

# Stereo Review

DECEMBER 1976 • ONE DOLLAR

GIVE YOURSELF  
 \* A \*  
**RECEIVER**  
 \* FOR \*  
 CHRISTMAS



**Hirsch-Houck Labs  
 Equipment Test  
 Reports**

Micro-Acoustics 2002-e Phono Cartridge  
 MXR Stereo Equalizer  
 Sennheiser HD 224X Stereo Headphones  
 Technics SL-1350 Record Player

Stereo Review **STEREO DEMONSTRATION**  
 Stereo Review's **BINAURAL DEMONSTRATION RECORD**  
 Stereo Review's **STEREO TEST RECORD**  
 MODEL SR 12  
 FOR HOME AND LABORATORY USE

**POPS:** Sibling Rock, or Blast Be the Ties that Bind • A Talk with Singer Helen Reddy  
**CLASSICAL:** Bach Organ Works—A Look at Integral Sets • Conductor Bernard Haitink

**STOCKING GIFTS  
 FOR THE  
 AUDIOPHILE**

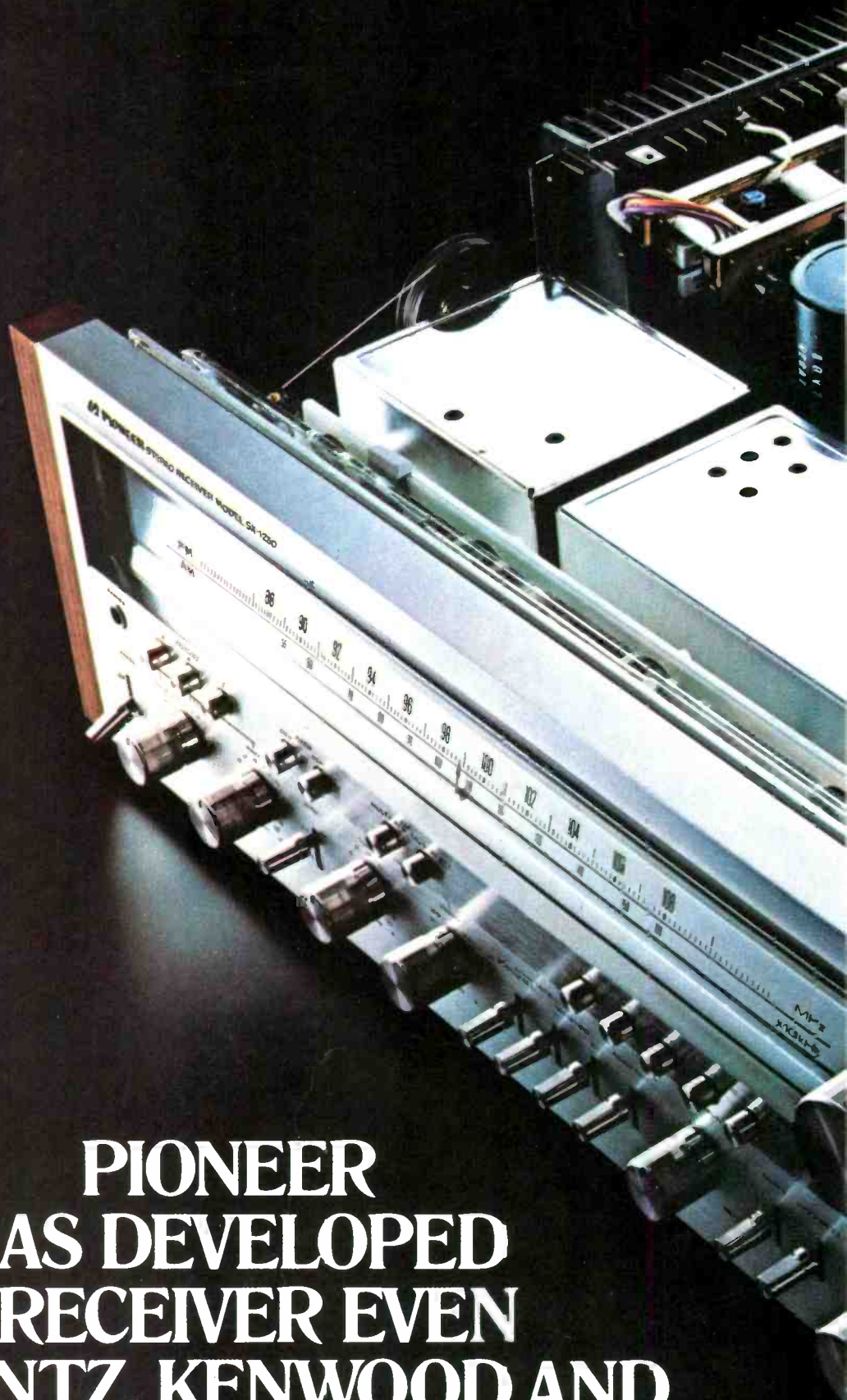
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 SCF  
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 HAZEL GREEN KY 41982





# A COMPARISON THAT'S NO COMPARISON.

	<b>PIONEER SX-1250</b>	<b>MARANTZ 2325</b>	<b>KENWOOD KR-9400</b>	<b>SANSUI 9090</b>
POWER, MIN. RMS. 20 TO 20,000 HZ	160W+160W	125W+125W	120W+120W	110W+110W
TOTAL HARMONIC DISTORTION	0.1%	0.15%	0.1%	0.2%
PHONO OVER- LOAD LEVEL	500 mV	100 mV	210 mV	200 mV
INPUT: PHONO/AUX/MIC	2/1/2	1/1/no	2/1/mixing	1/1/mixing
TAPE MON/DUPL	2/yes	2/yes	2/yes	2/yes
TONE	Twin Tone	Bass-Mid- Treble	Bass-Mid- Treble	Bass-Mid- Treble
TONE DEFEAT	Yes	Yes	Yes	Yes
SPEAKERS	A.B.C	A.B	A.B.C	A.B.C
FM SENSITIVITY (IHF '58)	1.5 $\mu$ V	1.8 $\mu$ V	1.7 $\mu$ V	1.7 $\mu$ V
SELECTIVITY	90 dB	80 dB	80 dB	85 dB
CAPTURE RATIO	1.0 dB	1.25 dB	1.3 dB	1.5 dB



**PIONEER  
HAS DEVELOPED  
A RECEIVER EVEN  
MARANTZ, KENWOOD AND  
SANSUI WILL HAVE TO  
ADMIT IS THE BEST.**



One look at the new Pioneer SX-1250, and even the most partisan engineers at Marantz, Kenwood, Sansui or any other receiver company will have to face the facts.

There isn't another stereo receiver in the world today that comes close to it. And there isn't likely to be one for some time to come.

In effect, these makers of high-performance receivers have already conceded the superiority of the SX-1250. Just by publishing the specifications of their own top models.

As the chart shows, when our best is compared with their best there's no comparison.

**160 WATTS PER CHANNEL: AT LEAST 28% MORE POWERFUL THAN THE REST.**

In accordance with Federal Trade Commission regulations, the power output of the SX-1250 is rated at 160 watts per channel minimum RMS at 8 ohms from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.

That's 35 to 50 watts better than the cream of the competition. Which isn't just something to impress your friends with. Unlike the usual 5-watt and 10-watt "improvements," a difference of 35 watts or more is clearly audible.

And, for critical listening, no amount of power is too much. You need all you can buy.

To maintain this huge power output, the SX-1250 has a power supply section unlike any other receiver's.

A large toroidal-core transformer with split windings and four giant 22,000-microfarad electrolytic capacitors supply the left and right channels independently. That means each channel can deliver maximum undistorted power at the bass frequencies. Without robbing the other channel.

When you switch on the SX-1250, this power supply can generate an inrush current of as much as 200 amperes. Unlike other high-power receivers, the SX-1250 is equipped with a power relay controlled by a sophisticated protection circuit, so that its transistors and your speakers are fully guarded from this onslaught.

**PREAMP SECTION CAN'T BE OVERLOADED.**

Perhaps the most remarkable feature of the preamplifier circuit in the SX-1250 is the unheard-of phono overload level of half a volt (500 mV).

That means there's no magnetic cartridge in the world that can drive the preamp to the point where it sounds strained or hard. And that's the downfall of more than a few expensive units.

The equalization for the RIAA recording curve is accurate within  $\pm 0.2$  dB, a figure unsurpassed by the costliest separate preamplifiers.

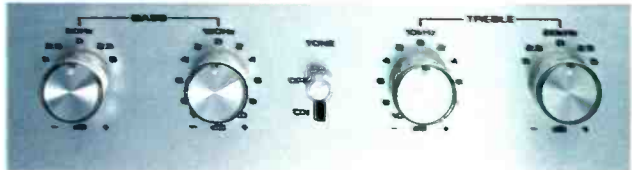
**THE CLEANEST FM RECEPTION THERE IS.**

Turn the tuning knob of the SX-1250, and you'll know at once that the AM/FM tuner section is special. The tuning mechanism feels astonishingly smooth, precise and solid.

The FM front end has extremely high sensitivity, but that alone would be no great achievement. Sensitivity means very little unless it's accompanied by highly effective rejection of spurious signals.

The SX-1250 is capable of receiving weak FM stations cleanly because its front end meets both requirements without the slightest compromise. Thanks, among other things, to three dual-gate MOSFET's and a five-gang variable capacitor.

On FM stereo, the multiplex design usually has the greatest effect on sound quality. The SX-1250 achieves



*Twin tone-control system with step-type settings, permitting 3025 possible combinations.*

its tremendous channel separation (50 dB at 1000 Hz) and extremely low distortion with the latest phase-locked-loop circuitry. Not the standard IC chip.

Overall FM distortion, mono or stereo, doesn't exceed 0.3% at any frequency below 6000 Hz. Other receiver makers don't even like to talk about that.

**AND TWO MORE RECEIVERS NOT FAR BEHIND.**

Just because the Pioneer SX-1250 is in a class by itself, it would be normal to assume that in the class just below it the pecking order remains the same.

Not so.

Simultaneously with the SX-1250, we're introducing the SX-1050 and the SX-950. They're rated at 120 and 85 watts, respectively, per channel (under the same conditions as the SX-1250) and their design is very similar.

In the case of the SX-1050, you have to take off the cover to distinguish it from its bigger brother.

So you have to come to Pioneer not only for the world's best.

You also have to come to us for the next best.

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



*Click-stop volume control calibrated in decibels, with left/right tracking within 0.5 dB.*



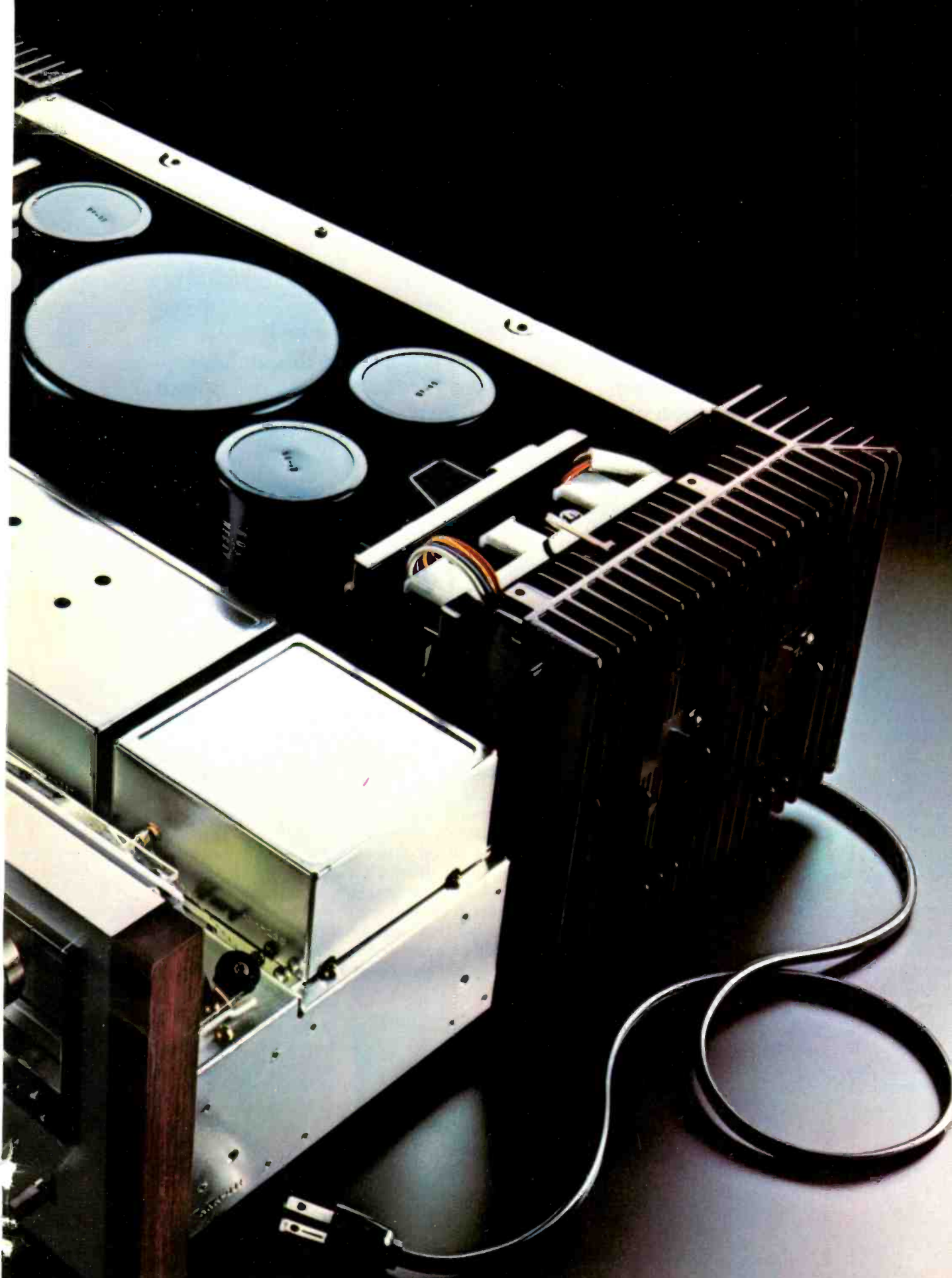
**PIONEER®**

Anyone can hear the difference.

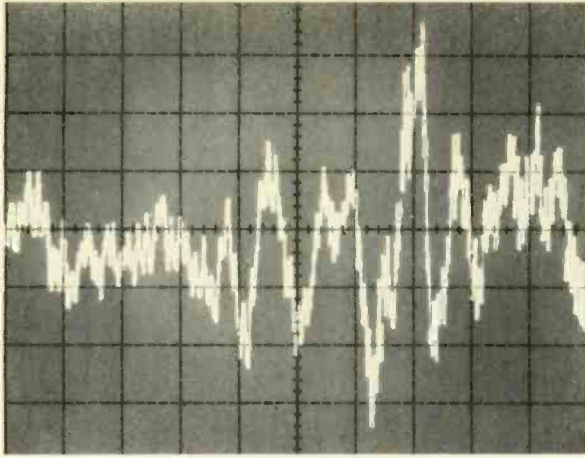
CIRCLE NO. 1 ON READER SERVICE CARD

For informational purposes only, the SX-1250 is priced under \$900. The actual resale price will be set by the individual Pioneer dealer at his option.

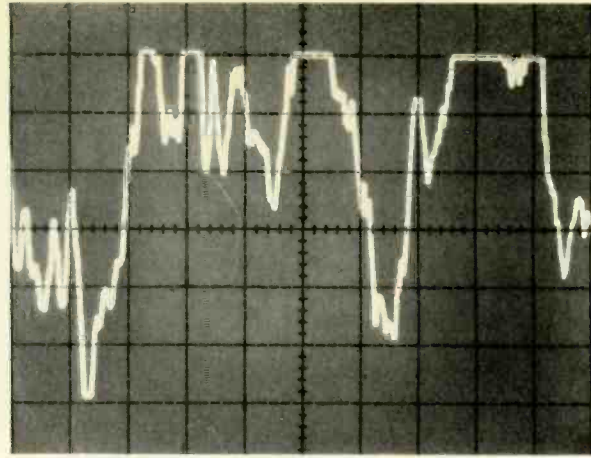








**This is an oscilloscope picture of amplifier output showing perfect reproduction of a complex musical passage.**



**This is a picture of amplifier output for the same sound output level. It shows severe transient response distortion.**

## **This is the same amplifier. The only difference is the B·I·C VENTURI™ speaker.**

That's a fact! The speaker you use with an amplifier will significantly affect the performance of the *amplifier*. Amplifiers can be driven into severe distortion by heavy symphonic passages or the electronic instrumentation of "rock" music, in many instances with the volume control setting turned up only half-way! The flat-topped picture shown above is known as amplifier "clipping", and it results in highly distorted sound similar to speaker "break-up".

Clipping occurs when the power required to drive a loudspeaker leaves insufficient reserve in the amplifier to handle musical peaks that can be as high as 200 times the average program level!

The combination of exceptional sensitivity and high power handling capability of B·I·C VENTURI speaker systems can however, make an amplifier behave as if it has power output many times its actual rating. The result is clearly superior performance. So, whether you

want to get the most out of low and medium power amplifiers, or to make the most of high power amplifiers that can provide very wide musical dynamic range... B·I·C VENTURI is the logical choice.

But, this is just one of the critically important advantages of using B·I·C VENTURI speakers. In addition, there's our patented "VENTURI" principle which insures clean, extended bass response; and the patented BICONEX™ wide dispersion mid/treble range transducer which permits less critical speaker positioning and room placement. Also the exclusive Dynamic Tonal Balance Compensation circuit which overcomes human hearing deficiencies, so that whether you play music loud or soft, you hear *all* the music equally well.

Get the complete story. Write to B·I·C VENTURI, Westbury, N.Y. 11590 Dept VH, for a free copy of our 20-page "Consumer's Guide to Loudspeaker Performance."



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**B·I·C VENTURI™**  
SPEAKER SYSTEMS



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# Stereo Review®

DECEMBER 1976 • VOLUME 37 • NUMBER 6

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# Editorially Speaking

By William Anderson



## JINGLE JANGLE

READER mail, as any editor will be quick to tell you, is about the last place to look for compliments. It is also a good first place to look for provocative topics. For example: a letter from a young reader recently took us to task for our rock and jazz review sections; they are, he maintained, "narrow and downright distasteful, especially when it comes to progressive music." He went on to identify himself as a student at a southern university (majoring in "Popular Culture"), a music lover who deprecates "hit machines" (Elton John and Neil Sedaka) and admires synthesizer "progressives" (Genesis, ELP, the Alan Parsons Project, and Patrick Moraz).

Though I am one of those unreconstructed traditionalists who has never been able to get too firm a grip on just what "progress" means, I think I can draw a pretty good bead on what is meant by "progressive" in this musical context. "All art," someone once said, "tends toward the baroque." Which is to say that fresh discoveries, new movements in the arts, go through a natural cycle of birth,

growth and development, aging, decay, and death. In time, therefore, the once fascinating becomes tiresome, the juicy dry, the fruitful barren, the eloquent mere rhetorical (baroque) flourish.

That rock was running out of things to say—going baroque—became apparent the moment the hybrids (country-rock, folk-rock, jazz-rock, even classical-rock) began to appear. It was rather as if an enfeebled royal line were trying to jazz up its tired blood with an infusion of lusty peasant; it didn't work. Ordinary folk moved on to other things, but the rock illuminati swung their capes about them and retreated to their ivory towers. There, rapt in swirling incense and strobe lights, a crew of "keyboard geniuses" and other conservatory dropouts went "progressive," concocted a positively cosmic brew out of synthesizers, sci-fi scenarios, and whole pretentious cloth, and launched a campaign to "James Joyce the popular song," as Noel Coppage has so nicely put it. That didn't work either.

One should not be too hard on these efforts, for they appear to be almost reflex in the declining days of any art form, whether it be jazz, rock, or disco. The last of these, amazingly, is already showing signs of "progressivism." Stung by rock-critics' charges that the "product" is monotonous, unmusical drivel fit only for mindless robots (does that remind you of anything?), disco producers are now trying to upgrade the music's image by seeking out "more meaningful" lyrics.

"Progressivism" aside, doesn't it seem odd that someone majoring in popular culture should be so disdainful of those (Elton John, Neil Sedaka, maybe even the Beatles) who are most popular? The first thing an honest scholar ought to do is distance himself from his prejudices. In this case, he must approach his subjects as if they were only so many Trobriand Islanders with tastes worthy of (at least) dispassionate dissection. He might then be able to apply himself to some of the really engaging items of pop culture that have moved across my desk lately. First is a Henry Mancini album (RCA APL1-1896) of TV cop-show themes (Baretta, Bumper, Kojak, etc.). Maybe you hadn't noticed, but most of this music is really splendidly crafted—and it makes a marvelous guessing game in the bargain. Folkways has another guessing game with its album (FX 6109) of TV commercials. The titles are a bit pretentious—*Fleeting Clouds* (Dannon Yogurt), *Pastorella* (Bolla Wine), *Theme for Two Lovers* (Volkswagen)—but, again, the music's quality is undeniable. Best of all is the New York Times Book Company's "Great Songs of Madison Avenue" (\$7.95) containing piano and guitar scores for all those great commercials that have exasperatingly refused to get out of your head for whole days: *Use Ajax* (boom, boom) *the Foaming Cleanser*, *Me and My RC*, *Seven Kinds of Fruit in Hawaiian Punch*, and one hundred and thirteen others. Did you know that Randy Newman wrote the Dr. Pepper jingle? That it took three people to write the words and two the music for McDonald's *You Deserve a Break Today*? Is it important? No. But, like all really popular Popular Culture, it is a lot of fun. Try it; you'll like it.

## Stereo Review

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# Introducing an evolutionary idea. The New Empire 698 Turntable

Great ideas never change radically.

Instead, they are constantly being refined to become more relevant with time.

So it has been with Empire turntables. Our latest model, 698, is no exception. Basically, it's still the uncomplicated, belt-driven turntable we've been making for 15 years. A classic.

What we're introducing is improved performance.

The lower mass tone arm, electronic cueing, quieting circuitry and automatic arm lift are all very new.

The rest is history.

## **The Tonearm**

The new 698 arm moves effortlessly on 32 jeweled, sapphire bearings. Vertical and horizontal bearing friction is a mere 0.001 gram, 4 times less than it would be on conventional steel bearings. It is impervious to drag. Only the calibrated anti-skating and tracking force you select control its movement.

The new aluminum tubular arm, dramatically reduced in mass, responds instantly to the slightest variation of a record's movement. Even the abrupt changes of a warped disc are quickly absorbed.

## **The Motor**

A self-cooling, hysteresis synchronous motor drives the platter with

enough torque to reach full speed in one third of a revolution. It contributes to the almost immeasurable 0.04% average wow and flutter value in our specifications. More important, it's built to last.

## **The Drive Belt**

Every turntable is approved only when zero error is achieved in its speed accuracy. To prevent any variations of speed we grind each belt to within one ten thousandth of an inch thickness.

## **The Platter**

Every two piece, 7 lb., 3 inch thick, die cast aluminum platter is dynamically balanced. Once in motion, it acts as a massive flywheel to assure specified wow

and flutter value even with the voltage varied from 105 to 127 volts AC.

## **The Main Bearing**

The stainless steel shaft extending from the platter is aged, by alternate exposures to extreme high and low temperatures preventing it from ever warping. The tip is

then precision ground and polished before lapping it into two oilite, self-lubricating bearings, reducing friction and reducing rumble to one of the lowest figures ever measured in a professional turntable: -68 dB CBS ARLI.

## **The Controls**

Electronic cueing has been added to the 698 to raise and lower the tone arm at your slightest touch. Simple plug-in integrated circuitry raises the tone arm automatically when power is turned off.

A see-through anti skating adjustment provides the necessary force for the horizontal plane. It is micrometer calibrated to eliminate channel imbalance and unnecessary record wear.

Stylus force is dialed using a see-through calibrated clock mainspring more accurate than any commercially available stylus pressure gauge.

A new silicon photocell sensor has been added to automatically lift the arm at the end of a record.

New quieting circuitry has also been added. Now, even with the amplifier volume turned up, you can switch the 698 on or off without a "pop" sound to blow out your woofers.

At Empire we make only one model turntable, the 698. With proper maintenance and care the chances are very good it will be the only one you'll ever need.

# EMPIRE



*The Empire 698 Turntable*

Suggested retail price \$400.00

For more information write:  
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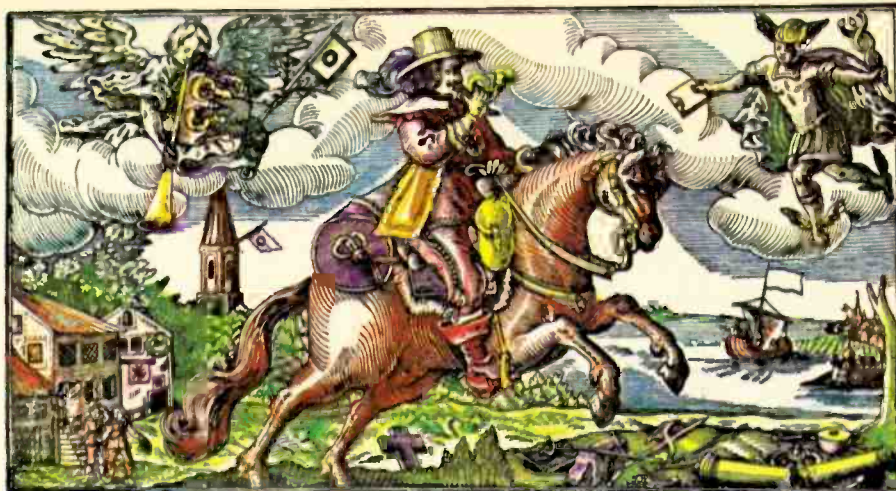
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## LETTERS TO THE EDITOR

### Mahler

● I concur with Irving Kolodin on his selection of Walter's gorgeous and heartfelt version of Mahler's Ninth Symphony above all others (October). But to leave out Barbirolli's equally beautiful version with the outstanding Berlin Philharmonic on Angel is a serious oversight. I urge Mr. Kolodin to listen to some of the most beautiful orchestral playing (especially the Berlin strings in the final Adagio) and the masterly conducting of the late, great, and much maligned Barbirolli.

TED MEYER  
Chapel Hill, N.C.

● It came as quite a surprise to me to discover that Irving Kolodin, in his October article on the Mahler symphonies, chose to ignore the existence of the first all-American set of the symphonies, those of the Utah Symphony under Maurice Abravanel. Had Mr. Kolodin declared that he was limiting the survey to include only full-price recordings (Solti, Haitink, Kubelik, Bernstein, etc.) and "important" historical and/or budget recordings (Walter, Mengelberg, Horenstein, etc.), one could have understood his omission of Abravanel from consideration. But we have reviews of recordings by Sir Adrian Boult, David Oistrakh, and Lorin Maazel, none of whom is particularly noted as a Mahler interpreter. We also have recordings by Hans Rosbaud, Leopold Stokowski, George Szell, and James Levine, who are recognized as being "Mahler specialists."

If the purpose of the article was to present a representative sampling of the available recordings, how can Mr. Kolodin justify totally ignoring the existence of the Utah recordings? Are we to assume that he does not deem them worthy of discussion?

W. ROBERT CHAPMAN  
Hartford, Conn.

*Music Editor James Goodfriend replies: I think there has been a little confusion of intents. Mr. Kolodin's purpose was not to discuss all available recordings of the Mahler symphonies, but simply to name those that he preferred and tell why, as well as to bring in some other recordings that had something to recommend them but perhaps some fatal flaw as well. Mr. Kolodin did not totally ignore the*

*Abravanel-Utah recordings; they are mentioned on the first page of the article, together with the other integral sets. However, he obviously did not feel that any of the individual Utah recordings was his preferred performance of that symphony, and hence they are not mentioned again. This does not mean that they are unworthy; merely that they are not the ones he would choose.*

● It was a pleasure to come across Irving Kolodin's masterly review of the Gustav Mahler recordings (October). It couldn't have come at a better time, for undoubtedly lots of interest will be aroused during the current Mahler Festival at the New York Philharmonic. Mr. Kolodin's lucid opinions and his well-chosen discography are unparalleled.

What a contrast, if one thinks of the late music critic of the *New York Times*, Olin Downes (1886-1955), who left no stone unturned to belittle and degrade the composer whenever one of Mahler's works was reviewed. But *de mortuis nil nisi bene*. Of course Mr. Downes was not the only "Mahlerphobe," as a perusal of Nicolas Slonimsky's *Lexicon of Musical Invective* will reveal. There was, for example, the critic of the *New York Sun* (name not given) who, in 1913, crowned his columns with the revelation that "Mahler had not much to say in his Fifth Symphony and occupied a wondrous time in saying it. His manner is ponderous, his matter is imponderable." It was only 1915 then, but now listen to the well-esteemed R. D. Darrell, who crowned the pages of *Down Beat* as late as 1952 with the following invective: "If you are perverse enough to endure over an hour of masochistic aural flagellation, here's your chance! This grandiose Mahler 'Symphony of a Thousand' (Symphony No. 8) with all its elephantine forces, fatuous mysticism and screaming hysteria, adds up to a sublimely ridiculous minus-zero."

All in all, Irving Kolodin has given us an enormously helpful review which, by the way, enabled this writer, who rushed out to the nearest record store, to add some "missing links" to his collection—namely the Fifth under Von Karajan and the Eighth with Solti. After playing them, I can only report that my expectations were exceeded in every respect.

PAUL SAMUEL  
Dobbs Ferry, N.Y.



## Cassettes

● In the October issue, Ralph Hodges reported exciting new events in the cassette world in an interesting, clear and stimulating way. The issue as a whole was the best I've seen on the subject. I was about ready to say, "No more discs for me. Cassettes cost more but they are much easier to play and store." But, alas, I continued past the material in the front of the issue to the record reviews in the back, and it is all too clear that new discs outnumber new tapes ten-to-one (or even worse). I think I'll keep my record player.

ROSS POLLOCK  
Altamonte Springs, Fla.

● I feel compelled to write to you concerning the October issue, specifically Julian Hirsch's article on cassette equipment. In a word, it was great! I am a rank amateur in the audio field but am bound and determined to learn as much as possible about it. Articles such as Mr. Hirsch's are of great assistance to beginners like me, who can rarely comprehend one paragraph of a tech article. This was beautifully done—carefully explained in a logical sequence. And it was good to see my Pioneer CTF 2121 listed in your charts.

MARTY HAYNES  
Clare, Mich.

● Now that William Anderson, Ralph Hodges, and Irving Kolodin have added their two bits to the great disc-vs.-cassette debate (October), I would like to throw in my two bits. If you want to know which format is better, the answer is neither. While audio hardware is soaring to dizzying heights of technical excellence, software is plodding through a quagmire of vinyl and chromium dioxide. Just as the auto industry is suffering for want of a new engine, so does the audio industry ache for want of a new format. Must we sit on our butts while laser, digital, magnetic disc, and other developments slap us in the face? It is not enough to grin and bear the snap, crackle, hiss, and rumble (not to mention the warpage, breakage, and jamming). Enjoying the fruits of our hi-fi "horn of plenty" requires a medium to match.

W. R. KANE  
Austintown, Ohio

## American Symphony

● In reference to Eric Salzman's September article on the great American symphony, I find it very disturbing that he omitted even the mention of one of the greatest American composers: Alan Hovhaness. On first hearing, Hovhaness' music does indeed sound "exotic" and might even be labeled "gimmicky," but his original treatment of various instruments is only a means to an end, and the profoundness of his music is very apparent on repeated hearings. Hovhaness' genius and originality in combining Eastern and Western musical elements are as great as any twentieth-century avant-garde composer's, and the comparative neglect of his music is even more amazing considering its great beauty and easy approachability.

ROBERT OUTENREATH  
Austin, Tex.

● As I read Eric Salzman's article, "The Great American Symphony" in the September issue, I became aware of the obvious

# Is it live, or is it Memorex?



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omission of American composer Leonard Bernstein. Since I find it difficult to believe that Mr. Salzman is unaware of Bernstein's works, I must conclude that he feels (1) Bernstein is not American, or (2) he does not write symphonies. That Bernstein is American is a matter of public record (Boston, 1918, I believe); that he writes symphonies is also well-known (the *Jeremiah*, *Age of Anxiety*, and *Kaddish* symphonies). I suspect the problem is that Bernstein doesn't fit conveniently into one of those cute little trees. His symphonic style manages to embrace both the American and the late-Romantic European traditions, and it is for that reason characteristically difficult to type.

TIM BARRY  
Mountain View, Calif.

● We were astonished, upon finishing Eric Salzman's "The Great American Symphony" (September) to realize that the name (and picture) of one of America's finest symphonic composers had been entirely omitted from consideration or mention. This composer's works have been played by orchestras such as the New York Philharmonic, the Philadelphia, Cleveland, and Minnesota Orchestras, the Los Angeles and Vienna Philharmonics, and the BBC and Moscow State Symphonies, and conducted by such conductors as Toscanini, Stokowski, and Mitropoulos. We speak of a composer whose music for over forty years has as much exemplified the "infusion of folk, jazz, and popular elements into 'serious' music" as that of any of the other American composers listed in the article. We

refer, of course, to the renowned American composer Elie Siegmeister.

ANN HEILIGMAN SASLAV  
ISIDOR SASLAV  
Baltimore, Md.

*Eric Salzman replies: Other worthy American composers who were omitted include Wayne Barlow, John J. Becker, William Bergsma, Gordon Binkerd, Earle Brown, Paul Creston, Jacob Druckman, Lehman Engel, Donald Erb, Robert Erickson, Alvin Etler, William Flanagan, etc. etc. Which is to say that the subject of the article was the Great American Symphony; a comprehensive treatment of American composers was not intended.*

## Ethel Waters

● My heart leapt with joy when I read your paean to Ethel Waters in the October issue, and I thank you for it. In the short space of one page, the writer hit on most of the primary qualities of this great artist, and that is no mean accomplishment, because she is so great. But I really do believe the writer deserves credit. I suspect it was Henry Pleasants from the quality of the writing and perception. Was it? You shouldn't keep him under a bushel. And, while I'm on the subject, may I say that Mr. Pleasants is unquestionably this country's finest writer on popular singers. I do wish STEREO REVIEW would use this valuable treasure more often.

LANSING BAILEY  
Martha's Vineyard, Mass.

## Juvenile Rock

● How sad that you pass John Sebastian off as "a writer for juveniles" (September). And it's sadder still that there's some justification for it: we've gotten too old for him. We were all juveniles in 1966, when Sebastian wrote the Lovin' Spoonful's classics, whether we were mere nine-year-olds, like me, or older. Not to say that Sebastian's more recent songs are as classy, as much fun, or even as musical as those old ones . . . but things seem to be like that all around. The universal horror of being termed "simplistic" (whatever that means) has taken all the casualness and life out of our music. Rock is taking itself too seriously now. What it needs is to take a cue from Sixties pop (as Sixties pop did from rhythm-and-blues) and dare to be fun again.

JULIE EVELSIZER  
Northport, Ala.

## Errata

● In preparing the information-packed cassette-machine listings for our October issue we expected there would be some mistakes; we hoped they would be few. Three have cropped up: one we discovered for ourselves, (too late to correct), one was pointed out by a reader, and the third by the manufacturer. Advent has *not* reduced the price of its Model 201 machine to \$240 (though they said they wish they could!). It still sells for \$340. The Realistic SCT-100 cassette deck does *not* have CrO<sub>2</sub> switching. And Teac's S/N specification for the 860 should be "greater than 80 dB with dbx II." Teac's licensing agreement stipulates that they refer to cassette dbx circuitry as "dbx II." Sorry about that.



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And at the low end of the frequency range, the 901 III produces the deepest bass notes with accuracy, clarity, and dynamic range clearly distinguishable from conventional speakers.

## The heritage of the Bose 901 Series III.

In 1956, a university study began which totally redefined the criteria for the design and evaluation of loudspeakers. That research led to the formation of Bose Corporation and, in 1968, to the introduction of the unconventional Bose 901. The worldwide acclaim of both music lovers and critics of high-fidelity equipment has made the 901 a legend in the high-fidelity world.

## Technical innovation.

Then, in 1972, Bose began to develop the 901 Series III, in order to realize even more fully the potential inherent in the concepts proven in the 901. Two major advances are critical to the spectacular performance of the 901 Series III: the

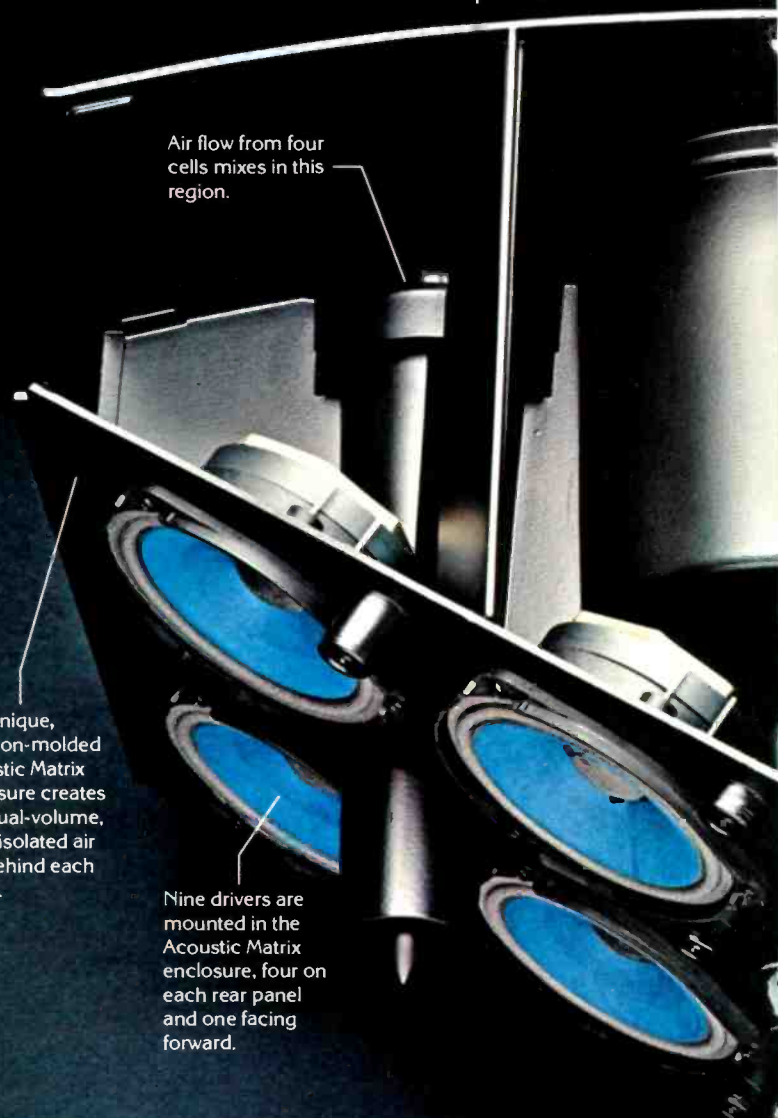
Acoustic Matrix™ enclosure and a new high-performance, high-efficiency driver.

## The new Acoustic Matrix™ enclosure.

The Acoustic Matrix enclosure is a unique, molded structure which yields performance unattainable with a standard wood enclosure. The Acoustic Matrix enclosure creates nine, equal volume, semi-isolated cells, one behind each driver, to provide a balance of coupling and isolation between drivers. The enclosure also incorporates three Reactive Air Columns, which drastically reduce cone motion at low frequencies, allowing the 901 III to produce the lowest bass notes with clarity and accurate timbre readily distinguished from conventional speakers.



The Bose 901® Series III is the most innovative new speaker since Bose startled the high-fidelity world with the original Bose 901 eight years ago. It is revolutionary in concept, design, materials, and manufacture, and most important, in performance.







### A new full-range driver.

The new 901 Series III full-range driver combines an ultra-high-efficiency aluminum helical voice coil, a unique injector-molded basket, and a high-efficiency magnet structure to achieve greater efficiency, smoother, more precise frequency response, and lower distortion than the previous 901 driver, an extraordinary

performer in its own right. In fact, the 901 III can produce the same loudness level with a 15-watt amplifier that previously required a 50-watt amplifier.

### Proven concepts.

In addition to these important innovations, four critical design concepts first implemented in the original 901 are essential to the performance of the new 901 Series III.

### Multiple, full-range drivers.

First, the 901 III employs nine matched full-range drivers instead of the conventional woofers and tweeters. As a result of the complex acoustic coupling of the nine drivers, the many small imperfections in response inherent in any speaker are averaged across all nine drivers, yielding clear,

smooth response across the entire frequency range.

### Active equalization.

Second, the 901 Series III system includes an active equalizer, a compact electronic signal processor precisely programmed to automatically adjust frequency by frequency, power input from the amplifier to the speakers. The result is constant sound output through-



out the frequency spectrum. The equalizer also has high-frequency and midbass contour controls which let the listener adjust the output of the speakers to the acoustics of the listening room.

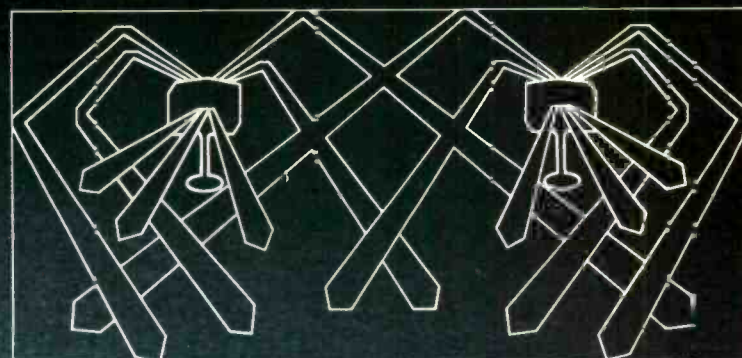
### Reflected and direct sound.

Third, the 901 III is a Direct/Reflecting® speaker. Instead of beaming sound directly at the listener, like a conventional direct-radiating speaker, the 901 III reflects most sound off the back and side walls of the listening room. This surrounds the listener with a combination of reflected and direct sound, just as in a live performance.

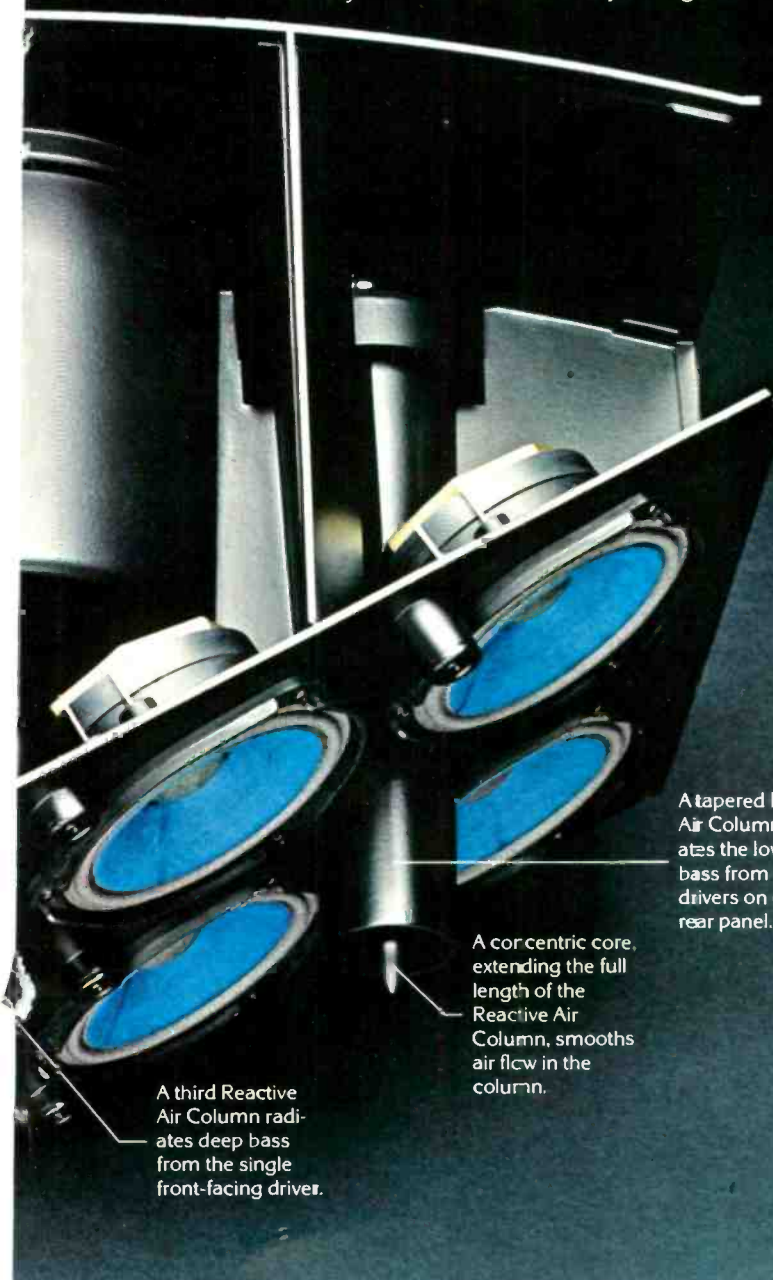
The resulting spacious, realistic sound contrasts to the harsh, "hi-fi" sound of conventional direct-radiating speakers.

### Uniform acoustic power radiation.

Fourth, the 901 Series III speakers and equalizer are designed so that the total acoustic power radiated into the room (not just the energy radiated from the front of the speaker) is in correct balance at every frequency. This "uniform power radiation" design criterion results in more accurate reproduction of instrumental timbre.



The 901 Series III creates in a living room the high proportion of reflected sound experienced in a live performance.



A tapered Reactive Air Column radiates the lowest bass from the four drivers on each rear panel.

A concentric core, extending the full length of the Reactive Air Column, smooths air flow in the column.

A third Reactive Air Column radiates deep bass from the single front-facing driver.

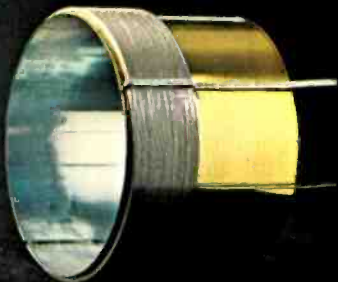


# And, we submit, the finest speaker engineering and manufacturing capability in the world.

Over the years, Bose has developed manufacturing capabilities, facilities, and processes that are unique. We believe that no other speaker manufacturer could build a speaker of the precision and performance of the 901 Series III.

## Building a second-generation driver.

The extraordinary performance demands placed on the 901 Series III loudspeaker system call for innovative approaches to both design and manufacturing of every component in the system.



The helical voice coil—a study in precision manufacturing.

For example, the voice coil is the heart of any driver. In a conventional voice coil, round copper wire is wound on a paper cylinder. Round wire leaves relatively large gaps between windings, resulting in poor utilization of energy in the magnetic field, and thus relatively poor efficiency in the speaker. In the 901 Series III helical voice coil, a flat ribbon

of aluminum wire is precisely wound, on edge, on an aluminum core, leaving no gaps between windings, and helping make the 901 Series III driver more than three times as efficient as its predecessor.

Production of this high-precision voice coil was simply not possible using existing methods and equipment—so Bose developed new methods for flattening and insulating wire and a proprietary, computer-controlled winding process.

Similarly, the 901 III injection-molded plastic basket is far more precisely manufactured than a conventional steel basket, resulting in less magnetic leakage, a stronger structure, and tighter assembly tolerances.

## A unique speaker construction technique.

Early in the 901 III program it was clear that the complex enclosure needed to meet our design goals could not be built using conventional wood con-



The Acoustic Matrix enclosure.

struction. Therefore, the decision was made to invest in the large design effort and tooling cost to develop the injection-molded Acoustic Matrix enclosure. Each part of the Acoustic Matrix enclosure is precision injection molded from a high-strength plastic and then bonded into a strong, vibration free, airtight structure, using special bonding techniques developed by Bose engineers. The result is a unique, highly functional enclosure that sets the 901 Series III far ahead of the performance limitations of woodworking technology.

## Bose advanced quality control systems.

The sophisticated design of the Bose 901 Series III would be to no avail without equally advanced techniques for quality control on the production line.



The components of the 901 Series III loudspeaker system.

For every critical performance characteristic of the speaker system, Bose has developed its own specialized test systems to provide a degree of quality control unmatched in the high-fidelity industry. In addition, the 901 Series III speakers and equalizer are covered by a full five-year warranty.

## Your enjoyment.

In the end, technology is only of academic interest if the final product does not bring you closer to the experience of live music. With truly accurate music reproduction, you will have this experience, know it, and remember it, whether you are an audiophile, a musical connoisseur, or a novice. At such time, the thought of hi-fi and loudspeakers will be overshadowed by the music experience.

If we can produce a loudspeaker that can accomplish this, that indeed is our ultimate pride. And we rest our reputation with the best we have to offer—the Bose 901 Series III.

To appreciate the spectacular performance of the Bose 901 Series III, visit an authorized Bose dealer and ask him to play the 901 III in comparison to any other speaker, regardless of size or price. For a full color, 16-page brochure on the 901 Series III, write Bose, Box PV321 The Mountain, Framingham, Mass. 01701. If you are interested in more detailed technical background, enclose \$1.00 and you will also receive the 20-page 901 Series III owner's manual and a copy of Dr. Bose's articles "Sound Recording and Reproduction," reprinted from Technology Review.

For the name of the Bose dealer nearest you, call toll free (800) 447-4700. In Illinois, call (800) 322-4400.

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## Books Received

● *A Musical Christmas with Peter Duchin*, by Peter Duchin. Holt, Rinehart and Winston, New York (1976), 140 pages, \$12.95. From its front cover, a painting by Jamie Wyeth, to the very last page—indeed, to the endpapers and the back cover—this is a beautiful book. Duchin's simple arrangements for piano (and for guitar; unfortunately, these are done with chord names rather than those little diagrams of frets and strings) of traditional Christmas carols, with *all* the words, are enhanced by the liberal use of traditional Christmas illustrations. I can't think of a better family Christmas present. **L.G.B.**

● *The Encyclopedia of Opera*, edited by Leslie Orrey; Gilbert Chase, advisory editor. Scribners, New York (1976), 376 pages, \$22.50 until Dec. 31, \$25 thereafter. Written by a group of well-known critics and scholars (mostly British), this useful reference work contains entries on operas, composers, librettists, conductors, directors, designers, operatic centers, companies, and singers of the past and present. A few technical terms are also defined. An unusual feature is the expansion of the term "opera" to include lighter forms of the lyric theater, with the result that there are biographical entries on composers active in operetta (such as Victor Herbert and Sigmund Romberg), in the Broadway musical (such as Cole Porter and Stephen Sondheim), and in zarzuela (such as Pablo Luna and Ruperto Chapí). **W.L.**

● *What's That Sound? Readings in Contemporary Music*, edited by Ben Fong-Torres. Anchor Press/Doubleday, New York (1976), 440 pages, \$3.50 (paper). A nicely balanced look at pop music in the Seventies, the highlights being Michael Thomas' colorful essay on the evolution of the reggae scene in Jamaica, several meaty interviews, including fascinating chats with the likes of Neil Young, Eric Clapton, and Stevie Wonder, and some insightful portraits of Patti Smith, the Allman Brothers, and George Harrison. **S.S.**

● *Who's Who in Opera*, edited by Maria F. Rich. Arno Press, New York (1976), 684 pages, \$65. Described as an international biographical directory of [operatic] singers, conductors, directors, designers, and administrators, the book also includes profiles of 101 opera companies. The 2,350 biographees, from Claudio Abbado to Teresa Zylis-Gara, are the principal artists and administrators currently active in the 144 most important opera companies and festivals in thirty-three countries around the world. In addition to vital statistics and details of training, the entries on singers list the major companies with which they have performed and their repertoires. In this section there are mentions of more than 6,000 roles in 1,814 operas, all performed by the biographees. **W.L.**

● *Sound Recording*, by John Eargle. Van Nostrand Reinhold, New York (1976), 323 pages plus index, \$16.95. John Eargle, whose knowledgeability on audio matters has been made evident in several articles in *STEREO REVIEW*, has finally delivered the book all of

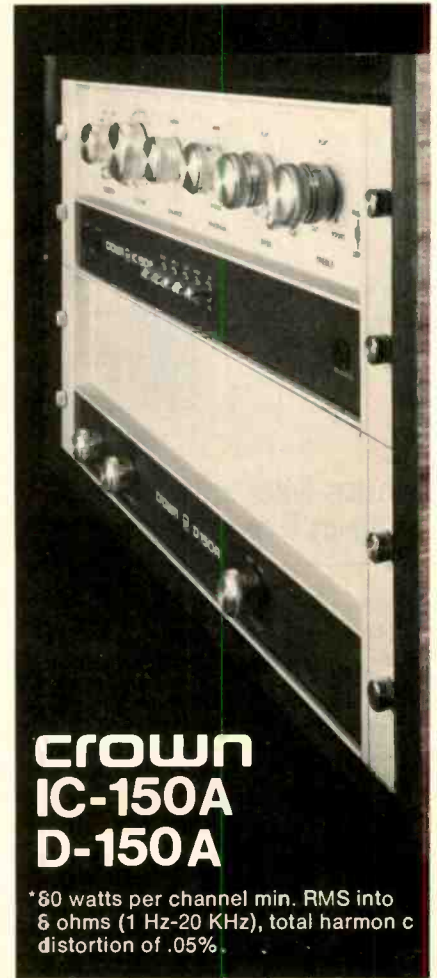
us knew he had in him. *Sound Recording* is an up-to-the-minute survey of the field, with chapters devoted to psychoacoustics, microphones, monitor loudspeakers, signal-processing devices, magnetic recording, and other topics. In general, Eargle's approach is to establish the theoretical groundwork of recording practices rather than to present a catalog of devices available to the recording professional. The clearly written text is supplemented in each chapter with an extensive bibliography for further reading. **L.K.**

● *Sound System Engineering*, by Don and Carolyn Davis. Howard W. Sams & Co., Inc., Indianapolis (1975), 295 pages, \$19.95. This volume serves as a text for the authors' Synergetic Audio Concepts touring seminars and is perhaps most profitably studied as an adjunct to that classroom experience. However, for the present and would-be professional in this rapidly growing field it is certain to become an indispensable "refresher course" and reference. The sound systems of the title are commercial installations, and the engineering problems dealt with are those of providing adequate loudness, intelligibility, and sound distribution to a sizable audience in public and semi-public places. But there is much also that reflects on home audio—particularly the sections on loudspeaker design and system equalization. This is a "how-to" book, and the reader can expect to encounter applied mathematics and practical technical concepts throughout. **R.H.**

● *Musical Instruments of the World. An Illustrated Encyclopedia*, by the Diagram Group. Two Continents/Paddington Press, New York (1976), 320 pages, \$16.95. Don't even start browsing here unless you have a while to spend with it. The cover says this well-organized, handsome reference work contains more than four thousand original drawings, and that seems modest, for it covers everything from primitive rhythm and wind instruments to the Wurlitzer organ. The drawings are excellent, illustrating not only how the instruments look but how they are (were) played, and the appendices include an index, a bibliography, and a list of museums. A bargain. **L.G.B.**

● *Jazz Is*, by Nat Hentoff. Random House/Ridge Press, New York (1976), 288 pages, \$10. "I have covered many beats through the years," Hentoff writes in his introduction to *Jazz Is*. "civil liberties, education, classical and folk music, rock, the courts, films and theater, politics—and still, by and large, I most enjoy being with jazz musicians." His pleasure in their company is underlined in his book about some of the greatest of them, including Ellington, Billie Holiday, "The Onliest Louis," Miles Davis, and Charlie Parker, among others. If you've been a faithful jazz fan for the last three or four decades, you'll probably recognize many of Hentoff's anecdotes and quotations, but I think the flashes of recognition add to the enjoyment of these intimate portraits. The photographs are well handled, and there is a short discography at the end. **L.G.B.**

# Hi-fi Harmony



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# New Products latest audio equipment and accessories



**Shure Microphone Has Built-in Equalizer**

□ The Shure 516EQ "E-Qualidyne" dynamic microphone, especially intended for tape recording, contains four-band equalization facilities built right into its case. Four filters, each with its own miniature rocker switch, introduce 6-dB "troughs" in the response of the microphone; these are centered at frequencies of 190, 560, 1,650, and 4,900 Hz and extend about four octaves. The filters can be used individually or in any of eleven different combinations; they shape the response curve to emphasize or de-emphasize certain frequencies or reduce the effects of proximity phenomena and poor acoustics.

The 516EQ is a cardioid (unidirectional) design with a rated frequency response of 50 to 15,000 Hz; it provides a mild "presence boost" in the upper mid-range in its nominally flat configuration. Rated impedance is 150 ohms. The microphone mates with female three-pin connectors such as the Cannon XL series. The 15-foot unbalanced cable supplied terminates in a standard two-conductor phone plug for insertion into the tape machine. Other accessories furnished include a plug adapter, a swivel adapter of standard size and threading, windscreen and pop filter, and a carrying case. Price: \$75. A stereo pair costs \$135.

Circle 115 on reader service card



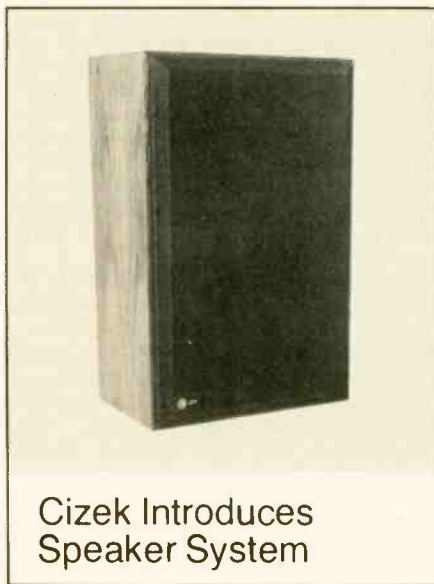
**Yamaha Cassette Deck With Front Loading**

□ The styling of the Model TC-511S represents a departure from the wedge shape of

previous Yamaha cassette decks and an entry into the front-loading configuration. Besides providing built-in Dolby B-type noise reduction, the TC-511S has a three-position tape selector that sets bias and equalization for low-noise, chromium-dioxide, or ferrichrome tapes. The recording-level meters have expanded scales reading from -40 to +6 dB. The deck can be connected to an external timer for unattended recording at a preselected time.

Frequency response is 30 to 15,000 Hz with chromium-dioxide or ferrichrome tapes. The signal-to-noise ratio (without Dolby noise reduction) exceeds 50 dB. Wow and flutter are less than 0.07 per cent, and distortion for a 0-dB recording level is under 1.5 per cent. The deck is supplied with a wood cabinet with dimensions of 17¼ x 6¼ x 13 inches. Price: \$260.

Circle 116 on reader service card



**Cizek Introduces Speaker System**

□ Cizek Audio Systems' first product is a two-way speaker system with a 10-inch woofer and 1-inch dome tweeter in a fully sealed enclosure. The crossover network, said to be a key element in the system's performance, reportedly behaves electrically as a first-order network while taking advantage of the drivers' acoustical characteristics to provide optimum dividing slopes. The crossover frequency is 1,500 Hz.

On-axis frequency response of the Cizek speaker in a free-field environment is 35 to 17,000 Hz +1.5, -2 dB. Nominal impedance is 4.25 or 7.25 ohms, depending on the setting of the controls. Minimum recommended amplifier power is 15 watts per channel into 4 ohms. The speaker will handle up to 150 watts of music power. Measured at a distance of 1 meter, a sound-pressure level of 88 dB is achieved with a 1-watt input. Three controls behind the acoustically transparent foam grille adjust the acoustic output of the system. One control, a five-position switch, progres-

sively rolls off the high-frequency response. A second control "shelves" the tweeter's output up or down relative to that of the woofer, and the third (a two-position switch) modifies the "Q" of the woofer from 1 to 0.6 to increase low-frequency output at system resonance, which is 38 Hz. The Cizek enclosure measures 25 x 15½ x 9½ inches and is available in walnut-grain vinyl (\$176) or walnut (\$196) finishes.

Circle 117 on reader service card



**Teac Cassette Deck Has dbx Noise Reducer**

□ The new Esoteric Series from Teac has been initiated with the de luxe Model 860 cassette deck, a three-head, three-motor design with built-in Dolby and dbx II noise reduction. The 860's transport is solenoid controlled, and the record and playback heads are closely spaced within a common housing—a configuration that prevents tape skew from affecting their mutual alignment.

The dbx II "compander" noise-reduction system is unique to the Teac 860 among cassette decks, and it is said to improve the deck's unassisted signal-to-noise ratio of 60 dB (referred to a recording level that produces 3 per cent distortion) to 80 dB. Dolby B-type noise reduction is also provided for compatibility with tapes that have been Dolby encoded and for processing of Dolbyized FM broadcasts.

Another special feature of the 860 is a fully equipped four-in, two-out mixer with pan pots and switching between microphone and line sources on each input. A tape-selector switch has positions for chromium-dioxide, ferrichrome, and ferric-oxide tapes. The latter two positions are fixed in bias and equalization, but the first can be altered by means of front-panel bias and equalization adjustments to suit any tape.

Furthermore, the 860's elaborate transport controls include a continuously variable pitch adjustment, a memory-rewind function that can be switched to "cue and review" operation, and a continuously variable CUE control that will advance or rewind the tape at any desired (slow) speed with the playback head en-

(Continued on page 16)





# LOOK AT US NOW

## Three head recording makes a difference.

Whether you choose the top-loading Hitachi D/3500 or the front-loading D/800 Stereo Cassette Tape Deck, you'll get all the benefits of three-head recording and playback.

Three-heads give you separate record and playback capability with separate and optimum gap widths—a wider gap for more magnetizing on recording, a narrow gap for improved frequency response on playback.

Three-heads provide other benefits, too. You can monitor the tape while recording. The double Dolby™ feature gives you improved signal-to-noise ratio on both the tape and the monitor output simultaneously.

Naturally, there are other features that will make these two Hitachi cassette decks attractive to you. They're listed below.

• *Front-loading convenience (D/800 only)*

• *Double Dolby circuit for recording and playback* • *Dolby calibration control* • *Dolby FM broadcast decoder* • *Signal-to-noise ratio of 63 db with Dolby in* • *Wow and flutter—0.05% WRMS* • *Peak-reading/VU meters* • *Mic/line mixing (D/3500 only)* • *CRO, bias switch* • *MPX filter.*

We make a full line of quality stereo cassette decks starting from just \$149.95. See them all at your Hitachi dealer.



**HITACHI**  
Believably Better

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# New Products latest audio equipment and accessories

gaged (to facilitate the location of specific points on the tape). The recording-level meters are switchable between VU and peak-reading indication.

The Teac 860 is meant to be operated upright with controls facing the user. Frequency response ( $\pm 3$  dB) is 31 to 16,000 Hz with ferric-oxide tape and 31 to 18,000 Hz with chromium-dioxide or ferrichrome tape. The direct-drive capstan motor, regulated by a phase-locked-loop servo circuit, is said to contribute significantly to the low wow and flutter specification of 0.04 per cent. The machine measures approximately  $17\frac{1}{2} \times 14\frac{1}{2} \times 9\frac{1}{2}$  inches and is fitted with wood panels on top and sides. Approximate price: \$1,600.

Circle 118 on reader service card



Kriket Car Speaker Handles High Power

□ The Model KK-6069 is the first in a series of new Kriket speaker systems from Acoustic Fiber Sound Systems (AFS) intended to bring high power-handling capability to mobile applications. The 6069 employs a 6 x 9-inch oval speaker with a centrally mounted "whizzer" cone for high frequencies and it has a power-handling capability of 30 watts continuous. Its sealed enclosure, constructed of cross-laminated tubular fiberboard, is designed for flush- or surface-mounting on the rear decks of automobiles. All necessary mounting hardware is supplied with the system, along with an 18½-foot connecting cable.

Nominal impedance of the KK-6069 is 8 ohms, and frequency response is rated at 35 to 20,000 Hz. The foam grille concealing the oval driver is removable. Price: about \$45.

Circle 120 on reader service card



Dynaco Stereo Amp Can Work in Four Channels

□ A simple wiring modification changes Dynaco's new Stereo 300 power amplifier into a four-channel unit that provides half the two-channel power per channel at rated distortion and bandwidth. In its stereo configuration the Model 300 has a rated continuous output of 150 watts per channel into 8 ohms from 20 to 20,000 Hz with less than 0.25 per cent harmonic or intermodulation distortion. In four-channel use the corresponding per-channel output is 75 watts continuous. In addition, the Stereo 300 can be wired to provide especially high-power outputs to low-impedance loads—up to 200 watts per channel continuous into 2 ohms in the stereo configuration. The amplifier has a signal-to-noise ratio of 95 dB.

The Stereo 300 is available factory assembled or in kit form. Assembly time for the kit is about ten hours. Internal protective devices for amplifier and speakers include voltage and current-limiting circuits, power-supply fuses, speaker fuses, and thermal circuit breakers. Provision is made for the installation of two or four front-panel output-level meters that will be available as options. Rack-mounting brackets will also be offered in the future. The amplifier measures approximately  $18\frac{1}{2} \times 14\frac{1}{2} \times 7\frac{1}{2}$  inches, including the walnut side panels supplied, and weighs 52 pounds. Prices: kit, \$489; factory assembled, \$699.

Circle 119 on reader service card



Maxell Ferric Tape With CrO<sub>2</sub> Properties

□ Maxell has announced a series of UDXL cassettes incorporating numerous refinements and consisting of two tape types, UDXL I and UDXL II. Both tapes use the Maxell "Epitaxial" magnetic particle as the active ingredient, the particle being a precisely shaped needle of gamma ferric oxide encapsulated in a coating of cobalt ferrite. The UDXL I cassette is intended for the bias and 120-microsecond equalization appropriate for low-noise/high-output iron-oxide cassettes. The UDXL II is designed for chromium-dioxide bias and

equalization and is said to equal or exceed chromium-dioxide tapes in noise, frequency response, and physical and electromagnetic uniformity and to be significantly less abrasive as well.

Both UDXL cassettes have benefited from a new precision-molded cassette shell and close-tolerance subassemblies as well as a new oxide-coating binder system. According to the manufacturer, the two tapes excel in low modulation noise, output uniformity, sensitivity, maximum output level, and freedom from dropouts. Both are available in the C-60 and C-90 lengths at prices of \$4.89 and \$6.89, respectively.

Circle 121 on reader service card



Design Acoustics Speaker Has Thin-Wall Aluminum Enclosure

□ The "A" version of Design Acoustics' new D-1 speaker system has a thin-wall enclosure of specially damped and braced aluminum that increases the internal volume by 13 to 18 per cent over what a wood-panel system of the same external size would provide. The "W" version has identical performance with a somewhat larger enclosure of conventional wood construction.

The D-1 is a two-way air-suspension system with a power response of 50 to 15,000 Hz  $\pm 3.5$  dB. Drivers are an 8-inch woofer and a 1½-inch cone tweeter operating into a special dispersion element. The crossover frequency is 1,500 Hz. Amplifier powers in the neighborhood of 15 to 30 watts continuous per channel are recommended for driving the D-1's nominal 6-ohm load. The aluminum version has dimensions of  $20\frac{1}{4} \times 11 \times 8$  inches; the aluminum has a brushed finish, and the grille is black stretch fabric. Price: about \$100. The wood version, measuring  $21\frac{1}{4} \times 12 \times 8$  inches, is finished in walnut and priced at \$15 more.

Circle 122 on reader service card

(Continued on page 21)



# If it wasn't for Winston, I wouldn't smoke.

Taste isn't everything. It's the only thing.  
I smoke for pleasure. That's spelled T-A-S-T-E.  
That means Winston. Winston won't give you a new image.  
All Winston will ever give me is taste.  
A taste that's very real. If a cigarette isn't real,  
it isn't anything. Winston is for real.

Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.

13 mg. "tar", 1.3 mg. nicotine av.  
per cigarette, FTC Report  
APR. '76.



Every Dual turntable, from the 1225 to the new CS721, is designed with one concept: to provide more precision than you are ever likely to need. How well groove modulations are converted into music is significantly influenced by each aspect of tonearm design: geometry, balance, mass, resonance, bearing friction and the application of stylus pressure and anti-skating. The life of one's records is also determined.

## There have never been so many ways to enjoy Dual precision.

All these considerations have been thoroughly fulfilled in every Dual. Thus, if basic excellence in record playback meets your requirements, we would suggest the lowest-priced model. However, if you demand a tonearm that does more to optimize tracking than any other tonearm ever made, nothing less than the top-of-the-line CS72 or CS704 will satisfy you.

All component parts of every Dual turntable are built to the highest standards of precision. For example, the rotor of every motor is dynamically balanced in every plane of motion. Uniformity is checked to within four millionths of an inch; just one of the reasons for the virtual absence of vibration, the primary source of rumble.

Dual turntables are rugged. They need not be babied—by you or anyone else in your family. Chances are that your Dual—any Dual—will outlast all your other components, so you should carefully consider which Dual you want.

There are eight Dual models; some semi-automatic, some fully automatic, some with the option of multiple play. However, there's no need to decide on a specific Dual model right now. You can do that best at your United Audio dealer where he can demonstrate all the differences that Dual precision makes.

**Dual**

**United Audio Products,** 720 So. Columbus Ave., Mt. Vernon, N.Y. 10553  
Exclusive U.S. Distribution Agency for Dual



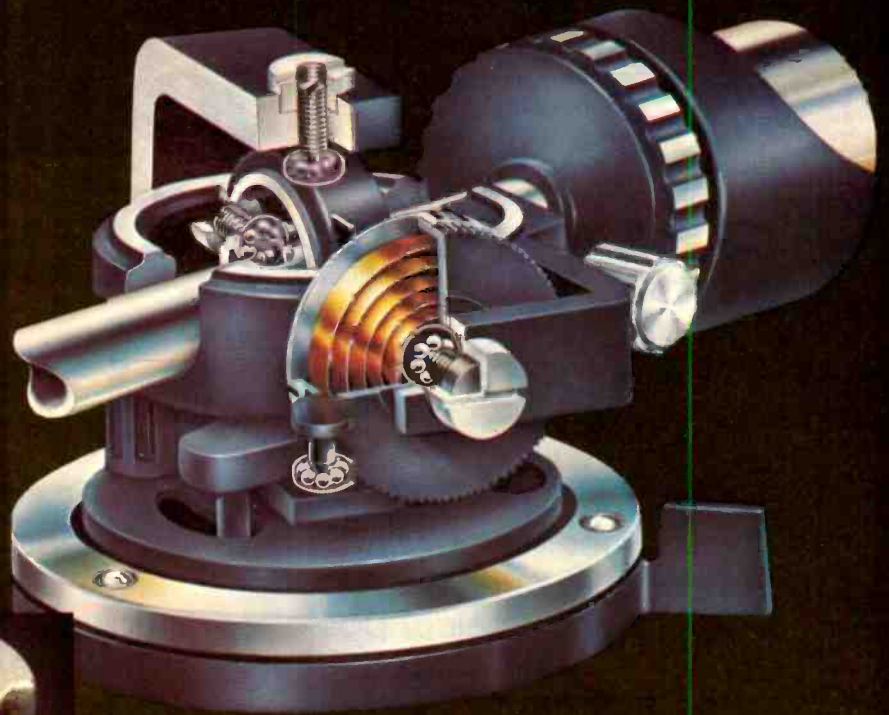
The Dual 1225.



The Dual 1249.



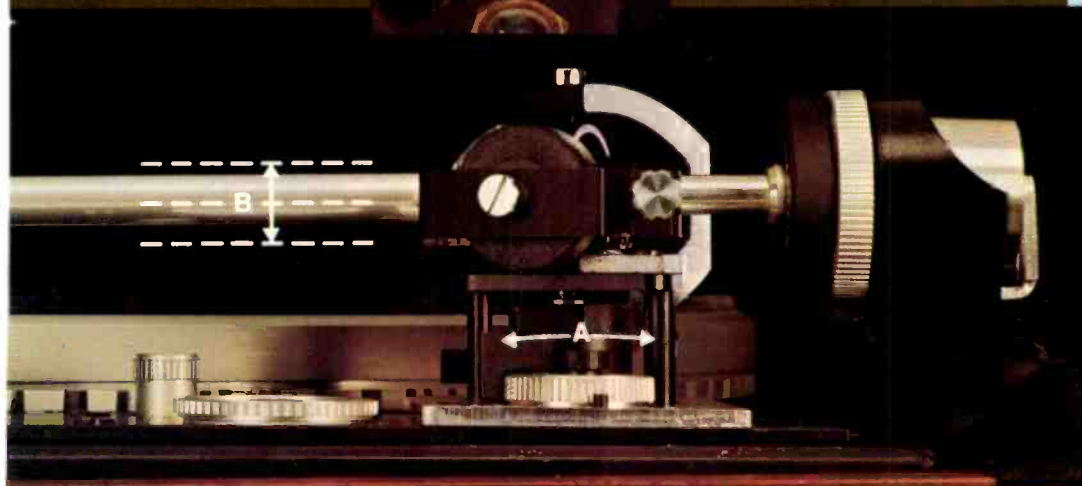
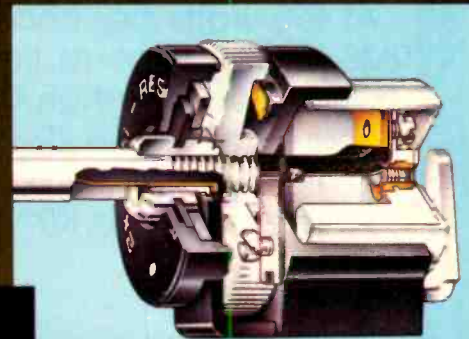
True, four-point gimbal centers and pivots the tonearm mass at intersection of horizontal and vertical axes. Tonearm is dynamically balanced in all planes. The four needle-point pivots are first hardened, then honed, a process which produces microscopically smooth surfaces. The precision ball-bearing races are only 0.157 inch diameter.



Unique Vario-pulley used in Dual's three belt-drive models is precision-machined for perfect concentricity and balance. Speeds are adjusted by expansion and contraction of pulley circumference; belt is never twisted or distorted.



The unique counterbalance used in Dual's two direct-drive models contains two mechanical anti-resonance filters. These are separately tuned to absorb energy in the resonance-frequency ranges of the tonearm/cartridge system and chassis to minimize acoustic feedback.



(A) Vertical Tonearm Control used in Dual's two direct-drive models sets and locks tonearm height at any point over an 8mm range (B). Tonearm thus exactly parallels the record with any size cartridge. Result: accurate vertical tracking without the added mass of cartridge spacers.



The Dual CS721.

The Dual 1225. Fully automatic, single-play, multi-play. Viscous-damped cue control, pitch control. Less than \$140. Dual 1226, with cast platter, rotating single-play spindle. Less than \$170. Dual 1228, with gimballed tonearm, synchronous motor, illuminated strobe, variable tracking angle, less than \$200.

The Dual 1249. Fully automatic, single-play, multi-play. Belt-drive. 12" dynamically balanced platter. Less than \$280. Other full-size belt-drive models include: Dual 502, semi-automatic. Less than \$150. Dual 510, semi-automatic, with lead-in groove sensor, less than \$200.

The Dual CS721. Fully automatic, single-play. DC, brushless, electronic, direct-drive motor. Vertical Tonearm Control, adjustable cue-control height and descent speed, electronic pitch control with illuminated strobe. Less than \$400, including base and cover. Dual CS704, similar but with semi-automatic tonearm. Less than \$310, including base and cover.



# Now you don't have to starve your treble to feed your bass.

Our KR-9600 Receiver puts independent power supplies behind each channel, so demanding musical passages in one channel won't cause distortion in the other.

At 160 watts per channel minimum RMS power at 8 ohms, from 20 to 20,000 Hz, with no more than 0.08% total harmonic distortion, the KR-9600 is the most powerful receiver we have ever made.

What's more, the KR-9600 is loaded

with special features. A mid-range presence control, MIC mixing and source fading, a deviation meter for perfect off-air recording and 2 big power meters, to mention a few.

Impressed? All this and more, on the KR-9600. At just \$750\* it's the best watts-per-dollar value around.

\*For informational purposes only.



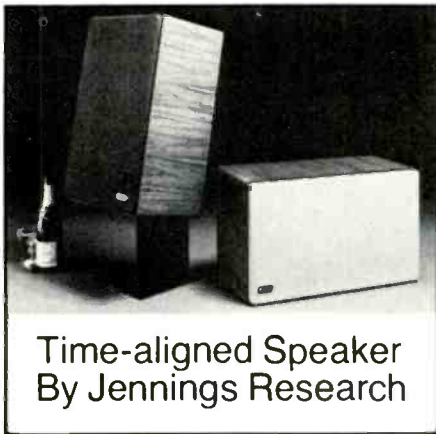
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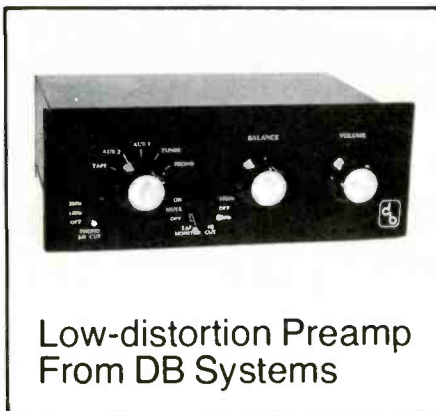


**Time-aligned Speaker  
By Jennings Research**

□ Jennings Research has announced its first "time-aligned" product, the Contrara Vector One, a two-way speaker system with the woofer and tweeter voice coils lying in the same mounting plane to eliminate differences in arrival times of their outputs. In addition, the recessed tweeter (a 1-inch dome design) is housed within a hollow of acoustically absorbent plastic foam intended to control diffraction effects and other reflections of its acoustic output.

The Vector One's woofer, 8 inches in diameter, is augmented by an 8-inch passive radiator on the rear of the enclosure. The crossover point between woofer and tweeter occurs at 1,750 Hz. A switch behind the removable grille panel raises the tweeter output by 3 dB when desired. The 6-ohm system is rated for a minimum amplifier power of 15 watts per channel continuous and a maximum of 50. The enclosure, with rounded corners, is finished in oiled walnut and has dimensions of 23 x 14 x 10<sup>3</sup>/<sub>4</sub> inches. The nylon-fabric grille panels are available in brown or tan. Price of the Vector One: about \$160. The optional stand shown costs approximately \$40 for the pair.

*Circle 123 on reader service card*



**Low-distortion Preamp  
From DB Systems**

□ The Precision Preamplifier from DB Systems has a claimed total harmonic distortion of 0.0008 per cent throughout the audio-fre-

quency range, a performance that is guaranteed for a period of five years after purchase. The preamplifier is designed to work into a load impedance of 10,000 ohms or greater with a maximum of 3,000 picofarads capacitance. Maximum output voltage into the rated load is 6 volts. The phono inputs have a signal-to-noise ratio of 89 dB when shorted and 83 dB when used with a typical cartridge.

The Precision Preamplifier is extremely simple in front-panel layout, providing knob controls for volume, balance, and input selection (phono, tuner, tape, and two auxiliary inputs) and toggle switches for high- and low-frequency filters and tape monitoring. The preamplifier itself contains only the audio circuits; an external power supply must be used (a suitable supply is available from the manufacturer). There is no power switch, the preamplifier being designed to be left on constantly (it draws negligible a.c. line power). Another unusual feature is the preamplifier's buffered tape-output jacks which eliminate the possibility of a tape machine's adversely loading the signal-carrying circuits. The Precision Preamplifier has approximate dimensions of 8<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>4</sub> x 7 inches. Price: \$350. The DB Systems power supply (6<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub> inches) costs \$75. A walnut cabinet for the preamplifier is about \$40.

*Circle 124 on reader service card*



**Tone-arm Height  
Is Adjustable on  
New Dual Turntable**

□ The direct-drive single-play CS 721 is the first turntable from Dual to provide a continuously variable height adjustment for the tone arm, enabling the arm to be brought parallel to the record surface with any cartridge without the use of mass-increasing spacers. The arm also has the other Dual features such as a gimbal pivot assembly, mechanical filters in the counterweight to damp resonances, adjustable cueing height and cueing-descent rate, and separate anti-skating calibrations for spherical, elliptical, and CD-4 styli. The arm can be operated manually or automatically by means of the familiar lever control. If desired, the turntable will repeat a record indefinitely.

The CS 721's two-speed (33<sup>1</sup>/<sub>3</sub> and 45 rpm) d.c. direct-drive motor is speed-regulated by

Hall-effect devices. Platter speed can be fine tuned over a range of 8 per cent; an illuminated stroboscope pattern cast into the 12-inch platter's edge shows correct speed. Wow and flutter for the CS 721 are 0.03 per cent, and rumble is rated as -72 dB. Overall dimensions, with the base and dust cover included, are 16<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>4</sub> inches. Price: under \$400, including base and dust cover.

*Circle 125 on reader service card*



**Hegeman's First  
Bookshelf Speakers**

□ The first Hegeman loudspeakers not designed for floor-standing installation make up a line of three bookshelf models available in walnut or walnut-grain vinyl finishes. All use 2-inch aluminum-cone tweeters and woofers with conical aluminum domes that are said to enhance frequency range and dispersion. The top-of-the-line Model 120 (shown) has two such tweeters operating above 2,500 Hz, plus a 12-inch woofer. The lesser Models 100 and 80 have single tweeters and 10- and 8-inch woofers, respectively, with crossover frequencies of 3,000 and 4,500 Hz. Power-handling capabilities range from 30 to 20 watts continuous; minimum amplifier powers span 20 to 15 watts per channel for the systems' 8-ohm impedances.

In all systems the woofer is operated full range, while low frequencies are kept from the tweeter(s) by means of a capacitive network. A choice of black or brown grilles is offered. The largest of the systems measures 25 x 14<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>4</sub> inches; the smallest 17<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>8</sub> x 8 inches. Prices with vinyl finish (walnut-finish prices in parentheses): Model 120, \$150 (\$174); Model 100, \$114 (\$132); Model 80, \$84 (\$96).

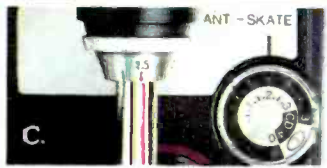
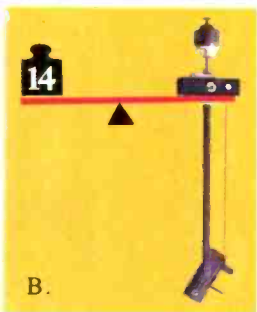
*Circle 126 on reader service card*

**PUBLISHER'S NOTICE:** Recent fluctuations in the value of the dollar will have an effect on the price of merchandise imported into this country. So, please be aware that the prices quoted in this issue may be subject to change.



A. The computer-designed True Tangent Tonearm keeps the stylus at a constant 90° tangent to the record groove, by means of an articulated head. The angle between the head (holding cartridge and stylus) and the shaft of the tonearm changes with each groove. Thus, while the tonearm swings in an arc over the record, the stylus is kept at a constant, true tangent. Tracking error is eliminated, with its consequent problems of record wear and harmonic distortion.

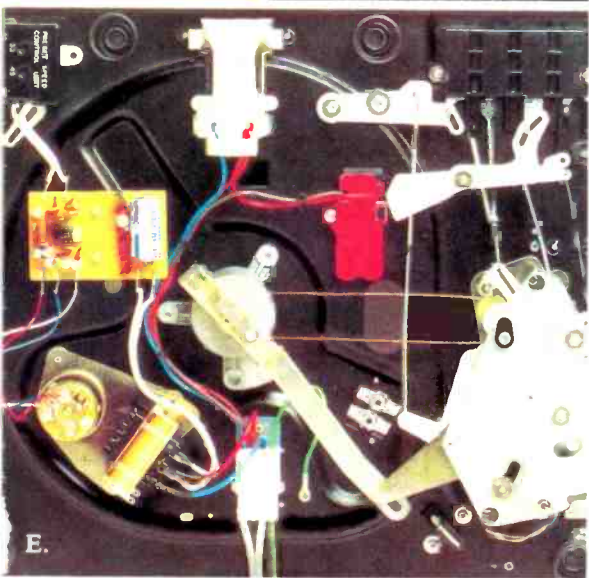
B. Made of modern, low-mass magnesium, the GT55's tonearm weighs an astonishing 14 grams. It rides on jewel vertical pivots and horizontal ballbearings. Inertial drag and friction are reduced to absolute minimum levels.



C. Anti-skating protection on the GT55 is provided by a unique, patented system. Completely non-mechanical, it operates magnetically, and varies in proportion to the actual skating force across the surface of the disc. It is calibrated for elliptical and CD4 styli.

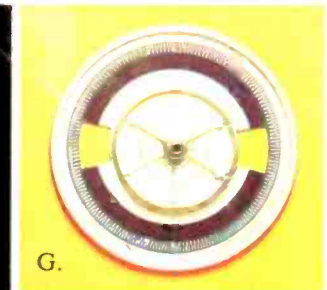


D. Cueing rate is variable, and the cueing operation is damped in both directions by the main cam of the turntable.



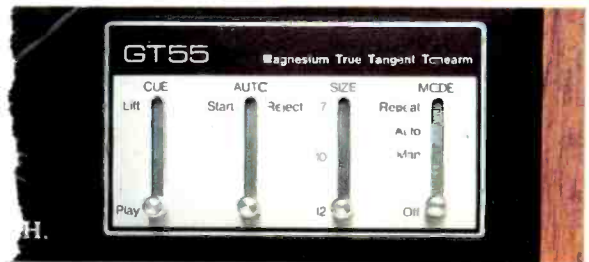
E. The GT55 is the only belt drive multiple play turntable with a DC servo motor. Both the motor and the belt-driven automatic mechanism are completely new. The speed of the motor is continuously governed and regulated by an electronic servo system. The automatic mechanism is smooth and silent in both single and multiple play. It is also completely disengaged from the tonearm when the record is playing.

F. Speed control is variable  $\pm 3\%$ , and is electronically governed by the servo which controls the motor. Read-out is monitored by an illuminated stroboscope.



G. The platter is four pounds, die cast and dynamically balanced for smooth, precise rotation. It is driven by a flexible belt, which insulates it from any possible motor vibration.

H. The precision controls are conveniently grouped, and include selectors for single or multiple play, as well as a repeat-play option for use in either mode.



**Garrard**  
Turntable specialist for 50 years.



# The GT55

## Generation Two Turntable with True Tangent Tracking.

Since the first flat disc record was made, just about 90 years ago, audio engineers have been searching for a way to eliminate tracking error.

The master record is cut with a stylus that maintains a constant 90° tangent to the groove it is inscribing. Problem: play it back the same way. Anything else produces tracking error (maybe a little, maybe a fair amount), and that means distortion.

In 90 years of search, turntable manufacturers have proposed an array of solutions. Some have been inventive, even ingenious; others have verged on the ridiculous. None until quite recently have been successful.

Now there are three, all as different from any other turntable as the flat disc is from Edison's cylinder. Two of them solve the problem by a radical departure from traditional design: they move the entire tonearm across the record—pivot, counterweight and all.

Ingenious. Complex. And expensive.

Garrard found another way. Our half-century of turntable engineering culminated in a solution that retains the pivoted tonearm yet keeps the stylus in an absolutely true 90° tangent to the groove at every point from the record's outer rim right to the label.

Further, we did this with a computer-designed tonearm made of the ultimate in lightweight, rigid metals: magnesium. It has the lowest mass (14 grams)—and the lowest inertial drag—of any multiple-play turntable.

And it *is* automatic. Fully automatic. Silky-smooth, silently automatic, and therefore gentler and safer than the steadiest hand, whether you use it as a single play or a multiple play turntable.

Garrard's solution—the GT55—delivers other advantages, as well. Some small, some quite large, depending on what's important to you.

And one overriding advantage. The others sell for prices up to \$700. The GT55 is under \$250. Which makes True Tracking not a costly privilege but an available benefit. To everybody.



For your free copy of the new Garrard Guide, please write:  
Garrard, Division of Plessey Consumer Products,  
Dept. A, 100 Commercial Street, Plainview, N.Y. 11803

CIRCLE NO. 19 ON READER SERVICE CARD

Only three turntables in  
the world offer

## **True Tangent Tracking.**

Bang & Olufsen, Rabco,  
and the new Garrard GT55.

They play your records  
precisely the way the  
original masters were cut,  
with the stylus held at a  
90° tangent to the groove.  
They eliminate harmonic  
distortion caused  
by tracking error.

One of the three is  
also fully automatic in  
both single and multiple  
play. Its tonearm is low-  
mass magnesium, balanced  
on jewel pivots.

Yet it sells for the lowest  
price of all three —  
as much as \$400 lower!

The new GT55.

**By Garrard.**





# Audio Q. and A.

By Larry Klein

Technical Editor



## Record Speeds

**Q.** Curiosity prompts me to ask why turntable speeds are set at 33 $\frac{1}{3}$ , 45, and 78 rpm. Wouldn't it work just as well if records could be played at, say, 36, 55, and 69 rpm? How were those speeds selected?

GEORGE TAKENAMI  
San Francisco, Calif.

**A.** Shortly before 1895 the first commercial gramophone discs of reasonable quality appeared. They were 7 inches in diameter, had a playing time of 2 minutes, cost about 50¢ each, and were pressed from hard rubber. The most popular player of the period for these "plates," as they were called, was a hand-operated turntable that the owner was instructed to crank at about 70 revolutions per minute. Since a strobe device was not part of the \$12 player, it was suggested that the listener/cranker adjust his efforts according to the audible pitch change. If the tones were too sharp, crank slower; too flat, crank faster. (This is probably the first example of a servo-control turntable system with a single element—the listener—serving as both the error-detecting feedback mechanism and as the power source for the direct-drive platter).

The 70-rpm speed was a nice round number that provided (in 1895) the best compromise between fidelity and playing time. However, there was a certain lack of standardization—discs were available with suggested playing speeds from about 74 to 82 rpm. The development of the electrically powered turntable was responsible for at least an attempt at standardization at 78 rpm since the commonly used 3,600-rpm a.c. synchronous motors, when geared down with a 46:1 ratio, provided 78.26 rpm.

As far as the 33 $\frac{1}{3}$ -rpm long-playing disc is concerned, it was introduced successfully in 1948. I say "successfully" because RCA Victor had tried a 33 $\frac{1}{3}$ -rpm disc unsuccessfully in 1931. Columbia's 33 $\frac{1}{3}$  disc made it in 1948 probably because it was a much longer player than RCA's—at least 20 minutes vs. RCA's 10. Columbia's magic was in the "micro-groove" process that produced narrower, more closely packed grooves.

But why the choice of 33 $\frac{1}{3}$  rpm? That probably came about because before the days of tape, radio stations made extensive use of 16-inch "transcription" discs that were designed to provide 15 minutes of broadcast programming. Given the transcription discs' standard

78-disc groove spacing, 33 $\frac{1}{3}$  rpm provided both the required 15 minutes playing time and reasonable—if not great—sonic quality. Many of the same economic, utilitarian, and electromechanical considerations also blessed us with the 45-rpm speed. Now, somebody ask me about tape speeds.

## Tape-recording Balancing

**Q.** In making a tape from a disc, should you try to balance the right channel with the left as shown by the level meters, or allow the incoming sound to balance as the music dictates? As a raw amateur I wish to do things correctly and as recommended by experts.

EDWARD H. GIGNAC  
Fort Myers, Fla.

**A.** It seems reasonable that the individual levels of the two channels—whatever they are—chosen by the record producer should be preserved in any subsequent recording and/or playback. Remember that the relative levels of the stereo channels are responsible not only for how loudly each channel plays, but also for the arrangement of the performers on the "stereo stage" created between the two speakers. For example, a soloist meant to be stage center in a recording is going to be heard off-center in the direction of the loudest speaker if the channels are re-balanced for some reason during re-recording or playback.

How do you assure proper interchannel recording-level balance when you are feeding your recorder from the tape-output jacks of an amplifier or receiver? You could simply trust the record-level control settings on your machine; however, it is conceivable that one channel of your phono cartridge, phono preamp, and/or recorder may have slightly more gain than the other (even though the control settings are the same).

If you really want to nail down the matter, try playing a stereo disc with your preamp set to mono and adjusting your record-level controls for equal meter deflection. I'm assuming that your amplifier will deliver a mono signal to the tape-out jacks when switched to mono, but some won't. In that case, you might play the finished tape in synchronization with the original disc, switching back and forth between the two. If you hear significant shifts in perspective, first check to see if the right- and left-channel leads may not be interchanged at

the input or output terminals of the recorder. If everything's okay there, then make some trial recordings with various relative settings of the two record-level controls until you get it right. But something would have to be pretty seriously askew somewhere for you to have to go to that extreme.

## Shrink Rap

**Q.** In a recent letters column, a reader suggested ways of removing labels from the cellophane covering the record jacket. Somewhere I heard that for some reason it's a good idea to remove the cellophane itself. Is this true?

PAM DICKSON  
Detroit, Mich.

**A.** The protective transparent "cellophane" covering the record jacket is known in the trade as shrink-wrap—and therein lies a potential problem. Sometimes the wrap shrinks excessively (because of temperature or humidity conditions) and bows both the record jacket and the contents thereof. If the wrap on any of your record jackets shows signs of shrinking, peel it off. Better a dirty jacket than a warped record, no?

## Car-Cassette Squeal

**Q.** Several friends and I have been having problems with C-90 cassettes in our car tape players. We have tried most of the major tape brands and they all begin to squeal after repeated playings. The players are mostly top-of-the-line models from well-known manufacturers. Is there any way to lubricate the cassettes to alleviate the problem?

MARTIN PLASIC  
Harrisburg, Pa.

**A.** I assume the lubrication you ask about is meant to be applied to the tape itself. My expert at 3M tells me that there is nothing that he could recommend that might not cause trouble elsewhere in the heads or transport mechanism. True, there are squeal-preventing lubricants added to tapes during manufacture, but only as part of the oxide coating. And it is also true that some tapes, in years past, did squeal when their lubricants dried out with time, but that doesn't happen with today's quality products.

Tape squeal with good new tapes usually results from the same physical phenomenon that produces a tone from a bowed violin string. The rosin-coated bow, in its passage across the violin strings, intermittently grabs and releases the strings, causing them to vibrate at some natural resonant frequency. Tape squeal is usually caused by much the same stick/slip/stick/slip process, except that it is the "violin string" (the tape) moving across the "bow" (the heads or other contacting parts) that produces the tone. Your machine is actually "playing" the tape, but not in quite the way you had in mind.

The cure is to remove as much of the cause of friction between tape and transport as possible. Although user lubrication is not the answer, cleanliness probably is. Since all the players involved are installed in cars, I suspect that they probably are not cleaned regularly and that the heads or guide pins in the players are coated with enough oxide—or

(Continued on page 30)



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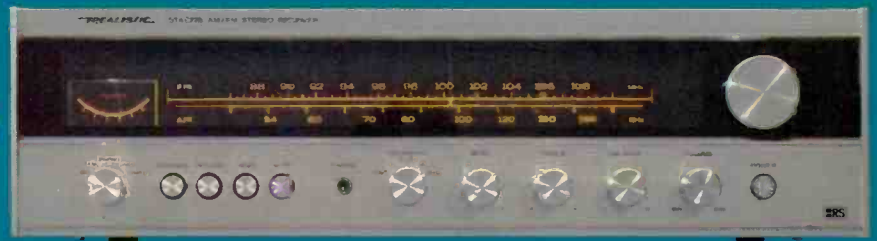
STA-235



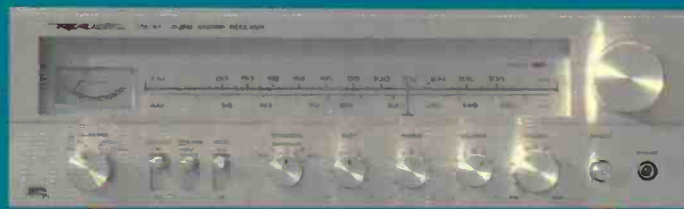
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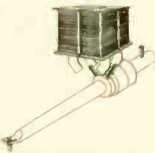
## AT15Sa



Choosing an AT15Sa can add more listening pleasure per dollar than almost anything else in your hi-fi system. First, because it is one of our UNIVERSAL phono cartridges. Ideally suited for every record of today: mono, stereo, matrix or discrete 4-channel. And look at what you get.

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Stress analysis photos show concentrated high pressure with elliptical stylus (left), reduced pressure, less groove distortion with Shibata stylus (right).

The AT15Sa even helps improve the sound of old, worn records. Because the Shibata stylus uses parts of the groove wall probably untouched by other elliptical or spherical styli. And the AT15Sa Shibata stylus is mounted on a thin-wall tapered tube, using a nude square-shank mounting. The result is less mass and greater precision than with common round-shank styli. It all adds up to lower distortion and smoother response. Differences you can hear on every record you play.

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road dust, or whatever—to create the rosin-coated bow effect. The cure is to scrub the machine's heads and guides with cotton swabs liberally wetted with alcohol or a commercial head cleaner; or, alternatively, to use one of the cleaning cassettes with a special head-cleaning "tape" fabric inside.

Eight-track cartridges squeal for many of the same reasons, plus the fact that the back-surface lubricant coating on the tape can wear off after years of hard use. However, this will usually result in flutter and cartridge jamming rather than squeal. With both cassettes and eight-track cartridges you can assume that storage in the trunk—or on the dash, or on the rear deck—of a car parked in the bright sun is going to do very little to enhance their playing properties.

## Taping Scratchy 78's

**Q.** *I own a number of old 78-rpm jazz records going back to the 1920's. Needless to say, they are very scratchy. Before preserving them on tape, I would like to clean them up. I was told there is a lacquering technique that tends to fill in the scratches. I would appreciate any suggestions you can offer.*

CLEAMON LAY  
Grand Rapids, Mich.

**A.** Since Mr. Lay's question is outside my area of competence, and since Jim Goodfriend, STEREO REVIEW's Music Editor, has dealt with such matters, I turned the Q. over to him; his A. follows:

First of all, I know of no lacquering technique that could be applied to 78-rpm discs to relieve the problem, and I cannot imagine any lacquer that would fill in scratches without also filling in the grooves. I have myself been engaged in transferring 78's to tape off and on for the last twenty years, and if I have come to one conclusion, it is this: tape the discs without doctoring, just as they are, noise and all. Whatever kind of noise-reduction technique you employ should be used in tape playback, not during recording, because any modifications you make in the sound before or during the taping process you will be stuck with permanently. It's better to have the sound preserved "as is" so that you may benefit from whatever noise-removal devices may become available in the future.

Before taping, however, you might investigate the possibility of using a stylus of slightly larger diameter than the one you are currently using, for your present stylus may be bottoming (playing the bottom of the groove, rather than the groove wall) and giving you noise you don't necessarily have to have. Beyond that, if you find the noise so obtrusive that you can't listen to the discs, I suggest you carefully and lovingly put the 78's away in a closet and seriously investigate the availability of commercial LP transfers of the same material that may have benefited from cleaner pressings and the ministrations of professional equipment. An enormous amount of Twenties jazz is currently available on LP's of both American and European companies.

*Because the number of questions we receive each month is greater than we can reply to individually, only those letters selected for use in this column can be answered. Sorry!*



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# How much

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# Audio Basics

By Ralph Hodges



## GLOSSARY OF TECHNICAL TERMS—30

● **Relay** is an electrically activated switch generally consisting of an electromagnet coil and a set of switch contacts. When electric current flows through the coil, the magnetic attraction thus created on an armature is used to close the switch contacts mechanically. Relays are frequently found in the output stages of modern receivers and amplifiers, where they are set up to disconnect the speakers from the output stage until turn-on surges within the component have died down or if improper voltages or currents occur. They are also common in tape machines, particularly those featuring solenoid-operated transports and remote-control features.

● **Resonance** is a "preferred" frequency vibration or oscillation of physical objects (speaker cones, phono styli, enclosed masses of air) as well as electrical quantities involved with tuned circuits. A resonance is associated with a *resonance frequency*—the frequency at which the object, once excited into motion, will naturally oscillate until brought to a halt by some resistive "damping" force such as friction.

A speaker cone or phono stylus can be forced to vibrate at frequencies other than resonance; these devices would not work otherwise. However, they react most vigorously when driven at their resonance frequency. Also, no matter what frequency they are being driven at, if they are not adequately damped, they will revert to the resonance frequency and continue to oscillate or "ring" at that frequency as soon as the driving force is removed.

This excessive amplitude and the tendency to ring or "hang over" are two major liabilities of resonances the designer must cope with. On the other hand, properly located and controlled resonances can be beneficial in extending the low-frequency response of a speaker system and the high-frequency response of a phono cartridge.

● **Reverberation** consists of multiple sound reflections from the interior boundaries of a (usually) enclosed space that reach the listener over random paths and ultimately die away to silence. Reverberation is caused by the same mechanism (sound reflected to the listener) that produces echoes, the difference being that echoes tend to arrive individually

and with sufficient delay to be heard as *distinct* repetitions of the original sound. Reverberation is an inchoate blend of many closely spaced reflections.

The reverberation provided by a concert hall is an important part of the live-music experience—a part that four-channel stereo and artificial reverberation synthesizers seek to reproduce more accurately. Every concert hall or auditorium has its own individual reverberation characteristics which to a certain extent enhance the loudness of the music and shape its perceived frequency balance. The *reverberation time* of an auditorium is defined as the period (in seconds) required for the reverberant sound to decrease 60 dB in level after the original producer of the sound has ceased its output.

● **Reverberation chamber** is an acoustically "live" room or smaller space usually equipped with hard, reflective walls, floor, and ceiling. Its function is to reflect as much acoustic energy for as long as possible and to absorb as little possible. Some chambers have a reverberation time in excess of 10 seconds at most audio frequencies.

Reverberation chambers are commonly used to manufacture artificial reverberation for recording studios. The material that is to have its reverberation content enhanced is played through a loudspeaker and picked up by a microphone within the chamber. The microphone's pickup is then mixed into the final recording to add more or less reverberation to the ultimate sound. Electronic and mechanical devices employing springs or metal plates also exist for the same purpose, and these are sometimes called "chambers."

Power-response testing of loudspeakers is also often done in a special type of reverberation chamber. Since virtually the total acoustic output (in all directions) of the speaker will ultimately be homogenized by multiple reflections, an averaged speaker response will be picked up by the measuring microphone in the chamber.

● **RIAA** (Recording Industry Association of America) lends its initials to the equalization characteristic used throughout the U.S. and much of the world in the manufacture of phonograph records. This characteristic recording curve seeks to reduce noise and increase

playing time per side (as well as the phono cartridge's chances of playing the record without mistracking) by boosting the high frequencies and reducing the lows during the recording process. The playback equipment incorporates an inverted version of this equalization characteristic, reducing highs and boosting lows to restore the original frequency balance.

● **Rise time** is the length of time it takes for a device such as an amplifier, speaker, microphone, etc. to respond fully to an instantaneous change in input signal level. In the case of an amplifier, for example, the rise time would be measured as the length of time required for the amplifier's output to go from 10 to 90 percent of its final value in response to some instantaneous signal pulse such as a square wave. A typical rise time for a good amplifier would be on the order of a mere fraction of a millisecond.

Rise time is, in other words, a measure of *transient response* and, in general, the shorter the better. However, the rise times of live and recorded musical sounds are rather moderate compared with the capabilities of good amplifiers, and there is thus some controversy about the need to design for exceedingly short rise times.

● **rms** (root mean square) is *not* a synonym for continuous power, as is often implied by product specification sheets, but describes the mathematical process by which the effective *voltage* of an a.c. signal can be calculated (the effective voltage is the equivalent of the *actual* voltage of a hypothetical d.c. signal that would create the same amount of heating in a given resistive load). And while we're on the subject, the term "*rms power*" is a misnomer that relates to nothing in the real world of amplifiers.

When STEREO REVIEW uses the term "continuous power," it can be understood to mean the maximum power available (at a given distortion level) from an amplifier on an indefinite basis (at least a minute).

● **Rumble** is a low-pitched, heavy "background" sound produced by inferior or defective record players. Its usual cause is an inadequately isolated and/or vibration-prone motor that is transmitting vibration to the record via the turntable platter, where it is picked up by the phono cartridge and reproduced as sound through the speakers. It is not to be confused with *acoustic feedback* (a condition in which the sound from the speakers vibrates the record player). Low-frequency noise is occasionally encountered on records themselves, perhaps the result of faulty processing of the recording or of the recording microphones' having picked up low-frequency traffic or air-conditioner noise.

● **Scrape flutter** is a rapid irregularity in tape speed caused by excessive friction between the moving tape and the stationary tape heads and guides it is passing over. It leads to a characteristic stick-slip motion of the tape (sometimes called "stiction") and a corresponding flutter imposed on the recording and/or reproduction. In many cases of stiction, the speed irregularity takes place at a rapid rate, modulating the signal going onto the tape and giving rise to a squeal that gets recorded and is heard on subsequent playback. In other cases, the problem may occur during playback only.



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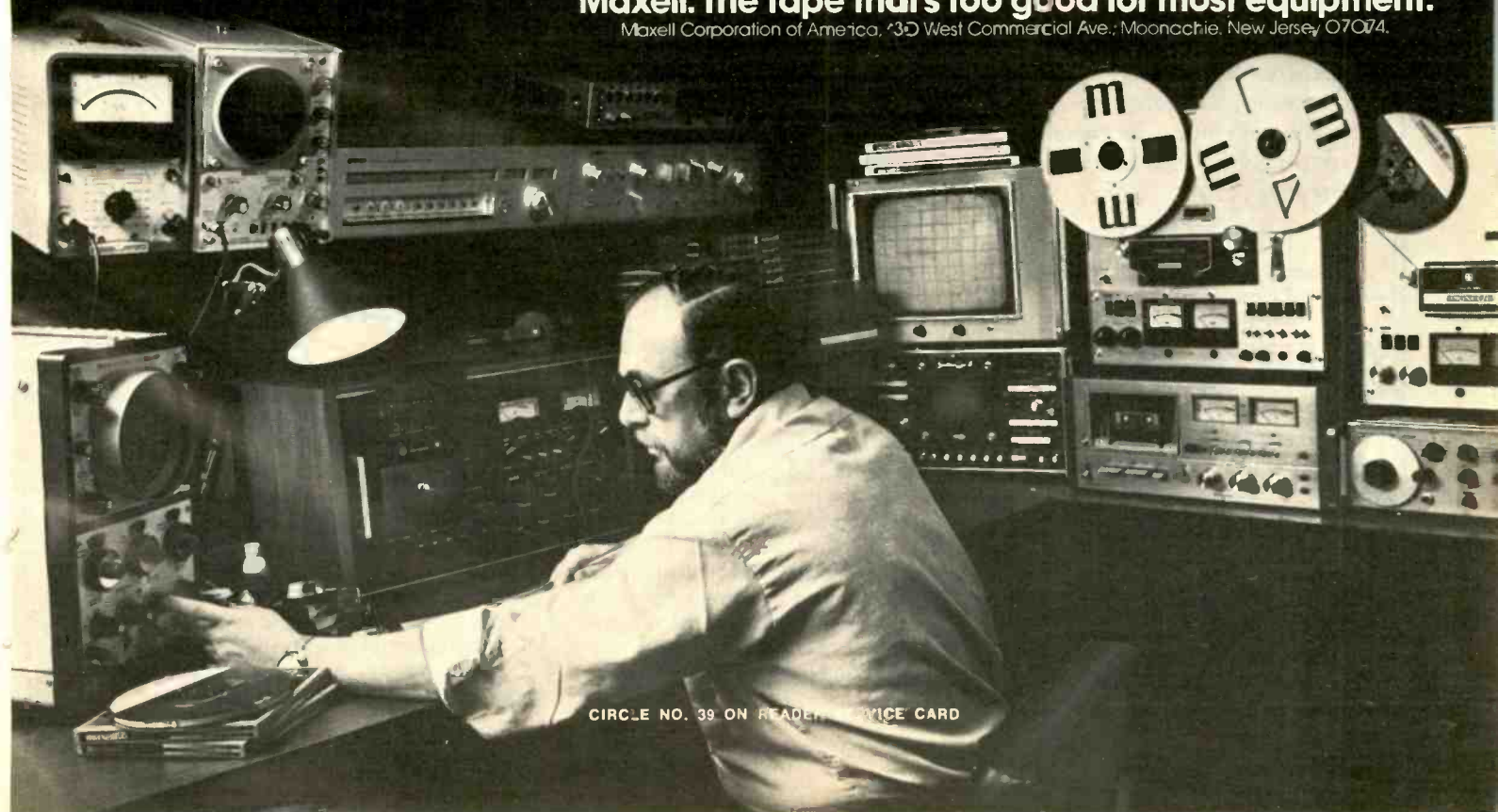
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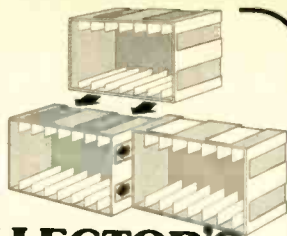
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# Tape Horizons

By Craig  
Stark



## SIGNAL SATURATION

**T**HE treble boost applied to the audio signal during slow-speed recording in order to obtain a flat frequency response can result in more energy's being applied to the tape than it is capable of accepting. When this happens, the tape is said to be "driven into saturation," and one of the consequences is that huge amounts of distortion products are generated. "Saturation" by a high-frequency signal differs somewhat in its effects from what happens when a tape is overdriven by lower frequencies.

To visualize the situation, draw a vertical and a horizontal line, intersecting at right angles, on a piece of paper. Using the upper-right-hand quadrant thus formed, label the vertical line "output" and the horizontal line "input," and mark each axis off at a number of equal intervals. (A piece of ordinary graph paper does this for you automatically, but it isn't necessary). At the point where the lines intersect you have zero input to the tape and zero playback output from it. Now, if you increase the input (moving to the right) by one unit at a time, and the output (moving upward) increases by exactly the *same* amount, the result will be a straight diagonal line neatly bisecting the angle formed by the two axes. Draw it in, for that's what we would like to see happen at all frequencies and for all input levels.

Now let's see what actually *does* happen with a low frequency. About three-fourths of the way up your diagonal "input-vs.-output" slope, increase the input by a full unit but the output by only 0.8 unit. At the next full-unit increase in the input signal, raise the output level by only 0.6, then by 0.4, 0.2, and finally by nothing at all. From here on in the sponge is saturated, so to speak, and no greater output can be obtained no matter how many times you increase the input.

Joining up your dots, you now have a new line composed of three sections. First is the "linear" portion where out-

put and input increase equally—a 45-degree slope. Second, there is a gradually curving portion (the "compression knee"), where the output still keeps going up, but it follows the input increases less and less closely. Third is another straight portion, parallel to the horizontal (input) axis, where no further output increase can be obtained whatever the boost in input level. You now have the classical "transfer characteristic" of a tape, from zero input to complete saturation, as it behaves (approximately) at low frequencies.

Now let's plot the highs. As before, start up the 45-degree slope, but this time follow it up only about halfway, for the curved "nonlinear" portion sets in earlier (that is, at lower input levels) with very high frequencies than with low ones. This time, too, the "knee" will be sharper, less gradual. But most important, while the output leveled off for low frequencies, this time the curvature will continue, so that the output actually *falls off* toward (and finally, to) zero as the input is increased further. There is, in other words, a definite peak input beyond which you positively *lose* output when you try to increase it. Such is the strange way tape behaves when overdriven by the high frequencies (or, to be more precise, by the very short wavelengths that constitute high frequencies).

The distortion products generated by high-frequency saturation (or "oversaturation," as it might be termed) are not audible. The third harmonic (the most potent distortion product generated in tape recording) of a 10,000-Hz tone is, after all, 30,000 Hz, and so is therefore outside both the range of hearing and, for that matter, the frequency-response capabilities of cassette machines. But the downward turn in the transfer characteristic also affects any *lower* frequencies that happen to be present in the music, distorting them as well, and that's where the audible results *are* important.



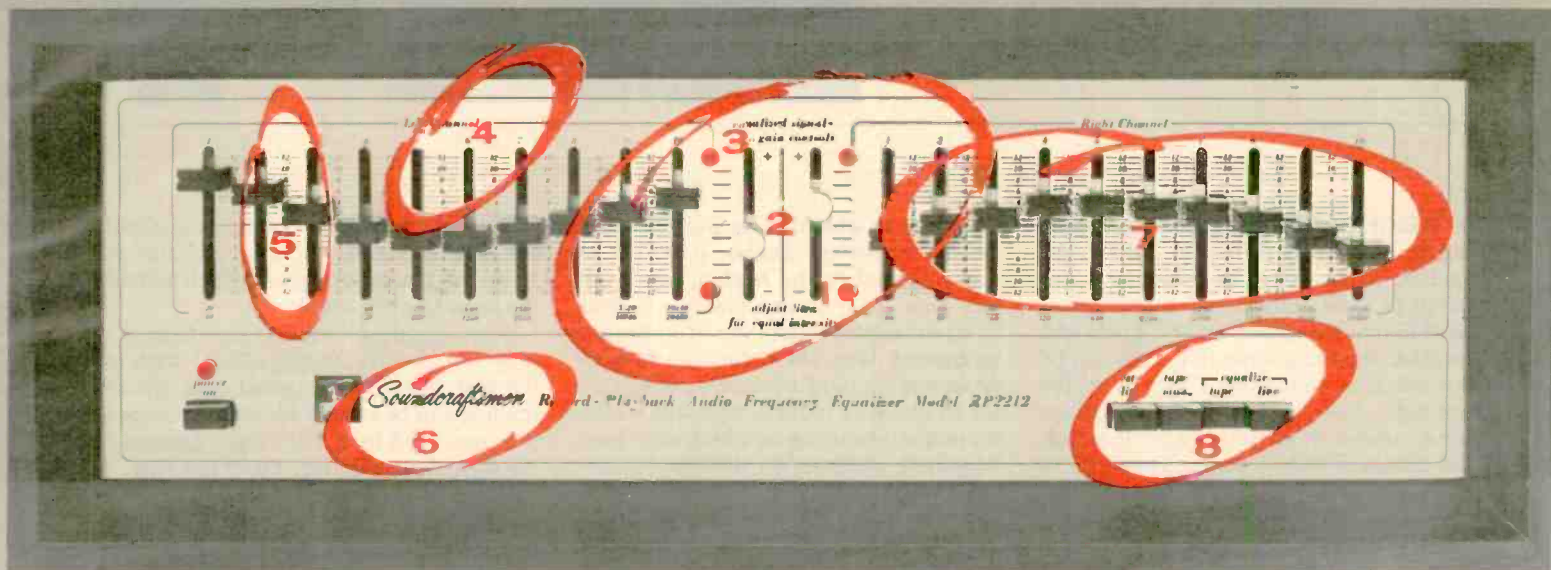


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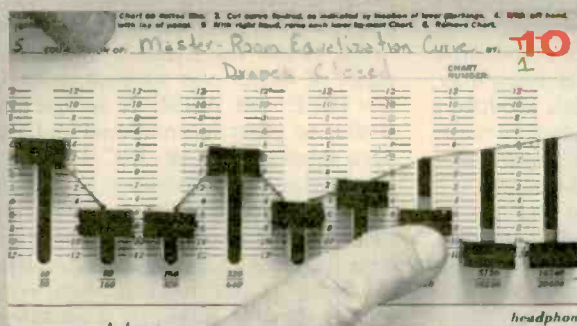
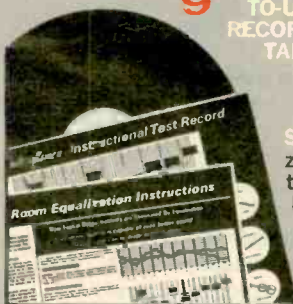
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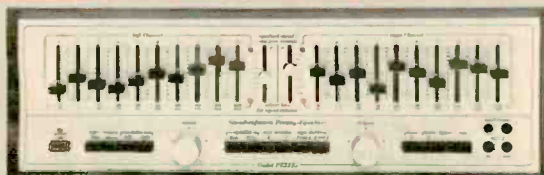
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**S/N RATIO:** Better than 105 dB @ full output.  
 Better than 96 dB @ 2 v. RMS

**FILTER TYPE:** Toroidal and Ferrite-core.

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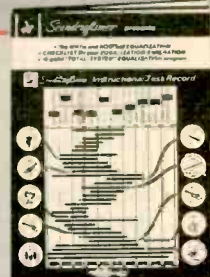
**RP2204 . . . . . \$329.50**  
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an easy to understand explanation of the relationship of acoustics to your environment. This 6 page booklet also contains many unique ideas on "How the Soundcraftsmen Equalizer can measurably enhance your listening pleasures." "How typical room problems are eliminated by Equalization," and a 10-POINT "DO-IT-YOURSELF" EQ evaluation check list, so you can **FIND OUT FOR YOURSELF WHAT EQ CAN DO FOR YOU!**





# Technical Talk

By Julian D. Hirsch



● **WEIGHTING CURVES:** Some recent reader letters have asked about the specific relationships between measurements of wow, flutter, and rumble based on different measurement standards and whether the measurement figures can be compared or converted. One reader, for example, cites wow and flutter ratings for a number of cassette decks in which the numbers (which range from 0.07 to 0.35 per cent) either carry no qualification or are related to different weighting curves identified as NAB, DIN, wrms, rms (maximum), or unweighted rms.

A look at the nature of flutter and the rationale for using weighting functions in its measurement will show why no comparison or conversion is possible. Flutter and wow are audible manifestations of the same problem: a periodic variation in the speed of a tape or the rate at which a spiral record groove passes beneath the playback stylus. Slow fluctuations (generally between 0.5 and 10 Hz) produce the characteristic "wow" sound, while more rapid fluctuations are responsible for flutter. The lower flutter rates may, on certain program material, produce a "fluttery" effect, while higher rates (up to perhaps 200 Hz) may be heard as a roughness or harshness in the sound.

What we call flutter (we will use the term to include wow as well) is frequency modulation of the program by the varying rate at which the recording is played. To measure flutter, a constant-tone signal on either disc or tape is played and fed to a flutter meter, which is a sort of FM receiver tuned to the same fixed audio frequency (formerly 3,000 Hz, and on newer instruments 3,150 Hz). The signal is limited and detected by a discriminator circuit, with the output (corresponding to the rate of frequency variation) displayed on an a.c. voltmeter as a percentage of modulation of the carrier signal. The "modulation" is, of course, the flutter component.

If flutter occurred at a single fixed frequency with a sinusoidal waveform (the

usual way in which audio and FM tuner measurements are made), it would be easy to translate the reading into average, rms (root-mean-square), or peak form, no matter what type of indicating instrument was used for the original measurement. Unfortunately, things are not so simple. Flutter is normally a rather complex modulation which may have frequency components distributed over a wide range. On an oscilloscope, flutter may look like random noise, or it may consist of a number of more or less discrete frequencies. In either case, there is no way to convert readings made with one type of test meter to another form, since the simple mathematical relationships between average, rms, and peak values holds only in the case of a sinusoidal signal.

**T**o further complicate matters, the audible annoyance caused by flutter is very much related to its frequency and its waveform. A new standard intended to better reflect the psychoacoustic significance of flutter was adopted in 1971 by the IEEE and ANSI. It is essentially similar to other international and European standards (CCIR, IEC, DIN). It is a *weighted peak* measurement of combined wow and flutter and is referred to simply as "weighted peak flutter." The test meter's response characteristics are defined in terms of its reading with certain pulsed signals. Although it actually responds to a peak-to-peak voltage (since

the signal may not be symmetrical about the zero voltage axis), it is calibrated in terms of the peak signal, which is half the peak-to-peak value.

The weighting filter has its maximum response at 4 Hz, rolling off to -4 dB at 0.8 and 20 Hz. A weighted peak flutter reading can be readily identified because it is preceded by a "±" sign. Example: "weighted peak flutter, ±0.05 per cent."

It can be seen that if there is a simple, known, single flutter frequency, it can be converted with reasonable success from a weighted peak figure to the old system or to any other. However, as we have seen, the complex nature of the flutter spectrum usually makes this impossible. There are a number of types of flutter meters, and depending on when they were designed, and in what country, they may use any of the several measurement systems. Although it is possible to compare different recorders or turntables measured by the same system, there can easily be a difference in the ranking of different products depending on the type of meter used.

Our flutter meter was designed in accordance with the 1953 standard, and it reads an essentially unweighted rms wow and flutter level when the full 0.5- to 200-Hz bandwidth is used. However, its 0.5- to 10-Hz "wow" filter comes very close to matching the response of the filter in the newer weighted peak measurement, and in recent measurements we have used it to derive what we term a weighted rms (wrms) measurement. Our wrms readings agree fairly well with those of the recorder and turntable manufacturers using the same system, but legitimate discrepancies may occur from time to time.

Within any one system, flutter relationships are linear—that is, a machine with 0.2 per cent flutter has twice as much flutter as one with a 0.1 per cent figure. This does *not* mean that it is audibly twice as objectionable, since the *subjective* offensiveness of flutter is a very

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## Tested This Month

●  
Technics SL-1350 Record Player  
Micro-Acoustics 2002-e Cartridge  
MXR Stereo Octave Equalizer  
Sennheiser HD 224X Headphones

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complex matter. One of the principal claims made for the weighted peak system is that (presumably) it correlates much better with subjective tests than the rms measurement system does, but we suspect that the last word on that subject has yet to be heard.

A somewhat similar situation exists with respect to rumble. Rumble is not a frequency-modulation effect, but rather an *added* low-frequency noise caused by mechanical vibration in the turntable system. Like flutter, rumble is *not* simple, but takes the form of a broad band of noise with energy peaks in certain frequency regions.

The old NAB rumble-measurement system is basically unweighted rms (although, like most so-called "rms" measurements, it is an average measurement calibrated to read the rms value of a sine wave). It has been customary to weight rumble measurements because the normal drop in our low-level hearing sensitivity at low frequencies makes very-low-frequency rumble much less audible than its higher-frequency components in the 50- to 100-Hz region.

Rumble-weighting filters attenuate the low frequencies at a constant rate below some "turnover" frequency, before the signal is passed on to the indicating meter. The high frequencies are often rolled off to remove noise from the measurement, but in practice this is a very minor consideration.

Among the rumble-weighting systems in current use are the JIS (from Japan), an IEC system used by Bruel & Kjaer in

some of their test instruments, the DIN "A" and DIN "B" curves widely used in Europe, and the Audible Relative Loudness Level (ARLL, formerly known as RRL) curve proposed by CBS Laboratories. In addition to their differing frequency characteristics, these systems are not all based on the same reference signal level. The two DIN systems use a 10-cm/sec, 1,000-Hz reference which is some 9 dB higher than the 3.54-cm/sec reference of the other systems. In other words, even if the curves were the same, the DIN readings would be 9 dB "better" than the others.

The JIS curve rolls off the lows at a steep 40-dB-per-octave rate below 30 Hz. The Bruel & Kjaer curve has a rolloff of 25 dB at 30 Hz compared with the 300-Hz level. The DIN "A" characteristic rolls off at 6 dB per octave below 10 Hz, making it very close to an unweighted response. However, the DIN "B" curve is sharply peaked at 315 Hz, rolling off at 12 dB per octave above and below that frequency. Finally, the ARLL curve rolls off the response below 500 Hz at a 6-dB-per-octave rate, effectively canceling the effect of the RIAA playback equalization used ahead of all the weighting filters.

To see why different rumble weighting systems can give radically different readings on the same turntable, consider a low-price turntable with a four-pole induction motor. Its rumble is predominantly in the lower audible range, from 30 to 100 Hz, although it will have lower-frequency components as well. The

JIS and DIN "A" filters will give an essentially unweighted reading. The B&K and ARLL curves will probably give similar but "better" readings. The DIN "B" curve will, as always, give the best reading of all.

Now take a modern direct-drive turntable. Its rumble will usually be concentrated at 10 Hz and lower frequencies. The JIS filter, like the DIN "B," will give an impressively low reading, while the DIN "A" response will not be much lower than an unweighted measurement. The B&K and ARLL readings will fall between the two extremes.

We use the ARLL weighting curve for our measurements. It is simple to apply, it is widely used in this country, and we believe it to be at least as valid as any other. However, we also use an unweighted measurement, which provides an additional piece of important information. Rumble may not be heard as such, yet it can influence the quality of the sound at higher frequencies. A severe very-low-frequency rumble can intermodulate with higher program frequencies in the amplifier. And if the amplifier frequency response extends low enough (in some it goes all the way to d.c. or "zero" frequency), subsonic rumble can overdrive the woofer cones and produce modulation distortion.

To sum up, rumble and/or flutter figures for different products *can* be compared, but only when they were measured in the same way. They *cannot* be compared if different weighting curves were used.

## Equipment Test Reports

By Hirsch-Houck Laboratories

### Technics SL-1350 Record Player



**A**LTHOUGH electronic (as opposed to mechanical) direct-drive turntables first appeared only a few years ago, today almost every record-player manufacturer has at least one in his line. They range from completely manual to single-play machines with automatic tone-arm control. Given the rapid advances in all areas of audio technology, the step from single-play to multiple-play capability was inevitable. The Technics SL-1350 was the first direct-drive "record changer" to become available. In view of its technical sophistication and high level of performance, Technics understandably prefers to call it a "direct-drive automatic player system."

The SL-1350 derives directly (pun intended) from their single-play SL-1300, which it resembles in almost every detail. The under-

(Continued on page 44)



# Accutrac™

## Its father was a turntable.

**Now you can hear the selection on a record in any order you like, as often as you like, and skip the ones you don't like. Even by remote control.**

It's a marriage of solid-state integrated circuitry, infra-red electro-optics and the latest in direct-drive engineering. We've replaced hundreds of mechanical parts with efficient, silent electronics: in fact, the functions of nearly 10,000 transistors are being performed by just two logic chips.

The result: The Accutrac 4000 is the most accurate, reliable, noiseless turntable ever invented. And it even lets you re-arrange selections on a record to hear them in the order you want.

### **The Accutrac 4000 reaches new lows.**

Wow and flutter are down to a completely inaudible 0.03% W.R.M.S. Rumble, -70dB (DIN B). Tracking force, a mere 3/4 gram. And tonearm resonance, the ideal 8-10 Hz.

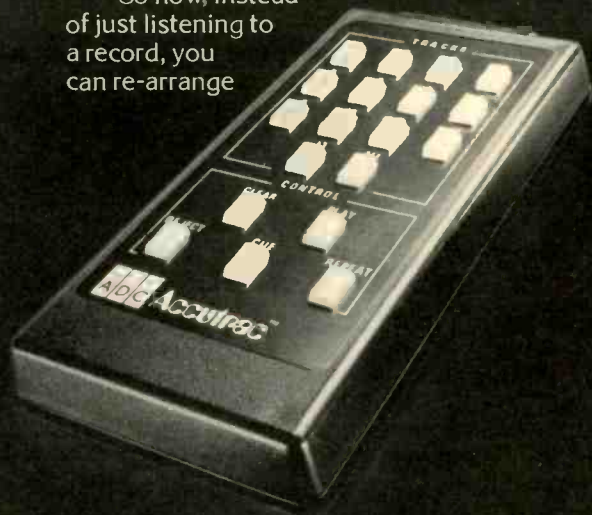
Our direct-drive motor brings the massive die-cast platter to full speed instantly. And keeps it there with the help of electronic sensors which adjust for power fluctuation.

There's no way a turntable can be any more precise.

### **Now, all other turntables are obsolete.**

Once we developed the electronic control system, it was a logical step to extend its capabilities.

So now, instead of just listening to a record, you can re-arrange



the playing order of the selections, repeat them, even skip the ones you don't like.

Just by pushing a button.

Suppose you want to hear selections 5, 3 and 7. Simply press the buttons marked 5, 3 and 7. In fact, you can pre-set the sequence with any combination of up to 24 commands.

And if you don't want to leave your chair to give the orders, beam it in by cordless remote control with the transmitter (lower left) and receiver (above).

### **The arm your fingers never have to touch.**

Because the tonearm is electronically driven, not manual, you never risk dropping it accidentally and scratching a record, or damaging the stylus.

The reason for this miracle is the minute infra-red scanning beam in the head that reads the surface of the record and directs the tonearm to follow your instructions.

And it does it with absolute freedom, because the servo-motor that drives the tonearm is decoupled the instant the stylus goes into play.

You don't have to cue manually, either: electronics takes care of that, too. In fact, the infra-red eye will return the stylus to the same groove it left, within a fraction of a revolution. Even the best damped cue lever can't provide such accuracy. Or safety.

The Accutrac 4000 system: it not only plays records as sensitively as possible, it also takes better care of records than is humanly possible.

### **The Accutrac 4000: the great protector.**

Everything about the Accutrac 4000, from the perfect freedom of the tonearm to the logical placement of the controls outside the dustcover has been done for one reason: to extend the life of a record.

Which is why, once you've played the Accutrac 4000, you'll never be able to trust your records to another turntable again.





# 4000. Its mother was a computer.



## The Accutrac 4000



ADC Professional Products Group. A division of BSR (USA) Ltd. Route 303, Blauvelt, New York 10913

CIRCLE NO. 4 ON READER SERVICE CARD



side of the full-size nonmagnetic cast-alloy platter has, surrounding its support shaft, a magnetic ring that is actually the rotor of a servo-controlled, brushless d.c. motor revolving at either 33½ or 45 rpm. The stator coils are fixed to the motorboard. Stroboscope markings around the slanting edge of the platter monitor the turntable speed; they are illuminated by a neon lamp below the mounting board by means of a plastic prism.

Each speed has its own vernier adjustment with a nominal overall range of 10 per cent. The tone arm, which is identical to that of the SL-1300, has an effective length of just over 9 inches, with precision ball-bearing pivots and a threaded counterweight on which there is a direct-reading tracking-force dial calibrated from 0 to 4 grams at 0.1-gram intervals. A plastic gauge is supplied for setting the stylus overhang, and it can also serve as a holder for an extra cartridge shell. The cueing lever and anti-skating dial are built into the base of the arm pivot structure.

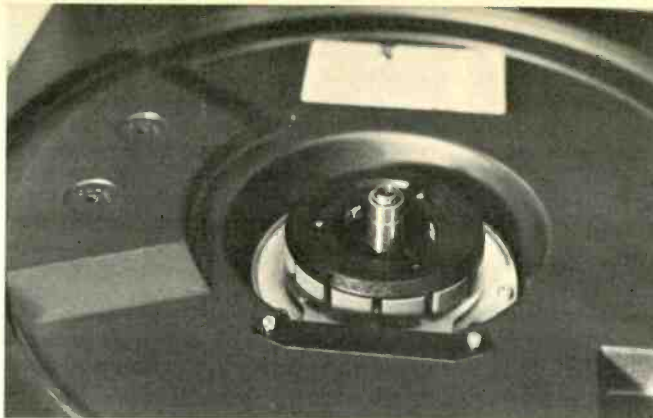
The Technics SL-1350 is "programmed" for the desired number of plays (up to a maximum of six) by a "memo-gram" knob next to the arm. Another control sets the arm indexing diameter for 7-, 10-, or 12-inch records. A START/STOP lever initiates the automatic playing cycle. Records can also be played by lifting the arm from its rest (which starts the motor) and cueing it manually.

The SL-1350 is supplied with interchangeable center spindles. A short spindle, rotating with the platter, is used for playing a single record. For multiple-play operation, this is replaced by a conventional "umbrella" changer spindle holding up to six records.

The Technics SL-1350 comes on a dark gray base which is supported on resilient feet. A hinged, removable plastic cover remains open at any angle. The capacitance of the arm and signal-cable wiring is compatible with the requirements of CD-4 magnetic cartridges. The SL-1350, with cover in place, measures 17¼ inches wide, 14¾ inches deep, and 8 inches high; it weighs about 21 pounds. Price: \$349.95.

● **Laboratory Measurements.** The Technics SL-1350 was tested with a Shure M95ED cartridge installed in its tone-arm shell. The arm resonance at about 7 Hz, with an amplitude of 4 to 5 dB, indicates that its mass is typical of most modern arms and should be compatible with any cartridge of normal stylus compliance. The arm and cable-wiring capacitance

*Like almost all direct-drive motors, the Technics SL-1350 is virtually featureless, the only moving part being the platter, which has been removed for this photo.*



was a low 75 picofarads (pF), well under the 100-pF maximum recommended for most CD-4 cartridges.

As would be expected from the longer-than-average tone arm of the SL-1350, its tracking error was almost too low to measure. For record radii between 2.5 and 5 inches, it was less than 0.33 degree per inch, and at a 6-inch radius it was a negligible 0.4 degree per inch. The calibration of the tracking-force dial was accurate to within 0.1 gram over its full range, and the force did not change measurably over a half-inch stack of records. For optimum anti-skating correction the dial had to be set 1 gram higher than the tracking force. With this setting, however, there was a slight outward shift of the arm during the cueing descent. At the indicated setting (equal to the tracking force), the drift was negligible.

The turntable wow and flutter were at the lower limits of our measurement capability: the flutter was a mere 0.035 per cent (unweighted rms) and the wow was 0.015 per cent. The unweighted rumble was -32 dB, but audibility weighting improved this to -60 dB, which is typical of most direct-drive turntables we have measured. The operating speeds did not vary over extreme line-voltage changes (from 90 to 140 volts), nor did they drift with time. The vernier control range was from +9 to -4.5 per cent at 33½ rpm and from +6.4 to -5.1 per cent at 45 rpm.

The record-changing cycle (from record-end lift-off to start of the next record) required about 10 seconds. The motor came up to speed in less than 3 seconds after being turned on, but in the automatic mode a total

of about 12 seconds (from a dead stop) was required before the pickup reached the record surface. This delay can be avoided by manually positioning the arm.

Although the mounting feet do provide some vibration isolation, we found that the SL-1350 was almost identical to the SL-1300 in its susceptibility to acoustic feedback. These units are similar in this respect to most conventional automatic turntables. However, the feedback sensitivity was in the vicinity of 300 Hz, which would produce a howl instead of a deep rumble, and this could be induced by speakers lacking a low bass response. With normal precautions in installation, however, no feedback difficulty should be experienced.

● **Comment.** Whatever limitations may have existed in the past to prevent direct-drive motors from being used in record-changer applications, it is clear that they have been overcome by Technics in the SL-1350. It offers the serious discophile the best of both worlds: it can serve as a top-quality single-play unit with any desired degree of automation or as a silent, smooth record changer with absolutely no loss of performance.

The SL-1350 is rather large as record changers go, and it enjoys the distinction of being the most expensive record changer you can buy today. On the other hand, if playing records in sequence is important to you, its \$50 extra cost (over that of the SL-1300) is easily justified. The SL-1350 may be the first direct-drive record changer, but we are certain that it will not be the last.

*Circle 105 on reader service card*



## Micro-Acoustics 2002-e Phono Cartridge

**T**HE Micro-Acoustics cartridges, unlike almost all other high-quality cartridges, do not make use of magnetic generating elements. They employ electrets—small permanently charged capacitors—that generate an output voltage when flexed by the motion of the stylus. Although many of their operating characteristics, both physical and electrical,

are reminiscent of those found in ceramic cartridges, the Micro-Acoustics devices equal the most advanced magnetic designs in their performance qualities.

The new Model 2002-e is a refinement of the original QDC-1e and features a beryllium stylus cantilever for low mass and high rigid-  
*(Continued on page 46)*

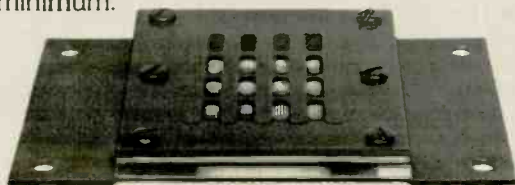


# The new SCXA. Demonstrably better. Eminently affordable.

The SCXA may very well be the best "performance-to-value" loudspeaker the high fidelity industry has ever produced.

A bold statement?

Consider the details of the SCXA. Let's start with the tweeter array. What will strike you immediately is the flat tweeter known as the DVR. Here is a device that combines the best attributes of dynamic and electrostatic tweeters. What it is exactly is an ultra-thin Kapton<sup>®</sup> membrane with an etched printed circuit "voice coil" suspended between twenty rare-earth samarium cobalt magnets (the most powerful magnet material in the world). How thin is ultra-thin? One mil to be exact. Which translates into a membrane which weighs approximately the same as the *air* you'd find in a whiskey shot glass. Because the membrane mass is so low and the magnets have such extraordinary force, the inertial qualities are exceptional. The membrane can be accelerated and stopped with *extreme accuracy*. This results in very extended response (well beyond the limits of normal test equipment). It also means a response that is *transient perfect*. And phase perfect, as well. All forms of distortion, including odd order harmonic distortion, are reduced to an absolute minimum.



The DVR Tweeter

In addition to the DVR tweeter, the array also features a specially designed one-inch dome tweeter that works in exactly the same frequency range as the DVR. This dome complements the exquisite linearity of the DVR with its own splendid dispersion characteristics. The results are awesome. Fuzziness disappears. The inner voices of the orchestra come alive. There's the kind of airiness and transparency you find only in the concert hall. Indeed, it is almost disconcerting to have that kind of reality in your home. But it's an experience that's worth getting used to.

The SCXA's midrange needs very little discussion. It is considered by most experts to be the best 4" cone that has ever been made—and it easily lives up to its reputation.

As for the SCXA's 12" Megaflux™ Woofer, it is probably the most unique magnetic structure avail-



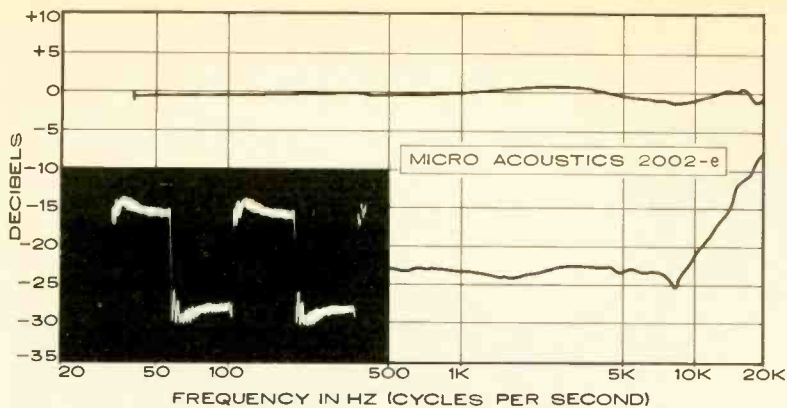
able today. Its amazing magnet design creates and focuses magnetic energy (flux) with essentially no external stray field. Since all of the energy is directed to an exact and predetermined area of the voice coil, very large woofer excursions are possible. Also, the magnetic field produced is so uniform that many non-linear types of distortion found in conventional designs simply are no factor in this configuration. And this woofer can handle a staggering amount of power—over 200 watts RMS at 30 Hertz.

What we're obviously trying to say is that the SCXA is an exceptional loudspeaker—a demonstrably better way to listen to music. It's also an affordable way to listen to music. To find out just *how* affordable, we suggest you visit your KLH Research Ten dealer soon. We're sure you'll be pleasantly surprised.

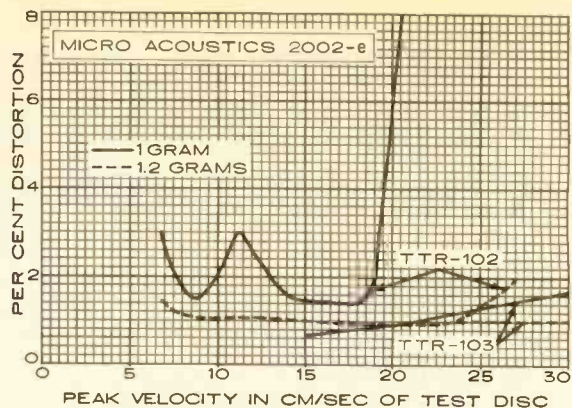
For more technical information, write to KLH Research & Development Corp., 30 Cross St., Cambridge, Mass. 02139. (Distributed in Canada by S. Allen Pringle Ltd., Ontario, Canada.)



KLH Research Ten Division  
KLH Research & Development Corp.  
30 Cross St., Cambridge, Mass. 02139



In the graph at left, the upper curve represents the smoothed, averaged frequency response of the cartridge's right and left channels; the distance (calibrated in decibels) between it and the lower curve represents the separation between the two channels. The inset oscilloscope photo shows the cartridge's response to a recorded 1,000-Hz square wave, which gives an indication of resonances and overall frequency response. At right is the cartridge's response to the intermodulation-distortion (IM) and 10.8-kHz tone-burst test bands of the TTR-102



and TTR-103 test records. These high velocities provide a severe test of a phono cartridge's performance. The intermodulation-distortion (IM) readings for any given cartridge can vary widely, depending on the particular IM test record used. The actual distortion figure measured is not as important as the maximum velocity the cartridge is able to track before a sudden and radical increase in distortion takes place. There are very few commercial phonograph discs that embody musical audio signals with recorded velocities much higher than about 15 cm/sec.

ity. One end of the cantilever is driven by a 0.2 x 0.7-mil elliptical diamond stylus; the other is coupled through a Y-shaped yoke to the two electret elements. The stylus assembly is user-replaceable and has an integral hinged stylus guard. The recommended tracking force is between 0.7 and 1.4 grams.

The electret element is intrinsically an amplitude-responding device that produces a relatively large voltage across a high-impedance load. Its output has been made compatible in level and frequency response with the usual amplifier magnetic-cartridge inputs by internal resistive loading that converts the cartridge to a velocity-responding device and drops its output to a nominal 3.5 millivolts (mV) at a 5-centimeter-per-second (cm/sec) velocity.

The noninductive nature of the 2002-e is an advantage over the usual magnetic cartridge in that its output level and frequency response are essentially independent of the amplifier's input resistance and capacitance over a very wide range (10,000 to 100,000 ohms resistance and 100 to 1,500 picofarads capacitance). Also, those phono preamplifiers whose high-frequency response is adversely affected by cartridge inductance (which includes most we have seen) will deliver their best performance with the 2002-e. The stylus resonance of the Micro-Acoustics 2002-e has been placed above the audible range and damped mechanically. The net result is a frequency response rated at  $\pm 1.5$  dB from 5 to 20,000 Hz, with a

nominal channel separation of 30 dB in the mid-range. The absence of a heavy magnetic structure results in very low cartridge weight—4 grams—appreciably less than that of the typical magnetic cartridge, which weighs 6 to 8 grams. Price: \$115.

● **Laboratory Measurements.** The Micro-Acoustics 2002-e was installed in several tone arms during our evaluation, including the Philips GA-209S, the Harman/Kardon ST-7, and the Dual 701. Most measurements were made on the Philips player.

With the CBS STR 100 record, the frequency response was within  $\pm 1$  dB from 40 to 20,000 Hz on one channel and very close to that on the other. Channel separation was 20 to 25 dB at mid frequencies, falling to 15 to 20 dB at 10,000 Hz and 5 to 8 dB at 20,000 Hz. The output was 3.25 mV on one channel and 2.8 mV on the other, and the vertical stylus angle was the standard 20 degrees.

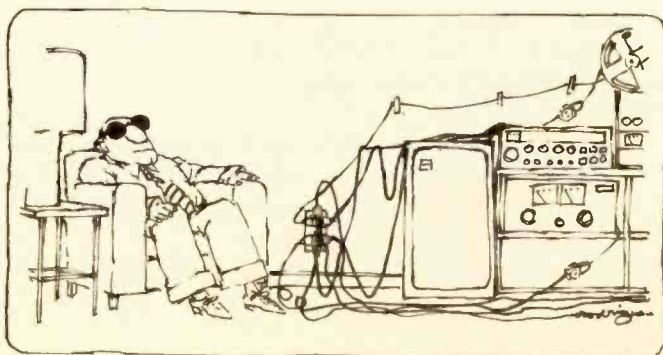
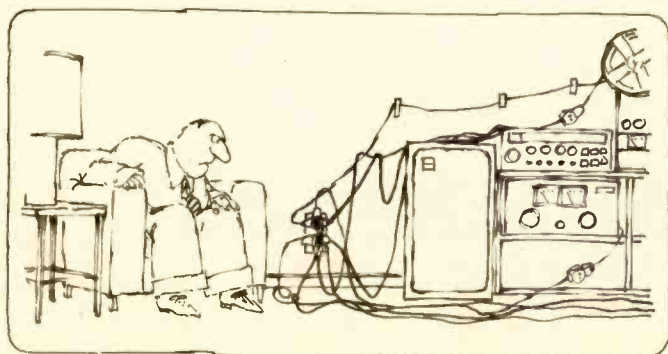
At a 1-gram vertical force the cartridge tracked our test records nicely, including the 70-micron level of the German High Fidelity Institute record. However, the IM distortion with the Shure TTR-102 record was undesirably high, with mistracking above 19 cm/sec. Increasing the tracking force to 1.2 grams made a dramatic improvement, with some of the lowest distortion figures we have measured from a cartridge. The IM was under 1.5 per cent up to about 26 cm/sec and still a very low 2 per cent at the 27.1-cm/sec maximum

level of the record. Repetition-rate distortion from the Shure TTR-103 record was also very low—1 per cent or less up to the 30-cm/sec maximum level of the record. The 80-micron level of the German record was playable at 1.2 grams.

Subjective listening tests with the Shure "Audio Obstacle Course-Era III" record confirmed these findings. At 1 gram the cartridge performed well, mistracking only at the highest levels of the vocal sibilance and bass-drum sections. At 1.2 grams it was excellent, taking the entire record in its stride with ease. The square-wave response with the CBS STR 112 record showed a cycle or two of ringing at the stylus resonance of about 35,000 Hz. The low-frequency resonance in the higher-mass Philips arm was between 7 and 8 Hz; it was 9.5 Hz in the lighter Dual arm. The improved tracking of warped records resulting from the 2002-e's low mass was immediately evident, especially in the Philips arm.

● **Comment.** In respect to frequency-response range, flatness, and low distortion, the 2002-e is at least the equal of any cartridge we have used, and its low mass improves the tracking of warped records in almost any tone arm. The manufacturer states that its constant resistive impedance results in less amplifier noise as compared with magnetic cartridges. We attempted to verify this with A-B comparisons against magnetic cartridges of com-

(Continued on page 48)







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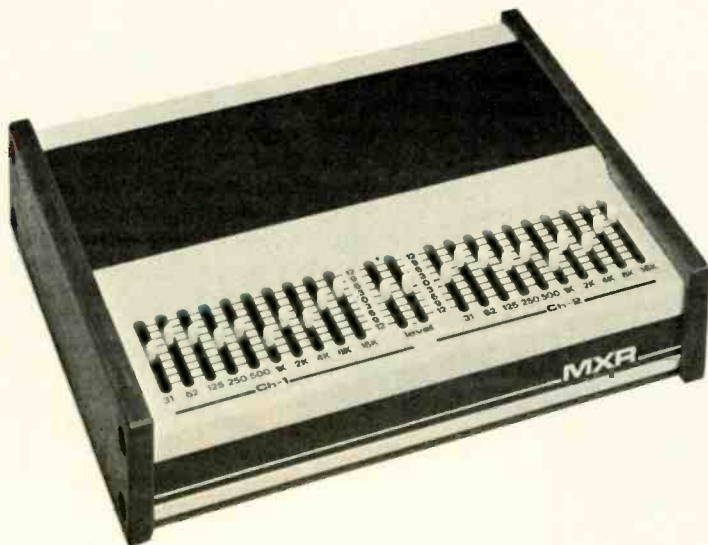


parable quality. The results were not entirely conclusive, since some magnetic cartridges produced the same audible hiss level as the 2002-e, while others caused more. Yet none were quieter than the 2002-e.

One difference between this cartridge and others was always audible, however: it has absolutely *no* magnetic hum pickup, and this was strikingly apparent during listening comparisons. Although we were not aware of hum

as such, even at high volume levels, when using the magnetic cartridges, the contrast when switching to the 2002-e was clearly audible as a further increment of "silence."  
*Circle 106 on reader service card*

## MXR Stereo Equalizer



The published specifications for the equalizer are referenced to professional program levels. The maximum output is rated at +15 dBm into 600 ohms, or +22 dBm into a high-impedance load. The gain is nominally unity (meaning the input and output are at the same level). The input impedance is 47,000 ohms, while the output is designed to drive loads of 600 ohms or higher. The MXR equalizer is unusually compact, measuring 2 x 7¼ x 9¼ inches. Price (in either version): \$199.95.

● **Laboratory Measurements.** In our tests, the MXR's frequency-response characteristics agreed very closely with the specifications and panel markings. We found it possible to correct response in a single octave with little effect at frequencies only one octave removed. By using several controls simultaneously, one can achieve almost any desired frequency response. The positions of the control knobs actually do represent a valid picture of the response curve.

The measured total harmonic distortion (THD) at 1,000 Hz was between 0.005 and 0.01 per cent for outputs up to about 7 volts—which is just below the clipping level with the MXR feeding a high-impedance load. At 20 Hz, the THD was slightly higher—0.025 per cent and 0.08 per cent at 1- and 7-volt output levels.

At 20,000 Hz, the total harmonic distortion rose from 0.003 per cent at 1 volt to 0.16 per cent at 7 volts. The intermodulation distortion remained under 0.023 per cent up to 5 volts output and was 0.16 per cent at 7 volts. The output noise level in a wideband measurement was not detectable on our meter, which means that it was less than -78 dBm.

*(Continued on page 50)*

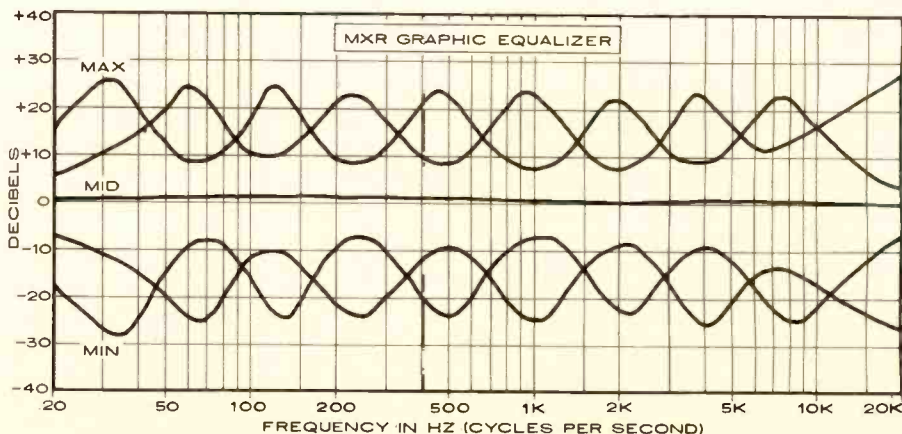
**G**RAPHIC equalizers provide an effective means of modifying the frequency response of a home audio system. Usually slide-type controls are used to vary the response at different frequencies. The slider positions roughly outline the frequency-response modification produced by the equalizer, which accounts for the "graphic" part of the device's name.

In a sense, equalizers are actually highly versatile tone controls. As a minimum, a graphic equalizer should have at least five separate control bands. However, a much more desirable form is the octave-band equalizer, such as the MXR stereo equalizer, which divides the audio range into ten bands. There are two electrically identical versions of the MXR equalizer. The consumer version uses phono-jack inputs and outputs and provides the tape-monitoring facility that is taken up when the equalizer is connected into a hi-fi system. The professional version uses standard phone jacks and lacks the tape-monitoring facilities.

The MXR ten-band stereo equalizer is finished in satin aluminum with a pebbled black vinyl front panel and walnut end panels. On the forward section of the top panel are twenty-two small white knobs, twenty of which control the slide potentiometers; the remaining two provide the means for separately setting the gain of each stereo channel. The center frequency of each control is plainly marked (31, 62, 125, 250, 500, 1,000, 2,000, 4,000, 8,000 and 16,000 Hz). Scales that extend across the control surface provide a

means for indicating the approximate amount of boost and cut for each slider over a range of  $\pm 12$  dB.

On the rear apron are the line inputs and outputs that connect to the tape-in, tape-out circuits of an amplifier, with tape-recording jacks to replace those taken up by the equalizer. A slide switch on the MXR serves as the replacement source/monitor selector. Another switch bypasses the MXR equalizer circuits. Since the equalizer draws negligible power and can safely and economically be left on at all times, there is no power switch. If desired, it can of course be plugged into a switched outlet on the amplifier or receiver.







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● **Comment.** Laboratory measurements cannot adequately describe the true value of an octave-band equalizer in a hi-fi system. A good equalizer can make a poor speaker system sound tolerable and a good speaker system sound very good; it can correct for room acoustics to some extent, reduce turntable noise, and so forth. Though a really good

tone-control setup can handle some of these tasks to a limited extent, none of them can do the job as well as an octave-band equalizer such as this one.

The MXR ranks technically among the best of the equalizers designed for the consumer market. Its compact size, which in some setups will be a positive advantage, does group

the controls very close together, so that care is required when making adjustments. In addition to being an excellent performer, the MXR equalizer is one of the lowest-cost ten-band stereo equalizers, and it should prove to be a worthwhile addition to almost all audio systems.

Circle 107 on reader service card

## Sennheiser HD 224X Stereo Headphones



**S**ENNHEISER'S new HD 224X dynamic stereo headphones are of the circumaural type, meaning that their soft foam-filled ear cushions totally enclose the wearer's ears. In this respect they differ from the previous Sennheiser phones we have used, which have been of the "open-air" type. Like them, though, the HD 224X is unusually light, weighing slightly less than 9 ounces exclusive of the cord.

The ear cups slide on a one-piece plastic headband to fit the wearer, and the band is padded where it contacts the top of the head. The thin, lightweight parallel conductor cord is fitted with a molded stereo phone plug on the amplifier end; the other end is separated and plugs into each earpiece individually. The cord is just under 10 feet long.

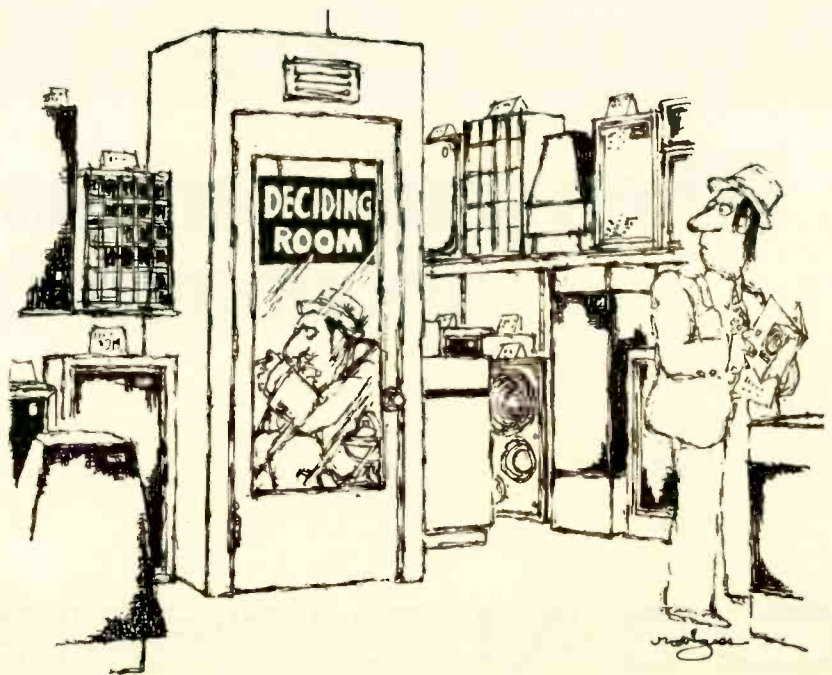
The Sennheiser HD 224X has a rated impedance of 200 ohms, delivering a sound-pressure level (SPL) of 94 dB at 1,000 Hz with a 1-milliwatt input. The nominal maximum power rating of the phones is about 0.5 watt, which corresponds to 10 volts across their 200-ohm impedance. Since most receivers and amplifiers have about 200 ohms in series with their headphone outputs (which would halve the voltage actually applied to the phones), they would be able to operate safely with amplifier outputs up to 20 volts. The only other pertinent specification in the manufacturer's technical data sheet (all of the ratings are based on the European DIN 45-500 standard) is distortion, which is rated at less than 1 per cent. Recommended list price: \$99.80.

● **Laboratory Measurements.** We tested the Sennheiser HD 224X phones on the modified ANSI headphone coupler we use for all headphone measurements. The useful frequency-response range spanned a full 20 to 20,000 Hz,

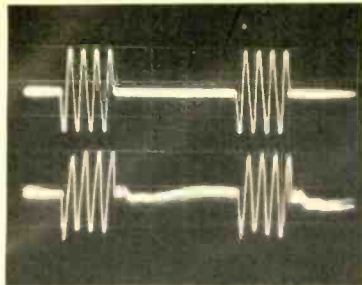
with a broad maximum of about 8.5 dB between 70 and 150 Hz and a narrower peak of about the same amplitude at 7,000 Hz. The response sloped down smoothly from 100 to 500 Hz and was almost perfectly flat from there to 2,000 Hz, at which point the usual irregularities associated with headphone-coupler measurements made their appearance. From 9,000 to 17,000 Hz the response was again quite flat and close to the average mid-range level.

The impedance of the phones was a very uniform 200 to 250 ohms from 20 Hz up, reaching about 300 ohms at 20,000 Hz. The mid-range SPL at a 1-volt drive level was 102 dB. We measured the total harmonic distortion (THD) of the headphones' output (at 1,000 Hz) at input levels from the 10-volt rated maximum down to 0.3 volt. The THD was 0.75 per cent at 10 volts (at a very loud 122-dB SPL), dropping to 0.45 per cent at 3 volts (112 dB), 0.13 per cent at 1 volt (102 dB), and unmeasurably low (less than 0.03 per cent) at the 92-dB SPL that was produced by a 0.3-volt input signal.

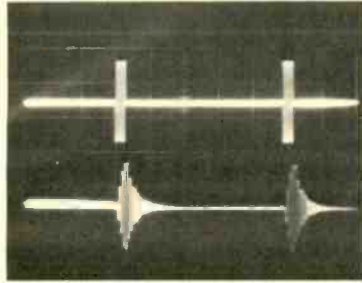
The tone-burst response of the phones was







As explained in the text, the response of the HD 224X to a 1,000-Hz tone burst (above) almost perfectly matched the input. At 6,000 Hz (below) there was some ringing and delay.



consistent with the measured frequency response. The 1,000-Hz burst was excellent, differing negligibly from the input signal. At 6,000 Hz, close to the resonant peak, there was considerable build-up delay and ringing after the burst.

● **Comment.** The Sennheiser HD 224X phones have a distinctive open and airy quality, with a definition and clarity reminiscent of some of the best speakers we have heard. In this respect they impressed us as being superior to the vast majority of phones we have used. They sounded a trifle brighter than some full-range electrostatic phones whose measured top-end response is flatter, but they were completely free of stridency or any sense of unnatural coloration. However, the high-frequency rise is apparently genuine and not an artifact of the test setup (which it could easily have been, since headphone coupler measurements in that frequency range are notoriously unreliable).

Most of the circumaural phones we have used are relatively heavy or tight-fitting and tend to produce a sense of confinement when worn for extended periods. The HD 224X has the lightness (in “feel” as well as in actual weight) that we usually associate with open-air phones, yet it provides a substantial amount of isolation against outside sounds.

As dynamic phones go, the HD 224X is relatively expensive, but its listening quality is consistent with the price. Those people who listen through headphones, either because of preference or need, owe it to themselves to give the Sennheiser HD 224X a critical audition. It is also noteworthy—even if you are not a confirmed headphone user—that the distortion of the HD 224X, even at very high listening levels, is considerably less than we have measured on most phones and is far less than that of any speaker.

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# The Pop Beat

By Steve Simels



## APOCALYPTIC ROCK

My colleague Noel Coppage, in his rather remarkably personal essay on Bob Dylan's new album "Hard Rain" elsewhere in this issue, makes a strong case for the essentially political nature of the album (and, indeed, of the whole Rolling Thunder tour from whence it came). That is a valid way of looking at it, surely, but it is not one I'm really comfortable with because the Dylan-on-the-side-of-the-angels character has always been the Dylan I've cared for least (a little too closely tied in with Dylan-the-country-squire). And it's not a question of hindsight, either. Noel is certainly right when he says that we (and Dylan) are a lot less naïve than we used to be, that we realize how much more complicated things were and are. But still, even back in the days when Bob was raging on about Hattie Carroll and other outrages, my reaction was never so much "how true" as it was "how obvious." Politics may or may not be bullshit, but it has always seemed to me that the Dylan who really mattered was

the one who shook up the folkies with the manic, visionary rock-and-roll one critic described as "a rough, jerking marriage of blues and honky tonk, grafted over with the sort of echoes that come from the music box of a circus merry-go-round." In the broader sense of the term, such music is more profoundly "political" than any mere topical protest song could ever be.

To me, then, what "Hard Rain" really amounts to is the first legitimate Dylan bootleg ("The Basement Tapes" don't count, since Columbia's version was cleaned up in the studio long after the fact), even down to the cheap-cheap packaging, and that is cause for rejoicing. Everybody knows that the best music Dylan has made has been withheld from us—the Carnegie Hall concert of '63, the Albert Hall show of '66, the marvelous live-in-the-studio outtakes recorded in L.A. in '65 (including a mesmeric *Visions of Johanna*), not to mention the original, recalled *Won't You Please Crawl Out Your Window*

and about a zillion others. It's been rare, in short, that Dylan has permitted his official recordings to expose him, warts and all, the way the tracks I've just mentioned do. Dylan has simply never cared all that much about making records, and though what he's let us hear on them is almost always reassuringly sloppy (even when backed by the Band, who on their own are the most painstaking of perfectionists), it is, in comparison to what he's capable of, a sanitized, censored kind of sloppiness. That is why the bootlegs have always sold so well; it wasn't that rabid fans were so fond of the Complete Works that they would put up with anything in terms of sound quality, but that in these subterranean releases a real, legitimately compelling Dylan occasionally came out of hiding.

That is the Dylan we get in "Hard Rain," and for low-down, gut-level rock-and-roll jolt it may top anything he's ever done (I speak as one who has just soberly gone back and compared it to the Albert Hall bootleg, generally conceded to be his masterpiece). Certainly it makes "Before the Flood," good as it was in its way, seem sadly limp. It's rock-and-Dylan the way it's supposed to sound: raw, raucous, almost improvisatory, yet controlled enough that the turbulence beneath never quite breaks loose, because if it did we could not take it. With music this vital, it is simply elitist arrogance to nit-pick about anything like out-of-tune guitars.

Oh, I do have a few minor cavils. The mixing is erratic (the mono version heard on TV was far more solid), so that Wyeth and Stoner, who have got to be the most exciting and instantly recognizable rock rhythm section to come along in this decade, don't sound as impressive as they should. *Oh Sister*, a bad song on the "Desire" album, is a bad song still (the aggressively reworked *Mozambique* from the TV show would have been a better choice). And surely Roger McGuinn's twelve-string could have been slipped in there somewhere. But these are, I confess, niggling complaints in the face of (a) *Shelter from the Storm*, which is filled with a force and drive the acoustic studio version never hinted at; (b) *One Too Many Mornings*, which redefines the word "majestic"; (c) *Idiot Wind*, filled with clarity, power, and an incredible stinging viciousness that is downright awesome; or (d) . . . well, you get the idea.

The Stones, Lou Reed and the Velvets, Procol Harum, Bruce Springsteen, even Patti Smith have given us glimpses of this apocalyptic vision of rock-and-roll in the years since Dylan abandoned it for his private reasons. But as good as all these people are (or in some cases were), none of them has ever come as close to distilling the essence of that vision as Dylan has here. "Hard Rain" is the work of an erratic genius who has finally had the guts to let us see him at his most naked and inspired, and I think even Noel will agree with me once he gets over his election-year culture shock. And if I'm certain of anything about this release, it is that both Jerry Ford's son Jack (who thinks that Peter Frampton "brought the magic back to rock-and-roll") and is shaping up as a bigger groupie than Lee Radziwill and Jimmy Carter (who had the Hibbing Minstrel over for dinner and insisted on quoting him in his campaign speeches) are going to just hate it. You see—I told you rock-and-roll was far more political than broadside ballads.





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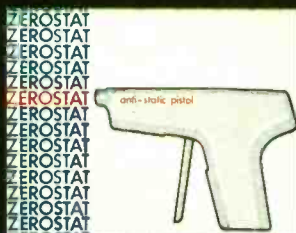
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# The Opera File

By William Livingstone



## RING, RING, RING!

GIVEN my conservative tastes in operatic production, it's just as well that I didn't go to the Bayreuth Festival this year to celebrate the one-hundredth anniversary of Wagner's *Der Ring des Nibelungen*. According to Jane Boutwell's report in the *New Yorker*, Bayreuth's centennial production by Patrice Chéreau shifted the action from mythological times to a period between about 1850 and the 1920's. The Rhinemaidens were prostitutes on top of a hydroelectric plant, Wotan was a capitalist, and Valhalla was Chéreau's idea of Wall Street, complete with Empire State Building and World Trade Center. Siegfried and Gunther wore dinner jackets, Hagen a gray business suit, and Gutrune a white evening dress.

Not for me, thanks. I celebrated the *Ring* centennial in July at the Pacific Northwest Festival in Seattle, where for the second year the Seattle Opera produced the complete *Ring* twice, once in German and once in English. That so young a company (founded in 1964) could get through so monumental a work just once would be remarkable enough; that last year they could do it twice in two weeks in different languages and then duplicate that feat this year is almost miraculous. According to the company's management, the 1976 festival cost \$239 per minute of music (\$430,000 for 1,800 minutes) and attracted visitors from forty-two states, five Canadian provinces, and four other countries.

The Seattle production, designed by John T. Naccarato and directed by Lincoln Clark (after George London), is the kind I like—with swords, spears, breastplates, and winged helmets. Although it lacks a horse and ravens, there is a good rainbow bridge, nice magic fire, and a fine dragon. And it's lighted so that you can see what's happening on stage.

I also liked conductor Henry Holt and his cast of singers, who gave us a rather intimate, almost cosy *Ring*. With few exceptions they were American or British, and with few exceptions they were at least adequate. In the German cycle Herbert Becker was an impressive Siegfried, but Bozena Ruk-Focic (Sieglinde) walked around smiling as though she had won second prize in a beauty contest, and Klara Barlow (Brünnhilde) simpered and postured like a 1930's movie queen. Neither lady was satisfying vocally. They were replaced in the English cycle by Anna Green, a more

credible Brünnhilde, and Lorna Haywood, who was vocally and dramatically a splendid Sieglinde, one of the finest I've seen.

Noel Tyl (Wotan) and William Wildermann (Hunding and Hagen) provided solid singing in both cycles. The authoritative Fricka was Marvlee Cariaga, a tall handsome mezzo with a big secure voice, plenty of temperament, and excellent diction in German and English. The dwarfs were played by two marvelous British singing actors, Malcolm Rivers (Alberich) and Paul Crook (Mime).



Paul Crook as Mime in the Seattle Opera production of Wagner's *Siegfried*: a Rackham illustration come to life

I attended the entire German cycle, but only *Rhine Gold* and *The Valkyrie* in English. I enjoyed them so much more than I expected to that I regret missing *Siegfried* and *The Twilight of the Gods* in translation. Andrew Porter's English version has some rough spots, but it is singable and understandable.

Porter's translation has just been published by W. W. Norton in a volume that includes a critical edition of the German text and articles by Porter, Peter Branscombe, and Jeremy Nobel, the whole illustrated by Eric Fraser. The British illustrator Arthur Rackham

(1867-1939) knew exactly what the characters in the *Ring* operas looked like, and he was quite familiar with the landscape of Nibelungia as well. He provided illustrations for a *Ring* libretto in English that was published in 1910. A two-volume facsimile of that edition has just been brought out by Abaris Books. This translation, by Margaret Armour, is more consciously archaic than Porter's, but it fits the music in case you want to sing a scene or two to yourself. It is Rackham's extremely beautiful illustrations that make this book a treasure. Their evocative power is so strong that you look at them and think that's the way it really was. Either of these books would make a fine Christmas present for a Wagnerite or a centennial gift for yourself. They can be ordered from the Metropolitan Opera Guild, 1865 Broadway, New York, N.Y. 10023. The Porter translation costs \$26.95; the Rackham edition is \$37.80.

If you'd prefer to give records, you could choose any of the five currently available complete recordings of the *Ring* and not go entirely wrong. The level of singing on all of them is high, and choice is usually dictated by sound quality and taste in conducting. There are three in good stereo, conducted by Solti (London), Von Karajan (Deutsche Grammophon), and Böhm (Philips). Böhm's version, which was recorded at live performances at Bayreuth in 1966 and 1967, moves along at a good clip, but it is not as exciting in the big climaxes as Solti's studio recording. Von Karajan's is a more intimate, lyrical performance. When asked for a recommendation, I suggest Solti, Böhm, and Karajan in that order.

Wilhelm Furtwängler's *Ring* on the Seraphim label (at budget prices) used to be my choice for a collector's second complete *Ring*. But this year the Murray Hill label has issued another Furtwängler performance. The Seraphim *Ring* was recorded at concert performances in Rome in 1953 with an excellent cast. The Murray Hill set (940477) was recorded at staged performances at La Scala in 1950 with the great Kirsten Flagstad singing the three Brünnhildes. The sound on neither is very good, even for early mono, but if you concentrate on the Apollonian quality of Furtwängler's conducting, you soon forget about sonics. Murray Hill has gotten it all onto eleven discs (no notes or libretto) and is selling it so cheaply through book stores (or for \$19.95 plus \$1.50 handling from Publishers Central Bureau, 1 Champion Ave., Avenel, N.J. 07131) that every Wagner fan worthy of the name should snap it up while it's still available. It is highly recommended.

The English National Opera Company's recording of the *Ring* in the Porter translation is progressing. *Rhine Gold* and *Siegfried* are already available here, and Angel should have *The Valkyrie* out by Christmas. I am less impressed with the measured conducting of Reginald Goodall than many Wagnerites I know, but we are unlikely to hear Wagner better sung in English than by the ENO cast, which includes Norman Bailey, Rita Hunter, and Alberto Remedios. For me the heightened emotional impact of hearing the *Ring* in my own language is worth the investment.

In honor of the Bayreuth centennial, Deutsche Grammophon has released "100 Years of Bayreuth" (DG 2721 115), a two-disc album that contains nineteen selections ranging from Emmy Destinn's 1907 recording of Sen-  
*(Continued overleaf)*



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HI-FI STEREO BUYERS' GUIDE, March-April, 1976

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New Equipment Reports  
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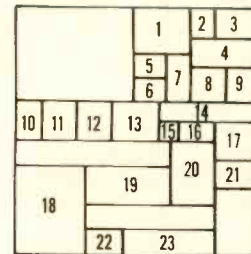
ta's *Ballad* to Birgit Nilsson's *Liebostod* recorded at Bayreuth in 1966. The set includes excerpts by such famous Wagnerians as Friedrich Schorr, Lauritz Melchior, Frida Leider, Franz Völker, and Leonie Rysanek. An excellent gift for a Wagnerite who already has his *Rings*.

And if you have \$79.80 to spend, you can buy EMI-Electrola's ten-disc centennial tribute (C181-30669/78), which is imported by Peters International (619 West 54th St., New York, N.Y. 10019). It goes back to the year 1901 and concentrates on singers of the early decades of this century. The list includes such magic names as Lilli Lehmann, Nanny Larsen-Todsen, Erik Schmedes, Germaine Lubin, Margarethe Matzenauer, Clarence Whitehill, and many, many more. It should guarantee long hours of pleasure to any Wagnerite with a historical bent. A one-disc sampler (CO49-30679) sells for \$7.98.

The greatest holdentenor of the electrical recording age, Lauritz Melchior, never recorded a complete opera commercially. But the Metropolitan has just issued in its historical series a lavishly packaged four-disc set of *Tristan und Isolde* (the broadcast performance of February 8, 1941) with Melchior and Flagstad, Kerstin Thorborg, Julius Huehn, and Alexander Kipnis, conducted by Erich Leinsdorf. It is available *only* as a bonus to donors of \$100 or more to the Metropolitan Opera Fund, Lincoln Center, New York, N.Y. 10023. Again, the sound is no great shakes, but the performance is. In the *New York Times*, Peter G. Davis proclaimed: "This collector's item is worth every cent asked." Right.

**C**HRISTMAS customs in this country derive more from Germany than from anywhere else, so it is quite appropriate to treat yourself to Wagner for Christmas in this Bayreuth centennial year. *Fröhliche Weihnachtszeit*. □

## THIS MONTH'S COVER



### AUDIO ACCESSORIES

(1) Watts Deluxe record care kit. (2) Recoton's Clean Sound record cleaning system. (3) Nortronics AT 200 test cassette. (4) Metrosound's Discmaster system. (5) Memorex cassette-deck cleaning kit. (6) Realistic tape eraser. (7) 3M Cassette Edlting and Repair Kit. (8) Discwasher II record-cleaning system. (9) Royal Sound Add 'n' Stac cassette module. (10) Ampex 228 eight-track demagnetizer/head cleaner. (11) Sound Guard (Ball Corporation) record preservation kit. (12) Zerostat record-static neutralizer. (13) BASF Tape Hobby-Box. (14) Discwasher "Gold-ens" cable set. (15) Staticmaster anti-static brush. (16) Magnesonics cassette demagnetizer. (17) Audio-Technica AT-6010 record cleaning kit. (18) Stereo Review's test and demonstration records. (19) Fidelitone's Fidelicare system. (20) Robins tape-head demagnetizer. (21) Shure SFG-2 stylus-force gauge. (22) Royal Sound Add 'n' Stac eight-track module. (23) TDK cassette storage tray.



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[1.7 $\mu$ V]. A four-ganged tuning capacitor and dual-gate MOS FET's provide superior image rejection and spurious response rejection with minimal cross modulation. The newly developed digital detector system utilizes no tuned circuits and never requires alignment. The Ceramic FM IF Filters are matched for optimal phase linearity. The Phase Lock Loop integrated circuitry in the multiplex decoder improves separation and SCA rejection, while limiting distortion.

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It has switchable FM Deemphasis [25 $\mu$ sec. and 75 $\mu$ sec.], to accommodate an outboard noise reduction unit. A built-in Ambience Retrieval System [A.R.S.] which recovers and

utilizes the frequently "hidden" ambient material found in conventional stereo recordings and derives an effective 4-channel sound from any stereo source.

It has plug-in driver boards [to facilitate servicing], which feature an I.C. differential amplifier input for stable operation.

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CIRCLE NO. 53 ON READER SERVICE CARD





# After people learn what we've done, no one will heckle our speakers.

## We're as close to the impossible as possible.

Our new speakers color sound. Anybody's speakers do.

Should someone tell you otherwise, they speak with forked frequency response.

We at Sony approached the development of the SSU-2000 with this grim reality in mind.

Thus our goal was to create a line of speakers with a minimum of coloration. With a frequency response flat and wide. With low distortion. And with repeatability. Which is critical. Which means that each speaker we turn out will sound like the one before and the one after.

## Searching and researching.

Our basic dilemma was that speaker specs don't specify much.

You can build two speakers with identical specs, and find they'll sound non-identical.

That's because your sophisticated ear can pick up differences our clumsy measurements can't.

Some examples:

*You can hear how pure water is.* The purity of the water in which the pulp for the speaker cone is pressed will influence the sound. (Spring water is the best.)

But water purity would hardly change the frequency response—or any other measureable characteristic.

Nor would the dye used to color the cone—or the glue used in gluing the cabinet.

But you'd hear the dye and the glue.

And there are dozens and dozens of elements that interact this way.

So our job was mammoth. To correlate these factors in order to

reach the goal we outlined earlier. Changing one changes the other and almost changed our minds about going into the speaker business.

But we stuck it out. And found the answer to the juggling of these variables thanks to a major technological innovation.

Trial and error.

That's why we labored for three years to bring you our speakers. While other manufacturers rushed frantically to market with theirs.

## We keep the whole world in our hands.

Once we understood how to control the sound of our speakers, we realized we had to control what went into our speakers.

So we did the only logical thing.

We built a plant.

And pursuing that logic, we built it at a place called Cofu. Which is at the base of Mt. Fuji. Where we can get all the spring water we want.

This factory does nothing but produce—under outrageously close control—the components for our speakers.

Whatever we do buy, we specify so carefully that our vendors have nightmares about us. (It's unfortunate that we can't make *everything* ourselves, but only God can make a tree, and only wood can make a fine cabinet.)

Few companies make this effort.

So it's safe to say that when it comes to exercising this kind of control, our speakers are a voice in the dark.

## Don't judge a bookshelf speaker by its cover.

As you can see, there's a lot that goes into producing a speaker that's

not easily seen. (One beautiful exception—the handsome finish on our cabinets.)

That includes the carbon fiber that we mix into the speaker cone paper.

Carbon fiber is light and strong. (Why they don't use it in girdles we'll never know.)

Light, so our speaker is more efficient. Meaning you need less power to operate it. Meaning you are closer to the ideal of converting electrical energy to mechanical energy without a loss of power.

Strong, to prevent the cone from bending out of shape in the high frequency range.

Moreover, carbon fiber doesn't resonate much. It has what's called a low Q, and it took someone with a high IQ to realize it would absorb the unwanted vibration rather than transmit it down the cone.

We also cut down on unwanted vibration (as opposed to the wanted vibration, which is music), by using a cast aluminum basket rather than a stamped, shoddy cheap metal one.

We could go on, but at this point the best thing would be for you to move on to your nearest Sony dealer. And listen.

Because the results of our three years of labor will be clear after three minutes of listening.

At which point, far from heckling our speakers, you'll be tempted to give them a standing ovation.

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Suggested retail prices: SSU-2000 \$150 each; SSU-1250 \$100 each; SSU-1050 \$130 a pair.

CIRCLE NO. 56 ON READER SERVICE CARD

# Going on Record

By James  
Goodfriend



## PIANISTICS FROM THE PAST

CONSIDERING the really astonishing outpouring of classical-music recordings in the last decade, one could well understand that a casual collector might never have come across the productions of the International Piano Archives. The records have not been all that easy to obtain. Some were issued on the small Veritas label, some were available as a concomitant of membership in the International Piano Library, and some were simply for sale direct by the IPA. In any form, their distribution has not been exactly pervasive. A recent agreement has brought these fascinating discs into the catalog of Desmar Records, who will now act as distributor, and the first group of them has just been released. A number of these have been reviewed previously in their earlier incarnations, but their now general availability, as well as their great interest, merits another mention.

The major concern of the IPA is with the great pianists of the past and the recordings they have left us. The source material of the LP's is not, at least as yet, piano rolls, but commercial and private disc and cylinder recordings, and, in a few fortunate cases, modern tape. The first group of records available from Desmar comprises discs and sets by Arthur Loesser (IPA 102); Ferruccio Busoni and three of his pupils (IPA 104); Wanda Landowska (IPA 106/7); Isaac Albéniz, Joaquín Malats, Enrique Granados, Frank Marshall, and Alicia de Larrocha (IPA 109); Harold Bauer (IPA 112); Leopold Godowsky (IPA 113); Mischa Levitzki (IPA 114); and Josef Hofmann (IPA 5007/8). An additional record of Liszt pieces by Ervin Nyiregyhazi (IPA 111) is not yet available at the time of writing. The price is \$6.98 per disc.

I think that there is at least one of these records that is absolutely indispensable, and that is a concert recording of a 1967 recital by Arthur Loesser which was entitled *Sic Transit Gloria Mundi*. Loesser, who died in 1969 at the age of seventy-five, was the author of one of the most readable books about music ever written (*Men, Women and Pianos*), and, on the evidence here, the perpetrator of one of the most listenable records ever pressed. With Loesser it was as much a matter of *what* he played as *how*. He played brilliantly, of course. Big career or no, he was in company with all the greats in both technique and style. But when you understand that his recital be-

gins with a "hunt" sonata by Dussek, played on a John Challis "Mozart pianoforte," goes on through pieces by John Field, Adolf Jensen, Raff, Chabrier, Paderewski, Godowsky, Casella, Busoni, and Moszkowski, and concludes with a couple of encores by MacDowell and a composer so obscure that even Loesser couldn't remember his first name, then you know that there is more here than meets the ear. Loesser was unique: a historian of piano music with the curiosity to look under every stone, and the performing capabilities to make whatever he found come to life in his hands. Finally, his varied talents were covered over with a fine patina of wit, which comes through his writing, his playing, and the brief spoken introductions on this record. Really, indispensable.

The remainder of the IPA issues offer nothing else quite so theatrical, but a lot of phenomenal piano playing. One of the most fascinating discs (albeit the one with the worst noise problem on side one, owing to the age and condition of the original cylinders) is "The Catalan Piano Tradition." That very concept may seem an oddity to some, but a good case is made for it in Albert McGrigor's annotations and an even better one on the disc itself. Both Albéniz and Malats (what one can hear of them) are immediately striking for the

rhythmic verve of their playing, which is as startlingly evident in a Chopin waltz and a Liszt Hungarian rhapsody as in the Spanish repertoire. The Liszt, in addition to its verve, actually goes too fast in tempo to be believed, and, in fact, a quick check showed the key to be B-flat Minor instead of the proper A Minor. Something got speeded up somewhere along the line. But the playing throughout the disc is extraordinary and quite different from what we usually accept as the great virtuoso tradition. The De Larrocha recordings alone do not sound like the work of a great artist; but neither do they sound like the work of a nine-year-old child—which is what they are.

Busoni was a great and highly individual pianist who was known more for his performances of large-scale works than for the miniatures that were usually early recording. But even in the small pieces—Beethoven *Eccossaises*, Chopin études, Busoni's own arrangement of a Bach choral prelude—the personality comes through: powerful, searching, intellectual, musical in its own way, virtuosic in its own way, and once, even, charming.

THERE is a good deal more charm—a quality that, perhaps even more than virtuosity, was so conspicuously present in the older generation of pianists and is so rare in the newer—on the other records. Space limitations, unfortunately, allow little but listing, and so: Godowsky playing his own transcription of Schubert's *Morgengruss*, and searching (unsuccessfully) for a melody in the last movement of the Chopin B-flat Minor Sonata; Godowsky again, exhibiting the most marvelous pianistic control in making a work of art out of Sinding's *Rustles of Spring*; Levitski's elegant Chopin and crystalline Paganini-Liszt *La Campanella*; Bauer's wonderfully warm Brahms Sonata No. 3 in F Minor; Granados' simply gorgeous Scarlatti (hardly "authentic," but still gorgeous); Hofmann adding thirds to the whirlwind right-hand passages of Chopin's *Minute Waltz*; and Landowska bringing musicianship and charm equally to Mozart's Piano Concertos Nos. 13 and 22 and Poulenc's wonderful *Concert Champêtre* for harpsichord and chamber ensemble.

The remasterings are generally excellent, some showing improvement over their previous LP issues. The surfaces are better than average. The notes are extensive and informative. One can only ask for more of the same.



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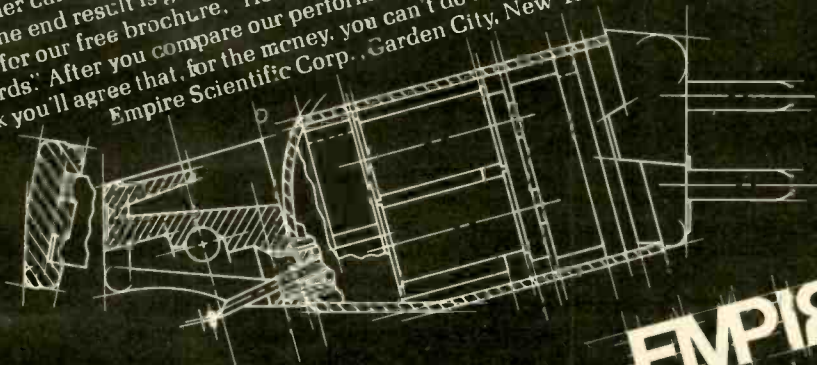
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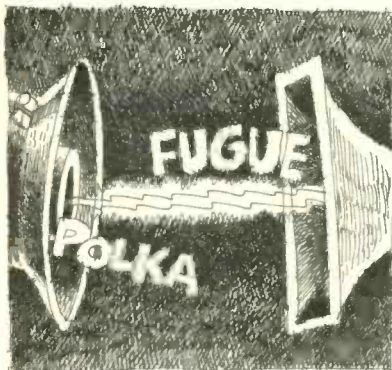


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TRACKING FORCE RANGE	¾-1¼ gm	¾-1½ gm	1-1¼ gm	¾-1¼ gm	¾-1½ gm	¾-1½ gm	1-2 gm	1¼-2½ gm	1½-3 gm	
SEPARATION: 15Hz to 1KHz 1KHz to 20KHz 20KHz to 50KHz 20 Hz to 500Hz 500Hz to 15KHz 15KHz to 20KHz	28 db 23 db 15 db	26 db 21 db 15 db	24 db 20 db 15 db		20 db 30 db 25 db	20 db 28 db 20 db	20 db 25 db 18 db	18 db 23 db 15 db	18 db 23 db 15 db	15 db 21 db 13 db
I. M. DISTORTION @ 3.54 cm/sec	.2% 2KHz-20KHz	.2% 2KHz-20KHz	.2% 2KHz-20KHz	.08% 2KHz-20KHz	.1% 2KHz-20KHz	.15% 2KHz-20KHz	.2% 2KHz-20KHz	.2% 2KHz-20KHz	.2% 2KHz-20KHz	
STYLUS	.2 mi bi-radial	.2 mil bi-radial	.2 mil bi-radial	.2 x .7 mil elliptical	.2 x .7 mil elliptical	.2 x .7 mil elliptical	.2 x .7 mil elliptical	.3 x .7 mil elliptical	.7 mil radius spherical	
EFFECTIVE TIP MASS	.4 milligram	.4 milligram	.4 milligram	.2 milligram	.6 milligram	.6 milligram	.6 milligram	.9 milligram	1 milligram	
COMPLIANCE	30x10 <sup>-4</sup> cm/dyne	30x10 <sup>-4</sup> cm/dyne	30x10 <sup>-4</sup> cm/dyne	30x10 <sup>-4</sup> cm/dyne	20x10 <sup>-4</sup> cm/dyne	18x10 <sup>-4</sup> cm/dyne	17x10 <sup>-4</sup> cm/dyne	16x10 <sup>-4</sup> cm/dyne	14x10 <sup>-4</sup> cm/dyne	
TRACKING ABILITY	32 cm/sec @ 1KHz @ 1 gm	32 cm/sec @ 1KHz @ 1½ gm	30 cm/sec @ 1KHz @ 1½ gm	38 cm/sec @ 1KHz @ .9 gm	32 cm/sec @ 1KHz @ 1 gm	28 cm/sec @ 1KHz @ 1¼ gm	28 cm/sec @ 1KHz @ 1½ gm	28 cm/sec @ 1KHz @ 1¾ gm	32 cm/sec @ 1KHz @ 2 gm	
CHANNEL BALANCE	within 1 db @ 1KHz	within 1 db @ 1KHz	within 1½ db @ 1KHz	within ¾ db @ 1KHz	within 1 db @ 1KHz	within 1¼ db @ 1KHz	within 1½ db @ 1KHz	within 1½ db @ 1KHz	within 1½ db @ 1KHz	
INPUT LOAD	100K ohms/ channel	100K ohms/ channel	100K ohms/ channel	47K ohms/ channel	47K ohms/ channel	47K ohms/ channel	47K ohms/ channel	47K ohms/ channel	47K ohms/ channel	
TOTAL CAPACITANCE	under 100 pf/channel	under 100 pf/channel	under 100 pf/channel	300 pf/channel	400-500 pf/channel	400-500 pf/channel	400-500 pf/channel	400-500 pf/channel	400-500 pf/channel	
OUTPUT @ 3.54 cm/sec	3 mv/channel	3 mv/channel	3 mv/channel	3 mv/channel	4.5 mv/channel	4.5 mv/channel	7 mv/channel	7 mv/channel	7 mv/channel	



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CIRCLE NO. 31 ON READER SERVICE CARD

# The Basic Repertoire

By Martin Bookspan



## MOZART'S HORN CONCERTOS

**L**IKE the bulk of his music for clarinet, most of Mozart's output for solo horn owes its existence to the presence of a particular instrumentalist in the composer's circle of friends. In the case of the clarinet music it was Anton Stadler, a remarkable virtuoso and also a close friend; where the horn music is concerned, it was a comical simpleton of a fellow named Ignaz Leutgeb (the name is given sometimes as Leitgeb). Leutgeb had been a member of the Salzburg orchestra, but by the time Mozart met him first in 1777 he had given up the life of an ensemble musician and was running a cheesemonger's shop in Vienna.

Leutgeb—who must have been an early example of the instrumentalist of exceptional gifts but limited intellectual capacity—inspired in Mozart a need to perpetrate practical jokes on an adolescent level. If Leutgeb arrived to inquire how the magic of composition was progressing, Mozart would scatter his sheets of manuscript paper on the floor and require him to put them together in the proper order. The margins of Mozart's works composed for Leutgeb are covered with remarks such as: "W. A. Mozart has taken pity on Leutgeb, ass, ox and fool, at Vienna, 27 March, 1783 . . ." Or advice is offered, in Mozart's own handwriting, about how to play certain passages: "Take a breath! Onward, onward!" "Beloved! Jackass! hahaha!—take a breath!" "Ah! bleat like a sheep; finished? Thank heaven!—Enough, enough!"

Of Mozart's various works for horn and orchestra, three have survived as complete three-movement concertos. All are in the key of E-flat and all were written in the 1780's, perhaps the richest creative period of Mozart's life. A fourth horn concerto was created by joining together an allegro first movement composed in 1782 with a last-movement allegro dating from 1787. This two-movement concerto bears the number 412 in Köchel's catalog of Mozart's music, while the three concertos in E-flat are Köchel numbers 417, 447, and 495. There are also several surviving single movements for horn and orchestra.

The best-known of Mozart's horn concertos is K. 447. Its orchestral texture, scored for strings, clarinets, and bassoons, is richer than that of its companions. That Leutgeb must have been quite an accomplished player is indicated by, among other things, the wide leaps in the music. Mozart composed his horn

music for the natural or valveless horn. The agility of lips and fingers required to play this music on the modern valved instrument presents difficulties that are formidable enough, but in Mozart's time the player of these works had no valves to depend on and had to produce all the notes by varying the pressure of lip and breath or by "stopping" the instrument with his right hand inside the bell of the horn.

**I**NTEGRAL recordings of the four horn concertos by Mozart are now commonplace, so that it may be difficult to imagine the stir created just over twenty years ago when the first-ever recording of all the Mozart horn concertos was released. Dennis Brain was the extraordinary soloist with Herbert von Karajan and the Philharmonia Orchestra. The ease and security of Brain's playing were astonishing, and the collaboration with Karajan and the great orchestra then at its prime produced one of the great recordings of the century. Fortunately, the disc is still available as Angel 35092 (mono).

Among the available modern stereo recordings, my favorites are those by Hermann Baumann (Telefunken 641272, cassette 441272), Alan Civil (Philips 6500325, cassette 7300199), and Barry Tuckwell (London CS 6403). Baumann plays the works on the natural horn and he plays them superbly. Both Civil and Tuckwell have multiple recordings of the works to their credit; I prefer Civil's most recent (with Neville Marriner and the Academy of St. Martin-in-the-Fields), in which he plays with a greater sense of abandon than in any of his previous recorded performances. For the same reason I prefer the earlier of Tuckwell's recordings (with Peter Maag conducting the London Symphony Orchestra). Any one of these three recommended versions will give lasting listening pleasure.

The 1976 UPDATING OF THE BASIC REPERTOIRE is now available in convenient pamphlet form. Send 25¢ and a stamped, self-addressed No. 10 envelope (9½ x 4½ in.) to Esther Maldonado, Stereo Review, 1 Park Avenue, New York, N.Y. 10016 for your copy.



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# GIVE YOURSELF A RECEIVER FOR CHRISTMAS

Julian Hirsch tells  
you what to look  
for and what to  
expect for  
your dollar

**T**HOUGH many regular readers, old hands, and other dyed-in-the-wool audiophiles may insist that everything worth saying about stereo receivers has already been said—and several times at that—they overlook the fact that the audio industry, like almost everything else in our technological age, is still undergoing rapid development. Thus, as the year 1976 draws to a close and we stand on the threshold of the hundredth anniversary of the patenting of Edison's tinfoil phonograph, it appears that there are a number of *new* reasons why one might consider a receiver (rather than separate components), reasons that perhaps did not apply only a few years ago.

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## The Way It Was

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It must, first of all, be acknowledged that the receiver does not meet with universal acclaim among advanced audiophiles. Paradoxically, the very feature that has made it the best-selling component (the all-on-one-chassis construction that requires only the addition of a turntable and speakers) has also made it unattractive for the audio purists, who upgrade their tuners, preamplifiers, or power amplifiers as the state of the art progresses or as the state of their finances permits. When these three basic components are brought together in one package, however, there is usually a modest price advantage over equivalent-performance separate components resulting

from the use of a common power supply, chassis, and cabinet. This situation has not changed in today's market, and in the lower price ranges—say, from \$200 to \$300—it would be difficult to find separate components that will match the performance of a receiver.

What about the traditional weaknesses of receivers? As a rule, receivers used to have somewhat more distortion than the better separate amplifiers (especially at the frequency extremes), but this was principally a matter of economics rather than any inherent limitation of the receiver format. Audio power output was definitely limited, with the most popular receivers rated at not more than 20 to 25 watts per channel. This was the result of limited space for large output-transistor heat sinks as well as power-supply components. In fact, until a couple of years ago, a 50-watt receiver was classed as "high power."

Limited control flexibility was also characteristic of most early receivers, especially in the lower price brackets. They generally had the basic inputs—for a magnetic phono cartridge, a high-level (AUX) source in addition to the built-in FM and AM tuners, and (except in the cheapest models) a tape-monitor switching circuit. As a rule, there was a single set of speaker outputs. The usual bass and treble tone controls were always provided, and medium-price units often had one or more semi-adequate filters to reduce rumble and hiss. This was (and still is, for many people) quite adequate, but it

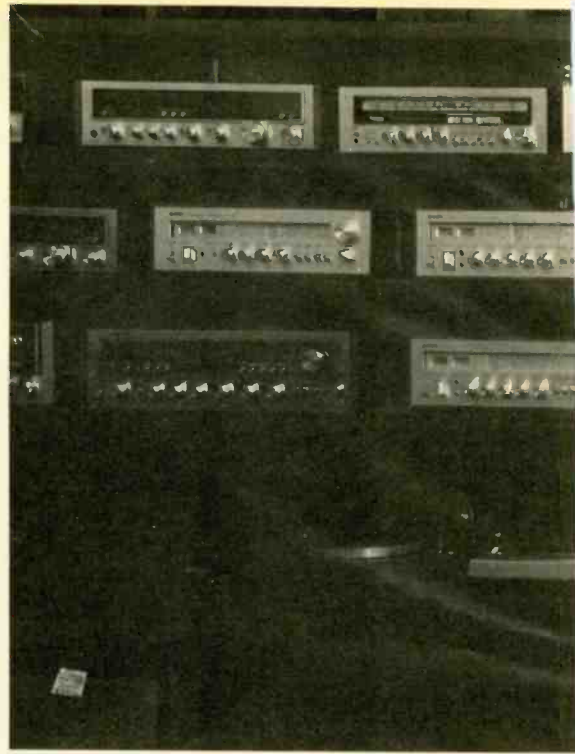






Photo: Ian Anderson/courtesy Grand Central Radio, NYC

left much to be desired from the viewpoint of the audio enthusiast.

For example, with the growing popularity of the cassette recorder, it became desirable to have *two* sets of tape input/output jacks and switching to handle both cassette and open-reel formats. In addition, some speaker systems come with active equalizers, and these usually usurp one of the tape circuits (although most of the equalizer boxes have built-in tape-in/tape-out jacks and the appropriate switching). A variety of accessory devices such as volume expanders, noise reducers, equalizers, and four-channel adapters also require and occupy the equivalent of a tape-monitor circuit. In some cases the accessory can be connected between the preamplifier and the power amplifier (another access point rarely available on early receivers). And finally, since many music systems have more than one turntable, an additional phono input could also be useful in some cases.

As for the tuner section of a receiver, there is no fundamental reason why it cannot be made as good as that of any "state-of-the-art" separate tuner—if cost is not a factor. However, from a marketing standpoint it makes more sense to match the tuner's capabilities to those of the amplifier. That is why, when we look at the specifications of a line of receivers from the same manufacturer, we usually see improved tuner performance going hand-in-hand with higher audio power, lower distortion, and more control features. The

reasoning behind it is that the person who is seeking above-average performance from either his tuner or his amplifier will expect the same level of performance from every part of his system.

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## The Way It Is

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That is the way it was. What has changed today? Probably the most striking difference in the new receivers is the really enormous audio-power ratings now available in the top models. A year or two ago, the 100- to 120-watt ratings of some receivers brought them close to the "super-power" category, but current models have passed the 160-watt range, and 200-watt models are in the offing. Furthermore, the bandwidth and distortion characteristics of these behemoths are fully comparable to those of many separate high-power component amplifiers, as are their control facilities.

Although much of the credit for this upgrading process must go to the development of improved semiconductors, the fundamentals of the matter have not changed. A super-power receiver is necessarily very large, very heavy, and very expensive. In fact, its size and weight (from 60 to 70 pounds) usually make shelf mounting impossible, and they also result in the receiver's dominating whatever sturdy piece of furniture it is mounted on.

In general, there has been a dramatic improvement in the low-frequency per-

formance of the amplifiers in receivers at *all* price levels. For this we probably have not only improved technology to thank, but the Federal Trade Commission, whose rules for advertising power ratings make it difficult for ad writers to double-talk around an amplifier's low- or high-frequency deficiencies. No manufacturer likes to rate his product at a relatively high level of distortion or with a bandwidth significantly less than 20 to 20,000 Hz, so the result is that we have seen an overall improvement in the breed. The upgrading in distortion levels has been particularly striking. Even though the advertised distortion may be 0.25 per cent or so, this is the "minimum" or "worst-case" rating. In reality it is not uncommon for today's receivers to have almost unmeasurably low distortion at normal listening levels (as opposed to full-power sine-wave test conditions).

To make receivers more competitive with separate components, their operating flexibility has been greatly enhanced. Lower-price models usually have two sets of switched speaker outputs, and a three-speaker switching capability is not uncommon at higher prices. Similarly, two tape-monitoring circuits are found in many medium-price receivers, often with the capability of dubbing from one deck to the other, sometimes without interrupting the program being heard through the receiver. More and more receivers have separate preamplifier outputs/power-amplifier inputs internally connected by a switch or with jumper

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plugs. This is a convenient point to connect an electronic crossover system and many other accessories. It also makes it possible to substitute a power amplifier with a higher rating, in which case the receiver's original amp can drive the back channels of a quadraphonic system or one of the new time-delay accessories. Minimum risk of obsolescence, which is a major advantage of separate components, has thus been achieved to a remarkable degree in many receivers.

The tone-control systems have become quite sophisticated in newer receivers, especially in units selling for more than \$500. It is common to have a choice between two turnover frequencies for each control (to adjust the frequency points at which the controls start to be effective), plus a tone-control bypass feature. Some expensive models provide as many as four tone controls and are able to modify the response at the extremes of the audio range as well as the upper bass and mid range. One manufacturer has even replaced conventional tone controls entirely in favor of a five-band graphic equalizer. At lower prices, flexibility is often improved by the addition of a mid-range control to the bass and treble controls.

The FM-tuner sections of receivers have kept pace technically with the amplifiers, although it is usually economically impractical to build in sophisticated frequency-synthesized tuning systems, oscilloscope displays, and the like. These and other features are to be found, however, in a few very expensive receivers. In the important basic qualities of FM-tuner performance, the best receivers (and some medium-price units as well) offer very strong competition to some of the finest separate tuners. However, judging by typical performance, the AM-tuner section remains the neglected child of the system. Some are better than others, but, by and large, very few are worth talking about.

## What to Buy

Given the foregoing examination of what the receiver market has to offer today's buyer, and assuming that you decide that it is a receiver you want rather than separate components, just how do you go about choosing a specific unit from the two hundred or so models available?

● **Power Rating.** If your listening room is of normal proportions (in other words, neither a closet nor a ballroom), a broad range of audio power ratings will be suitable. For the majority of speakers and listening rooms, an amplifier rated at 25 to 35 watts per channel will do a satisfactory job, but with speakers of normally low efficiency it may not have much power-reserve punch for showing off what your system can do. If your budget is limited, you may have to settle for a 15- to 20-watt receiver with less control flexibility than is found in the more powerful units. This does not mean that such a receiver will sound inferior to a more expensive one (much of the time it would be difficult to tell one from the other), but you may have to keep your listening level below the wall-shaking point. Since the speakers usually sold with low-cost systems are likely to have similar power limitations, this poses no real problem. Indeed, some fine systems of this kind are available.

● **Speaker Efficiency.** Not as easy to assess as the question of amplifier power, but just as important, is the matter of speaker efficiency (do not confuse *efficiency* with the speaker's *power ratings*, which are separate factors entirely). Efficiency indicates how much amplifier power a speaker requires to produce a certain sound-pressure level (listening volume) in the room. Most speakers have fairly similar efficiencies, but there are some that are appreciably more (or less) efficient than the norm. There is no harm in having a more efficient speaker than needed (it makes the amplifier's job easier), but those few with an efficiency significantly lower than average must be used with a powerful amplifier for best results (speaker efficiency, in and of itself, has nothing to do with fidelity).

Does this mean that a super-power receiver has no place in a system with normally efficient speakers? Not at all. Assuming that the speakers are protected by fuses (follow the manufactur-

## TALKING ABOUT RECEIVERS: A GLOSSARY FOR THE SHOPPER

● **AM Suppression:** how successful an FM tuner section is in suppressing noise-producing amplitude variations in the incoming signal.

● **Amplifier Section:** the part of the receiver devoted to accepting the inputs of the various program sources, adjusting them in level and tonal characteristics by means of appropriate front-panel controls, and amplifying them to a strength that is sufficient to drive the loudspeakers.

● **Capture Ratio:** the difference in strength (in decibels) between two incoming FM signals that is necessary if a given receiver is to "capture" the stronger and reject the weaker.

● **Distortion:** spurious products added by a receiver to any signal it is processing. Two types of distortion are routinely specified: harmonic distortion, often given as *total* harmonic distortion (THD), and intermodulation distortion (IM).

● **Field-effect Transistor (FET):** a high-impedance semiconductor device frequently found in the early stages of an FM tuner section, where it is useful because of its resistance to overload.

● **Filters:** switchable circuits that reduce low and/or high frequencies to subdue noise such as rumble or record-surface noise.

● **Frequency Response:** indicates the frequency range over which a receiver has useful output, plus the degree of deviation from absolute uniformity tolerated over that range.

● **Integrated Circuit (IC):** an assemblage of tiny transistors, diodes, resistors, and capacitors formed on a small slab of semiconductor material, fitted with connecting leads, and encapsulated in plastic or a metal shell.

● **Interstation-noise Muting:** a circuit (often switchable) that silences the output of an FM tuner section when it is between stations.

● **Loudness Compensation:** a receiver circuit that works in conjunction with the volume control to boost low (and sometimes high) frequencies progressively as volume is reduced.

● **Phase-locked Loop:** a circuit frequently employed in the FM sections of receivers that precisely matches frequencies and thus enhances performance. It functions by means of phase comparison.

● **Power Output:** following the dictates of the Federal Trade Commission, this is now to be stated as continuous power output per channel into 8 ohms. The frequency range over which rated power is available is also specified, together with the maximum percentage of total harmonic distortion.



er's recommendations), there is no reason why a 100-watt or higher receiver or amplifier cannot be used safely with almost any speaker. The sonic clarity and openness that result from staying substantially below an amplifier's clipping point are very positive (and easily audible) reasons for doing this if other considerations permit. You should lay in a supply of spare fuses, however, to forestall the possibility of a mishap's reducing you to mono status or even to total silence! A little cautious experimenting will soon reveal how far you can go before the fuse blows.

Some speakers are at their best with high power inputs, even though their manufacturer may state that 30 to 40 watts is "adequate." For them, the most powerful receivers are well suited. This is especially true if the listening room is large and/or acoustically "dead" or if you like to listen at sustained high levels. However, unless your speakers prefer (and are able to take) high power, it might be wise to



- **Selectivity:** a measure of how much stronger than the desired station another station broadcasting on a nearby frequency can be before significant interference takes place.

- **Sensitivity:** measures a tuner's ability to provide a quiet, undistorted output from a weak signal input. There are two sensitivity specifications for FM: usable sensitivity (the minimum signal strength, in dBf or microvolts, necessary for the signal to be 30 dB stronger than the noise and distortion) and 50-dB quieting sensitivity (the minimum signal necessary for a 50-dB signal-to-noise ratio).

- **Signal-to-noise Ratio:** indicates to what degree noise (hiss and hum) is below the receiver's maximum signal level (a S/N of 80 dB means that noise is 80 dB below the signal).

- **Spurious-response Rejection:** the ability to reject a variety of signals that are generally distant in frequency from the station to which the tuner section is set. (*Image rejection* and *i.f. rejection* are both facets of spurious-response rejection).

- **Tape Monitor:** a switch-activated circuit that permits instantaneous comparison of a tape recording in the process of being made with the original signal going onto the tape.

- **Tuner Section:** accepts FM (and often AM) signals from the antenna, demodulates them (turns them into audio), and generally puts them in a form suitable to be processed by the receiver's amplifier section.

limit your choice of receivers to those rated at 100 watts or less. How do you know what power your speakers *really* need? Check with the dealer, friends, and the manufacturer (remember that many speaker manufacturers tend to be conservative in their power recommendations to avoid scaring off potential customers with an apparently power-hungry product).

- **Tuner Section.** As for the tuner section, in every receiver we have seen recently the FM performance is more than adequate for typical urban or suburban locations. Today's tuners, even in modestly priced receivers, are astonishingly good by previous standards, with distortion so low that only the finest test equipment can measure it. The widespread use of phase-locked-loop (PLL) integrated circuits in the multiplex sections of even the lower-price receivers gives them a stereo-reception capability rivaling that of far more expensive units.

Probably the major difference in the FM performance of different classes of receivers is in their ability to reject interference. Especially in urban areas, where multipath reception is common, a good (low) capture ratio (less than 2 dB) and a high AM rejection (more than 55 dB) are desirable. Better figures than these cost money, as a careful comparison of the specifications and prices of popular receiver lines will show. If at all possible, try a rotatable directional FM antenna, which is usual-

ly the most effective means of dealing with multipath reception. It is certainly cheaper—and possibly more effective—than a tuner or receiver pushing the state of the art with a 1-dB capture ratio and perhaps 70 dB or more of AM rejection.

Unless you live in the shadow of a powerful FM broadcast station, spurious-signal responses from tuner overload should not be a problem, and an image rejection of 50 or 60 dB is usually adequate except for those unfortunate enough to find themselves under the runway-approach path of a major airport. In such a case, even the best may be not good enough—but this is a relatively rare situation.

- **Controls and Features.** When it comes to controls and features, let your needs be your guide. Many features you may never use may be included in a receiver you choose for other reasons. It would be wise, even if you have no tape recorder just now or perhaps only one, to look for a receiver with facilities for *two* decks simply to allow for the addition of accessory units. Multiple speaker outputs are standard in receivers anywhere above the lowest price range. This may or may not be of immediate value, but it comes with the package.

Attitudes vary widely regarding the use of tone controls. If you are one of those who leaves them at the "flat" center marks and regards that setting as sacrosanct, you need not be unduly

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concerned with this feature (although a tone-control bypass switch might be useful to ensure that no one inadvertently disturbs your sacred settings, sending you on a wild goose chase after a defective speaker or phono cartridge). However, since not all speakers, listening rooms, and recordings have an ideal frequency balance, it is well to give the tone-control configuration *some* thought. It is useful, for example, to be able to modify the response at very low or very high frequencies without affecting the mid-range, a feat beyond the capabilities of simple bass and treble controls.

The filters (labeled HIGH, LOW, SCRATCH, or RUMBLE) used in most receivers are not particularly effective since they generally have a gradual roll-off slope (6 dB per octave) and do little more than duplicate the action of the tone controls. A few receivers, however, have the more desirable 12-dB-per-octave slope that does a better job of cutting back on noise with minimum effect on the audio signal. If you have a rumbly turntable or a collection of ancient and scratchy records, these might be useful (though they are no substitute for a good turntable or good records).

● **Miscellaneous.** There are a few special features to be found on some receivers that may be of interest. A good example is a built-in Dolby decoder for FM reception. In most metropolitan areas at least one station transmits a

Dolby-encoded audio signal with a 25-microsecond pre-emphasis. A correctly adjusted Dolby system in the receiver can improve the S/N by about 5 dB or slightly more, which may be enough to convert an unsatisfactorily hissy signal into a listenable one. On the other hand, if the signal is fully quieting your receiver, you are not likely to notice much difference with the Dolby on. Only a few receivers actually have built-in Dolby circuits, although many have a switch position that suggests they do. As a rule, this switch merely changes the receiver's audio de-emphasis from 75 to 25 microseconds, and this enables an *external* Dolby unit to be used properly.

Some characteristics of a receiver are easier to evaluate for yourself than by reading specifications. If you live in an area served by only a handful of FM stations, accurate dial calibration is of minor importance. If you can pick up fifty or more stations, however, it can be most annoying to find yourself listening to the wrong station because the dial is off calibration or is difficult to read. You can check this for yourself at the dealer's showroom. Virtually every receiver has interstation-noise muting, but even when it is switched in, many units produce such a burst of noise when you tune through a station that the thing is useless. Others are totally silent until the program emerges cleanly from the speakers, which is the way they are supposed to work. Again, check before buying.

At one time, before transistors took over from vacuum tubes, FM tuners were notorious for their tendency to drift off station as they warmed up, and automatic frequency control (AFC)

was widely used to "lock in" the correct frequency. Modern tuners and receivers do not drift detectably, but some use a special amplified form of AFC as a tuning aid to ensure optimum (lowest distortion) tuning. It is true that most receivers provide enough information through their meters for satisfactory tuning accuracy, but the better lock-in tuning aids can nonetheless make a contribution.

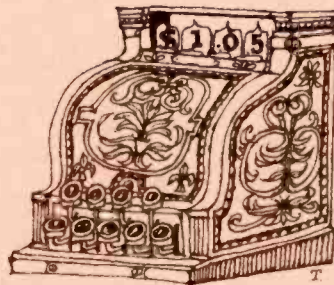
It should come as no surprise to anyone who has visited a high-fidelity showroom recently that the front-to-back dimensions of most of today's receivers are too great to permit them to be installed on a "bookshelf" unless that shelf is already deep enough to take a "bookshelf" speaker. And if you plan to build the receiver into a piece of furniture, be sure to allow plenty of ventilation. Transistors operate much cooler than tubes, but a receiver able to deliver a hundred watts or more can get *very* hot. Heat is the worst enemy of electronic components, so be forewarned. Fortunately, the huge super-power receivers are hard to place anywhere except in the open, so that ventilation for them is automatically assured—and who would want to *hide* one of those beautiful monsters anyway?

It is likely that no matter how technically advanced receivers become, the involved audiophile will continue to argue the virtues of separate components. Be that as it may, no one could disagree, I think, with the propositions that today's receivers are tracking the state of the art and that they provide an enormous amount of sonic value for the dollars spent. □

## HOW MUCH PERFORMANCE DOES YOUR RECEIVER DOLLAR BUY?

**L**OW-PRICE receivers (\$200 to \$250 or so) typically have a maximum output of about 15 watts per channel with about 1 per cent total harmonic distortion (THD). Their FM sensitivity will be about 2.5 microvolts (13 dBf), with mono and stereo FM distortion ratings of about 0.6 and 1 per cent, respectively. A capture ratio of 2.6 dB, alternate-channel selectivity of 50 dB, and 53 dB of image rejection can be expected in this price class.

Most of these performance parameters improve steadily with increasing cost, though not necessarily in a direct proportion. For a really *significant* improvement you may have to go as high as the \$350 to \$450 range, where audio power will be 40 to 50 watts at perhaps 0.4 per cent THD. The tuners in these

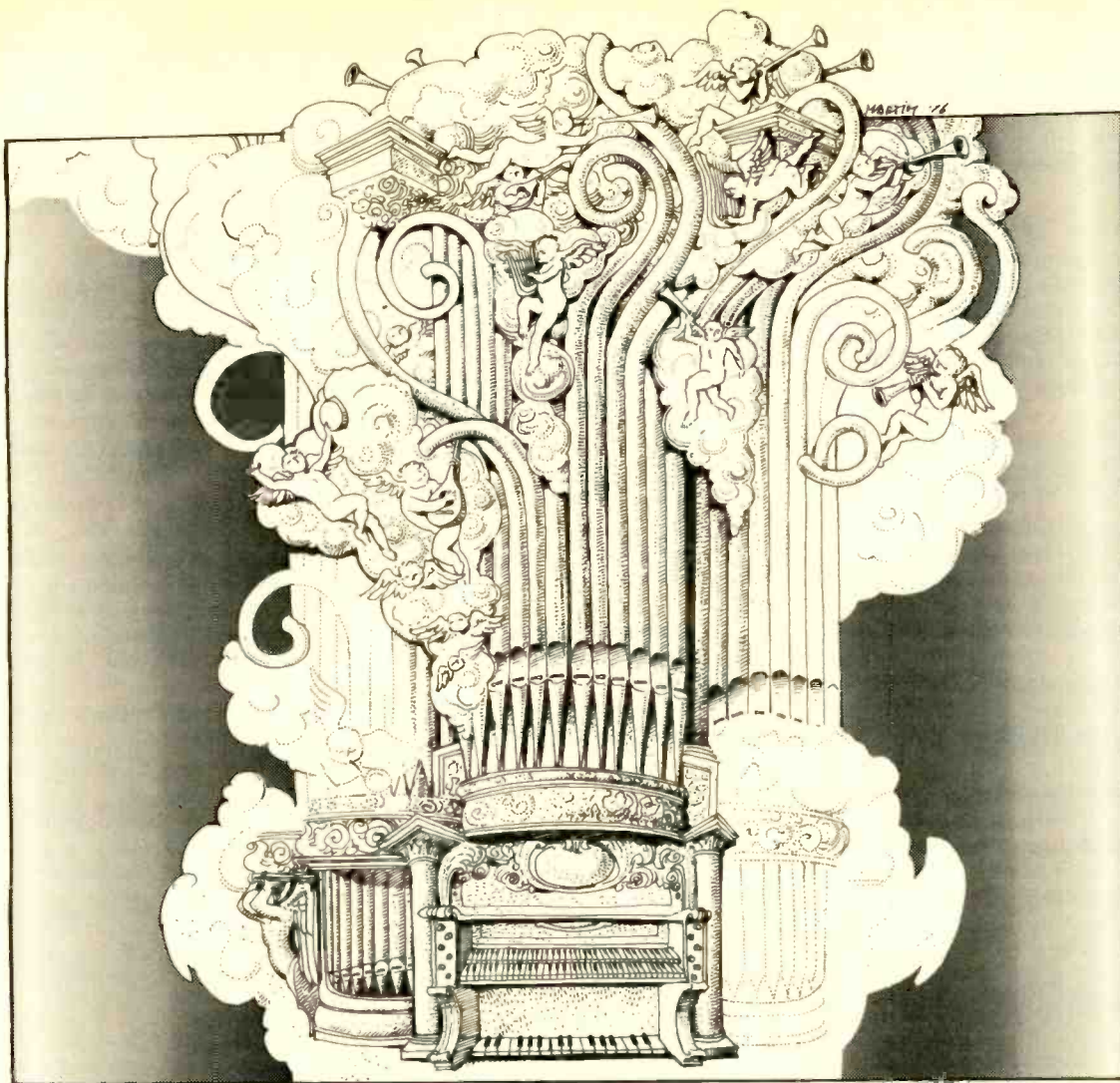


upper-middle-range receivers will generally have a sensitivity of about 1.75 microvolts (10 dBf) and distortion levels about half those of the lower-price models. A sizable improvement in interference-rejecting capability goes with this, including a 1.7-dB capture

ratio, alternate-channel selectivity of 65 dB, and perhaps 70 to 80 dB of image rejection.

For those who demand better receiver performance than is to be found in the upper-middle range, there is more: in the over-\$500 range, audio power goes up almost without limit (60 to 100 watts or more) and distortion ratings drop to 0.25 per cent or less. Although there is little improvement possible in FM sensitivity even in this price class, FM distortion is frequently less than 0.2 per cent in both mono and stereo. The capture ratio is likely to be 1.5 dB (1 dB in some models), alternate-channel selectivity can be more than 80 dB, and more advanced FM "front ends" in top receivers can give up to 90 dB or more of image rejection.





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# BACH ORGAN WORKS

## IGOR KIPNIS TAKES A LOOK AT THE INTEGRAL SETS

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**T**HE integral recording of a composer's output in one form or genre has become a commonplace of our time, however Utopian such an idea may have seemed only a couple of decades ago. The complete Beethoven sonatas, the complete Mozart piano concertos, the complete Mahler symphonies, the complete Haydn symphonies, for that matter (all one hundred and four of them), performed or directed by a single interpreter, are very real catalog items today, as a look in Schwann or the shelves of a well-stocked record store will easily prove.

But there are certain drawbacks to such integral recordings, for, as in vir-

tually any comprehensive undertaking, there are bound to be moments when not even the greatest performer will remain consistently satisfying. There is, furthermore, no reason why the interpreter of any one such compendium—even assuming that artist is one of great distinction—should necessarily perform *everything* in a manner clearly superior to that of other distinguished colleagues or even in a manner consistently to the taste of one single buyer. When it comes to playing a Beethoven sonata or a Haydn symphony, there is more than one acknowledged way to go about skinning the cat. One must bear all this in mind as well—perhaps even

particularly—with the organ works of J. S. Bach.

There have been integral sets of the Bach organ works in the past (those by Helmut Walcha, Walter Kraft, Marie-Claire Alain) and there is a current ongoing project (Michel Chapuis), but the latest contender in the mammoth sweepstakes is a massive (eighteen discs) release on the British Oryx label, distributed here by CMS. Interestingly, all the records are being made available singly rather than in one or more packaged albums. The performer is the now forty-year-old Geneva-born organist Lionel Rogg.

As closely as I have been able to de-



## BACH... THE ORGAN WORKS

termine, these are not terribly recent recordings, having been made around 1965. Rogg, in fact, has done the Bach corpus twice, although what I assume to have been the earlier set was never made available complete in this country. Epic, in 1968, issued a substantial chunk of it in two three-disc albums in which the listed organs were two: a Silbermann instrument in Arlsheim and the same Metzler-built (1958-1960) organ of the Grossmünster in Zürich that is heard in the Oryx recordings at hand. It is possible that some of these are the same performances as in the Oryx set too, but I have not been able to verify that.

From a number of Rogg's previous recordings I have gained the impression that he is a highly efficient player, one with superb technical abilities and an unusually acute sense of musical architecture. It always seemed to me, though, that he was better at showing the individual building blocks (by clarifying contrapuntal strands) than at demonstrating the structure of the whole. There was also a certain coolness—an *objectivity*, if you like—that made his Baroque interpretations a bit heartless. Some of these characteristics may be found in his playing on these Oryx discs, but his sometimes almost clinical detachment is not in evidence. These are, for the most part, extremely well-thought-out, humanized readings—none more so than his renditions of such chorale collections as the *Orgelbüchlein*, the third part of the *Clavier-übung*, the eighteen Leipzig Chorales, or the six *Schübler* Chorales. Tempos, imaginative registration, and an ability to convey the proper affect make these seven discs the most enjoyable of the set.

The many free compositions—the fantasias, preludes, toccatas, and fugues—fare variably. The F Major Toccata, for instance, receives a rock-steady, grandiose performance; so does the A Minor Prelude and Fugue. The E Minor (called the *Wedge*), on the other hand, is stolid, moderate in tempo (much of Rogg's work is), and curiously lacking in articulation. The mighty B Minor Prelude is totally unmonumental, and neither the familiar D Minor Toccata nor the C Major Toccata, Adagio, and Fugue are especially flamboyant (though the latter has a splendidly played final fugue). The equally brilliant Preludes and Fugues in D Major and G Major (both in Vol. 15)

are superb, however, performances as fine as one could ever imagine. The Trio Sonatas, like the three chorale partitas and canonic variations, are all well played, though they are a bit staid in tempo and not always sprightly where sprightliness is called for.

Some of Rogg's best work can be heard in the contemplative movements, and his interpretations of such pieces as the chorale settings are quite simply among the best available today. The Metzler organ, with its approximately seventy stops, has been clearly recorded through the engineering services of Radio Zürich, but there are a number of high-level cuts in which the distortion cannot be overlooked. Nor can one avoid mentioning the quality of the pressings, which are not always noise-free or perfectly on-center.

I HAVE so far avoided the question of "completeness" with respect to this Bach organ set, for such a description is problematical under any circumstances, and particularly so here. Most so-called "complete" sets of the organ works (such as those by Walcha on Archiv and Kraft on Vox) omit a number of works of doubtful authorship as well as a variety of the "less important" miscellaneous compositions; Rogg's is no exception to this rule. He has, however, apart from this collection, recorded the five solo organ concertos after Vivaldi and others, plus *The Art of the Fugue* (they are available, respectively, on Seraphim S-60245 and Angel SB-3766).

For the most complete set of Bach organ works one must turn to that of Marie-Claire Alain on the Musical Heritage Society label; hers totals twenty-five records and includes a considerable number of rarities (especially on MHS 776/7, 824/5, and 914) not elsewhere recorded. Michel Chapuis is next in completeness with twenty discs recorded a few years ago for the French firm Valois and made available here in four albums by Musical Heritage Society. Because of contractual commitments to Telefunken (which is also engaged in releasing Chapuis' Bach in the very same performances in ten two-disc albums), however, the less-expensive MHS version may not be around too long. The Telefunken Chapuis set, more vividly recorded and incisively interpreted than Alain's, boasts scores and authoritative annotations (dogmatically rather than idiomatically translated into English). But, on the other hand, Alain includes much that is not in Chapuis—and Chapuis has a few items that Alain does not.

Telefunken has released all except Vol. 10 of its series—the *Orgelbüch-*

*lein*. The most recent issue, Vol. 9, contains the *Clavier-übung* Part 3, in which the mighty *St. Anne* Prelude and Fugue in E-flat, twenty-one choral settings relating to the Lutheran Mass and the catechism in both large-scale and simpler (without pedals) versions, and the four invention-like *Duettos* are played on a Beckerath organ at St. Paul's Church in Hamm, Westphalia. The instrument is recorded rather closer than Rogg's, and overall one hears a warmer, more brilliant sound. Nevertheless, in matters of clarity, the delineation of parts, Rogg is superior, for Chapuis is not especially careful about articulation. When he is, the touch is often nondescript and detached—which may explain why one longs for the meditative and inward qualities of Rogg or Walcha in many of the chorale settings. But when he is at his best, as he is in *Jesus Christus, unser Heiland* (BWV 688), Chapuis is spectacularly virtuosic.

The *Duettos*, often considered a maverick insertion in the third part of the *Clavier-übung* because of their non-liturgical content, are sometimes played on the harpsichord instead of the organ. Rogg omits them in his recording; Chapuis includes them, slightly over-registered for my taste; and Walcha, who played them on the harpsichord in his first (mono only) recordings for Archiv, can be heard in an organ performance on his latest released stereo remake, which also includes the *Canzona*, *Allabreve*, and the first and last of the six Trio Sonatas.

IN reviewing the blind German organist's 1969 recording of the Trio Sonatas 2-5 (on Archiv 2533126), I lamented that Walcha on occasion—and particularly in the brighter outer movements—sounded more lethargic than in his earlier mono versions, which I recalled as being wonderfully sprightly. Those mono versions date from 1951 or before, but, oddly enough, I get the same impression of heavy-handedness in his performance of Sonatas 1 and 6 on the new Archiv release, even though they were taped in 1956 early in the stereo era. Perhaps, since age is clearly not a factor, this is simply the result of an off day. I must add, however, that Walcha is incredibly clear in his interpretations of these two sonatas, if not quite so satisfying as he was in that earlier, long out-of-print set. The remaining works on the disc, moreover, are very beautifully performed, with the *Duettos* the only items not previously released in this country [everything else was once available in an eight-disc Archiv anthology of Bach (2722002) now deleted—but (!) recently reissued in part in cassette form as 3376004]. Tempos in



the *Duetto*s are more sensible and less frenetically pressured than in the Chapuis version, and the recorded sound, if not the last word by today's standards, is still perfectly satisfactory.

Originally contained in the 1964 "Golden Age" album on Columbia M2S 697, E. Power Biggs' recordings of the Eight Little Preludes and Fugues attributed to Bach (Johann Ludwig Krebs, a pupil, may have written them) and Bach's organ transcription of Vivaldi's D Minor Concerto Grosso, Op. 3, No. 11, are now being issued as a single. It is highly welcome, for not only is there the interesting and effectively carried-out concept of playing the music on nine different Schnitger organs in Germany and Holland (one for each of the nine works), but the playing is lively and colorful. This is one of Biggs' best records, and the reproduction is excellent.

The Bach-Vivaldi D Minor Concerto turns up again as one of the five organ concertos Bach arranged from the concerted works of Vivaldi and Bach's royal pupil Prince Johann Ernst of Sachsen-Weimar. In these, as well as in a less interesting sixth Concerto in E-flat (BWV 597) attributed to (but probably not by) Johann Sebastian, Karl Richter is in splendid form on a 1761 Silbermann organ in the Cathedral at Arlesheim, Switzerland. If the performance of the D Minor Concerto is more subdued than Biggs', the Richter versions of the virtuosic A Minor and C Major Vivaldi Concertos are among the most flamboyant and brilliant I have heard on records. The reproduction, furthermore, is the most vivid of all the twenty-four discs under scrutiny here.

**F**INALLY, there is Hans Heintze, organist of Bremen Cathedral, in a fifty-three-minute Bach program that includes such earlier virtuosic pieces as the C Major Toccata, Adagio, and Fugue; the D Major Prelude and Fugue; the later and much more tightly written B Minor Prelude and Fugue; and the ever-welcome Fifth Trio Sonata. Two organs—a 1961 Beckerath in Bremen's Christuskirche and a Schnitger first constructed shortly after Bach's birth at the Ludgerikirche in Norden, Germany—are used to fine effect. There is, however, an occasional stolidity to the playing, and I was disappointed with the prosaic rendering of the B Minor Prelude and Fugue. The Allegro of the C Major Toccata must surely be one of the fastest on discs, but in that work's final fugue the Heintze interpretation, delightfully registered, is most appealing. The recorded sound from Nonesuch (it derives from the German Cantate label) is extremely good. □

ROGG



CHAPUIS



## A YEAR-END HARVEST OF BACH ON THE ORGAN

**BACH: Organ Works, Vol. 1.** *Passacaglia (BWV 582); Toccata and Fugue in D Minor (BWV 565); Fantasia and Fugues in G Minor and C Minor (BWV 542 and 537).* Lionel Rogg (Metzler organ, Grossmünster, Zürich, Switzerland). ORYX EXP 21 \$6.98.

**BACH: Organ Works, Vol. 2.** *Canzona (BWV 588); Allabreve (BWV 589); Pastorale (BWV 590); Four Fugues (BWV 575, 577/9).* Lionel Rogg (organ). ORYX 1002 \$6.98.

**BACH: Organ Works, Vol. 3.** *Fantasias in G Major and C Minor (BWV 572 and 562); Trio in D Minor (BWV 583); Canonic Variations (BWV 769); Toccata and Fugue in E Major (BWV 566).* Lionel Rogg (organ). ORYX 1003 \$6.98.

**BACH: Organ Works, Vol. 4.** *Preludes and Fugues in F Minor and D Minor (BWV 534 and 539); Seven Chorales (BWV 695, 710, 712/3, 717/8, 740).* Lionel Rogg (organ). ORYX 1004 \$6.98.

**BACH: Organ Works, Vol. 5.** *Toccata and Fugues in C Major, D Minor, and F Major (BWV 564, 538, and 540).* Lionel Rogg (organ). ORYX 1005 \$6.98.

**BACH: Organ Works, Vol. 6.** *Six Schübler Chorales (BWV 645/50); Fifteen Chorales (BWV 690/1, 696/9, 701, 703/4, 706, 709, 711, 714, 731, and 738).* Lionel Rogg (organ). ORYX 1006 \$6.98.

**BACH: Organ Works, Vols. 7 and 8.** *Clavier-übung, Part III.* Lionel Rogg (organ). ORYX 1007/8 two discs \$6.98 each.

**BACH: Organ Works, Vols. 9 and 10.** *The Six Trio Sonatas (BWV 525/30); Seven Chorales (BWV 653b, 720, 727, 733/4, 736/7).* Lionel Rogg (organ). ORYX 1009/10 two discs \$6.98 each.

**BACH: Organ Works, Vols. 11 and 12.** *Preludes and Fugues in A Minor, C Major, G Major, and E Minor (BWV 543, 547, 541, and 548); Preludes and Fugues in C Major, C Minor, A Major, and B Minor (BWV 545, 546, 536, and 544).* Lionel Rogg (organ). ORYX 1011/2 two discs \$6.98 each.

**BACH: Organ Works, Vols. 13 and 14.** *Orgelbüchlein (BWV 599/644).* Lionel

Rogg (organ). ORYX 1013/4 two discs \$6.98 each.

**BACH: Organ Works, Vol. 15.** *Preludes and Fugues in C Major, D Major, E Minor, G Minor, C Minor, and G Major (BWV 531/3, 535, and 549/50).* Lionel Rogg (organ). ORYX 1015 \$6.98.

**BACH: Organ Works, Vol. 16.** *Three Partitas (BWV 766/8).* Lionel Rogg (organ). ORYX 1016 \$6.98.

**BACH: Organ Works, Vols. 17 and 18.** *Eighteen Leipzig Chorales (BWV 651/68).* Lionel Rogg (organ). ORYX 1017/8 two discs \$6.98 each.

**BACH: Organ Works, Vol. 9.** *Clavier-übung, Part III.* Michel Chapuis (Beckerath organ of St. Paul's Church, Hamm, Westphalia). TELEFUNKEN 6.35084 two discs \$13.96.

**BACH: Trio Sonatas No. 1, in E-flat Major, and No. 6, in G Major (BWV 525 and 530); Canzona in D Minor (BWV 588); Allabreve in D Major (BWV 589); Four Duetto from Clavier-übung, Part III (BWV 802/5).** Helmut Walcha (Schnitger/Flentrop organ of St. Laurens Church, Alkmaar, Holland, and Silbermann Organ of Church of St.-Pierre-le-Jeune, Strasbourg). DEUTSCHE GRAMMOPHON ARCHIV 2533140 \$7.98.

**BACH: Concerto in D Minor after Vivaldi (BWV 596).** **BACH (attrib.): Eight Little Preludes and Fugues (BWV 553/60).** E. Power Biggs (nine Schnitger organs in Germany and Holland). COLUMBIA M 33975 \$6.98.

**BACH: Six Organ Concertos after Vivaldi, Johann Ernst of Sachsen-Weimar, and others (BWV 592/7).** Karl Richter (Silbermann organ of the Cathedral of Arlesheim, Switzerland). DEUTSCHE GRAMMOPHON ARCHIV 2533 170 \$7.98.

**BACH: Prelude and Fugue in D Major and B Minor (BWV 532 and 544); Toccata, Adagio, and Fugue in C Major (BWV 564); Trio Sonata No. 5, in C Major (BWV 529).** Hans Heintze (Schnitger organ at the Ludgerikirche, Norden, Germany; Beckerath organ of the Christuskirche, Bremen, Germany). NONESUCH H-71321 \$3.96.

WALCHA

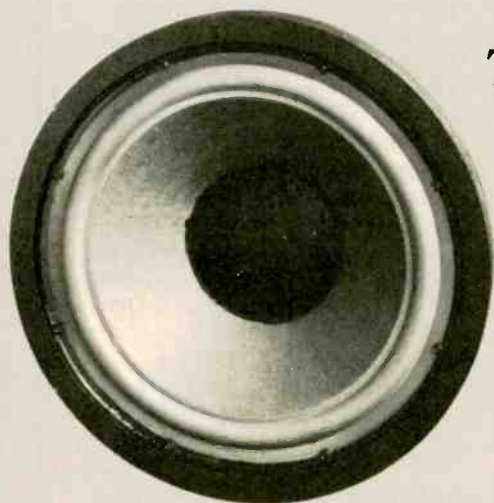


BIGGS



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## *Bicentennial Corner: Last Fling*

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### *The Contest*

**S**HARON WARNER is an artist, a music lover, and a STEREO REVIEW reader who lives in Hollywood. The spirit of '76 got to her last summer and inspired the *découpage* tribute to (mostly) American popular musicians you see on the facing page. There are, appropriately enough, seventy-six individual faces (and/or groups and duos—Lena Horne and Lou Levy, for example, count as one) in there, from Nancy Wilson to Tony Bennett, James Brown to Kris Kristofferson. Ms. Warner is dead-sure, this late in the Bicentennial year, of seventy-three of them. How many can you name? Diane Nakamura's going to hate me, but the first ten most-complete lists to reach her desk will receive complimentary copies of STEREO REVIEW's Stereo Test Record Model SR 12.

—Ed.

### *The Rules*

1. All entries must be submitted on this page (we will, however, accept a Xerox of same, understanding very well how traumatic it would be to cut up an issue of STEREO REVIEW).
2. All listed names must be alphabetized (we might wink at a slip or two, but *unalphabetized* lists will be summarily disqualified.)
3. Any list containing *more* than 76 names will be disqualified.
4. Decisions of the judge will be final.
5. Contest closes December 31 (no postmarks after that date).
6. Winners will be informed by mail and their names published in the nearest available issue (probably April, unless we run into trouble counting).
7. Address entries to: Diane Nakamura, Bicentennial Corner Contest, Stereo Review, 1 Park Avenue, New York, N.Y. 10016.

### *The Entry Blank*

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# CONDUCTOR BERNARD HAITINK

Courtesy Roy Hemming



"...I refuse to be anything but a normal human being in a very odd profession."

**B**ERNARD HAITINK has sneaked up on us as one of today's conducting giants. Without the flashy publicity that has accompanied the rise of some of the glamour-boy conductors, Haitink (pronounced *high-tink*), who is rather shy and not flamboyant, has matured slowly over the past fifteen years. Remaining pretty much outside the jet-set whirl and without TV cameras grinding away at him on and off the podium, the forty-seven-year-old Dutchman has stuck quietly to his musical work, doing it so well that he is now regarded as one of the top two or three conductors in Europe by critics and public alike.

Musicians who have worked with Haitink invariably speak of his modesty and personal charm, but they also mention his complete, no-nonsense dedication to music-making. On the podium he does not dance or storm the heavens—but he did once stalk off the stage, taking the orchestra with him, because the audience was inattentive.

In contrast to many job-hopping maestros, the blond, balding, burly Haitink, who looks more like a soccer player than a conductor, has main-

tained lengthy tenures with two of Europe's most respected orchestras: the Amsterdam Concertgebouw Orchestra (since 1961) and the London Philharmonic Orchestra (since 1967). Beginning in 1978 he takes on still another music directorship: that of England's prestigious summer festival at Glyndebourne.

Since Haitink's full schedule with his two "home" orchestras accounts for thirty weeks a year, leaving him little time for guest-conducting, he is known in America mainly through his recordings, which now number more than 120 for the Philips label alone. They include all the symphonies of Beethoven, Bruckner, and Mahler, plus a wide range of other composers from Handel and Schubert through Brahms and Strauss to Stravinsky and Takemitsu—certainly one of the most impressively "rounded" discographies of any contemporary conductor.

In the past few years Haitink has begun to appear occasionally on American podiums as a guest conductor with the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, and the New York Philharmonic for

brief one- or two-week stays. He has, however, been a regular visitor to the United States since 1964 with tours of both his Amsterdam and London orchestras—including the London Philharmonic's twelve-city U.S. tour this year from November 7 to 26.

**A**s we talked in his cottage in the English countryside near Glyndebourne this summer, Haitink said he thinks it's wrong for young conductors to jet here, there, and everywhere. "Traveling around so much is a danger. They can't go on and on like that and expect to develop and grow. They must settle down. There are no miracles in this business. Even Toscanini and Karajan began in the smaller towns and took their time to learn the repertoire. You've had some great music directors in America who really stayed with an orchestra for years and years and years," he continued. "I think that's very important. Ormandy and Szell are obvious examples. To have a great orchestra, its music director must know the musicians well, know their strong points and weak points—and the orchestra must know *his*." (overleaf)

**By Roy Hemming**

# HAITINK...

Haitink's route to the top began in his native Amsterdam, where he studied at the Amsterdam Conservatory and took the conductor's course organized by the Netherlands Radio Union. By the mid 1950's he had become principal conductor of the Netherlands Radio Philharmonic. He made his debut with the Concertgebouw Orchestra on short notice in 1956 when Carlo Maria Giulini was unable to conduct a concert. Haitink continued to conduct the Amsterdam orchestra as a regular guest in succeeding years, and after Eduard van Beinum's sudden death he was invited, at the age of thirty-two, to become its music director.

"At that time," he said, "people were not used to young conductors as they are today." This created serious problems for Haitink. "Even when a concert went very well, people would say that the orchestra was so marvelous, but who is *he*, that conductor? For several years I was unsure whether I was a really good conductor or not, because I had inherited such an outstanding, world-renowned orchestra from Van Beinum."

**T**HE chance to dispel those doubts came from the London Philharmonic in 1967. As Haitink explains it: "When the possibility arose to take charge of another orchestra not then in a first-class state, and to show what I could do with it, that I could build something on my own, I jumped at the chance. I wanted to get over an inferiority complex. I felt that if I were successful, it would be good for both London and Amsterdam—and for me."

And successful he certainly was—not in an overnight sort of way, to be sure, but in a steadily building way. As Andrew Porter wrote in the *New Yorker* last year after a visit to London: "By and large Mr. Haitink must be the conductor most solidly esteemed in Europe today. Solti and Karajan may generate more heat; they are more extravagantly acclaimed, but often with reservations, while Haitink is simply and unanimously praised for his excellence."

Although Haitink performs "modern" works by Bartók, Stravinsky, Messiaen, Ligeti, Ketting, and others, they usually represent styles more closely identified with the twentieth century's first half. He admits he is "not at all happy" about the state of contemporary music. "Let's be honest: there's a terrible crisis at the

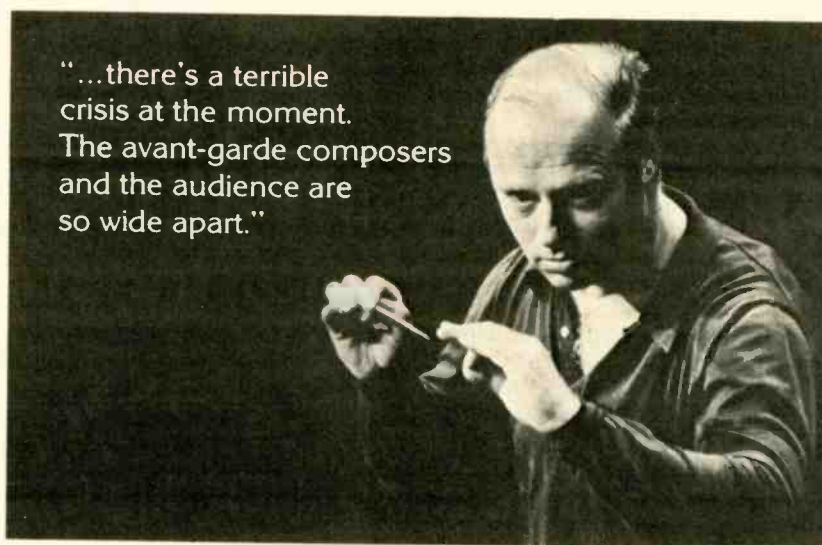
moment. The avant-garde composers and the audience are so wide apart. And the [performing] musicians and the composers, they're wide apart too. There's no real link. When Beethoven died, some twenty thousand people attended his funeral. Can you imagine that happening for Stockhausen or any avant-garde composer today? There's a tremendous apartheid that's not right."

Aren't there any living composers he feels may end up representing the second half of this century the way Stravinsky and Schoenberg did the first half? "I really don't know," he answers after a long pause. "I always thought of Boulez as the greatest talent, that he's a genius. But the strange thing is that he composes so little now."

Our conversation turned inevitably to Haitink's many recordings. Since he has recorded four or five Stravinsky works, I asked him if Stravinsky's own recordings had influenced his approach to these works. "Of course, I have listened to Stravinsky's recordings, and they're fascinating," he replied. "But you cannot imitate anyone—not even a composer conducting. And composers sometimes change their own minds in performing certain works over the

soloists and singers who've begun conducting in recent years. "They are marvelous musicians, and I can understand how they might think, 'What another can do, I can do too.' But I believe conducting is a very special art. I'm not thinking just in terms of dictating a beat, but of getting across your musical ideas to a whole orchestra of individual musicians. That's extremely difficult, and you don't succeed nowadays by being a dictator, nor by being just a sensitive musician. You must have other things in your repertoire—your human repertoire, not just your musical one. And that takes time to develop."

**W**ITH so many other conductors represented in the record catalogs with all the symphonies of Beethoven and Mahler, does Haitink feel compelled to "say something different" when he records these works? "You are aware of the competition, of course," he replied, "but once you're on the podium, you just don't think about it. You *know* there are other performers who are different from you, and better than you, but the moment you start conducting, you don't worry about that any more. Everyone has his own handwriting, and that's it."



"...there's a terrible crisis at the moment. The avant-garde composers and the audience are so wide apart."

Courtesy Roy Hemming

years. Stravinsky's recordings show that." He paused a moment and then added: "Frankly, I don't think Stravinsky was that marvelous a conductor, nor are most other composers. To conduct an orchestra is a full-time job, and a damned difficult one. I think it's much more interesting to listen to a man like Ernest Ansermet perform Stravinsky."

Haitink also has reservations about the increasing number of instrumental

Haitink was the first conductor to record all the symphonies of Mahler with the same orchestra—the Amsterdam Concertgebouw, whose Mahler tradition stretches back to the early years of this century. Beginning in 1903, Mahler himself not only conducted the orchestra in most of his symphonies, but also formed a close friendship with Willem Mengelberg (longtime Concertgebouw conductor, from 1895 to 1945). Mengelberg, in fact, celebrat-



ed his twenty-fifth anniversary with the Concertgebouw in 1920 by conducting the first great Mahler festival to include all Mahler's symphonies and major works. Although Haitink has often praised his illustrious predecessor, he admits that he "resents very much" the way Mengelberg "turned his back on Mahler during the Nazi occupation of Holland, knowing that [because Mahler was a Jew] it was impossible to conduct his music under the Nazis."

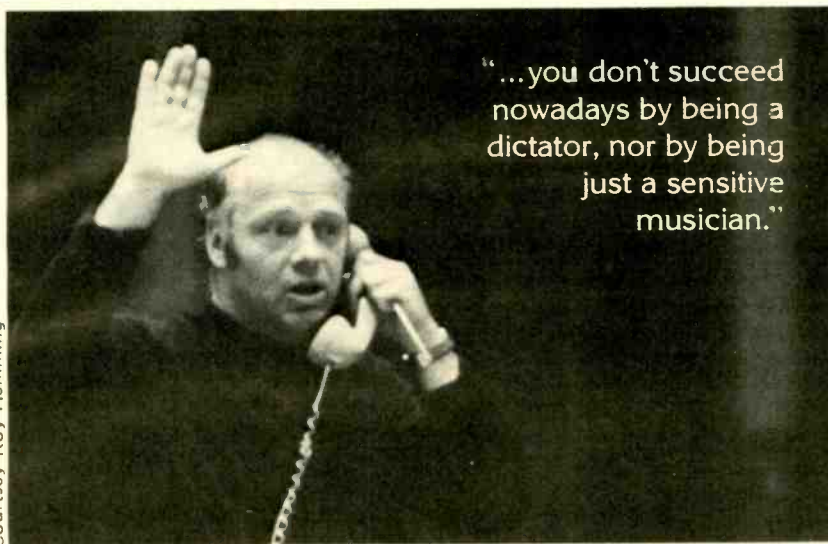
"I examined the *Blumine* score," he said, "and thought it over carefully. I concluded that Mahler had a perfectly good reason for dropping it. It's really not good. Mahler knew exactly what he wanted, so I don't think it's right to put back in something he decided to take out. As for the Tenth, I've recorded only the Adagio which Mahler completed. I just don't feel there's enough genuine Mahler in the Cooke version, interesting as it is. Mahler was such a

Tenth and Fifteenth Symphonies with the London Philharmonic. "I'm very interested in Shostakovich at the moment," he reported, "and hope I'll be able to record all his symphonies. I think Shostakovich was the last great symphonic composer." Scheduled for release by Philips to tie in with the London Philharmonic's current U.S. tour is Haitink's complete set of the nine Beethoven symphonies. "Beethoven is our daily bread," he comments. Every conductor must do his symphonies once or twice in his life regardless of whether or not there are twenty or thirty other recordings. You're expected to do them." Haitink makes it clear that's not a complaint. "I love Beethoven. He's the test for a conductor in many ways."

Which of his recordings is he proudest of? "I'm ashamed to say I don't listen that much to my own recordings after the sessions," he replies. "When I come home from a rehearsal or a concert, I have other music in my head. And when I'm on a holiday, I tend to say, 'No music at the moment.'"

What does he do with the little spare time he has? "Just normal things," he replied with a shrug. "Walking, swimming, reading—that's about it. I realize this doesn't fit the glamorous image conductors are supposed to have nowadays, but I refuse to be anything but a normal human being in a very odd profession." He smiles broadly as he adds: "Actually, we conductors are *not* normal, of course. But some of us try to be." □

Courtesy Roy Hemming



"...you don't succeed nowadays by being a dictator, nor by being just a sensitive musician."

Haitink was a teenager during the occupation. "My father was three months in a camp for underground activity. It was a very unpleasant time for us," he says with typically Dutch understatement. "I was sixteen when the liberation came."

**A**FTER the war the Concertgebouw's Mahler traditions were restored under Van Beinum and Bruno Walter, and then in the 1960's by Haitink. Some critics have found Haitink's Mahler recordings less romantic and more restrained emotionally than those of some other conductors. Haitink said, "I think Mahler's symphonies are *symphonies*, not romantic rhapsodies. Mahler's is a very special world, and sometimes a very romantic world—and I certainly have many romantic feelings—but the *structure* of these works is of tremendous importance. They are really symphonies of immense developments and immense expositions."

Haitink's complete Mahler series does not contain the rediscovered *Blumine* movement of the First Symphony nor Deryck Cooke's "performance version" of the uncompleted Tenth Symphony, which others have recorded. Haitink defends his omitting them.

unique genius that I don't feel any other human being can complete his work."

Haitink believes Mahler caught on so strongly in the 1960's because "he is such a child of our time—he's given us all his problems as a human being." Who does Haitink see as the next composer to be "rediscovered" the way Mahler was? "It's very interesting to watch public taste," he replies. "Right now it's difficult to discern any special trend. In Europe now, especially in London, Mahler will still sell out a concert a few days after the announcement. But I feel perhaps there's a 'going back' to Haydn—and I think it's marvelous. Haydn is terribly underrated. He's not as simple as some think. He may even be more complicated because the emotions are hidden beneath a Classical surface. But behind the surface there's so much going on."

Haitink's forthcoming recordings include no Haydn, although he says he hopes to be able to do some soon. On the scheduled list, however, are Mahler's *Das Lied von der Erde* with Janet Baker, James King, and the Concertgebouw, Mahler's *Des Knaben Wunderhorn* with Jessye Norman and John Shirley-Quirk, and Shostakovich's

#### SAMPLING HAITINK

**W**hen an artist has as many recordings in the catalog as Bernard Haitink has, it is difficult to know where to start. I recommend the following four, which are good examples of Haitink's best work and of the playing of his two orchestras.

**ELGAR: *Enigma Variations*.** London Philharmonic Orchestra. **R. STRAUSS: *Don Juan*.** Amsterdam Concertgebouw Orchestra. Philips 6500 481.

**HOLST: *The Planets*.** London Philharmonic Orchestra. Philips 6500 072.

**MAHLER: *Symphony No. 5*.** Amsterdam Concertgebouw Orchestra. Philips 6700 048.

**RAVEL: *Ma Mère l'Oye; Daphnis et Chloé, Suites 1 and 2*.** Amsterdam Concertgebouw Orchestra. Philips 6500 311. —R.H.

# AUDIO ACCESSORIES

## THE WELL-FILLED CHRISTMAS STOCKING

By Ralph Hodges



**H**E (or maybe she) is a perennial problem, that audiophile on your Christmas list. He lives for high fidelity, so a new tie or cardigan sweater would be about as welcome as a hangman's noose. Yet things have gotten to the point where even a replacement stylus for a phono cartridge would bankrupt you. And the inexpensive items never work out; the last time you bought him a record he sneered at the performance and muttered about the noisy surfaces right up through Easter.

Wouldn't you once—just once—like to hit him where he lives, to wipe the expression of disdain off his face and leave him breathless with your discernment? Of course you would, and this is what makes both of you ripe for the flourishing audio accessories market. Our cover this month gives just a hint of the variety of products available. Whole companies now exist that do little more than manu-

facture widgets to get the dust off your records and the deposits off your tape heads. But to negotiate this forest of merchandise a neophyte needs a guide, and to systematically select items likely to beguile that problem recipient requires a checklist. What follows attempts to be a little of both.



□ **A RECORD CLEANER.** There are dozens to choose from, some good, some ineffectual but harmless, and some catastrophic. Avoid completely, for example, any device that attaches to the tone arm; adding mass to the arm or impairing its freedom of movement in any way is generally inadvisable.

Sure-fire are those in-play devices consisting of a little tone arm of their own that tracks the record with brushes and/or velvet pads. The best known are the venerable Watts Dust Bug (\$8), the Audio-Technica AT-6002 (\$10), the Metrosound Discmaster (\$23.50), and the Bib Groov-Kleen (\$10 and up);

there are also similar products from Keith Monks (\$20) and Canton (\$25) that, like the Audio Technica, claim to remove static charges from the record.

Among pre-play cleaning systems, the notables are the Watts Preeener (\$6), Parastat (about \$17), and record-washing brush (\$5.50); the Discwasher II (\$16); Metrosound's Metrostatic (\$10); Audio-Technica's Record Cleaning Kit (\$6); Recoton's Clean Sound (\$15); and products from Bib and Audiotex. Vor makes a device (\$30) that will vacuum records, and the Fidelicare system (\$20) from Fidelitone gives them a bath and a brushing.

Dry lubricants for records came into vogue with the Ball Corporation's Sound Guard (\$7), and now there is a host of competing products, including a whole treatment chamber forthcoming from Discwasher. Wet record lubrication has long been the specialty of the Lencoclean (\$13.50), which applies a fluid film to the record as it is being played. More conservative audiophiles look askance at applying any foreign substance to the record surface. However, static dischargers such as the Zerostat pistol (\$30) from Discwasher, a sim-

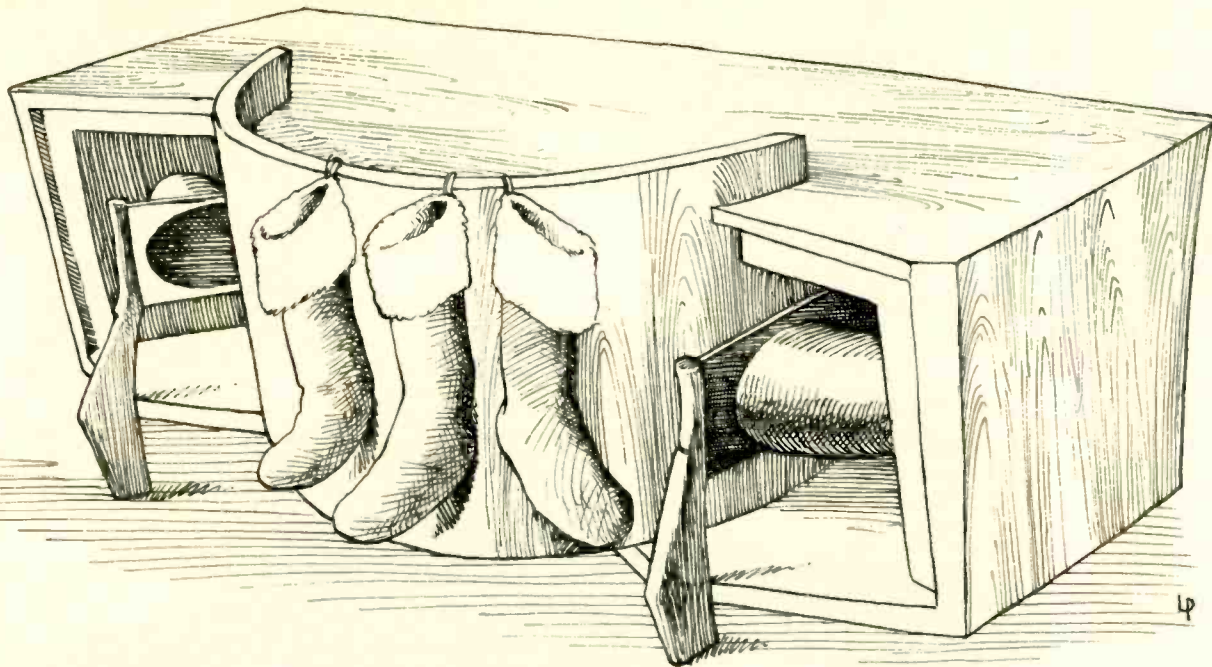
ilar device from Bib, and the Staticmaster brush (\$15) are popular among the cognoscenti—and they are effective.

□ **A TAPE-HEAD CLEANER.** For open-reel machines, many manufacturers offer their own cleaning kits. For cassette machines, many tape manufacturers have cassettes loaded with a strip of polishing cloth that performs the same function (about \$2 to \$3).

□ **A TAPE-HEAD DEMAGNETIZER.** These are available from many tape-machine manufacturers as well as from specialty companies such as Robins. For the demanding consumer, R. B. Annis (1101 North Delaware St., Indianapolis, Ind. 46202) offers what are probably the most powerful demagnetizers available (from \$24 to about \$28), together with a line of magnetometers that will tell you what residual magnetism remains on heads and tape guides.

□ **A BULK ERASER.** This will ensure that any tape to be recorded or rerecorded is absolutely free of any remanent magnetic signal—meaning noise. Again, these are available from numerous sources





for cassette and for open-reel. One of the most innovative is the Magnesonics Cassette Eraser (\$20), which is battery-powered and employs whirling permanent magnets.

□ **A TAPE-SPLICING KIT.** This may not be the ideal present for every audiophile, but splicing blocks and jigs are always handy to have around. Our cover shows 3M's Cassette Editing & Repair Kit (\$3.10), but there are many more such products available, including the EditAll splicing blocks (\$5 and 'way up) that have been standard for many years.

□ **A STYLUS-FORCE GAUGE.** There is always room for improvement in this area of instrumentation—and even built-in gauges ought to be checked from time to time. The Shure device pictured on our cover (\$5.75) is a handsome and exacting beam-balance mechanism. Other available gauges feature built-in spirit levels and additional amenities.

□ **A TEST RECORD.** The CBS Technology Center produces several test records (at from \$7 to \$15) that can be used profitably with a minimum of

instrumentation. STEREO REVIEW's own SR 12 test record (\$5.98) has many bands that are intended to be used with no instruments at all. Ask for item No. ZCSR from Ziff-Davis Publishing Co., Consumer Service Div., 595 Broadway, New York, N.Y. 10012, adding appropriate sales tax.

□ **A TEST TAPE.** For cassette machines, Nortronic and Teac offer the most widely used test tapes, while TDK has just introduced a brand-new and extensive line (\$10 to \$35). The open-reel recordist would certainly appreciate an Ampex alignment tape, and the serious enthusiast with appropriate instruments and skill could make good use of the tape from Magnetic Reference Labs. Most of these require additional instrumentation.

□ **A STORAGE SYSTEM.** STEREO REVIEW's storage shelves for LP records (\$7.50), cassettes (\$12.95), and eight-track (\$9.50) are fiberboard bound in leatherette (see the ad on page 136). TDK's cassette storage system (\$34) employs plastic drawers in an attractively finished module, and Royal Sound offers interlocking plastic trays (under \$2 per module) for cassettes and

eight-track cartridges in several colors. These are only a few of the options.

**F**OR the audiophile who has everything, or seems to, there is the Russound line of accessories. It has been growing rapidly of late and now includes everything from simple tape-recorder switching units to professional-grade mixing consoles. Somewhere in its catalog (write to Russound/FMP, Inc., Dept. SR, Stratham, N.H. 03885) you're bound to find an item that will fill a need—perhaps even an undiscovered one.

As an optional adjunct to its graphic equalizers, ADC sells an admirable and comparatively inexpensive sound-level meter (\$60) and a test record to go with it. You'll never know how useful such a meter can be until you own one. I have used a calibrated ADC meter to test speaker systems and come astonishingly close to H-H Labs' curves that were derived with much more elaborate equipment.

Switchcraft has four nicely packed kits of connectors and adapters (about \$20 to \$70) that invariably save the day when some new piece of equipment has to be patched

into the system. If your intended recipient already has one such kit, he'll be happier still with two. Even something so mundane as a set of connecting cables will be appreciated if they feature the gold-plated connectors of the Discwasher Gold-ens (\$8). Audio-Technica also offers a set of low-capacitance cables (\$7) that fairly exudes quality. Poor cables are frequent problem spots in audio systems, and a pair that can be trusted is something the typical audiophile rarely gets around to buying for himself.

Finally, Audio-Technica distributes a device called the Justi-Meter—a compact chart recorder for frequency-response measurements over a 20- to 20,000-Hz range, synchronized to the 45-rpm B&K test records. The price will set you back some (\$595), but as a gift of princely munificence, this has practically no equal in the field. At the other extreme, the Tape Measure (from Rothchild Printing Co., 79-00 Barnwell Ave., Elmhurst, N.Y. 11373), which calculates the playing/recording time remaining on open-reel and (soon to be available) cassette tapes, costs only \$2.50, plus tax and a 35¢ handling charge. □

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### **SR-525 DIRECT-DRIVE ELECTRONIC TRANSCRIPTION TURNTABLE**

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Brushless DC servomotor. Completely automatic tonearm operation. Strobe-assisted fine speed adjustment. Low resonance particleboard base with detachable hinged dustcover.



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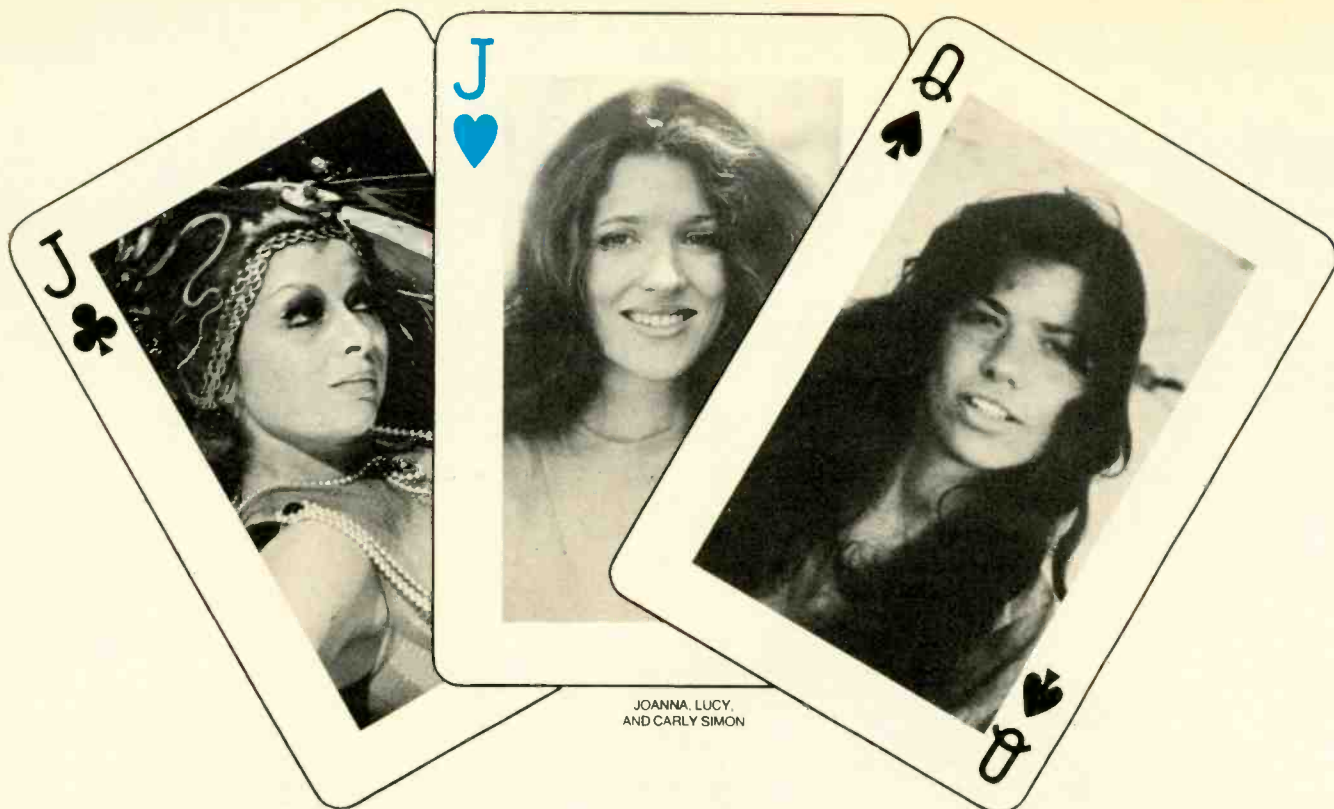
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JOANNA, LUCY,  
AND CARLY SIMON

# SIBLING ROCK

In the music business, at least, it may be that having a famous brother or sister is more hindrance than help

By Rick Mitz

**I**N these days of fierce musical competition, it seems that as soon as a star is born, some eager record-company executive is trying to sign his or her relatives. Sibling Rock is rolling, with two Simons for every Franklin, a McCartney for every Jagger, and a Taylor for every taste. *Everyone* seems to have a brother or a sister in the business except Barbra Streisand who, always the nonconformist, has only a half-sister—but Roslyn Kind does have a whole recording contract.

Record-company officials deny that they sign famous artists' brothers and sisters because of their family names or connections. But even so, on turntables all over the country, sibling albums have been heard in stiff competition. And as in any competition there are inevitable casualties.

Dionne Warwick's sister Dee Dee, for example, had a short-lived recording career. So did Mike McGear, whose debut (and swan song) album was produced by his brother Paul McCartney. Chris Jagger, Mick's younger look-alike brother, recorded two albums, but they gathered him no moss. Rock superstar James Taylor's siblings—Alex, Kate, and Livingston—are all currently "between labels." Aretha Franklin's sister Carolyn hasn't made a record in years. And Liza Min-





KATE LIVINGSTON  
AND JAMES TAYLOR

nelli's kid sister Lorna Luft hasn't, as yet, made one.

Of course, there *are* some success stories. Roslyn Kind's recording contract is with a major label. Singer Lucy Simon has just released her second RCA album; her first received some positive critical attention, and no one said she was trying to sound like her sister Carly. Joanna Simon's operatic career has been unaffected by sister Carly's success, and she has gone on to achieve critical acclaim. Loretta Lynn's sister Crystal Gale is a rising country star (No. 10 on the charts last time I looked), and country singer Stella Parton, sister of Dolly, recently had a hit song (*Olivia, We Love You*, an ode to Ms. Newton-John). Michael, Patti, and Suzi Quatro's careers have had their ups and downs—but at least they've had some ups. Rockers Johnny and Edgar Winter, though, are the only recent siblings to have made it really big, whether solo or together.

Why do so many of the others fail? "Because it's not easy being a famous person's sister," says one famous person's sister. "It hasn't helped me a bit. People expect me to be a superstar, and I'm only a beginner. It isn't fair."

Except that *all* is fair in a business where monetary notes sound much louder than musical ones. "A record

company would sign *Hitler's* sister, if they thought they could make money on it," says one record-industry cynic. And sometimes the immense pressures to succeed that the industry fosters can put a lot of pressures on already strained family relationships. As another insider puts it: "In this business, siblings are automatically pitted against each other. James and Livingston Taylor might be the best of friends in real life, but when they come out on records, it's got to have some effect on their relationship, cause some tension. And many record companies, even though they don't admit it, use the sibling thing as a selling point. They exploit the star. It was hard enough for the Andrews Sisters to sing *with* each other; it would have been much harder if they'd had to sing *against* each other.

**A**lso, the record-buying public has certain expectations. If Lucy Simon had been named Lucy Smith, she'd have been judged on her own merits. But her name is Lucy *Simon*, and so she's immediately compared with Carly and constantly judged against her. She's probably judged against Paul Simon too, and they aren't even related. What's in a name? Everything."

Half a sibling rivalry is better than none. Or maybe worse. Roslyn Kind

has had rather a tough time of it. A lot of people, she thinks, have been raining on her parade. Kind, who was head of sister Barbra Streisand's fan club in the Sixties, got discovered backstage at *Funny Girl* when she piped up to a talent scout: "I can sing too." These might have been the four words she would learn to regret most. And she bears the added burden of sounding uncannily like her sister. "But I'm not just an imitation," she insists.

Streisand says: "There's no rift between us. I think Roslyn is a talented singer."

"If only Barbra would say something nice about me when she's asked. I feel she's hurting my chances by her silence," says Roslyn.

"The trouble with Roslyn," bellows Barbra, "is that when she's not invited back to a place, she thinks that I'm somehow behind it. That's nonsense. That's sad."

But all public bickering aside, Roslyn realized that she was indeed getting club dates "on the strength of my sister's name." After being dropped by RCA, she re-emerged on Columbia Records—Barbra's label. Did Streisand, one cannot help wondering, have anything to do with getting her sister the contract?

"No way," says a close Streisand

## SIBLINGS...

"If you help them, *they* feel guilty. If you don't help them, *you* feel guilty."

associate. "Barbra wouldn't help *anyone*—not even her own sister."

In his Los Angeles office, Ted Brooks (Roslyn Kind's manager) worries about all this a lot. When Brooks speaks of Kind and Streisand, he speaks of all brothers and sisters in the record world: "It's been like a stab in the heart. It's not helpful to Roz's career to be constantly compared to Barbra Streisand. Roz is not going to be a Barbra Streisand. Roz is just trying to make her own little musical world, she's not trying to compete with her sister. People keep pitting them against each other and it's just not fair. Look—no one *else* can be Barbra Streisand."

says: "I like having a sister as famous as Loretta," and she admits that in some ways it has helped her. But Loretta says, "If you help them, *they* feel guilty. If you don't help them, *you* feel guilty."

Many recording stars understandably don't want to talk about their siblings, about the possibly detrimental effect the star has had on the other's career. Livingston Taylor, who feels he's been exploited by the press, is one. But his sister-in-law Carly Simon (who is married to James Taylor) offers some insights into why Livingston's records have failed. "What happened," she says, "was that Livingston's albums got a lot of airplay initially. James, of course, was already getting a lot of airplay. But they sounded too much alike. It was overkill, too much Taylor going out over the airwaves. And Livingston lost."

Chris Jagger didn't win either, and over at Asylum Records they're not quite sure why. "Chris didn't make it because he wasn't too good. He didn't

But, of course, no record company will *admit* to signing an artist solely because of the potential of his or her last name. "We hire artists here because of their musical talents, regardless of who their family is," exclaims Mickey Eichner, head of East-Coast a-&-r for Columbia Records.

"**W**E didn't sign Carolyn Franklin because she was Aretha's sister," says Ron Mosley, RCA Records vice president. But recently, an album by Carolyn—who is long departed from the label—has been appearing as a new release on record racks around the country. Why is that, if not to cash in on the Franklin name?

"Well," Mosley says, "we were going over some old cuts that were never released and we came across Carolyn's and decided they weren't bad. Anyway, we finally released it because it was there. It was free goods, no cost. We had already paid her years ago. If it sells only \$5,000 worth, then we've made \$5,000."



MICK JAGGER  
CHRIS JAGGER



BARBRA STREISAND  
ROSLYN KIND



JOHNNY WINTER  
EDGAR WINTER

Brooks sighs. "I'll tell you something. If you're related to a giant star, you always live in their shadow. I just wish everyone would leave Roz alone and give her the little niche she deserves. That's all."

In Nashville things are a bit less tense. Crystal Gale, a Grand Ole Opry star and Loretta Lynn's kid sister,

have the voice or the chops or the experience," says Steve Baker of Asylum Records' publicity staff. "No!" chimes in Karin Berg, Asylum's director of national publicity. "That's just not true. Chris was never compared to Mick. And we signed him because he was good, not because he was Mick Jagger's brother."

RCA is much less mercenary when referring to one of their other sibling acts, Lucy Simon. "We love Lucy," says RCA division vice president Mike Berniker. But then Lucy is no stranger to the record world. With Carly, she was half of the successful Sixties folk duo called the Simon Sisters; their hit record was Lucy's *Winkin, Blinkin and*



Nod. But Lucy retired and Carly went on to become a superstar.

In 1975, Lucy decided it was time to get back into the business. "It was quite a brave move," Berniker says. "It's tougher to come into the arena after your champion sister has been there so many times. But we didn't sign Lucy because she was Carly's sister. That's dumb. I mean, you can't cash in on a name. You can cash in on something that turns people on—music."

The Simons—Carly, Lucy, and Joanna—are about the only sibling performers who are willing to talk at length about their musical and family relationships. They are a close, articulate family. They go to each other's performances whenever they can, and each has sung back-up vocals on the others' albums. "We used to sing together as girls," says Joanna, "and we still do now." But they are not unaware of the problems that arise when brothers and sisters enter this field as soloists.

"When I was trying to get a recording contract, before I signed with

albums later, Lucy is more relaxed. "I've gotten past the critics and have been accepted and acknowledged as an individual artist. Now that I've done it critically, I want to prove myself commercially. Just as a parent can love more than one child, I think there is enough room in the music world for many performers, even if they're in the same family. It doesn't detract from one if the other is successful."

**C**ARLY agrees. "Our musicality was inherited genetically," she says. "Our mom was a frustrated singer and our father was a frustrated concert pianist. That's where we got the drive. But the pipes are something you're born with."

But Carly accepts the notion of her own sibling rivalry. "There is certainly an element of competition between Lucy and me," she says. "There was a desire on my part to be better than Lucy and Joey. As a third child, I was lost in the race and fighting for space of my own. But when Lucy, Joey, and I used to sing together, then I did have a

it? "No," says Carly. Making it doesn't have to do just with commercial success. I have further to go as far as becoming an artistic success, I think."

How far will Carly go to help Lucy? "I think," she says carefully, "that I can really be most helpful to Lucy by giving her a lot of good will and positive feelings."

Joanna Simon has heard all this before. Since she is an opera singer rather than a pop performer, she is in some measure outside sibling pressures, at least in regard to the musical establishment. ("I don't mind being introduced as Carly Simon's sister," says Joanna. "But I'd prefer it if Carly were introduced as Joanna Simon's sister.") But she knows her sisters, and she has given some thought to their predicament.

"It's unfortunate," she says, "that Lucy's last name is Simon. Carly is a very hard act to follow. People are always making comparisons, but I don't know what the answer is."

Perhaps there is no answer. Perhaps as long as there are singing brothers



LORETTA LYNN  
CRYSTAL GALE



PAUL MCCARTNEY  
MIKE MCGEAR



LIZA MINNELLI  
LORNA LUFT

RCA," says Lucy, "the contract always centered around my being Carly's sister. They all seemed to want me to be very closely identified with Carly, to make sure she'd sing on my albums, to have her producer produce my albums, that sort of thing. Carly was always the issue. I was very much on guard then about being Carly's sister." Now, two

place in the family—I was the alto."

Now, it seems, she has won the race and has emerged the biggest star in the family. "It doesn't seem to me that I've won," she says quietly. "I would feel guilty if I felt I'd won. I choose to think, instead, that our audiences are different, that the races are different."

But isn't she the one who has made

who has sisters, and performing sisters who have brothers, and combinations thereof, record companies will always be around to take the chance that they'll be as successful as their famous siblings, and some people will always get bruised in the process.

What's in a name? In the record business, everything. □

**F**OR the first thirty-three years of her life Helen Reddy was an Australian citizen, but, as she is the first to point out, she is the embodiment of the American Dream. She arrived in this country ten years ago, fed on images from down-under re-runs of *Father Knows Best*, divorced, broke, and with a three-year-old daughter in tow. Her first hit record was *I Don't Know How to Love Him* from *Jesus Christ Superstar* in 1971, and since then she's had a string of hits unequaled by any female singer since the Fifties heyday of Patti Page and Rosemary Clooney. For two years running Helen was the best-selling female singer in the world. (Ironically, for the past two years she has been superseded—but just barely—by her friend and fellow one-time Aussie Olivia Newton-John.) She lives in a million-dollar movie-star house and makes so much money from her nine gold singles, five gold albums, songwriting royalties, and performance fees that she ends up giving most of it away—to charity, friends, political candidates, and social causes.

"But this is what I came here for," Helen says exultantly. "I'm an immigrant who got it all. For me the American Dream came true." Born in Los Angeles, her second child, her son Jordan, now aged four, is an American by birth, and Helen formalized her feelings about this country by becoming an American citizen in January of 1975. (Jordan was born just when *I Am Woman* hit number one on the singles chart—"I spent a week in tears," Helen recalls.)

Helen Reddy is the first woman singer in recent memory whose records are bought predominantly by other women. She thinks the trend to more softly melodic records and more meaningful lyrics is partly responsible for that. Also, there is the

breaking down of the resistance to "girl singers" for radio airplay. "We couldn't even be played back to back before," she says. "And the sound of the Sixties was a group sound, and a group sound is a male sound." But Helen's soft-core feminist image, for the most part established by her chart-busting *I Am Woman*, which has become an unofficial anthem even for more militant Women's Liberation types, was the clincher.

"I was just trying to make a personal statement when I wrote that song," Helen says. "It was at a time when my ego had been totally demolished. I was sitting up in bed one night, thinking that if I'd survived that, I could survive anything, and the lines just came to me: 'If I have to, I can do anything/I am strong, I am invincible, I am woman.'"

**T**HE producer of her first album was against including the tune ("he thought it was butch"), but Helen won out, and even without airplay the song pulled in so much mail that the record company released it as a single, and a pregnant Helen had to sing it at every live engagement. "They couldn't attack me for being a lesbian when I was going around the country singing it with a belly out to here."

In accepting a Grammy in 1973 for *I Am Woman* Helen thanked—after husband-manager Jeff Wald—"God, because SHE makes everything possible," and the record sold two million copies, 70 per cent of them to women. Although the image has been added to and bolstered over the years, most recently by her *Ain't No Way to Treat a Lady* (which she *didn't* write), Helen explains, "I am a singer who became a feminist, not the other way around." She has attended informal consciousness-raising groups, but has never belonged to a feminist or-

ganization. Most of the political candidates to whom she contributes funds are women or men who have proclaimed themselves as supporters of women's rights. "But I'm not a card-carrying anything," she insists, "I am a feminist, but it's not what I do for a living."

**H**ELEN vastly prefers horror-rock star Alice Cooper's description of her as "the Queen of Housewife Rock." That means, she explains, "that I've reached a lot of people in a simplistic manner, people who would never read an article in *Ms.* or go to a lecture on women's lib. My basic audience is made up of women who have had their heads turned around by the knowledge that something's going on out there—that they can stay married and have their own identities. I'm not for the swinging singles. I have a career and marriage happening all at the same time, and that's the example I set."

Now thirty-five, Helen attributes her success to "luck and good management," meaning her second husband of ten years, Jeff Wald, whom she met shortly after arriving in New York in 1966. "He runs it all," says Helen. "Naturally, when the moment of performance comes, I have to deliver, but everything else is him. It's not *my* career, it's *our* career."

No matter whose career it is, Helen Reddy was born to it, in Melbourne in 1941, the daughter of popular Australian vaudevillians, the late Max and Stella (Lamond) Reddy. At age four, Helen began singing professionally at the Tivoli Theatre in Perth. "I had two things going for me," she says, "I sang in tune and I had a tremendous ego." Another of Helen's hits, *Keep On Singing*, echoes her childhood experience as a kind of dancing, down-under Shirley Temple. "It was drummed into

HELENI  
REDDY

"Queen of  
Housewife  
Rock..."  
By Robert Windeler





me from the time I was one year old: 'You will be a star.' Perhaps 'encouraged' is a kinder word than 'pushed,' but I was made to feel that anything less than stardom would be a disgrace to the family."

Accordingly, between the ages of twelve and seventeen "I got very rebellious and decided this was not for me. I was going to be a housewife and mother." She married an old family friend and had daughter Traci, who has been

adopted by Wald. Helen had a kidney removed when she was seventeen, which forced her to stop dancing and to concentrate on singing. After success on Australian television she won a talent contest, and her first prize was a round trip to New York and a recording contract. The trip turned out to be one-way and there was no contract. "My first day there I cried and cried. I was stunned to find that Americans looked like ordinary people." (overleaf)

Lacking the training and experience for any other work ("If I hadn't made it as a singer I could have been an usherette, a receptionist, or a salesgirl, and that's about it," she says) and down to twelve dollars in cash, Helen was given a party by New York friends to keep her and Traci going. Each person who attended was supposed to contribute five dollars to a rescue operation. Jeff Wald, then a ninety-nine-dollar-a-week "go-fer" at the William Morris agency, was invited, "He didn't pay the five dollars, but it was love at first sight," Helen says. Wald, who had grown up as a poor kid in the Bronx, had wangled his way into helping han-

figts of their own. "But he knows I love him all the more when I scream at him about something he just said, or about some poor mangled corpse he just trod on, on his way to the top." Her matching Mercedes' license plate, after all, says HR WALD.

Apart from Helen, Jeff manages only one other client, Peter Allen, who was best known as Liza Minnelli's ex-husband until he wrote *I Honestly Love You* for Olivia Newton-John. Helen calls Peter "the Irving Berlin of the 1970's" and collaborated with him on the title tune of her album "Love Song for Jeffrey" ("Jeffrey made my dreams come true"), and on *I Think I'll Write a*

help from friends like Billie Jean King. (Jeff carts his portable telephone with antenna to the tennis court in order not to miss calls.)

Helen's dress and demeanor are so "California casual" that she has been severely criticized in reviews for her appearance on stage and her seeming coolness to audiences. Although she was "delighted" to be named number one on Mr. Blackwell's Worst-Dressed List last year (this year she fell to number seven and was replaced by Caroline Kennedy in the top slot), she has been working on her clothes, hairdo, and stage movements with experts. She laughs to think that as a child she "dreamt of coming to Hollywood to be in a movie wearing clothes designed by Edith Head and then made my movie debut in a film [*Airport 1975*] whose costumes were done by Edith Head—only to play a nun."

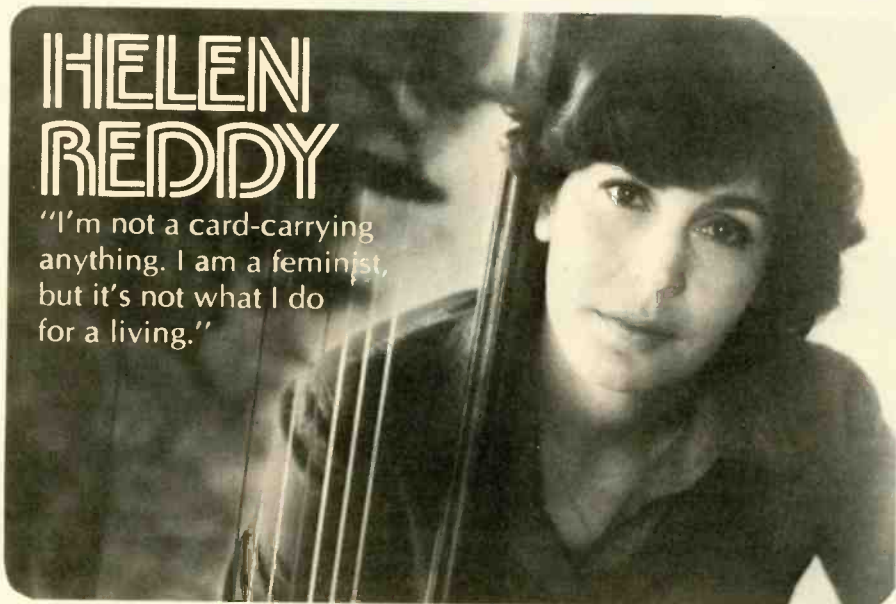
The hostess of a successful summer TV show on NBC in 1973, Helen has recently been named the first permanent emcee of the same network's weekly *Midnight Special*. She will do a duet album with Glen Campbell later this year, similar to the ones he made earlier with Bobbie Gentry and Anne Murray, and her new solo album "Music, Music" (reviewed on page 103) has just been released. She will continue with one-nighters and her Las Vegas contract at the MGM Grand Hotel, and will doubtless pursue her uncanny knack for picking material even when it isn't her own (doing *Delta Dawn* after it had already been an album track for Bette Midler and a country hit for Tanya Tucker, or making Paul Williams' *You and Me Against the World*).

"I feel like an American and I think like an American," says the new citizen, who was a heavy backer of California Governor Jerry Brown and of Judy Petty against Congressman Wilbur Mills. "I noticed when I went to Australia the last time that not only can you not go home again, ever, but that the Australia I knew doesn't even exist any more."

**W**HILE she is comfortable in using her money to help family, friends, and causes (and she still does more benefits than anyone else, including some at women's prisons), Helen also feels that the large income she now earns "is some compensation for those times we couldn't afford to eat in New York. When we did eat, it was spaghetti and hot dogs, and we spent more of what little money we had on cockroach spray. Now I may make \$20,000 for one night in Waco, Texas, but I'm eating vending-machine peanuts and I'm drinking champagne out of a paper cup. The glamour is definitely overrated." □

## HELEN REDDY

"I'm not a card-carrying anything. I am a feminist, but it's not what I do for a living."



dle some of his agency's biggest acts. (The license plate on his Mercedes now reads PS 79 BX—"to remind me where I came from," he says.) But at that time he was looking for a girl singer to manage, and four days after he met Helen he moved in with her.

They were married in December 1966, and her first bookings were benefits at a veterans' hospital in New Jersey. The Walds moved to Chicago, where he became talent booker at Mr. Kelly's and got her on stage there and on syndicated TV shows. After going to the West Coast in 1968, Jeff talked Capitol Records into signing Helen as an artist even though it was supposed to be "a bad time for girl singers." She is still with Capitol and, since the Beatles broke up, has been one of their best-selling acts.

Jeff has a widespread reputation as a tough, difficult, and driven personality, a reputation he secretly delights in and does everything to foster. Helen, who insists that "his bark is worse than his bite," admits that the Walds have some

*Song*, which she rightly describes as "a day in the life of any writer who works at home." Helen has never been a prolific songwriter, and her output has dwindled even further in recent months because of her heavy live-performing schedule. Except for the air travel involved (she survived an accident in a small private plane and so rules out all but the biggest airliners), Helen doesn't mind all that working on the road—"It was a long time before I was asked to work at all."

Two years ago the Walds bought, for \$600,000 in cash, a large house that Dore Schary had owned when he was at MGM in the Thirties. Another million dollars was spent on refurbishing and furnishing the eleven-bathroom house, which is behind a high-security front fence and gate. It has a separate playhouse with a complete ice cream soda fountain out back for Traci and Jordan, in addition to the requisite pool and tennis court. Despite her growing up in Australia, Helen is only now really learning to play tennis, thanks to



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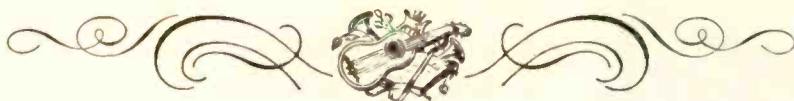
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STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT  
**BEST OF THE MONTH**



GABRIEL PIERNÉ (1863-1937)

Gabriel Pierné's  
*Les Enfants à Bethléem*:  
 A Refreshing Discovery  
 For Christmas

Facing page: Adoration  
 of the Magi (fifteenth-  
 century woodcut)

**W**HILE such works as Handel's *Messiah*, Bach's *Christmas Oratorio*, Berlioz's *L'Enfance du Christ*, Menotti's *Amahl and the Night Visitors*, and Honegger's *Cantate de Noël* have always been welcome at this time of year, the idea that there might be something new under the sun in this seasonal category—something as substantial as these favorites and similarly endowed with the strength and/or charm to transcend sectarian boundaries—is certainly intriguing. Gabriel Pierné's Christmas oratorio *Les Enfants à Bethléem* may not be exactly new, having been composed sixty-nine years ago, but it is new to most of us, and it is a good deal more than merely intriguing. It is an enchanting work, for the most part enchantingly realized in a recording that has just appeared in this country among the first batch of imports on the Inédits label, produced by the ORTF (the French government's radio and TV organization), distributed in France by the Barclay group, and made available to American buyers by HNH Distributors.

Pierné called this work a "mystery," in the tradition of plays and other non-liturgical works on sacred subjects. It is in two parts, each about a half-hour long; the first is set on a plain, where the Star of Bethlehem invites the shepherd children to join the kings following it to the manger, and the second is in the manger itself. The animals as well as the star are articulate here, and in addition to the singing roles (six assigned to adult soloists and three for children plus a children's chorus) there is spoken narration. Pierné, who had written *La Croisade des Enfants* (*The Children's Crusade*) five years before he composed this work, was not only an exceptionally able musician but also one of those rare adults with the heaven-sent ability to deal with children convincingly. There is no self-consciousness here, no cutesy-poo condescension or resort to primitivisms. The nearest parallel is surely Berlioz's *L'Enfance du Christ*, but I find more

pleasure in the greater momentum and variety of the Pierné score.

The conductor, Jacques Jouineau, is new to me; whatever his other gifts may be, he is obviously in love with this score and brings it to radiant life with a fine feeling for Pierné's subtle and refined craftsmanship. The young tenor soloist is, I believe, the conductor's son; he and his associates all acquit themselves well, and the ORTF Children's Chorus must be one of the finest ensembles of its kind anywhere. The Orchestre Philharmonique, which ranks below the Orchestre National, does not sound second-string here. The narration is a bit disappointing: I'm not sure whether Pierre Fresnay is really too theatrical in his approach or only seems so because he is recorded so close—and with so much reverberation, unlike the musicians. The engineers have missed a few other bets, too: they might have responded more imaginatively to the points in the score at which the children's chorus is divided into antiphonal groups, and they might have edited more carefully to avoid the changes in level which betray apparent splices. The most serious lapse is the failure to provide Gabriel Nigond's text in either French or English. The technical and documentary shortcomings, however, need not and should not deter anyone from enjoying this refreshing and endearing work. It is something really new for the Christmas season, and pretty nice in September, too, when this is being written.

Richard Freed

**PIERNÉ:** *Les Enfants à Bethléem*. Gerda Hartman (soprano), the Virgin; Christiane Chateau (soprano), the Star; Arlette Durigneux (child soprano), Nicholas; Nicole Lepport (child soprano), Jeannette; Martine Bernardi (child soprano), Lubin; Jean-Jacques Jouineau (tenor), the Ass, a Heavenly Voice; Michel Piquemal (baritone), the Ox, the Shepherd; Pierre Fresnay (narrator); ORTF Children's Chorus and Orchestre Philharmonique, Jacques Jouineau cond. INÉDITS ORTF 995 029 \$7.98 (from HNH Distributors, P.O. Box 222, Evanston, Ill. 60204).



## Deutsche Grammophon's New *Carmen* Goes Straight to the Head of the Class

**B**IZET'S *Carmen* has been recorded so often that it is difficult to single out a clear-cut favorite even among the many various performances in the current catalog. Example: devotees of Régine Crespin and Leontyne Price must accept less than perfect tenor partners with their favorite divas; those attracted by the almost irresistible combination of De los Angeles, Gedda, and Beecham must put up with a weak Micaëla; and, of course, a recording that offers Maria Callas in the title role is automatically controversial.

One thing is certain: the *Carmen* our parents and grandparents enjoyed—the

one with the composed recitatives added by the American-born Ernest Guiraud after the unsuccessful 1875 premiere—seems to have had its day. The pendulum has swung back to Bizet's original conception—spoken dialogue between the musical numbers. London's new release is the fourth in this vein to appear in recent years, and, to my way of thinking and all things considered, the best. It has only one real rival, the Bernstein-led Deutsche Grammophon set based on the Met's current production; the other two—Angel's with Frühbeck and Eurodisc's with Maazel—offer no serious competition.

The Deutsche Grammophon set is based on the new Fritz Oeser edition drawn from Bizet's original (première) autograph score, and it contains many features that have disappeared through subsequent (and sometimes ill-advised) creative ministrations. But blind reliance on such an *Ur-text* fails to take into account changes

dictated by the exigencies of theatrical presentation, some of them effected by Bizet himself. And so, while we may be grateful for the information brought to light by Herr Oeser's diligence, perhaps the DG performance would have benefited from a more careful scrutiny of the dramatic usefulness of the relevant materials. Fortunately for us, Sir Georg Solti has accomplished just that for London. After consultation with Herr Oeser and Winton Dean, the noted Bizet authority, he has come up with a happy combination of the Oeser edition and the original Choudens score of 1875 (the closest approximation in print of what actually was heard on opening night). The conductor's reasons for retaining and rejecting various passages are lucidly set forth in the booklet accompanying the album. I find them so convincing that I would like to see this declared the "official performing version" of *Carmen*.

The London effort also happens to be the most happily cast and painstakingly conducted *Carmen* in the current catalog. The clarity and precision Solti elicits from the excellent London Philharmonic and the always dependable John Alldis Choir point up countless delicately articulated orchestral details that elude us in conventional theatrical performances. The Act III *Entr'acte* and the Smugglers' Scene are just two instances of this. Leonard Bernstein (on the DG set) and Herbert von Karajan (for RCA) of course reveal comparable instances of orchestral mastery, but Solti's overall achievement is much more impressive, much less idiosyncratic. At the risk of seeming to carp, I must point out at least a couple of disappointing touches: the first Micaëla-Don José scene (Act I) moves at a rushed pace that inhibits artists of the caliber of Kiri Te Kanawa and Plácido Domingo in their expressive phrasing. Also, though Solti aptly calls the brief orchestral-march passage at the close of Act III "one of Bizet's most beautiful inventions—a gentle pianissimo, full of foreboding," he surprisingly understates its expressive potential.

In general, while this is a superbly conducted and beautifully sung *Carmen*, a triumph of painstaking preparation and precise execution, it lacks that spontaneous spark of theatrical urgency. Tatiana Troyanos embodies this musically immaculate but theatrically restrained conception: her *Habanera* is insinuating but understated, her *Seguidilla* only gently teasing. Hers is an ideal voice for Carmen in weight, range, and color. It is warm, sexy, and unassailably musical, but it is not yet truly exciting, nor does it project a distinctive personality when compared with those of Callas, Horne, or Cres-



Bettmann Archive





TATIANA TROYANOS: an ideal voice for Carmen



CARMEN MCRÆ: chinchilla-cloak vocal timbre

pin, to mention but three of her recorded rivals.

Plácido Domingo sings a characteristically artistic Don José: manly, lyrical, musical, tasteful, and, after a somewhat restrained beginning, suitably abandoned in his final scene. Neither he nor Kiri Te Kanawa appears at their best in the first-act duet for the reasons already stated, but she, too, improves later to register a good, though not outstanding, Micaëla. José Van Dam, on the other hand, is an exceptional Escamillo: relaxed and assured throughout the role's tricky range, a *macho* with dignity, a singer capable of making the most of the important passages Oeser has restored to his once truncated part. The supporting singers are all very good: for once, the two smugglers project real character and deliver their lines with zest and color; so do their two girl friends and the excellent Morales and Zuniga. And, needless to say, their exceptional enunciation enhances the appeal of a performance in which the spoken word plays an important part (the non-French principals do reasonably well in this, but not nearly so satisfyingly).

In all, then, in terms of tonal enjoyment and all-around musicality, this beautifully realized *Carmen* goes to the head of the class. *George Jellinek*

**BIZET: *Carmen*.** Tatiana Troyanos (mezzo-soprano), Carmen; Plácido Domingo (tenor), Don José; Kiri Te Kanawa (soprano), Micaëla; José Van Dam (baritone), Escamil-

lo; Norma Burrowes (soprano), Frasquita; Jane Berbié (mezzo-soprano), Mercédès; Michel Roux (baritone), Dancairo; Michel Sénéchal (tenor), Remendado; Thomas Allen (baritone), Morales; Pierre Thau (bass), Zuniga; others. John Alldis Choir; London Philharmonic Orchestra, Sir Georg Solti cond. LONDON OSA 13115 three discs \$20.94.

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### Best of the Band: Good, Flavorful, Aromatic, and Atmospheric Stuff

**H**ow many rock songs can stand up to the exposure, through the years, that *The Weight* has weathered? The world's unluckiest sawmill operator could probably count them on his fingers. It's such a simple song, yet it stands out, fresh and different. The Band's whole style is like that, and the Band is quite a stylish outfit. The group sounds as if it was *there* the night they drove old Dixie down, as if it's from that era—they got me looking for wah-wah pedals whenever I see a Civil War movie with musicians in it. So this album of the Band's "best" is flavorful, aromatic, atmospheric, and very good

stuff indeed. It doesn't take too many songs from any single album (which says something about their consistency, by the way), so it is not going to bite too deeply into any one place in any collection it might start. But that would be a good collection to have.

*Noel Coppage*

**THE BEST OF THE BAND.** The Band (vocals and instrumentals). *Up on Cripple Creek; The Shape I'm In; The Weight; It Makes No Difference; Life Is a Carnival; Twilight; Don't Do It; Tears of Rage; Stage Fright; Ophelia; The Night They Drove Old Dixie Down.* CAPITOL ST-11553 \$6.98, ⑧ 8XT-11553 \$7.98, ④ 4XT-11553 \$7.98.

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### Singular Gifts and Considerable Art: Carmen McRae Gets Through

**I**f one half of the singers now singing I knew one quarter as much as Carmen McRae does about the art of the popular song and the art of recording, we'd all be twice as happy, living in Gloryville, and there wouldn't be any need at all for reviewers (yes, yes, I



know you wonder why we need them even now). We'd all just sit around, safe and sublimely content, playing albums such as McRae's new one on Blue Note, "Can't Hide Love," secure in the knowledge that no unfeeling strangers would ever disrupt our musical paradise (see, *that's* why you need reviewers—to make contorted puns).

Where does one begin with McRae? First, of course, with her musicianship, which is right up there in the stratosphere with Fitzgerald and with Lee. If you want to hear jazz/scat inflected singing, done 1976 style with all the finesse and agility of a *pointilliste* master, then play the title band here.

Next, perhaps, is the timbre of her voice. It is unique, not perhaps on first hearing, but as you are carried along on its chinchilla-cloak surface you slowly begin to realize what a luxurious, deep-pile musical garment lies beneath. For that, try *All by Myself*, in which she gradually wraps you up in a warm, sensuous haze.

Lyric reading? Well, I would think that only *one* hearing of a few bars of her performance of *The Man I Love* would convince anyone that the lady understands, in every sense, *exactly* what the words say, that she also understands that her pauses and half-tone slides are just as important as anything else she articulates.

The art of recording? Over the years McRae has recorded more albums on more labels than practically anyone else in the business, and every one of them has been a model of how a performer can communicate to an unseen

listener on a one-to-one, over-the-turntable basis, despite the several tons of recording equipment the message usually has to go through.

That, basically, is what McRae's singular gift and considerable art add up to: *she gets through to you*. You forget she's at a mike, that you are listening to a record, that what's coming out of the speakers is the end result of a long line of electrical and mechanical processes. I think she's one of our finest, and in some ways one of our most neglected, pop artists. Give this album a try and see if you don't agree. *Peter Reilly*

**CARMEN McRAE:** *Can't Hide Love*. Carmen McRae (vocals); orchestra. *Can't Hide Love; The Man I Love; Only Women Bleed; I Wish You Well; All by Myself; Music; Lost Up in Loving You; You're Everything; Would You Believe; A Child Is Born*. BLUE NOTE LA635-G \$6.98, © EA635-H \$7.98.

## Barry Manilow: A Man on Better Terms with Life Than Most

**T**HE well-tanned face of the green-eyed, golden-haired Barry Manilow greets you from the cover of his

latest album with a wary smile, and his sweet but sturdy voice goes right on smiling most of the time through an unusually winning program of ballads. Manilow composes almost all his songs himself, writes some of his lyrics and helps write others, plays the piano, and sings everything with the freshness of a spring breeze following a country rain.

Not all the subject matter of the songs is cheerful, to be sure. Space is reserved for the requisite number of rueful items about broken hearts and the washed-up romances of youth, and he can shout for his freedom as fashionably as the next balladeer ("Let me go!/I don't wanna be lovers/I just wanna be free"), but in general his tone is that of a man on better terms with life than most. Things start out in a gratifying way with the deservedly popular valentine *This One's for You*. In *Daybreak* we find him "singin' to the world" in a mood of contagious optimism. *Riders to the Stars* provides the honey-smooth voice with an opportunity to soar ecstatically against a lyrical backing made up mainly of strings and horns. There is little, in fact, that is filler here, though Randy Edelman's touching lyrics for *Weekend in New England* would seem to merit a more distinctive tune.

Most agreeable of the many agreeable stretches on this outstanding record is a sizzling tribute (with "congas and grunts" supplied by Carlos Martin) to the boogie-woogie beat of the Forties in *Jump Shout Boogie*, an affectionate parody that plinks and plunks at a dizzy pace without ever faltering or

THE BAND: quite a stylish outfit



Capitol Records

losing its grip on the idiom. It is a programmed frenzy that sets off the quieter love songs nicely. Things come to an affecting close with *See the Show Again*, all about a face in the crowd with a look in her eyes that devastates a pop singer, quite stopping him in his tracks up there on his platform.

Manilow's is a voice that makes it without ever having to resort to meanness or *machismo* to quell an audience into submission. At the same time, he manages somehow to sidestep the excesses of sentimentality implicit in his material. The corn is there, but he never tramples it into mush. Texts of all the lyrics are supplied—you may feel like singing too.

Paul Kresh

**BARRY MANILOW:** *This One's for You*. Barry Manilow (vocals); vocal and instrumental accompaniment. *This One's for You*; *Daybreak*; *You Oughta Be Home with Me*; *Jump Shout Boogie*; *Weekend in New England*; *Riders to the Stars*; *Let Me Go*; *Looks Like We've Made It*; *Say the Words*; *All the Time*; *See the Show Again*. ARISTA AL 4090 \$6.98, © 8301-4090 H \$7.98, © 5301-4090 H \$7.98.

## On Wings of Song: Spontaneously Lyrical, Abundantly Charming Mendelssohn

**T**HE voluminous song output of Felix Mendelssohn (eighty-odd solo works and a dozen duets, according to *Grove's*) has never been adequately surveyed on disc. A new Deutsche Grammophon release does a great deal to rectify that slight, however, for on its two sides we get not only the best-known works (*Auf Flügeln des Gesanges*, *Gruss*, *Venezianisches Gondellied*) but a generous number of lesser-known ones as well, settings of lyrics by Goethe, Heine, Lenau, Uhland, Eichendorff, and other first-rank German poets.

There are no less than twenty-two songs in this collection, most of them under three minutes in duration, and that alone tells us a great deal about Mendelssohn the songwriter. He plumbed no philosophic depths, always preferring clear and uncomplicated texts; his music was direct, spontaneously lyrical, fastidiously executed, and abundant in charm.

Tenor Peter Schreier is a masterful interpreter of these songs. His sweet,



Bell Records

**BARRY MANILOW:**  
sidestepping the  
excesses of  
sentimentality

lyric voice is employed tastefully over a considerable dynamic range without ever being forced. The familiar *Gruss* and *Venezianisches Gondellied* are simply floated with a haunting effect, the gossamer *Neue Liebe* ripples away like an elfin scherzo. This last song, by the way, deserves to be heard more often, as does the tense *Reiselied*, a setting of a characteristically gloomy Heine lyric. And *Auf Flügeln . . .*, of course, is the familiar *On Wings of Song*.

The song sequence has been assembled thoughtfully in a pattern that follows the seasons of the year. Schreier's

enunciation is a model of clarity and the accompaniments are just perfect. So, as a matter of fact, is the entire disc.

George Jellinek

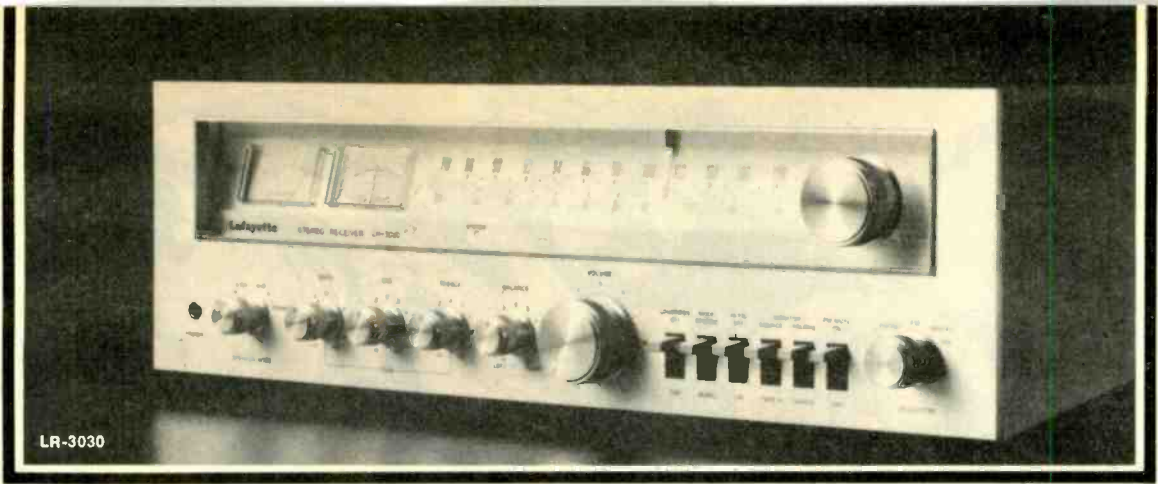
**MENDELSSOHN:** *Songs*. *Frühlingslied* (Op. 47); *Gruss*; *Frühlingslied* (Op. 34); *Frühlingslied* (Op. 19); *Wanderlied*; *Frage*; *Neue Liebe*; *Der Mond*; *Andres Maientlied*; *Minnelied*; *Jagdlied*; *Bie der Wiege*; *Auf Flügeln des Gesanges*; *Alteutsches Frühlingslied*; *Schilflied*; *Venezianisches Gondellied*; *Reiselied*; *Erster Verlust*; *Im Herbst*; *Hirtenlied*; *Winterlied*; *Pagenlied*. Peter Schreier (tenor); Walter Olbertz (piano). DEUTSCHE GRAMMOPHON 2530 596 \$7.98.



**PETER SCHREIER:**  
haunting vocal  
effects in  
*Mendelssohn*

Deutsche Grammophon





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# POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PAUL KRESH • PETER REILLY • JOEL VANCE

**AMERICAN FLYER.** American Flyer (vocals and instrumentals); other musicians. *Light of Your Love; Such a Beautiful Feeling; Back in '57; Lady Blue Eyes; Let Me Down Easy; M;* and six others. UNITED ARTISTS A-650-G \$6.98. © EA650-H \$7.98, © CA650-H \$7.98.

Performance: **Promising**  
Recording: **Excellent**

George Martin produced this, and I guess what I'm wondering is how dependent American Flyer—Craig Fuller, Eric Kaz, Steve Katz, and Doug Yule—is on George Martin. There seems to be good potential here, but I'm not sure how much depth there is. *Love Has No Pride*, the best song here or anywhere that's connected to a member of the group—Kaz wrote it with Libby Titus—is not as good as it should be; its lyrics are a little careless. Some of the other songs confuse person or tense, and some moon-June you to the nut-house with Dick-and-Jane language, but I'm starting to like Kaz's *Drive Away*, and I don't mind Yule's *Queen of All My Days*. And I like many of the vocals and harmonies and the instrumental textures. Martin's touch is there (probably here, there, and everywhere), and this may be another of those cases in which he's helped a whole become more than the sum of its parts. I'd take him to Lloyds of London to be appraised and insured if I were American Flyer. N.C.

**DUCK BAKER:** *There's Something for Everyone in America.* Duck Baker (guitar). *The Jackson Stomp; The Mission Street Blues; Al-*

*legheny County; Matty Powell; Zebra Blues; Wolverines;* and nine others. KICKING MULE KM 124 \$5.00 (from Kicking Mule Records, Box 3222, Berkeley, Calif. 94703).

Performance: **Excellent**  
Recording: **Fair to good**

Trying to think of a name for a piece he'd written, Duck Baker came up with the names of two baseball players, Matty Alou and Boog Powell. "Combining the names one way," he says, "you get 'Boog Alou,' which is, of course, the kind of dance you do to this piece," which he named *Matty Powell*. You've got to like a guy like that, right? He uses a nylon string guitar and finger-picks rags, jazz, and other things, bringing in all sorts of influences, including flamenco. He is said in the liner notes to have quite a startling finger-picking style and he does—although someone who's been concentrating on trying to learn flat-picking for what seems like an age, as I have, is not the best person to ask. As records go, this one seems most useful to other guitar players (the finger-picking kind), but it might be nice for regular people to have on in the other room, not too loud, while they're enjoying a candlelit dinner. Those interested in learning technique can augment it with a tablature book available from Kicking Mule Records—which I'd advise, pickers, unless you like being mystified; I can't imagine how he does some of this stuff. There seems to be a buzz in one or more strings in a couple of the tunes, bothersome to me only in *The Pineapple Rag*—but, again, what do flat-pickers know about nylon strings? N.C.

**THE BAND:** *The Best of the Band* (see Best of the Month, page 98)

**BAY CITY ROLLERS:** *Dedication.* Bay City Rollers (vocals and instrumentals). *Let's Pretend; You're a Woman; Rock n' Roller; I Only Want to Be with You; Yesterday's Hero; My Lisa;* and four others. ARISTA AL 4093 \$6.98, © 8301-4093H \$7.98, © 5301-4093H \$7.98.

Performance: **Bearable**  
Recording: **Good**

Well, they aren't as bad as I expected. This is my first real attempt to listen to a Bay City

Rollers album—I also avoid books on the best-seller list and all products advertised on TV—and it's got me wondering what the hype was all about. I mean, after Bowie and Cooper and Kiss and Phoebe Snow, I thought you really had to be grotesque to be hyped the way these boys have been. They aren't grotesque; actually, they're pretty bland. Oh, they try to sing without clearing their throats and they play with the kind of finesse identified with Grand Funk (that drummer is going to hurt himself one of these days), but their songs do have tunes and don't have words about being transvestites from Alpha Centauri. What they're trying to be, it seems to me, is cuddly. Maybe we've come to such a pass that *that* seems outrageous to the hucksters who pick out what to hype. I hope so—it would mean we'll soon be getting rid of Howard Cosell and Telly Savalas. Anyway, this album is mildly pleasant in spots, mildly boring in others, and inconsequential throughout; a fair to middling children's album, a pale, nicely scrubbed imitation of Tommy James and the Shondells. N.C.

**BYRON BERLINE AND SUNDANCE.** Byron Berline (fiddle, mandolin, vocals); Jack Skinner (vocals, bass); Dan Crary (guitar); John Hickman (banjo); Allen Wald (guitar, steel guitar, vocals); Skip Conover (dobro); Dallas Taylor (drums). *It Hurts So Much; Sweet Wonomi; Laid Back Day; Till I Gain Control Again; Best Friends;* and four others. MCA MCA-2217 \$6.98, © MCAT-2217 \$7.98.

Performance: **Roté**  
Recording: **Good**

Sundance here makes another of those attempts to combine bluegrass and rock. The band might be able to work such a fusion if it didn't have to put up with the superficiality of these songs, many of them by lead singer Jack Skinner, and if it could figure out what to do about the drums, which here seem an intrusion. Skinner has one of those back-country nasal voices, and those, as John Herald demonstrated years ago, need to deal with humor now and then. There's no opportunity for that here, and it starts to remind you of whining. The brightest spot seems to be the instrumental, *Storm over Oklahoma*, with Byron Ber-

## Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- Ⓟ = eight-track quadrasonic tape

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.



line on mandolin as well as fiddle. In most cuts, the playing seems detached if not mechanical, but then there's not much for it to attach itself to. I don't know why pickers sometimes think their lack of enthusiasm for their material won't be audible. It always is.  
N.C.

#### RECORDING OF SPECIAL MERIT

**BRIGATI.** Eddie and David Brigati (vocals); instrumental accompaniment. *Groovin'*; *You Send Me*; *100% Absent*; *Made in Spain (Bambu)*; *Long Shot Blue*; *Mr. Fantasy*; and five others. ELEKTRA 7E-1074 \$6.98.

Performance: **Excellent**  
Recording: **Very Good**

Eddie Brigati was one of the leading lights of the Rascals, a New York group which, with the Lovin' Spoonful, pretty well represented East Coast achievement in the great, creative days of distinctly regional American rock of the Sixties. Eddie's brother David was described by a knowledgeable producer as "one of the best background singers in the business," and a good background singer can be as valuable as the lead singer. David was also known to dress up in a rooster outfit and perch atop speakers and amplifiers in recording studios where he was capable of delivering an accurate and magni-decibel rooster scream.

The brothers are quite a combination on this album, which has lift and lilt and a sass that is proudly provincial. The Brigatis' performances, along with their material and arrangements, are happy throwbacks to the best days of the regional "New York Sound," a businesslike, cosmopolitan style that packed as much punch into a tune as possible. The "New York Sound" was based on the pressures and compressions of Manhattan life, and it had a dash and swagger that was unique. Above all, it was a decisive style, in contrast to the "California Sound," which was malleable, deliberately inconclusive, and sometimes vacuous.

With the exception of *Groovin'*, a Rascals classic taken at a friskier tempo than on the original version, and Sam Cooke's *You Send Me*, all the material here was co-composed by the Brigatis, and it is solid. The brothers take care of business most impressively. J.V.

**BURNING SPEAR: *Man in the Hills.*** Burning Spear (vocals and instrumentals). *Man in the Hills*; *It Is Good*; *No More War*; *Black Soul*; and six others. ISLAND ILPS 9412 \$6.98.

Performance: **Flabby**  
Recording: **Okay**

Burning Spear is a Jamaican group of reggae musicians who say they are inspired by the philosophy and teachings of Marcus Garvey, a quixotic and baffling figure of the Thirties, an uneasy mix of messiah and mountebank. I am a little leery of groups—no matter what kind of music they play—who found their styles and ideas on extramusical sources. The resulting music is nearly always dreadful, irritating, and/or boring.

Such is the case with Burning Spear who, like the reggae groups preaching the Rastafarian line, dispatch their fraught messages at a monotonous tempo. Burning Spear's performances tend to be slovenly and self-indulgent, and the nasal, slightly off-key vocals are wrapped in an accent that renders most of the  
(Continued overleaf)

"...singers have to be unguarded..."



Capitol Records

## Helen Reddy's "Music Music"

A REVIEW, is, among other things, a short trot through the critic's prejudices, and I've been combing mine where Helen Reddy is concerned. Something about her continues, throughout this album, to put me off, and it's both her doing and mine, but I don't know how much of each. The upshot of it—after I go through the surface stuff, such as how I like some nasal voices, I really do, and how I wouldn't associate her with such disagreeable characters as some of the richest men in the country who pay less taxes than I do simply because she has a suggestion of finishing-school honk accent—the upshot of it is that I can't hear the real Helen Reddy but keep hearing what I take to be her defenses. Her music—the combination of the songs she does, the backing she has, and her delivery—seems to me overdressed, a long way from roots of any kind.

The songs here, for example, couch words about sentiment in stylized ways, and stylization, indirectness, is a way of avoiding being personal. *Nice to Be Around*, by Paul and John Williams, has a melody that is almost warm, but then you listen to the expertly warmed-over words and you suspect the melody must have been a trick, too, only wrought

with a little more subtlety than the words: these are "love-song" lyrics like those out of the Forties, attempted rewrites of Byron that cried "I love you" the way the boy cried "Wolf" until it became an abstraction. And there's all this *stuff* around Reddy in the arrangements. You'd call it "slickness" in some contexts, "urbanity" in others, but here it sounds more like fortification. Her singing technically has few problems—she has an acute sense of pitch (and, as a matter of fact, a cute nose) but I just don't hear her letting another person all the way in.

What it boils down to, I suppose, is that I have a strong prejudice in favor of singers being figuratively naked persons. I suspect that we're all scared of being that unguarded, but I hold that singers are among those people who *have* to be. I can't get the feeling of that from listening to this album. But then I could be wrong, too, couldn't I? —Noel Coppage

**HELEN REDDY: *Music, Music.*** Helen Reddy (vocals); orchestra, Harry Bluestone cond. *Music, Music*; *Gladiola*; *Mama*; *Hold Me in Your Dreams Tonight*; *Get Off Me Baby*; and five others. CAPITOL ST-11547 \$6.98. © 8XT-11547 \$7.98, © 4XT-11547 \$7.98.



words unintelligible. I am sure Mr. Garvey was a more interesting fellow than his effect on Burning Spear makes him out to be. When I get to Heaven I intend to look him up. J.V.

**JUDY COLLINS: *Bread & Roses*.** Judy Collins (vocals); orchestra. *Special Delivery*; *Love Hurts*; *Take This Longing*; *Out of Control*; *Come Down in Time*; and seven others. ELEKTRA 7E-1076 \$6.98, © ET8-1076 \$7.98, © TC5-1076 \$7.98.

Performance: **Professional**  
Recording: **Excellent**

Judy Collins has always struck me as a road-company Baez, professional, dependable, and dauntingly uncreased and unwrinkled by any life experience. That she's reached the chronological and artistic age that she has without being visibly folded, spindled, or mutilated, all the while singing of these very things, creates the credibility gap I find in all of her work. But she can be awfully good in an essentially cold, correct way, and she is here in *Love Hurts* and Elton John's *Come Down in Time*. The album's production, by Arif Mardin, emphasizes how well Collins has learned and recites her lessons. That the lessons don't seem to come from her own life but from the coolly observed antics of the madding crowd doesn't seem to bother other people much, but it always stops me. P.R.

**JESSI COLTER: *Diamond in the Rough*.** Jessi Colter (vocals, piano); Waylon Jennings (guitar); John Leslie Hug (guitar); Ritchie Albright (drums); other musicians. *Diamond in the Rough*; *Would You Leave Now*; *Hey Jude*; *Ain't No Way*; and five others. CAPITOL ST-11543 \$6.98, © 8XT-11543 \$7.98, © 4XT-11543 \$7.98.

Performance: **Variable**  
Recording: **Very good**

Jessi Colter's background, back in Arizona, was in rock, but she sounds too grown-up and disillusioned to sing certain rock songs now, so side one here is rather a mess. *Get Back* and *Hey Jude* don't work at all—most Beatles songs don't work for other people; there's too good a version to compare the covers to—and the title song by Donnie Fritts and Spooner Oldham runs for seven minutes in place, being utterly stale and derivative. The second side, though, is pretty good, full of the kinds of songs. Colter's and other people's, that she does well. These tend to be sad and slow, but her crying way with pitch also works well with the shimmering outburst kind of thing you'll find in *Ain't No Way*. The arrangements feature some startling electric guitar solos on that side, some of them no doubt by her husband, Waylon Jennings. Colter is just about uncategorizable as a vocalist, but her way with a song is quite personal and in the good half of this you can tell the songs mean something specific to her. That's the kind she ought to keep. N.C.

**MICHAEL DINNER: *Tom Thumb the Dreamer*.** Michael Dinner (vocals and guitar); orchestra. *Julye*; *The Promised Land*; *The Swallow*; *Apple Annie*; *Pale Fire*; and four others. FANTASY F-9512 \$6.98, © 8160-9512 H \$7.98, © 5160-9512 H \$7.98.

Performance: **Bombastic tapioca**  
Recording: **Good**

The high-flown bosh here is reminiscent of, say, Elliot Murphy at his tumid peak. The title

song, for instance, contains such gems as "You are a lover of the opera/I'm just a singer in a band/And everyone can see/That you were running away from me/But in your soul I swear there's rock-and-roll." This dynamite perception is hotly followed by "So you're a patron of the arts/Well I draw graffiti in the men's room/And everyone can see/That you were running away from me/But in my soul there's a little bit of Rimbaud . . ." (Verlaine's sake, I do wish they'd leave poor old Rimbaud out of their dimwitted musings).



JUDY COLLINS

*Not visibly folded, spindled, or mutilated*

This ought to give you a fair idea of the level of glutinous nonsense trying to pass as "meaningful" communication here, all, by the way, set to a strange sort of glossy c-&-w background music. If you like tapioca swimming in creme de menthe you're gonna love this album. Yeccccch! P.R.

**DOLENZ, JONES, BOYCE & HART.** (Mickey Dolenz, Davy Jones, Tommy Boyce, Bobby Hart (vocals); instrumental accompaniment. *Right Now*; *I Love You (and I'm Glad That I Said It)*; *You and I*; *It Always Hurts the Most in the Morning*; *I Remember the Feeling*; *Sweet Heart Attack*; and six others. CAPITOL ST-11513 \$6.98, © 8XT-11513 \$7.98.

Performance: **Slick**  
Recording: **Slick**

Mickey Dolenz and Davy Jones were members of the Monkees, a cosmetic group of the late Sixties who were designed and programmed to sound and act like the Beatles. Tommy Boyce and Bobby Hart were, and are, highly competent commercial songwrit-

ers with the skill to cloak the obvious with Sincere Emotion and pass it off as being Meaningful. Among the many groups they wrote for at the peak of their careers were the Monkees, and they simultaneously pursued the limelight as performers.

When the Monkees broke up in the early Seventies, Dolenz and Jones were set at liberty and Boyce and Hart's dual careers went awry. Recently the four of them looked about and saw they weren't doing much, so they applied the "leaning reed" theory and combined what forces they had into the present quartet. The result is a rather schizophrenic group dominated by a busy and aggressive Boyce and Hart—who are the stronger performers and who also wrote most of the material and, I suspect, controlled the production. Dolenz's and Jones' contributions are relatively feeble. How much market nostalgia value can there be for the Monkees? Musically the album is well crafted and cannily presented slick California pop. Beyond that . . . well, there isn't anything beyond that. J.V.

**BOB DYLAN: *Hard Rain*** (see *The Pop Beat*, page 52)

**ENGLAND DAN & JOHN FORD COLEY: *Nights Are Forever*.** England Dan and John Ford Coley (vocals and instrumentals); orchestra. *I'd Really Love to See You Tonight*; *Long Way Home*; *Lady*; *Showboat Gambler*; *Westward Wind*; and six others. BIG TREE BT 89517 \$6.98, © TP 89517 \$7.98, © CS 89517 \$7.98.

Performance: **Pleasantly reminiscent**  
Recording: **Good**

These are quiet, precise performances by England Dan and John Ford Coley of songs that seem tailor-made for their restrained style. Dan Seals and Coley wrote most of them, and they drift along amiably enough. The biggie is, of course, *I'd Really Love to See You Tonight* by Parker McGee, and that too stays in a nice tranquil groove. The whole album is pleasantly reminiscent of the kind of stuff the Chad Mitchell Trio and the Smothers Brothers used to do way back yonder in the Sixties. P.R.

**FAIRPORT: *Gottle o' Geer*.** Dave Swarbrick (vocals, fiddle, viola, mandolin, madocello, guitar, autoharp, dulcimer); Dave Pegg (vocals, mandolin, bass); Bruce Rowland (vocals, drums, keyboards); Bob Brady (vocals); Roger Burridge (vocals); other musicians. *When First into This Country*; *Our Band*; *Lay Me Down Easy*; *Cropedy Capers*; *The Frog up the Pump*; and four others. ISLAND ILPS 9389 \$6.49 (available from Jem Records, Import Record Service, Box 343, 3001 Hadley Road, South Plainfield, N.J. 07080).

Performance: **Disjointed**  
Recording: **Very good**

"Where's all the members of our band?" Dave Swarbrick writes in a tune here I thought might, but really doesn't, come to grips with the old Fairport personnel shuffle. Here the sound of Fairport seems to be going off in as many directions as the members of Fairport Convention. Gone again is the husband-wife, one-two punch of the old group, Sandy Denny and Trevor Lucas, and also gone is what some considered the three-four punch, guitarist Jerry Donahue and drummer Dave Mattacks. The other two Daves, Swar-

(Continued on page 106)



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brick and Pegg, continue to hang tough, but this album has so much outside help (including, on guitar in one piece, Simon Nicol, one of the early deserters from Fairport) that it is practically a studio album and leaves me with no idea of what the group now sounds like. Nor do I have a very clear idea of what the *studio* group sounds like, as things change from piece to piece and no style seems to run through it. The instrumentals include everything from saxophones to dulcimers; Gallagher and Lyle are both in there somewhere, along with a host of other people. With all that help, no very authoritative lead singer appears, and the more I hear of Swarbrick's honking, the more I wish one would. Still, Swarbrick and Pegg have been going through this sort of thing for years (although they never felt the need to lop off half the group's name before), and they may put something important together again. Meanwhile, there are a nice mandolin-led instrumental here and a couple of decent songs, including one Denny left behind, but the rendering is rather a mishmash and a hodgepodge. N.C.

**FANIA ALL STARS: *Delicate and Jumpy.*** Johnny Pacheco (flute, percussion); Bobby Valentín (bass); Ray Barretto (congas); Roberto Roena (bongos); Papo Lucca (piano); Nicky Marrero (timbales); vocal and instrumental accompaniment. *Desafío; I'll See You Again; El Himno de Amor; Picadillo; Fania All Stars' Cha Cha Cha*; and four others. COLUMBIA PC 34283 \$6.98, © PCA 34283 \$7.98, © PCT 34283 \$7.98.

Performance: **Insulting**  
Recording: **Fair**

Disgraceful! Four of the finest musicians in Latin salsa—Johnny Pacheco, Bobby Valentín, Ray Barretto, and Roberta Roena—here serve as nothing more than a rhythm section for a disco album smothered in overwritten string arrangements concocted by producer Gene Page. I have great respect and affection for the whole of Latin music, of which salsa (literally, "sauce") is the most recent style, and I don't like to hear it debased and gutted by clammy commercialization. There isn't more than five minutes, all told, of anything resembling salsa on this album. Much of it sounds as though it were being played by studio hacks in Los Angeles, where it was recorded, and even when Pacheco *et al.* are audible, their efforts are subverted by the venal expediency of the reason for this musically worthless recording.

That reason is, according to the publicity puff accompanying the album, the desire of the executives of Fania Records (a leading salsa label that has entered into a production/distribution agreement with Columbia Records) to "break . . . Salsa out of an out-dated 'ethnic' barrier." Translation: "We have sold all the records we can sell in the Latin market, and if we want to do business in the broad, national pop market, we have to make Latin music sound like everything else, so we'll capitalize the 'S' in salsa and try to pass it off as a phenomenon."

I submit that it is impossible to make Latin music "palatable" to an American mass market unless you destroy everything that makes it Latin. Black music—blues, gospel, jazz, even disco—is and has been shaped by the American experiences of American blacks for two hundred years. Latin music comes from an entirely different culture, part of which includes a language—Spanish—that in its

rhythms, expressions, accents, and intent is more subtle than English and infinitely more poetic and emotional. Latin music is, by its very being, "ethnic," as is a French *chanson*, an Israeli *horah*, an Indian *raga*, a Cole Porter tune, or a black field holler. All are individual and sublime.

There is no need for any "ethnic" music to meet any other type of music even halfway unless the musicians find pleasure and interest in doing so, and to feed salsa into the homogenization machine that spews out the monotonous, lobotomized pop music of these times is criminal. J.V.

**FLO AND EDDIE: *Moving Targets.*** Howard Kaylan and Mark Volman (vocals); instrumental accompaniment. *Mama, Open Up; The Love You Gave Away; Elenore; Moving Targets; Sway When You Walk*; and five others. COLUMBIA PC 34262 \$6.98, © PCA 34262 \$7.98.

Performance: **New, improved**  
Recording: **Good**

A line from the title song here asks: "Are you pleased that we've straightened up our act?" Well, yes, I am. Having dispensed with the snide vulgarity and aging-brat arrogance of their previous Flo and Eddie albums, Howard Kaylan and Mark Volman (formerly of the Turtles) have turned in a listenable set of performances. *Mama, Open Up*, for instance, about a rocker who never made it to the top, contains references to life on the road which—I know from personal experience—are accurate. *Keep It Warm* includes a delicious series of catty references to pop idols, and there is a re-creation of *Elenore*—the Turtles' best record, and close to *anybody's* best record from 1968. *Sway When You Walk* has appeal, as do *The Love You Gave Away* and *Best Friends*.

Flo and Eddie continue to take themselves more seriously than they ought—their success is not, after all, a matter of mortal concern to anyone but themselves—but on the evidence of this album they are getting less frantic about their psyches and getting more down to business. Good. J.V.

#### RECORDING OF SPECIAL MERIT

**CRYSTAL GAYLE: *Crystal.*** Crystal Gayle (vocals); orchestra. *I'd Do It All Over Again; Come Home Daddy; Let's Do It Right; Oh My Soul; One More Time*; and five others. UNITED ARTISTS UA-LA614-G \$6.98, © UA-EA614-H \$7.98, © UA-CA614-H \$7.98.

Performance: **Very good**  
Recording: **Gorgeous**

Crystal Gayle is a young c-&-w singer (and sister of superstar Loretta Lynn) who sounds as if she's really in love with her material and who has a unique (at least amidst the current clatter of Nashville) ability to recognize and pass along much of the folk-root honesty of the kind of music she sings. She's aided enormously here by the gorgeous string and horn arrangements of Charles Cochran and the atmospheric production by Allen Reynolds. The songs, unfortunately, aren't up to much, but when Gayle lets loose her deep-toned but always coolly astringent (no phony "pure" falsetto here) voice on such things as *Oh My Soul* and *One More Time* I get one of those nice, comforting clicks that assures me I'm in the company of someone with a true gift for what she is doing. Before all this delir-





**CRYSTAL GAYLE:**  
passing on the  
folk-root honesty  
of her music

ium goes too far I'd like to add that this is no American *Chants d'Auvergne*, but it is an interesting album by a singer who is definitely on her way and who is distinctly head and shoulders above the average Nashville "find." There's a lot of talent in that family. **P.R.**

**GLORIA GAYNOR:** *I've Got You*. Gloria Gaynor (vocals); orchestra. *Let's Make a Deal; Be Mine; Do It Right; Let's Make Love;* and four others. POLYDOR PD1-6063 \$6.98, © 8T1-6063 \$7.98, © CT1-6063 \$7.98.

Performance: **Lively**  
Recording: **Uproarious**

There's enough hubbub here to turn Forest Lawn into a discotheque, but Gloria Gaynor comes through loud and clear no matter how pervasive the surrounding uproar; she makes Mermanishly sure of that. Gaynor's a belter, rock-blues-gospel style, with a built-in throbbing beat to her voice that is as hard to resist as it is to ignore. She burrows into her material with a ferocious, terrier-like determination and seems content only when she can lay the song, gasping, at your feet. About the only number that survives this treatment is her really exciting pursuit and near capture—it's an eventual standoff—of Cole Porter's classic *I've Got You Under My Skin*. If any of the rest of the songs here were anywhere near that caliber, this would be one of the best albums of the year. As it is, it's still a lot of fun and a terrific choice for any holiday partying that includes dancing. Now come on, Gloria, leggo. Leggo! **P.R.**

**GRAND FUNK RAILROAD:** *Good Singin' Good Playin'*. Grand Funk Railroad (vocals and instrumentals). *Just Couldn't Wait; Can You Do It; Pass It Around; Miss My Baby; Out to Get You; Goin' for the Pastor;* and five others. MCA MCA-2216 \$6.98, © MCAT-2216 \$7.98, © MCAC-2216 \$7.98.

Performance: **Good**  
Recording: **Good**

Remember when Grand Funk Railroad was controversial? In the early years of this dec-

ade they were damned by atavistic rock writers for being a cyst on the flesh of the youth culture, but teenagers adored—even worshiped—them. In those most spectacular days of their career, I thought Grand Funk was a blitheringly incompetent band, but they have improved. Each successive album (I have reviewed several for this magazine since 1971) has been their best to date, and the present offering is, once again, a demonstration of progress.

I am, however, compelled to say—without any malice—that they are now about as accomplished as your *average* group of five years ago in technique and execution. As regards material, well, their material seldom had substance in the past and, except for rare instances like "We're an American Band," there has been little redeeming humor. Grand Funk Railroad was really more fun when they were produced by Todd Rundgren. Here the producer is Frank Zappa, whose low-key guidance is entirely different from his usual zany, anti-matter approach.

This is a good enough album, but it is ironic that the band should be entering a period of respectable accomplishment long after the hullabaloo about them has ceased, and when, perhaps, their former greatest fans and detractors have ceased to listen. **J.V.**

**MERLE HAGGARD:** *My Love Affair with Trains*. Merle Haggard (vocals, fiddle); the Strangers (instrumentals). *Union Station; So Long Train Whistle; The Silver Ghost; I Won't Give Up My Train; The Hobo; Railroad Lady;* and five others. CAPITOL ST-11544 \$6.98, © 8XT-11544 \$7.98, © 4XT-11544 \$7.98.

Performance: **Above the material**  
Recording: **Very good**

Merle Haggard has a large collection of model trains and an elaborate track layout that comes out of his house, circles the railing of the sun deck, and goes back into his house. He also has a thing about theme albums that have a way of turning out what I'd call half-baked. A fine writer, he's picked out a num-

(Continued on page 110)

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*“Writing topical songs is one way of practicing politics...”*



## *Bob Dylan's “Hard Rain”*

I BEEN Marshall McLuhaned, I been Rod McKuened . . . I been Marlon Brandloed, I been Tony Orlandoed . . . I been Mary Tyler Mooreed, I been Dinah Shoreed . . . I been reggaed and discoed, I been San Franciscoed . . . I been Gerald and Bettyed, J. Paul Gettyed and Helen Reddyed . . . I been galloped and trotted, I been boozed and potted . . . I been Bob and Rayed, I been sometimes afraid, I been needing a maid . . . and I almost got spayed. Pop culture, yeah!

If I'd been Jules Feiffered, I'd be drawn right now doing the dance of the political animal coming out of hibernation. I've been holed up here in the Post-Watergate Depression with nothing but myself to think about and pick at. Well, I haven't been the only one, and it hasn't been entirely our fault; looking out and seeing John Mitchell bent on putting our kind in jail was one thing, but getting through that to look out and see a decent-sort President bump his head on airplane doorways was something else again—it plays well only once, like a novelty record—and so we looked in instead of out. “Sandpaper them sensibilities, son,” was how the times put it to me, “and feel yourself.” Lots of people got similar messages, judging by how the self-help and awareness businesses flourish. Lots more people have been Jesused, gurred, and ested than have been Common Caused

against interests vested. Tom Wolfe calls this the Me Decade. One of the by-products of this ingrown viewpoint is that you can become tuned to crazy little coincidences that sometimes make you wonder if there's a common energy out there and you've been too busy throwing rascals out to notice it before—I imagine it isn't too different from the light-headedness that would come from fasting in the wilderness—and, of course, this turns out to be already discovered and written up by others. One psychologist calls it synchronicity. I call it Little Signs: you watch for little signs when you are holed up and picking at yourself, sort of like the way a farm girl watches for a car on the road. I've had a number of little signs pop up lately that seem to add up to one solid blob of synchronicity. And every one of the little beggars is pointing out toward the world.

First, there was this eagerness that came over me—its origin as mysterious as Leon Redbone's—for the Presidential debates to get started. Without thinking about it, I started buying the Sunday newspaper again . . . the *Boston Globe*, not the *Times*; my instincts knew you have to build yourself up gradually for these things. A friend said something about one's world-view being, as a practical matter, a part of one's personality, and my whole body is still humming from the way that resonated. I happened to pick up a

*By Noel Coppage*



book of George Orwell's essays and turn to a page where he says he never wrote anything any good that wasn't political. And as I was reading the *Esquire* piece about the late Phil Ochs, just after I'd passed the part where it says in 1965 Bob Dylan said to Ochs, "Politics is bullshit," the mailman knocked on my door to deliver Dylan's new live album, "Hard Rain."

Where else could I go but toward a political response to it?

That may be a good thing, too, since aesthetically—to the degree I can assess it aesthetically—it seems almost a dud. The band is capable but ragged, not *good* ragged in the loose, freewheeling way Dylan's backing often is, but clashing-ego ragged or too-scared-or-preoccupied-to-listen ragged or one of those. At times it seems to me the players are going through the same isolationist, inward-looking phase as the rest of us. The thing seems to lack any real bottom for long stretches, probably because the bass player, Rob Stoner, is screwing around playing lead-guitar licks—although the sound is hard and trebly, too; it sounds better one or two rooms removed from the stereo. The electric guitars do a lot of programmed riffing, and they sometimes go for the same hole at the same time with fills whose colors are so similar they clash. Scarlet Rivera's fiddling seems to have been all worked out beforehand and the moment seldom seems to get to her. But there are a couple of exceptions, cuts where the playing is alive, existential; the most notable one is the way the band jells into an ensemble in *You're a Big Girl Now*, where Stoner is simply a superb bass player.

**T**HE singing, though, and the way Dylan has reworked some old songs, just won't be judged aesthetically, at least not here at the mouth of my cave. I keep thinking back to what Orwell said and trying to generalize on it. Excellence in aesthetic terms is a by-product, is one thing he was saying; the goal is *effect*. So it has always been with Dylan; I can't forget what a shock his gnarled, gnomish little voice was back in the early Sixties, going against my conditioning that folkies were supposed to sound sweet. The effect he achieved in "Nashville Skyline" was another shock. Political? You bet your bumper stickers. He's always been political, unless your definition of politics is awfully narrow. The whole Rolling Thunder Revue tour, culminating in this album and the television special of the same name, struck me as an effort to stir things up again, stir people together again, bring them out as well as bring Dylan out. I'd sensed about the tour and some of the stuff attending it, such as the "Planet Waves" rush job and Dylan's grasping, almost desperate construction of topical songs in the George Jackson and Hurricane Carter matters, that the man had no clear idea of how to get himself back out there, of what his forum was.

"Is there life after youth?" Gail Sheehy asks in her book *Passages* in looking at how our smugness tends to go up in smoke in our delicious and terrible thirties. "What's the matter with me? . . . I don't have much to say." Dylan had said, sensing long before I did this dissipation and the concurrent current-events-related appearance of isolation

booths everywhere. In "Hard Rain" he drives his voice, beams it, as if emulating the title, straight at you. It's difficult to picture it materializing through microphones and wires and diodes and speakers. It's trained on all those shells we have around us and seems to be trying to crack them. Two old songs, *One Too Many Mornings* and *Lay Lady Lay*, stand virtually rewritten if not turned inside out, aiming for the different effects these times call for. It's mainly the way Dylan *sings* that rewrites them—he's relentless, turns melody into inflection more than ever, keeps up a constant pressure—but he's also dropped some new words in there and, as in the good old days, you can roll your own meanings.

"Forget this dance," Dylan sings to the *Lady*—and he isn't cool and sweet-talking and forever young this time but a man (in his thirties) who has a sense of his own mortality—"Let's go upstairs." Cultural politics being what it is these days and my own little signs pointing the way they do, I roll my own possibly farfetched meaning here and I like the way it smokes. Forget this dance, he says into the jingle-music disco era that seems to try, among other things, to glorify the separateness and narcissism of the Me Decade—forget this dance that further isolates you from other people and the world; let's go upstairs and touch each other and see if we can help me stop concentrating on me.

It may not mean that to you, or to Dylan, but the point is, who needs topical songs, all ready-made and packaged, when you can get stuff like this that, as McLuhan would say, involves you in the creative process? *Idiot Wind* (grinning maniacally, I see a connection there with the Presidential debates) is even richer in this way—and I must say it's probably the first live-recorded song running ten minutes that didn't seem too long for me. Writing topical songs is one way of practicing politics, but they seldom give a writer like Dylan a place to put his depth. And things are more complicated now that we've learned how naive we used to be, now that we've learned how to make our fall-out shelters invisible and portable.

**I**T's a mess out there, and none of us political persons, Dylan included, knows what to do about it. But there may be a feeling about to surface that it can do something (again) for us. Anyway, I'm almost ready for "The Week in Review" again. Listening to "Hard Rain," and knowing I want it to sound better but not knowing whether that's what I need, I feel mostly another nudge toward the outside world. I'm already practicing dodging skateboards. This time I'm going to remember not to follow any leaders and to watch my parking meters. And other places where little signs might pop up.

**BOB DYLAN:** *Hard Rain*. Bob Dylan (vocals, guitar); Steven Soles (guitar); Rob Stoner (bass); Howard Wyeth (piano, drums); Gary Burke (drums); Scarlet Rivera (strings); other musicians. *Maggie's Farm*; *One Too Many Mornings*; *Stuck Inside of Mobile*; *Oh, Sister*; *Lay Lady Lay*; *Shelter from the Storm*; *You're a Big Girl Now*; *I Threw It All Away*; *Idiot Wind*. COLUMBIA PC 34349 \$6.98, ® PCA 34349 \$7.98, © PCT 34349 \$7.98.

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GEORGE JONES & TAMMY WYNETTE  
*Nestlin' up while the band plays on*

ber of second-rate songs here, mostly written by other people. He was trying to avoid the "usual" train songs, I suppose—*Wabash Cannonball*, *Wreck of the FFV*, etc.—but he would have been better off taking the time to write some new ones himself rather than settling for such junk as *Here Comes the Freedom Train*. He wrote one, *No More Trains to Ride*, and of course it is one of the best ones in the bunch. Dolly Parton's *My Love Affair with Trains*, Red Lane's *The Coming and Going of the Trains*, and *Railroad Lady*, by Jimmy Buffett and Jerry Jeff Walker, are decent enough, but in an album of normal quality for Hag they'd be counted as throwaways.

The real theme that emerges is that the railroads are vanishing and America is being diminished by that—Haggard as a sociologist tends to shoot under people's heads sometimes—and, of course, it's usually the song celebrating a particular train that makes you recall the smell of cinders. But the performances here are good; Haggard's strong, honest voice and fine band do better by these ditties than they deserve. *Freedom Train*, as you might guess, has become a hit single. N.C.

**GEORGE JONES & TAMMY WYNETTE:** *Golden Ring*. George Jones and Tammy Wynette (vocals and guitar); orchestra. *Golden Ring*; *Tattletale Eyes*; *Cryin' Time*; *Near You: Did You Ever?*; and five others. EPIC KE 34291 \$6.98, Ⓟ EA 34291 \$7.98, © ET 34291 \$7.98.

Performance: **Ain't love grand?**  
Recording: **Good**

Tammy and George are nestlin' up to each other through thick and thin while the band plays on. Why, *Even the Bad Times Are Good*, to hear them tell it. When they sing something like *Golden Ring* you can almost hear their lovin' feelin's through the air waves. You can also hear the sound of a cash register ringing up sales on this album since both Jones and Wynette are unarguably superior c-&-w performers and they've got a sure-fire way with this kind of material. Take my word for it, Sonny, there ain't gonna be a juke-box from Macon to Modesta that ain't

gonna have at least a coupla sides from this one. Unless, that is, the old credibility gap catches up with them: Tammy & George have split up, you know. . . . P.R.

**KRIS KRISTOFFERSON:** *Surreal Thing*. Kris Kristofferson (vocals, guitar); instrumental accompaniment. *You Show Me Yours*; *Killing Time*; *The Prisoner*; *Eddie the Eunuch*; *It's Never Gonna Be the Same*; and five others. MONUMENT PZT 34254 \$6.98, Ⓟ PZA 34254 \$7.98, © PZT 34254 \$7.98.

Performance: **Blue-eyed bullying**  
Recording: **Excellent**

Kris Kristofferson, he of the Arctic Ocean eyes, red beard, and strong but sullen voice, is big on personal freedom, and at his belligerent, bullying best when he is saying goodbye: "I said, don't try to make me a part of no plan/Take me or leave me alone/Freedom's a feeling that few understand/And I got a life of my own. . . ." In his latest album, he offers a lady of wealth with "rings on your fingers and time on your hands" the chance of a temporary claim on him in *You Show Me Yours* ("and I'll show you mine"), a ballad with a title more provocative than its contents; patronizes the poor suckers who spend their lives "slowly marching by the numbers to the freedom of the grave" in *Killing Time*; warns a girl dazzled by her own celebrity to take a good look at the gutter beyond "them golden sidewalks that you're walking on today"; and invites people who don't share his admiration for Bob Dylan, Johnny Cash, Joni Mitchell, and, especially, Hank Williams to kiss him on a part of his anatomy that mustn't be mentioned outright, God forbid, in a family publication. Having thus asserted his rights, abused his women, and browbeaten the opponents of his tastes, Kristofferson, who certainly has a persuasive style both in putting together a ballad and putting it over, takes out in *Eddie the Eunuch* after a rock-and-roll critic who, he seems to think, "makes a damn' good livin' . . . putting other people down." He should live so long. P.K.

(Continued on page 112)

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three Bette Midlers  
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**LADY FLASH: *Beauties in the Night*.** Lady Flash (vocals); orchestra. *The Thunderbolt; Jumpin' at the Woodside; Upfront; Street Singin'*; and five others. RSO RS1-3002 \$6.98, © 8T1-3002 \$7.98, © CT1-3002 \$7.98.

Performance: **Good**  
Recording: **Very good**

Barry Manilow's production and arrangements are the real stars here, although the headliners are the three girls who make up Lady Flash. Very flashy indeed is this whole album. The best thing is the Count Basie/Jon Hendricks *Jumpin' at the Woodside*, arranged and performed at a galvanic pace that sounds as if three Bette Midlers had been let loose in one studio. The slower stuff, such as Manilow's *Buried in the Ruins of Love*, with a fine solo vocal by Debra Byrd, is good enough, but it is more of a showcase for Manilow than for the performers. That doesn't seem to be intentional; it's just that anybody as good as Manilow needs heavyweight performers if he's not to overshadow them. Lately he's come into his own in a way that makes one wonder just how much he *did* contribute to Midler's early success. A lot, obviously. P.R.

**BARRY MANILOW: *This One's for You*** (see Best of the Month, page 99)

**COUNTRY JOE McDONALD: *Love Is a Fire*.** Joe McDonald (vocals, guitar); John Blakely (guitar); David Hayes (bass); Ted Ashford (keyboards); Jim Gordon (drums); other musicians. *It Won't Burn; You're the Song; In Love Naturally; Oh, No; Baby, Baby; True Love at Last*; and four others. FANTASY F-9511 \$6.98, © 8160-9511 H \$7.98, © 5160-9511 H \$7.98.

Performance: **Inane**  
Recording: **Good**

I know some of us have chided Joe McDonald in the past for being strident about politics, but we didn't know the alternative was *this*. It's enough to send me back to the barricades,

if there were any barricades. These are love songs, no doubt wrought with sincerity and all that, but they are simply a hopeless mess of chichés. The only real thing about the album is McDonald's voice; the old sense of humor, the old cynicism won't work on this domestic-bliss schism, and if there's one thing Joe is not it's a lyric poet. I'm glad he's happy, and I don't mind his singing about it, but he should've let someone else write the words. N.C.

**CHRISTINE McVIE: *The Legendary Christine Perfect Album*.** Christine McVie (vocals, keyboards); instrumental and vocal accompaniment. *Crazy 'Bout You Baby; I'm On My Way; Let Me Go; Wait and See; Close to Me; I'd Rather Go Blind*; and six others. SIRE SASD-7522 \$6.98, © 8147-7522 H \$7.98, © 5147-7522 H \$7.98.

Performance: **The (ahem) blues**  
Recording: **Good**

Christine McVie, the estranged wife of John McVie of Fleetwood Mac, was formerly Christine Perfect. In 1969 she was the featured vocalist with another British blues band, Chicken Shack. This album, recorded in that year, became a best-seller in England, but it is being issued in this country now for the first time.

Although Ms. Perfect/McVie is a vocalist of pleasant tone and good intentions, these performances are tepid, which is not as much the lady's fault as it is that of the inherent deficiencies of the British blues-band form, which was mostly *form* (religiously modeled on American records) with little content. The British blues-band movement was an outgrowth of the British folk movement of the late Fifties. It was personified by Lonnie Donnegan, who took Leadbelly as his model, just as the avalanche of similar American blues outfits stemmed from our little folk boom of 1958-1964. On both sides of the ocean, these "movements" were always a

(Continued on page 114)



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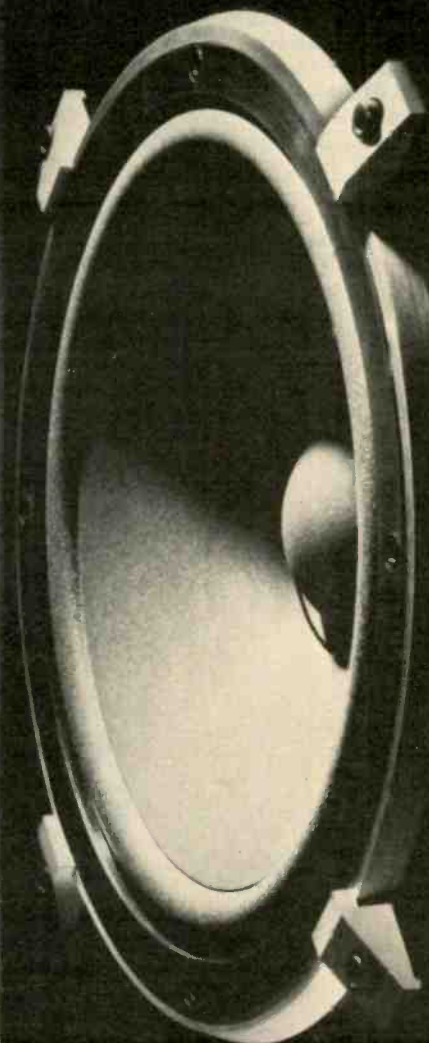


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trifle too precious and supercilious; they produced an anemic music that delighted cultists but had little sass or muscle.

The performances by Ms. Perfect/McVie and the musicians backing her can best be described as "conscientious"; otherwise there would be little excuse for the reverent but stale way they sing and play. True, these riffs and figures are endemic to the blues, but they cannot live and breathe unless they are delivered with thrilling force or companionable sloppiness. The blues is so limited a musical form that it always teeters on the edge of being unimaginative. It takes an artist of grandeur, bravado, humor, and experience to make the blues work. Ms. Perfect/McVie's approach is clinical and hesitant. She is not singing the blues; she is dabbling in them. Still, I would rather hear her coo than hear other dabblers scream. J.V.

**RAY THOMAS: *Hopes Wishes and Dreams.*** Ray Thomas (vocals); instrumental accompaniment. *In Your Song; Friends; We Need Love; Within Your Eyes; One Night Stand;* and five others. THRESHOLD THS 17 \$6.98, © THS8 17 \$7.98, © THS5 17 \$7.98.

Performance: **Tearful**  
Recording: **Excellent**

Ray Thomas, whose fan club is in Surrey (England, that is), writes his own songs and sings them in a self-pitying treble which should keep the letters coming as long as there is an England. Several times I was tempted to write him a comforting little note myself, as he chanted his ballads of sleepless nights, thwarted dreams, disappointments in love, and fading memories. This performer's songs are so insipid and his way with them so depressing—the album ends with *The Last Dream*, in which he has a vision of his own death (in the middle of a performance, if I got

it right)—that I had to wait almost five minutes after listening to him before I was able to go on with my life.

In an accompanying leaflet containing all the idiotic words to everything, there are full-color photos of the pale young people who surround this poor man—Nicky James, who helps write the songs, John Jones and Trevor Jones, who strum on the various acoustic and electric guitars, Mike Moran at the electric keyboard, Graham Deakin in earphones presiding over the percussion, and Terry James, an older, bearded gentleman who supplies all the fancy arrangements. Every single one of them has a ghastly yellow complexion and appears not to have seen the light of day for ages. Send vitamins, fans. P.K.

**RICHARD THOMPSON: (Guitar, Vocal).** Richard Thompson (vocals, guitar); Fairport Convention (vocals and instrumentals); Linda Thompson (vocals); and seven musicians. *Time Will Show the Wiser; Throwaway Street Puzzle; Mr. Lacey; The Ballad of Easy Rider; Poor Will and the Jolly Hangman; Sweet Little Rock 'n' Roller;* and seven others. ISLAND ICD 8 two discs \$9.49 (available from Jem Records, Import Record Service, Box 343, 3001 Hadley Road, South Plainfield, N.J. 07080).

Performance: **Very good**  
Recording: **Variable**

This is an interesting curio, but there's too much of it to do the job properly. It suggests what Richard Thompson can do as a guitarist, from folk finger-picking an acoustic Martin to slashing through American rock-and-roll on a Stratocaster to putting an edge on British folk-rock with a Gibson Les Paul; it suggests that, as a singer, he perhaps should have been taken more seriously earlier—should have sung more with Fairport Convention—but

then, such suggestions made, it just goes on and on remaking them. It would have worked better as a one-disc album, as the long, live-recorded pieces that dominate the second disc, *Night Comes In* and *Calvary Cross*, don't work at home and wouldn't even if their sound were better. What's worse, they take the starch out of good feelings you have built up listening to the first disc, or parts of it. There's some early and rare Fairport Convention there, with Judy Dyble and Ian Matthews singing lead on *Time Will Show the Wiser* from the 1968 album, as well as *Mr. Lacey*, with Matthews and Sandy Denny, and a cover of *Ballad of Easy Rider*, featuring Denny, that weren't previously released at all. Ten of the thirteen cuts had not been previously released, in fact, but then several of them shouldn't have been. The sound on Jack Clement's *It'll Be Me*, recorded live by Richard and his wife, Linda Thompson, is bad enough to be a distraction, however charmingly incongruous it is for them to sing such a song and in spite of the boisterous good time they seem to be having. But you'll turn over an unexpected nugget or two, such as the Thompsons' vocal of *Dark End of the Street*, recorded in mono with only his acoustic guitar for backing. Just be prepared to do your own editing. N.C.

**TWIGGY.** Twiggy (vocals); orchestra. *Caravan Tonight; Here I Go Again; Vaudeville Man; Pieces of April;* and seven others. MERCURY SRM-1-1093 \$6.98, © MC8-1-1093 \$7.98, © MCR4-1-1093 \$7.98.

Performance: **"By Jove, she hasn't got it!"**  
Recording: **Supportive**

Henry Higgins' delight ("She's got it. . . . By Jove, I think she's got it!") in *My Fair Lady* when his pupil, Eliza Doolittle, at last becomes "a lady," at least in voice and accent, is one of the great moments in American musical theater. Entirely unmomentous is the solo recording debut of Twiggy, the real-life (?) mod Eliza Doolittle of the Sixties. It is an extremely dull moment indeed, muffled somewhat by clever production and supportive control-room techniques, but basically it's dead air. For some unexplainable reason, a mid-Appalachian twang has been grafted onto Twiggy's normally charming cockney accent with the result that she sounds like some sort of mysterious child bride at the general store whining about life in general. *Done My Cryin' Time*, for instance, sounds as if she's done anything but, and *Rain on the Roof* is a prolonged sigh. In short, there doesn't seem to be much future for Twiggy on records, certainly not in the guise of a c-&-w disease. Her former image—the chic little waif washed up on the shores of then swinging London, improbably clad in thousand-dollar dresses—was a lot of fun. This new image—well, she's simply drear, m'dear. P.R.

**DWIGHT TWILLEY BAND: *Sincerely.*** Dwight Twilley Band (vocals and instrumentals). *I'm On Fire; Could Be Love; Feeling in the Dark; You Were So Warm; I'm Losing You; Sincerely;* and five others. SHELTER SRL-52001 \$6.98, © 8-52001 \$7.98, © 5-52001 \$7.98.

Performance: **Interesting**  
Recording: **Good**

At first I cringed at the noisy mediocrity of the Dwight Twilley Band, especially during the  
(Continued on page 116)

RICHARD THOMPSON:  
an interesting curio  
from an ex-Fairport  
Conventioner



Island



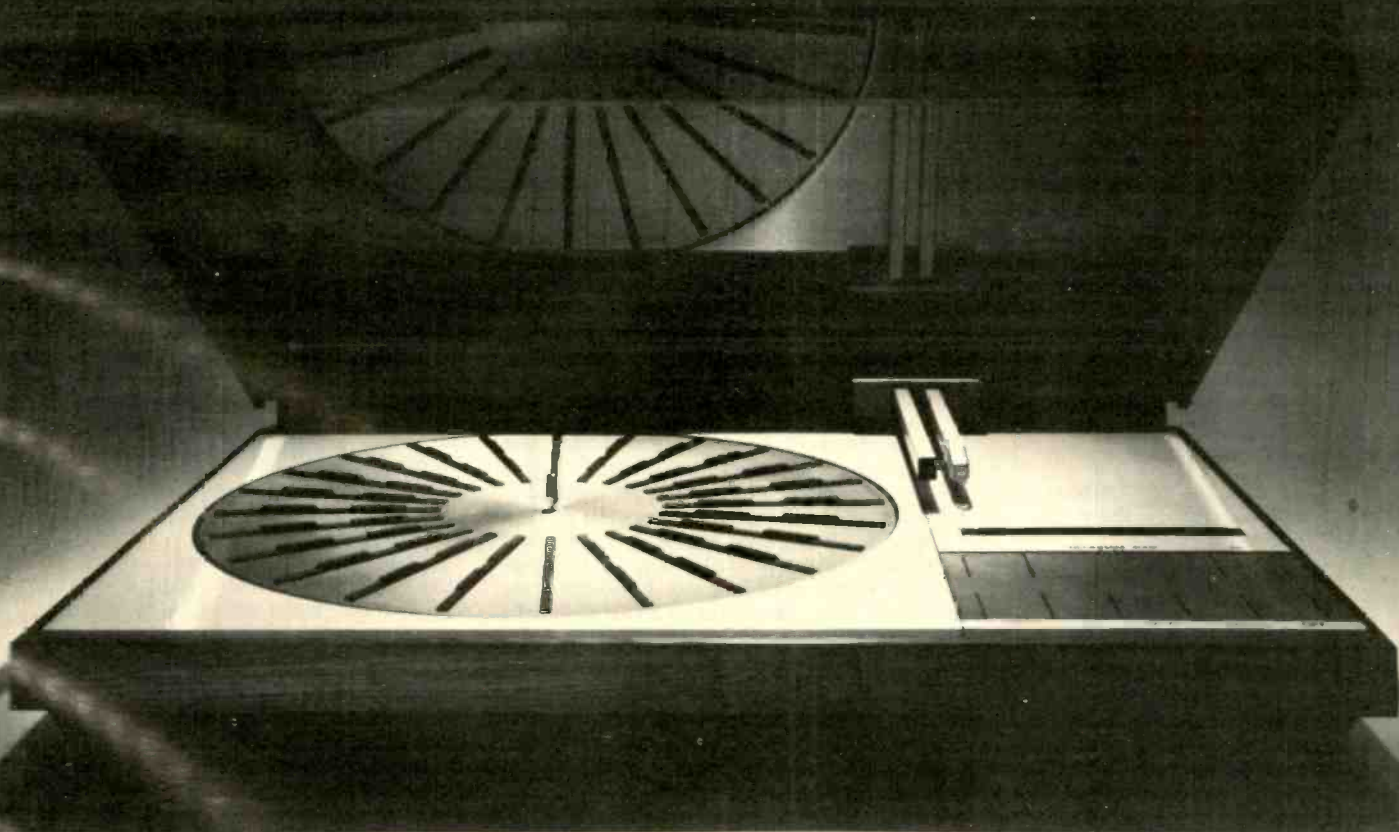
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*Going at it, left to right: Michael Shrieve,  
Stomu Yamashta, Klaus Schulze, and Stevie Winwood*

first two tracks (the second, *Could Be Love*, is sung so stridently and horribly off-key that I hollered back at the record, "It could be gas pains too, kid!"). But by the end of the album I was pleasantly perplexed. I'm still not sure if Twilley's group is an imitative bunch living in the recent musical past (end of the Beatles era) or if they're affectionately satirizing it. But on the whole, with the exception of the first two tracks, I found the album delightful. If Twilley's music is satire, it is accurate; if it's nostalgia, it has a rowdy charm. J.V.

**WAR: *Greatest Hits*.** War (vocals and instrumentals). *All Day Music; Slippin' into Darkness; The World Is a Ghetto; The Cisco Kid; Gypsy Man*; and five others. UNITED ARTISTS UALA-648-G \$6.98, © EA 648-H \$7.98, © CA 648-H \$7.98.

Performance: **Excellent**  
Recording: **Excellent**

There is usually very little to say about "greatest hits" albums except to note that they are often lucrative repackagings issued by record labels who want to get some additional sales mileage out of proven product that has already paid for itself. In this case, though, the "greatest hits" are impressive, since War is one of the best bands operating today—crisp, inventive, and occasionally quite brilliant. You can enjoy War's music for the adroit way they mix jazz, pop, and rock but leave enough breathing space for all three elements to stay healthy. Besides, you can dance to it. Okay? Okay! J.V.

**STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE: *Go*.** Stomu Yamashta (percussion, synthesizers); Stevie Winwood (vocals, keyboards); Michael Shrieve (drum kit); other musicians. *Solitude; Nature; Air Over; Crossing the Line; Man of Leo*; and nine others. ISLAND ILPS 9387 \$6.98.

Performance: **Nice try**  
Recording: **Very good**

Something there is about starting a story by

panning in from outer space with a synthesizer that puts my guard up. I've been trying to get past that; the ride here is pretty wild at times, and the story starts in the middle of the album, at the beginning of side two, which is an interesting switch. Stomu Yamashta, who has worked as a percussionist with the Chicago Chamber Orchestra and the jazz-rock (a term that tends to hoist my guard again) group *Come to the Edge*, and who has written film music and a score for the British Royal Ballet, apparently saw the composing of *Go* as the first step toward a stage or film or multimedia production—or perhaps a whole industry, like *Tommy*. I think a movie is his best shot, something with a big screen and overpowering color, as his music is quite cinematic and grandiose. The theme of the story (you have to read the accompanying booklet to keep track of it) is not all that original, dealing with the irony of how the definitions of winning and losing won't stay put (Tom McGuane did a fine job of scripting that theme for *Rancho Deluxe*, a humble movie that lost a lot in the director's translation), but there are opportunities for Oriental-style violence in this one . . . and, of course, those zoom shots from space.

As for *Go* as a composition, without pictures—well, it works a little better if you start with side one, but it still seems disjointed to me. Yamashta (and Stevie Winwood, who wrote one small segment) tried to integrate jazz, rock, and classical musics, but they don't sound integrated, they sound grafted together. The lyrics, by Michael Quartermain, aren't pretentious-ethereal like the lyrics of most rock groups that have tried to go classical on us, but still they don't seem to fit the flow, and the simple rhythms of rock that go with them seem so prosaic, so spell-breaking in the context that's set up here. I keep wanting to go back to the far reaches of space and try it again without the jazz and rock elements. I'd like to do it without Ken Russell, too, if it comes to that. N.C.

*(Continued on page 120)*



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## Steeleye Span: Merely Impeccable

COMPOSER/CRITIC Virgil Thomson once espoused the theory that having a lot of fancy art music was not the mark of a very musical people; or, to put it the other way around, that a highly musical nation had no particular need of concerts and operas and "classical" music. This, of course, applies especially to Great Britain; the English, the

Welsh, the Scottish, and the Irish are among the most musical peoples in the world, but most of their genius has expressed itself in the folk and popular modes.

Now, a living popular-music tradition does not stand still, but evolves with the times. John Gay (*The Beggar's Opera*) had one way of hearing the traditional tunes, Thomas Moore (*Moore's Irish Melodies*) had another, Vaughan Williams and Cecil Sharp still another. The popular folk-rock group Steeleye Span merely offers a contemporary view, and why not? They are no ethnomusicologists, but they give us back the guts and the soul of that strong, never-say-die people's art we call folk.

It is odd, but somehow logical, that a new impulse should come into English folk music via American rock. British popular tradition was, of course, transplanted to these shores,

where it has been one of the basic sources for the continuing evolution of American folk and pop. The American folkies—Dylan, Collins, Baez, & Co.—broke down the barriers between "folk" and "rock," but their folk style was that special, American, urbanized variety. The first English group to try to backdate folk-rock to the sixteenth century was, of course, the Incredible String Band, with their unique mixture of creativity, traditionalism, naïveté, and, in both the best and worst senses, amateurism.

Next to the Incredible String Band (indeed, next to almost *anybody*), Steeleye Span is brilliant, sophisticated, and very together. They are a bit gimmicky and not quite as creative as their predecessors, but they have contrived to hold on to that sense of strength and newness that gives contemporary life to very ancient sorts of music. These arrangements are sophisticated, but they are not out of touch with the rude, expressive vigor that gave birth to the music in the first place.

Steeleye Span's ingenuity has grown from album to album, and as the music has veered closer to rock—particularly in the use of drumming styles—their work has reached a larger audience. I am obviously not a purist in these matters, and I don't think they have sacrificed much in the process. What they have is the feeling; there is a unity, a sense of style, and a message in their new work that is, within its limitations, impressive and sometimes really spine-tingling. And that's the way it must have been in the first place.

ON "Rocket Cottage," their latest, some of the chills come from the arrangements: a surrealist/percussion version of *Fighting for Strangers* (a song of social significance if ever there was one) and a fine fiddling-strumming-and-drumming version of *Sligo Maid*. But the best is the singing, especially that of Maddy Prior. It is Maddy's voice on top of the very careful and beautiful production which raises most of the goose pimples: a song called *Orfeo* (with a fiddling reel attached at the end) and, especially, *The Brown Girl*, a touching lyric with an original tune that manages to lift an entire phrase from *Penny Lane* without sounding like a plagiarism. Maddy Prior is absolutely devastating here; she has grown vocally and emotionally over the years, and my only complaint is that there isn't more of her on the album.

Well, *almost* the only complaint. A studio-gag version of *Camptown Races* (not even listed in the liner credits) could have been omitted. But they're English, you know, so I suppose we have to forgive one small error of taste in American repertoire. The rest is merely impeccable. —Eric Salzman

**STEELEYE SPAN:** *Rocket Cottage*. Steeleye Span (vocals and instrumentals). London; *The Bosnian Hornpipes*; *Orfeo/Nathan's Reel*; *The Twelve Witches*; *The Brown Girl*; *Fighting for Strangers*; *Sligo Maid*; *Sir James the Rose*; *The Drunkard*. CHRYSALIS CHR-1123 \$6.98, Ⓢ M8C-1123 \$7.98, © M5C-1123 \$7.98.



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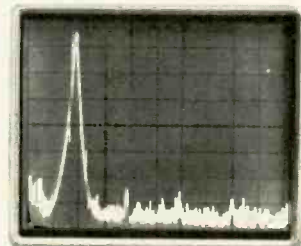
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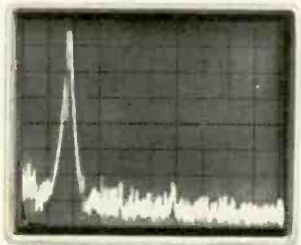
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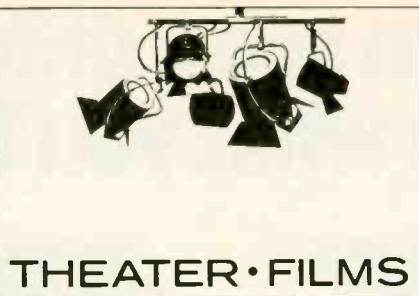
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## THEATER • FILMS

**OBA KOSO (The King Did Not Hang).** Durido Ladipo National Theatre of Nigeria, Durido Ladipo director. KALEIDOPHONE KS-2201 two discs \$13.98 (from Traditional Music Documentation Project, 3140 Kanawha Street, N.W., Washington, D.C. 20015).

Performance: **Overpowering**  
Recording: **Very good**

Durido Ladipo's National Theatre of Nigeria is a company that has traveled far and wide since 1962, presenting his musical dramas not only all over Nigeria but in other parts of the world as well. Ladipo has written some forty such works, many of them for Nigerian television. It is difficult to imagine just what one of these productions is like until you've been exposed to it.

The Yoruba dance drama performed on this set of two records was recorded at the Kreeger Theatre in Washington when the play was on tour there in 1975; the cast had to give up their only day off in order to make the recording. And a strange and, in some ways, wonderful recording it is. For *Oba Koso* is not only acted, it is sung, danced, drummed, squealed, shouted, and declaimed. Although it takes almost as long to read the synopsis of the plot as to listen to the seventy-three-minute production, the story is a fairly simple one based on an ancient legend about a Nigerian king named Sango. Sango is a warrior whose enemies fear him, but he has grown too

confident of his power and too preoccupied with attending to his five hundred wives. Advisors come to warn him that he has given an excess of leeway to his generals—Timi the Archer and Gbonka the Sorcerer. Somehow he must get rid of them and stop allowing them to wage costly wars with neighboring lands. The king banishes his two generals one after another, but the sorcerer Gbonka, in a scene of Macbeth-like eeriness, goes to the witches in the forest for the power to kill his rival Timi. When the king learns that Timi the Archer is dead, he goes mad, slays hundreds of his subjects (including his own sons and heirs), then hangs himself from a tree. But the tree falls and the king returns to life.

There is little talking as all this is hypnotically enacted, but the drama unfolds to a compelling kind of savage music and strange lyrics that embody the wisdom of legends and fables while the flutes wail, drums pound, the principals intone their parts almost operatically, and the action moves slowly but relentlessly to its denouement. The going is monotonous and static at times, but in the long haul *Obo Koso* justifies close attention, rewarding a patient listener in abundance with its exotic, disturbing kind of beauty. The piece is impressively performed and brilliantly recorded. *P.K.*

**OBSESSION (Bernard Herrmann).** Original-soundtrack recording. National Philharmonic Orchestra, Bernard Herrmann cond. LONDON SPC21160 \$6.98, ® SPC8-21160 \$7.98, © SPC5-21160 \$7.98.

Performance: **Authoritative**  
Recording: **Lush**

Brian De Palma's film *Obsession* has been kicking up a lot of dust on the strength of its being a tribute to Alfred Hitchcock, specifically his *Vertigo*, and *Obsession's* score, the last by the late Bernard Herrmann, has been getting almost as much publicity as the flick, which is unusual, to say the least. Nothing like this happened the last time De Palma and *(Continued on page 122)*

John Lithgow and Cliff Robertson in a scene from *Obsession*: music underscoring the air of gothic somberness

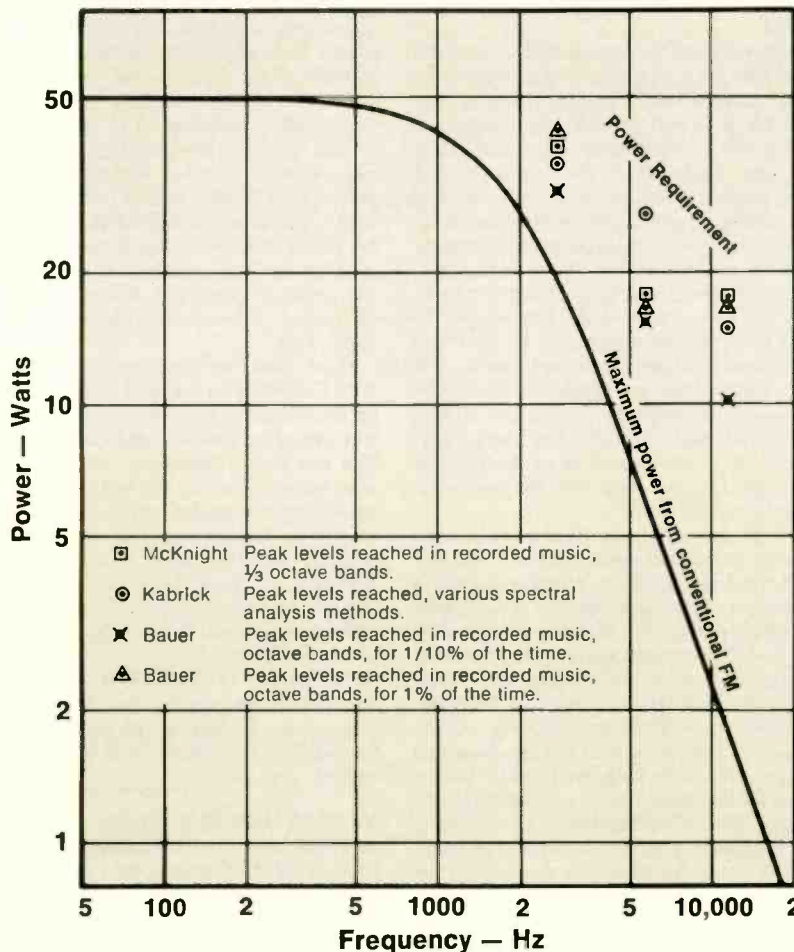


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Herrmann got together on the sadly overlooked *Sisters*, also a pseudo-Hitchcockian thriller. At any rate, *Obsession* is similar to *Vertigo* (though not about it, as some have claimed) in the general outlines of its plot and the vague, dreamlike atmosphere it exudes, but it's nowhere near as good (if memory serves—*Vertigo* has been out of circulation for some years). De Palma isn't interested in his characters very much, and he lacks the Master's delicious black humor and sharp eye for detail.

Herrmann's score likewise suffers in comparison with the earlier film, and here memory does not have to serve, for the music he concocted for it is still available in condensed form on the London label. The new effort works very nicely within the confines of the picture, underscoring the air of unreality and gothic somberness, but, given De Palma's lugubrious pacing and the apparently deliberate cardboard quality of the characterizations, there really wasn't much for Herrmann to do except reinforce the mood. The result, divorced from the visual images, is what you might expect: high-class mood music. Of course, Herrmann's mood music is a lot more interesting than anybody else's, but at best it's still wallpaper. There is, however, a perfectly lovely waltz mixed in along the way and, as usual for the composer, the orchestrations are scrumptious.

I'm glad, however, that Herrmann's swan song has attracted so much attention. He was one of the few genuinely creative talents in his medium, and, although he was hardly overlooked during his lifetime, it's nice to know that his posthumous reputation continues to grow. Still, if you want to hear something a bit more representative of his gifts, you would do well to search out his next to last score, Scorsese's *Taxi Driver*, in which there are, mixed in with his familiar bag of musical tricks, some ironic, even sinister references to Fifties big-band jazz. Though Arista's soundtrack recording is sadly truncated, what's left remains almost as gripping as the film itself. And let's hope that the next time somebody puts together a record of previously unrecorded Herrmann material they will remember to include the little closing title theme he wrote for Rod Serling's *Twilight Zone*, a minute or so of some of the eeriest music ever written.

—Steve Simels

**SHOW BOAT** (Jerome Kern—Oscar Hammerstein II). Patrice Munsel (soprano); Helen Morgan (soprano); Janet Pavek (soprano); Gogi Grant (soprano); Risé Stevens (mezzo-soprano); Robert Merrill (baritone); Howard Keel (baritone); Paul Robeson (bass); various orchestras and choruses, Lehman Engel, Paul Whiteman, Henri René, and John Scott Trotter cond. RCA VICTROLA AVM1-1741 \$3.98.

Performance: **All-star**  
Recording: **Well remastered, well assembled**

When, a year or so ago, Columbia Records reissued its 1932 recording of *Show Boat* (the first recording ever made up of songs from a particular Broadway score) with Paul Robeson as Joe, Helen Morgan as Julie and James Melton as Gaylord Ravenal, one assumed that worshipers of the Kern-Hammerstein classic would be satisfied once and for all. Well, they are going to be even more satisfied by RCA Victrola's "Collector's *Show Boat*." This time around, not only is it possible to hear Paul Robeson's strong, solemn bass doing

justice to *Ol' Man River* (although he has done the song better in other recorded versions) and Helen Morgan's throbbing, sobbing, heartbreaking soprano in *Can't Help Lovin' Dat Man* and *Bill*, but there are also an impressive lineup of opera singers, four orchestras, and five conductors on hand in this reconstruction of the score.

Here are Robert Merrill and Patrice Munsel to deliver *Make Believe* and *You Are Love* (a song Kern hated, and so do I); Risé Stevens to sing *Dance Away the Night*; Howard Keel to offer *I Have the Room Above*, a lovely ballad added for the first movie version in 1936 which Keel sang in the 1951 revival; Janet Pavek to add a welcome bit of sparkling humor in *Life upon the Wicked Stage*; Gogi Grant to sing *Nobody Else but Me*; Dorothy Kirsten paired with Robert Merrill in *Why Do I Love You?*; the entire World's Fair opening number of the second act; and even a performance of *After the Ball*, which Kern borrowed from the works of Charles K. Harris to supply a bit of period atmosphere (Munsel makes the most of it).

Here, then, are sixteen numbers compared with Columbia's nine, and if the record racks up the sounds and styles of too many orchestras one after another for its own good, well, that is a built-in handicap; remastering engineer Bernard Keville still has managed—from masters spanning the period 1928 to 1958—to match up the elements so skillfully that it scarcely matters. *Show Boat*, from its 1927 première in Washington, D.C., to its latest outdoor revival at New York's Jones Beach in 1976, has been out there plying the Mississippi of our hearts for half a century; may it never be put in drydock. This Victrola assemblage of the score is an admirable job—a bargain worth buying. In fact, it's hard to imagine any real collection of musical comedy records without it.

P.K.

**YANKEE DOODLE FLOPS.** Rob Barron, Marcia Lewis, George Rock, Phil Gray, Rolly Fanton, the Characters, the Crown City Four (vocals); instrumental accompaniment. *Crazy George Washington (Hessian Drinking Song); The Richer They Are (The A.M.A. Rouser); Confederate Victory Song; Congratulations, Tom Dewey; We're Depending on You, General Custer; I Wish I Was in the White House;* and six others. ELECTRIC LEMON PLP-1919 \$5.98.

Performance: **Amateur**  
Recording: **Good**

Richard Sherman is a Hollywood songsmith and Milt Larsen a TV producer and scriptwriter. Their "Smash Flops" comedy album, comprising songs supposedly written to commemorate historical events that never came off, was a word-of-mouth hit not too long ago. The premise for their "Yankee Doodle Flops" is on the same order but applied to the Bicentennial.

Unfortunately, the premise and the song titles are funnier than the content and delivery. The performances are about what you'd hear at a second-rate Off-Off-Broadway revue—you know, the kind that makes you wish, after you've sat through half of it, that you'd spent your money on a ticket to the Botanical Gardens instead. The humor is often weak, sometimes forced, and occasionally vulgar. Too bad; the idea was good but it needed more work.

J.V.

(Continued on page 124)





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# JAZZ



## RECORDING OF SPECIAL MERIT

**TOSHIKO AKIYOSHI/LEW TABACKIN BIG BAND:** *Tales of a Courtesan (Oirantan)*. Toshiko Akiyoshi (piano); Lew Tabackin (flute, piccolo, tenor saxophone); orchestra. *Road Time Shuffle; Strive for Jive; Village;* and three others. RCA JPL1-0723 \$6.98.

Performance: **Super**  
Recording: **Excellent**

When I reviewed the Toshiko Akiyoshi/Lew Tabackin Big Band's last album ("Long Yellow Road," RCA JPL1-1350), I expressed great enthusiasm and called for more. Well, here it is, another extraordinary set of performances arranged by Toshiko, who this time is also responsible for all the compositions. I was never terribly impressed with Toshiko as a pianist, but I must say that she is one hell of an arranger, and the band she has to work with is simply the best big band around today. I'll spare you the details; they are better heard on the record, and hear it you must. This is one big band that makes others seem small. C.A.

**ANTHONY BRAXTON:** *Saxophone Improvisations/Series F*. Anthony Braxton (saxophone). *BWC-12 N-48K; NR-12-C (33M);* and three others. INNER CITY IC 1008 \$6.98 (from Inner City Records, 43 West 61st Street, New York, N.Y. 10023).

Performance: **You'll love RFO-M**  
Recording: **Good**

This is Anthony Braxton in Europe a few years ago, though the album tells us neither where nor when. He is all by himself, playing the old favorites; when was the last time you heard *NR-12-C (33M)*? Yes, even then Braxton was cutesy and pretentious with his titles, but at least they weren't diagrams.

Braxton is one of the most important of the new saxophone players, and much of what he does here underlines that, but there are also sounds on this album that will make a subway train's roar sound like the gentle lapping of waves on a summer afternoon. *BWC-12 N-48K*, which starts off side one, is particularly grating, and *JMK-80 CFN-7*, which, sad to say, takes up all eighteen minutes of side two, is almost as bad. The fact is that if Braxton didn't have the high reputation he enjoys, nobody would listen to this kind of nonsense—much less record it. *NR-12-C (33M)* and *RFO-M I F (32)*, totaling nearly sixteen minutes, can be justified, but Braxton's work on Arista should have your priority. C.A.

## RECORDING OF SPECIAL MERIT

**ELLA FITZGERALD/JOE PASS:** *Fitzgerald and Pass . . . Again*. Ella Fitzgerald (vocals); Joe Pass (guitar). *Rain; All Too Soon;*

*'Tis Autumn; Nature Boy; Solitude;* and nine others. PABLO 2310-772 \$7.98, © S10-772 \$7.98.

Performance: **Beautiful**  
Recording: **Excellent**

If you enjoyed those albums of the Fifties on which guitarist Johnny Smith accompanied such singers as Beverly Kenney and Jeri Southern, you may have wondered whatever became of unlabored, tranquil ballad albums, and you may have surmised—as I have—that very few singers today have voices equipped to survive such nakedness. Well, Sarah Vaughan could sing anything to the accompaniment of a dripping faucet with highly listenable results, so could Aretha or Marion Williams, and so can Ella Fitzgerald. No, she doesn't do *that* here, but she does glide ever so gracefully through a program of ballads with subtle support from guitarist Joe Pass.

This is their second Pablo album together, but it is the first one I have heard. I hope it is not the last. I still wish some more recent ballads could be injected into Ms. Fitzgerald's current recording repertoire, but that complaint seems a petty one as I listen to this beautiful, perfect album by an enduring pro and her skillful consort. C.A.

## RECORDING OF SPECIAL MERIT

**JAN GARBAREK/BOBO STENSON QUARTET:** *Dansere*. Jan Garbarek (saxophones); Bobo Stenson (piano); Palle Danielsson (bass); Jon Christensen (drums). *Svevende; Bris; Til Vennene;* and three others. ECM ECM-1-1075 \$6.98.

Performance: **Norwegian gold**  
Recording: **Superb**

After World War II, when just about anything American was held in high esteem by most Europeans, jazz gained an even greater following than it had had before. Of the Scandinavian countries, Sweden had the best musicians in the area of modern jazz (bop); they could imitate their American idols with great technical skill, but very few had anything original to contribute. There were a handful of modern Danish musicians, too, but the

Danes were more into the New Orleans style, they emulated Johnny Dodds and Kid Ory as best they could. For some strange reason, whatever jazz there might have been in Norway remained there, giving the rest of us Scandinavians the impression that our Norwegian friends simply hadn't taken to it. Well, things have changed. Some very interesting sounds are coming out of Norway these days, and much of the credit for that is due George Russell, one of the most innovative jazz composers, who took up residence in Norway in the Sixties.

I was not very impressed with the Garbarek/Stenson Quartet's previous album ("Witchi-Tai-To," ECM 1041), but Jan Garbarek's musical mind has undergone tremendous development in the two years that separate that album from the present one. In fact, all four musicians seem to have matured in the interim, and this album is filled with hauntingly beautiful music that is derived from jazz but goes beyond any meaning of that word. Garbarek composed all the pieces except *Lokk*, which he arranged and which conjures up mournful echoes bouncing across a misty fjord—a Norwegian blues. And that recorded sound ECM gets is as wondrous as Garbarek's music. This is a highly recommendable sample of both. C.A.

## RECORDING OF SPECIAL MERIT

**STAN GETZ:** *The Best of Two Worlds*. Stan Getz (tenor saxophone); Joao Gilberto (guitar, vocals); Astrud Gilberto (vocals). *Double Rainbow; Just One of Those Things; Ligia; Izaura;* and six others. COLUMBIA PC 33703 \$6.98, © PCA 33703 \$7.98.

Performance: **Gentle elegance**  
Recording: **Excellent**

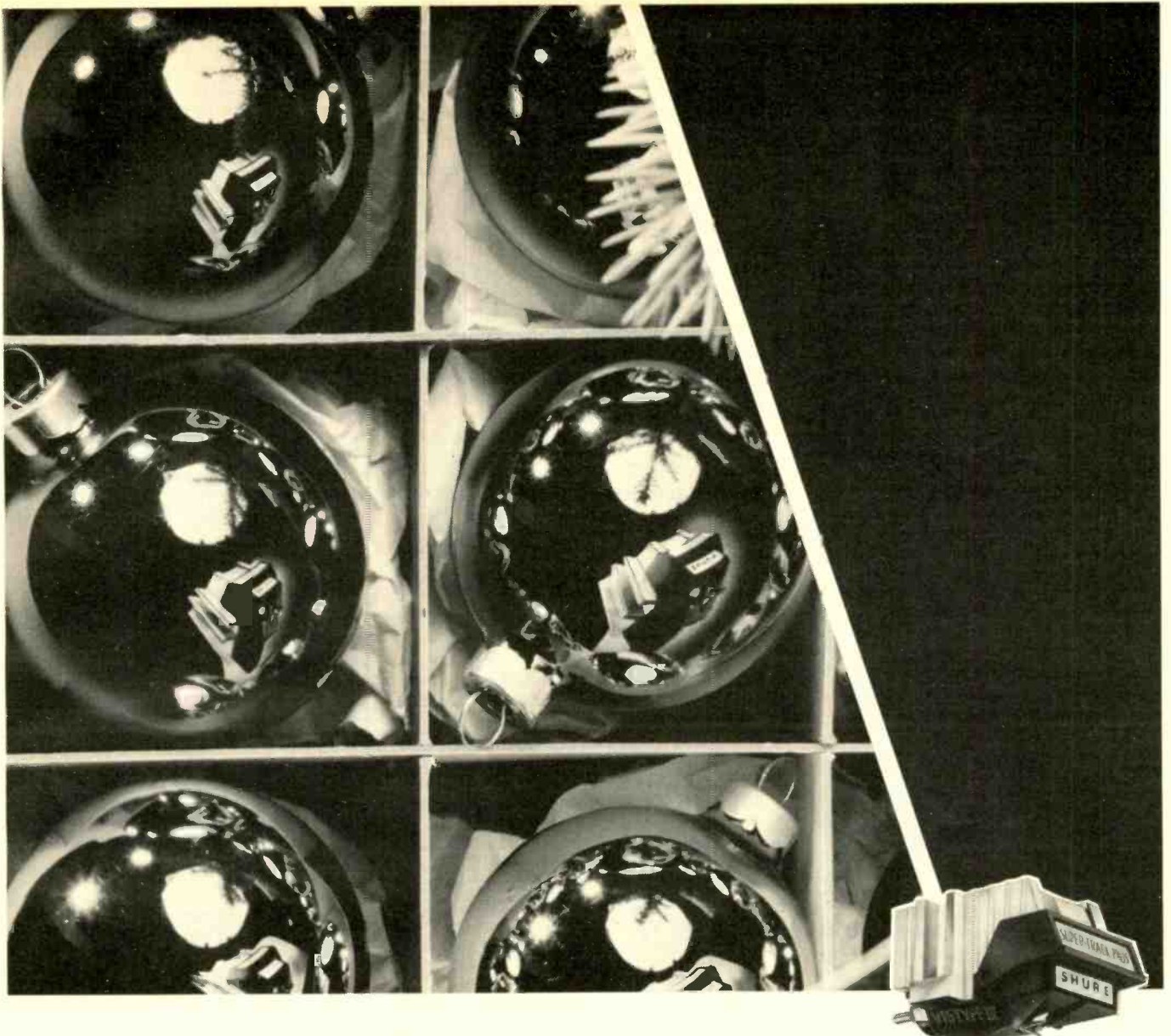
The old bossa nova gang is back without the hoopla and hype that went with the fad in the Sixties. I had forgotten just how sensuously soothing this music could be, and I wonder how Columbia let it slip out without adding to it Herbie, Ramsey, Mahavishnu, and the rest of the old plug-it-in-turn-it-on crew. The fact that Stan Getz produced this himself may be (Continued on page 126)

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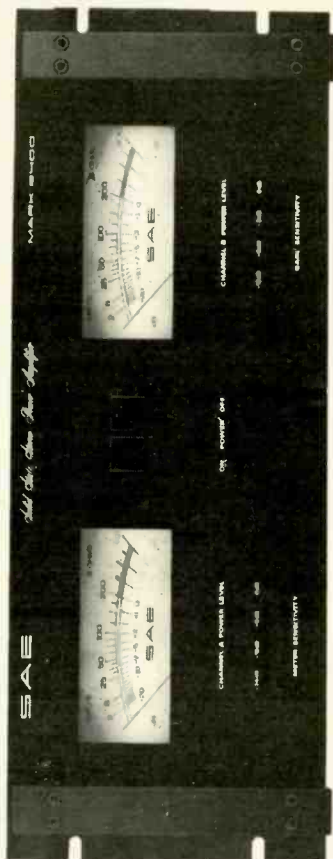
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why it is unadulterated—it certainly explains the exquisite taste that prevails throughout. I was never wild about bossa nova, but I have been a Stan Getz addict ever since I heard his first mellifluous statement rising out of the 1947 Woody Herman Herd in a *Summer Sequence* of breathtaking beauty.

Thirty years later, the beauty is intact. Getz may well be the finest tenor saxophonist around today, and he is as consistent as blossoms in spring. Accompanied only by light, organic rhythm and Gilberto's guitar, Getz literally oozes through the mostly south-of-the-border repertoire, gently nudging all your senses of the beautiful, sometimes (by multiple tracking) engaging in dialogue with himself. The rapport with Joao Gilberto is total, and Astrud Gilberto—whose name appears on neither record nor album jacket—has a delivery and a sensitivity toward the lyrics that makes her lack of range unimportant. A fine album. C.A.

**HERBIE HANCOCK: *Secrets*.** Herbie Hancock (keyboards, synthesizer); instrumental accompaniment. *Doin' It; People Music; Cantelope Island; Spider*; and four others. COLUMBIA PC 34280 \$6.98, © PCA 34280 \$7.98, © PCT 34280 \$7.98, ☐ CAQ 34280 \$8.98.

Performance: **Jive**  
 Recording: **Good**

Heigh-ho and diddle-damn. Another "pop-jazz" album. No style, no content. Temperature and consistency of lukewarm, watered-down celery soup. Also quick, easy money session for musicians. Do all in one take. Get out of studio fast. Fill out W-4 forms. Laugh ha-ha. Plenty plenty bumpa-bumpa rhythm (bumpa). Meandering, meaningless solos. Non-tunes with puff-bladder titles. Complete personnel listing (by God, you pay \$6.98, you get your money's worth), plus color photos—front and back covers—of the artist, suitably half-nekkid, standing by the sea, by the beautiful sea. Smart merchandising title suggesting intimate, tortured expression of eeeeeemotion. Great record to play the next time you wanna seduce a college student who is concerned about defense spending and the coming class war. J.V.

## RECORDING OF SPECIAL MERIT

**TERUMASA HINO: *Fuji*.** Terumasa Hino (trumpet); Takao Uematsu (tenor saxophone); Mikio Masuda (electric piano); Kiyoshi Sugimoto (guitar); Yoshio Ikeda (bass); Motohiko Hino (drums). *Be and Know; Fuji; Reaction; A Child Is Born*. CATALYST CAT-7901 \$6.98.

Performance: **Excellent**  
 Recording: **Very good**

When the Japanese Terumasa Hino Sextet appeared at the Newport in New York Jazz Festival in 1972, few people heard it because, incredibly, it had been scheduled to follow Duke Ellington and His Orchestra. Well, here's what they missed: a superb, adventurous group of modern musicians who have mastered their instruments as well as a style that totters between Lonnie Liston Smith and Miles Davis but with less electronic hocus-pocus than either of the two.

Hino himself, who has lived in the U.S. since 1975, has been heard with Gil Evans, Jackie McLean, and, most regularly, Larry Coryell's Eleventh House. He lists as his favorite trumpeters Louis Armstrong, Roy El-

dridge, Clifford Brown, Lee Morgan, Freddie Hubbard, and Miles Davis, but only traces of Davis are discernible on this album, which presumably dates back two or three years (Catalyst likes to keep its recording dates a mystery). Tenor saxophonist Takao Uematsu can be facile and funky, but he can also resort to unpleasant raspiness, which yet is somehow made bearable by the truly excellent work of bassist Yoshio Ikeda throughout this album. Except for Thad Jones' *A Child Is Born*—I'd say reborn, the way Hino cuddles it—all the compositions are by Terumasa Hino, and, with almost thirty minutes on each side, the portions are not only generous but delicious. C.A.

**FREDDIE HUBBARD: *Windjammer*.** Freddie Hubbard (trumpet, flugelhorn); Hubert Laws (flute); Mike Brecker (tenor saxophone); Bob James (keyboards); Eric Gale (guitar); Steve Gadd (drums); other instrumentalists and vocalists. *Dream Weaver; Feelings; Rock Me Arms*; and three others. COLUMBIA PC 34166 \$6.98, ☉ PCA 34166 \$7.98, © PCT 34166 \$7.98.

Performance: **Floor, please**  
 Recording: **Very good**

The personnel is lifted straight from any CTI session you can name; the music is from the soft soul formula (that is, it's suitable elevator fare); the vocal group is of the whispering loop variety; and Freddie Hubbard is, appropriately enough, just plain bland. Disc jockeys will love this record. C.A.

**KIMIKO KASAI/MAL WALDRON: *One for Lady*.** Kimiko Kasai (vocals); Mal Waldron (piano); Yoshio Sugaki (bass); Hiroshi Murakami (drums). *Don't Explain; My Man; Lover Man; Yesterdays*; and four others. CATALYST CAT-79000 \$6.98.

Performance: **Ill-advised**  
 Recording: **Very good**

Japanese singer Kimiko Kasai is said to be enormously popular in her homeland, where this recording presumably took place. I know her only from this album, which is dedicated to Billie Holiday and features accompaniment by the same Mal Waldron who once served as pianist to the real thing. Ms. Kasai obviously has a problem with the English language; she misplaces and mispronounces words and generally doesn't seem to know what the hell she's singing about. She has listened to Billie's records, but if imitation is the sincerest form of flattery, flattery is getting Kimiko Kasai nowhere.

Mal Waldron is the album's saving grace, but there is that singer who keeps interrupting. The American record market has been spared a Polish blues singer named Bessie Smithowicz (she reigned in the late Fifties), and this is one Japanese import we could do without too. C.A.

**RONNIE LAWS: *Fever*.** Ronnie Laws (flute, soprano and tenor saxophones); orchestra. *All the Time; Night Breeze; Let's Keep It Together*; and six others. BLUE NOTE BN-LA628-G \$6.98, ☉ EA628-H \$7.98, © CA628-H \$7.98.

Performance: **Mostly plodding**  
 Recording: **Very good**

If Ronnie Laws has the musical sensitivity of his older brother Hubert, he barely reveals it (Continued on page 128)

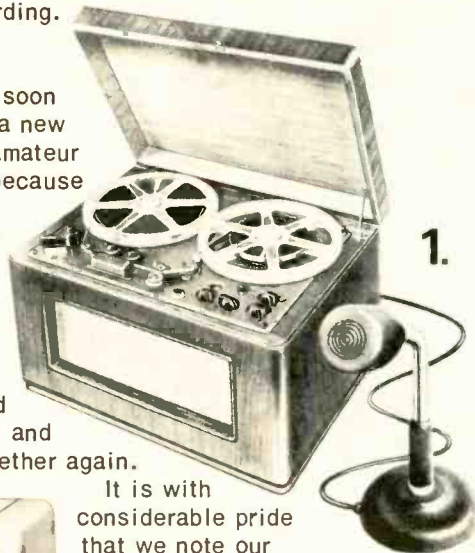


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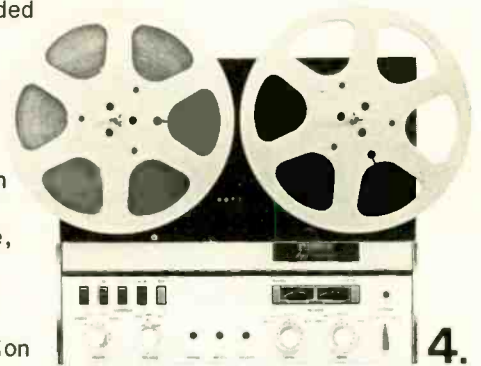
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in this album of mostly conversation-killing, foot-stomping, disco-formula music. Only *From Ronnie with Love* has any substance to it; the rest is the by-now-familiar mixture of vocal group, strings, electric chords, and Laws' horn blaring on the Grover Washington, Jr., level. If, however, you simply want something to get those wallflowers out on the floor at your next party, and if you have deaf neighbors, this album will serve you well.  
C.A.

#### RECORDING OF SPECIAL MERIT

**CARMEN McRAE:** *As Time Goes By*. Carmen McRae (vocals and piano). *But Not for Me*; *Supertime*; *Please Be Kind*; *More Than You Know*; and six others. CATALYST CAT-7904 \$6.98.

Performance: **Just fine**  
Recording: **A little blurry**

This is a "live" recording of an appearance that Carmen McRae made at a Tokyo club called "Dug" in 1973. The grandeur of her singing penetrates even the unsteady, blurred sound and the fact that she's providing her own piano accompaniment (not that she plays badly, but in a recording it seems to split any singer's concentration). The high point is a ravishing and dramatic performance of *Supertime*, a song Irving Berlin wrote back in the Thirties for Ethel Waters. It's the simple, grisly tale of a black woman whose husband has been lynched and who yet continues to set a place for him at dinner. McRae's interpretation is completely different from that of Waters—the accent is more one of smoldering resignation as opposed to Waters' bitter despair—but it still packs its original wallop. Everything else, naturally, is beautifully performed and sung in McRae fashion, and there's a lacy *But Not for Me* that'll curl your toenails.  
P.R.

**CARMEN McRAE:** *Can't Hide Love* (see Best of the Month, page 98)

**HELEN MERRILL/TEDDY WILSON:** *Helen Sings, Teddy Swings!* Helen Merrill (vocals); Teddy Wilson (piano); Larry Ridley, Kunitsumi Inaba (bass); Lenny McBrowne, Takeshi Inornata (drums). *Lover Man*; *Summertime*; *You Better Go Now*; *Pennies from Heaven*; and six others. CATALYST CAT-7903 \$6.98.

Performance: **Nostalgia**  
Recording: **Very good**

The nostalgia fad of recent years has revived art nouveau, boas, and Tiffany lamps of the Twenties; it has given everything from TV commercials to discos that geometric art-deco look of the Thirties, brought back the Forties' whodunits, print dresses, and padded shoulders, and resurrected those lovable ducktailed juvenile delinquents of the Fifties. Actually, the Fifties probably had the least going for them: the Korean war wasn't nearly as romantic as WW II, the McCarthy hearings, though they had their moments, have been outdone by Watergate, and none of those giant insects could hold a candle to King Kong. There was Elvis, of course, and the music of Nervous Norvus and Mickey and Sylvia will live forever on late-night TV commercials along with that of the Platters, the Diamonds, and early Pat Boone.

But what about that *other* music of the Fifties? Not everybody wore leather jackets,

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sharkskin suits, and pompadours—remember Mary Ann McCall, Beverly Kenney, and Jeri Southern? Well then, chances are you also remember Helen Merrill, whose soft breathing of romantic, familiar lyrics recalls that side of the decade's musical fence with such vividness that it is hard to believe this is a fairly recent recording. Teddy Wilson's impeccable piano accompaniments have been with us much longer, of course, but they transcend any decade. I am not much for re-creating the musical past, but that's not what this album sets out to do—Ms. Merrill and Mr. Wilson are the past, and they are hanging in there—as the saying goes—rather nicely. C.A.

#### RECORDING OF SPECIAL MERIT

**ART PEPPER: *Living Legend*.** Art Pepper (alto saxophone); Hampton Hawes (piano); Charlie Haden (bass); Shelly Manne (drums). *Ophelia; What Laurie Likes; Lost Life*; and three others. CONTEMPORARY S 7633 \$6.98.

Performance: **Peppier than ever**  
Recording: **Very good**

About four years ago, Contemporary released an Art Pepper album consisting of recordings made between 1956 and 1960. In a review that appeared in these pages I marveled at the timelessness of the recordings, pointed to the fact that Pepper was one alto player who took his own route rather than following Charlie Parker's, and remarked that he had not made any recordings since 1960 because of a very serious bout with narcotics and that he was planning a new album. "It will be interesting to see what he can do now," I said in conclu-

Contemporary



*Art Pepper in the Fifties:  
timeless then, even hotter now*

sion. Well, here it is, and it is indeed interesting. This is a whole new Pepper, who has advanced his style with the times and, at fifty, should have a bright career ahead.

What has happened to Art Pepper in the fifteen years since he last recorded is described by him in his brief but frank and very informative notes. What has happened to Art Pepper's music since 1960 can best be

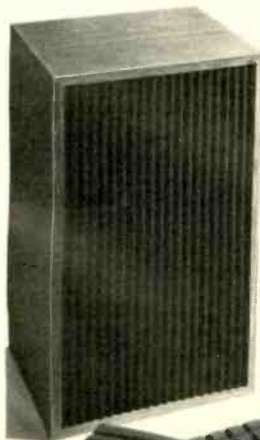
summed up in one word: Trane. However, it's Coltrane with a lot of Pepper, which—as we all know—changes the flavor and, sure enough, makes it hotter. This is a very good album containing five fine compositions by Pepper, a sensitive reading of *Here's That Rainy Day*, and really excellent rhythmic support from Hampton Hawes, Charlie Haden, and Shelly Manne. Welcome back, Pepper. C.A.

**ZOOT SIMS: *Soprano Sax*.** Zoot Sims (soprano saxophone); Ray Bryant (piano); George Mraz (bass); Grady Tate (drums). *Someday Sweetheart; Bloos for Louise; Bubbles, Bangles and Beads; Wrap Up*; and four others. PABLO 2310-770 \$7.98, Ⓢ S10770 \$7.98.

Performance: **Unpretentious swing**  
Recording: **Excellent**

Zoot Sims seems to be label hopping these days. We have recently heard him on Choice, Chiaroscuro, and Famous Door, and now he pops up on Pablo for his best set in recent years. Normally associated with the tenor saxophone, Sims has also been heard on soprano for the last two years or so, and he plays it beautifully. Ray Bryant is a tremendous asset here (and just about anywhere else, for that matter), and, though I would like to have seen a bit more imagination used in the choice of the repertoire, this is a delightful romp down the mainstream of jazz. I do appreciate the inclusion of the seldom performed *Someday Sweetheart*, which a very young Alberta Hunter introduced in Chicago some fifty-five years ago. C.A.

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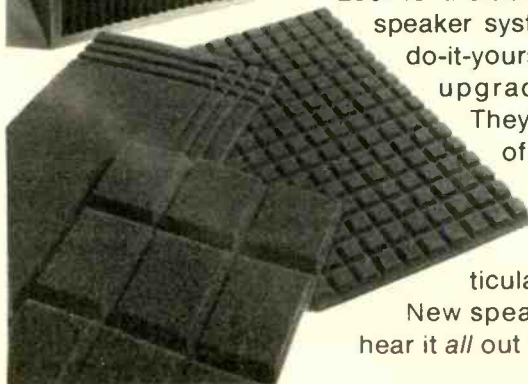


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## “a performing field day and musicians’ ball with Gershwin”

IRA GERSHWIN is celebrating his eightieth year this December, and in the time since the 1935 debut of *Porgy and Bess* he has probably seen and heard enough interpretations, variations, transpositions, and downright mangling of some of the songs from that masterpiece to last him for the next eighty. But the music and the lyrics of *Porgy and Bess* will, like all masterpieces, endure no matter how much “creative rethinking” goes into them in new stage and/or film productions, no matter how many arrangers, singers, *soi-disant* “music directors,” or just plain ham-handed bunglers mess around with the score on recordings. *Porgy and Bess* survives any and all treatments because, like any great theatrical work, it has a natural integrity and always returns quite naturally to its original shape.

For *Porgy*, that shape has always been something of a hybrid—part contemporary (for its time) Broadway musical, part folk opera, part grand opera, and part the unique genius of George Gershwin himself. It is a mark of the composer’s genius that he faced squarely up to his responsibility as one of the most gifted, “serious” or “popular,” musical creators of the twentieth century to produce a work worthy of those gifts without the slightest nod in the direction of the well-worn conventions of Tin Pan Alley “songwriting” that had already made him rich and famous.

Now all that may sound as if I were winding up to clobber, on general principles, the newly released RCA jazz version of *Porgy and Bess* starring Ray Charles and Cleo Laine. Not at all. For what it is—one authentic jazz great (Ray Charles) and one creatively inventive jazz stylist (Cleo Laine) having a performing field day and musicians’ ball with the Gershwin material as inspiration—it is just right, just fine. Neither Ray’s nor Cleo’s

strong point is communicating through lyrics, however, so Ira (who, along with DuBose Heyward, wrote the words) may not count this version among his favorites. But George . . . well, he just might have been very pleased.

There is, first of all, no question of credentials here: both Charles and Laine are impeccable musicians with enough technique, taste, and musical savvy to tackle anything they damn well please, up to and including *Parsifal*, and still come up with a reasonably entertaining album. But there are times—Ray Charles’ piano work all the time, his singing most of the time, and an occasional wry glimpse into Bess’ character provided by Cleo Laine (her Bess doesn’t *really* need Sportin’ Life to explain the ropes to her)—when this album is considerably more than just “reasonable entertainment.” The problem, then, is not the *performers’* relationship to the musical material but *ours*: Gershwin’s score is by now so indelibly imprinted on the consciousness of most listeners that when, for instance, Charles pulls off a particularly deft and characteristically personal gesture (as he does in a red-hot *A Woman Is a Sometime Thing*), our immediate reaction is a grudging but still appreciative “Oh, isn’t that clever. . . .” But this same familiarity with the “straighter” ways of performing the songs can also get in the way of our enjoyment of Charles’ and Laine’s sophisticated, stylized rendition of *Bess. You Is My Woman Now*, for me one of the great love duets of any time, any musical form. It is not just prior prejudice, I think, that kept me yearning for the full-throated rapture of even the most routine, operatically trained *Porgy* and for that gorgeously sensual soprano vocal line of Bess’ that soars above it all like some great bird suddenly uncaged. What I got was Ray Charles sounding exactly like Ray Charles, Cleo Laine sounding exact-

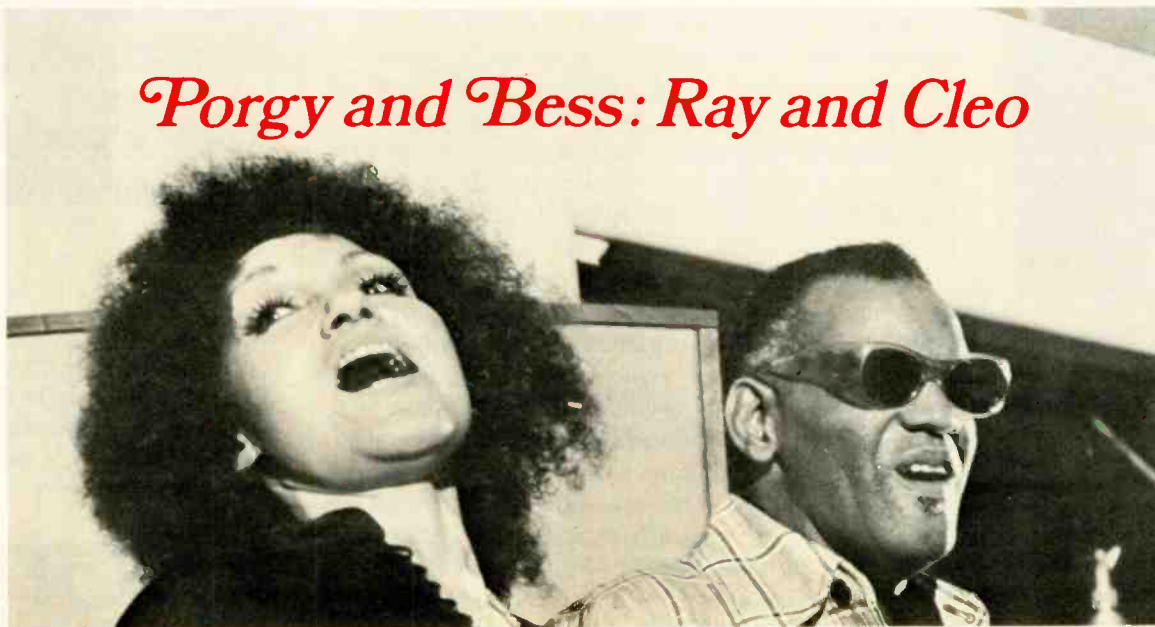
ly like Cleo Laine. Not bad in itself, for Charles is an artist of such enormous vitality and style that he can bring a new dimension to anything he sings, and Laine, who here substitutes her usual stratospheric scat singing for the real thing, is too conscientious an artist to trivialize even the trivial—which *Porgy* certainly isn’t. But what I want from this opera, finally, is to be deeply touched, and that I was not.

THOUGH there are other songs here—*It Ain’t Necessarily So* or the several variations on *Summertime*—that take beautifully and easily to the jazz approach, something is absent from this skillful, consistently stylized production. That something is *heart*, the humanely uncritical understanding of fallible humanity that fills the work, the impressively fateful quality of so many of the themes, the limpid, affecting beauty of the simple melodies. Paradoxically enough, Laine, for all her apparent conviction that she will reach the zenith of her art when she has finally forced her voice into a perfect imitation of some as yet undiscovered musical instrument, seems somehow more aware of the basic *feelings* involved than does Charles. The production, by Old Jazz Master Norman Granz himself, is sleek, beautifully engineered, understated, even elegantly self-effacing.

Anyway, Happy Birthday, Mr. Gershwin. It must be a great satisfaction to know that they’re still singing what you wrote more than forty-one years ago, and that come what performances may, you and George probably had the last word on the matter that many years ago.

—Peter Reilly

**GERSHWIN: *Porgy and Bess*.** Ray Charles (vocals and piano); Cleo Laine (vocals); orchestra. RCA CPL2-1831 (two discs) \$11.98. © CPS2-1831 \$14.95, © CPK2-1831 \$14.95.







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# Choosing Sides

By Irving Kolodin



## THE ORCHESTRAL WORLD OF EDVARD GRIEG

ONE of the musical world's most engaging experiences awaits the traveler who makes his way to the house and studio near Bergen, Norway, in which Edvard Grieg lived and worked in the later years of his life. It is not one of those reverential, mausoleum-like shrines by which some other composers have been remembered. It is, rather, a living, loving memento of a man, a simple woodsy pastoral structure preserved just as it was the last time he was there (in 1907!). Even his broad-brimmed hat and black walking stick are ready should he suddenly reappear for a stroll along his beloved fjord.

That this picture arises so readily in the mind as a consequence of listening to the three discs in Vox's new release of the orchestral works of Grieg (QSVBX 5140) is inescapable proof of two things: that the orchestral works therein contained are as alive today as when Grieg was writing them a hundred years ago, and that Maurice Abravanel and the Utah Symphony Orchestra have gotten to the heart of the matter they have chosen to interpret. Best of all, the box is marked Volume I, suggesting that any complaints of omissions are premature. More will be coming, though at a date that has not as yet been determined.

But even on these first three discs, it might be argued, we have close to a full-length portrait of Grieg as an orchestral composer (Grieg was, after all, barely five feet tall!). In any case, this is certainly at least a head-and-shoulders likeness, with both profiles—the humorous and the serious—showing. The span is from *In Autumn*, an overture composed in 1865, when Grieg was twenty-two, to the *Symphonic Dances* and *Lyric Suite* of the later years. Filling in pertinent developmental details are not only such other thoroughly well-known works as the *Holberg Suite*, the *Two Elegiac Melodies*, and the two *Peer Gynt Suites*, but a pair of miniatures (*Evenings in the Mountains* and *At the Cradle*) published in 1898. Just as *In Autumn* is typical of Grieg in its harmonic choices, its rhythmic vitality, and its limited resources in development, so

the two late vignettes (together they total only 142 measures) are illustrative of the *other* Grieg, one as terse in his musical expressions as he was in his well-written critical essays.

Some may question whether a work by a twenty-two-year-old musician could really be considered "typical" of its composer. One might answer that by noting that Grieg's great, much-sung *Jeg Elsker Deg* (*I Love You*) was, at the time of the composition of *In Autumn*, already a year old. That early masterpiece opened two possibilities for Grieg's future: that everything else would be an anticlimax, or that this splendid song would be but a foreshadowing of fine things to come.

OUTSTANDING among the "fine things" to which this collection by Abravanel will for many (including myself) be an introduction is Grieg's Op. 51, titled *Old Norwegian Ro-*



Edvard Grieg's famed residence, now a museum, at Trolldhaugen, Norway

mance with *Variations*. Originally written for two pianos, it was orchestrated nine years after its composition in 1891 and may be described in seed-catalog terms as a late-blooming beauty. It is cast in a mode of which Grieg

was a master, and the variations (thirteen in number) are climaxed by a coda as spacious and summarizing as anything Brahms might have written.

This is a compliment by no means tinged with derogation. No one but Grieg could have written the alternately soaring, skipping, and sauntering variations. Included are sections in such dance rhythms as *menuetto*, *valse*, and *tarantella* which give new definition to the Norwegian folk melody utilized by the composer. The orchestral detail, moreover, is touched in with all the coloristic resources of the tonal palette he commanded. Little wonder, as Dr. Joseph Braunstein informs us in his commentary, that two notable conductors of the early twentieth century chose to perform these variations to memorialize Grieg after his death on September 4, 1907; they were Henry Wood in London and Arthur Nikisch in Berlin.

There has been at least one previous recording of this work, but I do not remember having heard it, and this meager representation would hardly hint at much greater prominence for it in the concert hall. Indeed, the last performance of the *Romance* in an American concert hall of which I can find mention was in 1916 (I didn't hear that either). We can put this scanty attention to the *Old Norwegian Romance* with *Variations* down to an oversight, but how do we account for the rarity of attention accorded Grieg's other, more representative, and better-known works in recent concert-hall seasons?

I am not arguing a case for such fragile masterpieces as the *Peer Gynt Suites*; there are few conductors now at work who could re-create the innocent wonders of this music in the way Beecham, Barbirolli, Goossens, and the early Arthur Fiedler did. But there is another realm of writing in which Grieg reigned supreme, one that is, on the whole, even more accessible.

It is a category to which this Volume I is properly attentive and in which it is roundly

successful: the art of writing for strings. The album includes the *Two Elegiac Melodies*, portions of the *Lyric Suite*, and, of course, the *Holberg Suite*. To judge from the march of the opus numbers, it is in No. 34—the des-

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"A sonorous structure neither Dvořák nor Tchaikovsky ventured"

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ignation for *The Last Spring* and *The Wounded Heart* grouped as *Elegiac Melodies*—that Grieg first gave indication of this special facility. But it may already be found in Op. 23 (the original numbering of the incidental music for Ibsen's *Peer Gynt*) before it was divided into the suites of Op. 46 and Op. 55. Everybody knows *Anitra's Dance*; few appreciate the finesse of its miraculous writing for pizzicato strings (and triangle). Fewer, perhaps, are aware of the use of the same technique for atmospheric purposes in *In the Hall of the Mountain-King* (cellos and double basses in combination with bassoon).

**G**RIEG's primary identity as a performer was with the piano, but the sonority of massed strings attracted him repeatedly in his later life. Asked, in 1884, to create a work to honor Ludwig Holberg (the "Molière of the North") on the two-hundredth anniversary of his birth, Grieg thought first of a cantata. But the work for male chorus that he wrote did not satisfy his sense of appropriateness, and he destroyed it. The string ensemble struck him as more evocative of the period (1684-1754) associated with Holberg, but what he did with that medium was no mere exercise in antiquarianism. Grieg ranged freely across the means accessible to him, through double stoppings, unisons, chordal combinations, doublings, and overlappings more suggestive of 1884 than 1684 to produce a work that looked resolutely ahead as well as affectionately backward.

More than a few years before (in 1875), Antonin Dvořák had produced his *Serenade for Strings*, a work of great charm and typically resourceful technique. But it strikes me as a conception that is inherently for an enlarged quartet (with a bass part added to the usual violins, viola, and cello) rather than a complete rethinking of all the opportunities such a combination affords. Tchaikovsky's *Serenade for Strings*, Op. 48, came a few years later (1880) with a broadened range of sonorities and a character that has made it best known in the form of a Balanchine ballet. But in the *Holberg Suite*, Grieg evolved a sonorous structure which in density and tonal expanse is much more typical of the best works created later in the same medium, and he combined these musical details with an evocative element neither Dvořák nor Tchaikovsky had ventured.

Abravanel and his excellent string ensemble make the many merits of the *Holberg Suite* palpable in a version that honors all concerned, including the engineers. Here, in my view, is a truly seminal work, one whose descendants include Sir Edward Elgar's *Introduction and Allegro* (in which a solo quartet is creatively combined with a larger string group), Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* (in which the atmospheric element is strongly present), Gustav Holst's *St. Paul Suite*, and eventually even Richard Strauss' *Metamorphosen*.

**E**VERY time a modish conductor of today pays his respects to Arnold Schoenberg's *Verklärte Nacht* (a not unevocative work in itself) in a performance for massed strings, he reminds those versed in Grieg that the great Viennese innovator knew the Norwegian's mind too—almost as well, perhaps, as he knew his own. All conductors should know it as well! A few more with such knowledge might provide the symphonic repertoire with a diversity it sorely needs.

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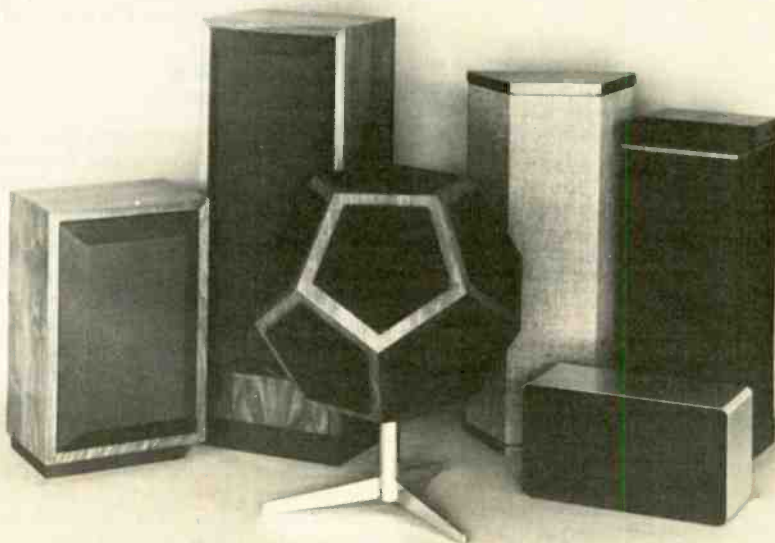


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# CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH  
STODDARD LINCOLN • ERIC SALZMAN

**J. S. BACH:** *Concertos for Harpsichord and Strings: No. 1, in D Minor (BWV 1052); No. 2, in E Major (BWV 1053); No. 4, in A Major (BWV 1055); and No. 5, in F Minor (BWV 1056).* *Concertos for Two Harpsichords and Strings: in C Minor (BWV 1060) and in C Major (BWV 1061).* *Concertos for Three Harpsichords and Strings: in D Minor (BWV 1063) and in C Major (BWV 1064).* *Concerto for Four Harpsichords and Strings in A Minor (BWV 1065).* Raymond Leppard, Andrew Davis, Philip Ledger, Blandine Verlet (harpsichords); English Chamber Orchestra, Raymond Leppard cond. PHILIPS 6747 194 three discs \$23.96.

Performance: **Crisp, brilliant**  
Recording: **Excellent**

These are strong, vigorous performances with a wonderful, idiomatic sound, but they are all body and very little soul. The choice of works is a little odd: these appear to be all the extant original harpsichord concertos as well as the ones Bach arranged from other composers but not the ones he arranged from other works of his own. At any rate, it is a bountiful selection, and the performances are crisp and brilliant; just don't ask for too much in the way of good old Baroque schmaltz. Lots of muscle, no heart. E.S.

## RECORDING OF SPECIAL MERIT

**BEETHOVEN:** *Piano Sonata in C Major, Op. 52 ("Waldstein"); Piano Sonata in A-flat Ma-*

*ior, Op. 110; Andante Favori in F Major.* Alfred Brendel (piano). PHILIPS 6500 762 \$7.98.

Performance: **Aristocratic**  
Recording: **Splendid**

## RECORDING OF SPECIAL MERIT

**BEETHOVEN:** *Piano Sonata in E Major, Op. 109; Piano Sonata in A-flat Major, Op. 110.* Maurizio Pollini (piano). DEUTSCHE GRAMMOPHON 2530 645 \$7.98.

Performance: **Brilliant, volatile**  
Recording: **Very good**

**BEETHOVEN:** *Piano Sonata in A-flat Major, Op. 110; Piano Sonata in C Minor, Op. 111.* Gary Graffman (piano). COLUMBIA M 33890 \$6.98.

Performance: **Virile**  
Recording: **Good**

The post-Schnabel generation speaks impressively for itself in these three Beethoven sonata discs. Taking the unduplicated repertoire first, I find Brendel's reading of the much-abused *Waldstein* fascinating in its essentially aristocratic quality and emphasis on lyrical values. His treatment of the first movement is on a par with that of Gieseking's pre-war Columbia recording. After a marvelously suspenseful slow movement, however, Brendel presents a finale that is quite different from the urgently Dionysiac music we usually expect: his pacing is more deliberate, more carefully textured, but never heavy-handed—altogether convincing in its own fashion. The same elegance he brings to the *Waldstein* also marks his handling of the captivating *Andante Favori*, once intended as the slow movement for the sonata. In short, this is another splendid addition to Brendel's current traversal of the Beethoven sonata cycle for Philips.

Maurizio Pollini opens the E Major Sonata in a briskly "objective" fashion with little concession to sentiment, and he plays the *prestissimo* middle movement with Toscanini-an fire and volatility; indeed, the Toscanini spirit permeates this performance, especially the final variation movement.

In the mighty Op. 111, Gary Graffman gives a fierce and gnarly account of the opening

movement, making more than usual of the dissonant elements, particularly in the trills that hark back in spirit to those of the *Hammerklavier* finale. Those who seek high Beethovenian mysticism in the *Arietta* movement will have to go elsewhere.

Given a choice of the three performances of the A-flat Major Sonata, always a favorite of mine, it's almost a tossup for me between the linear purity and dramatic volatility of Pollini and the rich lyricism of Brendel. Upon repeated listening, however, I find that it is Pollini who gets closest to the core of the Bach-drenched finale with its amalgam of poignant aria and soul-healing fugue. Graffman's rather rough-hewn treatment—at least in comparison to these others—seems to me more suited to middle-period Beethoven.

Philips and DG have both come up with piano sound that is marginally superior to Columbia's; this is more likely than not a matter of the instruments used in recording since the acoustic in all instances is quite satisfactory.

D.H.

## RECORDING OF SPECIAL MERIT

**BEETHOVEN:** *Symphony No. 4, in B-flat Major, Op. 60; Grosse Fuge in B-flat Major, Op. 133.* Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHILIPS 9500 033 \$7.98, © 7300 456 \$7.98.

Performance: **Solving the Grosse Fuge**  
Recording: **Excellent**

Among the knotty puzzles of the "great tradition," the riddle of the *Grosse Fuge* has always been the most difficult to solve. It was rejected in Beethoven's day, but knowledgeable people have since regarded it as a great masterpiece. And yet, it still "can't be played," and when it is, you generally wish it had been left alone. That's not the case here. Neville Marriner's Academy of St. Martin-in-the-Fields is a kind of eighteenth-century ensemble that has branched out into the music of the nineteenth and twentieth, and their starting point in Baroque style is a distinct advantage. Line and counterpoint, dramatic chiaroscuro, balanced phrasing, rhythmic suppleness and structure, dance-like move-

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ment, and wit and intensity of expression are virtues that can be learned from Baroque style and applied to many kinds of music. They are tremendously appropriate to the *Grosse Fuge*.

Lightness (without losing drama and expressivity) and technical poise are crucial. It is possible after all, Marriner shows, to play the *Grosse Fuge*, not as an agonizing Olympian masterpiece that no one wants to hear, but as music.

The *Grosse Fuge* is the really exceptional part of this recording, but the main bill is equally attractive: a light, supple, yet full-blown performance of that most delicious of Beethoven symphonies, No. 4. Marriner is decidedly *not* one of those new-breed musicians who excel in the early and the offbeat but fall down on the standard repertoire. *E.S.*

**BENNETT: Violin Concerto in A Major.** Louis Kaufman (violin); London Symphony Orchestra, Bernard Herrmann cond. **A Song Sonata; Hexapoda.** Louis Kaufman (violin); Annette Kaufman (piano). CITADEL CT 6005 \$6.98.

Performance: **Definitive**  
Recording: **Concerto faded, sonata all right**

Robert Russell Bennett is so well known as an orchestrator of other composers' music—the brilliant "symphonic picture" of *Porgy and Bess* and the Jerome Kern and Stephen Foster pieces as well as the dozens of Broadway musicals—that most of us are quite unaware of his wholly original concert works. The Violin Concerto in A Major, which carries the sub-heading "In the Popular Style," is unpretentious and easy-going in its demands on the listener, though it is probably difficult to play. It is a tuneful, animated, eminently agreeable piece which could stand exposure on concert programs. It was composed for Kaufman, who gave it a bang-up performance with the late Bernard Herrmann in this 1956 recording. The sound itself, however, is not only phony stereo, but far below the standard of that year: I gather from Tony Thomas' notes that the disc may have been processed from a copy and not from a master tape.

The violin-and-piano works on side two, also composed for Kaufman, come off much better sonically, though they too may have been taped some time ago. Both of these are also very much "in the popular style." *A Song Sonata* is in five unconventional movements, and *Hexapoda* is subtitled "Five Studies in Jitteroptera." Jascha Heifetz recorded both works (his version of the sonata is still current on RCA LM-2382), but Kaufman's proprietary fervor makes his performances no less definitive than that of the concerto. With better sound on the orchestral side, this could have been a real winner. *R.F.*

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**BERLIOZ: Symphonie Fantastique, Op. 14a.** Orchestre National de l'ORTF, Jean Martinon cond. ANGEL □ S-37138 \$6.98.

Performance: **Very fine**  
Recording: **Very good**

Of the nearly two dozen currently available recorded versions of the *Fantastique*, this one by the late Jean Martinon belongs among the top three or four. Like Monteux, Martinon displays a fine awareness of Berlioz's romantic-classic polarities, placing special emphasis

on legato lines throughout his reading without in any way diluting the essential drama of the piece. He also chooses to observe the exposition repeat in the first movement and to enrich the texture of the Ball movement with Berlioz's added cornet parts.

The stereo recording perspective struck me as being unusually deep, at least in regard to the placing of the brasses, a situation which I find all to the good, and the sound is decidedly enhanced in four-channel playback. *D.H.*

**BIZET: Carmen** (see Best of the Month, page 97)

**BRUCKNER: Symphony No. 9, in D Minor.** Chicago Symphony Orchestra, Daniel Barenboim cond. DEUTSCHE GRAMMOPHON 2530 639 \$7.98.

Performance: **Dramatic**  
Recording: **Good**

Add yet another fine reading of Bruckner's apocalyptic and impassioned Ninth Sympho-

National de l'ORTF, Jean Martinon cond. INÉDITS 995 028 \$7.98 (from HNH Distributors, P.O. Box 222, Evanston, Ill. 60204).

Performance: **Superb**  
Recording: **Very good**

Although Henri Dutilleux is regarded as *the* outstanding symphonist among contemporary French composers, his music is rarely heard outside of France. The loss is ours, as the late Jean Martinon's stunning performance of the First Symphony (composed in 1951) makes clearer than ever. This may be an even stronger work than Dutilleux's Second Symphony, which we have had on records for some time (Musical Heritage Society MHS 3022, Charles Munch conducting). The four-movement layout commences with a passacaglia and ends with a variation movement; through the whole sequence there is a propulsive quality balanced by a restrained sort of lyricism. The language, the design, the orchestral coloring all bespeak an unlabored originality; this is undoubtedly an important work.



NEVILLE MARRINER:  
*the Grosse Fuge*  
can be played

Photogram/Zammit

ny to the several already listed in Schwann. Barenboim chooses to emphasize the drama rather than the epic aspects of the score, and on this level he scores a telling success. However, those who seek the bigger line will do well to stick with Karajan on DG or Haitink on Philips. Like Haitink, Barenboim takes the scherzo at a slower pace than Karajan.

DG's Chicago recording is more closely miked and somewhat more shallow in depth than the Berlin and Amsterdam performances but has more precise balancing of *tutti* chordal attacks and more dramatic highlighting of the music's dissonances. *D.H.*

**DETT: In the Bottoms** (see GRIFFES)

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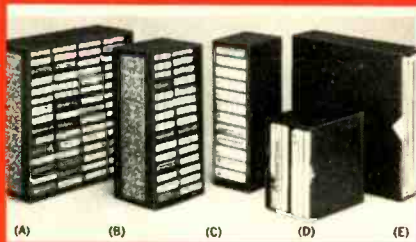
**DUTILLEUX: Symphony No. 1. MARTINON: Hymne à la Vie, Symphony No. 2.** Orchestre

Martinon wrote his Second Symphony when he came out of a prisoner-of-war camp in 1944. Its overt romanticism, dramatic urgency, and marvelously rich orchestral palette suggest the work as a concise companion-piece to Carl Nielsen's Fourth Symphony (*The Inextinguishable*), of which Martinon was a distinguished interpreter. Part of the color here is provided by the *ondes Martenot*, which makes a few appearances in the outer movements and unexpectedly enhances the soaring affirmation of the finale, flying off after the cresting brass chorale like an intoxicated dove. The entire work—expressive, deep-felt, ultimately joyous—shows Martinon at his superb best in both his creative and performing roles; its appearance now is the most meaningful sort of memorial to the man and the musician. *R.F.*

(Continued overleaf)



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ELGAR: *The Apostles, Op. 49*. Sheila Armstrong (soprano), Blessed Virgin, Angel; Helen Watts (contralto), Mary Magdalene; Robert Tear (tenor), St. John; Benjamin Luxon (bass), St. Peter; Clifford Grant (bass), Judas; John Carol Case (bass), Jesus. London Philharmonic Choir; Choir of Downe House School; London Philharmonic Orchestra, Sir Adrian Boult cond. With an illustrated talk on *The Apostles* and *The Kingdom* by Sir Adrian Boult. CONNOISSEUR SOCIETY CS 3-2094 three discs \$20.94.

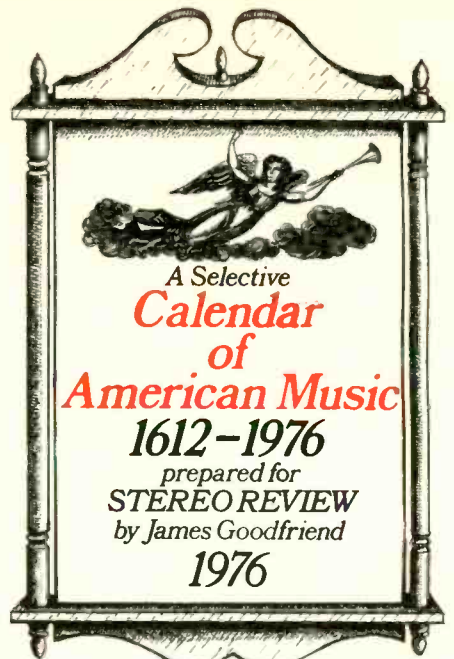
Performance: **Superb**  
Recording: **Resplendent**

Connoisseur Society has put all American Elgarians further in its debt by issuing, from the 1974 EMI tapes, Sir Adrian Boult's recorded realization of *The Apostles*. Unlike the essentially lyrical and contemplative score of *The Kingdom*, part two of Elgar's projected but never completed trilogy of oratorios, which was reviewed in these pages last April from Connoisseur Society's CS 2089, *The Apostles* is a considerably more ambitious tonal canvas, calling for six rather than four soloists and in its last pages for a children's choir to augment the normal forces. There is more "action" music here than in *The Kingdom*, in particular the storm episode on the Sea of Galilee where Jesus challenged Peter to walk upon the water, and the sinister march-like music leading to the seizure of Christ at the instigation of the traitorous Judas. Nevertheless, as in *The Kingdom*, the real substance of Elgar's music is in the establishment of atmosphere and of human character. If Peter is the most arresting character of *The Kingdom*, Judas in his obsession with temporal power and eventual black remorse and suicide is the most gripping figure in *The Apostles*. Peter, Mary Magdalene, and Jesus Himself are major figures here, but they pale beside the tragic figure of the Great Betrayer.

I find the musical content of *The Apostles* somewhat more uneven than that of *The Kingdom*: the weakest section—the choral episode "Turn you to the stronghold" which concludes Part I—is very pallid indeed, but Judas' great scene of remorse and self-destruction ("... I am unto myself more grievous than the darkness") is for me the greatest single piece in the two oratorios. And there are other stunningly memorable moments: virtually the whole of side one, as the people greet the sunrise over Jerusalem and the Apostles rejoice in their calling to serve Jesus in His ministry; the soliloquy of Mary Magdalene, with choral interjections, as she ponders repentance and recalls her past; Peter's scene of remorse, depicted by unaccompanied chorus; and the duet for Mary and John in the aftermath of the Crucifixion.

As he did in his 1969 recording of *The Kingdom*, Sir Adrian Boult, now eighty-five, directs a performance wholly communicative of the essential compassion and tenderness of Elgar's musical utterance—and the surging power is there in ample measure when needed. The soloists impress me as more effective as a team than as individual protagonists, but Clifford Grant as Judas really towers over his male colleagues, vocally and artistically, in a dramatic character not inferior to such other dark and guilt-ridden musical personages as Boris Godounov. The choral work is generally excellent, especially in the reflective pas-

(Continued on page 139)



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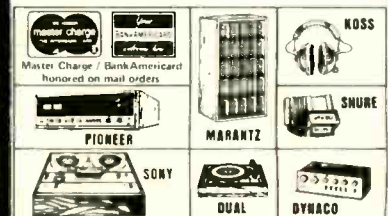
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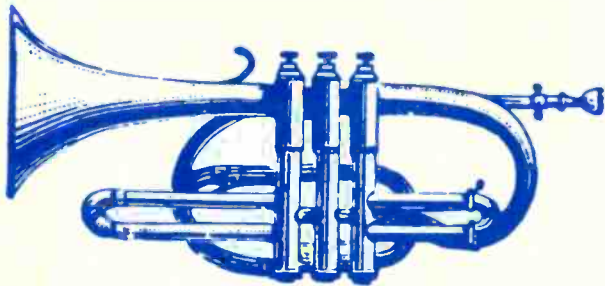
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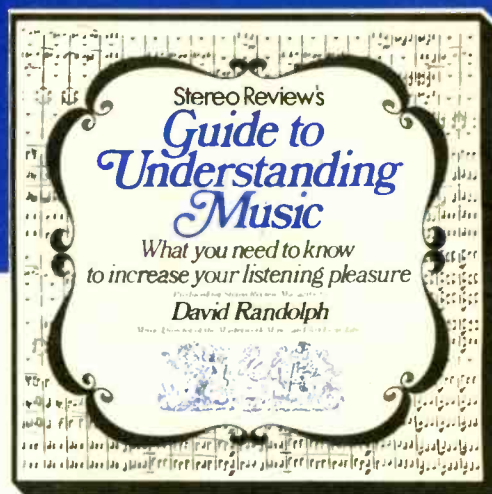
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sages, although there is the usual trouble with "t"s and sibilants that don't come together. The recording is altogether superb—spacious in ambiance, rich in detail, and ample in body. And special praise is in order regarding side six, on which Sir Adrian offers genuinely informative and helpful spoken commentary with musical illustration on the leitmotives and structure of both *The Apostles* and *The Kingdom*.  
D.H.

**ELGAR: Songs.** *Twilight; The Torch; Clapham Town End; Pleading; Oh! Soft was the song; The River; The Shepherd's Song; Like to the Damask Rose; Two songs from "The Spanish Lady"; Queen Mary's Lute Song; O Salutaris Hostia;* and four others. John Carol Case (baritone); Mary Thomas (soprano); Daphne Ibbott (piano). SAGA 5304 \$6.98.

Performance: Adequate to good  
Recording: Fairly good

There are sixteen Elgar songs in this generous sampling of vocal music written over a range of fifty years, including excerpts from his heroic cantata *Caractacus* (1898) and incidental music to the plays *Grania and Diarmid* (1902) and *The Starlight Express* (1915). There is considerable variety in the remainder, too: Schubertian pastoral songs, Edwardian salon pieces, an arrangement of a Yorkshire folk song, a religious hymn, and two highly dramatic pieces (*The Torch* and *The River*) that recall Elgar's frustrated operatic ambitions.

Elgar undoubtedly had the skill to shape singable melodies, and he was a fastidious craftsman. The simpler songs in this sequence are invariably engaging, while the more elaborate ones seldom make a real impact on first hearing. Of course, with a Janet Baker as their interpreter, the reaction might be different. The baritone in this instance, a warmly communicative singer, is enjoyable throughout, but the soprano's tonal unsteadiness is at times disconcerting. Both artists enunciate clearly, but the texts should still have been included. The recorded sound is somewhat lacking in liveliness.  
G.J.

**FAURÉ: Requiem, Op. 48; Cantique de Jean Racine, Op. 11.** Benjamin Luxon (baritone); Jonathon Bond (treble); Stephen Cleobury (organ); Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest cond. ARGO ZRG 841 \$6.98, © 841 \$7.98.

Performance: Pretty good  
Recording: Very good

George Guest has a fine feeling for the Requiem, Benjamin Luxon's contribution is first-rate, and the instrumental complement is splendid, but the choral singing here is really less tidy than it ought to be, and the very fine recording only makes that the more apparent. The boy soprano sounds a little riper than those in some other recordings, but certainly acquits himself nobly. No other recording of the Requiem comes with notes as interesting and informative as those of Felix Aprahamian on the Argo jacket, but most others do offer a text of the work; Argo does not, though the text of the Racine Canticle is printed in French and English. The same coupling is presented with altogether more distinction by the forces under Louis Frémaux on Musical Heritage Society MHS 1507, and another Cambridge choir (King's College) under David Willcocks gives us what is probably the most satisfying of all recorded performances

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of the Requiem (Seraphim S-60096, with Fauré's *Pavane* as filler). R.F.

**FOSTER:** *Songs* (see Collections—Richard Crooks)

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**FRANCK:** *Psyché*. Chorus of the Belgian Radio; Orchestre de Liège, Paul Strauss cond. CONNOISSEUR SOCIETY □ CSQ 2096 \$6.98.

Performance: **Excellent**  
Recording: **Excellent**

César Franck was more of a symphonic poet than a true symphonist, and, in that wisdom we never fail to gain from hindsight, perhaps it is not as mystifying as David Hall finds it in his informative annotations that the composer undertook this ambitious orchestral-choral symphonic poem during the very same years (1887-1888) he was working on his only symphony. The symphonic form imposed a restraint on his expression; a sprawling multi-movement symphonic poem, on the other hand, provided a ready outlet for it. That César Franck, of all people, should tackle a pagan and erotic subject was, of course, surprising. But, as Martin Cooper sardonically observes: "As in *Les Djinns*, he takes a pagan legend in *Psyché* and baptizes it."

*Psyché* has never been particularly popular, certainly not with those who find ripe and luscious Romanticism hard to take. The complete score has seldom been recorded, and this appears to be its only version in the current Schwann. But if you like the D Minor Symphony, you will like *Psyché*, for its ex-

pressive idiom is virtually identical to that of the other work. The performance is beautiful, with transparent and smoothly integrated choral singing, and conductor Strauss makes the Orchestre de Liège sound like a top-level group. Some may find the sound a shade cathedral-like, but its richness and warmth seem very appropriate to the lushness of the music. G.J.

**FRANCK:** *Symphonic Variations* (see GRIEG)

**GRANDI:** *Dixit Dominus; O quam tu pulchra es; Exaudi Deus; Vulnerasti cor meum; O vos omnes; Ave Regina; Jesu mi dulcissime; Plorabo die ac nocte*. Paul Esswood (countertenor); Edgar Fleet, Nigel Rogers (tenors); Trinity Boys' Choir; Accademia Monteverdiana, Denis Stevens cond. NONESUCH H-71329 \$3.98.

Performance: **Fervent**  
Recording: **Resonant**

The music of Alessandro Grandi falls stylistically somewhere between that of Gabrieli and Monteverdi. Master of the Venetian choral style, he was equally at home in the early Baroque vocal-concerto style. Whether writing for full chorus, a small ensemble, or a single voice, Grandi was always sensitive to the word and portrayed it vividly through melody, texture, rhythm, and harmony. Although this record presents only serious and rather somber religious works, the emotional palette is a rich one, ranging from tenderest intimacy to noblest splendor.

The performances offered by Mr. Stevens are simple and straightforward; they are per-

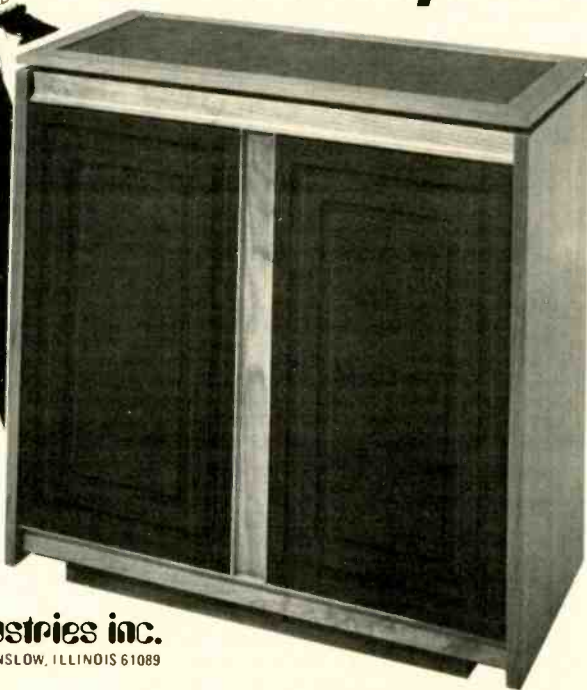


EMI/Photo X

PAUL STRAUSS  
A beautiful performance of *Psyché*

fect for the echoey church sonorities so beautifully caught by the engineers. The balance between the soloists, chorus, a small string ensemble, and organ continuo is just right, contributing to a full-bodied effect along with a clarity of inner lines. Especially fine are the solo motets sung by Messrs. Fleet, Rogers, and Esswood. Mr. Stevens is to be congratulated in bringing to our attention a body of unknown music in a performance worthy of its high quality. S.L.

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**GRETRY:** *Danses Villageoises; Céphale et Procris, Suite de Ballet; Overtures—L'Épreuve Villageoise, Les Mariages Sannites, and Richard Cœur de Lion.* Orchestre de Liège, Paul Strauss cond. SERAPHIM S-60268 \$3.98.

Performance: **Fine**  
Recording: **Good**

Grétry's ballet music is to the Classical era what Rameau's is to the Baroque and Delibes' to the Romantic. Full of charm and sparkle, with a contagious audacity, it fits well into the grand tradition of French dance music. Even though the overtures contain some rather melodramatic moments, they are full of melodic invention and wit. They make excellent light listening and are a pleasant change from the Rossini overtures.

The readings by Paul Strauss and the Orchestre de Liège are clean and crisp. There is nothing outstanding to speak of, but then again, I have no negative criticism to offer. If you are in a mood for light but unfamiliar music, this is your album. *S.L.*

**GRIEG:** *Orchestral Works* (see Choosing Sides, page 132)

**GRIEG:** *Piano Concerto in A Minor, Op. 16; Norwegian Dances, Op. 35; Wedding Day at Troldhaugen, Op. 65, No. 6.* Grant Johannesen (piano); Utah Symphony Orchestra, Maurice Abravanel cond. TURNABOUT □ QTV-S 34624 \$3.98.

Performance: **Direct**  
Recording: **Spacious**

**GRIEG:** *Piano Concerto in A Minor, Op. 16.*  
**FRANCK:** *Symphonic Variations.* György Cziffra (piano); Budapest Symphony Orchestra, György Cziffra, Jr., cond. CONNOISSEUR SOCIETY CS 2090 \$6.98.

Performance: **Idiosyncratic**  
Recording: **Good**

One could hardly find more strikingly contrasting readings of the Grieg concerto than these two! Johannesen, ever the unflinchingly honest artist, turns in a performance of brilliance and vitality, completely within the bounds of tradition. The Cziffra father-and-son combination take a full four minutes longer in their performance and really go all out for every bit of contrast that can be extracted from the score in terms of dynamic gradation and soulful phrasing—all very interesting in its own way, but it doesn't wear well. The first-movement cadenza turns into almost a self-contained Hungarian rhapsody, but Cziffra's playing of the cadenza in the finale is a knockout.

I found the Cziffra's version of the Franck Symphonic Variations somewhat more to my taste, for I do get a bit tired of hearing pianists and conductors just breeze through them à la Saint-Saëns. But even this began to pall after a time, if only because the overall structure was on the verge of crumbling. Performances for the jaded, I would call these, but decently recorded, withal, and the piano has decidedly more effective presence and body than on the Turnabout disc. Abravanel gives staunch backing to Johannesen and provides agreeable run-throughs of the orchestral pieces, but I found the spaciousness of the recording locale a bit much, though by no means intolerable. The Turnabout disc represents good value as a Grieg package, but if it's a budget version of the concerto you want, minus the

(Continued on page 144)

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*An opera full of mad passions calls for coolness in the pit...*



Sherrill Milnes and Beverly Sills in the 1976 San Francisco Opera production

## *An Elegant New *Thaïs* from Angel*

**W**E are in the midst of a bountiful Massenet renaissance, in case you haven't noticed. *Thérèse* and *La Navarraise* have already been recorded (the latter twice, in fact), *Esclarmonde* is in the works (and at the Metropolitan as well), *Le Cid* is imminent, and we now have a new recorded version of *Thaïs* to coincide with the San Francisco Opera's revival that uses two of the same principals—Beverly Sills in the title role and Sherrill Milnes as Athanaël.

*Thaïs* is, to be sure, not all that rare on records. There have been three previous versions: Urania 227, a decent mono performance long deleted; RCA ARL3-0842, a thoroughgoing disaster; and Westminster 8203. The last is a good, idiomatic performance with a great deal of attractive singing to recommend it, but it is slightly cut and sonically inferior to Angel's new release.

Sound, in fact, is a major asset of the Angel set. There are a few puzzling sonic perspectives, such as the opening of Act I, Scene 2, where, seeking some stage realism no doubt, the engineers have placed the voices too far out of focus. But such instances are rare; balances are very good most of the time, and orchestral tone and color are remarkably well captured. And this leads to another of the set's virtues, the conducting of Lorin Maazel. *Thaïs* is an opera about fanatics and mad passions; there is hardly a moment when its three principals conform to common concepts of sanity. A certain amount of coolness is there-

fore essential in the pit, and Maazel provides it with his judicious tempos and a tight rein on episodes that could be over-sentimentalized. All this, however, does not keep him from whipping up a fine climax for the end of Act II. Throughout the opera, he maintains precise ensemble and evokes from his orchestra the kind of perfumed, sensuous sound that best mirrors Massenet's subtle tone colors.

**W**hen *Thaïs* is discussed, it is usually in terms of the heroine—Mary Garden, Geraldine Farrar, and Maria Jeritza are the frequent points of reference—and seldom in terms of such memorable past Athanaëls as Maurice Renaud, Vanni Marcoux, Titta Ruffo, and John Charles Thomas. A seductive and compelling *Thaïs* no doubt rules the stage, but on records Athanaël, the Cenobite monk torn between faith and the flesh, emerges as an equally powerful personality. In this instance, Sherrill Milnes succeeds in making him the central figure. Beginning with a deeply moving delivery of his first monologue, Milnes never fails to convey a commanding presence, making vivid dramatic points through sensitive use of vocal color. He meets the vocal demands head-on, even though his tones in the upper register are not always firmly sustained or appealing in sound. That reservation aside, his is a thoughtful and deeply committed characterization.

The same holds true of Beverly Sills' *Thaïs*, but hers is a characterization in paler colors

and of lesser overall impact, and it is at the mercy of the intrusive wide vibrato that has been plaguing her singing for some time. Her mirror aria ("Dis-moi que je suis belle") poses difficulties in the high tessitura that few sopranos have mastered (and none in the complete recordings of this opera), but she achieves lovely effects in her duet of Act III, Scene 2, and in the finale, where Milnes is also at his best.

Nicolai Gedda's singing has lost much of its lyric sheen, but he projects the role of the hedonistic Nicias with great conviction and effectiveness. The Palémon and the Abbess Albine perform their small roles with dignity, the voices of Crobyle and Myrtale are nicely blended, and we get sensitive work from the dependable John Alldis Choir. Unquestionably, *Thaïs* has been elegantly served in this recording. A beautifully designed booklet full of fascinating illustrations and an informative essay by critic Andrew Porter complete the presentation.

—George Jellinek

**MASSENET: *Thaïs*.** Beverly Sills (soprano), *Thaïs*; Sherrill Milnes (baritone), Athanaël; Nicolai Gedda (tenor), Nicias; Richard Van Allan (bass), Palémon; Ann-Marie Connors (soprano), Crobyle; Ann Murray (mezzo-soprano), Myrtale; Patricia Kern (mezzo-soprano), Albine; Norma Burrowes (soprano), La Charmeuse. John Alldis Choir; New Philharmonia Orchestra, Lorin Maazel cond. Angel SCLX-3832 three discs \$22.94.



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## RECORDING OF SPECIAL MERIT

**GRIFFES: Sonata. IVES: Three-Page Sonata. DETT: In the Bottoms.** Clive Lythgoe (piano). PHILIPS 9500 096 \$7.98.

Performance: **Compelling**  
 Recording: **Exceptional**

Clive Lythgoe is a British pianist who has been specializing in American music; on this disc he offers compelling, insightful performances of works all but unknown to most of the composers' own compatriots. In his annotation, Lythgoe remarks that the Griffes sonata "may be regarded as the very peak of neo-Romanticism in American keyboard music," but to me this extraordinary, fantastic, and original work seems, at the same time, to be the very peak of Impressionism. Rather than worry about a contradiction in terms, we might simply acknowledge it as a masterwork that defines its own category. There has not been a recording of the sonata in well over twenty years, and none that has come my way has suggested anything like the degree of involvement and fulfillment evident here.

Ives may have written his *Three-Page Sonata* "mostly as a joke," but within its concise framework it is a work of real depth; Lythgoe's performance conveys the music's full stature without threatening to become larger than life. The Canadian-born Nathaniel Dett's *In the Bottoms* is the suite that ends with the famous "Juba Dance," a piece that really ought not to be heard out of context; the four preceding movements complete a balanced picture, reminding us that Dett, in 1913, was neither a primitive nor a minstrel-show caricaturist, but a thoughtful and well-trained professional whose racial consciousness was expressed in music of taste, subtlety, and substance. Lythgoe's understanding of and affection for all these varied works is quite remarkable, and his performance is enhanced by the exceptional realism of Philips' sound. R.F.

**HANDEL: Israel in Egypt.** Elizabeth Gale, Lillian Watson (sopranos); James Bowman (alto); Ian Partridge (tenor); Tom McDonnell, Alan Watt (basses); Choir of Christ Church Cathedral, Oxford; English Chamber Orchestra, Simon Preston cond. ARGO ZRG 817/8 two discs \$13.96.

Performance: **Flabby**  
 Recording: **Muddy**

No other oratorio I know uses an entire nation as its protagonist and assigns such a heroic role to a double chorus. A double chorus so responsive to the magnitude of the text that it can act like an individual, take us through the sufferings of the Israelites in Egypt, the plagues visited on that country, and the struggle through the tumult of the Red Sea, and depict their ultimate liberation is a hard one to find. But that is only the first part: the chorus must then sustain the titanic exultation of Moses' Song of Victory and Thanksgiving. Handel may have been able to give us this message in music, but very few choruses are able to realize that cosmic event in actuality.

Now, the performance under consideration has many merits. The sound of the Choir of Christ Church, Oxford, with the angelic timbre of boys' voices, is a beautiful one. The recording captures perfectly the resonance of the Merton College Chapel. Simon Preston's reading is solid and well paced. Unfortunately, however, the choral sound is more suited to Byrd and Palestrina, as are the chapel's acoustics. The result is a performance that is rather too delicate and well molded for Handel's animal vigor and a sound that rounds off the harsh angles of Handel's impetuous melodies and sharp rhythms.

Although the soloists take a secondary role in this chorally conceived work, they too have difficulty in living up to the composer's forthright worldly inspiration. Messrs. Bowman and Partridge are among the finest singers of early-Baroque music we have, but here they lack the force and conviction required for late-Baroque splendor. The two basses struggle valiantly with "The Lord is a man of war," but their struggle shows in some bad pitch and forced sounds. Part of the soloists' forcing is a result not only of their zeal to do such virile music justice, but also of an orchestra that strives for first place.

In listening to this performance, I am convinced that alive it must have been splendid and moving. But as a recording, it must be chalked up as a souvenir for those who were at the concert and recall its glories. S.L.

**HAUBENSTOCK-RAMATI: String Quartet No. 1** (see WEBERN)

**IVES: Sonatas Nos. 1-4 for Violin and Piano; Trio for Piano, Violin, and Cello; Largo for Violin and Piano; Largo Risoluto I; Halloween; Largo Risoluto II; In Re Con Moto Et Al; The Innate (Adagio Cantabile) for Piano and String Quartet; Three Quarter-tone Pieces for Two Pianos; Largo for Clarinet, Violin, and Piano.** Millard Taylor, John Celentano (violins); Francis Tursi (viola); Alan Harris (cello); Stanley Hasty (clarinet); Artur Balsam, Frank Glazer (pianos). Vox SVBX 564 three discs \$10.98.

Performance: **Strong keyboard playing**  
 Recording: **Good to very good**

Ives is not generally thought of as a chamber-music composer, but there was a classicist side to his nature and, in fact, quartets and sonatas make up a large part of his output. This set, titled "Complete Chamber Music, Vol. I," contains mostly music for piano and strings, including the four violin sonatas, the piano trio, and shorter pieces. The briefer works, mostly for piano and string quartet, fit the old image of Ives the experimenter, but it is in the larger works that we really find the breadth of vision that is perhaps the more important aspect of Ives' contribution.

The three-disc set is built around the considerable artistic talents of Frank Glazer, and he is the featured performer. But this is actually all true ensemble work, and Millard Taylor, the violinist, is at least equally responsible for the effect of these performances. Taylor is a very competent but rather unexciting performer. He is never less than on the button in all essential matters, but, even with some strong pianistic prodding from Glazer, he only occasionally takes off. The project is an eminently worthy one, however, and the performances are clean, fine, and decently recorded—though sober. E.S.

**IVES: Three-Page Sonata** (see GRIFFES)

**LISZT: Todtentanz; Hungarian Fantasia; La Campanella; Faust Waltz.** György Cziffra (pi-





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ano); Orchestre de Paris, György Cziffra, Jr., cond. CONNOISSEUR SOCIETY CS 2092 \$6.98.

Performance: **Fancy**  
Recording: **Excellent**

György Cziffra, Sr., a kind of combination of Van Cliburn and Liberace with a Hungarian accent, has had a major European career which has never crossed the ocean; this recording, one of many, comes from Pathé-

Marconi. He is a showman in the old way—superficial, brilliant, lots of flair. Liszt is an obvious specialty, and works like the *Todtentanz* and the Hungarian Fantasia—both for piano and orchestra—were designed for this kind of pianism. Criticism is beside the point. Either you vibrate to the thrills of these old-fashioned melodramas or you do not. Cziffra, at any rate, does his mightiest to provide the requisite thrills. E.S.

MARTINON: *Hymne à la Vie* (see DUTILLEUX)

MENDELSSOHN: *Songs* (see Best of the Month, page 100)

MOZART: *Horn Concertos* (see The Basic Repertoire, page 64)

RECORDING OF SPECIAL MERIT

MOZART: *Zaide* (K. 344). Edith Mathis (soprano), Zaide; Peter Schreier (tenor), Gomatz; Ingvar Wixell (baritone), Allazim; Werner Hollweg (tenor), Sultan Soliman; Reiner Süss (bass), Osmin; Armin Ude (tenor), Singer. Berlin State Orchestra, Bernhard Klee cond. PHILIPS 6700 097 two discs \$15.96.

Performance: **Excellent**  
Recording: **Excellent**

The operatic fragment we know as “*Zaide*” was abandoned by Mozart, unfinished and untitled (it was given its name by the score’s first publisher in 1838). It seems that he had composed nearly the entire opera, based on a Turkish subject, in 1780. Some years later in Vienna he found a better libretto on a similar subject—*Die Entführung aus dem Serail*. That he completed with the well-known result, and the earlier project was never resumed.

It so happens, however, that even in fragmentary form *Zaide* is a delight, worthy not only of recording but of concert performances as well. It contains two magnificent soprano arias (the first one, “*Ruhe sanft, mein holdes Leben,*” already exists in several recorded versions), several fine tenor arias, in-

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cluding one addressed to a portrait (anticipating Tamino's in *The Magic Flute*), a comic aria for a bass who is called Osmin (like his *Entführung* namesake), and two good baritone arias, to say nothing of several ensembles that are just about perfect. *Zaide* is a *singspiel* with the customary spoken passages; dramatically it is rather feeble, and the melodramatic recitatives Mozart contrived to heighten the dramatic effect accomplish nothing of the kind. The musical numbers, however, are radiant little gems.

For the present recording the spoken passages have been sensibly edited by producer Erik Smith. Good sense also dictated the use of Mozart's Symphony in G (K. 318) as the overture (according to Alfred Einstein, it was written precisely for that purpose), and of the

joyous March in D (K. 320) for the finale. The cast, outstanding all the way, is led by that lovely-sounding, exceptional Mozart stylist Edith Mathis in the title role. Bernhard Klee conducts with a light and elegant touch, securing precise and distinguished playing. In short, the set is a joy. *G.J.*

**PETTERSSON: Mesto for String Orchestra** (see SIBELIUS)

**PIERNÉ: Les Enfants à Bethléem** (see Best of the Month, page 96)

#### RECORDING OF SPECIAL MERIT

**ROSSINI: Stabat Mater.** Sung-Sook Lee (soprano); Florence Quivar (mezzo-soprano);

Kenneth Riegel (tenor); Paul Plishka (bass); Cincinnati May Festival Chorus; Cincinnati Symphony Orchestra, Thomas Schippers cond. TURNABOUT QTV-S 34634 \$3.98.

Performance: **Beautiful**

Recording: **Altogether lovely**

When commissioned by the Spanish minister to Paris to write a *Stabat Mater*, Rossini, partly for reasons of health, could manage only six out of the projected ten sections; the last four were written by a boyhood friend, Tadolini. Almost a decade later, though, Rossini got the music back, revised it, and composed afresh the *Fac ut portem*, *Inflammatum*, *Quando corpus*, and final *Amen*, in *sempiterna*. As a result, the early parts of the work are in the dramatic musical style of the 1820's, while the later sections are decidedly more chaste and, where the text demands, more straightforwardly expressive.

The Rossini *Stabat Mater* is no masterpiece on the level of Verdi's *Manzoni Requiem*, but it does have its very effective moments and it is full of fine vocal writing. The *Cujus animam* remains a fine tenor vehicle, and Kenneth Riegel in this new recording deals manfully with the concluding cadenza to D-flat at the end. In the *Inflammatum*, Korean-born soprano Sung-Sook Lee does bravely and well. But for me the finest solo work of all comes from Florence Quivar in her rich singing of the *Fac ut portem* and from Paul Plishka in the *Pro peccatis* and *Eja Mater* as his splendidly dark bass projects the text without becoming opaque or woolly.

The Cincinnati May Festival Chorus, which director Thomas Peck has trained to a fare-thee-well, is superlative in intonation, inflection of phrasing, articulation of text, and internal balances. Thomas Schippers comes through with a more refined reading here than in his 1966 Columbia recording of the work, but he generates real fire in the fugal finale. Throughout, he elicits fine playing from the Cincinnati Symphony and some breathtakingly lovely *a cappella* work from the choir.

No small contribution to the overall success is the wonderfully transparent acoustic ambience of Cincinnati's Music Hall, and the recording team of Marc Aubort and Joanna Nickrenz has taken full advantage of it to produce a truly beautiful-sounding disc. The ambient quadraphonics add just the right amount of spatial illusion in four-channel playback. I rate this issue as extraordinary value. *D.H.*

**SIBELIUS: The Tempest, Incidental Music, Op. 109 (excerpts).** **PETTERSSON: Mesto for String Orchestra.** Swedish Radio Symphony Orchestra, Stig Westerberg cond. SWEDISH DISCOFIL SLT 33203 \$7.98 (from HNH Distributors, P.O. Box 222, Evanston, Ill. 60204).

Performance: **Excellent**

Recording: **Very good**

The Sibelius side of this disc is the same recording that was available on Westminster mono twenty years ago (then coupled with the ingratiating *King Christian II Suite*); it wears its years extremely well and is a really excellent performance. In his well-chosen sequence of eleven of the most attractive pieces Sibelius composed for *The Tempest*, Stig Westerberg realizes more of the essence of this magical score than Jussi Jalas does in his recent recording of the two complete concert suites (London CS-6824). Allan Pettersson's *Mesto*, a twenty-five-minute work laid out in the manner of his one-movement symphonies

## Creative Technology!

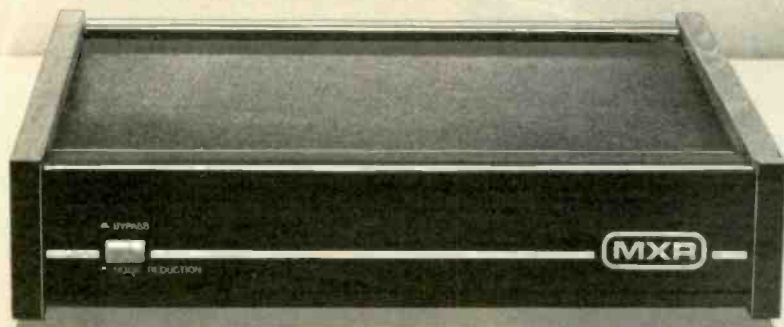
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(contrasting sections are seamlessly linked together), was originally the third movement of his 1957 Concerto for Strings, but it assumed an independent status almost at once. It suggests itself as a vaguely defined tone poem for strings, more or less in the tradition of such works as Schoenberg's *Verklärte Nacht* and Strauss' *Metamorphoses* but with greater inner contrast and in a language as distinctively Pettersson's own (despite an occasional bit of Prokofiev) as that of his Seventh Symphony. *Mesto* is more readily digestible than the symphony, and Westerberg makes a very strong case for it. The recording, nearly as old as that of the Sibelius, is similarly deceptive in its unconfined richness. Altogether a most intriguing release. R.F.

**JOHANN STRAUSS: Vienna Waltzes.** Mady Mesplé (soprano), Resi; Bernard Sinclair (tenor), Strauss Junior; Christiane Stutzmann (soprano), the Countess; Philippe Gaudin (tenor), Léopold; Arta Verlen (soprano), Pepi; Pierre Bertin (baritone), Strauss Senior; others. The René Duclos Chorus; Orchestre du Théâtre National de l'Opéra-Comique, Jean Doussard cond. CONNOISSEUR SOCIETY CS 2-2106 two discs \$13.96.

Performance: **Good**  
Recording: **Very good**

This is hybrid Strauss, and it originated back in the early 1930's, a time of acute economic crisis in Austria. Responding to the treasury's need for foreign currency, two Viennese composers, Erich Wolfgang Korngold (whose *Die Tote Stadt* had made him a continental celebrity) and Julius Bittner, came up with a typically Austrian solution: an operetta for export, based on Strauss melodies. *Vienna Waltzes* saw a long and successful run in London, then in Paris (with further adaptation) under the title of *Valses de Vienne*. Eventually, in 1934, New York saw it, and Hollywood inevitably followed shortly thereafter. While the English version appears to have faded from the picture, there seem to have been several revivals of *Valses de Vienne*, which explains the present recording under the auspices of Pathé-Marconi, Paris.

The score combines some of the best-known melodies of both Strausses (*The Blue Danube* and the *Radezky March* among them) with more unfamiliar tunes, all bound together with expert and loving care and fitted to a standard operetta plot based on the real-life rivalry between father and son. While I am not particularly fond of synthetic products of this kind—and Gallicizing Strauss underlines its artificiality—there is no denying the charm of the music and the expertness with which Korngold and Bittner accomplished their task. Unlike some ill-advised latter-day innovators, they were content with the spirit of the original harmonizations and contrived to preserve an authentic period sound.

Mady Mesplé's spectacular singing of *The Tales from the Vienna Woods* is one of the album's highlights. The other singers range from good to good enough. Although the musical direction could do with a little more snap on occasion, it sustains an infectious spirit throughout. There is no libretto, but the notes by Maurice Tassart and Hans Fantel are unusually informative. G.J.

#### RECORDING OF SPECIAL MERIT

**SZYMANOWSKI: Harnasie, Op. 55.** Kazimierz Pustelak (tenor); Warsaw National Phil-

harmonic Orchestra and Chorus, Witold Rowicki cond. MUZA SX 1317 \$6.98.

Performance: **Excellent**  
Recording: **Very good**

*Harnasie (The Highland Robbers)*, which occupied Szymanowski through most of his sixties, is based on the folk legends of the Tatra Mountains, and he used actual tunes from the region in his score. But the music is no more "folkish" than, say, *Petrouchka*. There are passages with the barbaric vigor of the Polovetsian Dances, others as subtly colored as *Daphnis et Chloé*. The strongest parallels suggested here are Bartók's *Miraculous Mandarin* and *The Wooden Prince*—not in any sense of direct resemblance (let alone imitation on Szymanowski's part), but by way of

categorizing *Harnasie* as a work whose stunning impact comes from a similar combination of elements: a highly developed sense of fantasy, imaginative transformation of folk elements, and the most original sort of brilliance in the orchestral writing. An earlier mono recording under Stanislaw Wislocki, because of its sonic limitations, gave only the vaguest idea of what is in this score, and it may have been a bit less than complete as well. Rowicki and his associates give the very devil of a performance, the sound quality is very good indeed, and the surfaces are fine. Since the chorus and the solo tenor do not merely vocalize, it would have been nice to have the text of their material, and I wish the jacket were less flimsy. But in every way that matters this is an important and richly enjoyable item, well

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worth going out of your way to obtain—which is where you'll have to go even though Muzas are now being handled by an American distributor (Qualiton). R.F.

**RECORDING OF SPECIAL MERIT**

**TIPPETT:** *Symphony No. 1; Suite for the Birthday of Prince Charles.* London Symphony Orchestra, Colin Davis cond. PHILIPS 9500 107 \$7.98.

Performance: **Definitive**  
Recording: **Rich and full**

The Rupert Foundation, which sponsored Colin Davis' Philips recording of Tippett's Third Symphony two years ago, has put us further in its debt by supporting this stunning new one of the First which completes the recorded cycle of Tippett's extant symphonies by the same conductor and orchestra (the Second was issued on Argo several years ago). Each of these three symphonies has a character different from its two companions (though Nos. 1 and 2 are not all that dissimilar), and I suspect it is the First that would appeal most to a "general" audience. It is a broad-scaled, large-gestured symphony, traditional in design and almost (perhaps more than "almost") romantic in outlook. It was written in 1945, and its first movement in particular has much in common with those vast, brooding *moderatos* of Shostakovich—even though it is brisker and conspicuously more concise. A good deal of the work suggests a community of spirit with some well-known end-of-the-war works by Shostakovich, Prokofiev, Bartók, et al., but there is little in it that might



MICHAEL TIPPETT: the English character at its warmest

be mistaken for the music of any other composer. The actual themes may not be especially memorable, but, from dramatic opening to tragic slow movement to robust scherzo to exultant double-fugue finale, the First Symphony's openhearted expressiveness can hardly fail to register.

It is one of the glories of the English character, I think, that a man who served a prison sentence for his pacifism in wartime was subsequently commissioned to compose music to celebrate the birth of the royal heir, and even achieved knighthood. The Birthday

Suite itself glows with that English character at its warmest and reveals a thoroughly ingratiating side of Tippett. The five brief movements incorporate old English and French airs, a medieval carol, and music from two of Tippett's own operas, all in the most imaginative settings.

It is astounding that neither of these works has been offered to us before, but gratifying to have them at last in these surely definitive performances, which Philips has captured in rich, full, beautifully defined orchestral sound. Don't miss this one. R.F.

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**URBANNER:** *Third String Quartet* (see WEBERN)

**WAGNER:** *Der Ring des Nibelungen* (see The Opera File, page 57)

**WEBERN:** *Five Pieces for String Quartet, Op. 5; Six Bagatelles for String Quartet, Op. 9; String Quartet, Op. 28.* **HAUBENSTOCK-RAMATI:** *String Quartet No. 1 ("Mobile").* **URBANNER:** *Third String Quartet.* Alban Berg Quartet. TELEFUNKEN 6.41994 AW \$6.98.

Performance: **Superb**  
Recording: **Excellent**

Webern's quartet music was written in order of interest. The Op. 5 is a wonderful set of string miniatures and remains far and away the composer's most performed work. It is often heard in Webern's own string-orchestra arrangement, but this is the original quartet version, and it is performed by the Alban Berg Quartet to an intense fare-thee-well—Mahler in an atonal nutshell.

The Bagatelles, Op. 9, are also fascinating works. They come close to the outer extreme of conciseness and brevity. Extremism, although only occasionally a virtue and never for its own sake, is sometimes admired as if it were an absolute good. In the course of developing his aphoristic style, Webern replaced expression with cleverness. While Op. 5 lays bare intense inner feelings, the Bagatelles cover things over with masks.

The Op. 28 String Quartet represents a later phase. What was discovered through an intense search for expression, and explored through wit and cleverness, is now elaborately formalized. This is a double formalism: traditional form and the twelve-tone schemes of Webern's teacher Schoenberg imposed on Webern's personal, inner vision. Beautiful playing does not redeem its ultraformalism.

The two works on the overside of this disc were both written for the Alban Berg Quartet. Erich Urbanner is a middle-generation Austrian composer with a rather sweet contemporary expressionist style. Roman Haubenstein-Ramati, one of the older members of the European avant-garde and a resident of Vienna for many years, has produced a more experimental work in the form of a "mobile." The term is borrowed from Calder, of course, but the musical mobile was invented by Henry Cowell in the Twenties and developed later by Earle Brown. The Haubenstein-Ramati *Mobile* here is a kind of Central European version of the Brown open-form idea, artfully worked and perfectly correct in its far-out-ness but without, I'm afraid, any redeeming social value. E.S.

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**RICHARD CROOKS:** *Songs of Stephen Foster. Old Folks at Home; Beautiful Dreamer;* (Continued on page 152)

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Performances: **Great artists in their specialties**

Recordings: **Good for the period**

There were some notable parallels in the careers of Marian Anderson, born in Phila-

delphia in 1902, and Richard Crooks (1900-1972), a native of neighboring Trenton, New Jersey. Both began as church singers and both developed early and auspiciously, yet chose to go to Europe to perfect their art and gain their first recognition. Eventually, both artists reached the Met (though Anderson got there much too late and then only in a symbolic capacity), but opera was not to be their true métier. Richard Crooks was a balladeer, America's latter-day, native-born John McCormack, and a hugely popular singer of the airwaves; Marian Anderson became the embodiment of faith and aspirations.

Her Victrola reissue, identical in content to RCA 2032, long deleted, offers spirituals recorded in 1947 and 1952. That period is some years past the recordings that captured the unique Anderson voice in its full opulence, but the deep-felt eloquence of *Crucifixion* and the booming sonority of *Hear the Lam's a-Cryin'* give us cherished glimpses of a glorious instrument. Above all, there are a dedication and spirituality about her singing that make technical flaws seem insignificant.

The Crooks disc (once available as Camden 124) was recorded in 1937, in the artist's prime. It is near-perfect: lovely tone, sensitive phrasing, excellent diction. The songs, beautiful to begin with, are enhanced by an approach that clearly suggests that, despite the 1860 vocabulary of his texts, which are jarring to today's ear, Foster's songs deserve the same fastidious care as those of Schubert or Fauré.

Both discs have been cleanly reproduced; the more modern Anderson release offers more naturalness of sound. *G.J.*

**CARMINA BURANA: Volume 3—Songs of Spring and Love; Songs of Gamblers. Olim sudor Herculis; Virent prata hiemata; Officium lusorum.** Clemencic Consort, René Clemencic cond. HARMONIA MUNDI HMU 337 \$7.98.

Performance: **Wonderful Gamblers' Mass**  
Recording: **Very good**

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or Gamblers' Mass is an extraordinary parody of a Catholic service—a Black Mass, not in the service of Satan but in the service of the God of Fortune and his dice-throwing, wine-drinking disciples:

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René Clemencic's realization is hair-raising, with an extraordinary bellowing of voices and clattering of instruments. Was this fearful, drunken noise actually perpetrated inside the precincts of the church or just confined to the tavern or hawdy house? Or was it performed this way at all? How genuinely twelfth-century this interpretation actually is is beyond demonstration or rebuttal. But modern performance of old music should add up to something. The Gamblers' Mass here adds up to down-to-earth stuff with a strong and wonderful flavor.

I have mixed feelings about the other side of the album. *The Labors of Hercules* is distinguished by some fancy and imaginative instrumental work, but the singing seems tame and rather dull beside it. The rest of the side is occupied by a rather passionate spring/love song pleasantly performed. E.S.

PLACIDO DOMINGO: *Be My Love*. Lara: *Granada*. Cardillo: *Core 'ngrato*. Lehár: *Dein*

*ist mein ganzes Herz*. Leoncavallo: *Mattinata*. Lecuona: *Siboney*. Freire: *Ay-ay-ay*. Brodzsky: *Be My Love*. Grever: *Magic Is the Moonlight*; *Jurame*. D'Hardelot: *Because*. Simons: *Marta*. De Curtis: *Non ti scordar di me*. Loges: *Ich schenk dir eine neue Welt*. Lacalle: *Amapola*. Placido Domingo (tenor); London Symphony Orchestra, Karl-Heinz Loges and Marcel Peeters cond. DEUTSCHE GRAMMOPHON 2530 700 \$7.98.

Performance: **Not placid**  
Recording: **Loud and clear**

As the repertoire indicates, Placido Domingo makes a big play in this pop-styled effort to conquer the Lanza audience, choosing the late tenor's worldwide hit as the collective title. In the liner, Mr. Domingo expresses his belief that *Because*, too, was made famous by Lanza. That was achieved by someone named Caruso long before Lanza was born.

There is no denying that (a) Domingo has a lovely voice and (b) he works very hard to make this recital a success. Too hard. He oversells every one of these very effective songs and compromises his usually exemplary standards of musicianship in the process. Accompanied by a hybrid pop/classic aggregation that impersonates the London Symphony Orchestra—with a hopelessly wayward rhythm section—the tenor is entrapped by frantic and charmless orchestrations going from climax to climax without achieving real satisfaction.

I don't know much about that "Lanza market." Who knows, this may become a million-seller. All I know at this point is that I was exhausted by it. G.J.

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Performance: **Virtuosic and tasteful**  
Recording: **Very good**

This interesting Swedish import teams up three fine musicians headed by English-born soprano Dorothy Dorow, an erstwhile pupil of Maggie Teyte who has lived in Sweden since 1963. The program is modeled on those legendary salon entertainments that used to delight Queen Victoria, but then it veers off into unexpected directions. Surely, the impressionistic songs of Roussel and Miss Dorow's own weirdly fascinating *Dream* (with unconventional vocal and instrumental effects) are the kind of repertoire Adelina Patti or Jenny Lind would not have touched with a ten-foot lognette.

The arrangements are in good taste. Miss Dorow hits a few high F's *in alt*, but, as a rule, virtuosity is not stressed for its own sake even though it is there in abundance. The flute takes the violin obbligato part in the Mozart aria as if it had been written for it. In some ways, the program is reminiscent of the Salli

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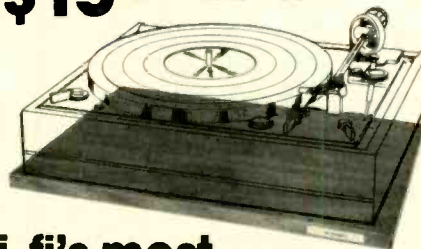
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LUCIA NEGRO, DOROTHY DOROW, GUNILLA VON BAHR: salon entertainment veering off in unexpected directions

Terri/Laurindo Almeida series (Angel); it is different, well done, and well recorded, and I recommend it.

puter programmer. CREATIVE RECORD SERVICE R 9115 \$7.00 (from Computer Humanities, 2310 El Moreno Street, La Crescenta, Calif. 91214).

Performance: **Programmed**  
Recording: **Recorded by human hands**

The pipe organ, like most keyboard instruments, is a kind of music machine, and it was only a matter of time before someone figured out how to program it. Unlike the synthesizers or computer-music projects, the actual sounds here are made by the conventional instrument; only the instructions for playing it are computer-programmed. This is, of course, exactly the same principle as the player piano, which gives you an idea of how far technology has taken us in three-quarters of a century.

Not all the selections are in the worst of taste. Some of this is actually appropriate to the pipe organ, and the realization sounds like perfectly competent provincial organ playing. Of course, a competent provincial organist comes a lot cheaper than the computer and programmer time that it took to produce this disc, but then you can't stop the progress of the "humanities," can you? *E.S.*

**RECORDING OF SPECIAL MERIT**

**FRITZ WUNDERLICH: Viennese Operetta Recital.** Lehár: *The Land of Smiles: Immer nur lacheln; Von Apfelblüten einen Kranz; Dein ist mein ganzes Herz. Der Zarewitsch: Wolgalied.* J. Strauss: *A Night in Venice: Ach, wie so herrlich zu schau'n.* Kálmán: *Die Zirkusprinzessin: Zwei Märchenaugen. Countess Maritza: Komm Zigany; Grüss mir mein Wien. Neuendorff: Der Rattenfänger: Wandern, ach wandern. Fall: Der Fidele Bauer: O frag mich nicht. Die Rose von Stambul: Zwei Augen; Ihr stillen, süßen Frau'n.* Fritz Wunderlich (tenor); various orchestras and conductors. ANGEL S-37108 \$6.98.

Performance: **Exemplary**  
Recording: **Generally good**

In various previous incarnations (mainly on Capitol 8688) these selections have been around before, and it is good to have them available once again. The late Fritz Wunderlich was a singer of great natural charm, which, combined with his temperament, innate musicality, and bright, gleaming tenor, made him an exceptional operetta interpreter. What he does here ranks with the best of Schwarzkopf and Gedda in this repertoire.

The program has been well chosen. The less familiar Fall and Neuendorff items are good enough to keep company with the others—and that is high praise. *G.J.*

**MARIA FOLTYN: Opera Recital.** Moniuszko: *Halka: Arias from Act II and Act IV.* Puccini: *La Bohème: Mi chiamano Mimi.* Tosca: *Vissi d'arte.* Verdi: *Aida: O patria mia. Un Ballo in Maschera: Morrò, ma prima in grazia.* Wagner: *Lohengrin: Einsam in trüben Tagen.* Maria Foltyn (soprano); Orchestra of the Polish Radio and Warsaw Opera Orchestra, Arnold Rezler and Zygmunt Latoszewski cond. Muza XL 1017 \$6.98.

Performance: **First-rate**  
Recording: **Fiftyish sound**

The brief liner on this Polish import (Volume I in the series "Famous Polish Singers") calls Maria Foltyn "one of Poland's finest singers of the post-war period." Other complimentary statements follow, all well deserved, I am happy to say. This is indeed a cultivated singer with a warm-hued, well-equalized *spinto* timbre and a bright-sounding, easily produced top. Otherwise, information about the artist is shrouded in the usual East-European obscurity. Apparently, since her debut in 1949 she has appeared in various European theaters, but now her active singing days seem to be over and she has become a successful stage director.

Except for a far too cautiously paced "O patria mia" (and even that is well sung), this is a most enjoyable program, and hearing the two Puccini arias in Polish only adds spice to it. Naturally, the two arias from *Halka* are model interpretations. The recorded sound is pre-stereo but listenable. This is an artist worth knowing. *G.J.*

**INTERNATIONAL PIANO ARCHIVES: Recitals by Arthur Loesser, Ferruccio Busoni, Wanda Landowska, Isaac Albéniz, Joaquín Malats, Enrique Granados, Frank Marshall, Alicia de Larrocha, Harold Bauer, Leopold Godowsky, Mischa Levitzki, and Josef Hofmann** (see *Going on Record*, page 62)

**UNPLAYED BY HUMAN HANDS: A Computer-Performed Organ Recital.** Rimsky-Korsakov: *Flight of the Bumble-Bee.* Roger-Ducasse: *Pastorale in F Major.* Mozart: *Overture to "The Marriage of Figaro."* Joplin: *Maple Leaf Rag.* J. S. Bach: *Concerto in A Minor (after Vivaldi, BWV 593).* Ives: *Variations on "America."* Digital Equipment Corporation PDP-8 (high-speed, real-time, general-purpose digital computer); ninety-rank Schlicker pipe organ, All Saints Church, Pasadena, California; Prentiss Knowlton, producer, com-



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## Introducing the Staff . . .

When a personal opinion, particularly a publicly expressed one, grates on our nerves, one of the commoner responses is to ask, either under or at the top of our voices, just who that so-and-so thinks he or she is. The question is asked of STEREO REVIEW with respect to our regular contributors and staff many times each month, and in this column we endeavor to supply the answers. —Ed.



Contributing Editor

# Irving Kolodin

To describe Irving Kolodin "in the round" is not only to describe him comprehensively—as the dictionary has it—but to associate him geometrically with the object with which he has been identified for much of his life. To describe him "in the cylindrical" would, by the same kind of association, make him older than he is. And he definitely escapes being alluded to "in the square" by virtue of having collaborated on a book with Benny Goodman.

Kolodin was born and has lived most of his life on Manhattan Island, except for an interval during which his family settled in Newark, New Jersey, where he attended grammar and high school. At age five he was presented with a quarter-size violin, on which he gave advance warning of a career to come—not as a violinist, but as a critic—when he complained bitterly about the five-dollar instrument's four-dollar tone. His acquaintance with symphonic music began when he discovered that the finale of Tchaikovsky's Fourth Symphony came in two parts, each on a separate twelve-inch disc.

The relative who made this discovery possible soon became Kolodin's favorite uncle: he ran a store in Rockville Center, Long Island, which had the only Victor record franchise for miles around. On one prolonged, productive visit to the shop, the young visitor listened his way through four shelves of twelve-inch 78-rpm discs, left right, left right. A major discovery was that he found he preferred something called *Dardanella* to *Poupée Valsante*.

His life's direction acquired a palpable objective when, in high school, he learned that there were people who got paid for listening to music. Among them then were Deems Taylor, James Huneker, and Ernest Newman, to all of whom he soon became attached. He was driven by this discovery to resume study of the violin in order to qualify for entrance to the Institute of Musical Art in New York. He emerged five years later with a double distinction: insufficient credits for graduation, but enough published pieces in the school paper to receive a trial as a reviewer (at space rates) for the *Brooklyn Eagle*. Within a few months he found a berth on the *New York Sun*, with which he remained for eighteen years until it was merged with the *New York World-Telegram*. By then he had begun an affiliation with *Saturday Review* which endures to this day.

HALF a dozen years ago, Kolodin estimated that he had, in record reviewing by day and attendance at public musical events by night, logged more than 40,000 hours of listening-to-music time. Along with the listening came the production of three editions of his *Guide to Recorded Music*, which derived from fifteen years of weekly record columns in the *Sun*, and sundry other duties that led to his present work for STEREO REVIEW. It is his belief, based wholly on speculation, that Shakespeare was actually thinking of the muse of music when he wrote of Cleopatra. "Age cannot wither . . . nor custom stale/Her infinite variety. . . ."

To Kolodin the infinity of that variety extends not only from Nero to Norvo but takes in the visual as well as the aural. His researches have led to several books and currently to lecture courses at New York's Juilliard School. Travel and reading rank high among his avocations, in large part because they make a very compatible combination. On one trip to Australia he read both volumes of Tolstoy's *War and Peace* in preparation for the opening of the Sydney Opera with Prokofiev's epic opera on that subject. On the way back he read a biography of Tolstoy.

Those who know Kolodin best talk to him least: some other, more tolerant, folk are kinder. His enthusiasms include baseball, beagles (but not bagels), and *brie*; the writings of Graham Greene; the Nag's Head Pub near Covent Garden; any Trader Vic's; Earl Grey tea; a good car on an open road; secondhand book stores with large music stocks; and mint-condition records he regularly discovers years after he put them away, whether by Eddie South, Szymon Goldberg, Sigrid Onegin, Yella Pessl, Thelonious Monk, Finn Vidarø, or Beatrice Lillie. —Irving Kolodin

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# "Marantz is just about the only component manufacturer around that's devoted to system interfacing!"

Sound engineers and audiophiles were invited to evaluate Marantz professional components, including the 3800 Preamp, the 510M Power Amp and the 150 Tuner. The following comments were taken from that taped discussion.



## The 3800 Preamp

"When you build a phono preamp, you never know what you're going to plug it into. But the Marantz 3800 can interface with the outside world. Whatever amplifier you hang on it won't affect the operation of the preamp one iota. The 3800 will drive any amp on the market — even the super amps."

"Let's say you use three Sony reel-to-reels with the nearest competitive preamp. You'd wipe out the bottom end. Not with the 3800. It'll actually drive a load as low as 1000 ohms at a reasonable level and maintain full frequency response."

"Until now you had to shell out over \$1000 to accomplish that with a preamp. This unit goes for what ... \$599.95\*?"

"Then there's the fact that the 3800 is virtually the quietest preamp going. Not only in specifications, but in perceived noise. Eight-tenths of a microvolt specified!"

"Another thing about systems planning — the 3800 has variable frequency turnover tone controls. Designed to complement both speakers and listeners. What that'll let you do is bring up a string bass and leave the viola alone."

"Or if you use the mic feature, like in a live recording, and you're playing your string guitar and you want that nice ring you hear in recordings. You just put the tone controls in the four kiloHertz position and run the treble control up and you've got it!"



"It's just one of the most versatile preamps in the world. Not only does it include a full-process Dolby\*\* Noise Reduction System, but also the tone controls can be used for tape equalizing."

"Maybe you want to listen to something else while you're making tape copies. You just let one tape recorder talk to the other — one recorder is playing back and one is recording. And you can use the Dolby in that loop. Then you keep yourself entertained by listening to a regular FM or AM station at the same time. And the same preamp is available without Dolby for \$100 less. That's the Marantz 3600."



## The 510M Power Amp

"This is a locomotive when it comes to power. Delivers 256 watts minimum continuous power per channel at 8 ohms with no more than 0.1% total



harmonic distortion and a power band of 20 Hz to 20 kHz."

"The whole package is smaller. Heat dissipation is one reason why. That's where this baby really moves ahead... Marantz has implemented a new method of heat dissipation. It's based on turbulent air flow."

"They call it a staggered finger heat dissipator. It was originally developed for the computer industry where they really have heat problems. What it does is break up the air flow. It's aero-dynamically designed to eliminate stratification and create vortices."

"Efficiency can be up dramatically compared to a convection system. And you do it all in a smaller, lighter package."

"There's one competitive unit that weighs over 140 pounds. The 510M weighs 43."

"It's got gain controls — two of them. Meter range switches with the advantage of not being part of the limiting circuit. And peak/overload indicators that are really sensitive to the fluctuations of line voltage."



### The 150 Tuner

"Biggest advantage to the Marantz 150 Tuner is the ease of tuning. You can go 60 to 80 kHz of detuning with little change in distortion or separation characteristics. Tuning's less critical because good performance is obtained over a wider segment of the pass band."

"The Model 150, in stereo, performs for almost all conditions with FM distortion under 0.2%. In mono it's around 0.1%. And this is right down to test equipment residuals. You'd have to spend a lot of money for a tuner to match that."

"The 150's 18-pole linear phase I.F. filters give you this excellent performance and long-term stability of alignment. It'll be right-on five years from now without alignment."

"I'd go so far as to say it exceeds the performance of the original Marantz 10B and the 10B was the ultimate tuner in my estimation."

"Gives performance so high in quality that if there's a problem with the signal you tend to question the source, not the tuner."

"Phase lock loop. Of course. Even with multipath and antenna problems shown on the oscilloscope, it sounds cleaner than virtually any tuner around."

"All this is accomplished through the use of the linear phase I.F. filter system — a system composed of three filter blocks of four poles and one block of six poles. Eighteen poles in all!"

"Of course, we can't forget the five gang front end with dual gate MOSFET RF amplifier and mixer. Gives the best image and spurious rejection I know of, combined with the best available sensitivity."

The Marantz 3800 Preamp, 510M Power Amp and 150 Tuner are just part of the exciting Marantz component line. Prices start as low as \$199.95.\* Each reflects the technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local dealer and see the exciting Marantz line. Or send for a free catalog.

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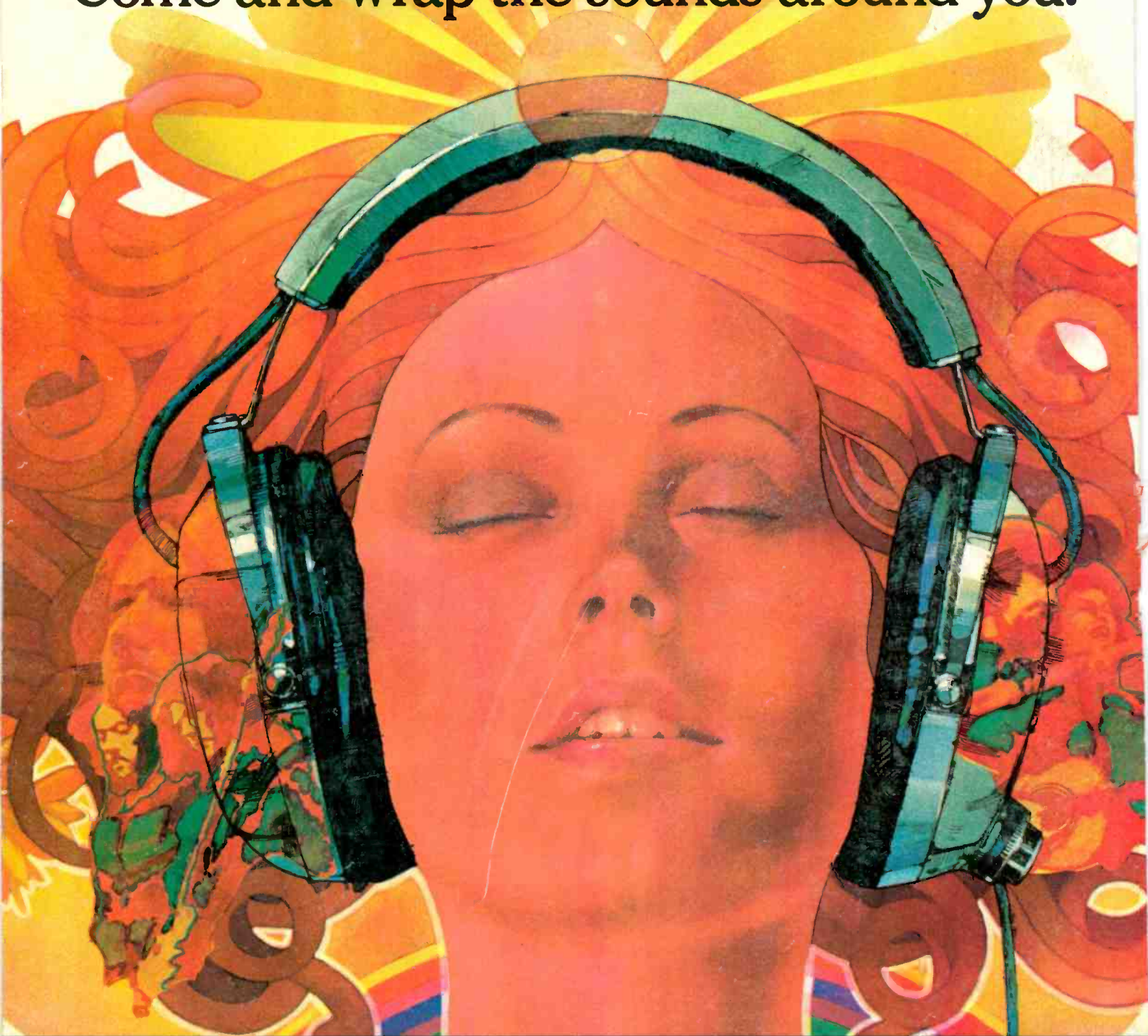
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