

**SPECIAL ISSUE: PREVIEWING 1977**

# HIGH FIDELITY

SEPTEMBER 1976 \$1.00

ICD ® 08398

**Next Year's New**

## EQUIPMENT

**Forthcoming**

## RECORDINGS



HP LTH3G4424C009 OCT 76 1 03  
MR C LATHAN  
7424 GRANBURY CIR  
ST LOUIS MO 63123



Pioneer HPM-200  
5-way 5-driver system

Pioneer HPM-100  
4-way 4-driver system

Pioneer HPM-60  
4-way 4-driver system

Pioneer HPM-40  
3-way 3-driver system

 **PIONEER**

Anyone can hear the difference.

CIRCLE 29 ON READER-SERVICE CARD

# The HPM series.

## Four radically new speaker systems specifically designed to beat the best.

You can't beat JBL. Advent, Bose and AR with me-too ideas. They're really good speakers.

So, instead of just trying to make better conventional speakers, we knew we had to come up with a totally different and superior design concept.

After years of research and development, our engineers found the answer. They created a whole new technology based on the electrical properties of High Polymer Molecular film. The result is a sound that's louder, clearer, more natural, lower in distortion than you ever expected to hear out of a speaker system.

HPM film technology requires no magnet, no coil, no cone or dome, no moving parts at all. The amplified signal is converted into sound waves directly at the surface of a thin, light membrane. And the entire structure housing the membrane can be curved for the best possible sound dispersion.

Pioneer's new HPM drivers combine high efficiency with amazingly accurate transient response. Distortion is virtually nonexistent even at very high sound-pressure levels. The principle was evolved mainly for tweeters, although a giant HPM woofer is at least a theoretical possibility.

In each of the new Pioneer models shown here, regardless

of price, the top end of the audio spectrum is reproduced by an HPM driver. In the big HPM-200 system, so is the upper midrange.

The woofers used in the HPM series are almost as unconventional, even though they still have cones. But what cones! They combine low mass and high rigidity to an unprecedented degree, thanks to an exclusive method of reinforcement with carbon fibers. As a result, they move as true pistons, without any of the smearing of bass frequencies experienced with ordinary cones.

Of course, the proof of a new speaker technology isn't in the telling but in the listening.

If the new HPM speakers didn't have audibly more impact, more detail, more transparency than the best previous speakers at comparable prices, our engineering effort would have been a meaningless exercise. There are certainly enough speakers on the market today.

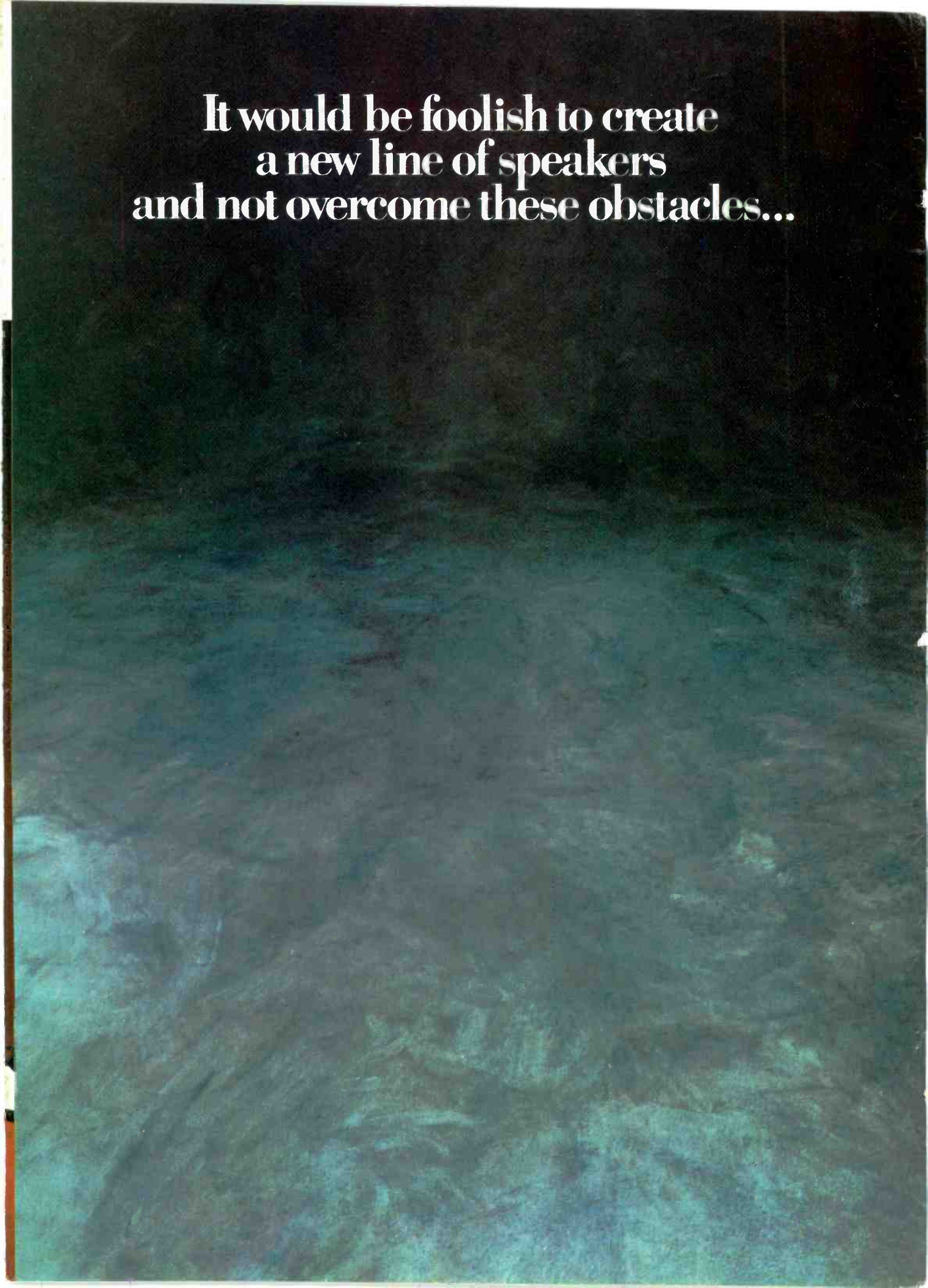
So we invite you to listen and compare very carefully. Match the HPM in the price range of your choice against the corresponding speaker on the far right, or anything else in your dealer's showroom.

We think you'll end up agreeing that a good new idea beats a good old idea every time.

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



**It would be foolish to create  
a new line of speakers  
and not overcome these obstacles...**

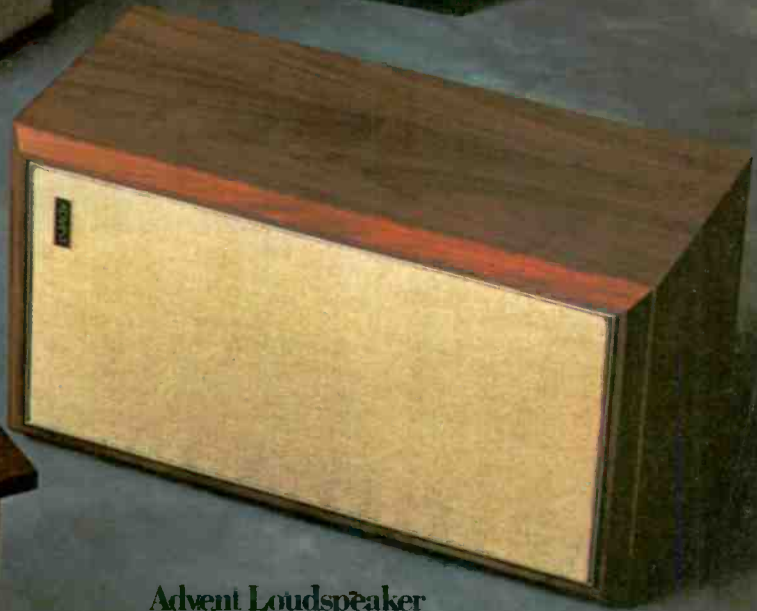




JBL Horizon L166



Acoustic Research AR-LST

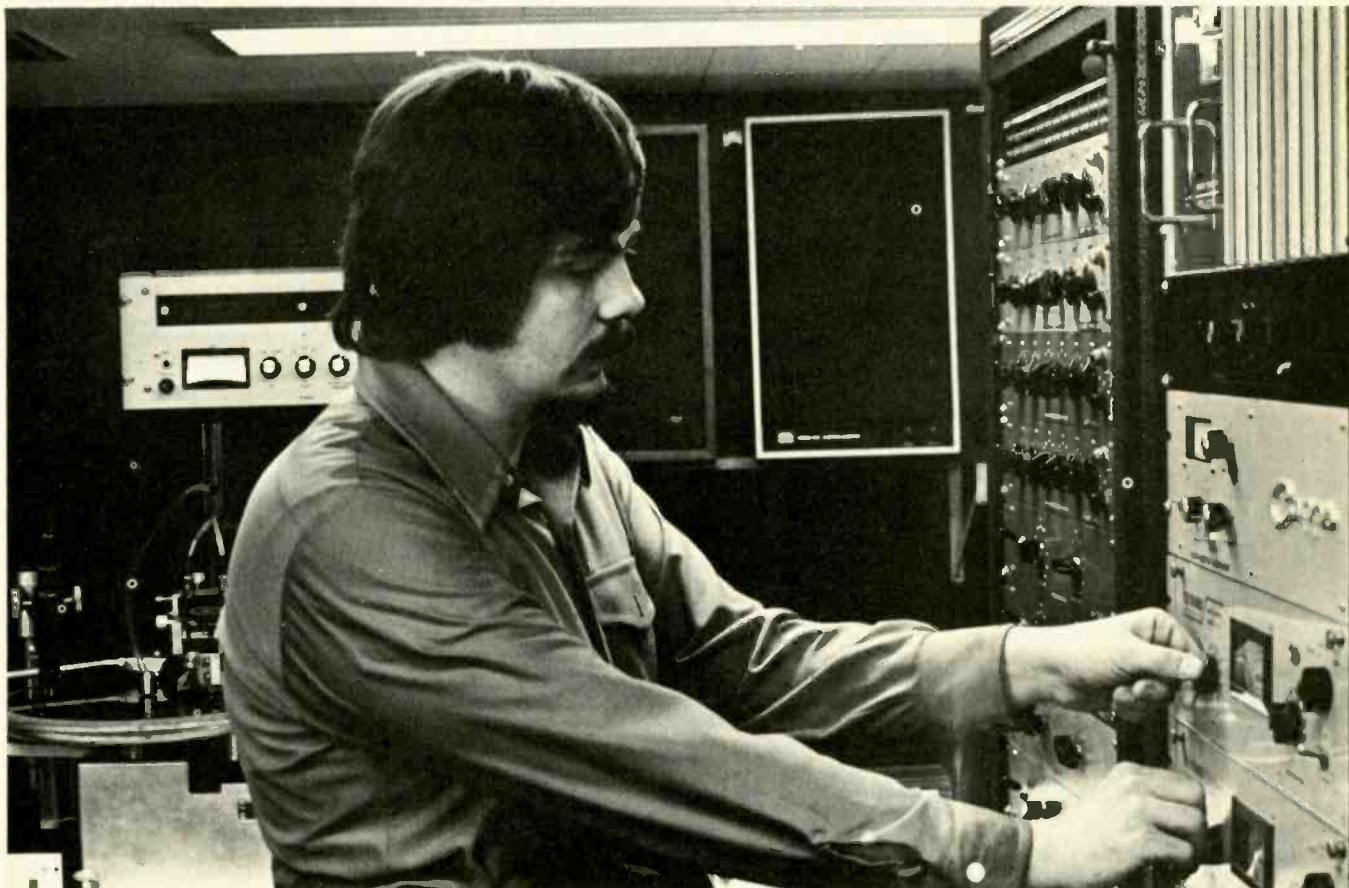


Advent Loudspeaker



Bose 901 Series II

# According to TRUTONE RECORDS..“The Stanton calibrated 681 series is our total point of reference in our Disc Mastering Operation”



“Carl Rowatti, Chief Engineer, adjusting the Program limiters prior to cutting a master lacquer”.

Trutone can be described as a family enterprise . . . but what a family! Father Lou Rowatti is the President; Son Carl is Vice President and Chief Engineer; and daughter-in-law Adrienne handles the business end of the operation. They have great pride in their family, in their family's enterprise and in their products. That's why they insist on using the best — always.

Trutone Records in Northvale, New Jersey always uses the Calibrated Stanton Triple-E for A-B comparisons between tape and disc. They also use the Triple-E to check the frequency response of the cutter head (they'll record a 1,000 Hz tone and a 10 kHz tone twice a day to check the condition of the cutting stylus and the high end frequency response of the cutter head).

They make test cuts and play them back, using the Triple-E for reference, as high as 15 kHz all the way down to 30 Hz. Carl Rowatti says “We use the Stanton Calibrated 681 series as our total point of reference in our disc master-

ing operation. Everything in the studio is judged — and we think perfectly judged for quality—with this great cartridge”.

Professionals can't afford to take chances with quality. That's why they depend on Stanton in their operations.

Each Stanton 681 Triple-E is guaranteed to meet its specifications within exacting limits, and each one boasts the most meaningful warranty possible. An individually calibrated test result is packed with each unit.

Whether your usage involves recording, broadcasting, disco or home entertainment your choice should be the choice of the professionals... the Stanton 681 TRIPLE-E.

Write today for further information to:  
Stanton Magnetics, Terminal Drive,  
Plainview, New York 11803



Lou Rowatti inspects a master lacquer. Adrienne checks the lathe.



Carl Rowatti adjusts the pitch computer on the mastering lathe.



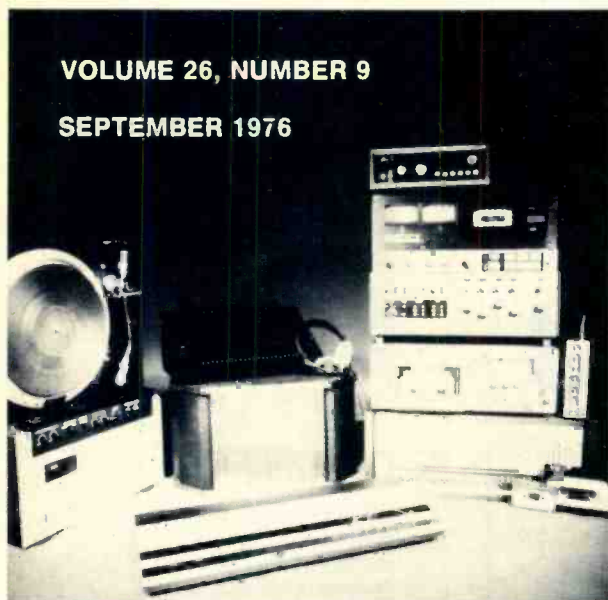
Carl installs the Stanton Calibrated 681 Triple-E on the playback table.



Lou Rowatti (The Prez) adjusting the high frequency limiter in his cutting room.

CIRCLE 27 ON READER-SERVICE CARD





VOLUME 26, NUMBER 9  
SEPTEMBER 1976

# HIGH FIDELITY

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is being there again



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CIRCLE 4 ON READER-SERVICE CARD

SPECIAL ISSUE: PREVIEWING 1977

**HIGH FIDELITY**

Next Year's New  
**EQUIPMENT**  
For the coming  
**RECORDINGS**



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Roy Lindstrom

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Music Editor

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# The new Sherwood S7910: State-of-the-Art for under \$500.\*

In the past few years, good specifications have become a relative commonplace in the consumer electronics industry.

And, as the statistical gaps between comparably priced units lessened, other factors gained more importance. Most notably, design and the componentry that's used.

Nothing could suit us better. For twenty-three years, the strength of our reputation has rested primarily on the excellence of our engineering.

The new S7910\*\* is a case in point.

**With a power output of 60 watts per channel [minimum RMS at 8 ohms from 20-20,000 Hz] with no more than 0.1% Total Harmonic Distortion, the S7910 is clearly equipped to serve as the center point of the most progressive music systems.**

More to the point, though, is the componentry that permits this capability. The output devices are paralleled OCL direct-coupled. This configuration, combined with the high voltage and current ratings of the output devices, creates an extremely stable circuit. Additionally, the massive power transformer and twin 12,000  $\mu$ f filter capacitors, backed by a zener regulated secondary power supply, ensure the S7910's ability to perform well beyond the demands of normal use.

The S7910's IHF FM Sensitivity rating is 9.84 dBf [1.7  $\mu$ V]. That's one of the finest ratings attainable—and it can only be achieved through the utilization of superior componentry. 4-ganged tuning capacitors. Dual-Gate MOS FET's. Phase Lock Loop MPX. Ceramic FM IF Phase Linear Filters. And Sherwood's newly-developed digital detector, which introduces virtually no distortion to the signal and never requires alignment.

The front panel of the S7910 reflects every significant function of current hi-fidelity technology. And again, the componentry behind the faceplate is the finest available. [For example, the 3-stage Baxandall tone circuit employed for the Bass and Treble controls.] Other features, such as the Master Tone Defeat switch, switchable FM deemphasis and FM Stereo Only, and two front panel tape dubbing jacks, contribute to an operational versatility that is truly outstanding.

In every respect, the S7910 demonstrates the attention to detail, the on-going effort to refine existing solutions and discover better ones, that has characterized Sherwood throughout the years.

You might be able to find another receiver in this price range that offers similar specifications—on paper.

But you won't find a receiver that's been more meticulously designed, or more carefully produced.

At Sherwood, we approach the business of creating receivers like an art.

Because no approach brings you closer to reality.

**Sherwood Electronic Laboratories, Inc.**  
4300 North California Avenue  
Chicago, Illinois 60618

For a more complete description of Sherwood's unique approach to audio equipment engineering, write to the address above. We'll mail you a copy of our new brochure, "The anatomy of high performance design," along with detailed information about the new S7910.

 **SHERWOOD**  
Everything you hear is true.

\*The value shown is for informational purposes only. The actual resale price will be set by the individual Sherwood Dealer at his option. The cabinet shown is constructed of select plywood with a walnut veneer covering.

\*\*Model S8910 offers identical specifications and features, but is FM only.



CIRCLE 36 ON READER-SERVICE CARD



Come October, we will consider once more that most elusive and intriguing link in the sound-reproduction chain, the loudspeaker. Martin Clifford provides tools for understanding speaker technology and terminology in **Speaker Questions and Answers**, and our "Equipment Reports" section will have test results on five late models from prominent speaker manufacturers. If you own four speakers (or are dreaming of doing so), you will not want to miss Robert Long and Harold A. Rodgers' examination of how the news-making **Time-Delay and Ambience-Recovery Units** bring a startlingly fresh dimension to home listening. In addition, we go **Back to Square One with Avery Fisher Hall**—an investigation of the troubled acoustical history of the N.Y. Philharmonic's home as background for the opening of the reconstructed hall next month. Plus **The "Real" Voice of Enrico Caruso**, Gene Lees on **Johnny Mercer**, High Fidelity Pathfinder **Sidney Harman**, and more.

#### SOLUTION TO HIFI-CROSTIC NO. 15

**PAUL HEMPHILL:** *The Nashville Sound*  
Thousands have come, grim young men from small southern towns or farms, who have little education and no idea what their first move will be in Nashville. They come with rolled up scraps of paper with their latest compositions.

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**Main Office:** Ramon Rustia, Director of Advertising Sales, Leonard Levine, Advertising Promotion Manager, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.

**New York:** ABC Leisure Magazines, Inc., 130 E. 59th St., 15th floor, New York, N.Y. 10022. Telephone: 212-838-5710. Seymour Resnick, Eastern Advertising Manager.

**New England:** The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300. G. F. Jerry Harris.

**Midwest:** ABC Leisure Magazines, Inc., The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300. Leonard Levine, Midwest Advertising Manager.

**Los Angeles:** ABC Leisure Magazines, Inc., ABC Entertainment Center, 2040 Avenue of the Stars, Suite 270, Century City, Calif. 90067. Telephone: 213-553-5648. Andrew Spanberger, Western Advertising Manager.

**Tokyo:** Japan Advertising Communications, Inc., New Ginza Bldg., 7-3-13 Ginza, Chou-ku, Tokyo 104, Japan. Telephone: (03) 571-8748. Shigeru Kobayashi, President.

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# Letters

## High Fidelity Pathfinders

Congratulations on beginning what looks like an excellent series: the "Pathfinders." Learning about the people who actually built the high fidelity component industry adds a great deal of personality to the world of audio products.

Shane O'Neil  
Port Washington, Wis.

Your recent addition of a column about pioneers of high fidelity has rapidly become a favorite of mine. Personally, I would like you to do Roy Allison and Lincoln Walsh.

Terry H. Tilton  
San Diego, Calif.

I have missed one name from your mini-biographies, namely David Hafner. He was so long associated with the Dynaco name.

Carlos E. Bauza  
San Juan, P. R.

Your profile of Rudy Bozak (May) mentions Emory Cook. As one whose subscription to HIGH FIDELITY goes back to Volume 1, Number 1, I would like to see a profile of Cook.

E. D. Hoaglan  
Omaha, Neb.

There must be a whole lot of "high fidelity pathfinders" out there. People love history (especially me). Keep up the good work.

Joe Casalino  
Far Rockaway, N. Y.

## Squire and Jon (not Ian)

Thanks to Henry Edwards for his informative review of Chris Squire's "Fish out of Water" (June). But, as an addict of Yes's music, I was surprised to find that Mr. Edwards had confused that group's vocalist/composer Jon Anderson with Jethro Tull's lead singer and flutist Ian Anderson. I was also upset with his dismissal of Squire's lyrics because they didn't answer his questions about religion and love. Are there any proven answers to those questions?

Despite these flaws, I was delighted to see Squire get the credit he deserves for his influence on popular music.

Andy Widger  
Salamanca, N. Y.

Mr. Edwards is astonished at his error—Squire's association was with Yes's Jon Anderson and not Tull's Ian—and he thanks Mr. Widger and others who wrote to point this out. He adds that his comment that, in the album's lyrics, Squire "poses questions and offers no answers" was a phrase of mere description, neither judgment nor "dismissal."

## Disc Quality: Ups and Downs

A June "Too Hot to Handle" item brought

up a peculiar turn of events in the record manufacturing business: the decline in quality of recent Deutsche Grammophon pressings. At this major classical radio station, where we routinely receive all new releases, I too have noticed the sad proliferation of snap, crackle, and pop in the once-pristine DG surfaces. Add to this the jump-on-the-bandwagon use of shrink wrap, which is resulting in a large increase in the number of warped discs, and we have the fall from grace of a company whose name was once synonymous with quality.

I don't think that the Polydor PR office can pass this off as an unavoidable result of increased sales volume, for while DG seems to be in decline, two American labels once excoriated as the essence of poor quality control seem to have caught on to their bad public images and to have done something positive about them. Both Angel and RCA are showing an upsurge in the quality of their full-priced product. The recent compatible quad Angels must be the finest pressings to come out of a domestic plant in years: They now possess the silky-smooth, quiet, warp-free surfaces once thought to be the exclusive domain of the imports. Now that RCA appears to have abandoned its Dynaflex (Dynawarp?) process, we actually are getting trackable discs from that manufacturer, plus good-quality surfaces free from pits and bubbles. And both companies have gone to the plastic-lined inner sleeve.

Of course, only time will tell if these changes will be permanent. I, for one, am proud that our own companies are showing the willingness and the ability to put out a product worthy of the music.

John M. Proffitt  
Program Director  
Station KLEF  
Houston, Tex.

## Edison's Long-Playing Discs

As an amateur historian of the phonograph, I read Edward Wallerstein's "Creating the LP Record" (April) with interest. However, the article gives the erroneous impression that the LP was first developed in 1932 by RCA. Such is not the case: "... the Edison company launched a long-playing record in 1926 that would give up to twenty minutes of uninterrupted entertainment per side." This quotation is from *The Fabulous Phonograph* by Roland Gelatt, a former editor of HIGH FIDELITY. He goes on to describe how Edison's LP failed, for essentially the same reasons that RCA's did later on.

Tom Whitmore  
New York, N. Y.

Mr. Whitmore's citation of Mr. Gelatt is accurate but not apt. Wallerstein's article was not a historical consideration of unsuccessful long-playing records, but a personal narration of his own role in the ulti-



# Is it live, or is it Memorex?



The amplified voice  
of Ella Fitzgerald can shatter  
a glass. And anything Ella  
can do, Memorex cassette tape  
with MRX<sub>2</sub> Oxide can do.

If you record your own music,  
Memorex can make a  
difference in the world.

**MEMOREX** Recording Tape.  
Is it live, or is it Memorex?

©1976, Memorex Corporation, Santa Clara, California 95052

CIRCLE 23 ON READER-SERVICE CARD

# New. Diverse. Consistent.

The instruments in this advertisement are new and diverse. They are also selective, deliberately. This is consistent with our attitude — to make components only where we feel we have something to contribute. Then, to give them the finest expression of which we are capable.

Our 330c stereo receiver is the most recent in a series that opened the world of true high fidelity to the music lover with a modest budget. Its predecessor, the 330B, earned extraordinary reviews and recommendations from the leading magazines and the most respected consumer organizations. Nevertheless, when improvement was practical, we replaced it.





The 330c has increased power, tighter phase linearity and wider bandwidth than its immediate predecessor. Yet it is offered at virtually the same price as the original 330, introduced seven years ago.

In its review of the HK1000 stereo cassette deck, *High Fidelity* said, "The HK1000 is the best so far . . . A superb achievement."

We've gone beyond it.

With the HK2000

Performance specifications of the HK2000 are impressive. For example, wow and flutter: 0.07% (NAB) WRMS. The HK2000 is so sensitive to low frequencies that a subsonic filter has been incorporated which can be used to remove unwanted signals from warped records. But just as in all

Harman Kardon amplifiers and receivers, wide band design in the HK2000 produces sound quality that transcends its impressive specifications.

When we introduced our straight line tracking turntable, the ST-7, it was recognized at once as the definitive way of playing records. Precisely as the master was recorded. Without tracking error. Without skating.

The ST-7 was designed for the music lover who had to have the very best—and could afford it.

The ST-6 now joins the ST-7. Straight line tracking, with the demonstrable benefits it offers, is now available to a wider audience—without compromising performance.

The two turntables are virtually identical in appearance and operating capability. They use the same tonearm and straight line tracking mechanism. They are both belt driven and use the same platter and support bearing. Yet the ST-6 is available for little more than the cost of a deluxe record player of conventional design.

We'd like to tell you more about our new instruments and, equally important, about the point of view they represent. Write to us directly—without impersonal reply cards or coupons. We'll respond in kind with full information.

Harman Kardon, 55 Ames Court, Plainview, New York 11803.



**harman/kardon**





# The Micro Seiki DDX-1000.

## The Problem.

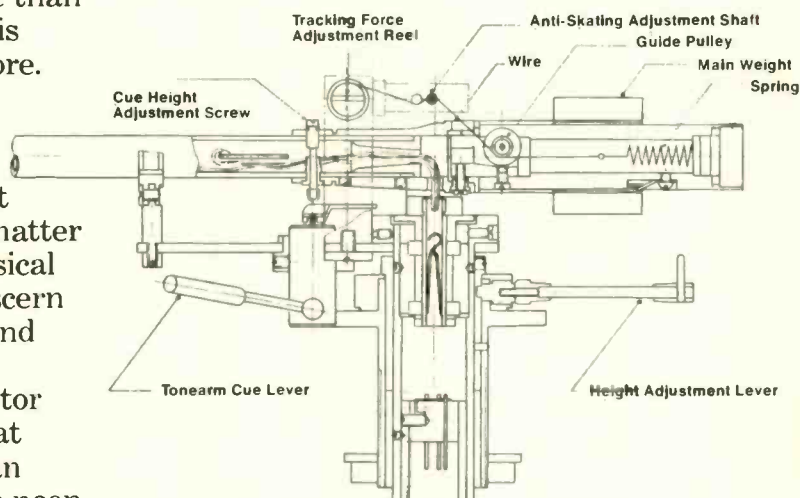
Any cartridge is subject ultimately to your personal taste. That's why so many serious audiophiles own and regularly use more than one cartridge. But changing cartridges is really a major undertaking. Not any more.

## The Solution.

The Micro Seiki DDX-1000. It will accept up to three high quality tonearms. No matter how cultivated and diversified your musical tastes are, the DDX-1000 will let you discern the subtlety of interplay between disc and cartridge, cartridge and tonearm.

A direct drive DC servo controlled motor drives the large, balance-tested platter at near perfect speed. Wow and flutter is an unprecedented 0.025%. Additionally, the neon strobe lamp is driven by an independent built-in 45Hz oscillator with a frequency fluctuation of less than 0.03%.

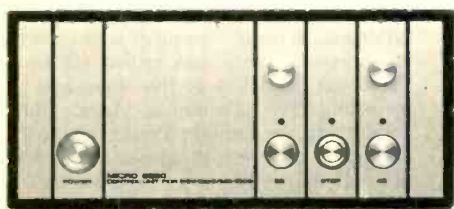
A unique 3-point aluminum alloy supporting frame and special shock mounting provide optimum stability. The two-layer absorber system (consisting of cushion rubber and insulator balls with built-in springs) eliminates any possibility of acoustic feedback. The completely isolated power supply/control unit eliminates hum and electrical noise. And micro-switches provide fast, exact operational control. The signal-to-noise ratio is greater than 63 dB.



## The MA-505.

Pictured is the Micro Seiki MA-505\*, the first audiophile quality dynamic balance tonearm. Since it does not depend on gravity to maintain the proper tracking force, it will compensate better for surface and groove irregularities present in many mass produced discs. In addition, the stylus pressure may be adjusted while the disc is playing to assure the best possible reproduction.

\*Not included with DDX-1000. Supplied without cartridge.



**The DDX-1000 and MA-505. Creative design. Superior execution. The complete turntable system for the most critically demanding audiophile.**

## MICRO SEIKI

Distributed by TEAC Corporation of America, 7733 Telegraph Road, Montebello, California 90640 © TEAC 1976

**"I've got a 60-minute recording studio in my pocket."**

**It's called the MICROCASSETTE® PearlCorder-S®.**



A MICROCASSETTE recorder that's so unique, it's like having your own mini-studio in your pocket with remarkably good fidelity for music as well as voice. It's smaller than a checkbook (5¼" from top to bottom, slightly thicker than a pack of cards), and lightweight (12 ounces with batteries), but it's packed with studio precision and professional features:

- 60 minutes recording time.
- Capstan drive for constant tape speed, built-in electret condenser microphone, AC bias, record-warning light.
- All metal construction for years of dependable service.
- One-hand operation; instant loading.
- Fast forward and rapid rewind.
- Automatic level control.
- Connects to your stereo or full-size recorder with a Compacicord, for both recording and playback.

The PearlCorder-S performs beautifully in an office, in your car, even on airplanes; and it's backed by the reputation of the Olympus Optical Co., Ltd., a company famous for fine cameras, medical and other precision scientific instruments.

The PearlCorder-S. Carry one. And have a studio with you.

Available at fine photographic, audio, and A-V dealers everywhere. Or write for our brochure, "Pocket Full of Miracles."

**OLYMPUS CORPORATION OF AMERICA**  
TWO NEVADA DRIVE/NEW HYDE PARK, NEW YORK 11040

60 minutes of sound in this actual-size MICROCASSETTE®



CIRCLE 25 ON READER-SERVICE CARD

mately successful development of the LP—and, tangentially, in RCA's earlier aborted try.

For those whose curiosity is aroused, here is a portion of Mr. Gelatt's account of the Edison record's fate: "... no one at Thomas A. Edison, Inc., bothered to unfold the [long-playing disc's] possibilities. Complete symphonies, entire operas were not to be found among the ... records issued. Instead there appeared a collection of dinner music played by the Hotel Commodore Ensemble and some operatic overtures and excerpts played by Sodero's Band and the American Symphony Orchestra. Not one Edison 'Long Playing Record' contained a piece of music lasting longer than the standard four minutes. Worse still, the records were faint in volume and the diamond stylus was forever jumping out of the tiny grooves. Within a few months they disappeared from the market."

### Flying Tapes

The solution offered Neil McKittrick in your "Too Hot to Handle" column for July—how to get prerecorded tapes safely past the airlines' electronic safety devices—leaves much to be desired. If you had ever, as you suggest, asked for a hand search at an airport on a busy day, you would have quickly discovered that it is hard to get. Also, if recording tape reacts to X rays used in baggage-inspection devices the same way film does, the effect will be cumulative with time.

I would like to offer a simple solution. There is a device on the market at most camera shops called Film-Shield, which has a lead-foil lining, and for the investment of about \$4.00 it should provide all of the protection necessary.

Elliot Check  
Flushing, N.Y.

*If a lead-foil-lined container, presumably not inspectable by X rays and large enough to hold a collection of cassettes, can be gotten past airport security without being opened, we are going to think twice when it next comes time to board an airplane. Anyway, the tapes will not be protected by such a container, as it is the magnetic fields leaking from the power-supply transformers that cause the damage, not the X rays themselves.*

### Gould on Streisand

Thank you, thank you, thank you for the beautiful Glenn Gould essay on Barbra Streisand ("Streisand as Schwarzkopf," May). It is all so totally, unimpeachably right. He has said everything about this remarkable artist that I would like to have said myself, if I had but known how.

Please, Barbra, won't you make another classical album and include the repertoire Gould suggests?

John Cliffe  
Montreal, Que.

### Talking Instrument

Concerning your recent article on RF interference, I enclose the following from the

program notes of the Baltimore Symphony Orchestra for March 5-18, 1976:

"A strange tale of a talking instrument passed from musician to musician at a recent Baltimore Symphony rehearsal at the Lyric Theatre.

"It seems the mysterious presence manifested itself to the amazement of Arno Drucker, the BSO's resident pianist, when he was playing the Orchestra's celeste during rehearsal of Lukas Foss's *Folksong* for Orchestra, which received its world premiere that evening.

"During a quiet passage, the celeste spoke up in a loud voice. 'Get that man to the jail,' it said. 'Who said that?' asked Maestro Sergiu Comissiona, who heard the voice from the podium twenty feet away. In the world of music, the inspiration of the muses is taken pretty seriously, and celestial advice on the interpretation of a new work is always welcome.

"The mystery of the talking instrument was solved by the sound engineer. An electric keyboard device, the celeste was picking up transmissions on the local police band. Adding a grounding wire effectively laid the perturbed spirit of the police dispatcher to rest, and the rehearsal continued."

W. Rothstein  
Baltimore, Md.

### Record Riches...Riches...Riches

Before I bought your twenty-fifth-anniversary issue (April) and read "Record Riches of a Quarter-Century," I made a bet with myself that I would find no mention of Mario Lanza. I didn't—and I really find this hard to believe.

Wallace F. Richards  
Miami, Fla.

How could you leave out Carole King's classic "Tapestry"?

Jim Borks  
Lodi, Calif.

If you don't have a place for Led Zeppelin, I don't have a place for your publication. I hold all of your editors in contempt for your omission of the music of the best no-hype rock-and-roll band.

Alan Hare  
Irvington, Tex.

### Françaix's Boccherini

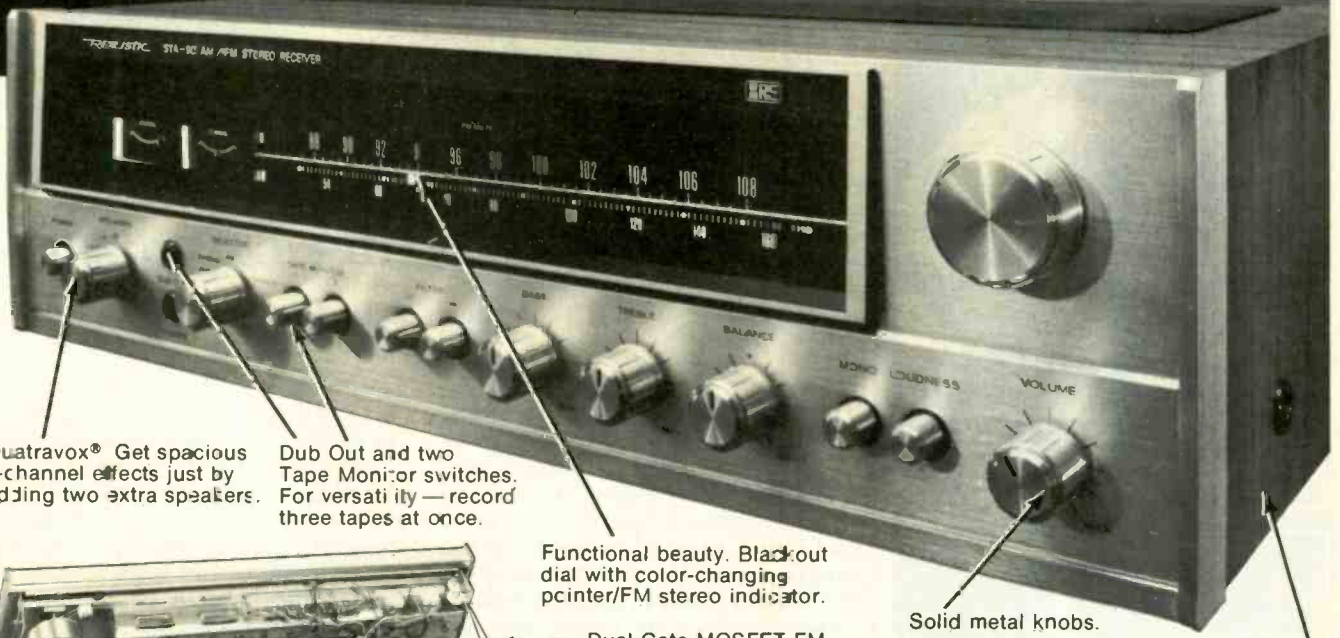
Petitioning for a reissue of recordings is almost always a matter of wanting to acquaint a new generation of listeners with great performances of the past. In one modest but delightful exception to the rule, a recording is the sole custodian of an excellent piece of music: Jean Françaix's arrangements of Boccherini string quartets and cello sonatas for Massine's 1933 ballet *La Scuola di Ballo*. The piece is too good to lose—elegant, witty and tender, far above the usual pastiches of the time—and the recording (1939 Columbia, Antal Dorati conducting the London Philharmonic Orchestra in a very spirited performance) is now all that remains—as I understand it, the score and orchestral parts are lost.

Raoul Gersten  
Ridgewood, N.J.



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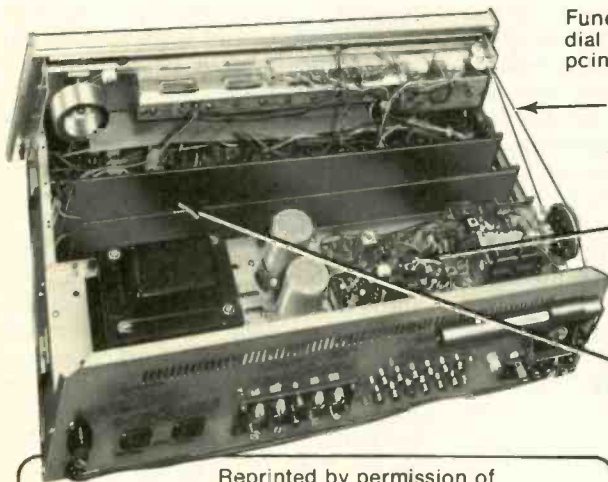
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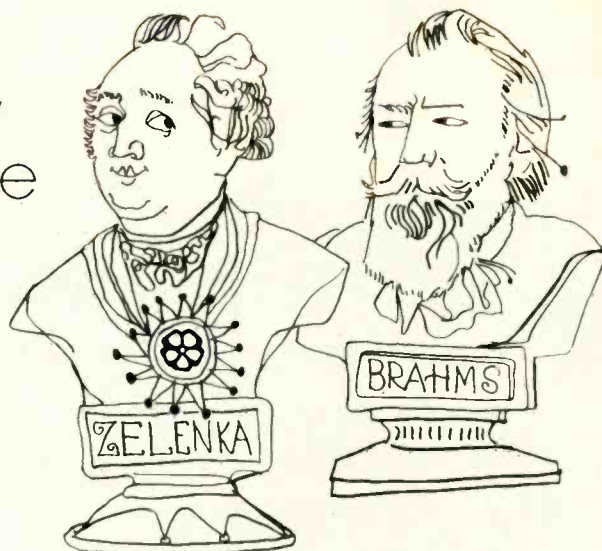
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## A Paradise for Record-Collecting Browsers

by John Culshaw

THE ACT OF BROWSING is one of the few utterly unrestricted pleasures left to us, or at least to me. If I know precisely what it is I want to buy and exactly where to find it, I can be in and out of a record or book store in approximately the time it takes to say *Il Ritorno d'Ulisse in patria* five times, although that is an exceedingly uncivilized way to behave. No, much to the rage of store managements the world over, my inclination—or, better, sheer desire—is to browse for just as long as the need for food or some other tiresome bodily requirement allows. (It is precisely to deter browsers that such stores provide neither food counters nor restrooms, and if I were a candidate for government I would run entirely on a ticket to make the provision of such elementary facilities compulsory, which would make my election an absolute certainty, since the army of frustrated browsers is not only gigantic, but united in a way that has no political equivalent whatsoever.)

Browsing in private is, of course, quite another matter, and I have just come across the answer to a record-collecting browser's prayer: *The Penguin Stereo Record Guide*, compiled by HIGH FIDELITY's European editor Edward Greenfield, Robert Layton, and Ivan March. It has 1,114 closely printed pages and claims to as-

sess every stereo record currently available in the United Kingdom. That is the good news; the bad news is that for the time being it will not be available in the U.S. for all sorts of obvious reasons, such as the differences in record labels and numbers. What makes the *Penguin Guide* different from other books of its kind I have encountered is its notion of awarding a rosette to certain records, rather in the style of the *Michelin Guide* to French restaurants, which in itself is a browser's paradise.

Each record, graded by its three contributors, can get a maximum of three stars, although in cases of uncertainty about some aspect of either the performance or the recording, one or more of those stars can find itself in brackets. But the rosette is entirely a personal affair, and that is what makes it so interesting. We are not told which of the Norms decreed a rosette here rather than there, but my calculations are that only 81 of the more than 3,500 discs qualified for this ultimate accolade, which my pocket calculator tells me is a rather miserable 2.3%.

You by now doubtless will be bursting to know which records broke the barrier into the rosette grade. I cannot possibly list them all and must further declare my hand: For reasons that you will not find difficult to understand, I



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looked up certain discs before plowing through the whole thing. What was in my mind was an arrangement with the Master of the Queen's Music, Malcolm Williamson, to have Messrs. Greenfield, Layton, and March beheaded without ceremony at the Tower of London if by some mischance they had not given rosettes to certain records that I am rather proud about. Well, they have emerged with colors, if not exactly flying colors. The Solti *Ring* gets a rosette; so does the Monteux complete *Daphnis*, the War *Requiem*, and the Pears/Britten *Winterreise*. That is quite enough for my ego for the time being. There are many other worthy efforts with which I had nothing to do at all, and all of them wearing the same rosette: Carlos Kleiber's Beethoven Fifth, Previn's Rachmaninoff Second, *La Calisto* and lots of other records by Janet Baker. The only Joan Sutherland record to make the grade is *Tales of Hoffmann*, but the complete Haydn symphonies are there, which is not exactly unexpected, any more than is *The Trojans*.

Then we come to the surprises. Ormandy's *1812* gets a rosette; Bernstein's *Mass* does not. Clifford Curzon's Schubert gets lots of stars but no rosette; Brendel's does. The Tebaldi/Serafin recording of *Madama Butterfly*, which seems to me one of the really great recordings of our era, does not even rate three unbracketed stars, whereas the newer Freni/Karajan set, which I happen to think is on the whole a right royal mess, gets a rosette. There is a chauvinistic aspect as well, of which I cannot possibly approve. Four Elgar recordings get rosettes, which puts him at least equal with Beethoven. Poor Brahms doesn't even get a foot in the door. Mahler does well with an almost predictable five rosettes.

But then, as with the *Michelin Guide*, it's all a question of taste. It is enough to say that the book makes for compulsive listening just as *Michelin* makes for compulsive eating and that, while both are probably bad for you, they are irresistible. *Penguin* should stop being mean and reset for American publication so that all my browsing friends on the other side of the Atlantic can have the time of their lives getting mad about the rosettes or the lack of them.

Incidentally, you might like to know who gets the final, eighty-first rosette, because if he is not already a major figure in your life it is clearly time for you to rectify the matter. His name is Jan Dismas Zelenka, and he lived from 1679 to 1745.

Poor Brahms. ●

## Saving the best for last.

The chances are good that when you first bought a stereo system, it was a "package" that included a receiver, 2 speakers, and a record player with cartridge. But how much time was spent selecting the cartridge? Most probably it was just a minor element of the package. Even if it had a famous name, it probably was not a truly first-rank model.

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RECENTLY RCA ISSUED an album called "From the Pen of Arthur Schwartz" (LPL 1-5121), which sounds like a collection of memos from your accountant. This title will communicate little to a generation that has largely been deprived, through current radio programming practice and the not-so-benign neglect of the record industry, of the opportunity to know Schwartz's marvelous music. The disc is, in fact, a historic recording of Arthur Schwartz singing his own songs.

This delightful LP was made in England, where the composer lives now for much of the year. The arrangements are good, the sound is good, and of course the songs are wonderful. With the exception of two written with Leo Robin, "A Rainy Night in Rio" and "A Gal in Calico," the tunes are the product of Schwartz's long collaboration with lyricist Howard Dietz: "You and the Night and the Music," "Love Is a Dancing Thing," "If There Is Someone Lovelier than You," "Rhode Island Is Famous for You," "Alone Together," "Dancing in the Dark," "I Guess I'll Have to Change My Plan," "Triplets," "Something to Remember You By," "A Shine on Your Shoes," "By Myself," and "That's Entertainment." This team's work forms a substantial part of American musical culture.

As a composer of lovely and even haunting melodic contours, Schwartz, I feel, is close to Jerome Kern. In fact, in one specific sense I rate him somewhat more highly: Kern sometimes reaches awkwardly for harmonic effects, as in the last four bars of the release of "I'm Old-Fashioned," where he moves swiftly (and, to my mind, rather synthetically) from A major back to F. Schwartz never does that sort of thing. He never makes you aware of the craft, and all his melodies seem to have been discovered or remembered from some other life, rather than carefully and consciously constructed.

His partner Dietz was a member of an elite group of literate people who chose song lyrics as their form of expression and wrote them with consummate skill and felicity. I would include fewer than a dozen other names: Johnny Mercer, Cole Porter, Yip Harburg, Frank Loesser, Lorenz Hart, Al Dubin, and Dorothy Fields. Ogden Nash and Maxwell Anderson almost belong on the list, but their output of songs was too small. I do not include Oscar Hammerstein II, though he was a master of the craft technically; the content of his lyrics was too close to Edgar Guest and greeting-card sentimentality for my

The  
Lees  
Side



## The Distinctive Style of Arthur Schwartz

by Gene Lees

taste. Nor do I list Ira Gershwin, because he often twisted language for the sake of an effect or a rhyme.

Dietz has never strained. All his lyrics have the natural order of speech. He never inverts sentence structure to get a rhyme (which even Hart did on occasion, as, for example, in "You're Nearer": "You're nearer than the ivy to the wall is . . ."). He has maintained a dazzling quality in the use of language, particularly rhyme, that perhaps only Stephen Sondheim equals in the present era. And Sondheim's lyrics have a cold cut-glass kind of cleverness that is easier to admire than to enjoy. He never achieves the warmth that Dietz did in—to name just two instances—"If There Is Someone Lovelier than You" and "Alone Together."

When Dietz is after laughter, as in "Triplets" and "Rhode Island Is Famous for You," where he deliberately uses outlandish rhymes, he is almost incomparable. And consider these lines in "That's Entertainment": "... some great Shakespearean scene, / where a ghost and a prince meet, / and everyone ends in mincemeat." Every

sentence seems natural, almost improvised, and every rhyme has the feeling of being accidental. (Dietz and Schwartz wrote the whole thing in less than an hour.)

English, as it happens, is an impoverished rhyming language. For example, there are only four usable rhymes for "love" (if you don't count "of," and you shouldn't, they are "above," "dove," "glove," and "shove"). In French, however, there are fifty-one rhymes for "amour," and, since the terminal *s* in French is usually silent, you can rhyme singulars with plurals—so that gives you, effectively, 102 possibilities for rhyme with a word that is one of the main subjects of all literature. This may well explain why the French, in their songs, write of love with so much more range, flexibility, maturity, and depth than we do. And yet, for all the strictures imposed by our language, Dietz never seems constrained, in either imagination or diction. It is this quality of ease, of beauty or cleverness attained effortlessly, that makes his lyrics a perfect match for Schwartz's music. Their combined work is urbane, intelligent, warm, witty, lovely, and above all civilized.

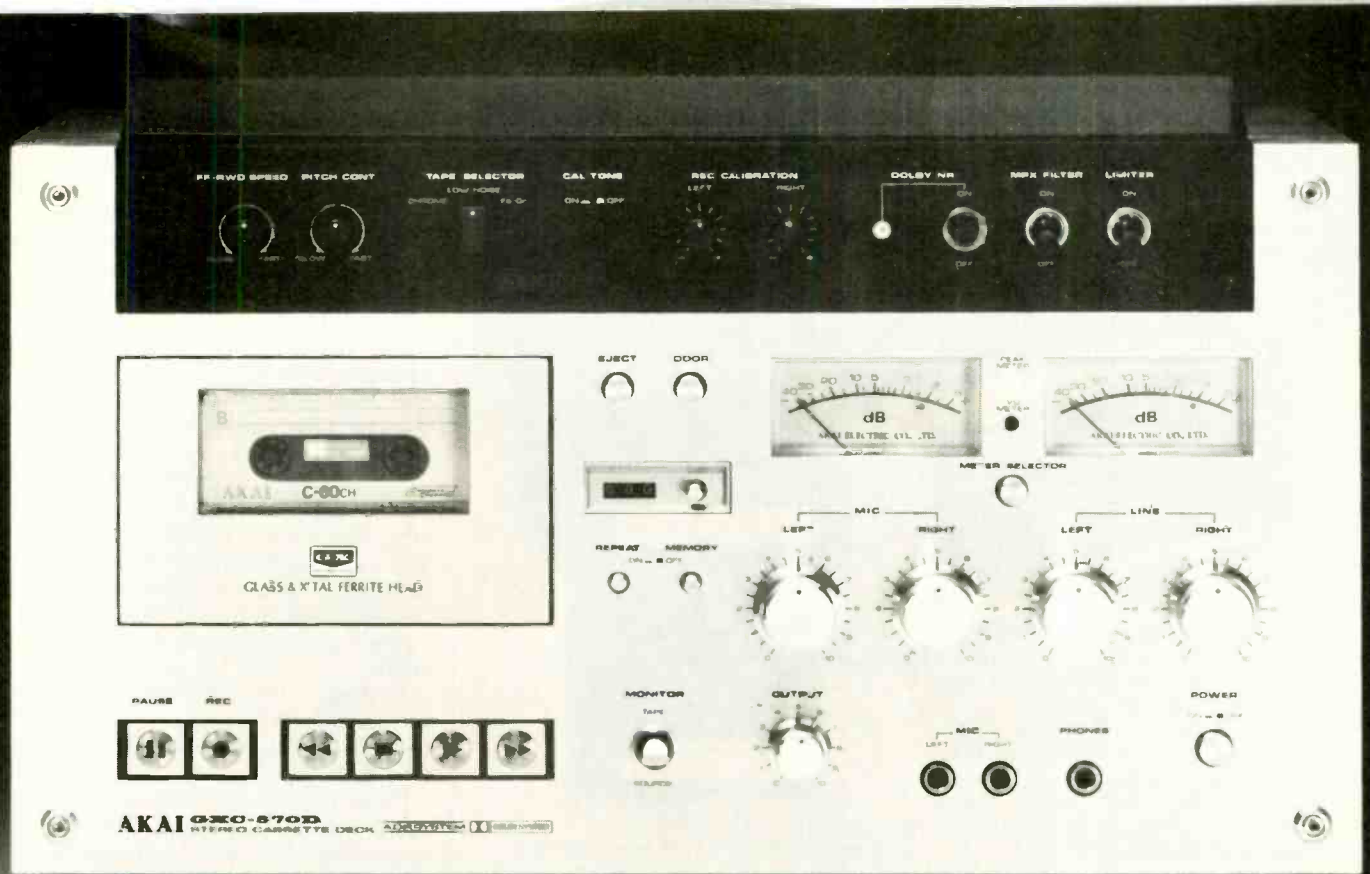
I have real trouble handling the fact that Schwartz, who was born in Brooklyn on November 25, 1900, will turn seventy-six this year. Tall, black-haired, assured, gracious, he is strikingly handsome. ("He's certainly the best-looking songwriter in the business," Sheldon Harnick told me once.) His speaking voice is a warm baritone, his enunciation upper-class East Coast. He once taught English in New York City high schools. He is actually a lawyer who took his law degree at NYU and then an M.A. at Columbia.

How did he manage to combine careers in law and music? "Well," Schwartz explained, "I didn't do them at the same time." (Dietz, he pointed out, *did* combine two careers: He was a vice president of MGM for thirty-five years, and he quipped once that he wrote all his lyrics on MGM stationery.)

"I didn't know when I started to write music whether I'd be very good at it," Arthur said. "I wrote very little in the early years that made me think I should do it as a career. And so I decided to be a lawyer and have something to fall back on. I practiced law for four years.

"You see, I never had any music lessons in my life, . . . and that worried me very much, because I was just an intuitive writer. I learned how to do everything myself—not orchestrate, especially, but I do write my own pi-





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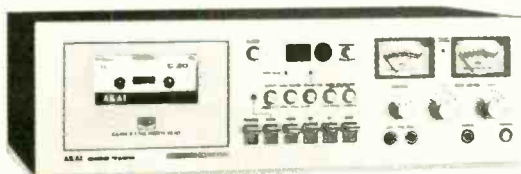
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ano parts. But I felt it was very risky for me to compete with educated musicians like Porter. How dare I think I could compete with such people?

"I knew Larry Hart quite well, and I had the luck of having him advise me. I would go to him every few months, to his house on 119th Street, and spend a day or a whole weekend with him, playing tunes of mine. And he'd say, 'Well, that's good,' or 'Don't leave the law now,' or 'I don't know, let's think about it.'

"At a certain point I'd played enough stuff for him to say, 'I think if you want to take a year off and see if you can make it—have you got any money?' I had saved a lot of money. So I did it, and it took me a little under a year to get my first job. I was twenty-eight."

Perhaps the word that best describes Schwartz's music is "elegant." I said to him that he had surely heard it so described.

"Yes, I have," he said, "but I don't know that it's all that elegant. I think every writer—of poetry, prose, music—reflects his taste and his personality in his work. I don't feel that I'm elegant. I feel that I have an approach to my work, and other people's work that I like, of a certain kind. I don't say it's better than other kinds. I don't think I'm that special. I don't think I'm that original."

"In fact, I don't think there are that many original composers. I think the only really original composer in the popular field is George Gershwin. I don't think Rodgers is original. I don't think Kern is original. ... [Before Kern] musical theater was European-derived, and he invented a kind of writing that broke away from the style of Lehár, Sigmund Romberg, and Friml. Kern's piece, in 1911, 'They Didn't Believe Me,' set a new kind of style that hadn't been heard before in America. So I would say that he is an originator, but not like Gershwin. But I don't think originality itself is the only measure of a person's taste or ability, or the only measure of the quality of music."

No doubt Schwartz is right. His music is not that original, but it is that good, and it has a distinctive style. That's one of the things that makes the new RCA album so interesting: the relationship between the man's style in writing and his approach to performing. Schwartz sings rather well, but like so many composers and instrumentalists when they turn to this task, he sings, as Woody Herman once put it, "very carefully." Still, these songs are some of the real pinnacles of popular music, and the style is unarguably Arthur Schwartz. ●

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# Next Year's New RECORDINGS

IT'S CRYSTAL-BALL time again. What lies ahead for the inveterate collector? You might call this the year of *Rienzi* (whose premiere recording is due from Angel) or the year of *The Four Seasons* (recordings of which are coming from nearly everybody), but as usual the year promises some of everything. Most of the goodies that follow should reach us before next year's preview, along with many more not set at presstime (including all releases on the London Imports labels—Argo, Oiseau-Lyre, and Telefunken).

As always, reissues are indicated by a ●, planned quadraphonic releases by a ◻.



Bach: *Musical Offering*. Leonhardt, dir.  
Blow: *Ode on the Death of Purcell et al.* Leonhardt, cond.  
Forquerey: *Harpsichord Works*. Leonhardt.  
Handel: *Sonatas*. Brüggem, dir.  
Haydn: *String Quartets, Op. 20, Nos. 2, 4.* Esterhazy Qt.  
Mozart: *Violin Concertos*. Schröder; Amsterdam Mozart Ensemble, Brüggem.  
Stoltzer: *Music of Munich Capella Antiqua*, Ruhland.  
*Alpenländer*. Leonhardt, organ.  
*Baroque Lute, Vol. 1*. Dombois.  
*15th-Century Christmas Music*.



Dupré: *Organ Works*. Murray (organ of Basilique Notre-Dame du Cap).  
Franck and Josquin: *Motets*. Canby Singers, Canby.  
Szymanowski: *Violin-Piano Works*. Lachert, Bloom.  
Amara: *Operatic Recital* (commemorating Metropolitan Opera 25th anniversary).  
Dykstra: *Something like a Rag* (classic and contemporary rags).  
Murray: *Romantic Organ Works*. Cavallé-Coll organ of St. Ouen Cathedral.



Angel

Balakirev: *Symphony No. 1*. U.S.S.R. Sym., Svetlanov.  
● Beethoven: *Missa Solemnis*. Harper, Baker, Tear, Sotin; London Phil., Giulini.  
● Berlioz: *Requiem*. Tear; City of Birmingham Sym., Frémaux.

◻ Brahms: *Violin Concerto*. Kremer; Berlin Phil., Karajan.  
Bruch: *Violin Concerto No. 2: Scottish Fantasia*. Perlman; New Philharmonia, Cobos.  
● Delius: *Fennimore and Gerda*. Tear, Söderström, Cook; Danish Radio, Davies.  
● Elgar: *Symphony No. 2*. London Phil., Boult.  
● Haydn: *Cello Concertos: in C; in D*. Rostropovich; Acad. St. Martin, I. Brown.  
● Massenet: *Thais*. Sills, Milnes, Gedda; New Philharmonia, Maazel.  
Mussorgsky: *Orchestral Works*. U.S.S.R. Sym., Svetlanov.  
Mussorgsky: *Pictures at an Exhibition*. Béroff.  
● Rachmaninoff: *The Bells; Vocalise*. Armstrong, Tear, Shirley-Quirk; London Sym., Previn.  
● Rachmaninoff: *Isle of the Dead; Symphonic Dances*. London Sym., Previn.  
● R. Strauss: *Horn Concertos (2)*. Damm; Dresden State O., Kempe.  
● Tchaikovsky: *Swan Lake*. London Sym., Previn.  
● Vaughan Williams: *Music for Strings*. London Phil., Boult.  
Vivaldi: *Four Seasons*. Perlman; London Phil.  
● Wagner: *Rienzi*. Kollo, Martin, Wennberg, Adam, Hillebrand, Schreiber; Dresden State Opera, Hollreiser.  
● Waldteufel: *Waltzes*. Monte Carlo Opera O., Boskovsky.

## ARCHIVE PRODUCTION

Cherubini: *String Quartets (6)*. Melos Qt.  
F. Couperin: *Concerts royaux (complete)*. Holliger, Nicolet, Brandis, Ulsamer, et al. (four discs).  
L. Mozart: *Works formerly credited to W. A. Mozart*. Melkus Ensemble.  
Palestrina: *Motets; Missa "Aeterna Christumunera."* Pro Cantione Antiqua, Turner.  
A. Scarlatti: *Stabat Mater*. Freni, Berganza; Paul Kuentz Chamber O., Mackerras.  
*Early Music Consort*, Munrow: *Music of*

*the Gothic Era* (three discs).

Ragossnig: *Renaissance Music for Two and Three Lutes*.



In addition to the Oryx (U.K.) label, CMS will be importing the Saga (U.K.) label, beginning with 24 discs. The 16 classical titles include an Elgar song recital by John Carol Case; early recordings by Janet Baker, Vladimir Ashkenazy, and Lazar Berman; a mandolin recital by Hugo d'Alton; the Chopin cello works played by André Navarra; et al. The 8 jazz discs feature such artists as Sidney Bechet, Louis Armstrong, and Billie Holiday.



Columbia

C. P. E. Bach: *Trios for Flute, Violin, and Continuo (3)*. E. Zukerman, P. Zukerman, Sanders, Eddy.  
Bach: *Organ Concertos (6; from cantata sinfonias)*. Biggs; Leipzig Gewandhaus, H.-J. Rotzsch.  
Bach: *Violin-Harpsichord Sonatas (6)*. J. Laredo, Gould (piano).  
Bartók: *Bluebeard's Castle*. Troyanos, Nimsgern; BBC Sym., Boulez.  
Beethoven: *Piano Sonatas Nos. 18, 23*. Berman (newly recorded in the U.S.).  
Berlioz: *Harold in Italy*. Zukerman; O. de Paris, Barenboim.  
● Berlioz: *Requiem*. Burrows; O. Phil. de l'ORTF, O. National, Bernstein.  
Charpentier: *Louise*. Cotrubas, Domingo, Berbié, Bacquier, Sénéchal; New Philharmonia, Prêtre.  
Donizetti: *Gemma di Vergy*. Caballé, Lima, Quilico, Plishka; Opera O. of New York, Queler.



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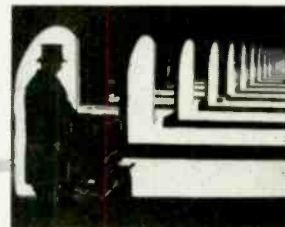
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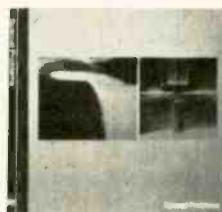


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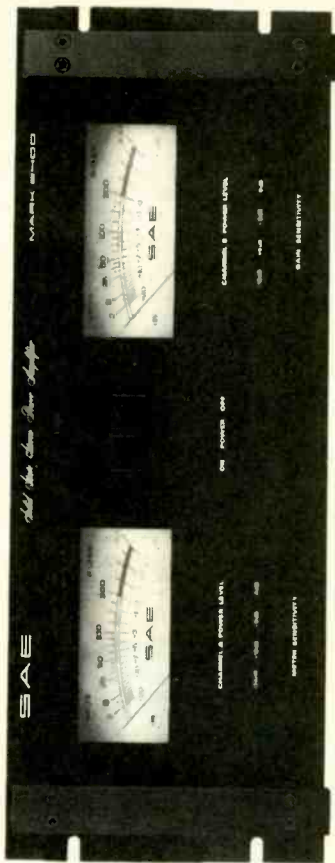
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- Elgar: *Violin Concerto*. Zukerman; London Phil., Barenboim.
- Franck: *Symphony*. New Philharmonia, A. Davis.
- Gershwin: *Rhapsody in Blue*; *An American in Paris*. Gershwin (piano roll); Columbia Jazz Band, Thomas.
- Haydn: *Symphony No. 102*. N.Y. Phil., Bernstein.
- Kabalevsky: *Colas Breugnon*. Soloists: Stanislavsky / Nemirovich-Danchenko Musical Theater, Zhemchuzhin.
- Kalinnikov: *Symphony No. 1*. U.S.S.R. Sym., Svetlanov.
- Massenet: *Le Cid*. Bumbry, Domingo, Plishka; Opera O. of New York, Queler.
- Meyerbeer: *Le Prophète*. Horne, Scotta, McCracken, Hines; Lewis.
- Mozart: *Piano Concertos Nos. 14, 24*. Perahia; English Chamber O.
- Offenbach: *La Grande Duchesse de Gérolstein*. Crespin, Mesplé, Vanzo; Théâtre du Capitole (Toulouse), Plasson.
- Paganini: *Violin-Guitar Duos*. Perlman, Williams.
- Puccini: *Gianni Schicchi*. Gobbi, Colrubas, Domingo; Maazel.
- Puccini: *Suor Angelica*. Scotto, Colrubas; Maazel.
- Rachmaninoff: *Francesca da Rimini*. Rimsky-Korsakov: *Pan Voyevoda Suite*. Soloists; Bolshoi Theater, Ermler.
- Rachmaninoff: *Piano Concerto No. 3*. Berman; London Sym.
- Rimsky-Korsakov: *The Snow Maiden*. Sokolik, Arkhipova, Zacharchenko, Grigorian, Mokoikov, Vedernikov; Moscow Radio, Fedoseyev.
- Ruggles: *Complete Orchestral Works*. Buffalo Phil., Thomas.
- Saint-Saëns: *Piano Concertos (5)*. Entremont; O. du Capitole (Toulouse), Plasson.
- Scarlatti: *Sonatas*. Villa-Lobos: *Preludes*. Williams (guitar).
- Schuman: *Concerto on Old English Rounds*. McInnes, viola; N.Y. Phil., Bernstein.
- Schumann and Grieg: *Piano Concertos*. Perahia; N.Y. Phil., Bernstein.
- Schumann: *Piano Sonatas*. Berman (newly recorded).
- Shostakovich: *New Babylon* (1929 film score). Rozhdestvensky.
- Shostakovich: *The Nose*. Soloists; Moscow Chamber Theater, Rozhdestvensky.
- Berman: *Piano Recitals*. Works by Schumann, Schubert-Liszt; works by Scriabin, Ravel, Liszt (early recordings).
- Heifetz, *Piatigorsky, Pennario*. Works by Dvořák, Handel-Halvorsen, Glière, Stravinsky.
- Mormon Tabernacle Choir: *When the Lights Go on Again All over the World* (songs from the world wars). With R. Merrill; Columbia Sym., Ottley.
- Sidewalks of New York*. Nostalgic music rolls played on a military band organ.
- Von Stade: *French Operatic Arias*. London Phil., Pritchard.

- Vivaldi: *Four Seasons*. Corigliano; N.Y. Phil., Cantelli.
- *Concert at the White House, Nov. 13, 1961* (works by Mendelssohn, Couperin, Schumann, Casals). Casals, Schneider, Horszowski.



- Arel: *Electronic Study No. 1*; *Sacred Service*; *Fragment*. Davidovsky: *Study No. 2*.
- Gaburo: *Lemon Drops*; *For Harry*. Usachevsky: *Metamorphosis*; *Linear Contrasts*; *Improvisation*.
- Cervetti: *Aria Suspendida*. B. Hayes, clarinet. *Guitar Works*. S. Fox. Consoli: *Music for Chambers*; *Sciuri Novi*. Consoli, flute.
- Kolb: *Looking for Claudio*. Starobin, guitar. *Spring River Flowers Moon Night*. Phillips and Renzulli. pianos, percussion, and tape.
- Rochberg: *Songs in Praise of Krishna*. Pilgrim, Rochberg.

#### COUPLINGS TO BE DETERMINED:

- Argento: *Works to be determined*. Basart: *Fantasy*. Berry: *Trio*. Blank: *Two Songs* (DeGaetani, Weisberg). Boykan: *String Quartet No. 2* (American Qt). Bresnick: *B's Garlands*. Chihara: *Piano Trio*. Edwards: *Exchange-Misère*. Gripe: *Electronic Piece*. Heiss: *Inventions; Contours; Colors* (Speculum Musicae, Fitz). Hellermann: *On the Edge of a Node*. Helps: *Works to be determined*. Hodgkinson: *Dolmen; Two Talayot* (Albright, organ). J. Jones: *Pièce mouvante*. R. H. Lewis: *Nuances II*. Martin: *Trio*. Matthews: *Letters from Home*. Melby: *Stevens Songs* (Bryn-Julson; tape). Milburn: *String Quartet*. Peck: *Automobile*. Penn: *Four Preludes; Fantasy*. Perera: *Alternate Routes*. Perlongo: *Ephemeron; Variations*. Piston: *Flute Sonata* (Dingfelder). Rorem: *Book of Hours* (Dingfelder, flute). Street: *String Quintet* (Concord Qt). J. Tower: *Breakfast Rhythms* (Da Capo Chamber Players); *Hexachords* (Spencer, flute). Ung: *Mohori* (Martin; Contemporary Chamber Ensemble, Weisberg). Wernick: *Works to be determined*. Zupko: *Work to be determined*.

## Connoisseur Society

- Albéniz: *Iberia*. M. Block, piano.
- Bach: *Concertos Nos. 1, 4, 5*. J.-B. Pommier, piano; orchestra.
- Bach: *Goldberg Variations*. Weissenberg.
- Clérambault: *Gloria in excelsis; Motet de St. Michel; Antienne à la Ste. Vierge; Organ Suites (2)*. Mesplé, Litaize.
- Daquin: *Noëls (12)*. Litaize, organ.
- Fauré: *Songs (complete)*. Ameling, Souzay, Baldwin (five discs).
- Franck: *String Quartet*. Parrenin Qt.
- Ganne: *Les Saltimbanques*. Mesplé. Lublin, Calès; Lamoureux O., Marty.
- Grigny: *Organ Works*. Rogg.
- Liszt: *Années de pèlerinage (complete)*. Cziffra.

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 Roussel: *Psalm 80; Bacchus et Ariane*. O. de Paris, Baudo.  
 Schumann: *Kreisleriana; Waldszenen*. Béroff.  
 Viéne: *Pièces de fantaisie (24)*. Litaize, organ (two discs).

## Crystal Record Company

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 Debussy: *Preludes*. Huybrechts.  
 Harrison: *Organ Concerto*. Kraft: *Double Trio*. Craighead, organ.  
 Luke and Welcher: *Bassoon Concertos*. Sharrow.  
 P. Muller: *Woodwind Quintets (3)*. Richards Quintet.  
 Rodby: *Music of*.  
 Annapolis Brass Quintet. Works by McBeth, East, Speer. Bach, Feld, Hartley, Renwick.  
 Cambridge Brass Quintet. Works by Speer, Huggler, Rieti, Bozza, Bernstein.  
 Cleveland Composers Guild. Works performed by Cleveland O. members et al.  
 New York Tuba Quartet. Works by Schuller, Heussenstamm, C. Parker, Purcell, Ross, Stevens.  
 R. Sauer: *Trombone Recital*.  
 Discs by Eastern, Eastman, Fine Arts, and St. Louis Brass Quintets.



Bach: *Trio Sonatas (6)*. G. Baker.  
 Bach: *Schübler Chorales*. G. Baker.  
 Bach: *Orgelbüchlein*. G. Baker.  
 Bloch: *String Quartets (5) et al.* Los Angeles Qt.  
 Bruch: *Pieces, Op. 83*. Glinka: *Trio patétique*. Montagnana Trio.  
 Clérambault: *Suites (2)*. Du Mage: *Organ Book No. 1*. G. Baker.  
 Copland: *Piano Works*. Fierro.  
 Duruflé: *Organ Works*. G. Baker.  
 Handel: *Harpsichord Suites, Vol. 2*. M. Hamilton.  
 Hindemith: *String Quartet No. 3; Four Temperaments*. Los Angeles Qt., Rosenberger.  
 Honneger: *Piano Works*. Raes.  
 D'Indy: *Piano Trio, Op. 29*. Rameau: *Pièces de clavecin*. Montagnana Trio.  
 Mussorgsky: *Pictures at an Exhibition et al.* Browning.  
 Ravel, C. Porter. Rosenmann: *Two-Piano Works*. R. R. Bennett, Bradshaw.  
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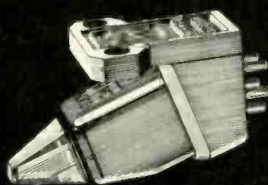
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Vierne: Symphonies (6). Cochereau.  
Walther: Preludes and Fugues. LeFebvre.  
American Concert Favorites. W. Walker.  
American Songs (by Barber, Cumming,  
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Art of the Alto Saxophone. Tomas, Gari.  
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Beethoven: Quartet, Op. 132. LaSalle Qt.  
Beethoven: Symphonies (9). Kubelik (in numerical order: London Sym., Concertgebouw, Berlin Phil., Israel Phil., Boston Sym., O. de Paris, Vienna Phil., Cleveland O., Bavarian Radio Sym.).  
Beethoven: Symphony No. 7. Vienna Phil., Kleiber.  
Berlioz: Roméo et Juliette. Hamari, Dupouy, Van Dam; Boston Sym., Ozawa.  
Brahms: Ballades; Fantasies. Gilels.  
Brahms: Hungarian Dances. Kontarsky bros.  
Bruckner: Symphony No. 8. Berlin Phil., Karajan.  
Chopin: Preludes. Argerich.  
Dvořák: Legends; Tone Poems. Bavarian Radio Sym., Kubelik.  
Franck: Symphony. O. de Paris, Barenboim.  
Ives: Songs. Fischer-Dieskau, Ponti.  
Rózsa: Movie Themes. Rózsa, cond.  
Shostakovich: Cello Concerto No. 2. Glazunov: Chant du ménestrel. Rostropovich; Boston Sym., Ozawa.  
J. Strauss: Die Fledermaus. Varady, Popp, Kollo, Prey, Rebhoff; Bavarian State Opera, Kleiber.  
Stravinsky: Rite of Spring. London Sym., Abbado.  
Tchaikovsky: Symphony No. 4. Vienna Phil., Abbado.  
Villa-Lobos: Piano Works. Szidon.  
Wagner: Die Meistersinger. Fischer-Dieskau, Ligendza, Domingo, Ludwig, Laubenthal, Lagger, R. Hermann; Deutsche Oper Berlin, Jochum.  
Wolf: Goethe and Heine Songs. Fischer-Dieskau, Barenboim.  
• Bayreuth: 100 Years. Includes Lorenz, Schlussus, Leider, Melchior (two discs).  
Boston Pops, Fiedler: Danse Infernale.  
Boston Pops, Fiedler: Symphonic Bach.  
Vishnevskaya: Russian Songs. Rostropovich, piano.

*Finnadar*  
(Finnadar)

Braxton: P-JOS\*\*4K-D-(MIX). Eisler: Piano Sonata No. 3. Rzewski: Variations on "No Place to Go but Around." Rzewski.  
Cage: 27'10.554". Duchamp: The Bride



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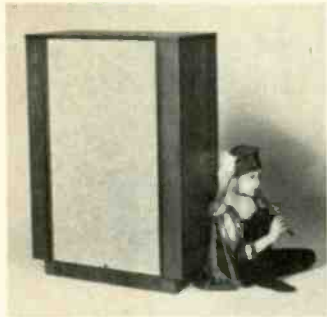
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Sound Guard preservative "the best thing for records since vinyl!" Len Feldman in

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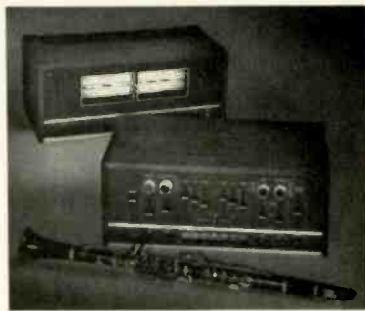
## for the discriminating

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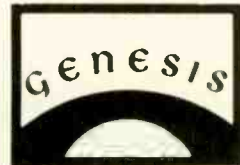


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Poe; Bowery Bum; Nine Preludes for  
magnetic tape; Intermezzo.  
Ravel: Gaspard de la nuit; Sérénade gro-  
tesque. Stravinsky: Petrushka (three  
scenes) et al. Biret, piano.  
Varèse: Ionisation; Intégrales; Octandre;  
Density 21.5. LeRoy, flute; N.Y. Wind En-  
semble, Waldman (reissue of EMS 401).  
Poème électronique; Interpolations  
(from Déserts).  
B. Turetzky: Contrabass Recital. Works by  
Erb, Julian, Mingus, B. Schäffer,  
Turetzky.



H.H.A. Beach: Violin-Piano Works.  
Steinhardt, Eskin.  
Dussek: Piano Sonatas Nos. 11, 13, 24, 28.  
Marvin.  
MacDowell: Woodland Sketches et al.  
Nevin: Piano Works. Drake.

## Golden Crest

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Hummel: Trios. Macalaster Trio.  
☐ Bennington Woodwind Trio.  
☐ Brodie Saxophone Quartet.  
Clarion Wind Quintet.  
Cleveland Institute Faculty.  
☐ Composers Quartet. Works by Schuller,  
Cowell, Swift, Stravinsky, Carter.  
Duets for Saxophone. Brodie, Londeix.  
Londeix: Saxophone Recital.  
Nanzetta (flute): Mostly Wilder.  
New York Brass Choir: Gorgeous Brass.  
☐ Phillips (tuba): Tribute to a Friend.  
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☐ B. Snyder: American Piano Works.  
☐ Tenn Tech Tuba Ensemble.  
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Husa: Divertimento for Brass and Percus-  
sion. Piston: Duo for Viola, Cello.  
Vollinger: Narrative on the Life of Corrie  
ten Boom. Reif: Duo for Three. Kaufman:  
Reflections.  
(All feature Long Island Chamber En-  
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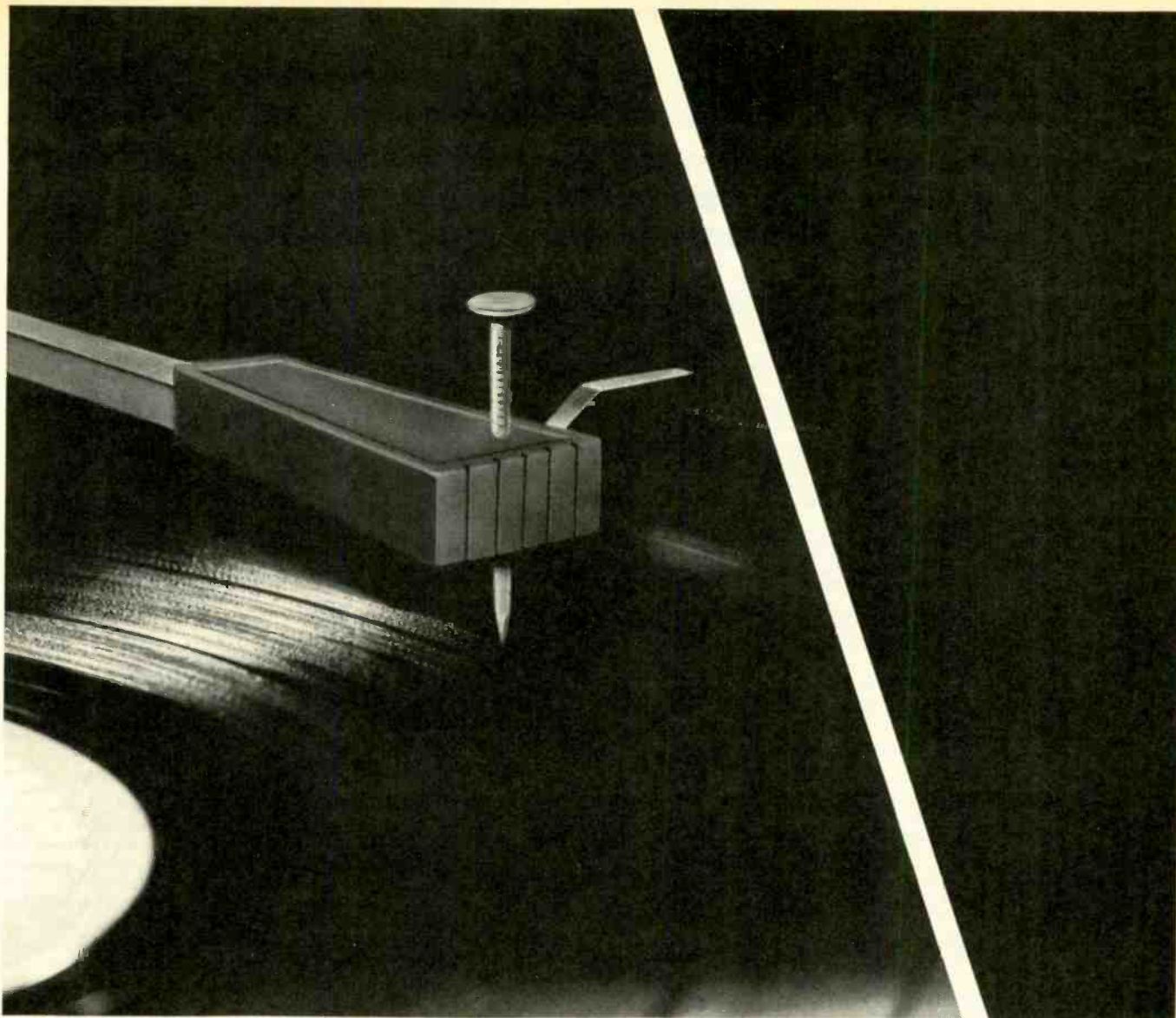
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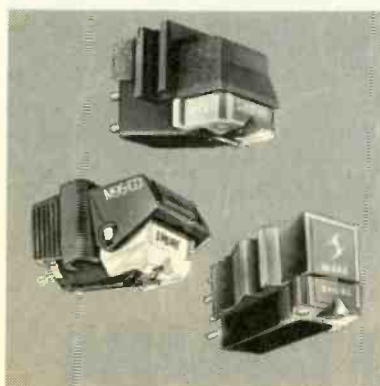
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CIRCLE 38 ON READER-SERVICE CARD

# PART TWO: THE END OF THE DOUBLE STANDARD.

**In the frequency range where you find most music, our least expensive speaker offers virtually the same flat frequency response and freedom from distortion as our most expensive speaker.**

Until recently, you could consider the selection of speakers an act of faith.

Because of the lack of industry standards and the resulting confusion in the marketplace, the speaker buyer had to depend almost totally on personal taste and subjective evaluation.

But no longer.

At Yamaha, before we designed a new line of speakers that would equal the revolutionary standard of our electronic components, we first defined our goal:

High accuracy across the musical spectrum. One of the few objective criteria for rating speaker performance.

Then we proceeded to make all Yamaha speakers to a single revolutionary standard of accuracy:

A frequency response curve that varies by no more than  $\pm 3$  dB from 100 Hz to 15,000 Hz. With typically no more than 1% harmonic distortion.

But since the frequency range of all our speakers extends well below 60 Hz to beyond 15,000 Hz, why do we even bother mentioning this figure?

Because, with the exception of the very deepest rumblings of a pipe organ, all music is produced within this range. In fact, few if any commercially available stereo pressings have frequencies below 100 Hz and above 15,000 Hz.

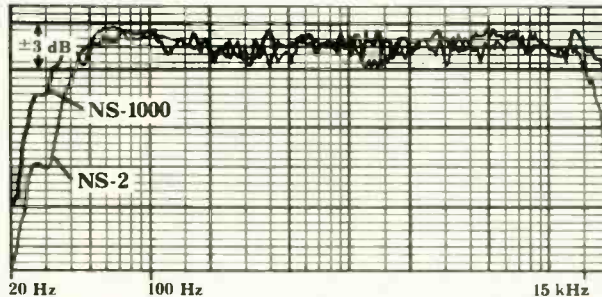
Yamaha's success in achieving a single standard of accuracy in all our speakers is confirmed in the chart above.

Unlike the frequency response curves of other speaker manufacturers which indicate unnatural booming in the bass, added sparkle in the treble, and extreme loudness level variations of as much as 10 dB, Yamaha's frequency response curves show a relatively straight line, which indicates uncolored, natural sound.

## Yamaha's musical heritage.

Yet, in spite of Yamaha's objectivity in design, the perception of sound remains subjective.

That's why Yamaha speakers aren't designed to meet objective standards alone, but to meet a higher standard: the ears of the people who make Yamaha's world-famous musical instruments.



While many manufacturers offer accurate reproduction only in their top-end speakers, Yamaha brings you an extremely high degree of accuracy in all models throughout the line.

The above curves, comparing the NS-1000 with the NS-2, were recorded under the following conditions: **1. Equipment used**—Bruell & Kjaer (B&K) 4133 microphone, 1022 oscillator, 2113 spectrometer, and 2305 recorder. **2. Input**—A "pink" noise source was used with an input level of 3 watts (significantly higher, more rigorous, and more closely corresponding to actual home listening levels than the commonly used industry standard of 1 watt). **3. Measurement**—Each loudspeaker was placed in a "free field" (off the floor and no closer than 5 feet to any wall boundary in an average size listening room). A multiplicity of curves were taken at various points in the listening room and averaged, to produce the total energy curves pictured.

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

With our musical instruments, we've defined the standard in the production of fine sound. And now, with our entire line of speakers and electronic components, we've utilized not only our studio engineers, but also our musical instrument designers to define the standard of music reproduction.

It's called Natural Sound. And it's totally unique to Yamaha.

## Five different speakers, built to one standard.

Yamaha offers five different speaker models, ranging in price from \$1,350 a pair down to \$200 a pair.

At the top, the revolutionary beryllium dome NS-1000 Series, offering the ultimate in state-of-the-art performance. Following the NS-1000 are our

other three-way types: the NS-690, NS-670, and NS-3. Our least expensive, but still highly accurate, is the two-way NS-2.

Since each is built to the same high quality standard, you're probably wondering what those extra dollars are buying.

It's very simple.

To satisfy the most demanding audiophiles, those extra dollars buy extended response at the frequency extremes. Higher sound levels with equal or lower distortion. More power handling capacity. More tone controls to contour the tonal balance of the speakers with the characteristics of the room.

More specifically, on our model NS-670 and above, Yamaha offers die-cast speaker frame baskets to eliminate potential resonance. Luxurious wood enclosures (even rare ebony wood!). Tangential-edge

suspension for midrange and tweeter domes to provide smooth response. Acoustic equalizers on tweeters to flatten frequency response and enhance dispersion. Diagonally edge-wound voice coils for greater diaphragm control and increased transient response. Plus thick felt lining inside the cabinetry to isolate rear sound waves for distortion-free bass response.

But regardless of how much you pay, every Yamaha speaker is built to the same essential construction criteria and tonal accuracy.

Proven acoustic suspension design. Dome drivers for better high frequency dispersion. Carefully matched crossover networks. And heavily reinforced, extremely rigid enclosures.

## The End of the Double Standard.

The single standard of performance found throughout the entire line of Yamaha speakers is a demonstration of product integrity that no other manufacturer can claim.

But in the final analysis, only your ears can be the judge.

That's why we invite you to visit your Yamaha audio dealer soon. His knowledgeable salesmen and extensive demonstration facilities can save you time and trouble in selecting the speaker that's right for your budget. And right for your ears.



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CIRCLE 44 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



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## HNH RECORDS

Arriaga: *Symphony in D minor*; *Los Esclavos felices: Overture*. English Chamber O., Cobos.  
Mahler: *Symphony No. 5*. Pettersson: *Barefoot Songs*. Saeden; Stockholm Phil., Dorati.  
Vivaldi: *Psalm 126 et al.* Berganza; English Chamber O., Ros-Marba.  
*Songs and Arias of the Italian Baroque*. Bergonzi, Lavilla.

## BIS (Sweden)

Britten: *Nocturne*; *Songs from the Chinese*. Castelnuovo-Tedesco: *Songs from The Divan of Moses-ibn-Ezra*; *Sonata No. 2*. M. Schéle, soprano; J. Holecek, guitar.  
Larsson: *Flute Concerto*; *Bassoon Concerto*. Beethoven: *Trio in G*. G. von Bahr, Sønstevoid.  
Larsson: *Piano Concerto* (plus solo works by Haydn, Mozart). Palsson; Musica Sveciae.  
Nystroem: *Songs of the Sea*. Elgar: *Sea Pictures*. Finnilä, Parsons.  
Prokofiev and Franck: *Cello Sonatas*. Helmerston, Palsson.  
Sallinen: *Symphonies Nos. 1, 3*; *Choralis*. Finnish Radio Sym., Berglund and Kamu.  
Schubert: *Songs*. Hagegård, Schuback.  
Shostakovich: *7 Poems by Alexander Blok* (plus songs by Messiaen, Pergament, Martin, Head). J. Delman, soprano, et al.  
Shostakovich: *String Quartet No. 8*. Rautavaara: *String Quartet No. 4*. Voces Intimae Qt.  
G. von Bahr: *Flute Concertos* (by Ligeti, Sallinen, Von Koch, Eklund).  
D. Blanco: *Guitar Recital* (works by Ponce, Sojo, Lauro, Barrios).  
M. Schéle: *Song Recital* (songs by Hallnäs, Werle, Lidholm, Nystroem, Debussy, Milhaud, Ravel). With Lunden.  
Stockholm Chamber Ensemble. Works by Roman, Sallinen, Telemann, Larsson.

## CAPRICE (Sweden)

Carlstedt: *String Quartet No. 3*. Shostakovich: *String Quartet No. 8*. Fresk Qt.  
Lidholm: *Nausicaa Alone*. Pettersson: *Concerto No. 1 for String Orchestra*. Söderström; Swedish Radio, Westerberg.  
Nystroem: *Songs*. M. Johansson, soprano.  
Pergament: *The Jewish Song* (oratorio).  
*Choral Works* (by Dallapiccola, Lidholm, Kodály, Naumann). Dan-Olof Stenlund chamber choirs.  
*Choral Works* (by Larsson, Nystroem, Eklund). Stockholm Conservatory Chamber Choir, Ericson.  
R. Kuisma: *Percussion Recital*. Works by Sallinen, Nilsson, Milhaud, Kuisma.

## CRD (U.K.)

Elgar: *Dream of Gerontius*. Hodgson, Tear,

Luxon; Scottish National O., Gibson.  
Vivaldi: *Four Seasons* (on original instruments). Standage; Pinnock, cond.  
*Airs and Dances of Renaissance Scotland*. Scottish Baroque Ensemble.

## HARMONIA MUNDI (France)

Dufay: *Missa Caput*. Clemencic Consort.  
Mozart: *String Quintets (6)*. Bulgarian Qt.  
Ockeghem: *Requiem*. Clemencic Consort.  
Rimsky-Korsakov: *Mozart and Salieri*.  
*English Renaissance and Elizabethan Music*. Deller Consort (three discs).  
*Repertoire for Young Guitarist, 2nd Year*. Bartoli.  
*Repertoire for Young Violinist, 1st Year*. Pasquier.

## UNICORN (U.K.)

Miaskovsky: *Symphony No. 21*. Kabalevsky: *Symphony No. 2*. New Philharmonia, Measham.  
• Nielsen: *Symphonies Nos. 1, 4, 5, 6*. London Sym., Schmidt.  
Locke Brass Consort. Works by Mendelssohn, Jacob, Schein.



## KAIBALA

Medins: *Dainas*. Ozolins, piano.  
Narins: *Cello Recital*. Works by Bruch, Medins, R. Strauss.  
• Zabers: *Song Recital*.

## KLAVER RECORDS

Franck: *Organ Works, Vol. 2*. K. Rapf.  
Saint-Saëns: *Cello Concerto No. 1 et al.* Tortelier; City of Birmingham Sym., Frémaux.  
Schumann and Brahms: *Choral Works*. William Hall Chorale.  
*Brass Brilliance*. Eastern Brass Quintet.  
*Catch the Brass Ring* (Merry-Go-Round Music), Vol. 2.  
*Classical Guitar Masterpieces*. Artzt.  
*Espana for Two*. N. and S. Gordon, duo-pianists.  
*Masters of Flute and Harp, Vol. 1*. DiTullio, McDonald.  
*Paderewski Plays, Vol. 2* (piano rolls).

## LONDON RECORDS

Beethoven: *Symphony No. 3*. Scottish National O., Paita.  
Beethoven: *Symphony No. 7*. New Philharmonia, Stokowski.  
Brahms: *Symphony No. 1*. Cleveland O., Maazel.  
Dvořák: *Symphonies Nos. 8, 9*. Los Angeles Phil., Mehta.  
Elgar: *Enigma Variations*. Schoenberg;

*Variations for Orchestra*. Chicago Sym., Solti.  
Gilbert and Sullivan: *The Grand Duke*. D'Oyly Carte, Royal Phil., Nash.  
Massenet: *Esclarmonde*. Sutherland, Tourangeau, Aragall; National Phil., Bonyngé.  
Rachmaninoff: *Piano Concerto No. 3*. De Larrocha; London Sym., Previn.  
Stravinsky: *Oedipus Rex*. Pears, Meyer; London Phil., Solti.  
Stravinsky: *Rite of Spring*. Vienna Phil., Maazel.  
Tchaikovsky: *Swan Lake*. National Phil., Bonyngé.  
Wagner: *Die Meistersinger*. Bailey, Bode, Kollo, Hamari, Dallapozza, Moll, Weikl; Vienna Phil., Solti.  
Wolf-Ferrari: *Il Segreto di Susanna*. Chiara, Weikl; Covent Garden O., Gardelli.



## Louisville Orchestra

First Edition Records

Barber: *Prayers of Kierkegaard*.  
Burton: *Songs of the Tulpehocken*. Riegel, tenor.  
Converse: *Endymion's Narrative*; *Flivver 10 Million*. Chadwick: *Euterpe*.  
Dorati: *Cello Concerto*. Starker.  
Foppe: *Francesca da Rimini*. Byrd: *Carnival Scene*. Ornstein: *Nocturne and Dance*.  
Galindo: *Symphony No. 2*. Strilko: *The Meditation of Hermes Trismegistis*.  
Kabalevsky: *Symphony No. 3*.  
Krenek: *Kleine Blasmusik*; *Merrysome Marches (3)*. Davies: *Sonata According to St. Michael*.  
Piston: *Incredible Flutist*. Buck: *Festival Overture*.  
Ranky: *King Pamade's New Clothes: Suite*.  
Stokes: *The Continental Harp and Band Report* (excerpts).



Messiaen-Krigbaum: *L'Ascension*.  
*Chinese Classical Music, Ancient and Modern*.  
*Classic Guitar*. Lara.  
*Recorder Music in France*.  
*Spanish Music of the Golden Age*.  
*Sweet Flute: The History of Recorder Music*.  
Plus discs devoted to music of Yemen Arabia, Milarepa, the Far East, the Near East, Tibet, Turkey, China, Crete, Peru, Argentina, Northern Brazil, Java.



• Chabrier: *Orchestral Works*. Massenet: *Phèdre Overture*. Detroit Sym., Paray.

- Tchaikovsky: Suites (4). New Philharmonia, Dorati.
- Tchaikovsky: Symphonies Nos. 1-3. London Sym., Dorati.
- Eastman-Rochester O., Hanson. Works by Nelson, Carpenter, Moore.
- Eastman Wind Ensemble, Fennell: *Screamers (Circus Marches)*.
- Eastman Wind Ensemble, Fennell: *Symphonic Band Music*. Works by Grainger, Rogers, Milhaud, Strauss.
- French Overtures. Detroit Sym., Paray.



Bach: *Keyboard Concertos (16)*. Svirsky, piano (three discs).  
 Hummel: *Violin-Piano Concerto, Op. 17*. Glenn, List; Vienna Chamber O. Piano Quintet. List et al.  
 Verdi: *Requiem*. Wiener-Chenisheva, Milcheva-Nonova, Boudourov. Ghiuselev; Sofia State Phil., Marinov.



Buxtehude: *Cantatas*. Soloists, chorus, instrumentalists, Ehmann, cond.  
 Foster: *Songs, Vol. 2*. DeGaetani. Guinn, Camerata Chorus of Washington; Kalish.  
 Ockeghem: *Missa "Ma maistresse"*; *Missa "Au travail suis"*; *motets and chansons*. Pomerium Musices. Blachly, cond.  
 Schoenberg: *Serenade*. K. Bell; Light Fantastic Players. Shulman, cond.  
 Wernick: *Songs of Remembrance*. DeGaetani; P. West, oboe, English horn, and shawm.  
*Etudes for Piano* (by Busoni, Stravinsky, Bartók, Messiaen). Jacobs.  
*An Evening with Henry Russell*. C. Jackson. Bolcom.  
 Nonesuch Explorer Series: *Music of Japan (Ensemble Nipponia)*, *Java, West Africa, the Himalayas*.



- Borodin: *Symphony No. 2 et al.* U.S.S.R. Sym., Svetlanov.
- Khachaturian: *Violin Concerto*. D. Oistrakh; Moscow Radio Sym., Khachaturian.
- Shchedrin: *Carmen Ballet*. Bolshoi Theater O., Rozhdestvensky.
- Tchaikovsky: *Manfred*. U.S.S.R. Sym., Svetlanov.
- Soviet Army Chorus: *Songs of Revolution*.



Albéniz: *Iberia*. Turina: *Danzas fantásticas*. Uribe.  
 C.P.E. Bach: *Concerto in A*. Soler: *Sonatas; Fandango*. D. White; Philharmonia, Freeman.  
 C.P.E. Bach: *Keyboard Works*. J. Benson, antique piano and clavichord.  
 Bach: *Violin-Harpsichord Works*. Granat, Kilbuck (three discs).  
 Beethoven: *Trio arr. from Symphony No. 2*. Steiner-Berfield Trio. *Piano-Winds Quintet, Op. 16*.  
 Benoit: *Piano Concerto, Op. 43; Fantasy No. 3*. Huybrechts; Belgian Nat. O.  
 Dohnányi: *Piano Works*. Trenkner.  
 Foote and Carpenter: *Violin Sonatas*. Gracovitch, Benoit.  
 Ginastera: *Piano Concerto No. 2; Piano Quintet*. Somer; UCI Sym., Cassuto.  
 Giuliani: *Sonata; Rondos*. Sor: *L'Encouragement; Duo*. H. and T. Geoghegan, guitars.  
 Glazunov: *Piano Works*. Tetley-Kardos.  
 Krenek: *Aulokithara; Wechselrahmen; Sacred Pieces; Echoes from Austria*.  
 Liszt: *Piano Works*. Silverman.  
 Liszt: *Violin-Piano Works*. Granat, Regnat.  
 MacDowell: *Piano Sonata No. 4* (plus works by Barber, Walker). Bates.  
 Martin and Copland: *Piano Works*. Silverman.  
 • Milhaud: *Violin Concerto No. 2; Concertino de printemps; Danses de Jacarémirim*. Kaufman, Balsam, Milhaud.  
 Mompou: *Piano Works*. Huybrechts.  
 Ornstein: *Cello Sonata; Preludes*. Hampton, Schwartz.  
 Ornstein: *Early Piano Works*. Sellers.  
 Prokofiev: *Piano Concerto No. 1* (plus works by Chopin, Tchaikovsky). Syme; Philharmonia, Freeman.  
 Reif: *Vignettes*. G. Smith Singers. R. Thompson: *The Peaceable Kingdom*. Pepperdine U. Choir, McCommas.  
 Ryterband: *Piano Works*. Pleshakov.  
 Scharwenka: *Piano Works*. Trenkner.  
 Sibelius and Dohnányi: *Violin Sonatas*. Steiner, Berfield.  
 Siegmeyer: *Songs*. Beattie, E. Kirkpatrick, Mandel.  
 J. Smith: *Daisy (highlights)*.  
 Travis: *Symphonic Allegro; Songs and Epilogues; Piano Concerto*. Enns; Vallecillo; Royal Phil. and Utah Sym., Popper.  
 Vivaldi: *Cello Sonatas*. Hanani, Party.  
 Zador: *Christopher Columbus*. E. Wallach, narrator; American Sym., Halasz.  
*American Flute Sonatas* (by Copland, Burton, Piston, Van Vactor). Bryan, Keys.  
*American Harp* (works by Siegmeyer, Starer, Mondello, et al.). Chertok.  
*Ancient and Modern Dances for Harp*. Chertok.  
*Belgian Piano Sonatinas*. Huybrechts.  
 Bryan, Keys: *Flute Sonatas* (by Donizetti, Hoffmeister, Kuhlau).  
 Le Festin: *Recorder Music of the Galant Era*. Dolmetsch, Saxby.  
 French Art Songs. Marcoulescou.  
 R. Gross: *Violin Recital*. Works by Gross,

Ives, De la Vega.  
 Hanani: *Cello Recital*. Works by Kreisler, Schubert, Dvořák, Paganini.  
 Harp in Chamber Music (works by Siegmeyer, Starer, et al.). Chertok.  
 Hersh, Montgomery: *4-Hand Piano Works* (by Sousa, Foote, Ives, et al.).  
 Le Duc, Engel: *2-Piano Works* (by Ravel, Debussy, Lutoslawski, Poulenc).  
 Los Angeles Composers: *Violin-Piano Works*. Goldman, Brown.  
 Yarbrough, Cowan: *2-Piano Works* (by Clementi, Schumann, Reizenstein).



Beethoven and Mozart: *Marches and Dances*. Rotterdam Phil., De Waart.  
 Beethoven: *Piano Sonatas Nos. 9, 10, 28*. Brendel.  
 Beethoven: *Symphonies (9)*. Bode, Watts, Laubenthal, Luxon; London Phil., Haitink.  
 Beethoven: *Symphony No. 4; Grosse Fuge*. Acad. St. Martin, Marriner.  
 Brahms: *Piano Sonata No. 2; Paganini Variations*. Arrau.  
 Gluck: *Arias*. Baker; English Chamber O., Leppard.  
 Griffes: *Piano Sonata*. Ives: *Three-Page Sonata*. Dett: *Suite "In the Bottoms"*. Lythgoe.  
 Handel: *Organ Concertos (12)*. Chorzempa; Concertgebouw, Schröder.  
 Haydn: *Orlando Paladino*. Auger, Ameling, Killebrew, Shirley, Ahnsjö, Carelli, Trimarchi, Mazzieri; Lausanne Chamber O., Dorati.  
 Haydn: *Piano Trios*. Beaux Arts Trio (three discs).  
 Haydn: *Symphonies Nos. 88, 99*. Concertgebouw, Davis.  
 Haydn: *La vera costanza*. Lövaas, Norman, Donath, A. R. Johnson, Ahnsjö, Trimarchi, Ganzarolli; Lausanne Chamber O., Dorati.  
 Mahler: *Das Lied von der Erde*. Baker, King; Concertgebouw, Haitink.  
 Mendelssohn: *Symphony No. 4; Midsummer Night's Dream (excerpts)*. Boston Sym., Davis.  
 Mozart: *The Impresario; Lo Sposo deluso*. Welting, Cotrubas, Palmer, Tear, A. R. Johnson, Grant; London Sym., Davis.  
 Mozart and Rossini: *Operatic Arias*. Von Stade; Rotterdam Phil., De Waart.  
 Mozart: *Serenades, K. 204 and 250*. Dresden State O., De Waart.  
 Mozart: *Zaide*. Mathis, Schreier, Hollweg, Ude, Wixell, Süß; Berlin State O., Klee.  
 Rossini: *Elisabetta, regina d'Inghilterra*. Caballé, Cotrubas, Masterson, Creffield, Carreras, Benelli, N. Jenkins; London Sym., Masini.  
 Schubert: *Quartets Nos. 10, 13*. Italiano.  
 Tchaikovsky: *Violin Concerto*. Grumiaux; New Philharmonia, Krenz.  
 Tippett: *Symphony No. 1; Suite for the*



Birthday of Prince Charles. London Sym., Davis.  
 Verdi: Arias. Bergonzi; New Philharmonia. Gardelli (three discs).  
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 Dvořák: Symphony No. 9. Budapest Phil., Medveczky.  
 Haydn: Piano Works, Vols. 2-4. Kocsis, Lantos, Falvai, Szegedi, Ránki.  
 Haydn: String Quartets (2), Op. 77. Tátrai Qt.  
 Haydn: Symphonies Nos. 88, 100. Hungarian State O., A. Fischer.  
 L. Kalmár: Trio; Sotto voce; Nocturne No. 1. Fellegi et al.  
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 Lutoslawski: Cello Concerto. Martin: Ballade. Farkas: All'antica. M. Perényi; Budapest Phil., Lehel.  
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 Schumann: Requiem für Mignon, Op. 98b; Requiem, Op. 148. Forrai, cond.  
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 20th-Century Piano Works (by Boulez, Holliger, Berio, Messiaen). Kórmendi.

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 A. Bloch: Dialogues; Gilgamesz. Wilkomiriska; Warsaw Phil., Markowski.  
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 Chopin: Mazurkas (complete). Bakst.  
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 Lutoslawski: Christmas Carols.  
 Lutoslawski: Preludium and Fugue. Warsaw Phil. Chamber O., Lutoslawski.

Maksymiuk, Nowak: Auschwitz Oratorio.  
 Penderecki: Canticum Canticorum. Soloists; Cracow Phil., Katlewicz.  
 Scriabin: Piano Works. Godziszewski.  
 Chopin Piano Competition 1975: K. Zimmerman (Chopin recital and Concerto No. 1 with Polish Radio Sym., Maksymiuk); D. Joffe (Concerto No. 2 with Polish Radio Sym., Maksymiuk); et al.  
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 Slupsk 74: 8th Festival of Polish Piano Art.  
 J. Swann: Piano Recital.

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 Liszt: Années de pèlerinage. Kličník.  
 Martinů: Toccata e due canzoni et al. Hnát; Prague Chamber O.  
 Mozart: Piano Concertos Nos. 14, 23. Moravec; Czech Chamber O.  
 Mozart: Piano Sonatas, K. 333, 494, 533. Ruiz-Pipó.  
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lin Concerto. Gertler; Prague Sym., Smetáček.  
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- Nielsen: *Symphonies, Albums 1* (Nos. 1-3) and 2 (Nos. 4-6). Danish Radio Sym., Blomstedt.
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## Serenus

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 Music—and How It Sounds! Three-disc set (in English) originated by Ilya Hurnik, Prague; with Prague Sym. and soloists.  
 Peltzer: *Contemporary Piano Project* (two discs in a continuing series). Works by Rudhyar, J. Watts, Thorne, L. Kraft, Custer, et al.

## 1750 ARCH RECORDS

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- Chopin: *Piano Works*. Entremont.
- Handel: *Water Music*. Virtuosi of England, Davison.
- Haydn: *Trumpet Concerto*. Mozart: *Clarinet Concerto*. Howarth; Puddy; St. James O., Bedford.
- Mozart: *Clarinet Quintet*; *Oboe Quartet*. Puddy, Wilson, Gabrieli Qt.
- Paganini: *Violin Concerto No. 1*. Prokofiev: *Violin Concerto No. 2*. Hasson; New Philharmonia, Devos.
- Rachmaninoff: *Symphony No. 2*. Hallé O., Loughran.
- Ravel: *Daphnis Suite No. 2*. Debussy: *La Mer*. Colonne Concerts O., Dervaux.
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- Rodrigo: *Concierto de Aranjuez et al*. Zardín; Philomusica of London, Barbier.
- Rossini: *Overtures*. Royal Phil., Davis.
- Shostakovich: *Symphony No. 5*. Royal Phil., Freccia.
- Sibelius: *Finlandia et al*. Vienna Phil., Sargent.
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- Stravinsky: *L'Historie du soldat*; *Octet*; *Dumbarton Oaks*. Nash Ensemble, Howarth.
- Baroque Trumpet Recital. Basch. Brass Fanfares. André, Barboteu; Paillard Ensemble.
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- Arensky: *Violin Concerto*. Rimsky-Korsakov: *Concert Fantasy*. Wieniawski: *Concert Polonaise*. Rosand; Luxemburg Radio O., Froment.
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- French Baroque Works*. Oberlin Baroque Ensemble.
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# Too Hot to Handle

I am in the process of converting my stereo system to a quadriphonic system. I already own an appropriate four-channel preamplifier, power amplifier, and turntable. I am trying to locate a demodulator unit that is capable of decoding CD-4, QS, and SQ material. Do you know of such a unit?—Jeffrey T. Jones, Ft. Hood, Tex.

A QSD-2 from Sansui will handle both QS and SQ material, but a separate CD-4 unit will be needed. No universal decoder exists.

I have a Marantz 4270 quad receiver (with an SQA-2 decoder), a Philips 202 turntable, a Shure M91E cartridge, and a baffling problem. When I play Columbia SQ records or imported EMI SQ records with the Marantz mode control in the SQ setting, everything sounds great. However, when I play Angel SQ discs, the back channels waver in volume and sound muddy and broken (the same effect I get when I play non-SQ discs through my decoder). My dealer has exchanged the SQA-2 decoder, and yet the problem persists. Is the fault in the Angel records or in my equipment? And, if the latter, can I correct it?—Andrew Fraknoi, Redwood City, Calif.

From the symptoms you describe, we tend to suspect the discs. We have from time to time observed similar effects with some Angel SQ releases.

My Dual CV-40 amplifier is rated at 24 watts [13.8 dBW] per channel at 4 ohms, or 18 watts [12.6 dBW] per channel of continuous output at 1,000 Hz. My Klipsch Heresy speakers seem well adapted to my system (all Dual components: CV-40 amplifier, TG-28 tape deck, 1019 turntable, CT-14 tuner), and I suspect I might be wasting my money if I traded them in for Klipschorns, because my system might not do the Klipschorns justice. But I want the Klipschorns. Will a new amplifier be necessary? Are the other components satisfactory?—Walter Z. Procko, Columbia, S.C.

The Klipschorns are more efficient than the Heresys and will therefore function with less amplifier power, if listening levels are to be kept the same. If your other components are working well, they should do justice to the Klipschorns, although of course, by upgrading your system, you can always make it sound even better.

When I was last in England (September 1975), the Disc Preener was selling there for 45p—i.e., under a dollar. The importer, Elpa Marketing, has set the U.S. price of this device, recently subjected to yet another increase, at an unbelievable \$5.95. This 500%

markup cannot be accounted for by any legitimate business consideration and must be labeled sheer piracy. The prudent audiophile would pick up a supply of Disc Preeners and other Watts record-care products while passing through England and avoid dealing with Elpa altogether.—Daniel Morrison, Albany, N.Y.

Fine, if you happen to be in England. In any case, the \$5.95 price is competitive with that of similar U.S. products, and your argument ignores transatlantic shipping costs.

Recently a friend of mine bought a new unit of the discontinued Tandberg Model 1020-A receiver from Harvey Sound, and it was back within three days for repair. I would have considered this an isolated case, but a few days later I visited International Hi-Fi Expo in New York City, and all the Tandberg receivers on display were in broken down condition. This worries me somewhat, because I have been considering buying a Tandberg or Yamaha—but now it will have to wait until this durability question is clarified.—A. Kumar, New York, N.Y.

Tandberg informs us that its warranty records show only one return immediately after purchase of the 1020-A from the dealer mentioned and that the problem in that case was with the community antenna serving the apartment complex in which the unit was being used. The condition of the samples at the International Hi-Fi Expo can be traced to the neglect of proper maintenance in anticipation of the closing of the exhibit.

I have purchased a Pioneer SA-6500 amplifier and a Technics SL-20 turntable with an Audio-Technica AT-14Sa cartridge. I am using a friend's pair of BIC Formula 4 speakers and am getting distortion through them when loud, high passages are played. A friend says that my cartridge has a frequency beyond what the BICs can take, causing the peaking and distortion. If that is right, how do I go about selecting proper speakers now?—Paul Vihonsky, Houlton, Maine.

We tend to doubt your friend's explanation. The BIC Formula 4 speakers should easily accept the full output of the Pioneer SA-6500 with low distortion, extended frequency response of the cartridge notwithstanding. It is far more likely that the cartridge is mistracking or that the disc is faulty. The installation of the cartridge should be checked. If the problem is in fact a defect in the speakers, the distortion will be reduced when the volume is lowered, an action that could not affect the cartridge.

In an attempt to get better tracking of records, I bought a Garrard Zero 100, which did, indeed, track the grooves better than my previous turntable. What the ads, and your equipment reviews, did not mention was that the Zero 100 is incapable of coping with off-center pressings. When playing these, particularly toward the center, the Garrard arm moves back and forth with the groove and, although it tracks nicely in the highs, etc., also produces a variation in pitch similar to wow in the turntable. I have been considering switching to one of the tangential tracking units like B&O, but before I waste any more money I would like to know how this type of turntable handles this problem.—Herbert N. Peters, San Antonio, Tex.

Your complaint makes as much sense as criticizing an automobile for poor handling with a flat tire. Wow due to record eccentricity will be equally bad no matter what arm type is used. It's purely a question of instantaneous groove speed, and thus a function of disc geometry, not that of the arm. A true tangent arm (like the B&O) may have trouble trying to "back up" to follow a severely eccentric groove; a pivoted arm like the Garrard's won't.

My turntable is the AR-XB. I have noticed that, on off-center records, the stylus cantilever of the cartridge (Shure M91ED) moves back and forth instead of the arm (except for very large deviations, of course). I have been told this is an indication of high arm-bearing friction and causes undue wear for the cantilever. Does this wear significantly shorten the life expectancy of a stylus? And am I thus limited to lower quality cartridges in what I thought was an excellent turntable? In your opinion, can the AR arm allow proper tracking of such cartridges as the Ortofon VMS-20E, Shure V-15 Type III, and B&O SP-12 (my personal favorite)?—Richard Fozzard, Stanford, Calif.

The situation that you describe will cause accelerated wear to both the stylus and the record. AR suggests that the arm friction is a result of insufficient lubrication and that the bearing be oiled as outlined in the instruction manual. AR also feels that the arm will handle the high-quality cartridges you mention provided that they are tracked in the range of 1¼ to 1½ grams. The M91ED in fact is one of the cartridges that Shure itself recommends for the AR-XB. Shure disagrees insofar as the V-15 Type III is concerned, and we tend to as well. Why is everybody playing cock-eyed records anyway? Return them to your dealers!



H	1	K	2	YY	3	M	4	C	5	XX	6	P	7	J	8	I	9	T	10		Z	11	E	12	F	13	L	14	X	15		
O	16			N	17	W	18	H	19	YY	20	L	21			Y	22	G	23	I	24		M	25	Z	26	XX	27	H	28		
J	29	ZZ	30	S	31	B	32			Z	33	Y	34	L	35	O	36	V	37	R	38	D	39	YY	40	X	41	K	42	H	43	
		I	44	J	45	Z	46			XX	47	A	48	YY	49	M	50	O	51	H	52	Q	53	P	54	K	55	Y	56	I	57	
		S	58	N	59	O	60	J	61	L	62	T	63			D	64	F	65	ZZ	66		G	67	C	68	H	69	V	70		
U	71	XX	72	E	73	I	74	L	75			YY	76	K	77	Z	78	F	79	H	80	B	81			N	82	O	83	J	84	
Y	85			XX	86	ZZ	87	L	88	N	89	J	90			R	91	Y	92	X	93		G	94	M	95	Z	96	A	97		
L	98	H	99	E	100	K	101			P	102	YY	103	U	104	J	105	F	106	S	107	V	108			H	109	I	110	O	111	
ZZ	112	T	113	L	114			N	115	XX	116	D	117	A	118	L	119	K	120			F	121	M	122	H	123	X	124	C	125	
L	126	N	127	ZZ	128	E	129			Q	130	B	131	Y	132	K	133	W	134	G	135	V	136	U	137	H	138	L	139	R	140	
		Q	141	Z	142			E	143	H	144	J	145	Y	146	I	147	R	148			L	149	M	150	G	151	X	152	U	153	
YY	154	Q	155	C	156	B	157	H	158			J	159	XX	160	N	161	YY	162			I	163	L	164	U	165	P	166	D	167	
O	168	J	169			W	170	K	171			G	172	S	173	L	174	Y	175	O	176	F	177	XX	178	A	179	E	180			
V	181	B	182	G	183	XX	184	J	185			ZZ	186	H	187	Z	188	A	189			O	190	D	191	E	192					
K	194	L	195			YY	196	T	197	C	198	H	199	M	200	F	201	I	202													

### 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-Croctic No. 16 will appear in next month's issue of *High Fidelity*.

### INPUT

- A. It's often varied
- B. Levant or Peterson
- C. Type of opera or soprano
- D. Plant
- E. See Word L.
- F. Greek composer (1886-1951), lived for many years in Paris: *The Iliad*
- G. With Word U., orchestral work by Word H.
- H. Negro British composer (1875-1912): *Hiawatha* trilogy (comp.)
- I. Early center of classical jazz; birthplace of Virgil Thomson (2 wds.)
- J. Piano composition by Busoni, based on native American themes (2 wds.)
- K. City founded by James Robertson in 1780, now noted for its recording facilities
- L. With Word E., 1949 musical with music by Jule Styne (2 wds.)
- M. Chilean composer (b. 1905): ballet *La guitarra del diablo*
- N. Conferences

### OUTPUT

- 118 189 179 48 97
- 182 81 32 131 157
- 156 5 198 68 125
- 191 117 167 64 39
- 143 192 12 73 180 100 129
- 121 201 79 65 106 177 13
- 135 67 183 172 94 23 151
- 69 19 144 80 99 187 123 109  
1 199 28 158 43 52 138
- 147 74 9 24 44 202 163 110  
193 57
- 61 29 185 8 159 45 169 105  
145 84 90
- 171 42 120 194 2 133 77 55  
101
- 114 139 35 14 75 195 149 174  
62 88 126 21 98 119 164
- 200 25 4 122 50 150 95
- 89 127 17 115 59 82 161

### INPUT

- O. Mideast city, site of a Studio for Electronic Music (2 wds.)
- P. Czech composer (b. 1893), a pioneer in quarter-tone music
- Q. Bis
- R. The musical setting of the Catholic liturgy called the Ordinary
- S. The same (Latin)
- T. French composer (b. 1924); produced some twelve-tone works, then broke with the orthodox Schoenbergians
- U. See Word G.
- V. Taunts
- W. Victor's parent
- X. Revises
- Y. T.E.; D.H.
- Z. American popular singer; through Radio Luxembourg, she became Europe's first disc jockey
- XX. German physicist (1821-94): *On the Sensations of Tone*
- YY. Upper partials
- ZZ. An in-place dance, a variation of the twist

### OUTPUT

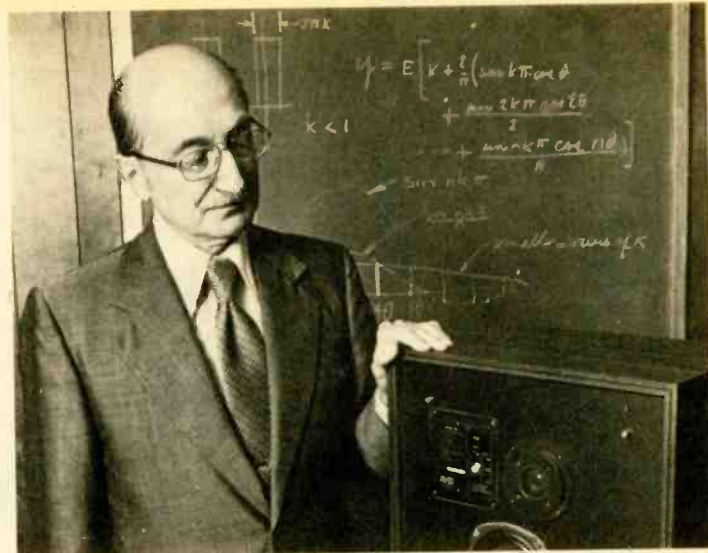
- 36 168 176 190 111 51 60
- 7 166 102 54
- 155 53 130 141 16 83
- 38 91 140 148
- 31 173 107 58
- 113 197 10 63
- 104 137 71 153 165
- 136 181 37 70 108
- 18 134 170
- 15 93 124 41 152
- 56 175 22 132 34 92 146 85
- 33 188 78 142 11 26 96 46
- 86 47 184 27 116 72 160 6  
178
- 49 196 3 154 20 162 40 103  
76
- 186 87 30 128 66 112

by Norman Eisenberg

# High Fidelity Pathfinders

The Men Who Made an Industry

Tenth in a series  
**VICTOR BROCIENER**



VICTOR BROCIENER MIGHT be termed one of the gray eminences of the high fidelity industry. With the exception of a decade or so when his name was also that of an active corporation making equipment, he has worked behind the scenes and without fanfare. Yet the importance of his contribution to the industry is widely acknowledged.

Like others, Brociner found himself helping to launch high fidelity in the 1930s when he could not find work in the field for which he had been trained and turned to making a boyhood hobby pay. He left Columbia University in 1931 with a degree in mechanical engineering. His academic specialty had been the internal combustion engine (he remains a car buff to this day), but cars weren't doing well in the middle of the Great Depression. Vic started a small company to produce photocell devices for controlling industrial processes, yet there was little interest among potential customers.

As a kid, Brociner had monkeyed with radio sets. At the age of fifteen he tried to convert an early Magnavox horn-type loudspeaker into a large cone loudspeaker, and actually got it to make some kind of noise. He continued to study radio and electronics and to experiment. By the mid-1930s, a radio-phonograph set he and an associate, Stanley Bogart, had built seemed to him and some friends more viable as a product than either industrial controls or automotive engines. One of these friends was Avery Fisher (see "Pathfinders," April 1976). The three cooperated in founding the company known as Philharmonic Radio.

Brociner became interested in wideband AM radio (FM was in the experimental stages) and in 1937 built what he describes as the first commercial wideband AM receiver. (One is

now in the Smithsonian.) This, combined with a 78-rpm record player using a crystal pickup (tracking force, 30 grams—light for those days!), and a speaker, all housed in a cabinet, sold for "\$275 and up." Philharmonic Radio did well, and sales really soared following top ratings by Consumer Research and Consumers Union. At that time (1938), Brociner recalls, the "plant" was little more than a hole in a wall employing three people and distributing directly to consumers. With the outbreak of World War II high quality radio-phonographs became the luxurious leftovers from peacetime. Philharmonic Radio was bought in 1942 by American Type Founders (later to become Daystrom) and converted to military production. At the war's end, Brociner again began thinking of deluxe home audio products, but ATF had no interest in them. Fisher left in 1945 to form his own company. When ATF sold Philharmonic Radio in 1946, Brociner went back to photocell engineering for another company.

But the hi-fi bug kept gnawing at him. In 1948 he started Brociner Electronics, producing a succession of high-grade components that included the first separate preamplifier-control unit to have variable equalization (to suit the many recording curves then in use), and the Mark XII integrated amplifier—said to be the first consumer audio product in which the wiring was all on printed circuits. Brociner introduced the Model 4 corner-horn loudspeaker, the only folded-horn design aside from the Klipschorn available at that time; it used a Lowther driver imported from England. He also built a larger horn system known as the Transcendent (one of which was bought by HIGH FIDELITY's first editor and, later, publisher, Charles Fowler). One of the men who worked

with him during these years was Stewart Hegeman, who later started his own business.

According to Brociner, "We made a great reputation but not great money." By 1957, Brociner Electronics shut its doors, and Victor began consulting. The term "consulting," he explains, often is a euphemism for "looking for work," but he actually did consulting work for various companies. In 1959 he joined University Loudspeakers and became manager of engineering. University moved to Oklahoma; Brociner wanted to stay in the East, so in 1963 he joined H. H. Scott, Inc., as assistant to the president, eventually becoming vice president of engineering. At Scott he worked closely with Daniel von Recklinghausen, the chief research engineer. As Scott got more and more into solid-state, Brociner pressed for styling to match the transistorized circuitry. He turned the company's emphasis toward receivers, foreseeing the popularity of this component. He also was instrumental in upgrading its speaker line.

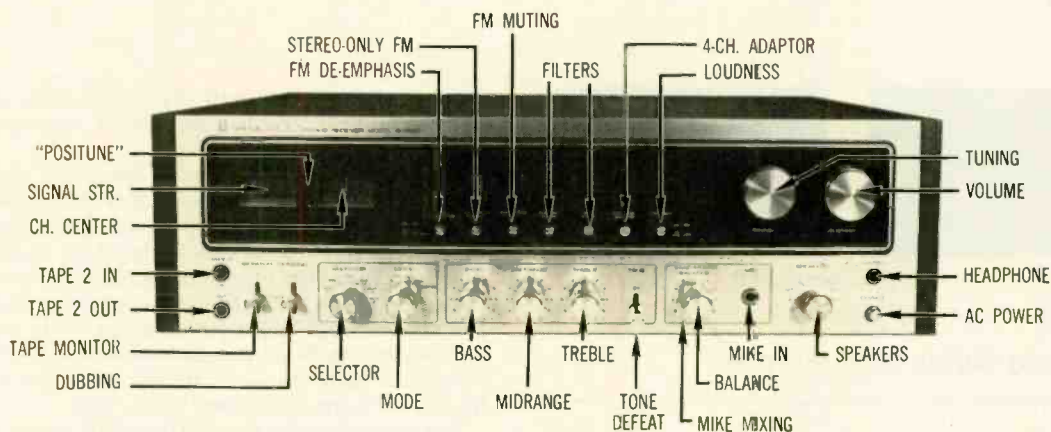
The Scott company's troubles in the early 1970s need not be detailed here, but in 1971 Brociner resigned and returned to consulting. One of his clients was a twenty-year-old Providence, Rhode Island, company specializing in audio teaching aids. Its name was Avid, and before long Vic was invited to work there full time. In 1972 he became its vice president of engineering for stereo products and launched the Avid speaker line. He also continues to consult for noncompeting companies.

Although Avid is based in Rhode Island, Brociner still lives in Bolton, Massachusetts, which means a daily round trip of some 120 miles. But this is no chore at all for a car buff who enjoys tooling along the highways. ■



Preparation supervised by  
Robert Long and Harold A. Rodgers  
Laboratory data (unless otherwise noted)  
supplied by CBS Technology Center

# New A CONSUMER'S GUIDE Equipment Reports



## The S-9910: Sherwood's Super-Receiver

**The Equipment:** Sherwood Model S-9910, a stereo FM/AM receiver, in wood case. Dimensions: 21¼ by 6¾ inches (front panel), 15½ inches deep plus clearance for controls and connections. Price: \$700. Warranty: "limited," two years parts and labor, shipping excluded. Manufacturer: Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago, Ill. 60618.

**Comment:** The receiver is very much a Sherwood and very impressive. Electronically it is exceptionally fine. Physically it's heftier than any Sherwood we have tested—at least in recent years and perhaps ever. Cosmetically it represents the current, quietly styled stage in a tradition that has never been radical, never garish, never obscurantist; the controls are visible and functional, the appearance graceful and inviting.

Basic circuit layout retains the features—multiple dubbing options and quasi-quad "speaker matrixing," for example—that have characterized Sherwood receivers in recent years. Circuit details add new fillips to that basic plan: There is a circuit protector that lights a front-panel indicator when it shuts down the amplifier; a digital FM detector circuit obviates periodic IF-stage alignment and cancels noise; the direct-drive amplifier section itself is exceptionally beefy and has a power supply to match (which accounts for a good deal of the unit's heft).

The front-panel controls are unusually simple to use, in spite of some oddities. The seven pushbuttons—a sort of array that often leads to some confusion in other designs—are so organized that each has a clearly "normal" position; each button is pushed in only for the "special"

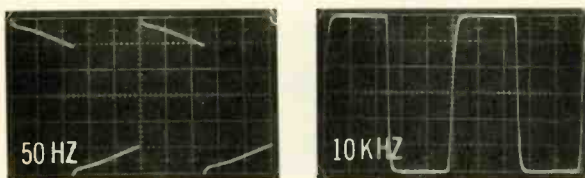
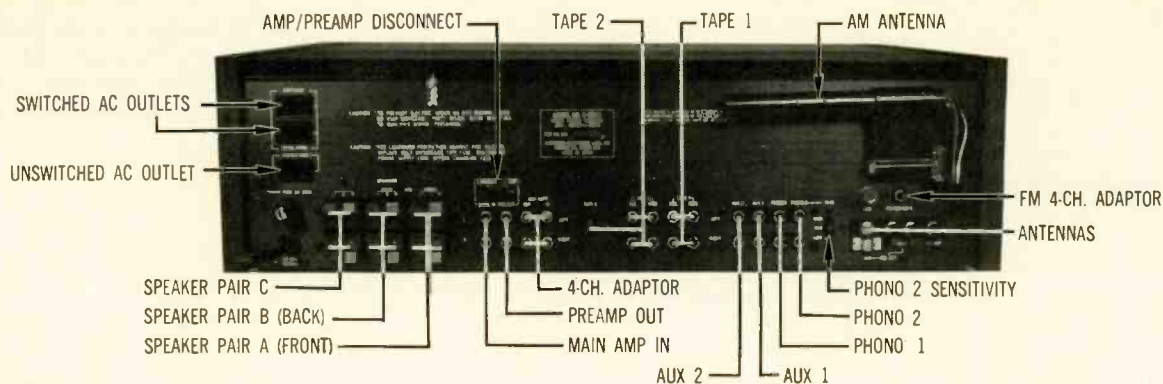
operation mode. (Even the LOUDNESS: Sherwood has here abandoned its long espousal of loudness compensation as the normal mode, though the volume control still is labeled LOUDNESS.) The grouping of knobs is fine; the mode knob has a full complement of positions—two for stereo, three for mono. The Positune light may raise some eyebrows because of its redundancy with the center-tuning meter. It is visible from farther away than the meter, but it is not as sensitive to very weak stations.

The only real goof in the design, from our point of view, is in the mike input/mixing group. The mono phone jack feeds the mike signal to both channels via a mixer controlled by a boss at the back of the knob in this group. So far so good. But the signal enters the circuit after the tape-recording jacks, so it's useless for taping unless you do so from the preamp-output jacks. It therefore is a mike system more appropriate for public address than for high fidelity use. The balance control—the knob in front of the mixer—is easy to twist out of position when you are altering mike gain, and the inclusion of these two disparate elements on one control adds confusion. We expect that most

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**REPORT POLICY** Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Technology Center, 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 Technology Center assumes responsibility for product performance or quality.

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Square-wave response

### Sherwood S-9910 Additional Data

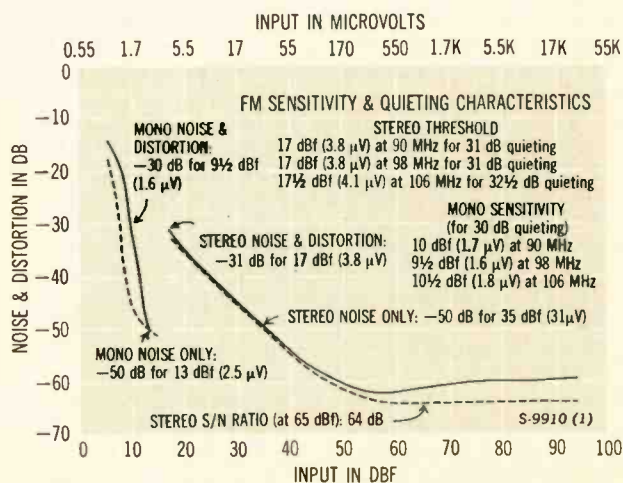
Tuner Section			
Capture ratio	1.5 dB		
Alternate-channel selectivity	78 dB		
S/N ratio (mono)	68 dB		
THD	Mono	L ch	R ch
80 Hz	0.10%	0.15%	0.15%
1 kHz	0.09%	0.08%	0.08%
10 kHz	0.20%	0.70%	0.70%
IM distortion	0.06%		
19-kHz pilot	-65 dB		
38-kHz subcarrier	-67 dB		
Amplifier Section			
Damping factor	117		
Input characteristics (for rated output at full gain)			
	Sensitivity	Noise	S/N ratio
phono 1	1.85 mV	-40 dBW	60 dB
phono 2 (high)	1.9 mV	-46 dBW	66 dB
phono 2 (med.)	3.8 mV	-51 dBW	71 dB
phono 2 (low)	7.4 mV	-54 dBW	74 dB
mike	2.7 mV	-44 dBW	64 dB
aux, tape	200 mV	-56½ dBW	76½ dB
Phono overload (clipping point)			
phono 1	160 mV		
phono 2 (high)	160 mV		
phono 2 (med.)	320 mV		
phono 2 (low)	600 mV		

users will simply ignore the S-9910's mike features in favor of those on their recording equipment, making the point moot.

The complement of inputs and outputs is opulent: two for phono, one with a three-position sensitivity switch; two aux; complete inputs and outputs—including provision for dubbing in either direction—for two tape decks, one of which can be hooked up via the usual pin jacks, a DIN connector, or (on the front panel) a pair of stereo phone jacks. The speaker knob allows you to select none, any one, or any two of the three speaker-pair outputs; or you can switch to ARS for speaker matrixing, using the A speakers for the front, the B speakers for the back.

The power amplifier puts out its full 100 watts at low distortion, though the distortion readings are not quite as low as the specs might at first make you think. Sherwood rates the amp (at 0.1%) and preamp sections separately; CBS measures through both, so the distortion figures run a hair over 0.1% in many of the full-power measurements. The difference is not appreciable, except in the left channel toward the frequency extremes, and even the worst case (just over 0.5% at 20 Hz in the left channel) can hardly be called high distortion. Linearity is excellent—justifying, for example, Sherwood's claim that its new phono-preamp circuit delivers RIAA compensation to within  $\pm 1/2$  dB—and the subsonic filter is extremely efficient, being down only 3 dB at 20 Hz but cutting rumble and other subsonics by 7 dB at 10 Hz and 20½ dB at 5 Hz.

The tuner section is equally good, delivering 50 dB of quieting in mono for a mere 13 dBf (2.5 microvolts) of in-





## About the dBf and Related Matters . . .

This term should be familiar to avid readers of tuner specifications. It was introduced in the current standards published jointly by the Institute of High Fidelity and the Institute of Electrical and Electronics Engineers, and it represents decibels referred to one femtowatt ( $10^{-15}$  watt or one-quadrillionth watt) as more useful units than microvolts for the specification of radio-frequency input—and hence tuner sensitivity. As a result, most tuner sensitivity specs issued recently by the major manufacturers are in dBf, usually with the familiar microvolt equivalent in parentheses. Beginning in this issue, we are doing likewise. Traditionalists need not despair; not only will we continue to retain the microvolts equivalents, but our new sensitivity and quieting graph format is calibrated in both units and can therefore be used as a rough conversion table.

At the same time we are adopting another worthy element of the IHF/IEEE standards: the distinction between noise quieting and noise-and-distortion quieting. We have used only the latter in the past, since this information was (and is) the basis of the traditional 30-dB sensitivity ratings. The new standard adds a second (and, in our opinion, more useful) specification for the point at which noise alone is suppressed by 50 dB. So the 30-dB sensitivity is shown on the curves for noise plus distortion, the 50-dB sensitivity on those for noise only. And by comparing the two curves one can see how input-signal strength affects both noise and distortion

### About Amplifier Comparisons . . .

Since the beginning of 1974 our power-amplifier and amplifier-section reports have shown power-bandwidth curves at 0.5% harmonic distortion (in addition to the manufacturers' rated distortion, where that was not 0.5%) as a "common test bed" on which all amplifiers, however rated, could be compared in the same terms. Though we took considerable care in selecting our 0.5% rating point, the levels of measurable distortion in the better amplifiers have been falling dramatically ever since—meaning that by now there are many "superamps" that literally must be abused before they reach 0.5% distortion and that our rating system is consequently less useful today than it was when we introduced it.

Beginning in this issue, we are offering a different means for comparison: a set of harmonic distortion curves taken at 10 dBW (10 watts) and replacing the former half-power distortion curves. In almost any system, 10 dBW represents moderately loud to very loud listening levels well within the equipment's capabilities, making it a valid testing point. On those rare occasions when we test equipment rated at less than 10 dBW per channel—equipment that, for this reason alone if no other, represents no better than marginal high fidelity in the first place—we will omit the 10-dBW curves. Since the Federal Trade Commission's rules on amplifier specification have drawn attention away from half-power performance in favor of that at full power (half-power figures are invariably better), our former half-power distortion curves have relatively little utility today, and we can find no reason to retain them.

when each is measured separately.

To avoid a confusing clutter of curves, we now are showing mono data only up to the mono 50-dB point or the stereo threshold (depending on the relationship between these two in the tuner under test). Since stereo is the way of FM life today, most listeners will be concerned primarily with the stereo figures until signal strength drops too low for good stereo reception—at which point the mono data take over. If you want to know the mono noise and distortion performance of a given tuner for strong stations, you need only look at the S/N ratio and harmonic-distortion figures shown under "Additional Data." These figures are measured at 65 dBf (close to 1,000 microvolts) and can be used to judge where the mono noise-plus-distortion and noise-only curves would fall if they were carried this high.

Note that the new presentation not only makes possible a more detailed picture of how the tuner will respond to various input signal strengths, but gives a more rational basis on which to express these strengths as well. If one tuner has a 50-dB mono sensitivity of 15 dBf (about 3 microvolts) and another measures 20 dBf ( $5\frac{1}{2}$  microvolts), the first is 5 dB more sensitive. It makes no sense to talk of it as "about  $2\frac{1}{2}$  microvolts more sensitive." In this regard the dBf is comparable to the dBW, which allows us to say that one amplifier is so many dB more powerful than another—a far more useful concept than speaking of it as so many watts more powerful.

### About the dBW . . .

As we announced in the June issue, we currently are expressing output power and noise in terms of dBW—meaning power in dB with a reference (0 dBW) of 1 watt. We repeat herewith the conversion table so that you can use the advantages of dBW in comparing current products with those we have reported on in the past. You can, of course, use the figures in watts that accompany the new dBW figures for these comparisons, but then you lose the ability to compare noise levels for outputs other than rated power and the ability to figure easily the levels to which specific amplifiers will drive specific speakers—a matter explained at some length last month.

If you do not have the June issue and would like a reprint of the full exposition, send 25¢ (U.S.) to: dBW, c/o High Fidelity Magazine, The Publishing House, Great Barrington, Mass. 01230.

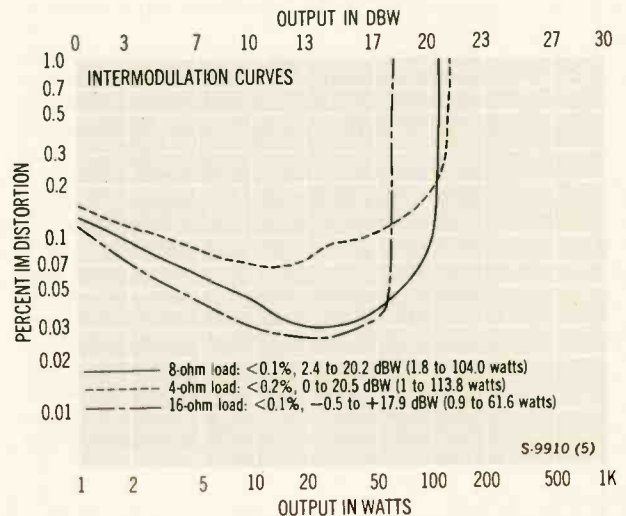
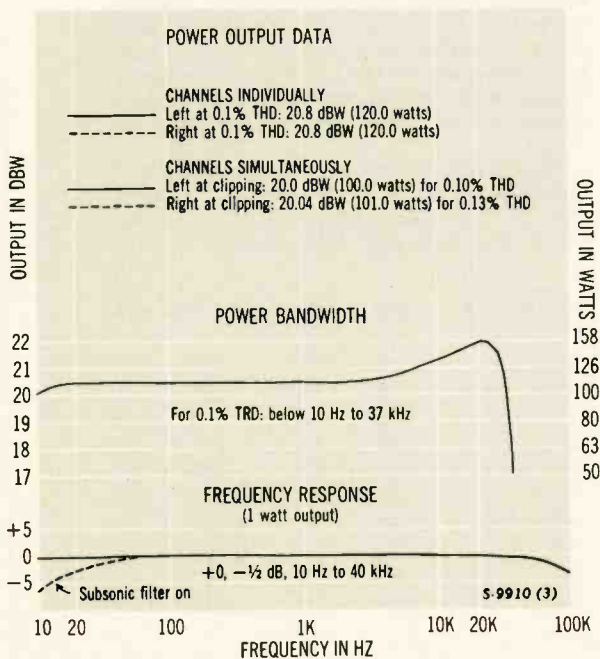
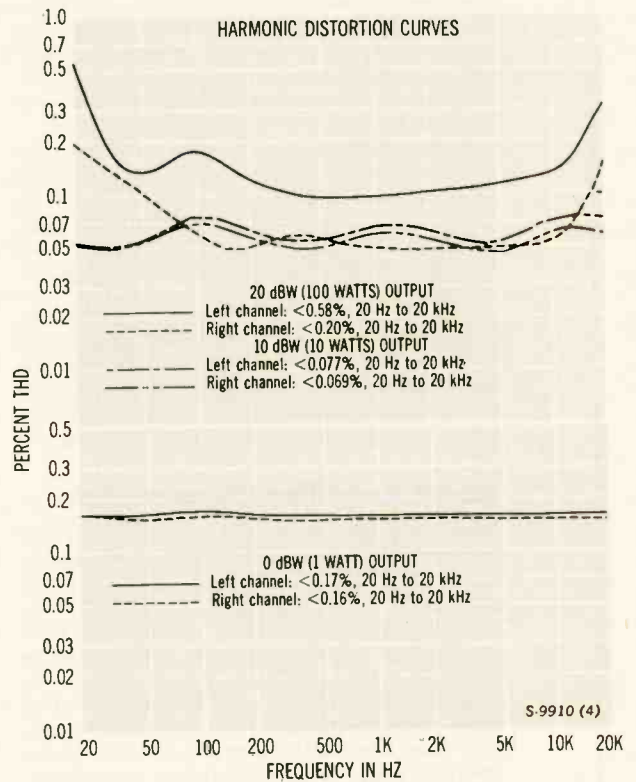
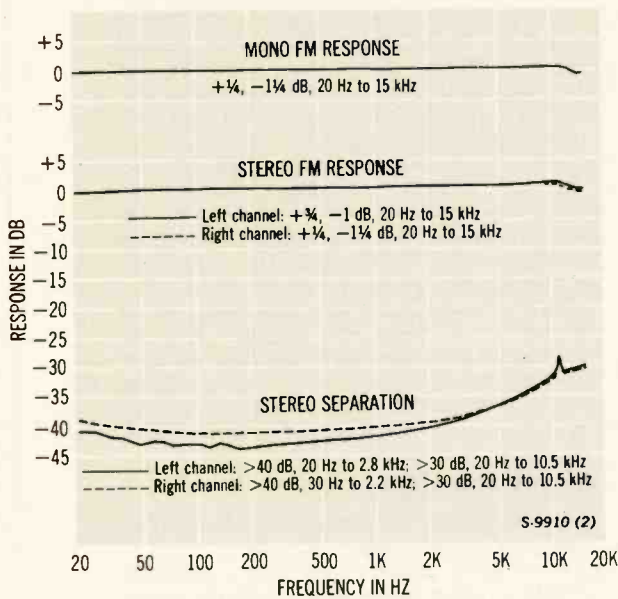
WATTS	dBW	WATTS	dBW	WATTS	dBW
1.00	0	10.0	10	100	20
1.25	1	12.5	11	125	21
1.6	2	16	12	160	22
2.0	3	20	13	200	23
2.5	4	25	14	250	24
3.2	5	32	15	320	25
4.0	6	40	16	400	26
5.0	7	50	17	500	27
6.3	8	63	18	630	28
8.0	9	80	19	800	29

put and 30-dB sensitivity of 9.5 dBf (1.6 microvolts), representing an extremely steep set of quieting curves for exceptionally good reception of weak stations. Stereo curves never are as steep. The S-9910's are superior; noise and distortion are down around -60 dB for all signal strengths above about 50 dBf (170 microvolts), while noise drops to -50 dB by the time input has reached 35 dBf (31 microvolts). For reasonably strong signals (65 dBf, or approximately 1,000 microvolts) S/N ratios are 64 dB in stereo and 68 dB in mono—both excellent, though again they show that our sample was shy of Sherwood's specs by an

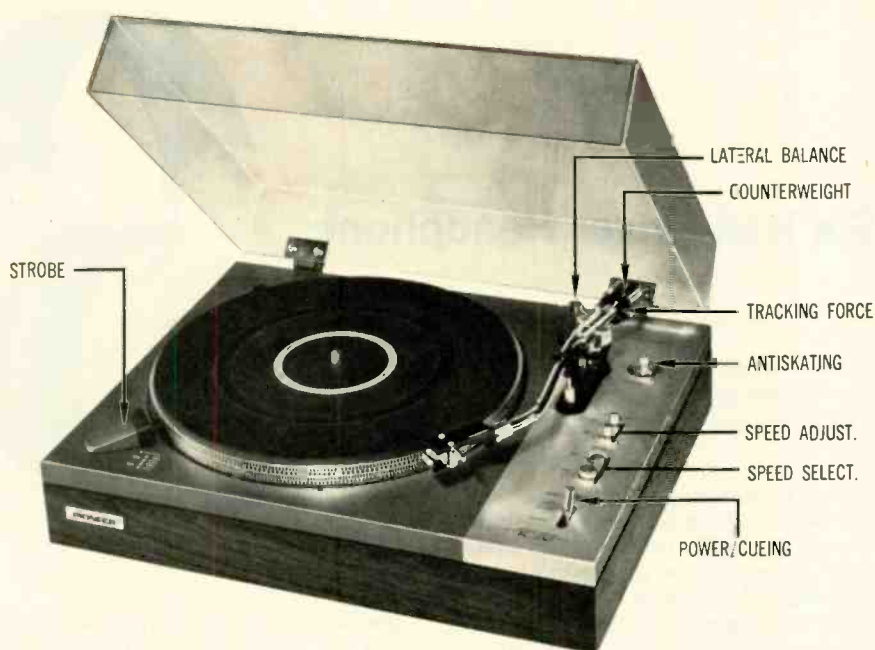
insignificant margin. Distortion, response, and separation of the FM section are equally fine.

It is, in fact, an exceptional receiver all around. We have seldom met a Sherwood we didn't like, and the S-9910 is one of the most likable—and perhaps the most capable ever among receivers. From its quiet, unassuming manner (a sort of Clark Kent with class) to its powerful amplifier (which surely rates as super among receivers) and precise response, this is a job that even the Perry Whites among us must consider well done.

CIRCLE 133 ON READER-SERVICE CARD







## Pioneer's PL-510 Offers Performance—and a Low Price

**The Equipment:** Pioneer PL-510, a two-speed (33 and 45 rpm) turntable with integral arm, supplied on wooden base with hinged cover. Dimensions: 17¼ by 13¾ inches; 6½ inches high with cover closed, about 19 inches fully open. Price: under \$200. Warranty: "limited," one year parts and labor. Manufacturer: Pioneer Electronics Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 75 Oxford Dr., Moonachie, N.J. 07074.

**Comment:** Direct-drive turntables, once audio exotica with price tags to match, have in recent months come within the reach of music lovers who are less than well heeled. Pioneer—the second major manufacturer to break the \$200 price barrier with direct drive—has, with the PL-510, issued a formidable challenge. Performance of the new unit actually surpasses Pioneer's PL-71, an older top-of-the-line model. Further, the PL-510 is close to foolproof in its operation, even for the fumble-fingered.

Speed accuracy of the turntable (after the few seconds necessary for the servo to lock in) is excellent at both 33 and 45 rpm, with no measurable deviation turned up by CBS labs at any test line voltage, once the speeds are adjusted at 120 volts. Should you choose, however, you can adjust the speed by about 5% faster or slower—just shy of a half-tone in each direction. Peak wow is a mere 0.05% average and 0.07% maximum. Audible rumble (ARLL weighted) is practically nonexistent, measuring in at -63½ dB.

Complementing the rotational assembly is a tone arm with negligibly low friction, both laterally and vertically, and excellent damping. The arm resonance (measured with the Shure V-15 Type III pickup) is well controlled—a hair on the low side at 7.5 Hz with only a 4-dB rise. Tracking of

warped discs (which seem distressingly ubiquitous) is just fine. The arm is inherently unbalanced laterally, so a corrective weight has been provided. Its setting seems to be not at all critical; the instructions give a procedure for setting it approximately and state that it need not be readjusted even if a different cartridge is installed. The stylus force gauge, calibrated in half-gram steps to 3½ grams, is as perfect in accuracy as could be measured. The antiskating mechanism uses a single scale that seems to be an excellent compromise between the requirements of conical and elliptical styli. Should it be necessary to interrupt a selection by means of the cueing lever, restart is accomplished with negligible side drift of the tone arm.

Probably the most difficult part of using the PL-510 is the initial setting up, with installation of the cartridge into the headshell perhaps a little more tedious than average. Users who are fickle about pickups would be well advised to invest in extra headshells. There is a seemingly interminable delay (about 3.5 seconds) between actuation of the cueing lever and contact between the stylus and the disc, but the action is nothing if not gentle. The fact that the AC-power switch is integral with the cueing lever might take some getting used to. Other than that, the unit is a pleasure to use, with controls that are clear, effective, and gratifying to the touch. While it is obviously possible to mishandle things sufficiently to damage records or the PL-510 itself, we have found few turntables that are as forgiving of little slips. And we found no difficulties with vibration or acoustic feedback.

So it seems that Pioneer has done it again—improved performance while lowering price. And if that isn't enough, the turntable looks good too.

CIRCLE 132 ON READER-SERVICE CARD

## ESS's Heil-Driver Headphones

**The Equipment:** ESS Mk. 1 stereo headphones. Price: \$97. Warranty: "limited," one year parts and labor. Manufacturer: ESS, Inc., 9613 Oates Dr., Sacramento, Calif, 95827.

**Comment:** The ESS Mk. 1 stereo headphones are unique in that their drivers are Heil Air Motion Transformers, which ESS has used with great success as tweeters in its loudspeaker systems. The full-range drivers used in this headset are somewhat less efficient electrically than typical dynamic transducers. Recognizing this, and feeling that the typical headphone output will not provide enough drive, the manufacturer has included an adapter that can be connected to the loudspeaker output of a power amplifier. We tried both hookups and found our front-panel output quite satisfactory. Efficient or not, these headphones are capable of high-level output. Driven by their maximum rated input of 14 volts, they produce a hefty output of about 117 dB SPL at the wearer's ears.

In our listening tests, we found that the ESS headphones produce a sound that is clear and well detailed, if not totally sensuous. There is plenty of sparkle and airiness at high frequencies, but a certain "tightness" in the upper midrange gives violins, for example, a somewhat hard, glassy quality. Also, the sense of ambience seems a bit attenuated.

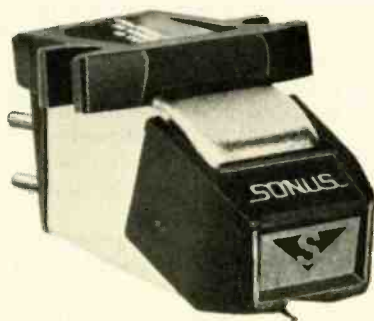
A check of frequency response using recorded bands of one-third-octave pink noise revealed some irregularities that could account for the listening quality. According to our observations, high-frequency output is strong and clean right up to the limit of our test source, a one-third-octave band centered at 14 kHz. Output in the region of 6 to 4 kHz was somewhat depressed, with a broad peak evident around 2 kHz. Below this the output flattens out well but rolls off rapidly below 80 Hz or so. The frequency response is no more irregular than that of other highly re-



spected phones, but we have heard several other models that add less coloration to reproduced sounds.

The headset is on the bulky side, weighing in at 17 ounces. It is, however, an exceptionally comfortable example of its type, because it remains securely in place, and the ear cushions, though apparently not fluid-filled, have all the pressure-equalizing capability of such designs. While the ear seal is high, the sonic isolation is not quite so high—no doubt because of the rear venting of the driver housings, which allow some ambient sound to reach the listener via the Heil membranes. Yet isolation is far higher than in typical "open-air" vented designs. The cord extends to some 14 feet and coils up neatly, without tangling, when tension is removed.

This is, of course, the first use of an Air Motion Transformer to cover the full frequency range, headphones being a more logical choice for this new application than loudspeakers because of the smaller quantities of air that must be moved at low frequencies. In our view, however, and despite excellent dynamic range, the design does not achieve the exceptionally flat, uncolored reproduction that admirers of the Heil driver principle (among which we must admit to numbering ourselves) may have thought within reach. Still, the Mk. 1 demonstrates that the Heil principle does work for headphones—and well enough to give all but the best of the competition a tussle.



## Sonus Blue Label Cartridge

**The Equipment:** Sonus Blue Label, a phono cartridge with specially formed (quasi-Shibata) diamond tip capable of playing CD-4 discs. Price: \$125; \$185 with individual pickup calibration. Warranty: "limited," two years parts and labor. Manufacturer: Sonic Research, Inc., 27 Sugar Hollow Rd., Danbury, Conn. 06810.



**Comment:** The Sonus cartridges—Green (spherical-stylus), Red (elliptical), and Blue (Multiradial) Label—bear a familial relationship that is more intimate than that of most product lines, for they are in reality a single cartridge body that can be equipped with different stylus assemblies depending upon the intended application. Since the Green and Red versions (\$88 and \$104, respectively) are meant for playing only conventional two-channel and matrixed-quad discs, where a cartridge is customarily used with a 47,000-ohm load, majority rule seems to have prevailed, and the CD-4 version optimally requires the same load, except that the recommended shunt capacitance is reduced from 400 to less than 250 picofarads. The unit is relatively insensitive to the slight mismatch that occurs when it is loaded with 100,000 ohms, the impedance rating of the standard CD-4 demodulator input. CBS labs used the recommended load for its tests, something we were not able to do for CD-4 listening.

With a vertical tracking force of 1 gram (the midpoint of the range from  $\frac{3}{4}$  to  $1\frac{1}{4}$  grams prescribed by the manufacturer) the cartridge tracks well. A high-level sweep tone between 20 Hz and 20 kHz, the traditional "torture test," can be tracked at  $\frac{3}{4}$  gram. But since improvements in frequency response and separation are evident when the tracking force is  $1\frac{1}{4}$  grams, that value was used in most of the tests. Frequency response is flat within  $\pm 1$  dB from 20 Hz to 15 kHz. The fairly sharp peak present in the carrier range at about 35 kHz has a slight effect in the audible range, raising the response at 20 kHz by  $1\frac{1}{2}$  dB. The match between the two channels is excellent—they never differ by more than 1 dB. Channel separation, while setting no records, is very consistent, remaining at 20 dB or better right to 20 kHz. In the CD-4 carrier range, minimum separation is about 15 dB, a figure that (as listening tests confirm) is perfectly adequate for quadriphonic playback.

Examination of the square-wave response shows rise and fall times fast enough to cope with musical transients, and, although a good deal of ringing is present (the designers have deliberately left the peak in the carrier range relatively undamped), the frequency at which it occurs is well beyond audibility. The low-frequency resonance (tested in an SME tone arm) is at 7 Hz and appears to be well damped.

The Sonus Blue Label is extraordinarily free of spurious second harmonics: Up to 5 kHz it is in the superior range for all cartridges and is close to the best we have seen in a CD-4 type. Performance in this respect degrades somewhat at higher frequencies but remains very good. IM distortion is in the ball park for a high-quality pickup. Sensitivity is about average among the cartridges we have tested.

At its best the sound of the Sonus Blue Label is attractive indeed. To a surprising degree, the cartridge is capable of resolving complex orchestral textures into individual instruments, both in two- and four-channel reproduction. The sound is crisp, clear, and clean right through the upper midrange. At the frequencies of the highest orchestral fundamentals a certain edginess begins to creep in. This may well be evident chiefly by contrast with the excellent performance of the unit at lower frequencies, for in a direct A/B comparison with a highly respected two-channel cartridge little difference between the two could be detected. This cartridge certainly merits serious consideration by the quadriphile and would be a good choice as an all-purpose pickup too.

CIRCLE 131 ON READER-SERVICE CARD

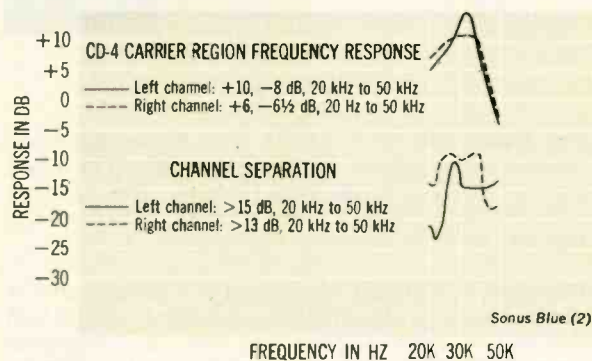
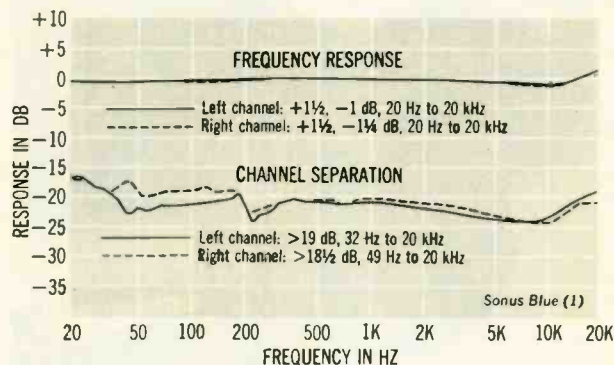
## Sonus Blue Label Additional Data

Maximum tracking levels (1.25 grams VTF; re RIAA 0 VU)

300 Hz	> +12 dB
1 kHz	+9 dB
10-20 kHz	-5 dB

Output (for 5 cm/sec groove velocity)

L ch	3.6 mV
R ch	3.3 mV



Square-wave response

## Marantz Warranty Correction

In the April test report on the Marantz 5420 stereo cassette deck, we stated that it was covered by a three-year warranty. Marantz has written us to correct this information: The warranty, which covers parts and labor, is for two years—still generous for a tape deck, but not as generous as we had been led to suppose.



**The Equipment:** Vac-O-Rec, a dry, electromechanical record-cleaning system. Dimensions: roughly 9 by 5 by 8 inches. Price: \$29.95. Warranty: "limited," one year parts and labor. Manufacturer: VOR Industries, 1440 State College Rd., Unit 5-H, Anaheim, Calif. 92806.

**Comment:** Vac-O-Rec is a device that in its general outlines resembles a large upright plastic clam with a knob (to turn it on and off) and an AC power cord. The user is directed to insert the disc to be cleaned into a slot in the top of the unit after the power has been turned on, leave it there for at least thirty seconds, and remove it with a right-to-left motion before turning the power off. The disc is now ready for playing. For best results, cleaning should be performed before and after each playing.

The motor inside the Vac-O-Rec drives the edge of the record and rotates it between a set of mohair-fiber brushes that sweep microscopic dust particles from the grooves, to be sucked up and blown away by the fan. Accumulated static is conducted to ground via a series of aluminized Mylar strips that bear gently on the disc surface. The instructions call for cleaning of the mohair bristles after every six discs (using a small brush that is provided and with the unit running), but we got better results by cleaning after each use.

The manufacturer claims that a new record treated regularly with this system will undergo no long-term deterioration from dust accumulation. Since this is difficult to check, we sought to determine whether the device is, in fact, capable of removing dust and, through static reduction, keeping the disc dust-free long enough for it to be played.

We trotted out one of our used but (relatively) well-kept

## Vac-O-Rec Records a Clean Sweep

test records and measured the noise level in an unmodulated groove, using such filtering as necessary to eliminate the effects of rumble. This level of noise was approximately 50 dB below the RIAA 0 VU, a less-than-great S/N ratio. Next the disc was processed in the Vac-O-Rec for about one minute and the noise level measured again. It had dropped to  $-52\frac{1}{2}$  dB—a small but significant improvement.

We could not make a direct, quantitative check of the static left on the disc, but we reasoned that a heavily charged record exposed to normal room air would attract enough microdust to show some increase in noise level. Accordingly, we left the disc out on the turntable for about five minutes and checked the noise again. It had not increased, indicating that the record was reasonably free of static. We proceeded next to clean the Vac-O-Rec itself, just in case the bristles had become contaminated, and repeated the cleaning of the disc. The small residue of dust that remained after the first cleaning was noticeably fainter, and the noise level dropped to  $-53\frac{1}{2}$  dB.

One should at this point take a closer look at the noise found on the surface of a disc. It can be divided into two components, which will be characterized as: 1) an essentially continuous hiss that fluctuates slightly, and 2) intermittent, high-amplitude spikes. Our measurements concentrated on the former, although we kept a rough count of the spikes.

As a point of comparison, we next treated the disc with a widely used and well-respected wet-cleaning device. To our surprise, the noise level increased to  $-51\frac{1}{2}$  dB and the number of spikes increased significantly. Another run through the Vac-O-Rec, however, reduced the noise to  $-54\frac{1}{2}$  dB, the best reading we were to achieve, and eliminated most of the spikes. Quite frankly, we cannot explain this apparent synergism between the two methods, nor do we suggest that it always will occur.

But we have established that Vac-O-Rec removes dust from records and makes the surfaces quieter. Our reductions in noise were modest, but then our test record was not very dirty to begin with. A dirtier disc should show a bigger improvement. The way in which the unit handles the discs is quite gentle. (There has been a significant improvement in this respect since the first samples we examined about two years ago.) We suspect that even those who are persnickety about record care will find the few dB of noise reduction they can get with this device well worth the effort—and the very reasonable price.

CIRCLE 134 ON READER-SERVICE CARD



# "I TESTED OUR NEW FM CAR RADIO IN A HOLE."

by Steve Tillack

I never thought I'd get sentimental over a mule, but if it wasn't for Sugar's cool head and sure foot, I wouldn't be here today.

This little adventure actually started when Pioneer began wondering what would happen if they designed an FM car stereo to high fidelity standards.



Well, they turned their engineers loose on the project and now, after two years of research and testing, the Supertuners are here. Four of them. With built-in cassette or 8-track.

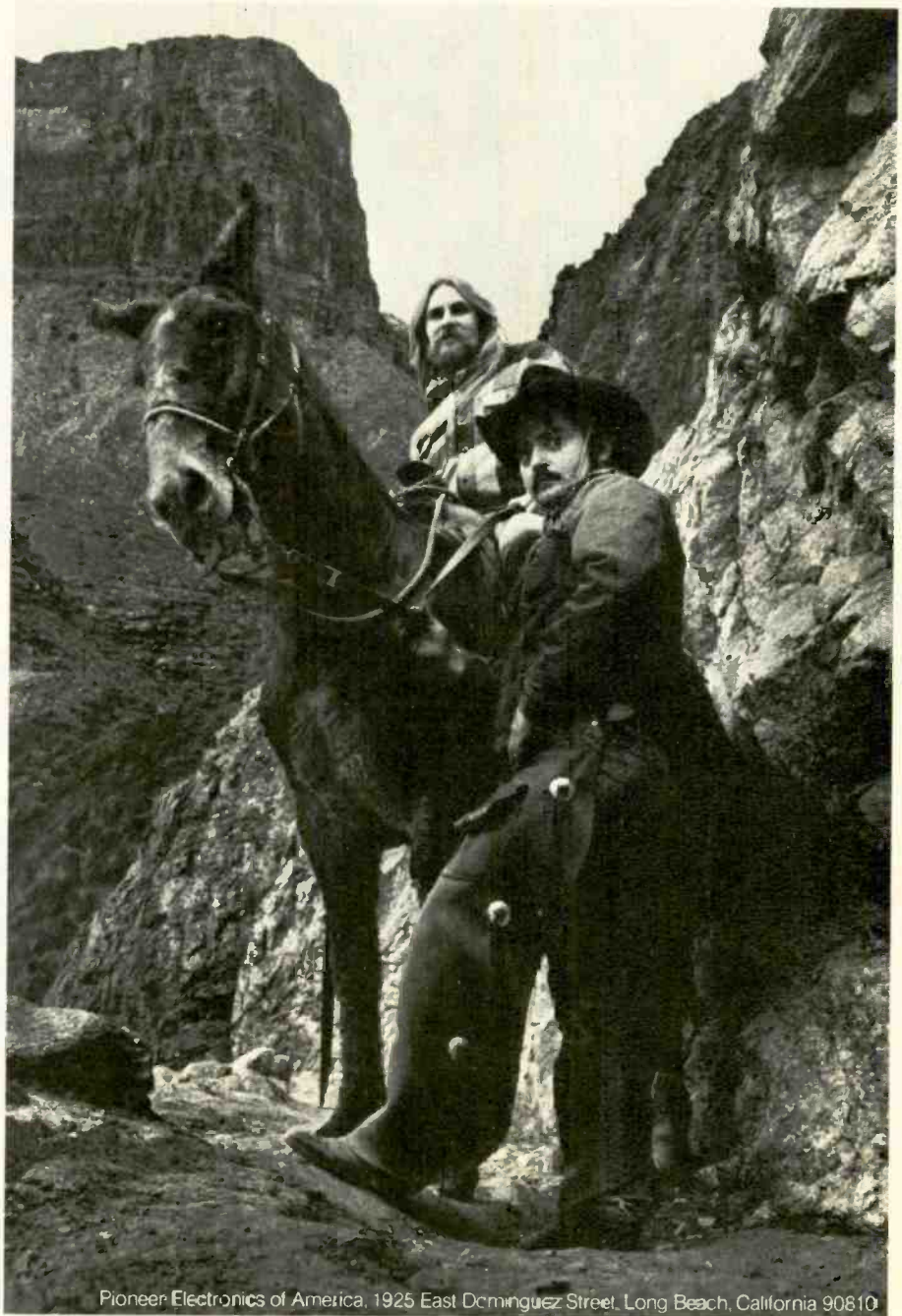
They have a 1.8 dB capture ratio to grab elusive signals. 12 dB useable sensitivity for less noise. Muting to cut out that garbage between stations. And a local/distance switch to pick up what you do want and block out what you don't want.

With something this special, you gotta dream up a special test. So we took a Supertuner to a place where reception is really rotten.

The Grand Canyon.

Right on the rim, 65 miles from the nearest FM station, Supertuner sounded like it does in a showroom.

The other models we brought along were rattling off



Pioneer Electronics of America, 1925 East Dominguez Street, Long Beach, California 90810

static and background noise.

Even at 75 feet below the rim, Supertuner was still sounding great.

I can't give you test results for other spots along the trail because we ran into a blizzard with 50 mile-an-hour winds and I figured it was curtains for all of us.

Now I'm absolutely convinced of two things.

Supertuner by Pioneer is the best line of car radios ever built.

And a sure-footed mule is man's best friend.

**THE PIONEER  
SUPER TUNERS**

CIRCLE 28 ON READER-SERVICE CARD



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For almost a century Thorens has pioneered in many phases of sound reproduction. Thorens introduced a number of industry firsts, a direct drive turntable in 1929, and turntable standards, such as the famed Thorens TD 124 Model.

Over its long history Thorens has learned that an exceptional turntable requires a blend of precision, refined strength, and sensitivity. Such qualities are abundantly present in all five Thorens Transcription Turntables. Speaking of quality, with Thorens it's the last thing you have to think about. At Thorens it's always been *their first* consideration. So if owning the ultimate in a manual turntable is important to you, then owning a Thorens, is inevitable.

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# NEW EQUIPMENT FOR 1977

*Forthcoming models offer greater sophistication in the high end, greater value lower down—and a few things we hadn't seen before.*

by Robert Long and Harold A. Rodgers

IF SOME RIP VAN WINKLE were to awaken this fall after being out of touch with audio for a mere five years, he would find himself in an alien world. He would be hard pressed to discover a familiar gold-anodized faceplate; current circuitry jargon would have little meaning to him; turntables—meaning single-play jobs, though familiar-looking changers would be there too—would sport incomprehensible digital speed readouts or automated selection preprogramming or spidery tone arms or massive (and perhaps transparent) base structures unlike anything he had known; the compact acoustic-suspension loudspeakers would be overshadowed by all sorts of angular shapes whose setbacks represent voice-coil-position phase matching, or by huge flat panels similar to the electrostatics of his youth; and his peers would be examining tape decks designed for something called the Elcaset.

And the prices! Though he could still find familiar-looking equipment at familiar prices, he would note that a new tuner is “only” \$1,600, a bargain made possible by removing the frills from a \$3,000 design. He would find more loudspeakers in the over-\$1,000 class than before. The \$100 phono pickup, a premium model when our friend fell asleep, today represents a “good buy” in a fine cartridge. And not only have the prices rocketed for state-of-the-art models in familiar product categories, but a full-function system now might include a myriad of add-ons to fulfill functions that had not even been dreamed of five years ago. There are ambience-simulation systems, dynamic processors, noise reducers, and equalizers—some representing new entries of established companies

into old product categories, others representing new concepts.

The high prices that so astonish imply, therefore, equally astonishing capabilities in many instances. If the Van Winkle system were to be built around the same budget for which good moderately priced equipment could have been bought before his sleep, he would find that some of those capabilities have seeped down to his level and have made today's midpriced componentry, if anything, a better value than it was. Amplifiers are a little beefier with significantly lower distortion, tuners more sensitive and less troubled with noise and distortion, turntables freer from rumble and wow, tape decks flatter and more extended in frequency response than they were at the same price points five years ago. Even the canny fiscal instincts of Rip's forebears (who bought Manhattan Island for some \$24) should be satisfied by such a purchase.

## The Electronics . . .

Although premium receivers tend to be bulkier than in past years, and performance and features are being upgraded, most lines retain much of last year's look. Sansui, Kenwood, Technics, and others have receivers that you wouldn't spot as new at first glance. But if you compare specs, you'll find that genuine upgrading has been going on. The Technics SA-5550 that we reviewed last July already is being replaced by the SA-5560. For only about \$20 more it offers 19.3 dBW\* (85 watts) per channel instead of 17.6 dBW (58 watts), lower rated distortion (0.01% as opposed to 0.03%) in the

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*Robert Long and Harold A. Rodgers are Audio-Video Editor and Associate Audio-Video Editor of this magazine.*

\*For more information on the dBW, see the explanatory box in the “Equipment Reports” section.

amplifier section, an added high-blend switch in the FM section (whose omission on the SA-5550 we regretted), and so on. This latest model, it appears, is demonstrably an even better value than the older one, and at only a slightly higher price. Similarly, lines like Nikko and Rotel, for instance, that have traditionally been associated with the more modest price brackets tend to have new "super" receiver models, while some of the more prestigious names (for example, Harman-Kardon, with its 330c) have added upgraded receivers in the \$200-250 bracket.

Some of the lines that stand out by their very newness are Advent (with its first receiver), Fisher (a completely different look, doubtless influenced by its present Japanese ownership, and including everything from compacts to a receiver boasting 150 watts—over 21 dBW—per channel), and B&O, whose utterly unfamiliar-looking Beomaster 1900 is shown on the cover of this issue.

The 1900 is one of the few new receivers to approach the black-look styling that is so much in evidence among separates this year. (Another Scandinavian company, Sonab, has begun selling a black receiver in this country, but it has been available elsewhere for some months.) The most archetypally "professional" (what the black styling is all about) of the new receivers is perhaps Hervic's new Model HR-250 (digital FM dial, 100 watts—20 dBW—per channel \$1,250). The black look isn't new. Sansui has had it for a number of years on some separates, glorified it in the Definition series of separates introduced last year, and has added more in that style this year. Technics has introduced some black high-end Professional series models that have been demonstrated—in prototype—in the past; its parent company, Panasonic, has a few black faceplates even in inexpensive units. Yamaha is offering black-styled options for some previous models and has added the B-2 amp and C-2 preamp to the black separates it introduced in 1975. SAE continues to add black models, including a preamp with a built-in DBX-licensed compander; Quintessence (like SAE, devoted to high-performance separates) has re-emerged under new ownership with all its gold faceplates changed to black.

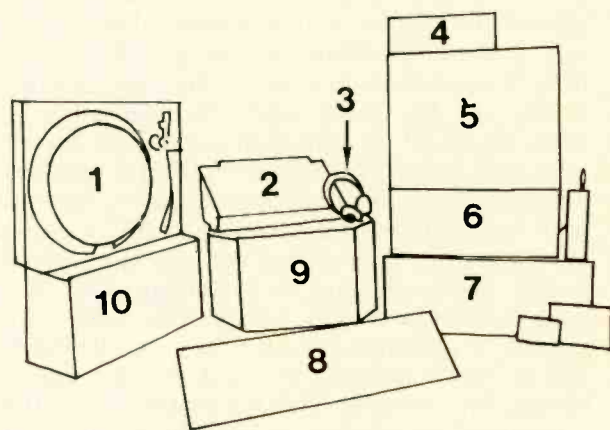
The most unconventional-looking of the black separates is, perhaps, the Nakamichi Model 620—a low-distortion amp rated at 100 watts per channel and featuring a slanting faceplate that doubles as heat-sinking, into the fins of which are set small lamps to indicate AC-on and output-power levels. But not all companies are going for obviously new styling. Kenwood's limited-production Professional line of separates is so traditional in appearance that one is tempted to think of it as new wine in old bottles. Scott has made its new receivers and separates more stylish, but without abandoning its

high-key silver look. Companies like Dynaco, Sony, Bozak, Dunlap Clarke, BGW, and Great American Sound (an early user of the black look) have dropped new models into their separate lines without taking fresh styling tacks. Audio International has chosen a unique and handsome bronze color—a sort of smoky version of the traditional gold—for the restyled C/M Laboratories separates.

The new GAS preamp, Thoebe, is available with a pre-preamp called Goliath, designed specifically for it to handle low-output moving-coil pickups. (GAS, of course, is the company that named its first amplifier Ampzilla.) The new FET preamp from Infinity also has provision for moving-coil pickups—a feature that is growing in popularity.

There are some new companies in electronics. Analog Engineering Associates of Florida is one. Though it uses the short spelling in its company name, it calls its first product the Analogue 520 stereo preamp. Jennings—the speaker company—is coming out with its first electronic product, called simply The Amp. Another new name is DB Systems. It makes its debut with the DB-1 low distortion preamp (\$350). The company also is coming out with other units and accessories, including an electronic crossover and a pre-preamp for moving-coil pickups.

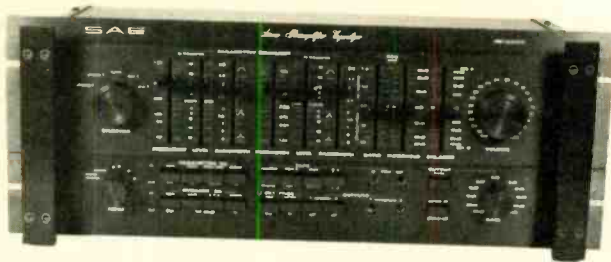
Amp and preamp circuitry, while benefitting from continual upgrading, this year has no major innovation comparable to Class D operation or the introduction of vertical FETs to boast about. There are some new Class A power amps from Stax (sold here by American Audioport) and Mark



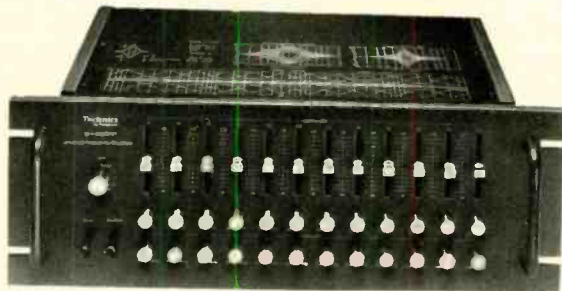
#### NEW EQUIPMENT ON OUR COVER

- 1) JVC TT-101 direct-drive turntable with digital speed read-out; 2) Nakamichi Model 620 power amplifier; 3) Sennheiser HD-400 stereo headphones; 4) DBX Model 128 expander/compressor audio/tape/disc processor; 5) Teac 860 Dolby/DBX cassette deck, one of the new Esoteric series; 6) Sony EL-7 Elcaset deck, with remote-control unit; 7) Crown International EQ-2 equalizer; 8) B&O Beomaster 1900 receiver; 9) Allison Acoustics Allison Four loudspeaker; 10) Akai GXC-560D cassette deck.





Super preamps get superer: SAE Model 2111 has "parametric equalizer," DBX-compatible compander, calibrated volume.



The ultimate equalizer? In addition to frequency sliders, Technics SH-9090P adjusts center frequencies, contour.

Levinson (a huge amp when one considers its 15-watt—under 12 dBW—rating, but one that is designed for maximum accuracy of reproduction, not raw power). Hitachi has introduced—initially, in a receiver—its Series E circuit, which essentially is designed to add instantaneous headroom so that the music performance of a "big" amp can be achieved without its continuous power rating or cost. One circuit innovation of sorts is the announcement by both Dynaco and Lux of new tubed mono amplifiers—intended primarily for sound-reinforcement and similar applications.

And one final—and again relatively cosmetic—note before we leave the subject of amps and preamps: Stepped controls seem to be as much of a trend as black faceplates. Product after product, including receivers, has a stepped (or at least detented) volume control, often calibrated in 2-dB steps. This increment seems to be the smallest one might ever want, and the calibration gives the user a greater quantitative grasp of how he's using his system. The approach also is applied to tone and other controls on some models. Whether buyers will consider such a feature important or mere technological window-dressing remains to be seen. It seems to us a nice touch that we easily could do without.

Tuners have innovations too. Phase Linear has announced its first tuner, the Model 5000, which incorporates a dynamic expander to counteract the type of compression regularly used by FM broadcasters. Lux has added a digital model that

gives frequency readout both in numbers and in terms of position on the dial—and therefore in imitation of the conventional pointer. Sherwood's \$2,000 digital model, the Micro/CPU, uses the alphanumeric display not only for the actual call-letters of tuned stations, but (in conjunction with a preprogrammed servicing computer device) also for internal measurements that a repair shop can use for troubleshooting if the tuner should misbehave. Sequerra has taken the basic circuitry of the Model 1, cut out the whole oscilloscope section, and called the resulting "budget" (\$1,600) version the Model 2.

### ... And Add-Ons

What might be called the accessory-electronics department continues its well-paced march on stardom; the graphic equalizer now commands center stage. With no dearth of such units currently on the market, six prestigious manufacturers have conceived new designs, some with highly ingenious features. The Dynaco Octave Equalizer, a two-channel unit with ten bands per channel, is one of the simpler models. Yet it is equipped with switching that can handle two sources, one of them usable in tape recording. Crown's EQ-2 has eleven bands per channel with provisions for adjusting the center frequency of each band. It is possible to cascade the two channels to form a full mono half-octave equalizer. Crown also throws in traditional tone controls equipped with variable turnover points; once these have been used to achieve good over-all balance, the octave sliders can address themselves to the fine points.

The ADC-500 from Audio Dynamics Corporation uses twelve bands per channel and has switching arrangements similar to those of the Dynaco. It is also provided with a pair of level meters. The Luxman 5G-12 from Lux Audio also uses twelve bands, but these are individually adjustable for wide or narrow bandpass. An additional control chooses between 10-dB and 2-dB maximum boost or cut, or defeats the unit entirely. Soundcraftsmen has a new consumer-oriented model, the RP-2204, and the elaborate SH-9090P from Technics, designed largely for professional use, has evolved at last to market stage. This model, also equipped with twelve bands, has provisions for adjusting the center frequency of each band by up to one octave and the selectivity—that is, the "sharpness" of the filtering—by a factor of ten.

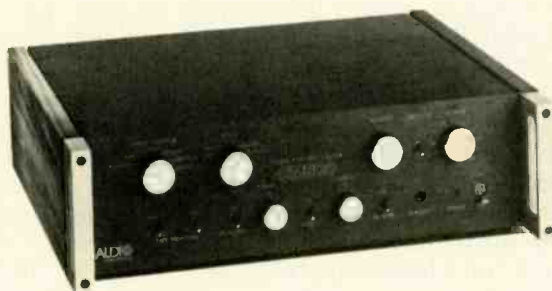
Several new electronic crossovers are or are about to become available. ESS has two models—one, with a fixed crossover frequency, is meant for use with a pair of ESS AMT-1a Monitor speakers; the other, with adjustable frequencies, is suitable



One model bucking current styling trends is clean, understated Advent Model 300, the company's first receiver.



Another is the Luxman A-2003 three-way electronic crossover, offering switchable 6- and 12-dB per octave filter slopes.



Bronze, not black, has been adopted for C/M Labs line; note handles, suggesting rack mounting, common on new separates.

for stereo bi-amplification or mono tri-amplification. A stereo bi- or tri-amplification system from Lux Audio (designed around vacuum tubes) must be ordered with the crossover points desired by the user, although plug-in modules are available for conversion to other frequencies. The unit includes controls for fine frequency selection, slope, and level. The Accuphase F-5 (available through Teac) works for stereo tri-amplification and can be converted to bi-amplification. It allows the user to choose from sixteen crossover points with adjustable slopes.

Just three matrix decoders were introduced this year, but all are notable. The Sansui QSD-2 is a consumer version of the company's advanced Vario-Matrix decoder that includes the capability of synthesizing quad from two-channel sources as well as decoding QS and SQ records. Four-channel pioneer Peter Scheiber has joined with Deltek, Inc., to make the Model One, a parametric "super-decoder" for SQ-encoded material and promising

channel separation on the order of 35 dB, with ambience-recovery and surround-synthesis circuitry as well. And a Vario-Matrix decoder in kit form is being introduced by Photolume.

The DBX line now includes the Model 128, which contains an adjustable compression/expansion system designed to alter the dynamic range of program material and a noise-reduction system for tape recording or playback of encoded tapes and discs. The two sections are arranged so that they can be used in any order.

An LED peak indicator, the new Luxman 5E24, is used for monitoring the output of power amps and preamps. It has an amplifier range from -17 to +26 dBW (0.02 to 400 watts) and a preamp range from 24 millivolts to 1 volt.

Incidentally, the second hottest category of additions (after equalizers) appears to be devices for simulating or recovering hall ambience via a second pair of speakers. We have had a recent rash of product introductions in this area, and more are planned, though we know of none that will be brand-new this fall. (Next month we plan to offer a comparative evaluation of four such devices.)

## Turntables and Pickups

The big news in turntables is not exactly news. ADC's Accutrac system (see "News and Views," June 1976) for band-by-band preselection of disc contents is the most obvious departure from conventional designs in many years. The 4000 was first announced last spring, and a second, less expensive Model 3000 is promised for the coming winter season.

Less obviously ground-breaking is the Micro Seiki DDX-1000. The Micro line (handled in this country briefly by Tannoy), like the Kenonic/Accuphase line, now is sold here by a special sales branch of Teac of America. (Teac, Micro, and Kenonic all are separate companies in Japan.) The DDX-1000 is the premier Micro model, a massive direct-drive turntable that sits on three adjustable "pods" (vibration-damping, height-adjustable feet), each of which can hold a separate tone-arm mounting bracket. You can thus fit it with as many as three separate tone arms. If you like to A/B pickups or are very fussy about which pickups you use with which records, this is for you. But though its servo drive theoretically makes any rotation speed possible, only two (33 and 45) are provided, with about 6% adjustment range in either direction. (A company spokesman hints that a wider range—to 78 and beyond—might eventually be available to accommodate perfectionist old-record buffs, to whom the multiple-arm option also is important; but while we can hope the hint has substance, we wouldn't suggest that collectors wait around for it to appear on the market.)



Elsewhere, the glamor laurels continue to rest with the direct-drive designs. The top model in JVC's new high-performance line (which starts with the \$130 belt-drive JL-A15 and works its way up) is the TT-101 shown on the cover. Its most striking feature is the digital speed readout, together with a discrete-incremental speed-adjustment system. Touch a button, and the speed steps to the next "level" (apparently 1% away, though our prototype is not so calibrated) and the digital display confirms the resulting speed in rpm. There are also new direct-drive models from the two companies whose names were early associated with this type of design: Sony Corporation and Technics. The latter's latest incarnation of the "classic" SP-10, incidentally, is designated as part of Technics' new Professional series; it is the \$700 SP-10 Mk. 2, and it features a quartz-controlled, phase-locked servo. Sansui's new direct drive, also with quartz servo, is the black-styled SR-929.

Thorens, one company that has resisted the direct-drive principle as less inherently rumble-free than belt drive, has a sophisticated new belt model in the TD-126 Electronic. At \$560 it comes complete with tone arm, base, dust cover, three speeds (including 78), and—most astonishingly, considering Thorens' traditionally conservative approach to such things—automatic tone-arm liftoff at the record end via a separate cueing motor.

Yamaha, too, has a new belt-drive unit, the YP-450 (\$160). Kenwood has three new belt-drive models, ranging from the modestly styled (and priced) KD-1033 to the showier sophistication of the KD-3055. Scott has introduced a whole range of turntables, its first in years. Lenco has several new models, none with the continuously variable drive speed of the designs with which it has been associated. The most impressive (and, at \$300, the costliest) is the belt-drive L-90. Automated features are included in some of the new models. The only "new" unit with widely variable speed is the Fons CQ-30, recently reintroduced here via Audio Dimensions, Weston, Ont., Canada. And the Connoisseur BD-3, also a three-speed belt-drive unit, now is available from Hervic (\$200, including base, dust cover, and a newly designed arm).

Since we have yet to mention a single record changer (ultra-automated though it is, the Accutrac will handle only one disc at a time), it would appear that the pizzazz—if not nearly all the sales—is clearly focused in the single-play turntables this year. Dual seems to agree. Of its three new models, all are single-play, making only half of its eight-model 1977 line changers. This is astonishing for a company that, in this country, at least, is so firmly associated with high-performance changers.

BIC would, at first glance, seem to be taking a similar tack with its new "manual turntable"—

Model 920 (\$80). That's not what BIC means by "manual," however; the word is there, apparently, simply to suggest that this belt-drive changer can be used manually if you choose. We understand that the semantic curiosity—one of many that turntable buyers have been treated to over the years—will be continued for another, far more sophisticated changer that BIC has yet to announce.

Garrard does have a new single-play unit: the DC-servo direct-drive DD-75 (\$230). Its handsome appearance is perhaps more in the tradition of Japanese than British design. The other new Garrard is the GT-55, a changer with Garrard's tangent-tracking articulated arm (\$250 plus housing). It has a DC-servo belt drive and variable cueing rate, making it unique as a record-playing concept. Harman-Kardon also has added a tangent-tracking model, incidentally, though the new Rabco ST-6 model is essentially a somewhat lower-cost variant of the single-play ST-7 announced last year.

If there is a trend in pickups, it seems to be toward moving-coil models with high enough output that they need no pre-preamp. BGW announced one earlier this year: Superex has begun selling the Satin M-117 series. One of the Satin models (M-117X, \$190) has a Shibata-type stylus—the sort often thought of as a CD-4 stylus—but is rated for the standard stereo loading of 47,000 ohms. While this would, a year or two ago, have appeared a contradiction in terms, it may now represent another trend: toward treating the Shibata and quasi-Shibata configurations simply as superior styli for any record, rather than as designs engineered for, above all, the playing of Quadradiscs. The new Shure M-24H—the company's first Quadradisc cartridge, be it noted—does not follow this approach; it's designed specifically to work into the standard 100,000 ohms of CD-4 demodulators.

AKG has introduced a line of phono cartridges whose novel Transversal Suspension System is claimed to contribute high resolution to the stereo image. And a new Goldring cartridge is available through Hervic for \$120.

## Tape Equipment

By far the biggest news in this field is the appearance of the Elcaset (see "News and Views," July '76). Though the companies involved in equipment for the new format admit that they don't know exactly how its market will shape up—what sorts of recordists will be interested in it, for what purposes, at what prices, and with what features—they are eager to demonstrate their respective prototypes to a curious (if not altogether convinced) world. The Elcaset itself will not be cheap; about \$9.00 for a 45-minute length (or, in the new usage, an LC-45) is one price we've heard quoted,

putting the tape more or less in the ball park of open reels, though without the high transport speeds—and presumably, therefore, extra recorded quality—of reels. (The Elcasetts are used—at least for the present—only at 3¾ ips.)

Nor are the decks cheap. Superscope, which is introducing two Sony models this fall, has prices squarely in typical open-reel territory: \$700 and \$900. They look very much like slightly oversize cassette decks and obviously are intended for similar home use, though of course their electromechanical sophistication is considerably beyond that of the typical home cassette deck.

Some of the sophistication built into the Elcaset system is not present in the Sony decks, however; there are a number of mechanical switches for functions that the Elcaset can handle automatically. Teac's prototype deck omits the switches in favor of totally automatic operation; Technics' deck adds a memory bank to make use of the cue-tone indexing feature for preprogramming the sequence in which selections are played back. But neither the Teac nor the Technics is yet scheduled for production; and while it seems obvious that they will cost well over \$1,000 if they were to be offered for sale, precise selling prices will have to wait upon final designs.

Conventional cassette equipment is represented by a landslide of models, many front loading. The front-cover Teac deck (the Model 860, to be introduced in the new Esoteric series of high-end specialty products) is the first to give the user the option of either Dolby or DBX noise reduction—via a single switch that also has an OFF position. Both systems therefore cannot be used simultaneously (as some readers have said they would like to do for maximum conceivable S/N ratios), but in our opinion this would be neither useful nor desirable. The 860 is loaded with features, including a four-input all-panpot mixer and a speed control that can easily be returned to the factory setting, and will cost more than \$1,000.

Akai, whose cassette line has fewer models than in some past years but seems more precisely aimed at the real needs of real (not reel) recordists, has built a couple of novelties into the Model GXC-560D, which also is feature-laden. The more esoteric controls are hidden behind a motorized smoked panel that lifts at the touch of a button. While this is purely cosmetic, one of the controls behind the panel is a fast-wind speed adjustment that allows you to be as gentle or as zippy in tape handling as you want—a nice touch. Hitachi also has a nice touch in its D-800, a front-loader with separate recording and playback headgaps: An illuminated block schematic on the front panel changes with the switching to show signal routing through the unit, so you never are in doubt about what you are monitoring or what the deck is doing.



This year's black look is not new to high-performance portable cassette decks; this is the Teac Esoteric PC-10.



Unconventional European touch in black: The Lenco C-2003 is first of type for this manufacturer on the U.S. market.



NAB reels are where it's at: This is Uher's entry (also in black), the omega-drive, logic-controlled Model SG-630.

On this and other new over-\$400 models, Dolby-level adjustments are making a front-panel reappearance, following several years during which they had been hidden. While Dolby Labs itself had urged the latter course, which admittedly prevents inadvertent gross misadjustment, we continue to believe that hiding the controls did a disservice to the serious and knowledgeable recordist and therefore welcome their reappearance in equipment intended for this sort of user.

Another idea that has reappeared is the Lenco



cassette changer. The PAC-10 (about \$580) holds ten cassettes and is suggested for background music systems as well as home use. Far more sophisticated is the \$700 three-head, two-motor Model C-2003, which features touchplate (rather than mechanical) switching and very European black styling. The Lenco products are now distributed here by Uher of America, whose Uher products also have had black styling for many years. Its latest Uher model, the over-\$1,000 CG-362, is similar to the CG-360 but is a true deck (without the monitor amplifier of the 360). It continues the black styling—as do the CG-320 (a relatively compact home deck) and the CR-210 (the most recent of Uher's extremely compact cassette portables).

Yamaha has a new model with the Bellini (trapezoidal cross-section) styling: the \$310 TC-800D, which has a little less flexibility than the TC-800GL but otherwise is interchangeable with it at a lower price. Yamaha also has brought out a conventional front-loader, the \$260 TC-511S. And Dual, in the under-\$450 C-919, has added a deck without the bidirectional drive of its more expensive first deck.

The field continues to grow, too, in cassette portables. Teac (again, in the Esoteric series) is introducing the PC-10 as its competitor in the high-performance field. Nakamichi has added a "little brother" to its 550 portable: the \$350 Model 350. It resembles the recently introduced Model 250 automotive playback unit but will record as well. Both a shoulder carrying case and an automotive mounting bracket are available for it.

As contrasted with the many interesting (though not always particularly unusual) cassette decks scheduled for introduction, there are very few eight-track cartridge decks of any description being brought out. Nor is there a great deal of news in open-reel equipment. Both Teac and Akai are adding models with four-channel track-syncing; other companies confirm the continuing interest in this sort of equipment. Uher has adopted the sophisticated "omega" drive system from videotape equipment in its new SG-630 NAB-reel deck, which costs \$1,100. It appears, therefore, that the cassette has won the popularity contest for those areas of home recording where it is competent to operate, leaving the field beyond its competence to the open reel. Whether the Elcaset can find a big enough chink between these two to carve out a market of its own—or whether it will have to look to other than home uses for support—remains to be seen.

There are many new mixers to gladden the hearts of those who like to roll their own recordings—though some of the units turn out, on close inspection, to be more appropriate to disco use than to recording. Russound, in what probably is its most complex product to date, has the PM-12-4, a 12-in, 4-out quadriphonic job with both front/

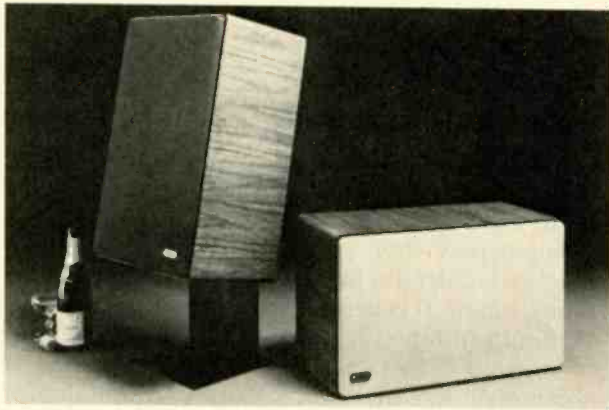
back and left/right panpots for each channel. Sony has added the MX-510, a stylish 5-in, 2-out portable model. Teac, besides expanding its Tascam line of professional accessories, has a sort of miniconsole mount that holds the popular Model 2 Mixer (6-in, 4-out) plus an array of meters, whose omission from the Model 2 itself was regretted by some users.

Some new tape types have been announced. Ampex is introducing the Plus series in all blank-tape formats. It is described as an extra-low-noise/high-output tape for the serious recordist, though in cassettes, for example, 20/20+ remains the company's premier ferric formulation. In open reels, an erstwhile professional-only formulation—Grand Master—will fill that role since it now is being made available through regular retailers. Memorex, too, has added a top open-reel formulation: Quantum, which the company says is no less than the best tape available today to the serious recordist.

## The Listening End

Loudspeakers, long reputed to be one of the weak links in the audio chain, seem to have reached a mature level of technology where careful and exacting design, rather than dramatic new breakthroughs, is advancing the state of the art. The cone-type dynamic driver is still king and is likely to remain so for the foreseeable future, although the more exotic types of drivers appear to be holding their own. Speaker systems are available with distortion figures that invade territory hitherto owned by electronics. Crossover networks are now recognized as critical components in the frequency and phase response of the system, and many of them are being designed by computer. And linear phase response has progressed from an item of controversy to an important desideratum of an accurate transducer.

As might be expected, most of the technological innovation is at the high end of the market. The Quantum Line Source, available from Infinity for about \$1,100, is (surprisingly) totally nonelectrostatic, using an array of samarium-cobalt tweeters and the Infinity/Watkins dual-drive woofer, a design with two voice coils to which power is apportioned by a special network. At close to the same price point, RTR has reintroduced its quasi-electrostatic model DR-1, now featuring a tandem-drive woofer system (using a 12-inch internal-firing driver in addition to the pair of 10-inch drivers that work into the listening space) designed for transient response that matches that of the electrostatic drivers. Andromeda III, a panel-type system from Phase Linear with a separate subwoofer module for the very low bass, uses cone drivers throughout and has (naturally) extraordinary power-handling capability.



Speaker stands abound this year; this stylish design (under speaker on left) is for Jennings' phased-array Vector One.

Manufacturers have been expanding existing lines—often concentrating on the high end. ESS, for example, has moved a step closer to a full-range Heil driver with the AMT-1a Monitor, which goes down to 850 Hz before crossing over to a cone woofer and is also suitable for bi-amplification. BIC has added Formula 5 and Formula 7 to its Venturi series, both with amplifier clipping indicators and Dynamic Tonal Balance Compensation, which automatically adjusts frequency response for varying listening levels. Bertagni Electroacoustic Systems has likewise expanded its pistonless Geostatic concept upward with Model d-110 and filled a gap with Model d-75.

Expanding their lines downward, Nakamichi Research and C/M Laboratories have introduced new models—the former a home version of the Reference Monitor, and the latter the CM-10, which incorporates the same servo feedback as the CM-15a. The feedback-speaker idea remains very much alive. Philips has added another model, while Acoustique 3A International (a North American offshoot of the French company) continues to build its organization for distribution here of its line of speakers—feedback and otherwise.

Yamaha has a \$250 bookshelf model that sports a beryllium dome tweeter, and Sansui's latest offering features newly designed drivers and speaker stands that are included at no extra cost. Bookshelf designs continue in copious supply, with two new models each from Technics and EPI. And Altec Lansing has a whole new line of bookshelf speakers that, at low to medium prices, complements its higher-cost floor-standing line—which has undergone some redesign and added a member.

KEF of Great Britain (which designs for accurate impulse response rather than steady-state anechoic measurements) is offering domesticated versions of its Reference series. I M Fried of Philadelphia, committed to a similar testing philosophy, has several new models that claim



Radically new controls on BIC Venturi Formula 7 give unique integration between speaker and driving amplifier.

very high output capability in addition to accuracy. IMF International, an independent British company originally founded by Fried, has introduced models in the middle and low end of its line. The new series of Tannoy loudspeakers is cosmetically consistent from top to bottom and is based on a series of coaxial drivers that differ principally in size.

Allison Acoustics has come up with the Allison Three, which uses half the drivers of the Allison One but sounds about the same, thanks to 3 dB of extra room loading provided by its mandatory corner location. The Allison Four, also new, secures the low end of the line. ADS has moved upward with its Model 910, a moderately large, three-way system that is available with an optional stand. Polar response and concomitant stereo imaging are important in the design of the Anthem Array, the latest model from Audioanalyst. Jennings already is moving beyond the Contrara Vector One, offered last summer, with more models.

In addition to filling the space between Interface A and its Sentry, Electro-Voice has reintroduced its component drivers aimed at home constructors—a group that, it finds, has been growing in recent months. JBL, in addressing the same market, has added prefabricated enclosures to its kit line.

Jensen Sound Laboratories, along with three new stereo headphone models, has launched its Spectrum series, a prestige line of speakers meant for home use. Sennheiser's new headphone line includes an open, on-the-ear type and a sealed model intended for monitoring live recording and for use where feedback is a problem. A new series of phones from Koss is intended specifically for the fussy home listener, and Infinity has the Model ES-1, a high-end electrostatic headphone system.

So there's our once-over of the new products. It's hardly a model-by-model account—there are far too many for that—but, rather, a sort of picking-out of highlights. The detailed exploration we'll have to leave to you. Enjoy it!



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		S/N Ratio Weighted in dB	Output @ 3% THD	S/N in dB (re: 3% THD)	THD at 0 dB (%)
TDK	SA	66.5	+4.2	66.0	0.9
AMPEX	20:20+	56.4	+1.9	—	—
FUJI	FX	60.0	+2.3	—	—
MAXELL	UD	—	—	58.5	1.1
MAXELL	UDXL	62.5	+2.7	—	—
NAKAMICHI	EX	60.0	+2.3	55.0	1.1
SCOTCH	CHROME	—	—	64.0	1.3
SCOTCH	CLASSIC	62.5	+2.0	—	—
SONY	FERRICHROME	64.0	+2.1	64.0	1.8

Decks used for tests: Magazine A, Pioneer CT-F9191 (cross-checked on DUAL 901, TEAC 450); Magazine B, NAKAMICHI 1000.

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Wait till you hear what you've been missing.

by Royal S. Brown

# An Interview with Bernard Herrmann (1911-1975)



IN A HOLLYWOOD STUDIO, where Bernard Herrmann had been supervising his soundtrack music for Martin Scorsese's *Taxi Driver*, it had been suggested that the recording be finished on another day. Herrmann insisted, however, that it be completed. That night, on Christmas Eve 1975, Herrmann died.

In the 1930s and 1940s, as a conductor and programmer, he was one of the most important figures in the U.S. in bringing music to mass audiences, via radio. A friend of Charles Ives, George Gershwin, and others in the musical world, Herrmann offered over the airwaves first performances of numerous works, at least one of which—the Gershwin *Variations on "I Got Rhythm"*—was written especially for him. But his activity as a conductor slackened for a while. Only in the late Sixties did it pick up again, via another instrument of mass communication, the long-playing record, to which he was as fully committed as he had been to radio. And if the composer/conductor no longer championed what might be called "new" music, he recorded several works, including the Gershwin *Variations* and the Ives *Second Symphony*, with which he had a ground-floor acquaintance shared by few conductors. Furthermore, in the last years of his life Herrmann became deeply involved in the recording of film music.

It was, of course, as a composer of film scores that Herrmann gained much of his reputation. Orson Welles, who had worked with him on the famous *Mercury Theater* radio program, insisted that he do the score for *Citizen Kane* (1940), an amazingly rich first cinematic endeavor for both director and composer. Herrmann caught the young Welles at the height of his talents and also scored the brilliant *Magnificent Ambersons* in 1942. And what many consider to be the apex of Alfred Hitchcock's career occurred during the period of Herrmann's association with him, starting

in 1955 with *The Trouble with Harry* and ending in apparent rancor in 1964 with *Marnie* (although a decade later Hitchcock was still publicly praising Herrmann's contributions to his films). Then Herrmann's musical voice all but disappeared from the American cinema for almost a decade.

Ironically, the film world did begin to rediscover him a few years before his death. The first major revival on these shores came via a Hitchcock homage in Brian de Palma's *Sisters* (1973). He also worked on another De Palma film, *Obsession (Déjà Vu* in Europe), starring Cliff Robertson and Geneviève Bujold and still unreleased. (London was to have issued his recording of the latter score in early August.)

When Herrmann was in Manhattan in August 1975 to supervise the dubbing of the music tracks for *Obsession*, I had a chance to talk with him. He was particularly excited about his recordings, both those he had made and those he had intended to make. In addition to the discs released since this interview, for example, Herrmann had planned to record his *The Kentuckian* and *The Endless Night* for the Entr'acte Recording Society. He called the latter score, for a recent British film based on an Agatha Christie novel and directed by Sidney Gilliat, a "musical decoy," since with its seascape overture it "leads you to believe you're seeing a romance, but you're not. You're seeing a cold-blooded murderer at work. You can't believe this lush, romantic music accompanies such an evil person."

Although born in the U.S. in 1911, Herrmann had been living in London for about ten years, and I first asked him whether he had chosen that city because of its cultural life.

B.H.: No, I like it. And I can make records there. Where can I make records here? No place. My last album there ["The Mysterious Film World of Bernard Herrmann"] I had 120 musicians. That would never be done here. You can't make that sound ex-

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Royal S. Brown is a contributing editor of HF.





London Records

cept—by the way, you know this terrible record called the complete *Citizen Kane* [on United Artists]? That's a fake. It's none of my music, it's not the orchestra. . . . I think it's maybe a sixteen-piece orchestra. It's vulgar. This guy [LeRoy Holmes] never even approached me. Well, Decca [London] will do a complete *Kane*. With Joan Sutherland singing the arias. She wants to do it. I'm trying to get Orson [Welles]. I spoke to him on the phone; he said he'd introduce the record. He'd say a text, a few words, before the music.

R.S.B.: Is there a possibility of your scoring a new Welles film?

B.H.: I doubt it. Well, I can't worry about that. I don't think there's any chance of my doing a film with him—or Hitchcock.

R.S.B.: Was the Hitchcock break basically the doing of producers who decided they wanted a pop composer?

B.H.: No, it's Hitchcock. He just wanted pop stuff, and I said, "No, I'm not interested." I told him, "Hitch, what's the use of my doing more with you? Your pictures, your mathematics, three zeros. My mathematics, quite different." So it meant forget about it; I said, "I had a career before, and I will afterwards. Thank you."

R.S.B.: Was he doing it mainly for commercial reasons?

B.H.: Well, he said he was entitled to a great pop tune. I said, "Look, Hitch, you can't outjump your own shadow. And you don't make pop pictures. What do you want with me? I don't write pop music." It's a mistake, I feel. Because . . . he only finishes a picture 60%. I have to finish it for him. But he wasn't happy. I always tell the story: A composer writes a score for a picture, and he gives it

While recording "Great British Film Scores" for London last year, Herrmann played host to Ursula Vaughan Williams, widow of the composer, in the control room. Vaughan Williams' score for *The Invaders* is among those on the disc.

life. Like a fellow goes to a doctor, says, "I'm dying," and the doctor cures him. Then the doctor says, "Aren't you pleased? I cured you." And the fellow says, "Yeah, that's right, but you didn't make me rich, did you?"

R.S.B.: In your earlier pictures with Hitchcock, you must have had a certain rapport.

B.H.: But he wasn't then working for Universal. He became a different man. They made him very rich, and they recalled it to him.

R.S.B.: Are there any directors you would like to have worked with but never had the chance? Directors with whom you might have had a fruitful collaboration?

B.H.: Well, I was supposed to do William Wyler's *The Collector*. But he backed out. Says: "I don't want to use a Hitch man."

R.S.B.: There are a few scores, such as Alex North's *2001* or Henry Mancini's *Frenzy*, that were commissioned, composed, and even recorded for the music tracks and then never used in the movie.

B.H.: I know about one can, about Mancini. Hitch came to the recording session, listened a while, and said, "Look, if I want Herrmann, I'd ask Herrmann. Where's Mancini?" He wanted a pop score, and Mancini wrote quasi what he thought was me. And you know what? Hitchcock told Ron Goodwin, who did the final score for *Frenzy*, that he thought his was the greatest score ever written.

R.S.B.: Have you ever written a score that hasn't been used?

B.H.: Yes, *Torn Curtain*.

R.S.B.: Really? Did Hitchcock even listen to the score?

B.H.: Only the overture. But he wanted the pop tune. It's a shame—it was a good score. I used sixteen horns and eight flutes, among other things. I think he resented the importance of the role my music played in his films. I want to make a record of scores never used. I want to do *Antony and Cleopatra* of Arthur Bliss, that he wrote for Korda, that he never used; I want to do *Torn Curtain*; I want to do William Walton's *Battle of Britain*. It would be an interesting record.

R.S.B.: It would be a fascinating one. Perhaps you could also do a sequel and include the North *2001*.

B.H.: I don't know it, but I'll ask North. Well, they spoke to me to do it for them, but I said to Kubrick, "No, if you want me to do it, I'll do it for double my fees, two pictures." Like this guy doing *The Exorcist* [William Friedkin]. I was going to use an organ, and he said, "I don't want any Catholic music."

R.S.B.: I hear that Friedkin wanted to have equal billing with you for the music.

B.H.: Yes, that he composed it with me.

R.S.B.: What do you think about the use of already existing classical music in a film?

B.H.: I think it's stupid. What's it got to do with the film? Nothing. Cover it with chocolate ice cream, that's about it.

R.S.B.: When you do a film, it's very obviously inspired by what you know of the film itself.

B.H.: Well, cinema music is the cinema. That's part of making the picture, not something that's put in later. I mean, I was just telling Brian [de Palma] today about *Obsession*—I don't really remember writing it, I was so carried away with the picture. I don't know. I used to write at four o'clock in the morning—it just all came to me, I don't know where from. And I identified with the girl, you know, how she felt it. This I did in a month. It's a very strange picture, a very beautiful picture, very different for me. It's all about time. Has a Proustian, Henry Jamesian feeling to it. The only other score I ever felt this way about was *The Ghost and Mrs. Muir*; there's the same feeling of aloneness, of solitude. And the [*Obsession*] score is very different. I use voices—four sopranos and four altos—and that's not done in film scores. The voices are used to delineate the time zones. And I use an organ. Nobody uses an organ in film scores.

R.S.B.: It's quite obvious that in all your music there is a very strong emotional involvement. Reading things that you've written or said in interviews, I notice you keep using words such as "instinct," "unconscious," "emotion."

B.H.: That's funny. Rossini had a talk with Wagner. He says, "I don't have genius, like you do, but I have lots of intuition."

R.S.B.: You've also said that, ideally, film music should be based on phrases no longer than a second or two.

B.H.: I think a short phrase has certain advantages. Because I don't like the leitmotif system. The short phrase is easier to follow for audiences, who listen with only half an ear. Don't forget that the best

they do is half an ear. I don't like themes. You know, the reason I don't like this tune business is that a tune has to have eight or sixteen bars, which limits a composer. Once you start, you've got to finish—eight or sixteen bars. Otherwise the audience doesn't know what the hell it's all about.

R.S.B.: Perhaps the only place where a tune might really be in place is in the title shots.

B.H.: That's a different story. Did you see *Alice Doesn't Live Here Any More*? It starts out very funny. The way Martin Scorsese did it was wonderful. It has to do with the drama. I don't mind if it's related to something that makes sense. Take *Mean Streets*. Scorsese did *Mean Streets* like an Italian opera.

R.S.B.: You also always seem to have an instrumental conception of every picture you do.

B.H.: Always. Color is very important. This whole rubbish of other people orchestrating your music is so wrong. . . . I always tell them, "Listen, boys, I'll give you the first page of the *Lohengrin* Prelude with all the instruments marked. You write it out. I bet you won't come within 50% of Wagner." To orchestrate is like a thumbprint. I can't understand having someone else do it. It would be like someone putting color to your paintings.

R.S.B.: I've read statements by several film composers that they have often taken the particular voice, the particular character of an actor or actress into consideration in writing a film score. To take a hypothetical situation: Suppose Hitchcock had used Vera Miles in *Vertigo*, as he wanted to, instead of Kim Novak. Would your score have been different in certain parts?

B.H.: No, because the thing was the drive of the emotions. I felt *Vertigo* made one big mistake. They should have never made it in San Francisco. And not with Jimmy Stewart. I don't think he was right for the part. I don't believe that he would be that wild about any woman. It should have had an actor like Charles Boyer. It should have been left in New Orleans, or in a hot, sultry climate. When I wrote the picture, I thought of that. When I do a film, if I don't like it, I go back to the origins.

R.S.B.: You mean you go back to the novel or the play?

B.H.: That's right. I always have done that.

R.S.B.: There does seem to be, these days, a renaissance of interest in the truly good composers.

B.H.: The trouble is, good composers, when they do a film, for some reasons or other, they're brain-



washed, and they write rubbish. They're afraid to write. The only one who isn't is Copland. But generally they say, "Well, this year, the Hollywood style, let's write for it." Of course, that's all wrong.

R.S.B.: Are there any young composers of promise that you see on the horizon?

B.H.: Not that I know of. Well, I tell you what. You have to have a special kind of mentality. I like drama. They like other things. I once gave a lecture on film music, and I said to the audience, "Remember old maps, before World War I? They had big white spots every now and then. You looked down below, it said 'white—unexplored.' That's film music."

I don't see any use to write a language no one un-

derstands. I don't understand Boulez—last month in London, when he said, "I will never conduct Tchaikovsky, Strauss, or Puccini." I suppose the crap he's doing is better. I mean, he's a talented man, but he doesn't have any feeling. Like Poulenc had. I knew him very well. I love *La Voix humaine*. Also the *Gloria*. Erich Korngold once told me that he said to [Richard] Strauss, "Are you going to Herr Schmidt's?" Strauss said, "Me go to Herr Schmidt's? Are you crazy? Do you know, they actually have a score of Puccini's *Tosca* in their house?" They're all wrong, of course. Puccini was a very great composer. And Ravel. I always feel sorry that Ravel never did his version of *Salome*. Because I still think that [Strauss's] *Salome* has very great flaws. Like the dance. It's really Franz Lehár. ■

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## The Recordings of Bernard Herrmann

### As Composer

(All are conducted by Herrmann unless otherwise noted.)

*The Egyptian* (in collaboration with Alfred Newman). Alfred Newman, cond. MCA 2029E [from DECCA DL 9014].

*Vertigo*. Muir Mathieson, cond. MERCURY MG 20384 (OP).

Music from the Great Movie Thrillers. *Psycho*; *Vertigo*; *North by Northwest*; *The Trouble with Harry*; *Marnie*. LONDON PHASE-4 SP 44126.

*The Three Worlds of Gulliver*. COLPIX 414 (OP).

*The Seventh Voyage of Sinbad*. UNITED ARTISTS (England) UAS 29763 (mono only).

Music from the Great Film Classics. *Citizen Kane*; *Jane Eyre*; *The Snows of Kilimanjaro*; *The Devil and Daniel Webster*. LONDON PHASE-4 SP 44144.

*Welles Raises Kane*; *The Devil and Daniel Webster*. UNICORN UNS 237.

*The Bride Wore Black*. UNITED ARTISTS (France) 36.122 UAE (OP).

*The Twisted Nerve*. POLYDOR (England) 584 728 (OP).

*Citizen Kane*: The Classic Film Scores of Bernard Herrmann. *On Dangerous Ground*; *Citizen Kane*; *Beneath the Twelve-Mile Reef*; *Hangover Square Concerto*; *White Witch Doctor*. Charles Gerhardt, cond. RCA RED SEAL ARL 1-0707.

The Fantasy Film World of Bernard Herrmann. *Journey to the Center of the Earth*; *The Seventh Voyage of Sinbad*; *The Day the Earth Stood Still*; *Fahrenheit 451*. LONDON PHASE-4 SP 44207.

*Sisters*. ENTR'ACTE RECORDING SOCIETY ERQ 7001 (quadriphonic). The Mysterious Film World of Bernard Herrmann. *Jason and the Argonauts*; *Mysterious Island*; *The Three Worlds of Gulliver*. LONDON PHASE-4 SPC 21137.

*Citizen Kane*. LeRoy Holmes, cond. UNITED ARTISTS LA 372G.

*The Battle of Neretva*. ENTR'ACTE RECORDING SOCIETY ERS 6501 ST.

*Wuthering Heights* (opera). UNICORN UND 400.

*Moby Dick* (cantata). UNICORN UNS 255.

*Symphony*. UNICORN RHS 331.

*Quintet for Clarinet and Strings* (*Souvenirs of the Voyage*). Ariel

Quartet; Robert Hill, clarinet. *Echoes*. Amici Quartet. UNICORN RHS 332.

*Psycho*. UNICORN RHS 336.

*The Ghost and Mrs. Muir*. Elmer Bernstein, cond. FILM MUSIC COLLECTION FMC 4.

*For the Fallen*; *The Fantasticks* (with Delius: *A Late Lark*; Warlock: *Four Motets*). UNICORN RHS 340.

*Taxi Driver*. ARISTA AL 4079.

### As Conductor

Raff: *Symphony No. 5 (Lenore)*. London Philharmonic Orchestra. NONESUCH 71287.

The Impressionists. Satie: *Gymnopédies*. Debussy: *Clair de lune*; *La Plus que lente*. Ravel: *Five O'Clock Fox-Trot*. Fauré: *Pavane*. Honegger: *Pastorale d'été*. London Philharmonic Orchestra. LONDON PHASE-4 SPC 21062.

The Four Faces of Jazz. Weill: *Three-Penny Opera Suite*. Gershwin: *Variations on "I Got Rhythm."* Stravinsky: *Ragtime*. Milhaud: *La Création du monde*. London Festival Ensemble. LONDON PHASE-4 SPC 21077.

Holst: *The Planets*. London Philharmonic Orchestra. LONDON PHASE-4 SPC 21049.

Ives: *Symphony No. 2*. London Symphony Orchestra. LONDON PHASE-4 SPC 21086.

Erik Satie and His Friend Darius Milhaud. Satie: *Les Aventures de Mercure*; *La Belle excentrique*; *Jack in the Box*. Milhaud: *Saudades do Brasil*. LONDON PHASE-4 SPC 21094.

Music from Great Shakespearean Films. Shostakovich: *Hamlet: Suite*. Walton: *Richard III: Prelude*. Rózsa: *Julius Caesar* (excerpts). National Philharmonic Orchestra. LONDON PHASE-4 SPC 21132.

Cyril Scott: *Piano Concerto No. 1*. John Ogdon, piano. LYRITA SRCS .81.

Great British Film Scores. Music by Lambert, Bliss, Vaughan Williams, Bax, Walton, and Benjamin. LONDON PHASE-4 SPC 21149.

Great Tone Poems. Sibelius: *Finlandia*. Dukas: *The Sorcerer's Apprentice*. Liszt: *Les Préludes*. London Philharmonic Orchestra. DECCA (England) PHASE-4 PFS 4169.

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*An Insider's View* **THE  
HI-FI  
HEIST**

**BY EX-INMATE 78904**

The author, recently released from the State Prison of Southern Michigan, spent nineteen years behind bars, much of it as a result of his experience in separating audio componentry from its owners. Here he relates some of the high points of his career and offers advice on how to prevent others in his former line from making you their victim.

TO MOST LOVERS of good sound, a thousand dollars' worth of tuner, amplifier, and speakers is simply a means of reproducing, as flawlessly as possible, the particular sound they want to hear. To me, it's a plum. As a professional thief, I've spent more than twenty years specializing in the theft of high fidelity components—everything from the earliest Heathkits to the poshest McIntosh, plus a couple of truckloads of LPs and eight-track tapes to go with them.

I was introduced to hi-fi theft by a man whom I will call Chauncey Heatherton. Chauncey was an Englishman of the old school, and he looked every bit of it. When I first met him in 1955 he was a spry little old man done up in baggy tweeds and wearing a pair of those steel-rimmed spectacles of the sort you see only on the British and on characters in old Charlie Chan movies. He also sported a toothbrush moustache that gave him something of a raffish air.

He had monkeyed around with radios since they first appeared—and he served his first prison sentence in Wormwood Scrubs for stealing a crystal set from the home of H. G. Wells. After a few years and a few technical advances, Chauncey moved to America to pursue his passion for sound reproduction. He became a fanatic for Atwater Kents. Chauncey was still suspicious of glass triodes (and he almost checked out of felony when solid-state systems came on the scene), but he clung to his major interest and stole everything electronic he could get his hands on. That was no easy task in those days. You not only had to rip off the Atwater Kent, you also had to cart off about a hundred pounds of A and B batteries and a complex system of antennas that looked like a macrame spider web.

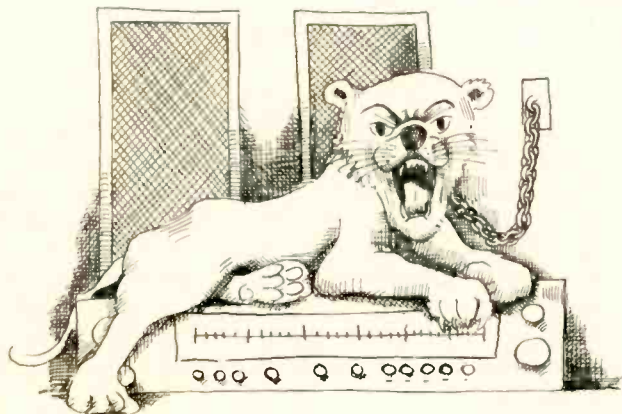
Chauncey knew everything a thief could possibly want to know about larceny. But he still nursed a quaint set of prejudices about electronic equipment. I can recall one time when we were wrestling a huge GE console out of a New York apartment. All the way down the stairs he was giving me a lecture about transistors. "They're not natural," he concluded. "These things should have real valves and series tuning—the way God intended."

More than once I found myself struggling single-handedly with a multi-component system while Chauncey prowled the premises in search of some antique that was more to his taste. Moving that stuff all alone is so much work that a fellow would almost be better off going straight, so I'd have to pussyfoot around looking for him and twist his arm to get him back on the job.

Removing equipment from someone's home is not a gentle process. The idea is to get it out as fast as possible. No matter how neatly people hook up their components, they end up with a rat's nest of wires, patch cords, speaker lines, and unidentifiable wires running behind bookcases, record racks, shelves, furniture, and potted plants. It's simply not worth the time and noise to grope around to find out where to unplug what. So a hi-fi thief's basic tool is a pair of "dikes," or "diagonal wire cutters." You grab the main unit and pull out every patch cord that will come loose. The power line is always wedged in some godforsaken place behind a piece of furniture. For this, you reach back about one foot behind the equipment and cut one side of the cord with your dikes. Then, holding the cord open with one hand so you don't risk a closed circuit and blown fuses, you snip the whole thing just behind the unit. Any remaining leads that are screwed on are simply pruned away.

Once I even had to prune away the guy who owned the stuff. Chauncey and I had skillfully pried open an unlocked window in a suburban home and found the most beautiful Marantz stereo system this side of quadriphonics. While Chauncey was disconnecting the Marantz, I noticed a line running across the carpet into the darker recesses of the living room. This can often mean an expensive auxiliary speaker system. I didn't want to blink the house up with a flashlight, so I took the cord in my hand and stealthily followed it to the other end. When the slack ran out, I groped for the speaker enclosure. What I found was a *face*. The owner was asleep on the couch with a pair of stereo earphones crunched to his head.

## Discouraging A Heist

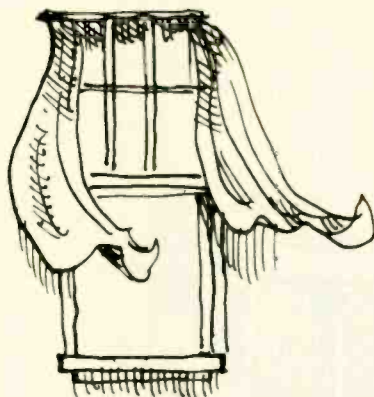


If a professional thief is determined to rip you off, there is no single safeguard that will prevent him from doing it—short of your checking all your equipment into a bank vault. But there are a number of precautions that will put the odds against theft very much in your favor. If you show an obvious concern for the security of your residence and your equipment, it will be the other guy, instead of you, who will take the loss.

The most obvious precaution is a good set of locks with dead-bolt mechanisms that can't be opened by the first amateur who happens by with a strip of celluloid in his pocket. There are many effective locks on the market for sliding glass doors, but the cheapest and most effective method of protection is to fit a length of broomstick into the door track.

Leaving your place empty with all the lights out, or with only the porch light burning, is a sure way to attract attention. At least one light inside will discourage most thieves, and the best place for it is in the bathroom.





Rather than risk tripping on the cord and jerking his neck out of joint, I snipped the wires about three inches below his ear. It's one of the greatest regrets of my life that I couldn't be there the next morning to see his expression.

But that could have turned into a bad situation. Contrary to popular illusions about burglars, I always carried a gun. It was impressively large and very comforting because it could discourage people from trying to beat me over the head with whatever I happened to be stealing. It was only for show, however, and never loaded. I hardly knew one end of the thing from the other, and I would have been a cinch to blow my leg off the first time I tried climbing through a window with it.

Many burglars *do* carry loaded guns, and they're not at all slow about using them if they think it will save them the inconvenience of being appre-

A light there, no matter how late, will appear natural.

Your best insurance is your equipment itself. If you're going to be gone for several hours, leave your stereo on. Solid-state components draw relatively little current. The fractional addition to your electric bill is worth it.

If you are like most people and believe in hiding a spare key outside of the house or apartment, use a little imagination. *Don't* put it under the mat, over the door, in the mailbox, or over the porch light. A competent thief always checks the traditional places as a matter of routine, because it saves no end of wear and tear on burglar tools. Find a good spot for the key at least ten feet from the door. No burglar is going to waste time searching that large an area. He may still decide to rip you off, but if he has to break in before he enters he may at least validate your insurance claim.

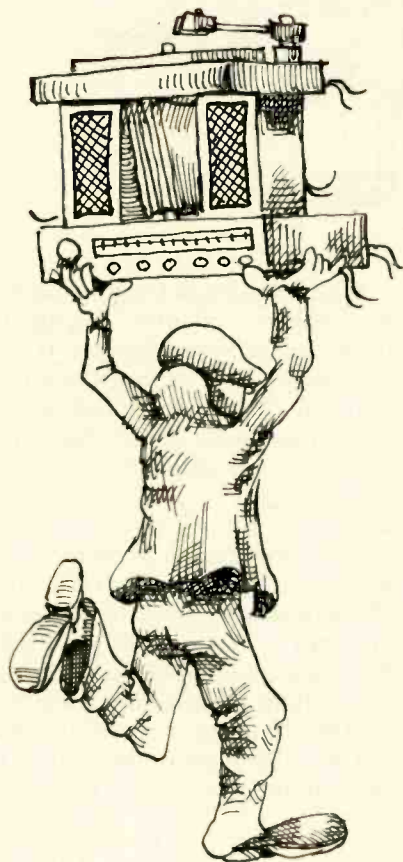
It can also help if you leave your phone off the hook when you're gone. If a professional has already marked you down as a target, it won't help much; in fact, a con-

stant busy signal will probably tell him exactly what he wants to know. But the amateurs—who account for most thefts—will usually interpret it as a sign that the residence is occupied. [The phone company may not like this ploy and may even bill you for tying up busy-signal circuits if you're away long enough—Ed.]

In the event that you are awakened in the middle of the night by strange sounds in your living room, don't creep out of bed with weird notions of making a citizen's arrest. Just let the thief know you're there—turn on the light, rattle your slippers on the floor, or flush the toilet. Your burglar doesn't want to meet you, and it's safer for you not to meet him. He almost certainly will split at the first sign of trouble.

It's a good idea to inscribe some personal identification mark on each piece of equipment. If you keep a list of serial numbers, it also will help you to get your property back if the police recover it.

If ordinary safeguards don't work for you, you can always get a pet panther. This never fails to work!



hended. Those who don't carry guns share the same strong prejudice against going to jail—they are more likely to improvise a weapon from a screwdriver or even a handy lamp. This is a good thing to bear in mind if you should discover someone walking out the door with your amplifier.

Of course, all is not open windows and clean getaways; thieves have problems, too. Dogs, for instance—and sometimes worse. I remember one night finding a ground-floor window unlocked in an expensive suburban home. I knew the place was empty, because I'd just spent five minutes leaning on the doorbell. So I raised the window and hoisted myself in. I was head and shoulders inside when I noticed two glowing eyes blinking at me in the darkness. That's the way cats look at burglars. Usually it's a friendly thing, since cats and burglars have much in common. But these eyes were eight inches apart!

Feeling a little sick, I turned my penlight on them. Staring me dead in the face was somebody's pet panther. The beast was on a chain, but I still took half the window with me getting out of there.

Generally, I preferred to work apartment buildings rather than private homes. There's always someone moving in or out, and no one thinks too much about it if they notice you making a few trips up and down stairs with speaker enclosures clutched to your bosom. It's also easier to spot the best victims. You check the parking lot and see which Porsche or whatever has the best tape deck in it. It is likely that the owner will have comparable (though far more expensive) equipment in his apartment. You keep watch until you're able to match the car with the owner and the owner with the apartment.

But all thieves have their own preferences and techniques, so it really doesn't matter where you live. I knew a couple of men, for instance, who specialized in ski lodges. They came to grief when they tried to rip off a lodge in the Sierras one winter. The owners and their friends were partying it up at one of the local resorts, giving the boys all the time in the world to disconnect a huge GE console with multiple auxiliary speaker units. The trouble was, there was a thick snow cover of powder, and they couldn't possibly drag all those components down the hill to their van. So they decided to lash everything to a toboggan and ride it down the hill.

It worked fine, except for the fact that they couldn't stop. They zipped past their van in a blur of snow, flashed across another quarter-mile of 30-degree slope, and made about fifty yards across a frozen lake before the whole works dropped through the ice.

Fortunately, I had the good sense not to go on any jobs with those idiots. I prefer to work by myself or with an accomplice who knows his work, even though he might be as balmy as Chauncey.

I have a fond picture in my mind of Chauncey today: a little older and with thicker lenses in his glasses, but still in tweeds and properly British to his larcenous core. He's tiptoeing past the sauna in one of those huge singles complexes. Beneath one arm he is carrying a 500-watt Panasonic—and lovingly cradled in the other is a 1923 board-mounted model, complete with an ear trumpet speaker. He is on his way home to try tuning in KDKA.

Sentimental old-timers of Chauncey's breed are fast falling by the wayside. The business is being taken over by coldly efficient thieves who know exactly what they are after and how to find it. So it might be a good idea to check your locks—and maybe take that expensive tape deck to bed with you. ●



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by Susan Gould

# Leyla Gencer

## Queen of Pirate Recordings

*The Turkish soprano's career is a study in versatility*

IT MAY COME as a surprise to many that the soprano most-recorded by "pirates" is not Maria Callas. Who is it? The queen of pirated recordings is Leyla Gencer, the Turkish soprano who has never sung at the Met and didn't make her New York debut until April 15, 1973, in Donizetti's *Caterina Cornaro* at Carnegie Hall. (She sang *La Traviata* in Philadelphia as far back as 1958 and has sung regularly in San Francisco since 1956.) Her name is virtually unknown to the U.S. public, but for twenty years her performances have been the goal of every American opera fan going to Italy.

The number of complete-opera recordings with Gencer is estimated at more than twenty, some even existing in salable versions by two rival pirates. Among them are Verdi's *I due Foscari*, from the 1957 Venice production under Tullio Serafin, Donizetti's *Roberto Devereux* (Naples, 1964) and *Lucrezia Borgia* (Naples, 1966), Pacini's *Saffo* (Naples, 1967), and Spontini's *Vestale* (Palermo, 1969). Verdi's *Attila* has made the big step from private tapes—available to collectors since a little more than a week after its performance—to pirate album. There also are two pirate recital discs in circulation, and one edition of Donizetti's *Maria Stuarda* boasts a bonus: an interview with La Gencer herself.

It is lucky for operatic posterity that these recordings exist. Apart from a couple of recital discs on the Cetra label (reviewed in this issue), Gencer's voice cannot be heard on commercial discs. Considering her repertoire of more than sixty operas, and the ease with which she has always moved from Donizetti to Gluck to Verdi to Bellini and even to Mascagni, Ponchielli, Puccini, and Massenet, surely some record company could have found some opera in which to use her. Or so it seems.

Her own explanation to me of this neglect was bitter: "I have always been independent in everything I have done. I have always decided and cho-

sen for myself. And of course I have had to pay for this, in a career that has not been easy, blocked by obstacles put in my way by many of the people with whom I have had to deal. In the theater, I learned to avoid the obstacles, or even to move them aside, but the intrigues that helped keep me out of the recording industry were apparently beyond my power to overcome. And, to be honest, I never really bothered much with the record companies—the whole situation seemed rather ridiculous.

"And don't forget, I arrived in Italy [in the early Fifties] at a difficult moment: There was Callas, and she didn't leave room for anyone else! My voice at the time was that of a light lyric, with a pleasant timbre and precise coloratura, following the *bel canto* style I had learned from my teacher in Turkey and then Italy, Giannina Arangi-Lombardi. But this type of singing was just not popular then, and so I had to change my voice, my style, for something stronger, different, yet always 'bel canto.' Perhaps by then it was too late to convince the record companies, or they weren't ready yet to record the unusual roles I had added to my list, and, by the time they were, other singers were being used.

"Anyway, I have never been really preoccupied with this problem, and at least there are all the pirate tapes and records. I keep quite a collection myself, supplied by my friends, and although I realize the risk that a bad performance might end up on records (we all have our bad nights!) I am still delighted that these documents of my art exist."

Born "over forty" years ago in Istanbul of a Polish mother and a father from an old and noble Turkish family springing from Anatolia, Leyla had an easy childhood surrounded, as she puts it, by "all the comforts—serenity, governesses, culture." Nobody in her family, however, had ever followed a career in the arts, and there was some opposition to the idea when it became apparent that she was quite serious about a theatrical career for herself.

"One of the greatest influences on my life," Gencer says, "was my French governess, who gave me

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Susan Gould, a free-lance writer on music, lives in Italy.

my predilection for the Romance languages, particularly French, and through this I developed a taste for poetry and acting. Being a very curious child, I wanted to learn everything, to find new experiences, and so I discovered mysticism, and Plato, and nature, and painting. Again influenced by my governess, I discovered the Church, where she took me to sing in the children's choir; theoretically, though, I am a Moslem. But for me, all these things, which became part of my life simultaneously, are mixed together: theater and mysticism, Church and poetry.

"And in my constant search for beauty, I have always surrounded myself with friends in the arts, intellectuals, people who have guided or inspired my reading tastes. By the time I was thirteen, for instance, I had already read almost all of French literature, in part because . . . my first love was a boy who was studying French literature. That is typical of me—I go in cycles. When I am in love with someone or something, this influences what I choose to read. When I was working on *Elisabetta, regina d'Inghilterra* of Rossini, I re-read all of Stendhal."

Having concluded her formal academic studies at a private Liceo Italiano, Gencer at eighteen went to the conservatory at Istanbul, which she subsequently left in order to study at Ankara with the celebrated Arangi-Lombardi. "When Arangi-Lombardi left for Italy, I followed her, first to Rome, then to Napoli, where I had a very successful audition. They had me sing *Cavalleria* at the Arena Flegrea (this was in July 1953), and then I made my official debut in *Butterfly* at the San Carlo in February 1954. I have done some of my best roles there [the San Carlo]; you can imagine how *affezionata* I am to that theater. And in Napoli I have friends who have followed me since the very beginning of my career."

From the start, she sang "a bit of everything," from *Tosca* to *Traviata*, *Freischütz* to *Forza*, *Werther* to Poulenc's *Dialogues of the Carmelites*—in its world premiere at La Scala. She sang in every Italian theater, as well as in those of many cities in other European countries, and crossed the Atlantic to sing at San Francisco and Los Angeles, all in the first five years of her career. As her career progressed, her voice began to be described as "occasionally uneven," but her musicality and intensity of expression were usually highly praised, and, if glottal attacks gradually became her trademark, so did ethereal pianissimos, soft-grained *mezza voce*, and agile coloratura. She has always impressed audiences and critics with her use of *fioritura*, not to show off, but to illuminate a role's emotional meaning.

Over and over she demonstrated her versatility, adding to her repertoire such diverse roles as Anna Bolena, Massenet's *Manon*, and Renata in the Italian premiere of Prokofiev's *The Flaming*

*Angel*. In the space of a month she sang in *Poliuto*, *The Queen of Spades*, and *Don Carlos* (1960-61, La Scala), and only a few weeks later Zandonai's *Francesca da Rimini* in Trieste was followed by *Rigoletto* and *Puritani* in Buenos Aires. The year before, she had already done her first *Lady Macbeth*, a role she has repeated with ever-growing success and one she confesses she would like to record: "It is perhaps my favorite in all Verdi, because it is so congenial to my type of singing and to my interpretive powers. And I cannot resist that combination of violence and mystery in the character of *Lady Macbeth*."

By the mid-1960s, it was clear that Gencer was one of the most wide-ranging singers in years, maintaining much of her "standard" repertoire (*Ballo*, *Otello*, *Trovatore*), singing *Donna Anna* and *Donna Elvira* in *Don Giovanni*, and adding to them *Norma* (1962), *Aida* (1963), Verdi's *Jérusalem* (1963), Bellini's *Beatrice di Tenda* (1964), and Donizetti's *Roberto Devereux* (1964). This last is another opera Gencer would like to record commercially, "to show the public what were the composer's real interpretive intentions," she says. "These have nothing to do with the embellishments he did not write, nor with the exaggeration of florid vocalism that destroys the drama of the musical text."

Vocal purity waned as intensity grew, and as *Lucia*, *Rigoletto*, *Traviata*, *Sonnambula*, and *Puritani* disappeared from the list of "active" roles in which one might hear Gencer, six new ones joined the ranks, all in 1966 and 1967. The first of these, *Lucrezia Borgia*, caused a renowned Italian critic, Eugenio Gara, to write, "After . . . *Norma*, *Roberto Devereux*, and this *Lucrezia*, La Gencer can consider herself, as a stylist, a true specialist in the romantic *melodramma*." Only months later, she added Gluck's *Alceste*, "another I would love to record." Gencer says, "an opera I love above all others for the classicism I feel is at the root of my nature." Monteverdi's *Poppea* brought new raves, as did Saffo, Ponchielli's *La Gioconda*, and what many consider her greatest role, *Maria Stuarda*. More recently have come Spontini's *Agnese di Hohenstaufen*, Smareglia's *La Falena*, and Donizetti's *Les Martyrs*.

What all of these interpretations have in common, aside from accomplished vocalism and depth of feeling, is a nobility of bearing that makes Gencer seem taller than she is (a mere five feet four inches) and makes one forget that her gestures are rather commonplace: there is a kind of magnetism that can be best described as enigmatic. And there is an enigmatic quality, too, in the woman herself off-stage. For example, as she says, with a *Mona Lisa* smile, "I try to see the good in everybody, and I hate vulgarity and intrigues; but those who have tried to harm me and my career—you will see, they will have their comeuppance." ■





Conductor Lamberto Gardelli

## Verdi's Audacious Corsair

*Philips offers an exemplary premiere recording of Il Corsaro, one of the most adventurous of Verdi's pre-Rigoletto operas.*

by Andrew Porter

WITH THIS, the latest sortie in Philips' "Verdi crusade," the very high standard of *I Masnadieri* (6703 064, December 1975) is maintained—by a first-rate cast and first-rate conductor (again Lamberto Gardelli), giving an exciting performance recorded in impeccable focus.

This is another set that should cause some revisions of accepted opinion. Not that I needed any convincing that *Il Corsaro* is one of the most arresting of Verdi's early operas. That became obvious at its first twentieth-century staging, at St. Pancras in 1966, with Pauline Tinsley as its heroine. (In 1963 there had been an ill-starred concert version in the Doge's Palace in Venice; BEC and then Fenice productions followed in 1971.)

"Most arresting," however, does not mean most successful. Until the St. Pancras production opened our ears, *Il Corsaro* had always had a pretty terrible press. Francis Toye declared that, "with the exception of *Alzira*, this is the worst opera ever written by the composer." (One could, of course, agree and still value it very highly; in any case, who is prepared to say which is Verdi's "worst" opera? *Alzira* is certainly not negligible.) Frank Walker, in Grove, dis-

missed *Il Corsaro* as "another piece of hackwork." But hackwork it's not, even though the circumstances of its composition may suggest it.

*Il Corsaro*, based on Byron's *The Corsair: a tale*, was planned before *Macbeth* and *I Masnadieri* but brought to completion only after them, and after *Jérusalem*. Verdi dispatched it, from Paris, to discharge a contract with the publisher Lucca that irked him. He did not bring it to the stage himself, and so the score never received those final touches that Verdi was wont to continue making as far as, and even after, the dress rehearsal.

The plot is awkward. In Act I, Conrad the corsair (I'll keep Byron's form of the names) leaves his beloved Medora and sails off to attack the Muslims. In Act II, disguised as a dervish, he penetrates the Pasha Seyd's court but throws away his chance of conquest when he leads his men off to rescue the women of the harem, which has caught fire. Returning with Seyd's favorite, Gulnare (rhymes, in Byron, with "stare"), in his arms, he is captured; so are his gallant men, similarly cumbered with odalisques. In the first scene of Act III, Gulnare, who has fallen in love with Conrad, stabs the sleeping Seyd, and they escape together.



Meanwhile, back home, Medora has despaired of seeing Conrad again and has swallowed poison. In the final scene, Conrad and Gulnare return just in time to sing a trio with the expiring Medora. She dies in his arms, and then Conrad flings himself over the cliff.

The plights and perils are acute, but neither in Byron nor in Piave's libretto are the characters treated in depth. Conrad, whose "heart was form'd for softness—warp'd to wrong," is plainly a descendant of Karl Moor, in *Die Räuber*—the source of *I Masnadieri*. The heroes are similarly introduced in the two operas: regretful, in cavatina, of the brigand company they keep; resolute, in cabaletta, as they lead that company to arms. Gulnare is the principal soprano; she defies Seyd and loves Conrad even though he tells her frankly his heart is another's. Seyd, rather like Mozart's Pasha, reflects (in his aria) that, while a hundred delightful virgins have sought his love, the only woman he really cares for refuses him.

What makes *Il Corsaro* exciting is not the drama, but the music. When Verdi sent the score to Lucca, he did so with a laconic note that has a take-it-or-leave-it quality. This is usually interpreted as meaning that he had perfunctorily polished off a tedious commission; the music, however, suggests his awareness that he had written something that was, even by his standards, almost defiantly extraordinary. *Il Corsaro* owes its oddness to the fact that it was conceived (and to some slight extent sketched) before the adventure of *Macbeth* and *I Masnadieri* but executed after those works, and after the first-hand experience of French opera. It ought to belong in type with *Ernani*, *I due Foscari*, and *Alzira*—and instead it has echoes of *Macbeth* and premonitions of *Rigoletto*, *Un Ballo in maschera*, and even later operas.

Perhaps because *Il Corsaro* never entered the general repertory, Verdi may have felt uninhibited about reworking some ideas first tried there. In the final trio, Gulnare starts singing, in the same key, a descant so familiar as Gilda's to *Rigoletto*'s "Piangi, piangi" that it is almost a surprise when the lines deviate. In the duet for Gulnare and Conrad, the passage of repeated "fuggiam, fuggiamo" phrases points first to *Aida* and then—as one voice, then the other, then both, sing out over tremolando string chords—to the love duet of *Ballo*. In an essay that accompanies the set, Julian Budden even remarks anticipations of *Falstaff*.

Some of the harmonic experiments are audacious rather than successful. In the same duet, over a B pedal, successive bars are B major, E minor, C major, and B major, and the result is more extraordinary than expressive. The tenor has difficulty keeping his melody in tune. Something seems to be wrong; something is wrong—it's not a good progression. On the other hand, the oscillation between C minor and A flat major in Medora's *romanza* is both delicate and beautiful, and adds an aptly exotic touch to the maiden's song. In a footnote to the corresponding passage of *The Corsair*, Lord Jeffrey says:

Lord Byron has made a fine use of the gentleness and submission of the females of these regions, as contrasted with the lordly pride and martial ferocity of the men. . . . There is something so true to female nature in general, and so much of the oriental softness



At the recording session, José Carreras as the corsair ...

and acquiescence in his particular delineations, that it is scarcely possible to refuse the picture the praise of being characteristic and harmonious, as well as eminently sweet and beautiful in itself.

And exactly the same could be said of Verdi. Budden suggests that the gentle Medora was Verdi's dead Margherita, his first wife, and the spirited Gulnare, who, like Tosca, did not shrink to murder for love, his new mistress Giuseppina Strepponi.

Budden also says (in *The Operas of Verdi*), of the prelude, that "it is both long and short where you least expect, but the sense of proportion is unerring." The remark could apply to most of the opera, which is packed with formal surprises. In the first soprano/tenor duet, for example (Conrad has one with each of his women), the first section is foreshortened to a single statement from the soprano; when the tenor enters, it is to take up the *tempo di mezzo*. The two men, Conrad and Seyd, have a duettino in Act II that ends with another surprise—a distinctly comic effect, which makes some sense when one realizes that the tenor is disguised as a dervish. The world of *Le Comte Ory* suddenly becomes that of *Le Siège de Corinthe* when the second-act finale gets under way; and the serious Rossini comes to mind again when Conrad's duet with Gulnare is interrupted by a fierce, swift storm (nature's counterpart to the murder that Gulnare has slipped off to commit).

Formally, harmonically, instrumentally, and in its constant concern with thematic transformation, *Il Corsaro* is second-period Verdi, set to a first-period libretto, and mingled with "Donizettian" things that nevertheless carry Verdi's personal stamp. Some of the "experiments" do not come off and then are merely "interesting," as pointers to what followed. Some succeed admirably. And some of the apparently conventional things are wonderfully stirring—in the last scene, for example, after the standard ostinato buildup, with cries of "Oh gioia! è lui!" the ensemble blaze of joy topped by the two sopranos and the tenor in octaves. Who can hear it unmoved?

José Carreras is the kind of Verdi tenor we have seldom heard since the young Giuseppe di Stefano—





Photos: Mike Evans/Philips

and Montserrat Caballé as the odalisque Gulnara await cues.

a lirico-spinto with plenty of power, now, and with grace, and with charm of timbre and manner. The title role could hardly be better done. Carreras is very fine in the soliloquy—not formal aria, yet more than recitative—that opens the middle scene of Act III.

Montserrat Caballé has moved, as she announced in a recent interview, into a "third period." In the first, she says, she was obsessed with making beautiful sounds; in the second, she practiced "languid expression." And now, she "creates a personality." But she does so, fortunately, without any sacrifice of the beauty of timbre or the virtuoso technique. There is, as ever, an abundance of exquisite sounds and of marvelously accomplished passagework. Also, great feeling for the particular character of the music. An especially affecting passage, from every point of view, occurs when Gulnara's cabaletta moves along a harmonic path so tortuous that one is puzzled how the composer will get back to A flat in time. Caballé seems to feel and express the weight and force of each step, timing and coloring the sequence. The second verse is dashingly and pointfully decorated. (Incidentally, if anyone is compiling a register of prima donna decorations that have been preserved, Ilma de Murska's stratospheric flights in this cabaletta are penciled into the Juilliard Library's copy of the score.)

Gian-Piero Mastromei has an excellent baritone, more sharply in focus and more even than Sherrill Milnes's, with a more vigorous thrust to it than Piero Cappuccilli's. At the moment, he relies on a kind of all-purpose energy rather than any particular delicacies or subtleties of interpretation. (It is surprising that Gardelli did not insist on a crisper articulation of the triple-dotting in the phrase that launches the second finale.) Time will show whether Mastromei can be polished into a baritone in the Stracciari line; the potentiality is there.

Jessye Norman, I feel, has been somewhat miscast. The writing of Medora's part suggests a much lighter, naturally fleet kind of soprano—a young Scotto or

young Freni. But Norman enters with ripe, almost maternal tones. (She would be the first-choice Erda of my contemporary Ring cast; the lower reaches of the voice are so firm, powerful, steady, and majestic.) Medora's *romanza* anticipates Margherita's "L'altra notte" (in Boito's *Mefistofele*) in its sudden flights and flourishes from an essentially simple line of pathos; Norman traces the arabesques rather too heavily. All the same, the timbre is beautiful—and so is Norman's singing as she launches the final trio, along a line that suits her well.

The bit parts are strongly taken: Clifford Grant is grand casting for the subaltern corsair who comes in to deliver the message motivating the hero's cabaletta. The Ambrosian Singers are in top form, most stirring in an *inno* that may be addressed to Allah but is in the vein of Verdi's "Risorgimento" choruses of earlier operas.

Gardelli, here directing his fifth early Verdi opera for Philips, goes from strength to strength. He and the New Philharmonia leave nothing unrealized. All the colors of a score that has some pretty touches of exoticism, much adventurous instrumentation, and some passages so rudely scored that a borderline between excitement and vulgarity must be trodden with perfect judgment, are vividly presented. The tempos are exactly set. There is no stiff, unfeeling metrical rigidity, but an unflagging pulse responsive to the surges and swells of the music. I question only whether the tempo of the Gulnara/Seyd duet (marked *andante assai sostenuto*) is not perhaps a shade fast. Seyd is being ironically courteous—like Otello in the "Dio ti giocondi" duet of that opera—and he needs a little more time to suggest what he is at.

When I first saw *Stiffelio* on the stage, nearly nine years ago, to the exhilaration it provided there was added just a faint note of regret that now there were no more Verdi operas to encounter for the first time, only alternative versions of some of them. But the Philips series makes possible a second and in some ways even more exciting voyage—one of rediscovery, in performances superior to those first twentieth-century revivals. *I due Foscari* is on its way; that leaves *Oberto*, *La Battaglia*, *Alzira*, *Stiffelio* (and at least the last act of *Aroldo*) as treats in store. But also, I hope *Jérusalem*, which is different enough from *I Lombardi* to warrant a separate recording. The 1867 *Don Carlos*, in French? (The promised original-language new production at the Met, with Kiri Te Kanawa as its heroine, will produce a cast that knows at least the passages common to 1867 and 1883 in French.) A *Vêpres siciliennes* in the original language? The 1847 *Macbeth*? The unrevised *Boccacagna*? Perhaps a single disc of the *Forza* episodes found only in the St. Petersburg version? And, as supplement, the various alternative arias in the operas already recorded?

**VERDI: Il Corsaro.**

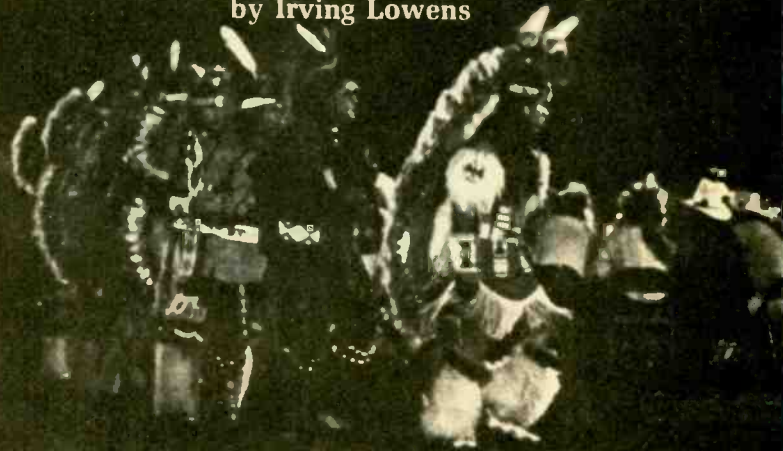
Corrado	José Carreras (t)	Seid	Gian-Piero Mastromei (b)
Giovanni	Clifford Grant (bs)	Selimo	John Noble (b)
Medora	Jessye Norman (s)	A Black Eunuch; A Slave	
Gulnara	Montserrat Caballé (s)	Alexander Oliver (t)	

Ambrosian Singers; New Philharmonia Orchestra, Lamberto Gardelli, cond. [Erik Smith, prod.] PHILIPS 6700 098, \$15.96 (two discs, manual sequence).



# American Music on One Hundred Records

by Irving Lowens



*New World Records' first ten discs  
reflect the wide variety promised in the  
Recorded Anthology of American Music.*

Photos: Maria LaVigna/New World (right);  
Marc Musnick/New World (top left & far right).

IN HIS LINER NOTES for "Sound Forms for Piano" (NW 203), Charles Hamm sounds the theme of this giant undertaking, subsidized by the Rockefeller Foundation with \$4 million, with brevity and lucidity. "The most characteristic feature of American music," he writes, "is its eclecticism." Certainly, the first ten of the hundred discs to be released by Recorded Anthology of American Music, Inc. (which surely will become better known by the name of its label, New World Records), makes a brave attempt to mirror our unique contribution to the art "in all its richness and diversity."

Never before have we had in this country the prospect of so comprehensive a representation of American music from its tentative beginnings to the present. Those of us who have been interested in this aspect of our civilization have become keenly aware of the fact that, with rare exceptions, American music simply does not sell, and commercial companies, understandably enough, are interested in commercial products that yield a comfortable financial return. The result of this state of affairs has been totally inadequate documentation of our musical heritage. We know our music only in shreds and snatches. Those who teach the subject in colleges, universities,

and conservatories have been dreadfully handicapped by this lack of adequate illustration in sound, and it is this lacuna that New World Records is attempting to fill.

Can it do so? The ground to be covered is vast—some 350 years of American music, and not only what is known as "serious" or "art" music, but also vintage popular music, folk music, jazz, and what-have-you. (It wouldn't surprise me too much if one of the records was devoted to Muzak.) If you think in these terms, one hundred records doesn't sound like such a huge number. Faced with this problem, New World has concluded that there is little point in including American music that is already easily available, no matter how important it might be. Thus, the plan is to record about half the material for the anthology and to dig in the archives for the remainder.

Furthermore, the \$4 million grant does not seem quite so enormous when it is understood that it covers a three-year period (1975-78) and includes non-profit distribution of the anthology to various libraries and educational institutions. Ultimately, New World hopes to become self-sustaining and to distribute its releases commercially, but that's some time off in the future. It hasn't yet solved the problem





The range of American musical activity encompassed by New World's first release is symbolized here by Olivia Stapp (upper left), who sings works by Charles Tomlinson Griffes (lower left); Alma Gluck (center left), heard in a MacDowell song recorded in 1912; Seneca Indians, recorded—and photographed—on their reservation in Salamanca, N. Y.; and Robert Miller, preparing a piano for a John Cage work on a disc of experimental piano pieces.

of how archival recordings owned by other companies and released for educational purposes only can be sold, for instance.

Of the first releases, six are completely new, brilliantly recorded discs, and four represent expeditions in musical archaeology. The ancillary materials follow a similar pattern: Each jacket contains a long, well-written, and meticulously researched program note on the subject matter of the record, comments on the individual selections, historical data, a discography, and a bibliography. All this is assembled by the researcher or researchers responsible for the disc, and these have been chosen with great care. The verso of the jacket includes a "historical chart and bibliography" of general nature compiled by Arthur E. Scherr, who may be a good historian but knows very little about music. These rarely illuminate the music, and I consider them expendable.

The six new releases illustrate the tremendous breadth of the field New World is attempting to cover. They consist of experimental music for piano by Cowell, Cage, Johnston, and Nancarrow, with notes by Charles Hamm (NW 203); music of various Indian tribes recorded in the field in 1975 by Charlotte Heth (who did the notes) and a team of eth-

nomusicologists (NW 246); the "golden age" of the American march, which ended with World War I, as performed by the Goldman Band, with Richard Franko Goldman writing the notes (NW 266); a disc entirely devoted to Charles Tomlinson Griffes, with notes by Donna K. Anderson (NW 273); instrumental, choral, and vocal music of the American Revolution, researched by Richard Crawford, Kate van Winkle Keller, and Raoul Camus, with notes by Crawford (NW 276); and a selection of nineteenth-century organ music performed on the centennial organ in St. Joseph's Old Cathedral, Buffalo, New York, by Richard Morris, with notes by Barbara Owen (NW 280).

That's quite a range of material. To my mind, the least interesting (although I might be of a different mind were I an ethnomusicologist) is Heth's Indian-music recording, which must be taken in small doses for best effect. The Goldman Band disc was another disappointment, with the music of such worthies as Adams, Bigelow, Carter, Hall, Mygrant, Seitz, and Weldon melding into a pretty indigestible doughy mass.

The real prize is the Griffes recording, the best single disc devoted to that neglected composer. There also are genuine treasures to be found in the fife-and-drum music and the *Harmoniemusik* (Billings and Wood are already beginning to sound a little dated, no thanks to overuse of eighteenth-century choral music during the Bicentennial) of the disc devoted to the Revolutionary period. And I am almost ashamed to say that I thoroughly enjoyed Dudley Buck's *Grand Sonata in E flat, Op. 22*, for the organ, published in 1866 when Buck was a youngster of twenty-seven just returned to Hartford from his studies in Germany.

The four archival releases deal with ragtime in rural America as researched by Lawrence Cohn (NW 235, mono); the American art song from 1900 to 1940, with the research done by David Hamilton and Philip L. Miller, and especially illuminating notes by the latter (NW 247, mono); Robert Kimball's attempted reconstruction of Sissle and Blake's historic 1921 *Shuffle Along* (NW 260, mono); and a survey of bebop by Dan Morgenstern and Michael Brooks, with notes by the former (NW 271, mono). Again, the range of subject matter is very wide.

Easily the most fascinating is the art-song record, which contains some extraordinary gems—Alma Gluck singing MacDowell's "Long Ago, Sweetheart Mine" in 1912, John McCormack singing A. Walter

#### How Can You Get the Records?

Simple: You can't. At the present time they can be obtained only by educational institutions (schools, libraries), and only as a set. To hear the records, find a library or music collection that has them, or pester one into acquiring them.

It is hoped that the records can eventually be offered to the public; an announcement is expected by the end of the year. New World is keeping a file of individuals interested in receiving that information when it becomes available. To get your name into that file write to Rose Connelly at New World Records, 3 E. 54th St., New York, N.Y. 10022.



Kramer's "Swans" in 1923, and Kirsten Flagstad singing Ernest Charles' "When I Have Sung My Songs" in 1936. Another cherishable period piece is Kimball's *Shuffle Along* reconstruction. But entire discs devoted to bebop and rural ragtime seem like too much of a good thing.

Personal preferences aside, I would have to say that New World's initial releases are cause for jubilation. They indicate that, despite all the difficulties attendant in such a project, it will turn out to be the most significant contribution of the Bicentennial year to a full appreciation and understanding of our musical heritage. I do, however, seriously doubt the wisdom of attempting to cover *all* kinds of American music with a hundred-record anthology. I think serious, folk, and popular music will all suffer because of it. My preference would have been for the set to be devoted entirely to art music, with separate additional sets devoted to both folk and popular music. This was the conclusion reached more than fifteen years ago after some four years of wrestling with the problem by the American Music Recordings Project of the Music Library Association, which devised a similar scheme for the broad coverage of American music in sound.

In the late 1950s and early 1960s, the MLA plan was widely popularized and enthusiastically endorsed by the National Music Council, the Music Educators National Conference, the Music Teachers National Association, and other professional groups. Both the record industry (Columbia Records, RCA Victor, RIAA, NARAS) and the publishing industry (Prentice-Hall, Oxford University Press, Macmillan) were interested in working things out—indeed, Columbia and Victor made cash contributions to help the plan to materialize—and one recording, "The American Harmony" (Washington Records SWR 418), was actually manufactured. The MLA discussed the matter of funding the project with Norman Lloyd, then of the Rockefeller Foundation, but was advised that the foundation was not in a position to support so large a request. An application was then made to the Ford Foundation for \$317,910 to assemble a package of one hundred recordings, about half of them new and half from older commercial releases; to assign twenty-three experts to write 64,000-word monographs on various aspects of the field; and to develop a microfilm archive of historically important American scores. The application was rejected.

It is perhaps churlish of New World Records to imply that it is breaking new ground; it would have been much more gracious to acknowledge that it was following furrows already well plowed. Nonetheless, New World has accomplished what others have failed to do. *De mortuis nil nisi bonum*. This invaluable anthology is off to a fine start, and let us hope that its subsequent releases will live up to the promise of the first ten.

**SOUND FORMS FOR PIANO.** Robert Miller, piano. [Sam Parkins, prod.] NEW WORLD RECORDS NW 203.

**COWELL:** The Banshee; Aeolian Harp; Piano Piece. **CAGE:** Sonatas I, V, X, XII; Second Interlude. **JOHNSTON:** Sonata for Microtonal Piano. **NANCARROW:** Studies for Player Piano, Nos. 1, 27, 36.

**MAPLE LEAF RAG.** Various performers. [Lawrence Cohn, prod.] NEW WORLD RECORDS NW 235 (mono).

Dallas Rag (Dallas String Band, 12/8/28); Southern Rag (Blind Blake, c. 10/27); Dew Drop Alley (Sugar Underwood, 8/23/27); Piccolo Rag (Blind Boy Fuller, 4/5/38); Atlanta Rag (Cow Cow Davenport, 4/1/29); Kill It Kid (Blind Willie McTell, 1949); The Entertainer (Bunk Johnson and His Band, 12/23/47); Maple Leaf Rag (Rev. Gary Davis, 3/2/64); Mexican Rag (Jimmie Tarlton, c. 1930); Hawkins Rag (Gid Tanner and His Skillet Lickers, 3/29/34); Guitar Rag (Roy Harvey and Jess Johnson, c. 1934); Chinese Rag (The Spooney Five, c. 1929); Barn Dance Rag (Bill Boyd and His Cowboy Ramblers, 8/12/35); Sumter Rag/Steel Guitar Rag (China Poplin, 1962); Cannon Ball Rag/Bugle Call Rag (Merle Travis); Randy Lynn Rag (Lester Flatt and Earl Scruggs and the Foggy Mountain Boys). [From Columbia, PARA, Victor, Okeh, Gennett, Atlantic, Prestige, Champion, Bluebird, Folkways, and Capitol originals.]

**SONGS OF EARTH, WATER, FIRE, AND SKY:** Music of the American Indian. [Charlotte Heth, prod.] NEW WORLD RECORDS NW 246.

Butterfly Dance (San Juan Pueblo); Alligator Dance (Seneca); Eagle Dance (Northern Arapaho); Rabbit Dance (Northern Plains); Gar Dance (Creek); Women's Brush Dance (Yurok); Ribbon Dance (Navajo); Stomp Dance (Cherokee); Oklahoma Two-Step (Southern Plains). [Newly recorded on location.]

**WHEN I HAVE SUNG MY SONGS:** The American Art Song, 1900-40. Various performers. [Max Wilcox, prod.] NEW WORLD RECORDS NW 247 (mono).

**MACDOWELL:** Long Ago, Sweetheart Mine; A Maid Sings Light (Alma Gluck, 6/10/12). **BEACH:** The Year's at the Spring (Johanna Gadski, 1/14/08). **PARKER:** Love in May (Emma Eames, 5/18/08); The Lark Now Leaves His Watery Nest (Emillo de Gogorza (5/18/08). **KRAMER:** Swans (John McCormack, 9/26/23). **DUNN:** The Bitterness of Love (John McCormack, 12/30). **DAMROSCH:** Danny Deever (David Blsphem, c. 1906). **BURLEIGH (arr.):** Go Down, Moses (Roland Hayes, 1922); Heav'n, Heav'n (Marlan Anderson, 1936); Deep River (Paul Robeson, 5/10/27). **CADMAN:** At Dawning (Mary Garden, 10/26/26). **GRIFFES:** By a Lonely Forest Pathway (Eleanor Steber, 1941). **HAGEMAN:** Do Not Go, My Love (Rose Bampton, 9/22/32). **CARPENTER:** When I Bring You Coloured Toys; Light, My Light (Rose Bampton, 1932). **THOMPSON:** Velvet Shoes (Povia Frijsh, 4/12/40). **CHARLES:** When I Have Sung My Songs (Kirsten Flagstad, 10/27/36). **J. R. JOHNSON:** Lit'l Gal (Paul Robeson, 1925-26). **IVES:** General William Booth Enters Into Heaven (Radlana Pazmor, 1934). [From Victor, Columbia, Vocalion, and NMQR originals.]

**SISSLE & BLAKE'S SHUFFLE ALONG.** Various performers. *I'm Just Wild About Harry; In Honeysuckle Time; How Ya Gonna Keep 'em Down on the Farm;* eleven more. [Robert Kimball, prod.] NEW WORLD RECORDS NW 260 (mono) [from Victor, Emerson, Paramount, Okeh, and Pathé originals, recorded 1919-24].

**THE PRIDE OF AMERICA:** The Golden Age of the American March. Goldman Band, Richard Franko Goldman\* and Ainslee Cox\*, cond. [Andrew Raeburn, prod.] NEW WORLD RECORDS NW 266.

**ADAMS:** The Governor's Own.\* **CARTER:** Boston Commandery.\* **SOUSA:** The Pathfinder of Panama\*; Bonnie Annie Laurie\*; Revival March\*; Sesquicentennial March\*. **WELDON:** Gate City.\* **FILLMORE:** His Excellency.\* **GOLDMAN:** The Chimes of Liberty; The Pride of America.\* **HERBERT:** The President's March; The Serenade.\* **BIGELOW:** Our Director.\* **CHADWICK:** Tabasco.\* **SEITZ:** Grandioso.\* **MYGRANT:** My Maryland.\* **PRYOR:** On Jersey Shore.\* **R. B. HALL:** Gardes du Corps.\*

**BEBOP.** Various performers. [Michael Brooks, prod.] NEW WORLD RECORDS NW 271 (mono).

Congo Blues (Red Norvo and His Selected Sextet); You're Not the Kind (Sarah Vaughan with Tadd Dameron's Orchestra); Shaw 'Nuff (Dizzy Gillespie All-Star Quintet); Parker's Mood (Charlie Parker All-Stars); Things to Come (Dizzy Gillespie and His Orchestra); Relaxin' at Camarillo (Charlie Parker's New Stars); Embraceable You (Charlie Parker Quintet); Ko-Ko (Charlie Parker's Rebop); Lemon Drop (Woody Herman and His Orchestra); Un Poco Loco (Bud Powell Trio); Jahbero (Tadd Dameron Septet); Misterioso (Thelonious Monk Quartet); What Is This Thing Called Love? (Clifford Brown-Max Roach Quintet); Stop Time (Horace Silver Quintet). [From various originals.]

**GRIFFES:** Various Works. Various performers. [Andrew Raeburn, prod.] NEW WORLD RECORDS NW 273.

An den Wind; Am Kreuzweg wird begraben; Meeres Stille; Auf geheimem Waldespfade; Song of the Dagger (Sherrill Milnes, baritone; Jon Spong, piano). Four Impressions (Olivia Stapp, mezzo-soprano; Diane Richardson, piano). The Pleasure Dome of Kubla Khan (Boston Symphony Orchestra, Seiji Ozawa, cond.). Three Poems of Fiona MacLeod (Phyllis Bryn-Julson, soprano; Boston Symphony Orchestra, Seiji Ozawa, cond.). Three Tone Pictures (New World Chamber Ensemble).

**THE BIRTH OF LIBERTY:** Music of the American Revolution. Seth McCoy, tenor; Sherrill Milnes, baritone; Continental Harmony Singers, Neely Bruce, cond.; American Fife Ensemble; Liberty Tree Wind Players. [Andrew Raeburn, prod.] NEW WORLD RECORDS NW 276.

**FUGUES, FANTASIA, & VARIATIONS:** Nineteenth-Century American Concert Organ Music. Richard Morris, organ. [Andrew Raeburn, prod.] NEW WORLD RECORDS NW 280.

**BUCK:** Grand Sonata in E flat, Op. 22. **THAYER:** Variations on the Russian National Hymn, Op. 12. **PARKER:** Fugue in C minor, Op. 36, No. 3. **PAINE:** Fantasia über "Ein feste Burg." Op. 13. **WHITING:** Postlude, Op. 53.



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**"Society" tapes—commercial and otherwise.** Once outside the safe realm of standard commercial releases as listed in Schwann and Harrison and sold by most large dealers, classical tape reviewers and collectors have problems. Illegally pirated tapings can't ethically be encouraged. Most national direct-order "societies" and "clubs" offer little not otherwise available, if not always as economically. The only significant exceptions I know are the generally rewarding Dolby-B cassette series issued by the Musical Heritage Society (1991 Broadway, New York, N.Y. 10023) and the Classical Cassette Club (118 Route 17, Upper Saddle River, N.J. 07458). With them, the problems are minor: provision of mail-order addresses and some assurance of the producers' reputation for those unfamiliar with them. The major problems arise with the rare nonprofit, truly private, subscription-only organizations bound by contractual agreements against any kind of commercialization or even identifying the actual recording artists, engineers, and processors.

**The Viennese Light Music Society** of England, since 1965 specializing in uncut unfamiliar works of the Strauss family et al., is just such an organization. I learned of its tantalizingly appealing activities some years ago (thanks to one of its American member/advocates, Elwood Freedle of Winston-Salem, N. C.), but I've long been refused permission to hear and publish comments on any of the programs VLMS subscribers can get—nowadays only in Dolby-B cassette format. Recently, however, there has been a slight thaw in the icy no-publicity policy. Economic conditions have spurred the society to seek wider membership support, and passing HF mentions of its existence apparently have aroused considerable interest among American Strauss aficionados. So, finally, I've been sanctioned at least to cite membership rates and to report from first-hand experience on a representative VLMS musicassette.

The rates—in sterling remittances, not dollars—are £5 annual membership fee, £1 back-catalogue charge, £4 for each cassette (airmail postage paid) ordered. Write to Reginald Woollard, secretary, at the society's new address, "Pickwick Papers," Keal Bank, Stickford, Nr. Boston, Lincs, England.

The presumably representative cassette I've heard is nonprofessional only in its typewritten rather than printed contents label and its omission of artists' names. The players are patently skilled: an orchestra of

by R. D. Darrell

## The Tape Deck

proper Straussian, not over-big symphonic size and a conductor who's authoritatively fluent in echt Viennese idioms. Both stereo recording (from 15-ips masters) and Dolby-B cassette processing qualities are first-rate. But best of all is the delectable, mostly *terra incognita*, music: from Johann Strauss I, the *Feldbleamerln* Waltz; and from Johann II, five waltzes (*Abschied von St. Petersburg*, *Sinnen und Minnen*, *Windsor-Klänge*, *Adelen*, *Phönix-Schwingen*), three polkas (*Bauern*, *Bluette*, *Kamelien*), and a quadrille (*Die Belagerung von Rochelle*). If you assume that the best-known Strauss works are necessarily better than all the others, prepare to learn otherwise!

**Standout standards.** In music as elsewhere, what's arrestingly novel always is more newsworthy than what's old hat—a condensed apologia for this column's so often giving precedence to off-the-beaten-path works. It's not too often that the nth version of a standard-repertoire masterpiece is competitive with the greatest ones of the past or reveals unfamiliar facets of only-too-familiar music. But there have been four such revitalizations recently:

- Beethoven's Fifth Symphony in the Carlos Kleiber/Vienna Philharmonic performance already famous in its disc edition, now in a Dolby-B cassette combining just as effectively a distinctive individual approach with magisterial musicianship: Deutsche Grammophon 3300 472, \$7.98.

- Berlioz' *Symphonie fantastique* in a new Karajan/Berlin Philharmonic version (Deutsche Grammophon 3300 498, Dolby-B cassette, \$7.98) far more demonically dramatic than his earlier one. I still like best last year's more Apollonian and Gallic reading by Davis for Philips, but the DG sonics are ultraspectacular for a lovely airiness as well as overwhelming thunders.

- Brahms's First Symphony is another warhorse even many veteran virtuosos can't fully enliven and integrate. Hence the surprised delight with which one responds to the infectious vitality and the poetic eloquence of young James Levine's su-

perlatively well played and recorded Chicagoan version (RCA Red Seal ARK/ARS 1-1326, cassette/cartridge, \$7.95 each).

- Stravinsky's complete *Firebird* ballet is no longer available on tape in the composer's incomparable reading, and the fine 1975 Boulez/Columbia version has not yet been taped. But Haitink and the London Philharmonic enchant one with an entirely different, glowingly sensuous approach and warmly rich yet searchingly lucid sonics (Philips 7300 353, Dolby-B cassette, \$7.98).

**Big batches and boxes.** Other recorded standards may be of more uneven executant quality yet still command special attention for the impressive stature of the multiwork projects and the personal magnetism of the superstars involved. What Rubinstein fan, for example, could pass up the Grand Old Man's *third* complete set of Beethoven piano concertos (RCA Red Seal ARK/ARS 1-1416/20, five cassettes/cartridges, \$7.95 each)? It scarcely matters that Barenboim's London Philharmonic accompaniments are at best routine or that the soloist is overclosely miked with harder-than-usual piano tonal qualities. What counts is that Rubinstein still can make his own relish and vitality infectious and that the cassettes have been properly edited to avoid any midmovement side breaks.

Solti, too, may not be an ideal Beethoven interpreter, but his complete set of the nine symphonies plus three overtures is excitingly provocative—not least for Chicagoan playing and London audio engineering both at their magnificent best (London CSP5 9, six Dolby-B cassettes in two boxes, \$58.95).

Then there is the Old Reliable Karl Richter, onetime pioneer in Bachian authenticity. As harpsichordist/conductor he costars in a Concerto Prestige Box (Deutsche Grammophon 3376 006, three Dolby-B cassettes, \$23.94) with the now more distinctive violinist/conductor Eduard Melkus: S. 1052, 1055, and 1056 for one keyboard; S. 1063-65 for three and four keyboards; S. 1041-43 for one and two violins.

**Angel goes Dolby-B, at last!** I can't wait for the first review samples to exult in the good news that Angel's forthcoming cassettes will feature not only what it calls XDR (Expanded Dynamic Range) tape and technical innovations, but also Dolby-B noise-reduction processing. This leaves only one major musicassette manufacturer still to climb aboard the Dolby bandwagon. ●



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# Classical

Gurman and Murtha Assoc

Gary Graffman—*taste and skill for Beethoven.*

reviewed by ROYAL S. BROWN

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**BACH:** Sonatas for Violin and Harpsichord (6), S. 1014–19. Eduard Melkus, violin; Huguette Dreyfus, harpsichord. [Andreas Holschneider and Gerd Ploebisch, prod.] ARCHIV 2708 032, \$15.96 (two discs, manual sequence).

Sonatas: No. 1, in B minor; No. 2, in A; No. 3, in E; No. 4, in C minor; No. 5, in F minor; No. 6, in G.

Comparisons:

Buswell, Valenti  
Monosoff, Weaver  
Menuhin, Malcolm

Van. VCS10080/1  
Cam. CRS 2822  
Ang. SB 3629

The six sonatas for keyboard and violin—written during that instrumentally productive Cothen period that also gave rise to the solo violin sonatas and cello suites, the gamba sonatas, and the *Brandenburg* Concertos—are the least alluring works of the lot, or so it has always seemed to me. Elaborately learned, with a full quotient of Bach's rhythmic and polyphonic invention and more textural variety than one would have deemed possible, the sonatas are as austere and as intellectually complex as the solo violin sonatas but not nearly so exciting. They can, in fact, seem downright arid, for all their cerebral richness.

Eduard Melkus and Huguette Dreyfus, who offer correct, straightforward, highly intelligent performances here, do not entirely alleviate this hint of aridity. Melkus' tone is small and wiry, his approach proper and self-effacing. While he avoids the sense of stodginess that creeps into Sonya Monosoff's reading, he views the sonatas as a musical experience rather than a violinistic experience and lavishes on them none of the warmth that James Oliver Buswell does (perhaps a little too fulsomely) and none of

the personal intensity that so characterizes Menuhin's wonderfully persuasive performance. The Menuhin set is not without flaws—his phrasing in slow movements is at times so deliberate that it tends to break up the melodic line, and at moments the bow is not under absolute control—but the tone is by far the most beautiful and subtly varied, and through his own special force of personality Menuhin simply manages to make the music more interesting. And, too, he has one enormous advantage: the use of a gamba to support the keyboard, thereby tying the bottom line of the music effectively to the top—a base to the picture frame, as it were.

Melkus and Dreyfus, in short, are eminently respectable and offer strong, "uncolored" Bach. But if you want to be really engaged, Menuhin is the one to turn the trick. S.F.

## Explanation of symbols

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**BEETHOVEN:** Quartets for Strings: No. 2, in G, Op. 18, No. 2; No. 4, in C minor, Op. 18, No. 4. Quartetto Italiano. PHILIPS 6500 646, \$7.98.

The Quartetto Italiano is a little off form in the concluding installment in its Beethoven quartet cycle for Philips. Not seriously so, but some dubious intonation and a rather scruffy ensemble attack—surprising from the Italiano, usually the most refined of quartets—make these performances relatively disappointing, and hardly competitive given the \$7.98 list price and the superlative execution and interpretive finesse heard in some of the rival editions. My first recommendation for Op. 18 remains the Végh set (Telefunken 36.35042), although the Bartók (Hungaroton SLPX 11423/5), Juilliard (Columbia M3 30084), Hungarian (Seraphim SIC 6005), and 1951 Budapest (Odyssey 32 36 0023) are all desirable editions. H.G.

**BEETHOVEN:** Sonatas for Piano: No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111. Gary Graffman, piano. [Paul Myers (Op. 110) and Andrew Kazdin (Op. 111), prod.] COLUMBIA M 33890, \$6.98.

Comparison:  
Ashkenazy

Lon. CS 6843

Taste, skill, and proportion abound in these excellently conceived and brilliantly executed performances. These laudable qualities are here complemented by a feeling of conviction—a vivid response to the spiritual passion of these works—missing from Graffman's coupling of the *Waldstein* and *Appassionata* (Columbia M 30078).

From the outset, Graffman achieves a kind of sane totality. He conveys an excellent grasp of over-all shape, an unwavering cumulative line, textural clarity, and textual integrity. If his viewpoint remains basically objective, in such personal music this may please a wider audience than more willful (if perhaps more penetrating) interpretations. I have remarkably few quibbles: The fuga of Op. 110 seems a bit fast and noncommittal, though I prefer the way Graffman builds up its inversion to Ashkenazy's more segmented and abrupt acceleration; the trills in Op. 111 are unflinching but a trifle hard-edged, lacking in poignancy; particularly in Op. 110, I missed a gracious, cantabile tone.

If pressed, I would give a slight edge to Ashkenazy's coupling of these sonatas: unusually broad, heroic readings with equally scrupulous, self-effacing musicianship and rather more tonal allure. But this is nonetheless a fine record, perhaps the best thing Graffman has achieved in the pre-Rachmaninoff literature. H.G.

**BERLIOZ:** Overtures. London Symphony Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 37170, \$6.98 (SQ-encoded disc).

Le Corsaire, Op. 21; Béatrice et Bénédict; Le Carnaval romain, Op. 9; Benvenuto Cellini, Op. 23; Les Francs-Juges, Op. 3.

Previn's is a young man's Berlioz: blustery in the lively passages, portentous in the solemn ones, romantically fervent in the lyric ones—not only in the too-seldom-heard *Francs-Juges* (written when the composer

was only twenty-four), but in the four later overtures included here. Since his exuberant enthusiasm is infectious, perhaps all the more so for its touches of melodramatics, and since the Londoners' spirited playing is recorded with vivid sonic realism, this disc should be widely relished, especially by listeners to whom only the *Roman Carnival* is likely to be familiar.

Berliozian connoisseurs, however, will be better aware of these readings' weaknesses: no real idiomatic authenticity, slapdash moments, and scant true grace. For what's skimmed or lost here, turn to the Davis/LSO 1967 versions of *Les Francs-Juges*, *Carnaval romain*, and *Corsaire* (Philips 835 367) and to the Boulez/New York Philharmonic 1973 versions of the *Carnaval romain*, *Benvenuto Cellini*, and *Béatrice et Bénédict* (Columbia M 31799). In its SQ-disc and Q-8-cartridge editions, Columbia's quadriphony is more strikingly effective than Angel's back-channels-ambiance-only, which in decoded playback adds some airy expansiveness but no significant panoramic enhancements. R.D.D.

**CANTELOUBE (arr.):** Chants d'Auvergne, Album 2. Victoria de los Angeles, soprano; Lamoureux Concerts Orchestra, Jean-Pierre Jacquillat, cond. [René Challan, prod.] ANGEL S 36898, \$6.98 (SQ-encoded disc).

The more I hear Canteloube's initially fascinating arrangements of traditional songs

from the Auvergne region of France, the more uncomfortable I become with the combination of folk ditty and sophisticated orchestral setting, a disparity aggravated by today's recording techniques. On this disc, one is acutely aware of every single lush effect, every last daub of Impressionist color. Victoria de los Angeles only compounds the problem by adopting for most of these songs a little-girl voice, a straight, white tone that not only sounds arch, but is often maddeningly under true pitch. Moreover, the voice is not always properly supported, and when this happens the tone falters alarmingly.

The Lamoureux orchestra performs its share in these proceedings with appropriate glossiness. Good recording, though inclined to overresonance. Texts, translations, poor notes. D.S.H.

**In quad:** The EMI team has done little of note with the SQ encoding at its disposal. One is aware of the rather dry acoustics, of the singer and the orchestra between and beyond the front speakers, and of the ambience emanating from (I almost said "inserted at") the back speakers. That's it. The strings do wrap a bit around the sides of the "hall" created in your room, but the sound is preponderantly from the front.

What might have been created, I wonder, had the engineering cue been taken from Canteloube's highly atmospheric scoring? Had the space in which the music is created been as imaginatively treated and as deli-

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Critics' Choice The best classical records reviewed in recent months

- BACH:** Brandenburg Concertos (6). Leppard. PHILIPS 6747 166 (2), June.  
**BACH:** Cantatas, Vol. 14 (Nos. 51, 52, 54–56). Leonhardt. TELEFUNKEN 26.35304 (2), Aug.  
**BACH:** Motets (6), S. 225–30. Halsey. OISEAU-LYRE SOL 340/1 (2), July.  
**BEETHOVEN:** Symphonies (9). Kempe. SERAPHIM SIH 6093 (8), Aug.  
**BRAHMS:** Choral Works. Kodály Women's Choir, Andor. HUNGAROTON SLPX 11691, Aug.  
**DUTILLEUX/LUTOSLAWSKI:** Cello Concertos. Rostropovich, Baudo, Lutoslawski. ANGEL S 37146, June.  
**FALLA:** Three-Cornered Hat (complete); Harpsichord Concerto. DeGaetani; Kipnis; Boulez. COLUMBIA M 33970, Aug.  
**GERSHWIN:** Porgy and Bess. Maazel. LONDON OSA 13116 (3), May.  
**GOUNOD:** Faust. **BERLIOZ:** Damnation of Faust (excerpts). Busser; Coppola. CLUB 99 OP 1000 (3), July.  
**HAYDN:** La Fedeltà premiata. Dorati. PHILIPS 6707 028, June.  
**IVES:** Songs. DeGaetani, Kalish. NONESUCH H 71325, Aug.  
**KRENEK:** Various Works. Various performers. ORION ORS 75204, June.  
**MOZART:** "Miniatures." Netherlands Wind Ensemble. PHILIPS 6747 136 (2), July.  
**PROKOFIEV:** Sonata in F minor. **JANÁČEK:** Sonata, Op. 21. Oistrakh; Bauer. WESTMINSTER GOLD WGM 8292, Aug.  
**RESPIGHI:** Ancient Airs and Dances, Suites 1–3. Marriner. ANGEL S 37301, July.  
**SCARLATTI, A.:** Madrigals. Hamburg Monteverdi Choir, Jürgens. ARCHIV 2533 300, Aug.  
**SCHUBERT:** String Quartets, Nos. 1–15; Quartettsatz. Melos. DEUTSCHE GRAMMOPHON 2740 123 (7), July.  
**SCHUBERT:** String Quartets, Nos. 9, 13. Berg. TELEFUNKEN 6.41882, Aug.  
**SCHUBERT:** Wanderer Fantasy. **SCHUMANN:** Sonata in G minor. Gelber. CONNOISSEUR SOCIETY CS 2085, June.  
**STRAUSS, J.:** Waltzes. Fiedler. LONDON PHASE-4 SPC 21144, Aug.  
**VIVALDI:** Gloria, Kyrie, Credo. Corboz. RCA GOLD SEAL ACL 1-1340, Aug.  
**AMERICA SINGS, VOLS. 1–2.** Gregg Smith Singers. Vox SVBX 5305 (3), 5304 (3), July.  
**EARLY MUSIC QUARTET:** Music of the Minstrels. TELEFUNKEN 6.41928, July.
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cately detailed as the orchestrations—if it had not seemed as chained to the acoustics of the studio—it might have worked an inflexible spell. R.L.

**CHOPIN:** Piano Works. Emanuel Ax, piano. [Peter Dellheim, prod.] RCA RED SEAL ARL 1-1569, \$6.98.

Andante spianato and Grande polonaise brillante, Op. 22; Nocturne in B, Op. 62, No. 2; Polonaise-Fantaisie in A flat, Op. 61; Scherzo No. 4, in E, Op. 54.

In most ways, this is an eloquent and impressively played Chopin recital. Ax, who has developed a goodly degree of color and poetic sensibility since I first heard him a few years ago, has an easy command of all passagework that allows him to put effects into place with almost nonchalant ease. His way with the E major Scherzo, for example, is not highly declamative, but within its seeming rhythmic sobriety one discovers a wealth of nuance and rarefied, confiding introspection.

Details are similarly well-gauged in the ensuing *Polonaise-Fantaisie*, although here one begins to miss a bit of urgency and sparkling tonal definition in climactic portions. This same half-quibble applies even more strongly to Ax's version of the early *Polonaise brillante*, Op. 22, a graceful virtuosic piece that ideally requires a more crystalline, harder-cored glitter than seems to be forthcoming from this exceptionally reserved young artist. The B major Nocturne, Op. 62, No. 2, comes off particularly well in this aristocratic reading—understandable enough, since it is the least dramatic of the pieces included here.

It may be unfair to lay all the burden of unassertiveness on Ax's shoulders, for RCA's pleasant enough reproduction is a trifle dull tonally and tends toward fuzzy breakup at climaxes. On the whole, this release shows gratifying interpretive growth, and I recommend it highly. H.G.

**B** **DOHNÁNYI:** Variations on a Nursery Song\*; Suite in F sharp minor, Op. 19. Béla Siki, piano\*; Seattle Symphony Orchestra, Milton Katims, cond. [Milton Katims and Glen White, prod.] TURNABOUT TV-S 34623, \$3.98.

**DOHNÁNYI:** Variations on a Nursery Song. **RACHMANINOFF:** Rhapsody on a Theme of Paganini, Op. 43. Cristina Ortiz, piano; New Philharmonia Orchestra, Kazuhiro Koizumi, cond. [John Willan, prod.] ANGEL S 37178, \$6.98 (SQ-encoded disc).

Comparison—Dohnányi variations:  
Dohnányi, Boult/Royal Phil.

Ang. S35538

Dohnányi and Rachmaninoff, a distinguished pair of musical reactionaries, were both illustrious pianists who live on through their highly derivative creative efforts. Rachmaninoff's god was, by his own admission, Tchaikovsky, though he took his share from Chopin and Scriabin as well; Dohnányi, actually a superior craftsman, wrote in an essentially Brahmsian idiom, but his most famous work—the *Nursery Song Variations*—ranges over the entire repertory with its sophisticated near-quotations. Dohnányi has of late become sadly *démodé*, so it is good to have two new edi-



Ernst von Dohnányi  
A composer/pianist  
of considerable worth,  
now sadly *démodé*.

tions of the variations as a reminder of his considerable worth.

Both composers fortunately left recordings of their own interpretations, and in fact Dohnányi, who died in 1960, lived to remake the *Nursery Song Variations* in splendid modern stereo. I had forgotten how wonderful that performance is: after re-hearing it, I solemnly promise not to forget again! Though well into his seventies, the composer is thoroughly on top of the music's technical demands, and he gives us hundreds of inimitable, illuminating details. The theme itself ("Ah, vous dirai-je, Maman?"—i.e., "Twinkle, twinkle, little star") is played faster than on the new versions, with all sorts of lovely nuances and gracious, subtle bending of the tempo; each subsequent variation is endowed with strong but completely unpretentious character. There is more humor, more delicacy, more wit in the Dohnányi/Boult account, and, true romantic that he was, the pianist knew instinctively how to set a phrase aloft, to keep motion by subtle rhythmic inflection. (Rachmaninoff does much the same thing in his recording of the *Paganini Rhapsody*.) Moreover, the recorded sound remains thoroughly competitive. Indeed, balance and details are as clear and often more meaningful than on the later tapings. Recordings like this should be available forever, but don't take a chance: Go out and get your copy today.

Of the two new versions, my recommendation goes to the reasonably priced Turnabout. While not quite as flexible and eloquent as the Dohnányi/Boult, this account at least approximates the earlier one's craftsmanship and musical elucidation. Béla Siki, a onetime pupil of both the composer and Dinu Lipatti, is obviously a fine artist whose playing ought to be far better known in this country. (His European reputation is well established.) He is a straighter, more "modern" sort of player than Dohnányi, but his clearly etched fingerwork and structural poise are a joy to hear. Milton Katims too brings a welcome touch of rigor to the orchestral framework, though a few niceties are lost along the way

and the strings sound somewhat thin. In the end, I am glad for the utter purposefulness, the lack of flashy display.

An even bigger reason for acquiring the Turnabout release is the overside orchestral suite, a lovely work that I eagerly welcome back to the catalogue. Katims' interpretation (this is presumably the same performance once available on Desto) is first-class in every respect: full of fire, responsive in ensemble, shaped with structural penetration. The Vox pressing is excellent, and there is virtually no variation between the suite, recorded in 1967, and the variations, recorded last year—the sound in both is on the cramped side, but the clarity more than compensates.

The new Angel disc is a sonic spectacular, full of sound and fury signifying you-know-what. The young conductor Kazuhiro Koizumi does have craft and flair. He makes the melodramatic introduction to the Dohnányi a menacing, snarling declamation; by itself, this is more impressive than the other versions, but it is both unsubtle and unconnected to what follows. Similarly, the carillon in Variation No. 5 commands attention but fails to hold it. (How much more point and delicacy it has in the Dohnányi/Boult version, where it is more drily registered.) Koizumi scores some of the detail points that Katims misses, but on the whole the garish, overresonant perspective and the unsubtle approach make both works sound like glorified Muzak.

The biggest liability, alas, is Cristina Ortiz. To be sure, she is an efficient pianist, but there is something terribly casual and unformed about her musical and pianistic approach: Tone quality is flaccid, percussive, and mostly unvaried; charm and stylistic distinctions are all but nonexistent. Her Dohnányi needs greater charm and flexibility, her Rachmaninoff far greater discipline and demonic thrust. And the lack of soft, delicate playing hurts both works.

H.G.

**DUKAS:** Symphony in C; The Sorcerer's Apprentice. London Philharmonic Orchestra,



Walter Weller, cond. [Christopher Raeburn, prod.] LONDON CS 6995, \$6.98.

Within less than ten years, three of the nineteenth century's major France-based Romantics each produced a lone three-movement symphony—César Franck in 1888, Ernest Chausson in 1890, and Paul Dukas in 1896. Interestingly, the last-composed is the most conservative. Although there are strains of the rich chromaticism that dominates the efforts of Franck and Chausson, as in the first movement's second theme, Dukas is not as concerned with color (harmonic or instrumental) as he is with a straightforward, often vigorous lyricism carried forward primarily by the strings and brass. And unlike Franck and Chausson, he does not indulge in any cyclism.

For the most part, Dukas's symphonism has an ingenuous infectiousness to it, whether in the almost swashbuckling heroics of the first movement's third theme or in the quiet, elegiac meditation that opens the second. I must say that the symphony seems to run out of inspiration around the middle of the second movement. This is largely compensated for, however, by the crisp and totally committed performance. The orchestra imparts vitality to the rather empty flourishes of the finale, and to every note of the work, via Weller's unflinchingly dynamic interpretation. And everything greatly benefits from vibrantly present, up-close recorded sound. This is not, as is claimed on the jacket, the first stereo version of the symphony; but given the superiority of both performance and sonics over the Martinon/ORTF version available in France on Pathé (2C 069 12139), it might as well be.

Weller's *Sorcerer's Apprentice* brought chills to my spine for the first time in many, many hearings of this work, which is one chestnut I've never grown tired of. Both conductor and orchestra bring to this rendition the same incisiveness and dramatic tension that pervade their performance of the symphony, and the way in which the instrumental effects become an integral part of this tension is downright exciting. R.S.B.

**GHEZZO:** Various works. Various performers. ORION ORS 75172, \$6.98.

Thalla (Sever Tipei, piano; Contemporary Direction Ensemble of the University of Michigan, Uri Mayer, cond.); *Ritualen* (Sever Tipei, piano); *Music for Flutes and Tape* (Gretel Shanley Andrus, flutes); *Kanones* (Gretel Shanley Andrus, flute; Selene Hurlford, cello; Susanne Shapiro, harpsichord).

Dinu Ghezzo (born 1941) is a Romanian composer now living in Los Angeles, where he received a UCLA doctorate in composition in 1973. He has developed a style that is largely static—or at least very slow-moving—in harmonic organization and in which there is much emphasis on virtuosic instrumental writing, often incorporating aleatory elements. Only one of the four works included here, *Thalla*, written in 1974 and scored for a seventeen-piece chamber ensemble, confines itself entirely to unaltered instrumental sounds (although an electronic piano is employed). Organized around a central piano cadenza, this work's basic technical feature is the massing of

motivic fragments over sustained harmonic complexes.

*Ritualen* (1969), for piano solo, consists of a dialogue contrasting normal piano tones with "prepared" tones. (Some of the strings are prepared, and others are left unaltered. The composer, by selecting the proper pitches, can obtain either type of timbre for any given segment from this one instrument.) The strings inside the piano are also used at times for harplike glissandos. The title is derived from a reiterative, "ritualistic" rhythmic figure that plays a prominent role in the middle of the work's five sections.

More interesting, to my mind, are the two pieces that make use of electronic techniques: *Music for Flutes and Tape* and *Kanones* for flute, cello, and harpsichord. In both of these the instruments are pre-recorded and play with and against themselves, and there also are electronic echo effects (by means of a piece of equipment called an Echoplex). The echo passages are especially effective in *Music for Flutes and Tape*, where inventive use is made of all four members of that instrumental family: bass, alto, soprano (the normal C flute), and piccolo.

All of Ghezzo's music seems rather loosely put together, the individual sections being much more interesting as isolated compositional fragments than as components of a larger design. (This despite the fact that, in the tape pieces, entire sections reappear in recorded form as "accompaniments" to new material.) Nevertheless, the colorful surface, as well as the brilliant instrumental writing, lends the music considerable interest, and the performances are all quite good. The disc is well recorded, and the liner notes are helpful. R.P.M.

**HANDEL:** *Messiah*. Felicity Palmer, soprano; Helen Watts, alto; Ryland Davies, tenor; John Shirley-Quirk, bass-baritone; Leslie Pearson, organ; English Chamber Orchestra Chorus; English Chamber Orchestra, Raymond Leppard, harpsichord and cond. RCA RED SEAL CRL 3-1426, \$13.98 (three discs, automatic sequence).

*Comparisons:*  
Bonyngue/English Chamber Orch. Lon. OSA 1396  
Davis/London Sym. Phi. SC71AX 30G  
Mackerras/Austrian Radio (arr. Mozart) Arch. 2710 016  
Scherchen/Vienna St. Op. West. WGS 8163

It has become fashionable to judge *Messiah* recordings by the smallness of the chorus and the largeness of the oboe and bassoon sections, by the use of double-dotting and ornamentation. Important as these things are in avoiding Victorian stuffiness, more important to me is the sense that the performers are freshly appraising the dramatic and affective meaning of each movement of this overfamiliar masterpiece. By that criterion, this new Erato-derived issue joins the three or four most interesting *Messiahs* ever made.

Leppard's musicology is all in order. He uses authentic scoring (edition not specifically identified) free of the Mozart, Prout, or Goossens retouchings. Wind doublings are discreet but tastefully evident (e.g., the lovely blends of oboes and upper choral lines). Vocal and instrumental forces are moderate in size. Naturally, the work is

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complete in English, with only one alternative setting: "Their sound is gone out" is a tenor aria rather than a chorus. Alto takes over for bass in "But who may abide" though not in "Thou art gone up on high." Continuo is varied between harpsichord (usually on recitatives and slow arias) and organ (for choruses), with cello and double bass plus one or another keyboard instrument on the faster arias. This affords more textural variety than usual and also permits the conductor to officiate from the harpsichord at least some of the time.

Dotted-rhythm fanatics will not be completely satisfied here—again, discretion is the word. The place to go for that device in extremis is Somary (Vanguard VCS 10090/2, a decent bargain-priced set with at least one outstanding performance, from bass Justino Diaz). On embellishment, Leppard stands somewhere between the minimal usage of Davis and Richter and the highly florid manner of Bonyngé and Mackerras/Angel. Some may take exception to the jazzy organ noodling Leppard permits in "All we like sheep," but that is, after all, nothing next to Bonyngé's recurrent oboe trills. I am bothered by Shirley-Quirk's ornamentation (even more here than with Davis) at the words "and the Gentiles," which spoils the desolate yet comforting modulation before "The people that walketh in darkness."

Once past the forcefully delivered overture, Leppard sticks to leisurely tempos for the first side or so. "Comfort ye" is reminiscent of those traditional performances in its earnest pathos, and the early choruses are jovially deliberate. "But who may abide" becomes taut and ferocious in the central section with those darting string tremolos. Leppard's idea of ending the "Pastoral Symphony" with an *attacca* into the soprano recitative, "There were shepherds abiding in the fields," is a fine one, enhancing the forward pace of the work at what can be a slackening moment.

Part II is the emotional center of gravity, and it is always deeply affecting to hear the middle part of "He was despised" phrased with such taut vehemence. "And with his stripes" is a healing rather than whipping chorus, and Leppard wisely takes it reflectively and consolingly. I am mightily impressed with the rhythmic hesitations and dynamic buildup through the question-and-answer sequences of "Lift up your heads." If all of this suggests kinship with Scherchen, let me jump to Part III and point out that Leppard goes his own way in "O Death, where is thy sting?" (foursquare rather than rapid and breathless) and "If God be for us" (just short of the hornpipe tempo of Bonyngé, but quite different from Scherchen's searching *largo*). However, as with Scherchen the "Amen" chorus is fairly slow, and I still don't buy it.

The excellence of orchestra and chorus can be assumed (this is the ECO's fourth recorded *Messiah*), and the soloists are generally fine. Felicity Palmer's warm, light-textured soprano is mated to sensitive text projection and some very British enunciation. Ryland Davies is steady and refined, with a sweet but strong basic sound. Helen Watts and John Shirley-Quirk, both veterans of the decade-old Davis version, are in at least as good form here; Erato's some-



Hans Werner Henze

*A fine chapter in a musical autobiography.*

what closer miking lends their work a greater feeling of intimacy.

Among the scholarly based *Messiahs*, I prefer Leppard's to the somewhat dry or stiff performances of Shaw (RCA LSC 6175), Richter (DG 2709 045), and Somary, or the overly genteel one of Willcocks (EMI SLS 774, of interest for the use of boys' choir). I wish that Mackerras' approach on his Angel set (SCL 3705) were as creative as the overdone embellishments might imply. The strongest challenge comes from Davis and Bonyngé. The widely revered Davis version I find one to respect rather than enjoy—solidly musical, but also distinctly dour and sober. The Bonyngé set, by contrast, seems to me more interesting than its generally low reputation suggests. It may be more French or Italian opera than German or English oratorio, but its innovativeness and theatrical vitality work for me—crazy cadenzas, tempo changes, eccentric soloists, and all.

With one of the above sets as a basic *Messiah*, don't miss hearing two in classes by themselves: the Mackerras/Archiv for the opportunity to hear the work in Mozart's rather appealing arrangement (with Birgit Finnila's majestic alto thrown in for good measure), and the current (1959) Scherchen, which I don't find a whit inferior to the more widely admired 1954 mono original. That Westminster Gold set documents a super-perverse interpretation (complete with a Viennese-accented chorus and soloists whose technical problems are lovable in themselves) that nonetheless manages to sweep away the academic dust and dwell profoundly on the expressive meaning of this music in a way no other conductor has ever dared. A.C.

**HENZE:** Apollo et Hyazinthus\*; Wiegenged der Mutter Gottes\*; Labyrinth; L'Usignolo dell'imperatore\*. Anna Reynolds, mezzo-soprano\*; Sebastian Bell, flute\*; John Constable, harpsichord\*; Finchley Children's Music Group\*; London Sinfonietta, Hans Werner Henze, cond. [Peter Wadland and Raymond Ware, prod.] OISEAU-LYRE DSLO 4, \$6.98.

All of Hans Werner Henze's compositions can be heard as chapters, or at least para-

graphs, in a musical, emotional, and spiritual autobiography. In July this year he celebrated his fiftieth birthday—with a new opera, *We Come to the River*, at Covent Garden, and other premieres at the Brighton and the City of London Festivals. This record (which bears a publication date of 1973 and a copyright date of 1975) was made a few years ago and has been released as part of the birthday celebrations.

The accompanying notes by the composer himself find him in reminiscent mood. The earliest piece here is *Apollo et Hyazinthus*, composed late in 1948, during a stay in Göttingen, when the composer, enjoying his first successes, was happy, and "liked to walk along the town wall, among the glorious autumnal colors, and think of my music." *Apollo*, which lasts about sixteen minutes, is at once a small harpsichord concerto (string and wind quartets form the "orchestra") and a small tone poem about the god who accidentally killed the beautiful boy he loved; the last movement is an autumnal threnody, a setting, for alto, of a poem by Georg Trakl. It is based—like all the pieces on this disc—on a row with definite tonal colorings, in the form of triadic shapes.

*Wiegenged der Mutter Gottes* followed at Christmastime; Henze found the words printed in a program book at the local theater, and set them the next day. (They are a translation from Lope de Vega; the note does not mention that Wolf used the same poem, in a different translation, in the *Spanisches Liederbuch*, as did Brahms for his *Geistliches Wiegenged*.) Henze's setting is for unison children's voices and nine instruments—a calm, tender piece, moving slowly, and beautifully harmonized. Henze says he never heard it until he made the recording. He has every reason to be pleased with the way it sounds.

*Labyrinth* dates from his attachment to the Wiesbaden Ballet, in 1951. It is a brief (under nine minutes), spare score: six short movements for Theseus, Ariadne, and the Minotaur—a "psycho-chamber-jazz ballet" of economical gestures, often MJQ in timbre and shape. It seems theatrical enough but is possibly somewhat lean in sound—and too epigrammatic—for use in any but very small theaters.

These early works—predating the opera *Boulevard Solitude*, which established Henze as Germany's most successful young composer—are perhaps interesting mainly as "documentation." They show his flair, his mastery of techniques, and his thoughtfulness. But it was only after *Boulevard Solitude*, in Italy, that Henze found his own particular, poetic, and rhapsodic voice. The *Emperor's Nightingale* was written in 1959, on a visit (from Italy) to Germany, while staying in a room—so the note says—situated above an aviary with Chinese nightingales in it. Henze uses the fashionable instrumentation of that day and turns it to expressive and representational purpose: The rippling flute represents the nightingale, and the piccolo the mechanical nightingale; the tinkle and plink, patter and boom of modish percussion conjure up the Oriental atmosphere. The Emperor is associated with a bass clarinet. The work is at once a flute concerto and a theater score (a pantomime rather than a ballet), first staged



at the Fenice, Venice, in 1959. It is also, one might say, a little demonstration of the power of true lyricism opposed to mere contrivance. The "natural" bird can count, and knows about octave displacement within a row—yet its melodious song is spontaneous and beautiful. The score, whose rhythmic organization is both subtle and clear, should lend itself to puppet presentation.

After the excellent results achieved by Henze and the London Sinfonietta on other discs, these performances are a shade disappointing. Not the *Wiegenlied*, which is movingly done by all concerned; not Anna Reynolds' grave, warm contribution to *Apollo*. But neither John Constable, the harpsichord soloist, nor Sebastian Bell, the flute soloist—both of whom I know as first-rate players—sounds quite on top of his music. The recording is carefully made, well balanced, fresh in sound; the surfaces of my copy were impeccable. A.P.

**MOZART:** Canons and Songs. Members of the Berlin Soloists, Dietrich Knothe, cond. PHILIPS 6500 917, \$7.98.

The canon was for centuries regarded, with the fugue, as the touchstone of the composer's capabilities. Curiously, though, this involved contrapuntal device originated in popular music—the rounds—and, alongside its highly complicated employment from the Netherlands to Schoenberg, the spirit of this popular provenance never disappeared. As early as the seventeenth century we encounter publications of collections of canons with the subtitle "for those who want to study the art of composition," but also "for the pleasant merriment of lovers of music"—that is, canons for social occasions and parlor games.

During the classic era (except in incidental passages and in archaizing church music) canons appeared as musical delicacies in the minuets and trios of cyclic works; as a matter of fact, there seems to have been a sort of tradition of employing canons at these particular spots. But most independent canons were composed for amusement: in letters, dedications, entries in family albums, and jokes, supplying vignettes for the social occasions of the musically sophisticated middle class.

Mozart composed several serious works in this form (not counting the exercises written as a student of Padre Martini), but most of his canons poke fun at someone or something, in scatological barracks poetry of Mozart's own. He was interested in the genre, copying the works of other composers for further study, a practice that at times makes identification difficult. His canons were popular and well disseminated; those addressed to a named person were often applied to others by substituting a different addressee. These little epigrams testify to great if usually hidden skill. They have bite and tang. They are exuberant, uninhibited, and inventive, though uneven in quality.

Aware that the jest is likely to miss fire if there is too much elaboration in its preparation, Mozart used his redoubtable contrapuntal ability lightly, yet the sophistication, perhaps not immediately apparent, is considerable. For instance, he

will begin with a simple theme in even rhythm but end it with a fast little patter of an appendix; as the imitation separates the parts, this little appendix shows up unexpectedly among the comfortably ambling even notes, creating a very comical effect. Some of these tiny compositions are so-called mixed canons, with homophonic inserts; others, like "O du eselhafter Martin," are veritable miniature opera buffa scenes—in canon.

A word must be said about the texts. In their own time no eyebrows were raised because of their bawdy humor. The Austrians were an easygoing lot, addicted to low-life humor, and, while the quality of this humor is not comparable to the elegant frivolities of the French Renaissance *chanson*, the

phenomenon is the same. The great religious composer Orlandus Lassus set to music highly spiced poems that go far beyond the merely scatological, yet it was Mozart's innocent childish smut ("Der schmutzige Mozart," my colleague David Hamilton has wittily called him) that has caused anguish to his admirers. They did not know how to equate it with the Apollonian picture they had of the composer; even his distinguished biographer, Hermann Abert, sidestepped the issue. As soon as the canons reached the north the offending texts were replaced by "decent" ones by Messrs. Breitkopf and Härtel, the publishers themselves.

To my surprise, while the performers on this recording sing all the original texts, the

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printed sheet supplied with the disc skips the "immoral" ones—and this Anno Domini 1976! The virtuous editors or the producer of this release could not have been at the movies during the last few years, and they must be unfamiliar with Orff's *Catulli Carmina*. Well, music lovers should not worry about their threatened moral integrity; these are delightful trifles, excellently sung and recorded, and good listening when we are surfeited with too much *Urlicht*. P.H.L.

**PLANQUETTE: Les Cloches de Corneville.**

Germaine	Mady Mesplé (s)
Serpolette	Christiane Stutzmann (s)
Gertrude; Nanette	Annie Tallard (s)
Catherine; Suzanne	Arta Verlen (s)
Grenicheux	Charles Burles (t)
The Bailiff	Jean Giraudeau (t)
Cachalot	Jean Bussard (t)
Henri de Corneville	Bernard Sinclair (b)
Gaspard; Notary (spoken)	Jean-Christophe Benoit (b)
Notary (sung)	Charles Roeder (bs)

Paris Opera Chorus; Opéra-Comique Orchestra, Jean Doussard, cond. CONNOISSEUR SOCIETY CS2 2107, \$13.96 (two discs, manual sequence).

*Les Cloches de Corneville* seems to have disappeared from view in the U.S. and Great Britain, though it was for a very long time immensely popular in both countries, where under the guise of *The Chimes of Normandy* it achieved the status of a standard "light opera." (This is doubtless the reason that the scores one runs across almost invariably have only English words.)

Today, I suppose, the piece would seem a bit faded on the stage. Certainly its plot is as inept as the usual run of nineteenth-century operettas—in this case a mixture of *Martha* (a market where servants are hired) and *La Dame blanche* (the haunting of a castle), together with the discovery of a document proving that a village lass (Germaine) is actually the Vicomtesse de Luce-nay, whereupon she is claimed in marriage by the Marquis de Corneville.

Despite all this, Planquette's music retains a good deal of its infectiousness. The marquis's rondo-waltz, prominently featured in the overture, is irresistible. Similarly hard to get out of one's head is the "Chanson des cloches," in effect the work's title song, its subject being the legend that the bells of Corneville will start to ring when the rightful owner of the chateau returns to claim it—as, indeed, happens here. There are several adroit comedy numbers and a good "Chanson du cidre," in honor of the local product. All in all, one can hardly point to a weak page in the score, which, I'm glad to say, is given with only minimal cuts.

The performance under Jean Doussard, while not exactly elegant, goes with a swing. Of the leading singers, Bernard Sinclair is the most telling: His serviceable baritone is technically reliable, and he has a distinctive and charming personality. Mady Mesplé, though she makes a convincing ingénue, is here at her most fluttery. Charles Burles has a pleasant timbre but lacks a sound technique. The rest, if short on voice, know how to put over their numbers with maximum effectiveness. The Gaspard of Jean-Christophe Benoit is especially vivid, and Jean Giraudeau (who once recorded *Enée in Les Troyens à Carthage*)

makes an excellent Bailiff.

A detailed synopsis is enclosed, but no texts. What listeners without access to a score or a libretto are likely to make of *Les Cloches de Corneville* I can't imagine, especially since a lot of the comic dialogue is delivered with a Normandy accent. D.S.H.

**RACHMANINOFF: Rhapsody on a Theme of Paganini**—See Dohnányi: Variations on a Nursery Song.

**RACHMANINOFF: Songs.** Elisabeth Söderström, soprano; Vladimir Ashkenazy, piano. [James Mallinson, prod.] LONDON OS 26428, \$6.98.

O cease thy slinging, Op. 4, No. 4; The Harvest of Sorrow, Op. 4, No. 5; How fair this spot, Op. 21, No. 7; The Muse, Op. 34, No. 1; The Storm, Op. 34, No. 3; The Poet, Op. 34, No. 9; The Morn of Life, Op. 34, No. 10; What wealth of rapture, Op. 34, No. 12; Discord, Op. 34, No. 13; Vocalise, Op. 34, No. 14; In my garden at night, Op. 38, No. 1; To Her, Op. 38, No. 2; Daisies, Op. 38, No. 3; The Pied Piper, Op. 38, No. 4; Dreams, Op. 38, No. 5; Was it a dream?, Op. 38, No. 6.

Though a certain number of Rachmaninoff songs are heard fairly regularly ("Lilacs," "In the silent night," "Floods of spring," "O cease thy singing," "To the Children," "How fair this spot," "Vocalise"), there remain several of great interest that turn up only rarely. A particularly welcome feature of this recital is the inclusion of the group of six songs, Op. 38 (1916), to texts by various Russian Symbolist poets, the last set that Rachmaninoff wrote and his most subtly

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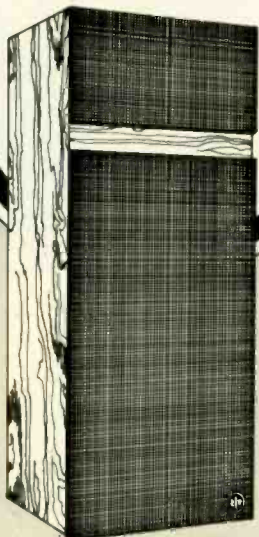
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expressive achievement in song-writing. His attempt to match the suggestive verbal music of poets like Blok, Bely, and Sologub leads him to emphasize color, texture, and concision, rather than the expansive melody that is so striking a feature of his early songs. The set of fourteen that comprises Op. 34 contains several notable dramatic pieces, like "Discord" and "What wealth of rapture," the latter having a particularly impressive piano part.

Elisabeth Söderström, most intelligent of singers, is very responsive to this music. But it is a pity that the sound she produces these days is not more pure and reliable: Her tone is often inadequately supported and there are a few lapses in intonation. The more lyrical songs—e.g., "O cease thy singing"—need a fresher, more pliant voice. The "Vocalise" (written for the pure light soprano of Antonina Nezhdanova) is labored. In the dramatic and emotionally more complex material (especially Op. 34), Söderström's musicianship and intelligence come to the fore: here she is often distinguished, if rarely emotionally convincing.

Vladimir Ashkenazy is a deft and sensitive partner, equally commanding in early and late songs alike. His playing of the important accompaniment to "Daisies" (later arranged by Rachmaninoff as a piano solo) and the postlude to "What wealth of rapture" is very impressive. Fine recording, though one side of my review copy had disconcerting pressing problems. Good notes, transliterations and translations. D.S.H.

**B** **SCHOENBERG:** *Pierrot lunaire*, Op. 21. Erika Stiedry-Wagner, speaker; Rudolf Kolisch, violin and viola; Stefan Auber, cello; Leonard Posella, flute and piccolo; Kalman Bloch, clarinet and bass clarinet; Edward Steuermann, piano; Arnold Schoenberg, cond. ODYSSEY Y 33791, \$3.98 (mono) [from COLUMBIA ML 4471, recorded September–October 1940].

For all its flaws, this is a treasurable and irreplaceable recording, decidedly welcome back in the catalogues after an absence of a decade. I should like to be able to report that the sound is better than before—it isn't, for this is evidently the same tape dubbing from the 78-rpm originals that was used for ML 4471. (In fact, the Odyssey stamper appears to be only the second one cut from that master tape, which suggests that Columbia didn't sell very many copies of the earlier version.)

In any case, the serious registrational flaws are of a sort not easily cleaned up by electronic improvement: balance and dynamic range. The gently audible surface noise, and a bumpy start to No. 18, should not trouble you if you want to hear *Pierrot* conducted by its composer—the only commercial studio recording he ever made.

Schoenberg was reasonably satisfied with these discs: in 1949, he wrote to Hans Rosbaud about them: "In some respects—tempo, presentation of mood, and above all the playing of the instrumentalists—they are really good, even very good. They are not so good with respect to the balance of instrumentalists and recitation. I was a little annoyed by the idea of overemphasis on the speaker—who, after all, never sings the theme, but, at most, speaks against it,

Ken Veeder / Angel Records



Vishnevskaya and Rostropovich  
*Gifts of communication and identification.*

while the themes (and everything else of musical importance) happen in the instruments. Perhaps, because I was annoyed, I reacted a little too violently, out of contrariness, and forgot that one must, after all, be able to hear the speaker. So she is really drowned out in several places. That should not be."

Particularly satisfying to Schoenberg was the participation of three old comrades-at-arms, the actress Erika Wagner (wife of the conductor Fritz Stiedry), violinist Rudolf Kolisch (Schoenberg's son-in-law), and pianist Edward Steuermann, all of whom had been performing *Pierrot* for some twenty years. To Erwin Stein, he wrote in 1942 that "the other members of the ensemble were quite good, but not as good as our men."

I haven't a great deal to add to these rather authoritative criticisms, except to note a further flaw of the balance—the piano and the low instruments are at a decided disadvantage with respect to their colleagues—and my feeling that Frau Stiedry-Wagner is not as musically secure (in terms of ensemble) as a number of singers that have followed her. This recording is not the place to begin an acquaintance with *Pierrot*. For that, take a modern version that exposes its textures more airily, that requires less work from the listener; I particularly recommend Thomas and Davies (Unicorn RHS 319), DeGaetani and Weisberg (Nonesuch H 71251), or Beardslee and Craft (Columbia M2S 679). Then you will be in a position to sort out and appreciate the delicacy and elegance of Kolisch's playing, the wit of Stiedry-Wagner's delivery, and—if you listen very carefully—the force and clarity of Steuermann's work at the piano.

You will also own a text and translation, which Odyssey doesn't provide—just a reprint of the notes from the original issue and a good deal of white space, which might at least have been used for some documentation. (They don't even tell when the recording was made!) D.H.

**B** **STRAVINSKY:** *Oedipus Rex*.  
Narrator Jean Cocteau (in French)





Jocasta  
Oedipus  
Shepherd  
Creon; Messenger  
Tiresias

Martha Modl (s)  
Peter Pears (t)  
Helmut Krebs (t)  
Heinz Rehfuss (b)  
Otto von Rohr (bs)

Cologne Radio Chorus and Symphony Orchestra, Igor Stravinsky, cond. ODYSSEY Y 33789, \$3.98 (mono) [from COLUMBIA ML 4644, recorded October 1951].



**STRAVINSKY: Oedipus Rex.**

Narrator  
Jocasta  
Oedipus  
Shepherd  
Creon  
Messenger  
Tiresias

Michael Wager (In English)  
Tatiana Troyanos (ms)  
René Kollo (t)  
Frank Hoffmeister (t)  
Tom Krause (b)  
David Evitts (bs)  
Ezio Flagello (bs)

Harvard Glee Club; Boston Symphony Orchestra, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 33999, \$6.98 [from M4X 33032, 1975].

Stravinsky's Cologne recording of *Oedipus* was the first ever, and a very fine one. The soloists are all first-rate, Pears and Rehfuss even more than that; the chorus is vigorous and precise; the orchestra plays with clarity and force. As was then the fashion, the balance is voice-heavy, but surprisingly little is lost, thanks to the clarity of the textures. And Cocteau's elegantly haughty delivery of his narration is quite unforgettable, even though this should properly be in the language of the audience—and is, in Stravinsky's stereo recording (Columbia M 31129). Good as the latter is, there is extra point and rhythmic sharpness in the *Odyssey* version, which I strongly urge on all listeners now that it is once again available, and at a reasonable enough price.

Bernstein's Boston recording, now liberated from the confines of the sixth Norton lecture, is certainly a respectable piece of work, not as taut as Stravinsky's and not nearly as well sung. Not that these aren't capable singers, but in Pears, Modl, and Rehfuss they are up against three of the most musically resourceful artists of the postwar period. René Kollo, for example, simply hasn't learned what Pears knows about consonants and how to vary them for rhythmic and articulative purposes, so that his singing is bland by comparison. Krause hasn't got Rehfuss' clarion tone, and Troyanos runs into some pitch trouble.

For the narration, done in English, Michael Wager adopts a slightly supercilious tone, rather in the manner of Leo Genn; this isn't distracting, but doesn't compare to Cocteau's abstracted hauteur—an effect that may not be attainable in English anyway.

The new recording offers obvious advantages of dynamic range and balance over the old one, but surprisingly little improvement in textural clarity, because of the fatter tone of the Boston band and the increased resonance. Bernstein's version comes with text, translation, and historical notes extracted from Eric Walter White's big Stravinsky book. *Odyssey* gives only Robert Craft's note from the original issue, shorn of a couple of paragraphs; mainly devoted to the music, it will probably be more helpful to most listeners than White's background material.

D.H.

**TCHAIKOVSKY:** Songs. Galina Vishnevskaya, soprano; Mstislav Rostropovich, piano. [David Mottley, prod.] ANGEL S 37166, \$6.98.

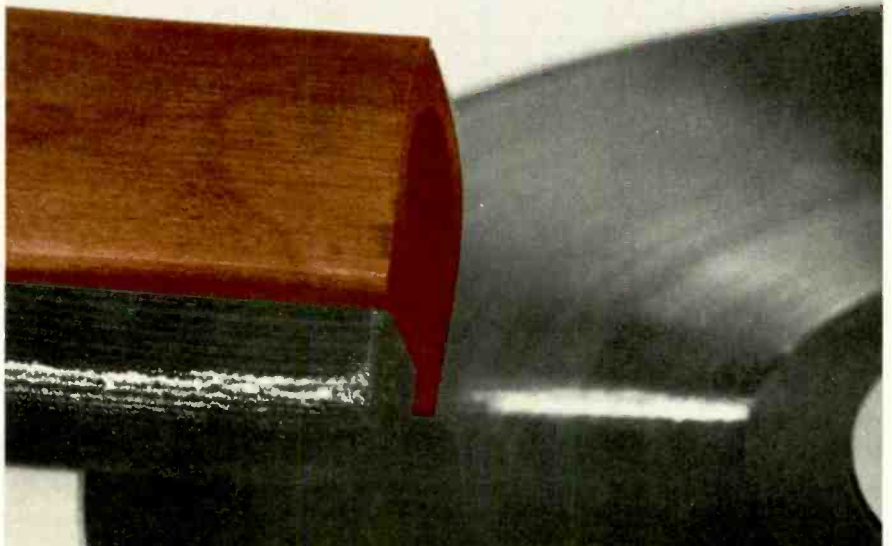
Do not believe, my friend, Op. 6, No. 1; Why?, Op. 6, No. 5; Cradle Song, Op. 16, No. 1; The Fearful Minute, Op. 28, No. 6; It was in the early spring, Op. 38, No. 2; At the Ball, Op. 38, No. 3; If I had only known, Op. 47, No. 1; Sleep, my poor friend, Op. 47, No. 4; Was I not a little blade of grass?, Op. 47, No. 7; In this moonlit night, Op. 73, No. 3; Again, as before, alone, Op. 73, No. 6.

To many Western ears Galina Vishnevskaya's vocal production must seem distinctly odd. She produces a rather dead, flat sound, often congested and, by comparison with what we are used to, very backward in placement. Few of us, I suppose, would call it attractive in itself, especially when heard at full volume. Moreover, in the last few years her voice has started to harden and lose suppleness, and the top has become more effortful, harsher in sound.

It would, I feel, be wrong to overlook these considerations. Luckily, it isn't necessary to do so. Vishnevskaya, clearly no mere note-spinner, is just as clearly a great singer, exemplifying the truth that what is important in singing is to strike a balance between the voice and the ends it is meant to serve. I haven't heard as fine a vocal recital in years, such command of musical statement, such gifts of communication, such power to awaken the listener's imagination.

I must not leave the impression that Vishnevskaya is incapable of beautiful vocalism. There is in the final phrase of "Cradle Song" a high A flat of ravishing ease and purity; "At the Ball" is sung in a delicate, veiled, glancing tone; the mournful

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Peter Maag  
For Luisa Miller,  
orchestral leadership of  
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eloquent color.

melismatic ending of "If I had only known" glides from her throat as easily as water from a spring. Yet the glory of her singing is its wide range of colors. In "Sleep, my poor friend" her voice mirrors a whole series of feelings from the consolatory to the anguished; in "Why?" the emotional numbness that succeeds betrayal; in "Was I not a little blade of grass?" the progression of despair. With the exception of "Cradle Song" and "It was in the early spring," all these songs are sad, yet in her hands there is nothing monotonous about them, only a clear and illuminating sense that human unhappiness is infinitely varied.

A large share in the success of this recital must be ascribed to Mstislav Rostropovich, a true partner in his complete identification with the soprano's intentions and an equally great master of tonal variety. His delicacy in the accompaniment of "If I had only known," like his lyricism in the postlude to "Why?," is simply astonishing. This is, in other words, a necessary record. I can only ask Angel not to delay with a Musorgsky record by these great artists, featuring the *Songs and Dances of Death*. Transliterated texts, translations. D.S.H.

**THOMSON:** *The Plow That Broke the Plains; The River; Autumn\**. Ann Mason Stockton, harp\*; Los Angeles Chamber Orchestra, Neville Marriner, cond. [Christopher Bishop, prod.] ANGEL S 37300, \$6.98 (SQ-encoded disc).

For those who like their Americana mild, without the incisiveness of a Copland or an Ives, the *Plow That Broke the Plains* (1936) and *The River* (1937) film-score suites on this disc may have some appeal. Still, it seems to me that neither Virgil Thomson nor the cinema is very well represented in these watery, undistinguished excursions into diverse American idioms, from pseudo-Indian through folksong and blues to cavalry charge. And the use of Neville Marriner, whose interpretations are decidedly wooden, seems to have been a gross miscalculation.

I like better the occasionally modal Au-

tumn, a concertino for harp, strings, and percussion composed in 1964 and based on several much earlier works. A good deal of the piece's attractiveness, however, may be due to the inherent charm of the harp, which is underrecorded here to the extent of sounding for the most part like just another instrument of the orchestra. In fact, the recorded sound, which is severely lacking in highs, is about as low fidelity as I have heard on a modern disc. (*The River*, on Side 2, gets much better treatment than the other two works.) R.S.B.

**VERDI:** *Il Corsaro*. For an essay review, see page 77.

**VERDI:** Luisa Miller.

Luisa  
FedERICA  
Laura  
Rodolfo  
A Peasant  
Miller  
Count Walter  
Wurm

Montserrat Caballe (s)  
Anna Reynolds (ms)  
Annette Celine (ms)  
Luciano Pavarotti (t)  
Fernando Pavarotti (t)  
Sherrill Milnes (b)  
Bonaldo Giaiotti (bs)  
Richard Van Allan (bs)

London Opera Chorus; National Philharmonic Orchestra, Peter Maag, cond. [Ray Minshull, prod.] LONDON OSA 13114, \$20.94 (three discs, automatic sequence).

**Comparison:**

Moffo, Bergonzi, MacNeil, Cleva

RCA LSC 6168

This new recording of *Luisa Miller* eclipses the RCA set of 1965, which had Anna Moffo, Carlo Bergonzi, and Cornell MacNeil as its principals. (The old Cetra version, with Lucy Kelston and Giacomo Lauri-Volpi, was never more than stopgap, and a memento for the tenor's fans.) That much is clear, even though in the casting of the new version only one of the roles, Luisa, is sung with marked superiority to its counterpart on the earlier set; in other respects, the RCA principals are at least a match for, and on occasion better than, London's. So why this definite preference? Because, as Conrad L. Osborne said when reviewing the RCA (November 1965), it is "one of those recordings whose whole seems somehow less than the sum of its parts"; and as John Steane, reviewing the new version in

*Gramophone*, says, "The RCA recording taught one to like *Luisa Miller*, but with this new version one comes to love it."

Partly, it is a matter of sound. The London recording is rich and warm and full, whereas that of the RCA was merely bright and clean. Largely, it is a matter of the conductor. Fausto Cleva was brisk, direct, thoroughly able, not very moving. Peter Maag realizes more strongly the emotional force, the rhythmic tensions, the sharp dramatic contrasts, and the eloquent colors of an orchestra that is often asked to "speak" thoughts so intense that the characters can hardly utter them. Much of *Luisa* is very beautifully scored. Maag also has the finer band: the "National Philharmonic Orchestra" is a title for some of London's best players when they come together in the studio. Conductor, players, and engineers conspire to make the most of the score—yet without ever overpowering the singers or intruding in any unseemly way on the vocal drama.

The title-role is difficult to cast. Verdi defined the difficulties in four words when he said Luisa was "ingenuous and extremely dramatic." RCA's Moffo is admirable as the ingénue. In fact, in the first solo ("Lo vidi, e' primo palpito"), she is preferable to Caballe in point of lightness, trills, and staccato runs. But she does not carry the weight to be "extremely dramatic." Caballe gets better and better. Her change from minor to major in the cabaletta of her aria—timbre and manner responsive to the harmonic shift—is achieved with the kind of tenderness of which Martinelli (e.g., in "Ah si, ben mio" or "O tu che in seno") was the great master. Now I have another record to illustrate this especially affecting Verdian device. In "La tomba è un letto" (in the duet of Act III with Miller) she is wonderfully delicate—dropping the notes into place with the accuracy of a Tetrizzini and the charm of a Toti dal Monte. The rising sixth of the *preghiera* that follows, and the subsequent passage, are sounded with a purity and beauty of tone and line that make one long to hear Caballe as Elsa. The ensuing scene and duet with Rodolfo are perhaps the highpoint of the performance—soprano, tenor, and con-



ductor engaging with the music, with the drama, and with one another, executing the scene with the utmost technical accomplishment and interpretive power.

Pavarotti is at his best. He hangs on to one high B too long (and it not a particularly good one) but otherwise gives a performance both lyrical and exceptionally ardent—combining these qualities to perfection in "Quando le sere." Bergonzi (for RCA) has a more "melting" way with some of the phrases; he is less roundly recorded, and less delicately accompanied. Not only here but throughout the opera the clarinet has a very important role to play: the admirable "National Philharmonic" soloist deserves to have been given solo credit.

At the top of his voice (Miller lies high), Sherrill Milnes produces his best sounds—and fine and firm they are—when he sings loudly. There are moments in the aria when one would welcome a more gentle approach. But it is a careful and well-studied performance, fully comparable to MacNeil's for RCA. (The most moving Miller I've ever heard was Piero Cappuccilli, thirteen years ago, with the San Carlo company in Edinburgh.) Bonaldo Giaiotti and Richard Van Allan are not quite the equals of RCA's Giorgio Tozzi and Ezio Flagello. Giaiotti is rather heavy and unimaginative in the aria, not quite precise in his triplets. When Van Allan, as Wurm, endeavors to invest his tone with the timbres and accents of villainy, the result is rather hammy. This spoils the dialogue with Miller; he is better in the two-bass duet, and fairly impressive in the crucial dialogue with Luisa.

Anna Reynolds, as Federica, misses the lilt and allure that Shirley Verrett brought to the part; her phrasing of the 6/8 section of the duet with Rodolfo is less careful than Pavarotti's. For the stretta of this duet, Maag adopts a rather slow and heavy tempo. He does the same with the 6/8 andantino of the first-act finale; and again with the cabaletta of "Quando le sere," which forms the second-act finale. At these moments, I feel that his otherwise wholly admirable determination not to skate over the music has led him into overdeliberateness.

The chorus is excellent. The unaccompanied quartet is more accurately tuned and more precisely blended than I have ever heard in a theater. (It makes a curious, artificial effect in an opera that is otherwise so direct in its dramatic statements.) The organ that launches Luisa's *preghiera* is very, very distant. It is meant to be coming from inside a church some way off, but I would say it was *too* soft, had not Maag so delicately balanced the orchestral entry that steals into its "voluntary."

The accompanying booklet, which includes an anonymous, sometimes rather free translation of the libretto, is closely printed on thin paper and makes a rather impoverished impression after the rich paper and spacious typography used for the RCA booklet. There is an interesting essay by William Weaver, which says about *Luisa*, among other things: "Scholars usually call it a transitional work, looking backwards (Rodolfo's aria has been compared to Donizetti) and forwards (in the increased elimination of set pieces). But in a sense, all Verdi's operas are transitional.

... And, indeed, perhaps even *Otello* and *Falstaff* might seem transitional if they had had successors. (Though it is hard to imagine!) After the French-influenced and Paris-composed *Il Corsaro* and *La Battaglia di Legnano*, *Luisa* marks a return to Italy in a musical as well as a residential sense. There is considerable Donizetti influence on it, not only in "Quando le sere."

Moreover, the libretto is by the author of *Lucia*, Salvatore Cammarano, and it opens with an old-fashioned Rossini-type *introduzione*, presenting the soloists within a choral context. But the experienced librettist worked closely to Verdi's prescriptions, and put all his skill at the service of effective realization of the composer's individ-

ual ideas. Musically and textually, *Luisa* represents not so much retrogression as the advance of Verdi's new dramatic notions into familiar territory, which it then enriches. (The "thematic development," the refashioning of basic motifs from the overture in at least seven other important themes, is one remarkable feature.) And I have never heard it sound so adventurous and accomplished and consistent a score as in this new London performance A.P.



**WAGNER:** Die Meistersinger von Nurnberg (nearly complete recording).

Eva

Maria Muller (s)

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Erich Zimmermann (t)  
Benno Arnold (t)  
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Erich Pina (bs)

Bayreuth Festival Chorus and Orchestra, Wilhelm Furtwängler, cond. EMI ODEON 1C 181 01797/801, \$39.90 (five discs, mono, manual sequence) [recorded July 1943] (distributed by Peters International, 619 W. 54th St., New York, N.Y. 10019).

From the small print on the album back, and from the discreet omission of any descriptive phrase such as "Gesamtaufnahme" (complete recording), the German-reading buyer will learn that this *Meistersinger* recording is a Venus de Milo of sorts. Two segments are missing from the surviving material: in Act I, the Walther/Eva scene and the subsequent byplay of the apprentices, and in Act III, the climax of the scene in the shoemaker's house, from Sachs's "Ein Kind war hier geboren" through the quintet into the beginning of the interlude. This is regrettable indeed, but it may be that we can get no closer to Furtwängler's work with this score, obviously a central one in the repertory that most involved his sympathy and passion.

At any rate, one presumes that EMI has undertaken the release of this disfigured document only after having exhausted all other possibilities. A 1944 Bayreuth performance with the same cast, also recorded by the German radio (in stereo, according to Wolfgang Wagner), may be hiding somewhere in the Soviet Union, whence many such tapes were "liberated" in 1945, but it has not yet surfaced. After the war, Furtwängler conducted *Meistersinger* only at La Scala, in 1952, with a German cast; the broadcast recording of this was apparently destroyed some years ago, and no private taping has come to light. From prewar performances in Vienna, Salzburg, and elsewhere, nothing of comparable length has turned up.

So this is evidently it: even more of a documentary, noncompetitive item than the RAI *Ring* cycle—but not to be resisted on that account by anyone who admires Furtwängler's way with Wagner. Though vocally even more of a mixed bag than the *Ring*, let alone the studio *Tristan*, it belongs on the same shelf, for the conception is every bit as magisterial, its execution every bit as absorbing. Furtwängler knew just how the score ought to go, how every scene should make its point, the purpose of every phrase, every strand of the texture.

The ebb and flow of tempos is always natural and convincing, the transitions are smooth, the long line of the score is spun out with a very sure hand. The individual episodes, so many of them full of casual, conversational setting, are surely characterized, firmly shaped. Note, for example, how the David/Sachs episode that begins the third act rides along over the gently

chugging ostinato figure in the low strings, never stiff but never slack. The same is true of many other passages—e.g. the Sachs/Beckmesser confrontation in the second act, often a *locus classicus* of license: here, too, the reflective quartet interpolations (when Eva and Walther join in) are handled in a controlled, surely projected *sotto voce*.

Throughout the score, phrases speak out with fresh intention, textures are more meaningful because every line is individualized. And the climaxes are achieved with imposing force. The live-performance circumstances (and, no doubt, external factors as well) evidently provided a special impetus, instilled an uncommon enthusiasm. We feel that the content of the opera really means something vital to the participants. Whatever we may feel about what was going on in Germany at the time (and perhaps, after Vietnam, it is easier for Americans to understand the position of some Germans who remained), we cannot help sensing that the celebration of German art—as distinguished from German power—was some essential sort of anchor to sanity.

Neither chorus nor orchestra quite measures up to the best Bayreuth has offered at other times, but they are good enough—and numerous enough—to make the conductor's points unequivocally. The recorded sound is not entirely kind to them: choral balances are hit or miss, while the sound of the orchestra is strongly weighted in favor of the strings. In most other respects, the sound is remarkably decent. A slight over-all grittiness at the start is not eventually troublesome, nor is an alarming juddering slippage at the start of the chorale repeated. Similarly, a tendency to overload at climaxes diminishes as the performance goes on, though naturally the total dynamic range is never very wide. Much stage noise is captured, some of it annoying (Beckmesser's chalk marks sound more like whip strokes), but most of it contributing tangibly to the atmosphere.

The cast, typically for Bayreuth in the Hitler years, was drawn from the Berlin State Opera. In earlier years, that would have meant the impressive Rudolf Bockelmann as Sachs, but he sang his last Bayreuth performances in 1942. So we have Jaro Prohaska, a puzzling singer indeed. Even at age fifty-two, he could put out plenty of strong tone, but he evidently felt the need to conserve his resources some of the time (it is, after all, a very long part, with much strenuous singing at the end of the evening). Unfortunately, his soft singing is far less certain than his belting, and he hasn't any intermediate possibilities to offer. In Act I he sounds dry and unfirm, nor is there much bloom for the climaxes of the *Fliedermonolog*. Beginning with "Jerum!", he starts socking it out and manages to reach the end of the opera with plenty of clout.

Perhaps this made its effect in the theater. To the mere auditor, however, it doesn't add up to any kind of consistent characterization. When playing opposite the subtler among his colleagues, Prohaska tends to tone his delivery to match theirs, while opposite Max Lorenz's strained Walther or on his own, restraint is cast to the winds. Between the desiccated, almost



Beckmesserish moments and the beer-hall heartiness, one seeks in vain any consistent resemblance to the shoemaker-poet we know and love.

The bright spot in the casting—we'll hold the other bad news for a while—is very bright indeed: an exquisite, impeccably sung Eva from Maria Müller. (According to EMI's booklet, she was fifty-four at the time, but other sources, including the Kutsch-Riemens dictionary, Baker's, and Harold Rosenthal, give her birthdate as 1898, which seems much more plausible. Can any reader offer authoritative information?) Although this recording is contemporaneous with the Preiser *Lohengrin*, in which Müller sang a disappointing, apparently over-the-hill Elsa, the role of Eva makes very different demands, all of which she is able to meet. She really knows how to sing conversationally, not throwing the tone away for a verbal effect. Only Schwarzkopf, in Karajan's 1951 Bayreuth recording, draws a comparably complex Eva, suggesting even in the simplest exchanges a woman of not inconsiderable manipulative resources when she wants to get her way—but Müller does it more inwardly, with much less obvious artifice. A lovely performance, capped with a richly dimensioned voicing of "O Sachs, mein Freund!," full of touching emphases that don't upset the line or the directness. (Speaking of Müller, when will somebody reissue the 1930 Bayreuth *Tannhäuser* recording in which she and Herbert Janssen

took part so admirably? Though conducted for discs by Elmendorff, the performance was prepared by Toscanini, and shows it.)

Opposite her is Lorenz, a sore trial: sloppy in pitching, rhythm, phrasing, dynamics—you name it, he does it badly. As sheer sound, the voice isn't in bad shape, but musically he's a bull in a china shop, for all the ring of the high notes. His octave-long slide into the first note of the Morning-Dream Song has to be heard to be believed; it's enough to make you long for Hans Hopf.

The Beckmesser of Eugen Fuchs will be familiar to older Wagnerians from the 1938 Dresden recording of Act III; alas, the five intervening years evidently levied a severe toll on his voice, for this is a pallid-sounding though well-routined performance. And Erich Zimmermann's David, despite a lively, artful delivery of the lines, simply can't convince as an apprentice with his aged, Mime-like sound. The youngster of the cast is Greindl: overvehement in most of his material, perhaps out of nervousness at his Bayreuth debut. The Magdalene is personable if not powerful, and a minor delight is Fritz Krenn's Kothner—not much more accomplished than anyone else in the coloratura, he does project a delicious air of pedantry.

As I've said, this is a document, but a document of very special understanding that overcomes both the unfortunate omissions and the casting inadequacies. It is unquestionably my choice for a supplement

tary recording of the opera (as for the primary, stereo choice, all bets are off pending the release of the Solti and Jochum versions): were Seraphim to give us a low-priced version, it would be irresistible. (The Electrola set includes a libretto in German only, plus an essay on the 1943 Bayreuth performances by Curt von Westernhagen, with an English translation.) D.H.

**WALTON:** *Façade*. Tony Randall, speaker; Columbia Chamber Ensemble, Arthur Fiedler, cond. [Andrew Kazdin, prod.] COLUMBIA M 33980, \$6.98.

One doesn't have to be a talk-show videot to credit the versatile actor/comedian Tony Randall with being considerably more than a casual opera buff or all-round musical amateur. He is catholic connoisseur and deft executant enough to realize his own marked aptitude for the challenging role of reader/vocal percussionist in that quintessential distillation of early-Twenties musical satire and surrealism, the Walton-Sitwell *Façade*. The basic challenge is formidable enough: competing with the recorded verbal virtuosity not only of Constant Lambert, Peter Pears, Michael Flanders, et al., but also of the hieratic onomancer-poet Edith Sitwell herself. But there is a second, seemingly even more impossible challenge: somehow winning for this ultra-erudite, supersophisticated work a more widely responsive public than the

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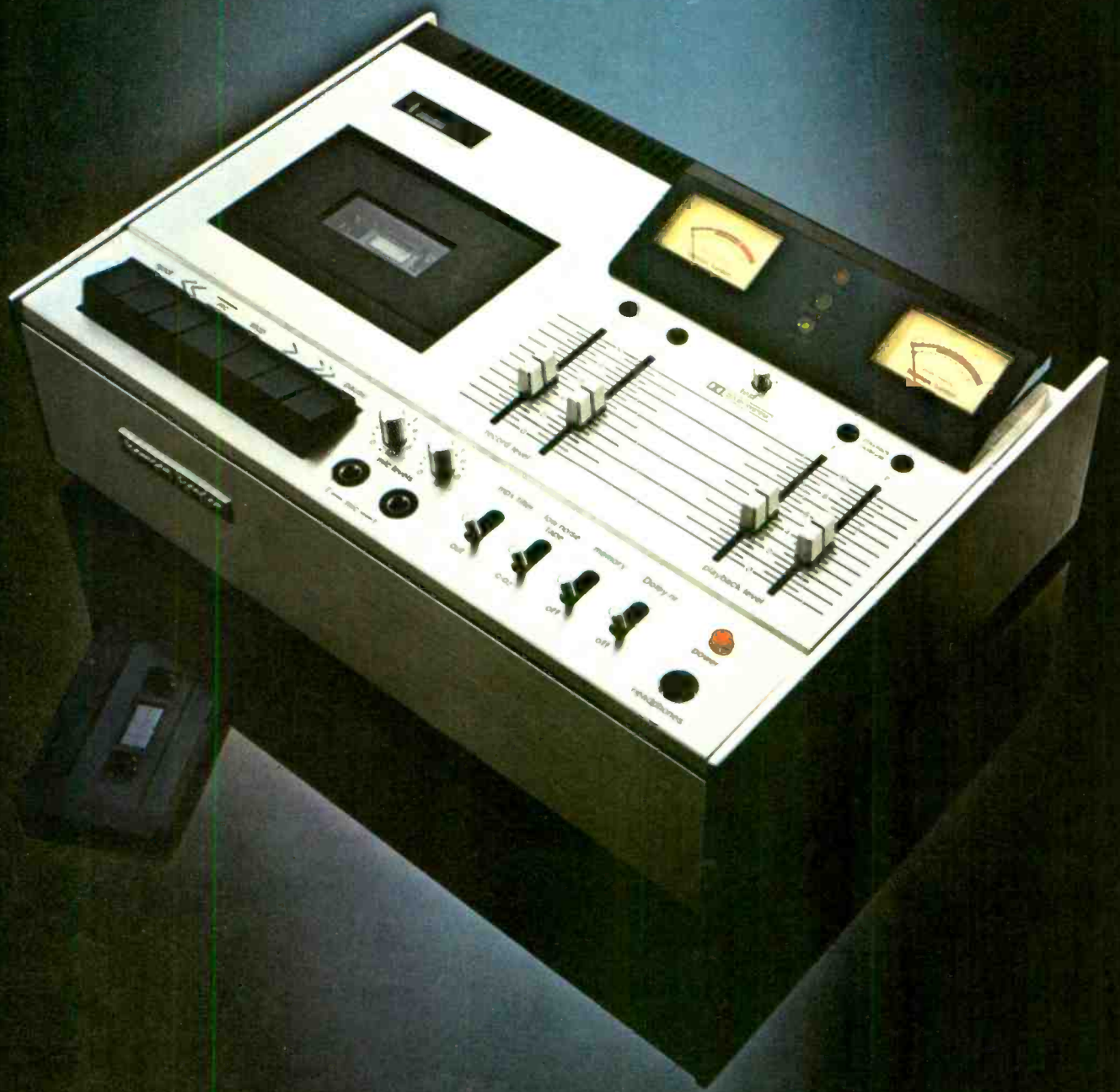
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CS704, less than \$310; CS721, less than \$400.



intellectual elite to which its relish mainly has been confined in the past.

Thanks to his television fame, Randall stands a better chance than any previous celebrity of triumphing over that second challenge—especially since Columbia has improved the odds markedly by the inspired choice of that ageless musical gamin (himself a mass-public favorite), Arthur Fiedler. Moreover, he's also had the common sense to provide some guide through the tropical forest of Sitwellian language by augmenting the provided leaflet of printed texts with a glossary defining some eighty of the more obscure terms in the poet's baroque vocabulary. Why did no one ever think of something as obvious yet as helpful long before now?

Nor does the first challenge bother the (here appropriately) brash Randall, although he has the temerity to tackle all twenty-one poems by himself. (Usually they are divided between two readers; even when Sitwell, who had previously collaborated with Lambert and Pears, was featured alone in the 1949 Columbia version, now Odyssey Y 32359, she omitted the "Tarrantella" entirely and used a surrogate, David Horner, in the "Tango-pasodoble.") Randall wisely makes no attempt to suggest the inimitable Sitwellian orotundity and glossolalia in "Black Mrs. Behemoth," "Long Steel Grass," "Jodelling Song," etc., that the poet made so uniquely her own. Yet he is plausibly effective in his own way and only occasionally succumbs to what must be an almost irresistible temptation to overact.

Where Randall excels, perhaps better than anyone since Lambert in the c. 1930 record premiere, is in the machine-gun-rattling pyrotechnical patter pieces ("Polka," "Tango-pasodoble," "Scotch Rhapsody," etc.) where the sense of the words is their sound and rhythmic impact. Even here, comparisons are more than normally odious: Each of the seven or so earlier versions, four of which remain in print, has distinctively individual attractions, with special appeals in the three in which Sitwell participated and the exceptionally authoritative and stylish 1972 Ashcroft/Scofield Argo recording (ZRG 649) conducted by the composer himself. In the new release, however, the special appeal of soloist Randall is prodigally augmented by Fiedler's high-voltage directorial snap and taut control, by the truly virtuosic playing of the seven instrumentalists who make up the collaborating rather than accompanying Columbia Chamber Ensemble, and perhaps most significantly by the superb vividness and arresting presence of state-of-the-art stereo recording. R.D.D.

## Recitals and Miscellany

**LEYLA GENCER:** Operatic Recital. Leyla Gencer, soprano, RAI Symphony Orchestra,

Turin, Arturo Basile, cond.\*; Turin Symphony Orchestra, Gianandrea Gavazzeni, cond.\* CETRA LPL 69001, \$7.98 [\*recorded June 1956, rechanneled; \*recorded June 1974] (distributed by Peters International).

**VERDI:** *Il Trovatore*: Timor di me... D'amor sull'ali rosee; *La Traviata*: Addio del passato; *La Forza del destino*: Pace, pace, mio Dio; *Aida*: O cieli azzurri.\* **CATALANI:** *La Wally*: Ebben, ne andro lontana.\* **DONIZETTI:** *Caterina Cornaro*: Torna all'ospitetto... Vieni o tu, che ognor lo chiamo; *Roberto Devereux*: E Sara in questi orribili momenti... Vivi, ingrato, a lei d'accanto... Quel sangue versato; *Maria Stuarda*: O nubel che lleve; *Lucrezia Borgia*: Com'e bello.\*

**LEYLA GENCER:** Song Recital. Leyla Gencer, soprano; Marcello Guerrini, piano. [Danilo Girardi and Angelo Rovero, prod.] CETRA LPO 2003, \$7.98 (distributed by Peters International).

**CHOPIN:** *The Maiden's Wish*, Op. 74, No. 1; *Spring*, Op. 74, No. 2; *The Trooper*, Op. 74, No. 10; *Dumka*. **BELLINI:** *Il ferido desiderio*; *Dolente Immagine*; *Vaga luna, che inargenti*. **DONIZETTI:** *La Mere et l'enfant*; *La Corrispondenza amorosa*; *A mezzanotte*. **ROSSINI:** *La Promessa*; *L'Orgia*; *La Danza*.

There is some pleasure to be had from the Verdi-Catalani side of the aria disc, reissued from a 1956 ten-incher, but the remaining sides are pretty grim.

The Gencer voice in 1956, though not a great one, was a solid instrument under healthy control: "Pace, pace" and "D'amor sull'ali," in fact, are quite nicely done. The major problem here is interpretive: The lack of eccentricity is welcome, but the predictability of effect—particularly the hoked-up climaxes—renders the *Trovatore* and *Forza Leonoras*, *Violetta*, and *Aida* indistinguishable. It's easy to understand the devastating impact of the competition of the rising Tebaldi and Callas, but on her own terms Gencer was a singer of promise.

That promise was never realized. The course of her vocal decline is not documented on commercial disc, but the end product can be heard in the Donizetti arias, recorded in June 1974, and in the song recital, apparently made somewhat more recently still. The head voice, sweet and ample in 1956, has atrophied into a squeal; in compensation the chest voice is pushed way up, and consequently is itself thinned and inadequately supported. Thus there is neither effective top nor bottom, just a horribly scrambled mid-voice, with pitches frequently in need of an extra upward shove.

In practical terms, that amounts to a pretty complete disqualification for the material at hand. The Donizetti arias take for granted the singer's vocal strength, tonal resources, and agility; the point of the music is to allow the singer to use those raw materials to fashion something individually gripping. Gencer has to struggle merely to get all the notes out; ironically any interpretive growth since those 1956 recordings is imperceptible, since she no longer has the equipment with which to give ideas voice. The *Devereux*, *Stuarda*, and *Lucrezia Borgia* excerpts are vastly better handled on their respective complete recordings, even though the latter number among the lesser achievements of their *dive* (Sills, Sutherland, and Caballe). I know of no other commercial recording of the *Caterina Cornaro* number, but given Gencer's inability to make sense of the writing I'm not sure that the Donizetti discography has been enhanced.

The song recital is less appealing still. The program is excellent, but this material makes even more extreme demands on the interpreter's vocal finish—the ability to shape, color, point. At first hearing, Gencer's almost complete disregard for articulation markings—phrasing, dynamics, and the like—seems appallingly insensitive. Closer listening makes clear that she really hasn't much choice. When, on occasion, there is a phrase that she is able to sing softly, she may risk it; otherwise she apparently prefers to sing at a monotonous forte rather than attempt dynamic gradations beyond her powers. In consequence, however, she trivializes the material (Donizetti's exquisite "La Corrispondenza amorosa" is a travesty), especially unfortunate considering how few first-class performances we have had to show us how good these songs really are. Five of the nine songs in the Bellini-Donizetti-Rossini group were included in the Renata Scotti recital released on RCA Gold Seal (AGL 1-1341, July 1976). While Scotti's voice too falls well short of the music's demands, she at least gives the songs in recognizable form, and the Bellini songs ("Dolente immagine" and "Vaga luna") are very good indeed. An even more depressing comparison is Luciano Pavarotti's "Dolente immagine" (London OS 26391, March 1975), beautifully sung and shaped with real artistry. It's hard to understand what Gencer's nonperformances are doing on record. (Editorially suggested cuts are taken in the Donizetti songs; under these circumstances, I can't see that it matters much.)

The accompaniments match the singer. In the 1956 arias, Arturo Basile conducts emphatically if subtly. In the 1974 arias, Gianandrea Gavazzeni spins a few sensitive phrases—when there's no singing. Pianist Marcello Guerrini plunks along stoically through the songs; in the unflattering acoustic—boxy yet overreverberant—his instrument sounds like a toy piano.

The only texts provided are Italian translations of the Chopin songs. The aria disc includes a mind-boggling "Homage to Leyla Gencer" by Franco Soprano, in which we learn, among many other wonderful things, that Gencer "officially began the Donizetti renaissance" with *Roberto Devereux* in 1964. The English translation of the essay provides much welcome comic relief—the reference, for example, to Gencer's "gentile interpretation of Gluck's Alceste." K.F.

**GRANT JOHANNESSEN:** Bach and Mozart Works. Grant Johannesen, piano. GOLDEN CREST CRSQ 4142, \$6.98 (SQ-encoded disc).

**BACH:** *Fantasy in F minor*, S. 906; *Toccatina in F sharp minor*, S. 910. **MOZART:** *Fantasy in C minor*, K. 396; *Sonata in D*, K. 576; *Variations on a Minuet by Duport*, K. 573.

With his even fingerwork and symmetrical phrasing, Grant Johannesen is one of the most tasteful piano virtuosos. This collection of Bach and Mozart, though engineered uncomfortably closely, comes across with great élan and shapeliness.

The Bach pieces are played in a pianistic manner that never violates the innately rhythmic, linear qualities of the music. I especially like the robust, accented perform-



ance of the S. 906 Fantasy. Mozart's *Duport Variations* too are a joy: The proximity might prove a discomfort for any less-endowed craftsman, but Johannesen maintains clarity and shapes the music within a firm, regular metric stress. Only in the Mozart D major Sonata are there grounds for disappointment: The contrapuntal lines in the first movement are not projected quite purely enough, and there is some (not much) broadening at phrase ends. Perhaps more atmospheric sound reproduction here would have given the music more room to expand.

Altogether, an admirable collection, and my copy was well pressed. H.G.

**RECORDED ANTHOLOGY OF AMERICAN MUSIC.**  
For an essay review, see page 80.

**B** **GÉRARD SOUZAY:** Song Recital. Gérard Souzay, baritone; Dalton Baldwin, piano. SERAPHIM S 60251, \$3.98.

**SCHUBERT:** Aufenthalt; Ihr Bild; Das Fischermädchen; In der Ferne. **SCHUMANN:** Widmung; Mein schöner Stern; Lust der Sturmnacht; Stille Liebe; Stille Tränen. **DEBUSSY:** Beau soir; Ariettes oubliées. **DUPARC:** Phidyle; L'Invitation au voyage. **FAURÉ:** Les Berceaux; La Chanson du pêcheur; Mai. **GOUNOD:** Où voulez-vous aller?; Aïmons-nous.

As both live performer and recording artist Gérard Souzay has been before the public for some thirty years. As it happens, two of his very first 78s—a group of duets with the

great Germaine Lubin—have recently been reissued in France, and those fresh, charming performances make melancholy listening after Seraphim's new recital.

Souzay shows so little command over his resources in the opening Schubert group that one can only register astonishment at its inclusion on this disc. Neither the Schumann songs nor the French selections manifest quite the same vocal deterioration, and there are some memorable passages, especially in the latter, when Souzay shows himself capable of summoning enough voice to do his artistic intentions justice: in the "*Chanson du pêcheur*," for example, or again in the florid last measure of "*Où voulez-vous aller?*" But there is hardly a passage where the voice does not sound excessively dry and inelastic; only in the middle register at full volume does he sound comfortable. Souzay's many years of first-rate artistry deserve a better testimonial than this.

Dalton Baldwin, however, is wonderful throughout. The ease and sensitivity with which he plays such difficult assignments as "*L'Invitation au voyage*" are quite outstanding. The recording is good, my pressing noisy. There are no texts, only inadequate prose synopses in English. D.S.H.

**B** **PAUL ZUKOFSKY AND BOB DENNIS:** Classic Rags and Other Novelties. Paul Zukofsky, violin; Bob Dennis, piano.

[John Kilgore, prod.] VANGUARD EVERYMAN SRV 350 SD, \$3.98.

Paul Zukofsky is one of the more cerebral violin virtuosos in our midst today, and the prospect of his playing ragtime may at first seem as unlikely as Woodrow Wilson doing the samba. His involvement is more than a passing one, however: The album notes inform us that he has published a set of Scott Joplin arrangements and has been performing rags in concert for several years.

There are some of us who will go to our graves, I suppose, feeling that rags fit the keyboard far more idiomatically than the fiddle and that there is something basically gimmicky about the current transplants to solo violin. The pieces simply need the counter-moving line of the piano left hand, and turning the piano into an accompanying voice to the violin's melody line just doesn't accomplish the same thing. Zukofsky, in the foreword to his Joplin edition, pleads a case for the legitimacy of the violinists' claim on ragtime: "We know that the violin was a strong part of Joplin's sonic world, and it cannot be a total coincidence that so many of the right hands of his rags 'lie' perfectly for the instruments without any revision." Well, maybe so.

In any case, Zukofsky plays the pieces with grace, though at times in a highly idiosyncratic manner—an extreme slow tempo in Clarence Woods's *Slippery Elm Rag*, with double stops rendered with much use of portamento; a dangerously slow tempo (and almost sotto voce) in Joseph F. Lamb's *American Beauty, a Rag of Class*; and, again, much deliberate whine in the double-stop shifts of Woods's *Sleepy Hollow Rag*. Elsewhere the performances are generally lean, lithe, a little ascetic. Itzhak Perlman (in "*The Easy Winners*," Angel S 37113) makes much more of sheer virtuosity and is altogether more extroverted—jauntier in rhythm, more sensuous in tone, more colorful. Not better, mind, you, just flashier. S.F.

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# The Lighter Side

Blue Oyster Cult—the thinking man's heavy-metal rock band primed for the big kill.

reviewed by  
MORGAN AMES  
ROYAL S. BROWN  
HENRY EDWARDS  
MIKE JAHN  
JOHN S. WILSON

**\* BLUE OYSTER CULT:** Agents of Fortune. Eric Bloom, Albert Bouchard, Donald (Buck Dharmia) Roeser, Joe Bouchard, and Allen Lanier, vocals and instrumentals. *This Ain't the Summer of Love; True Confessions; (Don't Fear) The Reaper*; seven more. [Murray Krugman, Sandy Pearlman, and David Lucas, prod.] COLUMBIA PC 34164, \$6.98. Tape: ●● PCT 34164, \$7.98; ● PCA 34164, \$7.98.

With three studio albums, a double-record set, and a sizable collection of fanatical fans already under its collective belt, Long Island's Blue Oyster Cult seems primed for the big kill. "Agents of Fortune," the group's latest, should be the LP to make that score.

With its first discs, the Cult established itself as a "thinking man's" heavy-metal rock band. The lyrics, for example, were chock-full of cloaked references to the technocratic age, among other sinister subjects, challenging listeners on both the cerebral and the visceral level. It seems, though, that the group was too smart for its own good; insanely clever lyrics, an awesomely sinister image, and neat playing are a bit much for audiences bred on primitive, three-chord rock.

Here, however, the abstruseness is forsaken. In its place, the Cult's members are given a chance to flex their individual musical muscles. Guitarist Allen Lanier makes his vocal debut on two of his own compositions, "Tenderloin" and "True Confessions," with his voice and singing style sufficiently justifying his Rolling Stones roots. Lead guitarist Don Roeser continues to pursue his somewhat ethereal song-writing group to the fringes of progressive jazz-rock. An unnerving appearance by Patti

Smith on "The Revenge of Vera Genuine" does its part in keeping this album suitably off-center.

Yes, there's something for everyone in this latest outpouring from the Blue Oyster Cult hopper. That's why it should have the kind of commercial triumph one assumes the group craves. H.E.

**\* HOYT AXTON:** Fearless. Hoyt Axton, vocals, guitars, and songs; instrumental and vocal accompaniment, Larry Carlton, arr. *Flash of Fire; Evangelina; The Devil*; nine more. [David Kershenbaum, prod.] A&M SP 4571, \$6.98. Tape: ●● CS 4571, \$7.98; ● 8T 4571, \$7.98.

Here is another distinguished survivor of the fray. "Fearless," the title of Hoyt Axton's new album, is my favorite title of the year, but "Heedless" might be more descriptive. One needs heedlessness to continue through the lacquer jungle with heart but without mental malaria, and Axton has been bringing it off for years.

His first major act of survival came at the fading of the folk boom that nurtured him. Baez was another survivor, while the surface groups crumbled: The Kingstons never learned to play; it took John Stewart years afterward.

Axton does essentially the same thing now that he did then—writes, sings, and plays his guitar and the game. He also goes on the road. ("Idol of the Band": "And you may just be some small town mother's daughter, but today for just a moment you were the idol of the whole damn band.") Though he probably never meant to "stay current," he grew. His honesty got him through the folk crash, and it will get him through discomania. Listen to him sing Bob

Dylan's "Lay Lady Lay"; I think he understands it better than its composer. Axton found its humor.

Some wonderfully fitting background vocals are headed up by Nicolette Larson. The players are Los Angeles' finest, and for city/country energy you can't do better than Jim Keltner, Larry Carlton, Dean Parks, and Larry Muhoberrec.

Axton is at the top of his class, and this is the best of his albums. M. A.

**\* MONTY PYTHON:** Live at City Center. Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin, with Carol Cleveland and Neil Innes; instrumental accompaniment. *Introduction; The Llama; Gumby Flower Arranging; Wrestling; World Forum; Crunchy Frog; Bruce's Song; Travel Agent; Blackmail; Protest Song; Pet Shop; Argument Clinic; Death of Mary, Queen of Scots*; ten more. [Nancy Lewis, prod.] ARISTA AL 4073, \$6.98.

Monty Python's Flying Circus is familiar to millions of Americans as the comedy troupe behind the BBC program of the same name aired over the Public Broadcasting System. This album was recorded live during a New York concert appearance early this year, and it

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contains some of Monty Python's best routines.

Among them are "Crunchy Frog," about a confectioner with peculiar products; "World Forum," in which Marx, Lenin, Che, and Mao are asked questions about British sporting events; "Pet Shop," during which a customer protests that the parrot he bought was dead when he bought it, not a Norwegian parrot "pining for the fiords," as the pet-shop owner claims; and "Argument Clinic," where a man pays to be contradicted. There also are several skits I haven't witnessed before, including "Protest Song," an absolutely marvelous spoof of the Angst-ridden singing of Leonard Cohen. The performer tells his audience, "Ladies and gentlemen, I've suffered for my music... now it's your turn," and blows piercing notes on his harmonica.

At times, the applause and laughter of the City Center audience drown out the performers on-stage. At other times, the presence of the audience is helpful. During "Bruces' Song," a group of Australian philosophy professors, all of them named Bruce, leads the audience in singing a bawdy song that lionizes great figures in the history of philosophy for their drinking ability.

"Monty Python Live at City Center" is a fine album, probably the comedy group's best American release to date. M.J.

**LESLEY GORE:** Love Me by Name. Lesley Gore, songs and vocals; rhythm, orchestral, and vocal accompaniment; arr. by Quincy Jones, Leslie Drayton, Hodges & Smith, Tommy Bahler, John Bahler, Dave Grusin, Herbie Hancock. *Immortality; Other Lady; Can't Seem to Live Our Good Times Down*; six more. [Quincy Jones, prod.] A&M SP 4564, \$6.98. Tape: ●● CS 4564, \$7.98; ●● 8T 4564, \$7.98.

Lesley Gore has been around the track. As Donny and Marie Osmond are to the mid-Seventies, so was Gore to the Fifties, an adolescent with massive hits such as "It's My Party and I'll Cry If I Want To." Stardom is nearly always traumatic, but heaven help a teenage star when the time comes for growing up. While I am not unmoved by these matters, neither did I rush to get Gore's new album. I despised the Fifties music that her hits represented.

All those early hits were produced by Quincy Jones, younger but operating on intuition then as now. Jones has great taste, and he's a grower. This got Gore onto my turntable.

The highlight of the album, hands down, is a song called "Love Me by Name," which must have been equally obvious to Jones since it became the title tune. It is a victim love ballad with a fragile, manic lyric by Ellen Weston, Gore's writing partner on all material. The remarkable thing is Gore's lovely, honest, impassioned singing.

Having heard this depth of feeling from her, it is difficult to settle for less for mere performance. The energy, for irky melodies such as the beautifully titled "Can't Seem to Live Our Good Times Down." Oddly, Gore seems to be in her highest energy when singing the least of the material, such as the grating "Paranoia." But on a sweet, laid-back song like "Along the Way," the personality changes, a feel is

gained yet a spark lost. I suspect she is happier on such updated-Fifties songs as "Immortality." They suit her.

Weston is a sensitive and crafty lyricist. While her skill is great, she never quite gives herself to us. She puts her greatest passion not into love songs, but into entanglement songs—"Other Lady" and "Love Me by Name" (in which a man is profoundly thanked for not being as rotten as all the others she's used to; please!). Yet Weston has wit ("Make me a baby, make me a star, leave my coffin slightly ajar...") and flow ("Along the Way"). If she beats her hothouse flower image, she has a real future with words.

Jones's influence is strong throughout, topped only by Gore's need to be stronger. To the extent that she flows with him and the extraordinary musicians he is able to enlist for his projects (names listed in credits), Gore is brought into the current market. It must have felt like walking off a plank. The truth is that Quincy Jones and Lesley Gore have grown in vastly different directions since those pubescent hits they shared. It is to their credit that the album is as strong as it is. M.A.

**JOHN MILES:** Rebel. John Miles, vocals, guitars, keyboards, and synthesizers; Barry Black, drums and percussion; Bob Marshall, bass. *Music; Everybody Wants Some More; Highly*, six more. [Alan Parson, prod.] LONDON PS 669, \$6.98. Tape: ●● PS 669, \$7.95; ●● PS 669, \$7.95.

For months, London Records has been running "teaser" ads about the American debut LP of John Miles, an English performer rumored to be a James Dean look-alike. That disc is "Rebel," and Miles turns out to be a twenty-four-year-old composer/performer who had developed a great deal of popularity in the discos and small clubs in the midlands and north of England. He also had achieved a degree of success churning out a hit single or two featuring a "white soul" sound. With these credits behind him, Miles proceeded to London, where he ac-

quired as producer Alan Parson, who had worked with Pilot and Cockney Rebel. They hope "Rebel" will earn worldwide attention.

This disc does have its attractions. Miles, for example, has a strong, pop-oriented voice fully capable of commanding the attention of pop listeners. The coauthor of most of these selections with bass player Bob Marshall, he is also a captivating melodist. And his synthesizer playing produces brash swirls of notes that are compelling on their own terms.

Nevertheless, this lush, theatrical pop-rock still does not possess the distinction that marks Miles as a true original. Reports from London indicate that he is a powerful live performer. We may have to wait until Miles hits these shores before we decide finally whether he is the standout London Records has proclaimed him to be. H.E.

\* **ANTONIO CARLOS JOBIM:** Urubu. Antonio Carlos Jobim, vocals, keyboards, and songs; orchestral accompaniment, Claus Ogerman, arr. and cond. *Boto; Angela; Saudade do Brasil*, five more. [Claus Ogerman, prod.] WARNER BROS. BS 2928, \$6.98. Tape: ●● M 52928, \$7.97; ●● M 82928, \$7.97.

Every musician I know who's worth a damn is hopelessly in love with Brazilian music. For many it is uniquely characterized by Antonio Carlos Jobim, and indeed he casts a strong shadow.

Side 1 of this set is given to a rhythm section comprising Jobim (Fender Rhodes electric piano, vocals), Ron Carter on bass, Joao Palma on drums, and Ray Armando on percussion—plus orchestral settings by Claus Ogerman. As Jobim has mellowed (or not mellowed) with the years, he has become a stunningly good lyricist—in English. While he sings strictly in Portuguese here, he whimsically includes English translations on the jacket. "Ligia" says: "I've never dreamed of you, nor have I ever been to the movies, I don't like the samba, I don't like to go to Ipanema, I don't like rain, and I

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## Critics' Choice

The best pop records reviewed in recent months

- COUNT BASIE AND ZOOT SIMS:** Basie and Zoot. PABLO 2310 745. June.  
**GUY CLARK:** Old No. 1. RCA APL 1-1303. Aug.  
**FOLK MUSIC IN AMERICA, VOLS. 1-2.** LIBRARY OF CONGRESS LBC 1/2. July.  
**GREAT BRITISH FILM SCORES.** LONDON PHASE-4 SPC 21149. June.  
**EDDIE HAZELL TRIO:** Take Your Shoes Off, Baby. MONMOUTH-EVERGREEN 7975. July.  
**MILLIE JACKSON:** Free and in Love. SPRING SP 16709. Aug.  
**MAHAVISHNU ORCHESTRA:** Inner Worlds. COLUMBIA PC 33908. June.  
**TONY ORLANDO & DAWN:** To Be with You. ELEKTRA 7E 1049. July.  
**DORY PREVIN:** We're Children of Coincidence and Harpo Marx. WARNER BROS. BS 2928. Aug.  
**RAINTREE COUNTRY.** Original film score. ENTR'ACTE ERS 6503 ST. June.  
**DAVID RAKSIN CONDUCTS HIS GREAT FILM SCORES.** RCA RED SEAL ARL 1-1490. Aug.  
**SAVOY JAZZ REISSUES:** Charlie Parker. SAVOY/ARISTA SJL 2201. Aug.  
**RALPH TOWNER:** Solstice. ECM 1060. July.  
**VERVE JAZZ REISSUES:** Lester Young. VERVE/POLYDOR VE 2-2502. Aug.
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don't like the sun. And when I phoned you I hung up; it was a mistake, I don't know your name, and I forgot on the piano the silly words of love I should have said. No Ligia, Ligia, I've never wanted her by my side. . . . "Angela": "Suddenly I see before me Angela. Mysteriously, Angela, while love surprises us. . . ."

Side 2 is devoted to orchestrations—Jobim off on his mystic flights. The focus is the urubu. Leave it to the Brazilians to find the beauty in a bird that Americans are content to dismiss as the turkey buzzard. M.A.

**\* AEROSMITH:** Rocks. Tom Hamilton, electric bass; Joey Kramer, drums and percussion; Joe Perry, guitars and vocals; Brad Whitford, steel guitar and electric bass; Steven Tyler, keyboards and vocals. *Back in the Saddle; Last Child; Rats in the Cellar*; six more. [Jack Douglas and Aerosmith, prod.] COLUMBIA PC 34165, \$6.98. Tape: **●●** PCT 34165, \$7.98; **●** PCA 34165, \$7.98. Quadriphonic: PCQ 34165 (SQ-encoded disc), \$7.98.

Rock fans are asking themselves: Can five punk kids from the Boston area become America's favorite rock band? With Aerosmith's fourth LP, "Rocks," the question becomes academic; the disc is a solid chunk of all-stops-out funk rock that is sure to bolster the group's already formidable following.

Obviously, Aerosmith has all the ingredients of a topflight hard-rock supergroup. Lead singer Steven Tyler finally has developed his leaden Mick Jagger impersonation into a distinctive, individual vocal and performing style. Matching him screech for scream are Joe Perry and Brad Whitford, two guitarists with master's degrees from the Beck-Hendrix-Page school of frenetic fretting. The band's trump is Tyler's wit—"Nobody's Fault" deals amusingly with an earthquake. Most of the songs on this LP are straight-on rockers, with drummer Joey Kramer tempering the pounding with a welcome bit of foot-shuffling funk. It's a nice touch, especially when set behind Tyler's risqué tongue-in-cheek lyrics.

Aerosmith runs through the nine cuts, demonstrating more confidence than ever. And Jack Douglas' gimmickless production imparts an appropriate rawness. H.E.

**\* LOUDON WAINWRIGHT III:** T Shirt. Loudon Wainwright III, vocals and guitar; vocal and instrumental accompaniment. *Bicentennial; Summer's Almost Over; Hollywood Hopeful; Reciprocity; At Both Ends; Wine with Dinner; Hey Packy; California Prison Blues; Talking Big Apple '75; Prince Hal's Dirge; Just like President Thieu; Wine with Dinner (Night Cap)*. [Loudon Wainwright III, prod.] ARISTA AL 4063, \$6.98. Tape: **●●** 5301/4063H, \$7.95; **●** 8301/4063H, \$7.95.

Loudon Wainwright III is back, making mincemeat out of the traditions of topical folksinging. In his best LP in years, the singer/composer has provided a host of intelligent, often very funny songs about a handful of contemporary problems.

"Bicentennial" is a nasty little tribute to America's birthday, mentioning such figures



Aerosmith—a solid chunk of all-stops-out funk rock.

as Washington, Lincoln, Audie Murphy, and Jack Ruby. "Summer's Almost Over" concerns the end-of-the-season need to drain the swimming pool and lose the beer belly. "Hollywood Hopeful" is pretty much as it sounds, but written to the tune of the traditional folksong "Little Sadie." "Reciprocity" describes a couple who get their kicks by kicking the blazes out of one another. "At Both Ends" and "Wine with Dinner" both detail the consequences of excess while not exactly disapproving of it. "California Prison Blues" discusses that state's most famous inmates, including Patty, Charlie, and Squeaky. "Talking Big Apple '75" is a talking blues about New York City, especially its current financial crisis.

"Prince Hal's Dirge" and "Just like President Thieu" are the album's best. They could be mistaken for serious statements, though reading anything beyond humor into Wainwright's songs is an occupation fraught with danger. Both tunes have highly intelligent lyrics on the subject of low living and responsibility. The one non-Wainwright song here is "Hey Packy," a congenial country tune composed by George Gerdes.

As far as instrumentation goes, this recording is less busy than Wainwright's recent experimentations with rock and roll, though for the most part it's a good deal more complex than his first and best LP, Atlantic's "Loudon Wainwright III," which used just voice and acoustical guitar. In all, "T Shirt" is a superb effort. M.J.

**STEVE MILLER BAND:** Fly Like an Eagle. Steve Miller, vocals, guitar, roland, sitar guitar; Gary Mallaber, drums; Lonnie Turner, bass; vocal and instrumental accompaniment. *Space Intro; Fly Like an Eagle; Wild Mountain Honey; Serenade; Dance, Dance, Dance; Mercury Blues; Take the Money and Run; Rock 'n' Me; You Send Me; Blue Odyssey; Sweet Maree; The Window*. [Steve Miller, prod.] CAPITOL ST 11516, \$6.98. Tape: **●●** 8XT 11516, \$7.98; **●** 4XT 11516, \$7.98.

The Steve Miller Band started as one of the many white blues-rock groups to appear in the mid-1960s and is, in fact, still rather good at that sort of thing. The group amply proves it several times on this new LP—"Mercury Blues" is an especially good example of Steve Miller's blues.

But the band for the most part has ex-

panded its range to include more general forms of rock, often spiced with spacy, illusory electronic effects and lyrics that are likewise extraterrestrial. "Fly Like an Eagle," the title tune, as well as "Space Intro" and "Serenade" give the impression of having been created by Martian artisans. Yet the group is not above tossing in a little bluegrass, as it does in "Dance, Dance, Dance." The version of Sam Cooke's "You Send Me" is bland and uninteresting, this album's only disappointment.

"Fly Like an Eagle" is a good effort, one that improves with repeated listenings. M.J.

**\* JOE COCKER:** Stingray. Joe Cocker, vocals; strings, horns, rhythm, keyboards, and vocal accompaniment. *The Jealous Kind; I Broke Down; You Came Along*; seven more. [Ron Fraboni, prod.] A&M SP 4574, \$6.98. Tape: **●●** CS 4574, \$7.98; **●** 8T 4574, \$7.98.

Many have labeled Joe Cocker "the Judy Garland of rock" because of his many attempts to regain the superstar status he had earned by the end of the 1960s. Cocker, one of the most thrilling, powerful, emotive white blues singers imaginable, had disappeared from view after his brilliant "Mad Dogs and Englishmen," which had resulted in no profits for the star because of poor financial management.

He finally returned with a dismal LP ("Joe Cocker") and a dismal set of live concerts. Then three more comeback albums of uneven quality emerged as well as one or two halfhearted attempts to give concerts matching the striking performance of yore. While Cocker's live engagements are still disquieting demonstrations of talent gone to seed, "Stingray" is up to par. Recorded in Kingston, Jamaica, the disc utilizes a number of the East Coast's most noted musicians and a trio of backup vocalists, all of whom expertly support Cocker's throbbing song stylings. In addition, the entire troupe has been recorded simultaneously in the studio, with no strings, horns, or production tricks added to the tracks.

For the most part, on this recording Cocker works within the slow blues/ballad framework, allowing himself to deliver intense but not exaggerated performances, even though on occasion he does work up a



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kind of screaming vocal run that can be described only as a singing equivalent of hysteria. He does the Leon Russell standard "A Song for You," Bob Dylan's baseball fable "Catfish," and a new Dylan tune, "The Man in Me," performed reggae fashion with an assist from the Wailers. Carefully chosen, all of these cuts contribute to a disc that emerges as an apt exhibition of one of the most remarkable vocal talents in contemporary pop music. H.E.

✱ **DAVID LIEBMAN/RICHARD BEIRACH:** *Forgotten Fantasies.* David Liebman, alto flute and tenor and soprano saxophones; Richard Beirach, piano. *Troubled Peace; Repeat Performance; October 10th/4:30; Eugene; Obsidian Mirrors; Forgotten Fantasies.* [John Snyder, prod.] HORIZON SP 709, \$5.98. Tape: ●● CS 709, \$6.98; ● 8T 709, \$6.98.

Why lie? I know virtually nothing about David Liebman and Richard Beirach. This kind of ignorance can be avoided by reading all PR material accompanying review records before misplacing it, but how many of us are perfect?

The album cover, a cool black-on-black design, is too subtle for me. The back cover is another story: a frank and friendly color photo (by Ian Patrick) of the two artists caught smiling and unposed. Without this photo I would not have played the disc, which is why graphics is such a touchy and critical part of the record industry.

"Forgotten Fantasies" is an unusual project. I don't know when you last heard a duet jazz album featuring piano and woodwind, but my last time was never. While Liebman and Beirach are fully clothed in their photo, they are fully naked in the music. Liebman is a strong, round-toned reed player. I find him particularly interesting on soprano sax, though I prefer the sound of alto flute. Beirach is an equal craftsman on piano and not afraid to show it. While he can play simply, I would not call him laid-back; his technique is aggressive and not to be ignored.

This is a free-form album. Without a rhythm section, it lacks set grooves—deliberately. Instead, energy is sought from interplay between the two musicians, and what we hear is some highly emotional and personal musical expression.

Ultimately Liebman and Beirach may suffer from intellectualism. This is a dark album, and there are moments when I wouldn't mind hearing a bit of mindlessness for balance. But it's a forceful showing. Liebman and Beirach are the kind of artists who gather hard-core fans and hold them. M.A.

**ERIC ANDERSEN:** *Sweet Surprise.* Eric Andersen, vocals and guitar; vocal and instrumental accompaniment. *Lost in a Song; How It Goes; Dreams of Mexico; San Diego Sere-nade; Sweet Surprise; Down at the Cantina; Crazy River; Love Will Meet Again.* [Tom Sellers, prod.] ARISTA AL 4075, \$6.98. Tape: ●● 5301-4075, \$7.95; ● 8301-4075, \$7.95.

Eric Andersen has one of the most expressive voices in folk music, but he is cursed with an either/or musical history. That is,

he is either very good or quite flat and meaningless.

Over the past decade, Andersen has composed a number of brilliant songs, among them "Thirsty Boots," "Close the Door Lightly When You Go," and "Blue River." He has also recorded excellent versions of other composers' songs. He is one of the few singers who can tackle "Dock of the Bay" without doing dishonor to the memory of Otis Redding, who made the tune famous. And in his newest album, "Sweet Surprise," Andersen gives a fine reading of Paul Horan's "Lost in a Song," which has both a lovely melody and a pleasant lyric. Unfortunately, the seven other songs, the bulk of them composed by Andersen, are dull—love songs imposed upon landscapes, with dignity done to neither. The one possible exception is "How It Goes," a semi-documentary view of a segment of the author's own life. It is upbeat and, though familiar (how many songs have we heard about how someone lost himself in New York and found himself in the country?), is at least lively.

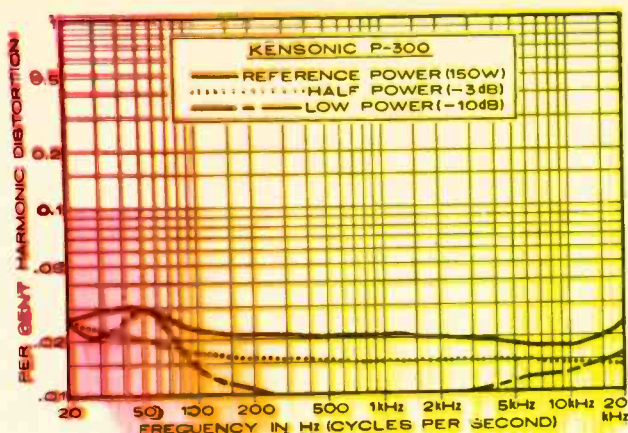
I have made this complaint often, but it bears repeating: When are contemporary singers going to realize that they would produce better albums and make more money by recording good songs written by others than by recording dull songs written by themselves? There must be a point in an artist's career when he becomes willing to forgo composers' royalties in order to better please his audience. M.J.

**JETHRO TULL:** *Too Old to Rock 'n' Roll; Too Young to Die!* Ian Anderson, vocals, acoustic and electric guitars, flute, harmonica, and percussion; Martin Barre, electric guitar; John Evans, piano; Barriemore Barlow, drums and percussion; John Glascock, bass and vocals. *Quiz Kid; Crazed Institution; Salamander;* seven more. [Ian Anderson, prod.] CHRYSALIS CHR 1111, \$6.98. Tape: ●● M5C 1111, \$7.97; ● M8C 1111, \$7.97.

The artistic worth of much of Jethro Tull's music has been hotly debated ever since group leader Ian Anderson assumed his almost megalomaniacal, dictatorial stance. Since "Aqualung," for example, it is fair to say that the Tull LPs have been extensions of his personal tastes and moods. While having some brilliant moments, these discs have been, for the most part, mechanical and leaden. Indeed, though "Minstrel in the Gallery" was a step back to the successful "Benefit" period—arguably the group's most fruitful music-making time—that album lacked the enthralling musical interplay of "Benefit." Such interaction occurs only when musicians think of themselves as a band of equals.

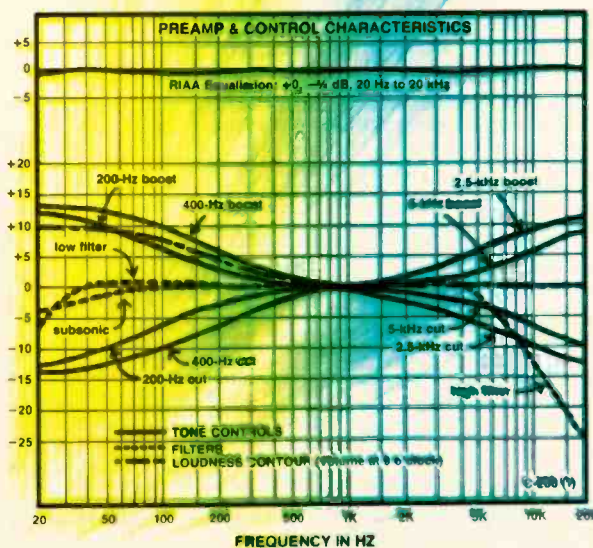
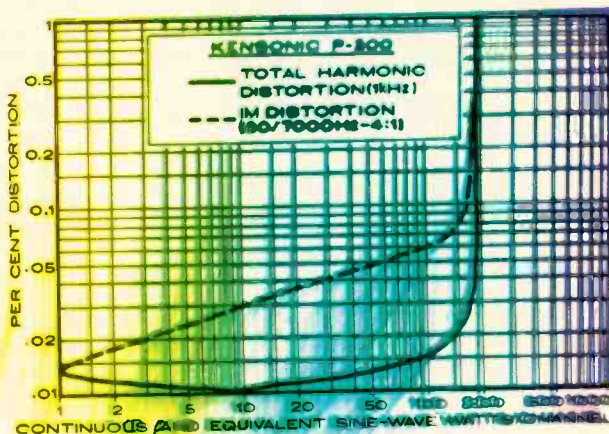
"Too Old to Rock 'n' Roll; Too Young to Die!" still is dominated by Anderson, yet seems to be an attempt to recapture Tull's prior magic. It is a concept album, but the concept is constructed from individual songs rather than a single long piece of music. Nevertheless, the single-minded quality of much of the material makes it all a tedious experience. Anderson here casts himself as Ray Lomas, a behind-the-times greasy type who, after winning a TV game show, gets picked up and then dropped by a





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pretty, upper-class lady. Despondent, he crashes his motorbike and winds up in a hospital. So much for coherence.

Only guitarist Martin Barre rescues the listener from Anderson's self-consciously sung lyrics. Flashes of powerfully played lead guitar, however, do not an album make.

Anderson makes it clear in the liner notes that this entry is Part I of a continuing saga. With any luck, Lomas will evolve into the pop star that Anderson was five years ago and appear in an LP more compelling than this one. H.E.

**TAJ MAHAL:** Satisfied 'n' Tickled Too. Taj Mahal, vocals, guitar, mandolin, and harmonica; Hoshal Wright, guitar; Rudy Costa, saxophone, clarinet, kalimba, and flute; Kester Smith, drums; Earl Lindo, keyboards; Larry McDonald and Kwasi Dzidzornu, congas; vocal and instrumental accompaniment. *Satisfied 'n' Tickled Too; New E-Z Rider Blues; Black Man, Brown Man; Baby Love; Ain't Nobody's Business; Misty Morning Ride; Easy To Love; Old Time Song—Old Time Love; We Tune.* [Taj Mahal, prod.] COLUMBIA PC 34103, \$6.98. Tape: ●● PCT 34103, \$7.98; ●● PCA 34103, \$7.98.

Taj Mahal built his reputation as a young man through his astounding ability to emulate the singing and guitar styles of some traditional country blues figures. Now he seems interested in emulating cocktail-lounge jazz as it was practiced in the 1940s and 1950s. To be sure, he has added modern elements: a trio of female soul singers, fashionable Latin percussion, a polite rhythm-and-blues beat. But by and large the aura surrounding this album is of jazz and cocktails, of Billy Eckstine vintage. In "New E-Z Rider Blues," a Taj Mahal original composition, Hoshal Wright provides a saxophone solo straight out of Cafe Society. "Baby Love" starts out as a Ray Charles-style soul ballad but quickly turns into a peaceful jazz tune, complete with violins. "Easy to Love" is so peaceful, vocal chorus and all, that one would not be surprised to hear it played in an elevator. The occasional departures from this overriding gentility are in the direction of the country blues that won Taj Mahal his audience: the title tune, Mississippi John Hurt's "Satisfied 'n' Tickled Too," and the traditional "Ain't Nobody's Business."

I do not mean to suggest that Taj Mahal's interest in smoother forms of black music is artistically unworthy. He is rather good at it, and the album is an enjoyable one. The segue from "Baby Love" to "Ain't Nobody's Business" may be a bit startling, but it is not unpleasant. This jazz and middle-of-the-road music is a sonic balm for the brain, especially after hearing the mishmash that is today's soul music. If Taj Mahal can bring artistry to a field where it is desperately needed, his neglect of blues can be tolerated. M.J.

\* **PATRICK MORAZ:** i. Patrick Moraz, keyboards, percussion, and vocals; vocal, strings, percussion, and rhythm accompaniment. *Descent; Incantation and Procession; Dancing Now;* four more. [Pat-

rick Moraz, prod.] ATLANTIC SD 18175, \$6.98. Tape: ●● CS 18175, \$7.97; ● TP 18175, \$7.97.

After the breakup of Refugee, one of the more accomplished progressive rock bands of the 1970s, multifaceted keyboardman Patrick Moraz found instant recognition as Rick Wakeman's replacement in Yes. As a pivotal member of rockdom's most esteemed music-making machine, he won acclaim on Yes's "Relayer." His first solo LP, "i," proves that on his own he is also extremely qualified.

No lighthearted tickler of the ivories, he sharpened his skill by studying under Clara Haskil, that great interpreter of Mozart. The technique the pianist acquired here along with \$40,000 worth of state-of-the-art electronic keyboards equipment mark "i" as one of the more intriguing concept LPs in quite some time.

Moraz primarily is concerned with creating visual images by means of his music. After absorbing the story line—the liner notes are most helpful here—one sees that he is up to fulfilling his purpose. The story is fiction in the Ray Bradbury mode. Far into the future, the world's prime entertainment comes from observing the goings-on in i, a hotel where people live out their wildest fantasies. Once there, however, a guest cannot leave. Progress in acting out one's dreams elevates one to a higher floor in the hotel; once at the top, the only way down is to jump.

Moraz, a romantic, throws a monkey wrench into the game by having two of those who meet at i fall in love. And this is where his music shines. A masterly arranger as well as player, he uses his keyboards, together with a section of Brazilian percussionists, to paint bold themes tinged with subtle instrumental shadings. How do the lovers end up? The musical segment that answers this question is legitimately thrilling. H.E.

## Theater and Film

**W. C. FIELDS AND ME.** Original film soundtrack recording. Composed and conducted by Henry Mancini. [Sonny Burke, prod.] MCA 2092, \$6.98. Tape: ● T 2092, \$7.98.

It will be nice when certain record companies get past the stage of inserting excerpts from the voice tracks on film-music discs. It is almost impossible to isolate lines of narration or dialogue from a film and not have them sound pretentious at best. On this disc, when Valerie Perrine's voice announces, "I was W. C. Fields's mistress for many years," the whole thing sounds remarkably flat. And the voice of Rod Steiger as W.C. comes out sounding incredibly like Rod Steiger.

Not that it makes a great deal of difference here. Mancini's quasi-walking-music



clarinet theme is a good period piece but hardly deserves the half-dozen repetitions it gets. The "Welcome to Hollywood Theme" is a marvelously bubbly and expertly scored "another opeping, another show" pastiche, and the more poignant "Carlotta's Theme" sounds much closer to identifiable Mancini. These three numbers would be appropriate on some sort of anthology album, but they certainly don't provide sufficient material for an entire disc, especially with the lousy pressing. R.S.B.

**GABLE AND LOMBARD.** Original film soundtrack recording. Composed and conducted by Michel Legrand. [Sonny Burke, prod.] MCA 2091, \$6.98. Tape: ● T 2091, \$7.98.

Bleah. Is there no better way to fill a piece of vinyl than with a nice theme repeated ad nauseam in a dozen mildly modified forms?

Michel Legrand has again shown his talent for coming up with a pleasant, nostalgic tune filled with Summer-of-'42-isms. He has also shown his unmistakable penchant for bombastic, superinflated pop-schlock in generally soupy arrangements of his *idée fixe*. Besides the Legrand monotone, the disc has some source music enhanced by cocktail-lounge ambience noise.

R.S.B.



**\* THAD JONES-MEL LEWIS BAND:** New Life. Thad Jones, flugelhorn; Al Porcino, Waymon Reed, Sinclair Acey, Cecil Bridgewater, Jon Faddis, Lew Soloff, Steve Furtado, and Jim Bossy, trumpets; Billy Campbell, Janice Robinson, John Mosca, Earl McIntyre, and Dave Taylor, trombones; Peter Gordon, Jim Buffington, Ray Alonge, Julius Watkins, and Earl Chapin, French horns; Don Butterfield, tuba; Jerry Dodgion, Eddie Xiques, Frank Foster, Greg Herbert, Pepper Adams, and Lou Marini, reeds; Roland Hanna and Walter Norris, pianos; George Mraz, Jerry Jemmott, and Steve Gilmore, basses; Mel Lewis and Herb Lovelle, drums; Barry Finnerty and David Spinozza, guitars; Leonard Gibbs, congas. *Little Rascal on a Rock; Forever Lasting; Cherry Juice*; four more. HORIZON SP 707, \$5.98. Tape: ●● CS 707, \$6.98; ●● BT 707, \$6.98.

This record, celebrating the tenth anniversary of the Thad Jones-Mel Lewis Band, is appropriately dedicated to Max Gordon, the owner of the Village Vanguard in New York, who gave the band its first place to play, in February 1966, and who has provided it with a home on Monday nights ever since. And its title—"New Life"—is a reference to growth as the group goes into its second decade.

That growth is demonstrated in several ways. It is evident in the opening track, Jones's "Greetings and Salutations," the band's investigation of rock mannerisms (which it generally has avoided in the past), done in such a way that the vital juices of a

rock approach flow through the performance while an over-all jazz tone is maintained—particularly in Greg Herbert's swirling, confident tenor-saxophone solo. Herbert, as a young musician moving into the group, is part of another "new life" aspect. But most important so far as the disc is concerned are the new writers coming out of the band.

Two of the most interesting pieces are by band members who are not usually heard from as composers. Cecil Bridgewater's "Love and Harmony," his first contribution to the band's book, is built on a charming, catchy theme, implemented by balancing solos by Jones and Frank Foster—Thad warm and glowing on flugelhorn, Foster sinuously urgent on tenor saxophone. In "Thank You," Jerry Dodgion has created a song in the Ellington-Strayhorn mood that might have started as an alto-sax solo for himself but is developed by a strong plunger-muted trombone solo by Janice Robinson over a rich background of brass and reeds and by Pepper Adams' astonishingly eruptive baritone solo, which brings flaring contrast to the generally gentle mood.

Jones, as usual, has written most of the pieces, including a charming ballad for his own flugelhorn. They are up to his usual standards, but it is the "new life" among the contributing composers that gives this set its primary significance. J.S.W.

**\* JOE TURNER:** Another Epoch—Stride Piano. Joe Turner, piano. *Salute to the Lion; Song of the Vagabonds; No Idea*; eleven more. PABLO 2310 763, \$7.98. Tape: ● S 10763, \$8.98.

When pianist Joe Turner (not to be confused with Big Joe Turner, the Kansas City blues shouter) arrived in Harlem from Baltimore fifty years ago, he became a junior member of an informal but close school of pianists that included James P. Johnson, Fats Waller, Willie "the Lion" Smith, and Duke Ellington. After going to Europe as Adelaide Hall's accompanist in the early Thirties, he settled there and, aside from a few years in the States during World War II, has spent his entire career there. Early in 1976, when he played his first American engagement in almost thirty years at the Cookery in New York, he recorded this representative collection of his current work.

Turner is, without doubt, the last of the original stride pianists, and at sixty-nine he is still playing the style with vigor and authority. His affinity to Waller is evident in his playing of "Squeeze Me," "Viper's Drag," and "Smashing Thirds." And his feeling for the style extends to Ellington's "Caravan," which he turns into a driving bit of stride. But there are other influences at work, too: His transformation of Art Tatum's lines on "Willow Weep for Me" and "Gone with the Wind" adds a rumbling solidity to the normally airy Tatum flow; Earl Hines is present in "Rosetta"; and, significantly, Turner acknowledges the relationship of Thelonious Monk to his own old Harlem school with a remarkable version of Monk's "Well, You Needn't" that is a startling bit of stride playing.

Turner is a somewhat abrupt pianist

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whose phrases are more apt to be clipped than sustained. This tendency can sometimes be disconcerting but, all things considered, helps to keep his performances moving. J.S.W.

\* **J. R. MONTEROSE:** Straight Ahead. J. R. Monterose, tenor saxophone; Tommy Flanagan, piano; Jimmy Garrison, bass; Pete La Roca, drums. *Violets for Your Furs; I Remember Clifford; Green Street Scene;* four more. XANADU 126, \$6.98.

It is surprising—very pleasantly surprising—to learn from Mark Gardner's liner notes that J. R. Monterose is alive and well and living near Brussels. And playing regularly.

The surprise is engendered by the fact that, although Monterose was one of the most interesting saxophonists of the Fifties (for one thing, he did not sound like anyone else), he has scarcely been heard of for almost twenty years. This record, made in 1958, was the last one he made under his own name. The year before that, he played in obscurity in Albany, New York. He spent the following year in Cedar Rapids, Iowa, and moved to the West Coast and then to Europe, leaving no recorded evidence of his trail. But here he is on this disc, eighteen years later, sounding as fresh and contemporary as though he were playing today—possibly more so, considering some of the saxophone playing that has been perpetrated in recent years.

Monterose has a soft, warm tone and a style that keeps flowing as it builds. It is more melodic and more structured than has been fashionable for a long time, and it is all the more effective for being different in this sense. Although the musicians with him were picked up just for the record date, they play with such a feeling of affinity that they might have been together for years. Tommy Flanagan's piano solos are fascinating contrasts to Monterose's approach to the same themes and, with Jimmy Garrison and Pete La Roca, he forms a rhythm that is always in proper balance in support of Monterose.

Five British jazz critics have named "Straight Ahead" as one of the "essential" modern jazz records made between 1945 and 1970, and they won't get any argument from me. One hopes that the reissue will be a first step toward getting this major saxophonist out in the open where he belongs. J.S.W.

\* **CHICO HAMILTON AND THE PLAYERS.** Black Arthur Blythe and Will Connell Jr., saxophones; Rodney Jones, guitar; Steve Turre, bass trombone and electric bass; Abdullah, congas; Chico Hamilton, drums. *Mr. Sweets; First Light; Adair;* five more. BLUE NOTE LA 622G, \$6.98. Tape: EA 622H, \$7.98.

Of the jazz musicians who emerged during the 1950s, only Charles Mingus could match Chico Hamilton in his inventive and highly personal use of ensembles. Chico has been paying more attention to commercial work than to jazz in recent years, but with this group, which he calls the Players, he is back

in the kind of jazz that is most representative of him.

The Players are strongly responsive to Hamilton's interesting uses of percussion—the long, rolling mallet solo that turns into a jaunty waltz on "First Light," the sinuous percussion support for Abdullah's light-fingered conga work on "Abdullah's Delight," the unique cymbal-and-bass duet called "Sex Is a Cymbal" (a modern-jazz parallel to "Big Noise from Winnetka"), and, particularly, the flamenco rhythms that boil through "Olé to Miles" and "La Noche de Bolero," adding accents that keep glints of light flashing through the ensembles.

Rodney Jones on guitar and Black Arthur Blythe on alto have the solo power to add fresh qualities to Hamilton's invigorating ideas. As for Chico himself, in a field in which there is little variation in styles, he is like no other drummer: an individual with a curious and inventive mind and a strong sense of viable theatricality. This set is pure, positive Hamilton—open, joyful, exultant, and throbbing with rhythm. J.S.W.

\* **IRA SULLIVAN.** Ira Sullivan, trumpet, tenor and soprano saxophones, flute, and afuche; Alex Darqui and Tony Costellano, pianos; Joe Diorio, electric guitar; Jaco Pastorius, acoustic bass guitar; Steve Bagby, drums. *Jitterbug Waltz; Dove; Finlandia;* five more. HORIZON SP 706, \$5.98. Tape: CS 706, \$6.98; 8T 706, \$6.98.

For the past twenty years, Ira Sullivan has been one of the most tantalizing figures in jazz. Unless you lived in Chicago (where Ira lived until 1962) or in Miami (where he has lived since), you heard more about him than from him, because he was recorded infrequently and rarely left home. Even in Chicago or Miami, you had to know where to find him. What makes Sullivan so tantalizing is that he displays not only a fresh, independent musical point of view, but an instrumental talent that apparently knows no limits. He plays tenor, alto, and soprano saxophones, flute, trumpet, and, on this disc, something called afuche—and none sounds as though it were just a double.

This record, his first in ten years, is in the Sullivan tradition. He plays all his instruments except alto saxophone, using them in a provocative variety of situations from a half-minute unaccompanied trumpet solo on the 100th Psalm to the most feathery, springlike treatment (on tenor) of "Spring Can Really Hang You Up the Most." There are two duets for piano and soprano sax: one a surprisingly powerful, soaringly melodic treatment of "My Reverie," Larry Clinton's adaptation of Debussy's *Réverie*, in which the emphasis is completely on the intense singing quality of Sullivan's soprano; the other a tightly woven mood piece played with pianist Alex Darqui. He turns to flute for a very richly atmospheric samba. On each instrument, his intonation is superb—full, positive, cleanly translucent. Nothing is ever sloughed off.

The supporting musicians, particularly Darqui and guitarist Joe Diorio, exude the same strong feeling that Sullivan has. They are all of a piece, and there is not a note on this delightful record that I would want changed. J.S.W.



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# In Brief

**ROY HARPER:** When an Old Cricketer Leaves the Crease. CHRYSALIS CHR 1105, \$6.98.

In his first American album in years, Harper—the controversial English folksinger and rocker and friend of Led Zeppelin—delivers an earnest though essentially uninteresting set. One suspects that his next outing will be the one that counts. H.E.

**MAJOR HARRIS:** Jealousy. ATLANTIC SD 18160, \$6.98. Tape: CS 18160, \$7.97; TP 18160, \$7.97.

Major Harris had a hit with a pretty ballad called "Love Won't Let Me Wait," mostly a repeated tag, in which a girl was heard in the background having a very satisfying time. In this album the same girl appears at the beginning of "I Got Over Love." First she cries softly, then she says, "Oh Major, don't go," and then she sings. It cracks me up. Not my favorite method—rampant formula-ization. On the other hand, I liked the hit, so I like the copy. Harris is limited but pleasant. M.A.

**ROGER WILLIAMS:** Virtuoso. MCA 2175, \$6.98. Tape: C 2175, \$7.98; T 2175, \$7.98.

Pirating the classics for pop fodder is always rather peculiar, and this recording by Roger Williams is especially so. For he not only borrows classical melodies, but turns them into full-tilt rock songs, matching his piano skills against a battery of Arp synthesizers, which presumably he also plays (the liner notes aren't specific). Best is "Nut-rocker," Kim Fowley's usurpation of The Nutcracker Suite. M.J.

**GENE PAGE:** Lovelock! ATLANTIC SD 18161, \$6.98. Tape: CS 18161, \$7.97; TP 18161, \$7.97.

Gene Page is a solid West Coast arranger whose success was made even stronger when he took up with Barry White. In this album, Gene and his able brother Billy Page have gone after the disco market with orchestra plus voices laid back in the texture. A very competent if somewhat businesslike album. M.A.

**MAX MORATH:** The World of Scott Joplin, Vol. 2. VANGUARD EVERYMAN SRV 351 SD, \$3.98.

This is called "The World of Scott Joplin" because only five of the twelve tunes were written by him. Despite the somewhat shady dealing of the title, this is a fine, well-played collection of lesser-known ragtime songs. M.J.

**SAILOR:** Trouble. EPIC PE 34039, \$6.98.

The last number performed by the English rock band on this disc, "The Old Nickelodeon Sound," typifies the sound featured, with an instrumentation including bass nickelodeon, marimbas, charango, and Veracruzana harp. Produced by Jeffrey Lesser with Rupert Holmes as associate producer, "Trouble" is for the most part a mellow delight. H.E.

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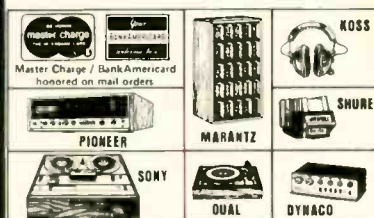
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At record's end, a sliding blade cuts contact, activating a circuit that lifts the tone arm and shuts off the motor. There's more. **Stroboscopic pitch control** "fine-tunes" speed to your personal preference. And **viscous damped cueing** gently, smoothly lowers the precision **S-shaped tone arm** onto the sensitive disk surface. **Vertical/lateral counterbalancing** and **anti-skate** result in lowest distortion and tracking error.

**marantz.**  
We sound better.



Model 6300/\$269.95



# DYNAMIC DUO

Power and performance to equal the best, in a new state-of-the-art tuner and amplifier from KENWOOD

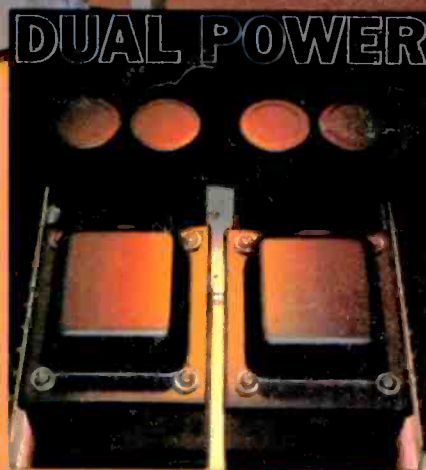


KT-7300 Stereo Tuner  
(Handles optional)



KA-7300 Stereo  
Amplifier (Handles  
optional) 65 watts  
per channel min  
RMS, 8 ohms  
20-20k Hz, with no  
more than 0.1% total  
harmonic distortion.

An AM/FM tuner so sophisticated FM-stereo reception is brought to new highs of high fidelity. A stereo amplifier so advanced, a complete new concept of audio power unveils the hidden beauty you never knew existed in stereo reproduction. Together the new KT-7300 and the KA-7300 continue the tradition of KENWOOD, bringing you stereo at its finest.



Independent power supplies for each channel eliminate dynamic crosstalk distortion in the superb KA-7300 Amplifier.

For complete information visit your nearest KENWOOD Dealer, or write:

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