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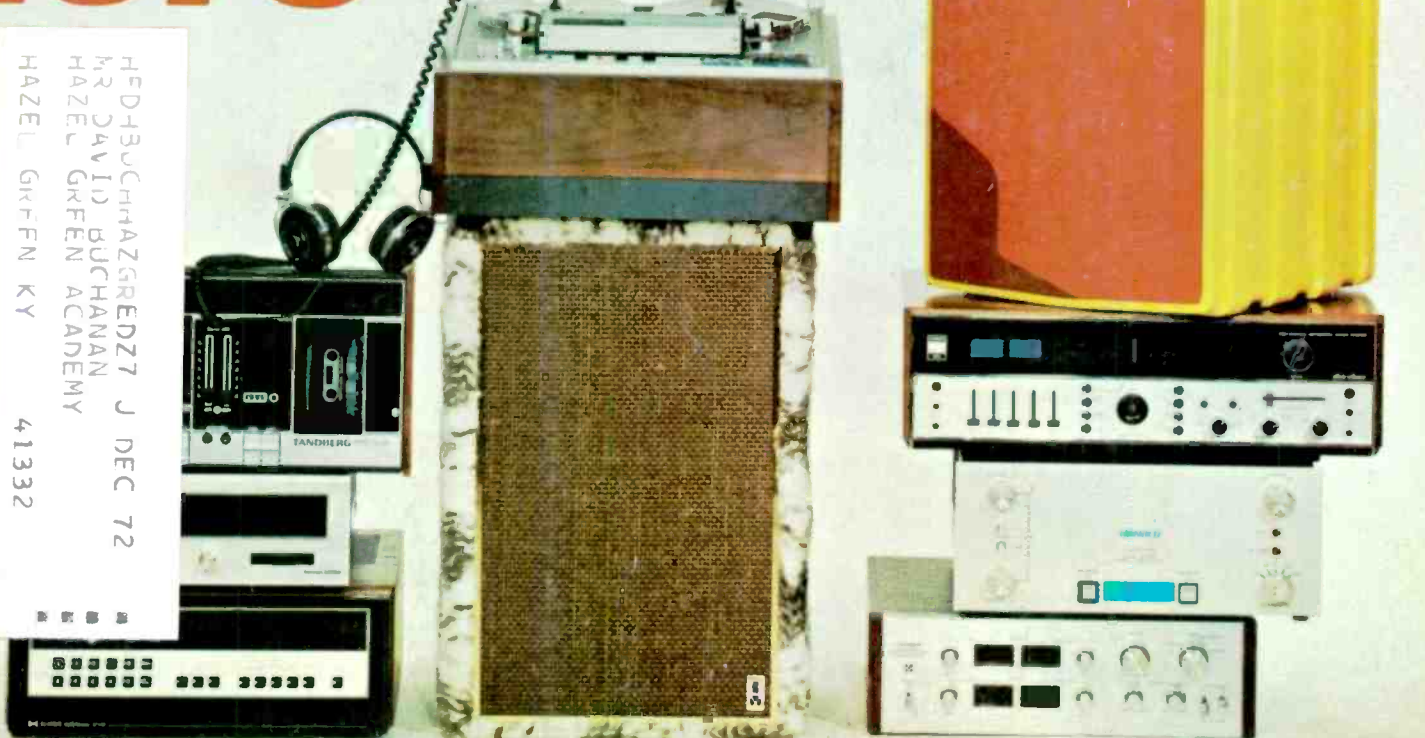
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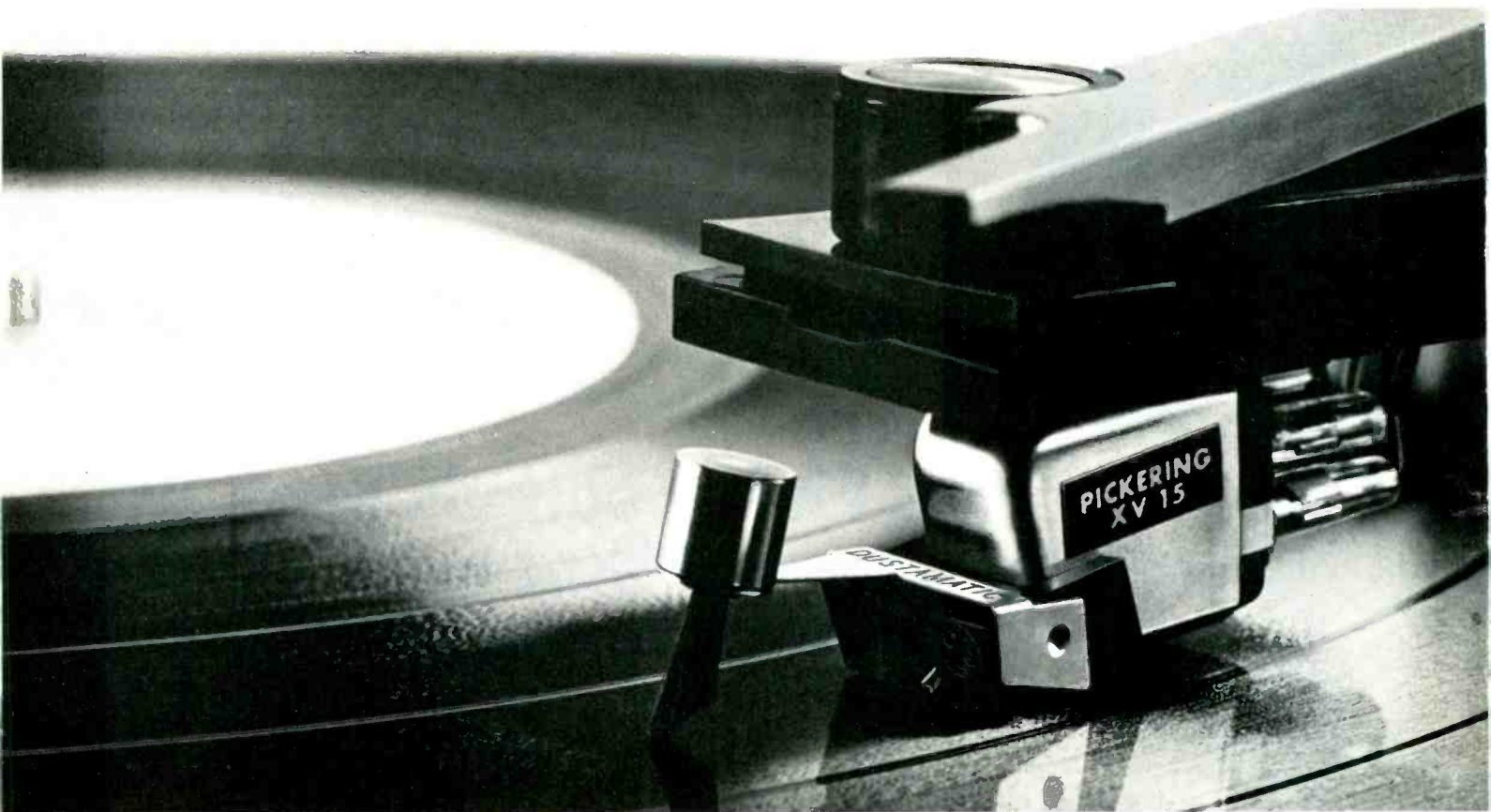
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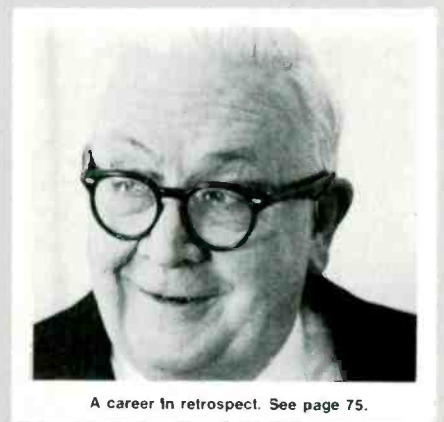
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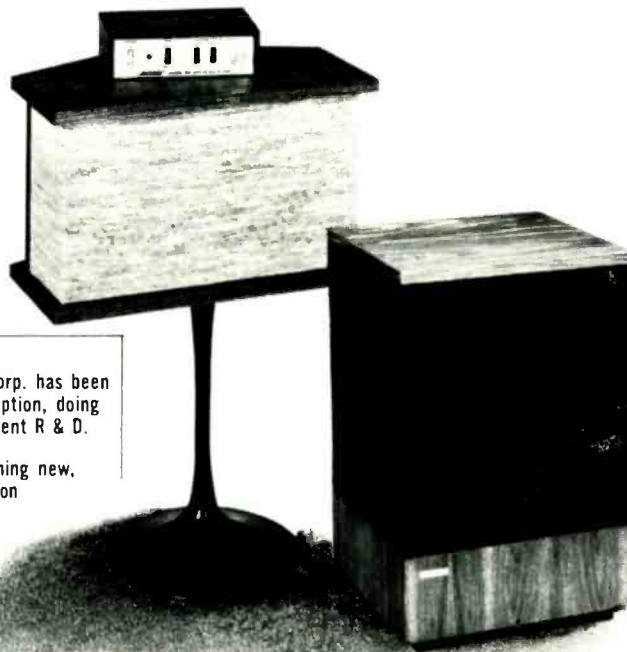
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MOVIE MUSIC

Congratulations on Elmer Bernstein's enjoyable article ["What Ever Became of Great Movie Music?" July 1972]. I think it is high time someone spoke up about the declining state of film music; those who have been collecting as long as I have find the tremendous number of junk soundtracks on the market an insult to our taste and intelligence. Title songs too deserved the smart smack Mr. Bernstein gave them.

I was also delighted to note Mr. Bernstein's desire to form a club devoted to film music. Television has introduced many of us to the splendors of movie scoring in the '30s and '40s, and it is frustrating not to be able to hear those scores at will.

Ted Otten
Brooklyn, N.Y.

I hope Mr. Bernstein will be able to record the music of Bernard Herrmann when his new film-music club is formed. Very little of Herrmann's music is on disc and I would very much like to hear his scores from *The Ghost and Mrs. Muir* and *Fahrenheit 451*.

David P. James
Chicago, Ill.

Count me in! What wouldn't I give to hear some of the great Copland and Korngold scores—not to mention Mr. Bernstein's own—in up-to-date recordings.

William S. Goodfellow
Chicago, Ill.

I'd like to suggest that the club record some scores by the late, great Alfred Newman such as *All About Eve*, *Leave Her to Heaven*, *Keys to the Kingdom*, and *The Razor's Edge*.

Frank Pagani
Forest Hills, N.Y.

I would hope that Mr. Bernstein's club will not confine itself to previously released recordings. Bernstein's own score for *The Miracle*, one of my favorites, was never released to my knowledge. I've seen the movie at least six times just to hear the score. Everyone has his list of never released scores. High on mine is *The Miracle* and *L. B. Jones*, also by Bernstein.

Thomas S. Sharp
Hammond, La.

Just because Elmer Bernstein is having trouble finding work in Hollywood is no reason to assume that the art of film scoring is dead. This myth is simply a result of narrow thinking. Film music is not dead. But the idea that a good score must be spooned over every foot of film is dead, and thank goodness!

People who are so terribly caught up in the film industry's past should take a long, objective look at *Gone With the Wind* and listen carefully to Steiner's incredible overscoring. Every raised eyebrow was accompanied by a

Steiner trumpet blast. Today's producers and composers realize that films don't require such bulk music.

A little good music can go a long way if used properly (note Jerry Goldsmith's sparse but superb score to *Patton*). There are some outstanding young composers working in films these days, and they are turning out some marvelous movie music, notably Jerry Goldsmith (*The Other*), John Williams (*The Cowboys*), Jerry Fielding (*The Nightcomers*), David Shire (*Skin Game*), Billy Goldenberg (*Red Sky at Morning*), Michael Lewis (*Julius Caesar*), and Nino Rota (*The Godfather*).

Mr. Bernstein is one of the most gifted composers in Hollywood—his *To Kill a Mockingbird* is still a classic. But he must come out of Hollywood's past and try to convince today's young producers that he can still provide quality film music. If Goldsmith can, certainly Bernstein can too.

Steve Harris
Anaheim, Calif.

Recently I had the great pleasure of watching David Raksin conduct the Vermont Symphony in an excerpt from his score for *Laura* while silent footage from that particular sequence was projected on a screen. The audience loved it.

Many of your readers will be interested to know that there is a Max Steiner Music Society with an international membership. Particulars may be obtained by writing to Albert K. Bender, P.O. Box 45713, Los Angeles, Calif. 90045.

John W. O'Grady
Stamford, Conn.

The Film Dubbers

Answers to the letters in this section were supplied by Miles Kreuger who notes that he has been unable as yet to verify our readers' scholarship unless otherwise specified. One final dubbing note: Several readers have asked who sang for Zsa Zsa Gabor in *Moulin Rouge*. Mr. Kreuger reports that the lady was Muriel Smith, according to director John Huston.

The other picture I sang for Esther Williams was *Easy to Love*. I also sang for the Autumn Bride in *Funny Girl*.

I talked with Marie Greene, and the only other dubs she can remember she did were Anna Lee in *Sound of Music* and Sandra Dee in *Doctor, You've Got to Be Kidding*.

Doreen Tryden did Angela Lansbury in *The Hoodlum Saint*, MGM; Joy Ann Page in *Kismet*, MGM; and Jeanne Crain at Universal in a picture she can't remember [*The Second Greatest Sex*].

Virginia Rees sang for Marlene Dietrich in *The Lady Is Willing*, Columbia; Lucille Ball in *Easy to Wed*, MGM; Evelyn Keyes in *The Jol-*

son Story, Columbia; and Angela Lansbury in *The Harvey Girls*, MGM.

I did a tremendous amount of dubbing at RKO. I sang for almost every dance hall girl in the honky-tonks in their westerns but can't remember names.

I'm delighted with the prospect of a book on this subject; it is something I swore someday I'd do.

Betty Wand
Sherman Oaks, Calif.

Is it possible that Marilyn Monroe had two different singing voices in *Gentlemen Prefer Blonds*? A few bars were almost of operatic quality in one song.

Also, didn't Harry Belafonte dub for Sidney Poitier in *Lilies of the Field*?

Charles Anderson
Sacramento, Calif.

It appears that Marilyn Monroe's voice was never dubbed in her movies. Jester Hairston, not Harry Belafonte, dubbed for Sidney Poitier in *Lilies of the Field*.

I think I read that Barbara Bel Geddes' singing voice in *The Five Pennies* was dubbed by Eileen Wilson.

Alvin E. Ruda
Hamden, Conn.

Stark Hesselstine, Miss Bel Geddes' agent, verified the above information by checking with Paramount Pictures.

The voice used for Rita Hayworth in *Blood and Sand* (in the song *Verde Luna*) is that of Graciela Parraga—with the guitar of Vicente Gomez. Both Miss Parraga and Mr. Gomez recorded three songs he composed for the film, and they were issued on a Decca 78-rpm album.

Michael Arida
New York, N.Y.

Both Mr. Arida and reader H. E. Holmquist of Wilmington, Delaware supplied the information about Miss Parraga. The 78-rpm album of six titles was reissued with two additional selections on a Decca LP, DL 4629.

Jean Harlow was dubbed in *Suzy* by my good friend Eadie Adams who was under contract to MGM at that time. Miss Adams is now a prominent and prosperous real estate woman in Palm Springs, California.

William H. Smith
San Francisco, Calif.

Miss Adams confirms that she did sing Did I Remember? for Jean Harlow in *Suzy*.

I have some answers to Mr. Kreuger's queries on film dubbers, plus a few additions.

Martha Tilton sang for Martha O'Driscoll in the Olsen & Johnson movie *Crazy House*.

Lee Sweetland for Turhan Bey in the '44 Universal film *Bowery to Broadway*.

Martha Mears for Marjorie Reynolds in the Bing Crosby *Holiday Inn*, and for Lynn Bari in *Nocturne*.

Lynn Martin for Ann Sheridan in *Shine on Harvest Moon*.

Sally Mueller for Martha Vickers in *The Time, the Place & the Girl*.

Nadine Connor for Betty Hutton in the operatic sequences of *Dream Girl*.

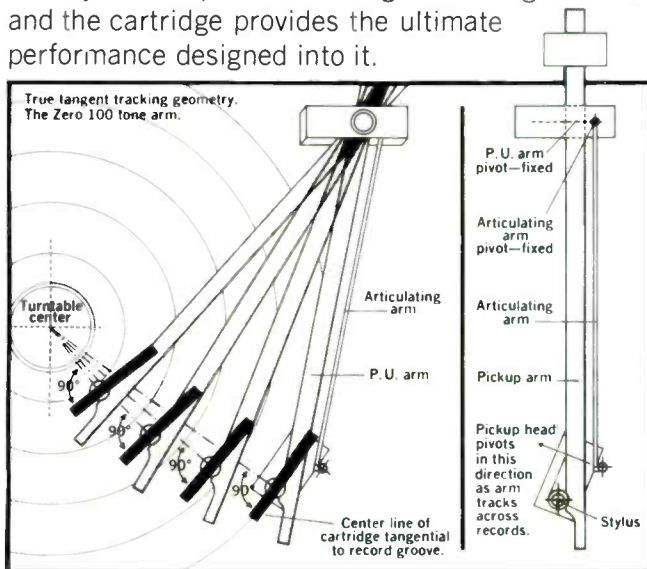
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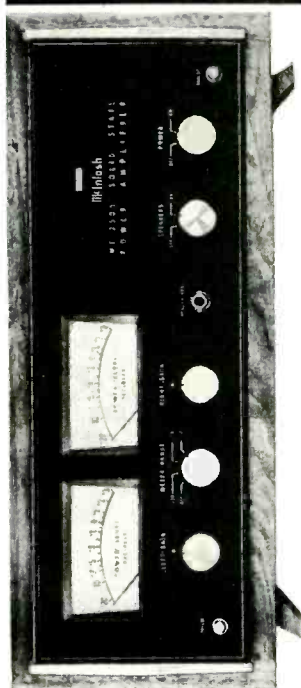


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CIRCLE 49 ON READER-SERVICE CARD

Imogene Lynn for Mona Freeman in *Mother Wore Tights*.

India Adams for Joan Crawford in *Torch Song*.

Theodora Lynch for Dorothy Patrick in *New Orleans*.

Trudi Erwin for Lucille Bremer in *Till the Clouds Roll By* (in the duet with Van Johnson).

Joan Barton for Nancy Guild in *Somewhere in the Night*.

And finally, a question. Is it true that three different singers—a bass, a tenor, and a baritone—sang for Cornel Wilde in *A Thousand and One Nights*?

Doris de Vasier
Bowling Green, Ky.

As a specialist on Barbara Stanwyck, I should know the names of her various dubbers. I don't, but I can tell you that Miss Stanwyck did her own singing in *This Is My Affair* (20th Century-Fox, 1937) and in *Lady of Burlesque* (United Artists, 1943).

John B. Fisher
New York, N.Y.

Bonnie Lou Williams, one-time vocalist with the Tommy Dorsey orchestra in the early '40s, sang for Virginia Mayo in her various Warner Bros. films (*She's Working Her Way Through College*, *Painting the Clouds with Sunshine*, *She's Back on Broadway*). In Miss Mayo's appearance in the Samuel Goldwyn film *A Song Is Born* it was Jeri Southern who dubbed, but I can't be certain about her other films for Goldwyn.

Buddy McDaniel
Wichita, Kan.

I seem to remember Mary Martin telling me many years ago that she sang for Gypsy Rose Lee in *The Battle of Broadway*. My lack of assurance is due to my dismissing the information, at the time, as unimportant.

Roger Gerry
Port Murray, N.J.

It's absolutely true.

I enjoyed Miles Kreuger's article in the July 1972 issue ["Dubbers to the Stars"]. It may surprise him, as it did me, to learn that the singer who dubbed for Larry Parks in *The Jolson Story* was not Al Jolson as advertised. Jolson was asked to redub some of his singing because the producers felt it could be improved; Jolson refused and thus another voice was dubbed in for the dub-in. His name: Walter Craig, "the man of a thousand voices." He did Jolson better than Jolson himself, and few are the wiser.

Don F. Hill
Hemet, Calif.

Diana Gaylen did indeed dub for Olivia de Havilland in *Anthony Adverse*. Her voice was her own, however, as Mitzi in *Blossom Time* in the 1930s.

Where is she now? My mother, Diana Gaylen Mitchell, resides in Seattle, Washington, and she too enjoyed Miles Kreuger's article "Dubbers to the Stars."

Pamela Cox
Seattle, Wash.

Was I surprised to learn that my favorite star, Jeanne Crain, had been dubbed many times.

It is always a shock to fans to learn that the voices of many of their favorite stars are not their own. Dubbing is an unbelievable art in itself.

Charles Finley
Hollywood, Calif.

Tube Amplification

Miles Kreuger's articles on movie music [July 1972] interested me immensely. My mother played for the silent movies around 1910. It was necessary in part to improvise, changing from one kind of music to another as the picture on the screen changed. The pianist's eyes had to stay on the flickering picture [rather than on the piano scores referred to in Elmer Bernstein's article in the same issue?—Ed.]. She was totally on her own.

I'm sure a few more enlightening words about the Audion tube invented by Dr. Lee de Forest would be of interest to your readers. As I remember, the first tube was only a rectifier with a filament and a plate. It received signals no louder than a crystal detector, but it was one hundred per cent reliable. When was the grid invented and by whom? And when was it first used to amplify?

L. Rusch
Glenham, N.Y.

De Forest (who patented Phonofilm, a method for making movie soundtracks, in 1904) received a patent on the three-element (triode) Audion in 1907, specifying its use as an amplification device among other applications, and on the grid electrode itself in 1908. He is generally credited (in this country at least) with inventing the modern vacuum tube as opposed to the two-element (diode) rectifier, which had been invented by Ambrose Fleming working from basic experiments of Thomas Edison. A case can be made in favor of Fleming as the true inventor of the vacuum tube.

Few pages in the early history of radio are unclouded by doubt. The acrimonious fight between De Forest and Edwin Armstrong (generally credited with inventing FM broadcasting, though here too at least one counterclaim can be made) over the subject of regenerative (feedback) receiver circuits is particularly revealing. Armstrong had the prior patent claim, and De Forest even seemed unclear in his understanding of the regenerative circuit, as he had been about the Audion itself; yet so great was De Forest's prestige in the Twenties, when the struggle was at its height, that it dragged on for years and eventually was decided in his favor. The striking thing about this saga is that in 1912 De Forest had been at the opposite end of the balance; in charging his company with mail fraud a New Jersey prosecutor said that the company's only assets, De Forest's Audion patents, "had proven worthless." Fleming and De Forest had both believed that some gas was needed in the tube if it was to operate. Only

Correction

In sorting out the stars and who sang for them ["The Film Dubbers," July 1972] Miles Kreuger incorrectly identified two vocal doubles. It was Anita Gordon, not Marie Greene, who sang for Pamela Tiffin in the 1962 remake of *State Fair*, and Francia White, not Diana Gaylen, dubbed for Virginia Bruce in *The Mighty Barnum*.

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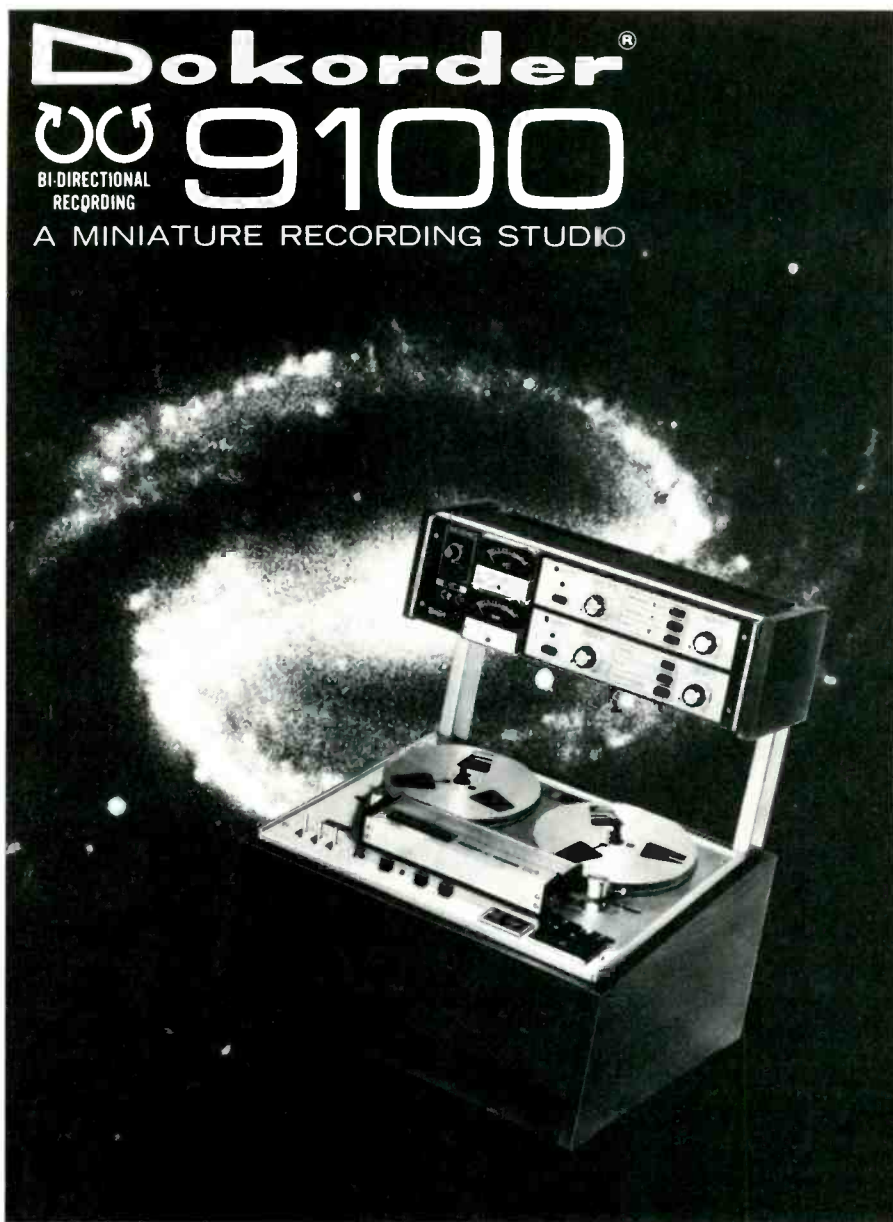
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when others (notably Harold Arnold and Irving Langmuir) added the idea of vacuum did the tube become a reliable, viable product. To that extent, the prosecutor was right. With so much confusion (and perhaps even obscurantism) in the official records, it's easy to question their absolute validity.

Soundtrack Collectors

Ken Sutak says the reissue of rare soundtracks will send soundtrack investors to the aspirin cabinet. Is there anything wrong with that? It is all very nice for these dollar-conscious speculators to charge outlandish prices for soundtracks (and Broadway shows), but pity the poor collector who collects soundtracks (and Broadway shows) as a hobby for the sheer enjoyment of listening to the good music.

Ellis M. Nassour, Jr.
New York, N.Y.

I've been a soundtrack album collector for many years and was surprised to note that British film composer Malcolm Arnold was not included in the list of selected composers in Ken Sutak's article. His score for *The Bridge on the River Kwai* was outstanding and is very difficult if not impossible to obtain.

I've been trying to obtain Jerry Goldsmith's score for *The Blue Max* for some years now and would appreciate hearing from anyone willing to part with a copy.

Jack MacLeod
206 Reade Street
Moncton, New Brunswick
Canada

Bruckner and Mahler Omissions

In his review [June 1972] of the Bruckner symphonies Nos. 4 and 7 (Karajan) and 6 (Steinberg), Robert C. Marsh stated that the "selected comparisons" for these works are by Mehta, Haitink, and Solti. However, in the review itself, these comparisons were never made. Why?

B. Womack
San Mateo, Calif.

Unfortunately our typesetter dropped the final paragraph of Mr. Marsh's review, an error that was not caught until the pages were on the press and too late to rectify. Herewith Mr. Marsh's missing comparisons.

"The Haitink version I reviewed in these pages recently is comparable as a performance (although I prefer some of the details in the Steinberg) and considerably better engineered throughout. For No. 7 my choice would be Solti, and there are several admirable versions of No. 4, starting with that of Zubin Mehta."

Of the six inches devoted to Robert C. Marsh's review of new recordings of Bruckner symphonies in the June 1972 issue, a total of three-quarters of an inch is expended on the performances, which Mr. Marsh dispatches with these two zingers: 1) "They [Karajan and Steinberg] have the style at their fingertips, and they have the skill to achieve full realization of the scores"; 2) "As studies in interpretation, Karajan's treatment [sic] of the Fourth and Seventh are valuable documentations of what he does with tempo and phrasing and his current over-all view of these works."

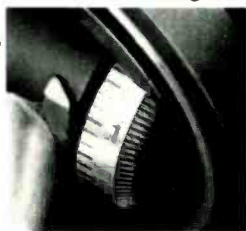
When Mr. Marsh refers to this "style" they "have at their fingertips," is he suggesting that

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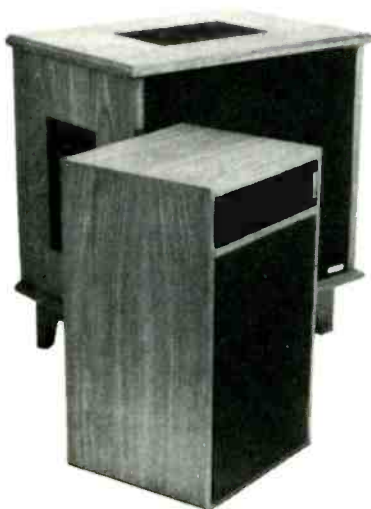
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CIRCLE 46 ON READER-SERVICE CARD

Messrs. Karajan and Steinberg have the same interpretative approach to Bruckner? And what are "full realizations of the scores"? And what on earth *does* Karajan "do with tempo and phrasing" to give us "his current over-all view"?

Mr. Marsh gives ample evidence in his review that he was paying attention to how the music was recorded, but not a clue as to whether he noticed how the music was being performed. I look forward to reading his views on the subject.

Herbert Glass
Los Angeles, Calif.

In the period of time since Robert C. Marsh rejoined the reviewing staff of HIGH FIDELITY, he has had occasion to review a large number of new recordings of the Mahler songs and symphonies. In these reviews he has frequently made comparisons with already existing recordings and yet he has almost continually ignored the extraordinary interpretations of Leonard Bernstein and the New York Philharmonic. I share Mr. Marsh's admiration for the work of Solti, Kubelik, and Haitink, but I certainly feel that Bernstein also belongs in this group of great Mahler interpreters.

I also must take issue with what I believe to be Mr. Marsh's overemphasis on the importance of a "Mahler tradition." Mr. Marsh discussed this at length in his review of the symphonies Nos. 5 and 10 [June 1971]. I for one do not believe that simply because a group of musicians has performed a particular composer's music for many years, it is of necessity going to give a superior account of that music under a new conductor. Even granting this point, I do not see why the Concertgebouw Orchestra should be singled out for this distinction. The New York Philharmonic has had an equally distinguished "Mahler tradition" dating from the years 1909 to 1911 when Mahler himself directed the orchestra. In the last forty years or so, the New York Philharmonic has consistently played under great Mahler conductors such as Willem Mengelberg, Sir John Barbiroli, Bruno Walter, Dmitri Mitropoulos, Leonard Bernstein, and George Szell. This tradition continues to the present day with the orchestra's current music director, Pierre Boulez.

Bill Curtis
Bronx, N.Y.

Mr. Marsh replies: Stravinsky (in Retrospectives and Conclusions) deployed "the useless generalities of most record reviewing" and proceeded to offer three parallel reviews of recent versions of his Sacre. They consisted of the type of comment one conductor might make to another, and you can appreciate that this is the type of commentary a Stravinsky might want to read. But no editor is likely to consider the regular publication of this type of criticism, even though his writers might be perfectly capable of producing commentary of this type, because readers of general circulation magazines are not likely to be very responsive to conductorial shop talk. What they want to know is the kind of over-all satisfaction a new record is likely to provide.

All of us must, at one time or another, plead guilty to writing "useless generalities" if Stravinsky's criteria are to be applied. This is especially the case with recordings of only average interest which prompt one to write tight. A 450 word review of three Bruckner symphonies

is bound to contain some general statements on the assumption that if the reader is interested in these matters he is quite capable of pursuing them for himself.

Mr. Glass obviously would have preferred a feature review of these albums, but he seems to have missed my point. Precise statements require precise data. I can only write about what I hear, and if a recording comes to you in such a form that inner voices are lost, textures are vague, and balances are suspect, you mention those elements of the performance that are reasonably clear—in the case of this Karajan set, phrasing and tempo. If the music is a muddle, then the muddle is the music. Mr. Glass's suggestion, that in some way a performance can be abstracted and discussed apart from the sounds in which it is conveyed hardly represents the views of the majority of record buyers who, quite reasonably, expect the recorded sound to present a fair likeness of the work.

In general terms, Karajan's Bruckner would seem to be more romantic than Steinberg's, which is, at times, somewhat reserved, but a more detailed answer of this question would require better recordings. Both styles are quite consistent with the printed notes and a direct expression of the established artistic profile of each of the performers.

The Steinberg album is, on the whole, a better representation of its original, except in the matter of dynamics. I am convinced that dynamic changes in a work of music are just as important as pitch changes. If you alter these relationships you are doing something quite as fundamentally harmful as playing wrong notes. And it seems to me that the dynamics of the Steinberg set have been altered by cautious engineers to the point where it is no longer a faithful account of his work or Bruckner's design.

With respect to Mr. Curtis, the Mahler tradition at the New York Philharmonic is the fanciful product of the orchestra's publicists, born of an intent to achieve prestige by association through the creation of a Gustav/Lenny axis. In fact, Mahler was unhappy in his brief tenure with the orchestra. He played little of his own music, and it was not well received. Mengelberg had to contend with this hostility to Mahler during his period in New York, and he was followed by Toscanini who once declared that Mahler's music was fit to be used only as toilet paper. Thus in the period from Mahler's death until the opening of World War II, when the Concertgebouw was playing Mahler regularly, the Philharmonic was hardly playing him at all.

The Mahler revival in New York begins with the arrival of Bruno Walter (who hesitated to play all the symphonies) and was continued by men such as Rodzinski, Mitropoulos, and Siskowski (whose Philharmonic performances of the Eighth Symphony are a landmark), and these men had to fight audience indifference and hostility in the press for many seasons. Bernstein came along as the tide was turning and rode the crest of Mahler's new popularity, but he gets little credit for pioneering. I find his edition of the symphonies musically uneven and technically outdated. In its present price bracket it simply does not hold up well against newer issues. On Odyssey it could offer some interesting alternatives for the budget-conscious record buyer.

Romantic Conservative

By confusing the difference between form and content in her review of Raff's Piano Suite, Op. 91 [May 1972], Andrea McMahon, it

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seems to me, has done less than justice to the composer. Raff adopted baroque forms quite consciously, for he felt that their possibilities had not yet been exhausted; he saw an opportunity to work out their formal potential to a natural and final conclusion.

The music itself demonstrates just how successful he was. Later, of course, these particular formal devices were overwhelmed by the "Music of the Future," and Raff's stance must have seemed very much out of date in the later nineteenth century. We, however, are a sufficient distance from these old attitudes to judge Raff's works more objectively.

Mario A. Seiler
Joachim Raff Society
Zurich, Switzerland

Support the Society

Thanks for the reviews of the Bruno Walter Society releases [June 1972]. I ordered the Berg Mozart LP by Szegedi and enjoy it tremendously. It was saddening, however, to read in the first newsletter I received from BWS that many friends of members are taping the Society's recordings and as a result sales are much lower than expected. It would be a shame if this project were to go under because of such a practice.

According to BWS, only one of ten inquirers joins, and only 20% of those buy more than the introductory LP. Too bad. I hope a lot of HF readers join me in buying these records at regular intervals instead of "pirating" them. The Society has a very interesting list of LPs available in addition to the ones mentioned in David Hamilton's article.

David Pierce
Vero Beach, Fla.

Open-Reel Addendum

In our August 1972 four-page chart "Open-Reel Recorders Over \$200" Braun was inadvertently omitted. The company's Model TG 1000 is a 4-track stereo tape recorder with a top speed of 7½ ips, three heads including monitor head, three motors, pause control, no automatic reverse, takes a maximum 8¾" reel, includes sound-on-sound and photo-electric tape tension control, is convertible to four-channel with the TGE 1000 Kit, and costs \$749.00.

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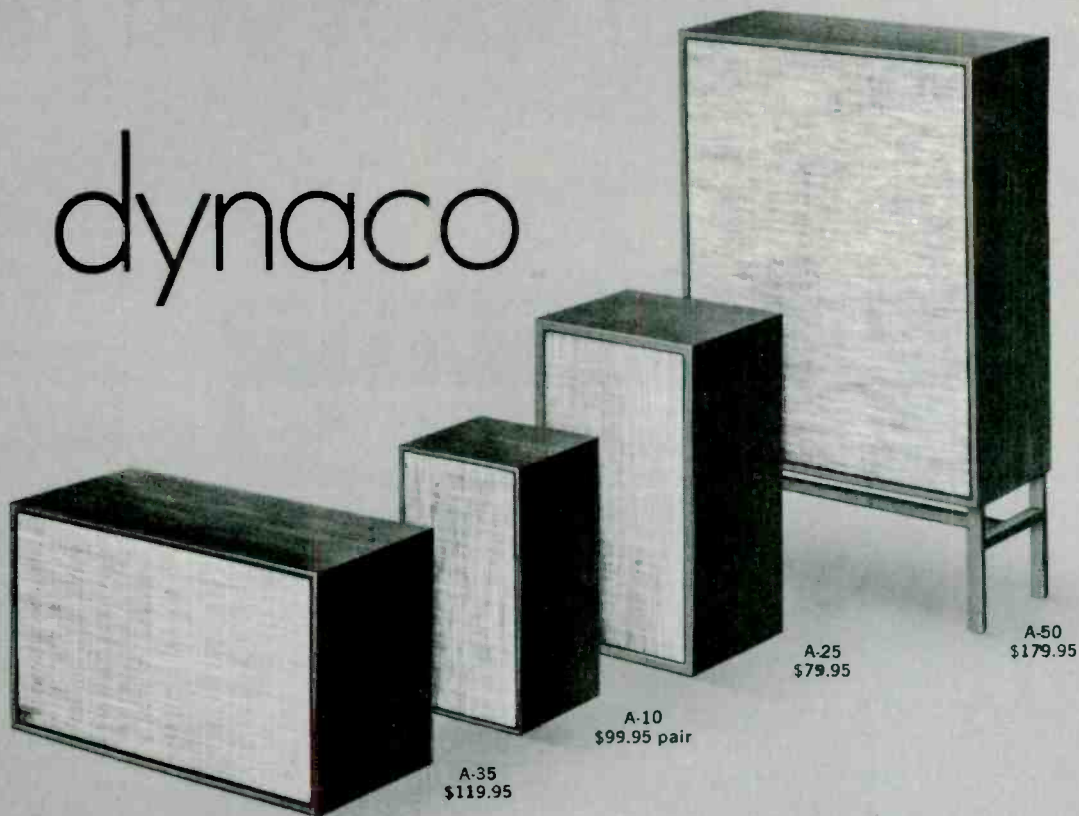
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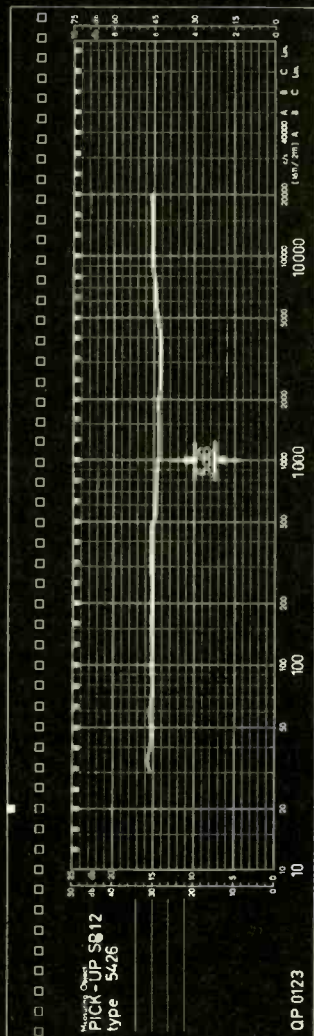
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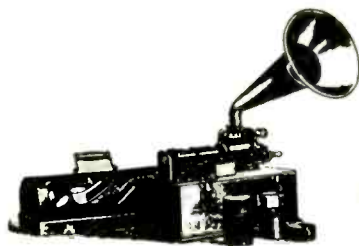


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those were the days

A nostalgic romp through the pages of High Fidelity and Musical America

60 Years Ago

Richard Strauss's *Ariadne auf Naxos* premiered this month in Stuttgart and received a cordial reception from an audience that included celebrities from all parts of Europe. New phases of Strauss's musical genius are revealed in the work. There are passages most gracefully fascinating alternating with moments of tragic portent and Strauss has utilized the effects of contrast in a highly imaginative and masterful manner. Even so, it seems to be a general opinion that the cleverness of *Ariadne* will please the few but that its appeal is not broad enough to reach the many.

Leopold Stokowski made his debut as conductor and musical director of the Philadelphia Orchestra on October 11. It did not take long for the slender, boyish-looking conductor to win his audience, which was impressed by the conductor's dignity, reserve, and freedom from "temperamental" eccentricity. Mr. Stokowski conducted the Brahms First Symphony without notes. When Stokowski came forth to begin the composition the score was on his desk, but he picked it up and tossed it to the floor at his feet.

40 Years Ago

Leopold Stokowski has thrown down the gauntlet. The Philadelphia Orchestra Association announced "no debatable music," and now the conductor comes along and says he knew nothing about the edict and is going to play all the debatable—i.e., modern—music he wants to, perhaps at the end of regular programs. His "musical convictions are contrary" and he is going to stick by them regardless.

San Francisco's War Memorial Opera House opened its doors on October 15 with an inaugural performance of *Tosca* starring Claudia Muzio and Dino Borgioli. Two nights later, Lily Pons stopped the show in *Lucia di Lammermoor*. "Skeptics who believed no singer could be as good as Miss Pons was said to be, capitulated even during her singing of Lucia's first aria, and Gaetano Merola, who was conducting, had to stop the or-

chestra at the conclusion of the song and wait for the deafening applause to subside.

Furtwängler's *Meistersinger* at the Berlin State Opera (October 7) threw the public and press into such delirious paroxysms of ecstasy that it would seem unbecoming to question its perfection. The fact must not be overlooked, however, that at present the national spirit in Germany is at fever heat and in the eyes of the mob Furtwängler was given a distinctly bad deal at Bayreuth where his *Meistersinger* mantle had fallen on a foreigner [Toscanini]. He is the undisputed musical idol of the German people and has become the object of a tremendous national sympathy. . . . For Berlin this *Meistersinger* had a character of ritual that lifted it far above the darts of academic criticism.

20 Years Ago

There is an African gray parrot in a restaurant out on Long Island who entertains customers nightly by whistling the drinking song from *La Traviata*, the triumphal march from *Aida*, *Hall of the Mountain King* from *Peer Gynt*, airs from *La Bohème* and *Carmen*, and several other songs. When he gets stuck in the operatic repertoire, as he frequently does, he ad libs for a moment and then swings into *Ciribiribin*, his favorite. Before the war, a waiter taught him the Fascist hymn, *Giovanezza*, and he still sings it lustily to the embarrassment of practically everybody. His name is Coco and he is sixty-five years old, which is not a doddering age for a parrot.

The National Broadcasting Company made television history on October 19 by giving the first American performance of Benjamin Britten's newest opera, *Billy Budd*, in an uninterrupted hour-and-a-half production—a shot of adrenalin to our all but dead faith in the most magical medium of communication ever devised by man. The production was an unqualified triumph for everyone connected with it except, possibly, the composer. *Billy Budd* is not a very good opera, an uninspired work not to be compared to Britten's *Peter Grimes* and some of his other happier projects.

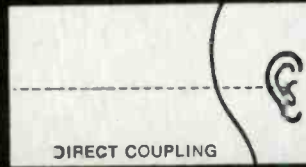
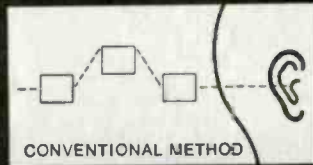
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The top-of-the-line 6200F has 245 watts of power, \$699.50. The 6065 delivers 220 watts at \$429.50. The 6055, 100 watts at \$319.50, and the 6045,

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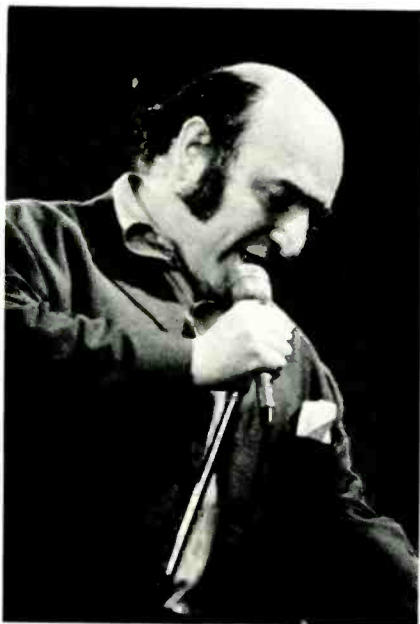


& Second Hand Rose make a poor medley

75 watts at \$249.50. The 6036 is a frill-free, receiver with 44 watts of power (it does not have direct coupling) at \$199.50. The new Sony SQR-6650 provides virtually every form of 4-channel (SQ, matrix and discrete) as well as excellent stereo performance, only \$329.50. The best way to make up your mind is to visit your Sony dealer for a demonstration. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11111. Prices: Suggested retail. Power ratings: IHF standard constant supply method into 8 ohms.

CIRCLE 71 ON READER-SERVICE CARD





Newport in New York

IN THE SUMMER OF 1960, there were those in the jazz world who felt that the worst enemy jazz had ever known was Boston impresario and sometime pianist George Wein. In the summer of 1972, some of those same people were saying that George Wein was its best friend.

Wein has been staging the Newport Jazz Festival since its inception nineteen years ago in Newport, Rhode Island. By the late 1950s, Wein had begun booking into the festival blatantly commercial acts—acts having little if anything to do with jazz—to bolster box office receipts. Jazz admirers objected, feeling that these acts diluted the interest and value of the festival. Equally important, these performers began attracting to the festival a scruffy element of young people who came not to hear jazz (they didn't know what it was and didn't care) but to swill beer and chase chicks and ball on the beaches. Various musicians and writers predicted that their presence would some day result in a riot.

On the Fourth of July weekend of 1960, the prediction came true. The riot was so bad that musicians had to leave the festival in convoys of cars for safety. As things deteriorated further, the state police and elements of the Rhode Island National Guard had to be called in to quell the disorders. As night turned into dawn, agitated musicians and press people at the Viking Hotel heard what sounded like tanks in the street. But it wasn't quite that bad: the noise was com-

ing from street-cleaning equipment as rotary brushes swept up the mounds of beer cans.

Newspapers had a field day with the story, and jazz received the worst publicity black eye in its history—from people who weren't even jazz fans.

Jazz went into decline in the 1960s, both commercially and aesthetically. Record companies were pushing rock and building the myth of its profundity. Brilliant jazz musicians were hard pressed to make a living, much less create anything fresh and vital. Many, like drummer Arthur Taylor, trumpeter Arthur Farmer, composer George Russell, and tenor saxophonist Johnny Griffin, simply abandoned the United States for Europe, where jazz had always been treated with the respect it deserves. Some, like trumpeter and composer Johnny Carisi—one of the important innovators—took menial jobs in Broadway pit orchestras. By a bitter irony, Carisi ended up in the orchestra of *Hair*, performing music infinitely inferior to his own.

By 1971 Wein was interpolating rock groups into the festival. Their followers (now flying on grass instead of beer) gave him the Second Newport Riot. The disgusted city fathers of Newport let him know that as far as they were concerned the festival was finished.

They were wrong. Wein simply moved it to New York City. This year there was not a single rock act in the event—it was all jazz. And 100,000 people turned up to attend the many concerts (some of them held simultaneously) in Philharmonic Hall, Carnegie Hall, Radio City Music Hall, and even on the Staten Island Ferry. The festival, now expanded to a week in length, left musicians, fans, and critics alike in virtual euphoria, remembering the well-behaved crowds of young (and old) people, some superb music, the excitement, and a great deal of just plain fun. And some of Wein's most severe critics in 1960, including me, had nothing for him now but praise. The New York-Newport Jazz Festival was a stunning success.

Said pianist Bill Evans, one of the performers, "This is probably the greatest thing that's happened to jazz. I think the festival this year will put jazz back up there where it belongs. And George Wein did it."

The festival spread out, as it were, beyond its legitimate confines. Nightclubs around town booked jazz acts for the fans to hear after the regular concerts. For the first time in years they were able to hear the great guitarist Jimmy Raney, in a little club just north of Greenwich Village called Bradley's. In the jazz depression of the '60s, Raney had, as he put it, "developed a bit of a drinking problem" and went home to his native Louisville to vegetate. Now he was back, off

the sauce, and picking up the pieces of his career and his life, and people who had not forgotten turned up at Bradley's to hear his subtle, thoughtful, modern music. Said singer Sylvia Syms, listening, "It's as if something light and airy touched your cheek, but you're not quite sure."

The return of Jimmy Raney, fit and healthy and productive, seemed to symbolize something that's happening to jazz itself. And that mood was all through the city. Raney off liquor, another great musician I know off heroin, and the brilliant Stan Getz off both.

Interestingly, some of the youngest festival-goers were deeply interested in some of the oldest music. When the Papa French Original Tuxedo Band performed in three successive trips on a ferry boat, three crowds of about two thousand each went along for the ride, the music, the dancing, the joy. Seventy or eighty per cent of them were under twenty.

At the other end of the musical spectrum, the avant-gardist Ornette Coleman impressed many people with a new composition for jazz quartet and orchestra called *The Skies of America*.

Duke Ellington got half the second front page of the *New York Times*. The Stan Kenton and Woody Herman bands appeared in concert together. Count Basie's powerful and still utterly fresh orchestra played the festival, then went into a two-week engagement in the elegant dining room of the St. Regis Hotel. For his opening there, a virtual Who's Who of show biz turned out to cheer him.

As the week wore on, the festival accelerated. Newspapers gave extensive coverage to the event, and as word went out on the wire services that this was the kind of jazz festival people wanted—no trash acts in it—fans began to pour into New York, some by plane from as far away as Texas, to get in on the fun.

It is impossible to list all of the artists who performed in New York that week; it was in fact impossible to hear them all. But Dizzy Gillespie, Freddie Hubbard, Eubie Blake, Herbie Hancock, Eddie Condon, Teddy Wilson, Kenny Burrell were there, along with a lot of little-known people who deserved (and for once got) the chance to be heard.

The fans, as a *Times* writer noted, were as intense as a chamber music audience. And the feeling of good fellowship among them was almost palpable.

As awareness of his success pressed in on George Wein, he said, "This festival will be in New York forever. New York is the jazz capital of the world, and it should be the permanent home of the festival. . . . I feel as though I've been reborn."

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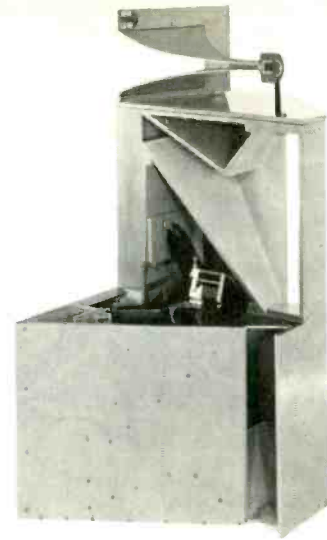
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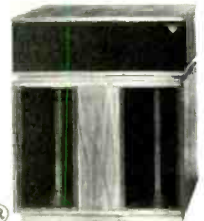
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too hot to handle

I'm currently using an Advent Model 100 Dolby noise-reduction unit with my tape deck, and I'm considering buying a Revox A-77 with built-in Dolby B. Would there be any further improvement in noise reduction by first passing the signal through the Advent 100 and then through the Dolby circuit in the Revox?—Nancy K. Levy, Milwaukee, Wis.

In terms of raw S/N ratio, yes; but we wouldn't recommend it. The 10-dB maximum noise reduction of the Dolby B circuit was carefully worked out as optimum in terms of its original design criteria: appreciable reduction in audible noise levels with no undesirable audible side effects. Of the side effects, "breathing" or "pumping" are typical of overdriven dynamic level-control devices, of which the Dolby circuit is one. By double-Dolbyizing, so to speak, you could introduce such effects on some program material.

My present Fisher system consists of a 440T receiver, two XP-10 speakers, and a K-10 SpaceXpander reverb. I have become entranced with the idea of more powerful, sophisticated equipment. But if I had it would I be getting truer reproduction, or would I just be wasting my money?—L. Theodor Sharp, Lynchburg, Va.

This sort of question keeps coming our way now that superpower amplifiers with extremely low distortion have become almost a commonplace of high fidelity. Suffice it to say that "truer sound reproduction" can be made by switching to a state-of-the-art amplifier driving first-rate speakers, though subjective descriptions of what those improvements consist of can vary widely. Clarity, transparency, transient response, frequency response, power-handling capacity, freedom from distortion, and subtlety of detail all are involved. Will it all be worth the extra expenditure? To answer that, use the equation $W = ST \div P$, where W equals worth, P equals price, S equals the sensitivity of your ears, and T equals the thickness of your billfold.

RCA now has given us long-playing records that warp in ways none of us dreamed possible just a few years ago. What will the sons of Little Nipper give us next? Since 1942 when I began collecting records, music and I have survived Studio 8H, standing waves in Symphony Hall, wildly eccentric 78s, the 800-cps turnover, the threat of 45s, overmodulation, the

sham of Miracle Surface, the antimusic binge of Dynagroove, the technical decline of RCA's domestic efforts since the glories of Reiner in Chicago, and now Dynaflex. Doesn't anyone at RCA care? I must ask that my name be withheld.—Name Withheld, Conshohocken, Pa.

This is only about half of N.W.'s letter, which continues in much the same aggrieved vein. It's true that we shared a certain amount of our reader's initial shock at the apparent flimsiness of Dynaflex. That response seems to be at least in part psychological. Many early Dynaflex copies included a questionnaire asking how the purchaser liked the new disc shape. Response was overwhelmingly unfavorable. RCA also sneaked the questionnaire into many non-Dynaflex albums—with the same response. Experience has shown that RCA's contention (see the article by Rex Isom of RCA in our September issue) that Dynaflex and other thin records will remain or even become unwarped if handled and stored correctly seems to prove out. The positive advantages of Dynaflex—more perfect molding of the groove area in particular—are harder to prove at the receiving end. Long-term record collectors probably will concede more justice to some of N.W.'s accusations of past iniquities, however.

When rating loudspeakers in your equipment reports you give the maximum power a speaker can handle without distorting. But how would one determine the power per channel required to drive a pair of speakers to their full capability to establish a minimum power rating when selecting a power amplifier?—A. D. Bergstrom, Omaha, Nebr.

It isn't necessary to drive all speakers to the limits of their capability. What you need to know for an exact determination of power requirements is the sound-pressure levels that will be required in your room. Our reports give power requirements for an acoustic level of 94 dB as measured in the test chamber. Your listening room can have a major effect on the sound levels you can hear, however; so we are speaking only in the roughest of terms when we say that 94 dB represents fairly high levels. For example, we said that the Harman-Kardon Citation Thirteen requires 11 watts (per channel, continuous power) to reach the 94-dB mark. This would mean that in some small, live rooms you might be quite satisfied with 10 watts per channel; in large,

dead rooms—particularly if you want really big sound—you will need several times this figure if you are not to drive the amplifier into distortion in trying to reproduce the loudest musical passages. So while you can use the wattage rating for 94-dB output as a reliable guide to relative speaker efficiency, it is only a rough indication of minimum power required for average listeners in average rooms.

Twice now I have read statements in your magazine to the effect that while wireless stereo headphones have been designed, none has "made it to market." I don't wish to contradict the experts, but how can I explain to my wife that the Panasonic RF-60 wireless FM stereo headset she gave me as an anniversary present is nonexistent?—Bernard J. Jandorf, Baltimore, Md.

The RF-60 is a special-design battery-powered stereo FM radio. Headphones normally can be used to listen to any signal source—not just FM. You could hook the RF-60 into your stereo system in order to listen to records or tapes, but then it would no longer be wireless. Ergo, she didn't give you a true wireless headset.

Your announcements that RCA's discrete Quadradiscs are now available raise a number of questions: Can this system be used by stereo FM stations; will it require a wider frequency allocation for the stations; will it eliminate SCA broadcasts; and will the playback equipment enhance present stereo discs the way Dynaquad does?—F. S. Nance, Sumter, S.C.

Your first three questions depend more on broadcast techniques than on the Quadradisc technique itself. Quadradiscs will reproduce as stereo on present stereo equipment (meaning both disc players and broadcast equipment) more or less the way matrixed four-channel discs will. When a Quadradisc is reproduced in stereo the back channels are telescoped into the front ones and the combination presented simply as left and right signals. The only questions arise when you consider the problems of quadraphonic broadcasting, and these questions can only be answered when (or if) the Federal Communications Commission approves a broadcast technique. Neither of the major plans now before the FCC would call for increased carrier bandwidth or eliminate SCA broadcasting. But whatever happens in broadcasting, the Quadradisc system does not inherently lend itself to any sort of "enhancement" of stereo records, and none of the Quadradisc demodulators we've seen makes any provision for this sort of use.

Which make is better—American or Japanese?—Anatol Kolenoff, Sidney, B.C., Canada.

For American, Canadian, and Israeli silk flags, musical versions of *Gone with the Wind*, and miniature reproductions of the Statue of Liberty—Japanese. For pizza, musical versions of *Pygmalion*, and film for Japanese cameras—American. In audio a good American component is better than a bad Japanese one, a good Japanese component better than a bad American one.

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Harmonic distortion:
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Life Is a Hi-Fi Show, Old Chum

After a period of relatively desultory interest, the bright lights seem to be going on over high fidelity music shows once again. The Institute of High Fidelity, for many years the central moving force behind most major efforts in this direction, has decided to resume what once was the season's major event: a center-city show in New York. That show, at the Statler Hilton, is scheduled for September 28 through October 1. These dates, as it turns out, are almost identical to those chosen by a West Coast industrial-show management group, Wescon, for its first foray into consumer shows: the Expo Electronex, which is being held at the new Los Angeles Convention Center over the same weekend.

Meanwhile, in mid-September, IHF will have presented a somewhat different type of show at the Stauffer Denver Inn in Colorado as part of a High Fidelity Week, as it is to be called. Sound demonstrations are barred from the Denver exhibit areas and reserved instead for a continuous series of seminars and recorded concerts. (One seminar will be conducted by our Audio-Video Editor; two others by authors familiar to readers of HIGH FIDELITY: Leonard Feldman and Larry Zide.) The

purpose of this format is to avoid the skirmishes of competing *1812 Overtures* that can be the bane of high fidelity shows. In the display areas attention can center on the equipment itself, instead of the program material.

San Francisco also will have a high fidelity music show—with heavy emphasis on the music and on music education—this fall. The National Music and Hi Fi Expo '72 will take place in the Cow Palace October 6 through 8. Then at the end of October Dallas will have a show at the Northpark Inn. Other fall shows in smaller communities also are in the planning stage at this writing, and the IHF has been approached with requests for participation. A Cleveland show is under consideration for January. The traditional Washington, D.C. show will occur on schedule in February at the Hotel Washington, and the same management is planning a Miami show for March. And there may be an IHF show in Northern California in April.

This flurry of interest from outside the Institute coupled with the successful IHF shows in Southern California and Chicago last season suggest that the festivities are only just beginning.

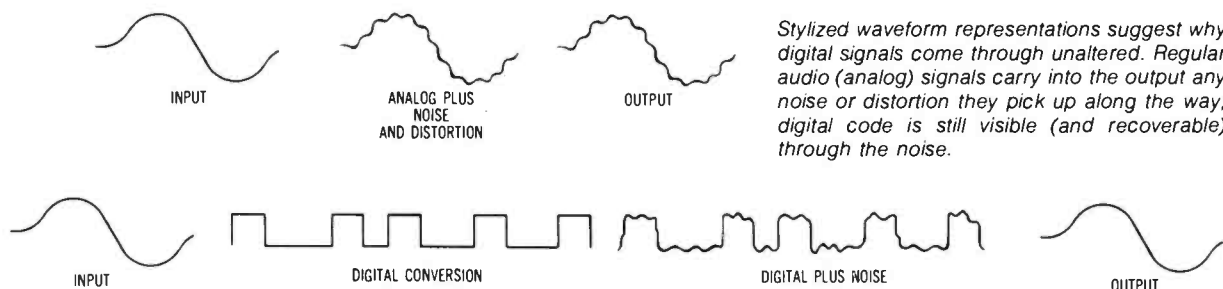
Once Again: Digital Recording

Ever since the computer generation really took over some ten years ago, "blue-sky" articles on the possible future of audio have talked of digital processing of sound signals. In computer terms, our present signal-handling equipment is analog, rather than digital; it carries voltages that are proportional (analog-ous) to the instantaneous sound pressures they "represent" in the recording. A digital system would convert these waveforms of fluctuating voltage into a pulsed code, rather like converting verbiage into Morse Code for telegraphic transmission.

The elegance of this idea lies in its imperviousness to noise and distortion—including such fidelity deterrents as wow and flutter. Digital transmissions are used in many types of space communications for that reason. Though the pulses themselves may pick up noise and become distorted in their journey from Mars, the code can still be picked out of the interference and the information it conveys reconstructed virtually unaltered.

To be sure, audio application would require analog-to-digital conversion in the recording process, digital-to-analog conversion in playback. Since each conversion requires a computer or its equivalent for processing, the equipment would be far more complex and expensive than anything we now use in the home. But digital information can be mixed and transformed much the way that analog audio can; and as long as appropriate computer circuits were built into studio equipment there's no reason why audio couldn't be mixed and equalized—as well as stored—in digital form so that no noise or distortion would accrue in the process. Just think of the clean transients, for example, if they're utterly innocent of phase shift!

Well, one company has made a practical start toward this audio nirvana. Nippon Columbia in Japan—known here as the maker of Denon products—now has a \$300,000-plus professional tape recording system that uses the pulse code modulation system, otherwise known as PCM. Its initial product will be a sampler record that we are told should be available by the time you read this. Of course the discs themselves presumably will be made conventionally, but for the future—who knows?



Stylized waveform representations suggest why digital signals come through unaltered. Regular audio (analog) signals carry into the output any noise or distortion they pick up along the way; digital code is still visible (and recoverable) through the noise.

Only the sound is heavy.

Koss breaks the lightweight sound barrier with a revolutionary new High Velocity Stereophone.

Up until now a lightweight phone meant a lightweight sound. But not any more. Because Koss engineers have developed a micro/weight, high velocity type stereophone that sounds like a heavyweight. And that's an achievement no music lover will take lightly.

Unique electro-acoustical design.

Unlike conventional stereophones which contain the sound waves in a sealed acoustical chamber, the new Koss HV-1 High Velocity Stereophone vents the back sound waves to the rear. Without raising the resonance or inhibiting transient response. This unique electro-acoustical design concept provides not only unusual lightness and hear-thru characteristics, but also the exciting, full-range Sound of Koss as well.

Superb tonal quality.

And by substantially reducing the mass of the moving diaphragm assemblies used in the HV-1, Koss has been able to achieve a wide-range frequency response of unusual fidel-



ity. Delicate overtones, which add to the faithfulness of the reproduction are retained. Yet, bass response is extended, clean and "unmuddied."

Stylish low-silhouette design.

Designed to fit close to the head, the new Koss HV-1 Stereophone has a stylish, low-silhouette design without the cone-type projections found in other headphones. This slim design permits unusually fine acoustical tuning of the element chamber at the factory. Which means that, unlike other lightweight phones, every Koss HV-1 Stereophone provides the breathtaking Sound of Koss. And that's not something to treat lightly.

Designed for unprecedented comfort.

You'll listen in comfort hour after hour. Because the new Koss HV-1

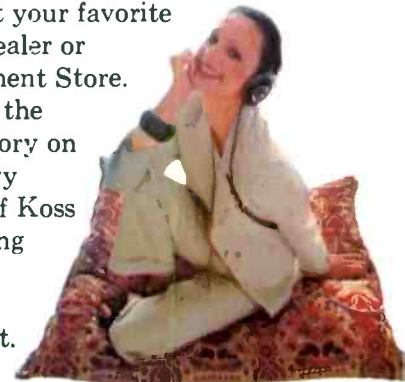
is lighter than 10 ounces. And because it has the perfect balance you expect in a Koss Stereophone. Not to mention a glove soft vinyl-covered headband and acoustical sponge ear cushions.

Hearing is believing.

Listen to the Koss HV-1 Stereophone at your favorite Hi-Fi Dealer or Department Store.

And get the whole story on the heavy Sound of Koss by writing Virginia Lamm, c/o Dept. HF-372.

We won't take your interest lightly either.



 **KOSS HV-1 stereophone**
from the people who invented Stereophones.

**THE WORLD ISN'T
READY FOR THIS
RECEIVER.
BUT YOU ARE.**



In a world of receivers claiming to be just slightly ahead of their time, Harman/Kardon is introducing one considerably farther ahead than that.

It's called the 75+, and if you buy it now you'll find it practically impossible to use to full potential.

Then why should you buy it?

You buy it because it's great for stereo.

When buying a receiver, you should choose one that's best prepared to handle what you're prepared to hear.

Given your investment in stereo records and tapes, that obviously means stereo.

And in stereo, the 75+ will deliver an honest 45 watts RMS per channel. Which most quad receivers can't. (The 75+ has a bridging circuit that combines the power from four channels into two—instead of just disconnecting two channels the way most others do.)

As a stereo receiver, the 75+ is practically identical to our own model 930, which many reviewers have judged the best available. So it isn't stretching a point to say you'll be able to hear the best stereo any receiver can provide. But why stop there?

You enhance your investment.

If you have two extra speakers, connect them to your 75+. And create two entirely separate stereo systems.

You'll be able to hear Beethoven in the living room and Bread in the den. Both at the same time. And each with separate tone controls.

But to really appreciate your 75+, consolidate your speakers in one room. And play stereo—tapes, records or FM—through four channels.

What you get is "enhanced stereo," and the 75+ enhances it better than any other quad receiver.

Instead of just synthesizing the two back channels by running them through a

conventional matrix circuit, the 75+ uses a unique wide-band 90° phase shift network. This provides enhanced 4-channel sound that adds a new dimension to stereo music.

The 75+ is also equipped with a 360° "Joy Stick" sound field balance control. It lets you adjust the four speakers to the levels where they best complement each other.

Having gone this far, you won't want to go back to stereo. You'll probably want to move even further forward.

You keep it because it's great for quad.

SQ records are here now, and they'll be here in greater numbers in the future. The moment you begin buying them, your 75+ can begin playing them.

Of course, so will other quad receivers; but again, not as well.

The 75+ is the only one with two SQ modes: conventional SQ and SQ Blend. Conventional SQ best reproduces the ambiance of music recorded live in concert halls. SQ Blend is best for playing back hard rock and contemporary music or where a soloist is predominant.

What about discrete four channel records? If and when they arrive, you'll be waiting for them. A hideaway decoder will be available for simple plug-in connection.

Obviously, the 75+ is more receiver than some people need right now, and for that reason there are some people who won't buy it.

But for those with foresight and not a lot of money (\$400), it represents a rare investment opportunity:

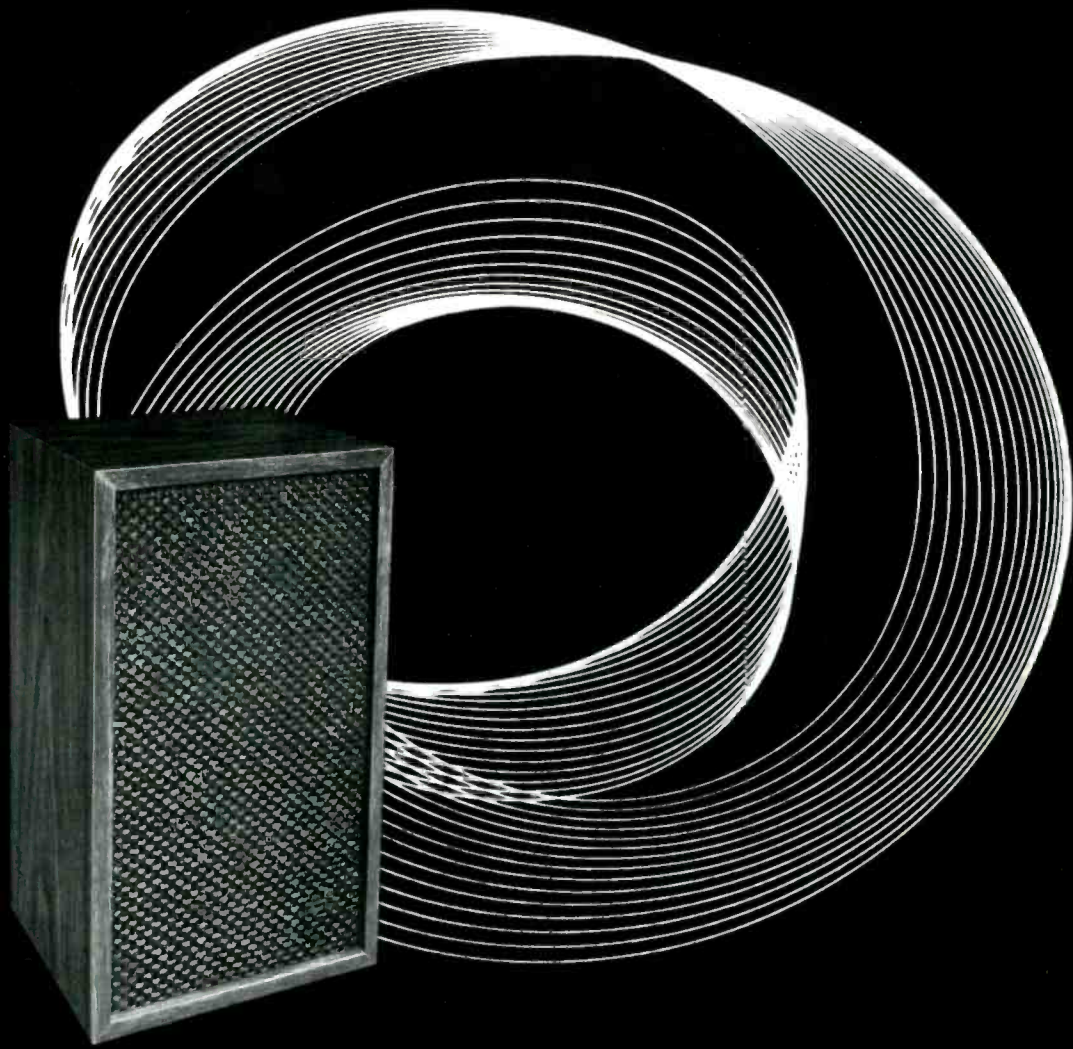
A receiver you can't outgrow in a couple of years for the price of one you almost certainly will.

We have four new multichannel receivers, ranging in price from \$250 to \$600 and in watts from 50 to 140. For more information, write Harman/Kardon Inc., 55 Ames Court, Plainview N.Y. 11803*.

harman/kardon
The receivers you won't outgrow.

*Distributed in Canada by Harman/Kardon of Canada, Ltd., 9249 Cote de Liesse Rd., Montreal 760, Quebec.

CIRCLE 29 ON READER-SERVICE CARD



it really comes alive...

and it's under \$100...

True to the Bozak Tradition of "best in its class", our new **Sonora** (Model B-201) delivers dramatically clean sound at far higher levels than other speakers under \$100 —and many costlier ones.

The secret of **Sonora** is our unique 8-inch Bass/Midrange driver. Its aluminum diaphragm radiates a solid, true-pitch Bass and a transparent, breakup-free Midrange, while serving as a heat-sink for the voice coil. As a result, it can easily handle the output of any amplifier up to 60 Watts RMS rating, with freedom from overloading.

Sonora is a two-way system, with an LC Crossover linking the 8-inch driver with a single-section of B-200Y, the tried-and-true Treble Speaker used in all Bozak systems.

The enclosure is a sturdy, resonance-free tightly-sealed box of $\frac{3}{4}$ -inch compacted-wood material, covered with walnut-grain vinyl.

Be it rock or traditional, in stereo or quad, Music Really Comes Alive with **Sonora!**

Hear them at your Bozak Dealer's.

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8 Ohms; 12.5 to 60 Watts RMS.



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New Receiver Line from Pioneer



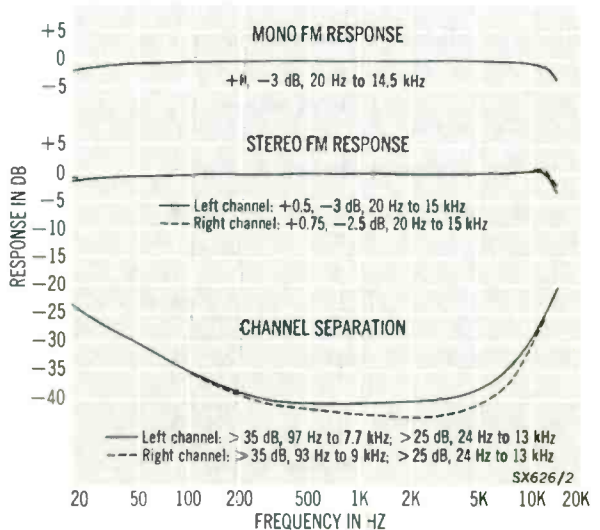
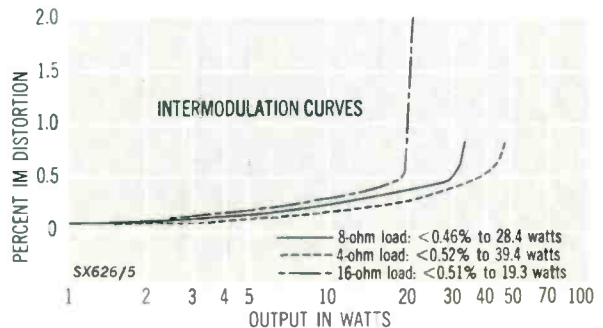
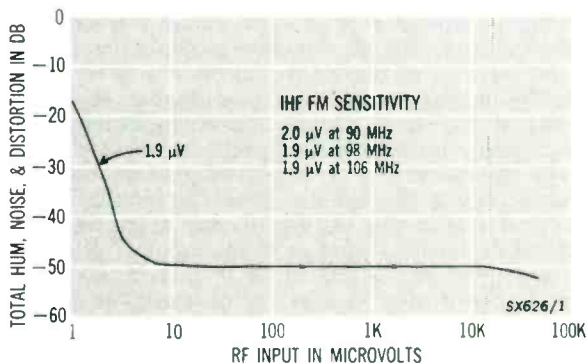
The Equipment: Pioneer SX-626, a stereo FM/ AM receiver in wood case. Dimensions: 5¾ by 17¾ by 12½ inches. Price: \$279.95. Manufacturer: Pioneer Electronics Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, N.J. 07072.

Comment: This is the first unit we have tested from a new group introduced early this year by Pioneer. More recently additional models have been added to the series to make it the "current generation" of receivers from the company. The SX-626, a moderate-priced unit in the group, is somewhat smaller and less elaborate than Pioneer receivers we have tested in the past. It has no remote-control unit, for example, nor special provision for moving-magnet phono pickups. What it does have is solid quality.

The front panel, which has an attractive appearance that might be called a "smoky" look by comparison to past Pioneer styling—and indeed by contrast to most current styling—has a dark glass tuning section illuminated in blue with light-up colored selector and stereo (for FM) indicators. When the selector is set for FM or AM, a signal-strength meter to the left of the dial also lights up; the tuning knob is at the right. The remaining controls are ranged along the bottom: speaker switch (five positions plus speakers off and power off), stepped bass and treble controls, three button switches (high filter, low filter, FM muting), balance and volume controls, four more buttons (loudness, tape monitor 1, tape monitor 2, stereo/mono), and the selector knob (AM, mono FM, auto mono/stereo FM, two phono positions, microphone, and aux). The microphone jack, which feeds a

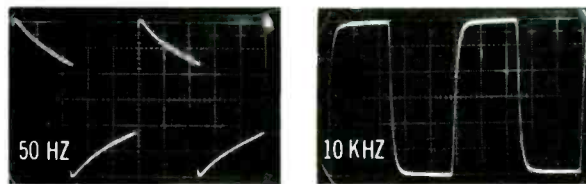
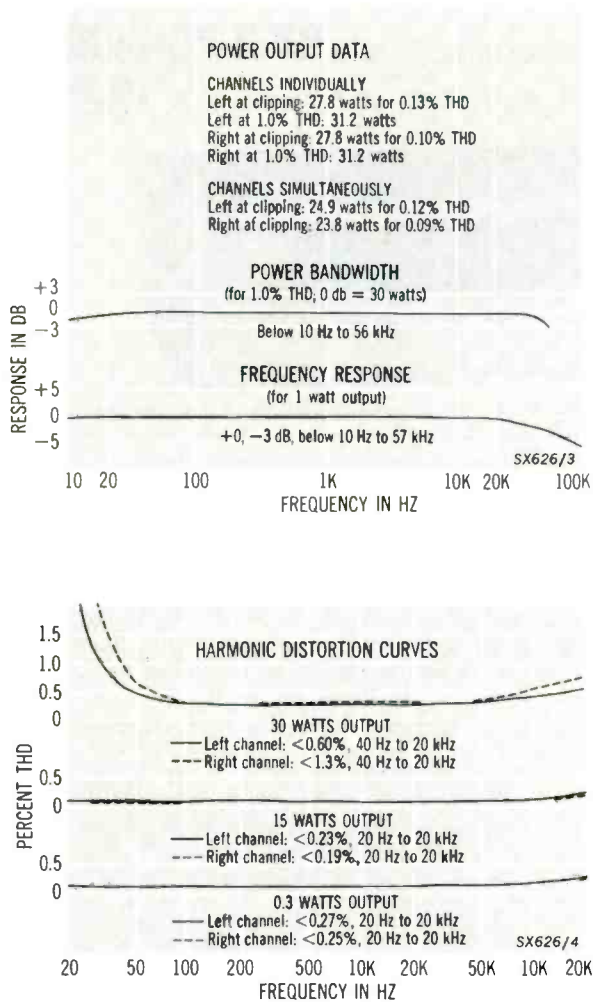
mono signal to both channels, is to the right of this knob; the headphone jack, which is live at all times, is between the speaker selector and the tone controls.

Speaker connections on the back panel are via the special polarity-coded plugs that Pioneer has used on other recent receivers. The plugs themselves have screw connections for speaker wiring, and jacks are provided for three speaker pairs. Most of the antenna connections use binding posts with knurled knobs; the exception is that for 75-ohm FM antenna lead, which has a screw for the hot lead and a special clamp for the shield. There are two convenience AC outlets: one switched, one unswitched. There also is a tape recorder



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Square-wave response

DIN socket. The remaining connections are phono-jack pairs for the two phono inputs, aux, and tape recorder inputs and outputs. Both phono inputs will accept standard moving-coil cartridges. The input and output connections for the second tape recorder also are marked for use with an outboard decoder for matrixed quadraphonics. In addition there are pre-out/main-in connections (for use with any sort of outboard equipment—including a matrix decoder—that you may wish to insert between preamp and power amplifier sections of the receiver). The unit is delivered with removable jumpers bridging these connections.

We did use the SX-626 as part of a quadraphonic system, connecting the decoder to the tape 2 jacks and using the tape 2 monitor switch to cue in the decoder. This put the decoder ahead of the volume control, which then affected the SX-626 (carrying the front channels) only. The system worked fine, and indeed would be required with an ultra-simple decoder having no straight-through mono/ stereo (that is, nondecoding) position on its function switch. Users may prefer to insert most decoders at the pre/main jumpers, however, leaving the tape 2 connections free for use with a second deck.

This point is elaborated on partly to suggest the versatility of Pioneer's controls. Both in physical design—the elegantly precise handling of the pushbutton holes on the front panel for example—and in basic circuit options, Pioneer has studiously avoided a make-do approach; we wish we could say the same for all under-\$300 receivers. And this same approach is in evidence within the circuitry, as documented by CBS Labs.

The FM-section data all are fine for a receiver in this price class, and are moreover unusually consistent in their excellence. (Often one or two specifics in an otherwise excellent receiver will be merely so-so, but not here.) Much the same can be said of the amplifier section. Note that harmonic-distortion data are based on a 30-watt-per-channel output rating. This rating, while consistent with the rating practices of other manufacturers (and therefore our testing practices for their products), produces a rising harmonic-distortion curve in the extreme bass at full rated power. While the frequencies involved are below the reach of normal program material, we could have avoided this rising distortion by basing tests on an alternate Pioneer rating—and one that is unusually conservative for equipment in this price class (much competing equipment is rated for 1% THD at midband only, a technically questionable practice)—pegging output into 8 ohms at 20 watts per channel at 1% THD over the entire audio range with both channels driven. Taking all things together, then, we would characterize the amplifier section as having ample power to drive a pair of speakers—even quite inefficient ones—in most home installations at low distortion. Two pairs of speakers also can be used, though we'd suggest avoiding the more inefficient models. The speaker switching on the SX-626 does not provide for simultaneous operation of all three speaker pairs.

Considering the excellent "feel" and detailing of the unit and its performance, we would rate the SX-626 as a good value and a particularly enjoyable unit to use.

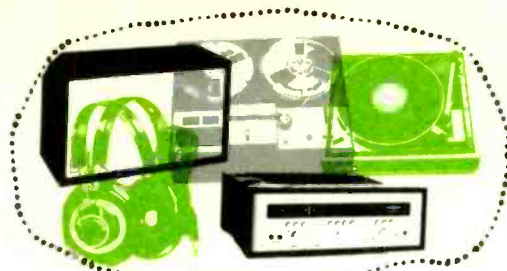
Pioneer SX-626 Receiver Additional Data

Tuner Section			
Capture ratio	2.0 dB		
Alternate-channel selectivity	66 dB		
S/N ratio	71.5 dB		
IM distortion	0.5%		
THD	Mono	L ch	R ch
80 Hz	0.27%	0.40%	0.42%
1 kHz	0.24%	0.40%	0.40%
10 kHz	0.20%	2.7%	2.5%
19-kHz pilot	-50.5 dB		
38-kHz subcarrier	-58 dB		
Amplifier Section			
Damping factor	66		
Input characteristics (for 30 watts output)			
	Sensitivity	S/N ratio	
phono 1	2.4 mV	66.0 dB	
phono 2	2.4 mV	64.0 dB	
aux	210 mV	90.0 dB	
tape monitors 1 & 2	210 mV	90.0 dB	
microphone	2.2 mV	59.5 dB	

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JVC: Noise Reduction Without Dolby



The Equipment: JVC CD-1667 cassette deck with ANRS (Automatic Noise Reduction System) in wood case. Dimensions: 15 by 4½ by 10½ inches. Price: \$199.95. Manufacturer: Victor Co. of Japan; U.S. distributor: JVC America, Inc., 50-35 56th Rd., Maspeth, N.Y. 11378.

Comment: This is the first non-Dolby dynamic noise-reduction cassette deck we've tested. ANRS is admittedly similar to the Dolby circuit. It is a dynamic device that compresses the upper frequency range during recording and re-expands it during playback. It can, in fact, be taken as interchangeable with Dolby, as JVC's instruction manual suggests; but we'll come back to that point.

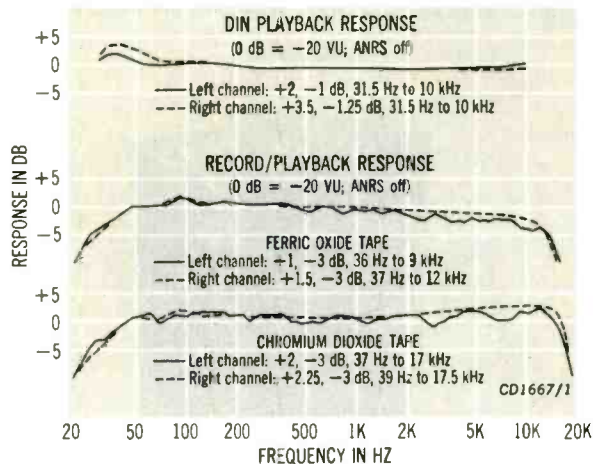
Controls are grouped in three ranks across the top plate. At the far side are the slightly angled VU meters and the tape counter. Next come the recording level controls, ANRS switch with pilot indicator, tape switch (chromium dioxide or "normal"), and cassette well. Across the front are the power on/off switch, the main control levers, and eject button.

In a well at the front of the base are phone jacks for left and right microphones and for headphones—the latter controlled by a high/low sensitivity switch. (There is no other output level control.) In a similar well at the back are the input and output connections (four phono jacks plus DIN connector), plus screwdriver adjustments for line input levels, to be used only if the tape-recording output levels of your receiver or amplifier result in recording-level control settings that are awkwardly high or low.

An unusual—and welcome—feature of the mechanical design is a cassette-well lid that slides off its mounting for easy head access in cleaning and demagnetizing the heads. The well cover opens automatically and the drive system disengages if the eject button is pressed or the tape runs out, and this feature operates with the transport set in any mode. You also can go from "play" directly into a fast-wind mode without first stopping the transport; but—presumably to prevent tape damage—you cannot go directly from fast wind to play. As long as a cassette is in place in the well, you also can premonitor recording levels without actually recording by depressing the record interlock but not the play lever.

The lab data, made with BASF LH tape except where chromium dioxide (again BASF) is specified, show the deck to be a good performer—better than we would expect in a \$200 deck with noise reduction. JVC uses the same playback equalization for both ferric oxide and chromium dioxide, making the most of chromium dioxide's headroom and high-frequency response. (The alternate approach, using altered playback equalization, trades off some of this capability for increased S/N ratio.) You'll see that the chromium dioxide frequency-response curves extend to beyond 15 kHz, and are by a small margin the best we have found in terms of extended response at the top end.

Transport speed is a bit high at 0.7% fast (which makes no difference in playing cassettes recorded on

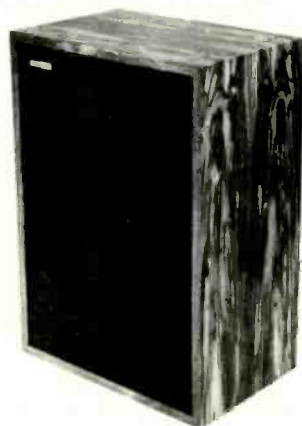


JVC CD-1667 Cassette Deck Additional Data

Speed accuracy	105 VAC: 0.7% fast 120 VAC: 0.7% fast 127 VAC: 0.7% fast
Wow and flutter	playback: 0.14% record/playback: 0.16%
Rewind time, C-60 cassette	1 min. 34 sec.
Fast-forward time, same cassette	1 min. 30 sec.
S/N ratio (ref. DIN 0 VU, ANRS off)	
playback	L ch: 54 dB R ch: 52 dB
record/playback	L ch: 50.5 dB R ch: 48 dB
Erase (333 Hz at normal level)	58.5 dB
Crosstalk (at 333 Hz)	
record left, playback right	36.5 dB
record right, playback left	40 dB
Sensitivity (for 0-VU recording level)	
"aux" (line) input	L ch: 92 mV R ch: 87 mV
microphone input	L ch: 0.95 mV R ch: 0.92 mV
Meter action (ref. DIN 0 VU)	L ch: 2.75 dB high R ch: 2 dB high
THD	L ch: < 1.7%, 50 Hz to 5 kHz R ch: < 1.8%, 50 Hz to 5 kHz
IM distortion (record/play, -10 VU)	L ch: 9% R ch: 9%
Maximum output (preamp or line, 0 VU)	L ch: 1.45 V R ch: 1.70 V

the same unit, of course, while driving prerecorded cassettes less than a half-tone sharp), but it is unaffected by line voltage over our test range. And other data are generally comparable to figures that CBS Labs has measured for Dolby decks in the \$300 class.

The main question raised by this unit, however, is how ANRS compares with Dolby. Taking our cue from the CD-1667 manual's statement that ANRS is to be used in playing Dolby cassettes, we tried recording a variety of music—orchestra, solo guitar, voice and piano, and so on—both on the CD-1667 and on a Dolby deck, then played the recordings back on both interchangeably, looking particularly for the sort of level contrasts and transients that dramatize any tendency toward "breathing" in such equipment. As long as levels and equalization were kept "correct" little difference could be de-



Infinity's \$139 System

The Equipment: Infinity Model 1001, a full-range speaker system in enclosure. Dimensions: 25 by 14½ by 12¼ inches. Price: \$139. Manufacturer: Infinity Systems, Inc., 20940 Knapp St., Chatsworth, Calif. 91311.

Comment: Infinity Systems, which made its initial impact on the high fidelity world with a superperforming speaker system (the \$1,995 Servo-Statik I; HF test report, June 1970), has been readying lower-priced models aimed at a wider audience. The 1001 is the "second up" in the company's new line. A two-way system, it includes a 12-inch woofer and a pair of 2½-inch cone tweeters housed with 1,300-Hz dividing network in a neatly styled walnut enclosure with a black grille. The enclosure is stuffed with sound-absorbent material and includes an auxiliary opening on the front baffle that functions as what Infinity calls a "terminated line." The manufacturer claims—and our tests confirm—that this design makes for a smooth impedance curve, inherently good damping, and a bass line that is clean and deep but not "fat" (i.e., without a prominent mid-bass peak).

The tweeters are arranged so that one faces front while the other radiates from the rear of the cabinet. This setup results in a dipole effect that achieves a broad dispersion pattern while maintaining a fairly constant energy output through the midrange and highs; it also helps create an agreeable ambient effect by allowing the rear tweeter to bounce its output off the back

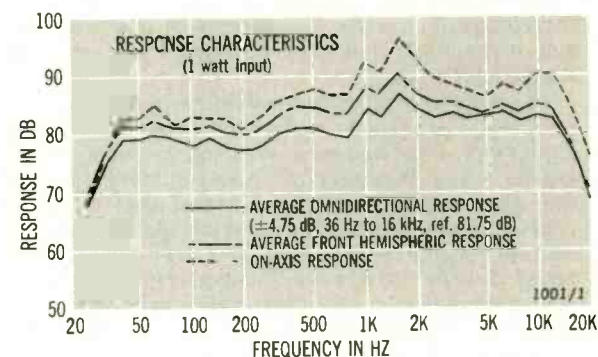
ected between the two processing systems. (In playing a chromium dioxide cassette made on the Advent 201—and therefore improperly equalized for playback on the JVC or the Dolby deck we used—we were able to detect some breathing in the ANRS but not in the Dolby; this test was hardly cricket, however.) With other program material on commercially processed Dolby cassettes—the Columbia *Appalachian Spring*, for instance—or recorded from our own discs and tapes the sound is first rate through the ANRS circuit, and sound quality is comparably fine (though with greater hiss of course) with ANRS turned off. For those who would like a Dolby deck but balk at the \$300 price that has become common for such units, JVC offers an interesting alternative.

CIRCLE 144 ON READER-SERVICE CARD

wall and into the listening area. To achieve these benefits requires placing the 1001 at least 1½ inches away from the wall behind it, with 6 inches being the recommended optimum distance. When jammed flush against the wall the highs lose some of their "air" and "space."

Connections are made at the rear to polarity-coded binding posts that will accept banana plugs or ordinary stripped wire. Above the connectors is a tweeters-level control. Infinity rates the 1001 for an impedance of 6 ohms. In CBS Labs' tests the nominal impedance, following the bass rise, was measured as 7.5 ohms. Across the audible range the impedance curve remains unusually level, never exceeding 15 ohms. Aside from desirable amplifier-signal loading, this characteristic also indicates that the 1001 would be completely safe to connect in parallel pairs across a single output.

Although the manufacturer recommends 20 watts to



Infinity 1001 Speaker Harmonic Distortion*

Output Level (dB)	Frequency			
	80Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.23	0.19	0.17	0.27
75	0.24	0.12	0.14	0.32
80	0.38	0.11	0.17	0.36
85	0.67	0.11	0.14	0.40
90	1.2	0.11	0.17	0.55
95	1.9	0.11	0.22	0.80
100			0.32	8.0

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

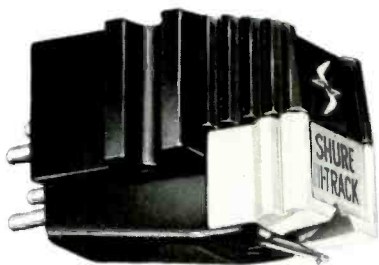
drive it, the 1001 is hardly an inefficient system; it needed only 4 watts to produce an output level of 94 dB at 1 meter on axis. The higher power recommendation represents "proper feeding" rather than minimal sustenance for the system. The 1001 took 50 watts of steady state power before buzzing, at an output level of 102 dB. With pulsed power it handled average levels of 180.2 watts (360.5 watts peak) before distorting significantly, and produced an output of 110.5 dB. These data indicate the system's ability to furnish ample dynamic range in normal room installations. Response to pulse test signals was exemplary, showing excellent transient recovery. Over-all frequency response is more linear than usual for a speaker system in this price class. Turning the tweeter level control to maximum brings up the high end, from about 4 kHz to 12 kHz, by about 2 dB from "flat"; reducing the control's setting to minimum lowers the high end above 4 kHz by about 10 dB.

In listening tests we found the highs to be very well

dispersed, with scarcely any evidence of beaming to beyond 10 kHz. A 12-kHz tone was clearly audible all about the 1001, with tones higher in frequency becoming progressively more directive. The bass holds up firmly down to the system's rated response limit. Some doubling becomes evident, at very loud levels, at about 57 Hz and increases gradually as frequency is lowered, with fundamental bass still evident down to 30 Hz.

With the tweeter level control set to or perhaps a crack below its indicated flat position, a pair of 1001s can fill a larger-than-average room with well-balanced, clean sound. In a much smaller room we preferred a setting about two calibrations below flat. The stereo presentation in either instance is very satisfactory: broad and natural. The 1001s negotiated even the most demanding orchestral material with ease, conveying a sense of excitement not often experienced with systems in this price range.

CIRCLE 143 ON READER-SERVICE CARD



Shure's Update of the M91E

The Equipment: Shure M91ED, a magnetic stereo phono cartridge equipped with elliptical diamond stylus. Price: \$54.95. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

Comment: This cartridge, an updated version of the M91E, makes a good upper-middle-priced pickup better. Shure compares the upgrading to that represented by the "Improved" version of the V-15 Type II; only the stylus assembly is different. The result is greater compliance and, according to Shure, greater "trackability."

The differences in measurable performance are not striking, and in fact CBS Labs clocked slightly higher harmonic distortion rates for the M91ED than for a recent sample of the M91E at some frequencies. Intermodulation, however, is notably lower in the M91ED at 1 per cent in the lateral plane, 3.3 per cent measured vertically. These are, in fact, unusually low IM distortion figures for a phono pickup and approach the best we have measured to date.

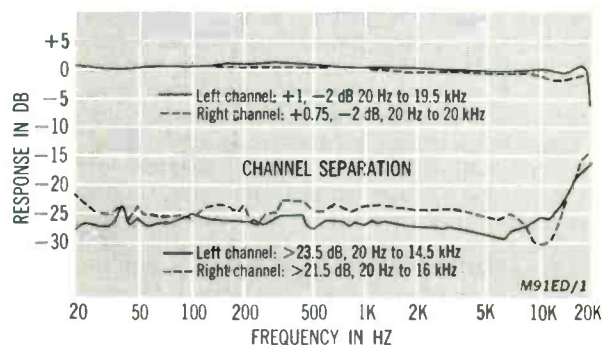
The output of the new model—at 5.4 millivolts in the left channel, 5.3 in the right—using our standard test cut (1 kHz at 5 cm per sec.) is higher than that of the M91E (4.5 mV) and significantly higher than that of some competing models. Where it is to be used with preamps of only moderate gain its output level may therefore come closer to those of FM broadcasts and other inputs, while effective signal-to-noise ratios will be somewhat better since amplifier volume (and therefore electronic noise levels) will not have to be turned quite as high. The M91ED went through its torture test at a tracking force of 0.8 grams; 1.0 grams was used in performing the remaining tests. Vertical tracking angle was measured at 21 degrees, while the tip configuration measured 0.28 by 0.65 mils with good geometry. Compliance is high,

but not exceptional: 51 ($\times 10^{-6}$ cm/dyne) measured laterally, 27 vertically. CBS Labs measured low-frequency resonance in the SME arm at 7.1 Hz.

Response and separation figures are excellent. Note that the graphs were made with 500 pF of capacitance in the preamp leads—a figure that Shure has determined to be representative of present equipment. Tests made earlier (with the Shure V-15 Type II and M91E, as well as cartridges of some other manufacturers) show that a rather peaky high end develops if such a cartridge works into the extremely low capacitances that one thinks of as "ideal." All practical equipment has some capacitance, however, and the performance of the M91ED once again dramatizes the importance of a long-overdue industry standard with respect to capacitance in phono leads and preamp input characteristics.

We certainly encountered no audible peakiness in listening with typical equipment. The sound is unusually clear and silky for a pickup in the price range, and some listeners could hear no difference whatever in comparing it with more expensive models that are noted for this quality. (Those who like a peak at the extreme high end to offset speaker roll-off at these frequencies might indeed prefer the sound of the M91ED working into a lower capacitance.) Designed for use with the better automatic record-playing equipment, the M91ED is a fine performer, particularly in its price-and-application class.

CIRCLE 142 ON READER-SERVICE CARD





Tuner and Performance Indicator from Teac

The Equipment: Teac AT-201 stereo FM/AM tuner in wood case. Dimensions: 16½ by 6 by 11½ inches. Price: \$399.50. Teac AZ-201 Total Performance Indicator (oscilloscope unit) in wood case. Dimensions: 8½ by 6 by 11½ inches. Price: \$229.50. Manufacturer: Teac Corp., Japan; U.S. distributor: Teac Corp. of America, 7733 Telegraph Rd., Montebello, Calif. 90640.

Comment: A handsome pair, these two. Not only are they matched in styling, they are designed to be used together, connected by a multiconductor cable that feeds several different signals to the performance indicator's oscilloscope for display.

The tuner has a signal-strength meter to the left of the dial and a center-tuning meter to its right. The tuning knob is the only control visible with the lower flip-down panel closed. Beneath that panel are the AM/FM switch; muting sensitivity control; switches for muting, mode, high blend, and dial brightness; output level control; and power switch. In addition to the antenna connections, the back panel has an accessory AC outlet, the main audio jacks (controlled by the front-panel level control), extra output jacks with their own screwdriver level control (for direct feed to a tape recorder, for example), and the jack for the interconnect cable to the performance indicator.

The performance indicator has only the 'scope and power switch on its upper panel. Hidden below are the 'scope controls, mode selector, and volume control for the tape signal. The back panel has phono jacks for tape input, tape output, and external signals, and an accessory AC outlet.

In the tuning mode the 'scope displays a small patch of light whose height on the tube surface represents signal strength, whose left-to-right centering represents tuning accuracy, whose flatness in the maximum-height portion represents freedom from multipath distortion, and whose length represents signal modulation.

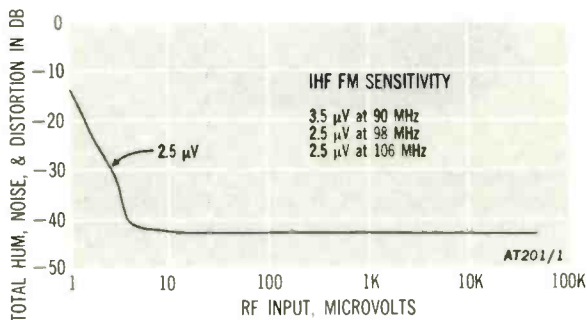
The other 'scope modes all display audio: the left-channel amplitudes along the vertical axis, and the right channel horizontally. Mono signals, being equal in both channels, form a diagonal line from the upper right to lower left; if the channels are out of phase the line shifts 90 degrees. Stereo signals form a "random" pattern determined by relative amplitudes in the two channels. The level controls in the tape-signal feed allow you to calibrate the display for your recorder's 0 VU so the 'scope becomes an instantaneous-acting level indicator, without the deceptive damping inherent in meters.

If you have never worked with such a 'scope unit, you'll find it fascinating for its own sake at first. We found ourselves dragging out all sorts of recordings just to see what the AZ-201 would make of them. Once this idle curiosity cooled, we found the unit to be a useful tool. In one setup, for example, it proved at a glance that a cassette recorder's record/play head elements were

connected out of phase. In our low signal-strength area the display appears at the bottom of the 'scope in tuning most stations, and we found the tuner's meters to be more efficient than the AZ-201 for that purpose. But only the 'scope gives a clear indication of multipath as an aid to antenna orientation.

The tuner itself is a good performer though not particularly spectacular in terms of test data alone. Its undeniable charms lie rather in its unusually comprehensive controls. Good quality signals reproduced well via the AT-201, however, as the lab data indicate; and so elegant is the unit's "feel" and behavior that we found it a pleasure to use.

CIRCLE 141 ON READER-SERVICE CARD



Teac AT-201 Tuner Additional Data

Capture ratio	1.7 dB		
Alternate-channel selectivity	76 dB		
S/N ratio	67 dB		
IM distortion	0.52%		
THD	Mono	L ch	R ch
80 Hz	0.51%	1.2%	1.2%
1 kHz	0.39%	1.0%	1.0%
10 kHz	0.26%	2.3%	3.6%
19-kHz pilot	-65.5 dB		
38-kHz subcarrier	-68 dB		
Mono response	± 2.5 dB, 20 Hz to 15 kHz		
Stereo response			
L ch:	+1.5, -3 dB, 20 Hz to 15 kHz		
R ch:	+1, -3 dB, 20 Hz to 14.5 kHz		
Channel separation			
L ch:	>30 dB, 96 Hz to 5.5 kHz;		
	>20 dB, 25 Hz to 9.4 kHz		
R ch:	>30 dB, 83 Hz to 6.8 kHz;		
	>20 dB, 24 Hz to 15 kHz		

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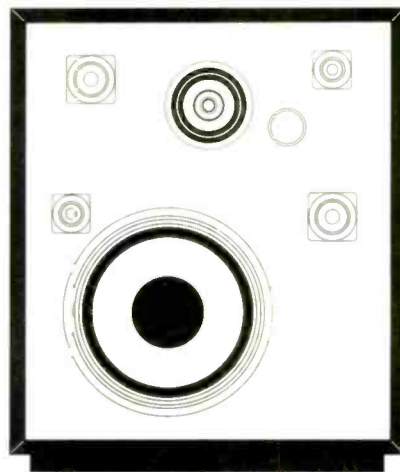
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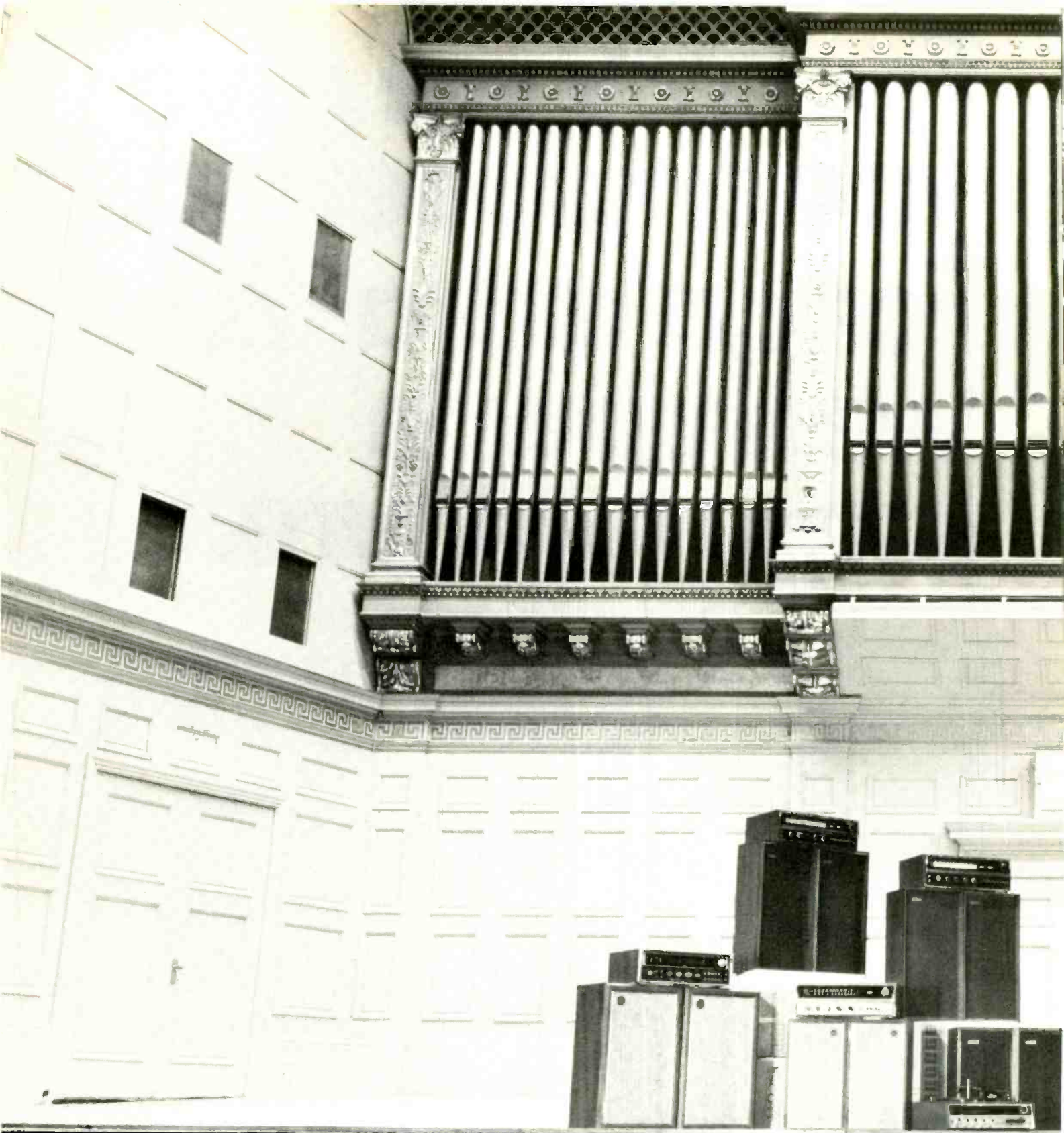


drivers and the crossover network. Only the cabinet styles and the dimensions are different. In the dark, you can't tell which **Rectilinear III** is which. They sound identical.

That's engineering.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

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A First Look at the **New Equipment**

ALL SORTS OF STEREO (and Quadraphonics Too)

by William Tynan

THE FIRST RUSH of quadrophilia that overtook equipment manufacturers last year with the introduction of entire lines of four-channel components seems to be subsiding a bit. Instead, the emphasis has shifted to building specific electronics that will support the manufacturer's quadraphonic "stance": all-out devotion to a particular system, cautious compromise, or whatever. The battle for exclusivity finds many manufacturers arguing the relative merits of CD-4 (Quadradisc), SQ, and the Sansui QS system—each claimed to be the coming four-channel disc system. And while SQ and CD-4 have shared the spotlight in this contest of concepts, Sansui supporters are quick to note that much engineering opinion favors their approach.

While the question mark hovers over the future shape of quadraphonics, we have noted significant advances in stereo equipment—especially in cassette tape decks. But there's also a new approach to an old friend—the turntable. Speakers are changing in size, grille design, and color. The separate power amplifier is back with more wattage than ever before. New tape formulations are following the increased demand for quality in all formats. And video recording has finally nudged open the door in home-oriented systems. But first a look at the receivers. In this rundown, incidentally, you will find round-figure prices, not all of which were final at press time. Actual selling prices also will vary with locale and discounting practices of course.

Receivers

Once again the overriding emphasis in electronics is on receivers—and specifically on stereo receivers.

Rather than specifying two- or four-channel capability, Harman-Kardon has chosen a "multi-

channel" label for its new line of four receivers (\$250 to \$600). The Model 100 will be available later this fall: All others are out now. The upper three models have a built-in SQ matrix and employ the joy-stick four-channel balance control—a feature that has replaced the multiple balance controls (separate left/right and front/back knobs, for example) in many lines this year. JVC's four-channel stereo line for this year includes the 4VR5414 (\$370) and the 4VR5445 (\$500). Three receivers have joined KLH's line. The Models 52 (\$290) and 55 (\$200) are available now, while the Model 54 (about \$550) is expected in December. The 54 has provision for both discrete and SQ matrixed four-channel sources. Four stereo receivers (\$160 to \$500) have doubled the size of Kenwood's line. The Marantz Models 2010 (\$200), 4415 (\$400), and 4430 (\$600) cover both stereo and four-channel. The 2010 is strictly two-channel, but the others can handle SQ or any other matrix system and employ a remote "quadradial" joy-stick balance control.

Sansui, one of the leaders last year in introducing four-channel hardware, is maintaining its '72 quadraphonic receivers and filling in its stereo line with the Models 6 and 7. These units have provision for noise reduction and add-on four-channel decoders. Panasonic is offering one new stereo receiver and two four-channel models. Superscope—a new budget line from the California company that owns Marantz and distributes Sony tape equipment and raw tape in this country—is initiating its receiver series with two stereo models, the R-230 (\$140) and the R-250 (\$200). Superscope hopes to bridge the gap between mass-market products and top-line components. Sherwood is offering a new stereo model, S-7200 (\$300), and two additions to its Dynaquad line—the AM/FM 7900 (\$460) and the FM-only 8900A (\$430), both of which are stereo/

Dynaquad units with provisions for outboard matrix decoder.

Pioneer's latest series of stereo receivers consists of the SX-626 and SX-828, issued earlier this year, and the new SX-727 (\$350) and SX-424 (\$180). Sony Corp. of America is offering the SQR-6650, which provides for SQ and other matrix systems. Scott is using printed circuit boards even for the interconnection between subassembly boards in its new high-end receivers, the stereo Model 525 (\$600) and the 554 four-channel receiver (\$550). The three models in the 300 series (\$215 to \$360) have been restyled this year.

Altec has added two receivers and Concord three—again all stereo. A key feature of Electro-Voice's new EVR 4X4 four-channel receiver (\$250) is the Universal decoder, which is geared to handle SQ and other matrix formats. Fisher's latest "advanced two-channel, four-channel adaptable" receivers—the 304 (\$300), 404 (\$400), and 504 (\$500)—incorporate the SQ matrix decoder. Toshiba is introducing three four-channel receivers: Hitachi's SR line concentrates on stereo but will accept the AA-100 Ambiophonic adapter (\$25) for simulated quadraphonics or matrixed recordings. Akai's new AA-8080 and AA-8030 are stereo receivers, while the AS-8100S includes a four-channel synthesizer for converting stereo to quadraphonics. Two super deluxe digital-FM receivers announced last year are still unavailable: the SAE and the quadraphonic QSI.

Five European companies are showing new receivers this year. Kirksaeter, a small component manufacturer to the German carriage trade, introduced its products in the U.S. for the first time last year and hopes to spread from the Middle Atlantic states into the Midwest over the coming year. It will offer two stereo models, the RTX-7000 (\$730) and the RTX-800 (\$800). Expected on the market early next year is the Beomaster 4000 (about \$500–\$600) from Bang & Olufsen. It will feature Ambiphonics, a quadraphonic synthesizer comparable to Dynaquad. From Tandberg—which says it is very consciously retaining its distinctive European styling—comes the TR-1020 (\$430) stereo receiver. Braun—which has an international reputation for sleek styling—is offering the Regie 510, and says it is planning to increase its limited distribution in this country. And three receivers are new from Grundig—two in the traditional German styling and one "international" design made in the Orient by Amerex.

Pilot, a grand old name in components, is back these days with five receivers (\$250 to \$500), two of them four-channel models. Rotel is offering six new stereo models ranging from \$130 to \$400. Dokorder is offering its first receiver in this country—the MR-800Q. Onkyo's line, also making its first appearance here, is all stereo. Two four-channel models from Sanyo both offer multiple matrix decoder circuits, including SQ, and have four separate ampli-

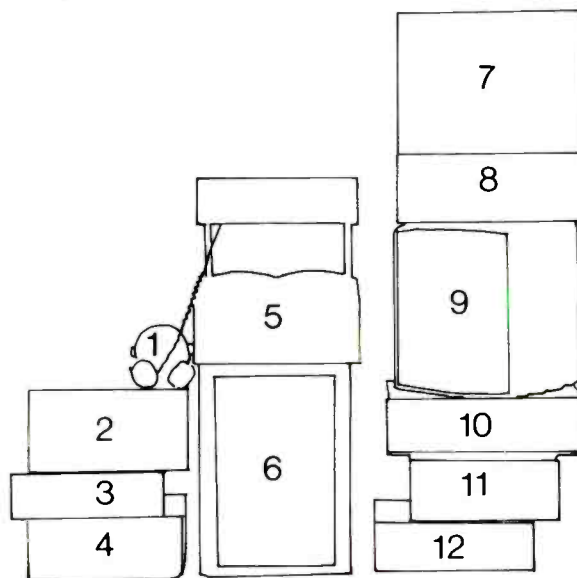
fiers. Miida is a new name in the field with three models, one quadraphonic. Mikado has a new top-end receiver, the Model 5000. And Yamaha has two stereo models plus a new line of four-channel equipment scheduled for the market later this year.

Among the more unfamiliar names in component manufacturing are Sylvania, whose top model is the stereo CR2743W (\$270), and Motorola, which this year has introduced two moderately priced four-channel receivers and two stereo units with prices down to \$80. Bell & Howell is also offering receivers, while Teledyne Packard Bell—which has concerned itself only with console equipment until this year—is offering a line of eight stereo, four-channel adaptable, receivers from \$100 to \$500. The less expensive models in this group may be taken as fairly typical of those from mass-merchandise companies now making a "new move into components."

Over-all, it appears that manufacturers are showing only enough four-channel receivers to indicate they're involved in quadraphonics—but no more.

Other Electronics

Big power ratings are making news in separate components, with model numbers usually suggest-



The products shown on this month's cover suggest the range discussed in the article. Specifically they are 1) Koss HV-1 on-the-ear headphones, 2) Tandberg TCD 300 cassette deck, 3) Harman-Kardon Citation 14 tuner with Dolby circuit, 4) Heathkit AJ-1510 digital "punchkey" FM tuner, 5) Dokorder 9100 open-reel tape deck, 6) Acoustic Fiber N-400 Nirvana speaker system in B-61 Africano styling, 7) Panasonic SL-1100 DC servodriven turntable, 8) Scott 525 AM/FM receiver, 9) JBL Prima 25 speaker system (whose molded plastic case also is available empty for use as a storage unit), 10) Fisher 504 stereo/quadraphonic receiver, 11) Dynaco Stereo 400 power amplifier, and 12) Pioneer QL-600A adapter unit for converting stereo systems to quadraphonics.



"Joystick" quadrasonic balance controls are growing in popularity. Marantz remote unit (with more elaborate controls than most) is used with several models.

ing total continuous power output. From Crown International comes the M600; Dynaco has introduced the Stereo 400; DCM has the Dreadnaught 800; Phase Linear's second model is the 400; and SAE's Mark 23 puts out 600 watts.

Several other companies are offering amplifiers with power ratings that are not quite as exotic. Usually they're integrated amp/preamps, and some of them—predictably—are designed with quadrasonics in mind. In the latter category, Heath has the \$350 AA-2004 for the kit-minded, while other new models come from such companies as JVC, Pioneer, Marantz, Sony Corp., and Panasonic. Then there are the conversion amps designed to power the back channels of a quadrasonic system using existing stereo components. Sansui and Marantz are among the major companies offering this format.

Returning to stereo equipment, all amplifier makers mentioned so far have new models, as do Dokorder, Lafayette, Nikko, Rotel, Scott, Superscope, Yamaha, and others. Radford, an English company that will be new to most Americans, has two amps: the SPA50 (stereo) and PA50 (mono), both \$375. Sherwood's latest addition is the S-9400 (\$260) stereo/Dynaquad model. Audio Research Corp. of Minneapolis has added to its line of "high definition" separate components including power amplifiers rated at 75 and 50 watts per channel (\$975 and \$695 respectively).

As superpower separate amplifiers continue in the news, buyers are rediscovering the versatility and quality of separate tuners and preamps. Tuners seem to have benefited from their lack of direct involvement in quadrasonics and are making their own news through improved performance. Until the FCC comes to a decision on four-channel broadcasting the status quo should prevail. One major innovation is Harman-Kardon's Citation 14 (\$525), which includes Dolby circuitry. Another is Heath's AJ-1510 kit (\$540). On this digital tuner you can preselect three stations by punchcard, or punch up the exact frequency of your station from the ten-button front panel.

Four new tuner/amplifier pairs have been added by Kenwood. Dokorder, which until this year had offered only its tape recorders on the U.S. market,

has introduced the 8070A tuner. Dynaco has added an AM/FM version of the FM-5: the AF-6 (\$300; \$200 as a kit). Two additions to the Marantz line are the Models 105 (\$150) and the 115 (\$250). Panasonic's newest tuner entry is the ST-3400, while Pilot has introduced the Model 211 (\$200). Among budget tuners are the Pioneer TX-500A (\$120), Superscope's T-208 (\$90), and Rotel's RT-320B (\$120). Rotel's other new model is the RT-620 (\$180).

Expected on the market this fall is Radford's new remote-control tuner (about \$475). Sansui is offering the TU555 and TU666, and Sherwood has added the S-2400.

Among separate preamplifiers, SAE has a new model, and Radford's is the SC 24 preamplifier control center (\$360). Preamp/tuner combinations, popular a generation ago, continue their somewhat hesitant comeback. Sony Corp. has added a model and Altec's luxurious digital 780 (\$800) with bi-directional scanning is expected in December.

To cope with the problem of converting existing stereo systems to four-channel operation, many manufacturers are offering decoding units, decoders coupled to back-channel stereo amps, or combination preamp/demodulator/amplifiers. One of the most comprehensive new decoders is the \$300 Sony SQD-2000 for SQ. There are several Quadradisc demodulators, all of which contain preamp circuitry of course. Some companies offer decoders or quadrasonic synthesizers for automobile use.

Among the more esoteric of electronics are the stereo oscilloscope/analyzers offered by several companies, and the prototypes of quadrasonic scopes now beginning to appear. Audio Research has two crossover units, the passive PC-1C (\$80) and the active (powered) EC-3 (\$595). Teac has added to its line of Dolby noise-reduction units. Servo-Sound, another company new to the U.S. market, offers integrated feedback ("cybernetic") amp/speaker systems for stereo or back-channel use. A servo adapter for use at the output of stereo amplifiers rated at from 5 to 75 watts per channel also is available (the SC-2, \$10).

Loudspeakers and Headphones

There are new names, new designs, new engineering approaches, and new models in just about every price range. Two developments of note: an increasing number of electrostatic systems, and the many new offerings by European and Japanese companies, in spite of the currency revaluation.

Electrostatic Sound Systems (ESS) has several new models plus a quadrasonic system that may be marketed late this fall. Of the former, the most unusual surely is the stereo Super Quad (\$2,150) which consists of five pieces. The two largest are left

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and right midrange/tweeter units in which the midrange is handled by a complete Quad electrostatic (normally considered a full-range speaker). Tweeters are separate electrostatic elements angled for wide dispersion. Two other pieces in the system are dynamic woofers in their own transmission-line enclosures. The remaining piece is a crossover network. The six-piece four-channel system, consisting of four midrange/tweeters, a common bass unit, and a crossover/bass-amp, is expected to cost about \$600 and may be available with electrostatic elements as well as all-dynamic.

Infinity Systems, which has concentrated on large electrostatic speakers, has several new models including POS 1 (\$85)—a one-foot cubic dynamic speaker. New names in speakers are SAE and Crown International, both with electrostatic/dynamic hybrids. Crown offers six models from the floor-standing ES 224 (\$1,165) to the all-dynamic C-4 (\$148). The ES 224 and ES 212 (\$795) use the same dynamic bass box with two drivers, but different electrostatic arrays. An important design consideration in Crown's electrostatics is their ability to handle even extreme volume levels—a traditional stumbling block for this type of driver. Crown expects to introduce an electrostatic system with a four-driver woofer for under \$2,000, and a separate electronic-crossover unit, later this year. New or revised electrostatic models also come from JansZen.

The indirect radiating principle is the basis of KLH's latest offering—the BMF (\$250), a three-woofer, three-tweeter system available with swivel stand (\$20). KLH is also replacing the Model 26 with the 26 II (\$269). Also relying to some extent on indirect radiation is the Grenadier 9500 II (\$320). Empire's first speaker to project both channels of stereo sound from a single enclosure.

Fisher's new 500 series—the ST-500 (\$200), ST-530 (\$250), and ST-550 (\$350)—is designed with particular attention to dispersion characteristics. Fisher also has introduced five new bookshelf models of relatively conventional design and thirteen updates in the XP series.

New electrostatic speakers
abound this year;
most are hybrids having
dynamic woofers. This is Mark
XII from SAE, the
electronics manufacturer.



Altec has redone the Valencia as the 846B (\$375; \$325 unfinished) and added the 891A (\$125). Also from Altec Corp. comes a new brand name—Concept EQ—specifying a combination of speaker pair plus equalizer. The initial offering is a \$400 system including bookshelf-size speakers. Electro-Voice has redesigned one model to give us the E-V Seven C (\$150) and added the E-V Nine A (\$65). Dynaco's newest is the A-35 (\$120). Scott has four new models ranging from \$55 to \$170. Hartley and Trusonic both have new models too. Among relative newcomers, there are speakers from Cizek Labs (five models), Design Acoustics, Array, Audioanalyst, DWD, Magnum Opus, Carlu, Vega, and many more—often, at least for the present, selling on regional bases. American speaker companies continue among the most volatile in the industry, in fact; not only does the list change rapidly, it seems to be growing all the time. Recent arrivals (Advent, Bose, Dyna, and EPI might be cited) establish a place for themselves faster than the old companies move out.

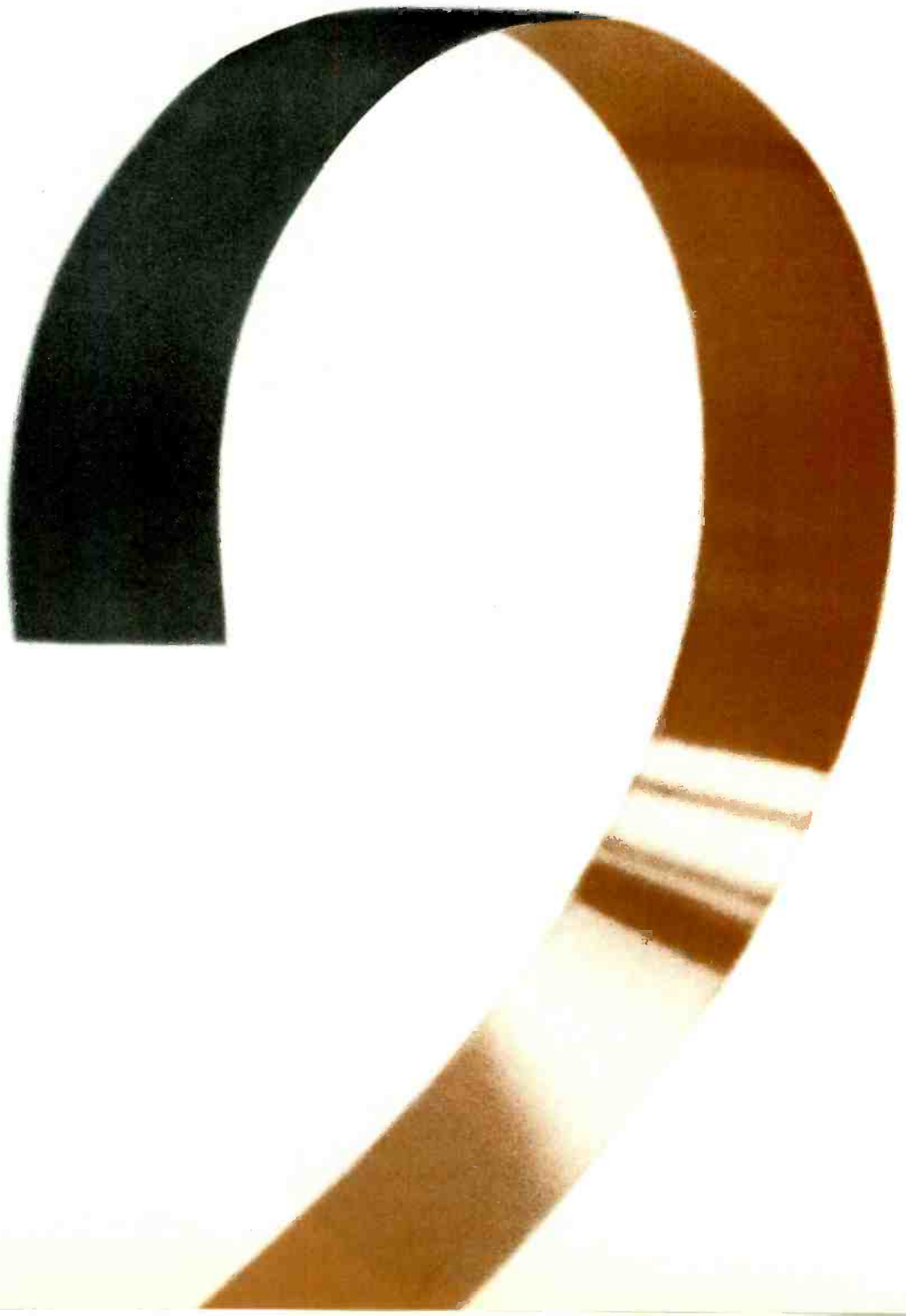
Leslie loudspeakers, best known for their use in electronic organs, have come out with models for home reproduction systems. The rotating baffle element of the instrument speakers has been retained, but its speed has been reduced so that it introduces no audible "tremolo" into the sound; instead it is used to increase dispersion and break up standing-wave patterns within the room. Leslie is emphasizing the use of these systems for simulated quadraphonic effects, as add-ons to present stereo systems.

In a way, one long-established company also is among the volatile vanguard: JBL. Its new Prima 25 (\$125) is built into molded modules in a dozen colors. The modules interlock and are available empty as well, for use in housing other components, records, or whatever. JBL also has added the 88 Plus (\$213), a variation of the Nova 88 that can be upgraded (add-on kit, \$69) to the equivalent of the Century L100.

So far, we've been talking only of domestic companies, but the list of new imports is long as well. From Britain, there are new lines from Radford and B&W, available through Audionics of Portland, Oregon, and LDI of New Brunswick, N.J. respectively. Entirely new is the Spendor line from Britain, handled by Audiophile Imports of Chicago. From Norway come new Tandberg models. Braun of Germany has a new model. Ultra-tone of Toronto has introduced the ultrasmall Videotone, as well as other Hungarian-made models.

And there are, of course, a great many models from the Far East. Akai has increased its speaker line by seven models; MGA has added three. Onkyo's line, introduced in the U.S. earlier this year, now includes the Model 15 (\$150) and the Model 100 (\$500). Sansui has added three bookshelf models, plus the SF-2 Omnidirectional sound-field system.

While other companies have been killing themselves to invent new oxides, why has Capitol been working on the old one?



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iron-oxide tape, Capitol 2.

Other companies aren't getting the kind of performance out of iron-oxide that we are. No wonder they've switched to different materials.

We at Capitol, on the other hand, have found a way to perfect iron-oxide tape.

And when we say perfected, we mean perfect. A tape that outperforms chromium dioxide and cobalt-energized tapes in many ways, yet retains all the inherent advantages of iron-oxide formulations.

The big advantages of iron-oxide.

1. Unlike other magnetic materials, iron-oxide is compatible with all recording equipment.

2. Iron-oxide is magnetically more stable than other oxides. Temperature and humidity stability are greater, and, even more important, iron-oxide tapes can be played back over and over again without loss of high frequencies.

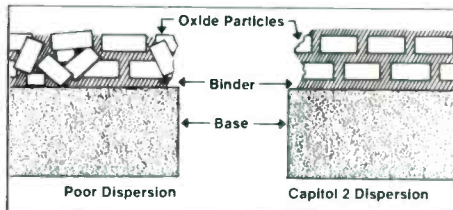
3. Iron-oxide is less abrasive than other oxides.

4. Iron-oxide is less expensive than chromium dioxide and cobalt-energized tapes.

5. Iron-oxide tape has been perfected (now that Capitol has come out with Capitol 2 high-output, low-noise tape).

What has Capitol done differently?

Capitol makes more efficient use of iron-oxide particles than anyone else.



For purposes of illustration, oxide dispersion is compared to a brick wall. The uniform dispersion of Capitol 2 oxide assures high magnetic efficiency, reduces noise and increases physical strength.

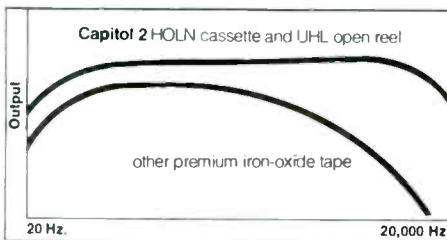
We get more energy from each iron-oxide particle by keeping the particle size small, and dispersing those particles evenly, so that small particles don't lump together to act like larger ones. The process we use is secret, but the results aren't secret:

Capitol 2 is the world's highest-output iron-oxide tape.

The new high-output, low-noise tape, both cassette and reel, works harder than other iron-oxide tapes. You can record them at a higher record-level without distortion.

Capitol 2 has the world's best dynamic range, bar none.

Efficient use of oxide particles and smooth tape surfaces all but eliminate the three most annoying forms of noise: bias, modulation, and DC. So Capitol 2 has the world's highest dynamic range. You can record both louder and softer signals than ever before.



Frequency Response at 3 3/4 IPS (open reel) or 1 7/8 IPS (cassette)

Capitol 2 high-output, low-noise cassettes on a good machine are virtually indistinguishable from a top-quality reel machine operating at 7 1/2 ips or higher. Capitol 2 high-output, low-noise open-reel tape on a good machine adjusted for high-performance tape provides better performance than has ever been possible from that machine before.

Capitol 2 is the world's first low-print, high-output, low-noise tape.

Print-through is a problem in high-

output tape (both cassettes and reels) that Capitol 2 is really the first to solve. The uniform particle size, combined with a secret processing technique, reduces print-through to inaudibility.

Capitol 2 high-output, low-noise is a tape of a different color.

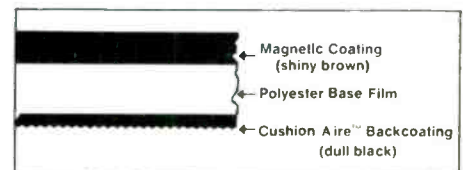
The side of the new tape that faces the heads is a shiny brown, and not as dark as most tapes. The shiny mirror-smooth tape finish improves high-frequency response by improving head-to-tape contact. And it also helps reduce friction between tape and tape heads. (Friction is a major cause of squeal, modulation noise, and head-wear. Capitol 2 doesn't wear heads the way chromium dioxide does.)

The light color is the result of taking the carbon out of the oxide side of the tape. Carbon doesn't help the recording properties of tape in any way. But other manufacturers are forced to use it in order to achieve good static properties. Capitol 2 solves that problem differently:

The backcoating.

Just as the side of the tape that touches the heads should be smooth, the texture of the back of the tape should have a controlled roughness that improves handling characteristics.

So Capitol puts the carbon into its new Cushion-Aire™ backcoating. The new black backcoating not only prevents electrostatic charges from building up, but improves the handling



characteristics of our reels, helps make our cassettes jamproof, and extends the tape life considerably.

Introducing the perfected iron-oxide cassette: Capitol 2 High-Output, Low-Noise (HOLN).

Capitol cassettes aren't just the best iron-oxide cassettes you can buy (at least 6 dB more sensitive than conven-



tional premium tapes at high frequencies, where it really counts). For many reasons, they're the best cassettes you can buy.

Capitol HOLN cassettes are compatible.

Say you bought a good cassette recorder two years ago. You can't use chromium-dioxide cassettes. But you can use Capitol 2. With the kind of results chromium-dioxide users have been bragging about ever since it came out. The new iron-oxide cassettes will improve the sound of any cassette recorder in the house, from the old one you gave to your kid, to the new Dolby-ized one you bought yesterday.

Recorders with a 2-position bias switch should use the "standard" position. Recorders with 3-position switches should use the middle position. Recorders with no switch are okay as is.

Capitol HOLN cassettes are jamproof.

The Cushion-Aire™ backcoating not only improves cassette winding, it makes cassettes jamproof.

The texture of the backcoating assures that the tape will always wind smoothly with no steps, protruding layers, and other pack irregularities that cause, among other things, jamming.

So Capitol HOLN cassettes just don't jam.

The perfect cassette package: the Stak-Pak™



If you've ever tried to locate a cassette in a hurry, or pick one from the bottom of a pile, or put one away in an orderly fashion, you'll appreciate the Stak-Pak.

It's modeled after something you find around the house: the chest of drawers.

The Stak-Pak is, very simply, a double drawer. It holds two cassettes. But the unique part of it is that Stak-Paks slide together and interlock to form a chest of drawers. The more you have, the higher your chest of drawers. Each cassette is neatly filed away in its own drawer.

Of course, Capitol 2 cassettes are also available one at a time, for those who prefer it that way.

Introducing the world's best open-reel tape: Capitol 2 Ultra-High-Output, Low-Noise (UHL).



Capitol 2 UHL is the perfected reel tape. At 15,000 Hz (at 3¾ ips) the new tape is, on the average, 4.5 dB more sensitive than the top tape made by the best known brand. The same new use of iron-oxide that made the perfected cassette tape possible has made the perfection of the open-reel tape possible as well. And the Cushion-Aire backcoating greatly improves handling. In addition, the backcoating provides excellent winding properties under all conditions and thus it prevents deterioration in storage.

Capitol 2 UHL is the best open-reel tape there is. But you may not always need the best there is. If your recorder is an older model, or if it's biased for standard tape, you may want something a little less expensive than Capitol 2 UHL, at least some of the time.

So we make Capitol 2 High Performance open-reel tape. It's an all-purpose tape, but made with the same regard for quality as Capitol 2 UHL.

The world's most acclaimed cartridge.



The Capitol 2 Audiopak® is the world's most popular cartridge, long a favorite not just with consumers, but with broadcast studios and duplicators. The cartridge tape is a special formulation of iron oxide, different from the new Capitol 2 cassettes and reels. It is specially lubricated (that's why it's often called 'lube tape').

Capitol 2 Audiopak cartridges are the standard against which all other cartridges are measured.

The price, perfected.

There's a special introductory offer on Capitol 2 HOLN cassettes that would be hard to pass up, even if you didn't know how good the tape itself is.

Your dealer will sell you four Capitol 2 cassettes, 60's or 90's, your choice, packaged in two Stak-Paks, for the price of three cassettes alone.

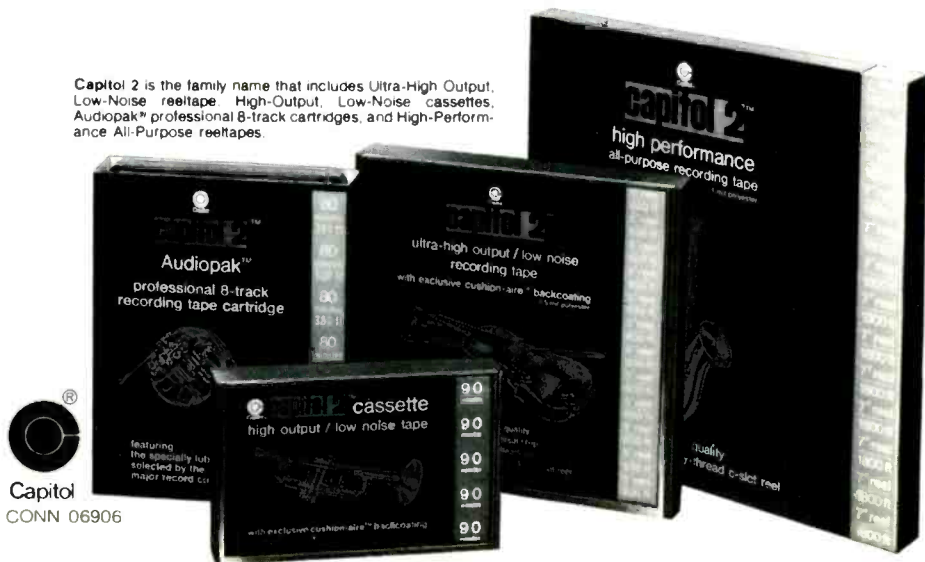


How to find Capitol 2.

Capitol 2 is new. Not all stores stock it yet. If you can't find it, write us, and we'll send you the name of a dealer near you. There's no point in our coming out with the perfect iron-oxide tape unless you can find a place to buy it.

Capitol 2™

Capitol 2 is the family name that includes Ultra-High Output, Low-Noise reeltape, High-Output, Low-Noise cassettes, Audiopak® professional 8-track cartridges, and High-Performance All-Purpose reeltapes.



Capitol

Yamaha has announced a new speaker line for later this year. Three Pioneer entries represent a radical design approach: Panels of American component owners were asked for subjective comparisons with competing models in blind A/B tests and the data thus gained were used to fine-tune the prototypes to American tastes.

The Century L100's high-relief, brightly colored foam grille, first visible on the American market two years ago, seems to have started a trend. Replacement grilles in many colors are now available from such companies as Fisher and Jensen, while "sculptured" grilles are available from many companies—from Altec to Utah and even Zenith. Frazier is featuring enclosure colors like Wild Fire and Frosty in its newest model. Farthest out, perhaps, is the Kriket line from Acoustic Fiber Sound Systems. How about zebra stripes? Or paisley? Recent displays have turned up everything from polyhedral enclosures (Design Acoustics and Carlu) to fur covering (AFSS) to a custom psychedelic paint job (on the current utility version of the staid old Altec Voice of the Theatre system, no less).

Speaker system kits—with the notable exception of the Heath line—have been mighty scarce in the last few years. New lines have been introduced by CTS of Paducah (Ky.), Inc. and National Electronics, Great Neck, N.Y.

Nothing in this year's offering of headphones could be called really "far out." Koss did, however, strike out in a new direction with the introduction of its first lightweight (9 oz.) on-ear Model HV-1 (\$40). Koss also continued its quadraphonic line, adding the K-6LCQ (\$40), KO-747Q (\$55), and PRO-5Q (\$70). Superex's latest model is the PRO-BVI (\$65), while AKG has the K-150 (\$39) and K-100 (\$29). Stax electrostatics are now available (after a false start or two under other auspices) from Audiophile Imports. Pickering is making its debut in headphones with two models—the PH-4955 (\$60) and the PH-4933 (\$40). Sansui, Rotel, Nikko, and Mura all have new models.

Record-Playing Equipment

Judging from the new turntable models this year—or rather the lack of them—the best-known manufacturers can find little to upgrade these days. Benjamin has added the Miracord 625 (\$100) as an update of the 620 or 620V. BSR's new 710 (\$130) follows the lead of the premium Model 810. Dual has updated two models: the 1215 becomes 1215S (\$110), with an antiskate control like that on the upper models, and the 1219 becomes the 1229 (\$195), which features tracking forces calibrated in tenths of grams and an illuminated strobe with adjustable viewing angle. Garrard has introduced the 42M/S (with M75ECS Shure cartridge) and the 42M/P (with Pickering V15-ATE-4 cartridge),

both about \$85. Of the major changer manufacturers, in fact, only Perpetuum-Ebner has made broad changes. The new PE 3000 series consists of four models from \$80 to \$150. Also brand new is Glenburn, a company based in Great Britain. When its changers will be on the U.S. component market remains to be seen.

The biggest news in turntables certainly comes from JansZen and from Bang & Olufsen. B&O's straight-line-tracking Beogram 4000, expected on the market early next year, uses a photo sensor to detect diameter and condition of the record. A logic circuit board chooses rotation speed (33 to 45) accordingly and either lowers the arm or, if the record is excessively warped, refuses to do so. Manual controls will override the speed selection, trigger a pause function, or recue the arm via a two-speed, bidirectional power drive. Arm return at the end of the record is automatic. The strikingly styled assembly is expected to sell for about \$500 including the new B&O SP-15 cartridge, which may not be available separately until later next year. JansZen's new model, expected late this year at about \$500 less cartridge, also has straight-line tracking and powered cueing. Both platter and arm float on air suspension systems. The DC servo-drive system will have continuous speed adjustment to perhaps 100 rpm with digital calibration readout.

Among semiautomatic models, Lenco has added the L-85 (\$180) with automatic arm lift at the end of the record. Unlike previous Lencos, it is belt-driven from a synchronous motor and its speed control is limited to some $\pm 3\%$ with respect to the nominal 33 and 45 settings. Toshiba is introducing the semiautomatic SR-80 with an electret condenser pickup cartridge. There are new direct-drive (servo DC motor) manual turntables from Panasonic, Sony Corp. of America, and Denon (Nippon Columbia), and new integrated single-play models of more conventional design from Pioneer, Sansui, and Sanyo. Transcriptors (the British makers of



While changers continue along well-charted lines, manual and semiautomatic turntables become more sophisticated. This is servodrive Philips GA-212, with feather-touch capacitor switches.

premium platterless manuals available through Audiophile Imports) has added the Saturn (\$250) with integral arm assembly.

From Philips come the GC-012 and the GA-212 servo-drive turntables both featuring controls (for 33 and 45 rpm and stop) that have no moving parts and operate by a slight touch. The idea is to eliminate mechanical shock.

For the most part cartridge manufacturers have been content to upgrade the middle models in their lines by applying advances made in the premium models over the last few years. But r & d is busy behind the scenes. For example, Pickering recently unveiled the UVX-15/2400 (\$75-\$100)—a cartridge geared directly to the expansion of the Quadradisc software market. B&O also is understood to have a Quadradisc cartridge in the works, while other companies—though mum on the subject—doubtless are working toward the same objective.

The big news from Denmark is the Ortofon M-15E cartridge, which utilizes a new principle in its magnetic system. (The moving-coil Ortofons will continue on the market as well.) Toshiba's electret condenser cartridge is said to be the first available using the principles of the electret condenser microphone. Pickering also has a new stereo pickup (the XV-15/1200E, rated for 3/4-gram tracking) and a new series (the V-15 Micro IV, which replaces the Phase IV series). Looking to future development of the four-channel market, Panasonic has introduced the SL-800 (\$200) player with a built-in Quadradisc demodulator. Nippon Columbia (Denon) has on the market in Japan a product that eventually may be available here: a Voice Changer feature that allows you to sing along with regular commercial records or even replace the star's voice with your own. The recorded vocal is said to be canceled out when the user sings in time with it. The feature is built into the QX series of four-channel equipment.

Tape Products

No matter what your favorite tape format, you'll find something new this year. Several European companies have introduced open-reel models. Eight-track is gaining still more popular support and much of the new equipment reflects a demand for top quality. The greatest change in tape equipment this year, however, has to be with the cassette units. Most of the top-line models have a noise-reduction system (all but a few holdouts use Dolby); many use at least two motors; some have multiple-gap heads or multiple heads; and a growing number are incorporating the chromium dioxide tape capability on a three-position bias switch, with the other two positions for low-noise and "standard" ferric oxides. One of the hottest features is "memory rewind," which enables you to return to a



The new ecumenicism between tape formats (many readers own at least two types) is typified by the Akai multipurpose decks. This glass-head GX-1900 combines cassette and open-reel decks.

precise spot in a tape. We'll take a closer look at the new cassette models after perusing the newest in open-reel and eight-track.

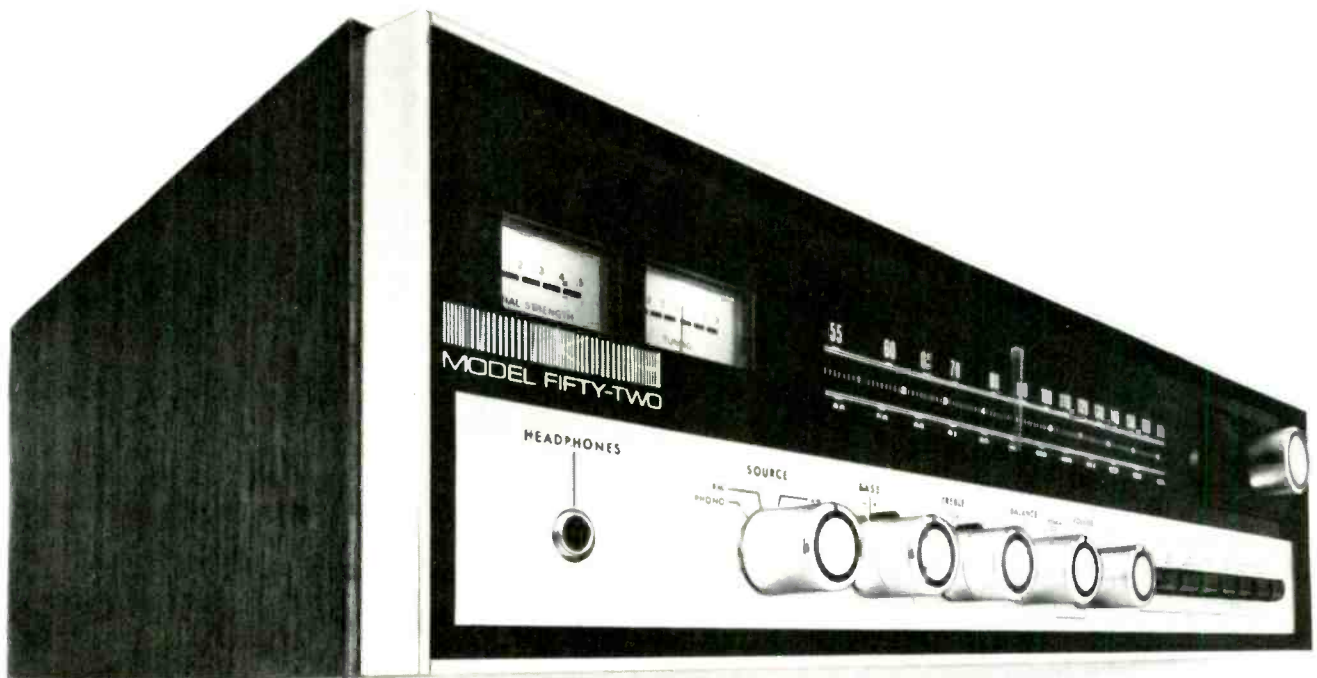
The continued demand for quality and convenience in the cartridge and cassette formats has pushed open-reel into broadening its capabilities. Long-line open-reel manufacturers—Akai, Dokorder, Sony/Superscope and Teac—have many new models, some of which appeared in last month's open-reel round-up article. Of special interest from Dokorder are the 9100, styled like a scaled-down studio recorder and expected to appear in four-channel form before long, and the 7500, with bidirectional recording capability. Akai has a dozen new recorders, concentrating on the combination (open-reel plus cassette and/or eight-track) units from the X1800SD (\$400) to the X2000SD (\$600). They've also added the automatic-reverse GX370D (\$700) with glass and crystal heads. Representative of Superscope's new offerings are the Sony TC-377 (\$290), TC-353 (\$350) with lid-mounted speakers, and TC-650-2 (\$500), which also is available as the quadraphonic TC-650-4. Teac's latest entries include the 4070 G (\$600) bidirectional record unit, the 3340 (\$850)—a four-channel model including Simul-Sync—and a new GSL series, the 6010, 7010, and 7030, ranging up to \$1,000.

The 9000X (about \$650) is the new top model in the Tandberg line and the first three-motor open-reel machine for the company. It will be available with four-channel heads on special order. Hencot of France is expected to enter its 800 series (\$1,000 class) on the U.S. market later this fall. This is the first excursion outside the European market for Henri Cotte, the manufacturer. Astrocom has upgraded the 407 to give us the 407A (\$460). Braun's premium TG-1000 can now be converted to four-channel playback with the TQE-1000 kit. Also new are the KW-4066A (\$200) from Kenwood, the quadraphonic QT-6600 (\$600) from Pioneer, and Sansui's four-channel entry, the SD-7000.

The explosion in sales of automobile eight-track

At last a serious rival to the KLH Model Fifty-One.

The new KLH Model Fifty-Two.



When it comes to power, performance and overall product integrity, KLH's classic Model Fifty-One is a tough stereo receiver to beat. At \$259.95[†], it literally wipes out its competition. We just could not make a better AM/FM stereo receiver for the money.

So we've made a more expensive one.

It's called the Model Fifty-Two. And it costs \$289.95[†]. The additional thirty dollars buys you additional power (30 watts per channel RMS compared with the Fifty-One's 20 watts per

channel RMS). The Fifty-Two also has a new KLH look, dual tuning meters, and a host of new convenience features. Now we know the Fifty-Two will never replace the Fifty-One; we never intended it to. But if you have a special need for somewhat more power than the Fifty-One offers, but you want the same dependability, precision engineering and super quality, we have a new receiver for you. The Fifty-Two . . . the Fifty-One's serious, but friendly rival.

See the Fifty-Two at your KLH dealer now. Just \$289.95[†] (including

CIRCLE 39 ON READER-SERVICE CARD

walnut-grain enclosure). Also see the rest of the KLH receiver line, especially KLH's newest and lowest priced AM/FM stereo receiver, the Model Fifty-Five. Powerful. Dependable. And very special for just \$199.95[†]. For more information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139.



KLH RESEARCH AND DEVELOPMENT
A Division of The Singer Company

[†]Suggested retail price. Slightly higher in the west.
*A trademark of The Singer Company

cartridge players is having its effect on eight-track machines for the home. This year there are on the market many stylish units that include the record function. Among the manufacturers: Akai, Dokorder, Grundig, Hitachi, Miida, Pioneer, Panasonic, Sanyo, and Wollensak. Playback units are, of course, legion. Among manufacturers that are relatively new to the field: Harman-Kardon, Grundig, Pioneer, and Sanyo.

Cassette deck manufacturers seem to be going in various directions this year. Several of them are offering pocket-sized recorders. For example, Wollensak has the 401 (\$100), Superscope the Sony TC-45 (\$125). Concord, Hitachi, and Panasonic are among the others.

But the most attention has been paid to the larger machines. Tandberg has introduced its first cassette deck, the TCD 300 (\$329)—a three-motor model with Dolby circuitry. Harman-Kardon's new Dolby model is the HK 1000 (\$300), a two-head deck with memory rewind. And Panasonic's five new models include the RS-279US (\$500)—a three-head, two-motor deck, with memory rewind and Dolby.

These examples make it quite obvious that the current approach is to make state-of-the-art cassette machines with virtually the quality and versatility of open-reel units, but with more convenience. This year one is tempted to ask: Who *doesn't* have Dolby? Well, there's JVC, whose ANRS (Automatic Noise Reduction System) resembles the Dolby system in some ways. [See the equipment report on its ANRS deck in this issue.] And there's Wollensak, which splits the difference and offers the 4780 and 4760 with Dolby and the 4770 with Wollensak's own Dynamic Noise Suppression System, which follows the lead of the Philips/Norelco DNL (Dynamic Noise Limiter).

Another innovation is the pitch control on Yamaha's and H-K's Dolby decks. Adjustments of up to five per cent in the speed of the Yamaha DC servomotor are said to be possible, allowing you to tune playback speed of cassettes recorded live on off-speed portable equipment, for example. American availability of the Yamaha is not yet scheduled.

Included in Akai's seven new cassette models are two Dolby decks, both with what Akai calls Automatic Distortion Reduction. One also has Invert-O-Matic, a feature that allows continuous playback and bidirectional recording. Panasonic's RS-277US Dolby deck (\$300) also features continuous playback. Concord, Hitachi, Kenwood, Sony/Superscope, Sansui, Sanyo, and Teac all are offering new Dolby decks as well, mostly in the \$250-\$300 bracket. Pioneer, Grundig, Lafayette, and Craig are among the companies offering new models without noise reduction. And BASF has introduced its first recorders.

Several companies are now selling automatic

cassette changers. The Panasonic RS-296US and Magnavox IV9064 both follow the basic edge-stack pattern of the Benjamin/Lenco models; the Panasonic will hold up to 20 cassettes.

Some new approaches are showing up in cassette tapes themselves this year. To the usual C-30 and C-60 sizes (playing thirty and sixty minutes respectively) several companies are adding C-40s or C-45s—just enough time for the majority of pop albums. Some companies plan to drop C-30s in favor of the new lengths. And TDK is the first to introduce 180-minute cassettes. TDK also is offering an Extra-Dynamic line that supersedes Super Dynamic as the top-of-the-line series; and TDK SD eight-track cartridges are available for the first time this year.

A new line of premium tapes has been introduced by Audio Devices: The Capitol 2 line is available in all three formats with low-noise coating. The new Memorex C-45 is available in both ferric oxide and chromium dioxide coatings. Ampex has the 362 extended-frequency cassette series, while RCA has added cobalt-doped ferric oxide. Longines Symphonette has moved into the blank cartridge and cassette market; packaging for both formats is marked "music," "voice," and "all purpose." Craig also has introduced a new cassette line with low-noise tape plus a premium Vista line. And several companies have added chromium dioxide cassettes in recent months.

It should be noted that Advent is making two moves calculated to enhance the status of the cassette as a playback medium. The company has made available its Model 202 playback-only Dolby deck and plans to start producing Dolby-processed recorded cassettes from various catalogues this summer, selling prices to be competitive with the disc issues.

Several companies introduced separate noise-reduction units last year, and two of these—Teac and Concord—are now offering lower-priced models. Teac has added the AN-60 (\$90) Dolby system. Concord's new Dolby unit is the DBA-9 (\$130). And Revox America is preparing a British-made outboard Dolby B unit for the U.S. market.

As far as purchasable home videotape equipment goes, you really have quite a choice this year. Several dozen companies offer half-inch open-reel models, many of them portable. Akai will be offering a 1/4-inch color open-reel VTR—the VT-750 (\$4,000). But the medium getting the biggest push right now is Cartrivision. This cartridge television format allows you to play commercially recorded cartridges or, with a small portable camera, record your own "home movies." Other cartridge/cassette companies generally are sitting tight on their video cassette/cartridge machines, bypassing the consumer for the time being in favor of the business and educational markets. ■

BASF jamproof cassettes.

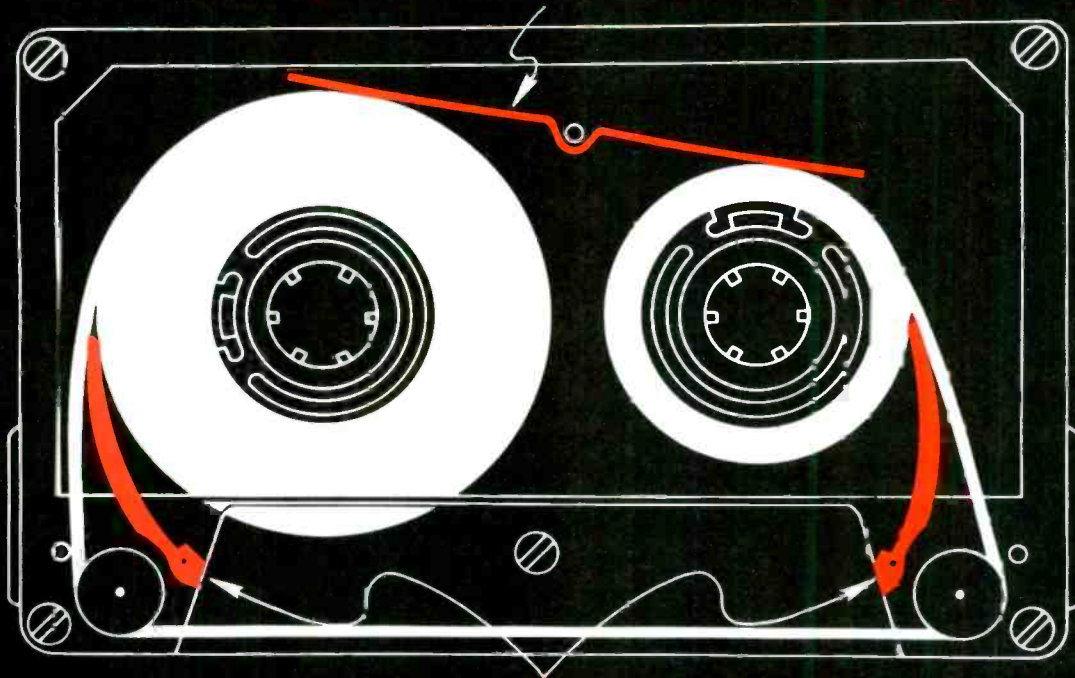
Now all BASF cassettes feature jamproof special mechanics. * The most significant design breakthrough in the cassette marketplace today. Prevents jamming of invaluable recordings. Eliminates wow and flutter. Prevents tape edge dropouts.



Finally, a cassette with 100% mechanical reliability. Buy BASF Cassettes with jamproof special mechanics.

For the BASF dealer nearest you, write BASF SYSTEMS INC, Bedford, Massachusetts 01730.

Tension spring in C120's prevent jamming due to tape looping.



Two precision guide-arms insure smooth precise winds to eliminate jamming.

*Patent Pending

Audio/Video Products



the Sansui Seven

Here is another wonder from Sansui. Who else but Sansui engineers could have achieved it? We've highlighted seven significant features of the many that will make this total-capability FM/AM Stereo Receiver the most wanted instrument of its kind. Actually there are more than 30, many of them Sansui exclusives, that set the SEVEN off from others. Yours for \$459.95.

- 1. DIRECT-COUPLED POWER AMPLIFIER WITH AUTOMATICALLY RESTORING DOUBLE-PROTECTED OUTPUT.** Direct coupling from one end of the power amplifier to the other yields unimpaired damping factor and transient response at exceptional power bandwidth and phenomenally low distortion levels. Both quick-acting fuses and relay circuits protect both amplifier and speakers if failures occur, with automatic self-restoration if the problem is transient.
- 2. FULL-FEATURED JACK FIELD FOR DOLBY, QUADAPTERS AND MORE.** Connect any noise-reduction adapter, Dolby or other, and activate it with push-button convenience for tape recording. Go to four-channel stereo simply by connecting an adapter and rear-channel amplifier any time you wish, again with pushbutton activation. Connect two tape decks through a choice of regular pin jacks, three-contact phone jack or DIN multiple connector. Connect two phonographs. In addition, quick connect/disconnect links between amplifier and preamp sections permit separate use or addition of other add-on devices.
- 3. CERAMIC FILTERS AND IC'S IN FM IF.** For exceptional selectivity and rejection characteristics with full bandwidth, minimum phase shift and remarkable freedom from distortion. The IC embodies a 3-stage differential amplifier. Two ceramic resonators filter each of three stages.
- 4. SIGNAL-GRABBING FM FRONT END WITH DUAL-GATED MOSFET, 4-GANG TUNING CAPACITOR AND WIDE-DIAL LINEAR FM SCALE.** A sophisticated two-stage RF amplifier and mixer stage uses a low-noise MOSFET in conjunction with three costly, special-purpose silicon transistors and a 4-gang frequency-linear tuning capacitor. That's why the SEVEN is outstanding with respect to sensitivity, IM distortion and image ratio, and offers a dial scale precisely calibrated in 250kHz steps for pinpoint tuning.
- 5. TRIPLE, STEPPED EQUALIZER-TYPE TONE CONTROLS.** Separate treble, bass, and midrange tone controls, the first two calibrated in 3dB steps, the midrange in 1dB steps, for custom tailoring of response across the full audio spectrum.
- 6. THREE-STAGE, DIRECT-COUPLED EQUALIZER/PREAMP AND CONSTANT CURRENT DRIVER AMPLIFIER.** High signal-to-noise ratio, high stability, extremely wide dynamic range and elimination of crossover distortion, as well as other types, all contribute to an exceptionally clean, effortless, unclipped sound. Broad frequency response beyond the audio extremes also prevents phase shift at the low or high end of the spectrum, to add to the exceptional purity of reproduction.
- 7. NEW-DESIGN, QUALITY AM TUNER.** AM reception is not just an "also" on the SEVEN: learn again how good AM can sound, at its best. An RF preselector-amplifier combines with a 3-gang tuning capacitor and an IF section that includes a 2-resonator ceramic filter for ideal bandpass characteristics. A 2-stage Automatic Gain Control Circuit acts on both RF and IF sections for constant volume regardless of signal strength. A whistle filter eliminates other-station beat interference.

MORE THAN SEVEN—Other features of the SEVEN include: **Sharp-cutoff, Negative-feedback High and Low Filters.** Low-distortion circuitry using especially designed transistors provide 12dB/octave characteristics.

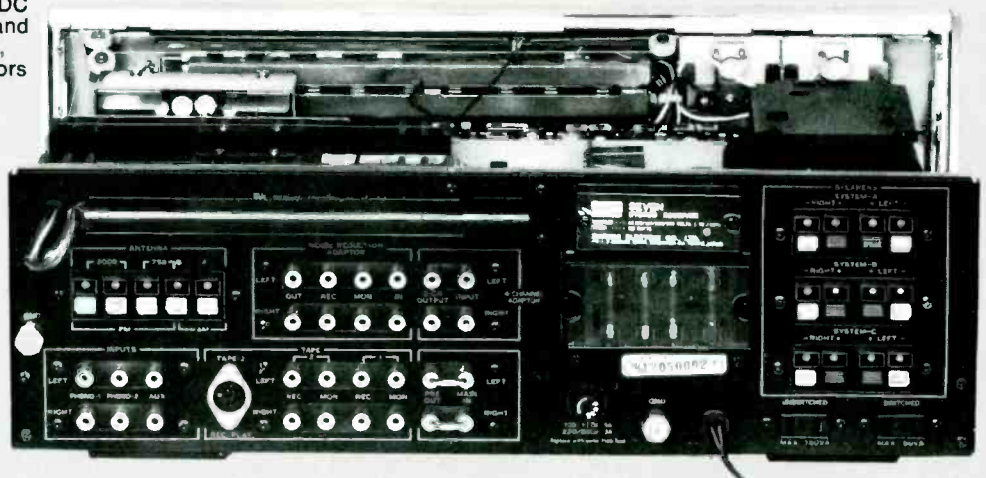
Brute-strength Power Supply. High plus-and-minus DC power supplies with constant-voltage stabilization and ripple filter applied to the equalizer/control circuits, plus 4 bridge rectifiers and 2 huge 4,700-mf capacitors for the power amplifier. All for clean, rock-steady handling of signals with ample power reserve.

Two Large Tuning Meters. One for signal strength, the other for center channel, for precision tuning.

FM Muting Switch. Off for hunting distant stations; on for velvet-quiet tuning.

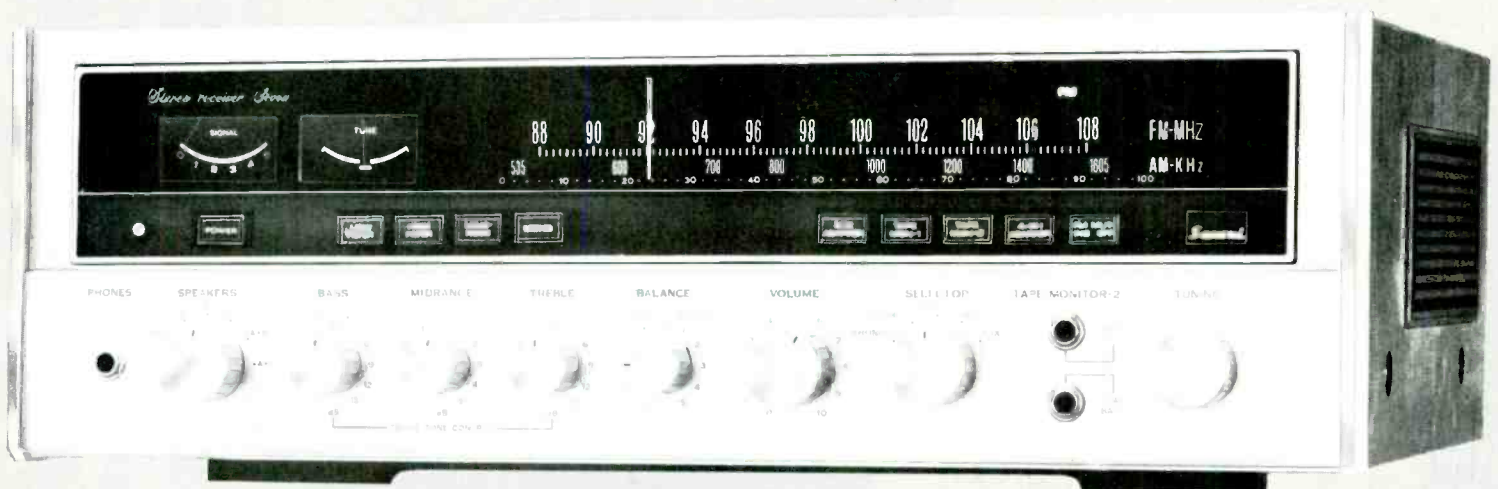
Three-System Speaker Selector Off for headphone-only listening; also A, B, C, A+B and A+C.

Adjustment-free Sharp-cutoff Filter for Multiplex Carrier. **Front-panel Headphone Jack, Grounding Terminals, Switched and Unswitched AC Outlets, One-Touch Connector Terminals for Speakers and Antennas, 300-ohm/75-ohm FM Antenna Inputs, Loudness Switch . . . and more, more, more.**



Sansui

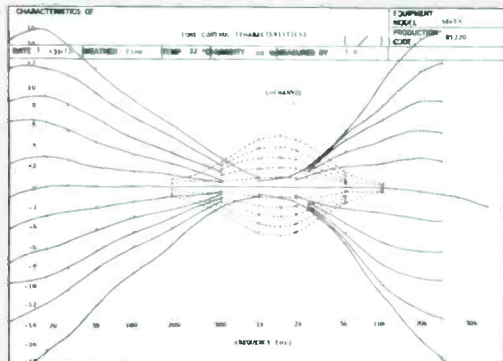
and its seven wonders



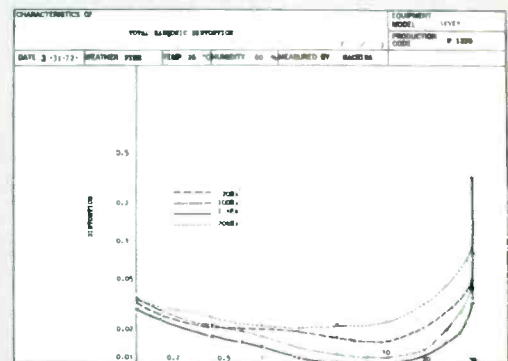
SPECIFICATIONS

Power Output	
IHF Music	160 watts, 4 ohms
Continuous RMS	47/47 watts, 8 ohms
Power Bandwidth, IHF	10 to 50,000 Hz, 8 ohms
Frequency Response, Overall	15 to 40,000 Hz +1dB, -1.5 dB (1 watt)
Distortion, Overall	
Total Harmonic	below 0.3%, rated output
IM	below 0.3%, rated output
Hum and Noise, Overall (IHF)	80 dB (AUX Input)

FM Sensitivity (IHF)	1.8 microvolts
FM Signal/Noise	better than 63 dB
FM IF or Spurious-Response Rejection	better than 100 dB
FM Capture Ratio	below 1.5
AM Sensitivity	46dB/m (bar antenna)
AM Selectivity	better than 30dB (±10kHz)
Phono Input Sensitivity	2.5 mv
Phono Input Maximum	100 mv



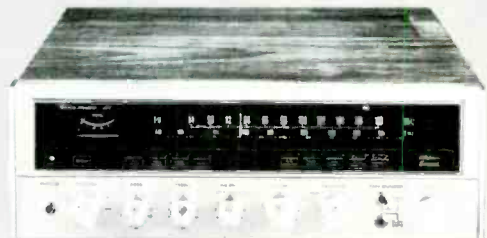
Action of the Triple-range Tone Controls



Total Harmonic Distortion vs. Power (20 to 20,000 Hz)

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America's Changing Tastes in Popular Music

Once "Your Hit Parade" charted the popularity of songs, but that was before the record industry made songs secondary to recordings.

by Owen Lee

1935-1971

The following annual tabulations of Top Ten "hits" reflect not only two eras, 1935-1950 and 1951-1971, but two rating systems. Both are annual summaries of weekly "chart positions" and are derived basically by assigning points inversely to each weekly position. But the earlier years are based on the weekly ratings of "Your Hit Parade," which reflected the popular taste in songs—even if, as the accompanying article points out, they may not have been arrived at very scientifically—while the later years' listings have been calculated by *Billboard* from its own weekly tabulations of "Hot 100" recordings. This is not really comparing apples and oranges since, again as the article points out, the 1950s were the years when "Tin Pan Alley . . . lost out to Record Row" as the indicator (and stimulator) of popular tastes.

1935

1. In a Little Gypsy Tea Room
2. Red Sails in the Sunset
3. Cheek to Cheek
4. On Treasure Island
5. I'm in the Mood for Love
6. Chasing Shadows
7. In the Middle of a Kiss
8. Lullaby of Broadway
9. East of the Sun
10. You Are My Lucky Star

1936

1. Did I Remember?
2. The Way You Look Tonight
3. In the Chapel in the Moonlight
4. Is It True What They Say About Dixie?
5. These Foolish Things
6. Lost
7. Alone
8. Goody Goody
9. When Did You Leave Heaven?
10. Lights Out

1937

1. September in the Rain
2. It Looks Like Rain in Cherry Blossom Lane
3. That Old Feeling
4. Pennies from Heaven
5. Boo Hoo
6. Sailboat in the Moonlight
7. Once in a While
8. Whispers in the Dark
9. It's De-lovely
10. Vieni, Vieni



ON A RECENT VISIT to New York I spent a couple of hours in the 42nd Street library—at the far end of the vast reading room, in the glassed-in area where bespectacled, quizzical folk may be seen bending intently over dim-lit microfilm desks. My film may have been the most neglected in all the library's holdings. It snapped and crackled in the viewer. It was broken in many places. A hapless attendant had to help me rewind the scattered pieces properly on the spool. All told, it was a painfully nostalgic experience. For this battered remnant is apparently all that remains of "an accurate and authentic tabulation of America's taste in popular music." It preserves, virtually complete, the weekly ratings broadcast to radio listeners coast to coast from 1935 to 1953 as "Your Hit Parade."

We were devoted listeners in those days. To anyone whose musical consciousness began in 1935, the "Hit Parade" seemed as permanent, authoritative, and civilizing a force as the presidency itself. With millions of others I waited on Saturday nights at nine for the first strains of Mark Warnow's orchestra and *Happy Days Are Here Again*, and no week seemed to have come to a certified end until *This Is My Lucky Day* had signed it off. We sat through the jangled cries of tobacco auctioneers (F. E. Boone of Lexington, Kentucky, and L. A. "Speed" Riggs of Greensborough, North Carolina) for the harp glissandos that would introduce the next three songs in their official weekly positions, for "the song in seventh spot" which was to bring good luck in the coming week, for "the newcomer making its first appearance on the survey," even for the dreadful "extras"—things like *That's A Plenty* and *Runnin' Wild*, which announcer Basil Ruysdael called "all-time all-timers" but which in fact had never made an honest appearance in the ratings. We knew the commercials by heart, from "I've smoked Luckies for nigh onto forty-five years" to "Lucky Strike green has gone to war," from "LS/MFT" clacked out on insistent telegraph keys to *Be happy—go Lucky* chirped by pert Dorothy Collins. We waited through them all as worshipers through some familiar sermon, till we reached the tense uninterrupted last segment of the broadcast—the "three top songs of the week, clear across the nation," introduced by the customary fanfares and drum-rolls.

Through the years the number of songs varied from fifteen to ten to nine to seven (depending on the amount of time CBS or NBC was willing to allot), and the singers came and went: Lanny Ross and Bea Wain, Barry Wood and Beryl Davis, Frank Sinatra and Joan Edwards, Andy Russell and Dinah Shore. Even Lawrence Tibbett, retired from the Met, had a brief fling at singing *Don't Fence Me In* and *Accentuate the Positive*—after duly explaining that he believed in folk music, "the music of the people" (fortunately Cole Porter and Harold Arlen were in folksy moods that year). In the early days W.C. Fields did comic spots, and the music halted for "tributes" to famous Americans like General Pershing, Helen Keller, Will Hays, and the Lunts. Later Bonnie Baker and Orrin Tucker were dubbed in direct from their nightclub act to render *Oh Johnny Oh* during the weeks it made the survey, and Ethel Smith was on hand when *Tico Tico* was a long-run extra.

There was a lot of talent: Buddy Clark, Johnny Mercer, Dick Haymes, the Andrews Sisters, Margaret Whiting, Ginny Sims, Martha Tilton, Georgia Gibbs, Doris Day. But it was usually kept in too-tight rein by the conductors, from Lenny Hayton who inaugurated the proceedings on April 20, 1935, through all those middle-European names familiar to radio listeners—B. A. Rolfe, Harry Sosnick,

Owen Lee, a Catholic priest, has written a great deal in the area of classical literature including a book on Horace.

1938

1. My Reverie
2. I've Got a Pocketful of Dreams
3. Music, Maestro, Please
4. A-Ticket A-Tasket
5. Says My Heart
6. Ti-Pi-Tin
7. Please Be Kind
8. Love Walked In
9. I Let a Song Go Out of my Heart
10. Thanks for the Memory

1939

1. South of the Border
2. Deep Purple
3. Scatterbrain
4. Over the Rainbow
5. Wishing
6. And the Angels Sing
7. Moon Love
8. Stairway to the Stars
9. The Beer Barrel Polka
10. Jeepers Creepers

1940

1. The Woodpecker Song
2. I'll Never Smile Again
3. There I Go
4. Careless
5. When You Wish Upon a Star
6. Imagination
7. Only Forever
8. Practice Makes Perfect
9. All the Things You Are
10. Indian Summer

1941

1. I Hear a Rhapsody
2. Intermezzo
3. Frenesi
4. Amapola
5. Maria Elena
6. Tonight We Love
7. I Don't Want to Set the World on Fire
8. My Sister and I
9. You and I
10. Yours

1942

1. White Christmas
2. The White Cliffs of Dover
3. Sleepy Lagoon
4. Elmer's Tune
5. My Devotion
6. He Wears a Pair of Silver Wings
7. Jingle, Jangle, Jingle
8. One Dozen Roses
9. Don't Sit Under the Apple Tree
10. Blues in the Night

1943

1. People Will Say We're in Love
2. You'll Never Know
3. Paper Doll
4. As Time Goes By
5. There Are Such Things
6. Sunday, Monday or Always
7. Comin' In on a Wing and a Prayer
8. In the Blue of Evening
9. I've Heard That Song Before
10. Don't Get Around Much Any More

1944

1. I'll Be Seeing You
2. My Heart Tells Me
3. Long Ago and Far Away
4. I'll Get By
5. I'll Walk Alone
6. Amor
7. Swinging on a Star
8. I Love You
9. Shoo-Shoo Baby
10. The Trolley Song

1945

1. Till the End of Time
2. Dream
3. If I Loved You
4. Don't Fence Me In
5. Sentimental Journey
6. It's Been a Long, Long Time
7. My Dreams Are Getting Better All the Time
8. On the Atchison, Topeka, and the Santa Fe
9. Laura
10. Accentuate the Positive

1946

1. They Say It's Wonderful
2. The Gypsy
3. Symphony
4. To Each His Own
5. Oh, What It Seemed to Be
6. Ole Buttermilk Sky
7. Five Minutes' More
8. All Through the Day
9. I Can't Begin to Tell You
10. It Might As Well Be Spring

1947

1. Peg o' My Heart
2. The Anniversary Song
3. Near You
4. Linda
5. For Sentimental Reasons
6. I Wish I Didn't Love You So
7. Mam'selle
8. That's My Desire
9. Heartaches
10. How Soon

1948

1. A Tree in the Meadow
2. Now Is the Hour
3. Buttons and Bows
4. It's Magic
5. Ballerina
6. On a Slow Boat to China
7. You Can't Be True, Dear
8. Serenade of the Bells
9. My Happiness
10. I'm Looking Over a Four Leaf Clover

Leo Reisman, Harry Salter, Carl Hoff—to the indefatigable Mark Warnow, nervously conducting almost everything as if it were *That's A Plenty* or *Runnin' Wild*. Warnow did a grand total of 496 shows, interrupted only for a time in 1947 when Frank Sinatra insisted on bringing Axel Stordahl and his more listenable arrangements with him. Warnow's baton passed at his death to his brother Raymond Scott (the name was chosen at random from a telephone book), and Scott took the show from radio to television on July 10, 1950. The stars then were Dorothy Collins, Eileen Wilson, and (a name never seen in any telephone book) Snooky Lanson. But the shenanigans they went through attempting a visual presentation of protorock hits like *Sh-Boom* week after week is another story altogether.

Radio editions of "Your Hit Parade" continued sporadically through the TV years, but it wasn't the same. Guy Lombardo never managed the all-essential excitement, and he spoiled the effect by broadcasting in the middle of the week. And André Baruch's later attempt to revive the program via recordings in 1955 couldn't work because by then almost every local station had its own survey and its own stack of records. "Your Hit Parade" really died on radio the day it moved to the new cool medium.

And now, apparently, it is not only dead but forgotten—all the breathless rankings and ratings from 1935 to 1953 stored away on one neglected roll of microfilm in the vaults of a single library. Anyone interested in American popular music of the '30s and '40s will more easily consult Sigmund Spaeth's articles in the *Encyclopedia Britannica* annuals, or Abe Green's *Variety Music Cavalcade*, or back issues of the trade magazine *Billboard*. And it may be better so, for "Your Hit Parade" was not always the most reliable index of popularity. In 1935 we used to make frantic efforts to guess all fifteen songs in advance of the broadcast. We were naive enough to believe with the fierceness of fundamentalist Bible-belt preachers in the absolute authenticity of the survey. But by 1945, when *Billboard* began to run its "Honor Roll of Hits," with a dozen accompanying pages of charts and calculations, our faith in the radio survey was shaken. *Billboard* was surely "an accurate and authentic survey," if ever there was one. Even *Variety*, with its more limited listings, inspired greater confidence—and *Variety*'s columnists never ceased to heap scorn on the findings of the "Hit Parade": "The sponsor's mother-in-law sends over a list of her favorite songs, and they play those." By the mid-Forties, publishers were sending sharply worded letters to the program demanding to know why their tunes, so duly noted on other surveys, were being ignored. The publishers of *Don't Sweetheart Me* (admittedly a tune best ignored) even went to the New York Supreme Court.

The Andrews Sisters—LaVerne, Patty, and Maxine—show that Mark Warnow's baton was able to get the kind of reaction that any conductor might envy.



What was this survey which, we were reminded weekly, checked "the best sellers in sheet music and phonograph records, the songs most heard on the air, and most played on the automatic coin machines"? While it seemed to rely mostly on radio plugs and dance band performances in the New York area, the exact nature of the conducted investigations was always a closely kept secret. Even President Roosevelt, at a White House reception in 1944, was unable to ascertain from an awed Frank Sinatra what song would be number one the following Saturday. With "Your Hit Parade," suspense was of the essence.

The secret probably went to the grave with the redoubtable George Washington Hill, long-time president of the American Tobacco Company. Hill not only sold countless cigarettes with his obsessive commercial slogans, but may also be credited with thinking up a notion which was to affect the course of popular music profoundly. The "song sweepstakes," as it was first called, the weekly tabulation of the popularity of current tunes, was Hill's brainstorm. The idea is so taken for granted now, so much a part of the music scene (and so open to exploitation and manipulation) that it is almost impossible to think of a time—and I personally cannot remember a time—when it was not there, reflecting and directing popular taste.

Actually Hill had to fight his own production men to get his idea off the ground. They thought a straightforward presentation of the very songs most played on every other program had no chance at all of succeeding, and for some weeks they substituted a variety show with Fred Astaire. But when Hill finally got his way, "Your Hit Parade" caught on instantly. It became the most popular show on the air, drawing loyal listeners by the million. Its musical presentation (and Hill saw to it that it remained brassy and fast-moving) set the style for all network orchestras. Unfortunately, as the years passed this "happy marching sound," as Hill called it, didn't keep pace with the times. *Down Beat* referred to "the shotgun tempo decreed by George Washington Hill as being ideal for all tunes"; *Metronome* called the extras "murderous ragtimey junk," and Frank Sinatra, gasping for breath at the bridge of *Don't Fence Me In*, harrumphed, "This song has too many words."

But for all that, the period from 1935 to 1950, witnessing as it did the heyday of the big bands, the emergence of the singing stylists, and a significant part of the careers of our best songwriters, may well be regarded as the golden age of American popular music, and "Your Hit Parade" is at least the most nostalgic index to that period. That is why I could not send the microfilm back to the vaults without making a few notes, and indulging in some rueful meditation.

Take this broadcast of October 24, 1942, about midpoint in the era under consideration. We were almost a year into the war, and it wasn't going to be over so soon as we'd thought, as the song titles indicate:

1. My Devotion
2. White Christmas
3. I've Got a Gal in Kalamazoo
4. Serenade in Blue
5. Be Careful, It's My Heart
6. Dearly Beloved
7. Wonder When My Baby's Coming Home
8. I Left My Heart at the Stage Door Canteen
9. Praise the Lord and Pass the Ammunition
10. At Last

- 1949
1. Some Enchanted Evening
 2. Again
 3. Far Away Places
 4. Cruising Down the River
 5. You're Breaking My Heart
 6. I Can Dream, Can't I?
 7. Bali H'ai
 8. Forever and Ever
 9. Riders in the Sky
 10. Don't Cry, Joe

- 1950
1. My Foolish Heart
 2. Mona Lisa
 3. Bewitched, Bothered and Bewildered
 4. Goodnight, Irene
 5. Dear Hearts and Gentle People
 6. All My Love
 7. Harbor Lights
 8. The Third Man Theme
 9. La Vie en Rose
 10. If I Knew You Were Comin' I'd've Baked a Cake

- 1951
1. Too Young
 2. Because of You
 3. How High the Moon
 4. Come On-a My House
 5. Be My Love
 6. On Top of Old Smokey
 7. Cold, Cold Heart
 8. If
 9. Loveliest Night of the Year
 10. Tennessee Waltz

- 1952
1. Blue Tango
 2. Wheel of Fortune
 3. Cry
 4. You Belong to Me
 5. Auf Wiederseh'n Sweetheart
 6. I Went to Your Wedding
 7. Half as Much
 8. Wish You Were Here
 9. Here in My Heart
 10. Delicado

- 1953
1. Song from Moulin Rouge
 2. Vaya Con Dios
 3. Doggie in the Window
 4. I'm Walking Beside You
 5. You, You, You
 6. Till I Waltz Again with You
 7. April in Portugal
 8. No Other Love
 9. Don't Let the Stars Get in Your Eyes
 10. I Believe

- 1954
1. Little Things Mean a Lot
 2. Wanted
 3. Hey There
 4. Sh-Boom
 5. Make Love to Me
 6. Oh, My Papa
 7. I Get So Lonely
 8. Three Coins in the Fountain
 9. Secret Love
 10. Hernando's Hideaway

1.
4-speed automatic
turntable.



2.
4-channel AM/FM
receiver.

Fisher 40. The all-in-one 4-channel component. Under \$500.

The basic idea of the Fisher 40 is simple and logical. Take an automatic turntable, a 4-channel AM/FM receiver and a 4-channel tape cartridge player. Put them together on a single chassis, to save space and weight and to avoid redundant inputs, outputs and wiring. Pass the savings on to the end user, but give him his own choice of speakers to suit his listening room and budget.

That's what Fisher calls the all-in-one 4-channel component. \$499.95.



3.
4-channel tape
cartridge player.

1. There's nothing specifically "4-channel" about any turntable design, but 4-channel information in the record groove certainly requires precise tracking plus freedom from wow, flutter and rumble if it is to come through accurately. The 4-speed automatic turntable of the Fisher 40 gives you component-quality performance in all those areas. The high-quality magnetic cartridge has a diamond stylus, and both stylus force and anti-skating force are adjustable. There's a cueing control for setting the stylus down gently on any groove of the record. And the Fisher 40 shuts itself off automatically at the end of the last record.

2. Fisher is particularly proud of the Fisher 40's receiver design, since it's undoubtedly finer than any medium-powered 4-channel receiver available separately.

Power output is 100 watts, 25 per channel, which is enough to drive four main speakers and a pair of remote speakers without the slightest strain.

The FM tuner section features ceramic filters in the IF stage and the rated sensitivity is 2.4 microvolts. The AM tuner section also has ceramic filters.

In addition, the Fisher 40 features truly sophisticated controls. Front and rear volume are adjustable with separate slide controls. Bass and treble controls are of the greatly superior Baxandall type.

And there's a control that switches in the matrix decoder of the Fisher 40. This "2 + 2" control makes possible two kinds of 4-channel playback: Ordinary 2-channel stereo material can be made to produce a quasi-4-channel effect. Or pre-matrixed 4-channel program material may be reproduced. All this, of course, is in addition to the discrete 4-channel capability of the Fisher 40.

3. This beautiful little tape player will play back any cartridge in the standard 8-track format, 2-channel or 4-channel. But, of course, its performance is considerably more advanced than what you'd expect from ordinary 8-track players. Flutter is completely inaudible. Playback equalization is accurate. The player automatically switches between the 2-channel and 4-channel modes and indicates the mode being used by means of red jewel lights. The program controls also have their associated jewel lights.

As you probably know, discrete 4-channel reproduction is the only kind that retains full channel separation at all frequencies, and the current repertory of 4-channel tape cartridges represents the primary commercial source of this ultimate form of 4-channel sound.

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1955

1. Cherry Pink and Apple Blossom White
2. Rock Around the Clock
3. Yellow Rose of Texas
4. Autumn Leaves
5. Unchained Melody
6. The Ballad of Davy Crockett
7. Love is a Many Splendored Thing
8. Sincerely
9. Ain't That a Shame
10. Dance with Me Henry

1956

1. Heartbreak Hotel
2. Don't Be Cruel
3. Lisbon Antigua
4. My Prayer
5. Wayward Wind
6. Hound Dog
7. Poor People of Paris
8. Whatever Will Be Will Be
9. Memories Are Made of This
10. Rock and Roll Waltz

1957

1. All Shook Up
2. Love Letters in the Sand
3. Little Darlin'
4. Young Love (Tab Hunter)
5. So Rare
6. Don't Forbid Me
7. Singin' the Blues
8. Young Love (Sonny James)
9. Too Much
10. Round and Round

1958

1. Volare
2. All I Have to Do Is Dream/Claudette
3. Don't/I Beg of You
4. Witch Doctor
5. Patricia
6. Sail Along Silvery Moon/Raunchy
7. Catch a Falling Star/Magic Moments
8. Tequila
9. It's All in the Game
10. Return to Me

1959

1. Battle of New Orleans
2. Mack the Knife
3. Personality
4. Venus
5. Lonely Boy
6. Dream Lover
7. The Three Bells
8. Come Softly to Me
9. Kansas City
10. Mr. Blue

1960

1. Theme from A Summer Place
2. He'll Have to Go
3. Cathy's Clown
4. Running Bear
5. Teen Angel
6. It's Now or Never
7. Handy Man
8. I'm Sorry
9. Stuck on You
10. Twist

The essential thing about this list, vis-à-vis today's top ten, is not that the songs are necessarily better. It might be possible to find ten better songs current today, though they would not be at the top of the charts. It's simply that in 1942 everyone in the country was singing, listening, and dancing to the *same* tunes, which were played on *all* radio stations *and* on juke boxes, and selling both sheet music and single records. There was no "youth market," no "good music" programming for the over-thirties, no "acid rock" station for those "with it." There *were* such separate genres as race, country, and jazz—but these overlapped with the vast popular field. While today there is a distinct audience for the Osmonds, for Elton John, for Johnny Cash, and for Barbra Streisand, in 1942 *everybody* liked Jerome Kern's *Dearly Beloved*.

It's worth noting too that seven of the '42 ten are from films. Indeed the most impressive single feature of the list is that three of the movie songs—*White Christmas*, *Be Careful, It's My Heart* and *Stage Door Canteen*—were the work of a single composer, Irving Berlin, while three others—*Kalamazoo*, *Serenade in Blue*, and *At Last*—were penned for the Glenn Miller film *Orchestra Wives* by the songwriting team of Mack Gordon and Harry Warren. Such accomplishments are rare today, but in the "Hit Parade" radio days it was not uncommon for talented tunesmiths to land three songs simultaneously on the top ten. In fact, Gordon and Warren had *four* songs on the "Hit Parade" a few weeks earlier in '42 when their lushly romantic *There Will Never Be Another You* joined the three *Orchestra Wives* tunes. Irving Berlin scored three songs out of ten in '35, '36, '38, in '42 as we've seen, and most notably in '46, when three hits from *Annie Get Your Gun* appeared simultaneously for ten weeks. Rodgers and Hammerstein landed two songs from *State Fair* and one from *Carousel* together on the top ten in '45, and three from *South Pacific* simultaneously for eight weeks in '49. Harry Warren also brought the stunt off in the first weeks of broadcast in '35, as did Cole Porter in '37 and Johnny Mercer in '42 and again in '45.



Among the "Hit Parade" names who kept the autograph hounds busy were announcer Andre Baruch (left) and singers Lawrence Tibbett, Joan Edwards, and Meri Bell Sharbutt.



Even those comparative unknowns, Joan Whitney and Alex Kramer, sent three songs up to the top ten in 1941. But that was during the nine long months when the networks were quarreling over royalties with the powerful American Society of Composers, Authors, and Publishers. In those months no new popular music was broadcast save a handful of tunes by Latin-American composers and a few fledgling efforts by unASCAPed songwriters like Whitney and Kramer. That year the networks not only brought ASCAP to its knees, they also founded the rival Broadcast Music Incorporated, the organization generally credited with the crossbreeding of country and folk and popular styles that was, eventually, to change the entire picture.

BMI introduced, first, things like *Pistol Packin' Mama*, then a more authentic folksong craze (*Goodnight, Irene*), and eventually rock and roll. It opened its doors to a wide range of new songwriting talent, very little of it of the ASCAP variety, and found a public ready for its product. A new middle class of less sophisticated Americans had moved from rural areas to new urban prosperity during and after the war, and in the Fifties there was an even larger and less critical adolescent public, prosperous and eager to establish an identity and culture of its own. As the new public began to reject sophistication and subtlety in its music and lyrics, as BMI tunes filled seven, eight, and nine positions on the top ten, Oscar Hammerstein and other ASCAP songwriters were in the courts pleading that they couldn't get their kind of music played on the air.

It was small wonder that "Your Hit Parade" died, on both radio and television, in the '50s. Tin Pan Alley, Broadway, and the Hollywood sound stages had lost out to Record Row, its proliferation of novelty, folk, and country tunes and its gimmick-mad disc jockeys. One spoke no more of a top ten. The spread was too wide. It had to be a "top forty" or a "hot one hundred." And those ratings were of individual single recordings, not of songs. So in 1956 only one song from the immensely popular *My Fair Lady* appeared on *Billboard's* weekly ten; later the songs from *West Side Story*, *The Sound of Music*, *Camelot*, and *Fiddler on the Roof*, for want of singles of mass appeal, did not figure in the ratings at all—though they won a wide public through long-playing albums. It may not seem important that as marketing, broadcasting, and even listening trends changed through the '60s, as popular music continued to split and diversify, there was nothing like "Your Hit Parade" to chart the popularity of the songs themselves. It does seem clear that the emphasis on marketing single records at the expense of quality brought about a decline in the musical product.

But there is reason to be optimistic for the '70s. One may be appalled today by the exuberant ugliness of many of the single recordings at the top of the *Billboard* "Hot 100," and perhaps apprehensive about some of the cultural values the songs convey to young consumers. But this is only part of the picture. The fifteen-year cross-fertilization of different idioms of indigenous American music seems at last to have resulted in interesting and expressive styles, and there are songwriters like Paul Simon, Jim Webb, and Burt Bacharach who know how to use them. Then there are fresh modes of expression from abroad, from composers like Paul McCartney, Michel Legrand, and Jacques Brel. At long last the popular song has been freed from its constraining thirty-two bar format and its inevitable succession of diminished sevenths. And it has learned to sing openly about areas of interest and experience hitherto closed off or disguised in euphemistic ASCAPian deep purples, moon mists, and falling stars. Good popular music today is nothing if not concerned about social, moral, ecological, and other problems.

1961

1. Tossin' and Turnin'
2. I Fall to Pieces
3. Michael
4. Cryin'
5. Runaway
6. My True Story
7. Pony Time
8. Wheels
9. Raindrops
10. Wooden Heart

1962

1. Stranger on the Shore
2. I Can't Stop Loving You
3. Mashed Potato Time
4. Roses Are Red
5. The Stripper
6. Johnny Angel
7. Loco-Motion
8. Let Me In
9. The Twist
10. Soldier Boy

1963

1. Sugar Shack
2. Surfin' U.S.A.
3. The End of the World
4. Rhythm of the Rain
5. He's So Fine
6. Blue Velvet
7. Hey Paula
8. Fingertips II
9. Washington Square
10. It's All Right

1964

1. I Want to Hold Your Hand
2. She Loves You
3. Hello, Dolly!
4. Oh, Pretty Woman
5. I Get Around
6. Everybody Loves Somebody
7. My Guy
8. We'll Sing in the Sunshine
9. Last Kiss
10. Where Did Our Love Go?

1965

1. Woolly Bully
2. I Can't Help Myself
3. (I Can't Get No) Satisfaction
4. You Were on My Mind
5. You've Lost That Lovin' Feelin'
6. Downtown
7. Help
8. Can't You Hear My Heartbeat
9. Crying in the Chapel
10. My Girl

1966

1. The Ballad of the Green Berets
2. Cherish
3. (You're My) Soul and Inspiration
4. Reach Out I'll Be There
5. 96 Tears
6. Last Train to Clarksville
7. Monday, Monday
8. You Can't Hurry Love
9. Poor Side of Town
10. California Dreamin'

1967

1. To Sir with Love
2. The Letter
3. Ode to Billie Joe
4. Windy
5. I'm a Believer
6. Light My Fire
7. Somethin' Stupid
8. Happy Together
9. Groovin'
10. Can't Take My Eyes Off You

1968

1. Hey Jude
2. Love is Blue
3. Honey
4. (Sittin' On) The Dock of the Bay
5. People Got to Be Free
6. Sunshine of Your Love
7. This Guy's in Love with You
8. The Good, The Bad & The Ugly
9. Mrs. Robinson
10. Tighten Up

1969

1. Sugar Sugar
2. Aquarius/Let the Sunshine In
3. I Can't Get Next to You
4. Honky Tonk Women
5. Everyday People
6. Dizzy
7. Hot Fun in the Summertime
8. I'll Never Fall in Love Again
9. Build Me Up Buttercup
10. Crimson & Clover

1970

1. Bridge Over Troubled Water
2. (They Long to Be) Close to You
3. American Woman/No Sugar Tonight
4. Raindrops Keep Fallin' on My Head
5. War
6. Ain't No Mountain High Enough
7. I'll Be There
8. Get Ready
9. Let It Be
10. Band of Gold

1971

1. Joy to the World
2. Maggie May/Reason to Believe
3. It's Too Late/I Feel the Earth Move
4. One Bad Apple
5. How Can You Mend a Broken Heart
6. Indian Reservation
7. Go Away Little Girl
8. Take Me Home Country Roads
9. Just My Imagination
10. Knock Three Times

And yet it will surely be some time before the new folk-rock-pop synthesis reaches the level of sophistication and style of the best music of the '30s and '40s. That too was a synthesis. The musical traditions of immigrant groups (largely Jewish, with elements of Viennese operetta and middle-European cafe music) were blended with the marvelous jazz heritage of American blacks. The lyrics reflected the urbanity, the exhilaration, and the occasional loneliness of life in the big New Yorks of the new world. Romantic love was the theme of nine songs out of ten—a love that was sentimental, slightly melancholic, often unfulfilled, and wishfully expressed in neat rhymes and witty turns of phrase. Cole Porter and Lorenz Hart wrote about moonbeams and daydreams only for their own special parodic purposes; they preferred to declare their intentions in terms of *belles lettres* and *objets d'art*. It was a music for a slightly sophisticated urban middle class. Yet, as "Your Hit Parade" indicates, it spoke to and for millions of people for several decades.

The New York Library's microfilm has only one section missing—the summer of '41, the very time ASCAP music went off the air. So it is easy to calculate the various long-distance records set in the radio years, from 1935 to 1950. The longest-running song, and so perhaps the most popular, was Irving Berlin's *White Christmas*, with fifteen appearances in 1942–43 (ten of them in first place), and eighteen places and shows in subsequent Decembers. But for sustained popularity no song can equal the Rodgers-Hammerstein *People Will Say We're In Love*. Its appeal was immediate, and its fresh and inventive words and music never palled through a full thirty weeks in 1943–44. Its closest long-running rivals are ballads with obvious appeal to war-time sentiment—Irving Kahal and Sammy Fain's *I'll Be Seeing You* (twenty-four appearances in '44–45) and Mack Gordon and Harry Warren's *You'll Never Know* (twenty-four appearances in '43).

It is not too surprising to note that Gordon and Warren are the lyricist and composer most often represented on the survey. Though each collaborated with other songwriters, they were most successful in the movie songs they wrote together, e.g., the still popular *Chattanooga Choo Choo* and *The More I See You*. Thirty-nine of Gordon's lyrics made the top ten, and a full forty-two of Warren's tunes (an astonishing number when one reflects that he had been turning out minor classics steadily for more than ten years before 1935).

The runner-up lyricists are, in order, Irving Berlin (33), Johnny Mercer (32), Johnny Burke (28), Leo Robin (26), Sammy Cahn (23), Al Dubin (23), and Frank Loesser (23). They wrote about slumming on Fifth Avenue, dreams, pennies from heaven, moonlight and shadows, lonely Saturday nights, Indian summers, and strange enchantments.

Runner-up composers are, again, Irving Berlin (33), and Jimmy Van Heusen (25), Jimmy McHugh (20), Harry Revel (20), Richard Rodgers (19), Ralph Rainger (17), Jule Styne (17), and Cole Porter (16). They wrote about top hats, swinging on stars, the mood for love, a date with a dream, a small hotel by a wishing well, blossoms on Broadway, walking alone, and getting out of town.

Yes, the horizon was limited in the radio days of the "Hit Parade." There were no songs of social protest, no ecstasies of gospel and soul, no explorations of non-Western musical traditions, no affirmations of the essential humanity of all races. But neither were there the bathos, the crassness, the sensation-seeking one hears at such ear-splitting intensity today. Silliness, yes. Sentimentality in abundance. But often too a subtlety, a genial understatement, a formal discipline, and above all a melodiousness that pop music since 1950 never attained and is only now seeking to find.

The Ten Best of the Ten Best

One cannot cast an eye over so many lists of ten, flashing across a microfilm screen, without making a list of his own—as objective a list as he can—of the best songs of the “Hit Parade” radio years. Some of the most eligible nominees—*Summertime*, *Begin the Beguine*, *September Song*—never achieved the concentrated weekly popularity needed to make the top ten. And much of the best work of Gershwin and Kern antedates 1935. But for the period when the song sweepstakes began to reflect and determine popular taste (and that is as far back as I personally remember), these are, I think, the finest achievements, listed in chronological order:

Where or When, by Richard Rodgers and Lorenz Hart.

I doubt if any songwriter can wrest as much music from a simple scale as Rodgers can, or any lyricist distill in words such feelings as *déjà vu* so marvelously as Hart has done here. “Haunting” is an adjective too often applied to the ASCAP style, but this is one song that has haunted me for some thirty-five years. It was introduced on Broadway in *Babes In Arms*, and appeared on “Your Hit Parade” for eight consecutive weeks in 1937.

Love Walked In, by George and Ira Gershwin.

Kenny Baker sang this sweet and melodious ballad in the film *The Goldwyn Follies*, when Andrea Leeds walked into the coffee shop where he was serving up hamburgers and waiting for his big break in show business. Whether the situation be cliché or archetype, Ira Gershwin wrote a simple lyric for the movie audiences, and his brother George supplied for the musically literate an artfully arranged series of melodic climaxes, supported by new and interesting harmonies. *Love Walked In* indicates the course Gershwin’s popular music might have taken had he not died suddenly after its completion, at the age of thirty-nine. The song appeared fourteen times on “Your Hit Parade,” four weeks as number one, in 1938.

Over The Rainbow, by Harold Arlen and E. Y. Harburg.

No one who was growing up in the troubled days of 1939 could fail to respond to this song, which Harold Arlen fashioned for the poignant voice of a young Judy Garland. Arlen touched his broad, arching melody with traces of the blues idiom he was already successful with, and Harburg, though he regarded the octave skips as too much “for a little girl from Kansas,” penned a lyric about lullabies, bluebirds, and chimney tops that matched the tune all the way. The front office at MGM had doubts too about the song, and three times ordered it cut from the prints of *The Wizard of Oz* while that classic film was in preparation. Fortunately there were those who had faith in *Over The Rainbow*. It was retained in the film, remains one of its memorable moments, and appeared fifteen times on “Your Hit Parade,” seven times in number one position.

All the Things You Are, by Jerome Kern and Oscar Hammerstein II.

In 1939 this one melody survived the collapse of the Broadway show for which it was written (*Very Warm for May*), to appear eleven

times on the “Hit Parade,” always at the upper reaches of the list, and twice at the top. Kern’s deftly patterned melody passes through several ingenious and truly beautiful key changes, and Hammerstein’s words make the quintessential ASCAP lyric, passing from sublimated metaphor to unabashed confession. In a recent survey, *All the Things You Are* was most often cited as the favorite song of songwriters themselves.

Blues in the Night, by Harold Arlen and Johnny Mercer.

Here black American blues idiom was only slightly commercialized by two white songwriters. The unique result—three-part jazz construction, twelve-bar pattern, immense vocal range, earthy sentiment—won favor with a large public ranging from blues and jazz purists through the unwashed millions to the admiring composer of *All the Things You Are*, who considered *Blues in the Night* one of the great American songs. It headed the “Hit Parade” survey twice, and found a lesser position eleven other weeks in 1942.

Skylark, by Hoagy Carmichael and Johnny Mercer.

At least one of my ten choices, I felt, should be from relatively unfamiliar repertory. *Skylark* was another successful attempt to cross swing and blues idioms. Mercer’s words are as good as those he wrote for *Blues in the Night*, and Carmichael’s melancholic tune casts a spell that long outlasts the thirty-two bars. The song made twelve appearances on “Your Hit Parade” in 1942.

It Had to Be You, by Isham Jones and Gus Kahn.

Written and popularized in the twenties, this smoothest of torch songs was revived in several movies in 1944, and appeared ten times on “Your Hit Parade” that summer. As a piano player, I find that over the years this is the song that seems to hold most memories for couples who ask me to “play it again.”

Always, by Irving Berlin.

This is the master’s simplest song, and perhaps the best of his fifty-year output. Though there is hardly a year since 1925 when it wasn’t popular. (“that’s when I’ll be there—always”), Deanna Durbin revived it in her ambitious, bittersweet movie *Christmas Holiday* in 1944. Freshly recorded, it reappeared on the top ten for seven weeks.

If I Loved You, by Richard Rodgers and Oscar Hammerstein II.

After revolutionizing the American stage musical with *Oklahoma!*, the renowned composer-librettist team tried its hand at adapting a classic European play, Ferenc Molnar’s *Liliom*. The finest moment in the resulting *Carousel* came when a line in the original text, “If I loved you, Mr. Liliom,” took on music. In the patented Rodgers and Hammerstein tradition, words and melody conspired to take the stage characters a little further into their emotions than they cared to go, and at the close of the song they were slightly different people than they were when they started to sing. (This is marked in the music by an artful variation of the thirty-two bar formula.) *If I Loved You* altered the musical consciousness of the American public too for nineteen weeks in the summer of 1945, three of those weeks as number one.

So in Love, by Cole Porter.

This song from Porter’s most successful show, *Kiss Me Kate*, is typical of his sophisticated best: a sultry melody rising steadily to a climax over an insistent beguine rhythm, a sensuous lyric that pleaded for the listener to haunt, hurt, deceive, desert. Even after a decade of rock music, where almost anything goes, where it’s easy to love and get a kick from cocaine or something else under the skin, Porter remains the unchallenged celebrant of the exotic and erotic in popular song. *So in Love* made twelve appearances on “Your Hit Parade” early in 1949.

by Leonard Feldman

How to Understand Our Amplifier Reports

Part II

IN THE SEPTEMBER ISSUE I discussed the graphs and charts that appear in HIGH FIDELITY's power-amplifier test reports. Most amplifiers today either are integrated amps—that is, they contain both control preamps and power amplifiers—or they are built into receivers. Either way, the report on the amplifier will include one more graph, that dealing with the preamp and control characteristics themselves.

When HF tests a control preamp all by itself the report will include this graph (actually a rather complex series of curves), plus one showing frequency response and overload characteristics, and a third for harmonic distortion. The latter two graphs are basically similar to the comparable charts in a power amplifier report, and the specifics need not be repeated here. The main difference is that a preamplifier's output is measured in volts (roughly 1 to 1.5 volts is a typical output level), while that of a power amplifier is measured in watts. With this difference in mind you can easily understand HF's preamplifier reports by referring to both parts of this article.

Preamp and Control Characteristics

On this graph, like many others you see in HIGH FIDELITY test reports, frequency is plotted on the horizontal axis and response in dB along the vertical axis. If the amplifier has a built-in preamp for magnetic phono cartridges, the first curve will represent...

A. RIAA equalization. When cutting a phonograph record, the engineer alters ("equalizes") the response of the recording amplifier according to a specific formula that deliberately attenuates low frequencies (to prevent excessive excursion of the cutting stylus) while boosting high frequencies (to override inherent surface noise). This technique produces a record that is more easily tracked by the playback stylus and one that also has less audible surface noise. To reproduce the record accurately, however, the preamplifier must introduce a fre-

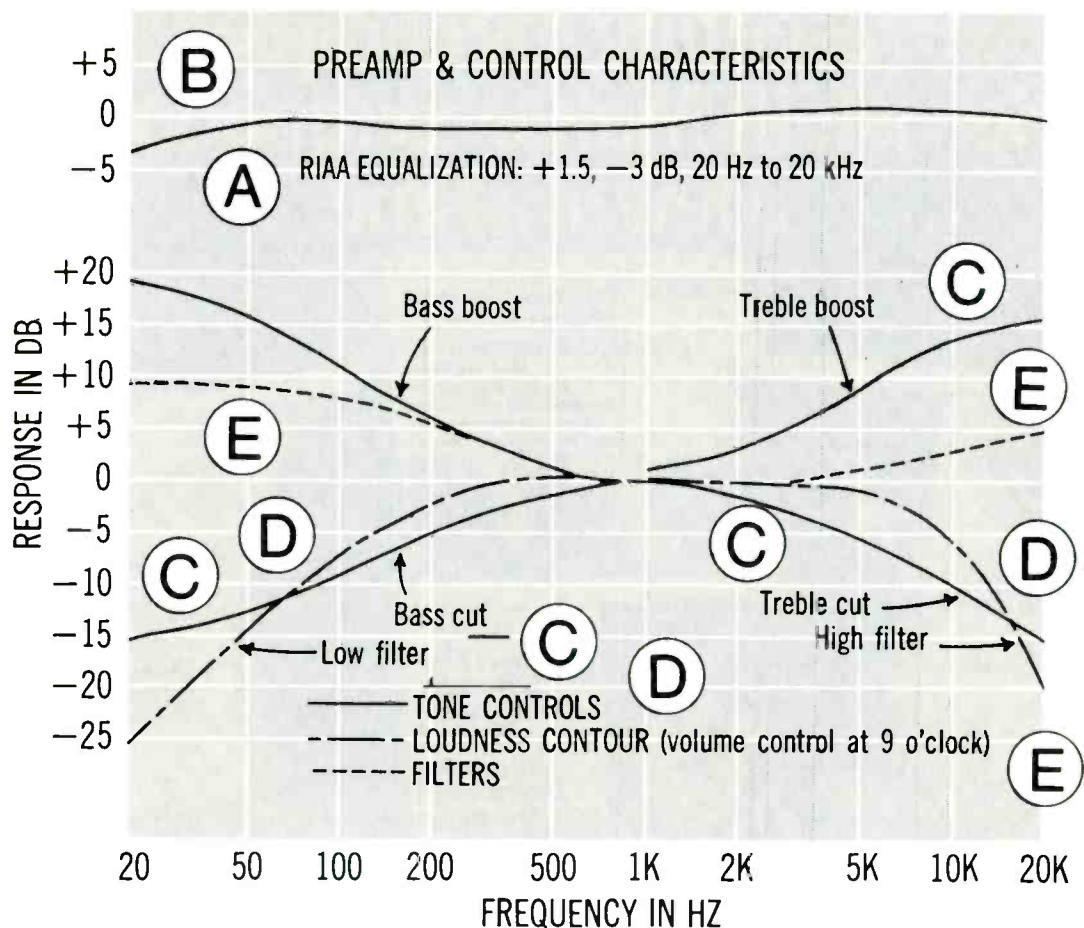
quency response that is the exact reciprocal of the recording curve. This playback equalization, specified by the RIAA (Record Industry Association of America), is a world-wide standard. The uppermost curve in our graph shows to what degree (if any) the phono preamplifier response deviates from that specification. A perfectly straight horizontal line indicates complete conformance with the RIAA standard. In the sample curve you will note a relatively small...

B. Deviation from the ideal. The deviation, summarized numerically below the curve, is not serious if it does not exceed about 3 dB at the extreme ends of the 20-to-20,000-Hz range. The action of the preamp's variable controls is not so easily summarized. Tone controls allow you to alter the amplifier's response to compensate for listening tastes or for deficiencies in the system, in the listening environment, or in the source material. For instance, a heavily draped and carpeted room tends to absorb high-frequency energy and the reproduced program may lack brilliance or crispness. A slight treble boost often can correct such situations. On the other hand, too brilliant a sound often can be tamed by reducing the treble response slightly. Similarly, you might want to boost or cut the bass at times, quite apart from whatever you do (or do not do) with the treble. In addition some units have a midrange control, or even several controls, each of which covers a separate range within the audible spectrum. The maximum boost and cut range of each is shown in the solid-line curves for...

C. Tone controls. The upper solid-line curves here show how much bass and treble boost can be achieved at each frequency, while the lower curves show how much bass or treble attenuation can be achieved by moving the control in the opposite direction. Bear in mind that these curves show extremes only, so that varying degrees of boost or attenuation between these boundary lines can be set by moving the tone controls only part way. Such multiple setting options generally are not available in the...

D. Filters, though occasionally more than two switch positions will be offered—that is, the filter may have more options than simply on or off. A

Part I of Mr. Feldman's two-part article, How to Understand Our Amplifier Reports, appeared last month.



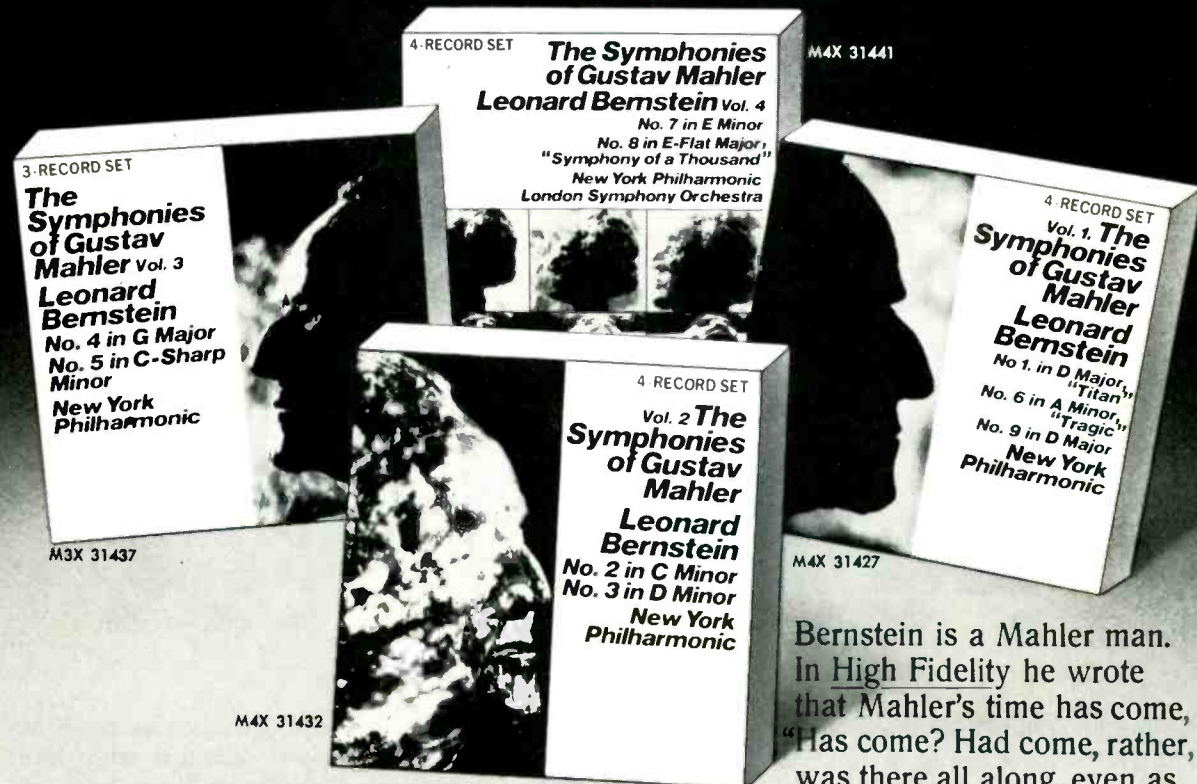
high filter is intended to minimize such noises as record scratch or the hissing audible in listening to tapes and weak FM broadcasts. A low filter, often called a rumble filter, reduces noise at the other extreme of the frequency range and can be used to control turntable motor noises and sometimes the low-frequency feedback from poorly isolated loudspeakers. Admittedly, a filter will remove not only noise but also some signal frequencies. A correctly designed filter circuit therefore should have as little effect as possible on the midrange, but should increase its attenuation as the frequency moves toward the extreme that the filter is designed to control. In our example, the high filter has little effect until the frequency approaches 10 kHz; beyond that frequency the response drops off steeply. This is an excellent filter characteristic and quite different from the treble control's action, which has considerable effect on frequencies below 10 kHz but tends to flatten out somewhat in the extreme high end. Another frequency-selective control, but one designed for an entirely different purpose, is the...

E. Loudness contour. Our hearing tends to be less sensitive to low and high frequencies when they are listened to at low volume levels. Since home listening often involves loudness levels well below those that would be heard at a live concert, we often tend to feel that there is insufficient bass (and to a lesser degree, insufficient treble) in our reproduced

music. A set of curves, known as the Fletcher-Munson curves (after the two scientists who documented this hearing characteristic), was developed to show how this effect increases as the volume level is lowered. Many amplifier manufacturers include a built-in circuit that can be switched in to compensate automatically for this effect by providing predetermined amounts of bass boost (and sometimes treble boost) depending upon the setting of the master volume control. As the sound level is lowered the amount of compensation is increased. In the graph, a plot represents the contour of this loudness compensation when the volume control is set at the nine-o'clock position—that is, with the amplifier adjusted to produce about one quarter of maximum volume. The line shows the moderate amount of bass boost that is introduced in the test sample: about 7 dB at 50 Hz, a fairly typical measurement.

The succinctness and objectivity of HIGH FIDELITY's test reports are due, in great part, to the fact that performance data of units under test can be depicted graphically in terms that are accurate and meaningful. In choosing your own amplifier you will want to listen to music played through it, of course, and the longer you listen, the better. The test reports can help you get started, and the data shown often can explain the otherwise inexplicable, subtle differences you may hear in your listening tests. ■

Presenting the complete Bernstein/Mahler symphonies, a few at a time.



Bernstein is a Mahler man. In *High Fidelity* he wrote that Mahler's time has come, "Has come? Had come, rather, was there all along, even as

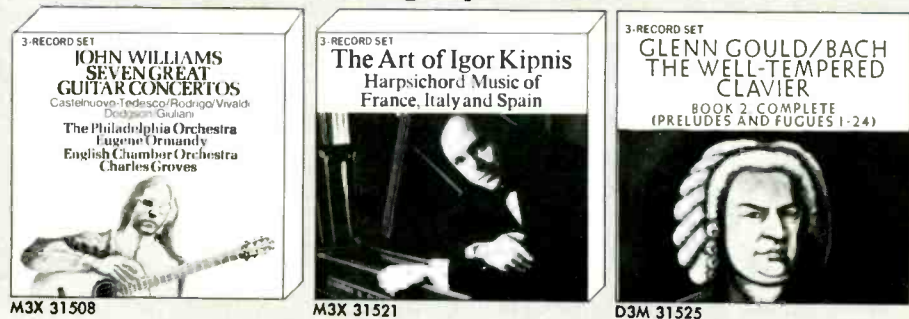
each bar of each symphony was penned in that special psychic fluid of his."

And the Bernstein/Mahler symphonies when they came out were praised to the skies—the *High Fidelity* that reviewed 60 recorded Mahler symphonies said of Bernstein, "...It is no less than appropriate if this article has turned out almost as much a tribute to him (Bernstein) as it has to Mahler."

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On Columbia Records

Heldentenor of the Century

Reissues from Lauritz Melchior's
unparalleled early prime

by Conrad L. Osborne



Melchior's operatic debut was as a baritone—Silvio in *Pagliacci* (top) in 1913. Five years later he had moved up to tenor roles and made a second debut as *Tannhäuser*.



LAURITZ MELCHIOR's recording career began in 1913, when as a baritone he recorded a number of Danish-language selections in Copenhagen. They were mostly songs, but included the baritone arias from *La Traviata* and *Trompeter von Säckingen*.

After the hiatus during which he made the change from baritone to tenor, he cut several more Danish-language sides in Copenhagen, now in the new *Fach*. But he very soon began recording in the German language in Berlin and other sites; this was approximately coincident with the launching of his international career (Covent Garden and Bayreuth, 1924; Metropolitan, 1926). He continued recording in Europe (London, Berlin, and Vienna) until the partnership with Flagstad and the gathering war conspired to confine his career, both live and recorded, to the United States from the late 1930s until his retirement.

His commercial recording career thus extended over a period of forty years, beginning with the Copenhagen

sessions of 1913 and ending with some MGM releases of the early 1950s, related to his movie career and consisting primarily of light music. For sheer longevity, in studio and onstage, this history is approached by very few singers. I can think of only one important singer still active who was recording commercially or performing professionally a comparable time ago, in the early 1930s—Jan Peerce. And among older recorded singers, only Gigli and (stretching the point) Lauri-Volpi come to mind, though in terms of retention of powers neither was as successful as Melchior. Of course, such phenomena of endurance as Patti and Battistini would have surpassed the forty-year mark as recording artists had techniques been advanced enough earlier on. But in fact they weren't, and Patti is represented by only a few sides from her career's end, Battistini by many sides, all cut during the last half of his public career.

Melchior's repertoire, on the other hand, is relatively restricted, and the sheer number of records made, while considerable, is surpassed by several other major singers. This of course relates to his almost exclusive concentration on the Wagnerian roles from the mid-1920s on. Apart from the single complete role recorded (Siegfried, the two acts at different times and places) and the very large hunks of others (*Tristan*, the young *Siegfried*), his prime-year recordings consist almost entirely of remakes of the standard Wagner arias and other excerptible sections: the *Rienzi* prayer at least three times, ditto for the *Tannhäuser* Narrative, the "Wie sie selig" from *Tristan*, etc.

Melchior was for many years woefully under-represented in the LP catalogue, but in the past few years this situation has changed dramatically. The latter (American) phase of his career has been well documented on low-priced labels, the Victors on Victrola, some of the relatively few Columbias on Odyssey. And much more recently, the Berlin and London recordings of his early prime have been re-released in good portion on the discs listed herewith. For the first time we thus have available an overview of his singing virtually throughout his career, exclusive of the very earliest Danish recordings and of the last Columbias and MGMs of the late '40s and early '50s. (In the early '60s, a two-record set, ASCO 121, included nine baritone selections and six Danish-language tenor selections—the only LP appearance of this earliest material—as well as two of the Italian-language *Otello* excerpts from 1946 Columbias, later than anything currently available. This set also embraced much of the material now under review, and is worth a search for the serious collector or student. A current Rococo release has also been announced, but I have been unable to track down a copy.)

To speak of Melchior's records on a comparative basis is to speak of small differences, subtle distinctions. The functioning of his voice was so stable, his technique so secure, that no substantial vocal change is apparent over the course of better than three decades. Even the baritone discs reveal the basic consistency of resonance, the remarkable evenness of legato, that characterized his singing; they lack only the extra ring and excitement of a great voice that has found its proper level and a temperament that is responding to the challenge of congenial repertoire. The incredible stability of his singing position is the key to both the unparalleled excitement of his tone and the durability of his voice. Regardless of the pitch,

At the peak of his career, Melchior was the very model of a Wagnerian Heldentenor—here as Parsifal.



the vowel, or the dynamic, everything is sung from one position. There is no point in the scale at which the tone either weakens noticeably or blurs out in an over-balance. The same vital ring informs the sound from top to bottom. The vowel formation is extremely clear, the intonation precise. Everything is based on a superbly sustained, full-throated legato, and the incomparable thrust of his declamatory singing springs directly from that base.

Most tenors attempting to sing Wagner encounter two tessitura-related difficulties. The first is that so much of the music lies in the lower octave—and it is sustained, singing music, not *parlando*—that it becomes almost necessary to drive the voice into an overheavy adjustment simply to be audible and make some sense of the music. The second is that the most common trouble spot for the tenor voice is around the “break”—D sharp to F sharp, give or take a semitone. And this is precisely where Wagner has plunked his tenors for hours on end, demanding great dramatic outcries on the one hand and controlled lyric singing on the other. Whereas an “Italian” tenor will never be called upon for a climactic effect below A flat or so (when the voice is securely over onto the “head” side), the Heldentenor is repeatedly asked to pour it on a third below. Most tenors negotiate the break area with some variety of imperfection, singing it either noticeably “open” or noticeably “covered.” Melchior sang with that perfect adjustment that cannot be described either way—it goes straight to the core of tonal resonance and vowel formation. He could thus lean into this punishing writing with no fear of overbalancing the voice on one side or another.

Of course the most obvious characteristic of Melchior’s singing was the heroic bite and ring of the sound, its festive brilliance and exuberant masculinity. But as I rehear his recordings (and he is one of a handful of singers of whom I never tire), I always find myself most impressed by the absolutely steady legato of his more lyric singing. Two of the more restrained sections of *Tristan*, the “*O König*” (heard here on LV 124) and the “*Wie sie selig*” (on both LV 124 and the Da Capo album) exemplify this, and there is no greater singing on records. These excerpts display the true art of great lyric vocalism—maintaining the same basic resonance at a reduced volume, and with real evenness of legato. And a by-product is the simply gorgeous tone produced—the “*wie*

schön” at the end of “*Wie sie selig*” is almost unearthly. Other magnificent examples are the “*O Paradis*,” equivalent to that of the greatest Italian and French tenors (the attack on the opening note of the aria is in a class with Caruso’s), and the death of Siegfried, most especially that long, perfect E natural at the magical key change for “*ein wonniges Weib*”—the definitive realization of one of Wagner’s most moving moments.

Perhaps a word is also in order with respect to the interpretive and musical sides of his singing, at least as preserved on records. A great deal is made of the alleged musical slovenliness of some of his performances, and indeed we have the evidence of broadcast recordings that the bar line was often waved aside. On the commercial recordings, however (and on at least some of the preserved broadcasts, e.g., his 1940 Met *Lohengrin*), the standard of musicianship with respect to pitch and note value is never less than respectable, and often quite unusually sharp and well defined. And as a singing interpreter he was extraordinary, far more imaginative and colorful than many lesser tenors who are singled out as interpreters, since they don’t sing exactly to excess. The intensity and fervor of Melchior’s *Tristan*—especially in the third act—is altogether remarkable, as is the almost contemptuous joyousness of his young Siegfried. Much of this relates to his vocal capacities—he was the only tenor who could *sing* the damned stuff and not leave a trail of blood across the stage. But beyond this, there is no question of the genuine passion and conviction of the performances heard here, and of the great care given to a truly musical variety of dramatic inflection.

There is not as much overt “acting” of a nonsinging sort as is today fashionable, and I would be the last to deny the great force carried by such a good artist as Windgassen at such a moment as his “*Da ekelte mich der holde Sang!*” in the Rome Narrative. But we must remember that Melchior’s dramatic approach dates to a time when acting styles, even in the spoken theater, were considerably more formalized and consciously poetic than they are today. Declamation was a discipline unto itself, and the verbal element in acting was paramount. In Melchior’s work we can hear the love of the sounds of words and their dramatic effects, always within the bounds of the music, that must have marked the recitations of great actors and orators of half a century and more ago. And there is an integrity and a nobility about it—indeed the writing clearly embraces this sort of elevated statement and is robbed of something essential when not given its due. The monologue of *Otello*, in German, is a magnificent example of this, parallel in many ways to the Italian version of Martinelli, though Melchior’s is better sung. But in the insistent observance of the music, in the building of tension and emotion through refusal to depart from the notes, and through a painstaking, elocutionary rendition of the text, it is very like Martinelli’s, and shares with it a mournful weight, a tragic bearing, not caught by other versions.

Naturally, Melchior was not perfect. In his last years there was a tendency toward increasing heaviness and thickness of texture in the lower part of his voice, some thinning and loss of vibrato on top tones, increasing difficulty in singing true *mezza-voce*. And there is no doubt that at times he preserved the integration of his singing through a certain amount of constriction and squeezing. But we are talking of relatively minor problems at the end of a very long career in the most demanding reper-

tory ever devised to challenge performers in Western musical theater; at his worst, Melchior was still demonstrably superior to all but a band of three or four of the finest heroic tenors in their prime years.

And in any event, none of the latterly Melchior attributes need concern us here, since we are dealing with material of the '20s and '30s. A few notes and comments on each of the discs under review: Heliodor: These are all acousticals, recorded in Berlin. The *Rienzi* prayer is here given its best of three recorded Melchior performances, the voice marginally fresher and more spinning than in later versions. Walther's Prize Song, on the other hand, displays a bit of flutter (quite possibly a recording peculiarity) and less brilliance than his second try, mentioned below. The *Tannhäuser* Narrative is given in complete form, right up to Venus' appearance, omitting Wolfram's lines. The performance is very intense, moving, and exciting. The Wesendonk songs are, obviously, not the versions recently released for the first time on Victrola, with Ormandy. They are beautifully sung, with some marvelous, unexaggerated diminuendos in *Träume*.

In the substantial chunks of *Walküre* Act I, the singing is somewhat smoother and better knit than in the slightly later versions on LV 124 (see below). But they are still not as good as the matchless singing in the Walter Act I, and at this point Melchior has not yet learned how to squeeze out the last drop of excitement by increasing the intensity right at the end of each extended "Wälse!" Leider, who joins him in the love duet, displays a beautiful, round tone, some flutter, and a rather stately approach to the music, full of glides. He grows more fresh and vital as the scene proceeds. Leider is not in on the end of the act, where a cut is made to Siegmund's last line, "So blühe denn Wälsungen Blut!" The two brief Siegfried Act I excerpts, recorded several times by Melchior, are as incredible as ever here, and the voice is heard to good effect; one does miss the orchestra though, and the later electricals provide it. Several bands on this disc end with a fade-out, which I find incomprehensible. Otherwise the sound is excellent for the age of the material.

LV 11: *Rienzi* again, not quite as fine vocally as the Heliodor version, but better recorded, with the orchestra much more recognizable in this electrical edition. The Hymn to Venus follows, sung brilliantly enough but a bit rushed (side length?) and rather unvaried in its stentorian quality. Then an excellent Elizabeth/Tannhäuser scene, with Bettendorf as the partner—full-throated lyric singing, in a swoopy style. This is acoustically recorded, and makes the once-common cut straight into the repeat of the duet, eliminating Wolfram and a number of other bars. This is Melchior's only commercial recording of this scene.

The Rome Narrative is electrical for two 78 sides' worth, and the London Symphony under Coates adds considerably to the impact of Melchior's singing, which is much as it is in the acoustical version. After "Die sinne schwanden mir," we revert to the acoustical version. After this the 1929 "O Paradis," with its stunning mezzavoice and its shining B flats. True bel canto singing. The Radames/Amneris interview from *Aida*, with contralto Arndt-Ober, is some of Melchior's most impressive singing, and despite the awkward translation is phrased in an authentic Verdian way. A great shame he did not record more of this role. Arndt-Ober is less good than I remembered, somewhat cumbersome and hooty. Then come

the great *Otello* sides (the monologue and the death), and then an almost equally splendid performance of "Vesti la giubba," in German, again decidedly Italianate in feeling. The *Aida* is an acoustical recording, the *Otello* and *Pagliacci* are electrical, and with Barbirolli. What can one say of the sentimental Sjöberg song, also a favorite of Bjoerling's? Melchior sings it well.

LV 124 opens with *Lohengrin* excerpts, beginning with the Bridal Chamber Scene, in an acoustical recording. Melchior's singing of this is superior to this later performance with Flagstad, the line a bit leaner and better delineated. Bettendorf is again a sensitive partner, though she is a bit extended in the more proclamatory utterances and cannot build to vocal climaxes in the Flagstad manner. The opening section is real duet singing, matching of timbre and inflection, contrasting of male and female timbres in the matched responses, careful ensemble. The scene takes in the usual cut in "Höchstes Vertrauen," but carries through to the real end of the scene, with Lohengrin's instructions to the attendants. It is thus more complete than the later version.

Next, a version of the *Abschied*, beginning at "O Elsa! Nur ein Jahr." Blech takes very gradual tempos that detract from the urgency of the climax. A fine performance from Melchior, but the later Ormandy version is just as well sung, far better conducted and recorded, and more complete, beginning earlier. A different version of the *Africana* aria, three years earlier than the 1929 on LV 11. It is marginally less good than the later one, a bit less secure toward the bottom, but with perhaps an even better first attack. Then versions of the "Ein Schwert verhiess" and the "Siegmond heiss' ich," inferior to both earlier and later performances (these are 1929, under Blech). The singing is rather choppy and barky, with very rare examples of some vowel distortion on the part of the singer. He seems to have been trying for a more clipped, declamatory approach (Bayreuth influence?), and compromises his usual model line in the process. Of course this is all relative; these are still good, sturdy performances.

Then the *Götterdämmerung* excerpt, taking in the blood-brother oath duet and some of the subsequent dialogue. Not really one of Melchior's most impressive discs, though the way he snaps off the boastful side of the character is unique. Schorr sounds a little tubby and hooty, but it is a real pleasure to hear both singers really phrase and look after dynamics in the duet itself. Watzke is a rock-solid Hagen, but Frau Topas, the Guttrune, has a tone of a more porous constitution. There follow the two magnificent *Tristan* discs mentioned above, and the record ends spectacularly with the glorious 1931 *Preislied*, tolerably recorded with Barbirolli. The interpretation has great exhilaration and urgency, and the voice soars and rings like that of no Walther ever heard in the theater.

Da Capo: This two-record set takes in much of the material on the two Preiser records, with some additions and substitutions. This is perhaps the place to say that both the Da Capo (Electrola) and Preiser transfers are excellent, with the Da Capo tending to a somewhat darker sound that suggests some high-frequency filtering to cut down on surface noise. The orchestra is occasionally a bit muddy and muffled in consequence, but the voice does not seem to have suffered, and there is slightly less surface scratch on two or three bands.

The album begins with *Walküre*: the Blech "Ein

LIKE CASEY STENDEL. Lauritz Melchior is eighty-two and one of the last of the authentic heroes. He takes smaller steps now, and his hearing is dim. He has lost weight in the last few years, though his bearlike frame keeps him a big man.

But as he bends across a table to speak, his mouth and eyes mark a temperament that is still acute and mischievous. Grave as well, like many Danes, when the issue is native food and drink. He is concerned about each item on my plate, about whether or not it has its proper sauce, about whether or not I am taking things in proper sequence. Also about the aquavit. "You don't drink it right," he says, and makes a gesture of tossing it down. "Believe me," I tell him, "it's better if I sip, a little aquavit, a little beer. . . ." He frowns, gently.

But we were just starting to talk of the early recording days, of his first records. He grins and nods, then pauses a bit to time the beginning of his Narrative. I stare across the table. I am remembering my first *Götterdämmerung*. I was thirteen (it made a man of me), plastered against the Family Circle standee rail, and way down there amidst the pre-Wieland rocks were Traubel and Janssen and Ernster and Harshaw, when she was still a mezzo, and this man, a *Fach* unto himself.

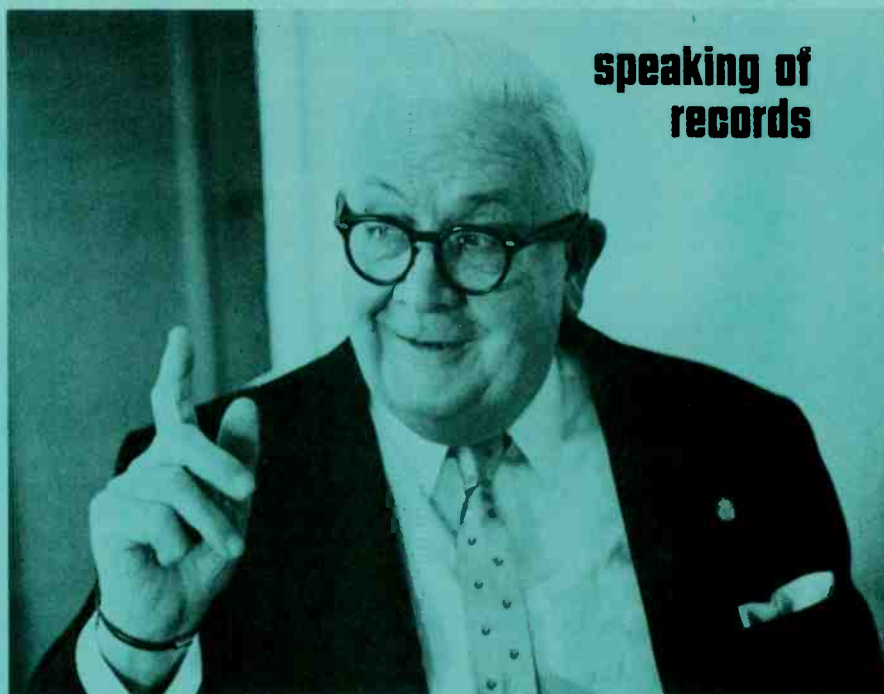
That's a quarter-century ago, but he is thinking back much farther, to the days of my father's childhood. "Two rooms, in a hotel," he is saying. "In one room are the singers and all the musicians. The orchestra on a platform, with the kettledrums underneath, because they would be too loud. In the other room the engineers, with the horn through the partition.

"And you know what else? Wax. And the wax must be kept warm, on the fire, to be kept ready for cutting the record. Hot! Sometimes we sang with no shirt on. And you know, it was very hard, to try to get the right balance, to get the instruments placed right. So you do it through, then you play it back, for test. But when you play it, the wax is destroyed, you don't have that record anymore. So you sing it many times, all the way from beginning to end, to get one side. Sometimes we ran out of wax."

Another 120 degrees around the *kold* table, I ask what else he particularly recalls from the early days. "Did you know that mine was the first male singing voice that went over the radio? That's right. Melba was the first female, I was the first male.

"This happened because Marconi himself picked me. He was searching for voices that were completely even, up and down the scale. He had already picked Melba, who had a very even scale, and of course she was famous, she had been a great singer for many years. But I was completely unknown, it was before any of my big successes. But Marconi happened to hear me, and told me I had the most even male voice he had heard, and he wanted me to sing for this test with Melba. So we did it, it was in England not far from London, and test listeners were all over. Marconi picked it up on a ship in the Mediterranean.

"And you know, years later, when electronics were more advanced, they tested my voice, and it was the most even of all the ones they tested. And Marconi heard this, back then."



speaking of records

Melchior Today

The legendary tenor reminisces about recording in the early days.

We spoke for a while of the non-Wagnerian roles Melchior had sung in Europe, before the Wagnerian specialty took over his career. They included Canio and Otello, Samson and Radames, and even a Meyerbeer role: John of Leyden in *Le Prophète*. He considers Radames to have been one of his finest roles, and Otello as the greatest challenge outside of Wagner. "This is very hard in every way, but especially for me, because the character is completely unlike me—I was never jealous, what Otello goes through is not part of me."

Nevertheless, he sang it a number of times; and whereas most dramatic tenors consider Otello a role to be approached after many years of singing experience, and then with great care, for Melchior it was a way station to the heaviest of all tenor parts, the mature Wagner heroes. "A singer must know his own voice, what it can and can't do. Today most young singers are not as fortunate as I was, to be able to study and test slowly. We students at the Royal Conservatory had to learn everything; we were in the ballet corps, we would be in one small scene, or carry a table on or off, but we learned to do this. Of course, another fellow and I, we played all sorts of tricks and did everything we could to get thrown out of the ballet. And finally we did—we had to pretend we were very disappointed—but this was good for me, to do these small things on the stage.

"And I was kept on while I studied to change from baritone to tenor. It is hard today in this country, and in Europe too, where we have no more the established theaters and schools, and everyone is rushing around.

"Singers do not take time to learn their voices, to protect themselves. You know, a role I never sang was Walther von Stolzing. Gatti wanted me to, he made me a big offer for a series of performances. I told him I didn't know, but I would learn it and try it out over the summer, and we would see. Well, I learned it and sang it through, many times, day after day, in the studio. And every time I got through it, I was tired, more than after Tristan or Siegfried.

"You see, I had to have music that kept going down, getting me back to the low, then going high. I could sing any high note, but staying high, like Stolzing does, without ever a chance to get back to the low—this tired my voice. But another singer might do it without trouble, yet not be able to sustain the heavier roles. Every singer must learn his voice, try things before he sings them, and then insist on this. I told Gatti, 'I am tired when I finish Stolzing,' so I never sang it."

When it is time to leave, Lauritz Melchior slowly stands at the table. Left on his plate is a sprig of dill, which he has fastidiously laid aside. He regards it with a disdainful grin. "Christmas tree," he says. C.L.O.

Schwert" referred to above, then over to the 1935 Vienna Walter set with Lehmann for the whole section beginning at the "Winterstürme" through to the end of the act. No point in again saying the obvious about this cornerstone performance—the whole act is available in a Seraphim pressing. Then on to *Siegfried*, with the passage starting at "Nothung!" through to the end of Act I taken from the old ten-record 78 album. It still sounds well; Reiss is an immensely crafty if vocally shredded Mime (he was advanced in age by 1929). Melchior is so far beyond comparison in this music it's hardly worth discussing—he is hair-raising. And even better in the Act III confrontation with Wotan, perfectly capturing the cockiness of the invincible young Siegfried. Böckelmann is enormous here, pouring warm, big tone over the Wanderer's music in impressive fashion—it really sounds like a superhuman battle on both sides. But then the excerpt ends, just as Siegfried heads off through the flames, and one must appeal for the restoration of this whole collection, with Schorr's splendid Wanderer for the Riddle Scene; Melchior and Tessmer for more of the first act and Tessmer and Habich for the Mime/Alberich squabble; some of Melchior's best lyrical, inward singing in the *Waldweben* and end of Act II; and above all the whole final scene with Melchior and Florence Easton. Melchior's young Siegfried is a unique embodiment of what Wagner was writing about; the music cannot be properly understood unless it is heard sung to this effect. German Odeon at one point had most of the material in a two-record set, and a good pressing should be restored to the catalogue.

Then we have the Siegfried/Gunther scene again, but in this pressing cut short right after the oath duet. Then Siegfried's Narrative and Death, a justifiably famous record. Melchior is a trifle heavy-handed imitating the Forest Bird, but it all has great brilliance and some humor, and as noted above, the death is stupendous on every count. Helgers is a good, black-voiced Hagen. *Rienzi* again, and the Rome Narrative again, both in their second, electrical versions, and with the Narrative ending this time without reverting to the earlier version for the last section.

The Leider/Melchior *Liebesnacht* also deserves its reputation, and it is good to have it restored to LP. As with the *Lohengrin* scene, this is superior to the later performance with Flagstad so far as Melchior's singing is concerned; it is better integrated and more precise, the dynamics more securely controlled, and the pitches clearer, particularly in the "O ew'ges Nacht," etc., where intonation is crucial. The "O sink hernieder" section draws forth some of his finest mezza-voce singing. Leider really has quite a hard time of it in the opening section; she is whoopy and approximate, and the music is rushed in a way that is particularly uncomfortable for her. In the latter sections, though, her singing is rich and settled, her phrasing musical and sensitive. This makes different cuts than the Flagstad/Melchior edition, starting at Tristan's entrance, but then excising Brangäne's Warning.

Then the 1930 "Wie sie selig," already mentioned, and the first part of the Bridal Chamber Scene with Bettendorf, with a later "Höchstes Vertrau'n" under Blech tacked on and the last part of the scene missing—too bad. Side 4 duplicates material available on Preiser—the *Lohengrin Abschied*, and the *L'Africana*, *Otello*, and *Pagliacci* excerpts.

Finally, there is TC9048, a strange disc which I would not mention except that it does contain a few more sections of the *Siegfried* set, though in oddly assorted snippets and sound that is none too clean. Good to have the end of Act II, with Nora Grün (Grünebaum on the old Victor labels) as a pleasant Forest Bird. The single 78 side of Act III ("Wie end'ich die Furcht") is merely tantalizing.

The overside includes an earlier chunk of the Walter *Walküre* set, from Hunding's entrance through "Nun weisst du," again with somewhat edgy sound and with very unsophisticated splicing. Then it goes back to the earlier (inferior) versions for the rest of Siegmund's solos. All in all, not recommendable unless one is really eager for the brief sections of *Siegfried* otherwise unavailable.

Depending upon which specific material one wants, one could obtain a fairly decent cross-section of this period of Melchior's career by purchasing the Heliodor and either the Da Capo or the two Preiser discs—one cannot purchase both without considerable duplication. The real Melchior fan or the devoted student of great singing will, I'm afraid, be laying out import prices for the sake of two or three unduplicated bands. But then, he's used to that.

H LAURITZ MELCHIOR: "The Wagner Tenor of the Century." Da Capo 147-01259/60, \$11.96 (two discs, mono).

WAGNER: Die Walküre: Ein Schwert verhiess mir der Vater (1929); Winterstürme . . . Du bist der Lenz . . . Siegmund heiss' ich (with Lotte Lehmann; 1935); Siegfried: Nothung! Nothung! Neidliches Schwert . . . Schmiede, mein Hammer, ein hartes Schwert (1929); Kenntest du mich, kuhner Spross (with Rudolf Bockelmann; 1929); Die Gotterdämmerung: Hast du, Gunther, ein Weib? (with Friedrich Schorr; 1929); So singe Held . . . Mime heiss ein murrischer Zwerg (with Otto Helgers; 1930); Rienzi: Allmächt'ger Vater, blick herab (1929); Tannhäuser: Inbrunst im Herzen (1930); Tristan und Isolde: Isolde! Tristan! Geliebter! . . . O sink' hernieder, Nacht der Liebe (with Frida Leider; 1929); Und drauf Isolde . . . Wie sie selig (1930); Lohengrin: Das süsse Lied verhallt (with Emmy Bettendorf; 1926); Höchstes Vertrau'n (1928); O Elsa! Nur ein Jahr an deiner Seite (1923). **MEYERBEER:** L'Africaine: Land so wunderbar (1929). **VERDI:** Otello: Gott, warum hast du gehäuft dieses Elend; Jeder Knabe (1930). **LEONCAVALLO:** Pagliacci: Jetzt spielen (1929).

H LAURITZ MELCHIOR: Opera Recital. Preiser LV 11, \$5.98 (mono).

WAGNER: Rienzi: Allmächt'ger Vater, blick herab (1929); Tannhäuser: Dir tone Lob (1929); O Fürstin (with Emmy Bettendorf; 1924); Inbrunst im Herzen (1930); Als ich erwacht (1926). **MEYERBEER:** L'Africaine: Land so wunderbar (1929). **VERDI:** Aida: Schon sind die Priester alle vereint (with Margarethe Arndt-Ober; 1923); Otello: Gott, warum hast du gehäuft dieses Elend; Jeder Knabe (1930). **LEONCAVALLO:** Pagliacci: Jetzt spielen (1929). **SJÖBERG:** Tönera (1926).

H LAURITZ MELCHIOR: Opera Recital. Preiser LV 124, \$5.98 (mono).

WAGNER: Lohengrin: Das süsse Lied verhallt (with Emmy Bettendorf; 1926); O Elsa! Nur ein Jahr an deiner Seite (1928); Die Walküre: Ein Schwert verhiess mir der Vater; Siegmund heiss' ich (1929); Die Gotterdämmerung: Hast du, Gunther, ein Weib? (with Liselotte Topas, Friedrich Schorr, and Rudolf Watzke; 1929); Tristan und Isolde: Wohin nun Tristan scheidet; Wie sie selig (1930); Die Meistersinger: Morgenlich leuchtend (1931). **MEYERBEER:** L'Africaine: Land so wunderbar (1926).

H LAURITZ MELCHIOR: "Berlin damals: Lauritz Melchior Sings Wagner." Heliodor 2548 749. \$5.98 (mono).

WAGNER: Rienzi: Allmächt'ger Vater, blick herab (1923); Die Meistersinger: Morgenlich leuchtend (1923); Tannhäuser: Inbrunst im Herzen (1924); Die Walküre: Friedmund darf ich nicht heissen; Ein Schwert verhiess mir der Vater; Du bist der Lenz . . . O süsseste Wonne . . . Siegmund heiss' ich (with Frida Leider; 1923); Siegfried: Nothung! Nothung! Neidliches Schwert . . . Schmiede, mein Hammer, ein hartes Schwert (1923); Wesendonk Lieder: Schmerzen; Träume (1924).

H LAURITZ MELCHIOR: Wagner Recital. Top Classic TC 9048, \$5.98 (mono).

WAGNER: Die Walküre: Müd am Herd fand ich den Mann (with Lotte Lehmann and Emanuel List; 1935); Ein Schwert verhiess mir der Vater; Winterstürme; Siegmund heiss' ich (1929); Siegfried: Das ist nun der Liebe schlimmer Lohn (with Heinrich Tessmer); Nothung! Nothung! Neidliches Schwert (with Albert Reiss); Da lieg' auch du, dunkler Wurm (with Nora Grün); Wie end' ich die Furcht (1929).

by Robert P. Morgan



Luciano Berio



George Crumb

Sonic Innovations for the String Quartet

Crumb's overwhelming *Black Angels* and Berio's richly subtle *Sincronie*

IN SURVEYING present-day musical composition, one is struck by the resiliency shown by the traditional musical mediums under the onslaught of recent technical innovations. Whereas it is certainly true that one of the most characteristic attributes of "the new music" has been its preference for "special" instrumental combinations, conceived uniquely for the dictates of one specific composition, contemporary composers—and among them, some of the least traditionally oriented—have nevertheless remained intrigued by the problem of composing for standard ensembles. Admittedly, this is partially explained by the simple practicalities of current musical life: Such ensembles, ranging in size from the symphony orchestra to the piano/violin duo, exist in abundance, and many of them are interested in stretching their repertory to include new works—ones which, moreover, are new not only chronologically but also in their demands upon the performer.

This is well illustrated by two recent works for string quartet included on recent releases from CRI and Desto: George Crumb's *Black Angels* and Luciano Berio's *Sincronie*. Both pieces were commissioned for established ensembles—the Crumb for the Stanley Quartet (in residence at the University of Michigan) and the Berio for the Lenox Quartet (in residence at Grinnell College at the time of the commission, but now at the State University of New York at Binghamton); and both represent serious, and I think successful, attempts to rethink the possibilities of string quartet writing in terms of new compositional interests and inclinations.

On the surface the string quartet might seem to be the most resistant of traditional ensembles to the main thrust of recent compositional developments; for whereas the latter have been marked by exploration of the extremes of timbral variety, the quartet is perhaps the most uniform of the ensembles inherited from the past. The four instruments, although encompassing a considerable pitch range and a wide variety of what might be called "expressive" possibilities, form a remarkably homogeneous total unit. How is the modern composer to approach such a medium?

Certainly the most radical answer to this question—not only in reference to these two pieces but to any recent quartets I have heard—is offered by Crumb's *Black Angels* for electric string quartet, which is nothing less than a tour de force of sonic innovation. The "electric" refers to the use of contact microphones with each instrument, a device which preserves the basic string quality while allowing for a certain psychological "distancing" of the sound, so that the tone quality assumes an

almost surrealistic atmosphere essential to the composer's intentions. In addition, Crumb uses a variety of special performance techniques to enlarge his timbral frame: For example, he calls for several unusual effects involving partials (some of which, so far as I know, are unprecedented), requests the use of a glass rod and a metal plectrum to strike the string, has the players use metal thimbles on their fingers, and in two places even requests that they hold their instruments (with the exception of the cello) like viols—i.e., placed on the knee and held vertically—and bow them on the "wrong" side of the fingering hand (which involves learning a new, "reversed" fingering and results in a marvelously "antique" string sound). Further, he reinforces the four basic instruments with the addition of a tam-tam, maraca, and a set of tuned water glasses, all of which are performed by the string players, and with the exception of the maraca and occasionally the tam-tam are "bowed" for the production of their sound. (The effect of the bowed water glasses, which are used in an extended tonal passage in B major as an accompaniment for a cello "aria," is hauntingly beautiful.)

One should not conclude from this, however, that *Black Angels* is only a grab bag of instrumental tricks. All of the special devices are integrated into an over-all plan in which each plays a decisive role. The basic design of the work is symmetrical: Thirteen sections are laid out in an "arched" arrangement so that the first mirrors the thirteenth, the second the twelfth, etc., with the first, seventh (middle), and thirteenth sections functioning as principal formal reference points. Unlike most of Crumb's recent music, *Black Angels* has no text; yet it is essentially dramatic in conception and is based on a complex program (subtitled *Images from the Dark Land*) which is closely related to the arched formal plan. Although the details of this program are too intricate to describe here, the basic idea is of a spiritual journey of the soul (curiously—consciously?—reminiscent of Beethoven's E flat major Piano Sonata, Op. 81a): departure (loss of grace), absence (descent into the Dark Land), and return (redemption). Also important is a number symbolism closely related to the program (the numbers involved are, significantly, seven and thirteen, which are periodically counted out like some sort of incantation by the players in a variety of languages) and which to an extraordinary degree determines such aspects of the piece as phrasing, number of attacks, and pacing.

The important thing, of course, is what the composer is able to make of all this, and the point to emphasize here is the remarkable impact of Crumb's composition.

Less precious than his recent Lorca settings, *Black Angels* makes an overpowering impression. It fills its twenty-three-minute span with an amazing variety of sound, ranging from the "electric insect music," which opens the work with a truly terrifying scream of sound, to the beautifully distanced, viol-like quote of Schubert's *Tod und das Mädchen* (*Death and the Maiden*). This quote, along with several others (such as the Dies Irae and Tartini's so-called *Devil's Trill*) are, although related to other material in the score, primarily dramatic in significance and are intended to reinforce the basic idea of the composition, which in Crumb's words "was conceived as a kind of parable on our troubled contemporary world"—written, as the score attests, "in *tempore belli*, 1970."

It would be difficult to imagine an approach to the revitalization of the string quartet further removed from Crumb's than that of Berio's *Sincronie*. If *Black Angels* can be taken as an attempt to maximize the timbral differentiation within the quartet, *Sincronie* accepts the ensemble's basic homogeneity of sound and uses it for the point of departure in determining its basic musical substance. The work is conceived as if for a single, homophonic instrument, and the music consists essentially of a series of chordal blocks which are elaborated over and over again so that they appear in ever new guises. No special effects are employed which are not now a standard part of the quartet vocabulary. Yet despite this, the work is far from monochromatic. Although the four instruments achieve little individuality, they nevertheless move with a certain degree of independence within many of the vertical sound masses (achieved in part through the use of very elaborate grace-note patterns) and occasionally even break away from the whole for brief stretches—either through sustained tones held while the other instruments rest, or with short, "melodic" patterns, acting as effective foils to the prevailing texture. There is also considerable variety in the rhythmic pacing, both in regard to the rate of surface speed and to larger sectional relationships, so that despite the one-movement plan, a clear sense of formal regulation of contrasting segments emerges in the course of the

piece. Written in 1964 and revised in 1967 by the addition of a closing section after the original ending (the latter version recorded here), *Sincronie* is a work whose subtle internal differentiations—which are, as it were, "played down"—require repeated hearings for their adequate perception. But with time the listener becomes aware that this is music of unusual richness. Although neither so immediately striking in effect nor so compelling in impact as the Crumb, it is nevertheless an impressive addition to the literature.

A brief word about the other pieces included in the two discs. Charles Jones's String Quartet No. 6, which unlike the Berio and Crumb works remains firmly within the earlier twentieth-century tradition of quartet writing established, among others, by Bartók, was completed in 1970. It is a well-written piece in four continuous movements; despite its derivative qualities and a certain degree of (not unattractive) eclecticism, it displays considerable originality, particularly in the combination of markedly contrasting materials. Less interesting is the much earlier Sonatina for Violin and Piano (1942). It is pleasant enough in its use of an uncomplicated, free-wheeling diatonic style, but the music does not make a strong impression. Coupled with the Berio is Ezra Laderman's *Stanzas*, an extended piece in five movements for chamber orchestra. Like the Jones quartet, the work is extremely eclectic, but here the material is managed with a heavy-handedness that I find rather tedious. The composer certainly knows what he is about and the piece exhibits technical facility, yet the final impression is one of too much said about too little.

The performances are uniformly excellent. Even the unidentified chamber orchestra in *Stanzas* plays well. The liner notes, in all cases supplied by the composers, are also helpful.

CRUMB: *Black Angels*. **JONES:** Quartet for Strings, No. 6; Sonatina for Violin and Piano. New York String Quartet; Paul Zukorsky, violin; Gilbert Kalish, piano (in the sonatina). Composers Recordings CRI SD 283, \$5.98.

BERIO: *Sincronie*. **LADERMAN:** *Stanzas*. Lenox String Quartet (in the Berio); chamber orchestra, Jorge Mester, cond. (in the Laderman). Desto DC 7129, \$5.98.

by Arnold Shaw

The Scott Joplin Renaissance

Ragtime: the missing link in pop and jazz

Four delightful albums from Nonesuch and Vanguard are the latest in a continuing effort by ragtime aficionados to revive the style that so roguishly expressed the jaunty spirit of America between the Spanish-American War and World War I.

What gives them special significance is that three of them are by classically trained pianist/composers who have sparked an interest and re-evaluation of ragtime among "serious" music critics. Joshua Rifkin, with a degree in composition from Juilliard and in musicology from Princeton, is a member of the Brandeis University music faculty. William Bolcom, with a Doctor of Musical Arts from Stanford, has taught music at Queens Col-

lege in New York and the University of Washington. Both display deep feeling for the jingly-jangly, sportin'-house music and play the pieces reverently on upright pianos, just as they were written down by their composers. Yet the most satisfactory of the four albums is by Max Morath, who learned to play ragtime from his mother (a silent screen accompanist) and who has for years been an interpreter, collector, and performer of the turn-of-the-century style.

William Bolcom is more impressive than his Nonesuch colleague. Without sounding thumb-tacky, his touch is more typically raggy and he performs with more of a dance beat than Rifkin. In ballad-rags like *Helio-*

Scott Joplin—a composer without honor in his own time, his music is enjoying a major revival.



trope Bouquet, he achieves a bittersweetness that characterized Scott Joplin's more personal rags and that somehow escapes Rifkin's languorous, legato style. For those who seek a fuller insight into the scope and development of Joplin's work, Rifkin's two volumes are illuminating, even if Bolcom is the more expressive interpreter.

Opening inevitably with the well-known *Maple Leaf Rag* (1899), Rifkin pedals through sixteen rags, including Joplin's last, *Magnetic Rag*, written in 1914 when, frustrated and embittered by the rejection of a ballet and two operas, the composer was literally going mad. We hear the harmonies grow more experimental and the texture richer in dissonance, chromaticism, and contrary melodic motion. The high point in Rifkin's program is his inspired playing of *Solace* (1909), hardly a rag and a piece of such lovely lyricism that current comparisons in high places of Joplin and Chopin do not seem inappropos. I would argue that he is closer to Mozart.

Like Morath's, Bolcom's album is not limited to Joplin, but includes other ragtime pioneers as well as three rags by himself (b. 1938) and an associate, William Albright (b. 1944). *Ragtime Nightmare* by sportin' house-owner Tom Turpin affords us a brief hearing of the so-called St. Louis School of ragtime—Joplin followed publisher Joseph Stark from Sedalia, Missouri to St. Louis where the pianists were more showy. Joseph F. Lamb's *Ethiopian Rag* (1909) and Charles Luckeyeth Roberts' *Pork and Beans* (1913) give us an insight into the New York scene where "shouts" by Eubie Blake and Willie (The Lion) Smith, stride piano by James P. Johnson, and commercial rags like Irving Berlin's *Everybody's Doin' It* foreshadowed the future transformation of the style into pop.

Max Morath's double album constantly conjures up nostalgic images of dancers two-stepping, cakewalking, slow-dragging. Ragtime was rhythm music even when it was played as background for poker, rye whisky, or horizontal dancing. Duplicating six Joplin rags also to be found in Rifkin's two volumes, Morath plays with a smile, crispness, and rhythmic thrust that give his renditions an authenticity only approached by the two Professors (no quotes) of Ragtime.

Morath's second disc offers an instrumental expansion—guitar, banjo, and bass added—of a basically piano art. It profits mostly from the single-string banjo style of Jim Tyler, who played with Morath when he had his "Original Quartet" at the Village Vanguard in New York City's Greenwich Village. But the disc is inter-

esting mainly as a novelty, and for the inclusion of James Scott's masterful *Grace and Beauty* rag and two rags written by Morath himself, one a polymetric original.

Polyragmic, as the Morath original is called, is as concocted as its title, though it is not unattractive in its tricky syncopation. Along with the three contemporary rags in Bolcom's album, it raises a number of aesthetic questions. Since 1940 there have been periodic issues of ragtime recordings. Except for three albums released by Riverside Records (from piano rolls made by the pioneers themselves, Joplin, James Scott, etc.), these releases have invariably been accompanied by hoopla about a Ragtime Revival. In the '40s there was seemingly a concerted push, with Wally Rose of Lu Watters' Yerba Buena Band recording rags for Columbia and Good Time Jazz, and other pianists cutting on Capitol and other labels.

In 1960 Max Morath, whose *100 Ragtime Classics* is the largest published compendium of rags, presented a series of shows on NET-TV titled "The Ragtime Era." Two years later he offered a second series, "The Turn of the Century." Again there was chatter that ragtime was not nostalgia, but now.

And now we have a concatenation of events that makes a revival almost a reality. Morath may have touched off the chain with a one-man show in the spring of '69 at Manhattan's Jan Hus Playhouse. By the summer of '71 Rifkin's first Joplin album was on *Billboard's* best-selling list of classical LPs. In rapid succession came "A Concert of Joplin Works" at Lincoln Center; the first full production of his opera *Treemonisha* by an all-black cast at the Memorial Center in Atlanta; and publication by the New York Public Library of *Collected Works of Scott Joplin* in two large, facsimile volumes. All this plus the recordings under review and the release of at least two other Joplin LPs on Audiophile and Biograph Records.

What does all this add up to? A ragtime revival, no. (Why can't one love and enjoy ragtime for what it was, just as we appreciate the Romantic composers for what they were?) A Joplin revival, yes—also a much-needed reassessment of his creative contribution without the snobbery and prejudice that eventually sent him to a mental institution. At the beginning of the ragtime era, *Musical Courier* used such epithets as "vulgar," "filthy," and "nigger music" to reach the conclusion that "a superior race may not mingle with an inferior without causing degeneration, debasement." At the same time, the *Musician* argued that it was "not possible for coon song

composers to invent anything" unusual in rhythmic syncopation.

Nevertheless, America two-stepped, turkey-trotted, and cakewalked into the twentieth century to the off-beat rhythms of ragtime. After the John Philip Sousa Band introduced the sound in England, the craze swept across Europe, igniting even composers like Debussy (*Golliwog's Cake Walk*) and Stravinsky (*Ragtime*). When the onward-and-upward hopes inspired by the new century were exploded by World War I, Scott Joplin died the very day (April 1, 1917) we entered the conflict—ragtime died almost overnight (almost as swing did in World War II).

But long before them Tin Pan Alley had commercialized the style evolved largely by black "professors" playing in the sportin' houses, honky-tonks, and gambling saloons of the Midwest and South. In 1910 Irving Berlin launched his fabulous career as a songwriter with *Alexander's Ragtime Band*, a piano piece to which he added lyrics the following year. Other songwriters took up the craze with *When Ragtime Rosy Ragged the Rosary*, *Ballin' the Jack*, *Twelfth Street Rag*, and the famous *Nola*. The syncopated sound persisted into the '20s with Zez Confrey's *Kitten on the Keys*, *Stumbling*, and *Dizzy Fingers*. And though it is generally forgotten, Hoagy Carmichael's great standard *Star Dust* was originally published as a ragtime piano solo. Truth to speak, ragtime had never died—and that may be why it cannot be revived. Can you think of a single Western on the screen, radio, or TV without the sound of a raggedy, out-of-tune upright?

It is, in fact, because ragtime provides such an instantaneous evocation of a time and place that it cannot enjoy a large-scale revival. And composing a ragtime piece cannot be more than an exhilarating exercise, even if it is done as well as Bolcom and Albright do in *Graceful Ghost* and *Brass Knuckles*. For them, ragtime is not an

expression of their world, time, and guts, as it was for Scott Joplin and his confreres. The pioneer creators of this primitive style and innocent sound not only did it better. They exhausted it, as Joplin's later and larger works reveal.

But what the current upsurge of interest in Scott Joplin has done is to remind us that ragtime is the missing link of jazz and pop. Had historians paid more attention to it, they would long ago have recognized the falsity of the New Orleans theory of the birth of jazz. Ragtime is not jazz since it is written-down music for piano. But it has the blue notes, syncopation, contrapuntal rhythms of jazz, since it is written-down music for piano. But it has Louis. Historians would also have had a clearer picture of the African alchemy worked by blacks on European material (march and rondo forms, diatonic scale, and marching beat). They would have earlier recognized the black origins of American pop since rags were written in the sixteen- and thirty-two-bar forms that dominated Tin Pan Alley until the rise of rock.

History and aesthetics aside, there is much listening pleasure in these ragtime piano records—the nostalgic sense of an innocent time underscored by a reminder of the travail endured by gifted as well as ordinary blacks. The current Joplin renaissance is a long overdue recognition of a neglected composer who had the talent without which there is no music—the gift of graceful and memorable melody.

B **JOPLIN:** Piano Rags, Vol. 1. Joshua Rifkin, piano. Nonesuch H 71248, \$2.98.

B **HELIOTROPE BOUQUET.** Rags by Joplin, Turpin, Lamb, Roberts, Bolcom, and Albright. William Bolcom, piano. Nonesuch H 71257, \$2.98.

B **JOPLIN:** Piano Rags, Vol. 2, Joshua Rifkin, piano. Nonesuch H 71264, \$2.98.

B **JOPLIN:** "The Best of Scott Joplin." Max Morath, piano. Vanguard VSD 39/40, \$5.98 (two discs).

An Evening with Scott Joplin

On October 22, 1971, the first concert ever devoted to Scott Joplin was sponsored by the New York Public Library, celebrating the NYPL's publication of *The Collected Works of Scott Joplin*. The album has been produced by Nonesuch Records and is available in a limited edition of 1,000 copies. Included are the Lincoln Center performances by three contemporary pianists as well as four excerpts from Joplin's then unproduced opera, *Treemonisha*.

The pianists are academician/performers William Bolcom and Joshua Rifkin, and jazz artist/composer/arranger Mary Lou Williams. Both Bolcom and Williams play rags previously recorded on Nonesuch by Rifkin (*Maple Leaf Rag*, *Solace*, *The Ragtime Dance*, *Elite Syncopations*, and *Pine Apple Rag*). Bolcom's renditions are superior by virtue of their tempos, phrasing, and dynamic contrasts. Mary Lou Williams, who

adds tenths and other decorative devices, achieves a jazzy piano-roll sound somewhat less authentic than Rifkin's but she does capture a flavor that eludes him. But Rifkin shines in *Magnetic Rag* and in the concert waltz *Bethena*, both of which are available on his other Nonesuch albums.

The *Treemonisha* operatic excerpts, performed under the direction of John Motley, include *The Corn Huskers*, *Good Advice*, *A Real Slow Drag*, and an encore of *We're Goin' Around (A Ring Play)*. All profits from the sale of this disc are of course going to the financially distressed NYPL.

A.S.

AN EVENING WITH SCOTT JOPLIN. Barbara Christopher, soprano; Clamma Dale, mezzo; Michael Gordon, baritone; William Bolcom, Mary Lou Williams, and Joshua Rifkin, pianos; John Motley, cond. Available from Library & Museum of the Performing Arts, Music Division/Joplin Recording, 111 Amsterdam Ave., New York, N.Y. 10023; \$10.

classical

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ANDERSON: Chamber Symphony—See Thorne: Liebesrock.

BACH: The Complete Cantatas, Vol. 3: No. 9: Es ist das Heil uns kommen her; No. 10: Meine Seel' erhebt den Herrn; No. 11: Lobet Gott in seinen Reichen. Paul Esswood, countertenor; Kurt Equiluz, tenor; Max van Egmond, bass; King's College Choir, Cambridge; Leonhardt Consort, Gustav Leonhardt, organ continuo and cond. (in Cantatas 9 and 10); Vienna Choir Boys; Chorus Viennensis; Concentus Musicus, Nikolaus Harnoncourt, cond. (in Cantata 11). Telefunken SKW 3/1—2, \$11.96 (two discs).

Selected comparison (Cantata No. 10): Münchinger Lon. 26103

BACH: Cantata No. 147: Herz und Mund und Tat und Leben; Motets: Der Geist hilft unsrer Schwachheit auf, S. 226; Fürchte dich nicht, S. 228; Lobet den Herrn, alle Heiden, S. 230. Elly Ameling, soprano; Janet Baker, mezzo; Ian Partridge, tenor; John Shirley-Quirk, bass; King's College Choir, Cambridge; Academy of St. Martin-in-the-Fields, David Willcocks, cond. Angel S 36804, \$5.98.

Selected comparison: Richter Arc. 198331

BACH: Cantatas: No. 32, Liebster Jesu, mein Verlangen; No. 57, Selig ist der Mann. Elly Ameling, soprano; Hermann Prey, bass; German Bach Soloists, Helmut Winschermann, cond. Philips 6500 080, \$6.98.

Selected comparison: Werner MHS 1007

Cantata collectors are hereby notified that there's a bumper crop this month with three new releases containing six cantatas in all, and each recording has its excellent points. Let's see first what's in the Telefunken box, Volume 3 of a series which in about ten years will cover all two-hundred-plus cantatas. Performing duties continue to be shared by Harnoncourt's Vienna-based group and Gustav Leonhardt's Amsterdam forces, and the remarkably high

over-all level of performance established in the first two volumes is once again in evidence here—as is the lavish presentation, which includes full scores of all three works. No. 9, a chorale cantata from Bach's Leipzig years, is very likely to be new to most record collectors since it has had only one earlier recording—a very old Grischkat performance on the Renaissance label. Aside from occasional weak tone from the sopranos and altos, the large opening chorus receives a wonderfully delicate, bouncy performance. The soprano/ alto duet with flauto traverso, oboe d'amore, and continuo is the most interesting piece, however; the instruments develop a series of canons which become complex double canons when the voices enter, but the prevailing mood of gentle, loving sweetness completely belies the incredible technical prowess that went into its creation.

Cantatas 10 and 11 will be more familiar, since both have already had several recordings. No. 10, another chorale cantata, is known as the *German Magnificat*, since its text paraphrases the Magnificat, hymn of the Virgin Mary, traditionally sung at Vespers and on the feast of the Visitation of the B.V.M. The only weak link in this performance is the unnamed boy soprano soloist from the Regensburg Cathedral Choir, who lacks the vocal security of his counterpart from the Vienna Choir Boys who sings in Cantata No. 11 and in several numbers in Volumes 1 and 2. Here, too, Telefunken is up against strong competition from Münchinger's superb performance of this cantata on a London disc (coupled with Bach's *Latin Magnificat*). The soprano soloist there is Elly Ameling, who does a remarkably fine job.

Cantata No. 11 is in fact the *Ascension Oratorio*, and should be grouped with the similarly designated works for Christmas and Easter instead of with the cantatas. It is longer than the other two cantatas here (filling two record sides), is more festively orchestrated (three trumpets and drums, two flutes, two oboes, and strings), and concludes with a vigorous, foot-tapping chorale chorus. An alto aria with unison violins, "*Ach, bleibe doch*," is borrowed from the same music from which Bach later borrowed the *Agnus Dei* of the B minor Mass, and Paul Esswood sings exquisitely. In fact, the whole performance here (by Harnoncourt's group and the Vienna Choir Boys) easily outclasses all the competition, past and present. I urge all cantata collectors to keep up with this remarkably fine series.

Moving on to the Angel recording of Cantata No. 147 and three motets, we find that, in spite of the presence of the same chorus employed in two cantatas in the Telefunken box, this is a very different kind of performance. There's an aria each for the four soloists, and the all-star performers guarantee some impressive singing and playing here. Janet Baker's aria is lovely and gentle with a delicately ornamented oboe line and Ameling is shimmering, though the tempo is a little slow and careful here. The tenor aria bounces gently and the bass aria with trumpet is really majestic and regal. Still, Willcocks' over-all view of the work shows discernible traces of Victorian religious sentimentality, so unlike the more incisive Telefunken performances. In the rather too slow chorale, for instance, he goes for the long, arching line at the expense of individual articulations. And occasionally

we sense some wringing of hands and tear-stained cheeks in an exaggerated attempt on the part of some of the soloists to be "expressive." You might prefer Richter's reading on Archive, but this is still a superb performance—and it will be quite a few years before Telefunken reaches No. 147.

The King's College recording of Motets 2, 4, and 6 completes their recording of the canonical six, though I don't believe Nos. 1, 3, and 5 have ever been released in this country. (An even older Argo recording of No. 3, sung in English, is still in the catalogue, however.) Presumably, the question will never be answered whether these works should be sung with accompaniment or without. I believe they all should be supported by doubling instruments, but Willcocks, anxious to show off his group's skill, presents Nos. 2 and 4 a capella and No. 6 only with continuo, and these excellent performances support his argument admirably. The King's College Choir sings with its customary careful precision, silken tone, and perfect intonation (even in the treacherous "*Fürchte dich nicht!*"). Bach certainly never had such singers at his disposal; yet if he did, I suspect he might have demanded a little more punch from the fine choral tone, and he certainly would have insisted on a firmer pronunciation of consonants.

The Philips recording of Cantatas 32 and 57 demonstrates once again that Elly Ameling is among the finest Bach sopranos around. On this record she is joined by Hermann Prey for a pair of duo cantatas in which the chorus is employed only for the closing chorales. No. 32, which dates from the Leipzig years, is possibly a rearrangement of a lost secular cantata written in Cöthen. The joyful vivace final duet, in the style of a peasant dance, would seem to support that notion, though it certainly matches the sense of its new words as well.

No. 57, written for the second day of Christmas and subtitled *Concerto in Dialogo*, is a more serious affair with the two singers taking the parts of Jesus and the Soul in an extended dialogue. There are two arias each for the two characters, separated by three recitatives. The bass's second aria is another vigorous vivace, somewhat reminiscent of the first movement of the Fifth *Brandenburg Concerto*, and Prey brings it off smashingly. Ameling's last allegro aria is also in a folksy dance vein.



The orchestra and instrumental soloists are also excellent throughout and the recording is sumptuous. The only serious competition is from Agnes Giebel and Barry McDaniel on an excellent disc available from the Musical Heritage Society of these same two works, and at a considerably lower price. The singers there are every bit as fine and the recording is nearly as good: only Werner's direction lacks

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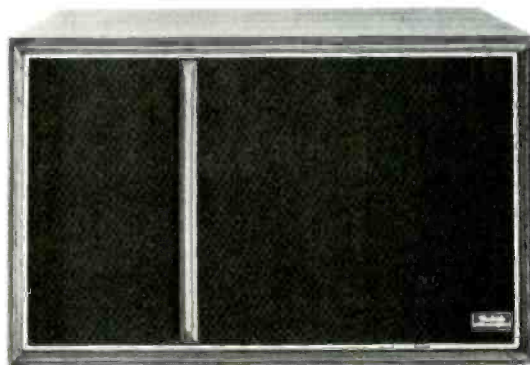
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some of the verve that makes Winschermann's performances so lively. It's still worth investigating. C.F.G.

BEETHOVEN: Serenade for Flute, Violin, and Viola, in D, Op. 25. **BACH, C.P.E.:** Duet for Flute and Violin, in G. **TELEMANN:** Trio Sonata for Flute, Violin, and Harpsichord, in A minor. Pinchas Zukerman, violin; Michael Tree, viola; Eugenia Zukerman, flute; Charles Wadsworth, harpsichord (in the Telemann). Columbia M 31309, \$5.98.

No phrase is taken for granted, no note per-

factorily put forth, no reasonable nuance of dynamic shading neglected in this fine recording of chamber music. And small wonder: All four participants are chamber players par excellence—though to be sure, Pinchas Zukerman is caught out in front of an orchestra upon occasion, just like Isaac Stern and other notable practitioners of the intimate art. All four musicians here, of course, have worked together as part of the Chamber Music Society of Lincoln Center, of which Charles Wadsworth is director, and their familiarity with one another has put them in a hand-in-glove relationship: they coalesce, move apart, intertwine, give and take on a single impulse, and



Pinchas Zukerman—joining the group.

the ability to do this allows them a splendid flexibility in dynamics as well as an instinctive feeling for the just balance of parts.

The Beethoven is particularly attractive, and among its high points are the perfect interworking of violin and viola in the first trio of the second movement, the dark coloring and pure grit of the Allegro molto, the romping spirit of the finale, with its incisive rhythm and hair's-breadth timing in the interlocking of parts.

The C.P.E. Bach duet is straightforwardly dealt with, as it should be, with even the little tag ends of phrases emerging gracefully. The Telemann is, to me, the least interesting of the three works—being, I imagine, more fun to play than to hear—but it is not the bore it might have been, thanks to the sheer quality of the performance. The fine legato line sustained in the Affettuoso movement and the sense of momentum in the finale are by themselves enough to sell the piece, with no questions asked. S.F.

BACH, C.P.E.: Duet for Flute and Violin, in G— See: Beethoven: Serenade for Flute, Violin, and Viola, in D, Op. 25.

BERIO: Sincronie. Lenox String Quartet. For a feature review of this recording with works by Crumb, Jones, and Laderman, see page 80.

BROZEN: In Memoriam—See Thorne: Liebesrock.

COUPERIN: Pièces de clavecin: Ordres VIII, XI, XIII, XV. Rafael Puyana, harpsichord. Philips 6700 035, \$13.96 (two discs).

COUPERIN: Pièces de clavecin. **COUPERIN, L.:** Pièces de clavecin. Albert Fuller, harpsichord. Nonesuch H 71265, \$2.98.

COUPERIN: XV Ordre: Musète de Choisi; Musète de Taverni; XXVI Ordre. **COUPERIN, L.:** Chaconne in G minor; Prelude in F; Allemande grave; Courante; Tombeau de Mr. de Blancrocher; Branle de Basque; Chaconne in D minor; Pavane in F sharp minor; La Plémontaise in A minor.

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of the Comédie Française
as Spalanzani

with

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This is very difficult music to perform adequately because everything here lives by accent, a sort of interior accent; it is a type of music that reveals itself by little *coups*. While Couperin places titles on his pieces, even calls some of them portraits of known persons, his attempts at descriptive music, at "effects," are infrequent, and in this art there is no calculated exploitation of personal dynamism. A good harpsichordist knows this and wants to be nothing more than the medium through which these evanescent accents are communicated—but such a medium cannot help having a character of his own. Or perhaps he wants to be a faithful witness—but a witness too cannot avoid exhibiting a personality. Whichever way the performer approaches this music, he must travel through the clichés, through the known patterns to the unknown ones; through the innumerable curlicues he must search out the significant.

Rafael Puyana is an excellent artist with very good technique; the fast movements he delivers with verve and clean articulation, but the more delicate pieces do not always reveal their inner accents, they are a bit foursquare with a degree of sameness. More variety in rhythmic and agogic nuances is needed when such a large amount of French harpsichord music is offered in one sitting. Couperin was a composer of genius, delightful and affecting, but the absence of sophisticated and highly individual conception in the presentation of his music can cause aural fatigue; the endless cascade of ornaments becomes tiresome.

Puyana does a creditable job, but I prefer Albert Fuller's playing. He has a spacious way with the small and the slow pieces that gives them weight, he pays close attention to the constantly changing accents, his tempos are excellently chosen, and the pace fluctuates ever so discreetly. Above all, his execution of the ornaments is imaginative; by never being hasty or perfunctory it effectively removes the ennui they can create when routinely applied. This is a highly recommended performance, the more welcome because half of the recording is devoted to Louis Couperin, the celebrated uncle. His music is very attractive and this elder of the clan deserves to be better known. The sound is excellent in both sets, though as usual with harpsichord recordings, far too clangorous for this instrument. Attenuation of the volume does help. P.H.L.

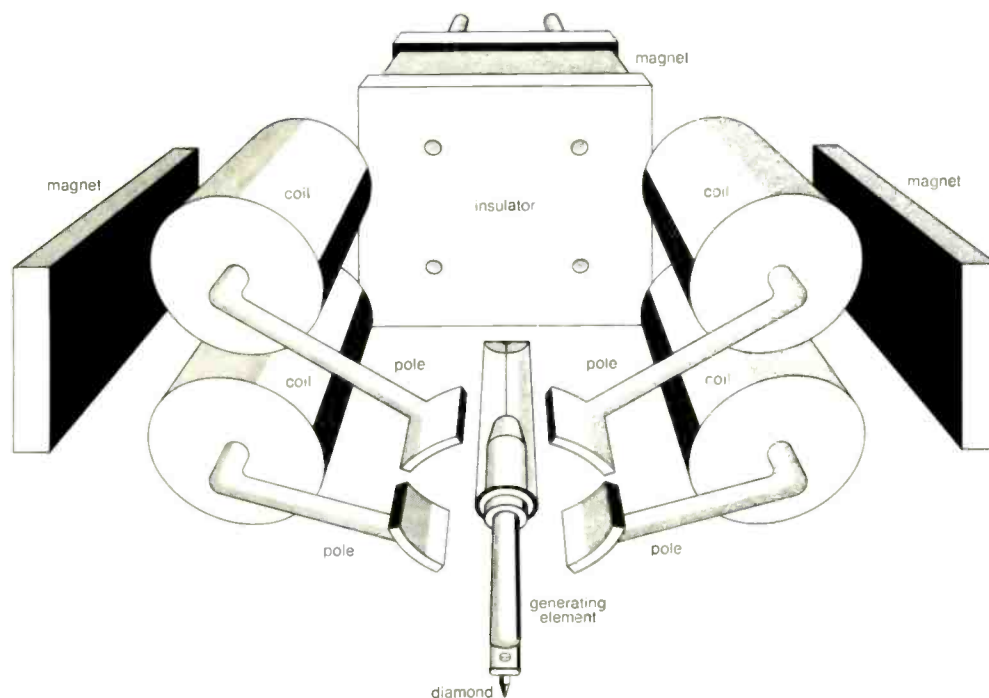
CRUMB: Black Angels. New York String Quartet. For a feature review of this recording with works by Jones, Berio, and Laderman, see page 80.

DEBUSSY: "My Favorite Debussy." Van Cliburn, piano. RCA Red Seal LSC 3283, \$5.98. Tape: ● R8S 1268, \$6.95; ●● RK 1268, \$6.95.

Clair de lune; Etude pour les Octaves; Feux d'artifice; La Fille aux cheveux de lin; L'Isle joyeuse; Jardins sous la pluie; La plus que lente; Reflets dans l'eau; Rêverie; Soirée dans Grenade; La Terrasse des audiences du clair de lune.

Van Cliburn's "Favorite Debussy" turns out to be a fairly catholic sampling of that composer's output. He includes some of the purest examples of "impressionism" (how the composer came to loathe that word!) by way of *Jardins sous la pluie*, *Reflets dans l'eau*, and *La Terrasse des audiences du clair de lune*; one ex-

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ample of Debussy's cryptic, tongue-in-cheek late style (the octave étude); a hefty serving of the master's popular repertory including the bravura *L'Isle joyeuse* and *Fireworks*; and the lyrical *Clair de lune* and *Girl with the Flaxen Hair*.

Cliburn's way with the music is a bit unconventional. For one thing, he tends to favor hefty, red-blooded sonorities; for another, he prefers clarity to haze (although he does occasionally use the pedal for color). I found him especially admirable in the étude which is large-scaled, exciting, and completely without affectation. He also does right well with the early *Clair de lune* and its more complex counterpart in the Book II *Préludes*. The phrasing of these is spacious, savoring of the beauties and yet completely continent and without

clinging sentimentality. On the other hand, a trace of sentimentality does afflict the easy-to-overplay *La plus que lent*, while *La Fille aux cheveux de lin* and *Soirée dans Grenade* are similarly tainted (compare Cliburn's tentative, melting rhythm in the latter with the thrilling account of Ricardo Viñes on the Pathé/Odeon Debussy centennial disc). Another rather substantial disappointment is Cliburn's pretentious account of *L'Isle joyeuse*. Its climax, in particular, sounds overbearing and distended with its elephantine sonority.

Rêverie, on the other hand, is impressive in its stately, broader-than-average tempo. The little piece is given a Gothic breadth and dignity and doesn't sound the worse for being treated rather like a Brahms intermezzo. *Jardins sous la pluie* and *Feux d'artifice* are given

earnest readings but miss some of the brooding electricity that is essential for a complete realization.

RCA's sound has a plangent reality. It's not the most colorful tone I've heard in Debussy, but the ear soon becomes accustomed. H.G.

GERHARD: Symphony No. 4; Concerto for Violin and Orchestra. Yfrah Neaman, violin (in the concerto); BBC Symphony Orchestra, Colin Davis, cond. Argo ZRG 701, \$5.98.

Only in recent years has Roberto Gerhard begun to receive the attention he deserves as one of the century's strongest and most interesting compositional figures. A native of Spain, a student of Schoenberg's in Berlin, and a resident of England from the time of the Spanish Republican defeat in 1938 until his recent death, Gerhard wrote music that reflected the eclecticism of his own varied background: One hears an astonishing range of influences in his work. Yet Gerhard was one of those rare composers able to assemble an original and personally valid musical language out of a seemingly disparate stylistic mix.

This may well account for the fact that in recent years Gerhard was able to incorporate many aspects of the "new music" into his work without in any way jeopardizing its integrity; rather, these innovations seem to have enriched and revitalized his creative output. One feels this, for example, most persuasively in the Symphony No. 4, which was commissioned for the New York Philharmonic's 125th anniversary and completed in 1967. There is never any question that this is a work of the '60s, although the title would seem to betray a more traditional approach. It is, however, the seeming contradiction between the implications of the title and the specific musical substance that lends the piece its extraordinary originality. On the one hand, the work seems to be only marginally a symphony: It is in one continuous movement and consists of many relatively short, highly contrasted sections which appear to deny the kind of large-scale sectional relationships germane to the symphonic conception. Yet the element of dramatic contrast essential to extended multi-sectional, multimovement works is nevertheless very much present, only here the sections have become fragmented and interspersed throughout the course of one long movement. What evolves is a tightly interlocking structure of thematic and textural cross-references in which new and old appear in constantly changing juxtaposition. Thus despite the ceaseless renewal of musical materials, the work's logical development and formal cohesiveness lend adequate sense to the title. But titles aside, this is, I feel, one of the major compositions of the past decade.

The Violin Concerto is a much earlier piece, completed in 1945. Once again one is struck by the multiplicity of stylistic references, although here the most pervasive quality is a lush romanticism, at once tonal and chromatic, which suggests Berg (whose own Violin Concerto was clearly a special influence). But one hears also echoes ranging from Schoenberg (the row of whose Fourth Quartet appears as the subject of a chorale in the slow movement) to, as Anthony Payne observes in the liner notes, the "ghost of Sarasate" in the finale. Indeed, there is even an extended quote of the *Marseillaise*, as well as references to a

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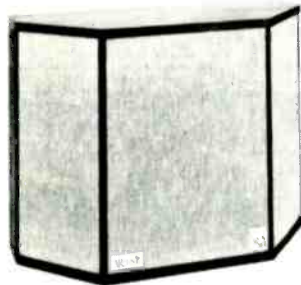
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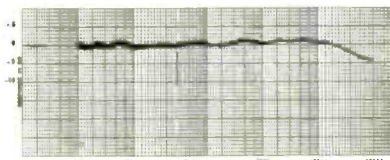


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simple folksong. Yet again, the piece is clearly Gerhard's own. It is a beautiful, strongly melodic vehicle of considerable virtuosity for the solo violin, written in a brilliant orchestral style and couched in a form which, despite its classical framework, abounds in original touches. In sum, the concerto is a fine example of Gerhard's diversified, undocinaire approach to composition.

Yfrah Neaman plays the difficult violin part of the concerto most convincingly, and Colin Davis leads the BBC Orchestra in secure, well-shaped performances of both works (although these lack the excitement of the same orchestra's performance of Gerhard's *Concerto for Orchestra*, also recorded on Argo). The sound is excellent, remaining clear even during sev-

eral unusually soft and delicate sections featuring pitched percussion instruments in the symphony R.P.M.

B **GLUCK:** Don Juan. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. London Stereo Treasury STS 15169. \$2.98.

Just as the war started, RCA brought out a 12-inch 78 of excerpts from Gluck's *Don Juan*. Critics were astounded to see that the performance was by the "RCA Victor Orchestra," a wartime panic-pseudonym for the Kammerorchester der Berliner Philharmoniker conducted by Hans von Benda (the origi-

nal disc had been made for German Electrola in the mid-1930s). This beautiful record was the first many of us had heard of this great score. Then, in 1949, Rudolf Moralt and the Vienna Symphony recorded the music complete in the edition of Robert Haas; this disc was issued in the U.S.A. by Westminster.

Now we have the first stereo recording of this extraordinary score. Gluck wrote it in 1761 for the Vienna Court Theatre. In 1761 Haydn, a day's ride away from Vienna at Eisenstadt, was composing his first music for Prince Esterházy—the Symphonies *Le Matin*, *Le Midi*, and *Le Soir*. Boccherini was also in Vienna, playing the cello in the court orchestra and composing his first string quartets modeled on Haydn's, which were widely played and discussed. In the middle of this activity, Gluck's score must have burst like a stylistic bomb. Here, in the last scene, is terrifying music (Gluck later used it as an entr'acte in the French version of *Orfeo*). Count Carl von Zinzendorf, who kept a diary which is mostly still unpublished, was at the first night of *Don Juan* at the Burgtheater on October 17, 1761. Zinzendorf wrote that the subject of this *ballet de pantomimes* was "extremely sad, lugubrious, and frightening" and added that Gluck's music was "very lovely."

With Gluck's spectacular Finale, the world of the Austrian *Sturm und Drang* was officially launched. But apart from this music for the dancing demons, the rest of the ballet is delightful. There is even an eighteenth-century pizzicato polka, and in one of the numbers the astute listener will be surprised to hear a Spanish fandango (No. 18) which Mozart also used for the prewedding ceremonies in *Le Nozze di Figaro*. Stylistically *Don Juan* is partly baroque, partly entirely modern. The use of the high trumpets in the so-called *clarino* register looks backward, but many of the orchestral effects are very modern. Gluck took the trombones from the church loft and installed them in the orchestra, where they create a chilling effect in the Finale. Although the Finale is perhaps the most spectacularly modern piece in the whole ballet, its form, a chaconne, is a traditional baroque conclusion to opera and ballet (Mozart also had recourse to a chaconne in the ballet music to *Idomeneo*). Unfortunately the whole scenario has survived only in fragments, but there is enough evidence from contemporary sources for a clever impresario to be able to stage the work. What an opportunity for some enterprising ballet company!

Like everything I have ever heard Neville Marriner do, this record is stylistically impeccable and is, moreover, performed with gusto. The Academy of St. Martin-in-the-Fields is probably the greatest chamber orchestra in the world today: It puts to shame all the German and Austrian ensembles and is rivaled only by Renato Fasano's Virtuosi di Roma. In fact the record is a delight from beginning to end, not least the excellent sleeve notes by Erik Smith.

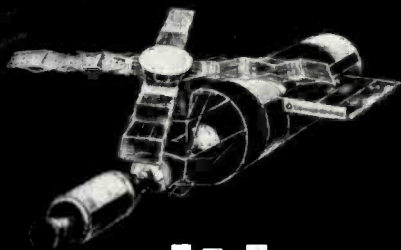
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JANÁČEK: "Famous Male Chorus." Moravian Teachers' Choir, Antonín Tučapský, cond. Supraphon 1 12 0878, \$6.98.

The Soldier's Lot; Our Birch Tree; The Evening Witch; Leave-taking; Czech Leglon; The Wandering Madman; Schoolmaster Hallar; Maryčka Magdónova; Seventy Thousand.

Continued on page 98

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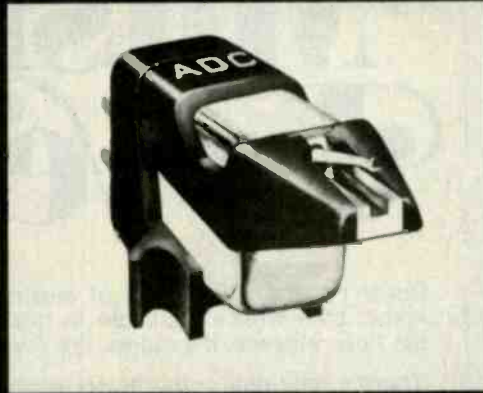


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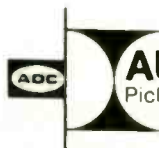
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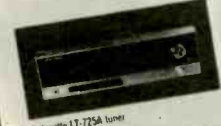
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CIRCLE 74 ON READER-SERVICE CARD

continued from page 92

The Moravian Teachers' Choir, a group long associated with the music of Janáček, here provides an excellent sampling of the composer's music for male chorus, ranging from works of a political nature to lighthearted courting songs. With very minor exceptions, the performances are of first quality; the recorded sound is good; and the whole is a fine representative survey of Janáček's work in this genre.

The nine selections fall rather easily into three types. Four of them—*The Soldier's Lot*, *Our Birch Tree*, *The Evening Witch*, and *Leave-Taking*—are relatively uncomplicated pieces, using subjects and styles drawn from

folk music. Although they are all enjoyable, *The Evening Witch*—part of a cycle written in the early years of the century especially for this choir—is probably the most interesting.

The Czech Legion, and the three choruses on texts of the nationalistic poet Petr Bezruc—*Schoolmaster Halfar*, *Maryčka Magdónova*, and *Seventy Thousand*—are compositions of a patriotic, political nature. The first celebrates the exploits of the Czech soldiers who fought against the Central Powers in World War I; the Bezruc settings express anguished opposition to the Austro-Hungarian dominance over Czechoslovakia. All four are extremely effective, musically as well as politically. *Maryčka Magdónova*, the tragic tale of a poor orphan, is

the most successful in its use of dramatic, declamatory choral style.

The ninth selection, *The Wandering Madman*, stands by itself. On a text by Rabindranath Tagore, it recounts the story of a man who ceaselessly searches for gold, finds it by accident, and discovers his strength failing as he seeks its ultimate source. The three solo performers—soprano, tenor, and baritone—are rather undistinguished, but in no way detract from the haunting, eerie beauty of the piece. One can sense here a climax in the course of Janáček's choral composition.

The informative booklet enclosed with the disc falls down on only one count: It was evidently thought necessary to include texts and translations only for the Tagore and Bezruc settings. While these may be viewed as the most important pieces, the other works would benefit by inclusion of their texts as well.

This is a recording that offers fine performances of consistently interesting, and sometimes electrifying, music. It should be a valuable addition to anyone's collection of vocal literature. A.M.

JANÁČEK: Lachian Dances; Taras Bulba. London Philharmonic Orchestra, François Huybrechts, cond. London CS 6718, \$5.98.

Selected comparison (Taras Bulba): Kubelik DGG 2530 075

Huybrechts, a Belgian still only in his mid-twenties, is a onetime winner of the New York Mitropoulos and European Von Karajan conducting competitions, a former assistant to both Bernstein and Szell, and a fast-rising star in the international musical world. He makes his London recording debut in a refreshingly nonconventional program which reveals both the extent and limitations of his present skills.

He does extremely well with Janáček's delectably piquant *Lašské Tance*, reminding us again how unjust is the relative neglect of pieces which *should* be every bit as popular as Smetana's *Slavonic* and Brahms's *Hungarian Dances*. Certainly two of Janáček's (*Požehnaný* and *Pilky*) are if anything even more irresistibly lirting, while another (*Starodávny I*) is a quite incomparably enchanting mood evocation. However, Huybrechts demonstrates less personality projection and less taut dramatic control in the much more elaborate and picaresque *Taras Bulba* Rhapsody—or at least he's made to seem so by comparison with last year's masterpiece by Kubelik. Then too, the present recording, admirably clean and honest as it is, is outmatched by the extraordinarily impressive DGG engineering.

But we'll be hearing again, and often, from so promising a youngster as Huybrechts—and meanwhile his *Lachian Dances* should not be missed. I can't claim that they're preferable to the Newman/Telefunken version of a year and a half ago, since I haven't yet had a chance to hear those, but I can heartily recommend the present recorded performances for their own mightily engaging appeals. R.D.D.

JONES: Quartet for Strings, No. 6; Sonatina for Violin and Piano. New York String Quartet; Paul Zukofsky, violin; Gilbert Kalish, piano. For a feature review of this recording with works by Crumb, Berio, and Laderman, see page 80.

KAGEL: Acustica. Cologne Ensemble for New Music. Deutsche Grammophon 2707 059, \$13.96 (two discs).



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CIRCLE 61 ON READER-SERVICE CARD →

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Acustica experiments with unusual kinds of sound production and in this respect resembles a series of such pieces that Kagel has written over the past several years. Here the idea is to combine music for live performance (played by five instrumentalists) with electronic music on tape. To match sonically the live portion (which is not manipulated electronically in any way) with the electronic material, Kagel has invented an array of new "instruments" for the piece (the full title of which is *Acustica, for Experimental Sound Generator and Loudspeaker*). Although the electronic portion is for the most part so simple as to

seem perfunctory, the players evoke from their unusual instrumental arsenal a truly startling variety of sound effects. The result is a "noise" piece in the purest sense: Instead of musical line and development, there is only the momentary quality of the sound on which the ear can focus.

Kagel does this kind of thing very well (he has a sense of musical humor, which doesn't hurt), although the one-hour-and-twenty-minute length of this work may well put off many listeners. The piece is divided into four independent sections, however, each of which is on one side of the two records; and the com-



by R. D. Darrell

The Real Stephen Foster Rediscovered

SOME OF OUR quintessentially "American" musical prophets, like Billings and Gottschalk, were honored in their own day, then neglected for years, and only recently have begun to make a comeback. Another, Ives, was largely ignored during his active life and only lately has begun to win at least vogue attention. Stephen Foster, however, always has commanded incalculable mass popularity; yet, paradoxically, relatively few of his many works are generally known nowadays and these almost invariably only in arrangements that disguise or distort their inherent features. In particular, Foster is far too often known as a blackface minstrel. And while a few of his more representative nostalgic airs and songs of unrequited love are familiar enough, they are seldom if ever sung in the way Foster intended and as his contemporary listeners knew them.

Innumerable Foster recordings, past and present, have been of no help in replacing myth with truth—with only two exceptions of which I know: the 1959 collection by Robert Shaw soloists and ensemble with occasional banjo-only accompaniments (RCA Victor LSC 2295); and the 1963 recital by Richard Dyer-Bennet with piano accompaniment (Dyer-Bennet 11). But the former is largely confined to relatively familiar selections which are done in arrangements, even though these are exceptionally deft and in good taste; and the latter, while wider-ranging repertorially and done admirably "straight," was recorded in mono and probably never achieved a fraction of the circulation its merits deserve.

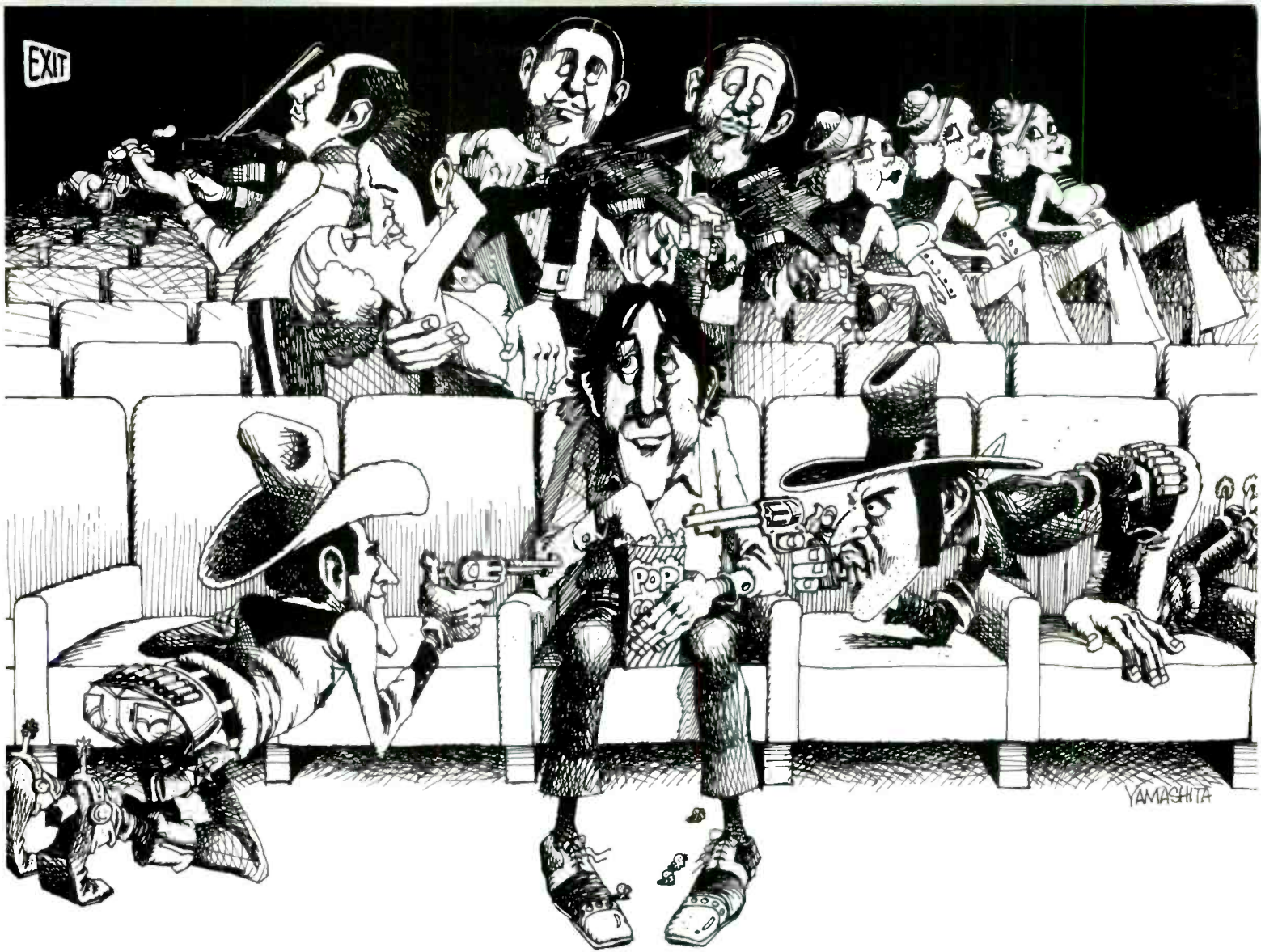
These considerations throw into even higher relief the impressive attractions and authenticity of the present release. It comprises four duos and ten solo songs which are evenly divided between a mezzo-soprano and a baritone, and which represent novel as well as familiar aspects of Foster's melodic inspiration. Except for one composition of 1846, the songs date from the

1850s and '60s, and they are done, as they might have been in that period, with simple parlor piano or wheezy reed-organ accompaniments, occasionally augmented by discreet flute, violin, or (in one case) keyed-bugle obbligatos. Even the instruments themselves date back to this period: an 1850 "square" piano, 1864 melodeon, etc., all drawn from the collection at the Smithsonian Institution in Washington where these recordings were made. And best of all, the performances by both vocalists and instrumentalists are ideally restrained yet fervently expressive, never even threatening to slip over the thin edge that separates genuine sentiment from the abyss of sentimentality. Everyone and everything here wins lively praise, not excluding the clean un gimmicked engineering and the complete, full-text liner notes.

Yet, for me at least, even such exceptional musicological and other attractions are dwarfed by the sheer magic of Miss DeGaetani's voice and artistry. It's only now that I realize how much I lost in missing her earlier recorded appearances, mostly in avant-garde works; but even belatedly she is a rare discovery indeed. So while Nonesuch's remarkable "Songs of Stephen Foster" is a must for every collector of the best in musical Americana, Miss DeGaetani's heart-twistingly beautiful singing makes it no less essential to everyone who recognizes and responds to supreme vocal gifts.

FOSTER: Song Recital. Jan DeGaetani, mezzo; Leslie Guinn, baritone; Gilbert Kalish, piano and melodeon; Robert Sheldon, flute and keyed bugle; Sonia Monosoff, violin. Nonesuch H 71268, \$2.98. Jeanie with the Light Brown Hair; There's a Good Time Coming; Was My Brother in the Battle?; Sweetly She Sleeps; My Alice Fair; If You'd Only Got a Moustache; Gentle Annie; Wilt Thou Be Gone, Love?; That's What's the Matter; Ah! May the Red Rose Live Away; I'm Nothing But a Plain Old Soldier; Beautiful Dreamer; Mr. and Mrs. Brown; Slumber My Darling; Some Folks.





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poser informs us that he doesn't assume that one will listen to the entire work continuously. The recording is excellent, and the album includes a three-page photo spread showing some of the new instruments. The composer's notes are also helpful, although the English translation is incredibly bad and in some places completely misleading. R.P.M.

LADERMAN: Stanzas. Chamber Orchestra, Jorge Mester, cond. For a feature review of this recording with works by Crumb, Jones, and Berio, see page 80.

MENDELSSOHN: Concertos for Violin and Orchestra: in E minor, Op. 64; in D minor. Yehudi Menuhin, violin; London Symphony Orchestra, Rafael Frühbeck de Burgos, cond. Angel S 36850, \$5.98.

Selected comparison (E minor concerto):
Zukerman Col. 7313
Selected comparison (D minor concerto):
I Musici Phi. 6500 099

Mendelssohn's much-played, much-recorded E minor Concerto can still be a delight, especially when played with the affection that Menuhin reveals. For those who enjoy extremely romantic interpretations—complete with heavy vibrato, elastic rhythm, and much sobbing and sighing from the soloist—Menuhin is *it*. He takes a slower tempo than usual, a tempo that gives him freedom to milk the melodies for all they are worth and one that does good things for the finale, where the solo can sound skittish and scratchy at high speed.

Neither the tempo nor the rhythmic freedom does the piece any harm; the pulse is never lost and the themes and structure are strong enough to bear some exaggeration. Although Menuhin is delightful—and technically flawless—all through, he probably reaches his height in the slow movement. His playing here is as close to singing as an instrumentalist can get; it makes one wonder if the movement wouldn't sound just as good arranged as a tenor aria.

The Zukerman recording represents the opposite pole of interpretation. It is more conventional in tempo; it is straightforward, extremely well played, but utterly lacking Menuhin's lushness. Choice here is obviously a matter of personal preference, either for slightly understated or slightly overstated romanticism. The two recordings make convenient reference points to show how very different a familiar piece can sound as played by two different men.

The London Symphony and Frühbeck de Burgos give Menuhin fine support here, but their presence is somewhat overwhelming in the D minor Concerto, a work first performed in public by Menuhin. He plays it excellently, but the over-all effect is spoiled because the orchestra is simply too large. Mendelssohn composed this at fifteen for one of his family musical salons; it is safe to assume that even the wealthy Mendelssohns did not have the London Symphony at their disposal for informal soirees. For this work I prefer the recording by I Musici. Roberto Michelucci cannot quite compare to Menuhin as a soloist, yet the

piece is more effective when played by the smaller ensemble A.M.

MOZART: Concertos for Woodwinds and Orchestra. Andreas Blau and James Galway, flutes; Lothar Koch and Karl Steins, oboes; Karl Leister and Herbert Stähr, clarinets; Günter Piesk and Manfred Braun, bassoons; Norbert Hauptmann, horn; Fritz Helmig, harp; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Angel SC 3783, \$17.94 (three discs).

For Bassoon, in B flat, K. 191 (Piesk); for Flute, in G, K. 313 (Blau); for Clarinet, in A, K. 622 (Leister); for Oboe, in C, K. 314 (Koch); for Flute and Harp, in C, K. 299 (Galway and Helmig); Sintonia Concertante for Oboe, Clarinet, Horn, and Bassoon, in E flat, K. 297b (Steins, Stähr, Braun, and Hauptmann).

MOZART: Concertos for Horn and Orchestra. Barry Tuckwell, horn; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Angel S 36840, \$5.98.

No. 1, in D, K. 412; No. 2, in E flat, K. 417; No. 3, in E flat, K. 447; No. 4, in E flat, K. 495; No. 5, in E, K. 494a; Concert Rondo for Horn and Orchestra, in E flat, K. 371.

Selected comparison (oboe concerto):
Holliger, Stadtmair Arc. 198342
Selected comparison (clarinet concerto):
De Peyer, Maag Lon. 6178
Selected comparisons (horn concertos):
Brain, Karajan Ang. 35092
Tuckwell, Maag Lon. 6403

Is it possible, just barely possible, that Mozart really *was* a minor composer? After hearing Continued on page 106

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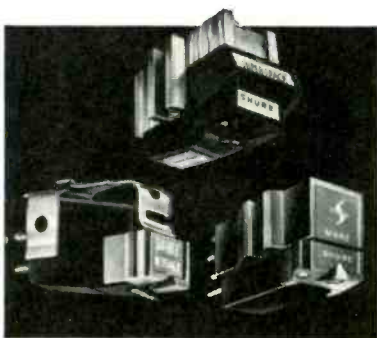


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CIRCLE 70 ON READER-SERVICE CARD



Karajan's Schumann— The Best Edition Ever of the Symphonies

by Harris Goldsmith

Von Karajan has to his credit two recordings of the Schumann piano concerto (the celebrated 1948 version with Dinu Lipatti and an excellent but less well-known version with Walter Gieseking from the mid-1950s); there is also an earlier edition of the Fourth Symphony (EMI, vintage 1959, never released in this country). On the whole, though, Schumann has not been a particular mainstay in this conductor's repertory, on or off records—a strange lacuna, because the present collection amply demonstrates his affinity for the music. As with the recent *Scottish* Symphony by Mendelssohn (another composer previously slighted in Karajan's discography), this conductor's flawless refinement, his classical bent, his patrician reserve, and his sense for atmospheric nuance make him a natural for early Romantic music. While it is possible to find Karajan's Mozart, Haydn, and Beethoven a bit too smooth and soupy in tone, the touch of sensuousness is far more appropriate in Schumann.

In any performance of the Schumann orchestral works, there is the question of scoring to be considered. For years, Schumann was regarded as a sort of orchestral stepchild. Felix Weingartner, for example, regarded all the last movements save that of the *Spring* Symphony as empty banality, and thought that this music made a better effect as a piano duet. Both he and Mahler recommended wholesale revisions in the instrumentation, and even a generally conservative director such as the late George Szell followed some of their suggestions without making them obtrusive. Leonard Bernstein, on the other hand, made a big point of recording the Schumann symphonies in their original orchestration; but he received such dismal, cavernous sound, and balanced his forces so poorly that nothing could be heard clearly. On their recordings, Paul Paray and Rafael Kubelik, though, appear to be using either Schumann's original or something extremely close to it and yet then manage to obtain clarity and suavity.

Karajan provides another such example that Schumann *did* know what he was about. Perhaps the finished album will include a few words vis-à-vis the conductor's choice of edition, but listening to the test records blind, so to speak, my ear heard little deviation from the printed text. There were no Mahlerian trombone reinforcements at bars 27 et seq. in the Adagio of No. 2, none of Szell's strange octave-higher adjustments at bar 359 onward in the same work's finale, nor were the horns allowed to double the clarinet and bassoon parts in the first movement of the *Rhenish* bars 61 to 70—although that revision is both frequently encountered and, I think, highly desirable (it helps bring out an important countermelody that at best sounds a bit thin and drab in Schumann's original scoring). On the other hand, the opening of the last-named symphony is so smooth and lustrous in sound



that it is quite possible the conductor has pruned the chug-chug tremolando figures of the violas and second violins as many conductors do. Karajan, then, may well be making a few adjustments, but if so they are of a highly subtle nature—nothing at all like the sweeping changes of a Mahler or a Toscanini (who added drum rolls and even extra trumpet motifs in the last movement of No. 2).

The type of recorded acoustic is as crucial to Schumann's music as any minor (or major) details of scoring. For the most part, DGG's sonics are highly attractive and appropriate. The producers have given us a moderately distant pickup in a big hall with a fairly wide reverberation span, and yet plenty of impactive detail. In a way the sound here is rather like that afforded Kubelik in his earlier DGG traversal with the same orchestra, but—save for a single exception—a bit sharper in perspective, lighter, and more brilliant. By comparison, Columbia's ultraclose pickup for Szell seems a mite boxy and unreal—everything is heard there to be sure, but the effect is rather canned and one-dimensional alongside the solid and lifelike Karajan sonics. What little I have heard of Solti's London set seems a trifle raw and brash by comparison; and as noted earlier, Bernstein's sonics are a full-fledged disaster.

Karajan's account of the *Spring* Symphony has a vernal freshness. I have heard more frolicsome readings (the fine old Leinsdorf/Cleveland, for instance), but for a combination of clean-cut vigor and tonal beauty, Karajan's would be hard to beat. He judges all the tricky tempo relationships to a tee and the fine-spun detail is all there yet not too obtru-

sive. The triangle in the first movement, to cite one specific, is used in a coloristic way and not like an overzealous alarm clock.

The first movement of the Second Symphony fits together with wonderful tautness, and Karajan's decision to have his timpanist play with hard sticks is to be applauded. The Scherzo, though not unduly fast, has a Mendelssohnian fleetness and none of the spiky *moto perpetuo* show-off quality unpleasantly stressed in the readings of Solti and Szell. The finale seemed fast rather than powerful on first hearing, but after several repetitions I came to like it more. Certainly it must be admitted that Karajan holds the movement's dynamic and lyrical dichotomy in admirable balance (with none of Szell's finicky point-making at bar 474 after the *l'istesso tempo*). Unfortunately, the Adagio espressivo—my favorite Schumann symphonic movement—is disappointing as Karajan does it: He phrases very carefully but reverts to his earlier slick, bland style. I suspect that the problem is a combination of a slightly too reticent phrasing and a faulty recorded balance which blunts the timbres. Certainly the all-important bassoon countermelody beginning at measure 9 is sadly underrecorded. On the whole, Kubelik's account is preferable and readers might like to know that Toscanini's sensational 1941 performance is available on disc—in surprisingly good sound—from the Toscanini Society.

Karajan's *Rhenish* is a splendid statement—clean, direct, admirably energetic, and beautifully engineered. His performance resembles Szell's in its cleanliness and lack of rhetoric. Some listeners will feel that Giulini, Kubelik, and Toscanini all gave more profile and individuality to the music, but it is hard to fault Karajan's statement in any way.

Karajan's account of the Fourth Symphony is pretty much in a class by itself among current editions. He commands the orchestra with crackling impetus and produces an ideal blend of light clarity and dark mass, caressing rubato and hair-trigger rhythm. Szell's account, by comparison, sounds a shade businesslike, while Kubelik's goes slack in a few sections. At first I thought Karajan verged on mannerism in the finale, but he does it all so consummately I was ultimately convinced.

Everything considered, this is probably the best edition ever of the complete Schumann symphonies.

SCHUMANN: Symphonies: No. 1, in B flat, Op. 38 (*Spring*); No. 2, in C, Op. 61; No. 3, in E flat, Op. 97 (*Rhenish*); No. 4, in D minor, Op. 120; Overture, Scherzo, and Finale, Op. 52. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2709 036, \$20.94 (three discs).

Selected comparisons:

Bernstein	Col. D3S 725
Kubelik	DGG 138860/138908/138955
Solti	Lon. 2310
Szell	Olys. Y3 30844

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Karajan's bloodless album of wind concertos, one could easily be excused for entertaining the doubt. As might be expected, the Berlin soloists acquit themselves with honor, and Karajan's authority and technical expertise produce an ensemble sound that rarely lets a seam show. But such pallid and powdered Mozart they give us, and such a plethora of candlelight-and-silver mannerisms. Didn't this style peak out around the time of Raymond Scott's *In an 18th Century Drawing Room*? Evidently not, as a sampling of this collection at almost any point will demonstrate. Compare, for instance, the Holliger performance of the oboe concerto with Lothar Koch's in the Karajan set; see how Holliger curves phrases, colors the tone, and varies timbre and

body in a thousand ways, whereas Karajan's man plays with little brio and a numbing lack of contrast. Or listen to the clarinet concerto in De Peyer's tastefully inflected version, intimate and graceful, yet more expressive at every turn than Karl Leister's accomplished but relatively drab reading. What, one comes to wonder, is Karajan trying to tell us in these performances? That the clarinet concerto is not, as we had imagined, a touching statement by a mature genius, but rather an interlude of dinner music? That the Flute Concerto No. 1, which we know to be a lively piece even though not the best Mozart, is actually rococo trash? Certainly the flutist, Andreas Blau, seems unwilling to suggest even mild pleasure, and his clear, uncolored tone contributes to the antiseptic severity.

The uniformity of approach, of course, is

Karajan's contribution, and is reflected clearly by the soloists in the flute and harp concerto. That genial charmer is no more *only* a light salon piece than the other wind concertos—Einstein has written that all these works evoke a certain fresh-air quality, as if windows had suddenly been opened in the concert hall. But Karajan, with his overconcern for smooth-edged attacks and orchestral homogeneity, keeps all windows closed. He drains off the emotion from the stronger works and deprives the lesser ones of their danceable pulse. How successfully he contrives all this may be heard during a few moments when his hand leaves the wheel—for instance, in the first-movement cadenza of the flute and harp concerto. Here, even the harp, which has plunked along in the distant background as if on an obbligato assignment, takes life, while the flute (James Galway) puts on a spirited and quite dazzling display.

But if one cannot agree with Karajan's rather vulgar manicuring and trivializing of Mozart, Barry Tuckwell's remake of the Mozart horn concertos offers a thoroughly persuasive alternative. Tuckwell's older version of these works, with Maag, stood up well against all competition, although Dennis Brain's legendary mono performances remain in a special untouchable category. Tuckwell's new disc, however, moves close to that category, thanks in large part to the lithe and sensitive accompaniments provided by Neville Marriner and the Academy of St. Martin-in-the-Fields. Marriner's instrumental group includes a harpsichord, which may be justified for reasons of texture and sonority but also because its presence requires moderated volume levels that permit the horn to play in its most effective dynamic range, without cracking or forcing.

As on the older London disc, Tuckwell includes not only the four apparently complete concertos (there has long been some question about the two-movement K. 417) and the fragment in E flat, but also the unfinished Concerto Rondo, K. 371. Tuckwell has filled out the orchestral parts to the Rondo—the solo part was finished by Mozart—and the result is a slight but pleasing addition to the horn repertory. The E flat fragment is left, as in the older Tuckwell disc, to flicker out on an unresolved note, like *The Art of Fugue*.

Even without benefit of comparison with Karajan's Mozart, the Tuckwell/Marriner performances would lift one's spirits. The horn's agility here is phenomenal: the sustained notes effortless, unwavering and dead on pitch; the staccato clean and unsmearing; the ornaments deftly integrated into the organic whole, not grafted to the music's skin; the cadenzas (brief and sensible) flicked off with a trumpetlike flexibility and brilliance.

But what makes Tuckwell's playing irresistible is not, in the end, that he plays the horn so well, but that he plays Mozart so well, in a way that redeems that composer from the impersonal clutches of Karajanism. A tucket, please, for Tuckwell. D.J.H.

SHAPEY: Rituals for Orchestra; Quartet for Strings, No. 6—See Shifrin: Three Pieces for Orchestra.

SHIFRIN: Three Pieces for Orchestra. **SHAPEY:** Rituals for Symphony Orchestra; Quartet for Strings, No. 6. London Sin-

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fonietta, Jacques Monod, cond. (in the Shifrin); Ralph Shapey, cond. (in Rituals). Composers Recordings CRI SD 275, \$5.95.

These three works are all fairly recent winners of the Naumburg Recording Award, although the works themselves are not recent—they were composed in the Fifties—and therefore do not represent their composers' latest thought.

Seymour Shifrin's *Three Pieces for Orchestra* is actually a symphony in three movements with the brusque, vigorous, dynamic outside movements so typical of its period; but the profoundly serious, lyrical, and deeply moving middle movement of the kind that transcends considerations of period because it achieves a great musical statement. Shifrin has written much fine music, and far too little of it has found its way onto discs; it is difficult to imagine, however, that he has anything finer in his portfolio than this magnificent *Largo assai*.

Shapey's *Rituals* is a short, somewhat Weberian piece wherein motive-shapes build and build and build, constantly proliferating into new and fascinating forms until the music bursts forth in an aleatory passage wherein three solo saxophones and the rest of the orchestra raise both the roof and the hair on the listener's head. You have had an Experience, capital E, when you have heard that finale to Ralph Shapey's *Rituals*.

His Sixth String Quartet is as quiet and understated as *Rituals* is boisterous; the lyricism of the music is attained in part through the extremely subtle handling of nuance; you don't know what pianissimo can do until you have heard this remarkable string quartet.

Performances are presumably authoritative and the recordings are excellent. A.F.

SCHUBERT: Quartets for Strings: No. 13, in A minor, D. 804; No. 12, in C minor, D. 703 (*Quartettsatz*). Guarneri Quartet. RCA Victor LSC 3285, \$5.98.

Selected comparison (Quartet No. 13):
Amadeus DGG 139194

A couple of years ago, on the occasion of the fifth anniversary of its founding, one of the members of the Guarneri Quartet remarked in an interview that as time went on the group found itself growing mellow and more "European." He recalled that after a concert in Germany a listener had commented that the Guarneri played like a German ensemble, while some German ensembles were beginning to play more "American." Well here it is, corroborated in this splendid Schubert A minor Quartet: a performance that refuses to be hurried, refuses to slice into accents simply for the sake of quick excitement, that takes the time to let inner and bottom voices make themselves felt. And it is perhaps this last characteristic which is the real secret of the Guarneri's special quality. For in Schubert, after all, so much more goes on than merely the activity of the top melody line; and even when it predominates, the little confirming comments of the viola, for instance (see the Minuet), or the sturdy reassurance of the cello (during that hymnal beginning of the Andante) are a good part of the story. There are few ensembles around today that match the Guarneri in this exceptional sensitivity to balance, and when this is added to its other assets,

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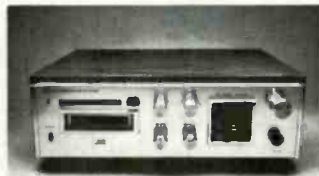
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like warmth of tone, cohesiveness of rhythm, and flexibility of dynamics, the result is chamber music in a close to ideal state.

The A minor Quartet is taken, in each movement, at a duly deliberate pace, which never sags because the rhythm holds everything together. The Amadeus Quartet, for instance, is consistently faster, and makes a good case for itself. The Minuet simmers with a more overt energy than in the Guarneri performance, and the finale is tighter and snappier. But somehow the Guarneri loses nothing by its deliberation—quite the contrary. The deep introspection of the first movement is emphasized; and the finale, if it doesn't "snap," has the springiness of a cat's tread, and that is even harder to achieve. In short, the Guarneri has pulled off another triumph.

The *Quartettsatz* performance re-emphasizes the points already made, though the pacing is less deliberate and the bite is more emphatic. One's overriding impression, once again, is the magnetism of the inner voices, which adds an extra dimension to the work.

S.F.

SCHUBERT: Sonata for Violin and Piano, in A, D. 574; Fantasia for Violin and Piano in C, D. 934. David Oistrakh, violin; Frieda Bauer, piano. Melodiya/Angel SR 40194, \$5.98.

Selected comparison (sonata):
Schneider/Serkin

Van. 71146

Oistrakh and his keyboard partner of twelve years, Frieda Bauer, combine a seasoned mel-

lowness with a driving vigor that is wonderful for Schubert; it comes to the fore right away in the first movement of the A major Sonata, where the gentle and benevolent presentation of the first subject is surmounted by a surprisingly intense second subject. I say surprising because the generally high-voltage performance by Schneider and Peter Serkin makes less of the contrast between the two sections. You can argue the movement both ways, and I must acknowledge that even Oistrakh cannot make me lessen my regard for the older recording *in toto*, in which the piano part has a special feeling of restrained power and the cohesion between the two players is almost unique. But there is room for both versions, and they are not as far apart as one might have imagined. Oistrakh and his pianist bite into the Scherzo and let themselves go with an exciting impetuosity without reaching the almost demonic point that Schneider and his pianist do, and Oistrakh is extremely sensuous, almost insinuating, in the trio. The Andantino, with its simple little tune that might serve as one of those deceptive openers in a Paganini caprice, is handled with the directness it deserves, and the interplay between violin and piano, here as elsewhere, is breathtakingly beautiful. The finale is a tenser matter with Oistrakh than with Schneider, but the rhythmic control remains elegant and resilient.

The Fantasia—which emptied the hall when it was first played in Vienna in 1828—is a thorough joy. Oistrakh captures the distant ominousness, the extreme inwardness, of that amazing opening, and then Miss Bauer takes flight and soars. The Allegretto is jubilant; the theme and variations are to the point, and the brilliance of the march theme in the course of the final section seems to put a stamp of approval on everything that has gone before. Only one complaint: The Melodiya recording renders the violin sound rather harshly, and double stops in particular tend to be edgy. The piano, on the contrary, is mellow and clear. But don't let considerations of sound, in this case, stand in your way.

S.F.

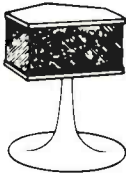
SCHUMANN: Abegg Variations, Op. 1; Symphonic Etudes, Op. 13. Claudio Arrau, piano. Philips 6500 130, \$6.98.

It is always a pleasure to hear Schumann's piano textures unfold under the hands of a master such as Arrau. The sonority, though sparsely pedaled (and in this case closely miked), takes on infinite depth and variety. Arrau's almost fanatical care for detail and his imaginative sense of color and inner voices add a third dimension to the music. You might say he provides the requisite magic carpet to launch Schumann's soaring inspiration.

Alas! There are difficulties with the take-off. This pianist, it has always seemed to me, is at his best in concert. In the recording studio he is sometimes apt to become ensnared in his own meticulousness. Here a finicky concern for point-making effectively prevents the music from taking wing. Time and again, longer lines are fragmented by little hesitations and altitude is simply lost. This is particularly true of the Op. 13 which Arrau apparently regards as a series of individual studies rather than one continuous whole. Everything points to that conclusion: the slow tempos; the insertion at arbitrary points of the five introspective variations expunged by the composer from his

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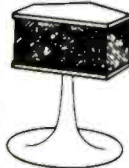
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later edition (they expand the work emotionally but don't exactly help succinctness): the use of the original 1837 version of the finale, which to my mind is a trifle rambling and weak structurally. Gorgeous playing, to be sure, but I find it rather frustrating, so introverted as to be unnerving. In the end I have the feeling that we have Arrau's subjective reactions to the music rather than the object itself. The earlier *Abegg* Variations give less room for such soul-searching, and fortunately Arrau is mostly content to lavish beautiful pianism on them without asking too many questions. But even here I have heard more sparkle and lightness. Arrau brings warmth and charm to the score, but not the humor and whimsy.

To sum it all up, Arrau is not at his best

here, but students of fine pianism should hear these performances anyhow: They can learn a great deal from them. H.G.

STRAUSS, R.: Capriccio.

Countess	Gundula Janowitz (s)
Count	Dietrich Fischer-Dieskau (b)
Flamand	Peter Schreier (t)
Olivier	Hermann Prey (b)
La Roche	Karl Ridderbusch (bs)
Clairon	Tatjana Troyanos (m)
Monsieur Taupe	David Thaw (t)
Italian Tenor	Anton de Ridder (t)
Italian Soprano	Arlene Auger (s)
Major Domo	Karl Christian Kohn (bs)

Chorus and Orchestra of the Bavarian Radio,
Karl Böhm, cond. Deutsche Grammophon
2709 038, \$17.94 (three discs).

Selected comparison:
Sawallisch

Ang. 3580

It was time for another version of *Capriccio*. The pioneering Angel set, now about thirteen years old, was never more than sonically adequate, and at some points (the Octet, for example) the recording failed to do anything like justice to the music's complexity and amplitude. Today the Angel album sounds lusterless and lacking in clarity. Not so the performance itself, which still comes through as vibrant, lucid, and, best of all, touching. Everyone engaged on that project seems to have been fired by a sense of occasion. The conversational exchanges that form so large a part of the work's structure are handled with impetuosity and ease, the text is buoyantly alive, the big dramatic moments are compelling, the lyrical scenes are irresistible. A lot of this comes from the admirable conducting of Wolfgang Sawallisch, a lot from the fine cast of singers led by Elisabeth Schwarzkopf.

To give a warm greeting now to Karl Böhm's recording on DGG is not by any means to imply that the earlier performance is superseded. These sets are not alternative choices. Each is musically good enough to co-exist side by side.

What makes the present set so welcome, however, is its vastly superior sound. The simple fact that the opera has been recorded in stereo means that the many strands of the music are clearer, the textures are more transparent, and the balances more finely adjusted. There is a new intimacy and richness to the music, a satisfying combination of delicacy and refugence, of subtlety and sensuousness—essential features of Strauss's later compositions. With these discs it is now possible fully to appreciate the radiance of the composer's final operatic vision.

Capriccio, subtitled *A Conversation Piece for Music in One Act*, is an intimate work. Though it is scored for a large orchestra, it begins with a string sextet, and it never strays far from ordinary social behavior. Its subject, which might at first glance seem dauntingly abstract for a theater piece, is nothing less than the perennial conflict between words and music, and the need for a composer of opera to reconcile one with the other. But Strauss never mistakes the stage for the lecture platform, and his argument is exemplified—that is, brought to life—by characters who embody the different sides of the dispute. At the center stands the Countess Madeleine, on either side her suitors—Olivier, a poet, and Flamand, a composer. The two men are to collaborate on an opera in her honor, and she must choose between them. None of these personages is as engagingly human or sympathetic as earlier Strauss characters like Elektra, the Marschallin, the Composer, the Dyer's Wife, or Arabella, but even if they do not call for our love and understanding in quite the same way we never doubt that they exist. They engage our attention and draw us into Strauss's imaginative orbit. Unlike their predecessors, they do not have destinies to fulfill, they have personalities to reveal. They constitute Strauss's aged homage to man's civilizing instincts. Because of their unheroic scope, because their medium is lyrical discourse, they are best encountered in the confines of a tiny house (though preferably one with high performing standards!) like Glyndebourne or the Cuvilliés' Theater in Munich. Or, for that matter, on disc. Although



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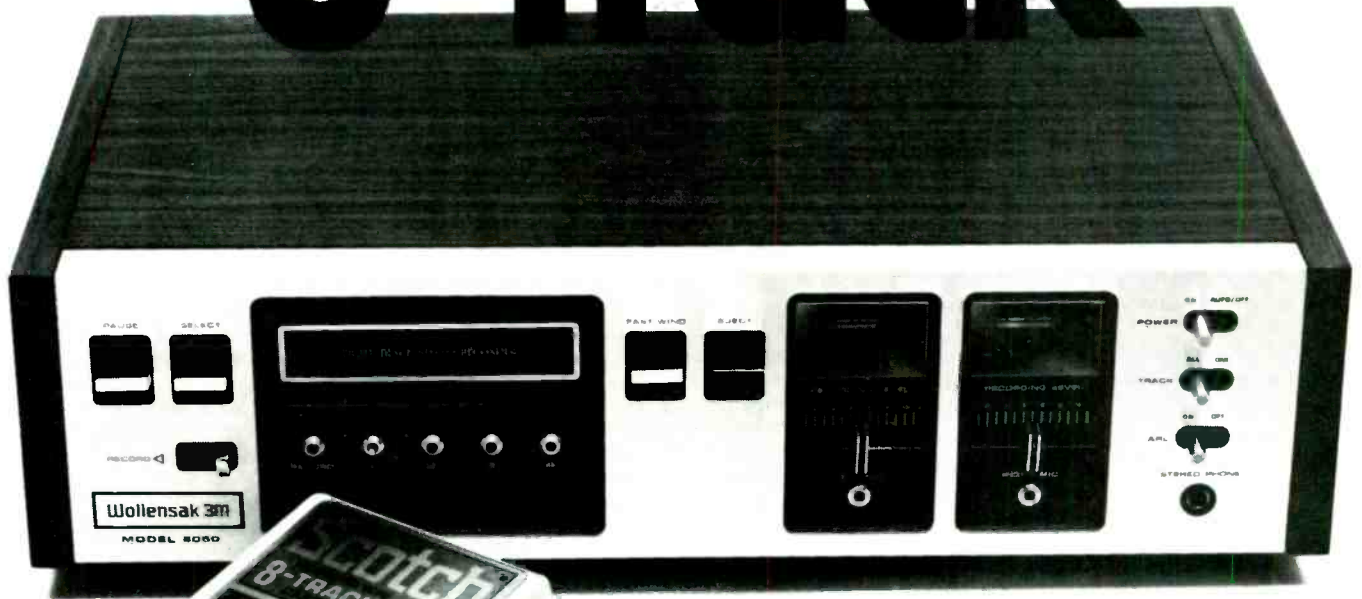
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in the latter case there is a distinct visual loss, we do have the compensation of being able to follow all the ramifications of Clemens Krauss's wise and witty libretto and of appreciating the ripeness of Strauss's compositional skill. Sheer inspiration visited the composer less frequently in old age than in his prime, but at the end his cunning was prodigious.

Böhm makes the most of this element in Strauss's work. Böhm's firm grasp and sense of propulsiveness in the ensembles are admirable. The parlando passages move like clear running water, the dances (set to violin, cello, and harpsichord) have a fitting lilt and delicacy, the outburst of the theater director, La Roche, in defense of his art resounds with passion. Less appropriate is Böhm's way with Strauss's lyrical expansiveness. At these points where the old man's genius took over from his talent—especially in the long self-questioning monologue for the soprano which brings the opera to a ravishing conclusion—Böhm loses energy, slows up too much, lets the textures coarsen slightly. Consequently the performance, admirable, skillful, and musicianly though it is, doesn't quite take flight as it should. Even the aged Strauss needs to be handled with lyric fervor.

Gundula Janowitz, the Countess, is cooler than her predecessor, more like Lisa Della Casa than Elisabeth Schwarzkopf. Janowitz' flutey choirboy sound gives her performance an appropriate well-bred reserve, but becomes hard to enjoy after a while, since it tends to monotony and verbal remoteness. She fails to heed the warning contained in the composer's

preface to the score when he advised the singers to aim for "the clearest possible pronunciation of consonants." On the other hand, Schwarzkopf on Angel overemphasizes the text. She overinflects and as a result sounds too studied, too unspontaneous to be musically convincing. Moreover, her vowels now seem decidedly odd.

But as a whole, each cast is exceptionally strong. The new La Roche, Karl Ridderbusch, is very different from Angel's Hans Hotter. Hotter is as majestic as only he can be, but his vocal manner is ungainly, whereas Ridderbusch is no less intelligent and a much more beautiful singer. His performance of the monologue is superb and full of sensitive detail, like the inflections he gives the lines "Voll Pietät hüte ich das Alte" ("Full of reverence I guard the past") while still maintaining a flow of beautiful legato tone. Dietrich Fischer-Dieskau, Sawallisch's admirable Olivier, is now Böhm's unemphatically masterful Count. Madeleine's brother, Clairon, the actress he is intrigued by, is played very satisfactorily by Tatiana Troyanos, though she is less fascinating than Christa Ludwig. Peter Schreier's Flammant and Hermann Prey's Olivier are first-rate, and David Thaw's Monsieur Taupe, the pathetic prompter who rises up like a ghost toward the end of the opera, is a marvelous characterization. The entire cast is admirable, except Anton de Ridder, the rather weak Italian Tenor. The Bavarian Radio Orchestra, not quite the equal in virtuosity of the old Philharmonia Orchestra, is a fine responsive body nonetheless. Under Böhm they impart a glowing refinement to what is in effect Strauss's testament as an opera composer. D.S.H.

SZYMANOWSKI: Métopes, Op. 29. **TUROK:** Transcendental Etudes, Op. 30; Little Suite, Op. 9; Passacaglia, Op. 10. Regis Benoit, piano. Orion ORS 7274, 5.98.

Szymanowski's music is rarely performed, at least in this country, and it is good to have this recording of three of the Polish composer's piano pieces. "Métopes" are the reliefs found in friezes of Greek temples of the Doric order, and these similarly named pieces are, as it were, musical "reliefs" representing female figures from the *Odyssey*: the Sirens, Calypso, and Nausicaä, respectively. Written about 1920, they feature elaborate pianistic figuration in combination with a somewhat languid melodic conception in a style strongly reminiscent of Debussy and, at times, Scriabin. Yet the works are not without their own personality, and they wear well over repeated listenings.

The compositions by Paul Turok, which make up the remaining (and major) portion of the disc, are much more difficult to deal with. Turok, an American born in 1929, was previously unknown to me as a composer, and he is not an easy one to place. First of all, his music is extremely derivative; yet the sources of derivation seem to change from piece to piece, and range from pure Liszt (e.g., in the first of the *Transcendental Etudes*, which in fact incorporates Liszt's *Nuages gris* complete and unaltered) to a sort of simplified Bartók in the second movement of the *Little Suite*. It is of course no surprise to hear influences in a composer's work, but rarely does one encounter so little apparent attempt to establish a personal

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voice. Yet what is finally most striking in these pieces is how beautifully realized they are. Turok is obviously a composer of extraordinary technical accomplishment, and despite the derivative aspect his music is never predictable. In fact, all of these works are of considerable interest, both as studies for the piano (for which Turok writes with unusual flair) and as solutions to compositional problems. My own favorite is the second of the *Etudes*, which in its evocation of bell-like sounds seems like a latter-day pianistic reflection of the opening of the Coronation Scene from *Boris Godunov*.

Pianist Regis Benoit performs all the compositions with technical and musical assurance, although I find his playing a bit reserved for this kind of music (pianistically considered, the Szymanowski and Turok have much in common). Unfortunately, the piano sound is not completely clean, and there is considerable extraneous sound, particularly in louder passages. R.P.M.

TELEMANN: Trio Sonata for Flute, Violin, and Harpsichord, in A minor—See Beethoven: Serenade for Flute, Violin, and Viola, in D, Op. 25.

THORNE: Liebesrock. **ANDERSON:** Chamber Symphony. **BROZEN:** In Memoriam. Janet Price, soprano (in the Brozen); Royal Philharmonic Orchestra, James Dixon, cond. Composers Recordings CRI SD 258, \$5.95.

The most interesting item here is Francis Thorne's *Liebesrock*. Although the formal organization seems almost painfully obvious, consisting simply of a gradual accumulation of materials until a climax is reached near the end, Thorne sustains interest through his effective use of musical elements derived from rock. He does not introduce these in a literal way, but gradually, almost imperceptibly, weaves them into the total fabric of the composition. The work is intended as a ballet score, and I suspect that it would be particularly effective in that role.

The other two composers represented, T. J. Anderson and Michael Brozen, are new to the catalogue. Anderson's Chamber Symphony has many interesting and imaginative moments, but it is structurally so fragmentary that it has difficulty sustaining its extended, one-movement plan. Brozen's *In Memoriam*, a song cycle for soprano and string orchestra, is a very pleasant, if not overly compelling, setting of excerpts from Tennyson's poem of the same name. It is well-written, solid music of a somewhat conservative nature, but to my ear it lacks the focus of a really strong compositional personality.

The performances by the Royal Philharmonic Orchestra under James Dixon seem quite good, though there are occasional ragged moments. I suspect that rehearsal time was on the short side. Soprano Janet Price, who sings the Brozen, has clearly studied the work very carefully. Her somewhat hard, forced sound, particularly in the upper register, is not to my taste, but she communicates the sense of the score quite effectively. R.P.M.

TUROK: Transcendental Etudes, Op. 30; Little Suite, Op. 9; Passacaglia, Op. 10—See Szymanowski: *Métopes*, Op. 29.

WAGNER: Die Meistersinger: Excerpts. Friedrich Schorr (b). Göta Ljunberg (s), Elisabeth Schumann (s), Gladys Parr (c), Rudolf Laubenthal (t), Lauritz Melchior (t), Ben Williams (t). Various orchestras, Leo Blech, Sir John Barbirolli, Albert Coates, and Lawrence Collingwood, cond. Seraphim 60189, \$2.98 (mono; from Angel COLH 137, recorded 1927–31).

Fliedermanolog; Gut'n Abend, Meister!; Schusterlied; Wahnmonolog; Abendlich glühend in himmlisches Gluth; Aha! Da streich die Lene schon ums Haus; Quintet: Euch macht ihr's leicht; Verachtet mir die Meister nicht.

This budget reissue of a notable album in the "Great Recordings of the Century" series makes readily available a glimpse of one of the great operatic portrayals of the twentieth century. Actually, as the years go by, Friedrich Schorr's Sachs assumes ever more legendary status, since the role has become increasingly difficult to cast. Schorr sang the part for twenty years at the Metropolitan (1924–43), and during his prime—that is, until the mid-thirties—he was without serious rivals in this country. The combination of poetry and authority, of wisdom and courage has eluded most of those who have followed him. In the post-World War II years Ferdinand Frantz and Paul Schoeffler were the only really successful Sachses, and neither had the full measure of the part. Schoeffler's bluff and genial assumption lacked inwardness, and Frantz's sensitive and refined portrayal tended to be vitiated by a lack of vocal stamina.

To judge by this record, Schorr had both inwardness and stamina at his command. His warm, sympathetic voice is beautifully suited to Wagner's demands: The tone is full and rich, and the style heroic yet lyrical; the line always clean, always legato. Even in moments of greatest stress or emotion (like the *Schusterlied* or the final scene) he never rants. He maintains at all times a poet's elegance. During the five years in which these recordings were made (1927–31) Schorr's voice was a genuine *Heldenbariton*, with a huge and solid middle register capable of riding the largest orchestra, together with an easy upward extension to F. That alone would differentiate him from most of his successors. But in addition to this vocal endowment he had the technique to encompass those vocal subtleties and nuances which go a long way to create the poetical nature of Hans Sachs: grace notes, gruppettos, *messe di voce*, high pianissimos, and the like.

Most of Sach's big moments are represented on this disc. However, it should be pointed out that the *Schusterlied* ("Jerum! Jerum!") omits all of Beckmesser's exchanges, and that the *Fliedermanolog* is a disappointing performance. This latter is not the same version that used to be available on 78, but an unpublished one which sounds unwontedly tentative. But the remainder of the disc is superb.

Of the two Walthers, Laubenthal comes across as vocally stiff. Melchior as marvelously youthful and impetuous. Göta Ljunberg's intelligent-sounding Eva is affected by excessive vibrato. Elisabeth Schumann, however, is miraculously beautiful. After all these years of listening to her in the Quintet, I still find that the grace and delicacy of her opening phrases go straight to the heart.

The sound on Seraphim is slightly less clean than it was on Angel, but the 78 transfers still seem uncommonly good. D.S.H.

recitals and miscellany

LAURITZ MELCHIOR: Opera Recitals. Excerpts from works by Wagner, Verdi, Meyerbeer, and Leoncavallo, recorded between 1923 and 1935. For a feature review of these historic reissues, see page 75.

PAUL ROBESON: "Songs of My People." Paul Robeson, bass; Lawrence Brown, tenor and piano. RCA Red Seal LM 3292, \$5.98 (mono; from RCA Victor originals, recorded 1925–29).

Paul Robeson's old (musical rather than political) admirers will be happy to learn that after too long an absence as a black-listed, expatriate nonperson he is alive and (I hope) well back in his hometown of Princeton, New Jersey. They will be even more delighted to re-hear—for the first time in many years for most of us—that he sounded like in his now-legendary Victor recordings of 1925–29. The present program, admirably free from electronic rechanneling or any other kind of gimmickry, comprises no less than twenty selections dubbed from their original 78-rpm pressings; the shellac-disc scratch may be present but so is the startlingly unfaded "presence" of the singer himself, and there is even considerable tonal naturalness in the ideal Lawrence Brown piano (and occasionally vocal) accompaniments. Ironically, the original releases were black-label 10-inchers (i.e., pop series), yet even in those days Robeson was widely recognized as unique: not as an art-song interpreter, like Roland Hayes, to be sure, but as a master of eloquent simplicity as well as possessor of one of the truly great bass voices of all time.

His all-spiritual repertory here (except for the somewhat superfluous Dunbar-Johnson *Li'l Gal*) is of course done in the arrangements (by Brown, Boatner, Burleigh, et al.) so long thought necessary for concert presentation of any folk music—even the dialect spelling of



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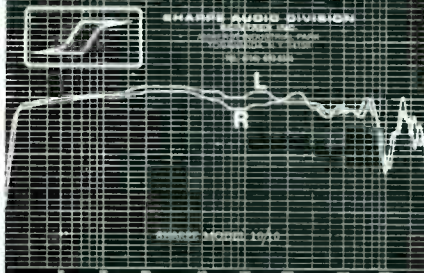
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many titles is painfully anachronistic these days. Nevertheless when one listens again, or for the first time, to these eternally spell-binding performances of *Water Boy*, *Were You There?*, *Ezekiel Saw de Wheel*, *Nobody Knows de Trouble I've Seen*, *I Want to be Ready*, *Hear de Lam's a-Cryin'*, and *Bye and Bye*, nothing counts except the poignant eloquence of the music and voice. They struck me as incomparable some thirty-five years ago when I reviewed many of the Robeson/Brown discs in the now long-extinct *Phonograph Monthly Review*; they grip me no less magnetically today.

R.D.D.

PLEASURES OF THE COURT. Morley Consort; Early Music Consort of London, David Munrow, dir. Angel S 36851, \$5.98.

SUSATO: La Mourisque; Brante Quatre Branles; Ronde & Salterelle; Ronde mon amy; Allemaigne & Recoupe; Pavane mille regretz; Basse danse Bergeret sans roch & Reprise le pingue; Ronde; Pavane La Bataille. **MORLEY:** Mounsier's Alman; Lachrimae Pavan; Michil's Galliard; Capitaine Piper's Pavan & Galliard; My Lord of Oxenforde's Maske; Lavolto; La Corante. **DOWLAND:** My Lord Chamberlain's Galliard. **NICHOLSON:** The Jew's Dance.

Anyone who enjoyed the television re-creations of Tudor England last winter in *The Six Wives of Henry VIII* and *Elizabeth R*, may have noticed the irresistibly delightful music. Credit-watchers know the man responsible for their pleasure was David Munrow, whose Early Music Consort will rekindle your memories with this lively selection of instrumental dances. I can't recall if any of the selections on this disc were actually played on the television series, but any of them could well have been. The lusty enthusiasm of a Netherlandish band piping away at Tielman Susato's joyful dances conjures up the young Henry cavorting about and showing off his dancing skill and high spirits before his young Spanish queen. And the more elegantly refined chamber style of Thomas Morley's consort lessons with their rich instrumental color combining strings and plucked instruments is an aural counterpart to the intricate brocades, starched ruffs, and jeweled coiffures of Elizabeth's wardrobe.

Unlike Morley, Susato leaves the instrumentation up to the performers. Munrow has chosen a delightful and effective variety of combinations from the racy sound of the full band with its drums and tambourines to a buzzing consort of crumhorns and the mellow beauty of recorders and lute which lend an ap-

propriately pastel color to Susato's adaptation of Josquin's melancholy pavan *Mille regretz*. The personnel of the two ensembles is almost completely different, but the performances are uniformly excellent.

S.T.S

ANDRÉ KOSTELANETZ; "Works for Orchestra." Orchestra, André Kostelanetz, cond. Columbia M 31077, \$5.98.

GLAZUNOV; The Seasons, Op. 67: Ballet Suite. **FAURÉ;** Shylock Suite, Op. 57: Entr'acte; Nocturne; Finale. **KHACHATURIAN;** Masquerade Suite; Waltz. **VILLA LOBOS;** Bachianas Brasileiras No. 1; Modinha (Prelude). **WOLF-FERRARI;** I Gioielli della Madonna; Intermezzo No. 1; Neapolitan Dance.

Not many listeners, even among passionate balletomanes, really want much more of the *Seasons* ballet than one of the usual suites. So this one—comprising Nos. 1, 4, 7, 9, 10, 13 (the popular *Bacchanal*), 14, and 15 of the full score's fifteen pieces—should satisfy almost anyone with a mild taste for Glazunov's salo-ish but ingratiating and colorfully orchestrated music. (Those who want more can find a complete ballet version, conducted by Boris Khaikin, on Melodiya/Angel SR 40088 of 1969.) Kostelanetz seems somewhat tenser than usual here and his orchestra's tonal coarseness is italicized by an extremely strong, vivid, close recording. A true Glazunov fan undoubtedly will do better with Ansermet's *Seasons* Suite, augmented by the composer's two Concert Waltzes (London CS 6509 of 1968). But the present release is more enticing for its shorter works—characteristic examples of Kostelanetz's programming catholicity and imagination.

Most significantly, he brings back to the recorded repertory (for the first time in stereo, I believe) three-fourths of the suites drawn from Fauré's incidental music to a French version of Shakespeare's *Merchant of Venice*. That title is used in the labeling here although it properly should be that of Haraucourt's adaptation, *Shylock*. Also included are the more familiar, if certainly not hackneyed, richly sonorous second movement of Villa Lobos' *Bachianas Brasileiras* No. 1 (for an all-cello ensemble); the dashing *Masquerade* Waltz by Khachaturian; and two once popular excerpts from Wolf-Ferrari's opera *Jewels of the Madonna*: the serenadelike Intermezzo to Act II and the rambunctious *Neapolitan* Dance that is sometimes known as the *Apache* Dance or *Dance of the Camorristi*—all of which Kostelanetz and his men play with infectious enthusiasm.

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* **THE MOONGLOWS:** *The Return of the Moonglows*. Ron Baker, vocals and bass; Bobby Eli, vocals and guitar; Norman Harris, vocals and guitar; Earl Young, vocals and drums; Vernon Bullock, vocals and piano; strings accompaniment. *Sincerely*; *When I'm with You*; *You've Chosen Me*; seven more. RCA LSP 4722, \$5.98.

Harvey Fuqua, an original member of the Moonglows, has reassembled this powerhouse group from the Fifties and produced a brand-new disc featuring their delightful vocal harmonies. The Moonglows had eight undisputed years of success during those days when today's Golden Oldies were once new. Here they resurrect two of their greatest hits. *Sincerely* and *The Ten Commandments*.

Sincerely opens exactly as it did when it was first recorded. The Moonglows then run through it using a more contemporary approach, and the results are just as gratifying. A new tune, *I'll Stop Wanting You*, is also given the a capella treatment the first time through and once again, the Moonglows' vocal blend is breathtaking. Credit must be given to Jack Faith's strings and Vernon Bullock's keyboards accompaniment which enable the group to retain their original fervor and yet create a sound somewhat more relevant for a much more hectic time. "The Return of the Moonglows" is more than welcome. H.E.

HUGH MASEKELA: *Home Is Where the Music Is*. Hugh Masekela, trumpet; rhythm accompaniment. *The Big Apple*; *Maseru*; *Blues for Huey*; seven more. Blue Thumb 6003, \$5.98.

WISHBONE ASH: *Argus*. Andy Powell, Martin Turner, Steve Upton, and Ted Turner, vocals and instrumentals. *Sometime World*; *The King Will Come*; *Warrior*; four more. Decca 7-5347, \$4.98.

These two albums are not brought together in one review because they share a similar musical style. Indeed, they are at widely divided crossroads of the pop spectrum. Wishbone Ash is a group of rock musicians from England, where they enjoy more success than they do as yet in the U.S. Of their three albums, this is the softest and most imaginative. Hugh

Masekela is a distinguished black artist. His music has for years ridden a unique line somewhere between jazz and black pop music. This album was recorded in England and has a particularly beautiful ballad called *Minawa* by S. Toure. The track features a gorgeous piano solo with no credit.

The point of the double review is the art work. Perhaps music reviewers are not supposed to notice such things, nor comment on them. Certainly we do not comment often enough. Art work is critical to sales, for one thing. It is the first element that attracts the browser to an album by an unfamiliar group. It is also a highly sophisticated field, for all its lack of acclaim.

These two albums are the most striking I have seen in a long time. The Wishbone Ash cover folds out into a long color photograph of a helmeted and caped warrior viewing an empty, misty forest. At the far side of the photo is a small shining object in the sky that appears to be a flying saucer. The blend of medieval and science fiction hits with powerful impact. Graphics are credited to Hipgnosis, probably a British company.

Hugh Masekela's album is ingeniously designed with several fold-out flaps, none of which gets in the way of the disc itself. Each bears a reproduction, either a painting or a sketch, of the work of Dumile Feni, presumably a black artist, whose work is strong, knowing, and emotional. Graphic designs (and one fine portrait photo of Masekela) are by Tom Wilkes and Barry Feinstein for Camouflage Productions of Los Angeles. Wilkes and Feinstein have been responsible for any number of extraordinary album designs, including those for Delaney and Bonnie, Barbra Streisand, and Dave Mason.

Check these two albums next time you're in a record store. Records are more than music. They are also big business. M.A.

* **DAVID ACKLES:** *American Gothic*. David Ackles, vocals and piano; vocal and instrumental accompaniment. *American Gothic*; *Love's Enough*; *Ballad of the Ship of State*; *One Night Stand*; *Oh, California*; *Another Friday Night*; *Family Band*; *Midnight Carousel*; *Waiting for the Moving Van*; *Blues for Billie Whitecloud*; *Montana Song*. Elektra EKS 75032, \$5.98.

In this age of cynical pop songwriters it's good to see someone unafraid of making statements—someone who will risk losing his cool by offering an opinion. Ackles writes definite songs about definite subjects: real people who are doing something that is tragic or funny or whatever. But they *do something*.

In *American Gothic* we are given a farm couple: the drunk husband and the part-time prostitute wife. *Love's Enough* has advice for lovers, a type of song that's rare these days. *Ship of State* is about the Vietnam war. A stunning number, it sets a somber and pitiful plea against a *My Fair Lady*-type jolliness. *One Night Stand* is a perfect, traditional jazz ballad about . . . you guessed it. But it's done well; the song may have been written in 1970 but it sounds as if it comes from the great old days of jazz singing. One track only is a disappointment: the final, featured piece, a long number called *Montana Song*. This going-back-to-the-fatherland lyric is a nice idea, but



David Ackles—a potential sensation.

just too sodden with clichés, too much weeping over the parental grave.

Ackles should be a Broadway musical writer and singer (even if he does associate with folk-singers and rock-and-rollers) for in "American Gothic" there is incredible promise, not only for the popular music field, where Ackles is a delight, but for Broadway, where he could be a sensation. M.J.

* **JIM PRICE:** *Sundego's Travelling Orchestra*. Jim Price, vocals, keyboards, brass, arrangements, and songs. ABC Dunhill DSX 50125, \$4.98.

Each month reviewers receive a batch of new-artist albums. Some are made in the U.S. (L.A., New York, Nashville, Memphis, etc.) and some in England (mostly London). For a long time it seemed that most of the London-made pop albums were a bloody bore. Recently the London fog has cleared and the reverse is happening: Seven out of ten new-group albums that are interesting turn out to be products of England.

Jim Price is a case in point. His album was recorded at Olympic Studios in London and produced by Andrew Johns and Price himself.

Price's talent is steady and imaginative in many areas. He sings, composes, plays keyboards and brass instruments, and arranges. With all that going, it figures that he shared in the production end as well.

Price's music is big and sure of itself. His tempos are strong, his brass lines loud and linear, his string writing mellow. His voice is solid, but his singing is loose. At the same time Price is highly musical and professional. His treatment of ballads is sweet and earthy. Price's expertise reminds me of that of David Gates, singer/composer/arranger/leader of Bread (though the two have little similarity in sound).

There is a note on the album giving special thanks to Harry Nilsson and George Greif. Since Harry was in London not too long ago working on his own album, perhaps he had a hand in this one as well. If not, one can certainly see why Harry and Greif are admirers of Price. For part of the pleasure of Harry Nilsson is the fact that he always knows exactly what he is doing and what he wants musically.

Price communicates the same quality. That means there are no gray areas in the album. You may or may not like what he does, but Jim Price stands firm. I like him a lot. M.A.



NILSSON: Son of Schmilsson. Harry Nilsson, vocals and piano; vocal and instrumental accompaniment. *Take 54; Remember (Christmas); Joy; Turn On Your Radio; You're Breakin' My Heart; Spaceman; The Lottery Song; At My Front Door; Ambush; I'd Rather Be Dead; The Most Beautiful World in the World.* RCA LSP 4717, \$5.98.

Nilsson has been hinting at genius for years and now has finally achieved it. I don't know if "Son of Schmilsson" makes Nilsson a mad genius or just a little torrid in the central lobes, but I will be surprised if a better rock album appears during the remainder of 1972. It's a funny record—Steve Katz of Blood, Sweat & Tears feels it's the comedy album of the year. And it's a magnificent hard-rocker, from the three-feet-on-the-bass drums sound of *Take 54* to the rehash of the 1950s standard *At My Front Door*.

Two songs, *Take 54* and *You're Breakin' My Heart*, take lyrical steps that can only be called "poetic licentious." *Remember (Christmas)* is a fine "standard" ballad. *Joy* is a bogus c & w song, and such a good satire of country mourning that RCA tried to foist it on the nation's country radio stations as a joke, using a pseudonym for Nilsson. *Spaceman* turns out to be just that, appropriately employing a Phil Spector-ish cosmic orchestral arrangement. *Ambush*, one of the few serious cuts on the LP, is an antiwar song. *I'd Rather Be Dead* is a jolly singalong, pairing Nilsson with an accordion and a senior citizens' chorus. It works, despite a rather tacky lyric about bedwetting. The finale, *The Most Beautiful World in the World*, is a sly calypso which builds to a fine, pretentious ending and an exchange of good-bys between Nilsson and producer Richard Perry.

The album flows well, shifting from one kind of mood to another contrasting one as if the two were born together. In all, "Son of Schmilsson" is a complete joy. M.J.

RICHIE HAVENS: The Great Blind Degree. Richie Havens, vocals and guitar; Paul Williams, guitar; Emile Latimer, drums; Eric Oxendine, bass; Bob Margouleff and Malcolm Cecil, Moog synthesizer; orchestral accompaniment. *What About Me; Fire & Rain; In These Flames; Think About the Children; Fathers & Sons; Teach Your Children; What Have We Done.* Stormy Forest SFS 6010, \$4.98.

Richie Havens remains among the best interpreters—one of the few recording artists who regularly sacrifices songwriters' royalties for musical integrity. There is not one Havens composition on this LP, which indicates that he knows he is not the best songwriter in the world. There is nothing wrong with the album save two things: the "see me, feel me, touch me, heal me" segment from *Tommy* (used as a tag at the end of *Fire and Rain*) and the string arrangements. Why Havens, with a voice that is rich, emotional, and powerful, feels the need to add sweetening is beyond me. It's like three inches of icing on a one-inch cake.

Still, the album flows despite the occasional schmaltz. Note especially Dino Valente's *What About Me*; James Taylor's *Fire and Rain*; Cat Stevens' *Fathers and Sons*; and Graham Nash's *Teach Your Children*. There is an emphasis on children, especially child-parent relations, running through the album.



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and the liner notes include some philosophy on the generation gap from a book Havens has written. *The Great Blind Degree*. M.J.

* **DE SYLVIA, BROWN & HENDERSON REVISITED.** Cab Calloway, Blossom Dearie, Gloria De Haven, Dorothy Loudon, and Charles Rydell, vocals; orchestra, Norman Paris, arr. and cond. *Broadway: There I Go Dreaming Again; Without Love; Heel Beat; My Song; Isn't It June?; I Want to Be Bad*; seven more. Painted Smiles 1351, \$4.98.

* **VINCENT YOUMANS REVISITED.** Cab Calloway, Blossom Dearie, Gloria De Haven, Dorothy Loudon, Charles Rydell, Mary McCarty, and Maureen Stapleton, vocals; orchestra, Norman Paris and Dick Hyman, arr. and cond. *Drums in My Heart; Mean Man; Happy Because I'm in Love; Oh Me, Oh My; Rise and Shine; The One Girl; He Came Along*; eight more. Painted Smiles 1352, \$4.98.

* **IRA GERSHWIN REVISITED.** Blossom Dearie, Mary McCarty, Danny Meehan, Charles Rydell, Ethel Shutta, and Margaret Whiting, vocals; orchestra, Dick Hyman, arr. and cond. *Give a Girl a Break; It Happens Every Time; In Our United State; Shoes with Wings On; Applause; Boy Wanted; A Rhyme for Angela; Swing Trot*; six more. Painted Smiles 1353, \$4.98.

Oh it's a nice day after all. That crazy man Ben Bagley has found another way to get his unique albums aired.

I cannot resist producer Bagley. He goes to so much loving trouble to give us gifts we didn't know we wanted. He pores through dusty catalogues of such composers and musical comedy teams as Gershwin, Cole Porter, Rodgers and Hart, etc. He then chooses the most obscure and least appropriate songs, dresses them up with a showy orchestra and some singer you haven't heard from in years, and then presents the whole package with an affection that makes rejection impossible.

Bagley's liner notes are as touching and funny and unlikely as his albums. This is from the "Vincent Youmans Revisited" set: "Vincent Youmans was born in New York, the son of a prosperous manufacturer. He joined the Navy in 1917. Many of his finest musicals were nautical musicals. Mr. Youmans was very fond of sailors. I also have something else in common with Mr. Youmans. TB! He was stricken with tuberculosis in 1933 while working in Hollywood (a filthy place) on his last complete score. . . ."

Now we all know what we suspected. Camp never killed me, but Bagley is a world unto himself. He was also into the *No. No. Nanette* number years before it was chic. His albums are its handbooks.

Bagley also makes use of the one-of-a-kind vocal talent of Blossom Dearie, and who else can make that claim? Not to mention Gloria De Haven, Maureen Stapleton, Dorothy Loudon, Danny Meehan, and Margaret Whiting. Margaret Whiting! Even if you have two thousand albums on your shelf, you still have nothing like Ben Bagley. He requires his own index card and "miscellaneous" won't do.

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new albums listed above depends on your own sense of whimsey. Myself, I wouldn't miss Ben Bagley for the world. M.A.

BOOKER T. & PRISCILLA: Home Grown. Booker T., vocals and keyboards; Priscilla, vocals; rhythm and strings accompaniment. *Save Us from Ourselves*; *Born Under a Bad Sign*; *Maggie's Farm*; five more. Share SP 4351, \$5.98.

Booker T. Jones and his wife, Priscilla, seem determined to mate a jazzlike treatment of rhythm and blues with Priscilla's rather extravagant attempts at singing soulfully. After listening to the result, I can only conclude that Booker T. seems to have lost his musical judgment and Priscilla at best achieves nothing more than parody. It seems as if two colossal egos are at work here and, rather than compromise, both have decided to do their thing as loudly, repetitively, and with as much eagerness as they could possibly muster.

Born Under a Bad Sign, one of the cuts on this disc, is over eight minutes long and *Who Killed Cock Robin?*, a Booker T. and Priscilla composition, runs on for twelve endless minutes and twenty seconds. These extreme lengths give Priscilla the opportunity to display every wail, bellow, moan, and groan that she can possibly summon forth from her larynx and the results are far from illuminating. In addition, Mr. and Mrs. Jones perform two Dylan tunes, *Maggie's Farm* and *Don't Think Twice, It's All Right*. They suffer in the process.

Booker T. once led one of the better-known soul bands, Booker T. & the M.G.'s. One can only hope that he rediscovers his roots. H.E.

RANDY BURNS: I'm a Lover, Not a Fool. Randy Burns, vocals; strings, rhythm, keyboard, and vocal accompaniment. *Hold On*; *I'm a Lover, Not a Fool*; *She's No Good*; eight more. Polydor PD 5030, \$5.98.

Let's say this for Randy Burns: He is a talented young performer! A folkie from Manchester, Connecticut, Burns not only can create a simple and occasionally eloquent song but he can also sing his own material with a warm, unaffected delivery. There's plenty of feeling on this disc's opener, *Hold On*. The title tune is also a solid number with a stand-out pedal steel guitar back-up by Bill Keith. *Lisa*, a perfectly conventional song backed primarily by piano, is also totally lovely. Burns's vocal on *Lady Rain Again* is a prime example of his ripe singing style.

Burns is not at a stage in his career when everything that appears on one of his discs is polished to perfection. The back-up voices here, for example, are sometimes exceedingly shrill. Burns needs to find a way to distinguish himself more clearly from the horde of other folk singers who have had the same musical influences and take the same approach to their music. "I'm a Lover, Not a Fool," does clearly indicate, however, that he is headed in the right direction. H.E.



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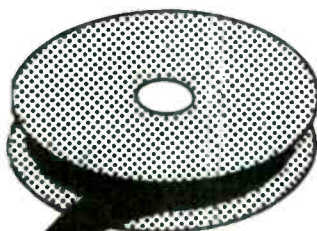
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JOPLIN: Piano rags played by Joshua Rifkin, William Bolcom, and Max Morath. For a feature review of this recording, see page 81.

* **BENNY GOODMAN:** The Great Soloists. Ben Selvin's Orchestra; Buddy Campbell and His Orchestra; Ben Pollack and His Orchestra; Roy Carrol and His Sands Point Orchestra; Lloyd Keating and His Music; Ten Freshmen; Mills Musical Clowns; Steve Washington and His Orchestra. *I've Got Five Dollars; One More Time; Bag o' Blues*; eleven more. Biograph C 1, \$5.98.

* **JACK TEAGARDEN:** The Great Soloists. Jimmy McHugh's Bostonians; Mills Merry Makers; Cornell and His Orchestra; Ben Pollack's Orchestra; Wingy Mannone's Orchestra; Frankie Trumbauer's Orchestra. *Futuristic Rhythm; When You're Smiling; Diga Diga Doo*; eleven more. Biograph C 2, \$5.98.

* **THE BOSWELL SISTERS:** 1932-1934. Bunny Berigan, Manny Klein, and Manny Weinstock, trumpets; Tommy Dorsey and Charlie Butterfield, trombones; Jimmy Dorsey, Benny Goodman, Larry Binyon, and Chester Hazlett, saxophones; Joe Venuti and Harry Hoffman, violins; Martha Boswell, piano; Dick McDonough, Eddie Lang, Carl Kress, and Perry Botkin, guitars; Joe Tarot, Artie Bernstein, and Dick Cherwin, bass; Stan King, drums; Jimmy Grier's Orchestra; Boswell Sisters, vocals. *Hand Me Down My Walkin' Cane; Old Yazoo; Sophisticated Lady*; eleven more. Biograph C 3, \$5.98.

Arnold Caplin of Biograph Records has scored a significant breakthrough in the American jazz reissue field by arranging to lease certain masters from Columbia for release on his own label—this marks the first time a major label has made such an agreement. The arrangement became possible because Caplin was interested in recordings which Columbia, in the normal course of events, would probably never release on microgroove.

The first fruits of this deal are a bonanza for collectors whose 78s are becoming worn to a frazzle or who have never had an opportunity even to hear some of the fringe-area jazz of the late '20s and early '30s. They include the first 12-inch LP collection of the Boswell Sisters and two discs by the studio bands that recorded for Columbia and the American Record Company (Perfect, Banner, Vocalion, Harmony, Velvetone) as Mills Merry Makers, the Ten Freshmen, Jimmy McHugh's Bostonians, Buddy Campbell and His Orchestra, and Roy Carrol and His Sands Point Orchestra, as well as using such real life leaders as Ben Pollack, Ben Selvin, Wingy Mannone, and Frankie Trumbauer. These are the groups that make up the Goodman and Teagarden releases. The tunes are, with two exceptions (*St. James Infirmary* and *Beale Street Blues* on the Teagarden disc), pop songs of the moment; but with the Dorsey brothers, Jimmy

McPartland, Charlie Teagarden, Eddie Miller, Adrian Rollini, and Bill Moore among those helping out Benny and Big T, the performances are filled with the sparkle of airy, casual jazz.

It is incredible that the Boswell Sisters have been neglected for so long. Connee Boswell's unique arrangements—with their changing tempos, fascinating harmonies, imaginative use of scat phrasing and remarkable built-in sense of swing—are unlike the writing for any other vocal group (and what a pale follow-up the Andrews Sisters were!). Beyond the writing, there is the warm, colorful vocal texture of the trio, keyed to Connee's very personal vocal quality, and—far from least among the merits of the Boswell Sisters' records—the excellent jazz backing they got in the early '30s from groups that included the Dorseys, Bunny Berigan, Joe Venuti, Eddie Lang, and Dick McDonough. This set is scarcely "the best of the Boswell Sisters"—it includes a few of their lesser efforts—but there are several topnoich examples of the marvelous mélange of ideas that cropped up in their performances, including *There'll Be Some Changes Made, If It Ain't Love, Sentimental Gentleman from Georgia*, and *Mood Indigo*. J.S.W.

STAN KENTON AND HIS ORCHESTRA: Stan Kenton Today. No personnel given. *Malaguena; Artistry in Percussion; Yesterdays*; fourteen more. London Phase-4 SPC 44179/80, \$11.96 (two discs).

Although Stan Kenton has formed his own label, Creative World, this two-disc report of one of his English concerts in early 1972 comes out on London Records—and happily so, because it gives the band the benefit of London's Phase-4 recording which catches the full color of both the power and the shadings of the Kenton juggernaut. The program is a well-balanced mixture (much like the programs he plays everywhere these days) of flamboyant recent additions to his repertoire (Hank Levy's *Chiapas*, Bill Holman's *Malaga*, Ken Hanna's *Bogota*, slow ballads featuring Kenton's piano (*What Are You Doing the Rest of Your Life*) and some old Kenton favorites (*The Peanut Vendor, Opus in Pastels, Artistry in Rhythm*).

For veteran Kenton followers, the most provocative aspect of the album is his contemporary view of some of his old pieces. *Opus in Pastels*, for example, which features the saxophone section, remains much as it was in the 1940s, although Kenton's present saxophones play it a bit gingerly, lacking a lead with real bite. *Intermission Riff*, on the other hand, has been completely recast, starting with a perky, off-center piano bit and building in much more complex fashion than the straightforward riff of yore when Vido Musso pumped it out. The best of these old works is one that has always been one of Kenton's most completely realized pieces, the lovely *Interlude*, which retains all its gentle charms even though the present band is really too top heavy on slow pieces such as this. J.S.W.

ELVIN JONES: Merry Go Round. Joe Farrell, David Liebman, Steve Grossman, and Pepper Adams, saxophones; Frank Foster, alto clarinet; Chick Corea and Jan Hammer, keyboards; Yoshiaki Masuo, guitar; Gene Perla, bass; Don Alias, conga; Elvin Jones, drums.



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NAT KING COLE. Maria Cole with Louis Robinson. Photos. Discog.

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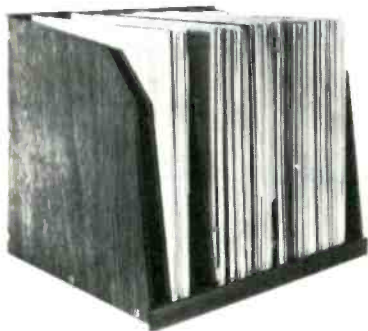
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Unlike most Elvin Jones records, this set is more concerned with Elvin as a supportive drummer than as a dynamic soloist or a bruising driver of ensembles. This one is for the sidemen—Dave Liebman, Joe Farrell, Jan Hammer, and Chick Corea—and they have a field day both as writers and performers. High points are Liebman's *Brite Piece*, primarily a showcase for his light, lyrical soprano saxophone, although Farrell joins him for some brief but charming soprano duets; Farrell's gracefully shaded flute solo on his own composition, *A Time for Love*, a slow ballad of almost classic beauty; and Corea's gay and bristling *Fiesta*, on which his swirling piano solo is matched by the boiling excitement of a Farrell solo on soprano saxophone.

There is a bit of something from everybody in the set—Hammer is spotlighted in a composition of his own. *Lungs*, and bassist Gene Perla contributes two tunes, one of which, *'Round Town*, has some superb saxophone ensemble passages involving Liebman, Farrell, Steve Grossman, and Pepper Adams. And for even further diversification, Frank Foster turns up on one of his compositions, *Who's Afraid* . . . playing alto clarinet over the lifting pulsation of that same saxophone section.

J.S.W.

in brief

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M.J.

THE HOLLIES: Distant Light. Epic KE 30958, \$5.98.

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H.E.

BIG BLACK: And the Blues. Uni 73134, \$4.98

Big Black is a conga player turned singer. He has a rich, deep, and mellow voice not unlike that of Joe Williams, but his style and outlook are more earthy and contemporary. It's a good album.

M.A.

ARTHUR LEE: Vindicator. A&M SP 4356, \$5.98.

Arthur Lee, formerly the leader of Love, a well-respected Los Angeles rock group, was criticized in the past as a black who sang like a white (Mick Jagger) who sang like a black. Now he can be criticized as a black who sings like another black, Jimi Hendrix. The whole thing is highly silly.

M.J.

CARPENTERS: A Song for You. A&M SP 3511, \$5.98.

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H.E.

BUZZ LINHART: Buzzy. Kama Sutra KSBS 2053, \$5.98.

Unlike most other rock singers, Linhart makes a conscious effort to sing in a jazz-influenced style. He has a fascinating, moving live act which doesn't often translate well onto wax. Here he does quite well, breezing through a number of songs which add up to straightforward rockers. It's marred, though, by a sloppy reading of Elton John's *Take Me to the Pilot*.

M.J.

THE BEST OF JOHN HERALD AND THE GREENBRIAR BOYS. Vanguard VSD 79317, \$5.98.

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H.E.

ENGLAND DAN AND JOHN FORD COLEY: Fables. A&M 4350, \$5.98.

I don't know about you, but I can never remember this group's name. Nevertheless, they are very good and have been struggling just under the surface of success for the past year or so. Maybe this is the album that will do it for them. It is beautifully produced by guitarist Louie Shelton and engineered by some of A&M's finest: Henry Lewy, Norm Kinney, and Rick Porter.

M.A.

NEIL DIAMOND: Moods. Uni 93136, \$5.98.

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H.E.

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M.A.

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the tape deck

BY R.D. DARRELL

Peace Now—On One Quadraphonic Front.

Even as the Big Quad War grows ever more ominous in the disc world, harmony rather than confrontation characterizes the meeting of discrete and matrix partisans in the domain of the endless-loop tape cartridge. Here discretion is the easy, noncontroversial norm: Not only RCA and Ampex (the latter representing a considerable number of labels) but also Columbia are now issuing exactly the same type of quadraphonic cartridges, with two sets of four tracks each rather than four sets of two as in stereo cartridges. These Q-8s demand new quadraphonic players and four speakers, but all older 8-track cartridges can be played on Q-8 systems (in stereo only, of course, with rear speakers merely doubling the front ones).

By courtesy of RCA, I've been using that company's YZD 440 system to sample a considerable variety of Q-8 releases—first via the unit's own four smallish open-back speakers, especially to test the claimed superiority of quadraphony over stereo in "filling" one's listening room with sound and in achieving a better illusion of auditorium spaciousness. That claim certainly proves to be true for similar competitive systems, but wide-range fanatics like myself want still more—which I get by an adaptation enabling me to feed the front outputs to my regular big-speaker system while the rear outputs continue to feed the YZD 440 back speakers. Engineering purists will not approve, but since I've always been a heretic where strict channel symmetry is concerned, the lack of it in quadraphony doesn't bother me at all. Here, as in stereo, the "effect" is to some extent independent of frequency and dynamic-range playback characteristics. But it's only when quadraphony and true high fidelity are combined that the full potentials of the new medium can be most dramatically exploited.

A Peripatetic Listener's Thank-Q. As a habitually perambulating auditor, my Q-8 experiences have involved an increase in the exercise of my legs as well as of my aural sensibilities. And even when the novelty of tracking down sound-source locations wears off, peripatetic listening is more intriguing than ever since with every step the expanded sonic patterns shift ever so subtly. Indeed it's just this kind of fascination, rather than the sheer specularity of circumambient sound, which will ensure (I'm convinced) quadraphony's eventual triumph.

The best Q-8 introduction I've found

so far is the Vanguard/Ampex "Surround Sound Sampler," L 71, \$7.95. (Incidentally, that—or \$7.98 for Columbia releases—is the standard price for all single-length Q-8 cartridges.) This tape provides the expected but still incomparable thrills of the Berlioz Requiem *Tuba mirum* with its four-corner bands, plus the novelty of eerie re-echoings in a Buffy Sainte-Marie pop selection, and useful individual channel identifications, etc. But more exhilarating surprises are forthcoming in the revelations of quadraphony's subtler and more substantial appeals: the heavenly aëriosity of a Handel *Jephtha* excerpt, for instance, and the beautifully dispersed choruses, alto soloist, and orchestra in the fifth movement of Mahler's Third Symphony.

But of course sonic sensationalism has considerable immediate appeal, and just as ping-pong gimmickry was prime propaganda in the early stereo era, so a sort of ping-pong-pang-pung, all-around, tonal bits-and-pieces treatment tends to be featured at first in quadraphony. And sometimes it's appropriate as well as great fun. RCA's first Q-8 releases, back in 1970, got the format off to a very poor start because most of them were simply "mixed-up" from non-four-channel masters. But one notable exception was the Q version of the 1964 original Broadway cast *Fiddler on the Roof* (RCA OQ8 1005), which has been very ingeniously adapted for sound-source diversification. And, obviously, any synthetically produced original, utilizing multiple channels from the beginning, is inherently well suited for Q adaptation: e.g., Walter Carlos' deservedly famous "Switched-On Bach" divertissements, more irresistibly amusing than ever in Columbia MAQ 31018. Similarly, the gamelan-like tintinnabulation of the 1969 "World of Harry Partch" (Columbia MAQ 31227) gains notably in atmospheric effectiveness without comparable increase in its original severe demands on one's patience. And we get a tantalizing taste of prospective chamber-music delights in the several "classical" selections (Bach flute sonata movements and the like) which alternate with light jazz pieces in a more recent program by Paul Horn's eight-man Concert Ensemble (Ovation/Ampex L 7293).

Expanded Musical Universes. Where novelty is not the sole aim and where standard musical materials are involved, this medium, like any other, can be used both with or without apt insight. Bernstein's Verdi Requiem and Boulez' Stravinsky *Petrushka* (Columbia QMA 30060, two cartridges, \$15.98, and MAQ 31076, \$7.98, respectively) both make use of the rear channels mainly for auditorium ambience, yet the results are almost unbelievably different: relatively

ineffective in the 1970 Verdi, electrifyingly realistic in the more recent Stravinsky. In last February's Ormandy/Philadelphia "Hallelujah" program of Handelian excerpts mostly transcribed for double orchestra, the pieces I liked best before sound even better in quadraphony (RCA RQ8 1198); but in one of them, the Handel organ concerto movement, the improvement is of an entirely different order of magnitude—so great as to amount to almost a difference in kind rather than degree.

But generally quadraphony enhances whatever may be present in the first place. The driving jazz of Buddy Rich's "Different Drummer" (RCA PQ8 1819) achieves even greater momentum; the romantic sentiment of "Chackfield Plays Bacharach" (London/Ampex L 77158) assumes richer warmth: while the noisy blatancy of E. Power Biggs's "Music for Organ, Brass, and Percussion" (Columbia MAQ 31193) becomes unconscionably pretentious. Then, no stereo program by the Mormon Tabernacle Choir has ever approached the Apotheosis of Schmaltz of its Q-8 "Climb Ev'ry Mountain" (Columbia MAQ 30647), and no symphonic inflations of pop-hit tunes have ever achieved the ultralushness of those in the Q-8 edition of the Ormandy/Philadelphia "Love Story" program (RCA RQ8 1179). Yet here the "Elvira Madigan" Mozart piano concerto movement and *Tristan und Isolde* Love-Death demonstrate how much we now have to revise upwards our previous notions of sonic buoyancy and panoramic expansiveness.

New Dimensions—Creative as Well as Experiential. Originally somewhat skeptical about quadraphony's profoundly substantial (rather than superficial) advantages, I've become convinced of their genuine validity by my own sustained and varied home experience via Q-8 tapes. But perhaps even more significantly, I've been shocked—by one work in particular—into the recognition of Q-sound's incalculable potential for musical *creation*. Whatever one may have thought about the Bernstein *Mass* in stereo, in its Q-8 edition (Columbia QMA 31008, three cartridges, \$15.98) the work emerges in an astonishingly new light, far stronger in its dramatic ingenuity. This tape alone startlingly hints at what the composers of tomorrow may be able to accomplish in an as yet barely explored medium.

In any case, quadraphony is well on its way, making its strongest first appeal (just as stereo did) to youngsters and relatively inexperienced listeners, while oldsters and "connoisseurs," more set in their ways, tend to resist still another change. But as the ancient adage warns us: "If it's inevitable, best lie back and enjoy it!"



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KR-7200... 260-Watt (IHF)
FM/AM Stereo Receiver

Basic to all three new receivers is KENWOOD's advanced engineering which gives you direct coupling for exceptionally flat response throughout the audio spectrum; exclusive dual protection circuit; new NPN and PNP silicon low-noise transistors for quiet performance; KENWOOD's newly-developed DSD circuitry in the MPX stage for improved stereo separation; and a host of convenience features, such as the 2-system tape facility, provision for three sets of stereo speakers, and a new linear FM dial scale. That's for starters! Check the specs, check the performance, and choose the new KENWOOD receiver with the professional features right for you!

	TUNER SECTION			AMPLIFIER SECTION						
	KR-7200	KR-6200	KR-5200	KR-7200	KR-6200	KR-5200				
FM Sensitivity	1.6 μ V	1.7 μ V	1.8 μ V	Continuous Power Both Channels Driven @ 8 ohms from 20-20k Hz THD & IM (@ rated output) Freq. Resp. (+ 2 dB) Power Bandwidth Controls	55 W/Ch	45 W/Ch	30 W/Ch			
S/N Ratio	68 dB	66 dB	65 dB							
Capture Ratio	1.5 dB	1.5 dB	2.0 dB							
Selectivity	75 dB	65 dB	60 dB							
Stereo Sep. @ 1k Hz	40 dB	40 dB	40 dB							
Front End	3 FET, 4 Gang	2 FET, 4 Gang	2 FET, 4 Gang							
IF Stage	IC/3 Mech. Fitr.	IC/3 Mech. Fitr.	IC/3 Mech. Fitr.							
AM Sensitivity	15 μ V	15 μ V	15 μ V							
								0.5%	0.5%	0.5%
								20-40k Hz	20-40k Hz	20-40k Hz
				10-30k Hz	13-30k Hz	17-30k Hz				
				Triple Tone	Triple Tone	Triple Tone				
				'Mike Mix'	Phono, 2 Aux	Phono, 2 Aux				
				2 Phono, 2 Aux						

For complete specifications, visit your nearest KENWOOD Dealer, or write...
CIRCLE 36 ON READER-SERVICE CARD

the sound approach to quality



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