sticks to the original where matters of musical and dramatic style are concerned—that is, for some two-thirds of the text. It simply deletes all suggestion of political conflict or governmental suppression, leaving the reader to conclude that a regrettable musical oversight was responsible for the work's difficulty in finding production. Deleted portions of the text, reproduced herewith, are without exception related to the political background of the attempted first production or to the ideological content of the work itself.

The caution with which the liner essay touches on these matters becomes clear if we examine them in greater depth. The official Party attack on "formalism" in Soviet art had been launched in 1936, with the *Pravda* editorial denunciations of Shostakovich relating to his *Lady Macbeth of Mzensk* (later restored, in a revised version, as *Katerina Ismailova*). "Formalism" was at that time defined by Nicolai Chelyapov, president of the Union of Soviet Composers (quoted by Seroff) as music "... in which the composer fundamentally does not have as his aim the presenting of new social meaning, but focuses his interest only on inventing new combinations of sounds that have not been used before. Formalism is the sacrifice of the ideological and emotional content of a musical composition to a search for new tricks in the realm of musical elements—rhythm, timbre, harmonic combinations, etc." This is astonishingly clear: "Formalism" is the concern with music itself and the process of its composition, the most elemental concern of any independent artist. It goes without saying that most of Prokofiev's output can be placed under such a definition.

Prokofiev had been attacked before for the

The Liner Notes Restored

Here are the parts of Conrad L. Osborne's essay on *Story of a Real Man* that you won't be able to read in the liner notes accompanying the Westminster release of the opera. The white lines run through the portions that were deleted from the original manuscript.

"It [the first hearing of *Story of a Real Man*] failed to please the composer musically. **More to the point, it failed to appease his political critics, headed by the Stalinist general Andrei Zhdanov and the composer Tikhon Khrennikov, then at the height of their power over the Soviet musical scene. The opera was declared unfit for performance for its deficient comprehension of the ideals of Soviet life and character, and remained unperformed and unpublished for another dozen years.**

"The suppression of *Story of a Real Man* was one of the bitterest reversals of Prokofiev's **troubled** later years. **This was so not only because he had hoped that the work's theme of Soviet heroism and the accessibility of its musical vocabulary would restore him to governmental grace, but because** he had been genuinely excited by his subject. . . ."

"[Prokofiev] is now grappling with the question **of opera for the Soviet society, which was a serious one for him on two levels. First, he had an honest wish to be a socially useful artist, to communicate with a broad audience on matters and in terms whose significance it would recognize. Second, he was now living and working through the most painful years of Soviet history to date, those of the Second World War and of the repressions and purges of the late Stalin years. Prokofiev was no counterrevolutionary; he was very much a Soviet Russian. He had a national pride bordering on the chauvinistic, and seems even to have shared the belief in the superiority of 'Soviet man,' though there is implicit in some of his essays the recognition that a precondition for communicating with this superior man is great care that one's music be not at all complicated and not at all abstract. He wanted to write a sort of 'great music' which his presumably progressive audience could comprehend, but soon had to realize that it was not his definition of this music, but that of generals, politicians, and lesser musicians of political influence, which would be enforced. The lessons were frequent and harsh; during rehearsals at the Stanislavsky Music Theater for Prokofiev's first Soviet opera, *Semyon Kotko*, his old colleague Meyerhold, who was in charge of the production, fell victim to the Beria purge. The opera itself found no favor, not because it is musically tired and dramatically clichéd and sentimental (which is true), but because it was ideologically attackable.**

"Prokofiev did not give up on the idea of an opera on a Soviet theme, or on his search for a new operatic form for the Russian society."

"American listeners are apt to stumble over the very aspect of the work which is most easily recognized as emotionally important—its statement that its hero is able to transcend human limitations because he fully accepts and participates in a social and political ideality, which is represented as being the defining factor of his humanity. Such a statement is always totally acceptable to the adherents of that ideality, and totally unacceptable to its opponents, who however assert its truth with respect to their own. Thus, Americans of the middle generation will recall a time when, though they rejected the notion that miracles might be wrought in the name of the 'Soviet man' who drinks chicken soup and listens to tales of the dying old commissar, they were not so sure they might not be brought off by a fightin' Yankee son-of-a-gun who drinks ice cream sodas and chances into a lecture from his old football coach.

"Such beliefs, being evasive oversimplifications, do not admit of either challenge or nuance—nor do they permit sympathetic recollection. Obviously, all that was naive and absurd, and it is the current ideality which is correct and inclusive, and which gives us the true definition of our moral superiority over those of that other time and that other place (including even our own older selves)."

Western influences in his music. Among his defenders as early as 1927 was Vsevolod Meyerhold, whose true stature as a theatrical director and theorist (his influence in Russia can be reckoned second only to Stanislavsky's) has just recently emerged from his decades as an official nonperson. In 1936 Meyerhold boldly opposed the assault on Shostakovich and vigorously defended himself against similar charges. (For an account of this, much of it in Meyerhold's own words, see Edward Braun's *Meyerhold on Theatre*, Hill and Wang, New York, 1969, Chapter 7.) In 1937, his theater was shut down by government order. Shortly thereafter, in a move weighted with personal and political significance, Stanislavsky invited Meyerhold to work with him at the Stanislavsky Opera Studio, where Meyerhold assumed the directorship upon Stanislavsky's death in 1938.

Meyerhold's arrest came one day after his address of June 15, 1939, before the First National Convention of Theatrical Directors, at a time when he was preparing Prokofiev's *Semyon Kotko* for production. Seroff quotes this speech at length, though from an unspecified source. (To judge from Seroff's bibliography, this is Yuri Yelagin's *Dark Genius*, a biography of Meyerhold. Braun characterizes the book and the quote as unreliable, though Yelagin claims the words are based upon handwritten notes taken at the event. It is of small import whether Meyerhold was arrested for a defiant speech or a contrite one—but if Yelagin's report is even approximately accurate, it is interesting as an important artist's view of the Stalinist impact on Soviet theater.) Meyerhold characterizes Socialist Realism as "a pitiful and sterile something that ... has nothing in common with art"; the then-current state of the Moscow theater he calls one of "colorless, boring productions which were all alike and had lost their own individual creative signature, so to speak"; finally he tells his colleagues that "in your effort to eradicate 'formalism' you have destroyed art."

Meyerhold was sent to a concentration camp (according to Seroff the penal region of Kolyma, subsequently the concentration camp of Magadon). There is dispute over the date of his death but not over the fact that he was shot (a man nearing seventy would not have long expectancy under the conditions, in any case). His wife, the actress Zinaida Raikh, was found dead of multiple stab wounds in their apartment three weeks after his arrest. Preparation of *Semyon Kotko* proceeded under the direction of Serafima Birman, who notes in her memoir: "The Stanislavsky Theater asked me to complete a production started by someone else."

It was during this same period that the future fate of Prokofiev's first wife, Lina Llubera, was determined. Their marriage was at an end by the time Prokofiev left Moscow for the war's duration. But further, a retroactive decree of February 15, 1937, voided all marriages between Soviet citizens and foreigners. Since Lina was Spanish, it was now held that she had never been legally married to Prokofiev and that her children were illegitimate. She was thus deprived of even those protections accorded ordinary Soviet citizens.

As tragic as the Stalin/Beria purges of the late '30s were for the world of Soviet art, there was more to come in 1948, the year of *Story of a Real Man*. The onslaught began with an uproar over Vano Muradely's *The Great Fellowship* at the Bolshoi in January 1948, including a backstage visit by Stalin and Zhdanov, the collapse and death of the Bolshoi's director Leontyev, and the arrest of a number of musicians.

This was followed by a three-day meeting of the Central Committee of the All-Union Communist Party, presided over by Zhdanov and Mikhail Suslov, which included a tirade from Zhdanov about "formalism" and "anti-People" art and revived the arguments of the 1936 *Pravda* editorials. Khrennikov spoke in the same vein, and his long opposition to Prokofiev was instrumental in the condemnation of many of the latter's works, including—but not restricted to—all the ballet scores written abroad, *The Flaming Angel*, Symphonies Nos. 3, 4, and 6, Piano Sonatas Nos. 7 and 8, and the Piano Concerto No. 5.

In February came the Prague meetings, in which a Soviet delegation headed by Khrennikov imposed the official Party artistic line on Czech composers, secured recantations from those accused of "crimes against the proletariat," purged the most stubborn (notably Alois Haba), and on February 10 issued a musicians' manifesto for the political guidance of composers.

Prokofiev's letter of repentance to the Soviet composers' union followed. His ex-wife was arrested in the spring or summer. Charged with espionage (apparently largely on the basis of her acquaintance with the American ambassador, Laurence Steinhardt, and her efforts to send money to her mother in Vichy France), she received a death sentence that was commuted to fifteen years' hard labor, of which she served nine years in a camp in the Vorkuta region. Upon her release in 1957, it was officially acknowledged that she had been sentenced on unproven charges.

Prokofiev, hoping that his earnest Soviet opera would help restore his fortunes, secured the cooperation of the Kirov in preparing a "preview" of the work, which was held on December 3, 1948, before an invited audience that included many Party officials. Prokofiev defended his intentions in a letter to the Presidium of the Composers' Union of December 28, but in a speech at the plenary session of the same date Khrennikov denounced the work as "antimelodious" and as smacking, once again, of "bourgeois formalism." With respect to public presentation, *Story* became opus posthumous: Prokofiev, in ill health throughout the last

five years of his life, died on the same day as Stalin, March 5, 1953. His death thus attracted little notice. A decade later, during the Khrushchev thaw, it was Stalin who was systematically ignored while the anniversary of Prokofiev's death was commemorated by special performances of *War and Peace*—and *Story of a Real Man*.

There is nothing globe-shaking about this incident. All the liner notes ever written aren't much, after all, in the scheme of things. They count for something, however, and it is surely of some interest that significant aspects of the commentary published in the U.S., for American consumption, are subject to de facto Soviet censorship—a censorship based on the broadest possible interpretive grounds.

It is not simply that information is deleted, but that the deletions have the effect of distorting both historical and political truths, the understanding of which is often (though not always) important to a clear perception of the work itself. Thus, it may be legitimately debated just how, or to what extent, the Soviet political climate affected the stylistic development of Prokofiev or Shostakovich, or their choice of subject matter. It may even be honestly argued that certain ideological criticisms proved artistically useful. What cannot be doubted is that that climate and those criticisms had some effect (they were intended to) and that comprehension of the composers' work is incomplete without appreciation of that fact.

Incomplete truth is untruth. It is not precisely a lie when Serafima Birman refers to the "production started by someone else," but it is a long way from saying that the someone else was the great Meyerhold, that he was taken away and shot, and that it was in this atmosphere that *Semyon Kotko* was completed, rehearsed, and produced. It is not an outright lie to observe that musical and performance failings were involved in the original withdrawal of *Story*, but it is a lie to pretend that the matter goes no further, or that the half-heartedness of the effort was not related to the political terror, or that the revised edition of the work we now hear is purely the outcome of the composer's musical second thoughts.

From the point of view of a free artist of integrity, it is intolerable that politicians, economists, generals, princes, tycoons, or industrial corporations should ever have the remotest control over what he says or how he says it. It is intolerable in this country, in Franco Spain, in colonel-governed Greece or general-governed Chile, and it is damned well intolerable in the Soviet Union, too.

Celebrity Concerts is in the unfortunate position of having to enforce the terms of the MK licensing agreement. Those terms are doubtless necessary for the legal securement of Soviet recorded materials and are perhaps a bearable price to pay for them. In a telephone interview Bernard Luber, the president of Celebrity Concerts, objected to any suggestion of censorship and denied any exercise of censorship right, pointed out that most published materials are edited after they leave the author's hands in any case, and argued that liner notes should "stick to the music and not drag in politics." He also maintained that, in a long relationship with several American firms, there had never before been an accusation of censorship.

I can appreciate the awkwardness of his position, but these contentions cut little ice. Obviously, most liner notes are self-censored, either via the American companies' editorial guidelines or due to the fact that they are Soviet in origin. (An example: The background notes by In. Popov and the synoptic notes by S. Shlifstein that accompany the Melodiya/Angel release of *Katerina Ismailova* contain not a single word relating to the political background of this, the cornerstone case in the whole sorry history of the Soviet music purge.) In the present case, the material omitted is all that, and only that, relating to political matters. It is not "dragged in," but can be avoided only by the most ingenious evasive action. On the contrary, it is the Soviets and their supporters who drag politics into art and insist that no work of art can stand apart from its political content. Except when political references make things look bad or can be so construed.

When we multiply these examples by the many hundreds of Russian works whose full appreciation depends at least in some part on availability of socio-political background and observe that in all these instances no such reference is allowed, we grasp the magnitude of distortion involved in this particular area. Even more discouraging is the realization that the history involved is that of the Stalin regime. Even the current Soviet government will allow that serious errors were made and crimes committed in the Stalinist years, and even the rabid right-wing American cold warrior will concede that things are better now. Yet we still must not speak of this and still must be alert for all possible "construals" of our statements. I can only feel that this arises from the most profound contempt for the human capacity to analyze and balance painful facts and a raddling sense of insecurity and guilt over these facts. And behind this, the psychological base of much of the repression to begin with: the simple, vengeful envy of blurt, uncluttered, power-oriented minds for any aesthetic complexity, subtlety, or—to dare the word—"class."

The deleted final clause of my liner essay expresses the hope that "... perhaps the present recording will give strength to the thought that it is time to forgive at least this small part of our recent past." A nice, if overgenerous, thought. I guess I was wrong. ●

A Reply to "Story of a Real Rewrite"

While preparing the foregoing article, HIGH FIDELITY asked Conrad L. Osborne to send a copy of his rough draft to Celebrity Concert Corporation along with a request for its reply. The following is the response of Sidney Justin, chairman, and Bernard Luber, president, of CCC.

It is our impression that Mr. Osborne's article is the reaction of a writer whose labors have been partially rejected by his employer, ABC Records; a reaction that includes wrongful accusations and inaccurate remarks; a reaction that is misdirected because he has had no relationship with either Celebrity Concert Corporation (CCC) or any Soviet organization.

CCC is an American organization that by contract has represented for approximately ten years, and continues to represent, Mezhdunarodnaya Kniga (MK). CCC undertook the representation of MK in the sincere belief (and with the blessings of the U.S. State Department) that the exchange of music between peoples of different cultures could help considerably in understanding each other and in increasing friendship between peoples. For not only do we bring to this country Russian music, we have also arranged for MK to import into the U.S.S.R. American music, both classical and jazz, performed by Americans. Thus we have succeeded in arranging the exchange of music for the pure love of music, without involving politics, without controversy between peoples—an accomplishment of which we are proud.

When we first undertook the representation of MK in this country, we were determined to accomplish three goals: 1) To obtain distribution of our product by reputable and reliable American companies—hence, contracts were eventually entered into with Capitol Records, CBS Records, and ABC Records; 2) to obtain royalties that our product warranted, since prior to our representation of MK many Soviet recordings were reproduced and sold in the U.S.A. without payment of any royalties to MK; 3) to package and present our product without any political overtones or political controversy, so that music lovers would purchase such product purely for the musical content and musical performance. As part of that goal, we prepared and inserted a provision in the distribution contracts we negotiated with American companies that states that the jacket covers, liner notes, and advertising literature prepared by those companies would not contain any material derogatory of any artists or MK, Melodiya, or the Soviet Union. Our object in writing this provision was twofold: first, to eliminate any political reference in the packaging and presentation of the music; and second, to have some word in the proper packaging of our product. (Rather than insisting on an absolute right of submission and approval, which might prove cumbersome and not expeditious, we substituted the above provision, with which our American customers were highly pleased.)

On the second point, it must be obvious that every producer of product has a vital interest in the packaging and presentation of that product to the public. Obviously, no American company found the language of our contracts prohibitive, objectionable, or restrictive to the point of censorship, for in ten years we are aware of only one instance where we found it necessary to exercise our contractual privilege. When an artist for ABC Records prepared a jacket cover on which he drew a satirical hammer and sickle, bordering on insult, we stated our objection and ABC withdrew the drawing. Had the Soviets prepared a cover for an American record to be distributed in the Soviet Union depicting the American flag in an insulting manner, the American producer of that recording would have protested violently. In ten years, with more than 300 albums of Russian music involved, no jacket or liner note was ever quashed by us, other than the above hammer and sickle incident. Our record is quite clear: Any charge of censorship is without foundation and quite ridiculous.

And now we come to Mr. Osborne's article. Several months ago we received a telephone call from Kathryn King, head of the Classical Department of ABC Records in Los Angeles. She advised us that she had engaged Mr. Osborne to do the liner notes for Prokofiev's *Story of a Real Man* and that she was concerned with the heavy political content of the notes he had submitted. We suggested to Miss King that she rewrite the article, but she preferred our doing the rewriting. She sent us a copy of the article, and we were dismayed at the contents. We felt Mr. Osborne had misdirected his talents and had written an essay on political history, minimizing the musical content.

In response to Miss King's request, we edited the article, deleting the long and heavy political content but preserving the musical and literary content. Mr. Osborne himself, in the preceding article, admits that our edited version "sticks to the original where matters of musical and dramatic style are concerned—that is, for some two-thirds of the text." When a writer is hired to write on a subject, the company hiring him has a clear right to edit the writing. If the editing is so extensive that it no longer appears to be the work of the writer, then the writer's relief is to remove his name from the article. But what did Mr. Osborne do when he saw our edited version? He "secured permission to sign the name of my close friend M. Garamond, . . . retired French baritone." And, in response to our inquiry, Miss King informed us that M. Garamond is, in fact, the pseudonym of Mr. Osborne.

It is our contention that, as the representative of MK, CCC has the right to see that the package in which its product is offered to the public does not offend it. If Mr. Osborne, a well-known and competent music critic, wished to write a critique for HIGH FIDELITY on the performances contained in our recording, or on the historical or political background of the music or the composer, then he was certainly free to do so. But to do so on the package itself is the height of insensitivity! And neither Mr. Osborne nor HIGH FIDELITY should label as censorship how we, or our American distributor, decide to package our product. We regard the judgment of what our packaging should contain as the exercise of free enterprise as practiced in this country. And the wide and enthusiastic reception of our product by the American public over the past ten years is proof of the success of our musical cultural-exchange program and of the manner in which we have exercised this judgment.

Now as to some specifics:

Mr. Osborne refers to ABC Records' editorial guidelines, which state that ABC may not publish anything "which may be construed to be derogatory to the Soviet Union." This has an incorrect inference. The words "which may be construed" do not appear in the ABC/MK contract. Hence, the determining factor is that the contents of the cover or liner *must* be derogatory and not merely construed by us as derogatory. The next sentence is a conclusion of ABC's; it does not appear in the contract.

On the subject of Mr. Osborne's claim of censorship, we point out that the jacket covers and liner notes for a majority of more than sixty recordings selected by ABC Records were never submitted to us for our perusal prior to their production, an indication that ABC sent to us only those jacket covers and liner notes that it felt might be objectionable, either for political reasons or for other reasons such as good taste, improper or incorrect references, or omissions of credits required by contract. And we also point out that we have never quashed a single recording selected for release by Capitol, CBS, or ABC Records.

If Mr. Osborne feels he has been wronged in his contractual relationship with ABC Records, then let him seek redress from ABC, but in doing so, let him remember that he has signed his pseudonym to the article and accepted payment therefor. ●

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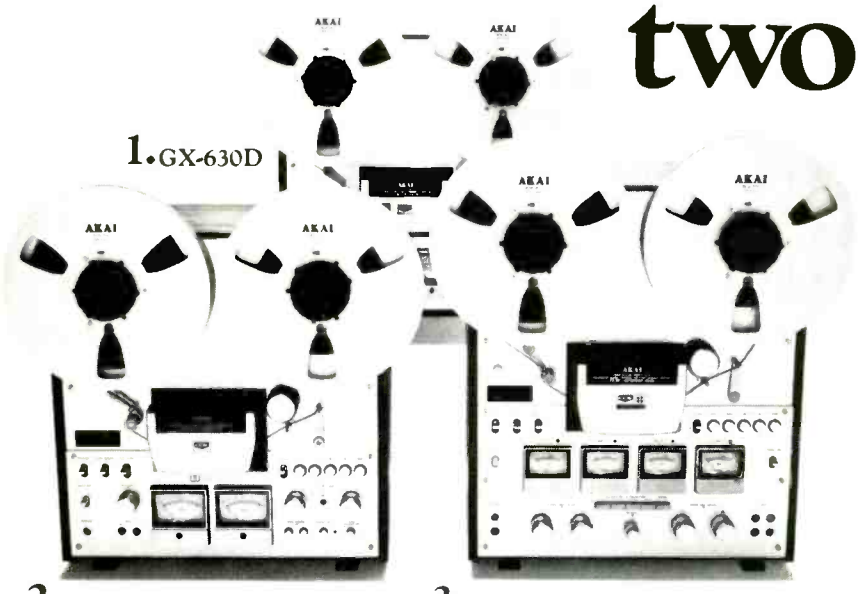

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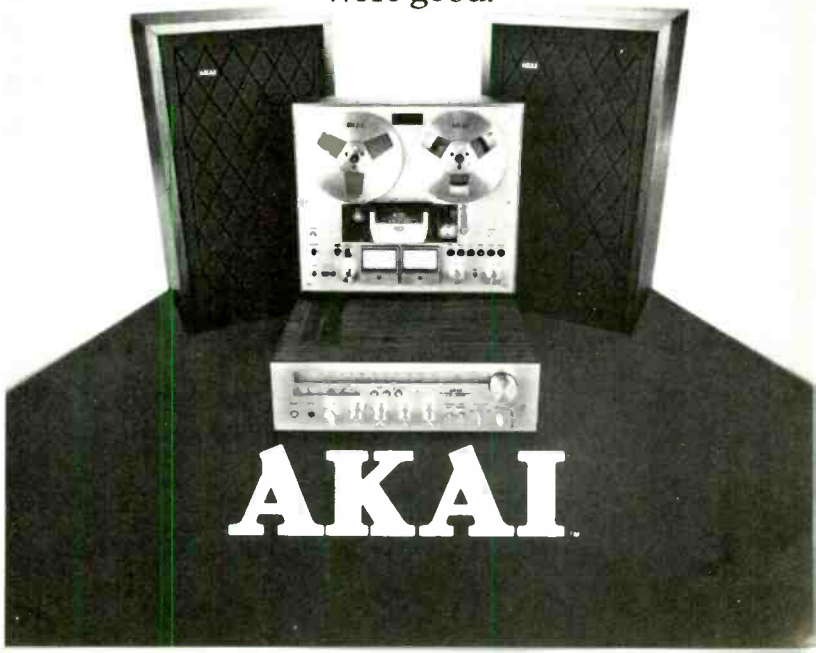

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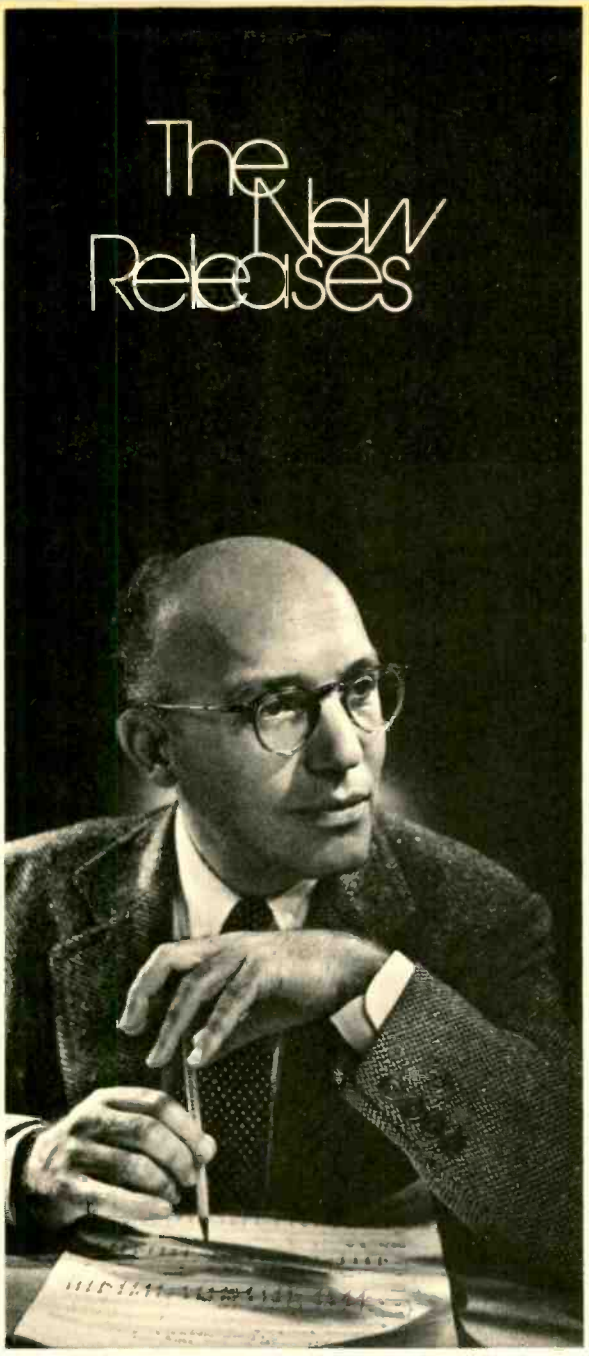

Kurt Weill, Symphonist

De Waart (Philips) and Bertini (Argo) offer the "powerfully and densely composed" First Symphony and the "masterly" neoclassical Second.

by Andrew Porter

KURT WEILL'S FIRST SYMPHONY, a powerfully and densely composed one-movement work, was written in Berlin in 1921. The title page bore an epigraph from Johannes R. Brecher's festival play *Workers, Peasants, Soldiers—A People's Awakening to God*, published in that year. The symphony was not performed (though material from the finale was reworked and heard in the String Quartet, Op. 8, of 1923). The score was lost in 1933 but came to light some twenty-five years later. Wilhelm Schüchter gave the first performance, for Hamburg Radio, in 1957; a study score, edited by David Drew, was published by Schott in 1968, and that year the first edition of the recording now reissued by Argo appeared. (It was then in HMV's "Music Today" series sponsored, as the Argo edition is, by the Calouste Gulbenkian Foundation.) The record was preceded by a BBC concert of 1957, by the same forces, at which Weill's First and Second Symphonies had their British premieres.

The First Symphony, which lasts about twenty-five minutes, is for a large but irregular orchestra: two flutes, clarinets, bassoons, and horns (Mr. Drew recommends doubling the last); single trumpet and trombone; heavy percussion; strings elaborately divided. There are dense tuttis, and there are passages where the scoring is reduced to a chamber group. The form comprehends a *grave* introduction, an *allegro vivace* first movement (with gentler episodes), an *andante religioso* slow movement, and a chorale-fantasy as finale. One senses a program, kin to that of Brecher's play, about violence, visions of peace, faith, and victory won in a C-major chord marked "radiant." At the very close, that major turns to minor—yet Weill's marking is "very confident." It is a characteristic "resolution in tension."

Schoenberg's Chamber Symphony, Op. 9, plainly lies behind Weill's composition; in his preface to the score, Mr. Drew further notes, "in its technical and motival aspects, the influence of Liszt and Richard Strauss; in its expression, that of Mahler." There may also be some reference to Beethoven—in a 12/8 Benediction from solo violins; in the "stalking," sinister fugato that rises from lower strings, as in the Fifth Symphony, and recurs to destroy a temporary peace established by the first statement of the chorale; in the tonality of triumph.

The symphony is a difficult piece to bring off, for the score, as Mr. Drew notes, "was written by a young composer whose creative ambitions were in excess of his practical experience." When the British record appeared seven years ago, I felt that difficulties of balance had not been solved—certainly not by the recording engineers. The players, too, did not sound thoroughly familiar with the work. For this opinion I was chided, and yet, hearing the record again, I find little cause to change it. That Gary Bertini's direction is "confident and well conceived" is not in question; indeed, I would put it more strongly and say that he shows a remarkable insight into the emotions and the facture of the composition and achieves many beautiful and powerful things.

The tapes have been remastered for the new issue,

not once, but twice. Buyers should be sure they have the edition with the matrix numbers ZRG 3999-2G and 4000-2G, not those ending -1G, which are of inferior quality. On -1G pressings, some passages, among them the start of the fugato, are quite inaudible; the -2G pressings are much better, but there is still a good deal of detail to be seen on the pages of the score that simply does not come through in terms of sound.

The new Philips performance by the Leipzig Gewandhaus Orchestra under Edo de Waart is not only more clearly recorded, but also more coherent in general. These executants, I feel, have "got it all together" in a way that eluded those of the pioneer BBC performance. Among other things, the articulation of the fugato subject by the double basses and cellos is distinct.

The Second Symphony is a very different piece, begun in Berlin early in 1933 and completed in Paris the following year. (*The Seven Deadly Sins* intervened.) By now, Weill's mature style was formed. This is a neoclassical symphony, in three movements, for a classical orchestra, by (to quote Ian Kemp's program note) "the very first German composer to have reconciled the 'new' tonality—his own highly personal form of it—with the dialectics of the Austro-German symphonic tradition." Bruno Walter conducted the first performance, in 1934, in Amsterdam and then introduced the piece to New York and Vienna. The war came; the score was still unpublished (a study score, bearing the joint imprint of Schott and Heugel, appeared only in 1966); and a masterly work that should be as well known as Stravinsky's Symphonies in C and in Three Movements has still to find its way into the general symphonic repertory. The look of the pages often suggests Haydn. The textures are clear and "rational." Mozart, Schubert, and Mendelssohn are other composers who may be brought to mind, not in any pastiche way, but because they also set down notes so precisely and pleasingly and moved in so sure and so shapely a way. The melodies and harmonies show procedures familiar from Weill's stage works; lovers of *Mahagonny* and *The Seven Deadly Sins* may well approach the symphony from that angle—and then return to them, after enjoying this piece "conceived as a purely musical form," with a new insight into their "purely musical" mastery.

The Bertini performance is buoyant and committed; De Waart's is a shade more "classical" and is better recorded. The chief difference is to be found in the first movement, which lasts over a minute longer in the Leipzig performance. All in all, I would recommend the Philips disc in preference to the Argo. But the latter scores in point of presentation; it has the fine "apparatus" that accompanies all the Gulbenkian series, with essays by David Drew and Ian Kemp. Calum MacDonald's note for Philips is fine as far as it goes but is brief; a third of his space is taken up by a photograph of the composer and by advertisements.

WEILL: Symphonies (2). Leipzig Gewandhaus Orchestra, Edo de Waart, cond. PHILIPS 6500 642, $7.98.

R **WEILL:** Symphonies (2). BBC Symphony Orchestra, Gary Bertini, cond. ARGO ZRG 755, $6.98 [from ANGEL S 36506, 1968].

Vaughan Williams' *echt*-English Falstaff

THIS RELEASE brings us beyond the halfway point toward a complete recorded cycle of the operas of Vaughan Williams. With *Riders to the Sea* and *Pilgrim's Progress* already in the bin, only the early *Hugh the Drover* and *The Poisoned Kiss* (a light opera written for Cambridge) remain unavailable.

These pieces are hard to get to know, for performances remain quite rare outside England. (In fact, they seem none too plentiful there.) I think it is fair to say that Vaughan Williams the operawright is far from having the stature of Vaughan Williams the symphonist; further, all his operas (with the possible exception of *The Poisoned Kiss*, with which I am totally unfamiliar) are rather special pieces, calling for unusually sympathetic casting and direction. They have little standard-rep sturdiness.

But special qualities go with their special problems. *Riders to the Sea* is an almost perfect, magnificently disciplined setting of Synge's powerful, intense little play. *Hugh* (very attractively produced in Houston three summers ago) is a pleasing, enjoyable work of *Bartered Bride*-ish dimensions. *Pilgrim's Progress*, I'll admit, eludes me: Beyond the question of whether or not the twentieth century actually requires a musical investiture of this killjoy neo-Manichaean fable, there is a harmonic predictability and rhythmic monotony about the score itself that defeats its brief episodes of color or grandeur.

I have never seen *Sir John* produced, and much regret it in trying to evaluate the piece, for like the play on which it is based (Shakespeare's *Merry Wives of*

During the recording sessions of *Sir John in Love*: Helen Watts and

by Conrad L. Osborne

Like the warmly atmospheric opera itself, Angel's premiere recording of Sir John in Love *is too civilized for its own good.*

Windsor) it is clearly a creature of the stage, not of the study. It still puzzles me that *Merry Wives* has proved so attractive to important composers; it really seems to have little to sing about, and the sort of visually dependent plot gag, verbal fencing and punning, and generalized stage bustle it offers aren't qualities that demand lyrical setting.

However, Verdi, in the accumulated wisdom of the greatest of all operatic old ages, took the play as his final subject, while Nicolai made of it one of the best of all German comic operas—so I can only defer to the judgment of my betters. Vaughan Williams, too, has found out its lyric qualities and created a stageworthy piece that has some truly magical moments.

For an opera lover to approach the work openly is hard, for the most important scenes follow much the same sequence as the Verdi/Boito work, and the simple disappointment of expectation is likely to be the first reaction to many moments: the reading of the letter, the Mistress Quickly–Master Brook scenes, the narrative of Herne the Hunter, the fairy ring, and so on. Perhaps the fairest initial approach is through those elements emphasized by Vaughan Williams but not by Verdi—the English pastoral flavor of the background and the delineation of the minor characters.

The pastoral theme is, of course, a strong one for this composer, and the question of an "English" musical identity seems to have been an important one for his whole generation. Operatically, this is in a way a shame, for the atmosphere is delicate and doesn't travel well, and it cannot be expected to carry major burdens in the theater. That Vaughan Williams could also write tough and highly dramatic music of very different character (as in, for instance, the Sixth and Ninth Symphonies) is not even hinted in his operas, and I think it a shame that he never found a subject expressive of a century of urban alienation and world conflict, which he certainly could have set most powerfully.

In *Sir John*, though, the pastoral element is made to carry exactly its weight. In the music (particularly that for the maying expedition at the beginning of Act III—an interlude composed after the body of the opera—but in several other shorter passages as well) we can virtually see the Windsor countryside, its activities and people, and fall under their charm. Little intrusions of orchestral color and brief folksy quotations keep us mindful of a life that is basically gentle and lyrical and prepare us for the amnesty-all-round of the final scene. The music for Anne and Fenton grows from this spirit, and is extremely beautiful throughout.

Hand-in-hand with this aspect of the score is Vaughan Williams' use of folksong for much of his melodic fabric. He sought to downplay the technique, no doubt to disarm commentary about "originality." But the fine craftsmanship with which he has incorporated the traditional material can only be admired, as must the appositeness of most of the text passages from other sources (most notably, I think, Ben Jonson's "Have you seen but a bright lily grow,"

Godfrey Macdomnic

Felicity Palmer; Raimund Herincx; and Meredith Davies and Bernard Dickerson.

which the composer places quite gorgeously in Fenton's mouth). And previous commentators are surely justified in pointing out that the finest "folktune" of them all is Vaughan Williams' own invention, the drinking song "Back and side go bare," which he builds into a rollicking roundlike ensemble in Act I. The only exception, for me, is "Greensleeves," which seems gratuitous, but this may be a purely subjective reaction—I just don't want to hear this tune again, ever, in any guise. (It's only sporting to concede not only that it's historically defensible, but that it is actually referred to in the play.)

The play's character distribution is here much more intact than it is in Verdi: We have Slender and Nym, Shallow and Simple, and mine Host of the Garter. The biggest gain, I feel, is in the much sharper and more complete presentation of Dr. Caius (with Rugby tagging along) and in the retention of the parson Hugh Evans. It is delightful to have these two affectionate ethnic jokes on hand (Dr. Caius is even allowed a lovely French folksong) and to observe their little tips of the plot. Mr. Page, on the other hand, serves no purpose beyond his plot function; musically, he is lost.

Against these enrichments we must set the fact that Falstaff himself has nothing like the fully rounded lifelikeness that Verdi was able to give him. A certain energy and some nice lyrical warmth are caught, but not much of the pomposity, the wit, the infuriating but likable ego, or the final touch of sadness that make Verdi's character a great one. A fine performance could provide some of this in the theater, but it must be through actor's invention, for it is not realized in the score.

Generally, Vaughan Williams' music is at its least persuasive when it is narrating or moving events. At such times it falls into a limbo between accompanied recitative and arioso, where there is insufficient invention and imagination to salvage affairs. Most of these moments pass quickly, but occasionally they are important enough to impede things. The opening of Act IV, for instance—the reconciliation of the Fords and their laying of the masquerade plot with the Pages—is dull, workmanlike stuff, and, though the whole scene is structurally a lull before the finale, it is unfortunate to have a musical letdown here.

With some familiarity, though, most of the scenes present a profile and color that establish a real identity, even with Verdi not quite out of mind. Alice and Meg plotting together is a good example. It is impossible not to miss Verdi's gleaming melodic arc for "*E il viso mio su te risplenderà*" or the glorious musical inventiveness of his "*gaie comari*" (or, for that matter, the captivating duet in Nicolai). But Vaughan Williams does some wonderful things with the pretentious little dotted figure that serves in the introduction and in the reading of the letter, and even more in the truly exhilarating trio with Quickly ("Sigh no more, ladies," one of the folksongs, ingeniously placed and brilliantly worked up) that ends the scene. Happily, we don't have to choose, and I think that most listeners will become warmly attached to the score once its atmosphere sinks in and its motives become familiar.

The composer acted as his own librettist in this work, and for the most part he cut and added shrewdly—the piece has greater variety of color and pace than either *Hugh* or *Pilgrim's Progress*. (In *Riders to the Sea*, variety is exactly not the point.) Apart from the added lyrics, most of the text is straight from the play, and Vaughan Williams evidently took care that most of the topical references and obsolete usages be omitted for clarity's sake. In an effort to shore up Falstaff's position amid the welter of characters and happenings, he has made one odd change in the finale, transferring Ford's little speech that begins "Stand not amazed" to Falstaff; the latter wears it a bit askew, it seems to me.

The performance is a capable one but encounters a problem that is often difficult for large-cast ensemble works on records: With none of the roles really dominant and many shorter ones of approximately equal importance, the weight of a full-length score carried almost entirely by secondary singers—some of rather dim vocal identity—can become tiring without the visual confirmation of theater performance. The case here is not quite so advanced as with the *Pilgrim's Progress* recording, where some forty roles have somehow been cast in shades of cathedral gray, but it's still a drawback: a whole passel of comprimario tenors (including Evans and Caius) who have in common thin tone and an inability to project low notes, several anonymous-sounding baritones. Among all the supporting roles, the only singer with any real vocal presence is the bass Richard Van Allan, a fine Pistol.

Even among the leads, there is little real vocal stature or beauty. The most satisfactory performances are those of Raimund Herincx as Falstaff and Helen Watts as Mistress Quickly. The former's voice is not quite as fresh, steady, and well-integrated as it was when he recorded the Father in *Hansel and Gretel* very impressively about a decade ago, but it's still an authentic operatic baritone of good quality, and he has the music's style well in hand. Watts is, as always, solid and reliable; the role does not afford her great leeway.

Felicity Palmer and Elizabeth Bainbridge "get through" the wives' music, though a bit effortfully; Wendy Eathorne sounds pretty as Anne. The Fenton is Robert Tear, musicianly and intelligent as always, but also rather dry and tremulous of voice. The Ford, Robert Lloyd, has reasonable energy and security with a dark bass-baritone voice.

With no real basis for comparison, and without any opportunity for score study, I can only say of Meredith Davies' conducting that it seems extremely well judged and balanced and that he gets good playing and choral singing from his forces. Stereo is used neatly and the orchestra recorded well; the solo voices have that sense of empty space around them that is heard only on certain studio stereo recordings and that I never like—most listeners, I gather, accept it as only natural.

I have enjoyed hearing the piece and am sure I would enjoy it even more in the theater. Both the score and performance, though, put me in mind of a short article written by Vaughan Williams himself

(reprinted in the Oxford University Press volume of the Vaughan Williams/Holst correspondence), in which he characterizes good taste as "the stumbling block in the path of the 'Young English school of composers.' " He plumps for vulgarity.

But in *Sir John*, he never quite escapes his own good taste. There is a certain unshakable politeness to even the rudest of his denizens of Windsor—these tuppers and topers don't exactly swing from the chandelier. Their civilized tone is refreshing, but it sets certain bounds on the discourse. To paraphrase a current commercial: We don't want operas with good taste, we want operas that taste good. This is best English cookery, but English cookery all the same.

VAUGHAN WILLIAMS: Sir John in Love.

Mrs. Page	Felicity Palmer (s)	Peter Simple	David Johnston (t)
Anne Page	Wendy Eathorne (s)	Sir John Falstaff	Raimund Herincx (b)
Mrs. Ford	Elizabeth Bainbridge (ms)	Page	John Noble (b)
Mrs. Quickly	Helen Watts (a)	Sir Hugh Evans	Rowland Jones (b)
Fenton	Robert Tear (t)	John	Brian Ethridge (b)
Dr. Caius	Gerald English (t)	Robert	Stephen Varcoe (b)
Bardolph	John Winfield (t)	Ford	Robert Lloyd (bs)
Nym	Mark Rowlinson (t)	Pistol	Richard Van Allan (bs)
Shallow	Terry Jenkins (t)	Rugby	Lawrence Richard (bs)
Slender	Bernard Dickerson (t)	Host of the Garter	Colin Wheatley (bs)

John Alldis Choir; New Philharmonia Orchestra, Meredith Davies, cond. [Christopher Bishop, prod.] ANGEL SCLX 3822, $21.98 (three discs, automatic sequence).

Marylène Dosse's Vox survey of the piano music spotlights the virtues—and limitations—of a passion for balance and elegance.

Saint-Saëns and the Aesthetic of Moderation

by Patrick J. Smith

THE LARGE OUTPUT of Camille Saint-Saëns during his long life included works in almost every musical form. A good number of these compositions have remained in performance over the years, but this number has not included any of the many works he wrote for solo piano, although the piano concertos are still popular.

Vox's new pair of three-record volumes of Saint-Saëns's piano music seeks to rectify this situation. First, as to its alleged "completeness." The set includes works written for solo piano, piano duet, and two pianos. It does not include (with one exception) piano transcriptions and arrangements of works of other composers, several "inconsequential" pieces, and the following: *King Harald Harfagar* (Op. 59), *Berceuse* (Op. 105), and *Marche* (Op. 163).

The piano works literally span his lifetime. The first (Op. 3) was written in 1855, when Saint-Saëns was twenty; the last (Op. 169) in 1921, the year of his death. As such, they provide a good indication of his progress as a composer over a sixty-plus-year span.

In judging these works, it is valuable to quote from part of the extensive notes by Charles Suttoni that accompany the records:

> [Saint-Saëns] never varied from the aesthetic principles that underlay his compositions and that can be gleaned from his own writings. "Avoid all exaggerations," he wrote. "The striving for originality is deadly for art. . . . The artist who does not feel completely satisfied with elegant lines, well-balanced colors, and a beautiful succession of harmonies does not understand art."

That statement is a key one. We today probably will have great difficulty in appreciating an aesthetic oriented along these lines. To us such an attitude is a prescription for mediocrity, or at best a blueprint for musical wallpaper. We may not even be able to understand how a "serious" composer could devote his working life to the achievement of such a cockeyed nirvana. But the fact of Saint-Saëns's compositions—and certainly of his compositions under review here—demonstrates a complete identity of goal and achievement.

We must, then, to some extent, adjust our perspective in assessing these works, which is not to say that we should accept paste for diamonds, but that we

Vox Productions, Inc.

Marylène Dosse

should not hunt for what was not intended to be found. The "originality" of a Berlioz (or, in this case, of a Chopin or a Schumann) is nowhere in evidence; on the other hand, the values that Saint-Saëns espouses are. If these six records contain no standout piano pieces, nonetheless a good many of them are eminently rewarding and are of a musical quality more elevated than either workaday piano studies or the kind of Muzak-making that passes for "background music." Saint-Saëns, quite simply, was too accomplished a craftsman and a composer to write trash—although now and then he came uncomfortably close.

That said, we can come to closer grips with the music itself. The piano works, taken as a whole (as they are given here), are always easily listenable and range widely in both form and technical requirements for the instrument. But they are a very mixed bag. I cannot imagine many people listening to this set—or even two or three sides' worth—straight through. There are five or six pieces that could be issued on one or two records; there are also several that should be quietly forgotten.

What is most evident on listening to these records is that Saint-Saëns was, in his piano writing, not as much interested in writing for an audience (with several bravura exceptions) as in writing for the pianist at home. Many of the works present specific difficulties, but the difficulties are of an order that would give challenge, satisfaction, and enjoyment to the pianist. This is especially true of the four-hand and two-piano works—particularly the two-piano *Beethoven* Variations. Furthermore, when Saint-Saëns, in his pedagogical mood, elaborates on a technical trait (alternating major and minor thirds, right- and left-hand syncopations and off-accents, and the like), he always goes beyond the "study" to the work of art, so that the technical problem is integrated into a larger structure and, significantly, into a mellifluous musical line.

The oft-repeated gloss that Saint-Saëns, the child prodigy who "lacked inexperience," wrote his best works before thirty and spent the rest of his life doodling will not stand up to the scrutiny of the piano compositions. By and large, his best works are scattered throughout his compositional life (and even within a single set of works). The *Album*, Op. 72, can be taken as an example. The "Prelude" and "Toccata" therein are both excellent, typifying the best in Saint-Saëns. The "Carillon" employs a 7/4 meter in a rather timid (nonoriginal?) way and is obvious as a "music picture." The "Waltz" is overelaborated, the "Final" effective but fustian, and the "*Chanson napolitaine*" unspeakable. In essence, Saint-Saëns's early works show a freshness and *esprit* along with a dependence upon earlier masters; his middle-period works contain a greater percentage of dross in the form of pieces in an "impressionist" vein and those written all too clearly for the salon; while in his later works there is evidence of a spareness and tautness that indicate a recovered discipline.

The piano works can be divided into the "impressionist" ones, like *Une Nuit à Lisbonne* and the essays in Near East exotica, which form a minor part of the whole, and his many pieces in a set form (variations, gavottes, mazurkas, waltzes, preludes, and fugues). I myself am least attracted to the showpieces, for all their glitter, either the bravura ones—the *Etude en forme de valse* from the Op. 52 set or the reworkings of his Third Piano Concerto (Op. 29) and his Fifth (the Toccata from Op. 52)—or the large-scaled waltzes and fugues that he wrote throughout his life. The prelude-and-fugue form is one that was constantly with him as organist for many years at the Church of the Madeleine in Paris; I find the most successful are the simplest.

It is in the most direct and straightforward musical statements that I find the best in Saint-Saëns's piano writing, for these works have both lucidity and very real charm. A work like the *Six Etudes for the left hand alone*, Op. 111, will set no worlds alight, but it explores the given subject with assurance and grace (and even includes an apparent contradiction in terms, a one-handed fugue). It should be a delight to play. There is a link connecting these unaffected pieces and the piano works of Chabrier and Fauré with those of Francis Poulenc.

Marylène Dosse (and Annie Petit, in the four-hand pieces) brings an excellent sense of style and technique to the performance of these varied works. The very scope of Saint-Saëns's piano writing demands a variety of pianistic strengths, in terms not only of technical ability, but also of control of line and color. What is lacking in Dosse's piano playing is, finally, an individuality—a sense of a work or a passage being suddenly illuminated rather than rendered. Technically, she has some difficulty in clear articulation of rapid passages, her *pp* playing is not enough differentiated from a straight *p* (there should be an ethereal quality), and she does not have a strongly brilliant *fff*. In the *Etude en forme de valse* her rubato is confined to a few measures (oddly, she cuts the written-out "exposition" repeat) instead of influencing the whole work, and she lacks the necessary weight for the final page of the Toccata from Op. 72 or for the first fugue of Op. 52.

I must add that my opinion relates to a disagreement with H.G.'s preferences for Saint-Saëns piano playing (as set forth in his July review of Gabriel Tacchino's Candide disc of the Second and Fifth Piano Concertos). I prefer the Rubinstein "romantic" approach (or that of Sviatoslav Richter in a dim recording of the Fifth Concerto for MK) and do not feel that this type of playing violates "French classicality," while it does bring out the colors and harmonies—and the rhythmic snap—that characterize Saint-Saëns.

The piano sound is bright and forward, and the disc surfaces very quiet.

B **SAINT-SAËNS:** Piano Works. Marylène Dosse and (in the four-hand works) Annie Petit, pianos. Vox SVBX 5476 and 5477, $10.98 each three-disc set.

SVBX 5476: Bagatelles (6), Op. 3; Duettino, Op. 11*; Variations on a Theme by Beethoven, Op. 35*; Allegro, Op. 29; Caprice sur des airs de ballet d'Alceste, Woo.; Mazurkas (3), Opp. 21, 24, 66; Gavotte, Op. 23; Etudes (6), Op. 52; Allegro appassionato, Op. 70; Menuet et Valse, Op. 56; Une Nuit à Lisbonne, Op. 63; Polonaise, Op. 77*; Album, Op. 72. **SVBX 5477:** Souvenir d'Italie, Op. 80; Feuillet d'album, Op. 81*; Les Cloches du soir, Op. 85; Pas redoublé, Op. 86*; Scherzo, Op. 87*; Valse canarlote, Op. 88; Suite, Op. 90; Souvenir d'Ismailla, Op. 100; Valse nonchalante, Op. 110; Caprice arabe, Op. 96*; Thème varié, Op. 97; Valse mignonne, Op. 104; Caprice héroique, Op. 106*; Valse langoureuse, Op. 120; Valse gaie, Op. 139; Etudes for the left hand alone (6), Op. 135; Etudes (6), Op. 111; Marche interalliée, Op. 155*; Fugues (6), Op. 161; Feuillet d'album, Op. 169. [*for piano duet; * for two pianos.]

Classical

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ARNE: Sonatas for Harpsichord (8). Christopher Hogwood, harpsichord. [Peter Wadland, prod.] OISEAU-LYRE DSLO 502, $6.98.

This companion release to the disc of Arne overtures reviewed last month (DSLO 503) surely must be the first complete recording of the composer's only published works for solo keyboard, the set of sonatas or "lessons" published in 1756. (All eight pieces are included in this disc despite a current Schwann entry that credits it with only four.) It also represents, in this country at least, the record debut as soloist of the talented young musicologist best known up to now as continuo-harpsichordist for Neville Marriner's Academy of St. Martin-in-the-Fields and as conductor of his own Academy of Ancient Music. But unlike his Arne-overtures program, the appeals of both the present music and Hogwood's own performances are more circumscribed—restricted, I suspect, to specialized, connoisseur listeners.

That's not to say that the best of the sonatas—the larger-scaled No. 3 in G and No. 4 in D minor—are not impressively fine works, but the set as a whole is extremely uneven and most of the other sonatas are of slighter aesthetic interest. Nor is it to say that Hogwood's playing is not authoritatively skillful—only that at worst it becomes somewhat doggedly methodical or overinsistent, while at best it never quite achieves the ease and dramatic conviction that a more magisterial soloist like Igor Kipnis brings to his version of the Third Sonata (included in last April's "English Harpsichord" anthology, Angel SB 3816).

Nevertheless, the present release is not only one of substantial historical worth, but one admirable for its varied sonic attractions. Hogwood uses a single-manual Kirkman instrument of 1766 for the less-demanding Sonatas Nos. 1, 2, 5, and 6 and a bigger-toned double-manual 1744 harpsichord made by Thomas Blasser for the others. As always for any release in which Hogwood participates, he provides detailed notes on both the music and the instruments at hand. R.D.D.

BACH, J.C.: Flute Sonatas, Op. 16* and Op. 19†. Ingrid Dingfelder, flute; Rita Koors-Myers, harpsichord* and piano†. [James Rich, prod.] MUSICAL HERITAGE MHS 1974/5, $7.00 (two discs, manual sequence; Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Descendants of American Tories, unhappy with the one-sidedness of most current Bicentennial musical activities, can console themselves with these light but engaging sonatas. They were probably written just around 200 years ago (although some were not published until later), and they undoubtedly were a consolation to George III in his periods of melancholia and worry over his revolting colonists. For the "London" Bach, youngest of Johann Sebastian's sons, was music master to Queen Charlotte from 1767 until his death in 1782. And in addition to teaching her and the royal children, one of his duties was to accompany (on the harpsichord or the then new pianoforte) the king's own flute playing—surely of some of these same sonatas. (He may have had an easier part than Ingrid Dingfelder has now, however, for at least some of these works have been revised, like Mozart's earliest flute-or-violin sonatas, to interchange some of the originally simpler solo and more elaborate harpsichord right-hand passages.)

The present examples—Op. 16 with harpsichord, Op. 19 with piano—are all two-movement works, designed for amateurs' performance as well as entertainment, hence frankly lightweight, cheerfully diverting, and ingenuously charming. Appropriately, the present performances are unpretentiously straightforward yet technically deft and tonally attractive in clean, bright, ungimmicked recording.

This two-disc set comprises Vols. III (Op. 16) and IV (Op. 19) of an ongoing series. Vol. II (MHS 1810) is equally appealing for its Op. 18, comprising four similar flute/piano sonatas plus two for piano four-hands in which Rita Koors-Myers is joined by Carol Gremand. But I can't recommend Vol. I (MHS 1745), since its Op. 2 flute/harpsichord sonatas are musically far inferior (even immature) and the recording is oppressively closer and coarser. The marked improvement in the later volumes holds better promise for likely future ones: the set of Op. 17 sonatas surely, and probably more, since Grove's credits J. C. Bach with no less than thirty-five sonatas for flute (or violin). R.D.D.

[B] **BACH:** Brandenburg Concertos (6), S. 1046–51. Virtuosi of England, Arthur Davison, cond. [John Boyden, prod.] VANGUARD EVERYMAN SRV 313/4 SD, $7.96 (two discs, manual sequence).

[B] **BACH:** Brandenburg Concertos (6), S. 1046–51. Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond. RCA RED SEAL CRL 2-5801, $7.98 (two discs, automatic sequence).

Jean-François Paillard's new Erato/RCA set earns a respectable spot somewhere in the middle of the massive Brandenburg discography, but Arthur Davison's Vanguard Everyman set (first released in England in 1972 by the Classics for Pleasure label) joins the top group.

Both accounts basically follow the standard text—i.e., that of Bach's 1721 Dedication Copy. Between the two movements of Concerto No. 3, Paillard interpolates a harpsichord cadenza adapted from the Toccata, S. 915, while Davison devises a viola passage, conjecturing that Bach himself played this instrument in the ensemble and would

Explanation of symbols

Classical:
- [B] Budget
- [H] Historical
- [R] Reissue

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

have wanted to improvise from his seat rather than walk to the harpsichord or entrust it to another player. Though neither recording employs antique instruments to any great extent, Davison is more "authentic" than Paillard: He uses gambas rather than cellos in No. 6, recorders rather than flutes in Nos. 2 and 4, and apparently a real violino piccolo in No. 1. He also employs one player to a part in tuttis, in contrast to Paillard's small chamber ensemble. Furthermore, the Davison readings stress adroit and frequent use of ornamentation and trills. I can't recall another set of the six works so creative (and discrete) in this department.

Paillard's interpretations are musical and sympathetic, but, despite the presence of such superstar soloists as Rampal and André, there are many imprecisions of execution—in the finale of No. 4, for example. The Davison set is much more bouncy, fresh, and individual in viewpoint. Fast movements are fast and exciting, slow movements broad and expressive (note the middle movements of Nos. 2 and 6). Articulation and internal balances are wondrously crisp, though in both new releases the repeated flute trills in the first movement of No. 5 are peculiarly backward, almost inaudible.

RCA's sonics are posh, Vanguard's bright and gleaming. Vanguard has the concertos sequenced in strict numerical sequence, necessitating a side break in No. 5. My copy of the RCA had warp problems, possibly not helped by the packaging—two discs in one cardboard sleeve.

The Vanguard Everyman set is a formidable contender even apart from its price. I rate it alongside the Marriner set (Philips 6700 045), which offers the late Thurston Dart's hypothetical reconstruction of the concertos' original, substantially different form; the original-instrument presentations of the Vienna Concentus Musicus (Telefunken SAWT 9459/60) and, better still, the Collegium Aureum (Victrola VICS 6023); the bracing and kinetic Newman set (Columbia M2 31398); and the gentlemanly and gracious Britten (London CSA 2225). Too bad the Goldberg/Netherlands Chamber Orchestra version (last available here on World Series) is likely gone for good; it made up in virtuosity and musicianship what it may have lacked in ultimate scholarship and will be missed. A.C.

BEETHOVEN: Sonatas for Piano: No. 23, in F minor, Op. 57 (*Appassionata*); No. 24, in F sharp, Op. 78; No. 29, in B flat, Op. 106 (*Hammerklavier*); No. 32, in C minor, Op. 111. Alfred Brendel, piano. PHILIPS 6500 138 (Nos. 23 and 32) and 6500 139 (Nos. 24 and 29), $7.98 each.

The installments so far released in Brendel's new Beethoven-sonata series show a minimum of interpretive change from his Vox cycle—far less than in, say, the Liszt concertos or the Schubert impromptus. Where there is a change, it is toward greater nuance and delicacy. (Certainly the Philips sonics are more flattering to his rather thin sonority, but in fairness the few Turnabout single-disc issues from the Vox series that I have heard show an almost equal improvement.)

The suitability of Brendel's approach varies from sonata to sonata. He is heard to best advantage, I think, in the cameolike Op. 78. Others have given this "little" sonata bigger dimensions, but the music is unhurt by Brendel's chiseled proportions and salon civility. He shapes the structure admirably, reducing the dynamic scale slightly but preserving the necessary contrasts. The fastidious poise and clarity of his fingerwork here more than outweigh the slight pinginess of his sound in the high register.

The same daintiness applied to the rugged *Appassionata* raises many more questions. Brendel conveys the structure of the first movement well—keeping a firm rhythmic outline in passages where Beethoven opts for a lot of rhetorical padding, and separating primary lines from secondary ones. Sometimes he overdoes the intellectualism, as in the restatement of the first movement's principal theme, where the explosive sequence of F minor chords is refined almost into triviality. For all Brendel's erudition and technical expertise, I found this an inhibited, frustrating *Appassionata*; the letter of the law is there, but hardly any of the spirit.

Op. 111, the *Appassionata*'s disc-mate, is better in contemplative moments than in heroic ones. Brendel holds the first movement together, but his lack of tonal allure and slightly metronomic approach to larger phrase units lend a somewhat tight-lipped, frigid aura to music that should (as Beethoven described his *Missa Solemnis*) go from the heart to the heart. For all its evident sincerity, the direct communicative link is intercepted by a middleman: decorum. Similarly, the Adagio proceeds well until the pianist, with his patrician care and judicious rhythmic exactitude, finds it difficult to surrender wholeheartedly to the near violence of the jazzlike variations.

Finally, the *Hammerklavier*. Brendel's liner notes suggest that we "shudder" at the composer's metronome markings, "which suit the tempo indications as little as the playability and the character of the music." I would humbly suggest that it is Brendel, not Beethoven, who has misjudged the character of the music. Though the new Philips recording is superior to the older Vox tonally, the interpretation—tinkly, precious, trivial, and even downright sentimental—is a pale reflection of the music's greatness. As before, Brendel employs little amplifications—an extra octave in the bass and so forth—but he seems blissfully unaware of the composition's essential power. Kempff brought off a similar approach to this sonata with more stature and success. H.G.

BLACHER: Sonata for Solo Violin, Op. 40; Four Ornaments. **LINKE:** Violencia. **MADERNA:** Dedication; Pièce pour Ivry. Christiane Edinger, violin. ORION ORS 75171, $6.98.

For me, the highlight of this disc is the strikingly original and deeply lyrical solo-violin sonata written in the early 1950s by the late Boris Blacher, one of the most important representatives of a middle-of-the-road style in contemporary German music. The second movement, featuring an exceptionally fluid melody woven in an almost

Critics' Choice

The best classical records reviewed in recent months

BARTÓK: Concerto for Orchestra. Kubelik. DG 2530 479, May.
BEETHOVEN: Bagatelles. Gould. COL. M 33265, Aug.
BEETHOVEN: Late Quartets. Végh Qt. TEL. SKA 25113 (4), Aug.
BRAHMS: Symphonies: Nos. 1, 3, 4. Kertész. LON. CS 6836, 6837, 6838, March and June.
KODÁLY: Orchestral Works. Philharmonia Hungarica, Dorati. LON. CSA 2313 (3), Aug.
MAHLER: Symphony No. 4. Blegen, Levine. RCA ARL 1-0895, June.
MASSENET: La Navarraise. De Almeida. COL. M 33506, Aug.
MENDELSSOHN: Piano Concertos. Perahia, Marriner. COL. M 33207, July.
MOZART: Concertos Nos. 14–19. P. Serkin. RCA ARL 3-0732 (3), May.
PRAETORIUS: Dances and Motets. Munrow. ANG. S 37091, June.
RAVEL: Orchestral Works. Skrowaczewski. VOX SVBX 5133 (4), July.
SCHOENBERG: Piano Works. Jacobs. NONE. H 71309, June.
SCHOENBERG: Pierrot lunaire. Maxwell Davies. UNI. RHS 319, May.
SCHUBERT: Piano Trios. Szeryng, Fournier, Rubinstein. RCA ARL 2-0731 (2), June.
SCHUBERT: Wanderer; Sonata, D. 845. Pollini. DG 2530 473, May.
STRAUSS, R.: Bourgeois Gentilhomme; Horn Concerto No. 1. Ormandy. COL. M 32233, Aug.
ARIAS AND DUETS. Blegen, Von Stade. COL. M 33307, July.
CELLO SONATAS. Sylvester. DESTO DC 7169, June.
ENGLISH HARPSICHORD. Kipnis. ANG. SB 3816 (2), April.
OBOE RECITAL. Holliger. PHI. 6500 618, June.

Sheldon Soffer Management

Christiane Edinger—*utterly amazing playing of Blacher, Linke, and Maderna.*

Eastern fashion around pizzicato ostinatos on the open G, D, and A strings, contains some of the most intriguing writing for solo violin I've ever heard. But I was also quite taken by the way Blacher uses the solo line as a vehicle for his "variable meter" technique, in which the meters of the bars are continually varied in a systematic fashion. Because of the logic behind the systematization, the rhythmic pulse, far from being destroyed, is marvelously enriched—especially, here, in the third movement.

The 1969 Ornaments, apparently the last of a series of Blacher works with that title (the 1950 Ornaments for piano was the first work to put the "variable meter" into practice), has a less flowing, somewhat more avant-garde character. Like the sonata, however, it is filled with inventiveness, whether in the all-pizzicato "presto" movement or the *perpetuum mobile* finale. And here, as in other works, the composer makes particularly effective use of certain single, recurring notes, as in the third movement.

In spite of their more conservative style, the Blacher works seem in many ways less fettered than the more modernistic pieces by Norbert Linke and Bruno Maderna, with their predictable seesaw alternations between bowed and pizzicato passages, their huge intervallic leaps, their sudden outbursts, and, in the Linke, the faddish montage of well-known snippets. But I must say that the icy, distant beauty of some of the ultra-high-register passages of Maderna's *Dedication* has a gripping effect on the listener. And I love the spluttering, elliptical finale. Linke, too, knows how to put a violin through all its motions—perhaps too much so—and he does integrate his quotations (from Mozart, Paganini, Richard Strauss, and Rimsky-Korsakov) with great subtlety into *Violencia*, so that they seem genuine elements of the musical fabric. But I found the piece too unrelenting, too gymnastic.

German-born Christiane Edinger's playing is utterly amazing. She manages to bring warmth to even the most remote reaches of the Linke and Maderna works. If I had to single out one area of excellence in her performances of the Blacher pieces, it would be the rhythmic élan, for she does not miss a single turn in the composer's circuitous rhythmic routes, and the results are marvelously catchy. It is difficult to keep coming up with new adjectives to describe an excellent violin tone, but for Edinger's tone I would fall back on "pure." This applies both to the tricky, high-register bowing in the Maderna, which she accomplishes with flawless smoothness, and to Blacher's more conventional writing. Note also the perfect balance of Edinger's double-stops in the opening of the Blacher sonata.

My cats can attest to the sharpness, brilliance, and clarity of the recorded sound. They hated this record. Humans, however, should definitely investigate it. R.S.B.

BRAHMS: Quartets for Piano and Strings: No. 1, in G minor, Op. 25; No. 2, in A, Op. 26; No. 3, in C minor, Op. 60. Beaux Arts Trio; Walter Trampler, viola. PHILIPS 6747 068, $23.94 (three discs, manual sequence).

H **BRAHMS:** Quartets for Piano and Strings: No. 1, in G minor, Op. 25; No. 2, in A, Op. 26. Rudolf Serkin, piano; Busch Quartet members. DACAPO 1C 147 01555/6, $11.96 (two discs, monc) [No. 1 from COLUMBIA ML 4296, recorded 1949; No. 2 from HMV/VICTOR 78s, recorded 1939] (distributed by Peters International, 619 W. 54th St., New York, N.Y. 10019).

Comparisons:

Glazer, Eastman Qt (Nos. 1–3)	Vox SVBX 592
Rubinstein, Guarneri Qt (Nos. 1–3)	RCA LSC 6188
Gilels, Amadeus Qt (No. 1)	DG 2530 133
Curzon, Budapest Qt (No. 2)	Odys. 32 26 0019
Frank, BSO Ch. Players (No. 3)	RCA LSC 6167
Crowson, Pro Arte Qt (No. 3)	Ois.-L. SOL 320

One can compile a catalogue of minor virtues on behalf of the new Philips set of the Brahms piano quartets: The pressings are good, the surfaces noiseless, the readings carefully judged. For purists, there is—I believe for the first time on records—an exposition repeat in the first movement of No. 2. And the set starts auspiciously: The opening movement of No. 1 is well proportioned, with a wide dynamic range.

Alas, that favorable impression is short-lived. The second movement of the G minor Quartet is wan and listless, the slow movement stagnant and lacking in impetus, the gypsy finale tepid and limp. The lyrical Quartet No. 2, where an easygoing approach just might work, is even less satisfactory. I sense no over-all gauging of the work's dramatic proportions; the performance meanders and breaks into unrelated little sections. Listen, for example, to the very opening. The piano's initial statement of the first theme ought to be kept intimate; the repetition by the string trio is on a higher dynamic (and dramatic) plane, but still intimate; finally, the forte restatement should be a full-blooded tutti, a dramatic culmination. The Beaux Arts frustrates by backing off before it even gets near its destination, and rhythmically as well as dynamically all the little fussings destroy the forward line and backbone that even a relatively lyrical piece requires. In such a performance, the Beaux Arts' novel exposition repeat is no boon, to put it delicately.

Quartet No. 3 remains well above the level of No. 2, perhaps because this more succinct work is less difficult to hold together. Still, I doubt that anyone who remembers the grand old Mercury performance by Horszowski, Schneider, Katims, and Miller—or even the deleted RCA account by the Festival Quartet—could be happy with such a genteel, anemic reading.

Nor am I happy with the instrumental balance. I will not say that there is too much piano—I am all in favor of robust, forthright, bass-oriented sonority in the big Brahms piano parts, and Menahem Pressler is just fine here. Rather there is not enough from the strings. With the frequent exception of Walter Trampler's dark, gutsy viola playing, the string players don't match Pressler's gusto. I have the highest regard for violinist Isidore Cohen, yet here his sound is reticent, angular, and a bit impure. It *must* be the microphoning, but whatever the cause the soaring upper lines never reach out and grab the listener as they ought to in this muscular, emotional music. Bernard Greenhouse is an expert, tasteful cellist, but his years of experience as a continuo player seem to have gotten to him: His sound is so chaste, his vibrato so even, his phrasing so tasteful that even in his big solos he blends into the background.

It is valuable to have DaCapo's reissue of the Serkin/Busch Quartet recordings of Nos. 1 and 2. The performances are extremely fine, if far from definitive, but even more they serve as a useful corrective to the currently common "cosmetic" approach to Brahms: refined balances, elegant finesse, smooth tone, opulent relaxation. These musicians correctly provide sinew as well as sentiment—though sentimentality is rather hard to find in these no-nonsense interpretations. We may think of Brahms as a Romantic, but he considered himself a classicist, a bulwark against the undisciplined rhetoric of Liszt, Wagner, and the others. And that rugged classicism is what Serkin and the Busch Quartet give us: firm rhythmic stress, rather tightly metrical phrasing, fast basic tempos. Tonally, the performances are decidedly lean, and one misses a certain flow and plasticity that the music also needs.

There is a slightly pedantic quality to these performances, which don't really catch fire in the way that the old Bauer/

Flonzaley reading of the F minor Piano Quintet (RCA VCM 7013) did. I have always felt that Serkin was overly deferential toward Adolf Busch (his father-in-law), that his artistry developed immensely after Busch's death; compare, for example, the very good Serkin/Busch and the superbly inspired Serkin/Budapest recordings of the Brahms piano quintet.

The Second Quartet, from 1939, sounds rather screechy and nasal, blemished by obtrusive 78 surface noise—far below what one would expect from a European recording of this vintage. The First Quartet, from 1949 (with violist Hugo Gottesmann replacing Karl Doktor), is altogether more realistic; with a bit of equalizing it sounds almost contemporary in this superb transfer. No. 1 also benefits from more unified and precise string playing than No. 2.

Where does that leave the Brahms piano-quartet discography? Neither of the older complete sets is wholly recommendable. The Vox set by Frank Glazer and the Eastman Quartet is very competent but not distinguished enough to offset the extremely harsh sound. The Rubinstein/Guarneri RCA set, while unquestionably superior to the Beaux Arts, is in general too refined for my idea of this music.

Now that Turnabout has withdrawn the Solchany/Hungarian Quartet disc of No. 1, there remain the sensitive but slightly over-refined Rubinstein/Guarneri and the more robust but slightly studied Gilels/Amadeus, whose chief drawback is the pianist's hard tone. I would choose the Serkin/Busch over both. My favorite No. 2 among current listings is the Curzon/Budapest, firmer and more decisive than the overly autumnal Rubinstein/Guarneri. But readers should keep an eye out for a recording by the Brahms Quartet on the European Concert Hall label, which turned up a while back in several New York stores for as little as ninety-nine cents. It is a real sleeper: an absolutely brilliant reading, gorgeously recorded and flawlessly pressed. Finally, none of the available editions of No. 3 is in a class with the aforementioned Horszowski/Schneider/Katims/Miller; the best of the lot are those by Claude Frank and the Boston Symphony Chamber Players and Lamar Crowson and the Pro Arte Quartet.

H.G.

CHIHARA: Grass*; Ceremony I; Ceremony III†. Buell Neidlinger, double bass*; Peter Lloyd, flute†; Suenobu Togi, hichi-riki†; London Symphony Orchestra members, Neville Marriner, cond. [Paul Chihara and Buell Neidlinger, prod.] TURNABOUT QTV-S 34572, $3.98 (QS-encoded disc).

Paul Chihara's music is pure evocation. Once it sets your thought processes in motion, the spell lasts until the end.

Grass (1972) is the strongest of the three works on this disc, a dialogue for double bass with orchestra that here makes extremely effective use of the possibilities of four channels. (The reference of the title is not to what you might think, but to a poem by Marvell.) A mixture of styles (jazz is an important element), it sustains a meditative state and develops its content in a thoroughly convincing manner.

Neville Marriner
An equal flair for new and old.

Ceremony III, composed at Tanglewood in 1973, is longer, more varied, and more moving than *Ceremony I*, written two years earlier. As *Grass* employs the distinctive colors and timbres of long strings, this work makes use of the sound of wind instruments. For Chihara the *Ceremonies* are musical rites of passage, music to accompany spiritual transformation. Taken cold sober on a sunny morning, they may not have much impact. At other times and other places, they have a very different effect.

The performances appear to be excellent, and it is interesting indeed to find Neville Marriner directing repertory of this type in contrast to his usual concentration on older music. Clearly he has a flair for both the old and the new that we may not have realized.

R.C.M.

CHOPIN: Sonata for Piano, No. 2, in B flat minor, Op. 35. **LISZT:** Sonata for Piano, in B minor. Tedd Joselson, piano. [Peter Delheim, prod.] RCA RED SEAL ARL 1-1010, $6.98. Tape: ARS 1-1010, $7.95.

Tedd Joselson's second RCA disc at least allows us a glimpse of his work unencumbered by the lethargic orchestral work and indifferent engineering of his debut recording, the Tchaikovsky First and Prokofiev Second Concertos (ARL 1-0751, reviewed in April 1975). The piano here sounds beautifully mellow and resonant, and its sound is presented intact by the excellent reproduction and smooth pressing.

Joselson may well be one of those exciting virtuosos who find it difficult to adapt the full impact of their style to recordings. I certainly hope that his work in the concert hall has more scope, projection, and diversity than emerges from this uneven, but nevertheless likable, disc.

The good things first: Joselson seems to be a lyrical, poetic player, always an uncharacteristic and welcome departure among today's young instrumentalists specializing in the freewheeling Romantic repertory. He phrases warmly and expansively and has enough imagination to search out voicings that cast alluring shadows on a passage and give added dimension to the music's symphonic potential. Many phrases emerge with a singing sensibility that promises something quite special.

That promise, regrettably, is often unfulfilled. Whereas other lyric-Romantic virtuosos (e.g., Vásáry and Perahia among the younger group) justify their inner voices by superbly judged leading and chording, Joselson lacks discipline and direction. More often than not, an unconventionally balanced chord will not move logically to the next one in a given progression, but will instead be left dangling in midair. Articulation is often rather nebulous, lacking both textural diversity and incisive definition.

Then, too, Joselson could profitably pay more heed to the structural aspects of these sonatas. The Liszt is especially hard to hold together, of course, but even the Chopin, which fends better for itself, sounds a bit loose-limbed here, overly concerned with ephemeral niceties. In both works there is too much unintentional gear-shifting and loss of basic pulse, too many fancy effects that need more thoughtful control of timing and stress.

Joselson is obviously talented, but RCA may be doing him a disservice by recording him at this stage in repertory that can be heard from the likes of Cortot, Rubinstein, Horowitz, Rachmaninoff, and Curzon. H.G.

DVOŘÁK: Chamber Works, Vol. V. Dumka Trio*; Austrian String Quartet†. Vox SVBX 588, $10.98 (three discs).

Trios for Violin, Cello, and Piano: in G minor, Op. 26; in F minor, Op. 65.* Waltzes for String Quartet, Op. 54, Nos. 1 and 4.† Quintets for Strings: No. 1, in A minor, Op. 1; No. 3, in E flat, Op. 97† (with Irmgard Schuster, viola). Sextet for Strings, in A, Op. 48† (with Schuster; Dankwahrt Gahl, cello).

The fifth installment in Vox's long-running traversal of the complete Dvořák chamber music is the most successfully performed thus far, thanks to the advent of the Austrian String Quartet. First violinist Paul Roczek has a strong and accurate bow arm, violist Jürgen Geise a dark but never scrappy tone. The quartet members (and their colleagues in the string quintets and sextet) maintain clear internal balances and engage in smooth give-and-take, with none of the beer-barrel sentimentality that their countrymen sometimes bestow on Slavic composers.

Thus they convey the character and force of the intriguing Op. 1 Quintet more successfully than did the Berlin Philharmonic Octet members (Philips 839 754). To the made-in-Iowa Op. 97 Quintet from the other end of Dvořák's creative span, this group brings a far fuller sound and stronger profile than did the Vienna Octet members (Stereo Treasury STS 15242); it probes the depths of the music (and characterizes the slow-movement variations) better than in the elegant Berlin version (Philips 6500 363), coming close in over-all fervor and profundity to the fabled Budapest/Trampler edition (Columbia MS 6952 with the Beethoven Op. 29 Quintet, or M 32792 with the Dvořák Op. 96 Quartet), which lacks the pleasant sonic ambience of the newer Vox. In short, quite an achievement.

The augmented quartet also does splendidly by the wonderful Op. 48 Sextet, a work that displays Dvořák's genius for melodic invention better than anything else in

the present collection. The Austrians share the predilection of their Berlin Philharmonic and Vienna Octet rivals (Philips 839 754 and Stereo Treasury STS 15242), as well as the European Quartet on a deleted Westminster version, for a brisk tempo in the elegiac Dumka movement, stressing its folksy bounce more than its autumnal yearning. For the latter, one must go back to the Victor 78s by the Budapest. Moreover, none of the LP versions I am acquainted with (I have not heard the recent recording by the Dvořák Quartet on Supraphon) manage the ensuing Presto with the drive and abandon of the venerable Budapest account. The new Vox performance does surpass the Vienna Octet members for justness of intonation and the Berlin ensemble for clarity of texture.

The quartet is heard briefly without assisting artists in the two lovely waltzes for piano from Op. 54 that Dvořák arranged for string quartet.

If only the Dumka Trio's contributions to this set matched the level of the Austrian Quartet's! These three Englishwomen (whose readings of the Opp. 21 and 90 Trios, as well as the bagatelles and piano quartets, appeared in Vol. IV of the Vox series) are sober and industrious musicians, but not especially pleasant to listen to (particularly violinist Suzanne Rozsa). Certainly the Beaux Arts Trio (in its three-disc integral set of the piano trios, Philips 6703 015) brings more dash, color, and temperament to the task, and that goes a long way indeed with the not yet fully matured Op. 26 in G minor. The great Op. 65 Trio in F minor adapts more successfully to the Dumka's straightforward approach, but one can hear how much is sacrificed by comparing the impassioned and dramatic Beaux Arts performance or the fluent, tightly knit, and tonally attractive one by the Yuval Trio (DG 2530 371). Yet even these outstanding versions must yield to that by the Suk Trio (Supraphon SUAST 50817), a magnificent account that reflects these three virtuoso musicians' apparent lifelong passion for the score. A.C.

EVETT: Quintet for Piano and Strings—See Parris: The Book of Imaginary Beings.

B **GLINKA:** Trio pathétique; Piano Works. New American Trio: Esther Lamneck, clarinet; Michael McCraw, bassoon; Thomas Hrynkiv, piano. [James Rich, prod.] MUSICAL HERITAGE MHS 1973, $3.50 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Piano Works: Barcarolle in G; Nightingale Variations; Mazurkas: in C minor, in A minor; Nocturne in F minor; Waltz in G.

Each side of this record reveals a distinctive facet of Mikhail Glinka (1804–57), who is of course known largely for his orchestral works and operas (or at least excerpts from the operas).

The six short piano pieces, elegantly played here by Thomas Hrynkiv, reflect Glinka's early study with John Field, who seems to have aroused a Slavic melancholy in the Russian composer similar to his influence on Chopin. Superficially these works might be termed Chopinesque, except that they lack the harmonic originality and arching lyric line of the Polish master. The *Trio pathétique* was composed in 1826–27 for friends in the orchestra of the Teatro alla Scala. During his visit to Italy, Glinka had close contacts with Mendelssohn, Bellini, and Donizetti. Despite its minor mode, this trio has a light, fresh quality, reflecting the composer's captivation with his surroundings. Soon after, while still in Italy, he returned to his native Russian roots in conceiving the first great Russian opera, *A Life for the Tsar*.

Pianist Hrynkiv is a real discovery, playing superbly on both sides of this record, and he has able woodwind collaborators in the trio. Though I have not heard the Melodiya/Angel version of the trio, I cannot imagine a more attractive performance, and there seems to be no other solo-piano music by Glinka currently available. P.H.

GRIEG: Lyric Pieces. Emil Gilels, piano. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2530 476, $7.98.

Op. 12: No. 1, Arietta. **Op. 38:** No. 1, Cradle Song. **Op. 43:** No. 1, Butterfly; No. 2, Lonely Wanderer. **Op. 47:** No. 2, Album Leaf; No. 3, Melody; No. 4, Halling (Norwegian Dance). **Op. 54:** No. 4, Notturno; No. 5, Scherzo. **Op. 57:** No. 6, Homesickness. **Op. 62:** No. 4, Brooklet; No. 6, Homeward. **Op. 65:** No. 5, In Ballad Vein. **Op. 68:** No. 2, Grandmother's Minuet; No. 3, At Your Feet; No. 5, At the Cradle. **Op. 71:** No. 1, Once upon a Time; No. 3, Puck; No. 6, Gone; No. 7, Remembrances.

Gilels, the sleeve note tells us, came to the Grieg *Lyric Pieces* relatively recently. It is fortunate that DG decided to record him in this repertory while his enthusiasm for it was at its peak. Almost from the first phrase of this generous sampling, the magnificent sense of color, the subtle phrase-shaping, the ravishing legato (when called for), and the textural variety immediately characterize the playing as that of a supreme keyboard master.

These interpretations have a deceptive simplicity. In fact they are charged with temperament: the slightly gauche, floppy stress in the filigree of "Butterfly"; the virile, vital stress of "Halling"; the spidery, silvery elegance of the aptly named "Grandmother's Minuet"; the absolutely terrifying re-creation of "Puck." All these little pieces are within the realm of talented youngsters, yet a master can find unsuspected riches in them. Gilels' "Puck," for instance, is absolutely electrifying in its huge dynamic contrasts, its thrusting, incisive outbursts, and its sternly controlled virtuoso passage-work. Similarly the waltzlike quotations in "Remembrances" are bent out of metronomic rigidity with just that degree of manipulation by which art conceals art. The piece could easily sound banal, even embarrassingly treacly; instead it emerges poignant and subtle, in almost ghostly fashion—something of a once beautiful, slightly demented dowager gazing at her reflection in a mirror.

I have never before heard playing of this quality from Gilels, though something along these lines can be heard in his first recordings, made when he was a teenager, gathered in a new "Young Gilels" collection from Westminster Gold (WGM 8309). All told, this is one of the most touching and beautifully played piano discs to come my way in some time. It is made all the more effective by DG's brilliant and cleanly etched sound. H.G.

HAYDN: Mass No. 12, in B flat (*Harmoniemesse*). Judith Blegen, soprano; Frederica von Stade, mezzo; Kenneth Riegel, tenor; Simon Estes, bass; Westminster Choir; New York Philharmonic, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 33267, $6.98. Quadriphonic: MQ 33267 (SQ-encoced disc), $7.98.

Comparison:
Guest/Acad. St. Martin's — Argo ZRG 515

As recently as the first quarter of our century, when orchestral Masses such as Haydn's, with their large apparatus and often repetitious treatment of the text, were proscribed by the church for liturgic use, the public and even historians censured them because of their "undignified" tone

Emil Gilels—*his Grieg displays the work of a supreme keyboard master.*

The innovation that started an industry.

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and texture, their fleet and joyful liveliness.

It is true that Haydn, a man of sunny and optimistic nature who, except for his unsympathetic wife, met with few disappointments, did not write church music conforming to the romantic idea of propriety in that genre. He had a simple and unshaken faith in God, and, like the medieval clown who honored the Virgin Mary by turning somersaults before her shrine, he wrote vivacious music for God because that was the way he saw life. Some might perhaps still be inclined to find the general tempo and dynamics of a work like the *Harmoniemesse* a little too exulting, closer to the radiant choruses of *The Creation* than to solemn worship. But then in a concert performance—which today is the only possibility—even this reservation is untenable. These Masses from the master's old age are magnificent works, and today, when the Catholic Church's tremendous artistic heritage is abandoned, we should treasure such masterpieces simply as great music from a great age without arguing their theological appropriateness.

True to his nature, Haydn was most successful in setting sections of praise and thanksgiving, but the *Harmoniemesse* is dramatically through-composed, full of attractive ideas, and the composer's creative force in this, his last major work, is unimpaired and unflagging. The Kyrie is dramatic; so is the Credo, culminating in the traditional fugue of the "*Et vitam venturi*," but this is a symphonic fugue, that engaging blend of the classical with the baroque spirit. In contrast to the dramatically through-composed section, the Agnus Dei is a heartfelt prayer, with a beautifully fashioned broad melodic flow, but ending with a jubilant "*Dona nobis pacem*."

Though in general Haydn follows the traditional style of the Austro-Italian orchestral Mass, he does not accept the customary pattern of solo arias alternating with choruses. He employs a solo quartet and assigns important functions to it, but there are no arias; the soloists seem to step out of the choir to sing ensembles, only to melt again into the main vocal body. This procedure makes for finely integrated movements. Also, Haydn uses the full classical orchestra, with prominent wind parts—hence the name *Harmoniemesse* (in German a wind band is called *Harmoniemusik*).

Perhaps the best way to review this performance is to compare it with George Guest's Argo recording. Both conductors feel the keenness and joy that overflow this work, but Bernstein adds a large dose of his own exuberance. Guest is also carried away a bit by Haydn's élan, but he is careful not to overdramatize and his dynamic scheme is tastefully controlled: Fortes are fortes, not fortissimos, and the pace is judicious—the allegros are not prestos.

Bernstein uses italics whenever he can, the whiplash tuttis are like cannonades, and the tempos are very fast. He treats the Benedictus like a scherzo, making it almost jaunty; the Hosanna is ponderous, and the Sanctus is romanticized. Guest articulates fastidiously, with just enough crispness, whereas Bernstein increases the crispness to sharp staccatos. All this is especially regrettable because Bernstein has a top-notch orchestra and chorus at his disposal, and his solo quartet is beautifully balanced. Both chourses are excellent, and the Westminster Choir, when not driven, articulates almost as well as the splendidly trained St. John's College Choir.

While Bernstein is responsible for the muscular approach and the exaggerated tempos and dynamics, he was badly served by his engineers: the sound is raw, noisy, and at times downright ugly, though the soft passages come off much better. Finally, I wonder whether Columbia Records could not find a few dollars to hire someone to write decent notes. The two perfunctory paragraphs on the jacket are practically worthless when compared with the fine and informative little essay by H. C. Robbins Landon on the Argo release. P.H.L.

HINDEMITH: Five Pieces, Op. 44, No. 4—See Schoenberg: Verklärte Nacht.

JANÁČEK: Suite for String Orchestra—See Suk: Serenade for Strings.

LINKE: Violencia—See Blacher: Sonata for Solo Violin.

LISZT: Opera Paraphrases. Michele Campanella, piano. PHILIPS 6500 310, $7.98.

Polonaise from "Yevgeny Onegin"; Illustration No. 2 from "Le Prophète"; Waltz from "Faust"; Reminiscences of "Norma."

No figure in the history of music presents so many wildly contrasting features as Liszt. Yet for all the contradictions, there was scarcely a noted composer, from Wagner and Debussy onward, who did not learn from his music.

With this record we are dealing with what posterity, not altogether rightfully, has considered Liszt's most questionable compositions: the opera paraphrases. It is important to note that he did not *transcribe* these excerpts from operas, he *adapted* them for piano, which is quite a different thing—these adaptations involve a compositional process. Consider the best known of the operas represented here, Gounod's *Faust*. Liszt took the famous waltz, presenting it in various guises and combining it with thematic material from other spots in the opera. By composing connecting tissues he gave shape to the whole; we have an almost new piece, yet the public is never allowed to lose track of its favorite tune. The pianistic writing is stunningly brilliant, the harmonies and modulations often surprising, but there is also a certain circus quality to the fantastic keyboard fireworks.

At one time this sort of thing was admired beyond bounds, but today it is difficult to take seriously these opera-based "fantasias" and "reminiscences." Yet when well played, as they are here, these products of Liszt's immense pianistic skill and imagination, with their curious mixture of the banal and the brilliant, still have an uncanny attraction.

Michele Campanella has the necessary flair for this kind of music and the ability to master its considerable difficulties: He has good rhythm, good tone, and a set of very flexible fingers. His pedaling is somewhat

Philips

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uncertain, causing harmonies to wash over one another. The sound is good except for the highest octave of the piano, which occasionally sounds brittle. P.H.L.

LISZT: Sonata for Piano—See Chopin: Sonata No. 2.

MADERNA: Dedication; Pièce pour Ivry—See Blacher: Sonata for Solo Violin.

MOZART: Quartets for Strings, Nos. 14–19. Quartetto Italiano. PHILIPS SC 71 AX 301, $23.94 (three discs, manual sequence).

Quartets: No. 14, in G, K. 387; No. 15, in D minor, K. 421; No. 16, in E flat, K. 428; No. 17, in B flat, K. 458 (*Hunt*); No. 18, in A, K. 464; No. 19, in C, K. 465 (*Dissonant*).

The six quartets Mozart wrote between December 1782 and January 1785 (after ten years in which he composed nothing in this form) stand among the supreme glories of Western music. They are dedicated to Haydn, a good friend, an older colleague whom Mozart undoubtedly recognized as the composer who made the quartet a fully developed sonata for strings in which the resources of the greatest musical minds could find complete expression.

Individually and separately these quartets have been recorded many times. Among older editions, those of the Budapest (Odyssey Y3 31242) and the Juilliard (Epic, deleted) remain of lasting value and that of the Hungarian Quartet (Vox SVBX 580) is a good choice for bargain hunters. Those seeking ultimate Mozartean style and verve will want to go on, and the Quartetto Italiano now provides a fitting end to the search with this final installment in its complete cycle of the Mozart quartets.

It is really quite simple. The musicianship of this group is unsurpassed today. The Italiano has a beautiful sound that is also the right sound for classical quartet literature. It respects accents, phrasings, and dynamic markings, but never in a way that robs its work of freshness and zest. Its intonation is superb. No group is more adept at uniting a melody with a supporting rhythm, clarifying a texture, or coloring a phrase. Few can rival it for getting to the essence of the music without gratuitously expressive underlinings. Most important of all is the plastic quality of its playing, the clearly defined, soaring line that sweeps all these quartets to their climactic moments. Mozart must have imagined performances of this stature. I doubt that he heard any. We are fortunate to have the opportunity.

One complaint. The notes supplied are in German and French. Can't we have some English too? R.C.M.

MOZART: Serenade No. 9, in D, K. 320 (*Posthorn*); Marches: in D, K. 335, Nos. 1 and 2. Peter Damm posthorn (in K. 320); Staatskapelle Dresden, Edo de Waart, cond. PHILIPS 6500 627, $7.98.

Since the De Waart/Philips series of Mozart divertimentos and serenades has been restricted up to now to woodwind exemplars, it's good to find an orchestral continuation under way. But the *Posthorn* Serenade is a risky choice.

De Waart's good points are very good indeed: zestful high spirits; delectably piquant woodwind playing in the concertante movements featuring paired flutes, oboes, bassoons, and horns; and in the eponymous second trio of the second Minuetto a literally Damm good posthorn part—the best I've ever heard, indeed. But the bad features unfortunately are considerable: a tendency to press tempos and italicize accents; somewhat coarse or even harsh *ff* tonal qualities (probably more the fault of executant tenseness than of the gleamingly transparent recording); and the inexplicable, quite inexcusable, omission of the famous piccolo part in the first trio of the second Minuetto.

Even so, I'm inclined to choose this version, with all its faults, over the recent less uneven, but blander and thicker one by Bohm for DG and the similarly less-than-ideal older Szell/Columbia and Böttcher/

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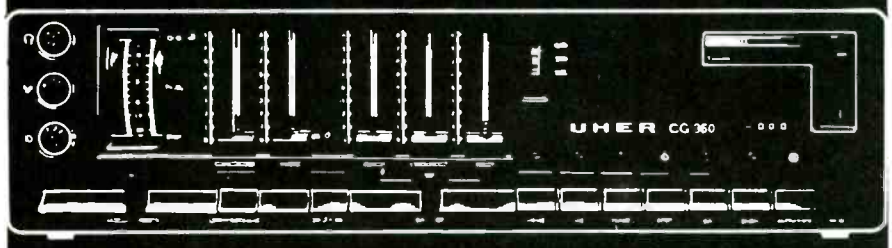

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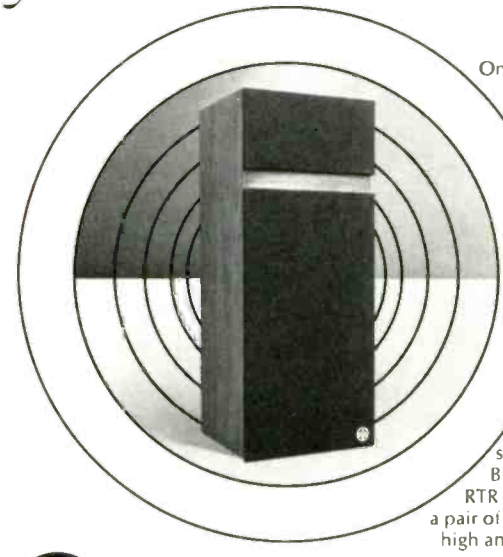

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Turnabout versions. And De Waart does have the most appropriate couplings: the little K. 335 (new K. 320a) Marches that precede and follow the Serenade itself, as probably was the composer's intention.

R.D.D.

PARRIS: The Book of Imaginary Beings. **EVETT:** Quintet for Piano and Strings. Dorothy Skidmore, flute; Ronald Barnet and Thomas Jones, percussion; University of Maryland Trio (in the Parris). Robert Parris, piano; University of Maryland String Quartet (in the Evett). TURNABOUT TV-S 34568, $3.98.

Of the two works on this disc in Turnabout's "Contemporary Composer in the U.S.A." series, *The Book of Imaginary Beings* (after Borges) by Philadelphia-born (in 1924) Robert Parris presents by far the greater interest. Yet it is hardly an American-sounding work. Indeed, in its almost total rejection of vertically conceived harmonies, its use of varied repetition, its instrumentation, and many of its rhythmic patterns, it has a definite non-Western bent.

The music also brings to mind a less complex but flashier (in its extremely skillful, atmospheric use of the instruments) Olivier Messiaen. Most intriguing, perhaps, is the wispy, mysterious fourth movement ("A Bao A Qu"), essentially a fractionalized violin recitative over a short, repeated tom-tom beat. Most annoying is the sixth movement ("The Double"), in which Saint-Saëns's "The Swan" is buried beneath an avalanche of modernistic punctuation in what seems to be an exercise in rich-man's Dada. The performances and recorded sound (the latter having a particularly good signal-to-noise ratio) are excellent.

Robert Evett's 1954 piano quintet, which is not well recorded, evokes rather unexcitingly a Hindemith *manqué*, with collages of Grieg (second movement) and Schumann (fourth movement) simply adding to the impression of lack of inspiration. Where Evett fails most, it seems to me, is in his inability to come up with a listenable harmonic idiom—he has chosen a form of musical writing that seems to demand some sort of harmonic depth. Add to this the monochromatic, monodynamic (read "loud") nature of the first movement, and the entire listening experience becomes rather grating. Only the elegiac, third-movement Adagio, which Evett himself seems to prefer in his liner commentary, rises above the general level. But not enough.

R.S.B.

RAVEL: Daphnis et Chloé (complete ballet). Cleveland Orchestra Chorus; Cleveland Orchestra, Lorin Maazel, cond. LONDON CS 6898, $6.98.

The pleasures of this new, complete recording of Ravel's "choreographic symphony" are decidedly mixed. On the positive side, this is probably the best-recorded *Daphnis* yet: London has created a rich, concert hall ambience well suited to the big sound of the score, while the well-conceived directionality highlights particularly well Ravel's numerous instrumental shifts. Furthermore,

Lorin Maazel
The best-recorded Daphnis *yet.*

Lorin Maazel has apparently approached the work from the point of view of its sonic structures. And so, with expert playing from the Cleveland Orchestra and sumptuous choral work by Robert Page's Cleveland Orchestra Chorus, he reveals more of the coloristic depth of *Daphnis*' instrumental language than is usually brought out, particularly on recordings.

But Maazel seems to have forgotten other elements of the ballet, notably its deep emotional content. Although he creates an appropriate mood in the more subdued, pastoral sections (especially in the first third of the work), he fails, for instance, to evoke the awe and terror that should be felt at Pan's apparition, nor does he come close to reaching that Dionysiac frenzy called for in the final Bacchanale. And at some of the most lyrical moments, such as those marking the reuniting of Daphnis and Chloé in the final section, Maazel makes such an effort to attain sublimity that the resulting music becomes almost grotesquely heavy.

One has the impression that Maazel has deliberately sacrificed a great deal in order to give, for the most part, a straightforward, balletic interpretation of the music, which could be all to the good. Yet straightforwardness need not imply intransigence, and the latter is precisely the impression left by much of Maazel's performance, especially in its rhythmic movement, often quite wooden. The effect, paradoxically, turns out to be rather antiballetic: There is little feeling of free, unrestrained motion here. And if Maazel's intentions were, in fact, to give a rendition fit for dancing, then what possible justification is there for his conception of the first section's *danse générale*, which is totally distorted by a ridiculously fast tempo?

The definitive *Daphnis* still remains to be made. Maazel's is certainly impressive as a sound show, but otherwise I would still recommend the Frühbeck de Burgos version (Angel S 36471), also well recorded and far more atmospherically conceived. R.S.B.

ROSSINI: Sonata for Strings, No. 1—See Verdi: Quartet for Strings.

SAINT-SAËNS: Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61; Havanaise, Op. 83. Louis Kaufman, violin; Netherlands Philharmonic Orchestra, Maurits van den Berg, cond. ORION ORS 75177, $6.98.

Comparisons—Concerto:
Milstein, Fistoulari/Philharmonia — Ang. S 36005
Rosand, Szoke/S.W. German Radio — Vox STPL 511 590

On the back of this album is a quote from the *New York Times* calling Louis Kaufman "a violinist's violinist." Such a phrase, I suppose, can mean almost anything you want to read into it, but you will have a pretty clear idea of at least one interpretation after you have heard the Saint-Saëns concerto: It is intense—unremittingly so—forceful, generally austere, impressive, unyielding. Kaufman seldom caresses a lyric line; he propels it forward as if it represents his last chance on this earth to make a musical assertion. You can't help admiring the man's strength of character and will (not to mention his technical proficiency), but he is a little exhausting.

Saint-Saëns scored some very tender moments in this concerto, but only once, to my ear, does Kaufman permit himself tenderness: in the slow middle section of the second movement. Elsewhere his fast vibrato and robust tone create high voltage but seldom a moment of respite; the music is pushed to its limit all the time. Milstein is far less biting, even a little bland by comparison, but he sings with sympathy for the lyric line. In the finale particularly, where Kaufman is steely whiplash, Milstein is more silken, more urbane, more patrician. (Is this the mark of a Friday matinee violinist, as opposed to a violinist's violinist?) Aaron Rosand is less penetrating musically than either of the older artists, but creditably fills a space between them, giving a balanced interpretation that is a little more neutral than either.

The *Havanaise* displays the same firm presence, the same bravura bite. In both works, the Netherlands Philharmonic provides a strong framework. S.F.

SAINT-SAËNS: "Complete Works for Cello and Orchestra." Christine Walevska, cello; Monte Carlo National Opera Orchestra, Eliahu Inbal, cond. PHILIPS 6500 459, $7.98.

Concertos for Cello and Orchestra: No. 1, in A minor, Op. 33; No. 2, in D minor, Op. 119. Suite for Cello and Piano, Op. 16 (orch. ?). Allegro appassionato for Cello and Piano, Op. 43 (orch. ?).

Can it be that a Saint-Saëns renaissance is underway? If so, it certainly would represent a welcome change in his long-established reputation for great technical skill handicapped by a cold personality and arid inspiration. Without going so far as to credit him with any marked profundity or irresistible appeal, it well may be high time to give him his fair due for versatility, meticulous craftsmanship, and distinctively French stylistic grace. But the case for revaluation is handicapped as well as enhanced by the present somewhat misleadingly titled release.

In the first place, two of the works were originally scored for piano accompaniment only, and the anonymous orchestrations used here add little if anything to their appeal. (And how complete can any coverage be that omits Saint-Saens's best-known work for cello and orchestra: "The Swan" from *The Carnival of the Animals*?) In the second place, the composer's already bad

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name for salon music can only be reinforced by the exhumation (for the first and probably last time on records) of the early and inconsequential-at-best Op. 16 Suite. Moreover, his reputation for shallowness and slickness is not seriously contradicted by that favorite of the mass public, the First Cello Concerto, at least when it is played in the slam-bang fashion, now frantically fast, now schmaltzily slow, of the gifted but flamboyant Ms. Walevska—whose present indulgence in interpretive mannerisms surely never was learned in her by-no-means distant student days with Piatigorsky and Marechal. There's no competition here for any of several first-rate recorded versions, that by Rose and Ormandy (Columbia M 30113) in particular.

The Walevska/Inbal reading of the less-familiar yet still fairly well-known Op. 43 Allegro appassionato is held within more reasonable bounds for all its eager energy and frank romanticizations. But what gives the whole program genuine appeal, as well as making it an invaluable contribution to Saint-Saëns's revaluation, is the presentation (for the first time on records, insofar as I can trace) of the Second Cello Concerto of 1902—a work long shrouded in mystery. Its neglect has been variously ascribed to the extravagant technical demands of its cello part or to its characterlessness and "unspectacular type of virtuosity" (Martin Cooper). But Walevska and Inbal, apparently busy enough with the genuinely exacting demands of the seldom-heard score to dispense with eccentricities, impressively convince one that neither animadversion is justified. The soloist is indeed asked for much in the way of sheer bravura, but surely no more than Ms. Walevska (or probably any other comparably expert technician) can supply without strain. And the work itself immediately proves itself to be one of the most distinctively large-scaled, vigorous, and eloquent of any in the whole Saint-Saëns canon.

The generally poor reputation of the Monte Carlo orchestra isn't as effectively belied, though under Inbal it at least approaches more closely the routinely acceptable. It is vividly if sometimes rather thickly or coarsely recorded, but in any case all these as well as the other earlier cited weaknesses of this release are largely compensated by the long-belated, long-anticipated appearance of the Second Concerto. R.D.D.

SAINT-SAËNS: Piano Works. For a feature review, see page 79.

SCHOENBERG: Verklärte Nacht, Op. 4 (string-orchestra version). **HINDEMITH:** Five Pieces, Op. 44, No. 4. **WEBERN:** Five Movements, Op. 5 (string-orchestra version). Academy of St. Martin-in-the-Fields, Neville Marriner, cond. [Michael Bremner, prod.] ARGO ZRG 763, $6.98.

The string-orchestra works on this disc represent such totally different musical universes that one could analyze at length the diverse ways in which each deploys the musical components—harmony, use of instruments, rhythm, texture. One of the most basic distinctions can perhaps be

Christine Walevska
Gifted but flamboyant.

made extramusically through a Bergsonian consideration of the way each piece avoids functional temporality in its aesthetic organization. Schoenberg's *Transfigured Night*, with its frequent repetitions of motives and its opulently chromatic modulations, expands time and dissolves noticeable temporal divisions into a murky, labyrinthine movement in which the point of departure disappears imperceptibly and in which the point of issue is felt by the presence of light (strongly suggested in this work by a remarkable shift from minor to major harmonies about halfway through) well before the end is ever in sight. Webern goes to almost the opposite extreme by stressing the independence of each individual instant, while Hindemith, by highlighting those same noticeable divisions obscured by Schoenberg, creates a sense of orderly inevitability and purity.

It is with the Hindemith that Marriner and his orchestra fare best, nicely evoking the cathedral-on-a-rainy-day feeling of much of the writing and imparting the appropriate energy and line-against-line clearness called for by the musical style. Furthermore, the largely natural reverberation of the recorded sound adds greatly to the ambience. The Schoenberg also comes off well for the most part, particularly in some of the more optimistically climactic passages toward the end. Marriner apparently identifies a great deal less, however, with the gloom and darkness of the pre-transfigured night, and on occasion he also tends, through slowish tempos and excessive detailing, to isolate certain musical figures from the over-all context, which is a mistake for such a work.

But the Webern performance is, to my ears, a disaster. When, from time to time, Webern throws in a big, dissonant tutti chord, the full string-orchestra sound is fine. Elsewhere the jolting, ear-opening, split-second shifts in instrumental color are scarcely noticeable, the extreme register contrasts seem sedate, and the jagged rhythmic flow is considerably blunted. Next to Robert Craft's more incisively recorded version of more than a decade ago (now on Columbia Special Products CMS 6103), both the flaccid performance and the midrange-heavy sound seem downright reactionary. R.S.B.

SHOSTAKOVICH: Concertos for Piano and Orchestra: No. 1, Op. 35; No. 2, Op. 102. Three Fantastic Dances, Op. 5. Cristina Ortiz, piano; Rodney Senior, trumpet (in Concerto No. 1); Bournemouth Symphony Orchestra, Paavo Berglund, cond. [John Willan, prod.] ANGEL S 37109, $6.98.

Comparison—same coupling:
Shostakovich, Cluytens/Orch. National Sera. 60161

Until this recording, Shostakovich's Second Piano Concerto has always struck me as the musical equivalent of a gob of cotton candy. Here Brazilian pianist Cristina Ortiz and Finnish conductor Paavo Berglund, instead of striving for "effect," concentrate on musical details—pace, tonal balance (absolutely perfect), phrasing, dynamic shading. As a result the beautiful simplicity of this work, whose style falls somewhere between Poulenc (especially in the first movement) and Rachmaninoff (in the particularly poignant second movement), is communicated with a sharpness and clarity untainted by the nervousness of Shostakovich's own performance, the stodginess of Ogdon's (on a now deleted Angel disc), or the occasional glibness of Bernstein's (Columbia MS 6043).

Like the Second Piano Concerto, the *Three Fantastic Dances* evoke both France and Russia. This time the composers who come to mind are Satie and Prokofiev; there is in fact little here to suggest Shostakovich at all. The *Fantastic Dances* are enticing vignettes, however, and in her solo performance Ortiz maintains all the subtlety, precision, and pulse of her other interpretations on this disc, and the character she gives to the dances is much more satisfying to me than the composer's excessively dry playing of them. But I am puzzled by the strangely muted quality of the piano midrange in the recorded sound.

The First Piano Concerto, scored for piano, trumpet, and strings, is a last example of Shostakovich's early style: lean, acerbic, twinkle-in-the-eye musical irony tinged with Slavic melancholy. His subsequent orchestral works became more symphonic in character; and if he has in recent pieces returned to the chamberlike incisiveness of his earlier period, the irony seems to have turned largely to bitterness. Again the Ortiz/Berglund collaboration serves the work at least as well as any I have heard. Berglund keeps the orchestra on an equal footing with the piano, which is as it should be; and you hear things revealed on no other recording—a rapid swell in the strings, a well-defined countermelody. Berglund also shows a deep affinity for Shostakovich's difficult-to-manage lyricism, as in the opening of the second movement.

With the excellence of Ortiz' pianism, the sensitivity of Berglund's conducting, and the cleanness and depth of the recorded sound, this would be the recording of the First Concerto, but for the trumpeter. Perhaps the work doesn't quite need a Maurice André, although the latter greatly enhances the Musical Heritage version by Annie d'Arco and Jean-François Paillard (MHS

1151, coupled with the Second Piano Sonata), but it does require minimal competence. Given Rodney Senior's poor entrances and rhythmic unsteadiness, it is perhaps merciful that the trumpet here is so faintly recorded, but as a result the concerto's instrumental ambience becomes quite unbalanced at points. R.S.B.

SIBELIUS: Symphony No. 5, in E flat, Op. 82; En Saga, Op. 9. Bournemouth Symphony Orchestra, Paavo Berglund, cond. [David Mottley, prod.] ANGEL S 37104, $6.98.

B R **SIBELIUS:** Symphony No. 5, in E flat, Op. 82; Karelia Suite, Op. 11. London Symphony Orchestra, Alexander Gibson, cond. LONDON STEREO TREASURY STS 15189, $3.49 [from RCA VICTOR LSC 2405, 1960, and RCA VICTROLA VICS 1016, 1966].

Paavo Berglund has rapidly earned attention as one of the most promising Sibelians of this generation. His previous recordings include two pretty good *Tapiolas* (for English Decca and HMV, the latter coupled with an "urtext" Seventh Symphony) and the disc premiere of *Kullervo* (Angel SB 3778), a fully pedigreed and utterly absorbing symphony. His Fourth Symphony (English Decca SXL 6431) is an awe-inspiring experience.

Thus I had high hopes for this new coupling of the Fifth and *En Saga*. And certainly Berglund's Fifth has a sense of unhurried grandeur, a sonic ambience of far-reaching spaces and quietude. Unfortunately, he has paid less attention to the architectural symmetry of this deceptively simple piece. The big opening movement culminates in a gradual stretto. Conversely, the finale broadens out in incremental doses. The intervening slow movement has a central part that needs contrasting animation. Berglund maintains a monolithic and stubborn unbending constancy, resulting in a certain tedium, since the Bournemouth Symphony first-desk players don't possess the degree of individual artistry at least to score the expressive points along the way that Karajan manages in his likewise overly weighty readings (for DG and Angel). Then, too, EMI's distant miking is not especially revealing of orchestral detail and sonority, thus dissipating whatever tension those recurrent string tremolandos do provide. I would also like the brasses more forward and am bothered by the pre-echo between the symphony's closing chords.

I recalled Alexander Gibson's Fifth, newly resurrected on Stereo Treasury, as a respectable but not terribly inspired account. I still find it refreshingly free of exaggerated mannerism and, over-all, plausibly paced. Of finer nuances, however, there are few. The sonics are consistently loud, a bit coarse-grained and lacking the sense of space and mystery that at least Berglund offers. The playing is adequate to good, but not imposingly virtuosic.

Where else to go for the symphony? Maazel (London CS 6488) and Prêtre (RCA LSC 2996) get more of a running start on some of the tempo organizational problems, but I don't much like the former's overplayed Vienna brasses or the latter's periodic slackness of rhythm. Importers could do

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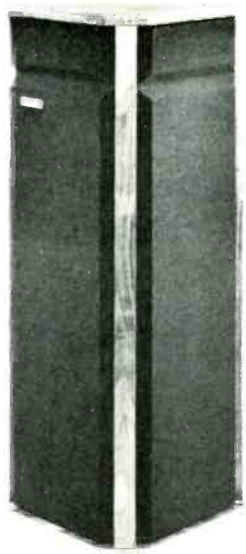

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well with the HMV Concert Classics issue of Tauno Hannikainen's warm and sweeping 1959 reading (SXLP 30149), coupled with the "rightest" statement of the *Karelia Suite* I've ever heard. Otherwise, it might pay to wait for Colin Davis' forthcoming Philips version with the Boston Symphony.

As for the fillers, Berglund more successfully negotiates the challenges of the less challenging *En Saga*. The piece has few problems of structure and contour: Just put enough bite and swagger in the rhythm, use an orchestra with a sturdy viola section (it has to carry the brunt of the lyrical line), let the trombones cut away meanly, see that the winds mind their note values so everything is crisp, and hope the boys in the control room bring in the percussion tight and clear. This new version rates a C on all counts, measured against the thrust of Beecham's 1939 version for the Sibelius Society (reissued in England on World Records SH 207), the more kinetic zest of Horst Stein (London CS 6745), the subtler play of light and shade and the more rhapsodic string playing of Sanderling (Eurodisc 80 683 KK), or the all-around clarity and dynamism of Dorati (EMI Odeon ASD 2486).

Gibson's *Karelia Suite* oom-pahs along in its enthusiastic, not especially subtle way, no threat to the aforementioned Hannikainen version. I wonder why no one records this three-movement suite with the Op. 10 *Karelia Overture*, which shares thematic material with the Intermezzo of Op. 11. Gibson himself did Op. 10, but elsewhere (with the Scottish National Orchestra, on a deleted Capitol disc). A.C.

Sousa: Marches, Vol. 1. Detroit Concert Band, Leonard B. Smith, cond. Sousa American Bicentennial Collection 1, $4.98 plus 30¢ postage (available from Detroit Concert Band, 20962 Mack Ave., Grosse Pointe Woods, Mich. 48236).

The Thunderer; The Liberty Bell; Our Flirtations; The Washington Post; The Belle of Chicago; El Capitán; U. S. Field Artillery; We Are Coming; George Washington Bicentennial; The New York Hippodrome; The Pathfinder of Panama; The Stars and Stripes Forever.

Sousanians are promised a lot in this first volume of a projected eleven-volume Sousa American Bicentennial Collection. The sixty-four-piece Detroit Concert Band was picked to supply the music for a BBC film documentary of the March King, and the present program, recorded in Detroit's Masonic Temple, features the same marches as the BBC soundtrack. The jacket annotations are by Sousa authority Paul E. Bierley, who doubles as one of the six tuba players. Additional notes by the conductor stress his devout study and perpetuation of the true Sousa Band interpretive and executant traditions. And the programming admirably combines familiar with less-familiar selections—including most notably among the latter the patriotic World War I song/march *We Are Coming*, which as far as I can tell never has been recorded before, even by the Sousa Band itself.

Unfortunately, the disc's expectations never are fully realized. The big band sounds ponderous, even somewhat coarse-toned, although what is probably more to blame is the over-heavily-modulated, pre-echo-plagued, brutally bottom-heavy, and boomy recording. And the readings are as heavy-handed as the sonics: The conductor desperately overcompensates for his doggedness by flailing away all the more vehemently on the main-beat accents. Like many another non-self-confident conductor, Smith is prone to fall down hard on his arsis.

To hear how many of these marches actually were played by the Sousa Band, listen to the two Everest reissues, 3260 and 3360. To hear how brilliant and buoyant some of them *can* sound, listen to the recent imported-pressing reissue of the Fennell/Eastman "Marching Along" program, Mercury SRI 75004, and "Sound Off," SRI 75047. R.D.D.

B **Strauss, R.:** Also sprach Zarathustra, Op. 30. St. Louis Symphony Orchestra, Walter Susskind, cond. Turnabout QTV-S 34584, $3.98.

Comparisons:

Reiner/Chicago Sym.	Victr. VICS 1265
Bernstein/N.Y. Phil.	Col. MQ 30443

Walter Susskind has made a lot of records, but as his years with the St. Louis Symphony come to a close he may be especially proud of this one. It is a splendid documentation of what he has achieved as an orchestra builder in that city, training a talented group of young musicians into an ensemble of stature and achievement—*Zarathustra* is a real virtuoso showpiece for orchestra.

The only serious budget-priced competition is the first of Fritz Reiner's two Chicago Symphony versions. (The orchestra has, by the way, made a new recording under Solti for London, awaiting release.) On technical grounds, the Victrola Reiner recording is easily surpassed, although the performance is a fine one. But Susskind is fully attuned to the spirit of this score, and his performance is effective as a forthright, conservative, and dramatically well-calculated account of what is becoming the most widely known of the longer Strauss tone poems. The only other four-channel version, Leonard Bernstein's with the New York Philharmonic, is less effectively stated and no more forceful in its quadriphonic effects. The back channels in both cases appear to carry little more than hall ambience. Thus the Turnabout engineering provides a pleasing, spacious concert hall quality, but you can turn out the back speakers without losing anything consequential.

The tubercular organ is probably electric; Strauss, I am sure, intended a more forceful presence. R.C.M.

Zubin Mehta
A sonically spectacular Don Quixote.

Strauss, R.: Capriccio: Sextet—See Suk: Serenade for Strings.

Strauss, R.: Don Quixote, Op. 35. Kurt Reher, cello; Jan Hlinka, viola; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. [Ray Minshull, prod.] London CS 6849, $6.98.

Comparisons:

Fournier, Szell/Cleveland	Odys. Y 32224
Tortelier, Kempe/Dresden	Ang. S 37046

Hard on the heels of the warm, vividly recorded Kempe *Don* of last year rides another, even more sonically spectacular. But here the British engineers, James Lock and Gordon Parry, achieve markedly different qualities: less bright and airy, more impressively solid, and above all more close up.

This approach gives us more of the complex Strauss score than probably any previous recording. Unfortunately, however, Mehta gives us less of the even more extraordinarily imaginative music drama itself than any of the best Straussian interpreters. He "reads" the score literally, with painstaking care but with little if any realization of either Strauss's or Cervantes' humor, pathos, or poetic eloquence. His soloists, too, play the notes of, rather than characterize, their parts. Hlinka, although given more prominence than is usually allotted to the solo violist, is strictly objective; in the protagonist's role, Reher projects more personality, but to my ears there is an awkward dichotomy between the tonal robustness of his busier lower-register passages and the more lugubrious quality of his *molto espressivo* playing in the cello's topmost register.

In short, then, no Straussian student can afford to miss this astonishingly precise sonic dissection of the *Don Quixote* score, but everyone seeking an evocation of the immortal knight himself must look elsewhere. And for me, the best place to find that is in the still fine-sounding, incomparably eloquent 1961 Fournier/Szell version. R.D.D.

Suk: Serenade for Strings, in E flat, Op. 6. **Janáček:** Suite for String Orchestra. **R. Strauss:** Capriccio: Sextet (arr. for string orchestra). Los Angeles Chamber Orchestra, Neville Marriner, cond. [Michael Bremner, prod.] Argo ZRG 792, $6.98.

Shifting from his familiar British ensemble, the Academy of St. Martin-in-the-Fields, to his even more polished virtuosic Los Angeles Chamber Orchestra, Marriner again demonstrates (as in their debut Stravinsky program, reviewed last June) his distinctive talents for both fascinating programming and rousingly invigorating music-making. Suk's youthful, unabashedly mellifluous serenade (inspired by, and almost as delec-

table as, the Op. 22 String Serenade by his father-in-law-to-be, Dvořák) was a great favorite of record collectors some years ago. More recently the only available version has been the 1971 one by Münchinger and the Stuttgart Chamber Orchestra for London, which I doubt has won as many new friends for Suk as the present superbly recorded performance is likely to attract and delight.

The exceptionally beautiful colors and sonorities Marriner draws from his two-dozen West Coast string players also irradiate the full-ensemble enlargement of the warmly flowing introduction, originally for six solo strings, to Richard Strauss's "chamber opera" *Capriccio*—a piece that may have served as a kind of lighter, more genial, yet no less lyrical tryout for the great *Metamorphosen* of only a few years later. It too was included, in full-ensemble form, in the Münchinger/London disc, but instead of that release's Wolf *Italian* Serenade, Marriner gives us the first stereo recording of the far more novel Janáček Suite for String Orchestra (1877).

Almost incredibly, the five-movement suite was the twenty-three-year-old Janáček's first work for orchestra, and although it was written some fifteen years before Suk's serenade it is patently less typical of the Romantic era. The jacket annotator, Stephen Walsh, may be literally right in claiming that its "number of curious and individual features" include almost no "early signs of Janáček's distinctive genius," but, if there are no significant intimations of the great later works, there certainly are the fingerprints of a unique personality and provocative hints of potential genius. This work brings to the Marriner program a robust forcefulness and idiosyncratic character in effective contrast with Suk's more heart-on-sleeve and Strauss's more sophisticated songfulness. Yet its sterner, brusquer dynamic demands are met just as successfully both by the players and by engineer Stanley Goodall. R.D.D.

B **THALBERG:** Concerto for Piano and Orchestra, in F minor, Op. 5; Solo Piano Works. Michael Ponti, piano; Westphalian Symphony Orchestra, Richard Kapp, cond. (in the concerto). CANDIDE CE 31084, $4.98.

Solo piano works: Fantasy on Meyerbeer's "Les Huguenots," Op. 20; Les Capricieuses, Op. 64; Variations on "Home, sweet home," Op. 72; Variations on "The last rose of summer," Op. 73.

The annotations inform us that Thalberg, who in his time was a rival of Liszt and Chopin, was not only a great pianist, but also a composer whose neglect is owing to "irresponsible" historiography.

Well, the annotator admits that Thalberg "was not a great composer," yet his music is "wholly individual and ingenious." I submit that even a "responsible" historian equipped with a Geiger counter could not detect a trace of individuality or originality in this music; Thalberg's invention is in a class with Diabelli's waltzes, and everyone knows at least one of those. The only thing this recording demonstrates is that Thalberg was one of those nineteenth-century virtuosos who when not practicing the piano could, with the aid of vague echoes

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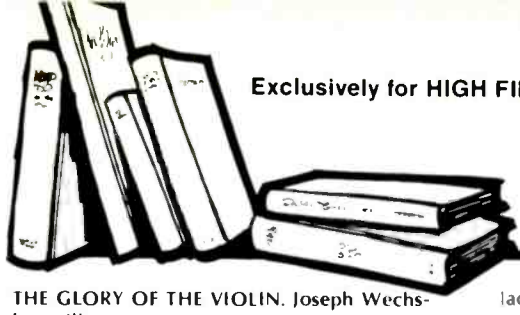

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Michael Ponti plays the hapless stuff very well. P.H.L.

VAUGHAN WILLIAMS: Sir John in Love. For a feature review, see page 76.

VEROI: Quartet for Strings, in E minor (arr. for string orchestra). **ROSSINI:** Sonata for Strings, No. 1, in G. English Chamber Orchestra, Pinchas Zukerman, cond. [Paul Myers, prod.]. COLUMBIA M 33415, $6.98.

Verdi's sole essay in the string-quartet format has had a checkered career. After disowning it at birth, the composer had to be persuaded to let it be published and later on apparently felt that it "worked" better in a string-orchestra expansion—a conviction shared by Toscanini, whose concert performances brought it to the favorable attention of a much larger public than any quartet versions, on or off records, ever have succeeded in winning.

Unfortunately, Toscanini never recorded the work, and the next-best thing, a 1965 Steinberg/Pittsburgh Symphony edition for Command, went out of print a couple of years ago. A 1952 New Italian Quartet mono recording survives in an electronic stereoization in England, where there also are Czech and Swedish quartet discs. But there is no quartet entry in either Schwann-1 or -2, and I haven't yet heard—or seen reviewed—last year's New Vienna String Quartet version for Musical Heritage Society (MHS 1865).

Perhaps it's because I had unfairly high hopes for Zukerman's filling an aching gap that I feel so let down by the present release. The English Chamber strings either play or are recorded with unattractively rough and wiry tonal qualities, while conductor Zukerman tends to press and italicize unduly when he is not overemotionally expressive.

Overside, the more familiar youthful Rossini string sonata seems similarly tense and coarse—particularly so in comparison with the elegant limpidity of Karajan's 1969 DG version or the more piquant readings by Marriner and Janigro. In any case, the under-fifteen-minute length of this side seems stingily short measure. R.D.D.

VILLA-LOBOS: Piano Works. Nelson Freire, piano. TELEFUNKEN SAT 22547, $6.98.

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CRISTINA ORTIZ: "Alma Brasileira." Cristina Ortiz, piano. [John Willan, prod.] ANGEL S 37110, $6.98.

VILLA-LOBOS: A Prole do Bebê, Book I. Choros No. 5 (*Alma brasileira*). Ciclo brasileiro: Festa na Sertão; Impressões seresteiras. **FERNANDEZ:** Brasileira Suite No. 2: Ponteio; Moda; Catarete. **GUARNIERI:** Dansa negra; Dansa brasileira. **MIGUÉZ:** Nocturne. **VIANNA:** Dansa de negros; Jogos pueris.

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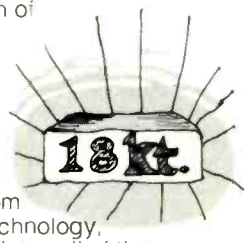

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Nelson Freire
Maturing into master status.

Nelson Freire, who seems to have matured into master status since his spectacular record debut of six years ago but who has been known discographically mainly in the standard Romantic repertory, now brings us the finest Villa-Lobos piano disc I've ever encountered. Child prodigy Cristina Ortiz, still only twenty-four, follows up her first recorded appearance as concertante pianist in Lambert's *Rio Grande* with the present fascinating recital that is dominated by Villa-Lobos but also features four other Brazilians. (She can be also heard in the Shostakovich piano concertos, reviewed in this issue.)

Male chauvinistic pig or not, I have to give Freire precedence. Except in the almost Satie-like "Preludio" (from the *Bachianas brasileiras* No. 4 of 1930–36), where he demonstrates what Kostelanetz as pianist misses in this piece, Freire spares himself nothing in the way of such incredibly taxing materials as those of the dazzling *Baby's Family of Dolls* suite (written in 1918 for Rubinstein, whose 1962 recording of six of the eight pieces is still in print on RCA LSC 2605), the glittering *Three Marias* jeweled miniatures (1919), and the transcendent rigors of the mighty *Rudepoêma* (1921–26, a vivid musical portrait of Rubinstein as a Young, rip-snorting, Lion). Yet he succeeds in making even the most bravura technical difficulties seem incidental to the sheerly musical values of some of Villa-Lobos' finest creations. And perhaps best of all, for sound fanciers at least, he exploits the tonal potentials of what must be an exceptionally magnificent Steinway to achieve (with the aid of the Telefunken engineers) a wide range of simply superb sonorities.

Now someone should persuade Freire to follow up with recordings of both the 1921 Book II (*Animals*) of the *Baby* series—previously done only in mono, I believe, by Echániz in 1956—and the almost entirely unknown, never-recorded Book III (*Neighbors*) composed in 1926.

Ortiz promises to be not so much another Novaes as another (non-Venezuelan) Carreño. Already a "Valkyrie of the Keyboard," she's as powerful and steel-fingered as any of her elder male colleagues and a more likely successful aspirant to the Grand Style than most of her contemporaries. Yet she brings a decidedly distinctive personality both to her bravura and to her more relaxed moments. She's particularly good in the smaller dance and impressionistic or lyrical pieces on the disc's B side, giving Fiedler's Boston Pops orchestral version a run for its money in the popular *Brazilian Dance* by Guarnieri and bringing a haunting magic to the frankly Chopinesque nocturne by Leopoldo Américo Miguéz (1850–92), the oldest of all the composers here.

Her reading of the *Baby* suite is also highly individual and spectacularly virtuosic, but it's overshadowed by Freire's—under such pressure she's not yet as free from nervous tension as he is nor as resistant to the temptations of overincisive articulation. She's handicapped too by a piano that either is brittle-toned in its high-register fortissimos or is made to seem so by the engineer and/or exceedingly dry studio acoustics.

Angel gives Ortiz its quietest surfaces, but also higher-than-usual modulation levels—which may account for the omission of three more short pieces included in this program's British edition: Villa-Lobos' *A Lenda do caboclo* and Guarnieri's *Ponteios* Nos. 24 and 30. As it is, the American disc runs to fifty-five minutes; that's a lot, of course, but much more will be eagerly anticipated from Ortiz in the future. R.D.D.

VOLKMANN: Concerto for Cello and Orchestra, Op. 33*; Konzertstück for Piano and Orchestra, Op. 42†. Thomas Blees, cello; Hamburg Symphony Orchestra, Alois Springer, cond.* Jerome Rose, piano; Luxemburg Radio Orchestra, Pierre Cao, cond.† TURNABOUT TV-S 34576, $3.98.

Slowly we are getting acquainted with Robert Volkmann (1815–83), the German composer who is the most important link between Schumann and Brahms. How and why he disappeared from sight is hard to tell—and surprising, because he had talent, invention, and an attractive musical personality.

The *Konzertstück* is a pleasant piece, expertly written by a good pianist. While not among Volkmann's outstanding works, it is engaging, setting out like a brooding ballad and ending in a vivacious finale that exploits the spirit of the concerto by here opposing, there blending the orchestra with solo. Unfortunately, little of this brilliance comes across, though Jerome Rose plays his part very well and the piano sound is good. The fault lies with the quaint concept held by many recording engineers about the role of the orchestra in a concerto. The orchestra is recorded as if it were in the swell box of an organ. The shutters are open for the tuttis, and on such occasions we get a glimpse of a well-led ensemble; but the minute the solo enters, the shutters are closed, the orchestra fades away—at times to almost nothingness. Isn't it time for an amendment to the recording constitution, for a bill of rights for the electronically oppressed and stifled?

The cello concerto is another matter; in fact, it is one of the best Romantic works in

this genre and certainly superior to Schumann's. The invention is rich, the writing superb (Volkmann was also a good cellist), and the handling of this most difficult of genres—difficult because the solo cello is so easily covered—is ingenious. Volkmann even pits his orchestral cellos against the solo without in the least obscuring the latter. Thomas Blees plays the solo part admirably and with a very attractive rounded tone in whatever position. On this side of the record the orchestra gets its due: the Hamburg monitor must have been a musician, and it seems to me that Alois Springer is a little more energetic than his Luxemburg counterpart.

An interesting aspect of this work is the built-in cadenzas: Volkmann (rightfully) mistrusted the potpourris the virtuosos like to hang on the real composer's work. In his excellent notes, Richard Freed prints an interesting letter by Volkmann to Brahms, who liked this concerto, requesting the Viennese master to persuade the performer not to meddle with the cadenzas.

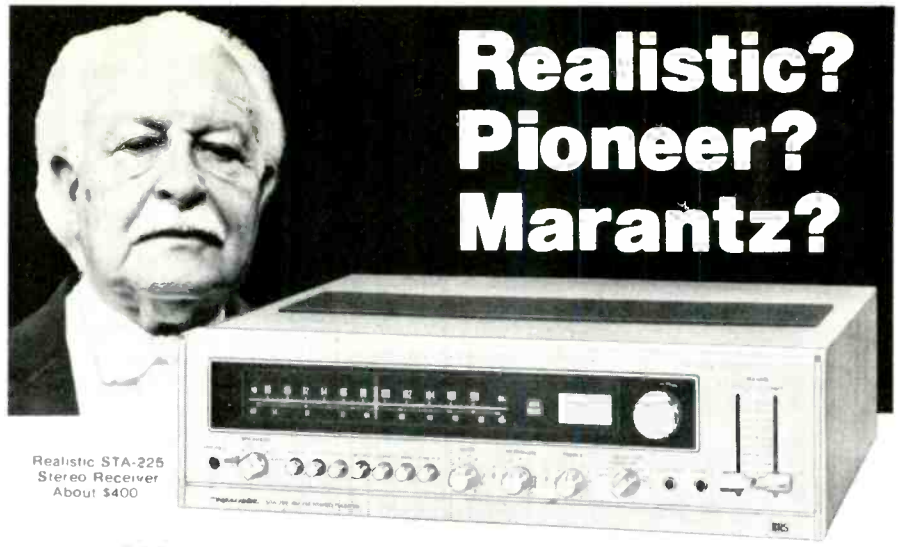
Now an enterprising company should give us Volkmann's *Handel* Variations (the model for Brahms's) and the very fine D minor Symphony. P.H.L.

B **WAGNER:** Symphony in C; Overtures to Die Feen and Das Liebesverbot. Hamburg Symphony Orchestra (in the symphony and *Die Feen*); Luxemburg Radio Orchestra (in *Das Liebesverbot*); Heribert Beissel (in the symphony) and Alois Springer (in the overtures), cond. TURNABOUT TV-S 34497, $3.98.

WAGNER: Symphony in C; A Faust Overture; Rienzi: Overture. Bamberg Symphony Orchestra, Otto Gerdes, cond. [Hans Hirsch and Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2530 194, $7.98.

Wagner's youthful symphony, a work of 1832, hasn't been around on records since the demise of the Urania catalogue, which offered a plausible reading conducted by Gerhard Pflüger, coupled with the still-unavailable *Polonia Overture*. Like Turnabout's annotator, I can't resist quoting from Clara Wieck's letter to her future husband: "Father says that F. Schneider's symphony . . . is like a freight wagon that takes two days to get to Wurzen, keeping nicely on the tracks. . . . But Wagner drives in a gig over stock and stone and falls every minute into the roadside ditches, but nevertheless gets to Wurzen in one day, even though he looks black and blue." Energy Wagner's symphony has, and enthusiasm—especially for the symphonies of Beethoven—but also a good deal of rhythmic squareness and mindless sequential spinning-out. (Would anybody care to make book on Beethoven's time to Wurzen?)

The original score of the symphony was lost, but late in Wagner's life an almost complete set of parts turned up, from which Anton Seidl made a score. In his pontifical later manner, Wagner took an interest in the work and dabbled at revising it without ever carrying the reworking through completely. Both Beissel and Gerdes, like Pflüger before them, use this touched-up version, which adds a four-bar introduction to the Scherzo, diddles with the scoring (the addition of trombones to the climaxes of



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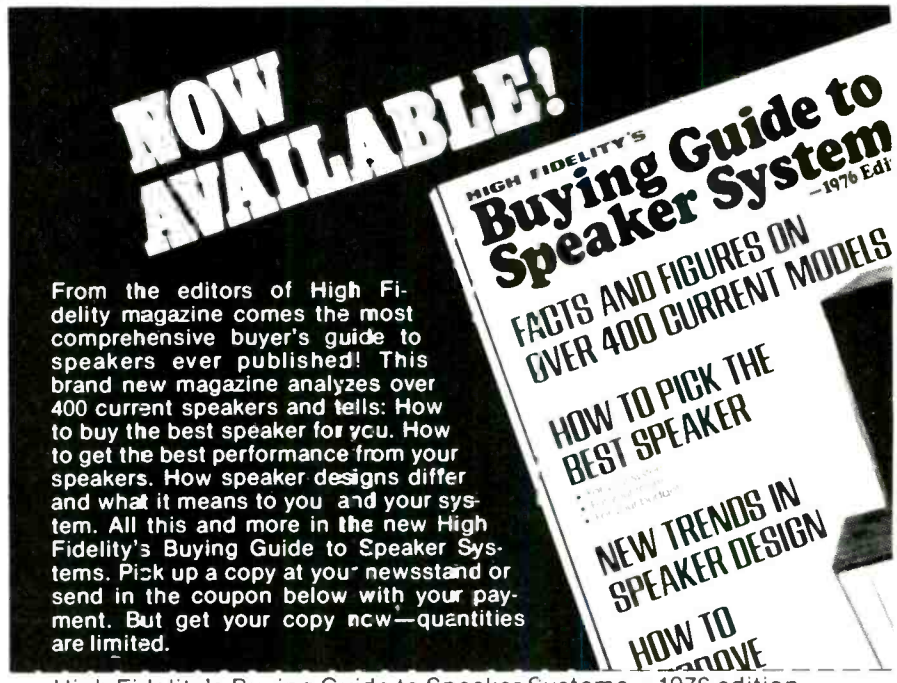

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the slow movement yields an unpleasantly thick sound), and cuts a few bars here and there. The new German complete edition of Wagner's works has restored the original youthful form, but none of these gentlemen seems to have looked into that.

To my mind, Beissel gives, hands down, the better performance: more precisely phrased, more sharply articulated, more forwardly recorded (a little treble cut tames a certain fierceness in the string tone). He isn't usually any faster in tempo than Gerdes, but the effect is livelier because all the little notes are played, not just winged.

The Gerdes disc might have been more competitive with a little imagination in the coupling—say, the first (1840) version of the *Faust Overture* rather than the familiar 1855 revision, and *Polonia* instead of *Rienzi*'s overworked curtain-raiser. With Szell and other choices around, these journeyman performances have little appeal.

Turnabout offers rough-and-ready readings of the two early operatic overtures—lively if hardly as distinguished as Beissel's work in the symphony. The Compleat Wagnerite will probably already have Janowski's more polished versions of these (Angel S 36879, with some rather trashy marches), although he abbreviates the jangly coda of *Das Liebesverbot*. (I'm not complaining, just reporting.) D.H.

WEBERN: Five Movements, Op. 5—See Schoenberg: Verklärte Nacht.

WEILL: Symphonies (2). For a feature review, see page 75.

Recitals and Miscellany

ANNAPOLIS BRASS QUINTET: Works by Bach, Coleman, Dahl, East, Engelmann, Finck, Holborne, Le Jeune, Schein. Annapolis Brass Quintet (two trumpets, horn, trombone, bass trombone). CRYSTAL S 202, $6.98.

BERLIN BRASS QUINTET: Works by Anon., Arnold, Banchieri, Brade, Giovanni Gabrieli, Grep, Holborne, Maurer, Rathaus, Scheinr. Berlin Brass Quintet (two trumpets, bass trumpet, trombone, tuba). CRYSTAL S 201, $6.98.

Specialists will relish the contrasting approaches and "personalities" of these slightly differently constituted ensembles heard in closely similar (but nonrepetitive) programs combining breezy or ceremonial Renaissance- or baroque-era pieces with at least one larger-scaled contemporary work—Ingolf Dahl's proclamative *Music for Brass* by the Annapolis Quintet, Malcolm Arnold's exuberant quintet by the Berlin Quintet.

The Americans play with youthful enthusiasm and daring, but with occasional overintensity and a touch of tonal coarseness (which actually may be more the fault of the recording). The older Berliners play with more restraint, authority, and tonal refinement, and they are apparently less closely and more sweetly recorded. But while both ensembles perpetuate the old minor error of relying heavily on works originally intended for *cornetti* (or, in German, Zinken) only the Berliners commit the musicologically major sin of using—in old music—a tuba. It's admirably played and recorded here, which of course only makes it sound all the more glaringly anachronistic. R.D.D.

B **FRENCH ORCHESTRAL MINIATURES.** Chamber Orchestra of the Leningrad Philharmonic, Gennady Rozhdestvensky, cond. WESTMINSTER GOLD WGS 8310, $3.49.

IBERT: Paris 32. **MILHAUD:** Symphonies for Small Orchestra: No. 1, Op. 43 (*Le Printemps*); No. 2, Op. 49 (Pastorale); No. 3, Op. 71 (*Sérénade*); No. 4, Op. 74; No. 5, Op. 75. **POULENC:** Deux Marches et un intermède. **SATIE:** Trois petites pièces montées.

It is interesting that, in the non-Russian contemporary music that has made it to disc in the Soviet Union, France is by far the best-represented country, and there are still certain French works recorded by Melodiya that are available nowhere else. I think it is quite obvious that the simplicity and the ironic use of popular materials characteristic of a certain strain of French music, well represented in the miniatures on this Westminster Gold/Melodiya release, hit a special nerve in the Russian sensibility.

Certainly, the works here receive fine, well-polished performances from Gennady Rozhdestvensky and the Leningrad Philharmonic Chamber Orchestra. At times Rozhdestvensky's approach seems too polished, especially in some of the Milhaud "little" symphonies. The dreamy, plush atmosphere he creates in the opening of the First makes it sound like a different piece from the composer's much faster version on Candide (CE 31008). But in other ways Rozhdestvensky, who is working with a much better orchestra than Milhaud's Luxemburg Radio Orchestra, untangles the consistently intriguing instrumental complexities even more convincingly, and he is helped by some splendid engineering—note the contrabass solos in the Second and Fourth Symphonies. Notwithstanding the general smoothness of his performances, Rozhdestvensky does not shrink from the composer's sometimes abrasive polytonalities.

But the conductor is perhaps at his best in the sumptuous, very stringy, and rather melancholic (especially in the second march) Poulenc *Deux Marches et un intermède*. He is far more successful than Prêtre (Angel S 36519) in striking a balance between the harmonic and instrumental opulence, on the one hand, and the ingenuousness of the musical conception, on the other. Rozhdestvensky's interpretation of the characteristic Satie *Pièces montées* (after *Gargantua* and *Pantagruel* by Rabelais), with their fascinating archaic harmonies and their threadbare lines, lacks a certain incisiveness, even though he makes the music extremely pleasant to listen to.

Ibert drew his *Paris 32* symphonic suite

in 1932 from his incidental music for the Jules Romains play *Donogoo-Tonka*, and I can well imagine that the various numbers add greatly to the effect of the play. But, isolated from the dramatic action, the idiom sinks even lower than that of the composer's popular *Divertissement* (also taken from incidental music) in the puerility of its basic ideas and the slickness with which they are presented. Rozhdestvensky seems committed enough to the work, but Ibert is definitely out of his class on this otherwise attractive disc. R.S.B.

IN PRAISE OF PLEASURE: Songs and Quodlibets by Valentin Rathgeber and Johann Caspar Seyfert from the Augsburg Tafel-Confect (1733–46). Rita Streich, soprano; Udo Wildenblanck, boy soprano; Willi Brokmeier, tenor; Wolfgang Anheisser, baritone; Gottlob Frick, bass; Munich Instrumental Ensemble, Fritz Neumeyer, cond. [Christfried Bickenbach, prod.] ANGEL S 37107, $6.98.

RATHGEBER: Von der Edlen Music; Von der Music und Jägerey; Von allerhand Nasen; Von der Welbsbildern/ wird aus der Schrifft probirt; Von der Begierd zum Geld; Von einem Politico; Von der Gedult. **SEYFERT:** Die frohe Compagnie; Die Beschwerlichkeiter des Ehestandes; Die lustige Tyrolerin; Wir haben drey Katzen; Der verachtete Liebhaber.

Valentin Rathgeber (1682–1750) was a renegade Benedictine monk and Johann Caspar Seyfert (1697–1767) a Protestant choirmaster and organist, though the songs heard here are all secular. As the name of the Augsburg collection suggests, these are tavern pieces, songs of public jollity, lighthearted ditties. The instrumental accompaniment, though mainly designed to underline the words, is often quite elaborate. Seyfert's "*Der verachtete Liebhaber*," for example, has substantial interludes between the verses. Nevertheless, the fact that every song is strophic means that monotony is never quite far enough away. The general effect is attractive but thin.

The singers, however, do all they can to maintain interest, especially in terms of lively enunciation of the texts, many of which are "nonsense" rhymes. Gottlob Frick has little voice left—hardly surprising, since he was sixty-six when this recording was made—but he brings tremendous gusto to everything he does. Rita Streich, some twelve years younger than Frick, is charming. Best of all, perhaps, is Wolfgang Anheisser, who makes the most of slender vocal equipment and sings with the variety and expressiveness of an accomplished Lieder singer.

The recording is bright and forward. Texts (not in every case an exact match for what is sung) and translations are provided. D.S.H.

CRISTINA ORTIZ: Alma Brasileira—See Villa-Lobos: Piano Works.

RENATA SCOTTO: Operatic Recital. Renata Scotto, soprano; London Symphony Orchestra, Gianandrea Gavazzeni, cond. [Paul Myers, prod.] COLUMBIA M 33435, $6.98.

CATALANI: La Wally: Ebben? Ne andrò lontana. **CILEA:** Adriana Lecouvreur: Io sono l'umile ancella; Poveri fiori. **MASCAGNI:** Lodoletta: Flammen, perdonami. Iris: Un dì, ero piccina. **PUCCINI:** Le Villi: Non ti scordar di me. Manon Lescaut: In quelle trine morbide; Sola, perduta, abbandonata. La Bohème: Quando m'en vo'. La Rondine: Chi il bel sogno di Doretta. Suor Angelica: Senza mamma. Gianni Schicchi: O mio babbino caro.

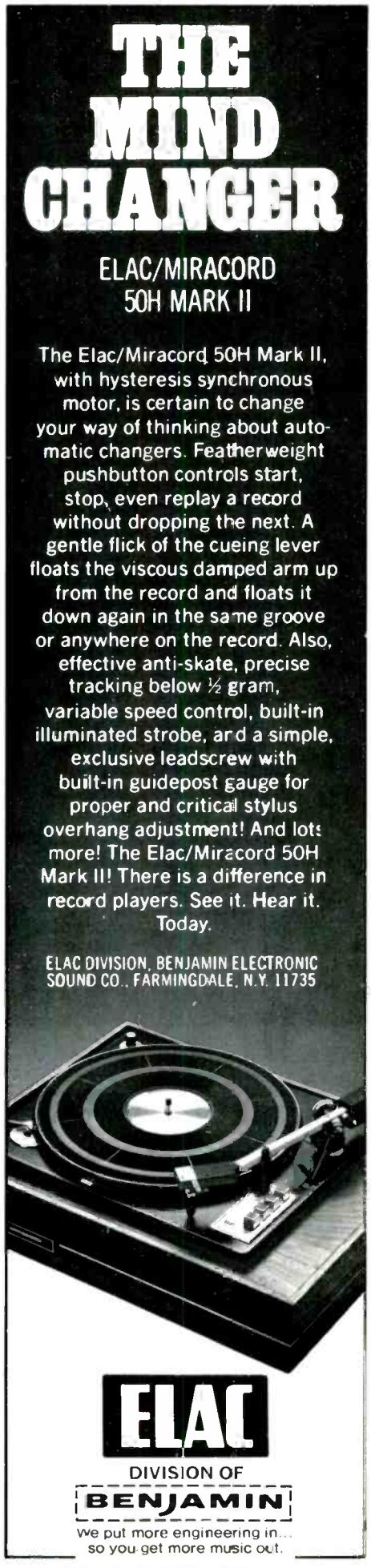
Nearly twenty years ago, when I was London correspondent for these pages, I wrote enthusiastically about a young soprano who had arrived, unheralded, with an Italian pickup company and who, in a variety of roles—Mimì, Violetta, Adina, Lucia, and Donna Elvira—delighted us all with her fresh, attractive voice and her winning musical instincts. It took no special perspicacity to predict that Renata Scotto would become famous, though in fact it was not until 1965 that she sang at the Met, as Butterfly.

In the late Sixties there was an awkward period when she decided to be a "great singing actress," in the worst sense of the phrase, and grafted an inappropriate set of vocal and stage affectations onto the delicious little butterball appearance and the natural flow of her phrases. But, as she put it in an interview two years ago, "I mature in the head and in my studying," and she has matured into an artist with very definite and often very convincing ideas about the way things should go.

She recorded several complete roles—among them the obvious Mimì, Butterfly, Liù, Gilda, Violetta—but for some reason the phonograph companies have never used her quite as fully as they might; several sets have appeared with heroines far less apt than Scotto would have been. Lately, she has tackled heavier repertory—Giselda in *I Lombardi*, Hélène in *Les Vêpres siciliennes*—and flung herself into it with a generosity and force that have proved irresistible. But nature meant her, I feel, as it meant Mirella Freni, to be a delightful Amina and Adina, a Lucia rather than a Lucrezia, Bellini's Elvira but not Verdi's, a Cio-Cio-San of Toti dal Monte rather than of Destinn weight, and, if she essayed the German repertory, an Eva, possibly, but not a Sieglinde. Certainly, she can come through in heavier music; but, when she tackles it on this new recital, one notices—more readily than in the theater—that the tone has force but lacks weight.

Scotto is a lyric soprano whose voice, here as in life, is often exceptionally attractive. When she piles on the passion—for example, in the *Lodoletta* piece, during the crescendo to the words "*Flammen, perdonami*"—the sound becomes rather fierce. When not under pressure, it is full and sweet; there are beautiful pianissimos, and there are affecting low, dark colors in "*Poveri fiori*." As usual, I surrender to her, but it is not an unconditional surrender. She understands and has striven to master the requirements of this *verismo* repertory. Knowing the traditional interpretations, she has worked out her own approaches, individual but not eccentric. Her chief failing is one of rhythm, manifest in an inability to set and keep a lilting, basic tempo, through the rubatos, for the dance rhythms of Musetta's Waltz or Magda's "*Chi il bel sogno di Doretta*." (Gianandrea Gavazzeni functions as her careful accompanist, following her in all she does.) There is some feeling of a Toti dal Monte who has set out to be a Tebaldi.

The recording is very, very bright, sometimes uncomfortably so—the voice close to the microphone, the orchestral playing full and powerful in itself but held in the back-



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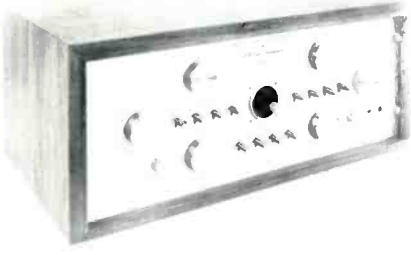

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Harvey Sollberger
A set of twentieth-century flute music that is a major achievement.

ground by the engineers. It is not a record to play through in sequence at a sitting. (For one thing, the E major of *"Quando m'en vo'"* breaks in with horrid effect after the F minor of *"Sola, perduta, abbandonata"*; for another, the forceful shine becomes rather tiring.) Anyone with an extensive collection probably already owns more memorable versions of the individual items. To sum up, one could say that the recital well displays one facet of Scotto's resolutely versatile art; and while these *verismo* excerpts do not bring into full play the soft lyricism, the comely charm of phrase, the merry sparkle and gentle, unforced pathos that are her strongest suits, she sings them very well. Columbia has failed to provide the leaflet of texts and translations that should accompany the disc. A.P.

B **HARVEY SOLLBERGER:** Twentieth-Century Flute Music. Harvey Sollberger, flute. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH HB 73028, $7.92 (two discs).

BERIO: Sequenza. **DAVIDOVSKY:** Junctures (with Aller Blustine, clarinet; Jeanne Benjamin, violin). **FUKUSHIMA:** Three Pieces from Chū-u (with Charles Wuorinen, piano). **B. LEVY:** Orbs with Flute. **REYNOLDS:** Ambages. **ROUSSAKIS:** Six Short Pieces for Two Flutes (with Sophie Sollberger). **TROMBLY:** Kinetics III. **VARÈSE:** Density 21.5. **WESTERGAARD:** Divertimento on Discobbolic Fragments (with Wuorinen). **WUORINEN:** Flute Variations I–II.

The romantic view is that new techniques of musical performance are forced upon interpretive musicians by the compulsions of composers; indeed at one time, and not too long ago, it would have been regarded as crime against the Holy Ghost for an instrumentalist to find a new way to make a noise on his instrument and then hunt up a composer to find a way to make use of it. That, however, is what's going on now, and it may well be the most important new direction of today's new music. Nobody is better at it than flutist Harvey Sollberger, who can get more tweets and twitters, more breathless clicks, double-stops, and lugubrious bottleneck sounds out of a flute than anyone this side of Severino Gazzelloni, can play straight flute like the angels in Renaissance altar pieces, and validates it all with the consummate musicality that unifies his work.

Just the same, the composers have a thing or two to say about where all this tweeting and twittering, these clicks of unblown keys, these multisounds and sounds like a train whistle three hills away are going. Here the collaboration of inspired instrumental experimenter and vividly sympathetic confectioner of scores is complete. And so this set of eleven pieces by ten composers is an anthology of modern compositional techniques as well as a thorough exposition of how to improve on old Theobald Boehm.

Some of the pieces are dodecaphonic, some are total serialist, some are just music and don't demand theoretical explanation. The music of Edgard Varèse not only did not require theoretical explanation, but actively defied it, and that is why he never held an academic post while the twelve-toners, who were all theory and the expoundment thereof, got the jobs. But now the comfortable little world of Schoenbergian law has been turned on its head, and Varèse starts Sollberger's collection with his *Density 21.5*, which is seen as the prophecy and fountainhead of all the new flute techniques. And it is gorgeously played.

Six of the pieces are for flute alone. Of these, I particularly delighted in Roger Reynolds' *Ambages*. The word means something like "meanderings": anyhow, the piece wanders zestily around its tonal world, stopping here to examine the lovely effect of sharping or flatting a long tone, jetting off there to get all tangled up in a shower of notes, and conducting a glorious dialogue with silence. Of the other unaccompanied works, beside the Varèse, only Charles Wuorinen's *Flute Variations II* comes close to the interest of the Reynolds.

Two of the works are for flute and piano, and one of them, Kazuo Fukushima's *Three Pieces from Chū-u*, is a masterpiece. My three words of Japanese do not include *Chū-u*, but the composition has the grand solemnity and that curious mixture of imperious phrasing and fragility so characteristic of Japanese court and religious music, although it makes no direct gestures toward these forms of expression.

Of the compositions combining the flute with media other than the piano, I especially relished Preston Trombly's *Kinetics III* for flute and electronic sounds. The combination of live performer and tape redeems the tape from its mechanicalness. Scarcely an original observation, to be sure, but you'll go a long way before you find a more persuasive, ingenious, and colorful

application of the principle. Mario Davidovsky's *Junctures* is also a very beautiful composition.

Maybe I'm all wrong. Maybe the foremost composers here are Burt Levy, Peter Westergaard, Nicolas Roussakis, and Luciano Berio. (Furthermore, Berio is a friend of mine.) However individual taste may dictate choices among all these compositions, the consensus has to be that the set as a whole is a major achievement—in composition, in performance, and in recording.

A.F.

RENATA TEBALDI: Eighteenth-Century Arias. Renata Tebaldi, soprano; New Philharmonia Orchestra, Richard Bonynge, cond. [James Mallinson, prod.] LONDON OS 26376, $6.98.

BONONCINI: Deh più a me. **CIAMPI (attrib.):** Tre giorni son che Nina. **GLUCK:** Alceste: Divinités du Styx. Paride ed Elena: O del mio dolce ardor. **HANDEL:** Alcina: Verdi prati. Serse: Fronde tenere . . . Ombra mai fù. **MARTINI:** Plaisir d'amour. **PAISIELLO:** La Molinara: Nel cor più non mi sento. I Zingari in Fiera: Chi vuol la Zingarella. **PERGOLESI:** La Serva padrona: Stizzoso, mio stizzoso. **SARTI:** Armida e Rinaldo: Lungi dal caro bene. **SCARLATTI:** Le Violette. **VIVALDI:** Piango, gemo, sospiro. (All sung in Italian.)

There is little about this disc to occasion either surprise or more than fragmentary pleasure. The decline of Renata Tebaldi's gifts is already well documented on the releases of the past few years. The present one is like "Renata Tebaldi in Concert" (London OS 26303): the same stiff-jointed tone, the same assertive manner, the same incongruity between elegant material and a style that, because of the soprano's technical problems, verges on the coarse.

Tebaldi's performance of "*Le Violette*" is a paradigm of the situation: In Scarlatti's song a brisk and charming tune is matched to a text of ironic playfulness in which the singer compares the modesty of the violet to her own forwardness. Because of the strenuousness of Tebaldi's vocal production and the dubiousness of her interpretive instincts—I am thinking particularly of such strokes as the ponderous ritard she allows herself before the final verse—the effect is entirely without the graceful irony that alone can give the song meaning.

The unsuitability of Tebaldi's manner is aggravated by the inflated arrangement of Douglas Gamley, who throughout tries to make each song sound as grand as possible. The effect of this on such material as "*Tre giorni son che Nina*"—where on the words "*pifferi, timpani, cembali svegliate mia Ninetta*" ("pipes, drums, tambourines awaken my Ninetta") all hell breaks loose—is smothering and faintly ludicrous.

Of Tebaldi's once beautiful voice only the middle register retains any signs of its former estate. Top notes are dead in quality, low notes are hollow and forced—a sad state of affairs, and not in the least helped by her lack of interpretive variety. The elegiac "*Verdi prati*," the amorous "*O del mio dolce ardor*," the reflective "*Ombra mai fù*" all sound dull in the same way: uncommitted, generalized, stolid. The same is true of the middle section of "*Divinités du Styx*." The rest of the aria, however, is far from dull, being quite the worst Tebaldi singing London has vouchsafed us so far. The vocal range called for by Gluck brings her close to desperation. She pushes her voice up frantically toward the highs and drops it recklessly to the lows. As an inter-

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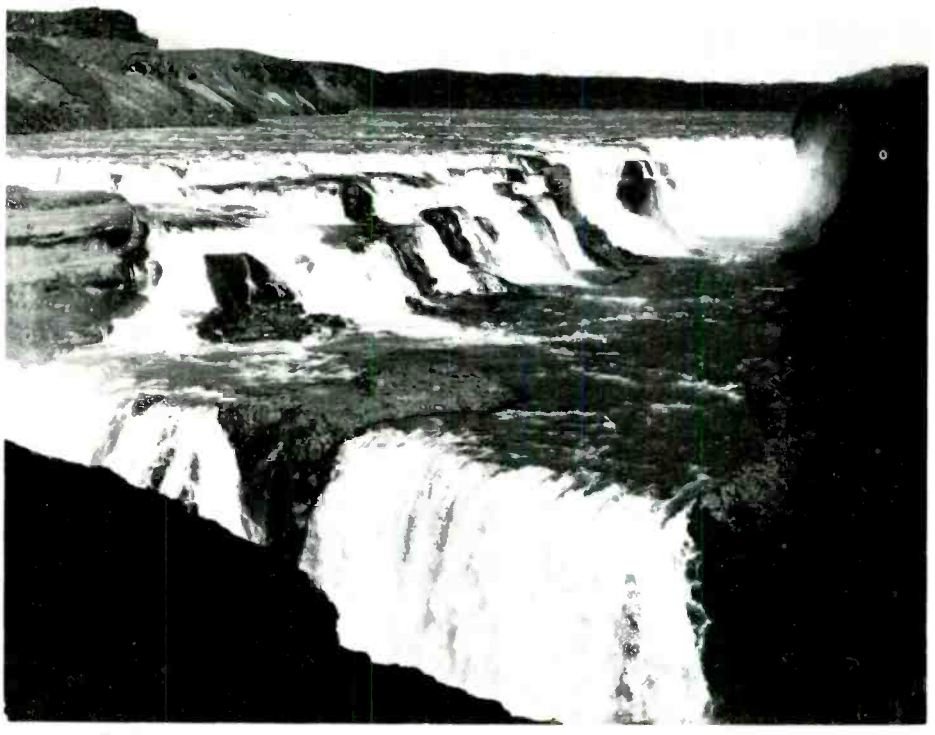

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pretation of the noble Alceste's heroic selflessness it hardly begins to exist.

Richard Bonynge provides adequate accompaniments, except in "Divinités du Styx," where he sounds as rattled as Tebaldi. The recording is close and vivid, though the last-named piece has been given a more distant perspective than the rest. Texts and translations. D.S.H.

Ion Voicou: Twentieth-Century Violin Sonatas. Ion Voicou, violin; Monique Haas, piano. LONDON STEREO TREASURY STS 15175, $3.49.

Debussy: Sonata No. 3, in G minor. **Milhaud:** Sonata No. 2. **Prokofiev:** Sonata No. 2, in D, Op. 94bis.

This 1968 recital, now released domestically for the first time, is both ingratiating and stimulating. All three sonatas make inventive use of the rhythmic, harmonic, melodic, and coloristic possibilities of both the violin and the piano—in ways that parallel and contrast fascinatingly.

The Milhaud and Prokofiev sonatas are organized in the old *sonata da chiesa* pattern of slow-fast-slow-fast. The two French scores date from the same year (1917), but Milhaud's polytonality is normally reckoned a stylistic advance over Debussy's impressionist language. Indeed, Debussy's penultimate masterpiece has often been undervalued through faulty comprehension. There is something dangerously cryptic in a piece that is formally so symmetrical and yet at the same time constantly darts into terse and disembodied episodes of fantasy, a piece that is so aridly pointillistic and yet so rhapsodically poignant. Performers have as much trouble with it as listeners, one reason it is so rarely appreciated.

Romanian violinist Ion Voicou has previously appeared in American shops on an already deleted London coupling of "the" Bruch and Mendelssohn concertos. He strikes me as even better attuned to the idioms herein represented. His tone is like that of a warm and vibrant lyric soprano, with some tendency for the sound to spread a bit above the staff. His romantic freedom prompts him to a few unindicated glissandos in the Debussy, which is full enough of required ones. He makes of the Milhaud a work with strong profile and flowing line, not always easy to do with this composer. I admire his relaxed pacing of the Prokofiev's opening Moderato and the thrust and drive of the ensuing Scherzo movement, with an effectively contrasted slowdown for the tiny trio. In the Debussy, Voicou maintains the essential forward pulse of the outer movements and attends with care to many of the rubato indications. All told, he is an interesting and sensitive artist and dovetails nicely with Monique Haas, who is in her own right a fairly commanding player in such literature—note her jagged sense of the Debussy style in the marcato passage two bars past cue 1 in the finale. This record would have competed strongly at full price; at the Stereo Treasury price it is an exceptional bargain.

Though Milhaud's sonata isn't otherwise listed in Schwann, there are important alternatives for the other works. The Prokofiev D major Sonata is usually paired, of course, with his F minor Sonata, and I share the general admiration for the Perlman/Ashkenazy coupling (RCA LSC 3118) with its seamless and aristocratic finesse and dead-center virtuosity. The taciturn intellectuality of Szigeti's interpretations are a revelation too, particularly his long-gone Columbia D major with Hambro. One can also enjoy Prokofiev's original flute-sonata format of this music, dazzlingly played by Rampal and Veyron-Lacroix on Musical Heritage MHS 906.

The Debussy sonata's most logical coupling is the Boston Symphony Chamber Players' disc of the three instrumental sonatas (DG 2530 049), but Joseph Silverstein and Michael Tilson Thomas too consistently emphasize the work's slow and dreamy side for my taste. The three other stereo versions of the sonata are coupled with the Franck violin sonata. Of these, I am not partial to the prosaic and ham-handed Stern/Zakin (Columbia MS 6139) or the mannered and structurally distorted Zsigmondy/Nissen (Klavier KS 534, with Ravel's Tzigane as a bonus). However, the 1957 Franck/Debussy combo on Monitor (MCS 2017, with Ravel and Fauré encores) has always impressed me as one of the century's great unsung performances. David Nadien (well before he became concertmaster of the New York Philharmonic) and pianist/engineer David Hancock capture each nuance and turn of the Debussy with uncommon textual fidelity, infinite tonal resource and digital prowess, and astonishingly flexible control. (They also do a fine Franck of near-Heifetz caliber.) A.C.

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Preview of Forthcoming Recordings

continued from page 26

certo Madrigal. Romeros; Academy, Marriner.

Haydn: *La Fedeltà premiata.* Cotrubas, Von Stade, Valentini, Alva, Landy, Titus, Mazzieri, Lovaas; Philharmonia Hungarica, Dorati.

Liszt: *Hungarian Rhapsodies (complete).* Campanella.

Mozart: *Clarinet Quintet; Oboe Quartet.* Pieterson, Pierlot, Grumiaux Trio.

Mozart: *Fantasy and Sonata, K. 475/457; Fantasy, K. 397; Rondo, K. 511.* Arrau.

Mozart: *Mass, K. 139.* Casapietra, Burmeister, Schreier, Polster; Leipzig Radio, Kegel.

Mozart: *Piano Concertos Nos. 12, 17; Nos. 18, 27.* Brendel; Academy, Marriner.

Mozart: *String Quintets, K. 593 and 614.* Grumiaux Trio, Arpad, Lesueur.

Mozart: *Thamos.* Soloists; Berlin State O., Klee.

Mozart: *Violin Sonatas, K. 302, 303, 547; Variations, K. 359.* Szeryng, Haebler.

Schubert: *Sonata in A minor, D. 845; Hungarian Melody. Sonata in D, D. 850; German Dances, D. 783. Impromptus, D. 935 and 946.* Brendel.

Sibelius: *Symphonies Nos. 5, 7.* Boston Sym., Davis.

Stravinsky: *Firebird.* London Phil., Haitink.

Stravinsky and Tchaikovsky: *Piano Sonatas.* Crossley.

Tchaikovsky: *Capriccio italien; Nutcracker Suite; Yevgeny Onegin (excerpts).* London Phil., Stokowski.

Tchaikovsky: *Serenade for Strings.* Grieg: *Holberg Suite.* Netherlands Chamber O., Zinman.

Tchaikovsky: *Symphony No. 5.* Concertgebouw, Haitink.

Tippett: *A Child of Our Time.* Norman, Baker, Cassilly; BBC Sym., Davis.

Verdi: *I Masnadieri.* Caballé, Bergonzi, Cappuccilli, Raimondi; New Philharmonia, Gardelli.

Vivaldi: *Juditha triumphans.* Soloists; Berlin Chamber O., Negri.

Wagner: *Preludes to Lohengrin, Meistersinger, Parsifal, Tristan.* Concertgebouw, Haitink.

PREISER RECORDS

Gounod: *Faust.* Teschemacher, Roswaenge, Nissen, Spletter, Hann; Keilberth.

Schumann: *Dichterliebe.* Plus songs by Mozart, Strauss. Dermota.

Wagner: *Tannhäuser, Act II.*

Single discs devoted to Alessandro Bonci, Harry de Garmo, Ria Ginster, Carl Günther, Melitta Heim, Heinrich Hensel, Melanie Kurt, Nanny Larsen-Todsen, Emmi Leisner, Elisabeth Schumann, Grete Stückgold, Luisa Tetrazzini.

RCA RED SEAL

Ⓠ Beethoven: *Piano Concertos (5).* Rubinstein; London Phil., Barenboim.

Bizet: *Carmen.* Crespin, Pilou, Py, Van Dam; Strasbourg Phil., Lombard.

Ⓠ Brahms: *Piano Works.* Cliburn.

Ⓠ Brahms: *Symphony No. 4.* New Philharmonia, Stokowski.

Ⓠ Chopin: *Ballades.* Cliburn.

Ⓠ Dvořák: *Cello Concerto.* Harrell; London Sym., Levine.

• Gluck: *Iphegenia in Aulis.* Fischer-Dieskau, Moffo, Schmidt, Spiess, Stewart, Weikl; Bavarian Radio, Eichhorn.

Ives: *Bicentennial collection.*

Ⓠ Korngold: *Die tote Stadt.* Neblett, Kollo, Luxon, Prey, Wagemann; Bavarian Radio, Leinsdorf.

Ⓠ Liszt: *Piano Works.* Cliburn.

Ⓠ Mahler: *Symphony No. 3.* Horne; Chicago Sym., Levine.

Massenet: *La Navarraise.* Horne, Domingo, Bacquier, Zaccaria, Milnes; London Sym., Lewis.

Mozart: *Quartets Nos. 18-19.* Guarneri Qt.

Ⓠ Prokofiev: *Alexander Nevsky.* Allen; Philadelphia O., Ormandy.

Puccini: *Mass.* Erato recording.

Ⓠ Rachmaninoff: *Piano Concerto No. 3.* Ashkenazy; Philadelphia O., Ormandy.

Ⓠ Rachmaninoff: *Symphony No. 2.* Philadelphia O., Ormandy.

Ⓠ Rodrigo and Berkeley: *Guitar Concertos.* Bream.

Schoenberg: *Cabaret Songs.* Nixon.

Schubert: *String Quintet.* Guarneri Qt., Rose.

Shostakovich: *Preludes and Fugues.* Woodward.

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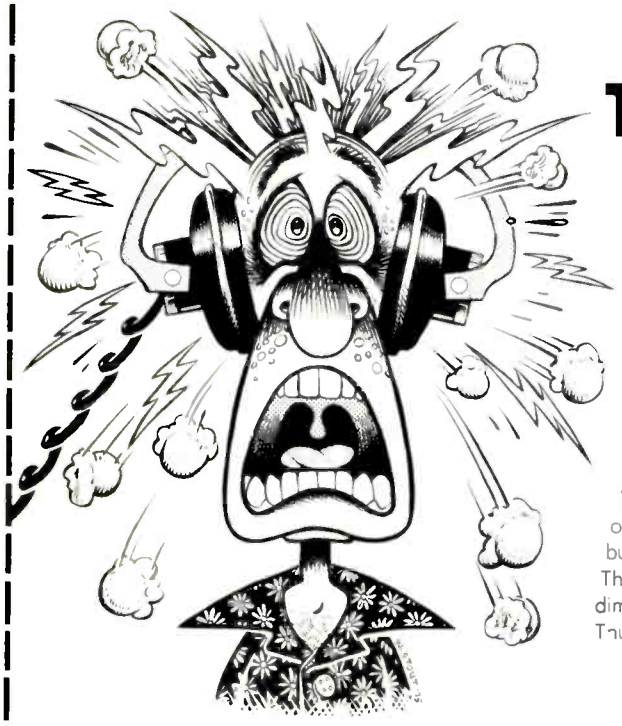

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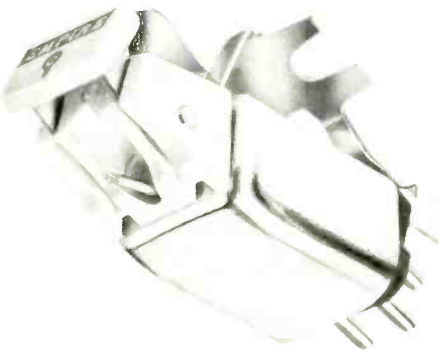

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- Shostakovich: *Symphony No. 5.* Philadelphia O., Ormandy.
- *American Musical Theater.* Bicentennial retrospective by Stanley Green.
- *Eugene Fodor: Violin Showpieces.* Works by Kreisler, Paganini, Sarasate.
- *French Carrousel Organs.* Erato recording.
- *The Horowitz Collection.* A major collection similar to Heifetz.
- *Sherrill Milnes: Patriotic Songs.*
- *Leontyne Price and Placido Domingo: Great Operatic Duets.*

Also planned: albums from Luciano Berio and LPs from Erato by André, Rampal, Paillard; reissue packages devoted to Kreisler, Rubinstein, Toscanini; "young artists" concentration featuring Ax, Cleveland Qt., Fodor, Harrell, Joselson, Levine, P. Serkin.

SERAPHIM

Chopin: *Waltzes.* Ciccolini.
Debussy: *Piano Works.* Ciccolini.
Shostakovich: *Symphony No. 10.* London Phil., A. Davis.
Tallis: *Motets.* Clerks of Oxenford, Wulstan.
Tchaikovsky: *Piano Works.* Laval.
Vaughan Williams: *Folksongs.* London Madrigal Singers, C. Bishop.
Art of Gérard Souzay.

TELEFUNKEN

Bach: *Cantatas, Vols. 12-13.* Leonhardt Consort, Leonhardt; Vienna Concentus Musicus, Harnoncourt.
Bach: *Organ Works, Vols. 9-10.* Chapuis.
Beethoven: *Dances and Marches.* Philharmonia Hungarica, Hirsch.
Bertrand: *The Loves of Ronsard.* Ensemble Polyphonique of Paris, Ravier.
Cavalli: *Mass for 3 Choruses.* Nuova-Maniera Vocal Ensemble; Hirsch, cond.
Couperin, F.: *Harpsichord Works, Vol. 1.* Dreyfus (four discs).
Handel: *Organ Concertos Nos. 1-12.* Tachezi; Vienna Concentus Musicus.
Lasso: *Vocal Works.* Munich Vocal Soloists, Hirsch.
Monteverdi: *Vocal Works.* C. Berberian; Vienna Concentus Musicus, Harnoncourt.
Mozart: *Piano Concertos* (beginning of complete cycle). Engel; Salzburg Mozarteum, Hager.
Telemann: *Pimpinone.* Plus concertos by Tessarini, Albinoni, Vivaldi. Florilegium Musicum, Hirsch.
Frans Brüggen: Recorder Music on Museum Instruments.
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Music for Recorder Ensemble. Quadro Hotteterre.
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VOX Turnabout

Bartók: *Music for Strings, Percussion, and Celesta.* London Phil., Solti (●). *Scherzo.* Sándor; Luxemburg Radio, Cao.
Bartók: *Songs.* Suderburg, Siki.
Brahms: *Double Concerto.* Schumann: *Fantasy, Op. 131.* R. Ricci, C. Ricci; New Philharmonia, Leipzig Gewandhaus, Masur.
Cramer: *Piano Concerto No. 5.* Hummel: *Grand Sonata, Op. 81* Sagara; Luxemburg Radio, Cao.
- Dvořák: *Slavonic Dances, Op. 72.* Bamberg Sym., Dorati.

Falla: *Nights in the Gardens of Spain; Harpsichord Concerto; Fantasia bética.* Sándor, Galling; Luxemburg Radio, Froment.
- Fauré: *Ballade; Fantaisie; Pelléas et Mélisande.* Johannesen; Luxemburg Radio, Froment.
- Holst: *The Planets.* St. Louis Sym., Susskind.
- Liszt: *Les Préludes; Two Episodes from Lenau's "Faust."* Westphalian Sym., Landau.
- Liszt: *Tasso; From the Cradle to the Grave.* Westphalian Sym., Landau.

Mozart: *Piano Concerto No. 9; Rondo, K. 386.* Sagara; Salzburg Mozarteum, Hager.
Pixis: *Concerto for Violin and Piano.* Moscheles: *Grande Sonate symphonique.* M. L. and P. Boehm, Kocper; Westphalian

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Saint-Saëns: *Carnival of the Animals.* Chabrier: *Trois Valses romantiques.* Séverac: *Le Soldat de Plomb.* Dosse, Petit; Württemberg Chamber O., Faerber.

◘ Saint-Saëns: *Symphony No. 3; Henri VIII: ballet-divertissement.* Luxemburg Radio, Froment.

Dances and Songs from Spain and Latin America. Ragossnig and Feybli, guitars.

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- Brahms: *Symphony No. 1.* Vienna Phil., Walter.
- Mozart: *Piano Concertos Nos. 20, 24.* Schnabel; Philharmonia, Susskind.
- Ponchielli: *La Gioconda.* Callas, Barbieri, Poggi, Silveri, Neri; RAI-Turin, Votto.
- Puccini: *Turandot.* Cigna, Olivero, Merli, Neroni; RAI-Turin, Ghione.
- Strauss: *Elektra.* A. Konetzni, Mödl, Hitsch, Klarwein, Braun; Maggio Musicale Fiorentino, Mitropoulos.
- Verdi: *Don Carlos.* Caniglia, Stignani, Picchi, Silveri, Rossi-Lemeni, Neri; RAI-Rome, Previtali.
- Verdi: *La Traviata.* Callas, Albanese, Savarese; RAI-Turin, Santini.
- Verdi: *Il Trovatore.* Mancini, Pirazzini, Lauri-Volpi, Tagliabue; RAI-Rome, Previtali.

UNICORN

Barber: *Symphony No. 1 et al.* London Sym., Measham.

- Bruckner: *Symphony No. 7.* Berlin Phil., Horenstein (1928 recording).

Haydn, Hummel, et al.: *Trumpet Concertos.* Lag; Northern Sinfonia, Seaman.

Herrmann: *Echoes; Clarinet Quintet.* Amici Qt.

Herrmann: *Symphony.* National Phil., Herrmann.

Tjeknavorian: *Requiem for the Massacred; Armenian Bagatelles.* London Sym. Soloists.

Tjeknavorian: *Simorgh: Suite.* Soloists of Roudaki Hall, Tjeknavorian.

VANGUARD

◘ Bach: *Brandenburg Concertos.* English Chamber O., Somary.

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Chopin: *Piano Works.* Hungerford.

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- Mahler: *Symphonies (10).* Utah Sym., Abravanel.

HISTORICAL ANTHOLOGY OF MUSIC

- Bach: *Concertos for 2, 3, and 4 Harpsichords.* A. and E. Heiller, Rapf, Landon; Solisti di Zagreb, Janigro.
- Handel: *Alexander's Feast.* Sheppard, Worthley, Bevan; Deller.
- Purcell: *Dido and Aeneas.* Thomas, Sheppard, Watts; Deller.

VANGUARD-SUPRAPHON

Dvořák: *Mass in D.* Soloists; Prague Sym., Smetáček.

Dvořák: *Symphonies Nos. 7, 9.* Czech Phil., Neumann.

Janáček: *The Cunning Little Vixen.* Tattermuschová, Zikmundová, Kroupa; Prague National Theater, Gregor.

Mozart: *Piano Concerto No. 25; Fantasy.* Moravec; Czech Phil., Vlach.

Mysliveček: *Abraham and Isaac.* Soloists; Prague Chamber O., Maag.

Smetana: *Má Vlast.* Czech Phil., Neumann.

STEREO SPECTRUM STEREO

Bach: *Solo Violin Sonatas and Partitas.* Lautenbacher.

- Brahms: *Symphonies (4).* Vienna Phil., Kertész.

◘ Dvořák: *Concertos and other concertante works.* Ricci, Nelsova, Firkusny; St. Louis Sym., Susskind.

- Dvořák: *Symphonies (9); symphonic poems and overtures.* London Sym., Kertész.

◘ Handel: *Concerti Grossi, Op. 6.* S.W. German Chamber O., Angerer.

◘ Haydn: *The Creation; The Seasons.* Donath, Adalbert Kraus, Widmer; Ludwigsburg Schlossfestspiele, Gönnenwein.

◘ Haydn: *Piano Concertos.* Alpenheim; Bamberg Sym., Dorati.

Kodály: *Chamber Works.* Lautenbacher, Schäfer, Koch, Varga, Sándor, Chicago Sym. Qt.

Mozart: *Divertimentos (complete).* New York Philomusica Chamber Ensemble.

◘ Saint-Saëns: *Concertante works for violin and cello.* Ricci, Varga; Luxemburg Radio, Cao and Froment; Philharmonia Hungarica, Peters.

abc Westminster Gold

Milhaud: *La Cheminée du roi René.* Saint-Saëns: *Septet.* Leningrad Phil. Wind Quintet.

Mozart: *Concerto for Flute and Harp.* Debussy: *Two Dances.* Korneyev, Erdeli; Moscow Chamber O., Barshai.

Rimsky-Korsakov: *Excerpts from The Snow Maiden and The Tsar's Bride.* Arkhipova; Bolshoi, Melik-Pashayev.

Schubert: *Symphony No. 5.* Moscow Chamber O., Barshai.

Igor Oistrakh: Violin Recital. Works by Bartók, Hindemith, Stravinsky, Ysaÿe.

Russian Folksongs. Ural State Folk Chorus, Gibalin; Georgian State Ensemble of Folk Song and Dance, Kavsadze.

Russian Keyboard Masters, Vol. 3: Maria Greenberg. Works by Bach, Franck, Shostakovich. With Moscow Radio Sym.

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NAKAMICHI

The Lighter Side

Blood, Sweat, & Tears—*all the better since Clayton-Thomas returned.*

reviewed by
MORGAN AMES
ROYAL S. BROWN
HENRY EDWARDS
JIM GOSA
MIKE JAHN
JOHN S. WILSON

Explanation of symbols

✻ exceptional recording

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✻ **BLOOD, SWEAT, & TEARS:** New City. David Clayton-Thomas, vocals; Bobby Colomby, drums; Dave Bargeron, trombone, tuba trumpet, and conga; Joe Giorgianni and Tony Klatka, trumpets and flugelhorns; George Wadenius, guitar; Ron McClure, bass; Larry Willis, keyboards; Bill Tillman, saxophone and flute. *Ride, Captain, Ride; One Room Country Shack; Applause; Yesterday's Music; Naked Man; Got to Get You Into My Life*; four more. [Jimmy Ienner, prod.] COLUMBIA PC 33484, $6.98. Tape: ●● PCT 33484, $7.98; PCA 33484, $7.98.

David Clayton-Thomas, who was vocalist for Blood, Sweat, & Tears during its greatest moments, has returned to the group after a long and largely unsuccessful bout with being a solo artist. The band is better for it. "New City" is BST's best recording since Clayton-Thomas departed.

Best are the up-tempo tunes—the ravers like "Ride, Captain, Ride" and the magnificent "Yesterday's Music." Still, the singer does a fine job with Janis Ian's plaintive "Applause" and an even better one with the traditional blues associated with John Lee Hooker, "One Room Country Shack." There are moments when the arrangements get a bit heavy-handed, but BST is prone to overdo things somewhat, and for the most part such mistakes are forgivable. M.J.

✻ **ERNIE FORD AND GLEN CAMPBELL:** Ernie Sings and Glen Picks. Ernie Ford, vocals; Glen Campbell, guitar; Chuck Domonico, bass. *I'd Be a Legend in My Time; There Goes My Everything; Nobody Wins; Loving Her Was Easier; I Really Don't Want to Know*; five more. [Steve Stone, prod.] CAPITOL ST 11389, $6.98. Tape: ●● 4XT 11389, $7.98; 8XT 11389, $7.98.

"Tennessee" Ernie Ford has one of country music's landmark voices; Glen Campbell is renowned as a guitar-picker. The fusion of the two is something to treasure. This album is a masterpiece of simplicity, from the honesty of Ford's singing to the gentle majesty of Campbell's work on folk guitar.

Best of all are the several tunes by Kris Kristofferson, among them "Nobody Wins" and "Loving Her Was Easier." Dallas Frazier's "There Goes My Everything" also is treated with great respect. M.J.

✻ **HAWKWIND:** Warrior on the Edge of Time. Dave Brock, guitars, synthesizer, and vocals; Nik Turner, flute, saxophone, and vocals; Lemmy, bass guitar; Simon House, keyboards and violin; Simon King and Allan Powell, drums and percussion; Mike Moorcock, vocals. *Assault and Battery; The Golden Void; Opa-loka; The Demented Man*; seven more. ATLANTIC SD 36-115, $6.98. Tape: ●● CS 36-115, $7.97; TP 36-115, $7.97.

This is Hawkwind's sixth album, its first for Atlantic—and my first acquaintance with this British band. The photo in the press promotion kit shows a somewhat scruffy-looking lot, like the cast of a Peter Fonda motorcycle-acid-freak movie. Hawkwind's music, though, projects quite a different image. It is surrealistic and imaginative, laced with electronics and propelled by two forceful drummers.

Many of the lyrics are lost in the garble of echo, ensemble singing, and the volume level. (I'm beginning to wonder if I'm the only one who's unable to understand the words in rock music.) It's just as well, really: Those that are intelligible are rather murky in their meaning and a bit pretentious, particularly those written and spoken by fantasy novelist Mike Moorcock. He speaks as if he were playing the Ghost in *Hamlet*, the words reverberating into infinity, overlapping, and garbling. But then the music comes back—ethereal, spacy, mesmerizing.

Since the band is new to me, I can't say whether this album represents the culmination of a goal or another step in the evolution of its music. I can live with this interesting music for a while, but I'd be curious to see where Hawkwind blows next. J.G.

✻ **GLADYS KNIGHT AND THE PIPS:** A Little Knight Music. Gladys Knight, vocals; various arrangers and producers. *In the Middle of the Road; Come Together; All We Need Is a Miracle; No One Could Love You More*; five more. SOUL S6 744, $6.98. Tape: ●● S 744C, $7.98; S 744T, $7.98.

Gladys Knight and the Pips are the prototypical rhythm-and-blues group. Gladys didn't invent this music or the style; she just

does it better than just about anyone else. She does it with such a universal appeal and with such consummate skill that it's almost impossible to fault. If this is what you dig, you will want to own this album. It is well produced and arranged, with the patented vitality and vigor that are her special domain.

Admittedly, r&b is a fairly simplistic music, but that superbly soulful, churchy voice of Gladys Knight communicates so powerfully and directly that it transcends the strictly prescribed requisites of the form. The successful producers of "soul" music have evolved an almost ritualistic set of requirements, just as the pop/rock factories have done. Motown, of course, has developed a formula so familiar that its sound is almost instantly recognizable—and bankable. Motown cranks out hit after hit with the monotony of a Detroit automobile assembly line.

Knight overcomes the rigidity of the hit syndrome and elevates even the most mundane material with her artistry. If you can get beyond the clichés of the factory and let Gladys touch you with her rich talent, you'll see what I mean. J.G.

POINTER SISTERS: Steppin'. Pointer Sisters, vocals; Tom Salisbury, piano; Gaylord Birch, drums; Chris Michie, guitar; Eugene Santini, bass; instrumental accompaniment. *How Long (Betcha Got a Chick on the Side); Chainey Do; I Ain't Got Nothin' but the Blues; Save the Bones for Henry Jones; Wanting Things; Going Down Slowly*; two more. [David Rubinson, prod.] BLUE THUMB BTSD 2061, $6.98. Tape: ●● F 52061, $7.97; ● F 82061, $7.97.

Anita, Ruth, Bonnie, and June Pointer sing high-class soul music—and soul could use a little class, what with the torrent of soundalike records being made by black pop musicians these days.

This newest Pointer recording is the quartet's best yet, a sterling blend of contemporary soul with older jazz and popular tunes. The soul numbers ("How Long," "Chainey Do," and "Going Down Slowly") are tensile and exciting, if burdened slightly by the Pointers' tendency to repeat the chorus until the listener's ears turn blue. "Wanting Things" is a torchy ballad sung magnificently by June Pointer. "Save the Bones for Henry Jones" is an old-timey fun song.

But best of all in "Steppin' " is "I Ain't Got Nothin' but the Blues," a medley of that and other Ellington songs done in tribute to the Duke. "I Ain't Got Nothin' " mixes with such pearls as "I Got It Bad (and That Ain't Good)" and "Mood Indigo" in a treatment that is nothing short of enthralling. M.J.

MAUREEN MCGOVERN: Academy Award Performance. Maureen McGovern, vocals; orchestral accompaniment. *Thanks for the Memory; The Continental; For All We Know*; nine more. [Carl Maduri, prod.] 20TH CENTURY FOX T-474, $6.98.

Maureen McGovern has the distinction of having introduced two of the more recent Academy Award-winning songs, *The Poseidon Adventure*'s "The Morning After" and *The Towering Inferno*'s "We May Never Love like This Again." Both are conventional, attractive ballads and are sung by an attractive though hardly compelling vocalist. On this album, they are part of a potpourri of trophy-grabbers, also including "Thanks for the Memory," "The Continental," and "The Windmills of Your Mind."

McGovern and her producer, Carl Maduri, strive for a period style for each tune. Special effects predominate, and the result is gimmickry with no soul. An LP of Oscar-winners is a tried and true—if clichéd—concept. It needs an artist and producer with enough individuality of style to mold it into something more than the ordinary. "Academy Award Performance" displays precious little freshness and flair. H.E.

ROLLING STONES: Metamorphosis. Mick Jagger, vocals; Keith Richard and Mick Taylor, guitars and vocals; Charlie Watts, drums; Bill Wyman and Richard, basses. *Out of Time; Don't Lie to Me; Each and Every Day of the Year*; eleven more. [Andrew Oldham and Jimmy Miller, prod.] ABKO ANA 1, $6.98.

These fourteen tracks are selections that the Rolling Stones never wanted the public to hear, but, in order to escape from a management contract with Abko's Allen Klein, it had to approve their release. After hearing the disc, one can understand the group's reluctance.

There's quality here, but little of the relentless energy that has made the Stones the world's premier rock band. These tunes dish up the Stones' standard putdown of women and its standard rallying cry of adolescent sexuality. Many are heavily orchestrated with gratuitous doses of horns, strings, and other musical whatnots. "Memo from Turner" is the only authentically rousing rocker on the disc, and it does stand out from the rest.

Still, Stones fans will not be able to resist this collection. And there is a certain fascination in listening to music that was originally destined to be left in the can and then somehow leaked out. H.E.

EDGAR WINTER: Jasmine Nightdreams. Edgar Winter, vocals and keyboards; strings and rhythm accompaniment. *One Day Tomorrow; Little Brother; Hello Mellow Feelin'*; nine more. [Edgar Winter and Don Hartman, prod.] BLUE SKY PZ 33483, $6.98.

Keyboardist/rock superstar Edgar Winter told me earlier this year that he was dissatisfied with the music he was creating and was eager to move in new musical directions. "Jasmine Nightdreams" is proof positive that he was, in reality, eager to move in *every* musical direction. This disc finds Winter dishing up not only a bit of his usual brand of high-powered rock and roll, but also a slew of middle-of-the-road ballads, a dose of jazz-rock, and a bold stab at progressive soul music.

Edgar has plenty of facility, but much of this music is merely facile. Though versatility is always an admirable quality, this album once again demonstrates that in many cases one is better off perfecting one new form rather than attempting all of them. Winter's next LP, if it focuses in on something, should prove most impressive. H.E.

BEE GEES: Main Course. Barry Gibb, rhythm guitars and vocals; Maurice Gibb, rhythm and electric guitars, bass, and vocals; Robin Gibb, vocals; Blue Weaver, synthesizers and keyboards; Alan Kendall, electric and steel guitars; Dennis Bryon, rhythm accompaniment. *Nights on Broadway; Jive Talkin'; Wind of Change*; seven more. [Arif Mardin, prod.] RSO SO 4807, $6.98.

To commemorate their twentieth year in show business (they started as a children's act in Australia), the Brothers Gibb have come up with one of their most commercial LPs in quite some time. "Main Course," produced by hit-maker Arif Mardin, is drenched in the currently fashionable

Critics' Choice

The best pop records reviewed in recent months

ROY ACUFF: Smoky Mountain Memories. HICKORY H3G 4517. July.

HOYT AXTON: Southbound. A&M SP 4510. July.

JOAN BAEZ: Diamonds and Rust. A&M SP 4527. August.

BENNY GOODMAN: The Complete Goodman, Vol. 1: 1935. RCA BLUEBIRD AXM 2-5505. June.

COLEMAN HAWKINS: Sirius. PABLO 2310 707. In Concert. PHOENIX 8. August.

CHUCK MANGIONE: Chase the Clouds Away. A&M SP 4518. August.

MARIAN MCPARTLAND: Solo Concert at Haverford. HAL. 111. July.

MUSIC FROM GREAT SHAKESPEAREAN FILMS. LON. SPC 21132. June.

JOHN STEWART: Wingless Angels. RCA APL 1-0816. August.

JESSE COLIN YOUNG. Songbird. WAR. BS 2846. June.

disco-soul sound. Performed with the utmost professionalism and set to rhythms to which one can dance the Bump and the Hustle, it is an amusing novelty, but monotony soon takes over. Not everyone is cut out to cut the rug, and the Bee Gees definitely fit in the "not everyone" category.

Indeed, the only compelling moments on this disc are "Come On Over," a ditty about teen love in the traditional Bee Gees mode, and "All This Making Love," whose melody sounds as if it had been plucked from *The Three-Penny Opera* and whose lyric is as unsavory as anyone could ever expect from a sugar-coated pop-rock act. H.E.

WINGS: Venus and Mars. Paul McCartney, bass and vocals; Linda McCartney, vocals; vocal and instrumental accompaniment. *Venus and Mars; Rock Show; Love in Song; You Gave Me the Answer; Magneto and Titanium Man; Letting Go; Medicine Jar; Listen to What the Man Said*; three more. [Paul McCartney, prod.] CAPITOL SMAS 11419, $6.98. Tape: ●● 4XS 11419, $7.98; ●● 8XS 11419, $7.98.

Ex-Beatle McCartney has in the course of his career done some good, some bad, and some indifferent. This newest effort falls into the third category. Through this eleven-song LP the mediocrity is nearly overwhelming.

The lack of inspiration and direction extends to both music *and* lyrics. McCartney seldom has found good lyrics, though occasionally (as in "Band on the Run") he has maintained interest by employing catchy phrases. In "Venus and Mars" nothing stirs the interest even slightly. Few points are made, few images evoked, and the damned thing doesn't even rock that well. "Magneto and Titanium Man" is the worst, an example of poor judgment gone mad, the type of idiot-song one encountered now and then from the Beatles.

Not all is lost. There are a few pleasant love ditties, like "Listen to What the Man Said." But over-all, "Venus and Mars" is an ill-conceived expedition. M.J.

Weather Report—*the only constant is change.*

Columbia Records

WEATHER REPORT: Tale Spinnin'. Joe Zawinul, keyboards; Wayne Shorter, tenor and soprano saxophones; Al Johnson, bass; Alyrio Lima, percussion; Ndugu, drums. *Man in the Green Shirt; Lusitanos; Between the Thighs; Badia; Freezing Fire; Five Short Stories*. COLUMBIA PC 33417, $6.98. Tape: ●● PCT 33417, $7.98; ●● PCA 33417, $7.98.

Sometimes it's hard to reconcile that funky Austrian, Joe Zawinul, and the solid mainstream tenor sax of Wayne Shorter with the music that now represents them: that produced by Weather Report. Out there at the very apogee of exploratory spatial music, they seem so far from their roots, which were intertwined with what we listeners considered down-to-earth and accessible. Little did we realize what lurked behind that facade of neo-bop. Weather Report, under the guidance and inspiration of Zawinul and Shorter, has become the premier progressive-music group. Each is an ever inventive composer, each a virtuoso soloist and improviser of uncommon ability. Their music is stoutly uncompromising in its standards.

The music in "Tale Spinnin'," the liner notes say, is derived from the dance—specifically from various ethnic and/or folk forms observed and interpreted by the composers. The result is a new aural and emotional experience. The melodies and harmonies of Zawinul and Shorter are superimposed on rhythms created by percussionist Lima and the brilliant young West Coast drummer, Ndugu, who has recently been working with the Santana band. This is his first recording with Weather Report, which has been experimenting with various drummers and bassists since its inception.

Is this rock-jazz? Jazz-rock? Soul-funk? Or is it something entirely new? This music certainly reflects much of what has gone before. But as the group's name implies, it also predicts what is yet to come. It is more accurately, perhaps, a confluence of a variety of inputs—a mutation that is similar to but different from the sum of its many antecedents. "Tale Spinnin' " is a vivid reminder that in art, even as in life, the only constant is change. J.G.

BILLY THUNDERKLOUD AND THE CHIEFTONES. Billy Thunderkloud, vocals; vocal and instrumental accompaniment. *What Time of Day; Listen to the Wind; Lovesick Blues; Just a Closer Walk with Thee*; six more. [Farah Productions and Jim Vienneau, prod.] 20TH CENTURY T 471, $6.98.

Isn't integration wonderful? First there was a black country singer (Charley Pride); then a Latin (Johnny Rodriguez); then a Jew (Kinky Friedman). Now we have Billy Thunderkloud (sic), an American Indian. Pretty soon, Nashville is going to look like an ACLU convention.

Once the listener struggles (and it is a struggle) past the wampum and feathers, little remains. Mr. Thunderkloud is a lackluster singer backed by lackluster arrangements and playing. Tune in next month for the first Vietnamese country-and-western band. M.J.

Theater and Film

CAPTAIN BLOOD: Classic Film Scores for Errol Flynn. Ambrosian Singers; National Philharmonic Orchestra, Charles Gerhardt, cond. [George Korngold, prod.] RCA RED SEAL ARL 1-0912, $6.98. Tape: ●● ARK 1-0912, $7.95; ●● ARS 1-0912, $7.95. Quadriphonic: ARD 1-0912 (Quadradisc), $7.98; ART 1-0912 (Q-8 cartridge), $7.95.

STEINER: Adventures of Don Juan; They Died with Their Boots On; Dodge City. **KORNGOLD:** The Sea Hawk; Captain Blood; The Adventures of Robin Hood. **WAXMAN:** Objective, Burma! **FRIEDHOFER:** The Sun Also Rises.

The Max Steiner lobby seems to be using its muscle overtime these days. Here we have a fourth RCA album devoted primarily to Steiner efforts—and decidedly fourth-rate ones. How can so much loving attention be lavished on the trite Hispanicisms of *The Adventures of Don Juan* (in spite of the promising and extremely Korngoldesque opening bars), the bugle-call and march collages of *They Died with Their Boots On* (effective enough in the film but grating to listen to when separated from it), and the exceptionally vapid tall-in-the-saddlisms of *Dodge City*, while the best moments of Miklós Rózsa and Franz Waxman were

allowed to go by the boards in the LPs devoted to them. (For that matter, even Steiner's best moments are underrepresented.)

Fortunately, this recording also offers more extracts from two of Erich Korngold's great scores, *The Sea Hawk* and *The Adventures of Robin Hood*, plus a less than ingratiating cut ("Ship in the Night") from *Captain Blood*, from which the album takes its title. I would of course have strongly preferred to have all the *Sea Hawk* and *Robin Hood* music together on one disc and in sequence, rather than having them bifurcated over the *Sea Hawk* album (LSC 3330) and this one. But the additional music is worth having anywhere it can be found, particularly such sequences as *The Sea Hawk*'s "Panama March," with its utterly captivating percussion passages, and the frenzied, zigzag "Duel."

Heaven forbid that this LP should have given equal time to Errol Flynn scores by composers other than Steiner and Korngold. Steiner, for instance, gets a total of twenty-four sequences, while Waxman's excellent *Objective, Burma!* score is limited to all of one cut, the marvelously energetic and jagged "Parachute Drop." Hugo Friedhofer fares better. He gets *two* short excerpts from *The Sun Also Rises*, whose expansive, choralelike "Prologue" has more depth than all the Steiner excerpts put together. The "Lights of Paris" sequence from the same score, however, gets a terribly sugary going-over from Gerhardt and the orchestra, who otherwise present Steiner and Korngold—and also, happily, Waxman—with the usual gusto.

The next "Classic Film Score" album will apparently head in a new direction, with David Raksin conducting excerpts from his own scores. R.S.B.

The Nun's Story

by Royal S. Brown

Franz Waxman's *The Nun's Story*, composed in 1958 for the Fred Zinnemann film, stands as one of the most purely symphonic of all film scores—and one of the most warmly moving. Although there can be no mistaking the kind of film it was meant to accompany, what with the cathedral-like solemnity of the style, the Gregorian themes, the majestic chordal progressions, and the frequent chorales, Waxman incorporated these religion-evoking elements so smoothly into his own musical textures that there is never a question of the kind of cheap collage technique that mars so many scores of this nature.

Of the many things that impress in this score, including the richly original harmonic language, the quality that makes perhaps the deepest impact is the absolutely beautiful string writing, which is realized with particular excellence by the orchestra on this recording. Some sections, in fact, such as "Haircutting," are scored for strings only. Whether in the expansive blocks of chords or in the bleaker line-against-line writing, in which unison themes are subtly pitted contrapuntally against counterthemes or fugally against themselves, Waxman creates a spacious, vibrant ambience that not only perfectly complements the film (and the character so deeply portrayed by Audrey Hepburn), but also offers a rewarding musical experience.

I might add that, if, as has been remarked, the "Chase" fugue from the 1951 *A Place in the Sun* evokes the second movement of Shostakovich's 1957 Eleventh Symphony, several parts of *The Nun's Story* likewise have a strong resemblance to the symphony, in particular sections of "The Congo" and "Last Meeting" (first movement) and "The New Room" (third movement). And indeed, deeper acquaintance with Waxman's music reveals many passages that definitely establish him and Shostakovich as kindred musical spirits.

Given the broad, symphonic nature of this and many other Waxman scores, a more or less complete recording such as the one here is the only way to hear the music, and I can only hope that future reissues or new recordings of similar quality will be made. In this reissue, Stanyan has deleted the narration (and thereby a bit of underlying music) and native music contained on the original Warner Bros. release, which is probably all to the good. I must say that I wish the sound were a bit cleaner, and I am also annoyed that the atonal insane-asylum sequence ("Archangel") was not included on either issue. But even if this disc did not offer the only quasi-complete Waxman score available, which makes it valuable enough, it presents once again one of the true masterpieces of cinema scoring and should not be passed up.

THE NUN'S STORY. Original film soundtrack recording. Composed and conducted by Franz Waxman. STANYAN SRQ 4022, $6.98 (SQ-encoded disc).

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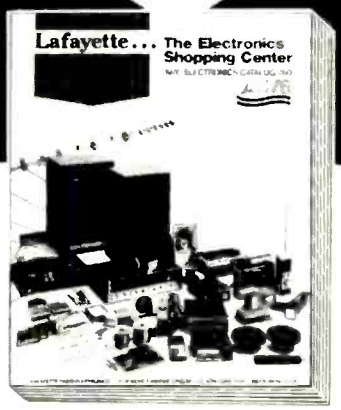

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Jazz

THE BRASS COMPANY: Colors. Bill Hardman, Eddie Preston, Harry Hall, and Lonnie Hillyer, trumpets; Clif Lee and Kamal Abdul-Aim, flugelhorns; Charles Stephens, trombone; Kiane Zawadi, euphonium; Bob Stewart, tuba; Bill Lee, bass; Bill Higgins and Sonny Brown, drums; Clifford Jordan, tenor saxophone; Charles Tolliver, trumpet; Stanley Cowell, piano. *Spanish Dancer; Alias Buster Henry; Geni; High Steppin'; Colors.* STRATA-EAST 19752, $6.98.

Bill Lee, a bass player who for several years led the Bass Choir, a sextet of string basses for which he has written a full repertory of unusual and interesting music including a folk opera, is now involved with a slightly more traditional type of organization, a twelve-piece group that, aside from Lee's bass and two drummers, is all brass. Under the joint direction of Lee, Bill Hardman, and Bill Higgins, the Brass Company does not have quite the individuality of color and texture that the Bass Choir has. But when Bob Stewart's tuba is allowed to show its casual muscle and when Kiane Zawadi is soloing on the euphonium, a fine gruffly grumpy character is developed that might have been explored in a little more depth. In general, however, Lee, who wrote all the arrangements, seems to be aiming at a brass balance that is at its best when the trombones and flugelhorns are singing in a rich middle register, highlighted by the trumpets and prodded by the deeper horns.

There are brief appearances by Stanley Cowell, Charles Tolliver, and Clifford Jordan. Only Jordan, swirling through airy passages on "Alias Buster Henry," has enough time and space to establish an identity. J.S.W.

✻ **DON BURROWS QUARTET:** At the Sydney Opera House. Don Burrows, flute, alto flute, electric clarinet, clarinet, soprano and baritone saxophones, and percussion; George Golla, guitar; Ed Gaston, bass; Laurie Thompson, drums. *Sweet Emma, Maybe Today; Velhos Tempos; Yesterdays; The Gentle Rain.* MAINSTREAM 416, $6.98.

One of the rewarding surprises at the Newport Jazz Festival in 1972 was the Don Burrows Quartet from Australia, unknown in the U.S. before it went on-stage at Carnegie Hall in New York, but certainly a group to remember afterward. It has not, as far as I know, followed up that success in person in this country or, until this release, on records. This disc reveals a quartet that manages to be both tightly knit and amazingly loose—a quality that the Modern Jazz Quartet also had, although the two groups are otherwise completely dissimilar.

Burrows, a superb jazz flutist, plays with warmth and involvement, creating colors and textures that are balanced by George Golla's sensitive guitar work. This is a combination of instruments that is ideally suited to the bossa nova, so it is not surprising that two of the five pieces here are compositions by Luis Bonfa. The flute-and-guitar blend is equally effective in the slinky, down-home ambience of Nat Adderley's "Sweet Emma," a performance in which both Burrows and Golla create brilliant solos that build into stop-time duets with drummer Laurie Thompson, whose playing is, in most instances, unobtrusive but very important in establishing the over-all coloration.

However, there is another side to the versatile Burrows. He also plays electric clarinet, and one can only wish he wouldn't. The crisp, tight ensemble figures he creates with it on "Maybe Today" suggest that the instrument may have some validity. But on Jerome Kern's "Yesterdays" it produces an unpleasantly squashy sound that has no rational relationship to the mood of the piece. J.S.W.

✻ **STÉPHANE GRAPPELLI:** I Got Rhythm! Stéphane Grappelli, violin; Diz Disley and Denny Wright, guitars; Len Skeat, bass. *This Can't Be Love; Misty; Sweet Georgia Brown;* eleven more. BLACK LION 047, $13.96 (two discs).

JEAN-LUC PONTY: Upon the Wings of Music. Jean-Luc Ponty, electric and acoustic violins, strings synthesizers, and violectra; Patrice Rushen, electric and acoustic pianos, synthesizer, organ, and clavinet; Dan Sawyer and Ray Parker Jr., electric guitars; Ralphe Armstrong, bass guitar and electric bass; Ndugu (Leon Chancler), drums, Remo Roto toms, and percussion. *Polyfolk Dance; Waving Memories; Bowing-Bowing;* five more. ATLANTIC SD 18138, $6.98.

Between them, Stéphane Grappelli and Jean-Luc Ponty cover an extremely wide spectrum of jazz. The fact that they are both violinists helps to pinpoint the changes that have taken place in jazz in forty years, and the fact that they are both French, although possibly beside the point, indicates how far jazz has gone from its early American origins. Grappelli was, of course, the violinist in the Quintet of the Hot Club of France in the 1930s, a group in which he was overshadowed by the genius of Django Reinhardt. Only in the past decade has he emerged as a strong jazz personality. Ponty, originally hailed as a successor to Grappelli, has since moving to the U.S. gone into electrified instruments and, after a spell with the Mahavishnu Orchestra, is now developing a career of his own.

Ponty's disc is a blend of rock, space music (in the *2001* vein), and jazz, with a consistent emphasis on electrified instruments,

including a synthesizer, electric piano, violectra, and strings synthesizer (played by Ponty). A major problem of electrified instruments is that they all tend to have a single, basic, metallic sound, so that someone with Ponty's talent on strings (or Patrice Rushen's on keyboard, for that matter) is largely lost in the cloudy mixture of sounds. His violin work is clearly and brilliantly expressed on "Question with No Answer," which includes a dubbed duet with himself, while Rushen justifies the electric piano on "Now I Know," on which Ponty provides effective backing on strings synthesizer. But otherwise this is closer to rock mood music than jazz as exemplified in Grappelli's sweepingly swinging performances.

Playing with a quartet that, with two guitars and a string bass in addition to the violin, parallels the Hot Club Quintet, Grappelli acknowledges his past with three of Reinhardt's compositions—"*Manoir de mes rêves*," "Daphne," and "*Nuages*." But there is scarcely any sense of *déjà vu*, because Grappelli's is now the dominant voice, and he plays with brilliant imagination, flourish, and execution. (His extended coda on "*Nuages*" is classic fiddle improvisation.) Some of the other tunes are standards that the old quintet might have played, but in Grappelli's performances they are as fresh as this morning's dew. And Diz Disley's guitar solos owe nothing whatever to Reinhardt since, instead of adopting Reinhardt's singing single-string style, Disley is a furiously rhythmic chording soloist who rises to splendid heights in a long solo drive through "Honeysuckle Rose."

Now in his sixties, Grappelli stands in no danger of competition as a jazz violinist from Ponty, who is in his thirties; they live in two different musical worlds. J.S.W.

BUD POWELL: Bud in Paris. Bud Powell, piano; Johnny Griffin and Barney Wilen, tenor saxophones; Pierre Michelot, bass; Kenny Clarke, drums. *John's Abbey; Buttercup; Oleo; Idaho*; eight more. XANADU 102, $6.98.

Like Charlie Parker, Bud Powell had a short, tormented, and highly influential career. And in view of his influence it is unfortunate that his recordings, like Parker's, were often haphazard, technically limited affairs that did not present him in his best light. So this set of recordings, made in Paris in 1959 and 1960, when Powell was recovering his abilities after several years of illness, is an important and valuable demonstration of the piano style that has, along with Art Tatum's, been the dominant influence on most young jazz pianists during the past thirty years.

One may sometimes regret that he was so influential that he bred a generation of one-handed pianists who tried to make the right hand do everything, something that Powell had the facility to get away with but that his followers, as a rule, could not cope with. His facility is on constant display through this set, which, except for two duets by Powell and Johnny Griffin, is played by the Three Bosses—Powell, Pierre Michelot, bass, and Kenny Clarke, drums. Powell is completely at ease in this trio setting, getting strong, sympathetic support from Michelot and fills and accents from Clarke that fit his piano solos snugly.

The first side, including the duets with Griffin and two pieces on which saxophonist Barney Wilen joins the Three Bosses, has an informal air, the performances filled with Powell's exuberant groans, grunts, and singing, which sometimes become so prominent that they distract from his piano. But the second side is pure, unalloyed Powell piano—no vocalism, no horns. He rips through his up-tempo tunes with dazzling assurance, the notes tumbling cleanly and furiously in the long lines that grow in intensity as they become more and more extended. There are also a pair of slow ballads that show a side of Powell's playing often overlooked because of his extravagant fast pieces and, on "Autumn in New York," a glimpse of his sensitivity and skill as an accompanist as he plays behind Wilen. J.S.W.

JESS STACY: Stacy Still Swings. Jess Stacy, piano. *How Long Has This Been Going On; Doll Face; Miss Peck Accepts; I Would Do Anything for You; Stacy Still Swings; Lover Man; Lookout Mountain Squirrels; Gee, Baby, Ain't I Good to You.* CHIAROSCURO 133, $6.98.

Jess Stacy's piano is one of the more immediately recognizable sounds in jazz. His phrasing is as striking and distinctive as Bix Beiderbecke's on cornet. Although Stacy has roots in Earl Hines's playing—his use of bright, glittering trills, for example—he transformed his borrowings into something completely his own, an attack that jogs along on a bouncy beat, rising and falling with the inevitability of waves and with the subtle differences that can be found in each separate wave.

He had been in virtual retirement in California for many years until he was lured east to play in the Newport Jazz Festival in 1974. While he was in New York, Hank O'Neal took the opportunity to record this set of piano solos, Stacy's first since 1956, if one can believe Jepsen's *Jazz Records*. In this mixture of originals and standards, Stacy's sound and style are so completely in keeping with his established work—with the Goodman band (notably that miraculous solo on "Sing Sing Sing" at the 1938 Carnegie Hall concert), with Bob Crosby, on Commodore Records, and with his own short-lived band—that one rather expects the voice of Lee Wiley to emerge at any moment. Miss Wiley, to whom Stacy was married at one time, was the perfect vocal foil to his piano, and one can almost hear her singing as he plays "How Long Has This Been Going On," "Lover Man," or "Gee, Baby, Ain't I Good to You."

There is an insistently rhythmic, percussive quality in Stacy's playing, his way of emphasizing the beat, that makes everything he plays swing, no matter what the tempo. He turns on the steam on "Lookout Mountain Squirrels," but his real idiom is the easy, relaxed approach that he applies to the rest of these pieces. More than ever, it is apparent that Stacy is one of a kind, and this set sums up much of what gave him his unique place in jazz. J.S.W.

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In Brief

YVONNE ELLIMAN: Rising Sun. RSO SO 4808, $6.98.
On this disc, Elliman, the featured female vocalist on the last two Eric Clapton tours, essays original compositions as well as tunes by David Pomeranz, Todd Rundgren, and the Eagles, among others. It's all just too mild-mannered for my taste. H.E.

NAZARETH: Hair of the Dog. A&M SP 4511, $6.98.
What Nazareth lacks in subtlety it makes up for in monotony. Lead singer Dan McCafferty shouts every word with the same grating screech over turgid heavy-metal backgrounds. It's like a parody of the so-called "heavy" English bands. Only I think it's serious. J.G.

KING CRIMSON: USA. ATLANTIC SD 18136, $6.98. Tape: ●● CS 18136, $7.98; ● TP 18136, $7.98.
This "live performance" LP duplicates some material that the group previously recorded in the studio. With the quality of today's location recording, there's no slighting the album on technical grounds. Bassist John Welton's lead vocals are often drowned out by the band or electronically altered to the point of unintelligibility, but that may be the point. This is hard-core hard rock, a recording to be played at shock-level volume. If you like it, let's hope the neighbors do too. J.G.

JOAN ARMATRADING: Back to the Night. A&M SP 4525, $6.98.
Armatrading has a very appealing sound, almost like a young Odetta—but not quite. Her songs are very personal, almost with the universality of Joni Mitchell—but not quite. This is almost—but not quite—an excellent album. Her next one, though, ought to be really something. Quite! J.G.

THREE DOG NIGHT: Coming Down Your Way. ABC ABCD 888, $6.98. Tape: ●● H 5022-888, $7.95; ● H 8022-888, $7.95.
Ten fleas by three dogs. Unless you're an addict, forget it. If you are, condolences. M.J.

DONNY AND MARIE OSMOND: Make the World Go Away. KOLOB/MGM M3G 4996, $6.98. Tape: ●● M5H 4996, $7.98; ● M8H 4996, $7.98.
Youth will out, usually at the expense of good taste. Should be retitled "Make the Audience Go Away." M.J.

SMOKEY ROBINSON: A Quiet Storm. TAMLA T6 337, $6.98. Tape: ●● T 337C, $7.98; ● T 337T, $7.98.
Name soloist steps out from popular group to make it on his own. Again. But Smokey is really making it! This album is crammed full of potential hit songs, all a healthy cut above standard r&b fare. The arrangements are all super-mellow and smooth—sort of whitewashed soul. J.G.

The Tape Deck

by R. D. Darrell

Toward the Apollonian ideal Fantastique. I don't believe that there ever can be a completely definitive reading—still less a combined interpretation, performance, and recording—of any true masterpiece. Nevertheless, Colin Davis' new Symphonie *fantastique* with the Amsterdam Concertgebouw comes even closer than his acclaimed London Symphony version of a decade ago to an impossible-dream ideal. Vital here are the new executant and engineering solutions to the intractable problems of Berlioz' open, even "thin," harmonic and tonal textures. There are no attempts at the usual more or less brutal approach of relying on vehemence and sonic inflation. Instead, Davis precisely balances the tones in each chord, delicately differentiates or blends timbres, and *floats* the over-all sound so buoyantly that one not only realizes what the composer must have had in his mind's ear, but knows that the realization of his exact intentions is far more satisfactory than any effort to twist them into more conventional shapes.

Of course, the perversities of human nature and practicality are such that not everyone will be pleased. Some will object (as indeed I do) to the side break in the magically evocative "Scene in the Fields"; others to Davis' favoring Apollonian, classically ordered *musical* considerations over the Dionysian ones of the work's romantic *program*. Perhaps many will miss the extremes of passion, power, and sensationalism to which more than one noted conductor has been tempted in the past. But Davis' restraint, sure-handed control, and poetic eloquence and, perhaps above all, the superbly lucid and vibrant recorded sound of this version make it unique as well as very nigh ideal.

Since the milestone first electrical and stereo *Fantastiques*—by Weingartner in 1926 and by Munch in 1956 respectively—there have been many admirable versions (not excluding last year's potently dramatic one by Solti or the exquisitely played and recorded, if far too superficial, reading by Ozawa). But Davis pierces deepest, for me, into the heart of this extraordinary music: Philips 7300 313, Dolby-B cassette, $7.95.

Ives deranged; Villa-Lobos disarranged. In featuring as many examples as I can of taped works that may appeal to a wide audience, I risk neglecting those of more limited attractions that delight specialized listeners at the expense of disinteresting or even turning off others. Two pertinent current examples are a batch of Ives novelties written or transcribed for a relatively small theater orchestra and an even odder Villa-Lobos program featuring the Brazilian's attempt to write a Broadway musical-comedy hit. And the potential audience for each of these is further restricted (in tape domains) to owners of Q-8 cartridge players.

Devout Ivesians will welcome wholeheartedly the surprisingly competent Yale Theater Orchestra under James Sinclair in fourteen mostly quite short odds and ends from the great American iconoclast's scrapbook. Besides a couple of far-out experiments, like the *Fugue in Four Keys* and serial *Chromatimelodtune*, there are several quite romantic or impressionistic miniatures of genuine charm, plus the more characteristically brash *Charlie Rutlage*, *Holiday Quickstep*, and several other marches: Columbia MAQ 32969, Dolby-B Q-8 cartridge, $7.98.

Villa-Lobos fans, however, are less likely than those of André Kostelanetz to welcome Columbia MAQ 32821, Dolby-B Q-8 cartridge, $7.98. Kostelanetz and his orchestra do their best with what I presume is a first recording of a seven-movement suite from the 1948 operetta *Magdalena*. But what is routine Villa-Lobos to begin with is subjected to the tasteless grease-painting of arrangers Wright and Forrest, those Broadway cosmeticians (or morticians) who dug up Grieg (*Song of Norway*) and Borodin (*Kismet*) for mass-public veneration. Almost as bad are Kostelanetz' own instrumental transcription of the haunting wordless aria from the *Bachianas brasileiras* No. 5 and his languishing, schmaltzy performance of the "Modinha-Preludio" from No. 1 in the same series—also represented by the Introduction to No. 4 in a lightweight solo performance by the conductor doubling as pianist. At least this program, like the Ives, is very effectively recorded in ingeniously contrived yet unexaggerated quadriphony.

Sonic miracles from a Jersey quadmire. For quadriphony that is slightly but unmistakably superior to its best Q-8 cartridge exemplars and immeasurably superior to its most successful exemplars in either matrixed or CD-4 disc formats, one must turn to a first-rate four-channel open-reel taping. And of all the Q-reels I've heard so far, one that best exploits both high fidelity and quadriphonic potentials is the remarkable program by the New Jersey Percussion Ensemble led by Raymond Des Roches: Nonesuch/Stereotape NSTQ 1291, Q-reel, $8.95.

To be sure, two works of the early '70s, Saperstein's *Antiphonies* and Kil-Sung Oak's *Amorphosis* (with shaky soprano solo), are more ingenious than artistic manipulations of percussive timbres. But the earlier (1961) Colgrass *Fantasy-Variations* carry much more conviction, while the pioneering Varèse *Ionisation* (1931) and the undeservedly less well remembered *Ostinato Pianissimo* (1934) by Henry Cowell never have sounded more fascinating than they do here. Even if you're a tender-eared listener who has previously avoided like the plague the Provocative Percussion spectaculars of the early high fidelity era, you'll find this tape an unexpectedly rewarding one—musically as well as technologically.

Karajan lulus. In politicians' jargon, rather than its usual slang sense, a "lulu" is a flat sum given *in lieu* of an itemized expense-acccunt settlement. It strikes me as appropriate for the current musicassette editions of three Karajan Schumann symphonies, since they will serve tape collectors in lieu of the corresponding open-reel editions, which are no longer in print in the complete set reviewed here in October 1973. I regret that the collection's most successful item, the Op. 52 *Overture, Scherzo, and Finale*, is not included in either Deutsche Grammophon 3300 404—Symphony No. 3 (*Rhenish*)—or 3300 419—Symphonies Nos. 1 (*Spring*) and 4—Dolby-B cassettes, $7.98. But listeners who like better than I do Karajan's mannered readings and DG's extremely close recordings will be rewarded with complete freedom from the reverse-channel spillovers that flawed the open-reel editions.

For conductor and engineers in far better form, there's DG 3300 418, Dolby-B cassette, $7.98, with the elegant Mendelssohn Symphonies Nos. 4 (*Italian*) and 5 (*Reformation*) from Karajan's complete (on discs only) series of 1973. ●

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