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SEPTEMBER 1975 • ONE DOLLAR

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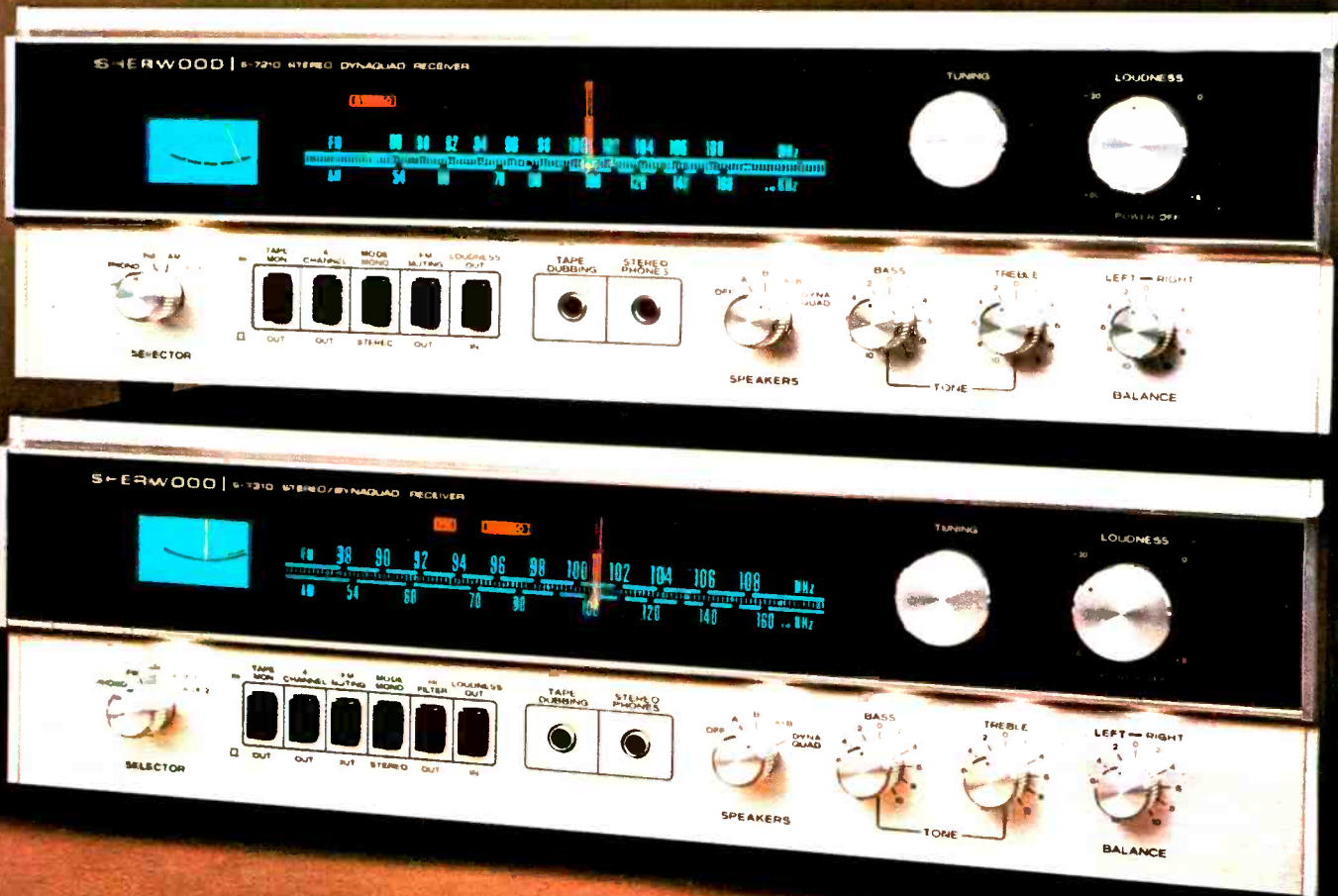
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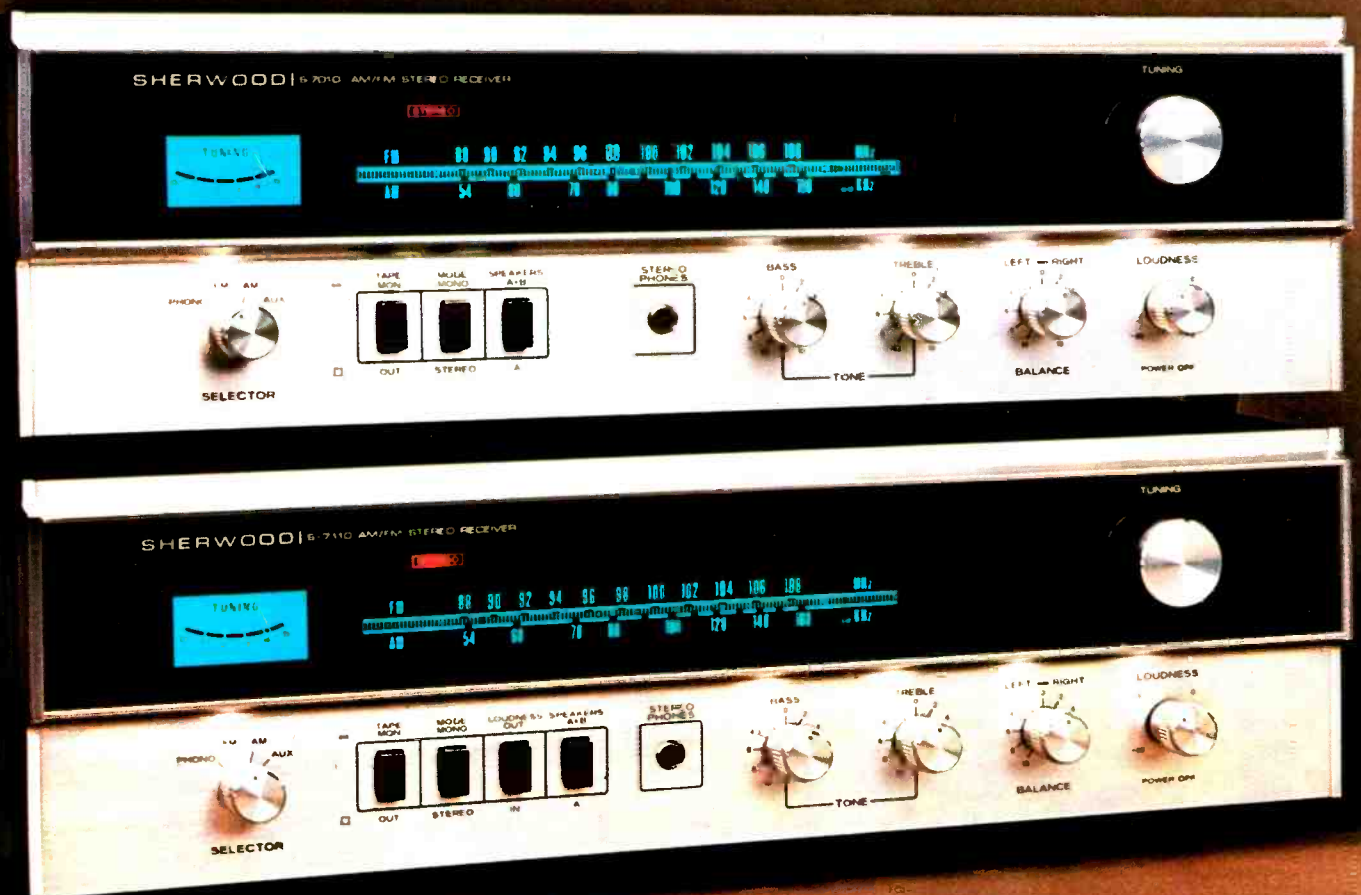
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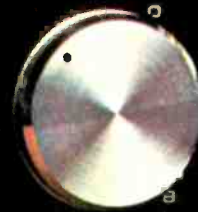


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- TAPE
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- HIGH
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(FRONT)
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NORM

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OFF

ON

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(DYNAQUAD)

IN

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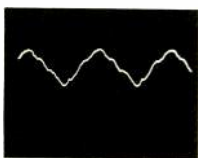
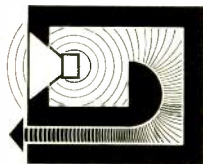
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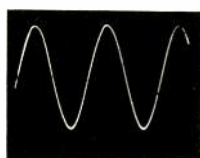
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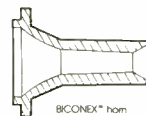
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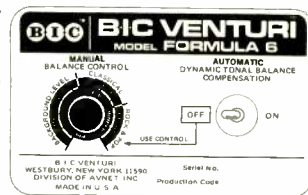
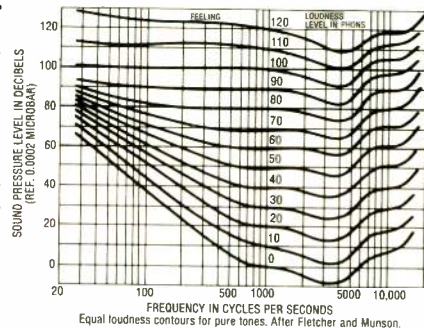


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Stereo Review®

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

COUNTING EARS

MAE WEST, that well-upholstered and much-quoted paragon of applied pragmatism, was once asked by an interviewer why she had the four walls and the ceiling of her boudoir covered in mirrors. "Because," dimpled Mae, "I like to see how I'm doin'." Don't we all. It must not be thought, however, that it is mere egotism that draws us to reflect upon our reflections; what we are really up to is reassuring ourselves that we are doin' the very best we can for our audiences, whatever their number. Feedback of the positive kind—whether it be from mirror, applause, or good reviews—nourishes the performer and inspires greater effort. And feedback of the negative kind—from (again) mirror, catcalls, or bad reviews—stimulates the talented to try harder while encouraging the inept to retire.

A magazine, too, is a kind of performer, and since its "act" changes with every appearance, feedback from its audience may be even more important than it is to singers, jugglers, and politicians. This feedback comes in a number of forms, the most significant undoubtedly being the applause of sales; in the case of STEREO REVIEW (I thought you'd never ask) that means a very positive increase in monthly circulation over the past decade of 180-odd per cent (from 150,000 to 425,000), traceable in part, surely, to the impressive growth of the audio industry during the same period, but indicating also that we have tracked that growth rather well. Reader mail is another kind of feedback; we get a noticeable amount of it, most of it gratifyingly opinionated, and all of it welcome (thank you, ladies and gentlemen), even when it is unprintable. The insight it gives us into how we are doing is invaluable. But, like any normal performer, we continue to lust after *more* feedback, more information to help us fine-tune the act. The best way to get it is the most direct one: ask the readers. Many among you have taken part in various of our research studies over the years, and a sizable number have just been interviewed for a survey designed to tell us whether you fit the picture we have of you, whether we are indeed addressing the audience we mean to. Briefly, you do and we are. The survey was a particularly complicated one (*lots* of questions), so we should be poring, like haruspices, over the results for some time. We have, however, already managed to assemble a composite picture of that mythical being called "the average reader," and we recognized him immediately; perhaps you will too.

"Him"? Yes indeed: 89.6 per cent of our readers identified themselves as being male, 6 per cent as being female (4.4 per cent didn't answer, and one doesn't quite know *what* to make of such sulkiness). Now that's one of the answers that takes a little poring over, of course, since there is no reason, on such slender evidence, to conclude that only 6 per cent of those who read us are women—*he* may be the subscriber of record (and therefore the subject interviewed), but *she* might be just as avid a reader, just as perfervid a pursuer of the good musical life. The median age of the average reader is 27.6 years—a whopping 53.7 per cent of you are between the ages of 18 and 29. The educational level is to me simply astounding, giving me the nerve to throw in that "haruspices" up there without a flicker of hesitation: 28.7 per cent of our readers have attended or are attending college, 18.2 per cent are college graduates, and 27.7 per cent have post-graduate training. All that adds up to 74.6 per cent and may not be unrelated to another statistic: average annual income, \$16,519.

My particular pleasure in the survey so far, however, comes from some figures bearing more or less directly on reader preference in editorial content: the two most popular regular features are—neck and neck—New Products and Best of the Month. I take that as a good sign of a nice sense of balance as between means and ends, and am pleased to find that balance holding over strikingly in readers' record cabinets: Average Reader owns 293.7 discs, 149.3 of them classical, 144.4 popular. I've said it before, and I'll say it again: up catholicity!

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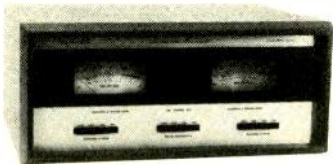
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LETTERS TO THE EDITOR

The Opera File

● A hearty bravo to Managing Editor William Livingstone on the premiere of his column, "The Opera File" (July). The overexposure currently accorded Beverly Sills in the press and on records is surely based on some criterion other than artistic merit. Did Renata Scotto, for instance, whom Mr. Livingstone mentions so favorably, almost single-handedly revive interest in Bellini's *I Capuleti* just so Miss Sills could record it this summer? Mr. Livingstone feels that "Scotto, with her superior histrionic gifts, could really bring [*The Siege of Corinth*] to life," and La Scala in Milan apparently thought so too. Beverly Sills was merely a last-minute replacement in the 1969 La Scala mounting of the opera for Scotto, who bowed out because of pregnancy.

It is astonishing that Scotto has not made a complete opera recording in eight years! This cruel neglect by the recording companies is only partially ameliorated by the upcoming release of two Columbia recital discs [reviewed in this issue; see page 116—Ed.]. In the meantime, we can be grateful for the live tapes and pirated discs of her *Vespri Siciliani*, *I Lombardi*, *I Capuleti*, and so on, even if inferior artists do continue to record them commercially.

PETER J. KAUFMAN
Philadelphia, Pa.

● I certainly hope Managing Editor William Livingstone's column, "The Opera File," is going to be a regular feature in STEREO REVIEW. I enjoyed it very much in the July issue.

I'd like to add the recorded version of Rossini's *Il Turco in Italia* (EMI/Odeon C163-00978/80 three discs) to Mr. Livingstone's list. The performance is delightful, as are the singers (Callas, Gedda, Rossi-Lemeni, Stabile, and Calabrese), and it is ably conducted by Gavazzeni. It's worth getting even though a substantial part of Act II is cut. And, yes, La Divina DOES have a sense of humor.

MICHAEL A. SOUZA
San Francisco, Calif.

● William Livingstone made the comment in his "Opera File" column (July issue) that "... there was a Beverly Sills feature story in every publication edited in New York except the telephone directory." Well, San Diego stepped in where New York feared to tread. The cover of its 1974 directory was a

tribute to the San Diego Opera's tenth season, and it featured a scene from Donizetti's *Daughter of the Regiment* in the San Diego Civic Theatre production which starred Beverly Sills, the whole described in a little story on the inside back cover.

And while I have your ear, just how did Nigel Bruce wriggle into the review of Monteverdi's *L'Orfeo* in the June issue?

JEROME I. WEINTRAUB
El Cajon, Calif.

Dunno, but we think Bruce might have sneaked in there in Nigel Rogers' place as a part of what reviewer Eric Salzman called "a fuddy-duddy English translation." Anyway, we've put Sherlock Holmes and Dr. Watkins on the case.

Carmina: Clash of Cymbals

● The parts of Christopher Rouse's July letter about *Carmina Burana* which are clearly his opinion cannot induce any complaint. But Mr. Rouse then proceeds to enumerate certain "facts," and as these "facts" happen to be incorrect I think it is necessary to have the error pointed out.

The score is not at all clear as to what Orff means by the designation "*Cymbali antichi* (*Piatti piccoli*)." If he really meant the familiar antique cymbals as used popularly by Debussy, Ravel, and others, then he would be obligated to write the line on a musical staff and indicate the proper pitch of such cymbals. However, they are notated as an unpitched instrument and either evidence Mr. Orff's ignorance as to what an antique cymbal really is or the fact that they may indeed be only small cymbals of the usual variety.

As for the composer-approved version recorded by Mr. Jochum being the aural textbook of the composer's wishes, in the fifth section of *Carmina* (which I choose at random from the group of four pieces including the antique cymbals), I count at least twelve basic disagreements with the "carefully noted indications" of the score. At no time is Mr. Jochum's tempo in agreement with the precisely notated pattern of acceleration indicated by Orff. One important *Ritardando* is omitted on three occasions, and in three places a solo chime note is inaudible.

It is now up to Mr. Rouse to give his opinion as to whether all future recordings of the *Carmina Burana* should follow the score or

the Jochum recording. He is very glib about tossing off criticisms, but the implication that he has discovered some "great truth" which has been accidentally overlooked by the people involved in our recent recording of *Carmina* is both naïve and somewhat insulting.

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New York, N.Y.

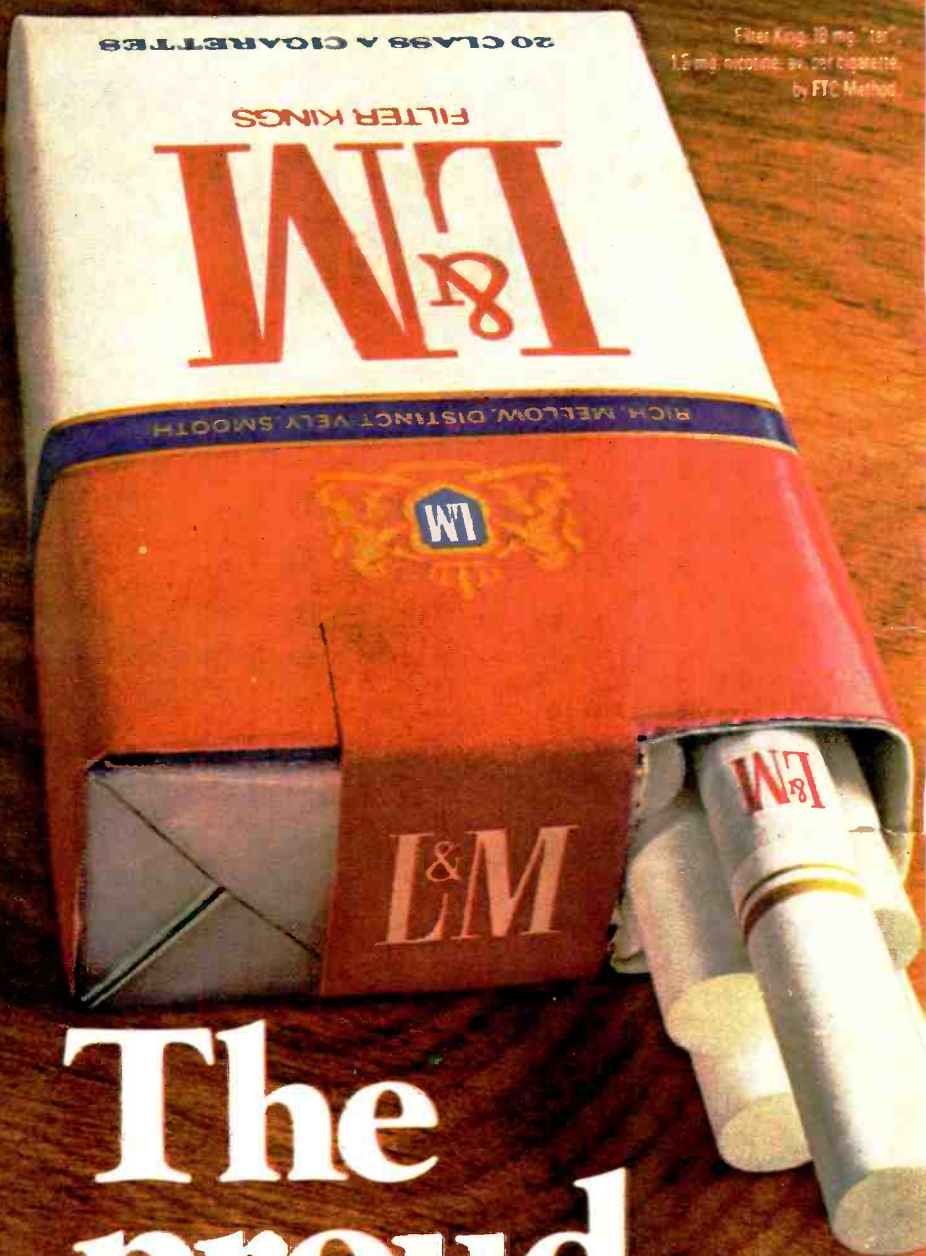
Mr. Rouse replies: It was never my intent to "insult" either Mr. Kazdin, Mr. Tilson Thomas (much of whose work I admire greatly), the Cleveland Orchestra and Chorus, the soloists, Columbia Records, or the American way of life. My original complaint was that David Hall, in his glowing review of a Carmina Burana which does indeed have many fine points, did not mention certain irregularities in that recording which I found disturbing. I brought up the DG recording only because it was composer-approved and thus worthy, I thought, of serious consideration (I don't mean to "insult" Mr. Hall either). I never said that the Jochum recording contained no discrepancies vis-à-vis the score, nor did I say that a composer-approved recording must be considered definitive—as a matter of fact, I went to some length to make it clear that I felt such a question was well-nigh unanswerable on an objective level. I will gladly admit that Jochum's version fails to tally with the score on occasion, but I can't help but at least wonder if perhaps Herr Professor Orff didn't have some second thoughts on Carmina which were incorporated into the DG recording. At least we know that he has "authorized" this interpretation, and I sincerely doubt that he would have done so had the recording contained anything with which he violently disagreed. I will also admit that Mr. Kazdin has made some good points in support of his opinion, and I think it's reasonably obvious that these questions can never be settled conclusively. I could argue my own points about such things as antique cymbals, but in the end this would necessitate endless treatises on timbral suitability and European percussion practice versus American, with picayune references to the antique cymbal parts of other Orff works. These, I feel, tend to support my thesis, since Orff seems to think of these instruments in terms of timbre rather than pitch; there are other examples of writing for antique cymbals on single lines without definite pitch, and I think these examples imply that the composer simply doesn't care which pitches are used but rather desires the unique sound of the instrument. Certainly, however, I would never accuse Orff of ignorance as to the true nature of the antique cymbal.

Fan Letter

● Popular Music Editor Steve Simels has been my idol throughout my two dozen cherished copies of STEREO REVIEW. I've absorbed everything he likes and hates and loves, and I think he is the greatest thing that has happened to me in a long time. He hits everything about rock on the nose, and that includes the non-existence of Bowie and the '70's and the greatness (yes) of the Guess Who. (I'm not ashamed of the \$1.99 copy of "Rockin'" I bought two years ago.)

Instead of the usual arguments and doubts about his taste (and he's been described as looking like a dog, acting like a chicken, and being a champion of Macho Rock), I'd like
(Continued on page 12)

SEPTEMBER 1975



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Today's L&M...Rich, mellow, distinctively smooth. Blended for today's taste with a tradition of over 100 years of tobacco experience. It's a matter of pride.

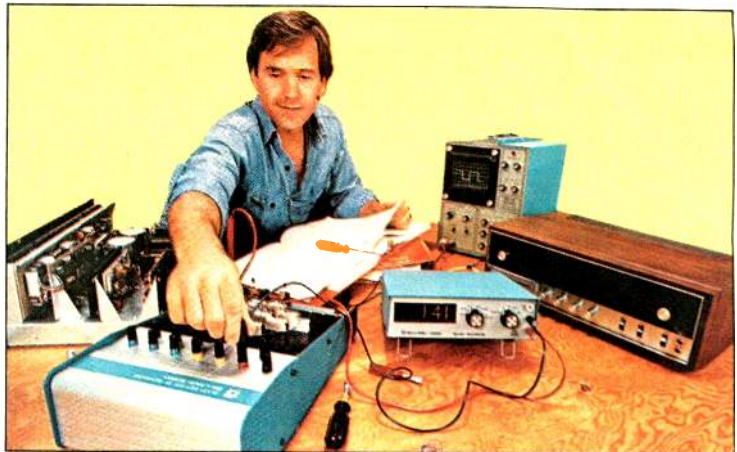
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You may be thinking, "I don't have any training in electronics . . . I might be getting in over my head."

Well, you can stop worrying about that. You don't need previous experience. You'll begin with the basics and acquire a thorough understanding of the fundamentals before moving on.

And remember, it's not just reading. With your very first lesson you get our LAB STARTER KIT, consisting of a simple voltmeter and electronics "breadboard" you can experiment with right away.

Of course, if you're already into electronics, you might be thinking, "I already know the basics . . . I want to get into the advanced stuff right away!"

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Next you build the exclusive Electro-Lab® electronics training system.

Once you've mastered the basics, we'll send you everything you need to put together these three important testing instruments:

The design console. You use it to set up and examine various kinds of circuits. It's completely modular . . . no soldering!

The digital multimeter. Use it to measure voltage, current and resistance. Displays data accurately in big, clear numbers—just like on a digital clock.

The solid-state "triggered-sweep" oscilloscope. Use it to analyze modern,

HANNEL AUDIO!



state-of-the-art integrated circuits. Triggered-sweep feature locks in signals for easier observation.

These three superb testing instruments are the basis of your own home electronics laboratory. You'll use them throughout the program as you move into more advanced electronics principles and work into audio technology.

Bell & Howell's high performance 4-channel audio center you actually build and experiment with yourself!

You need practical experience with high caliber equipment to develop professional skills and understand the ins and outs of today's audio technology.

So we came up with a system that Bell & Howell is proud to have its name on:

First, there's the sophisticated outstanding 4-channel amplifier with SQ full-logic decoding and front to back separation.



35 watts per channel—Min. RMS into 8 ohms at less than 0.25% total harmonic distortion from 20-20,000 Hz. all channels fully driven.

As you build and experiment with this remarkable piece of equipment, you'll learn about matrix 4-channel and discrete—including CD-4 when processed through an external demodulator.

And with it you'll have the advanced circuitry you need to get into signal tracing low level circuits . . . troubleshooting high power amplifier stages . . . and checking the operation of tone control circuits.

Next, the advanced FM-FM stereo tuner. As you build this superb stereo tuner, you'll come to fully understand how the advanced, "state-of-the-art" features lead to such high performance. You'll learn about all solid-state construction, FET front end for superior sensitivity, crystal IF filters for wide bandwidth and the superior multiplex circuit that produces such excellent stereo separation.

A wealth of knowledge in digestible chunks.

O.K.! So now you might be thinking, "It sounds really interesting . . . but kind of complicated." And you're right. But that is why we use the "hands on" teaching approach.

We've taken all the material and broken it down into short, simple-to-grasp lessons, so you can master one thing at a time before moving on. And we take you through it step by step. From the basics to advanced theory to

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Special learning opportunities give you extra help and attention.

In case you do run into a problem or two, we're ready to give you more help and personal attention than you'd expect from most learn-at-home programs.

For example, many home study schools ask you to mail in your questions. Bell & Howell Schools gives you a toll-free number to call for answers you need right away.

Few home study schools offer personal contact with instructors. Bell & Howell Schools organizes "help sessions" in 50 major cities at various times during the year—where you can discuss problems with fellow students and instructors in person.

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And while no school can promise you a job or income opportunity, you will have occupational skills necessary to become a full-service technician. With the ability to work on the entire range of audio equipment. Such as tape recorders, cassette players, FM antennas and commercial sound systems. You'll know audio technology from the inside out. And you'll be proud of it.

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to say that his reviews and the "Simels Report" are the most accurate, informative, and entertaining words I've read in STEREO REVIEW. Sadly, it seems that I'm the only disciple of his gospel. Steve Simels is a genius and a great guy. Please let him continue with his uncovering of the "beautiful five per cent." He must be one of the few honest people left in the world.

BRUCE HARMON
Carthage, S.C.

No, Steve, you can't have a larger office, but we'll think about a new ribbon for your typewriter. —Ed.

● Steve Simels' review of the soundtrack "Tommy" (June) was quite interesting, but I

disagree with him about the London Symphony version released on Ode Records and about the original version performed by the Who as superior for listening. I, for one, like to hear a woman's role sung by a woman, and there are also additional songs added to the soundtrack version. And the soundtrack album is available in four-channel, and sounds quite spectacular even on regular stereo equipment. Perhaps Polydor will follow suit and release a QS version of their excellent soundtrack album.

JAY L. RUDKO
Edwards, Calif.

Schwarzkopf's Heritage

● The beauty of Richard Strauss' music and the magic of Elisabeth Schwarzkopf's inter-

pretation of it have enthralled me for years, and I particularly enjoyed Mme. Schwarzkopf's appearance in concert in Dayton last year. However, isn't it a sophistry on James Goodfriend's part (April issue) to base the uniqueness of her original recording of the Four Last Songs on "the simple fact of its being still in the catalog?" Similarly, he notes that the Schubert lieder recital has never been out of the catalog. Why not point out that Mme. Schwarzkopf's husband of many years is Walter Legge, who was head of Angel records during that period? Great performances are not validated by permanent establishment in the catalog.

J. H. WEBB
Dayton, Ohio

Mr. Goodfriend replies: Perhaps not—but aren't we all lucky that Mr. Legge was there to protect at least this much of a valuable musical heritage long enough that we could find out for ourselves?

Ralph J. Gleason

● The jazz world recently lost one of its finest journalists as a result of the untimely death of Ralph J. Gleason. I will always remember him as a friend, a dedicated jazz critic, and, most important, a remarkable human being. Mr. Gleason will be missed but he will never be forgotten.

DENNIS R. HENDLEY
Milwaukee, Wis.

Mr. Gleason was a contributing editor of STEREO REVIEW from its very first issue in February 1958 through April 1961.

The July Cover

● Whoever had the idea for the July 1975 cover deserves a special accolade (design by Boris Patchowsky; photo by Bruce Pendleton). It was a beauty. More covers than not are obvious and unimaginative, but this one has a genuine idea realized in depth, even to the selection of the pictures on the wall.

REX PARADY
Prudence Island, R.I.

We take pleasure in giving credit where due: the pictures are on the wall of Associate Technical Editor Ralph Hodges' New York apartment, and there he is himself, front and center, with his bewitching daughter Justine.

Lazar Berman

● I appreciated Music Editor James Goodfriend's remarks about Lazar Berman in the July issue. However, the MK recording Mr. Goodfriend refers to does not contain the complete Rachmaninoff *Études Tableaux*; rather, it offers a rarer treat: the complete Rachmaninoff *Moments Musicaux*. This record [Melodiya D 08009-10 (a)], as well as another Berman recital containing the Scriabin Op. 42 *Études* and works by Ravel and Liszt [Melodiya D-08677-78 (a)], may be purchased from Soviet importers such as the Four Continent Book Corporation in New York. Moreover, there is an obscure domestic record, "Masters of the Keyboard" (Monitor MCS 2135), not listed in Schwann-2, which includes Berman's performances of the Prokofiev Toccata and Leon Jongen's *Campeador*. And in London I snapped up another Berman recording on Melodiya containing the Schumann Op. 22 Sonata and Liszt's transcriptions of several of Schubert's songs (not yet available through the Four Continent's

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1974 catalog). I'm delighted to hear that Berman, who up until now has made only one concert tour outside the Soviet Union, will be heard in the U.S.

JOHN S. LEWIS
Fort Worth, Tex.

Mr. Goodfriend replies: Mr. Lewis and others who wrote are absolutely correct about the Moments Musicaux. I had the music in my head correctly, but inadvertently switched the titles, having just dealt with another pianist's recording of the Études Tableaux. Monitor Records informs me that the above-cited "Masters of the Keyboard" has just been made available again. And Columbia will release their first Berman record later this year. Contents: the Liszt Sonata in B Minor, Venezia e Napoli (the "supplement" to Book Two of the Années de Pèlerinage), and the Mephisto Waltz (presumably No. 1). The disc was recorded recently in Moscow.

Troubleshooting

● Post-Watergate and all that, it occurs to me to wonder just how close STEREO REVIEW is getting to some of its advertisers: my query is prompted by the Sansui advertisement on the back of that fine troubleshooting chart in the July issue. Coincidence?

ARTHUR CRUIKSHANK
New York, N.Y.

The Editor replies: We would like to think we are very close to our advertisers indeed—though not in the way Mr. Cruikshank appears to suggest. We have done troubleshooting stories several times in the past, one of them in the same "flow-chart" form as the July article. Trouble is, as time goes on, they grow more complicated, and we very quickly discovered that this one required a fold-out in order to set up properly. Since we knew, from past experience, that many readers would want to slip this chart out of the issue and pin it up in their basement workshops, we didn't want to print any part of the story on the back. But what to put on the back? An ad was the obvious answer; a number of regular advertisers were circulated, and Sansui seized the opportunity. They not only seized it, but went running off with it in one of the most dazzling displays of creative copy writing I have seen in a long time. So, to answer the blunt query bluntly: no, no collusion, but a last-minute-rush error at the printing plant did result in the omission of the identifying word "Advertisement" from the first page of the ad. Sorry about that.

More Northern Lights

● Richard Freed's June article, "Music's Northern Lights," is most informative and was badly needed since the average music lover in this country knows very little of this music beyond Grieg, Nielsen, and Sibelius. However, a few corrections and additions are in order.

Vagn Holmboe, Denmark's foremost composer, has written ten, rather than nine, symphonies. His Symphony No. 10 was commissioned in 1970 by Sixten Ehrling and the Detroit Symphony Orchestra, who premiered it in January 1972. In 1973 Holmboe was sketching the first movement of his Symphony No. 11. And Allan Pettersson has written eleven, rather than nine, symphonies.

Mr. Freed fails to list Lars-Erik Larsson's Concertino for Trombone and Strings, which
(Continued on page 14)

Is it live or is it Memorex? Who knows?

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

He couldn't tell.

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These are just a few of the money-saving reasons to write for free details. You can't lose so why not fill out and mail the coupon below for immediate information.

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CIRCLE NO. 14 ON READER SERVICE CARD

was issued here on Coronet 1711 but is difficult to get. Also, there is a wealth of recordings which are for sale in Scandinavia but which the American music lover can purchase only through special importers and at relatively steep prices. Those collectors who would like to purchase their records directly from, or in, Scandinavia, should expect to have to spend from \$5 to \$10 per disc. Thus, in Norway I spent \$9.50 each on several records of music by Klaus Egge; in Sweden I was able to purchase several discs at prices of \$7.50 to \$8 each.

DIEDERIK C. D. DEJONG
Cincinnati, Ohio

Mr. Freed's list was of course not meant to be exhaustive, but merely to whet appetites; it would appear to have done just that.

● I enjoyed Richard Freed's article discussing the various Scandinavian composers of lesser repute (June). Apparently Mr. Freed is not an avid collector of imports or he would know that August Rojås, 353½ N. La Brea Avenue, Los Angeles, for example, has offered in recent months all of the Alfvén symphonies and several suites; Stenhammer's Symphony in G, Second Piano Concerto, and Serenade in F; Peterson-Berger's Symphony No. 3, Violin Concerto, and excerpts from the opera *Arnlot*; Valen's Piano and Violin Concertos and a trio; and numerous discs by Atterberg, Pettersson, Egge, Palmgren, Saeverud, Sinding, Monrad-Johansen, Nystroem, Von Koch, Blomdahl, Jensen, Brustad . . . to name some of them. There is no shortage of this fine music—it's just the same old problem: most of our domestic companies would rather risk their dough on the forty-fourth *Nutcracker* than the first Stenhammar.

JERRY RUTLEDGE
Waseca, Minn.

Mr. Freed replies: While I would question Mr. Rutledge's term "lesser repute," I am delighted to be advised of a current source for many recordings which were not mentioned in the article only because they are not in general circulation in this country. I might note also that just as the article appeared in print the Musical Heritage Society released the first recording to be offered here of Aare Merikanto's Juha (a Finnish National Opera production, Ulf Soderblom conducting). It is reviewed in this issue on page 108.

William Kapell Discography

● I am compiling a discography of William Kapell and would be pleased to receive from readers of STEREO REVIEW information regarding unissued tapes, broadcasts, or private items. I am particularly in need of information on Mr. Kapell's post-World War II European tours and broadcasts.

JOE SALERNO
5651 Inwood
Houston, Tex. 77027

Apology

● At the request of ESP-Disk Ltd., the editors wish to retract portions of the review of Lester Young records which appeared on page 90 of our June issue, specifically the passage that referred to the title of the ESP-Disk album "Lester Young—Newly Discovered Performances, Volume 1" as a "hype" and which went on to state that ESP-Disk "pulled the same trick when it bootlegged Billie Holiday material."
—Ed.

Funny Funny Lady

● The "original soundtrack" of *Funny Lady* (reviewed in July) is certainly not true to the film. Half of side two should be side one and vice versa, and the film soundtrack differs from the recorded sound. Being a "perfectionist," Miss Streisand should have sounded off to the producers about the mix-up before allowing the release.

J. SHUPE
New York, N.Y.

Soundtracks only rarely follow faithfully in the footsteps of their parent films, transfer to the disc medium often requiring any number of adjustments for as many reasons. The very best "soundtracks," of course, are those that are simply redone entire with the disc format in mind. Henry Mancini, for one, insists that his scores be done that way.

● As the insightful Peter Reilly states in his July Best of the Month review of the legendary, ever-exquisite Barbra Streisand's *Funny Lady*, fans are ravenous for Miss Streisand—and I, for one, am ravenous for Mr. Reilly's writing.

MARK WHITMAN
Muskogee, Okla.

● Like the movie, the soundtrack recording of *Funny Lady* reeks of nothing but Streisand congratulating herself on being a star. I like Streisand, but I don't need her to tell me I should like her. The comedy numbers are the worst, performed in the style of a great lady slumming rather than a celebration of a beloved comic style now past. Not everything Streisand touches turns to gold.

BRIAN L. BOYER
Silver Spring, Md.

Jazz Hall of Obscurity

● Since STEREO REVIEW appears to have expanded its jazz reviews, the "Hall of Obscurity" compiled by Jamake Highwater (April) should include jazz. For instance, I was ecstatic over your Best of the Month review three years ago of "Wings" by Michel Colombier (A&M label) and rushed out in search of it. Almost a year later I finally managed to find a copy. Since then I've had many compliments on this album from people who've never heard of Colombier, and I feel it's unjustified that such a fine effort went unheralded in most music circles. Where is he now and why have there been no further releases from this talented star?

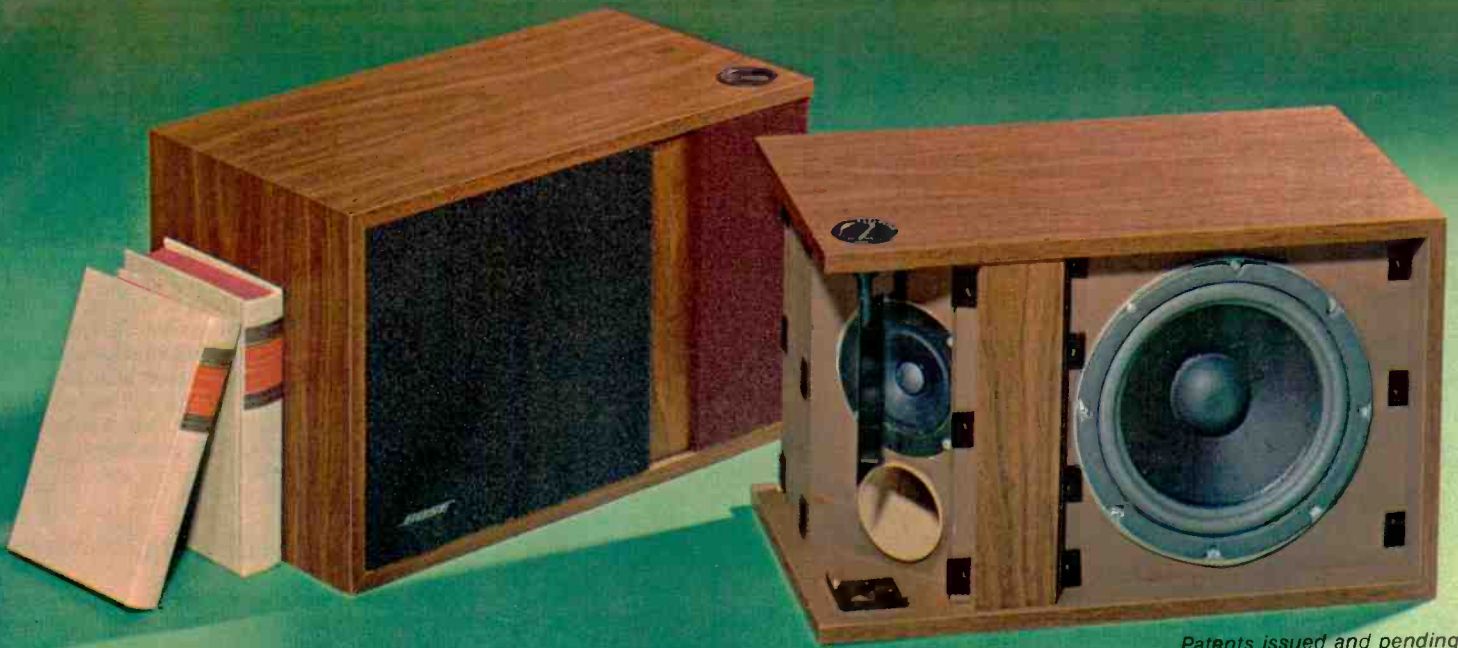
J. S. REID
University, Miss.

L'Arlésienne

● Boy, I'm right with Martin Bookspan's June column, *L'Arlésienne*, Suite No. 2, being one of my favorites. I never knew what the music was about—I just knew I liked it very much—and the history is fascinating. I'd like to fill Mr. Bookspan in on the recording of *L'Arlésienne* that I like best, even though it's old and no longer available. It's the companion to a rather bland Ravel *Boléro* by Paul Paray and the Detroit Symphony on a half-track stereo open-reel tape (Mercury MCS5-50). In keeping with STEREO REVIEW's format, I rate it as

Performance: **Unbelievable**
Recording: **Excellent**

PETER B. MANN
Decatur, Ga.



Patents issued and pending.

BOSE ON INNOVATION

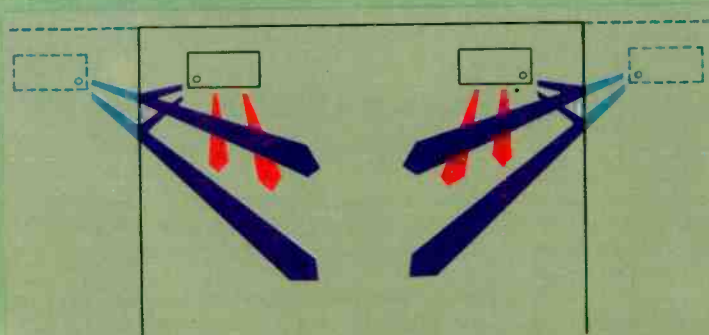
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for the two front-panel headphone jacks so that headphones can be listened to safely and comfortably at the same volume-control settings used with speakers. Terminals for electrostatic headphones are on the rear panel; they are always "live" and employ no attenuation. Prominent on the OC-150's front panel is a pair of 3½-inch meters that indicate power levels passing through the unit. The meters are calibrated in both volts and decibels and have five pushbutton-selected sensitivity ranges descending in 10-dB steps from 0 to -40 dB, corresponding to full-scale readings from 140 to 1.4 volts on the appropriate voltage scales. Pushbuttons also choose VU or peak-reading response for the meters. In the peak-reading mode, continuously variable controls set the hold-time characteristics for the meters from zero to infinity (at infinity, for example, the meters will register and "hold" indefinitely the highest level achieved by the incoming program). Except for the meter amplifiers, the OC-150 is purely a passive switching device, having no effect on the noise, distortion, and other characteristics of the signals passing through it. The unit's dimensions are 17 x 5¼ x 8⅞ inches. Price: \$299. A walnut cabinet is \$45 additional.

Another accessory, the Model VFX-2, is usable as a two-channel electronic crossover or a filter set. For "bi-amp" electronic-crossover operation, the high- and low-frequency



controls for both channels are simply set to the desired dividing frequencies. The VFX-2 can also be used for "tri-amp" mono applications if both of its internal filter channels are employed. Rear-panel switches convert the VFX-2 to band-pass-filter duty; the frequency controls are then used to define the lower and upper limits of the pass band. The con-

trols, eight in all, are divided into groups of two for each frequency band of each channel. One of the two is calibrated in decades and selects the range, while the other is continuously variable from 2.5 to 20. In the rear the VFX-2 has "normal" or phase-inverted outputs for all bands and inputs for balanced or unbalanced sources, with or without level adjustment at the inputs. Rated output of the device is at least 6.4 volts into 600 ohms or more, with less than 0.01 per cent intermodulation distortion. When set for unity gain, the signal-to-noise ratio is 113 dB referred to maximum rated output. The filters have 18-dB-per-octave slopes; an internal modification permits the two channels to be cascaded for correspondingly sharper attenuation characteristics. All inputs and outputs are designed to accept standard ¼-inch two-conductor phone plugs. Dimensions of the VFX-2 are 19 x 3½ x 5¾ inches; adapters permit rack mounting. Price: \$299.

Circle 115 on reader service card

Tandberg 3500X Stereo Tape Deck

The Tandberg 3000 series of medium-price, 7-inch open-reel tape decks now includes the Model 3500X, which employs the company's well-established "crossfield" biasing and "joystick" transport control. The basic machine is a quarter-track stereo unit with tape speeds of 7½, 3¾, and 1⅞ ips. In addition to the crossfield bias head, separate erase, record, and playback heads permit off-the-tape



monitoring, and a front-panel switch expands this capability to provide sound-on-sound and echo. The recording-level meters are peak-reading devices, equalized to show the effects of treble boost on the recording signal. The microphone jacks, intended for dynamic microphones, feed inputs whose sensitivity is automatically adjusted to suit the microphone impedance. Input and output level controls are separate, consisting of a total of four sliders. In addition to the joystick transport selector, the 3500X has a pause control. Automatic end-of-tape shutoff is photoelectrically activated. There is a front-panel headphone jack.

Within a tolerance of ±2 dB, frequency response for the 3500X is 30 to 22,000 Hz at 7½ ips, 40 to 18,000 Hz at 3¾ ips, and 40 to

9,000 Hz at 1⅞ ips. For a playback distortion of 3 per cent (corresponding to a 0-VU recording level), the A-weighted signal-to-noise ratio is 64 dB at 7½ ips. Wow and flutter for the three speeds are, in descending order, 0.07, 0.12, and 0.25 per cent (weighted rms). The machine is adjusted for low-noise, high-output tape. Walnut side panels enclose the transport, giving overall dimensions of 16¼ x 15¾ x 7¼ inches. Price: \$549.90. Optional accessories include carrying case and dust cover, rack-mounting hardware, and microphones. A version incorporating Dolby noise reduction, the Model 3600XD, costs \$699.

Circle 116 on reader service card

Motorola Eight-track Tape Players

Six models make up a new line of automobile eight-track tape players from Motorola Automotive Sound Products. All are stereo units,



and all but one are designed for under-dash bracket mounting with quick-release brackets (facilitating easy removal of the player when the car is parked) optionally available. The first model (TM124S), designed for installation spaces as small as 6 x 2 x 6¼ inches, has separate volume controls for each channel, a treble-cut tone-control switch, and a track-selector button and track indicator. Additional features available on more elaborate units include slider-type volume, balance, and tone controls, track-repeat switches, fast-forward, and automatic ejection of the tape cartridge when the ignition switch is turned off.

The most fully equipped of the under-dash models is the TF756S, which has a built-in stereo FM radio, and at the top of the line is the Model TF875AX, designed for in-dash mounting with adjustable-position control shafts, and incorporating both stereo FM and AM facilities. Suggested prices range from approximately \$30 to \$170, excluding speakers, which are available at extra cost.

Circle 117 on reader service card

Pioneer TX-9500 AM/Stereo FM Tuner

The most advanced tuner from U.S. Pioneer is the new Model TX-9500, whose construction details include a five-gang tuning capacitor, MOSFET front end, ceramic i.f. filters, and a phase-locked-loop multiplex section. IHF sensitivity is 1.5 microvolts, with 2.5 microvolts (3.5 in stereo) providing a 50-dB

(Continued on page 20)

KENWOOD Cassettes ...when quality is your priority

KENWOOD Cassettes are quality-engineered for superb reproduction, professional recording results, smooth and easy operation, and exceptional dependability. The precision drive systems keep wow and flutter at new lows (less than 0.09% for the KX-620).

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CIRCLE NO. 24 ON READER SERVICE CARD



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The very model numbers have come to represent a standard of quality. When we introduced these two decks there was a new found measure of respectability in the cassette format. It became, starting then, a thoroughly acceptable means of high fidelity recording and reproduction.

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Any other fine product you investigate will likely be compared, at one point or other, to these originals. Find out why.

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Made to work well for a long time.

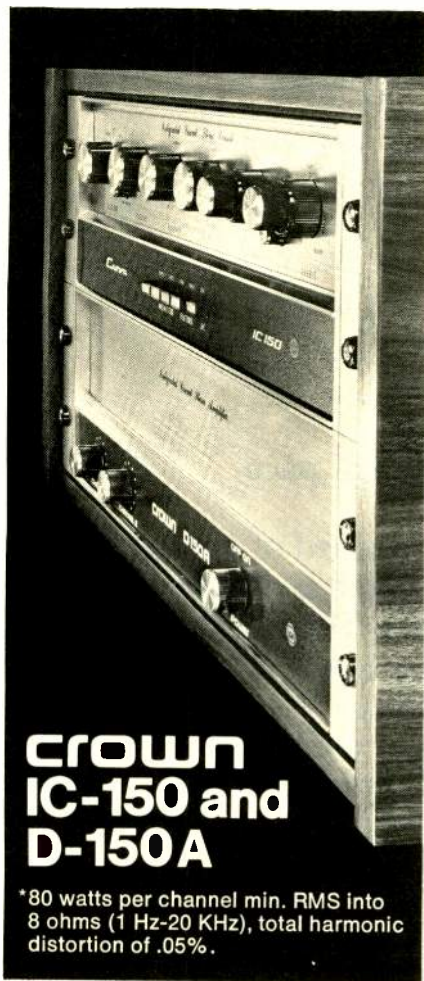
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Hi-fi Harmony



CROWN IC-150 and D-150A

*80 watts per channel min. RMS into 8 ohms (1 Hz-20 KHz), total harmonic distortion of .05%.

In any great vocal group, each singer could make it on his own. Together, they're beautiful.

That's how we designed the Crown IC-150 pre-amp and the Crown D-150A power amp.

The IC-150 provides precise control with minimum distortion. The D-150A provides reliable power* to drive almost any stereo speakers. Each one could be a superb addition to your system.

But together we think they're incomparably beautiful, whether you think of beauty as powerful, clean sound; or honest, uncluttered appearance; or simple, accurate control.

If the receiver or integrated amp in your current system seems somehow limited, please consider seriously the Crown IC-150/D-150A combination. You'll be pleased at a new quality of sound, and surprised at a real bargain.

Write us today for the name of a dealer near you. It could be the start of a harmonious relationship.

*When listening
becomes an art,*

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CIRCLE NO. 13 ON READER SERVICE CARD

NEW PRODUCTS

THE LATEST IN HIGH-FIDELITY EQUIPMENT

signal-to-noise ratio. The tuner's ultimate signal-to-noise ratio is 80 dB in mono, 75 dB in stereo. Frequency response is 20 to 15,000 Hz +0.2, -1.5 dB, and stereo separation is 35 dB or better from 50 to 15,000 Hz. Image, i.f., and spurious-response rejection are all 110 dB; AM suppression is 55 dB, and the capture ratio is 1 dB. Alternate-channel selectivity is 85 dB, while total harmonic distortion is 0.15 per cent in mono, 0.2 per cent in stereo.

The TX-9500's unusually wide dial scale is calibrated linearly, with signal-strength and channel-center tuning meters located just above and to the center. The interstation-noise muting, effected through a reed-relay switch, has two sensitivity modes; one of these functions normally, while the other also mutes those stations judged to be of inadequate strength for good stereo reception. The tuner's mode selector has positions for AM, FM AUTO, and FM MONO; a fourth position routes a pulsed 440-Hz tone to the tuner's outputs at a level equivalent to 50 per cent FM modulation. This makes it possible to set tape-recording levels in advance when dubbing off the air.

On its rear panel, the TX-9500 has balanced and unbalanced antenna inputs (300 and 75 ohms, respectively), jacks for the connection of an oscilloscope, and output jacks at fixed and variable levels (a front-panel control sets the levels for the variable jacks). FM de-emphasis is switchable between the standard 75 microseconds and the 25 microseconds used with a Dolby decoder on Dolbyized broadcasts. Finally, an output is provided for feeding any four-channel FM decoder that may become available in the fu-



ture. The dimensions of the TX-9500 are approximately 16 1/2 x 6 x 14 3/8 inches. Price: \$399.95.

Circle 118 on reader service card

TDK Super Avilyn Cassettes

Avilyn, a magnetic material developed by TDK for video-tape applications, has now been adapted for use in a new line of TDK SA (Super Avilyn) cassettes. It is described as a patented mix of iron oxide, cobalt, and other proprietary elements, with the iron and cobalt particles brought directly together by means of an absorption process that produces a combination particle. For cassettes, the material is applied to 1-mil Mylar base film in a homogeneous coating.

Avilyn is said to match the excellent high-frequency characteristics of chromium dioxide while providing higher output and less distortion at mid and low frequencies. The tape

is designed to be used with the chromium-dioxide bias and equalization settings provided on most high-quality cassette machines. The head-wear characteristics of Avilyn are



said to be identical to those of iron oxide. TDK SA cassettes are available as C-60's, priced at \$3.59, and C-90's, at \$4.79.

Circle 119 on reader service card

Syn-Aud-Com Sound-system Seminars

For several years, Synergetic Audio Concepts has been holding intensive three-day seminars on the design and implementation of high-performance professional sound systems in major metropolitan locations around the country. Conducted by president and founder Don Davis, an eminent name in the field of electroacoustics, the seminars are intended to be of special service to practicing and prospective concert sound men, designers of high-quality sound-reinforcement systems for meeting places, and specialists in the installation of monitor systems for recording studios and similar applications. Topics include speaker-system design, acoustic gain and feedback in various environments, and sound-system equalization. The training also involves hands-on experience with the latest instrumentation for acoustic measurements.

Although the seminars are suitable for those with limited math backgrounds, emphasis is placed on mastery of equations useful in predicting sound-system performance. To this end, each enrollee receives three slide-rule-type calculators for the important formulas as well as a text (in looseleaf binder) to serve as a study aid and reference. In addition, enrollees are eligible to receive quarterly installments of the Syn-Aud-Con newsletter and technical notes for the year following, as well as periodic personal technical assistance and computer time. Those who complete the seminar are awarded a "Sound System Designer" certificate. Registration fees range from \$325 to \$275, depending on the number of persons attending from a given organization.

A free brochure describing the seminars and listing the dates and locations (as well as pre-arranged hotel accommodations) is available. Write: Syn-Aud-Com, P.O. Box 1134, Tustin, Calif. 92680.

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

The difference between the Dokorder 7100 and Teac's 2300S is about two miles of tape.



The DOKORDER 7100 costs almost \$100 less than the TEAC 2300S. That's about ten reels of the finest tape you can buy, which will give you 12 hours of recording time, which is equivalent to some 24 albums.

That's an important advantage because, like anything else you drive these days, a tape recorder takes a lot of expensive fuel to get you where

you're going and it's no fun to start out empty.

Just as important, you won't have to give up anything important to get that tape. When you compare functions, features, specs and performance you'll see our tape recorder is as good as theirs.

But when you compare price you'll find us miles apart.

After you look at Teac listen to

DOKORDER

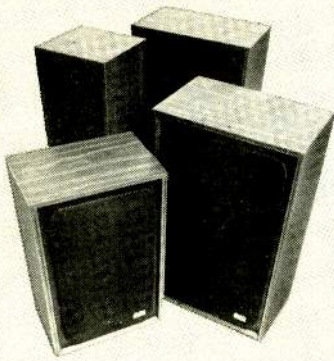


5430 Rosecrans Avenue, Lawndale, California 90260

| | TEAC 2300S | DOKORDER 7100 |
|---------------------------------------|---------------------|---------------------|
| Motors | 3 | 3 |
| Heads | 3 | 3 |
| Frequency Response at 7½ ips | ±3 dB, 40-24,000 Hz | ±3 dB, 30-23,000 Hz |
| S/N | 58 dB | 58 dB |
| Wow and Flutter at 7½ ips | 0.08% | 0.08% |
| Manufacturer's suggested retail price | \$499.50 | \$399.95 |

Features and specifications as published by respective manufacturers in currently available literature.

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High Fidelity—August, 1974/
Avid 100.

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AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Belts, Wheels, Idlers, and Pucks

Q. *Do you have any idea where I could buy a replacement drive belt for my old Gray turntable?*

PETER GRAF
St. Louis, Mo.

A. Anyone seeking a replacement belt, idler, or drive wheel for an old record player or tape recorder will probably find it listed in the very comprehensive twenty-page reference catalog published by Projector-Recorder Belt Corp. (Dept SR, 147 Whitewater St., Box 176, Whitewater, Wisc. 53190.) The catalog costs \$1, which is refunded with the first order.

For olde-tyme audiophiles like myself, the catalog is a tour down memory lane. I found listings for Fairchild, Gray, Rek-O-Kut, Sherwood, and Stromberg-Carlson turntables, and for Pentron and Magnecord tape recorders, among many others. And even if your cherished audio heirloom doesn't show up among the twenty pages of fine-print listings, all is not lost. The PRB Corporation offers to examine your old belt—if sent along with brand, model, and function information—and either supply a replacement from stock or make one up. Prices range from a low of \$3 to a high of \$11 (for the Stromberg-Carlson belt).

Showroom Speaker Evaluation

Q. *It seems to me that in your August article on speaker myths you left out one important factor. Isn't it true that if you are auditioning speakers in the showroom you should make an effort to have the salesman play them with equipment that is comparable to that which you are going to use at home? Otherwise you will have no way of knowing how they really are going to sound.*

CHARLES BROCKWAY
New York City, N.Y.

A. I agree. There are two precautions to be observed; the most obvious one has to do with the amount of power the speakers will require to play as loud as you like in your own living room. Suppose, for example, you are impressed by the showroom sound of a pair of moderately inefficient speakers being driven by a 150-watt-per-channel power amplifier. When you get the speakers home and connect them to your 40-watt-per-channel receiver, you are not likely to achieve the same quality of performance. The sound will probably not be quite as "clear," "crisp," or "open," and

there will be some compression of the dynamic range. The differences won't be gross, but they will be apparent. In addition, if your room is substantially larger than the hi-fi showroom, you're going to need more power to achieve a given loudness.

Therefore, have speaker demonstrations done with the sort of musical material that you listen to most and have it played through equipment whose power ratings are similar to yours; then make mental allowances—if you can—for the difference in the size and acoustics of the showroom as compared to your listening room. As I said in the August issue, showroom listening, for more reasons than I've given above, is a chancy proposition at best. Don't make things more difficult for yourself than they have to be.

Tone-Controlled Taping

Q. *Isn't there another—and simpler—answer to the question about feeding a tone-controlled audio signal to a tape recorder printed in your June 1975 issue? In order to obtain tone control of the input to my cassette deck, I feed the front-channel headphone output of my receiver directly into the "aux" input of the cassette deck—as suggested to me by a radio technician. I can hear no difference between the cassette recordings I obtain by this method (other than the desired adjustment of highs and lows by the tone controls of the set) and those I obtain when using the normal tape output of the receiver.*

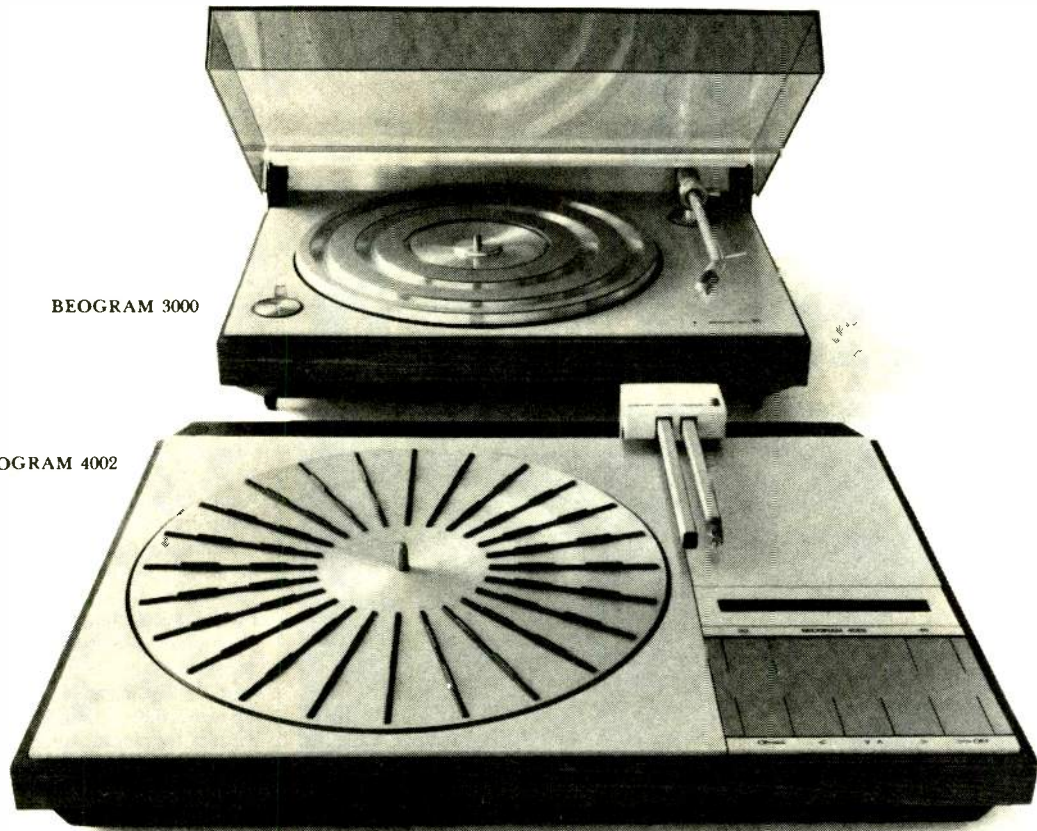
I have also heard this set-up referred to as "the poor man's Dolby," inasmuch as one can turn up the treble control during taping from records or radio and roll it off a corresponding amount during playback. Seems to work, too, although I prefer the effect of the Dolby circuits built into my machine.

EDMUND W. OVERSTREET
San Diego, Calif.

A. The technician's suggestion will work well—sometimes. One potential difficulty comes about because the normal hum and noise that occur in amplifier circuits after the volume control is unaffected by the volume-control setting. Also, the relatively high input impedance of your cassette deck would eliminate any signal-attenuation effect of the headphone-jack resistors. Therefore, for lowest hum and noise, it is necessary to adjust the volume control of the receiver and the record-level control of the cassette deck simultaneously. (Continued on page 24)

BEOGRAM 3000

BEOGRAM 4002



BANG & OLUFSEN. THE CHOICE FOR THOSE WHO SEEK UNCOMPROMISING REPRODUCTION OF MUSIC.

Our Beogram® 3000 and Beogram® 4002 turntables are designed to achieve superb sound reproduction. Each in a unique way.

Take the Beogram 3000. It's as beautiful to look at as it is to listen to. Because we put most technical functions (like anti-skating) out of sight.

We integrated the cartridge and tonearm to reduce resonance as a cause of distortion. And developed one activator-button to control all major functions, so it's incredibly easy to operate.

Finally, we made this turntable an exceptional value. Because its \$300 price includes everything: the cartridge, base and dustcover.

Now consider the

Beogram 4002. One of the most remarkable turntables in the world.

Its tangential tracking system is an outstanding achievement in gramophone technology, because it tracks records exactly as they were cut. The entire integrated cartridge/tonearm unit moves in a straight line from the rim of the record to the center. (Unlike conventional tonearms that de-

scribe an ever-decreasing arc.) This completely eliminates skating, a source of wear on both the record and the stylus.

Tonearm and turntable functions are controlled by optical sensors that automatically perceive the presence and size of the record, and adjust for the appropriate speed. Scanning and cueing are operated by a slight touch of the simple control panel.

The logic of this advanced technology and classically simple design has placed eight Bang & Olufsen products in the permanent design collection of the Museum of Modern Art in New York.

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Culver City, Ca. 90236
Stereo Hi Fi Center
Gardena, Ca. 90249
Audio Labs
Los Angeles, Ca. 90048
Beverly Stereo Electronics
Los Angeles, Ca. 90048
Henry Radio
Los Angeles, Ca. 90064

Mr. Ms. _____

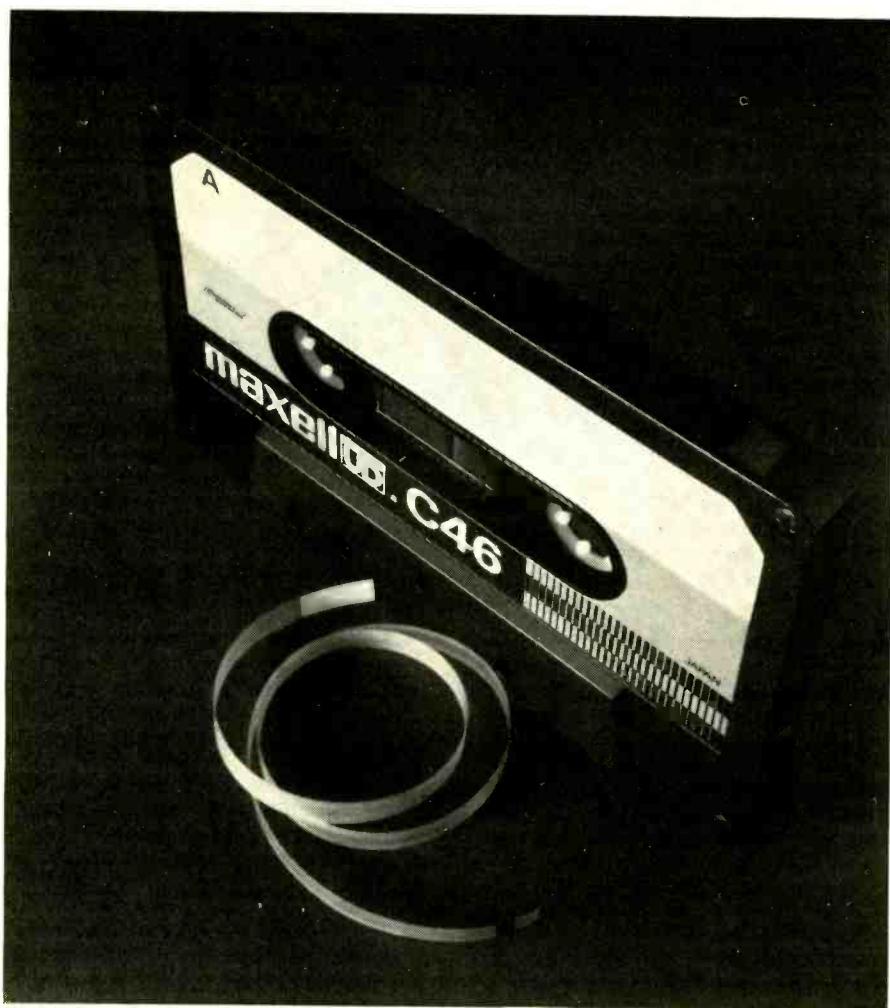
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Stereotypes
Santa Barbara, Ca. 93105

Bob Pilot's Stereo Center
Santa Monica, Ca. 90404
Paris Electronics
Sherman Oaks, Ca. 91403
Dimensions In Stereo
Torrance, Ca. 90503
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The first five seconds of every Maxell UD cassette cleans your recorder heads. Another Maxell exclusive.

The leader in our UD cassettes sweeps dust and debris off your recorder heads before they can foul-up a recording. And it sweeps gently, with no damaging abrasives to ruin your equipment.

Our head-cleaning leader is also calibrated, so you can use it to cue your recordings.

It's on both ends of all Maxell Ultra Dynamic cassettes. It's another reason you can record the very best sounds (both high and low) your equipment produces, without tracking dust all over your music.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

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For professional recordings at home.



neously (one is turned up as the other is turned down) until you find the best relative position for each. Of course, the usual precautions regarding signal level as shown by the recorder's meters should be observed.

In regard to the "poor-man's Dolby" technique, this idea may have unfortunate consequences. Tape recorders, particularly cassette machines, tend to overload with strong high-frequency signals. Therefore, boosting the highs before recording and cutting them back in playback may help the signal-to-noise ratio, but only at the risk of distortion and/or loss of highs through tape saturation. (The Dolby circuit avoids this problem by boosting only the "soft" rather than the loud high-frequency signals.)

Record-Jacket Mutilation Revisited

● Over the years, it has become obvious that when I give a wrong or inadequate A. to someone's Q., my friends out there in readerland are going to tell me so—usually in large numbers. So, aware that I'm being closely monitored by experts in many different fields, I write this column in much the same way that porcupines are said to make love—that is, *very carefully!* Nevertheless, my reference sources sometimes stick me with a wrong answer which I innocently pass on—or they neglect to correct an error or misapprehension I originate. To avoid giving the impression that I'm a veritable font of misinformation, it is probably necessary to point out that, at worst, I give birth to an error no more often than every nine months or so.

Last June I innocently informed a Mr. Cardoni that the reason some record jackets have holes punched or corners cropped is to mark them as copies sent to reviewers. My answer wasn't really wrong, just myopic. Since most of the review albums that come to me have punched holes and cropped corners. I committed the error in logic of assuming that *all* punched and cropped jackets were therefore reviewer's copies. (My music-department associates here at the magazine, when I checked with them, did not quarrel with this conclusion.) The complete story, as about twenty or so interested readers hastened to inform me, is this: *most* of those mutilated tapes and discs are either "cutouts" or "overruns." A cutout is an item deleted from the catalog; an overrun is a disc the manufacturer overproduced—probably in anticipation of enormous sales that never materialized. These discs are sold in bulk to retail outlets by wholesalers specializing in such merchandise at prices ranging from 50c to \$1 or so. They are given identifying "mutilations" because, in general, the dealer cannot return them even if they are defective, and no one involved with the disc is supposed to either pay the normal price or make the normal profit. The same general story seems to be true of those tapes that have holes melted or punched through their boxes.

Incidentally, none of this has anything to do with those *records* which come with holes punched in their very centers. I suspect there's an entirely different reason for this, and I'm still checking. (See, I've learned not to jump to conclusions in these matters!)

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



The BSR Silent Performers.

**State-of-the-art belt-drive turntables
at today's state-of-the-wallet prices.**

For years most expensive manual record-playing devices have used belt-drive as a smooth, trouble-free—and most important—*silent* method for transmission of power. Now, our engineers have succeeded in integrating a highly-refined belt-drive system into more affordably-priced turntables. They offer a combination of features and performance not yet available in even more expensive competitive models. We call them the Silent Performers.

Four models are available. The 200 BAX is the deluxe automatic belt-drive turntable. Full automatic capability is achieved with a gentle yet sophisticated 3-point umbrella spindle. It has a heavy die cast platter, high-torque multi-pole synchronous motor, tubular "S" shaped adjustable counterweighted tone

arm in gimbals mount, viscous cueing, quiet Delrin cam gear, automatic arm lock, dual-range anti-skate, stylus wear indicator and much more. Included are base, hinged tinted dustcover, and ADC VLM MKII cartridge.

The 20 BPX is an automated single-play belt-drive turntable. It has the "S" shaped tone arm and features of the deluxe automatic model with a precision machined platter and ADC K6E cartridge. It comes complete with base and dustcover. Model 20 BP is identical but without cartridge.

Model 100 BAX (not shown) automatic belt-drive turntable has a low mass aluminum tone arm with square cross section and a precision machined platter. It is packaged with base, hinged tinted dustcover, and ADC K6E cartridge.



Consumer Products Group
BSR (USA) Ltd. • Blauvelt, N.Y. 10913



BSR 200 BAX—Deluxe automatic belt-drive turntable



BSR 20 BPX—Automated single-play belt-drive turntable

"THE BEST TURNTABLE IN THE WORLD"



Acclaimed by the Critics...

"A silent giant that's built to last
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"The feel of precision machinery."

Hi Fi Stereo Buyers Guide

"The turntable is almost imper-
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"The best turntable in the world."

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The 598 III comes complete with walnut base, plexiglass dust cover, and the world's finest cartridge (4000 D/III). List price \$399.95. It plays any stereo or 4-channel records at tracking forces so low you can't wear out your records. Write for your free full color Empire catalogue:

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CIRCLE NO. 99 ON READER SERVICE CARD

AUDIO BASICS

By RALPH HODGES



GLOSSARY OF TECHNICAL TERMS—21

● **Load** is the impedance presented to an audio component by whatever is connected to its output. The terms "load" or "load impedance" can therefore be used almost interchangeably with "input impedance," referring, of course, to the input of the component following the one in question. (In addition, the impedance of the interconnecting cables is also part of the total load "seen" by a component's outputs.)

Amplifier specifications and test reports frequently refer to "8-ohm loads." These are merely heavy-duty resistors connected to the outputs of an amplifier to simulate loudspeakers during tests on the amplifier.

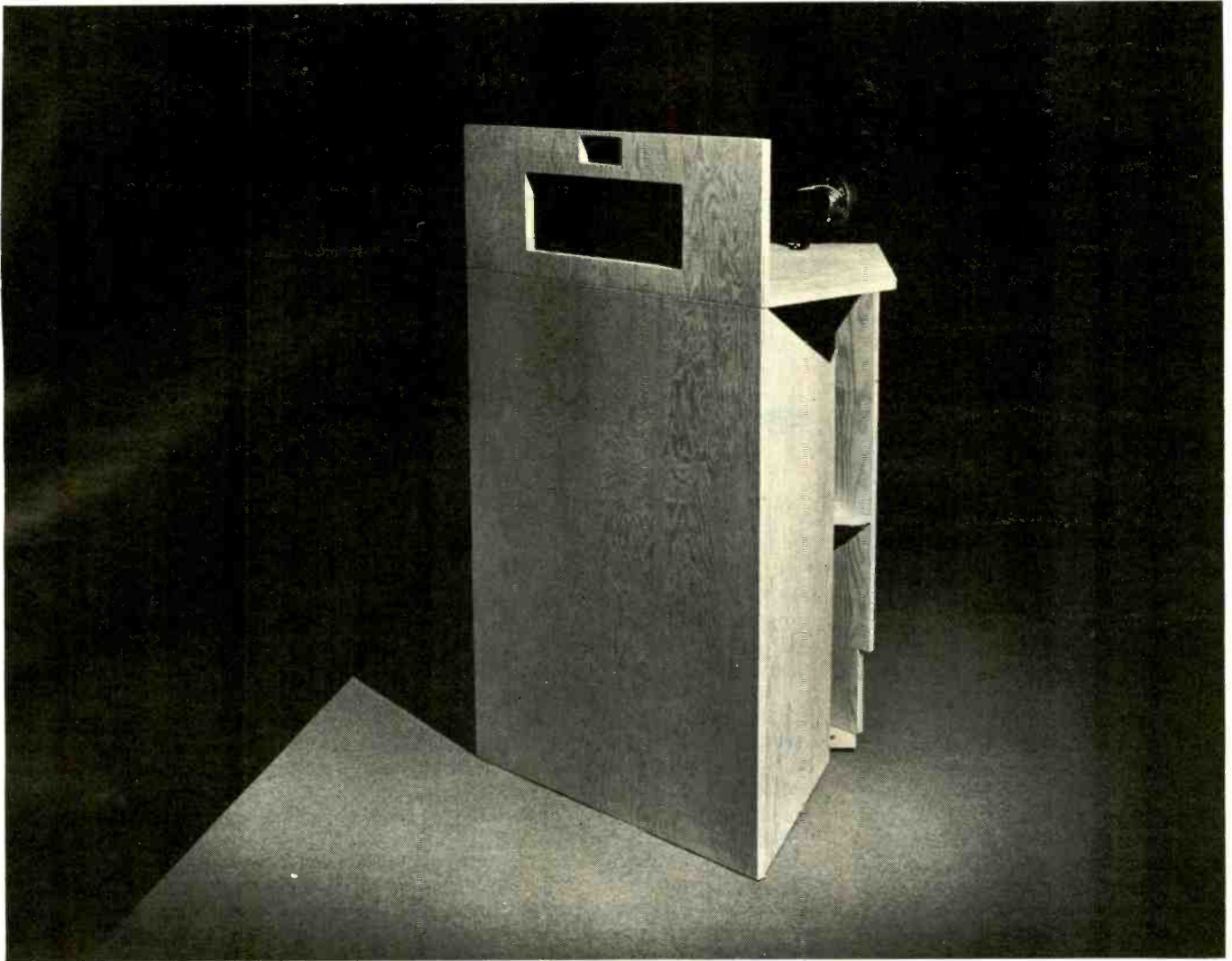
● **Loudness** is the subjective impression of a listener as to how intense a sound is. It differs from "volume," an arbitrary measure of the amount of electrical or acoustical power involved in a sound's production, because it is a nonlinear response to acoustical power that varies with frequency and, strictly, with the hearing of the individual. Therefore, turning up the volume control on an amplifier increases its power output by a measurable amount, but the corresponding increase in *loudness* a given listener will perceive is not generally predictable.

● **Loudness compensation** is an operating feature found in many amplifiers and receivers that compensates for the ear's insensitivity to the extremes of the audible frequency range at low listening levels. Music reproduced more softly than it would be heard "live" can sound thin and muted. Loudness compensation tries to make up for this by automatically boosting the bass and, frequently, the treble as the volume control is turned down. It begins to function at a certain low point in the rotation of the volume control, and it increases as the control is turned down. On some units the loudness compensation cannot be switched off, but it is preferable to have it activated by a separate switch.

● **Master** has at least two meanings in audio. First, it designates an original recording, such as a *master tape* or *master disc*, or any one-of-a-kind version of a recording from which copies are made to sell or otherwise distribute. Second, it designates a "master" control—*master volume* or *master gain*—that simultaneously overrides the effects of a number of subsidiary controls. For example, a four-channel receiver might have separate level controls for all four channels, plus a single *master volume* control that raises and lowers the levels of all the channels at the same time.

● **Matrix** is a word with several meanings in audio, but it is most familiar as the term for a family of four-channel recording/reproducing techniques employing (in most cases) only two transmission channels. The original four channels are combined (encoded) into two channels in a special way and then recorded in that form. Upon playback, a special electronic processor (decoder) retrieves the original four channels by separating the signals according to certain specific clues (usually phase or amplitude differences) encoded into them at the time of recording. Matrix systems were developed as one solution to the problem of recording four-channel programs on the two channels of phono discs. The two major systems at present are SQ, developed by CBS, and QS, designed by Sansui. (CD-4 is *not* considered a matrix system since it employs a 30 kHz "carrier" to embody the additional quadrasonic information.)

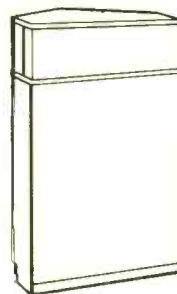
● **Mid-range**—roughly the four octaves between 500 and 8,000 Hz—is the range of frequencies to which the human ear is most sensitive and the range in which the greatest energy content of most music lies. The intermediate driver in a three-way speaker system is called the *mid-range* (and, infrequently, a "squawker"); however, it is seldom called upon to reproduce the entire four-octave span.



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TAPE HORIZONS

By CRAIG STARK



THE BEST TAPE CASSETTE?

I'M often asked by friends (and by friendly readers), "What is the very best cassette I can buy for use in my deck?" Since I write a lot about tape, it's a natural question, and since I've recently conducted test measurements on samples of some thirty different brands, you'd think I could give a straightforward answer. But I can't, and the reasons have nothing to do with offending some important manufacturer whose tape didn't test as well as he thinks it should. Nor is it a quality-control problem that makes generalization difficult.

The real "losers"—the unbranded "specials" you get for 59¢ each at discount outlets—are easy to spot by any kind of measurements or critical listening. But among the "winners" it's hard to give a strict priority ranking, for two different reasons. The first is that cassettes, even more than open-reel tapes, constitute a kind of "unified system" with the recorder on which they are being used. The overall performance of the cassette depends on two very distinct internal factors: the tape itself and the plastic-shell housing including the guides within it. The second reason is that the cassette machine's internal adjustments (bias and equalization) count so heavily.

Taking the "top" seven cassettes I could find, the "rank ordering" on one consumer cassette deck (of the four I used) on a completely uncontroversial record-playback measurement (output level for a constant mid-frequency input), I ranked them 1 through 7. Using the exact same sections of tape on a different cassette machine, the ordering went: 1-5-4-2-3-7-6. Obviously, the moral to be drawn is that if the manufacturer of your deck specifies that a particular type or brand of tape was used for setting up the recorder, *start* with that before you experiment with others.

Whether the two parts are secured by screws or by sonic welding, the top and bottom halves of the cassette must "mate" perfectly. The "guide pins" or rollers must be accurately set inside the

shell, and the pressure pad must be exactly positioned and set for proper tension or your high frequencies are going to suffer. Using a lab recorder, I've measured high-end differences (above 10 kHz) of 10 dB between samples of the same cassette (not a well-known brand) that are possibly attributable to these causes alone. And, of course, if a manufacturer does not keep the most scrupulous control over the oxide, resins, solvents, film base, coating thickness, and so on of the tape he puts into those shells, testing results can be expected to diverge wildly.

This brings up the second, more philosophical reason I can't tell you which cassette is "best." Do those of us who test tapes, and especially cassettes, in which the problems are magnified by slow speed and narrow track-width, really *know* what parameters to test? I'm increasingly dubious about this. We in the testing fraternity may be missing—or misinterpreting—something our graphs and meters display. Those who judge quality primarily by meter readings would have no hesitancy in saying that 50 per cent intermodulation distortion *has* to sound worse than 11 per cent—results I actually obtained. However, *listening* to music recorded on the tapes that produced those readings with test tones certainly did not confirm that dramatic difference. As a matter of fact, the rising frequency response of the first tape (which was largely responsible for the 50 per cent IM reading) may be just what *your* machine needs to give more realistic reproduction. The moral here is that you *must* try a variety of different cassettes on your machine—not with test tones, but with music—in order to judge which is the very best in respect to the "electrical" qualities such as noise, signal-level overload, etc. However, mechanical problems within the cassette, or momentary loss of signal level (dropouts) *are* faults that are readily testable and demonstrable to the ear or a test instrument.

Seiji Ozawa chose the AR-10 π for listening at home



Seiji Ozawa is Music Director of both the Boston Symphony Orchestra and the San Francisco Symphony. He listens to music 'live' almost every day. At home

he continues his listening with AR-10 π speakers. We believe that a high fidelity speaker system could receive no greater compliment.

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SR9

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Luxman M-6000 Power Amplifier
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display. Step-type control
(1 dB increments) for channel tracking.
Dimensions: 22 $\frac{1}{16}$ " x 16 $\frac{3}{4}$ " x 8 $\frac{1}{16}$ "
Weight: 115 lbs. \$2,995.00

The Luxman M-6000 is a lot of amplifier. It measures nearly two feet across, weighs well over a hundred pounds and delivers 300 watts per channel. And even with both channels driven simultaneously at full output, each channel has no more than 0.05 percent harmonic and intermodulation distortion at any frequency from 20 Hz to 20,000 Hz into 8 ohms. However, considering its equally substantial price (\$2995), the M-6000 is not likely to become the world's largest-selling power amplifier. Or even *your* next amplifier.

Lux power amplifiers from 75 watts up.

Happily, the M-6000 is only one of four Lux amplifiers (75, 120, 180 and 300 watts) each of which was designed to be the world's finest at its power rating. Considering the number of fine power amplifiers already on the market, this was no small undertaking.

Lux engineers have long been aware of common deficiencies of high-power amplifiers. For example: difficulties in handling complex signals not disclosed by conventional sine-wave testing; difficulties in driving complex reactive loads (such as presented by many of the new exotic speaker designs) not revealed by conventional testing with load resistors.

Our position: specifications don't tell the whole story.

Lux designers are not only engineers, but audiophiles who carefully listen to their products. They know the many little-appreciated aspects of amplifier design that contribute significantly to sonic qualities apart from the data provided by conventional test techniques and instruments.

For example, sophisticated protection circuits were developed that could detect electronically-subtle differences between normal high-level output signals and abnormal voltage/current conditions. (Overly-enthusiastic protection circuits can introduce audible and unpredictable distortions when operating with certain loudspeaker loads.)

In some models, each stage—class-B output and Class-A drive—has independent power-supply sections to prevent intermodulation effects. And fully independent power supplies for each channel maintain the full wattage potential of each channel under continuous large-signal drive conditions. The extremely rugged power supplies and massive heat sinks make a major contribution to reliability and long-term performance stability of the Lux amplifiers.

Lux differences you can see.

Two large front-panel meters continuously indicate average output levels. The meter-circuit sensitivity can be switched to set the 0-dB output references. On some models, sequential LED displays supplement the meter readings, to indicate instantaneous peak powers. Another LED functions as a "ready" indicator of circuit status.

A precision potentiometer with detents in 1-dB increments from 0 to minus 20 dB sets the input levels with repeatability, affording perfect level tracking between the two channels.

New approach to preamplifiers too.

In preamplifier design, conventional specifications and test techniques were also reexamined along with other recently reevaluated parameters. Among them: phase/time linearity, rise time, slew rates in circuits employing feedback, overload sensitivities, and clipping characteristics—all recognized as contributors to significant—if subtle—sonic differences.

For example, one decision was to make the magnetic phono-input circuits virtually overload-proof: thus they will accept up to 450 millivolts at 1,000 Hz without clipping; far beyond the output of any good magnetic cartridge playing any signal on any record. Further, distortion originating in the phono-preamplifier circuits—rarely mentioned in spec sheets—is on the verge of the unmeasurable at 0.006 per cent. The rest of the preamplifier



Luxman T-310 AM-FM Dolby Stereo Tuner IHF sensitivity 1.7 uv Selectivity 75dB, Capture ratio 1.5dB Total harmonic distortion: 0.1% @ 400 Hz, mono, 0.12% @ 400 Hz, stereo. Dolby B-type circuits for decoding FM and tapes, Dolby calibration controls. Switchable/variable AM/FM muting. Dimensions 19 1/8" x 11 1/8" x 6 1/2" Weight 21 lbs \$595 00

Luxman L-100 Integrated Amplifier 110 watts* Direct-coupled, inputs to speaker terminals. Program sources: 2 phono, tuner, 2 Aux, plus two additional through tape-monitor jacks. Phono input sensitivity and impedance adjustable 30k-100 kohms. Bass and treble controls, each with three turnover frequencies. Touch-mute feature. Dimensions 19 1/8" x 13 1/8" x 6 1/8" Weight 40 lbs \$995 00



Luxman C-1000 Preamplifier 0.007% total harmonic distortion (Rec. out 2V, 20Hz-20kHz) Frequency response 2Hz-80kHz +0 -0.5dB Phono overload, 450mV @ 1kHz, 3.5V @ 20kHz Dimensions 19 1/8" x 9 3/8" x 6 7/8" Weight 22 lbs \$895 00

Luxman M-4000 Power Amplifier 180 watts/channel* Other specifications essentially same as M-6000 Dimensions 19 1/8" x 15 1/8" x 6 7/8" Weight 62 lbs \$1,495 00



circuits add only 0.001 per cent to this astonishingly low figure.

Tuner features; from Dolby[†] to variable AM muting.

Lux tuners also demonstrate close attention to functional and sonic detail. Model T-310 uses four-gang tuning capacitors and MOS-FET circuitry to provide excellent interference rejection and a state-of-the-art sensitivity of 1.7 microvolts IHF, 2.2 microvolts for 50 dB quieting. Special five-pole phase-compensating filters in the IF section provide 1.5 dB capture ratio and exceptional distortion characteristics (0.1 per cent in mono, 0.12 per cent in stereo.) FM stereo separation exceeds 40 dB in the audibly important mid-range frequencies. Calibrated Dolby circuits (model 310) decode Dolbyized FM broadcasts and Dolbyized tape recordings.

Even the AM section received serious attention. For example, variable muting eliminates interstation interference.

Sorry if this has been too heavy.

Much of the above may be heavy going for most readers, even of this magazine. But we know there is a small but significant number of dedicated audiophiles who now own a fine receiver or even a separate amplifier and tuner but who have also been patiently waiting for the level of performance provided by the new Lux components.

Their patience can now be rewarded at a select number of similarly dedicated audio dealers.

*Minimum continuous power, 20-20kHz, both channels driven simultaneously into 8 ohms. Total harmonic distortion less than 0.05% †Dolby is a trademark of Dolby Laboratories, Inc.

LUX Audio of America, Ltd.

200 Aerial Way, Syosset, New York 11791

In Canada: AMX Sound Corp. Ltd., British Columbia; Gentronic Ltd., Quebec.

CIRCLE NO. 30 ON READER SERVICE CARD



TECHNICAL TALK

By JULIAN D. HIRSCH

● DAMPING FACTOR, L-PADS, AND SPEAKER RESPONSE:

Although much is made of *damping factor* (DF) in amplifier specifications, it is one of the least significant of the properties that differentiate one amplifier from another. Damping factor indicates the internal source impedance of the amplifier relative to the load impedance. An amplifier with a DF of 10 (based on an 8-ohm load) has a source impedance of 0.8 ohm. Since the speaker voice coil, crossover network, and connecting wiring are certain to have several times that resistance, any "improvement" of the amplifier DF to a higher number could not possibly affect the speaker's response.

But, aside from damping factor, what are the effects of "real-world" circuit resistances, including the above-mentioned factors, on the speaker's performance? A standard method of reducing the volume of speakers remote from the amplifier is to insert an "L-pad" in the speaker line. An L-pad consists of two variable resistors operated by a single shaft. One resistance element is in series with the speaker, the other in shunt (parallel) with it. When properly terminated, an L-pad presents a fairly constant load to the amplifier, while the voltage delivered to the speaker can be varied over a wide range and the speaker always "sees" a reasonably low-impedance source. This is preferable to simply putting a variable resistance in series with the speaker to reduce its output, for this would present both speaker *and* amplifier with large variations in source and load impedance.

To understand why an appreciable source impedance can affect the frequency response of a speaker, refer to Figure 1, which represents an amplifier and speaker circuit with source impedance R1 and load R2. Impedance R1 is actually the sum of the amplifier's internal resistance and the resistance of the connecting speaker-lead wiring. (Since we are concerned at the moment only with

the effect on the voltage appearing at the speaker's terminals, the resistance of the speaker's voice coils and crossover will be ignored.)

The amplifier delivers a voltage, part of which is dissipated across series resistance R1. If the impedance of speaker load R2 were constant with frequency (this is true in very few speakers), the only effect would then be a fixed loss, with no change in sound quality. However, the impedance of a real speaker usually varies widely with frequency. Figure 2 presents the impedance curve of a typical small bookshelf speaker system. Most speakers show at least this much impedance variation with fre-

quency, and many show far more. One would therefore expect the voltage delivered to the speaker terminals to vary in much the same way as the impedance curve, since R1 and R2 in effect form a voltage divider, and the increased impedance of R2 at some frequencies permits a larger fraction of the amplifier's output to reach the speaker. It can easily be seen that, quite apart from whatever its *actual* frequency response may be, the speaker is not being driven with the *constant* voltage signal which is the basis for frequency-response specifications.

TESTED THIS MONTH



Sony ST-4950 AM/FM Tuner
Dynaco PAT-5 Stereo Preamplifier
Sherwood S-7010 AM/FM Receiver
Philips 209S Record Player

quency, and many show far more. One would therefore expect the voltage delivered to the speaker terminals to vary in much the same way as the impedance curve, since R1 and R2 in effect form a voltage divider, and the increased impedance of R2 at some frequencies permits a larger fraction of the amplifier's output to reach the speaker. It can easily be seen that, quite apart from whatever its *actual* frequency response may be, the speaker is not being driven with the *constant* voltage signal which is the basis for frequency-response specifications.

Although R1 is usually much less than R2, there is still a possibility that frequency-dependent changes in R2 could cause a response variation at the output

terminals of the amplifier because of the voltage drop across its internal impedance. In the past this possibility has been advanced as a partial explanation of why some amplifiers sound "better" than others with certain speakers. Even though these effects are quite predictable, we made some measurements to establish their actual magnitudes with typical amplifiers and speakers. The speaker whose impedance curve is shown in Figure 2 was driven by several different amplifiers and the voltage-vs.-frequency response was measured at the speaker's terminals and at the amplifier's output terminals, with different values of resistance added in series with the short, heavy-gauge connecting wires.

There was no significant difference in frequency response at the speaker terminals with any of the amplifiers, which included a 200-watt-per-channel basic amplifier, a high-quality 30-watt-per-channel integrated amplifier, and a venerable vacuum-tube amplifier (Dynaco Mk IV). Figure 3 shows the voltage at the speaker terminals with the transistorized power amplifier, using resistors of 1, 2, 3, 4, and 8 ohms in the speaker line. With no added resistance (the actual circuit resistance, of course, was not "zero") the response varied only ± 0.25 dB from 20 to 20,000 Hz. As series resistance was added (simulating the use of longer speaker leads or smaller-gauge wire) the response began to assume the shape of the impedance curve of Figure 2. Even 1 ohm was sufficient to give a ± 0.5 -dB response variation, and 8 ohms (equivalent to a DF of 1) produced a ± 2.5 -dB variation.

These curves, it must be emphasized, are *not* the speaker's acoustic-output responses. They show rather the *change* in that response caused by increasing the resistance of the source feeding the speaker circuit—which may or may not be detrimental. In all probability, with the specific speaker used, there would be

some bass coloration at the resonance frequency, and perhaps a trace of "forwardness" from the elevated response in the 1,000- to 3,000-Hz region. On the other hand, the speaker might be inherently deficient in these areas, or it might have an emphasized upper bass, in which case the response change could improve its sound quality. The effect of a series resistance therefore varies with the speaker's quality and impedance.

All of which leads us to the question of L-pads—are they good or bad? We repeated the tests with an L-pad replacing the simple series resistor. As expected, the general effect is similar to that from a resistor, although the variation is less pronounced. Unless the pad is operated at its maximum (no attenuation) setting, the net response change should closely resemble the 3-ohm curve of Figure 3.

An advantage of the L-pad, as compared to a series resistor, is the limited range of source impedance it presents to the speaker. For our tests, we used the Russound MP-2, a versatile speaker/amplifier switcher-control unit which

can select up to four sets of stereo speakers with L-pads and connect them to either of two amplifiers. To prevent the amplifier load from dropping below 4 ohms, each channel has a fixed 2-ohm series resistor. The load seen by the amplifier is a constant 10 ohms at all settings, while the source impedance seen by the speaker is about 2.5 ohms at maximum output, increases to about 3.5 ohms as the control is turned down, and then decreases to near zero at very low settings.

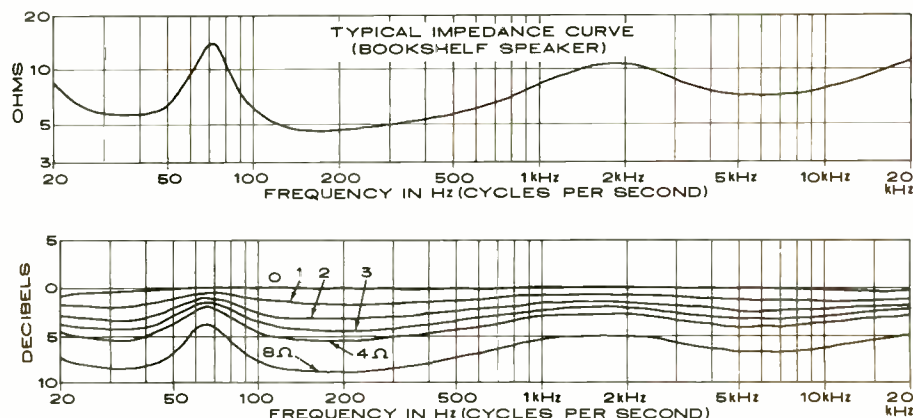
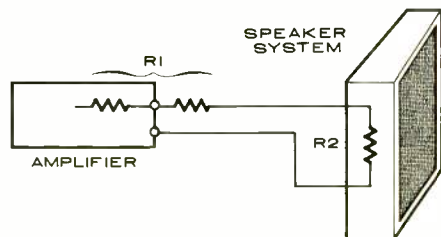
The subjective importance of these effects will be heavily dependent on the actual frequency response and specific impedance characteristics of the speakers, the room acoustics, and the listener's critical perception. When we measured the actual amplifier output as it was influenced by the speaker's changing load impedance, the basic transistor amplifier proved to be unaffected by the speaker load—or, at least, any variations were considerably less than the 0.25-dB resolution of our test instruments. The vacuum-tube amplifier, which presum-

ably has a much lower internal DF, did show a slight variation in response when we connected the speaker directly to its 8-ohm output terminals, but the difference between that curve and the response with an essentially constant load was less than 0.5 dB at all frequencies.

There is reason to believe that very critical listeners can hear even such minute effects, and that such effects are therefore at least in part responsible for the presumed difference in sound between transistors and tubes (in general, transistor amplifiers have a much lower internal resistance than tube types). I am not at all convinced of the importance of this factor, but it certainly cannot be ruled out.

No audio purist would dream of using L-pads to control speaker levels, but keep in mind that fairly long speaker-connecting cables (say, 20 feet or more) may well have a resistance of 0.5 ohm or so, resulting in an effective DF of less than 16—even if the inherent damping factor of the amplifier is rated at 1,000 or more.

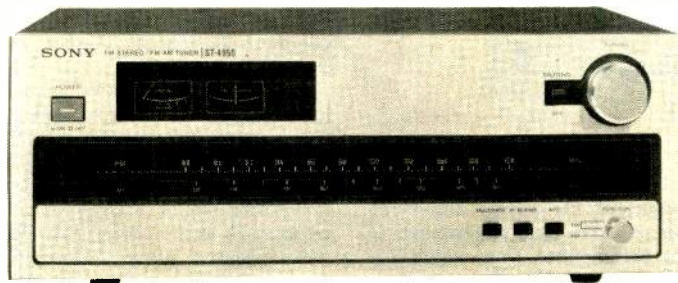
Fig. 1 (below) shows the impedances seen by the amplifier and speaker. Fig. 2 (upper right) is the impedance curve of a typical bookshelf speaker. The six different curves in Fig. 3 show the effects in decibels of five different series resistances on the audio signal delivered to the speaker terminals.



EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Sony ST-4950 AM/FM Stereo Tuner



● SONY has recently announced a new line of restyled and redesigned top-end audio components, among them the ST-4950 AM/FM stereo tuner. In size and appear-

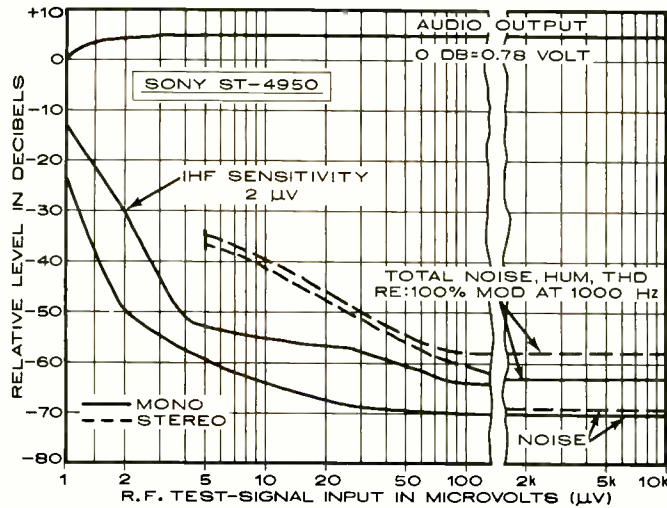
ance, it is a companion to their new TA-4650 integrated amplifier.

The MOSFET "front end" of the tuner is followed by an i.f. amplifier using two irte-

grated-circuit stages with four sections of ceramic filtering. The multiplex demodulator is a phase-locked-loop IC, and a number of discrete components and transistors are used for auxiliary functions such as metering. The AM tuner circuit is basic and simple, with ceramic filters for i.f. selectivity.

The gold satin-finish front panel is dominated visually by two rectangular "blackout" openings. The larger contains the tuning-dial scales, which light in soft green when the tuner is on. The FM tuning calibrations are linearly distributed across the scale. A red light-emitting diode installed at the end of the traveling dial pointer not only indicates the tuned frequency, but its length doubles when a station is received. (Continued overleaf)

The levels of both random noise and THD (which includes noise and distortion) are compared with the audio-output level as input-signal strength increases. Both mono and stereo are shown.



In the smaller opening are the two tuning meters (signal strength and FM center tuning), and the word STEREO appears in red when a stereo broadcast is tuned in. To the left of this window is a push-on/push-off power switch, and at the top right of the panel is the large tuning knob and a small black MUTING switch. The lower right portion of the panel contains three black pushbuttons for AFC, HI BLEND (which reduces noise on weak stereo signals by partially blending the higher audio frequencies), and MULTIPATH. The latter, when pressed, causes the signal-strength meter pointer to drop to near its zero reading. Any multipath distortion (which superimposes amplitude modulation on an FM signal) causes the meter to "kick" upward. A rotatable antenna used with the tuner should be adjusted for minimum meter activity, indicating minimum distortion. Finally, a small knob selects AM, FM MONO, and FM STEREO modes.

In the rear of the tuner are the antenna terminals, including one for a wire AM antenna and a separate coaxial connector for a 75-ohm

FM antenna feedline. There is a pivoted AM ferrite-rod antenna as well. Two pairs of audio outputs are provided, one at a fixed level and the other adjustable by adjacent screwdriver-slot controls. A jack supplies a signal before de-emphasis for possible use with a future four-channel demodulator. The Sony ST-4950 tuner is approximately 17 inches wide, 6½ inches high, and 13 inches deep; it weighs about 17 pounds in its metal cabinet. Price: \$350.

● **Laboratory Measurements.** The measured IHF sensitivity of the Sony ST-4950 was 2 microvolts (μV), very close to its rated 1.9 μV . Much more important was the fact that the 50-dB quieting sensitivity was also 2 μV —the first time in our experience that this has happened. The reason is simple: even at this very low signal level, the tuner's noise level is so exceptionally low that it is even below the very low distortion level.

The stereo sensitivity was 5 μV (the automatic stereo switching threshold), and 50 dB

of stereo quieting was reached at the rather low input of 25 μV . The ultimate distortion (at 1,000 μV) was extraordinarily low, measuring 0.074 per cent in mono and 0.13 per cent in stereo. The ultimate quieting was also excellent, about 70 dB in mono and 68.5 dB in stereo.

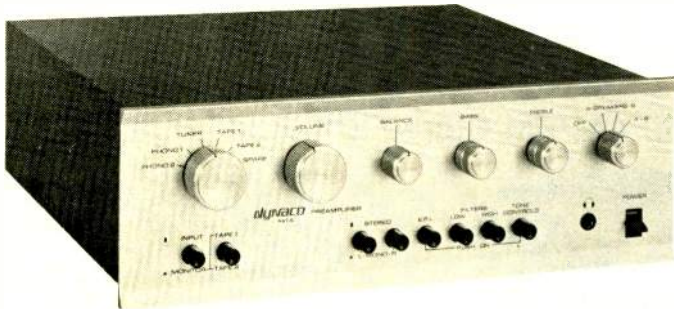
When a tuner exhibits these outstanding characteristics, we expect it to excel in its other aspects, and we were not disappointed. The capture ratio was 1.1 dB, and the AM rejection was a superior 70 dB. The alternate-channel selectivity was 72 dB, image rejection was 80 dB, and the 19-kHz pilot carrier leakage was 68 dB below 100 per cent modulation. The muting threshold, like the stereo threshold, was set to 5 to 6 μV .

The frequency response of the ST-4950 was within ± 1 dB from 30 to 15,000 Hz. Stereo channel separation was between 40 and 46 dB at frequencies from 50 to 2,300 Hz, and was still a good 25 dB at 15,000 Hz. The audio output was 0.78 volt at the fixed outputs and up to 1.83 volts at the variable outputs. In contrast to the outstandingly fine FM section of the tuner, the AM section had a severely restricted frequency response—down 6 dB at 210 and 2,200 Hz.

● **Comment.** It is difficult to criticize the Sony ST-4950, surely one of the top-performing units we have tested, as an FM tuner. The muting circuit in our sample occasionally admitted a bit of noise as it went into action, but otherwise the handling of the tuner was silky smooth. Needless to say, its sound was nothing more or less than what was being broadcast. The FM tuning dial, with its long scale and linear calibration, proved to be as accurate as its marking suggested, and the maximum error we found across the entire FM band was less than the width of the pointer, corresponding to about 50 kHz. Altogether, then, the Sony ST-4950 tests out to be a simply beautiful product.

Circle 105 on reader service card

Dynaco PAT-5 Stereo Preamplifier



● THE PAT-5 is Dynaco's newest and finest stereo preamplifier. Matching the company's tuners in size and styling, the PAT-5 follows the Dynaco tradition of extracting the utmost in performance from relatively simple circuits. The PAT-5 has input switching for two magnetic phono cartridges, a tuner, two tape decks, and a SPARE high-level input. Small knobs are used for the balance and tone controls, with the latter mounted concentrically

for independent adjustment of the two channels. The output of the power amplifier's speaker terminals is returned to terminals in the rear of the preamplifier, from which it is channeled by a front-panel switch to either, both, or neither of the two pairs of speaker systems that can be connected to speaker-output terminals on the PAT-5. The front-panel headphone jack is also driven from the power-amplifier outputs.

The power-switch lever is illuminated when raised to its ON position. This switch does not control the PAT-5 itself, for the preamplifier remains on as long as it is plugged into an a.c. line. The switch is designed solely for controlling the three switched a.c. convenience outlets in the rear of the PAT-5, and through them the power amplifier and other system components. There is also a single unswitched a.c. outlet.

Eight pushbuttons are located along the lower portion of the front panel. One is the tape-monitor switch; when the MONITOR position has been selected, a second button connects either of the two tape decks to the tape-monitoring inputs (it is possible to dub from either deck to the other). Two other buttons, when released, place the preamplifier in its normal stereo mode. Pressing either one connects that channel to both outputs, and pressing both produces mono operation.

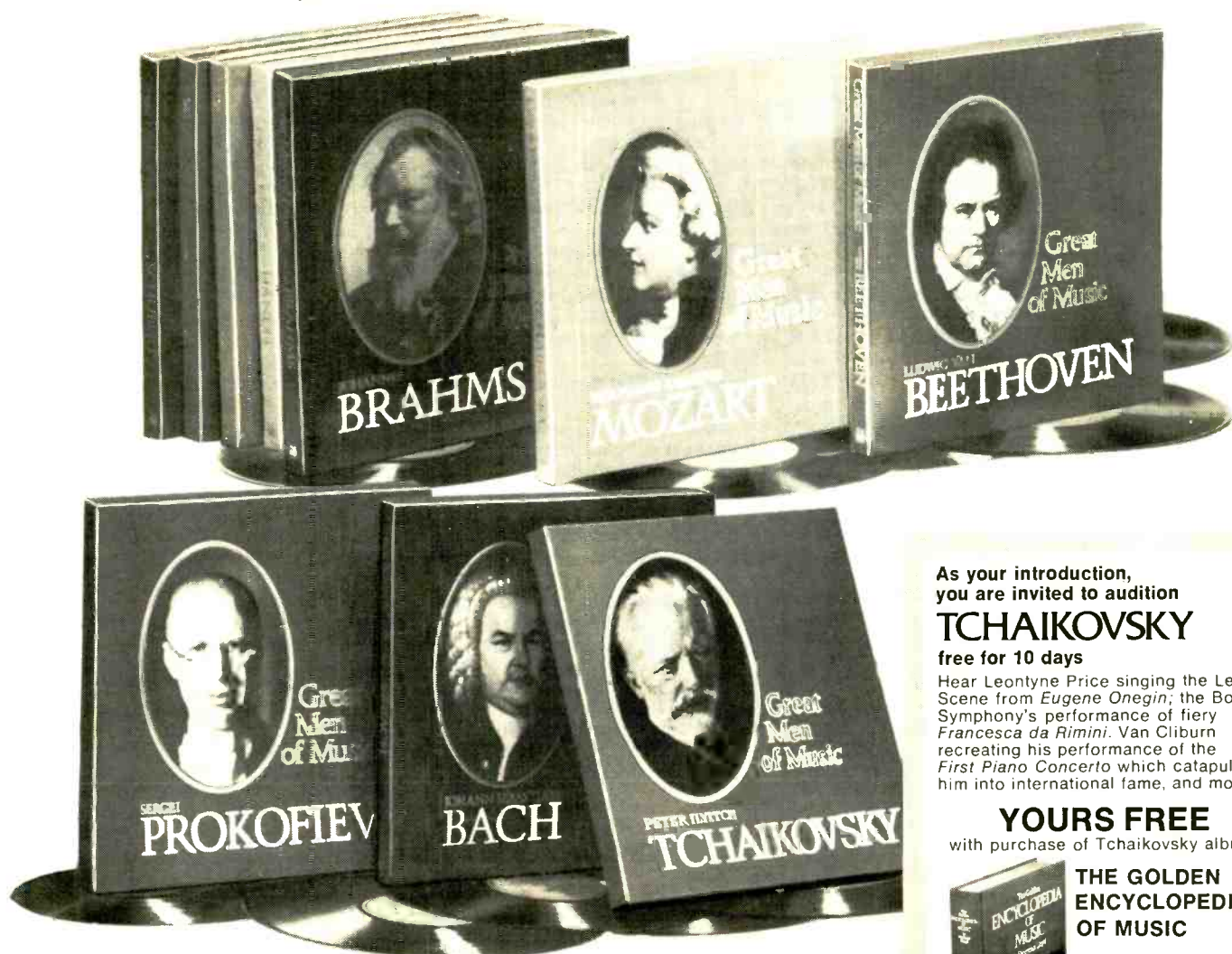
Low- and high-cut filters are activated by two buttons, and another connects the tone
(Continued on page 38)

Now learn the secrets of enjoying great music and understand the works of the masters as never before

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To acquaint you with the series, you are invited to audition the first album, Tchaikovsky, free for 10 days. And as an added bonus, we will send you the deluxe edition of *The Golden Encyclopedia of Music* at no extra cost. Records of this calibre usually sell for \$6.98 each. The *Encyclopedia* retails for \$17.95. But as

As your introduction,
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free for 10 days

Hear Leontyne Price singing the Letter Scene from *Eugene Onegin*; the Boston Symphony's performance of fiery *Francesca da Rimini*. Van Cliburn recreating his performance of the *First Piano Concerto* which catapulted him into international fame, and more.

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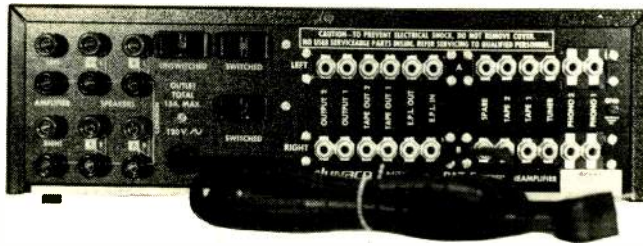
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In addition to the conventional rear-panel input and output jacks, the PAT-5 has terminals for the connection and switching of speakers.



controls when pressed (normally the tone-control circuits are completely bypassed). The last button is marked EPL (External Processor Loop), and it inserts into the signal path an external equalizer (such as is used with some speaker systems), a graphic equalizer, or some similar device for general signal processing. The PAT-5's rear panel is filled with connectors for the many inputs and outputs. There are two parallel sets of signal outputs to the power amplifier so that one can be used to drive a tape recorder with signals modified by the tone controls and filters.

Like all Dynaco products, the PAT-5 carries very complete performance specifications. Prominent among these is its very low distortion—less than 0.05 per cent total harmonic distortion (THD) and intermodulation distortion (IM), and typically much less, at the rated output of 2 volts into loads of 10,000 ohms or higher. The maximum output is 7 volts into 10,000 ohms and 4.5 volts into 1,000 ohms. Hum and noise are rated at 70 dB below rated output through the phono inputs, and below 85 dB through the high-level inputs. The unit is free of phono overload for signal inputs of less than 100 millivolts (mV).

The PAT-5 uses surprisingly few components. Each phono-preamplifier channel has two transistors; two more are used in a unity-gain isolating stage, and two for the high-cut filter. The only other active device in the signal path is a single integrated circuit per channel that supplies a low-impedance output and includes the tone controls in one of its negative-feedback paths. A highly regulated power supply makes the preamplifier independent of momentary line-voltage fluctuations that can result when a high-power amplifier is used with inadequate a.c. house wiring.

The Dynaco PAT-5 is 13½ inches wide, 4¼ inches high, and 11¾ inches deep; it weighs 11 pounds. Price: \$179 (kit), \$289 (factory-wired).

● **Laboratory Measurements.** We first tested a wired PAT-5. The output clipped at 9.7 volts into a high-impedance (100,000 ohms) load, and at 9.3 volts into 10,000 ohms (10,000 ohms is the lowest input impedance of any currently available power amplifier). Distortion was not affected by load impedance. The total harmonic distortion (THD) at 1,000 Hz was below the noise level until the output reached 1 volt, where it measured 0.013 per cent. From 2 volts to just below clipping at 8 volts the THD was between 0.004 and 0.007 per cent. The IM distortion was 0.035 per cent at 100 mV, 0.007 per cent at 500 mV, and between 0.002 and 0.003 per cent from 1 to 8 volts output.

A 0.125-volt signal into the high-level inputs produced about a 1-volt output. The wide-band noise output was -76 dB, and with IEC "A" weighting it was below our minimum measurement capability of -80 dB referred to 1 volt. The phono sensitivity was 1.25 mV for a 1-volt output, with a wide-band noise level of -70 dB and a weighted noise level at 122 mV.

The frequency response with the tone controls set to their indicated flat positions was as flat as our test instruments, showing *no* variation from 20 to 20,000 Hz with the bypass button in or out. The bass control had a sliding inflection point, affecting frequencies below 50 Hz with a slight rotation and gradually moving up to a maximum turnover frequency of about 300 Hz. The treble control curves

showed a fixed hinge at about 2,000 Hz.

The low filter reduced the response by 3 dB at 50 Hz, with a 6-dB-per-octave slope below that frequency. The high filter, which uses active circuitry, was down 3 dB at 7,000 Hz and had an excellent 15-dB-per-octave slope. The extended RIAA phono equalization was within ±1 dB from 20 to 20,000 Hz and was essentially unaffected by cartridge inductance.

Some time after we completed this evaluation, a kit-built PAT-5 arrived, and we were able to compare its performance with that of the factory-wired unit. The two proved to be virtually identical. The THD for the kit was 0.004 per cent at the rated 2-volt output and 0.007 per cent at 8 volts; IM distortion was between 0.003 and 0.004 per cent at rated output; and signal-to-noise ratio (unweighted) for a 1-volt output was 75 dB for the high-level inputs, 70 dB for the phono inputs.

● **Comment.** Although our kit builder was able to complete the kit during a single weekend, he reports that the PAT-5 is appreciably more complex as a project than the earlier PAT-4. The construction manual is generally well done, although the sequence of steps makes a few tight corners inevitable. The instructions should be readily comprehended by those with no technical background whatever, so the PAT-5 kit can be recommended even to beginners who have the patience to work carefully and thoroughly.

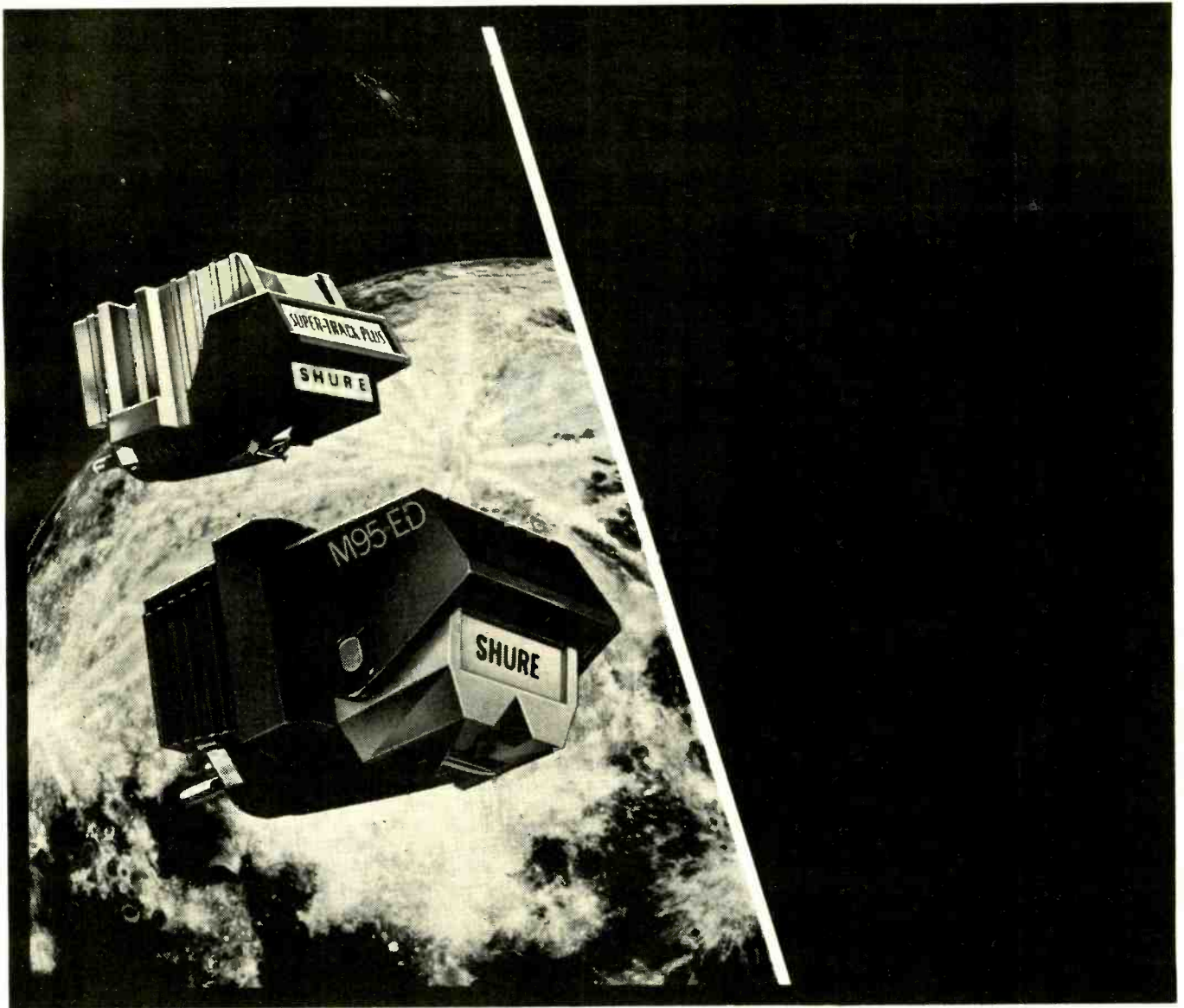
A major reason for the "always on" design of the Dynaco PAT-5 is to eliminate the effects of turn-on transients, which could cause an annoying "thump" or even possibly damage to speakers. It has the secondary benefits of keeping moisture from condensing on the circuit boards and components, and of keeping the capacitors fully charged at all times, which should prolong their life. Current consumption of the PAT-5 under no-signal conditions is about 10 watts.

Dynaco's design makes possible several modifications to suit individual needs. The instruction manual, which is unusually complete and informative, lists the manufacturers' data on tone-arm wiring capacitance and optimum cartridge load capacitance for most popular arms and cartridges, and indicates how one can add the necessary capacitance to the PAT-5's negligible 10 picofarads (pF) on either or both sets of phono inputs. One or both of the phono inputs can also be modified to be a flat, high-gain microphone input, or the gain of either or both can be increased by 6 dB, with a simple resistor change, to handle the output of some very-low-output moving-coil cartridges. Another modification permits the EPL switch to be wired after the isolating stage so that long cables can be used for connection to an equalizer without affecting the frequency response.

The power switch can also be wired to shut off the preamplifier as well as the switched outlets, although this is not recommended and the user is cautioned to turn the power amplifier on and off separately. The headphone-circuit series resistors can be changed as required by headphone impedance and sensitivity and the amplifier power rating, and the usual mono (L + R) blending can be altered to a partial blend with 6-dB separation for a more appropriate spatial spread with headphones. Finally, the power supply can be wired for a 200- to 260-volt line instead of the usual 100 to 130 volts (either 50 or 60 Hz is satisfactory).

(Continued on page 40)





II'nd only to the III.



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

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited



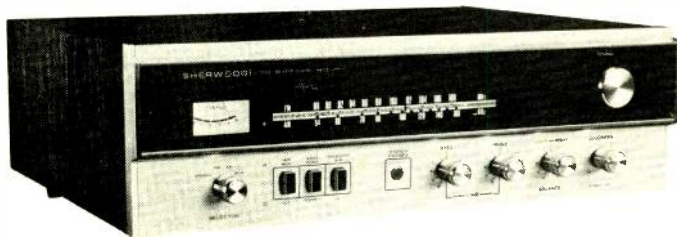
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

The measured performance of the Dynaco PAT-5 clearly ranks with that of the finest preamplifiers available, and its behavior in use confirms that judgment. Although it lacks some of the features of its more expensive

counterparts, it does everything most people would expect from a preamplifier, and does it as well as modern electronic technology allows. To sum up, the Dynaco PAT-5 is a typical Dynaco product, offering unsurpassed

performance and more than adequate operating flexibility at a bargain price even in factory-wired form. And in kit form, it could almost be considered a "steal."
Circle 106 on reader service card

Sherwood S-7010 AM/FM Stereo Receiver



● SHERWOOD'S S-7010, one of the lowest-price stereo receivers with genuine "hi-fi" performance, resembles the company's higher-price models in external styling, although some convenience features have been eliminated to meet a budget price without sacrificing basic quality.

The S-7010, as one would expect of an under-\$200 unit, is a low-power receiver with a rating of 10 watts per channel into 8 ohms from 40 to 20,000 Hz at less than 0.9 per cent THD. It does, however, have switching to drive either the regular stereo speakers or two pairs simultaneously, and plugging headphones into its front-panel jack silences all the speakers.

There are inputs for FM, AM, phono, and auxiliary program sources, and three pushbuttons control speaker selection, stereo/mono mode, and tape-monitor functions. The bass, treble, balance, and loudness controls are all conventional, except that the last, unfortunately, has permanent (nondefeatable) loudness compensation (it also serves as a power switch).

The upper half of the front panel contains the blackout dial with FM and AM scales, a red STEREO indicator, and a relative-signal-strength tuning meter. The FM tuner section carries modest but adequate specifications, which are typified by its IHF sensitivity rating of 2.6 microvolts (μV). In the rear of the receiver are the input and output jacks, screw terminals for MAIN and REMOTE speakers, antenna terminals for 300- or 75-ohm FM

antennas and a wire AM antenna (the AM ferrite rod is inside the cabinet), and fuses for the a.c. line and speaker outputs. The Sherwood S-7010 is supplied in a walnut-finish wooden cabinet that measures 17½ inches wide, 5¼ inches high, and 13¼ inches deep; the unit weighs 14½ pounds. Price: \$189.95.

● **Laboratory Measurements.** The output at 1,000 Hz into 8-ohm loads measured 12.5 watts per channel at the clipping level. At 4 and 16 ohms, the output was 16 watts and 8 watts. The 1,000-Hz total harmonic distortion (THD) was between 0.05 and 0.1 per cent from about 0.1 to 10 watts; intermodulation (IM) distortion was 0.1 to 0.15 per cent over the same power range. At outputs under 100 milliwatts (mW), IM increased to 0.36 per cent at 10 mW and 0.85 per cent at 1 mW. At rated power and below, THD was generally between 0.05 and 0.1 per cent from 45 to several thousand hertz, increasing to 0.3 per cent at 20,000 Hz. At half power or less, the low-frequency distortion did not exceed 0.25 per cent even at 20 Hz, but at full power the distortion rose rapidly below 40 Hz, where it measured exactly the rated 0.9 per cent.

The amplifier required an input of 0.18 volt (AUX) or 1.8 millivolts (mV) at the phono input for its rated 10-watt output. The hum and noise were very low through both inputs, measuring, respectively, -77 and -72 dB. The phono input overloaded at a very safe 67 mV. The tone controls had a range of about ± 8 dB at 100 and 10,000 Hz. (This is

good design for a low-power amplifier that could easily be overdriven by excessive boost.) The tone-control curves were "shelved," affecting a wide portion of the spectrum to almost the same degree.

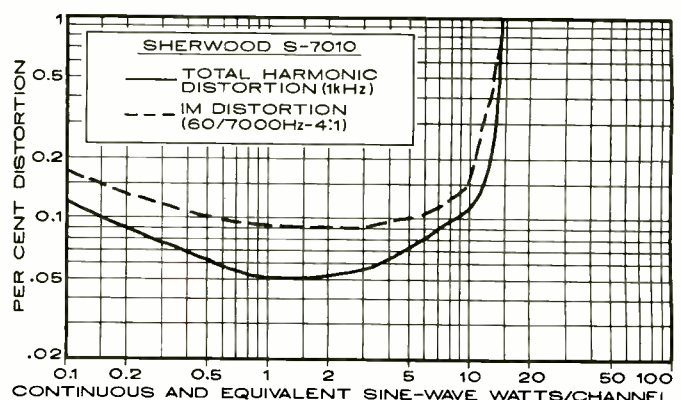
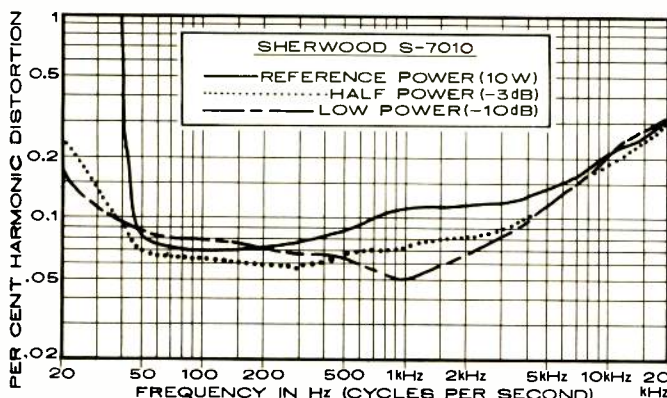
The loudness compensation boosted only the low frequencies. The RIAA phono equalization was accurate to within ± 0.5 dB from 30 to 20,000 Hz. Cartridge inductance had minimal effect on the phono response, with the output rising by about 1 dB between 6,000 and 15,000 Hz and falling off 1 dB between 15,000 and 20,000 Hz. In this respect, the S-7010 was one of the better receivers we have tested.

The IHF FM sensitivity was 2.4 μV in mono and 5 μV in stereo. The 50-dB quieting sensitivity was 3.5 μV in mono and 40 μV in stereo. Ultimate quieting was 9 dB better than the rated 60 dB in mono and 62 dB in stereo. Distortion was 0.12 per cent in mono and 0.32 per cent in stereo. The automatic stereo/mono switching threshold was between 4 and 5 μV (the tuner does not have FM interstation-noise muting).

Most of the other FM tuner measurements were also better than rated (ratings are in parentheses): capture ratio, 3 dB (4 dB); AM rejection, 50 dB (45 dB); and alternate-channel selectivity, 47 dB (40 dB). The image rejection of 48 dB was close to the rated 50 dB, and the 19-kHz pilot-carrier leakage was 42.5 dB below 100 per cent modulation.

The FM frequency response rose slightly in the 2,000- to 12,000-Hz range, but met the specification of ± 2 dB from 30 to 15,000 Hz. The FM channel separation of the tuner was exceptional, exceeding 25 dB from 30 to 15,000 Hz and typically measuring 30 to 32 dB. The AM frequency response was flat from 20 to 2,000 Hz, and down 6 dB at 4,000 Hz.

● **Comment.** It would be an understatement to say that we were impressed with the Sherwood S-7010.
(Continued on page 42)



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

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

HI-FI NEWS AND RECORD REVIEW

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

It embodies principles found in no other cartridges, as evidenced by our U.S. Patent. It features a unique "induced magnet" whereby the magnet is fixed and the magnetism is induced into a tiny hollow soft-iron collar. This collar in turn moves between the pole pieces thereby allowing for a major reduction in the mass of the moving system. This LOW MASS permits the Shibata type stylus to trace the most intricate modulations of stereo and CD-4 record grooves with a feather-light tracking force—as low as $\frac{3}{4}$ of a gram.

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

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

For detailed specifications, write ADC.



U.S. PAT. NO. 3294405

ADC Super XLM_{MK II}

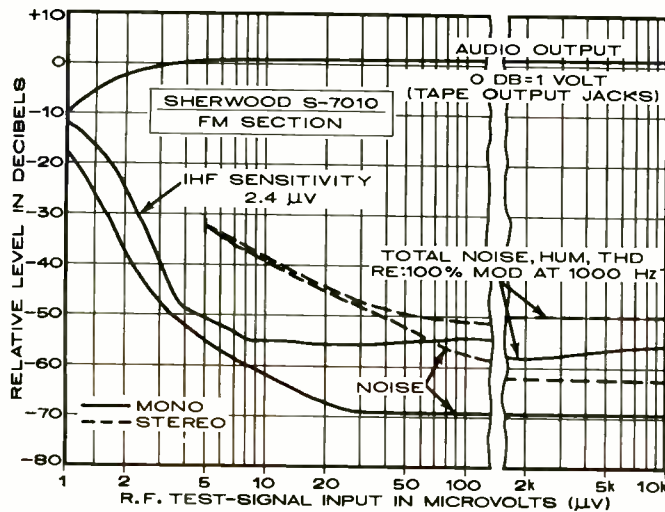


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CIRCLE NO. 7 ON READER SERVICE CARD

The levels of both random noise and THD (which includes noise and distortion) are compared with the audio-output level as input-signal strength increases. Both mono and stereo are shown.



wood S-7010. It does not represent any breakthrough in technology or performance, but it is a thoroughly competent little receiver that gratifyingly sells for a fraction of the price of many of the stereo receivers we have seen in recent months.

Very little has been sacrificed in performance to achieve the unit's low price. The audio

power is modest by today's standards, to be sure, and the S-7010 should therefore be used with fairly efficient speakers for best results.

As for the FM tuner, its performance speaks for itself. In the important areas of effective sensitivity, noise, and distortion (to say nothing of uniform channel separation across the audio frequency range), the S-7010

ranks with some of the most highly regarded tuners and receivers.

Some of Sherwood's more expensive receivers feature the "Dynaquad" connection, which can be used to drive four speakers for simulated quadraphonic sound by ambiance recovery. Although the manual does not mention it, this is also possible with the S-7010 (and many other units with the same speaker-switching configuration). Simply connect the rear speakers in series, with their "+" leads to the REMOTE speaker terminals and their "-" leads joined together and floating. Ideally, a resistor of 8 to 10 ohms, 5 or 10 watts, should be connected from this junction to common, but even this can be omitted with little loss of performance. When the speaker (A+B) button is pushed to activate both main and remote speakers, this connection gives an excellent ambiance enhancement to either stereo or matrixed quadraphonic programs.

The Sherwood S-7010 (as you may have gathered) is a lot of receiver for the money. It sounds good, looks good, and feels good, and the price is right. We are happy to see that galloping inflation has not completely eliminated the possibility of a good budget high-fidelity system based on a receiver such as the Sherwood S-7010.

Circle 107 on reader service card

Philips 209S-Electronic Record Player



● THE Philips 209S-Electronic is a two-speed, single-play record player whose aluminum-alloy platter is belt-driven by a feedback-controlled d.c. motor. An integral tachometer supplies the feedback signal that serves to maintain a constant drive speed under changing line voltage and load conditions. Pushbuttons select the 33 $\frac{1}{3}$ - and 45-rpm speeds, and there is a separate vernier control for adjusting each.

The 209S uses three motors: the turntable drive motor, another to move the arm to the proper index diameter and return it to rest after play, and a third motor that simply serves to raise and lower the tone arm. Except for the on-off pushbutton, all the operating controls

are located in a recessed sub-panel to the right of the turntable. In the recess are separate ON buttons and vernier speed controls for each speed, a larger STOP button, and an anti-skating control with calibrated scale for spherical and elliptical styli.

On the main motorboard and to the rear of the controls are the illuminated mode indicators, which normally read MANUAL and either 33 or 45, depending on the selected speed. In front of the controls are the arm lift and lowering touch contacts. These are not mechanical switches or levers but are literally "touch" controls activated by the conductivity of the contacting finger. Touching either control causes it to light in a soft green (the color of

the other indicators on the 209S) and perform the indicated function.

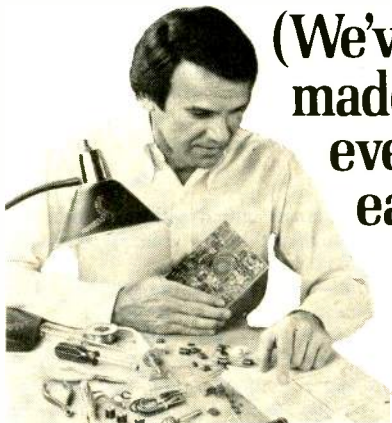
The turntable platter has a self-storing 45-rpm spindle and a rubber mat with stroboscope markings for the two speeds. The markings cannot be seen while a record is being played, and there is no integral illumination system, so the speed adjustment must be made initially and assumed to remain correct while records are being played (it does). In the manual operating mode, the arm must also be positioned manually, but end-of-play shut-off and the arm-lift system are operational at all times. At end of play, a photoelectric sensor mutes the audio outputs, returns the arm to the rest, and shuts off the motor. The same process can be initiated at any time by pressing the stop button.

To transform the Philips 209S into a totally automatic record player, an opaque cover (normally concealed by the motorboard) is slid over the control well. This causes the indicator light to change from MANUAL to AUTOMATIC. The only accessible controls are now the arm-lift touch contacts. When a record is placed on the turntable, the drive motor comes on, the correct speed is automatically selected and indicated by the mode lights, the arm indexes to the proper diameter (for 7-, 10-, or 12-inch records), lowers to the record surface, and plays the record to its conclusion, after which it returns to its rest and the unit shuts off.

The automatic speed and diameter selection is done by means of three small "feelers" extending slightly out from the turntable surface at different diameters. Any record placed on the platter depresses the innermost feeler,

(Continued on page 44)

If you want a better receiver... build it yourself.



(We've made it even easier, in the **Heathkit AR-1500A**)



How to improve a classic

The Heathkit AR-1500 set new standards for stereo performance when it was introduced in 1971. So, in designing the AR-1500A, we set out with two goals in mind: first, to make our best receiver even better and second, to make it even easier to build than before.

The "inside" story

To start with, the FM tuner ranks as one of the finest in the industry, with its 4-ganged FET front-end; sensitivity under 1.8 μV ; two computer-designed 5-pole LC filters delivering over 90 dB selectivity; a 1.5 dB capture ratio. It all means you'll hear more FM stations, less noise and practically no interference.

Our new phase lock loop multiplex demodulator maintains excellent separation at all frequencies, not just 1000 Hz so FM stereo will sound even better. And the new multiplex section requires only one simple adjustment.

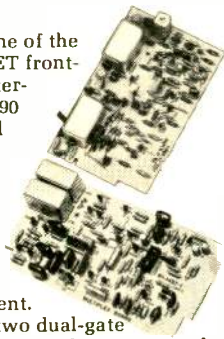
Even the AM rates hi-fi status—with two dual-gate MOSFETS, one J-FET and a 12-pole LC filter. And we improved the Automatic Gain Control to keep AM signals rock steady.

The amplifier is so good we had a hard time improving it — 60 watts per channel into 8 ohms at less than 0.25% total harmonic distortion from 20 to 20,000 Hz and less than 0.1% intermodulation distortion. So we refined it by adding an impedance-sensing device to the protective circuitry. It prevents false triggering at low frequencies, which means deep, solid bass with less noise.

HEATHKIT ELECTRONIC CENTERS —
Units of Schlumberger Products Corporation.
Retail prices slightly higher.

ARIZ.: Phoenix; CALIF.: Anaheim, El Cerrito, Los Angeles, Pomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah), Tampa; GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); KY.: Louisville; LA.: New Orleans (Kenner); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis (Bridgeton); NEB.: Omaha; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho, L.I., Rochester, White Plains; OHIO: Cincinnati (Woodlawn), Cleveland, Columbus, Toledo; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; VA.: Virginia Beach; WASH.: Seattle; WIS.: Milwaukee.

Coming in September —
New Heathkit Electronic Center in Peabody, Mass.



Who can build it? Anyone!

You can build the AR-1500A even if you've never built a kit before. The illustrated assembly manual guides you step by step and a separate check-out meter tests the work as you go. The parts for each subassembly are packed separately and a wiring harness eliminates most point-to-point wiring.

And since you built it, you can service it. The meter and swing-out circuit boards make it easy to keep your AR-1500A in peak operating condition year after year.

Without a doubt the AR-1500A is one of the world's finest stereo receivers. It ought to be — it's been painstakingly designed to be handcrafted by you. It just goes to prove what people have always said, "if you want it done right, do it yourself."

Kit AR-1500A, less cabinet, 53 lbs., mailable \$399.95*
ARA-1500-1, walnut stained veneer case, 8 lbs., mailable ... \$24.95*

AR-1500A SPECIFICATIONS — AMPLIFIER — POWER OUTPUT: 60 WATTS RMS PER CHANNEL INTO 8 OHMS AT LESS THAN 0.25% TOTAL HARMONIC DISTORTION FROM 20-20,000 HZ. Frequency response (1 watt level): -1 dB, 9 Hz to 80 kHz. Intermodulation Distortion: Less than 0.1% with 60 watts output. Damping Factor: Greater than 60. Channel Separation: Phono, 55 dB. FM SECTION (Monophonic): Sensitivity: 1.8 μV . Selectivity: 90 dB. Image Rejection: 100 dB. IF Rejection: 100 dB. Capture Ratio: 1.5 dB. Harmonic Distortion: 0.5% or less. Intermodulation Distortion: 0.1% or less. (Stereophonic): Channel Separation: 40 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. AM SECTION: Sensitivity: 50 μV with external input; 70 μV at 600 kHz; 50 dB at 1400 kHz. IF Rejection: 70 dB at 100 kHz. Dimensions: Overall — 18 1/2" W x 5 1/4" D x 13 3/8" H.

*Rated IHF (Institute of High Fidelity) Standards.

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40-09



turning on the motor. A 7-inch record does not reach the other feelers, so the speed logic system switches to 45 rpm and sets the arm indexing for a 7-inch diameter. If a 10- or 12-inch record is played, one or both of the outer feelers will also be depressed, which switches the speed to $33\frac{1}{3}$ rpm and sets the arm to the correct indexing diameter.

The tone arm is mounted rigidly on the turntable-platter assembly and the two are suspended as a unit from the motorboard on soft springs; this effectively guards against acoustic feedback. The counterweight is adjusted by a knob on its side. The arm rest is actually a stylus-force gauge which indicates the vertical force whenever the arm is on it. Therefore, instead of the usual balancing procedure followed by a separate tracking-force adjustment, the Philips arm is simply put on its rest and the counterweight knob turned until the desired force is indicated. The scale is calibrated from 0.5 to 3 grams at 0.5-gram intervals. The cartridge installs on a plastic plate that slides into the open end of the arm, which has a large, convenient finger lift. A plastic jig is supplied to insure correct positioning when installing the cartridge.

The Philips 209S-Electronic is supplied on an attractive silver-and-black metal base with a hinged clear plastic cover. Its overall dimensions are approximately 17 inches wide, $6\frac{1}{2}$ inches high, and 13 inches deep; it weighs 17.7 pounds. Price: \$349.50.

● **Laboratory Measurements.** The Philips 209S-Electronic turntable was tested with a Shure V-15 Type III cartridge. The unweighted rumble was -32 dB (predominantly at 20 Hz), which ARLL audibility weighting reduced to a very low -60 dB. The wow and flutter were, respectively, 0.03 and 0.04 per cent at both speeds. The speeds did not change at all over a line-voltage range of 85 to 140 volts. The vernier speed control had a



The sophisticated control functions of the Philips 209S-Electronic turntable are shown partly concealed behind the sliding cover. With the cover in place the unit automatically selects proper speed and arm setdown. Note the built-in stylus-force gauge in the arm rest.

range of ± 4 per cent at $33\frac{1}{3}$ rpm and ± 5 per cent at 45 rpm.

The low-frequency arm resonance had a "double-peaked" characteristic with a rise of 8 dB at 4.5 Hz and another of 5 dB at 6.5 Hz. We also found a narrow resonance with an amplitude of about 2 dB at 23 Hz, evidently the result of another mechanical resonance mode. However, it had no audible or other effect on the operation of the unit. The arm tracking error was negligible, measuring less than 0.33 degree per inch for radii between 2.5 and 6 inches. The readings of the spring-

type force gauge agreed with our laboratory balance gauge within 0.1 gram over the full range of its calibrations.

The anti-skating force in our sample, unlike that of most record players (which under-compensate slightly), was somewhat greater than indicated. For example, when set at zero, the anti-skating compensation was approximately correct for the 1-gram force at which we operated the Shure cartridge. The cycle time in automatic operation was 9 seconds, which is slightly faster than most record changers. The arm lift and descent showed no sign of outward-drift under the influence of the anti-skating torque. The total capacitance of the arm wiring and the integral signal cables was 195 picofarads per channel.

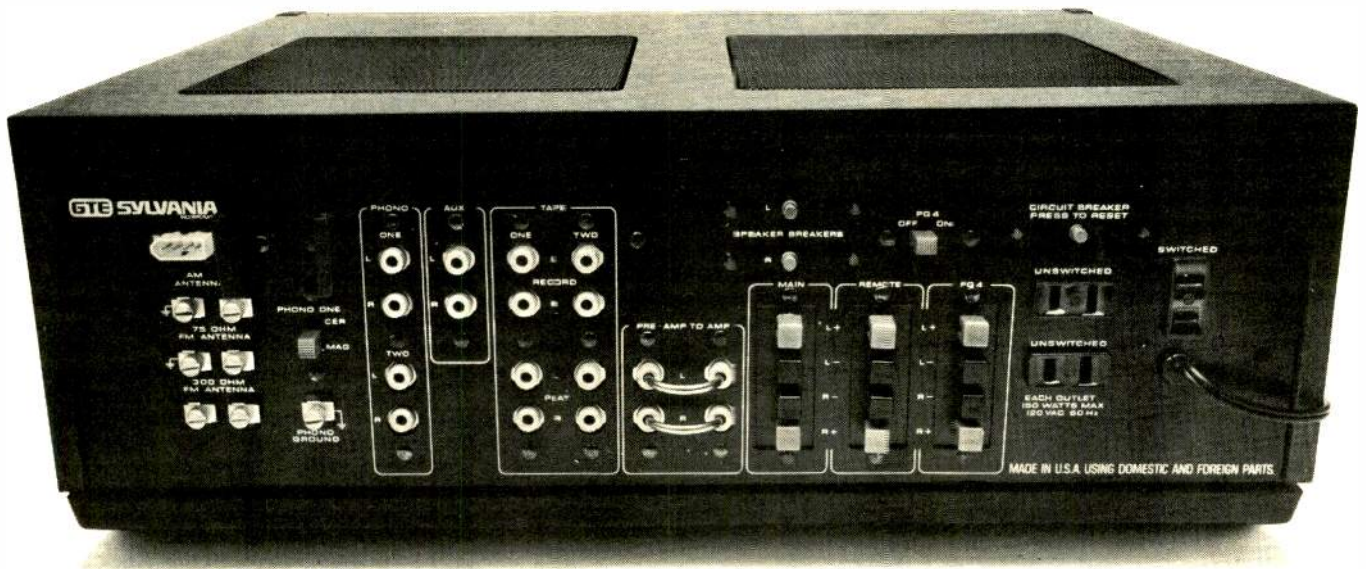
● **Comment.** The rumble, speed constancy, and wow of the electronically controlled turntable drive of the Philips 209S meet the highest performance standards for contemporary record players. They are complemented by the accurate geometry and foolproof tracking-force adjustment of the tone arm, although its mass (judging from the low-frequency resonance) would seem to be slightly on the high side if it is to be used with very-high-compliance phono cartridges.

The human engineering aspects of the 209S show evidence of considerable ingenuity. It would be difficult to make a more "automatic" single-record player than this one, since placing the disc on the turntable is the *only* action required of the user. At the same time, nothing is sacrificed in the flexibility of completely manual operation. We especially appreciated the flawless cueing system, the only one we have seen that mutes the audio *before* beginning the arm lift, unmuting it only after the pickup has returned to the record surface. Combined with no side drift, and the electronic touch contacts that require no pressure for their operation, this makes the cueing system a pleasure to use instead of a frustration. All in all, this is one of the most attractive as well as functional pieces of record-playing equipment we have seen in some time.

Circle 108 on reader service card



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We can afford to be very forward about our back.

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As *Popular Electronics** put it, the RS 4744 "met or surpassed all the published specifications we were able to test" and was



"...well above average in the important performance aspects."

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But don't take our word for it. Or their word for it. Go see the RS 4744 for yourself.

Back or front, any way you look at it, the RS 4744 is one fine stereo receiver.

*Popular Electronics, December 1974 Issue.

GTE SYLVANIA

THE SIMELS REPORT

By STEVE SIMELS

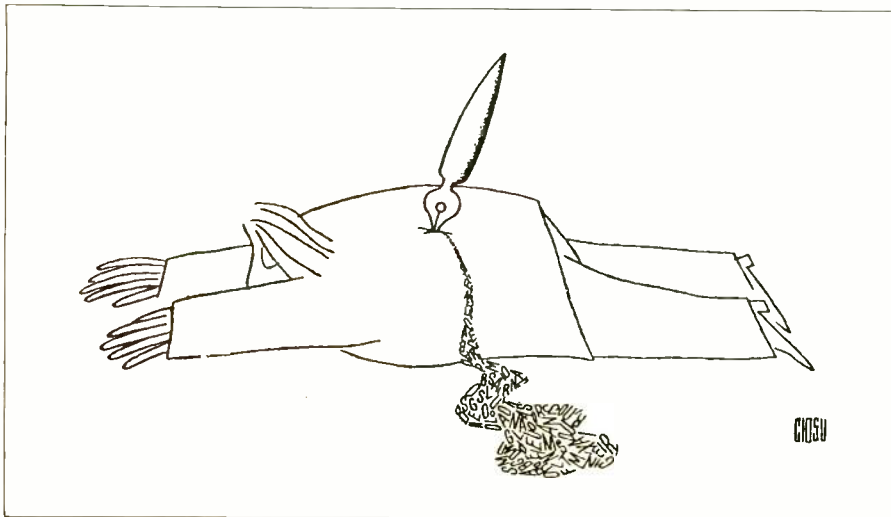


THE CRITIC RECANTS

I WANTED to call this month's message "Portrait of the Reviewer as a Young Sniveller," but that wouldn't have fit the column-heading space. What I'm about to get around to, regardless of what we title it, is—are you ready?—that criticism is *subjective!* Yes, I realize that's not a particularly startling insight, but you'd really be amazed how many people haven't caught on to it yet. If you don't believe me, I refer you to our Letters section any month; some of our reader-correspondents have been known to react to a heretical put-down of their favorite artists with the out-

something to do with the simple matter of meeting deadlines; sometimes you just don't get enough time to mull over a record properly. Something comes in which has to be reviewed right away, so you listen once or twice and type out your immediate gut reaction to it.

In pop music, at least, this may be a good thing. Pop is *supposed* to be immediate; great records shouldn't take you two or three months to digest—or so the prevailing critical cant runs. The only problem is that sometimes records that *are* indisputably great can throw



Chronicle/Homartia

ragged indignation of Spanish Inquisitors. Of course, this is a two-way street. I myself have only *just* been able to deal with the idea that I may not be the world's ultimate arbiter of taste.

So, with characteristic humility, I decided to look back on the various things I've said in these pages over the last two and a half odd years to see how much (or how little) of it reflected my *current* opinions. In other words, how badly have I goofed, when did I, and about whom? Interestingly enough, I found that in general I erred in the direction of *over-enthusiasm*; the stuff I've strongly disliked I still do, by and large. But there were a distressing number of records that I raved over that I've discovered I don't play much any more and don't really care for. This may have

you for a loop if they don't happen to sound like what you were expecting. A "Wild Honey" or an "Exile on Main Street," for example, may make almost no sense to you initially—and you're already in print with your negative reactions by the time you've decided you love them after all. But the reverse is more often the case: I've been knocked out by lots of superficially flashy or "pretty" records, reviewed them enthusiastically, and then realized that I can't live with them. Like I said, criticism is subjective.

Alright, alright, you're saying; enough of this beating around the bush, Simels. It's time to own up. What records are you talking about? Well, for starters, my most recent over-reaction was to John Lennon's "Rock and Roll" album, which you may recall I flat-

tered with a Best of the Month treatment. Subsequent listenings have persuaded me that, with the exception of *Stand By Me* (which is better than the original, the only justification for a cover version) and perhaps one or two other tracks, the record is gimmicky, overproduced, and fatally self-conscious. Lennon *must* know more about rock than that, and for the life of me I can't imagine what it was about the thing that got me so excited. Maybe it was just a lean week.

The review I'm most embarrassed about, however, was the one bearing my enthusiastic endorsement of Lou Reed's "Berlin." At the time, I said some pretty strong things about how the songs all stood up even if divorced from their place in the overall scenario of the album, and how Lou's pared-down lyric style was a perfect complement to the stark, depressing story he was telling. Those words almost literally make me cringe now (and you thought being a rock critic was all beer and skittles, hm?), for I don't think *any* of the songs work on their own, let alone as part of the whole. Further, that "stark, depressing story" and "pared-down lyric style" now strike me as soap-opera bathos and third-rate hack writing (I don't even want to mention the singing). As a matter of fact, the only reason I haven't given my copy away is that there's occasionally some superb playing by the celebrated sidemen who did the backing tracks. Why did I go bananas over it, then? Simple. Lou's first solo album was great, and I *wanted* to like "Berlin" because I had faith in *him*. I've since learned, painfully, the folly of that kind of thinking. Developing heroes is a dangerous business in any business.

There have also been lots of albums that have caused me, because of one or two marvelous numbers, to overlook a high crapola index. I will therefore now concede that neither of the two Kiki Dee LP's I recommended to you are really all *that* good (though both do have their moments); that the first Sweet album is *not* the work of a great rock band, despite the presence of a couple of exciting singles; that Brinsley Schwarz's "Nervous on the Road" was actually kind of boring (their other records, which I did not get around to reviewing, are not); that Colin Blunstone's second solo record is not at all, as I claimed, haunting (unless it's possible that it's hauntingly forgettable); and that the second Electric Light Orchestra effort is not the nifty Spike Jones *cum* Charles Ives rock/classical mélange I thought it was, but instead a one-joke album by a group that has since beaten a no-longer-amusing gimmick into the ground. And finally, I have come to grips with the fact that neither album by the late New York Dolls is musically exciting or even amusing, and that Mick Taylor was right when he said they were the worst high school band he had ever heard.

So *mea culpa*, everybody; I'm just as fallible and prone to making ridiculous statements as the next guy. Of course, unlike Voltaire, I will not defend to the death my right to do so, but will instead, if I get the chance, deny under oath that I ever made them. Next time you disagree violently with me, simply bear all the above in mind, and remember Mark Twain's dictum that in matters of opinion, one's adversary is always a fool. Now if I could only send a laminated copy of that to *New York* magazine's John Simon, then perhaps . . . no, let's not stray out of our proper venue. I got enough problems right here.

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For superior separation of the left and right channels, Yamaha designed a unique *Phase Lock Loop MPX Decoder*. Instead of being a single IC chip as in other tuners, our Phase Lock Loop consists of discrete components mounted on their own circuit board, thus allowing precise control in production and hand-tuning adjustment to meet exact specifications.

A 7-Gang Tuning Capacitor? Most tuners get by with 4 or 5 stages. We refused to. By designing the Front End with our unique 7-Gang Tuning Capacitor and utilizing Dual Gate MOS FETs, the CT-7000 can receive the weakest stations and, at the same time, accept an extremely high input (up to 1 volt input signal) without overloading.

Advanced IF Amp Stages. Inside the IF amp stage is the world's finest combination of ceramic and L/C filters. This has resulted in an advanced degree of selectivity (the ability to pick out a desired signal while rejecting neighboring frequencies). And maintains proper phase linearity and minimum distortion (less than 0.08%).

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The end of Multipath Distortion. Reflection of FM signals off their surroundings causes multipath distortion. And that causes muddled, distorted sound. Until now, you could rely on inaccurate signal strength meters to orient the antenna—or you could invest about 800 dollars in an external oscilloscope.

The CT-7000 neatly solved that problem with a unique signal minus multipath circuit which when activated by the S-M front panel relay, allows the signal strength meter to accurately display the multipath content of the incoming signal. Without guesswork, you now can zero-in the antenna incoming signal to reduce to a minimum multipath interference and distortion. In

fact, tests show the S-M meter of the CT-7000 to be three times more accurate for this purpose than an oscilloscope.

Some things we didn't have to do. We could have settled for just having the best performing tuner in the world. But we also wanted it to be the most reliable and durable.

That's why all the push buttons are silky-smooth, precision reed relays instead of switches. Why the flywheel is solid brass. And why, beneath the walnut wood case, each circuit board is protected by a stainless steel cover to guard against stray noises and interference.

Or as Stereo Review summed it up in its January 1975 issue: "Judged by its overall measured performance, the Yamaha CT-7000 is clearly one of the finest FM Tuners ever made. In no respect was it less than superb, and in a few areas—notably distortion, image rejection, AM rejection, and pilot-carrier suppression—it was either far better than anything we had previously measured or simply beyond the measurement abilities of the best laboratory instruments."

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THE OPERA FILE

By WILLIAM LIVINGSTONE



VIVA DIVA!

At a party this summer a friend, a music critic I respect, told me he had attended the last of three performances of *Tosca* sung at the Metropolitan Opera this year by the Italian soprano Magda Olivero. I listened with interest as he described her performance: "The high notes were all there, her intonation was accurate, and although she wisely saved herself a bit in Act I, she gave *everything* in Acts II and III. It was a very effective interpretation musically and dramatically, and I enjoyed it, but the audience was terrible!" "How so?" I asked. "Were they cold and unresponsive?" "Not at all," he said. "The house was filled with fans, applauding too much, shouting bravo, and terrorizing decent people into going along with them."

Critics are often irritated by what they consider to be excessive enthusiasm in audiences, so it's just as well my friend was not at Mme. Olivero's first *Tosca* on April 5, which was her Met debut. Since she is approaching the end of a long career, most of her fans had abandoned hope of ever seeing her on the Metropolitan stage. Consequently, there was great excitement in the air as they gathered in the lobby on the big night—some had flown in from as far away as Texas. A few seemed nervous. Would all go well for the beloved diva? Could La Magdissima still deliver?

They needn't have worried. Mme. Olivero lived up to her reputation as an exceptionally powerful singing actress. She was greeted with a thunderous ovation when she entered, and she was applauded not just for the arias and duets, but for certain well-delivered lines. She brought down the house in Act I with her reading of the line "*Dio mi perdona. Egli vede ch'io piango!*" ("God will forgive me. He sees that I am weeping.") The Met's executive stage manager, Osie Hawkins, is said to have exclaimed, "We haven't had applause on that line since Licia Albanese!" And so it went. Afterwards the curtain calls lasted for nearly half an hour. Magda had lighted a Roman candle in the tired old face of show business, and the fans were delirious.

Why would anyone object to such a love feast? When I try to analyze the psychology of opera-going, I come up with far more questions than answers, but I think I understand this one at least. It seems to me that an opera-goer is annoyed or embarrassed by a big demonstration at a performance if he has not been sufficiently moved to go along with it. The

Dionysian behavior of fans is therefore objectionable to critics because most of them cannot or will not surrender themselves to a performance. In a sense they are not members of the audience at all, because they do not go to the opera to be amused, entertained, or moved. They are present as paid observers or judges, and their reviews are usually more



Olivero's *Tosca*: "Quanto? . . . Il prezzo!"

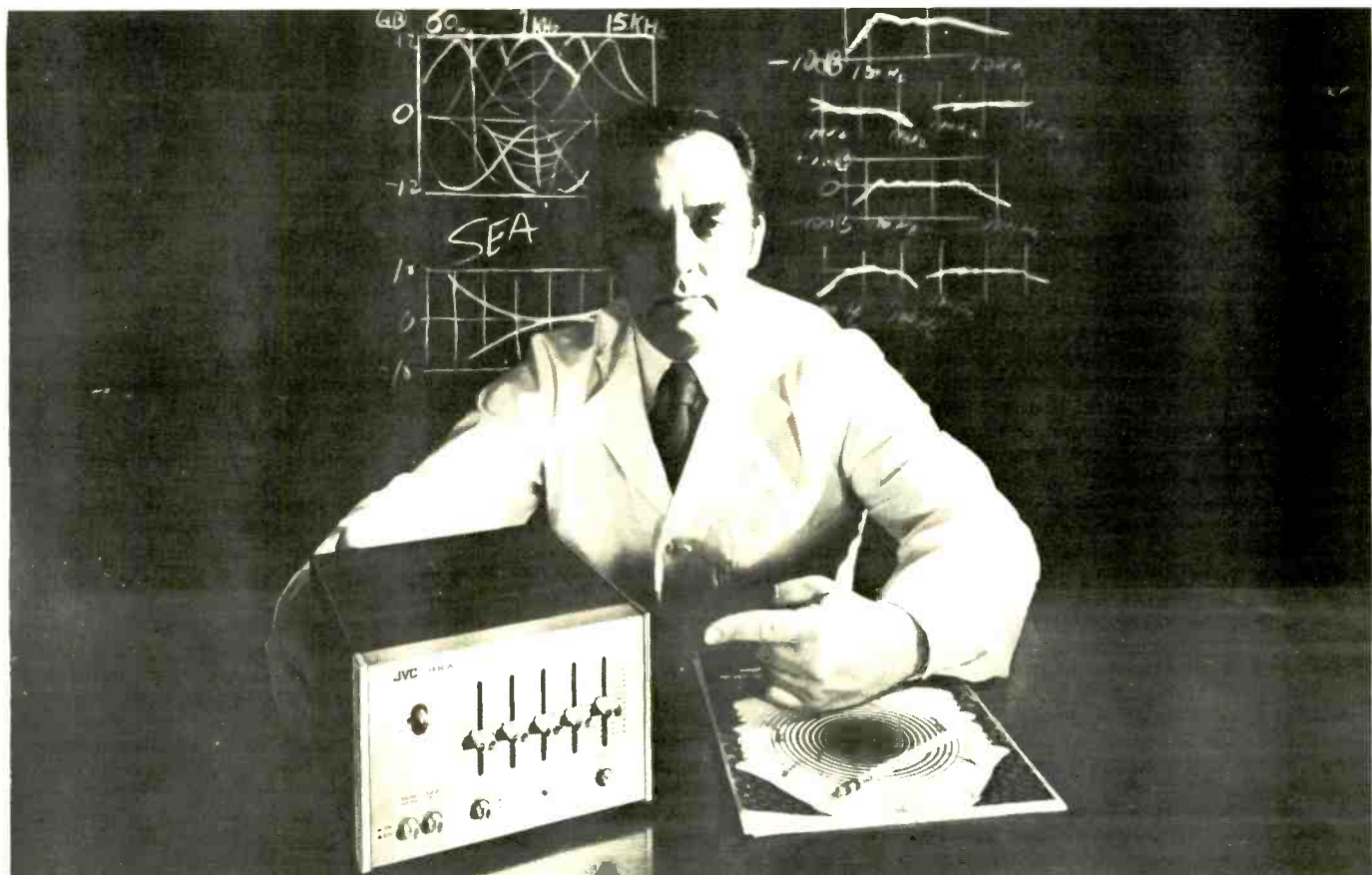
concerned with technical details than with emotional response.

Most critics do not applaud at all, and I sometimes wonder whether they feel excluded when the magic begins and currents of excitement arc back and forth across the footlights. A lot of the critics I know tend to mistrust enthusiasm, but they will express much more of it privately than they are ever willing to put into print. God forbid that their colleagues might mistake them for mere fans.

Some opera-goers consider the opera house a temple of art and would prefer that there be no applause until the curtain has come down and the last note has died away. Others think of the opera house as a pleasant place to

(Continued on page 50)

the truth about room acoustics



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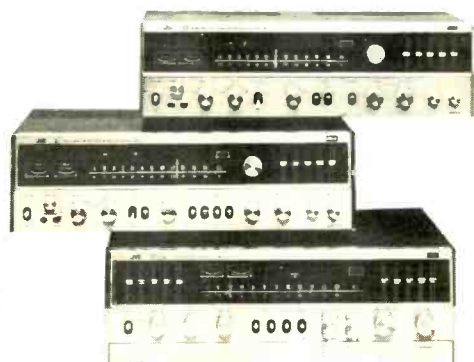
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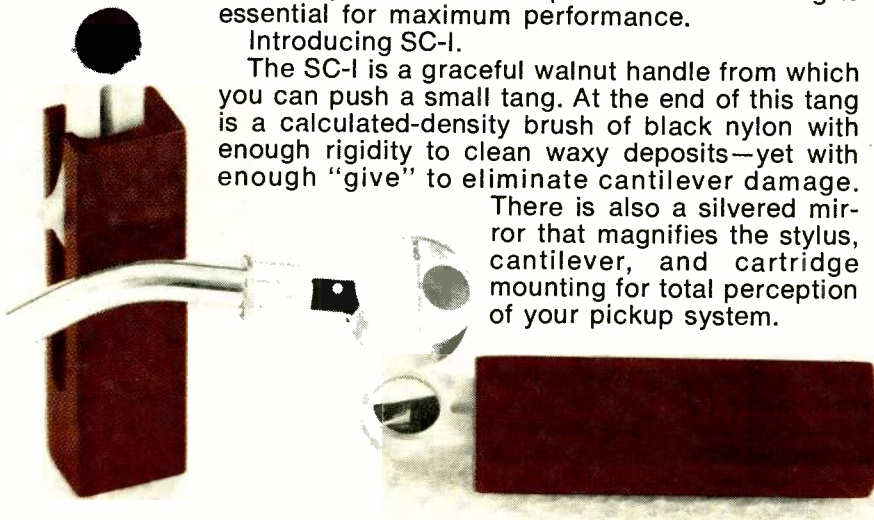
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spend an evening out, but they also think of themselves as “decent people” who do not ever make public displays of emotion. Both groups look down on all that rowdy bravo-shouting as somewhat unseemly.

Bravo-shouting? These days fans are far too attentive to grammatical niceties to be satisfied with a mere “bravo.” They shout “bravo” for a man, “brava” for a woman, “brave” for women, and “bravi” for a group that is all male or mixed. When *really* ecstatic, they speak in tongues and shout such gibberish as “viva diva” and “brava diva,” phrases never heard in Italy.

Why do the fans carry on so? There is a certain element of exhibitionism, to be sure, but I rather admire the kids who are responsible for the showers of confetti, the ones who save their lunch money for flowers to throw at the feet of a great singer. It adds to the splendor of the occasion and raises the level of excitement; we need that on a very primitive level. There is so little ceremony and ritual left in modern life that going a bit wild at the opera gives fans a way of letting off steam in a manner that is, if not socially accepted, at least tolerated. It's healthy. As Henry Ward Beecher said, “In things pertaining to enthusiasm, no man is sane who does not know how to be insane on proper occasions.”

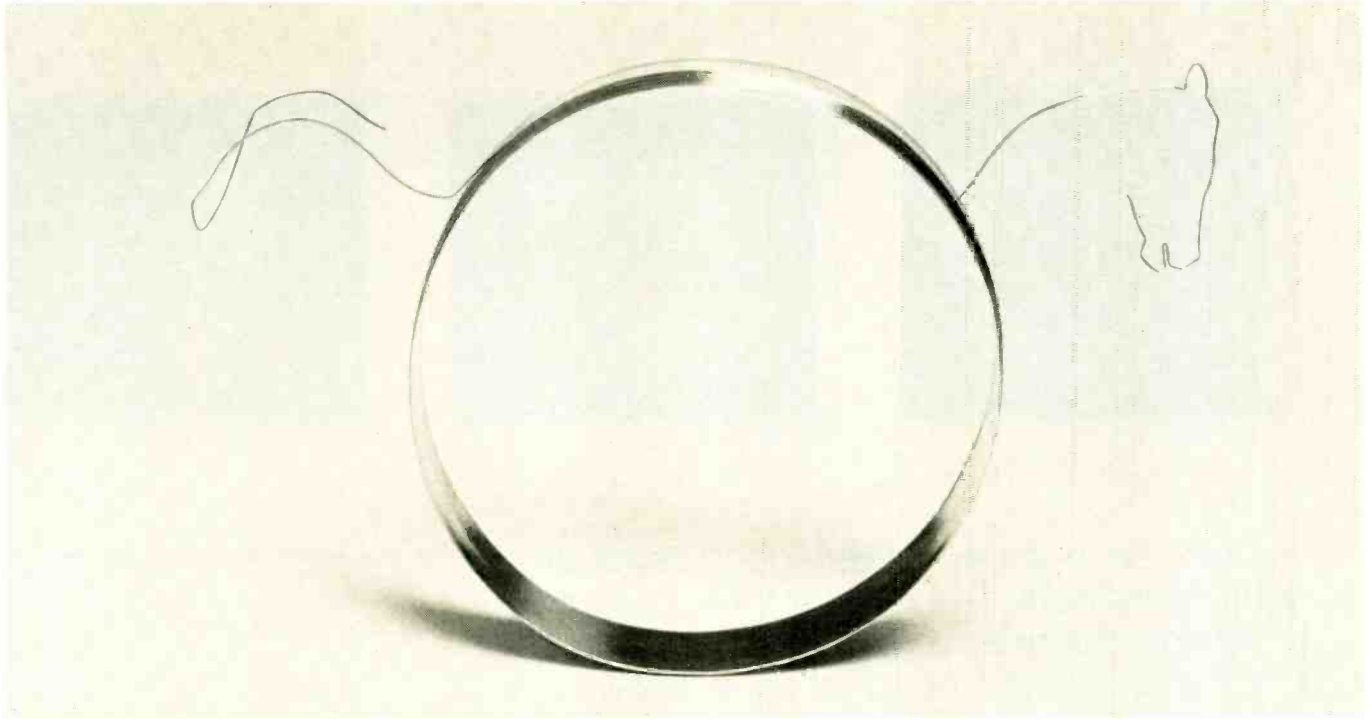
I also admire the passionate loyalty of fans. It's nice to see a retired diva who has given pleasure to millions, say Bidú Sayão or Zinka Milanov, applauded when she attends a performance. Albanese's fans, the self-styled Licia Screechers, will probably all buy the Met's new recording of her *Butterfly*, the broadcast performance of January 19, 1946, as preserved on air-check acetates. The sound is no great shakes, but it's a fine performance and one of the most beautifully packaged opera sets I've ever seen. The Met intended it as a gift for donors of \$100 or more to their deficit fund, but for Albanese fans it's just an expensive way of acquiring Licia's *Butterfly*, which she never recorded commercially.

And many Callas fans will buy the large new book *Maria Callas. The Art Behind the Legend*, by Henry Wisneski (Doubleday). It's oddly organized and not very well written, and in addition to some lovely photographs it contains many bad ones. After George Jellinek's excellent Callas biography (1960) and *Callas* (1974) by John Ardoin and Gerald Fitzgerald, this might seem a totally unnecessary book. Who could want those annals listing the cast of every performance La Divina ever gave? The fans, that's who. The book is an obvious labor of love, and who would deny Mr. Wisneski the pleasure of writing it or Callas fans the pleasure of poring over it? Not I. And no one is going to terrorize you into forking out \$17.50 for it.

Nicaragua has just issued a series of stamps honoring such singers as Callas, Joan Sutherland, and Birgit Nilsson. I'm sure the Price fans and Tebaldi fans, bless their hearts, are staying up nights writing angry letters to the Nicaraguan postmaster general demanding to know why their idols were not included. (And will someone explain to *me* why Giuseppe di Stefano was left out?)

If, like my critic friend, you find the cult of the diva ridiculous or annoying, I will remind you that opera doesn't work very well without stars, and a diva has got to have the support of her fans. The original meaning of the Italian word “diva” is goddess, and a goddess subsists on the faith of her worshippers.

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Now, that's a good start. but every entry has to have a finish.

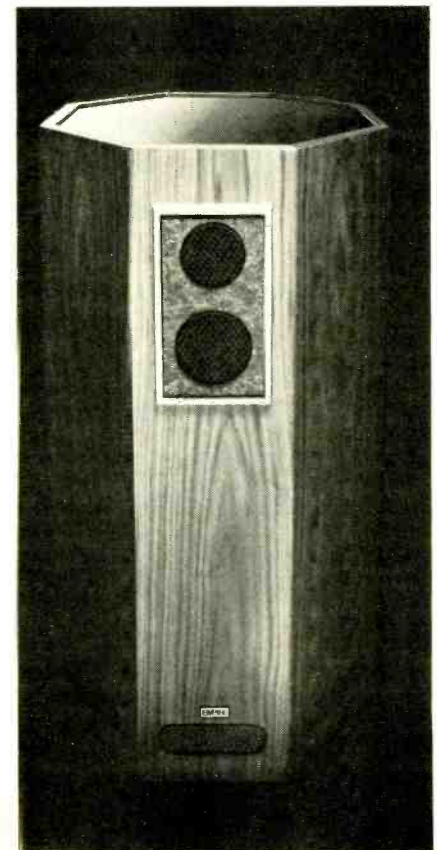
Our's is a smoked glass top and American walnut veneer. Every piece is cut out of the same sheet for a perfect pattern all the way to the winner's circle.

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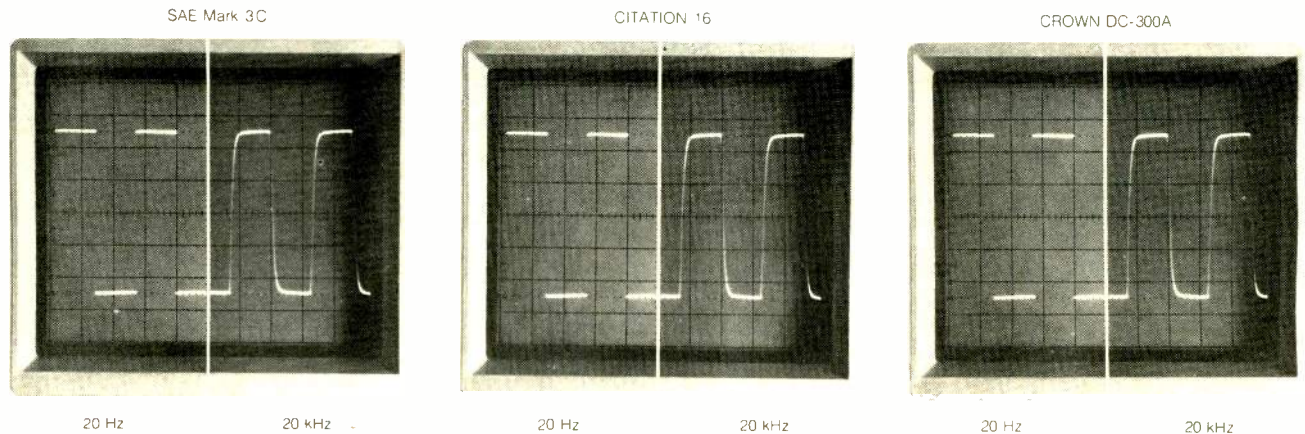
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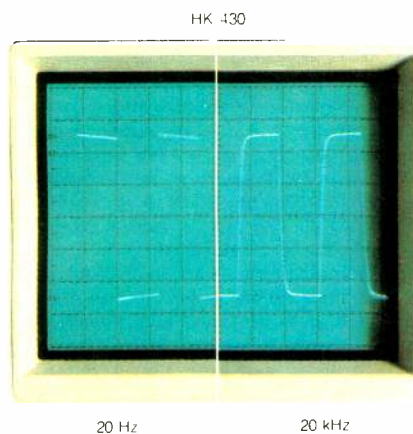
There are numbers of very good separate power amplifiers. The finest of them produce excellent square waves. Quality oriented designers and engineers know that square wave response is profoundly useful because it is a precise projection of musical quality.

Not only does the square wave "mirror" the quality of sound, but it is, in a unique way, sound itself. The square wave possesses the complexity of a musical wave form. Both have a fundamental and a series of harmonics that have a set relationship to one another. The square wave must be able to pass through the amplifier without damage if the musical wave is to pass undamaged.

Square wave measurements do not replace conventional methods of testing components (the results of which appear in specification tables). Yet it can be said that an instrument which fails to produce excellent square waves is limited in musical authenticity.

All square wave measurements 10V peak to peak

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At Harman Kardon, technical advances are pursued not for their own sake, but as methods of predicting and improving music quality. It is in this context that we have prepared our literature on the 430 as well as our booklet: Square Wave Analysis of Audio Amplifier Performance. Your Harman Kardon specialist dealer can supply both. Or write to us directly at Harman Kardon, 55 Ames Court, Plainview, N.Y. 11803.



harman/kardon

GOING ON RECORD

By JAMES GOODFRIEND
Music Editor



SLEEPING BEAUTIES

WHEN one literally lives among *new* record releases, as a music editor or a record reviewer must usually do, the attraction of *old* records, old favorites, becomes well nigh overpowering. Sometimes, to be sure, one wants to get away from music entirely, or at least from recorded music. But there are many occasions when one wishes simply to hear a record that has given pleasure many times in the past—and can be counted on to do so again—rather than critically sample the latest recorded efforts of the latest performers. When such an urge strikes, I can spend a whole evening, usually with like-minded friends, listening only to 78's (I still have about two thousand of them), but I am constantly amazed at just how many of my favorite discs are LP's, and even more amazed to find just how many of them are still available.

Records that have been in the catalog for some years usually don't sell very well; sales tend to start out with a bang when a disc is first released and then drop as fast as the value of a Chevy when it passes from new to used. Thereafter records sell steadily but usually lightly, most of them flirting with the line of economic unfeasibility until they finally go out of print. Some get reissued periodically—not that they were ever really unavailable, but a new cover and a new number put them, however fleetingly, into the category of new releases once again, and sales revive accordingly. But some stay around in their first or second incarnation for many years, sleeping beauties in the catalog waiting for the right man to come around, buss them, and say, "Where have you been all my life?" A lot of my old favorites are in that category.

Such a record is the Counterpoint disc (5519E, electronically rechanneled for stereo) of John Blow's *Ode on the Death of Mr. Henry Purcell*, originally released on the Esoteric label twenty or so years ago. The ode is a setting of words by John Dryden for two countertenors, two recorders, and continuo, and it is a stunningly beautiful work, quite worthy of its great subject. It is sung, in this recording, by Russell Oberlin and Charles Bressler, extraordinary singers and musicians both. Oberlin is no longer active as a singer, but he was at the time the possessor of a thoroughly mature alto voice, the like of which hadn't been heard in New York perhaps for centuries. One really had to hear it to believe it, and even now, when the art of the countertenor has enjoyed a real revival, Oberlin's voice, as

heard on records, is still a striking instrument. The combination of those voices and that music is just too much to resist.

A number of records were issued on the Bartók label (owned and operated by the recording engineer Peter Bartók, the composer's son) during the Fifties, and, while sometimes difficult to find, they have been continuously available since. Bartók recordings were always superbly engineered; though all of them (if memory serves) were mono, there is probably not one that does not still sound good today. A great deal of the repertoire first recorded by Bartók has been done elsewhere at least equally well since, but one pair of records—Bartók 904 and 914, Hungarian folk songs, in arrangements by both Bartók and Kodály, sung by Leslie Chabay—have not found worthy successors. These are records that require close attention, for the music is not only beautiful, it is "real" in a very special way: one hears the work of art, but one also hears *through* it to the life of the folk who created the original song. Chabay's renditions catch both the high-art and the folk quality, and Tibor Kozma's piano accompaniments are splendid. Not party music, but an experience.

Also folk-flavored, but otherwise totally different music, are the two Suites for Band by Gustav Holst, recorded by Mercury and currently available on imported pressings in the Mercury Golden Import series (75011 E). No one who has not heard this music can possibly be aware of just how appealing it is. Holst had a flair for band writing probably unmatched among serious composers, and what one hears on this record is not the sound

of an orchestra crippled by the loss of strings, but an entirely different sort of ensemble, with a great variety of colors and enormous dynamic range. The music itself, whether folk-song-based (Suite No. 2) or of original inspiration (No. 1), reflects a very intriguing musical personality still too little known today. Attractive works by Grainger and Vaughan Williams fill out the disc. The performances by the Eastman Ensemble have not been bettered since by anyone, and are not likely to be.

A Columbia record, currently in the catalog as Odyssey 32160351, contains the late Jean Morel's delightful performance of the Offenbach-Rosenthal suite from *La Vie Parisienne*, but it also contains four arias from Offenbach's *La Perichole* sung by Jennie Tourel. If you want to hear what French operetta is really all about, you must hear those arias. Tourel's performances have not since been equaled: her voice was at its very best then (the recordings are from 78's), her sense of style—when to be coy and when to be broad—was magnificent. The whole is a splendid example of light music as high art.

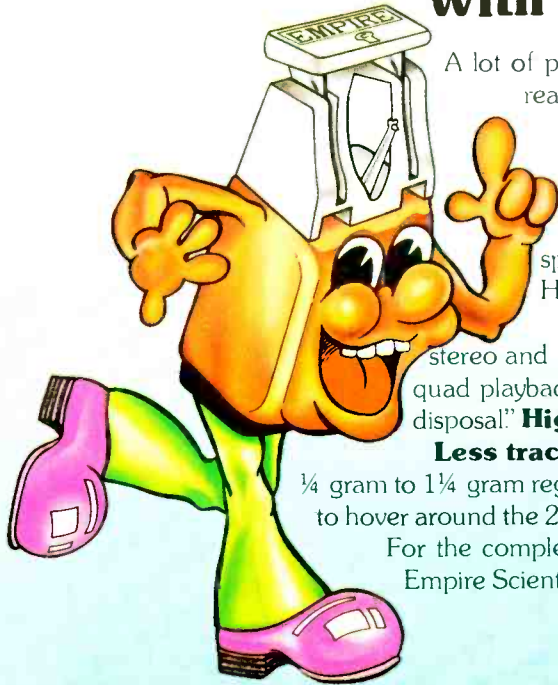
All the foregoing records are to be found in Schwann-2, since all are originally mono recordings. A disc to be found in Schwann-1, *early* stereo though it may be, is the Handel Concerto for Harp and Lute, Op. 4, No. 6, as reconstructed by Thurston Dart, on L'Oiseau-Lyre 60013. Though Dart made an extremely good musicological case for the rightness of the harp and lute combination in this concerto, this is the only recording ever made of the work in that form (others are for harp alone, organ, or recorder). Certainly, it is one of the classic records of the LP era, a very popular disc in its time, but perhaps unknown to many of the newer generations of record collectors. The music is as charming as anything Handel ever wrote, and the sheer *sounds* of the two plucked instruments, together with the transparency of the orchestral strings, combine to produce as clear a musical analog to fine champagne as has ever been recorded.

FINALLY (for *this* column) I would like to call attention to an ancient recording of Heinrich Schütz's *St. John Passion*, originally on the Renaissance label (test your memory of that) and currently on Dover 5243. I have heard other recordings of this and the companion Schütz Passions since, but I have never heard one with the sheer affect of this one. Here we have, through the simplest of means (solo singers and unaccompanied chorus together with mono recording), that old, unbeatable combination: great music and great performance. The record merely waits for someone to hear it to be forever cherished.



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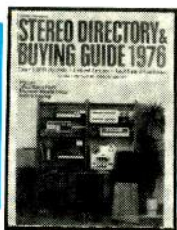
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THE BASIC REPERTOIRE

By MARTIN BOOKSPAN



SIBELIUS' SYMPHONIES

THE BASIC REPERTOIRE has been a monthly feature in these pages since November 1958. From the beginning it has been among the most popular features in the magazine; indeed, thousands of readers write in each year for a copy of the latest annual "Updateings" booklet, a fact that inspired the publication of my book, *101 Masterpieces of Music and Their Composers* (Doubleday, 1968, hardcover; Dolphin Books, 1973, paperback); its two editions are the direct result of the accumulated research that has gone into the preparation of these columns. I am particularly pleased that the paperback edition is in use as a classroom text in many college and university music courses.

Regular readers know that the habit of the column these past seventeen years has been to deal with a different work each month, to place it in the perspective of the output of its creator and in the broader perspective of the overall history of music, and then to discuss my favorites among the many different available recordings of each piece. More than 180 works have been treated thus far, and I have rejoiced in the many letters I have received from readers over the years. Their gratifying response indicates the usefulness of the monthly column, the annual "Updateings," and *101 Masterpieces* to novice and experienced collector alike as source material and convenient references in choosing recordings for any library of symphonic music.

But a feeling that it is time to change the format has been the subject of considerable discussion in recent months between the editors of STEREO REVIEW and me, and we have come up with the idea of treating whole genres of a composer's output in each monthly column. This month, for example, I'll address myself to the Sibelius symphonies, next month it may be the Brahms piano trios, the month after . . . who knows? This is all very much in the nature of an experiment, and your reactions, pro and con, will be eagerly awaited by all of us.

IN my opinion, Jean Sibelius' orchestral writing is one of the glories of musical creativity. True, not everything he composed is on the level of the Fourth and Seventh Symphonies and *Tapiola*. True, he operated within fairly narrow confines—only one published chamber-music work (the D Minor String Quartet titled *Voces Intimae*), one concerto, and one opera, unpublished at that (*The Maid*

in the Tower). And, though there is a considerable body of solo piano music, it rarely rises above the level of routine competence. But the symphonies and tone poems are something else again, powerful and dramatic works that aim at and usually accomplish a Big Statement, music that reaches out and seizes the receptive listener and transports him to a higher level of consciousness. Further, in his orchestral music Sibelius speaks in a voice uniquely and distinctively his own. His tonal palette of whirring strings, twittering winds, and snarling brass is instantly and unmistakably identifiable. And his artistic concerns were the cosmic ones that have informed the creation of great art over the millennia: enrichment, exaltation, ennoblement. Those may seem archaic values to some, but there is a spirituality in their pursuit that can move mountains—and hearts. I am convinced that the Sibelius symphonies and tone poems have this power.

The First, Second, and Fifth of Sibelius' symphonies are epic works, while the Fourth and Seventh have a quality of coiled-spring tension that ultimately resolves into an otherworldly serenity. The Third and Sixth are altogether gentler. But in them all one is constantly in touch with a probing, passionate mind.

Last month in this space I dealt with the various available recordings of what is undoubtedly Sibelius' best-known and most frequently performed work, the tone poem *Finlandia*. With his symphonies, the best place to begin is probably the Second, a big, Romantic vehicle for a virtuoso conductor and orchestra. During the quarter-century (1924-1949) that he was conductor of the Boston Symphony Orchestra, Serge Koussevitzky was Sibelius' principal prophet in this country. He recorded the Second Symphony twice in Boston, first in 1935 and then again in December 1950, just six months before he died. The latter recording (RCA Victorola VIC 1510, mono only), though suffering from cramped reproduction, summons up enough of the Koussevitzky magic with this music to make it an indispensable item in any library.

Among the currently available stereo recordings of the Second Symphony, my favorite is George Szell's with the Concertgebouw Orchestra (Philips 835306). It is brilliantly played and recorded, and the late Cleveland maestro delivers one of his most heartfelt and impassioned performances.

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There are two other models in this series, each with additional refinements. The 1226, priced at \$169.95, has a one-piece, die-cast platter and a single-play spindle that rotates with the record. The 1228, priced at \$199.95, has—in addition to these—a tonearm mounted in a four-point gimbal suspension, synchronous motor, built-in illuminated strobe and adjustable stylus angle to provide perfect vertical tracking in both single and multi play.

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

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It takes very advanced engineering to achieve this level of performance. For example: the motor's unique double field coil produces a perfectly consistent rotating field with no magnetic flux irregularities. Another example: two specially tuned mechanical anti-resonance filters located within the tonearm counterbalance absorb resonant energy that would otherwise transmit acoustical feedback to the stylus. The result: cleaner and smoother frequency response.

The reviewers also reached unequivocal conclusions about the CS701 performance. Note the absence of such qualifiers as "one of the" or "among the." For example: High Fidelity said: "...The Dual 701 has placed itself in the select group of products against which we must measure the performance of others." And the highly conservative English publication, HiFi News & Record Review: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten...you will never again be satisfied with anything less perfect."

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CIRCLE NO. 50 ON READER SERVICE CARD

JOHN DENVER

Somewhere West of Irony and East of Innocence

By Noel Coppage

IT takes a complicated person to simplify the way John Denver does. You *know* that, if you've done any living at all. And yet. And yet. The articulate yammering of friends who consider his music banal can get to you—he is banal, shallow, is the way they phrase it, meaning no harm but meaning, beyond that, not to dwell on the matter. Years of seeing the childlike exterior and not seeing more than a hint of doubt or struggle behind it can get to you. There's a great temptation to stop searching (or to stop trying to penetrate so you can search) and go on to drinking that beer, smoking that joint, hitting that golf ball, whatever makes your own mechanism ease into freewheeling and your own situation seem simpler for a time. But it doesn't work out; there's a murky paradox still here from your earliest, most casual observations of Denver from up close: Denver is innocent, Denver is tough. The great Middle Class that produced him teaches, ardently, that tough people aren't innocent and innocent people aren't tough. So you may have sense enough not to plunge headfirst into the murk—not to try to make such impossible judgments as *how* tough, *how* innocent he may be—but you can't help testing it with your toe and wondering what gives here.

I first observed Denver from up close about five years ago, about two days after I heard of his existence from the editors of *STEREO REVIEW*, who were impressed with his first two albums, which RCA had somehow managed to slip by me. He was wearing a suede suit and a little charm-necklace thing that said "War is hazardous to children and other living things." He said "Yes, sir" to cab drivers, waiters, doormen, studio janitors, and security guards (he still does), and he said, in the calm, absolute way one would say the tea is ready, "I can move an audience." His hair was a little shorter then, his ears showed, but he had

those bangs to the eyebrows. His home base was Edina, Minnesota (his wife Annie is from Minnesota, and so is their newly adopted son Zachary), and his primary beat was the Midwest; his records weren't selling much, weren't being highly touted by his record company, but he seemed to ignore this. He talked of what a *privilege* it was to be allowed to go into a recording studio and fiddle with all the expensive equipment. We took a wrong turn in the RCA building and found ourselves easing into a live studio, watching Perry Como sing, and Denver, grinning like a kid with a new slingshot, whispered, "Isn't this great?" He wasn't into "far out" yet.

He had been to Aspen, though, to cool himself out after the Mitchell Trio (in which he had replaced Chad Mitchell) dissolved, and I think he had already half-decided to live there. "Skiers are the friendliest people in the world," he told me, and I thought, well, yes, Midwest-friendly, like country-club golfers, like some of the people down the road at Glenwood Springs, where I'd been a newspaper bureau chief—hearty-greeting friendly, but not exactly rapid about being personal or candid or trusting. "Where seldom is heard/A discouraging word" had turned ironic and sour to me among the skiers and the Westerners, although I still liked the part, which was true, about the skies not being cloudy all day.

LATER I'd visited with Denver briefly in the studio when he was recording the "Rocky Mountain High" album, the album that was to fix his star up there where it hangs today, as opposed to the meteor-like flash the single *Take Me Home, Country Roads* produced. I'd liked the one just previous, "Aerie," the first Aspen album, which hadn't sold well, and he told me he'd been "really down about it." He didn't *sound* very down, possibly because he shifted al-





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most immediately to his favorite subject at the time, the new home he had built in Aspen. There was no particular indication that day in the studio that Denver was about to hit gold in them there mountains. (In the old days, for what this is worth, what they found in Aspen was silver.)

Hit gold he did, as everyone knows, and now I was curious to see how the superstar Denver compared with the kid who was so delighted to be in the same room with Perry Como. I intercepted the Denver entourage in the thick of a tour—a six-million-dollar tour, they kept calling it, and I believe them—that had covered something like fourteen cities in fifteen days, selling out all their 15,000-seat arenas built for basketball and hockey. We met first in New Haven, Connecticut, which may have the very ugliest of all those arenas (significantly, perhaps, I couldn't coax a comment from Denver on whether *he* thought it was ugly), a monstrous dark brown blob of no definite shape—I kept trying to picture an architect showing drawings to the building committee and saying, "This is what it's going to look like," but I couldn't because I've never met an architect with that kind of gall. Denver, incidentally, was studying architecture before he quit college.

He was putting his pants on and looked, as usual, freshly scrubbed, the hair having that just-washed-and-fluffed-out look it always has on television, and he seemed energetic but serene.

"I've got the easy part," he said. "I love it," he added, meaning the tour, the Big Time. "There are a couple of different ways of looking at it, maybe different planes as opposed to different levels. Levels connotes up and down or better and worse, and I'm looking at it this way"—holding his hands out to form two parallel *vertical* lines. "I was successful in my opinion before. I was doing what I wanted to do, making a living at it. See, I *love* singin' for people. . . . And I *remember*, I remember very well going to Cedar Rapids, Iowa, making all the arrangements myself, getting there when it was ten below zero and having to load these five boxes of sound equipment on a truck and drive to the gym. I'd left my gloves at home, this time I'm thinking about, and it took me about twelve minutes to get this darn thing up and into the truck. Drove over to the school, got some people to help me unload, took a shower, got tuned up and all, and did a two-and-a-half-hour show. I remember that. One of the ways it's different now is I have the best people I know of." And he names them, from Lee Holdridge, conductor of the twenty-three-piece orchestra that backed his little folkie band each night at some arena, on down through his manager, Jerry Weintraub, to the sound people, set decorators, traveling security officers (local

cops at each city helped keep admirers and phone calls away from Denver's hotel suites, or, in some cases, whole floors of suites). "What happens with success, I think," he said, meaning this latter-day Big Time success, "is you can get the best people to handle things. They become more available to you.

"You know what's thrilling me most about this tour? Every single night somebody on the building crew or someone from the management end of the building has come up to me and said, 'Well, John, this is the nicest group of people we've

Zachary, who was now in his eleventh month of life, and Denver had taken Werner Erhard's training known as est—Erhard Seminar Training—which is a system of disciplines Erhard extracted from various teachings, Eastern and Western, religious and secular, and which stresses that one is totally responsible for his own life.

Denver believes this to the point of holding that, in a sense, children choose their own parents.

"Zachary," he said, "is the best thing that ever happened to me. I think kids



... And then there's Annie, who gets all those songs written about her.

ever had to work with.' You look at the people behind the stage and they're helping people, they're doing their jobs, they smile a lot. You can't beat that."

You can't beat wholesomeness, clean living? Is that what he's saying? Well, yes, but in a more involved way than is implied in the Boy Scout naïveté people like to impose on his image. We'll come to that, but first I must report that unexpected sources told me a few days later that, sure enough, the people at the hotel in New Haven, and those at the one the next night in Providence, couldn't believe how clean the Denver group left the rooms, how nice they'd all been to maids and clerks and so forth.

Two important events in Denver's personal life had occurred since we'd last talked. He and Annie had adopted

enhance everything. I no longer see anything or experience *anything* that doesn't bring with it a picture of either sharing the experience with Zachary, when I can communicate it to him, or thinking about him growing into that same experience. . . .

"I wrote a song once—it's still one of my favorite songs—'The children and the flowers/Are my sisters and my brothers,' and '... the wisdom of the children/The graceful way of flowers in the wind.' I had *no idea* what I was writing. There's so much truth in that song . . . people do write over their heads. To me it's just a validation of this thing I feel: I don't *write* songs, you know. I don't have this far-out, amazing idea that I'm going to teach to people or communicate to people, but things come

through, the song wants to be written. I've kind of put myself in the space and the song says, 'Okay, you're the one. I want you to put this down.' And it'll start coming, and you write it, and maybe it quits for a while. *Rocky Mountain High* took nine months to write. *Annie's Song* I wrote in ten minutes. . . . When it does come, you might get the form of the song finished and find it's still not working—and you know the minute you've got it. The minute the song is completed and you have what you wanted to say, not too much and not too little, you know it."

Space is a word Denver uses often, a word the est people use often; Denver has put it into a new song he thinks may be his best one yet. "Sometimes I fly like an eagle," it says, "and sometimes I'm deep in despair." He took the est training the summer after "Rocky Mountain High" was released, and was so impressed with Erhard's self-help tools that he considered chucking his career to become a low-paid est trainer. "It was a very exciting thing to me," Denver now says. "Est is *just about* the most interesting thing I've come across. It's really mind-blowing, far out, and it *works*. Simply, it works. . . . I have a sense that I'm doing the same kind of thing, in my concerts, and that's the space that's available to me now, and I have no desire to walk away from it. Werner's a beautiful man, and I love him, and I support him totally in what he's doing. I support est totally."

BUT Denver, when I knew him five years ago, already had a certain efficiency, organization of mind, an ability to put long parenthetical clauses in the answer to a question and still end on the point, for example, where most interviewees tend to become hopelessly sidetracked, and an ability to focus on whatever was simple and sure about a complicated subject. He already seemed to know one of the things I'm told est stresses, that certain important truths *are* simple (they had a saying in the seminars: "Gravity doesn't give a shit whether you believe in it or not"), and I remarked that the training obviously hadn't turned him around 180 degrees.

"No, it doesn't do that," he said. "It turns you around 360 degrees."

It isn't so much clean living that's important about Denver as clean thinking; there seems to be no clutter in his mind. There also seems to be little or no sense of irony, which means, on my terms, however distorted they may be by an inability to see anything *but* irony for months at a stretch, that there isn't a great impetus for Denver to be humorous or satirical. As nearly as I can make out, these qualities are sired by irony, and as far as I know, they are the *only* tools with which one can handle a serious attack of irony apprehension. Den-

ver tells jokes well—indeed, he was making a thoroughly pat, carefully orchestrated TV-variety kind of show seem utterly fresh and spontaneous and must-be-ad-libbed to 15,000 or so different folks each night—but telling jokes is not necessarily something that taps a sense of humor. It's an actor's job, mainly, a matter of timing, reading an audience. This inability to see irony—or, if he does see it, the to-me-incomprehensible ability to *ignore* it—must be a great boon to him. He seems to sail through success, as symbolized by packed arenas across the country or gigantic record-sales figures or stacks of television and film-deal offers, as calmly and easily as one of those Rocky Mountain eagles sails over Carbondale or Basalt or Aspen. As your TV funnyman would put it, he must get two or three *weeks* out of a Five-Day Deodorant Pad. And yet he's watching everything like, yes, a hawk.

The only time, for example, I ever saw him with the hair a bit stringy, a little less than bouncy fresh, was the day after New Haven, in Providence, where he'd been jousting with the decision to cancel a sold-out show at the Nassau Coliseum on Long Island. Only later did it occur to me that it was strange, according to the pattern of behavior established by other pop stars I knew, that Denver instead of someone from the Jerry Weintraub Agency was handling all these business details. Of course, though, it was in keeping with his personal-responsibility creed—if you wind up in a mess, it's your own damn fault, as est would say it—and I had no trouble believing him when he said, "It's my decision totally." What had happened was technically someone else's fault; Denver long ago had executed a contract to rent the building the coming Sunday, and had long ago sold out the concert, and suddenly someone remembered the New York Islanders hockey team uses the coliseum as its home ice and, wonder of wonders, was in the playoffs, which called for a home game that same Sunday, with NBC Television to send it out to the millions. Denver claims he could have blocked the whole deal, canceled the game, but chose instead to cancel his show and try to explain why.

I pretty much had a sleepless night over this mix-up," he told me. "The concern came out of it not being settled yet, and not knowing how it was going to go. I knew very specifically what *I* wanted, and I just needed to get that communication through to my people, and to know we're all going the same way. I've been doing that today, but it just took that long to work it out because it had to do with me and my music and the people who listen to my music. We're in a position where we don't *have* to cancel the show, but I choose to; it's the way I choose to handle this particular thing. I

"...When you listen to a piece of music, consciously or subconsciously, you get pictures."

sent a statement down to Jerry to hopefully have in the paper to get to these people to let them know this little tiny problem got to be very solid, from about eighty different directions, and when things get to be that way, then something is either going to bend or it breaks.

"I don't choose to have anybody break. I don't need to break them, and they can't break me. I know that my people know what it means to bend like a flower in the wind. And I have bent here and done the thing I think is right."

That, I realize (and *realize*, by the way, is one of Denver's favorite words, except that he likes the "make real" aspect of it where I'm using it to mean "it dawned on me that"), all reads like a speech, but he didn't deliver it that way. He seemed to be speaking easily and not especially carefully, the words flowing out in a conversational, maybe slightly dreamy tone.

It was, I thought, a pretty good example of John Denver on top of things, John Denver in control—and, at the same time, of John Denver summing it all up in that naive, sweet language of his own song lyrics. Tough, as I said, and innocent; nowhere was there any suggestion that he acknowledged the irony browning the edges of this little situation: television, *his* medium as much as anyone's these days, was backfiring on him. Television was the real problem, since without NBC-TV (which, of course, is connected with RCA, his record company) attending the Islanders' game it came down to John Denver's crowd measured against the Islanders' crowd, and Denver's was both larger and in the right legally. I'm sure all this occurred to him, but he showed no sign that he detected in it the



kind of circumstantial mockery that makes one cry if he cannot laugh. He didn't seem very close to doing either one.

The proportions here, on these pages so far, are wrong, though. It takes proportionately more print to explain what Denver called "the biggest problem that's come up on this tour, as big a problem as I've had to deal with for a while." than that problem or *any* unpleasantness seems to play in Denver's daily life these days.

"I'm no different from anybody else," he said. "Or if there is a difference it's that I've learned how to be there with the problem and get through it, not to lie about it, not to pretend it's not there or make it anything it's not. And once through it, it's totally erased. . . . I'll get to sing for those people again."

In a sense, he was singing for those people every night. "I want you to watch the crowd tonight," he'd said in New Haven. "Notice there are people coming to that concert who have never been to a concert before, never been in a building like that, don't know where to go. They're looking around, trying to find their seats. There are going to be the teeny-boppers and high-school kids you might expect, the college people, and young couples just out of college, married people, people with little kids, and grandparents. That whole age spread is going to be there, and you can watch them on a song like *Sunshine* and they're all right there with it, but you've got to know they're getting different pictures from it." He was right about the age spread, no doubt about that, but I don't think he was right about these being people who might never have been in such a building. I looked high and low,

high from a distant \$6.50 seat in New Haven and low from a cushy fourth-row VIP seat in Providence, and didn't see anyone who didn't look like a nice, medium-sophisticated, white-collar, middle-class person. Denver's devotees, who keep shouting "Far out!" and "We love you, John!" at him from all angles, are, from the look of them, people who get born in the middle class and stay in it, but they are people who take a turn at organic gardening and bicycling and Bergman movies too. Good people, the ones I see every day running the libraries and things in small New England towns. The ones who, when you think about it, indirectly run a lot of things.

But he probably was also right about there being enough diversity present for *Sunshine*, or any of his songs, to result in many different pictures.

"Somehow," Denver said, "I'm not getting in the way of that. It's *okay* with me that people get whatever they get out of the music, and they know that. I think what happens in that arena is that we create a really safe space for everybody to just let whatever *is* be there. Whenever that happens, whenever you can just *be* there, you're going to get high on it."

Space, and again, space: "Art to me," he said, "is the thing that opens up the space for people to realize themselves. It's something somebody has done, here is this thing, this is what it is, a title on it and so forth, and then someone else comes up and sees it and gets pictures. . . . When you listen to a piece of music, consciously or subconsciously, or if it's not even in the same room, you get pictures. Stuff is happening inside you around that music, and it is the truth for you, the absolute *truth* for you. Now, what you're getting may be 180 degrees

from what that guy was writing, or it might be 180 degrees from what I'm getting. But everyone only gets the truth for himself. You never get more and you *never* get less. But then what happens is you start thinking, well, gee, I don't know; I'd better check with someone else and see what they got out of that—'Oh, you got something different? Well, Jesus, maybe I'm wrong.' And that's the game. If you watch, that's the game that's going on all over the world about everything."

Look, he says. "Take a look. It's always going to be there. It's *always* going to be right in front of you, your personal truth, which is part of the universal truth, *is* the universal truth, in a way."

His own kind of special, personally wrought update on old-fashioned self-reliance is what it is. Emerson and Thoreau might have used somewhat the same language if they'd worked out there where the inner seekers roam. It works for him, and it seems to work for people either born graceful, as he seems to have been, or who survived the scramble it took to get to the starting line as he also may have done. Find out what works and do it—it *sounds* simple, after it's all thought out and boiled down to that, and so does this other thing he's fond of saying, "There's no such thing as wasting time." During the boiling-down process, or in the fight to get to the starting line, I couldn't help noticing that no matter how increasingly reliable I found myself to be, I had to operate in a world that was usually bizarre, absurd, too juiced on irony for its own good. I'm still noticing it. But if the world, the space, around John Denver is anything like that, it certainly doesn't show. □



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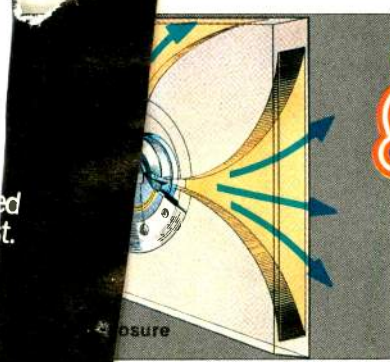
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CIRCLE NO. 43 ON READER SERVICE CARD



Associate Technical Editor Ralph Hodges
reports on the Chicago Consumer Electronics Show
and its forecast of what the coming year holds in the way of

THE audio industry's biggest, brashest—and sometimes funniest—sales and showcase event is something called the Consumer Electronics Show. Held twice a year (spring and fall) in centrally located Chicago, it is a “for the trade only” affair at which manufacturers huddle with their most important market contacts to try to predict the component design approach that will attract the eyes, ears, and dollars of the audio consumer in the year to come. It is here too that foreign dignitaries of the trade come to get a good look at the U.S. market, to decide if they want to dip a toe or two into its vastness themselves. And, of course, it is here that audio dealers from around the country get their first real chance to see, inspect, and order the new audio products that will begin arriving at their stores in early autumn—just about now, in fact.

This year's show was not the biggest I've seen, and not every exhibiting manufacturer had a new product to show off



New Audio Products

(although some had a dozen or more). Indeed, some of the regular exhibitors at the McCormick Place exhibition hall did not even show this year. Significantly, however, the prophets who keep track of these presences and absences, treating them as omens of dire consequence, were for once silent; it is a fact that the economic situation for the industry looks, if not unequivocally brighter, at

least not unpromising. After a long year of watchfulness, concern, and indecision, the captains of the industry see a clear channel (or maybe two) and are getting their ships under way again.

To the sound-centered audiophile, any concern with the well-being of the audio industry may smack somewhat of crass commercialism. But the industry's faith in itself is important to the consumer, because faith is what it takes for the manufacturer to invest the capital, the engineering time, and the tooling up required to produce new and improved products. Based on specific product sales figures for last year, manufacturers think they have found a survival strategy for the coming year. It is: design more high-end super-audiophile products, deliver more performance in the low-end budget models, and do the best they can with the in-betweens. The various hardware manifestations of this approach are to be seen and discussed in the pages that follow. On with the show. . . .

Receivers (Stereo and Quadraphonic)

Although there was plenty of four-channel equipment to be seen at the CES, there was little *new* equipment. Why? For several reasons, among them the fact that most manufacturers already have an existing line of four-channel receivers, in many cases tooled up for at great expense scarcely a year ago. Since then there have been no startling, easily applied advances in decoder or demodulator technology, and many manufacturers seem to feel that the current models

are state-of-the-art enough to satisfy current demands. Other manufacturers want to wait and see what happens in a *new* area of four-channel activity: the very-high-end (which is to say *expensive*) audiophile market, about which more later. Others just want to wait and see what technical or market developments may pop up.

Two major exceptions to this were Akai and the MX division of Magnavox, both of which unveiled large new quadraphonic units with power outputs in the neighborhood of 40 watts per channel, built-in Dolby-B noise-reduction circuits, and facilities for CD-4, full-logic

SQ, and RM matrices. The Akai AS-1080DB, in what is being called the “Yamaha-type” styling, has level meters and Dolby calibration controls for all four channels, plus an unusually long, narrow tuning scale. The MX 1681, a prototype, has what is surely the industry's *largest* digital-readout tuning indicator seductively aglow in brilliant red. Nor has MX stopped there. The similar Model 1671, with a conventional tuning dial, is available at about \$800, and going down from that level—in features, power output, and price—are *three* more quadraphonic units. Also from MX (it is obviously a very big year for their design

New Audio Products

department) are at least seven stereo receivers ranging in power from 15 to 60 watts per channel, the top-of-the-line Model 1581 also offering Dolby circuits. Akai also showed a smaller four-channel receiver, the Model AS-1070, and three new stereo receivers, all in the same conservative styling.

Sansui was a third company to introduce a four-channel receiver. The Model QRX 5001, the least expensive in the line, incorporates the most elaborate form of QS Vario-Matrix decoding as well as SQ and CD-4 facilities. Power is 17 watts per channel over a bandwidth of 30 to 20,000 Hz.

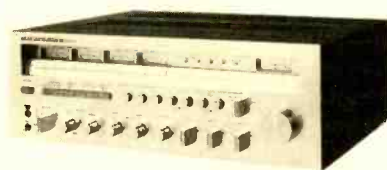
H. H. Scott had some new stereo receivers to present, the standout among them being the RD 1000 digital FM model. The tuner section is a true frequency-synthesizing facility with quartz-crystal oscillator and phase-locked loop. It also has a memory bank for ten pre-tuned stations, any one of which can be recalled at the touch of a single button. The tuner also scans upscale or down and can be set to stop at all stations or just those broadcasting in stereo. Pro-

gramming and manual tuning is through a small keyboard similar to that on push-button telephones, and station indication is of course digital, using LED's. Power output is 100 watts per channel.

Nikko introduced seven new AM/stereo FM receivers, all with direct-coupled amplifier sections and phase-locked-loop multiplex circuits. Hitachi

(25 and 40 watts per channel, respectively) with phase-locked-loop multiplex sections.

Particularly good-looking new receivers were shown by Harman/Kardon (the Model 430, with separate power supplies for each channel and a simple, delicately styled front panel) and Rotel (the Model RX-7707, a striking low-silhou-



Akai AS-1080DB



Scott RD 1000

appeared with three stereo receivers in the medium-price range, and Technics by Panasonic, after concentrating its energies in the four-channel arena for so long, appeared with four *stereo* models ranging in power output from 15 to 58 watts per channel. Also presented were four new models in Fisher's Studio Standard line, ranging in price from \$230 to \$450.

From Marantz there was the new Model 2250, and Sylvania introduced two new units of modest power output—Models RS 5742 and RS 5741—to reinforce the low end of its growing line. Pilot, pointing to its new association with giant Mitsubishi International of Japan as a provider of new technical resources, brought forth the Models 525 and 540

ette design in the European manner, with presets for five FM stations, any of which can be selected at the touch of a contact switch). The Tandberg receiver line did not stand still either: new for this year is the TR-1040, FM only, again with low-line contours and five pretunable stations, at about \$550.

The under-\$200 receiver continues to be pioneered by, well, Pioneer, with its Sound Project line, as well as by Super-scope. And now there is also Sansui, with its new Models 331 and 221 aimed at that general price level. In addition, there is Concord's tiny Model CR-60 (4.5 watts per channel from 70 to 20,000 Hz with less than 2 per cent harmonic distortion) at the very reasonable price of \$119.95.

Amplifiers and Preamplifiers

The real action at CES this year was with the amplifiers, which bulked up in the center of almost everyone's display area, each bigger and burlier than the next. Consider, for example, the JVC JM-S1000 power amplifier, a substantial contender weighing in at just over 67 pounds, 180 watts in each of its two channels, and a handsome front panel bearing large meters, LED display for peak-level indication, speaker switching, switchable power limiting, and a number of other nice touches. Combine two of these worthies with JVC's JP-V1000 preamplifier, and you'll have four first-class channels of amplification, since the V1000 is a de luxe *four-channel* unit dominated by four large level meters and concealing JVC's seven-band SEA equalizer behind a flip-down panel. This does not yet give you SQ, QS, or even CD-4 capability, which can be acquired through the addition of the JVC CD4-1000 "professional" demodulator, a unit fully as big as the preamp, studded with

controls, and billed as the best performer available.

For the budget minded, there's always the JVC JA-S20, a stereo integrated amplifier with construction and features of the same caliber as the S1000 but rated at a "mere" 120 watts per channel. At the Sansui exhibit, the discriminating eye would certainly be caught by the BA 5000 stereo power amplifier: 300 watts per channel. An alternative slightly lower on the power scale is the BA 3000. Either could be combined with the matching CA 3000 stereo preamplifier. At the lower end of this line are the AU-20000 integrated stereo amplifier (170 watts per channel) and its brethren the AU-11000 (110 watts) and AU-9900 (a "trifling" 80 watts per channel), all of them with imposing black front panels and none weighing less than 40 pounds.

Just a few steps away was Pioneer and its brand-new SPEC 2 power amplifier at 250 watts per channel, together with *its* companion unit, the SPEC 1 preamplifier. The SPEC 2 has peak-reading output-level meters on its front panel, and the SPEC 1 provides Pioneer's "twin" tone-control system plus mixing facili-

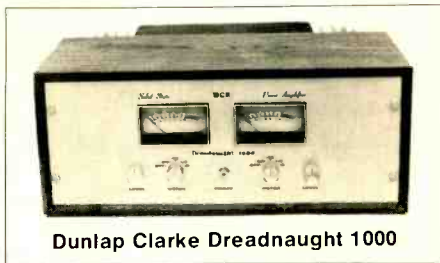
ties for the microphone input. Then, from SAE, came the 2500 power amplifier (300 watts per channel), available in a utility model (Mark 2500) or a domesticated version (Mark XXV). Dynaco's Stereo 410 is a stripped-down Stereo 400 providing identical performance (200 watts per channel) but without such extras as Dynaguard or level controls and costing \$399 for the kit, \$569 wired. The Nikko 60-watt-per-channel Class A (!) power amplifier noted at last year's show can be switched to Class B operation for an output of 200 watts per channel. It is now called the Alpha, and it has



Pioneer SPEC 1

been joined by a companion preamplifier called, logically enough, the Beta. The Kenwood X-1000, also from last year, is one of the few FET high-power (150 watts per channel) amplifiers available. And Crown has redesigned the D-150 power amplifier and rechristened it the D-150A.

From Audio Research, which is still purveying vacuum-tube amplifiers, comes an improved version of their D-76 stereo power amplifier, the D-76A, and a new 150-watt-per-channel leviathan, the D-150. This phenomenon has three self-contained cooling fans, four output tubes per channel, a line-voltage monitoring meter on the front panel, and output-level meters that are also used to



Dunlap Clarke Dreadnaught 1000

set the bias for each tube. Price, under \$2,000.

Enough? Nay, join us for a fast secondary tour of the hotels in downtown Chicago and an assignation with the new Audionics Point Zero Three, a 100-watt-per-channel power amplifier; or the first of the new ESS "Eclipse" series, the Model 500 power amplifier; or perhaps the astonishing Stax DA-3000, a 150-watt-per-channel Class A (again!) transistor unit that can be used with the Stax SRA-12S preamplifier/headphone amplifier. Also now ready for production are two models from Dunlap Clarke, the Dreadnaughts 1000 and 500, seen as prototypes last year.

And we are still not through with super-power amplifiers. The respected Lux equipment from Japan has reappeared under the Luxman name, the line including more than a dozen models led by four elegantly styled stereo power amplifiers ranging in power from 300 to 75 watts per channel. Luxman also offers two stereo preamplifiers with several unusual features, and three integrated ster-

eo amplifiers ranging in power from 110 to 50 watts per channel.

Also in the running is Fisher, with a high-power basic amplifier, the Model BA 4500, 150 watts per channel, and a de luxe preamplifier, the CA 4500. And rumored on its way, though not actually at hand, is the stunning-looking Galactron equipment from Europe, now being considered for distribution in this country by Hervic Electronics, and a 200-watt-per-channel tube power amplifier from a company called American Audio Labs.

Phase Linear's new Model 2000 (\$299) is a comparatively straightforward stereo preamplifier that does not incorporate the remarkable signal-processing features of the Model 4000 but does have an ingenious circuit for the enhancement of recorded ambiance without the need for additional speakers. (Incidentally, the 4000's unique signal-processing capabilities—the "autocorrelator" noise-reduction system and the dynamic-range expander—can now be added to any system via an outboard accessory to be sold by Phase Linear for \$349.) Preamplifiers from BGW are at last becoming available, and the first to appear will be the Model 202, a conventional-appearing design. The second, the Model 201, will be even simpler, and lacking tone controls.

Bozak's new preamplifier, a companion to its large Model 929 stereo power amplifier, is designated the Model 919 Audio Signal Processing Center. It has unusually elaborate input-mixing facilities with obvious applications in discotheque and public-address work. And Great American Sound Company's stereo preamplifier has appeared. Dubbed the Thaedra, it has some unusual circuits and another feature that is beginning to turn up in the most esoteric equipment: a special high-gain section for use with low-output, moving-coil phono cartridges. Also weighing in with a preamplifier was IAD. Its B3C unit incorporates the IAD dynamic-range expander. Two power amplifiers were also presented, their model numbers (B3D-20 and B3D-75) indicating their total output capability.

Yamaha's C-1 all-FET preamplifier was designed as a companion to the B-1 FET power amplifier. Space prohibits

inclusion of a full description of the unit's control facilities, but they are as complete as any to be found on consumer equipment. Among its more unusual features are some nonstandard equalization options and a built-in pink-noise and sine-wave generator that can be used in conjunction with the peak-reading meters to test external equipment (rear-panel meter inputs will accept phono jacks and speaker lines).

Another expected arrival was the EPI Epicure preamplifier—not the very complex one seen briefly last year, but a simpler version, the Model 4 (about \$350), uncompromised in its performance specifications but without the built-in oscilloscope and associated circuits. Also, Infinity's Class-D power amplifier and FET preamplifier reappeared.

It was a good year for the integrated stereo amplifier, suggesting that this component may be coming into its own once more. In addition to those models already mentioned, Pioneer brought out three new units to supplement the deluxe SA-9900 introduced earlier this year. A stunning debut was made by the Rotel RA-1412, a husky, glamorous unit with large meters and rated output of 110 watts per channel. Three smaller integrated amplifiers, 70 to 35 watts, brought up the rear of the Rotel line. Sherwood's SEL-400, intended as a companion to its SEL-300 digital-read-out tuner, is rated at 85 watts per channel and has facilities for the Dynaquad four-channel synthesizing system Sherwood has espoused for several years. Fisher presented three integrated amplifiers exemplifying a new styling scheme the company has adopted and ranging in power from 65 down to 13 watts per channel.

Harman/Kardon has a new integrated amplifier, the A-401, that is modest in power (20 watts per channel) and in price (under \$200) and tastefully simple in appearance as well. A little larger (25 watts) is the Pilot 225. And from SAE there was the Mark XXXIII at 75 watts per channel. Finally, a host of British and British-inspired integrated amplifiers made an appearance—in some cases it was their first—at the show, brought in by such manufacturers as Cambridge Audio (the Classic One), Harrison (\$200), and Sinclair. (overleaf)



Yamaha C-1



Luxman M-4000



Rotel RX-1412

New Audio Products

of which (the Model H) also uses a passive radiator.

Probably the most novel new-principle speaker at the show was the HPM-200 from Pioneer, a large system that makes use of two high-polymer-film drivers for high frequencies. The film, which becomes a piezoelectric transducer when an audio signal is applied, was first used in the company's SE-700 headphones. Now it has been formed into cylinders (for omnidirectional lateral radiation) that expand and contract with the audio signal—perhaps the closest approach yet to the “pulsating sphere” model of speaker operation.

Rectilinear brought the new Models 2 and 4½ to the show, together with a fur-

ther-refined version of its venerable Model III, the IIIa. And Tannoy, still producing its famed coaxial two-way driver, presented a variety of new cabinets for it, all distinguished by a contemporary design touch.

That much out of the way, it is time for a dash, in no particular order, through other speaker introductions of note. Several BIC Venturi systems have been updated in various ways, including the addition of piezoelectric tweeters. Kenwood and Sansui both showed substantial additions to their speaker lines. In particular, Sansui introduced an LM (Linear Motion) series equipped with cone tweeters mounted so that both their front and rear radiations reach the listener, while Kenwood showed three bookshelf models and an enormous horn-loaded system, the Model 7. Jennings Research, a new company, has combined graceful styling with good acoustical design to create the Contrara Group of (currently) three models in shelf- and floor-standing configurations. British speakers abounded, particularly noticeable being the high-style Gale GS401 and products from such companies as KEF, Jordan Watts, and Celestion, plus

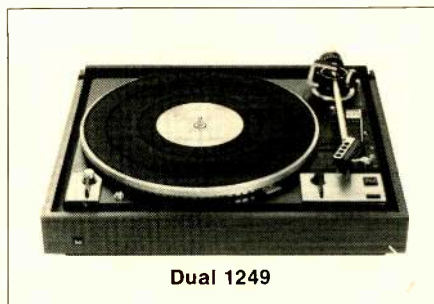
a ribbon tweeter from Decca. The H. H. Scott speaker line was also present, with the new Model S-100, a three-way five-driver system with 15-inch woofer, most prominent.

The first signs of a mini-trend might also have been spotted at the CES; a return to the add-on super woofer of yore, a driver enclosed in its own, often large cabinet (not a great inconvenience, since it can be placed freely almost anywhere in the room), and connected to the system either via an electronic crossover and its own amplifier or a special passive network. The concept has been part of several existing commercial systems—Infinity's Servo-Statik I (now in an improved version, the IA) with its “bass commode,” and the new Frankmann Stereo Speaker System from King Research. Now, however, add-on woofers for use with any system are available from Dahlquist, Hegeman, and a new company, Bottom End. This last supplier also sells a variety of passive crossover networks for connecting the woofer in. And at this point, sadly, lack of space compels me to leave a host of other deserving and interesting products in this area unmentioned.

Record Players

Two years ago the single-play turntable was a trend. Last year it was an avalanche. This year, however, it is merely a revolution that succeeded. With the introduction of the Concord line of single-play turntables, Benjamin, one of the few remaining holdouts among the major record-player suppliers, has also come into camp. Which means, perhaps, that it's time for a counter-trend, led by Technics with the SL-1350, one of the few single-play turntables (and a direct-drive model at that) to evolve into an automatic. This year Technics also shares with Rotel the distinction of having the least expensive direct-drive single-play unit on the market. The two models—SL-1500 from Technics and RP-3000 from Rotel—both list at \$199.95, including arm, dust cover, speed-adjustment controls, and stroboscope display.

Last year BIC excited interest with its introduction of a pair of belt-driven automatic turntables. This year there is a third, the Model 940 at just over \$100. And Garrard and BSR, thinking the idea a good one, have come along with their own variations. Garrard now offers a belt system driven by an idler in the Z2000B and 990 B automatic turntables (the former incorporating the Zero Tracking Error tone arm), and a new belt-driven single play, the 125SB. BSR has two belt-driven automatics, the 200 BAX and 100 BAX, and the single-play 20 BPX.

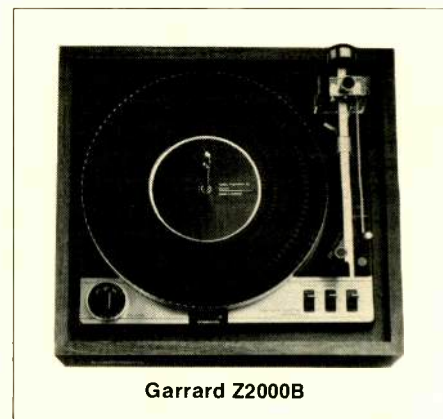


Dual 1249

And then there is Dual, with the belt-driven 1249 automatic turntable. Several items in the Dual line have seen styling and feature modifications this year. In the case of the 1249 the tone arm is new, with anti-skating calibrated for spherical, elliptical, and Shibata-type styli. A stroboscope pattern is cast into the edge of the platter, with markings for 50- and 60-Hz line frequencies. The Dual 510 is essentially a single-play 1249.

In other multiple-play units, Elac-Miracord has announced the Model 825 at the attractive price of \$130. Further, MX now has some automatic turntables to be reckoned with in three models, two with stereo cartridges and one with the Audio Technica 12S CD-4 cartridge. Glenburn continues to add to its large line of inexpensive automatics.

Among single-play turntables, the Rabco ST-7 from Harman/Kardon is probably the big event of the year. Externally it is a refinement of the Rabco ST-4, with a straight-line-tracking tone arm driven by a rotating shaft, but in this



Garrard Z2000B

incarnation it is coupled with a turntable driven by a Hall-effect d.c. motor, fine-tunable at both its 33½- and 45-rpm speeds with the assistance of an illuminated stroboscope. The arm, too, has undergone major revision, with considerable attention being paid to mass and bearings. All arm functions are controlled electronically through a contact-switch array at the front edge of the motorboard.

Sony is bringing out a direct-drive turntable (about \$580) with a tone arm fabricated of carbon fiber, a material possessing a very high stiffness-to-mass ratio. Thorens, with the new belt-driven TD-145C, has incorporated an automatic tone-arm-lift mechanism that operates (through a purely electronic motion-sensing system) anywhere on the record surface, so that any abrupt movement of the arm will raise it from the record.

Connoisseur is preparing a new model, the BD-3, with a cueing system that raises the platter to meet the tone arm instead of lowering the tone arm to the platter. The full-size, two-piece platter is driven by an inner section that, when cued, rises from beneath the motorboard

to engage the outer rim, lift it, and set it in motion. The system permits instant start-up and eliminates the drift that frequently occurs when a tone arm is cued.

Uher of America has taken on distribution of the full line of Lenco single-play turntables, consisting of five basic

models, two of which offer all four speeds from 16 $\frac{2}{3}$ to 78 rpm and can be adjusted for any intermediate speed. Two 33 $\frac{1}{3}$ and 45-rpm turntables are coming from Toshiba, one a direct-drive model at under \$230 and the other a belt-driven unit for \$100 less.

Phono Cartridges

A few new phono cartridges made their first appearances at the CES. The Model X-1 is JVC's ultimate CD-4 cartridge, with a frequency response up to 60,000 Hz. Its construction involves a beryllium cantilever and a laminated core. Although its formal introduction to the U.S. market is uncertain as yet, JVC hopes to be able to make the Model

X-1 available within the year. Also using a beryllium cantilever is the latest version of the QDC-1q from Micro-Acoustics. And among several new and improved models from Audio-Technica is the AT20SLa, a limited-production version of the company's finest stereo/CD-4 design selling (through special order in most cases) for \$175.

Shure has a new pickup, the M95ED, said to be second in performance only to the V-15 Type III. And from AKG

comes an announcement of a five-model line of magnetic cartridges, the first to be available in early fall at about \$85. A new U. S. company, Sonic Research, is scheduled to introduce the Sonus line of magnetic pickups in early fall, beginning with five high-quality models. And Stax has a new capacitive model that sells, with its radio-frequency oscillator (shades of the old Weathers pickup), for \$650, including all the electronics and a tone arm.

Tape Equipment

The cassette format is obviously growing stronger every year. This season Marantz presented a line of cassette decks—six in all—divided between top-and front-loading configurations, with the most elaborate (Model 5420) featuring mixing facilities for four inputs, including panpots for directing signals to the left or right channels or anywhere in between. A new front-loading machine from Kenwood, the Model KX-620, made its debut too, as did two such units from Pioneer. Pioneer's top model, the

CT-F9191, has a two-motor transport, solenoid controlled, with a domed transparent cassette-well cover behind which the entire cassette can be seen, JVC's latest front-loader, the CD-1960, boasts what the company calls a Sen-Alloy head, a material that reportedly comes close to matching the magnetic properties of pure crystalline iron. The same head is also provided in a new portable stereo model, the CD-1635. Sony, too, showed a new stereo portable, plus vast other additions to its cassette line in top-and front-loading configurations.

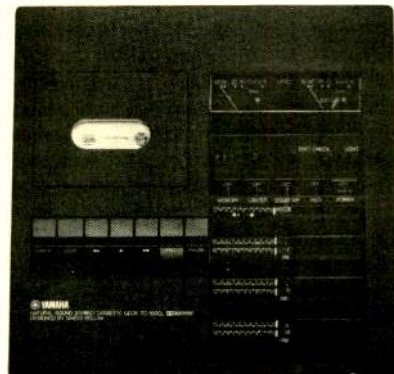
Nor were three-head cassette decks

absent from the show. Several appeared under the Akai label, all with closed-loop dual-capstan drive, and one, the GXC-760D, with three motors. Akai also showed a number of more conventional two-head machines. Hitachi presented a three-head transport, the D-3500, together with a pair of two-head decks. And Fisher announced two three-headers, one at an astonishingly low price—about \$230.

Teac's new offerings were evenly split between cassettes, open-reels, and mixers. The front-loading A-400 has rotary-switch controls instead of the usual push



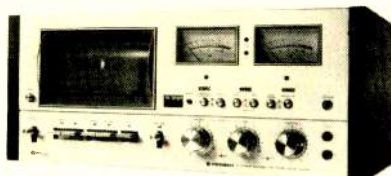
Teac Tascam 5



Yamaha TC-800GL



Toshiba PC-6030



Pioneer CT-F9191



Teac A-400

keys, while the A-170 (at about \$230) is Teac's lowest-price full-feature cassette deck (switchable bias and equalization, Dolby noise reduction in IC form). In open reel, Teac's A-2300SD is a Dolbyized version of one of the company's most popular 7-inch-reel machines. The A-6300 features automatic reverse in a 10 $\frac{1}{2}$ -inch reel configuration.

For this year, Teac initiated a new line of consumer live-recording products

New Audio Products

under the Tascam label. The Model 5 mixer, a reasonably portable eight-input, four-output design with features that precisely parallel those of a professional mixing desk, sells for about \$1,500. The smaller Model 2 mixer from last year was also presented in its final production form.

Among the cassette machines, the styling coups of the show were brought off by Toshiba and Yamaha. The Toshiba PC-6030 has a vertical front-loading format with a dual-capstan closed-loop drive and continuously variable bias adjustments for standard and chromium-dioxide tapes. Yamaha's TC-800 GL has an angled base that supports the transport surface at an angle of about 30 degrees from the horizontal. The controls are all pushbuttons or sliders of

very unusual appearance, and the unit can be operated from the a.c. line or from batteries.

Uher came to the show with a number of new cassette and open-reel products. The CG-320, a compact cassette unit with internal speakers, can also be powered by a.c. or 12-volt storage battery. The CR-210 is said to be the world's smallest stereo cassette portable; it has built-in condenser microphone and speakers and automatic reverse in both playback and record modes. An open-reel offering, the SG-520, has four tape speeds ($7\frac{1}{2}$ to $15\frac{1}{16}$ ips), interchangeable head assemblies for quarter- or half-track operation, and built-in power amplifiers.

The excellent Wollensak cassette transport has been adapted by 3M to front-loading use and installed in the new 3M CTR-1, an instrument of considerable size and grandeur. It is the most



3M's CTR-1

elaborate cassette deck ever made by the Minnesota company, and the first 3M consumer tape machine in memory not to carry the Wollensak brand name. Matching eight-track cartridge decks are offered in the CTR-2 and CTR-3 (Dolby), which provide fast-forward speeds of five times playing speed—the fastest presently available and only the beginning, according to a 3M spokesman. Another user of the Wollensak transport, the Neal Model 103, was seen at the show for the first time, having been brought over from its native England where it is highly respected. And in other cassette developments, Harman/Kardon announced a successor to the HK 1000, the Model 2000, with a new transport. Technics brought forth two new cassette decks as well, at \$200 and \$300.

The open-reel scene was dominated by Akai and its introduction of five new models covering just about every function and feature available, including four-channel recording with track synchronization (the GX-630DSS). However, Tandberg did present the 3500X, a medium-price, three-speed deck available with Dolby noise reduction as the 3600XD.

Accessories

For the first time, to my knowledge, the CES brought together "professional-quality" hardware for all three of the major four-channel disc systems under one roof. Aside from the super CD-4 demodulator by JVC mentioned earlier, there was Sansui's QSD-1, a very elaborate Vario-Matrix decoder operating in three frequency bands and providing all the Sansui synthesizer functions as well. I did not note a Paramatrix SQ decoder (CBS Labs' most sophisticated decoder) among the equipment on exhibit, but Audionics did reveal a prototype of its "Shadow Vector" SQ decoder, designed to decode SQ material with full separation but without the disturbances of the reverberant field that gain-riding techniques are said to introduce.

New headphones were, of course, plentiful. Among the standouts were the Koss ESP-9B, an updated version of the famed ESP-9 electrostatic headset; several dynamic and electret phones from Audio-Technica; three new lightweight dynamic headsets from Telephonics—all at \$50 or less; and a new model from Sansui.

There was also a demonstration of a new Sheffield record encoded with the DBX compander system (alas, I missed that one), as well as the introduction of a new "professional" DBX compressor/limiter, the Model 161, at a quite modest price. Among other gear of interest to serious recordists: a new series of elaborate mixers from Lamb Laboratories; multi-band equalizers from Soundcraftsmen (the TG-2209-600) and BSR (the Model FEW-3, which is avail-

able with a test record and an inexpensive sound-level meter). Advanced audiophiles will want also to note that the entire series of CBS test records is once again available.

Finally, it is a pleasure to report that the 2001 mobile sound system from Analog & Digital Systems has reached its final form. Using very small but remarkably potent bi-amplified speakers (a total of about 80 watts per channel is provided by the system's amplifiers), this high-quality ensemble is suitable for car, boat, or mobile-home use, and is designed to be powered by a 12-volt storage battery. And perhaps the ultimate accessory for high-fidelity systems was shown once again: Advent's fantastically impressive VideoBeam TV projection system with its 24-square-foot (!) picture and \$3,695 price.

Last Words

There it is, all umpteen thousand square feet of the CES for the summer of 1975—or as much of it as there was room for in these pages. We are sorry there wasn't space for more, and we also tender apologies in advance for any errors of commission or omission, wrong model numbers, prices, and specifications. The pocket-portable tape recorder with which I take notes on the show floor did not acquit itself in its usual

flawless manner (it was, after all, *last* year's model), but all that product literature took care of the worst dropouts.

I will close with the usual cautionary remarks about shortages, design (and mind) changes, unexpectedly high demand, and other unforeseens that may prevent the products mentioned from appearing in stores on schedule or at all. In any event, I doubt that anyone will have trouble satisfying his or her whims or urgent requirements from among this year's products. They make up a glitter-

ing assemblage. If you wish further information about any of the products mentioned, write directly to the manufacturer in question (in most cases we simply do not *have* any further information). If you'll send a stamped, self-addressed long envelope to STEREO REVIEW, Dept. CES, 1 Park Avenue, New York, N. Y. 10016, we will be happy to send you a sheet listing the addresses of all the manufacturers mentioned. And now I'm going home to sleep for at least a week. □

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SOPRANO CRISTINA DEUTEKOM

By Roy Hemming

THE past year has been a big one musically for Dutch pinch-hitters. Young conductors Edo De Waart and Hans Vonk, for example, scored impressively as last-minute replacements with the San Francisco and Boston Symphony Orchestras, respectively (De Waart even becoming San Francisco's new principal guest conductor for 1975-1976 as a result). But the biggest headlines of all went to Dutch soprano Cristina Deutekom

(she pronounces it *dyoo-teh-kahm*) when she was called in to replace an ailing Montserrat Caballé for the Metropolitan Opera's gala opening night performance of *I Vespri Siciliani* last fall: as all opera lovers know, opening night at the Met is a Big Deal.

Miss Deutekom was, of course, no stranger to the Met's stage, having made her much-acclaimed Met debut in 1967 as the Queen of the Night in Mozart's

Magic Flute. She has been a company regular ever since, and has toured with the Met several times during its annual spring visits to major American cities. She is also well known to American opera lovers for her recordings, mainly on the Philips label, though some may remember her from London's *Magic Flute*.

On meeting Miss Deutekom for an interview following a Met rehearsal, my

first thought was that she ought to sue whoever designed the album covers by which most American record buyers probably know her. The photos on those albums (or at least the ones I know best) make her look like a plump Bavarian dumpling about to break into *The Beer-Barrel Polka* rather than the dignified, comely Dutch soprano she is, one who specializes in the less bibulous dramatic-coloratura roles of Rossini, Bellini, Donizetti, and Verdi.

There is no denying that the Amsterdam-born singer is a big woman physically (though there are certainly a number of other popular sopranos who easily surpass her in girth). But her looks and manner, like her singing, are anything but Wagnerian. Instead, she has a typically Dutch, down-to-earth approach to herself and to her career.

"I was born with the ability to sing an F—do you say it that way in America? Anyway, I'm born that way," she adds with a warm smile. "It's also my character that when I do something, no matter what, I try to do it perfectly. So when I started singing as a child—as long as I can remember I have liked to sing—I felt I must try to develop my voice the best I could. So I began to study, and to sing in choruses and operettas in Amsterdam." To pay for her lessons, she worked in an Amsterdam hosiery shop.

When did she first realize that singing was going to be a career? "When I got my first money for singing," she replies with a laugh. "Actually, I was already singing with the Netherlands Opera before I thought seriously of a professional career—certainly of an *international* career."

The Queen of the Night also served as her operatic debut in Amsterdam in 1963. "I did the part with the company a year before my official debut, at a performance for which there was no press or critics in the audience. I'm very glad it was that way because just before I was to go on, I somehow got my knife stuck in my dress. I got so carried away with trying to free it that I didn't hear the orchestra—and completely missed my cue! The conductor stopped and waited. I was so embarrassed. It's a good thing there was no press there that night!"

She didn't miss her cue for her official debut the following year, and the reviews were good indeed. Her husband, an industrial photographer who has since become her road manager, encouraged her to accept invitations to sing the Queen of the Night in Vienna, Munich, Stuttgart, Venice, London, and San Francisco. In addition to singing the title roles in *Lucia di Lammermoor* and *Norma*, and Donna Anna in *Don Giovanni*, she has also gone on to star in revivals of many long-neglected bel canto operas—operas that have lain neglected because there were so few good singers capable of handling them. She has re-

corded two such works for Philips: *Attilla* and *I Lombardi*, both by Verdi.

"It's interesting to do many of these roles," she says. "but if you cannot go on to perform them more than a few times, it becomes something of a waste. It took me two years, for example, to study and learn Rossini's *Armida* for the Fenice Theatre in Venice. But no one else does it. That's a real problem for a singer—all the time and study for something that just lies there unused."

How does she feel about taking over a role that has been identified in the public mind with another singer—such as replacing Caballé in the Met's *Vespri Siciliani*? "Maybe it's a problem for the audience, but not for me," she says. "Perhaps *they* compare, but I cannot approach any role that way. When I study a role, I do not listen to records to hear how other singers do it. I *will* listen to records, however, to learn how the orchestration sounds before I get to the orchestral rehearsal. That can mean something after rehearsing only with the piano. But I do not listen to the voices with the idea of doing something either like *or* differently from another singer. I try always to keep my own vision, my own conception of the part.

"I think it's something like it is with sports," she continues. "Take this American swimmer in the last Olympic Games, Mark Spitz. He was a really good swimmer, with his own style. That doesn't mean that in the next Olympics the best swimmer must perform in the same style as Mark Spitz did. Now, with music, Placido Domingo can make a movement or do something you'll like very much—yet that same thing can look silly on another tenor.

"Stylistically, I think I'm somewhere between the Italian and German traditions. The Italians, for example, like to take all the high notes and hold them for a long time. The Germans are just the opposite in their exactness. They say, 'It's written *this* way and we do it *this* way.' In Holland we try to find our way between the two. I think in America it is moving more and more toward the Italian way. I find Americans today like their singers to show off a bit—not as much as in Italy, but a bit more than in Holland."

Of her recordings, Miss Deutekom is proudest of a set of Mozart arias recorded in Europe by EMI but not yet released here. "It won an award in Paris, but that's not why I like it best," she says. "I think it has the most beautiful sound, technically, of all my recordings." She is less happy about an album of Viennese waltzes. "Technically it is not very good. I wish they would take it out of circulation or let me do it over again." Her objections have nothing to do with the album's content. Quite the opposite. "I really like the music. I like waltzes, I

like Strauss and Gershwin. I object when people call it just 'light' music or say that singers record such music only for money. Actually it's very hard music to sing well, and hard to find a conductor who can do well, too."

There's another form of snobbery that also bothers Miss Deutekom. "Sometimes I am asked if there is a different audience response in different cities or in different opera houses. To me, that's less noticeable than the type of audience you get on certain evenings—when you get only the snob audience. They're the same the world over! They don't come to hear the opera, but to show off themselves, to see and be seen.

"I remember one performance of *La Favorita* before such an audience in Italy. I became so upset by the behavior of this audience—walking about during the performance, talking and making all kinds of noise—that I finally walked out. Not in the middle of the act, but at the interval [intermission]. It was a pity, for it was a very good performance. But they were so . . . so . . ." she pauses and throws up her hands. "They were such snobs I just could not continue."

Her action was certainly atypical, for members of the Met Opera staff have told me that Miss Deutekom is anything but the temperamental *prima donna*—that she is, in fact, regarded as one of the most professional and cooperative sopranos around. And she herself told me, "I think it's impolite to act like a *prima donna*. You cannot scream at people just because you've had a bad day. If you don't feel well, stay home. Stay home and don't bother anyone. If you're nervous, okay—there are a lot of people who can understand that. But that's no reason ever to be nasty."

LIKE most of her Dutch compatriots, she has a high regard for good manners. She is bothered by the lack of them in some opera audiences today—especially the booing that's been heard more and more frequently at the Metropolitan Opera in recent seasons. "I think it's terrible," she says. "I myself have not been booed, but it is unfair to all the singers on the stage when someone is booed. First of all, nobody gets hired by a house like the Met unless they are of a high professional quality. Now, if someone sings badly at such a house on a particular evening, there is always a reason. It may not even be the singer's fault. I know the audience does not pay to listen to a reason, but they should appreciate that there may be circumstances beyond the control of any given singer or even the management that evening."

But, I asked, when an audience is paying \$20 or \$25 a ticket, isn't *their* dissatisfaction understandable?

Miss Deutekom replied firmly: "At \$25 a ticket, I think they can afford better manners."

The Man Who Wrote



Granger Collection

(the recitatives to) Bizet's Carmen

By Oliver Daniel

WHICH American composer has been heard by larger audiences throughout the world for a longer period of time than any other? Gershwin? Sousa? Rodgers? Berlin? Copland? Guess again. Who was the first American composer to win the Prix de Rome? Why, Ernest Guiraud, that's who. Ernest *who*?

It is perhaps going just a bit too far to call Guiraud a "shadow composer," but millions of listeners *have* heard his music countless times without realizing it, simply because all we get of it today is symbiotically attached to the works—and standard works, at that—of other composers. Guiraud was apparently a natural collaborator, his instincts leading him to place his talents in the service of music rather than in the service of his reputation, and that is why we know him as The Man Who: the man who wrote all the recitatives for Bizet's *Carmen*, who wrote the *Farandole* for the *L'Arlésienne* Suite (the theme was Bizet's), who completed and orchestrated Offenbach's unfinished opera *The Tales of Hoffmann*.

Generous as he was with his helping hand, Guiraud was not merely a collaborator, having composed a number of works of his own as well. We are given a welcome opportunity to sample at least one of these, the symphonic poem *The Fantastic Hunt*, on a new recording by the Louisville Orchestra, Jorge Mester conducting (Louisville LS-743, \$6.98, from the Louisville Symphony, 211 Brown Building, Louisville, Ky. 40202). If the music seems to be more than a little reminiscent of that of Dukas, the reason is quite simple: we are familiar with the music of Dukas because it has been lucky enough to find a place in the standard repertoire—but Guiraud was Dukas' teacher. His rip-snorting *Hunt* was based on a passage from Victor Hugo's *The Legend of the Handsome Pécopin and the Beautiful Bauldour* (!), and the Louisville recording makes a very strong case for this neglected composer's rediscovery, perhaps even, in the Bicentennial Year upcoming, a little overdue attention—a statue?—from his home town.

Ernest Guiraud was born in New Orleans on June 23, 1837, five years after his immigrant parents arrived from Paris. His father was a composer and teacher, his mother a pianist. In 1849, young Ernest was taken to Paris for a stay of two years. On returning to New Orleans at age fifteen, he had the gratifying experience of seeing his first opera, *Le Roi David*, performed before an enthusiastic audience. One member of that audience was another New Orleans musical celebrity, Louis Moreau Gottschalk, who was eight years Guiraud's senior. Writing to a professor at the Paris Conservatoire after the performance of the opera, Gottschalk remarked that "young Guiraud undoubtedly has gen-

ius." And he advised the young composer: "Return to Paris as soon as you can, just as I am going to do." Which is precisely what Ernest did; for the rest of his life France was to be his home.

Even in his teens Guiraud began to play the role of midwife to other composers. "Guiraud's son has been helpful to me," wrote Hector Berlioz while working on his *L'Enfance du Christ*. "He is a charming boy." This evidently did not mean that he was neglecting his own work, for he mastered his compositional craft so well and so quickly that he was able to win a Prix de Rome in 1859 at age twenty-two (his father had won it thirty-two years earlier). A fellow award winner at the Paris Academy was Georges Bizet, his junior by one year. They became fast friends and companions (in letters to his mother Bizet described the young American as "pleasant, modest, frank and loyal").

While in Rome he composed a one-act opera, *Sylvie*, which was presented at the Paris Opéra-Comique, as were two subsequent works, *En Prison* and *Le Kobold*. After serving in the army (with Bizet) during the Franco-Prussian war, he composed his most successful opera, *Piccolina*, based on a play by Sardou; it ran for fifty-two performances in Paris and later in London.

Guiraud's orchestral compositions figured prominently in Paris concerts of the time as well. His *Caprice* for Violin and Orchestra, for example, was in the repertoire of the great violinist Pablo Sarasate. In 1871 he became one of the founding members—with Saint-Saëns, Franck, Fauré, and Lalo—of the Société Nationale de Musique. Highly esteemed by his colleagues (Tchaikovsky noted in his diary that he had an "intimate talk" with him during one of his visits to Paris), he also became a member of the Legion of Honor in 1878 and of the Institut de France in 1891 (succeeding Léo Delibes).

WHEN *Carmen* was first presented—this year is its hundredth anniversary, by the way—it shocked Paris audiences, and the initial reception was anything but warm. The day of March 3, 1875, had begun well for Bizet (he received the announcement that he had been appointed a Chevalier of the Legion of Honor), but the chilly reaction of the audience to that evening's première of *Carmen* caused the profoundly upset composer to wander the streets until daybreak with his friend Guiraud. Bizet died only three months later, and Guiraud adapted for his funeral music a *Pie Jesu* from the first act of *Les Pêcheurs de Perles*.

Carmen was presented again in Vienna in October of that year, and for the occasion Guiraud composed the recitatives that have been in almost continuous use everywhere since. (Although the Metropolitan has in the past used the stan-



Soprano Minnie Hauk, who debuted in New York at thirteen and retired at forty, was America's first Carmen.

dard—Guiraud, that is—version in the house, Régine Crespin's performances this coming season will be of the Opéra-Comique version with spoken dialogue, for that, perverse as it may seem, is the

French way.) The Vienna performance was a hit, of course, and it established *Carmen*—with Guiraud's recitatives—as a fixture in the world's opera houses.

Before his death in 1880, Jacques Offenbach had written only a piano score and a few orchestral excerpts for his *Tales of Hoffmann*. At the request of the family, Guiraud stepped in to complete the work and orchestrate the whole. Music lovers without number will step forward today to testify that he did a brilliant job, a fact evidently not lost on his colleagues either: fittingly, when Guiraud himself died, his five-act opera *Frédégonde* was completed by Saint-Saëns and the first three acts were orchestrated by Dukas after the composer's sketches.

Guiraud was also, it appears, one of the major influences in the development of Claude Debussy. In December 1880, Debussy enrolled in the Paris Conservatoire as a student of Guiraud. Among the other students were Paul Dukas and Erik Satie. Although Guiraud noted that after three years of study Debussy still seemed to "write music clumsily," a close bond nonetheless developed between the two. They became fast friends, often dining together, playing billiards, and strolling the Paris boulevards, Debussy pouring out his ideas, theories, and thoughts about music (particularly his changing reactions to Wagner) to his sympathetic teacher.

And Guiraud was obviously an excellent teacher, for pupil Debussy emulated him by winning the Prix de Rome in

1884. There is, further, abundant evidence that Guiraud's gifts for brilliant tonal color and effective orchestration were passed on to his students: we find it in the orchestral works of Debussy, in Dukas, and in Charles Martin Loeffler. In the case of Satie, however, Guiraud apparently had little positive influence. According to the memoirs of Henri Büsser, another Guiraud student, Debussy introduced Satie, "a mysterious person, aged between twenty-five and twenty-eight . . . with a very strong recommendation." It was not, however, an ideal match. When Guiraud suggested kindly that he try to develop a better sense of form, Satie responded by writing his famous *Trois Morceaux en Forme de Poire*, a retort significantly more malicious than it appears on the surface, for one of the slang meanings of "poire" is simpleton (is it mere coincidence that another shape, the "square," would convey very much the same meaning in English?). Guiraud's assistant at the Conservatoire was so outraged with Satie that "the unfortunate young man . . . never set foot in the Conservatoire again." Satie was indeed "a mysterious person," for the incident took place in 1890 and the attribution date of the pieces in the published edition is no less than thirteen years later. In any case, it couldn't have mattered to Guiraud: the dedicated teacher died at the Conservatoire of a stroke on May 2, 1892, six weeks before his fifty-fifth birthday, having left an indelible, if faint, mark on the history of music. □



Col. J. H. Mapleson presented *Carmen* for the first time in New York on October 23, 1878, at the old Academy of Music. Scene is the beginning of Act IV.

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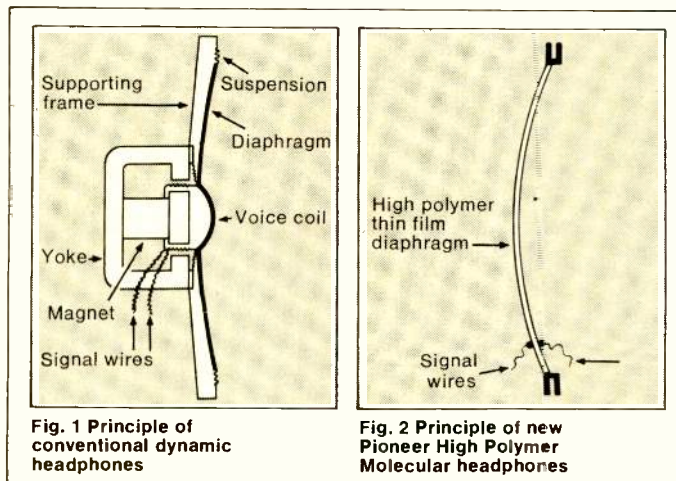


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Falstaff and His Friends: engraving after a painting by C. R. Leslie, R. A.

Another Falstaff: Vaughan Williams' Irresistibly Beautiful *Sir John in Love*

THERE seems to be nothing exceptional in the view, shared by a number of outstanding musical minds, that the rotund figure of Sir John Falstaff, one of the great comic creations of western literature, was destined for a long life on the opera stage. But what do the facts tell us? Ambroise Thomas' *Le Songe d'une Nuit d'Été* (1850), which is not, properly, Shakespeare's *A Midsummer Night's Dream* but a composite that includes the character of Falstaff, is a

forgotten French curio. Gustav Holst's *At the Boar's Head* (1925) is an equally neglected English one. Otto Nicolai's *The Merry Wives of Windsor* (1849), a genuine comic masterpiece, is appreciated only in German-speaking lands, and, while Verdi's *Falstaff* (1893) is a connoisseur's delight, audiences simply do not respond to its magic with the enthusiasm they lavish on many a lesser Verdi work. To complete the negative evidence, Ralph Vaughan Williams' *Sir John in Love* (1928), which is more faithful to the Shakespearean original (*The Merry Wives of Windsor*) than either the Nicolai or the Verdi opera—and in English to boot—has been treated to no more than a cool reverence in England and never exposed anywhere else.

Now that I have heard Angel's just-released first recording of *Sir John in*

Love, I am dumfounded at this neglect, for this is positively not only a skillful and effective opera, but an irresistibly beautiful one as well, colorful, varied, full of singable tunes and richly orchestrated passages that recall the most inspired pages of the symphonic Vaughan Williams. Little is served by comparing *Sir John in Love* with Verdi's *Falstaff*, yet such a comparison is inevitable. Alongside Verdi's brilliant, mercurial score, Vaughan Williams' appears the more lyrical, the more leisurely, perhaps even somewhat rambling in its unfolding. The opera's focus, moreover, is not always on the good knight himself—the cast is more numerous than Verdi's, and there are episodes in which Falstaff does not even appear. When he does, he is less boisterous (more English?) than the Boito/Verdi character; even his drinking

is more restrained. He is, in short, a more poetic figure, and his final humiliation is fittingly meted out with relative leniency. For all the beauty of the scoring, however, Vaughan Williams does not conjure up the instant magic of, say, Verdi's inspired "*Reverenza*" (when Mistress Quickly comes to call) or those unforgettable two measures on the words "*dalle due alle tre*" (in Act II, the hours when Falstaff is directed to come wooing Mrs. Ford).

It is surely not surprising at this late date to discover that Vaughan Williams was not quite the equal of Verdi in composing operas. Yet *Sir John in Love* is an outstanding opera, a work in which an Elizabethan text (the composer's own, though based on Shakespeare) is artfully matched to Elizabethan tunes. Some of these (including the familiar *Green-sleeves*) are authentic pieces of folk derivation, and they are all identified as to source in the excellent accompanying notes by Michael Kennedy. But when the composer works with his own melodic inspirations, the results are so authentic, so grounded in the idiom, that one cannot tell the difference.

Some of England's most prominent vocal artists are in the Angel cast, and they form such an excellent ensemble that it is difficult to single out individual interpreters for honors. Doing so reluctantly, however, I would award pride of place to Raimund Herinx for a mellow, philosophical Falstaff that seems to accord perfectly with the composer's view of the knight, and a laurel to Wendy Eathorne for an exquisitely sung Anne Page. And all the others, excepting only the interpreters of the roles of Fenton and the parson Evans, are very nearly ideal from both the vocal and dramatic viewpoints. Finally, none but the highest praise will do for conductor Meredith Davies' direction of the fine orchestral performance and for John Aildis' handling of the sonorous and flavorful choral contributions.

A major artistic oversight has now—on records at least—been rectified, so let us look forward to *performances* of *Sir John in Love* in opera houses on both sides of the water. They need not be expensive to mount—there are all those costumes, all that scenery standing by from existing productions of *Falstaff*.

George Jellinek

VAUGHAN WILLIAMS: *Sir John in Love*. Raimund Herinx (baritone), Sir John Falstaff; Robert Lloyd (bass), Ford; Elizabeth Bainbridge (mezzo-soprano), Mrs. Ford; John Noble (baritone), Page; Felicity Palmer (soprano), Mrs. Page; Wendy Eathorne (soprano), Anne Page; Robert Tear (tenor), Fenton; Rowland Jones (baritone), Sir Hugh Evans; Gerald English (tenor), Dr. Caius; Helen Watts (mezzo-soprano), Mrs. Quickly; others. John Aildis Choir; New Philharmonia Orchestra, Meredith Davies cond. ANGEL SCLX-3822 three discs \$21.94.

Papa Haydn's Wind-Band Mass: Glorious Almost Beyond Description

THE three-week Haydn Festival at the Kennedy Center in Washington, scheduled to begin September 22 and to incorporate an international musicological conference, is said to be the first festival of any kind in this country to be devoted entirely to Haydn. That is not so surprising if we remind ourselves that the "rediscovery" of Haydn (as one of music's most towering figures (instead of a merely "charming" secondary one) began in earnest, as far as the general public is concerned, only about twenty-five years ago. By now all the dozens of symphonies, string quartets, and keyboard sonatas are well accounted for on records (and in authentic editions as well), and, aside from the operas (which Antal Dorati will begin recording soon for Philips), the one category of major works in Haydn's vast catalog which remains only slightly known is his Masses. Haydn himself, whose judgment rarely failed him, confessed to being "rather proud" of them, and indeed they contain some of the finest music he composed in any form. The last of them, the so-called "*Harmoniemesse*," which happens also to be the last major work he completed, is glorious almost beyond description, with, among other features, the largest orchestral complement in the series and an unusual prominence for the various wind instruments in all its movements. Leonard Bernstein's new recording of the work is hardly less glorious than the music itself: the performance is so consummate a realization of Haydn's grand conception that the two elements need scarcely be considered in separate terms.

This "Wind-Band Mass" ("*Harmoniemesse*"—*Harmonie* being the term used in much of Central Europe for "wind band"), written as Haydn entered his seventy-first year, is no autumnal, valedictory gesture, but an exultant, jubilant work by a composer who may have known weariness but only grew more imaginative and more confident in his powers as he grew older. Haydn is said to have remarked more than once that "God, having given me a cheerful heart, will forgive me if I serve him cheerfully," and this entire final Mass is a veritable Ode to Joy with a liturgical text substituted for Schiller's. Throughout the work the various winds, solo or in delicious combinations, paint intriguing nature pictures; festive fanfares and drums punctuate the sequence, and there is little of solemnity except in the Kyrie, the very moving Crucifixus, and the opening of the Sanctus. The orchestral

and choral coloring has a mellowness similar to that of *The Seasons*, which was completed only the previous year, while the rhythms convey the almost bursting vitality of Haydn's most exuberant middle-period symphonies.

One of the most astonishing departures from the expected is the setting of the Benedictus not as a serene and gentle aria but as a downright jaunty little march. Another is the concluding "*Dona nobis pacem*." In some Masses the exploration is almost tearful; in Haydn's own *Mass in Time of War* it is a thunderous demand for peace instead of a meek petition. Here the exhortation is almost giddy—"feuertrunken," one might say—until there comes an abrupt hush and the soaring final amen. These touches of jollity in no way diminish the grandeur of his work—as exemplified in the fugal conclusions of the Gloria and Credo—



but are simply part of the human balance that was so characteristic of Haydn, and in his greatest works most of all.

There can be few scores of any kind whose vigor, joy, and unlabored exaltation find so close a parallel in the characteristics of Bernstein's music-making. His response to this magnificent stimulus, as I have already suggested, is in the nature of a fulfillment rather than a mere "interpretation," and not one of his associates lets him down. Special mention might be made of Frederica von Stade's lovely singing of "*Gratias agimus tibi*" in the Gloria and of Judith Blegen's in "*Et incarnatus est*," but all four soloists are unfalteringly excellent, the Philharmonic is the great orchestra it becomes only in Bernstein's hands, and the choral work too is first-rate (though I could



THE SCRUGGS REVUE: left to right, Jody Maphis, Steve and Earl Scruggs, Josh Graves, Randy and Gary Scruggs



JOAN BAEZ
The instincts of a born storyteller

have taken it lustier still). The sound, a little boxy at isolated points in the two-channel version I heard, is for the most part richly realistic. One hesitates to overwork such words as "inspiration" and "glory," but these are the qualities that shine from every bar of this beautiful performance. *Richard Freed*

HAYDN: *Mass No. 12, in B-flat Major ("Harmoniemesse")*. Judith Blegen (soprano); Frederica von Stade (mezzo-soprano); Kenneth Riegel (tenor); Simon Estes (bass-baritone); Westminster Choir; New York Philharmonic. Leonard Bernstein cond. COLUMBIA M 33267 \$6.98, □ MQ 33267 \$7.98.

"Aura" Had Nothing To Do with The Triumph of Joan Baez

MIDWAY into the succeeding decade is a fairly good vantage point from which to judge what was really worthwhile about the preceding one. Looking back, it seems to me that sorting out the real accomplishments (and accomplishes) of the chaotic Sixties may take us a little longer than usual, but at least one thing has become perfectly clear: in the skittish, fad-obsessed world of pop music, Joan Baez is, and has been, a superb performer. For a long time, the political activism, the almost

belligerent "lifestyle," and the rather pompous, even comic Cassandra/Joan of Arc aura that were all too often the principal ingredients of her public image clouded judgments—both pro and con—about her. But she has endured, and aura had nothing to do with it. Her triumph is entirely owing to her remarkable voice and her incredible lyric skill, both of which leap powerfully out of her new A&M release "Diamonds & Rust."

To describe Baez's voice to anyone who hasn't heard it (*is there anyone?*) is extremely difficult. It is, yes, pure, and it is clear—but it is also thready and vibrant and, well, mysterious. It can, when it chooses, rake the skin swiftly and draw blood. Or it can flicker lightly, lovingly, and unexpectedly across the ear like a breeze. And it can simply float off freely on its own, vanishing on the air. Baez's way with a lyric is that of a born storyteller, with all the gifts of humorous mimicry, dramatic instinct, and acting skill that implies. But it is the way the two go so effortlessly together—the rippling, changing voice and the easy, confident play with words—that makes her work so consistently fascinating, so entirely her own.

"Diamonds & Rust" is, as the title suggests, a pleasant, rambling mix of elements. *Simple Twist of Fate*, for example, is a surprising and delightful rock number which she floats through with the self-possessed aplomb of a duchess at a servants' ball. Her performance of Stevie Wonder's *Never Dreamed You'd Leave in Summer* is as haunting and beautiful as *Children and All That Jazz*, in which she accompanies herself in a weird falsetto, is eerily appealing.

If she had asked me, I'd have advised

against including the title song here, which she wrote and which seems to be about her long-ago and best-forgotten affair with Bob Dylan. Oh, it's performed well enough, but I'd put the interest level of its subject matter about on a par with a Fay Wray essay on the architectural beauties of the Empire State Building. That lapse aside, the rest demonstrates, and well, that Joan Baez has her place in the very front rank of American popular singers. *Peter Reilly*

JOAN BAEZ: *Diamonds & Rust*. Joan Baez (vocals and guitar); orchestra. *Diamonds & Rust*; *Fountain of Sorrow*; *Never Dreamed You'd Leave in Summer*; *Children and All That Jazz*; *Simple Twist of Fate*; *Blue Sky*; *Hello in There*; *Winds of the Old Days*; *Jesse*; *Dida*; *I Dream of Jeannie/Danny Boy*. A&M SP-4527 \$6.98, Ⓢ 4527 \$7.98, © 4527 \$7.98.

Earl Scruggs Revue: Hard to Go Wrong With Their Anniversary Special

EARL SCRUGGS and his boys went out and got a little help from all sorts of friendly hippies and hillbillies—well, actually, only the better sorts of each—and the result is a fine first volume of their Anniversary collection (which has little to do, of course, with what the Earl



DON BURROWS QUARTET:
that's the Sydney
Opera House in full sail
behind Don Burrows,
George Golla, Ed Gaston,
and Laurie Thompson

Scruggs Revue usually sounds like). If I read the credits and listen to the rhythm section correctly, the Revue's drummer, Jody Maphis, hits nary a lick on this one. But the Revue alone does sound pretty good—or can at times: at least two members, papa Earl and son Randy, whose flat-picking style may be the most ferocious-looking attack on a guitar you've ever seen, are inordinately talented. And until recently, the Revue contained a second Living Legend, the great dobro player Josh Graves. He's leading his own band now and doesn't appear here, but they could have used him since the sound isn't quite as crowded as the guest credits suggest.

I really like the sequential-vocals thing they do on several of the songs—for one album's duration, at least. I like it—with Joan Baez singing the first verse, Tracy Nelson the second, Loudon Wainwright III the third, and so forth. There's a bit of competitiveness in all this, of course, and I can't help noticing how often Joan Baez outclasses the whole pack, even before you come to her shrewd parody of Dylan's phrasing that follows a stint by (grab your hat, or something) Leonard Cohen. But then the collaboration of Scruggs and Johnny Cash (two of the more decent American institutions) in Cash's *Hey Porter* is the kind of keep-sake performance that makes the *whole album* worth buying too, and if you like folkie-country stuff at all, it's difficult to go wrong with this. *Noel Coppage*

THE EARL SCRUGGS REVUE: *Anniversary Special Vol. 1*. Earl Scruggs (banjo, vocals); Randy Scruggs (guitar, banjo); Gary Scruggs (vocals, bass); Joan Baez, Johnny Cash, Tracy Nelson, Ramblin' Jack Elliott,

the Pointer Sisters (vocals); Roger McGuinn (electric twelve-string guitar); Billy Joel (piano); other musicians. *Banjo Man; The Swimming Song; Gospel Ship; Bleeker [sic] Street Rag; Royal Majesty; Rollin' in My Dreams; Song to Woody; Third Rate Romance; Hey Porter; Passing Through*. COLUMBIA PC 33416 \$6.98. Ⓢ PCA 33416 \$7.98, © PCT 33416 \$7.98.

The Don Burrows Quartet Testifies to the Health of Jazz Down Under

THE Don Burrows Quartet appeared in concert at the Sydney, Australia, Opera House in March of last year, and the resulting live recording, according to the jacket, was voted Australian Jazz Album of the Year. We are not told who the voters were, nor do we know what the group's competition sounded like, but the music of the Don Burrows Quartet easily measures up to some of the best stateside offerings of 1974.

This is, of course, not our first taste of jazz from Down Under. The Graham Bell Dixieland Band was among the better New Orleans revivalist bands in the post-war years, and the latter half of the Fifties saw the Australian Jazz Quintet gain considerable popularity here, its sound—characterized by prominent use of the bassoon—being pleasantly different from what we were then used to

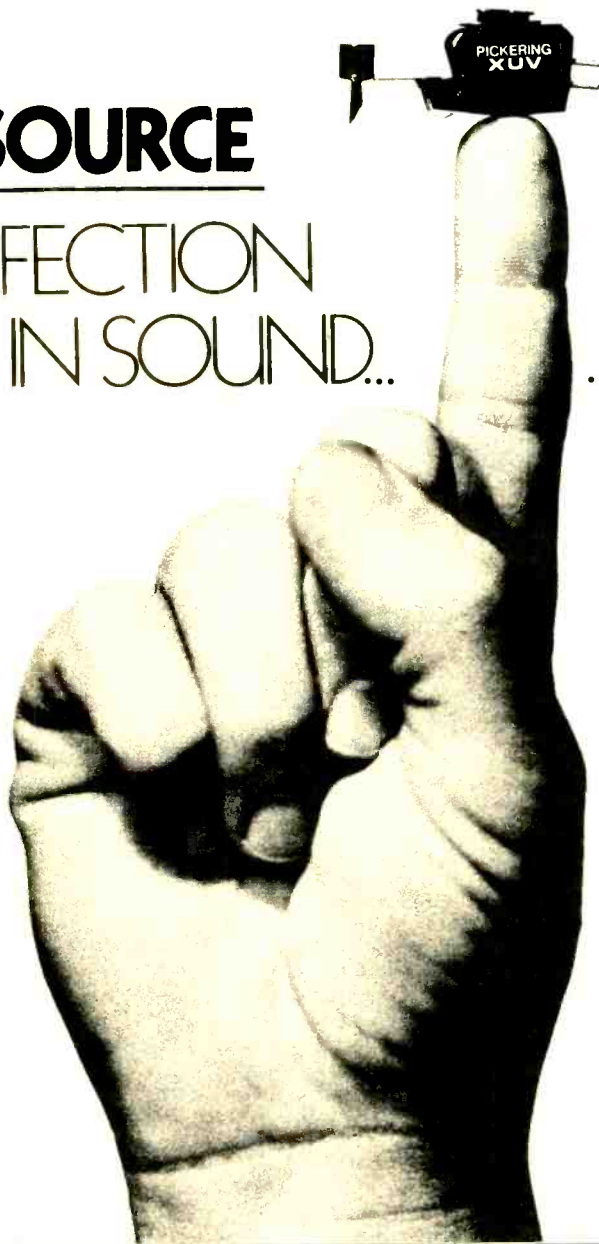
hearing. However, the rigid framework within which the AJQ performed often made it as predictable as a pre-classical quartet. The Burrows group is far less rigid and eminently more interesting. Its music, too, is of the chamber-jazz variety, exhibiting the discipline, musicianship, and good taste of the late Modern Jazz Quartet, but, owing to Burrows' use of disparate instruments, producing a wider variety of sounds.

Burrows is master of his instruments, whether it is the electric clarinet lending unusual character to the light Latin beat of *Maybe Today* or the flute à la Jeremy Steig giving *Sweet Emma* some rhythmic lashes. Guitarist George Golla is also superb throughout, and particularly so on Luis Bonfá's *The Gentle Rain*, where he solos extensively. There is a notable rapport between Burrows and Golla, but bassist Ed Gaston and drummer Laurie Thompson aren't exactly alien to what is happening, and their sensitive playing therefore goes far beyond mere support. Each selection in this well-chosen program has its own identity and there is not a dull measure in the lot. If this album is any indication of what is happening there jazz-wise, the Motown/Philly Sound pollution, which is choking so many of our own jazz masters, would appear not to have reached the dangerous level as yet in Australia. *Chris Albertson*

DON BURROWS QUARTET: *The Don Burrows Quartet at the Sydney Opera House*. Don Burrows (clarinet, electric clarinet, flute, alto flute, soprano and baritone saxophones, percussion); George Golla (guitar); Ed Gaston (acoustic and electric basses); Laurie Thompson (drums). *Sweet Emma; Maybe Today; Velhos Tempos; Yesterdays; The Gentle Rain*. MAINSTREAM 416 \$6.98.

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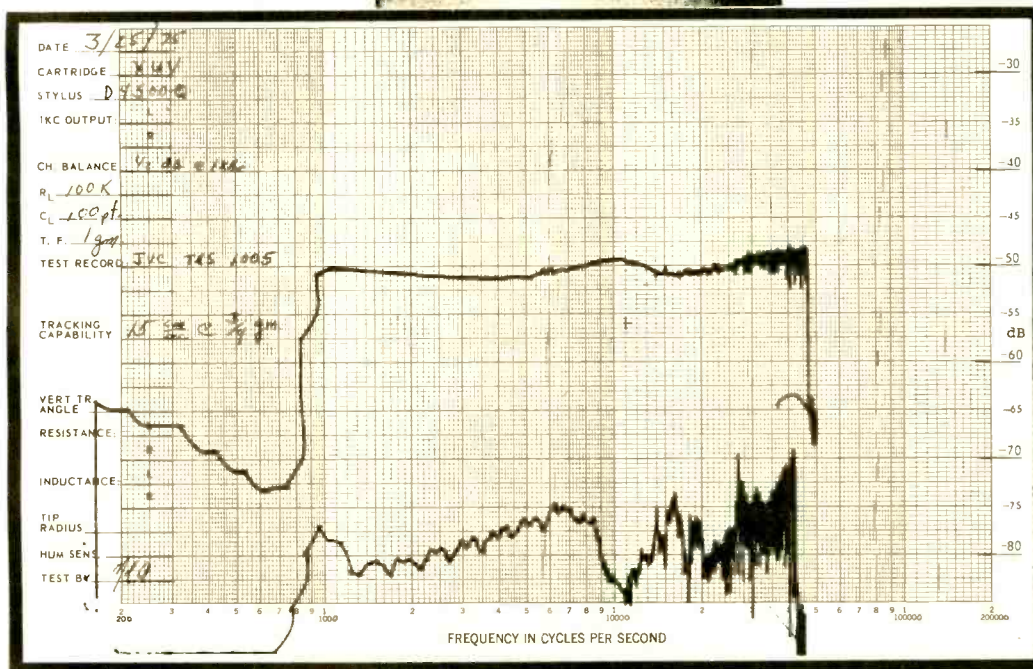
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a typical curve of the XUV/4500-Q

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PAUL ANKA: *Feelings*. Paul Anka (vocals); orchestra. *Water Runs Deep; Wake Up; Out of My Mind in Love; Walk Away; Girl, You Turn Me On*; and five others. UNITED ARTISTS UA-LA367-G \$6.98, Ⓢ EA367-H \$7.98, © CA367-H \$7.98.

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

Paul Anka continues to crank out albums with the aplomb and skill of the seasoned pro that he is. You can hear the grinding of the gears a bit more than is usual in an Anka recital, but he almost masks it with a lubricating burst of performing energy. I suppose that someday he *could* be the American Aznavour. That day won't dawn, however, unless and until he gets a sense of humor. As of now he's still a middle-aged businessman with a trendy haircut and a view of life firmly rooted in the conviction that he understands the young much better than they understand themselves. Well, somebody out there must like him. All this *has* made him awfully rich, so far. P.R.

ARMAGEDDON. Keith Relf (vocals, harmonica); Martin Pugh (guitar); Bobby Caldwell (drums); Louis Cennamo (bass). *Buzzard; Silver Tightrope; Paths and Planes and Future Gains; Last Stand Before; Basking in the White of the Midnight Sun*. A & M SP-4513 \$6.98.

Performance: **Kind of silly**
Recording: **Very good**

The question this album poses is what would it take to bore these boys. The thing starts with

Martin Pugh, a capable guitarist who played for Rod Stewart, heading up a prolonged introduction that sounds more like Morse code than music. One then notices the whole thing leans heavily upon the use of the Big Riff. One song after another is keyed to its very own BR, which in one may remind you of an instrumental version of a wop-bop-a-loo-mop-a-lop-bam-boom, and in another may more nearly resemble doodle-dee-dinkum-dee-dee, but in any case is a riff you are going to get to know *very well*, gentle listener, before that song is through. You'll know it the way one who sits and waits for an overdue check gets to know the posture and gait of the mail carrier, with the same kind of increasing, not altogether rational impatience. Repetition freaks, on the other hand, will find this thing as potent as the Fantastic Four, a Big Mac, and Frank Perdue's nerve all rolled into one. The piece that seems to go on all night (well, actually two or three do that), *Silver Tightrope*, has a nice-sounding way of producing its riff, which is a little better than your average BR to start with, and you can go away and fix yourself a snack and come back and feel you've missed nothing. The words don't make sense anyway. It sounds like music of the future the way Ray Bradbury used to picture the future, but Bradbury's a little too pessimistic for me, even these days. N.C.

JOAN BAEZ: *Diamonds & Rust* (see *Best of the Month*, page 85)

RECORDING OF SPECIAL MERIT

THE BEAU BRUMMELS. Sal Valentino (vocals); Ron Elliott (guitar, vocals); Declan Mulligan (bass, vocals); John Petersen (drums). *First in Line; Goldrush; Today by Day; Tennessee Walker; Gate of Hearts*; and five others. WARNER BROS. BS 2842 \$6.98, Ⓢ M8 2842 \$7.98, © M5 2842 \$7.98.

Performance: **Excellent**
Recording: **Clean**

The Beau Brummels came out of San Francisco back in the mid-Sixties and had several hits on the small Autumn label: *Laugh Laugh, You Tell Me Why* (re-created here), *Just a Little*, and *Good Time Music*. Their producer in those days was Sylvester Stewart before he

became Sly Stone, formed his band, and went on to make a few moments of sweet history before embarking on his subsequent career of arrogance and artistic decline. Reunion albums are not always successful, but this one certainly is. It must have been one of those accidents of fate or bad luck that the Brummels disappeared, for judging by this album they surely deserved to have had a longer run.

The material here is at the least relaxing, often charming, and sometimes really fine. Lead vocalist Sal Valentino is a "crooner" in the old-time sense—he knows how to get into bed with a tune, as Crosby, Sinatra, Ray Charles, and very few others know how to do. It takes instinct, craftsmanship, taste, and some intelligence to approach a tune with phrasing and dramatic sense, as Mr. Valentino does, rather than assaulting a song with inflamed tonsils and an unzipped fly, as almost everyone else does. And, to exercise his talent, a valuable singer like Valentino is dependent on good melodies and lyrics, which have been supplied here by Ron Elliott and Butch Engle. The producers are Ted Templeman and Lenny Waronker. Congratulations to all of them. It's nice to have some *music* for a change. J.V.

BENNY BELL: *Shaving Cream*. Benny Bell and Paul Wynn (vocals); various orchestras. *Shaving Cream; Everybody Likes My Fanny; A Goose for My Girl; The Tattooed Lady*; and six others. VANGUARD VSD 79357 \$6.98.

Performance: **Unique (I hope)**
Recording: **Ancient**

Benny Bell's "dirty" recordings (and/or "pawtee rehkids," as they were known in New York) of the Forties surface here—the woebegone originals themselves—in an album that possesses all of the spavined ebullience and ghastly roguery of a tassel-twirling contest at Sun City. The humor (!) is scatological and moronic. For instance, the title song (sung by Paul Wynn), the rediscovered blockbuster of merriment that prompted a prominent disc jockey to sponsor this whole glorious revival of the Bell *oeuvre*, derives its punch from the hilarious suspense you are kept in waiting for him to say ---- (but instead he says "ssshhhaving cream"). *Everybody Likes My Fanny* is another example of the

Explanation of symbols:

- Ⓡ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- Ⓛ = quadraphonic disc
- Ⓡ = reel-to-reel quadraphonic tape
- Ⓢ = eight-track quadraphonic tape

Monophonic recordings are indicated by the symbol Ⓜ

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

sort of thing that might have broken up Lillian Russell and Diamond Jim Brady. Today, though, it is simply mysterious, the mystery being how anyone over the age of seven ever found this sort of thing amusing. P.R.

BLACK OAK ARKANSAS: *Ain't Life Grand*. Black Oak Arkansas (vocals, instrumentals). *Taxman*; *Fancy Nancy*; *Keep On*; *Good Stuff*; *Rebel*; and five others. ATCO SD 36-111 \$6.98, © TP 36-111 \$7.98, © CS 36-111 \$7.98.

Performance: **Third-rate**
Recording: **Good**

Nothing much to report here. This group has put out several albums and doubtless they are the favorites of legions of fans. With the exception of George Harrison's 1966 song, *Taxman*, the material (written by the group) is feeble. And lead singer Jim Mangrum ought to have included a credit line on the cover, reading thusly: "Thank you, Captain Beefheart, for giving me my vocal style. I studied your recordings and copied every phrase and octave change I could. Now all the kids think I'm keen." J.V.

TERESA BREWER: *Unliberated Woman*. Teresa Brewer (vocals); orchestra. *For the Heart*; *Ambush*; *With a Song*; *Deep Is My Love*; and six others. SIGNATURE BSL 1-0935 \$6.98.

Performance: **Very good**
Recording: **Excellent**

Teresa Brewer may possibly be the most mature ingenue since Mary Pickford. She still looks and sounds amazingly like she did in the Fifties. Her voice still penetrates like a door buzzer, her diction remains klaxon clear, and lyrics seem to involve her, interpretatively,

about as much as they do a square-dance caller. Yet, this is an entertaining album because of Felton Jarvis, who produced it, and a passel of Nashville smoothies who surround Brewer in a relaxed improvisational style, and because Brewer, a seasoned pro, has the technique to be able to swing freely without written charts. There is a lot of fun and crackle to *Ambush*, and Brewer really steps out in good, brassy, down-home style with *Hang It Up and Let It Go*. It's a good enough album, really, to spark a whole new Teresa Brewer revival. But that's something that, no matter how I enjoyed this album, I find vaguely depressing—on the order of an old nightmare of mine in which I am forced to take a coast-to-coast trip on the subway with Ethel Merman as my only traveling companion. P.R.

RECORDING OF SPECIAL MERIT

BREWER & SHIPLEY: *Welcome to Riddle Ridge*. Mike Brewer (vocals, guitar, percussion); Tom Shipley (vocals, guitar, twelve-string guitar); Mike Leach (bass); Ken Buttrely (percussion); other musicians. *Commercial Success*; *Indian Summer*; *On the Road in Kansas City*; *Brighter Days*; *Brain Damage*; and five others. CAPITOL ST-11402 \$6.98, © 8XT-11402 \$7.98.

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

Mike Brewer and Tom Shipley here casually brush aside some mighty barriers that I (with their help, I think) had erected between them and me. This album strikes me as more honest and more tuneful than my little program called for Brewer and Shipley to be—although, to be fair about it, I did think of them as *fairly* tuneful—and now I suppose I should rethink a few things. Did their vocal

harmonies formerly sound like that pseudo-baritone the girl cheerleaders used to affect in small high schools, or didn't it? Here the vocal harmonies are warm and straightforward, natural-sounding, the kind of thing you'd expect from two old friends who've been singing together for a long time. The lyrics, which used to seem to play cultural politics all the time, still include a few that aren't winners, but they seem grown-up and sensible. Side one is carried mostly by its melodies and arrangements, though, once you pass the inspired selection of the lone non-Brewer-Shipley song, Steve Cash's *Commercial Success*. Side two features some individual-by-individual work in writing and singing; Brewer makes a strong impression with the ironic homey philosophy in the words of *Brain Damage* and with the fine tune he gave some less impressive lyrics called *Hearts Overflowing*, and Shipley makes a strong impression with fine lyrics and melody in the same song. *Crying in the Valley*—which isn't hurt a bit by the harmonica back-up provided by one of my two or three remaining heroes in this world (you know, of course, that Stan Musial has become a *banker* or some crazy thing like that), Charlie McCoy. Was that the big barrier-crunching ploy? Simply bringing in old Charlie? I think there's more to it; I think Brewer and Shipley have matured and are already started on doing their best work ever. N.C.

DAVID BROMBERG BAND: *Midnight on the Water*. David Bromberg (vocals, guitar, twelve-string guitar, mandolin, dobro, fiddle); Jay Ungar (fiddle); Billy Novick (penny-whistle, clarinet); Paul Fleisher (saxophone); Hugh McDonald (bass); Steve Mosley (drums); other musicians. *What a Wonderful World*; *Yankee's Revenge*; *The Joke's on Me*; (Continued on page 92)

The Beau Brummels: lead singer Sal Valentino (center) knows how to get into bed with a tune



Warner Bros. Records

No matter how sweet the smell, roses just don't make good soup.

Cybill Shepherd, Burt Reynolds, Madeline Kahn, and Duilio Del Prete sash around in the back seat of a Rolls in the Porter tribute *At Long Last Love*

Taking Cole Porter For a Ride



20th Century Fox

THOUGH one hardly expects new recordings of Cole Porter songs to shatter one's attachment to performances by Ethel Merman, Fred Astaire, Mabel Mercer, or Bobby Short, whose mastery of the Porter idiom sets the highest standards, one hopes that a certain minimal level of achievement will be reached. There are two new Porter albums from RCA, the original-cast, live, "on stage" recording of London's Mermaid Theatre production of *Cole* from 1974 and the soundtrack album from Peter Bogdanovich's recently released film valentine to Porter, *At Long Last Love*, but, despite some few felicities, neither album reaches the hoped-for level.

Any good musical film, such as those of Fred Astaire, Gene Kelly, or Judy Garland, lives because of its performers. The bringing together of classy songs with classy performers is still the most logical way to create musical-comedy magic. Although Bogdanovich has cleverly followed the Ernst Lubitsch tradition, which included simultaneous filming and recording of musical numbers, and although he has interspersed songs and dances with conversation to come closer to the way people just *might* burst into song in the midst of everyday activity, he has saddled his film with musical performers who aptly illustrate H. L. Mencken's adage that many people feel that because a rose smells sweeter than a cabbage it should also make better soup.

The lovely Cybill Shepherd, a "rose" whose voice could be trained, sings pleasantly at times (much of *Which?*, for example, is charming), but she undermines her best efforts with capricious, quixotic phrasing, diction, and rhythm, as well as a sense of pitch so willfully wayward as to be impossible to define. She also sings as if she were in a hurry to finish and get on to something she might find a little more congenial.

Centerfolder Burt Reynolds has gone the Bing Crosby/Dean Martin crooning route, but with only adequate results. He does a respectable job with *Poor Young Millionaire*, a Porter lyric (music lost) set to new and quite satisfactory music by Bogdanovich and Artie

Butler, but the essences of most of the other songs elude him. Neither Madeline Kahn nor Duilio Del Prete registers strongly on these records, although Kahn does well in *I Loved Him*. Eileen Brennan, who all the world knows has plenty of vocal talent, is simply wasted.

The orchestrations, mostly by Gus Levene, are warm and lavish. The heavy reliance on waltz time (to aid the nondancing principals who are not up to arabesques and time steps) helps the performers over a few hurdles, but it does nothing for the "kick" in *I Get a Kick Out of You*. The musical direction by Lionel Newman and Artie Butler is tasteful. Miles Kreuger's album notes display his customary expertise and his refreshing (in this area) penchant for accuracy.

I was happy to discover that all four refrains of *At Long Last Love* are included, as well as the five refrains and both verses of *You're the Top*. We have to be grateful to Bogdanovich for such gifts as these and, above all, for not laundering the sass out of Porter's lyrics.

The music-box sound and the gorgeous arrangement of the title song I found especially lovely touches, but my favorite moment in the album is the piano opening of the refrain to *Just One of Those Things* in the film's overture: in these opening measures one hears a solitary piano sounding almost precisely as if it were being played by Porter himself, so closely has his playing style been recaptured. When the piano fades and the whole orchestra picks up the melody at full throttle, something of the excitement of Porter's music at its intoxicating best resounds triumphantly.

THE London Mermaid Theatre's *Cole*, a revue with narration, has capable singers, and in Kenneth Nelson something more: a sensitive, talented artist. He scores brilliantly with *Wouldn't It Be Fun*, *I Worship You*, and the unpublished frolic *Dizzy Baby*, among others. The show appears to have been well organized and coherently planned by Alan Strachan, particularly remarkable for an evening

of more than fifty songs, which is no small order.

But the decision to record the bulk of the show during live performances (July 14 and 15, 1974) was, I think, a mistake. The aim obviously was to capture the sound of the evening so that its atmosphere and excitement in close facsimile would provide a happy souvenir for those who saw and enjoyed the show. However, if you listen to this album without having seen the Mermaid's *Cole* (it has not yet been presented in the United States), you will find the repeated sound of laughter and applause for things seen on stage but undetectable on disc a frustrating, even maddening experience. Visual humor can mean nothing to a listener who wasn't there.

From what can be clearly heard through the laughter, the arrangements appear to lack subtlety and variety, even for a small ensemble, and the rhythm section either gets out of hand or is badly miked. And, sadly, the accompanying brochure and the album's spoken narration are filled with errors that give a distorted account of Porter's life and work. What ever became of tender, loving (British) care?

—Robert Kimball

AT LONG LAST LOVE. Original-soundtrack recording. Burt Reynolds, Cybill Shepherd, Madeline Kahn, Duilio Del Prete, Eileen Brennan, John Hillerman (vocals); orchestra. *Which?*: *Poor Young Millionaire*; *You're the Top*; *Find Me a Primitive Man*; *Friendship*; *But in the Morning*; *No*; *At Long Last Love*; and seven others. RCA ABL2-0967 two discs \$9.98, Ⓣ ABS2-0967 \$10.98.

COLE. Original-cast recording. Ray Cornell, Lucy Fenwick, Peter Gale, Bill Kerr, Julia McKenzie, Rod McLennan, Kenneth Nelson, Elizabeth Power, Angela Richards, Una Stubbs (vocals); orchestra. *Overture*; *The Bobolink Waltz*; *Bingo Eli Yale*; *When the Summer Moon Comes 'Long*; *See America First*; *The Lost Liberty Blues*; *I Love Paris*; and thirty-eight others. RCA CRL2-5054 two discs \$9.98.

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CIRCLE NO. 44 ON READER SERVICE CARD

Mr. Blue; Dark Hollow; and five others. COLUMBIA PC 33397 \$6.98, Ⓣ PCA 33397 \$7.98.

Performance: **Very good**
Recording: **Very good**

David Bromberg is not exactly other-directed (see Vance on Nilsson, June STEREO REVIEW), nor is he a dilettante, even though he does seem bent on trying everything (in one album, if possible). He just seems to learn the *spirit* of something new as well as he learns the finger movements. At one place here, in the medley called *Yankee's Revenge* (*Leather Britches, The Red Haired Boy, Teetotaler's Reel, The Wind that Shakes the Barley, Drowsy Maggie*, most of which you probably know by some other names), Bromberg's guitar is, for him, a little sloppy, but he apparently left it in because he wanted to live-mix as much of it as possible, these being tunes that too much overdubbing might calcify. I find I appreciate that kind of thing—and the eclectic approach to song selection and instrumentation—more than I really like it. I keep having the feeling that these are demonstrations of some sort, that the album is more like an encyclopedia than a good book I'd choose to read.

Bromberg really can play bluegrass and earlier white country music, not just pick with the old fellers but understand what their style is about, and he can then go and do the same with old black music, and he is just as energetic when he turns to new-song projects, such as putting a Dixieland arrangement to David Blue's *I Like to Sleep Late in the Morning* or trying to actually interpret a throw-away everyone had assumed was only worthy of the mannikin singers like Tommy Roe. He actually does make such a tune, *Mr. Blue*, seem to mean something. This is not to say his singing is in danger of catching up with his picking, though his singing *seems* a little better in this album, maybe by being less obtrusive, maybe by being coincidentally better matched to these songs. The album is all music, loose and relaxed and worth hearing, but the thrust of it is split six or seven ways. N.C.

JIM DAWSON: *Elephants in the Rain*. Jim Dawson (vocals, guitar, piano); Rick Marotta (drums); Bob Mann (guitar); Warren Nichols (bass, pedal steel); other musicians. *The Livin' and the Dyin'; Rainy Sunday; Got to See You Again; November Wind; Soldier of Fortune*; and five others. RCA APL1-0993 \$6.98, Ⓣ APS1-0993 \$7.98, Ⓞ APK1-0993 \$7.98.

Performance: **Awfully, er, polite**
Recording: **Good**

Now, James Taylor's way of being laid-back implies there is some kind of brooding presence back there, wherever it's laid, but Jim Dawson's way seems to suggest yards and yards of decent, nice-fellow airiness you could walk, or fall, right through. He doesn't do anything badly, except occasionally to settle for something less than a real melody when he's writing a song about all us tough and sad hard travelers, but nothing here seems to have any real fire behind it. His recording of Guy Clark's *L. A. Freeway*, which is bound to go on the scales against the version by a spirited old buckaroo, Jerry Jeff Walker, is an example of how unspectacular his big mistakes are. Somewhat more useful is the quiet insight Dawson can get into his own words at times, even in a song with a slightly gawky metaphor like *The Lion and the Crab*. *November Wind*

is nicely evocative in another way, another dispassionate, unstormy one. The album is calm, and yet it seems to want to have lines on its face and cracks in its voice. Maybe next time. N.C.

DEADLY NIGHTSHADE. Deadly Nightshade (vocals, instrumentals); instrumental accompaniment. *Keep on the Sunnyside; Nose Job; Losin' at Love; Something Blue; I Sent My Soul to the Laundromat; Blue Mountain Hornpipe*; and six others. PHANTOM BPL1-0955 \$6.98, Ⓣ BPS1-0955 \$7.98.

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

The Deadly Nightshade is a trio of young women apparently liberated from male oppression, blah blah. But they sure do spend a lot of time singing about it. The album is mostly made up of pin-prick songs about the various lower forms of the male species, but fortunately none of the complaints are strident and some of them are very funny. The trio plays country-folk, and the vocals are sprightly. Felix Cavaliere, formerly of the Rascals, produced the LP and has done an excellent job. See? Now that didn't hurt much, did it? J.V.

RICK DERRINGER: *Spring Fever*. Rick Derringer (vocals, guitar); instrumental accompaniment. *Hang On Sloopy; Rock; Walkin' the Dog; He Needs Some Answers; Roll with Me; Skyscraper Blues*; and four others. BLUE SKY PZ 33423 \$6.98, Ⓣ PZA 33423 \$7.98, Ⓞ PZT 33423 \$7.98, Ⓣ ZAQ 33423 \$8.98.

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

If the lyrics were a little sappier and the guitar technique a bit different, this LP could pass as the standard type released by teen-hit groups in the late Fifties and early Sixties. It is definitely teenage music, although Derringer's long experience and his association with John and Edgar Winter puts a contemporary surface on it. In fact, Derringer, once a member of the McCoys, which eventually became John Winter's back-up group, here re-creates his own teenage hit *Hang On Sloopy*, with Edgar Winter playing very tasty background marimbas and a steel-drum trio taking the solo parts.

But I wonder what the point of this music is. To keep the kids dancing? To provide them with a bridge between bubblegum records and the stuffer aspects of "adult" rock? Or can there be an audience out there that enjoys Derringer because of his expertise? J.V.

THE DOOBIE BROTHERS: *Stampede*. The Doobie Brothers (vocals and instrumentals); other musicians. *Sweet Maxine; Neal's Fandango; Texas Lullaby; Music Man; Slat Key Sequel Rag*; and five others. WARNER BROS. BS 2835 \$6.98, Ⓣ M8 2835 \$7.98, Ⓞ M5 2835 \$7.98, Ⓣ L9B 2835 \$8.98.

Performance: **Doobie doobie doo . . .**
Recording: **Good**

The jacket pictures show the Doobie Brothers riding horses, and that works with the amorphous, thick-waisted sound of this to remind me of the old Pogo line about a camel being a horse designed by a committee. Like most Doobie Brothers albums, this one sounds like the work of a committee, and I don't think I approve of even the *idea* of committees. Committees are essentially political, and the very first song climaxes in the

line. "She's got the power, rock and roll," which sounds to me like an attempt by a committee to tell a crowd what the committee thinks the crowd wants to hear. Committees are always compromising, angling toward acceptably low denominators, and few committees could hope to be thought of as stylish; so far the description fits the Doobies pretty snugly. What committees do mostly is bore people, and, regrettably, the analogy with this album continues to hold. If you play anything, try picking along with *Texas Lullaby*; if you make it to the end, you have the kind of boredom threshold that makes you ripe to be tapped by the town fathers for helping plan the next big project aimed at making your burg even duller than it is now. N.C.

EARTH, WIND AND FIRE: *That's the Way of the World*. Earth, Wind and Fire (vocals and instrumentals). *Shining Star*; *Reasons*; *See the Light*; *Happy Feelin'*; and four others. COLUMBIA PC 33280 \$6.98, © PCA 33280 \$7.98, © PCT 33280 \$7.98.

Performance: **Disco delight**
Recording: **Excellent**

Earth, Wind and Fire often stylistically resembles Sly and the Family Stone in the days when that group was worth our attention. They have enjoyed a number of soul-disco hits in the past, and there's at least one, *Shining Star*, in this album. The set is consistent with the group's previous Columbia output: the lyrics are forgettable, but the music and performance are moving. C.A.

JOHN HAMMOND: *Can't Beat the Kid*. John Hammond (vocals, guitar, harmonica); instru-

mental accompaniment. *Can't Beat the Kid*; *It's Mighty Crazy*; *Diddley Daddy*; *Southbound Blues*; *Terraplane Blues*; *Statesboro Blues*; and seven others. CAPRICORN CP 0153 \$6.98.

Performance: **Excellent**
Recording: **Clean**

As a matter of fact, you *can't* beat him. It's taken Hammond a long time to be as convincing as he is, but his emulation of black country blues singers of the Twenties and Thirties and urban stylists of the following two decades is well-nigh perfect. He does not imitate them, he emulates them, which is much more difficult to do and calls for the talents of an actor. The only thing missing is whatever Hammond might have been if he had had, or kept, any of his original musical identity. I assume he is happy doing nothing but blues—he certainly has a right to be proud of his impersonations (which extend to his excellent slide guitar work and harmonica playing). But by immersing himself in period blues he has cut himself off, willingly it seems, from all other kinds of music. Ah, well, this is the age of the specialist, no? J.V.

HUMBLE PIE: *Street Rats*. Humble Pie (vocals, instrumentals). *Street Rat*; *Rock and Roll Music*; *Rain*; *We Can Work It Out*; *Drive My Car*; *Road Hog*; and five others. A & M SP 4514 \$6.98.

Performance: **Poor**
Recording: **Good**

It is difficult to write about a remorselessly mediocre band that doesn't—and probably can't—know any better. But here goes. Hum-

ble Pie's original material in this new album is, as usual, screamy and stale. They have had the good sense to include three Beatles tunes and a Chuck Berry perennial, but they indulge their usual lack of taste by beating them to death or, in the case of *Drive My Car*, slowing the tempo to a ridiculous pace—it's a blues tune, boys, not the *Pathétique*. J.V.

IAN HUNTER. Ian Hunter (vocals, guitar, piano); Mick Ronson (guitar, bass, keyboards); Geoff Appleby (bass); Dennis Elliott (drums); other musicians. *Once Bitten Twice Shy*; *Who Do You Love*; *Lounge Lizard*; *Boy*; *Shades Off*; and four others. COLUMBIA PC 33480 \$6.98, © PCA 33480 \$7.98, © PCT 33480 \$7.98.

Performance: **Same old stuff**
Recording: **Good**

Ian Hunter left Mott the Hoople to do this album, which is not exactly a radical new artistic direction to take. Mick Ronson's production and lead guitar are technically all right but seem stuck in 1969, blissfully ignoring the world passing them by—or perhaps I give the world more credit than it deserves; I'm surely weary of punky wise sayings wrapped in the same old rock-and-roll riffs and delivered in the same old squeaky, nasal, Cockney voices. But if you can take some more of Chuck Berry's beat, you might like *3,000 Miles from Here*, and if you haven't heard every possible electric-guitar rock solo at least fifty times (which would make you about eleven or younger), you might enjoy one of those, found almost anywhere you put the needle down. Some people like to hear things fifty-one (Continued on page 96)

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Maybe a couple of false starts is just...



Richard B. Shull and Susan Browning: *Merci, Bon Dieu*

Goodtime Charley: banal

THE sets, costumes, lighting, and general production values of *Goodtime Charley* were so stunning and Joel Grey's performance was so winning that when you saw the show on Broadway you were able to forget at times that what you were looking at was simply comic-book history. ("Well, I sure don't want to burn," says Joan of Arc, confronted with the idea of her forthcoming death at the stake.) You even forgot that what you were hearing in all those bright candy wrappers of Jonathan Tunick arrangements wasn't much of a score, and that the lyrics were almost unbearably cute—and cuteness and history don't mix so well. In Thomas Z. Shepard's beautifully produced recording for RCA, though, there's not enough to make you forget, and the whole thing quickly grows obvious: Joel Grey, as the Dauphin reluctantly destined to be the King of France, and Ann Reinking, knocking herself out as the peasant girl destined to be a saint, have all the wrong words and music to work with: Hal Hackady's loony lyrics and Larry Grossman's silly tunes could defeat any cast. Maybe actors can read successfully from the telephone book, but there's no way a singer can get along without a song.

Mr. Grey *almost* puts over the title number. *Goodtime Charley*, wherein the Dauphin

dreams of a life free of responsibilities, but the banal tune never really takes off and neither do most of its successors. Ann Reinking makes the women's-libbiest soldier-saint of a girl out of Joan, but she can't make much of such as the patter piece *Voices and Visions* and the duet with the Dauphin on the difficulties of donning armor (lifted—but not quite intact enough, alas, to save it—straight out of Gilbert and Sullivan's *Princess Ida*). Susan Browning and Richard B. Shull have the only show-stopper in a little ballad of gratitude called *Merci, Bon Dieu*, but the rest of the sumptuously arranged, sparkingly sung, and alertly played score of *Goodtime Charley* is so thin that it just snaps long before it's over. The inclusion of much incidental music and even dialogue from the show can't save the album either—it's pretty dreadful dialogue: "Ladies and gentlemen, I give you King Charles, who ended the Hundred Years War." No thanks. —Paul Kresh

GOODTIME CHARLEY (Larry Grossman—Hal Hackady). Original Broadway-cast recording. Joel Grey, Ann Reinking, Louis Zorich, Jay Garner, Richard B. Shull, Grace Keagy, Susan Browning, and others (performers); orchestra, Arthur B. Rubinstein cond. RCA ARL1-1011 \$6.98.

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Mabel King: Don't Nobody Bring Me No Bad News

The Wiz: plastic and facile

HERE'S another version of L. Frank Baum's lovely story for children, *The Wonderful Wizard of Oz*. As a child I found the film fascinating, not because of Judy Garland, but because of the Munchkins (now why weren't there any smart kids like that in my neighborhood?), Bert Lahr, who shone with comic genius as the Cowardly Lion, and Margaret Hamilton's Witch, who I found to be a most interesting and (aside from her peculiar nose) attractive sort of person. I was much disappointed and put out when she melted in a cloud of smoke. Why not slushy old cry-baby Dorothy instead? Civilized, finally, out of that kind of thinking, I did at last, in later years, come to appreciate the genuine charm and singular magic of that film (although I still think that Billie Burke wanders around like a bedizened Park Avenue matron out on a teeday binge, waving that wand around like a cigarette holder).

The Wiz, an all-black version that didn't look like it had much of a chance when it opened on Broadway some months ago but has since gone on to collect several awards and a huge, enthusiastic audience, isn't, unfortunately, really much of a show—at least on record. There is a lot of zip and dash in the performances, particularly that of Hinton Battle as the hip Scarecrow and Tiger Haynes as

the Tinman, and Stephanie Mills is affecting and un sentimentally touching as Dorothy. But the songs seem mechanical and contrived. *Be a Lion*, Dorothy's bit of advice to that mouse in lion drag, should, for instance, or could, be a lovely moment: the frightened little girl trying to give courage to a big lump of silly putty with a mane. Instead it's a cutesy, coy little inspirational ballad. And Charlie Smalls' ideas of relevance in lyrics—such as the Tinman's *Slide Some Oil to Me* ("If you don't have STP/Crisco will be just fine"—just seem to me to make the struggle with his material more obvious).

There is, however, one really right-on, unarguably sensational number here: Mabel King as the Witch laying it on the line to her evil servants in *Don't Nobody Bring Me No Bad News*. It's hilariously malevolent and absolutely perfect in setting character, mood, and action in song. Alas, the rest of the show just sort of putt-putts along, nice enough because it's a nice story but also somewhat plastic and facile.

—Peter Reilly

THE WIZ (Charlie Smalls). Original Broadway-cast recording. Tiger Haynes, Ted Ross, Hinton Battle, Stephanie Mills, others (vocals); orchestra and chorus, Charles H. Coleman cond. ATLANTIC SD 18137 \$6.98.

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CIRCLE NO. 29 ON READER SERVICE CARD



Elton John, pop genius



Elton John, impertinent loony

MCA Records

times, too. I think Hunter and Ronson are counting rather heavily on that. N.C.

RECORDING OF SPECIAL MERIT

ELTON JOHN: *Captain Fantastic and the Brown Dirt Cowboy*. Elton John (vocals and keyboards); orchestra. *Tower of Babel*; *Bitter Fingers*; *Curtains*; *Writing*; *Better Off Dead*; and five others. MCA MCA-2142 \$6.98, ⑧ MCAT-2142 \$7.98, ⑥ MCAC-2142 \$7.98.

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

Elton John is one of those artists, and there are only a handful, who make reviewing or criticism superfluous. He communicates directly to a huge audience, and no amount of hype or rock-intelligentsia "interpretation" or translation is needed to bring his work to anyone's attention. He drips with a genius for understanding the pop mood, and his public responds immediately to his vitality, loony impertinence, and his wide streak of "Last night I dreamt I went to Manderley again" romanticism (except his Manderley is the average lower-middle-class English suburban cottage).

This newest romp consists of ten songs that he and Bernie Taupin have written, and it will either delight or enrage you, depending on how seriously you take yourself or how seriously you want Elton John to take himself. Don't bother trying to cope if you belong to the latter group—you'll only find yourself getting more and more furious with each succeeding track. As for me, I had a ball. *We All Have to Fall in Love Sometimes* was my favorite, but *Bitter Fingers* also made a very strong impression, and there wasn't anything that I didn't like. I don't really think there is any way to describe Elton John in words. It would be a waste of time to try when he can tell you all about himself so beautifully in his own chosen medium, the pop song. He is, in that medium, an artist. P.R.

LYNYRD SKYNYRD: *Nuthin' Fancy*. Lynyrd Skynyrd (vocals, instrumentals). *Saturday Night Special*; *Cheatin' Woman*; *Railroad Song*; *I'm a Country Boy*; and four others. MCA-2137 \$6.98.

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

This is a very good band, but it is not going to get better until its members seek outside song material. Here it is all provided by the band's personnel, and it simply doesn't do their instrumental talents justice. The performances and production are excellent, as they were on Skynyrd's two previous albums, but that isn't enough any more. You can admire a band for its precision, execution, and technique for only so long. If quality material isn't there, what's the point? J.V.

MARTIN MULL: *Days of Wine and Neuroses*. Martin Mull (vocals, guitar, piano); vocal and instrumental accompaniment. *Call Me Up*; *Laundromat Blues*; *Jesus Is Easy*; *Noses Run in My Family*; *Just Tonight*; *Thousands of Girls*; and five others. CAPRICORN CP 0155 \$6.98.

Performance: **Good; could be better**
Recording: **Good**

Two years ago, while I was working on a syndicated TV series about rock music, I had the pleasure of meeting Martin Mull, whom I found to be a delicately hilarious fellow. He sang a "blues" song that represented the frustrations of the well-to-do in Cleveland: "I woke up this morning (Hey, Lord, Mommy)/I found the car was gone/I got so mad/I threw my drink across the lawn." He accompanied himself by playing slide ukulele with a plastic baby bottle.

But Mull's humor just doesn't seem to come across on records. Around the time I met him, I heard one of his LP's and didn't find it nearly as funny as his personal performances. It's the same with this effort.

Much of the material sounds as if it were written for *New Faces of 1956*. It's too bad, because his humor is as carefully crafted and as low-key as Bob and Ray's. Here it's so low-key as to be almost inaudible. J.V.

DANNY O'KEEFE: *So Long Harry Truman*. Danny O'Keefe (vocals and guitar); Larry Knechtel (bass, piano); Roger Kellaway (piano); Richard Greene (violin); other musicians. *Quits*; *Rainbow Girl*; *The Delta Queen*; *The Kid*; *The Last Days*; *Covered Wagon*; and five others. ATLANTIC SD 18125 \$6.98, ⑧ TP 18125 \$7.98, ⑥ CS 18125 \$7.98.

Performance: **Very good**
Recording: **Excellent**

Russell Baker's perceptive "Observer" column entitled "Past Shock" in the *Sunday Times* a few weeks ago would seem pertinent to the already quasi-famous title tune here, but if you really read Danny O'Keefe's words, you realize he isn't running the simple and customary nostalgia rip-off. What he's saying is how, right now, we need a leader of stature, wit, and decency. He also stands to cash in, of course, on those who are hot for nostalgia and also happen to listen only to high spots. Well, he probably can use the cash. O'Keefe has been overlooked and underrated, partly for mysterious reasons and partly, I suspect, because his songs do tend to be a little esoteric. His vocal style has many imitators, most of them getting the nasal quality down pretty well but missing the body and verve of O'Keefe's. Here you get a fairly usual batch of fine O'Keefe lyrics, sometimes-strained melodies, unobtrusive but awake back-up, and good singing. And he quotes you some Garcia Lorca. I could stand a bit more excitement, starting with a little more melodic depth, but O'Keefe's cult of followers won't find any great disappointments. N.C.

TONY ORLANDO AND DAWN: *He Don't Love You*. Tony Orlando and Dawn (vocals);

orchestra. *Mornin' Beautiful; House of Strangers; Pick It Up; Missin' That Girl; Dance, Rosie, Dance;* and five others. ELEKTRA 7E-1034 \$6.98, ⓑ ET8-1034 \$7.98. Ⓒ TC5-1034 \$7.98.

Performance: **Orlando waxing**
Recording: **Careful**

Dawn seems to be waning here; they mutter away in the background mostly, while Tony Orlando waxes dreamily in another altogether dreary outing. The worst cut is *Grandma's Hands*, one of those wrinkle ballads about "caring." The best (?) is *Mornin' Beautiful*, in which everyone does what brought them fame and fortune, bouncing around aimlessly while chanting syncopatedly. Awful. P.R.

TOM PAXTON: *Something in My Life*. Tom Paxton (vocals, guitar); Ian Hunt (guitar); David Willis (bass); other musicians. *Hello Again; My Daddy and Me; Gaining On Me; Something in My Life; Life; Out of Luck;* and six others. PRIVATE STOCK PS 2002 \$6.98, ⓑ PVS 8300-2002 \$7.98.

Performance: **Mellow**
Recording: **Very good**

An informed source by the name of John Denver says Tom Paxton sits down first thing every morning and tries to write at least one song, intending to keep the best and burn the rest. Having heard only his keepers, but a lot of them, I'm still satisfied with and impressed by how diligently Paxton tries to tell the truth and to avoid posturing of any sort. These songs are personal glances at this or that aspect of living and relating (there is one sort of topical thing, *Oh Doctor Doctor*, that has a patient pleading for a mercy killing; it didn't exactly make my day or help me decide any further about euthanasia), and all of them take strength from appearing to have been wrought in a vacuum. Paxton has a feel for what's going on in the world, but innumerable subtle clues in the songs suggest how strongly he holds to his own voice, how steadily he resists imitating, emulating, incorporating, or invoking the voices from down on the street. The weakness in the songs—which was a characteristic but not necessarily a weakness of his earlier topical pieces—is they ultimately leave the impression a cartoon leaves. Once you've got it, you're in no hurry to trot it out again for further inspections. Yet the editorial cartoon probably is the most devastating way to level certain fools and foolishnesses: Paxton's line-drawing way of finishing off his songs was no problem, therefore, with the topical ones. His childlike language, in the lyrics of these more general About Life songs, serves to make their outlines too sharp—even though it is a gift to be able to boil down expressions into a child's simple, sometimes eloquent, sometimes uncanny, few short words. Some subjects need a more layered treatment than this knack allows, anyway. So one misses the old topicality, continues to admire the bulldog integrity—since how else in this day and age would we find someone who'd take the trouble to write a valuable little thing like *My Daddy and Me?* N.C.

RECORDING OF SPECIAL MERIT

SUZI QUATRO: *Your Mama Won't Like Me*. Suzi Quatro (vocals); instrumental accompaniment. *I Bit Off More Than I Could Chew; Strip Me; Paralyzed; Prisoner of Your Imagination; Your Mama Won't Like Me;* and five

others. ARISTA AL4035 \$6.98, ⓑ 8301-4035 H \$7.98, Ⓒ 5301-4035 H \$7.98.

Performance: **Sensuous**
Recording: **Good**

Suzi Quatro has a hard-driving voice and a desperate manner I thought I was really going to loathe and ended up adoring. Against a commotion of churning, noisy accompaniments, Miss Quatro—whose fierce energy cannot help summoning up the ghost of Janis Joplin—makes a curious, hostile kind of musical love/hate through the microphone. In *Paralyzed*, for example, she assures her current stud that if he doesn't stop straying he can expect to lose his ability to reproduce his kind before she gets through with him. And in the title song she makes a convincing case for herself as the sort of girl a boy would be ill advised to bring home to the folks. All this to a writhing, sexual kind of music—with every word of every lyric not only completely audible but well worth hearing. Miss Quatro records in London, but the Suzi Quatro International Fan Club is in Michigan, and I am thinking of joining. P.K.

THE EARL SCRUGGS REVUE: *Anniversary Special, Vol. 1* (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT

PETE SEEGER & ARLO GUTHRIE: *Together in Concert*. Pete Seeger (vocals, banjo, guitar); Arlo Guthrie (vocals, guitar, piano). *Way Out, There, Yodeling; Roving Gambler; Don't Think Twice, It's All Right; Declaration of Independence; City of New Orleans; Guantanamo; Presidential Rag;* and sixteen others. REPRISE 2R 2214 two discs \$11.98, ⓑ 2R8 2214 \$12.98. Ⓒ 2R5 2214 \$12.98.

Performance: **Warm**
Recording: **Very good**

Pete Seeger, they tell me, is an acquired taste. I wouldn't know. I became a fan a long time ago when he was gently dominating the Weavers, a quartet that taught me a thing or two about how art conceals art in arranging music for small groups. And Arlo Guthrie, I tell them, is an acquired taste; I still have the impulse to run, feeling driven up the wall when I hear his pinched, blotchy singing voice, which is no worse a reaction than *Time* magazine's man had to Seeger's during the great folkie boom. "Sounds like he's got corncobs in his throat," the man said. But what these two flawed voices have to offer is a kind of staunch American personality, a connection to some essence that got into our very bones simply because we were born and reared in this place. Kids, politics, labor trouble, rambling—America has put its own style on all these things, and Seeger, and Woody, and Woody's kid, Arlo, have developed, or were born with, great understanding of that style. The song selection here could have been a little stronger: it is interesting, but, considering how many off-the-wall songs these guys know, it is not aesthetically what it could have been, perhaps because of the broad approach necessary in dealing with a live audience. But I recommend it. These are the kind of people I'd be comfortable with after the novelty of celebrity elbowing wore off: their ability to tell me that with music speaks well of music and of themselves. N.C.

(Continued on page 100)



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“The number of new offshore bands is large and getting larger.”

It's been an extremely lackluster year so far, musically speaking. Paul McCartney's new album, from which so many (myself included) expected so much for so long, is by and large a snore; that long-promised disc of all-new Brian Wilson/Beach Boys material has not appeared (in its place are two more of those interminable Greatest Hits collections); and unless John Fogerty gets off his butt out at Asylum studios or Bruce Springsteen gets around to releasing his by now almost legendary third album, the only new music really

are doing a thriving trade in them. Anybody stuck in the provinces, moreover, can easily order the records from a number of mail-order houses. So . . . what I'm going to do now is run through five of these records briefly. All of them have in some way helped me make it through the summer, they are unlikely to be released in this country, and they are well worth your time and money.

To begin with, there's "Commoner's Crown," Steeleye Span's follow-up to last year's "Now We Are Six." Owing to management problems in their native country, American Chrysalis has refused to release it here, which is—no other way to put it—downright *criminal*, because it's probably the band's strongest album. It shows them once again to be an amazing synthesis of heavy metal (*à la* the Who or Led Zeppelin) and traditional English folk music. More important, it's the first record on which their new drummer Nigel Pegrum seems to be fully integrated into the flow of the music (he sounded tentative last time out, as if the band were not used to working with a percussionist). Further, there is an *a cappella* break during the final chorus of *Little Sir Hugh* that will positively curl your hair. (All this *and* a cameo appearance by Peter Sellers on ukulele!) This is simply the most exciting and original group now working in England, and you should not allow yourself to be without this album for a moment.

Of course, it's well known that I'm a sucker for English folk-rock, so you'll not be surprised when I continue in that vein with "I Want to See the Bright Lights Tonight" by Richard and Linda Thompson. Had Island Records had an American branch a year ago when this album was released in the . . . um . . . Mother Country, we probably would have gotten it; unfortunately, now that Island is here, they have elected to go instead with the Thompsons' second, rather inferior, release, "Hokey Pokey." No matter: "Bright Lights" is probably the finest single record to come out of the British folk movement so far; Richard's songs, though almost unrelievedly morbid (even *When I Get to the Border*—it has a marvelously bracing and sprightly melody . . . and it's an ode to suicide) are heartbreakingly beautiful; his guitar playing is dazzling (full of bite and fire, a sort of sixteenth-century Jeff Beck); and his wife Linda has a truly lovely voice. The music they and the superb sidemen they assembled for this project make together is as moving as anything I've heard in ages, and I can't urge you strongly enough to pick up on this one too. (And if any reader can tell me where the krumphorn parts the Thompsons added to the title track—Otis Redding by way of Gabrielli—were lifted from, I'd be most grateful.)

There are other revivalists in England, but more often than not the music they're reviving is American rock-and-roll, of varying vintages and styles, rather than traditional Scottish laments. Easily the best of the batch is Dave Edmunds, whose latest album, "Subtle as a Flying Mallet" (don't you love that title?), is a

collection of the singles he's turned out over the last year or so. Edmunds is one of England's greatest musical anomalies. He's not much of an idea man, but in terms of musical and studio expertise, I don't think there's a rocker in the world who can touch him. What he does, generally, is take obscure rhythm-and-blues, old Everly Brothers tunes, Dylan material, even Phil Spector classics, and then, all by himself, alone in his little studio in Wales with a picture of Harry Nilsson to guide him, re-create them with a degree of authenticity that is frightening. A measure of his success is his version of *Da Doo Ron Ron*, which appeared in the U.S. on Arista's soundtrack of the film *Stardust*.

The "Subtle" album contains one or two repeats from the *Stardust* soundtrack, several Spector emulations, a simply incredible version of the Chantels' *Maybe* (one of the most difficult vocal challenges in all of rock, especially for a man, and he pulls it off), some vintage rockabilly, and two live versions of Berry tunes that will have you dancing around your room, as John Lennon would have it, in wild abdomen. It's a *sensational* album, and if Edmunds ever becomes a songwriter, or if he hooks up with a creative working band, he may turn out to be one of rock's seminal figures, assuming rock still has use for one in these dog days of its life.

Which brings us to Dr. Feelgood, a British pub band reminiscent of Dave Edmunds (they recorded at his studio). They are rock revivalists as well, only they're such fanatics about it that they've come up with what has to be the weirdest disc of the year. The band's particular fascination is with the music of the British r-&-b boom of the mid-Sixties, so every single track here sounds like an obscure B-side by the Spencer Davis Group or the Pretty Things. The album's cover photo is similarly purist—a crummy black-and-white shot of the band, all of whom have short scruffy hair, are wearing rumpled jackets and ties, and look like college students on the Liverpool docks in 1965. Yes, they're self-conscious, but the band isn't camping or fooling around like Sha-Na-Na; they simply play the music they love to the best of their ability. What makes them sound so totally crackers is that they don't play it all that much better than the people they're copping it from—who in most cases themselves copped it badly from the original black sources. Feelgood's rhythm section is quite as lame as, say, the original Animals, and you just can't play that ineptly on *purpose*, can you?

Finally, we have another bunch of revivalists, Starry Eyed & Laughing, who do the best imitation of the Byrds, at all stages of their career, I've ever heard. Their name, as you may recall, comes from a line in Dylan's *Chimes of Freedom* (which was covered by the Byrds on their first record), and most of the tracks on this, their debut disc, could easily pass as outtakes from McGuinn and Company's earliest efforts. The band has the same lovely harmonies, the same soaring electric twelve-string, and even a lead guitarist who



Dave Edmunds: all by himself

Curing Rock's Summer Doldrums

worth listening to is being made live by Keith Richard and Ronnie Wood on the Stones tour. So where does that leave us?

Listening to imports, that's where. It's no secret any more that some of the best records around are available only in British or Continental editions (classical buffs have, of course, known that for years), and, given the tight money situation in the record business right now, the number of new offshore bands and albums that American labels are unwilling to take a chance on is rather large and getting larger. Beyond even that, the foreign pressings of albums that *do* come out here are invariably of higher sonic quality.

For some time, only demon collectors have bothered with this sort of business, but now most of the bigger American record stores stock extensive selections of rock imports and

throws in a few Clarence White licks to bring things a bit more up to date. They're not yet great—their original material is derivative, of course, but it's not that melodically memorable either—but they have enormous potential, and they've made a very pleasant album. (Incidentally, like Dr. Feelgood, they're a product of the British pub circuit. God, how I envy the English for the quality of their saloon music.)

ALL the records I've mentioned are worth a serious listen, and I've barely scratched the surface of the imported goodies available, whether your tastes run to dawn-of-history British Invasion stuff (Yardbirds, Hollies, Searchers, Kinks) or to the more esoteric of the current German synthesizer bands (that list is as endless as a sausage menu). If, like me, you're bored to tears with the music available through the . . . er . . . "regular" channels, the answer is obvious: import your way out of the doldrums. I get all my imports, by the way, from Jem Records, Import Record Service, Box 343, 3001 Hadley Road, South Plainfield, New Jersey (they require a 35¢ per disc handling charge), but there are undoubtedly other outlets closer to your home.

—Steve Simels

STEELEYE SPAN: *Commoner's Crown*. Steeleye Span (vocals and instrumentals). *Little Sir Hugh; Bach Goes to Limerick; Long Lan-kin; Dogs and Ferrets; Galtee Farmer; Demon Lover; Elf Call; Weary Cutters; New York Girls*. CHRYSALIS CHR-1071 \$6.49.

RICHARD AND LINDA THOMPSON: *I Want to See the Bright Lights Tonight*. Richard Thompson (guitar and vocals); Linda Thompson (vocals); other musicians. *When I Get to the Border; Calvary Cross; Withered and Died; I Want to See the Bright Lights Tonight; Down Where the Drunkards Roll; We'll Sing Hallelujah; Has He Got a Friend for Me; The Little Beggar Girl; The End of the Rainbow; The Great Valerio*. ISLAND ILPS-9266 \$6.49.

DAVE EDMUNDS: *Subtle as a Flying Mallet*. Dave Edmunds (vocals and instrumentals). *Baby I Love You; Leave My Woman Alone; Maybe; Da Doo Ron Ron; Let It Be Me; No Money Down; Shot of Rhythm and Blues; Billy the Kid; Born to Be with You; She's My Baby; I Ain't Never; Let It Rock*. ROCKFIELD RRL 101 \$6.49.

DR. FEELGOOD: *Down by the Jetty*. Dr. Feelgood (vocals and instrumentals). *She Does It Right; Boom, Boom; The More I Give; Roxette; One Weekend; That Ain't the Way to Behave; I Don't Mind; Twenty Yards Behind; Keep It Out of Sight; All Through the City; Cheque Book; Oye!; Bonnie Moronie/Tequila*. UNITED ARTISTS UAS 29727 \$6.49.

STARRY EYED & LAUGHING. Tony Poole (guitar and vocals); Ross McGeeny (guitar and vocals); Iain Whitmore (bass and vocals); Michael Wackford (drums). *Going Down; Closer to You Now; Money Is No Friend of Mine; Oh What?; See Your Face; Nobody Home; 50/50 (Better Stop Now); Living in London; Never Say Too Late; In the Madness; Everybody*. CBS 80450 \$6.49.

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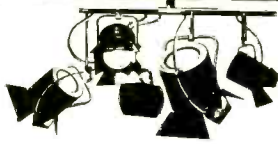
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MUSIC FROM GREAT SHAKESPEAREAN
FILMS. Shostakovich: *Hamlet: Incidental*

Music. Walton: *Richard III: Prelude*. Rózsa: *Julius Caesar: Incidental Music*. National Philharmonic Orchestra, Bernard Herrmann cond. LONDON SPC 21132 \$6.98.

Performance: **Spring-steel tinsel**
Recording: **Excellent**

Though the general tendency of film-makers is to prefer scores that won't call undue attention to themselves as music, in the Shakespeare department at least some of the real thing has frequently slipped through.

The partnership between Sir William Walton and Sir Lawrence Olivier, in particular, resulted in some stunning, not unduly diffident music for the films of *Hamlet*, *Richard III*, and *Henry V*. The composer himself recorded excerpts from all these scores for Angel some

time ago, and the record was re-released last year on the bargain Seraphim label. But it is good nonetheless to have the music of *Richard III* (in the suite assembled by Muir Mathieson), with its fanfares and flourishes and stouthearted English marching tunes, available now under Bernard Herrmann's more expansive, if less incisive, leadership.

With it comes the music Shostakovich composed for the 1964 Russian movie *Hamlet* (drawn from the incidental music he had earlier written for a Moscow stage production of the play in 1931), and it holds up better than much of the emptier bombast he devised for Soviet films. His music for *Hamlet*, couched in that exclamatory, energetic style so much his own, offers a stirring introduction, an oppressive, ominous, chill musical climate for the castle and court of Elsinore, a dazzling ballroom scene, and measures full at once of menace and of mockery for the scene of the players.

Miklos Rózsa, in his music for *Julius Caesar* (a Hollywood compote of as many ingredients as there were stars in the cast), threw all restraint to the winds with a score almost more appropriate to Dracula's Transylvania than Caesar's Rome. But it is always up to something interesting, from the eerie, shimmering, overcooked harmonies accompanying the appearance of Caesar's ghost to the two stereophonically coordinated instrumental groups that pound out a *Boléro*-like march for the approach of Octavian's army and the death of Brutus. Excessive stuff to be sure, but never boring—and, like everything else in this album, effectively performed, conducted, and recorded. P.K.

SHENANDOAH (Gary Geld—Peter Udell). Original Broadway-cast recording. John Collum, Donna Theodore, Penelope Milford, Joel Higgins, Ted Agress, Gordon Halliday, Chip Ford, Joseph Shapiro, Robert Rosen, and others (vocals); chorus and orchestra, Lynn Criger cond. RCA ARL1-1019 \$6.98, Ⓟ ARS1-1019 \$7.98, Ⓞ ARK1-1019 \$7.98.

Performance: **Death warmed over**
Recording: **Excellent**

Shenandoah, dealing with the Civil War days in a wholesome sentimental manner that even Rodgers and Hammerstein might have flinched from, is a show that sets the Broadway musical back at least a generation. Yet, it is easy to understand why John Collum earned a Tony award for his role in it. Playing a Virginia farmer who would rather not see his seven sons die on the battlefield, Collum is forced to sing a series of silly ballads including an anti-war protest called *I've Heard It All Before*, a monologue entitled *It's a Boy* shamelessly riffed from the *Soliloquy* in *Carousel*, another monologue to the dead wife beneath his feet, and, at one point, when he finally sires a daughter, an anti-suitor number, *The Pickers Are Comin'*. That the singer can use his virile baritone to make these witless items sound as plausible as they do is a tribute in itself to a triumph of talent over low-grade material. The rest of the cast all raise their voices valiantly, and the orchestra thumps out bucolic rhythms, but numbers like *Why Am I Me?* and *Violets and Silverbells* and *We Make a Beautiful Pair* were already decomposing on the musical stage in the 1940's before composer Gary Geld and lyricist Peter Udell so ghoulishly robbed their graves. P.K.

(Continued on page 102)

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JAZZ



DON BURROWS QUARTET: *The Don Burrows Quartet at the Sydney Opera House* (see Best of the Month, page 86)

TEDDY EDWARDS: *Feelin's*. Teddy Edwards (tenor saxophone); Conte Candoli (trumpet); Dolo Coker (piano); Ray Brown (bass); Frank Butler (drums); Jerry Steinholz (percussion). *Georgia On My Mind; Ritta Ditta Blues; Bear Tracks*; and three others. MUSE 5045 \$6.98.

Performance: **Delicate, dedicated, delightful**

Recording: **Very good**

Tenor saxophonist Teddy Edwards turned fifty last year. Originally an alto and clarinet player, he switched to the tenor while a member of a late-Forties Howard McGhee band and blossomed during the next decade into something of a figure in West Coast jazz. This is Edwards' first album in seven years, a fact bemoaned by annotator Mark Gardner (who fails to explain why Muse waited a year to release it).

The session is predictably boppish, with fine ensemble and solo performances throughout, and there is a refreshing absence of electronic instruments. Edwards himself shines on every track; his tenor is full-bodied with a slight edge to it, mature, dexterous, and—on *Georgia On My Mind*—as smooth as cold cream. I hope we don't have to wait another seven years for his next release. C.A.

RECORDING OF SPECIAL MERIT

DIZZY GILLESPIE: *Dizzy Gillespie's Big 4*. Dizzy Gillespie (trumpet); Joe Pass (guitar); Ray Brown (bass); Mickey Roker (drums). *Russian Lullaby; Jitterbug Waltz; Birks Works; September Song*; and three others. PABLO 2310 719 \$7.98, Ⓢ 8719 \$7.98.

Performance: **Mature**

Recording: **Very good**

With Louis Armstrong and Henry "Red" Allen gone, Miles Davis all but computerized, and failing health limiting the performing ability of Roy Eldridge, Dizzy Gillespie is virtually without competition in the jazz trumpet arena. I don't mean to minimize the talent or importance of such younger players as Freddie Hubbard and Donald Byrd, but Dizzy, who once emulated the playing of Roy Eldridge, has been in a class by himself since first blossoming in the once fertile garden of bop some thirty years ago. The mellowed Mr. Gillespie still has a great deal to say, and he says it in this album recorded only a year ago.

Dizzy's well-known vocal wit is not represented in this set, but the excellent quartet does not skimp on instrumental pyrotechnics. Except for *Be Bop*, subtitled *Dizzy's Fingers*, which is rendered at a breakneck tempo—perhaps a bit too fast even for Dizzy's fingers—the album is excellent throughout. Bassist Ray Brown and drummer Mickey Roker reaffirm their reliability and skill, shifting gears with the greatest of ease and swing on Fats Waller's *Jitterbug Swing*, and guitarist Joe Pass has never sounded better. C.A.

EDDIE HARRIS: *I Need Some Money*. Eddie Harris (vocals, keyboards, reeds); rhythm accompaniment. *Get On Down; Carnival; That's It; I Need Some Money*; and three others. ATLANTIC SD 1669 \$6.98, Ⓢ TP 1669 \$7.97, Ⓢ CS 1669 \$7.97.

Performance: **Motor-driven**

Recording: **Very good**

Chicago-born saxophonist Eddie Harris came

to the national attention in 1961 when *Exodus*, from his first session for Vee-Jay, became a hit. Subsequent recordings for that label and for Columbia failed to produce further hits, but his music—tottering somewhere between jazz and middle-of-the-road pop—often had a prepossessing quality about it, at least sufficient quality to save it from the oblivion to which much of the record industry's commercial output is condemned.

Harris has now been with Atlantic for ten years, years that from a jazz standpoint have produced some of his best and some of his worst recordings. As jazz, this album belongs in the latter category, and, gimmick-ridden and monotonous, it also fails as a pop record. *I Need Some Money*, about the rising cost of living, was pushed as a single prior to the release of the album, and I suppose its timely message was considered a hit ingredient. But it is no match for Jimmy Witherspoon's *Money's Gettin' Cheaper*, which first appeared in 1947 and even today says so much more. Whether yodeling à la Leon Thomas on *Get On Down* or singing *I Don't Want Nobody* through his electric saxophone, Harris is as emotionless as an Eisenhower speech. Instrumentally, this album also fails to communicate, and if the title sums up the intent here, I believe Mr. Harris is on the wrong track. C.A.

RECORDING OF SPECIAL MERIT

MARIAN McPARTLAND: *Solo Concert at Haverford*. Marion McPartland (piano). *Haverford Blues; Killing Me Softly; Medley—A Foggy Day/How Long Has This Been Going On?/Porgy/Fascinating Rhythm; Medley—Yesterdays/Yesterday*; and five others. HALCYON 111 \$4.98 (available by mail from Halcyon Records, 302 Clinton Street, Bellmore, N.Y. 11710).

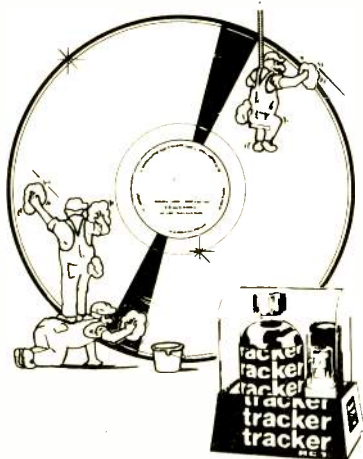
Performance: **Distinguished**

Recording: **Good**

Marian McPartland came to the U.S. from England in the mid-Forties as wife and musical collaborator of veteran Chicago cornetist Jimmy McPartland. By 1951 she had branched out on her own with a trio, and her activities of the past twenty years have included film scoring, jazz journalism, and discjockeying, as well as a stint with the Benny Goodman Sextet and club and concert appearances on her own. Ms. McPartland also formed her own record company, Halcyon, a few years back, and this set of solo performances—recorded during a college appearance in April of last year—is her latest release. I was generally disappointed in a previous album, "Elegant Piano" (Halcyon 106), which teamed Ms. McPartland up with the venerable Teddy Wilson. But this one is a joy from beginning to end, and it leaves no doubt about this lady's considerable talents as composer and pianist—talents which, if they were not so sadly overlooked, would be displayed on a major label. Inventive, technically facile, and ever so lyrical, Marian McPartland takes us on a delightful trek through the old and the new. Her interweaving of the 1933 Harbach/Kern standard *Yesterdays* and the Beatles' *Yesterday* is sublime, as is an eight-minute, four-tune Gershwin medley, but my real favorite here is *Afterglow*, a Marian McPartland composition of great beauty that is played with characteristic sensitivity. C.A.

ALPHONSE MOUZON: *Mind Transplant*. Alphonse Mouzon (vocals, drums, synthe-

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sizer, electric piano); instrumental accompaniment. *Mind Transplant*; *Snow Bound*; *Carbon Dioxide*; *Ascorbic Acid*; *Happiness Is Loving You*; and three others. BLUE NOTE BN-LA 398 G \$6.98.

Performance: **Brutal**
Recording: **Excellent**

A gaudily garbed Alphonse Mouzon, producer, arranger, and conductor, can be seen on the cover of his album whispering into his own ear. I can't imagine what he is telling himself, but I suspect it is something slightly hysterical. It is a long time since I have heard as much energy squandered in a single recording as in "Mind Transplant." There are titles like *Nitroglycerin* and *Carbon Dioxide* and *Ascorbic Acid*, and I dare say they are apt—the music is the kind of delirious, frantic stuff that would probably be more effective taken in capsule form than on records or tapes. When it's all over you have a feeling not so much of having been entertained as of having been mugged in an alley. P.K.

OPEN SKY: *Spirit in the Sky*. David Liebman (tenor and soprano saxophones, alto flute, keyboards, and percussion); Frank Tusa (bass, percussion); Robert Moses (drums, vibraphone). *Amy*; *Come to Supper Tonight*; *Rada*; *Bugs Bunny*; and four others. PM PMR-003 \$6.00 (available by mail from PM Records, 20 Martha Street, Woodcliff Lake, N.J. 07675).

Performance: **Excellent**
Recording: **Very good**

Dave Liebman is perhaps best known for his superb "Lookout Farm" album, which appeared on the ECM label here last year and featured a quartet that he led a couple of years ago. His present trio, Open Sky, maintains his pattern of excellence in this program of original compositions by the three members of the group and a traditional Bulgarian folk song. Their style is, for want of a better term, avant-garde, but unlike so many of their colleagues who stray from convention, Liebman, Tusa, and Moses are in full command of their instruments at all times. It's always good to hear musicians who know their stuff do it without commercial restrictions—and that's what's happening here. C.A.

CHRIS SWANSEN: *Album II*. Chris Swansen (Moog synthesizers); Don Croker (polyphonic synthesizer); Jon Weiss (modulator). *Moondog*; *Can You Hear Me?*; *Joy*; *Bitch*; *Air in D*; and five others. BADGER 1002 \$4.00 (available by mail from Badger Records, 30 Cayuga Street, Trumansburg, N.Y. 14886).

Performance: **Ersatz**
Recording: **Good**

If I want to hear Miles Davis' *Summertime* in the Gil Evans arrangement, I go to my shelves and pull out the Columbia recording, and I'd rather not hear it at all than subject my ears to Chris Swansen's dull Moog imitation. That is one of the major faults of this album: Swansen does not seem to regard the Moog as an instrument in itself, but uses it to emulate other instruments with a result that could be likened to plastic "wood" paneling or the vinyl foliage of a Holiday Inn lobby. Some technical skill is in evidence here, but Mr. Swansen sorely lacks musical imagination. All this is really academic, though, since Moogist Isao Tomita has rendered even his most gifted colleagues void. C.A.

ART TATUM: *The Tatum Solo Masterpieces* (see Choosing Sides, page 104)

WEATHER REPORT: *Tale Spinnin'*. Weather Report (vocals and instrumentals). *Man in the Green Shirt*; *Freezing Fire*; *Lusitanos*; and three others. COLUMBIA PC 33417 \$6.98, (B) PCA 33417 \$7.98, (C) PCT 33417 \$7.98.

Performance: **Clear and cool**
Recording: **Excellent**

This is Weather Report's fifth album. The group was formed in 1970 by Joe Zawinul, Wayne Shorter, and Miroslav Vitous. Vitous, who was heard on only one track in the previous album, has now disappeared altogether. Further changes have taken place in the sup-

porting cast, which in the past has included Eric Gravatt, Dom Um Romao, and Alphonse Mouzon. Zawinul and Shorter remain, however, managing to preserve some of the group's original identity. But today's Weather Report is not what it was five years ago—it's better: Zawinul is playing a wider variety of instruments, there is less reliance on electronic gimmicks, and the percussion team of Ndugu (Leon Chanler) and Alyrio Lima creates more rhythmic excitement than did the teams before them. Thus there is something for your toes here, too, although this Weather Report, like the previous ones, is mostly for the head. One track here, *Five Short Stories*, is an unaccompanied Zawinul/Shorter duet to rest your toes and feast your head. "Tale Spinnin'" is not unimpressive. C.A.

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CHOOSING SIDES

By IRVING KOLODIN



ART TATUM PLAIN AND FANCY

THE last week of December 1953 was one more than ordinarily suspended between the end of the old and the beginning of something new. An armistice had been achieved in the Korean war, but its permanence seemed uncertain; much of the nation was traumatized by the Army-McCarthy hearings; and the musical world was still numbed by news of the plane-crash death of the young pianist William Kapell only a few weeks before. But in a recording studio in Los Angeles, at least part of the future was already taking shape. On December 28, playing to an audience of one—producer Norman Granz—and attended by a technical crew, Art Tatum labored mightily at the piano to bring forth thirty-six solos good enough, as they used to say, for waxing. Next day, refreshed by food, drink, and sleep, he returned to produce thirty-seven more.

This staggering two-day output has long been rated in the industry as something of a Kimberley mine of pianistic riches. It has been available in part, now and then, on single LP issues, but, like too many other mementos of the Jazz at the Philharmonic era, it has been more often piously praised than actually listened to. Now, however, swelled by two dozen or so consequences of a subsequent recording session (on April 22, 1954), as well as twenty more that are undated, a gaudy total of 121 solos—ranging alphabetically from *After You've Gone* to *You Took Advantage of Me*—has been assembled on thirteen discs under the title "The Tatum Solo Masterpieces" (Pablo 2625 703).

The set can be succinctly described as a thesaurus of jazz-piano mastery, as complete in its category as the current RCA Heifetz collection is in its. And more: it is also a compendium of musicianly excellence embodying wizard finesse and immaculate passage-work beyond any competitor's competence, the whole marked by a stylistic blaze as honorably distinctive as any ever borne by a four-legged thoroughbred.

On November 10, 1976, it will be twenty years since Art Tatum died, but it has been longer than that since this kind of piano playing has been heard. He was in declining health for several years prior to his death, and it may be that Granz's impulse in long-ago 1953 was divinely ordained to preserve this geyser of impulse, control, and invention while it still jetted in full strength from its deep source.

Take any, oh, dozen of these performances at random, and you will know, before even half of them have been heard, why Tatum didn't work more often with a collaborating combo or orchestra. It is, simply, that with his own foot providing him an inaudible but compelling beat, there were—invisible to others but quite audible, mentally, to him—reeds and brass, a rhythm section, and even a vocalist dictating his piano voicings, ornaments, counter-figures, and prestidigital codas. He was a one-man band to a degree approached by no other jazz pianist.

If the similes and parallels evoked by Tatum's performances tend to stress execution rather than feeling, they are in no way a panegyric to empty virtuosity. Rather, they describe a matter of primary fact—such as the vastness of the Grand Canyon or the thunder of Niagara. And it is from this limitless virtuosity that is derived every other kind of musical resource you might want: subtlety, inflection, enchantment. It is the same sort of magic that is to be found in Heifetz's performances of Bazzini's *Ronde des Lutins*, for example, or of Dinicu's *Hora Staccato*: the ability to do the impossible is only the *beginning* of the spell cast by these sorcerers.

The magnitude of the gifts possessed by the man born in Toledo, Ohio, on October 13, 1910 ("blind in one eye and with only slight vision in the other," says Leonard Feather's *Encyclopedia of Jazz*), is agreeably summa-

rized in the tunes that begin and end the 121-item alphabetical sequence. *After You've Gone* has been all but canonized as a "rouser" played, in traditional performance, either fast or faster. A creation (1918) of Henry Creamer and Turner Layton, two talented black writers, *After You've Gone* is a curiously bobtailed tune only twenty measures in length. But it is quite long enough, and each measure is sufficiently individual, for Alec Wilder (in his *American Popular Song*) to characterize the totality as a quintessential instance of "an American-sounding song."

Tatum, who knew the reputation of the song as a rouser as well as any man who ever played it, is as independent-minded about it here as he is about everything he plays. He eases into the tune with a reprise of the familiar concluding phrase (slightly Tatumized) at a leisurely jog. He plays two full choruses in the same tempo, not without explicit musical reference to the mood of a text that relates to a painful parting. But chorus three *is* a rouser, one the like of which has seldom been heard: tough, fast, violently expository of every digital wile Tatum has in stock—save for those he conjures up for chorus four, a revelation of flourishes reserved. And chorus five breaks the tempo in half for a power-packed, stomping windup. Most remarkable of all is the discovery, as one listens to it again and again (this classic exegesis of a chapter of the jazz Bible is packed into *four minutes* of playing time), that if you start tapping your foot to the leisurely pace of the first chorus the *accent* will fall steadily in place regardless of the alterations of tempo. All this means is that Tatum's sense of *pulse*—like that of all great interpreters, whether an Armstrong or a Toscanini—is unvarying once a piece begins, whether the tempo is doubled, halved, or otherwise fragmented.

You Took Advantage of Me is, of course, drawn from another chapter of the jazz pianist's Testament, that vast, rewarding treasury gathered up from the world of the Broadway show—in this case Richard Rodgers and Lorenz Hart's *Present Arms* (1928). Wilder refers to it as "one of Rodgers' best loved songs," although "a trifle 'notey'." The fun of Tatum's treatment is that he relishes *both* the melodic line that makes it lovable and the chromatic harmonies that make it "notey," proceeding to increase the listener's appreciation of the combination with a performance as straightforward as it is witty—rather like Woody Allen recounting his sex life. When Tatum gets into the song's contrasting strain for the third time,



ART TATUM:
a thesaurus of
jazz-piano mastery,
a compendium
of musicianly
excellence.

appearing not to know how to get out of the harmonic muddle he has made of the middle, the outcome is outrageously inventive.

Jazz has been likened, on many levels, to Baroque music: it is a performer's art, it puts a high premium on improvisation, and a piece need never sound exactly the same twice. But there is an even earlier precedent for the art that Tatum practiced. (In its modern manifestation it surfaced particularly in the bop and progressive phases of jazz in the Forties and early Fifties, each of which owed much to Tatum's use of harmonic *distances* as a means of communication to listeners.) Jazz's relationship to pre-Baroque music was interestingly spelled out in an article in the scholarly *Musical Quarterly* ("The Silent Theme Tradition in Jazz," by Frank Tirro, July 1967) which likened some of the "in" music of Parker, Gillespie, Monk, and others to the *musica reservata* of the sixteenth century, and it inspired me to further investigation of the subject in Gustave Reese's monumental *Music in the Renaissance*.

"*Musica reservata*" means, simply, "music reserved for an elite" or for people with a particular aptitude for the perception of certain musical subtleties. A summarizing sentence from Vicentino's *L'Antica Musica Ridotta alla Moderna Pratica* (1555) distinguishes between the chromatic and diatonic music of the time thus: "The latter was sung for the benefit of ordinary ears, at public festivals . . . the former was [fittingly reserved—*reservata*] for the benefit of trained ears, at private entertainments of lords and princes, in praising great persons and heroes. . . ."

This distinction pertains nicely to Tatum's order of mastery, to such an extent that it can even be illustrated anecdotally. Few accounts of George Gershwin's life omit mention of his great admiration for Tatum or the occasion which brought together the great jazzman and the noted pianist-composer Leopold Godowsky (noted for his great technical feats at the keyboard) in the Gershwin apartment in New York. Those present included the late Oscar Levant, who recalled (in his *A Smattering of Ignorance*) that "Godowsky listened with amazement for twenty minutes to Tatum's remarkable runs, embroideries, counter-figures, and passage playing. The succeeding hour and a half of the same thing bored him, however."

This, clearly, was an instance of Tatum plain and Tatum fancy all at once. Godowsky responded instantly to the plain fact that Tatum had conditioned his fingers to do stupendous things technically. But *what* his fancy did with Gershwin's *Liza* or *I Got Rhythm* (just as what it does, in this collection, with *The Man I Love*, *Embraceable You*, and *I've Got a Crush on You*) was, for Godowsky, obviously *musica reservata*, something he could not deal with either intellectually or emotionally.

THERE is, to be sure, a certain tactical problem in singling out, isolating, and making available for ready repetition the thirty-five or forty most precious combinations of matter and manner in the 121 piano solos supplied here. And one wonders if a thirteen-disc set priced at \$75 is quite the way to introduce Tatum's art to newcomers, however much it might be welcomed by those already among the elect. Shouldn't RCA, in its Pablo guise, favor those not yet attuned to this particular *musica reservata* by issuing a single disc or two of selections from the whole?



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CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN

ARENKY: *The Fountain of Bakhchisarai, Op. 46.* **TCHAIKOVSKY:** *Dmitri the Impostor and Vassili Shuisky; Undine (excerpts).* Irina Arkhipova (mezzo-soprano); Tamara Milashkina (soprano); Evgenii Rakov (tenor); Moscow Radio Chorus and Orchestra; U.S.S.R. Bolshoi Theatre Orchestra, Aleksandr Melik-Pashayev and Evgenii Akulov cond. WESTMINSTER GOLD WGS-8300 \$3.49.

Performance: **Fairly good to very good**
Recording: **Very good**

The well-chosen contents of this release—taken from the Russian Melodiya catalog—add up to some forty minutes of music rare and well done, served up with engineering of unusual depth and richness.

Anton Arensky's five-part incidental music to the Pushkin poem *The Fountain of Bakhchisarai* has little individuality; echoes of Tchaikovsky run through it, mixing with some Borodin-styled orientalia. It is well performed by the chorus and orchestra, however, and Zarema's aria, which is by far the longest and most significant episode, is sung by the popular Russian mezzo-soprano Irina Arkhipova with a smoldering passion tempered by a creamy tone.

Tchaikovsky's music for Ostrovsky's historical pastiche *Dmitri the Impostor and Vassili Shuisky*, something of a sequel to Pushkin's *Boris Godounov*, is youthful (1866), quite obscure, and without an opus number. The two excerpts heard here (Introduction and Mazurka) are characteristic and pleasant. *Undine*, his second opera (1869), survived

only in fragments. Some of the material is quite effective, including a sweeping adagio melody Tchaikovsky utilized many years later in his *Swan Lake*. After some initial unsteadiness, soprano Milashkina handles her high-lying part impressively, but her tenor partner's sturdy tone suffers from a bleaty quality. Still, despite the shortcomings, partisans of Russian Romanticism will find these unusual excerpts rewarding. *G.J.*

BEETHOVEN: *Romance No. 1, Op. 40; Romance No. 2, Op. 50* (see GOLDMARK)

BEETHOVEN: *Symphony No. 3, in E-flat Major, Op. 55 ("Eroica"); Coriolan Overture, Op. 62.* London Symphony Orchestra, Leopold Stokowski cond. RCA ARL1-0600 \$6.98. © ARS1-0600 \$7.98. © ARK1-0600 \$7.98.

Performance: **Mostly swift and brilliant**
Recording: **Excellent**

BEETHOVEN: *Symphony No. 3, in E-flat Major, Op. 55 ("Eroica").* Vienna Philharmonic Orchestra, Pierre Monteux cond. LONDON STS 15190 \$3.49.

Performance: **In the grand classic mold**
Recording: **Good enough**

Stokowski's first recorded essay of the *Eroica* offers a very stately opening movement, but for the remainder of the music the over-ninety-year-old conductor lets no grass grow under his feet. The great fugal episode of the funeral march suffers at Stokowski's pace, but the scherzo and finale come off brilliantly, and special kudos are due the horns for their traversal of the celebrated central episode of the scherzo. The recording is fine—open and full—and, except for a slight misalignment of flute and violins at the moment of moving out of the first fugato and toward the "Hungarian" variation in the finale, the London Symphony's playing is impeccable. The Stokowski reading of *Coriolan* fairly seethes with nervous energy and high drama.

The London Stereo Treasury reissue of Monteux's *Eroica* reading (originally released on RCA Victrola in 1963) is most welcome. The conception is in the classic mold exemplified by Felix Weingartner, with the somber

grandeur of the funeral march looming as the towering peak of the French maestro's realization of the score. To my ear, the violins are just a mite out of focus relative to the rest of the orchestra, but even with this minor flaw, I would rate the Monteux as currently the best buy among the budget-price *Eroica* recordings in stereo. *D.H.*

BERG: *Lulu, Suite.* **R. STRAUSS:** *Salome, Final Scene.* Anja Silja (soprano); Vienna Philharmonic Orchestra, Christoph von Dohnanyi cond. LONDON OS 26397 \$6.98.

Performance: **Cool**
Recording: **Smooth, clear**

There is a curious contrast between these performances. The *Lulu* Suite, mainly orchestral, gets a cool and strangely uninvolved performance that makes its supposedly difficult "expressionist" music sound much less far-out than Richard Strauss. But Anja Silja's version of the final scene of *Salome*—certainly the more interesting performance here, whatever its shortcomings—has a great deal of musico-dramatic presence.

It is not exactly a secret that Silja had a long love affair with the late Wieland Wagner that ended only with his death. She was, in effect, his protégée, and he created a very striking production of *Salome* for her. More than an echo of the intensity of that production can be heard here. Silja was never a remarkable singer from the point of view of size of voice or tonal beauty (and she is well over her head in the rather brief singing required in the *Lulu* Suite). Nevertheless, even in a recording, she projects something very real.

The disc shows off excellent recorded sound of a remarkable clarity. Texts and translations are provided for the Strauss work only. *E.S.*

BRUCKNER: *Symphony No. 5.* Vienna Philharmonic, Lorin Maazel cond. LONDON CSA 2238 \$6.98.

Performance: **Medium-weight**
Recording: **Good**

This is a solid performance of medium weight. Lorin Maazel is meticulous, and the Vienna Philharmonic never sounds less than wonder-

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

ful. But I get a certain sense of distance from the music that robs it of some of its inner intensity. The recorded sound is gorgeous. *E.S.*

DEBUSSY: *Études*. Anthony di Bonaventura (piano). CONNOISSEUR SOCIETY □ CSQ 2074 \$6.98.

Performance: **Light-fingered**
Recording: **Excellent**

The relative obscurity of the Debussy *Études* is a perpetual puzzle to me—the set of twelve piano studies contains some of the composer's most wonderful music. This recording catches a special side of the music: its wit and color fantasy. Di Bonaventura's performances are nimble, light-fingered, and full of delicacy and nuance. This is not the only way to treat this music, but it is certainly a most entrancing one. Technically, the recording is excellent, achieving presence without the ugliness that often mars close-up piano sound. *E.S.*

FERNANDEZ: *Brasileira, Suite No. 2* (see VILLA-LOBOS)

RECORDING OF SPECIAL MERIT

GOLDMARK: *Violin Concerto in A Minor, Op. 28*. **BEETHOVEN:** *Romance No. 1, in G Major, Op. 40; Romance No. 2, in F Major, Op. 50*. Nathan Milstein (violin); Philharmonia Orchestra, Harry Blech cond. (in Goldmark: no conductor listed for Beethoven). SERAPHIM S-60238 \$3.98.

Performance: **Glorious fiddling**
Recording: **Good**

Much as I enjoy Goldmark's *Rustic Wedding* Symphony and earnestly hope for a new recording of his *Sakuntala* Overture, his violin concerto had always struck me as impossibly tedious and overdrawn. Nathan Milstein's extraordinary performance, however, makes me feel foolish for having overlooked it when it was first offered on Capitol in 1958. Certainly it was less convenient in its original format, spread over both sides of a full-price disc: all thirty-one and a half minutes are on a single side of the Seraphim reissue, and the sound is more than respectable. If Milstein doesn't transform the concerto into a great work, his glorious fiddling is so filled with beauty and nobility of its own that one either excuses or simply overlooks the basic emptiness of Goldmark's score. There are no grand gestures here, but a thoroughly comfortable and unselfconscious sort of brilliance, built on spontaneous, sweet-toned lyricism and apparently real affection for the piece. Harry Blech and the "old" Philharmonia mesh perfectly with Milstein every step of the way, and they too seem to be enjoying the assignment.

These recordings of the Beethoven Romances, for which no conductor is identified, have not been released before on any label. They sound as if they were taped a little later than the Goldmark, probably during the period in which Milstein served as his own conductor in concertos of Bach, Vivaldi, and Mozart. They, too, are aglow with both elegance and warmth, and with a chamber-music intimacy superbly apposite to these lovable pieces. There is a discernible tape splice about halfway through the G Major, but it is not bothersome. *R.F.*

GUARNIERI: *Dansa Negra; Dansa Brasileira* (see VILLA-LOBOS)

HAYDN: *Mass No. 12, in B-flat Major, "Harmoniemesse"* (see Best of the Month, page 85)

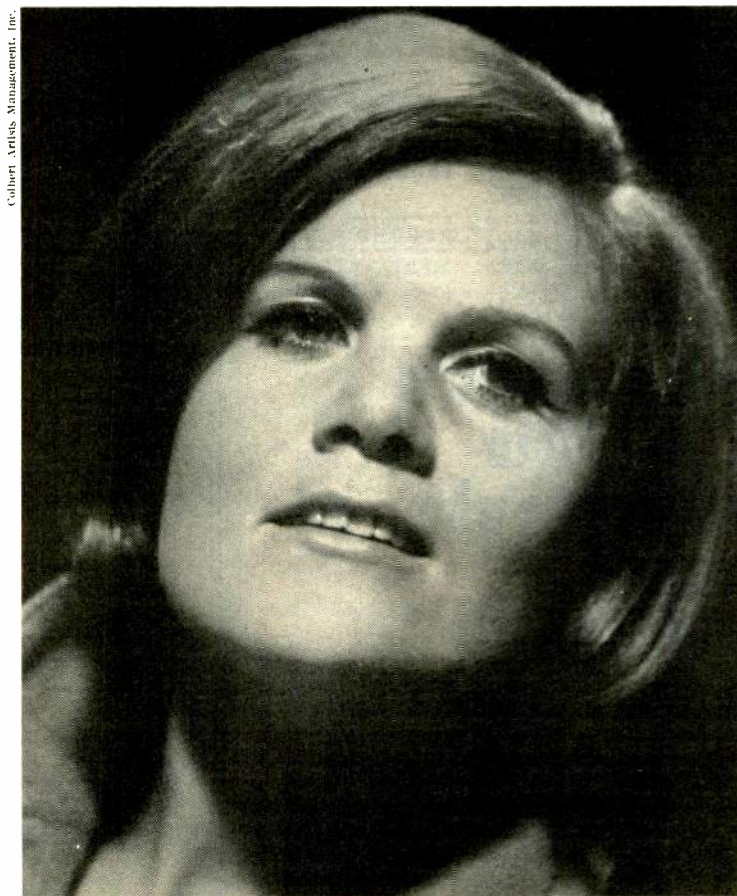
RECORDING OF SPECIAL MERIT

KHACHATURIAN: *Spartacus (complete ballet)*. Bolshoi Theater Orchestra, Algis Zhuratis cond. COLUMBIA/MELODIYA D4M 33493 four discs \$20.98.

Performance: **Roman extravaganza**
Recording: **Terrific**

Aram Khachaturian has conceded that "we know nothing of the music of ancient Rome," but he calls his score for the four-act ballet *Spartacus* "a monumental fresco describing the mightily avalanche of the antique rebellion of slaves on behalf of human rights" and says he has "tried to capture the atmosphere of ancient Rome in order to bring to life the images of the remote past. . . ." At the same time, undoubtedly mindful of having received the Lenin Prize in 1959 for *Spartacus*, he is predictably careful to point out the "spiritual

exudes, at times, more than a trace of Armenian flavoring. And as this music splashes around the huge orchestra, it sounds every so often like one of those overblown soundtracks from a Cecil B. DeMille movie (indeed, Alex North wrote just such a score for the 196-minute Stanley Kubrick version of the *Spartacus* story in 1960). Listening to this full-blooded music, it's hard to believe that Khachaturian, back in 1948, was reproved by Soviet officialdom, along with Prokofiev and Shostakovich, for "vicious, anti-popular and formalist trends and bourgeois ideology." Yet a good deal of *Spartacus* is more than the mere musical wallpaper we have come to associate with movie spectacles or "socialist realism." From the opening triumphal march when the victorious legionnaires lead in their slaves to the final, wordless requiem, much here is distinguished by a sense of grace and form and particularly a fecundity of invention that makes hearing the whole work a fascinating experience. It has form, it builds and moves, and it always gets where it is going.



ANJA SILJA: *A Salome* who "projects something very real"

affinity of *Spartacus* to our own time" when "many of the world's oppressed people are waging an intense struggle for national liberation and independence. . . ." an afterthought that ought to go over big in, say, Czechoslovakia or Hungary.

But "monumental fresco" this surely is, a sprawling, intensely romantic accompaniment for the Bolshoi's ballet spectacle, replete with the vigorous rhythms and alluring melodies that have marked all this composer's scores, especially the popular *Gayne*, *Masquerade*, and much of his movie music. The ancient Roman "atmosphere," in fact,

Here are explosive passages of circus music, gloriously vulgar in their full-color pageantry, dances enough for a miniature dance festival, a bluesy nocturne, bacchanale music, and a chorus of large lamentation. The very *bigness* of it all, the reliance on repetition to build huge passages out of simple themes, the sense of sweep and pageantry—all are reminiscent of Gilière's *Ilya Murometz*, which also deals with a larger-than-life hero in ultraromantic musical terms, and which is also something of an endurance contest to hear in full.

Like the Bolshoi Ballet's production, which

Clive Barnes has lauded as the more significant accomplishment, Khachaturian's "mighty avalanche" has been undergoing revision since 1956 when it received its premiere in Leningrad, and a lot has been removed in the process. But for those listeners who can't get enough of *Spartacus*, even over seven LP sides, there's an *eight*th side containing four movements eliminated from the original. Known as "Suite No. 4 from *Spartacus*," this supplementary plate of leftovers includes a "Tarantella" and a "Saturnalia" along with a Bacchantes' Dance and an "Incident at Night"—all of a piece with the rest of the score, but all, I think, fairly dispensable. *P.K.*

MENDELSSOHN: *Piano Concerto No. 1, in G Minor, Op. 25; Piano Concerto No. 2, in D Minor, Op. 40.* Murray Perahia (piano); Academy of St. Martin-in-the-Fields, Neville Marriner cond. COLUMBIA M 33207 \$6.98.

Performance: **Fluent**
Recording: **Good**

I have always been partial to Mendelssohn's tautly dramatic and brilliant G Minor Piano Concerto and have found its D Minor companion work, except for the lovely slow movement, a bit dull. There are two distinct schools of thought about the performance of the concertos—one favoring the impetuous and febrile, the other leaning toward the romantic and lyrical. Herein lies the essential difference between Perahia and Marriner (romantic) on the one hand and Serkin and Ormandy (impetuous), also on the Columbia label, on the other. A choice between the two is, in my opinion, purely a matter of taste



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SPARTACUS:
Vladimir Vasiliev
in the Bolshoi
Ballet production

(mine generally tends toward the impetuous).

In any event, Perahia's pianism is wonderfully fluent and beautifully nuanced, and he gets crisp accompaniment from Marriner's skilled players. I do hope, however, that Mr. Perahia's next concerto recordings will feature repertoire even more truly in keeping with his remarkable gifts—to wit, the Schumann and Chopin concertos. *D.H.*

MENDELSSOHN: *String Quintet No. 2, Op. 87* (see VERDI)

RECORDING OF SPECIAL MERIT

MERIKANTO: *Juha.* Matti Lehtinen (baritone), Juha; Raili Kostia (soprano), Mar-

ja; Hendrik Krumm (tenor), Shemeikka; Maiju Kuusojä (contralto), Mother-in-law; others. Finnish National Opera Chorus and Orchestra, Ulf Soderblom cond. MUSICAL HERITAGE SOCIETY MHS 3079/80/81 three discs \$10.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Very good**
Recording: **Excellent**

Juhani Aho's novel *Juha* is something of a Finnish literary classic, and the opera's libretto, by the famous soprano Aino Ackte, is said to be faithful to the book to the point of containing verbatim quotations. Aarre Merikanto
(Continued on page 111)

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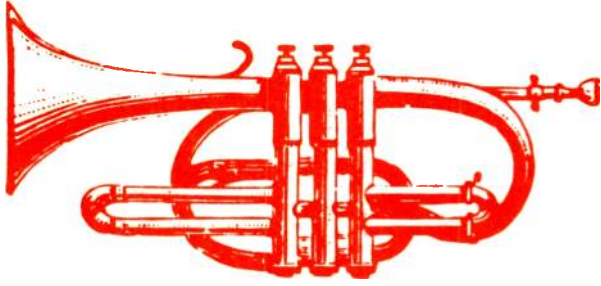
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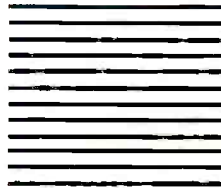
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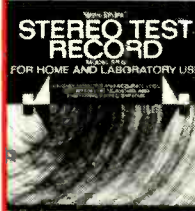
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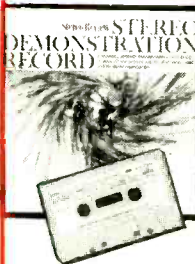
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(1893-1958) completed the opera in 1922 and submitted it to the management of the Finnish Opera, who rejected it and thus relegated it to virtual dormancy for the remaining thirty-six years of the composer's life (it was broadcast in 1957 and 1958). Its first stage performance in 1963 achieved the success, in Finland at least, that its creator had sought in vain during his lifetime.

That success is fully understandable. The story is rather basic but contains the stuff strong operas are made of: a love triangle with echoes of *Pagliacci*, *Il Tabarro*—or *Porgy and Bess*. Honest, middle-aged, crippled Juha is married to Marja, a much younger and love-starved woman. She falls for a traveling merchant named Shemeikka and, after a very brief period of inner struggle, runs away with him. Later, on discovering her lover's shiftlessness and shoddy character, she returns to



AARRE MERIKANTO (1893-1958)
Vital operatic music

her husband. He is ready to forgive her, but Marja cannot stop lying to him. When Juha discovers the truth in all its ugly ramifications, he cripples Shemeikka in a fight and commits suicide. Marja survives, bearing the scars in her soul.

This passionate tale is developed with terse effectiveness in three acts of two scenes each. *Juha* is a highly theatrical opera to which an arctic setting and certain ethnic qualities lend an added dimension of interest. While Merikanto's music is undoubtedly eclectic, it is tense, turbulent, and immensely skillful. His vocal writing reveals some of the arioso sweep of Italian verismo (Giordano, in particular, comes to mind) or such verismo-influenced cosmopolitan operas as D'Albert's *Tiefland*, but the power and wide coloristic palette of Merikanto's orchestra recalls the Richard Strauss of *Elektra*. There are lively imagination and excellent theatrical craft in the way he employs certain elements—low brass, trombone glissandos, percussive combinations, harp effects—to dramatic ends. This is vital operatic music with a harmonic language freed of older tonal strictures but unbound by the enervating shackles of later schools as well.

The performance is on a consistently high artistic level, spearheaded by the bass-baritone Matti Lehtinen, an artist of international

stature. Soprano Raili Kostia brings great emotional commitment to the role of Marja, tenor Hendrik Krumm is a bit shrill but dramatically effective, and the supporting singers are never less than adequate and frequently much better. Orchestra and chorus are first-class. Thoroughly stageworthy, well-written, singable contemporary operas are not easy to come by. *Juha* is all of these, and I recommend it to any adventurous listener. G.J.

MIGUEZ: *Nocturne* (see VILLA-LOBOS)

RAVEL: *Boléro*; *Rapsodie Espagnole*; *La Valse*. Boston Symphony Orchestra, Seiji Ozawa cond. DEUTSCHE GRAMMOPHON 2530 475 \$7.98.

Performance: **Sleek**
Recording: **Powerful**

RAVEL: *Rapsodie Espagnole*; *Ma Mère l'Oye*; *Pavane pour une Infante Défunte*; *Boléro*. Budapest Philharmonic Orchestra, András Kórodi cond. HUNGAROTON SLPX 11644 \$6.98.

Performance: **Sympathetic but flawed**
Recording: **Good**

Seiji Ozawa is clearly not overawed by the Boston Symphony Orchestra's long history of Ravel performances under Monteux, Koussevitzky, and Munch. He has his own ideas about the three works on his new Deutsche Grammophon disc: some listeners may find them characterized more by efficiency than by poetry, but the performances are unarguably sleek. The *Boléro*, a little faster than Ravel indicated, but by no means headlong or unatmospheric, is a "straight" performance—I missed the trombone slurs, which are not attempted here—but, with the superbly maintained rhythm and virtuoso playing, it makes quite an impact. *La Valse* is sumptuous and seductive for the most part, but lacks the subtlety Bernstein, Monteux, and others have shown in their handling of the piece. Most effective of all is the fire-and-ice brilliance of Ozawa's *Rapsodie Espagnole*, but that work is gratuitously split for turnover after the *Malaqueña* in one of those deplorable "sandwich" arrangements that contravene the basic premise of the long-playing disc.

The Hungaroton disc is laid out more sensibly and more generously—but I don't think it is really in the running. The sound is realistic, and Kórodi's *Rapsodie* is vivid and warm. his *Mother Goose* (the original five sections only, not the full ballet version) touchingly evocative. Poor horn tone disfigures the otherwise attractive *Pavane*, though, and the wind playing in the well-paced *Boléro* is disappointingly lackluster. R.F.

ROSSINI: *String Sonata No. 1* (see VERDI)

SAINT-SAËNS: *Violin Concerto No. 3, in B Minor, Op. 61*; *Havanaise, Op. 83*. Louis Kaufman (violin); Netherlands Philharmonic Orchestra, Maurits Van Den Berg cond. ORION ORS 75177 \$6.98

Performance: **Souful**
Recording: **Spotlights violin**

Louis Kaufman, at three score and ten, has lost neither his "hot" tone nor his left-hand dexterity when it comes to whipping through these warhorses of the French violin repertoire. In the pre-LP days, when he was the behind-the-scenes fiddle in almost every other

(Continued on page 114)

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Are superlatives exhausted where De Larrocha is concerned?

Two albums of piano music by Manuel de Falla have just been released, one by London Records and one by Musical Heritage Society. The repertoire on the two discs is almost identical, and coincidentally the pianist on both is the same: Alicia de Larrocha. The MHS recording was made in Spain a few years ago by Hispavox; the London recording is new.

The photographic portrait of Falla on the cover of the Musical Heritage Society album reminds me of the word-sketch that Henry Prunières wrote of him in 1928: "It is difficult to imagine a figure more Spanish in type than this slight man, thin and alert, whose face seems delicately sculptured in wood; not an atom of fat under the skin of this animated visage; eyes of flame that reveal the intense emotion burning within. Manuel de Falla is the incarnation of passion, imagination, enthusiasm, although an iron will disciplines his emotions."

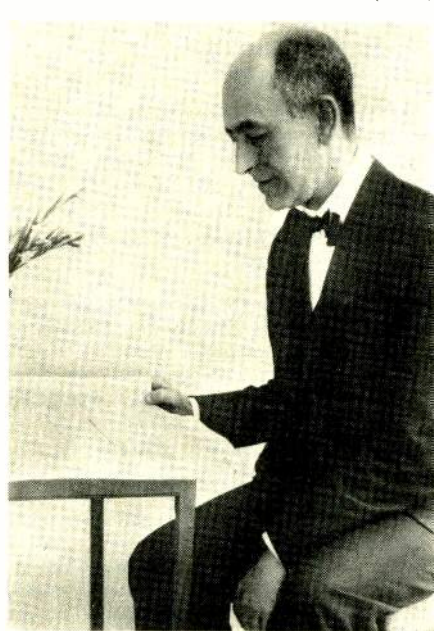
Some years later, in my book *The Music of Spain*, I drew an analogy between the man and his music: "Not a superfluous note, not an ounce of padding, in the finely wrought, muscular texture of his scores. The sinews of his art are tense, yet flexible; they pass from meditative repose to dynamic action with dramatic rapidity. His creative reflexes respond with sensitive alertness to every emotional impact, yet the process of musical transmutation is achieved with the most painstaking care, with a ceaseless, disciplined striving for perfection."

Meanwhile I had come to know Falla in Paris and had occasion to hear him play his own music for piano. He was a fine, sensitive pianist who at the age of twenty-five had won first prize in a national competition in Spain. All the personal qualities that I have tried to describe were embodied in his playing. Ever since I first heard him play—which was more than forty years ago—I have wondered when a pianist would appear who could transmit to later generations the unique essence of Falla's music as I felt it then. Alicia de Larrocha is that pianist.

She of course possesses greater technical resources than Falla had; but that alone does not explain the marvelous quality of her interpretations. How many times—many more than I care to remember!—have we heard concert pianists wreak their "virtuosity" on the much-battered *Ritual Fire Dance* or the *Dance of Terror* from *El Amor Brujo*. I must confess that I had reached the point where I never wanted to hear these encore fixtures again—until I heard Larrocha play them. It is silly to speak of "virtuosity" in relation to her playing. Certainly there are innumerable technical details to admire, such as the ineffable clarity and ease of her runs, the expressive articulation of the inner voices, the exquisite nuances of her dynamic palette—but haven't all the fine adjectives and superlatives already been exhausted in writing about Larrocha? For me, the ultimate revelation of her playing is what I must call "poetry"—revealing the inner essence of the music that was only latent until she, "with a ceaseless, disciplined striv-

ing for perfection," made us aware at last of its presence.

The immense popularity of the piano transcriptions (by the composer) from the ballets *The Three-Cornered Hat* and *Love the Sorcerer* has overshadowed Falla's original music for solo piano—of which he actually wrote very little. It consists of the Four Spanish Pieces (1907), the *Fantasia Baetica* (1919),



The Bettman Archive

Falla: Piano Music

and *Hommage pour le Tombeau de Paul Dukas* (1935). The last is almost never played—because it is not "Spanish." But neither has the *Fantasia Baetica* been often heard—perhaps because it is not "Spanish" enough. Although it relates to Falla's own province of Andalusia—which the Romans called "Baetica"—it marks the composer's transition to the more austere style of his later works, such as *El Retablo de Maese Pedro* and the Harpsichord Concerto, which reflect the Castilian spirit.

What happened, I think, is that Falla's earlier Andalusian works, with their vivid evocations of *cante hondo* and the flamenco dances with their fascinating rhythms, aroused expectations in most listeners that are not fulfilled in the *Fantasia*, with its somewhat archaic and reticent character. It was dedicated to Arthur Rubinstein, who hardly ever played it. It is not a very showy piece, in spite of its many arabesques, down-rushing broken chords, and *glissandi* passages. The middle section consists of a lovely lyrical intermezzo. While the *Fantasia* will probably not become a repertoire piece, now that Larrocha has made it her own its complex beauty can be appreciated by those who do not necessarily

associate Andalusian music with shouts of "Olé!" and the clacking of castanets.

The Four Spanish Pieces were begun just after Falla wrote his opera *La Vida Breve*, in 1905, and were completed after he went to Paris in 1907 (he had planned a seven-day excursion, but remained for seven years!). *Aragonesa* has the characteristic 3/8 time and triplet figuration of the *jota* of Aragón, a fast and vigorous dance. *Cubana* captures the languorous and sensuous atmosphere of the Antilles, with its evocation of the *guajira*, originally a folk song of the Cuban peasants (*guajiros*), with alternating meters of 3/4 and 6/8. In Falla's piece these meters are also simultaneously combined in the right and left hands. *Montañesa* refers to the region of northern Spain known as "La Montaña," where the Cantabrian mountains slope down toward the Atlantic. It opens with the sound of distant bells, as though from a hermitage on the mountainside—and how clearly chimed, how unbelievably bell-like, is the sound that Larrocha draws from the piano!

As might be expected, *Andaluza* is the most frequently played of these pieces. Marked *Vivo (très rythmé et avec un sentiment sauvage)*, it alternates strongly accented staccato sections with widespread guitar-like figurations and an intensely expressive melody of the *cante hondo* type. Here again the accompaniment, as in so much of Falla's music, is based on the technique of the guitar.

Of these two recordings, the London offers a wider selection from the two ballets, which Larrocha plays so splendidly that they should not be passed up merely for the sake of getting the attractive but less important *Danza No. 2* from *La Vida Breve* in the MHS recording. The liner notes for the latter—understandably unsigned—read as though they had been translated from Spanish into English by someone ignorant of both languages. The liner notes by John Davidson for the London recording are excellent. I only wish that London had used the portrait of Falla on its cover instead of Goya's painting of two bosomy *majas* and their sinister male companions—very alluring, no doubt, but quite irrelevant to Falla's music. —Gilbert Chase

FALLA: *Cuatro Piezas Españolas: Aragonesa; Cubana; Montañesa; Andaluza. Fantasia Baetica. Three Dances from El Sombrero de Tres Picos: Danse des Voisins; Danse du Meunier; Danse de la Meunière. Suite from El Amor Brujo: Pantomime; Chanson de Follet; Danse de la Frayeur; Récit du Pêcheur (Le Cercle Magique); Danse Rituelle du Feu.* Alicia de Larrocha (piano). LONDON CS-6881 \$6.98.

FALLA: *Cuatro Piezas Españolas: Aragonesa; Cubana; Montañesa; Andaluza. La Vida Breve: Danza No. 2. El Sombrero de Tres Picos: Danza de los Vecinos (Seguidillas); Danza de la Molinera. El Amor Brujo: Danza del Terror. Fantasia Baetica.* Alicia de Larrocha (piano). MUSICAL HERITAGE SOCIETY MHS 1929 \$3.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

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Hollywood movie. Kaufman recorded this concerto with the Santa Monica Symphony under Jacques Rachmilovich for the Disc label: if memory serves, his new reading is pretty much the same brilliant fiddling, and totally un-Gallic when placed alongside the work of a Francescatti, a Grumiaux, or even a Milstein. The more obviously tropical *Havanaise* is more appropriate to Kaufman's bow.

The essentially competent orchestral accompaniment seems rather spread out and cavernous here, and the very bright spotlighting of the violin unfortunately tends to make the entire production pall on the ear well before the conclusion of side two. *D.H.*

SIBELIUS: Symphonies (see The Basic Repertoire, page 56)

R. STRAUSS: Also Sprach Zarathustra, Op. 30. St. Louis Symphony Orchestra. Walter Susskind cond. TURNABOUT □ QTV-S 34584 \$3.98.

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

R. STRAUSS: Also Sprach Zarathustra, Op. 30. Orchestre Philharmonique de Strasbourg. Alain Lombard cond. ERATO STU 70873 \$6.98.

Performance: **Adequate**
Recording: **Over-reverberant**

R. STRAUSS: Also Sprach Zarathustra, Op. 30. Vienna Philharmonic Orchestra. Richard Strauss cond. *Whipped Cream Waltz, from Schlagobers, Op. 70.* Berlin Radio Symphony

Orchestra, Richard Strauss cond. TURNABOUT ⊕ THS-65021 \$3.98.

Performance: **Unique document**
Recording: **World War II vintage**

Among the dozen or so currently available recordings of Richard Strauss' Nietzschean tone poem—from the headiness of Mehta's version to the expansive lyricism of Karajan's, with sonic standards ranging from good to superb—there must surely be one to suit just about any listener. The three latest entries are each highly distinctive in provenance, performance style, or both. Turnabout not only offers top dollar value, at \$3.98, for the general quality of performance and excellence of sound, but its St. Louis Symphony rendition appears to be the first one recorded specifically for quadrasonic (QS) playback—of the "ambient" rather than the surround type. The performance, except for a touch of stodgy pacing in the "Science" fugue, is alert and marked by particularly distinguished playing by solo violinist Max Rabinovitsj in the Dance Song section. Overall, the sound is clean and bright, though side one of my review copy was audibly off-center and the surface noise throughout was fairly heavy.

Alain Lombard's Strasbourg Philharmonic is a very competent aggregation, certainly on a par with the St. Louisans if not with Karajan's Berliners or even Mehta's Los Angelinos, but the character of the Strasbourg hall and Erato's microphone placements prevent this recording from joining into real competition with the others. The balance, as heard through my speakers, tends to favor brass and timpani at the expense of the all-important violins. This one is definitely out of the running in the *Also Sprach* sweepstakes.

Turnabout's Historical Series recording of a performance conducted by the composer himself is quite another matter. Last January, I reviewed a pressing (of doubtful legitimacy) on the Olympic label derived from the same original (presumably radio-broadcast) source as the Turnabout disc. The Turnabout issue, however, evidently bears not only the sanction of the Strauss family, but its processing has resulted in decidedly better sound than what I heard nine months ago. Then I found the orchestra sound dim, distant, and muddy in *Zarathustra* and only slightly better in the musically negligible *Schlagobers* excerpt. On the Turnabout issue, however, despite drop-outs here and there in the tape and some sloppy detail work on the part of the Vienna players (but a fine solo violin), the basic outlines of the composer's own conception come through strongly. This is no disc for hi-fi buffs, but I shall certainly hang on to it along with the other Richard Strauss recordings that I prize most highly, those of *Don Quixote* and *Till Eulenspiegel*. *D.H.*

R. STRAUSS: Salome, Final Scene (see BERG)

TCHAIKOVSKY: Dmitri the Imposter and Vassili Shuisky; Undine, Excerpts (see ARENSKY)

TCHAIKOVSKY: Symphony No. 6, in B Minor, Op. 74 ("Pathétique"). Orchestre de Paris, Seiji Ozawa cond. PHILIPS 6500 850 \$7.98.

Performance: **Cool, elegant**
Recording: **Good**

TCHAIKOVSKY: Symphony No. 6, in B Minor, Op. 74 ("Pathétique"). Moscow Radio



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Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40266 \$6.98.

Performance: **Fieri**
Recording: **Variable**

Seiji Ozawa's way with the *Pathétique* in this performance, though by no means lacking in urgency, is rather on the cool and elegant side. Consequently, it is the lighter and more lyric aspects of the score that come across to best effect here. This is particularly true of the 5/4 movement, which is exceptionally well played and achieves beautifully effective details of nuance throughout the trio section. Technically, the recording is first-rate throughout.

If Gennady Rozhdestvensky had had the services of the Leningrad Philharmonic and really topnotch engineering for his Melodiya/Angel recording, his realization of the *Pathétique* might have ranked among the best of the more than two dozen currently available disc versions. Even with sloppy orchestral detail in the early pages, and despite somewhat tubby and constricted sonics, the performance is fiery and passionate almost to the point of rawness in the gut-racking final pages. There are stunning points made in the ferocious Slavic quickstep scherzo, in which the delineation of the inner wind parts and the savage unison runs before the reprise are most striking. The production is uneven, but this recording is well worth the while of those who fancy their Tchaikovsky in the truly Russian vein. *D.H.*

VAUGHAN WILLIAMS: *Sir John in Love* (see Best of the Month, page 84)

RECORDINGS OF SPECIAL MERIT

VERDI: *String Quartet in E Minor*. New Vienna String Quartet. MENDELSSOHN: *String Quintet No. 2, in B-flat Major, Op. 87*. Vienna Philharmonia Quintet. MUSICAL HERITAGE SOCIETY MHS 1865 \$3.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Fluent**
Recording: **Very good**

VERDI: *String Quartet in E Minor (arranged for string orchestra)*. ROSSINI: *String Sonata No. 1, in G Major*. English Chamber Orchestra, Pinchas Zukerman cond. COLUMBIA M 33415 \$6.98.

Performance: **Sumptuous**
Recording: **Rich**

Verdi's solitary string quartet is not a student work, but a product of his sixtieth year, roughly contemporaneous with *Aida* and the Requiem; everything in it bespeaks not only maturity but a melodic richness and inventiveness fully comparable with Verdi's finest achievements in the realm of opera. Its link with *Aida* and pre-echoes of *Falstaff* have been remarked upon frequently, and in his notes for the MHS disc Mark Gantt cites actual motifs derived from *Un Ballo in Maschera* and *Don Carlo*. All of which makes it hard to understand why the work is not a staple of the quartet repertory. It is hardly ever played by any of our major chamber-music ensembles: prior to the two releases under review here, there had been only two recordings of the work available in this country in the last twenty years—both of them in the string-orchestra arrangement (which Verdi

may or may not have had a hand in preparing, but which he certainly approved). The music is marvelously attractive in either form, but it is especially good to have the original version available again.

In many respects, the interpretative differences between these two performances might appear to be directly related to the sizes of the respective ensembles, but they really go beyond such a consideration. The New Vienna Quartet gives an eloquent and straightforward account of the work, while Pinchas Zukerman conducts a more sumptuous, highly inflected and dramatic one, as if he were consciously stressing the "operatic" character of the music. On MHS the sinuous and nocturnal first movement is fluent and persuasive in strictly chamber-music terms; on Columbia it is given a grand and lavish stage setting. The differences in the two approaches to the second movement are even more pronounced: Zukerman is very free with the rhythm, pulling it about to underscore the aria-like shape of the theme, which in the process becomes heavily accented and somewhat erratic in its course; the NVQ, mindful that *Andantino* is not very slow, is more strict in its rhythm and allows the theme to flow more naturally.

The third-movement situation is more frustrating. Here the NVQ evidently feels that *Prestissimo* is not very fast, and its approach is far less compelling than Zukerman's exultantly energetic one. But then there is the NVQ's marvelous trio, a ravishing cantilena which is infinitely more appealing sung by a single cello, with the pizzicato accompaniment making its full effect, than in the expanded version, in which the accompaniment recedes into the background. Both performances of the finale are splendid.

I would not hesitate to choose the NVQ performance if only its *Prestissimo* didn't sound so undernourished. But that is the only flaw, and taking the matter of couplings into consideration—not to mention price—I would have to prefer it, anyway, for the overside performance of the Mendelssohn quintet. Another relatively neglected work (and an even more substantial one in a sense, though it boasts nothing like the voluptuous allure of Verdi's themes), it is a winner in every respect: the MHS disc is a *must* for this side alone. Zukerman's performance of the Rossini sonata is a handsome one in an expansive style, but it is carried off with more swaggering wit by Louis Auriacombe on Nonesuch. As I hope I have indicated, though, the two versions of the Verdi quartet are both so enjoyable, and in such different ways, that anyone who loves the work might well want them both, irrespective of couplings. *R.F.*

VIANNA: *Dansa de Negros; Jogos Pueris* (see VILLA-LOBOS)

RECORDINGS OF SPECIAL MERIT

VILLA-LOBOS: *A Prôle do Bebê, Suite No. 1; Bachianas Brasileiras No. 4, Prelúdio; As Três Marias; Rudepoema*. Nelson Freire (piano). TELEFUNKEN SAT 22547 \$6.98.

Performance: **Superb**
Recording: **Excellent**

VILLA-LOBOS: *A Prôle do Bebê, Suite No. 1; Ciclo Brasileiro—Festa no Sertão, Impresões Seresteiras; Chôros No. 5* ("Alma Brasileira"). VIANNA: *Dansa de Negros; Jogos Pueris*. MIGUÉZ: *Nocturne*. GUARNIERI:

(Continued on page 118)

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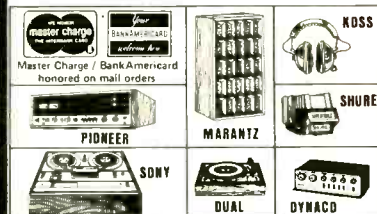
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Columbia Records

The Arrival of Renata Scotti

CONSIDERING Renata Scotti's stature as a reigning prima donna in the opera world, it is curious that she has not been very well represented in the American record catalog. She has an exquisite *Madama Butterfly* on Angel, a very good *Rigoletto* on Deutsche Grammophon, a few Everest sets (hers is the *Lucia* I play most often), a charming recital of Rossini songs on Musical Heritage Society, and that's about it. Or that was about it until DG rereleased her *Traviata* (cassette only) and Columbia Records, in its current program of expanding its vocal catalog, issued two aria recitals, her first new recordings on a major American label for some time. They are "Renata Scotti" (an album of verismo arias) and "Renata Scotti Sings Verdi." And how gratifying it is to be the bearer of good news, to tell you that both are simply wonderful.

I tend to think of Scotti as a specialist in bel canto and early and middle-period Verdi because I have been so dazzled by her performances in such works as Bellini's *I Capuleti ed i Montecchi* and Verdi's *I Vespri Siciliani*. But she is also a renowned interpreter of Puccini. Last year she was a sensation in San Francisco and at the Met in *Madama Butterfly*, and this summer at Wolf Trap she sang Mimì in *La Bohème*, one of her best roles. At the Met next season she will sing all three soprano roles in Puccini's *Trittico*.

She brings complete authority, therefore, to Columbia's new verismo album, on which seven of the twelve arias are by Puccini. All twelve are more or less familiar—such Puccini chestnuts as "*O mio babbino caro*" and

Musetta's Waltz are included—and even the rarer items, the arias from Catalani's *La Wally* and Mascagni's *Iris* and *Lodoletta* are known from recordings by Callas, Tebaldi, Price, or Caballé. But you will hear new things in each of them in Scotti's performances here, for her interpretations are quite individual and most beguiling.

Don't think because this is a dozen excerpts from turn-of-the-century melodramas that the disc is a collection of verismo gasps, sobs, and shrieks. Far from it. There is plenty of drama, as in the *Iris* aria, but pathos rather than passion is the dominant tone. Scotti communicates whatever emotion is called for with temperament, intelligence, and an aristocratic musicality. There is a well placed glottal attack here, a tasteful application of vibrato there, an occasional expressive drop into chest voice, and always a superb control of dynamics. She can fine her voice down to the merest thread of sound to produce ravishing pianissimos, especially and wonderfully impressive here in "*Ch'il bel sogno di Doretta*."

Like Callas, Scotti has always known the value of a small gesture, which often can be more telling than a broad one. She does not yield to the temptation to belt out the *Manon Lescaut* arias, for example, but sings them intimately. Both are soliloquies, and she sings them with an affecting inwardness, presenting a more fragile *Manon* than is usual on the stage today. Most sopranos who sing Musetta in *La Bohème* make her a ridiculous exhibitionist. In "*Quando m'en vo*," here Scotti's Musetta is feminine and charming; her inter-

pretation of the famous waltz is flirtatious but a bit pensive. In "*Flammen, perdonami*" from Mascagni's *Lodoletta*, she seems to reach out and clutch weakly at your wrist as she expires in the snow.

The air of sensuousness and intimacy that pervades the album is heightened by the fact that Scotti is rather close-miked—just the way I like it—close enough that you can hear her breathe (you only *think* you can hear her heart beat). The pleasure this album affords is so great that you will need to share it with someone you really care for.

The sound, too, is splendid. I don't think Scotti's voice has ever been so well recorded before, and although the singer is placed well forward, the balances are good. There is a beautiful picture of the artist on the cover, and the only thing I can think of to complain about is the absence of complete texts and translations in my review copy. (How are fans going to keep up their Italian if they don't have the words in hand?) But only a few copies escaped to market without the text leaflet, and Columbia will send you one if there happens to be none in your album. (The address is on the album cover.)

AND NOW to the Verdi, which is the Big Stuff. If it seems the more impressive of the two albums, perhaps it is because Verdi was a greater composer than his verismo successors, and the arias chosen for this recital give Mme. Scotti an opportunity for greater display of virtuosity and vocal agility. Puccini's heroines tend to be soft, sentimental creatures; Verdi's are larger than life and must cope with grander passions. These arias are longer and give the soprano variety of mood and more time to project the personalities of the characters, ranging from the placid Desdemona (*Otello*) to the wicked Abigail (*Nabucco*).

The slower, quieter arias, such as the long scene from *Otello*, the Letter Scene from *Traviata*, and the first of the *Vespri* arias, show off Scotti's legato, her interesting way of phrasing, and the superb way she can swell or diminish a tone. She sings both verses of "*Addio del passato*," and through her skill in shaping the aria she maintains your interest even through the second verse, which is usually omitted.

The scene from the rarely performed *Battaglia di Legnano* is impressive, but my favorites on the album are the long *scenas* from *I Lombardi* and *Nabucco*. Scotti is a very exciting Giselda in *Lombardi* (I wish the Met would stage it for her), and the excerpt here indicates the scope of the role with a lyrical recitative and prayer followed by a dramatic outburst on the horrors of war. Similar in structure, the *Nabucco* selection shows the fierce side of Scotti's temperament and elicits from her the quality of abandon suggestive of her willingness in live performance to take vocal risks. It is, in a word, thrilling.

Much as I like the verismo album, this Verdi is even greater testimony to the fact that Renata Scotti is a major soprano at her absolute prime. Her voice may not be a voice for everyone, but which soprano's is? Scotti's

tone is a bit tart, and not everybody likes the taste of strawberry-rhubarb. On forte high notes you hear a little steel in the voice, and it has a slightly veiled quality, which is not like Callas' covered middle notes, but is present throughout her range, lending a little mystery to whatever she sings. If you compare her recording of the *Otello* arias with Caballé's, you will see that she does not have the Spanish singer's diamantine clarity; Scotto's vocal color is more that of a smoky topaz. All these characteristics give her voice a unique, instantly recognizable timbre, and she exploits them for the utmost in expressivity.

Her intonation is accurate, and her rhythmic sense is strong—she never pulls an aria out of shape by hanging on to a particularly good note. (Of how many Italian sopranos can that be said?) And then there is the rightness of her diction, the clearly articulated double "m's" "l's," and "t's" (not heard since Licia Albanese and "*Dolce notte quante stelle/Non le vidi mai si belle . . .*") Many singers from many countries learn Italian and sing it well, but few if any non-Italians ever acquire the ability to color words in that precisely *Italian* way that Scotto grew up with. When she sings words like *paura* (fear), *vendetta* (revenge), or *bacio* (kiss), you feel that she not only has those words in her mind and her throat but has lived them as well.

I think both these albums show what acting with the voice is all about and therefore what operatic singing is all about. Under Gianandrea Gavazzeni the orchestras on both discs play well. Maestro Gavazzeni has conducted Mme. Scotto many times in the theater, and they seem to agree totally on how each aria here should be performed.

The name Renata means "reborn." Perhaps these new records indicate a rebirth of Scotto's recording career. I understand the Metropolitan has some interesting plans for her in the next few seasons. I hope Columbia Records does too.
—William Livingstone

RENATA SCOTTO. *Puccini: Le Villi: Non ti scordar di me. Manon Lescaut: In quelle trine morbide; Sola, perduta, abbandonata. La Bohème: Quando m'en vo' soletta. Suor Angelica: Senza mamma, o bimbo. Gianni Schicchi: O mio babbino caro. La Rondine: Ch' il bel sogno di Doretta. Catalani: La Wally: Ebben? Ne andrò lontana. Cilea: Adriana Lecouvreur: Io son l'umile ancella; Poveri fiori. Mascagni: Lodoletta: Flammen, perdona mi. Iris: Un dì (ero piccina) al tempio.* Renata Scotto (soprano); London Symphony Orchestra, Gianandrea Gavazzeni cond. COLUMBIA M 33435 \$6.98.

RENATA SCOTTO: Renata Scotto Sings Verdi. *La Battaglia di Legnano: Voi lo decesse . . . Quante volte come un dono. Nabucco: Ben io t'invenni . . . Anch'io dischiuso. I Vespri Siciliani: Arrigo! Ah! Parli a un core; Mercè dilette amiche. Otello: Willow Song; Ave Maria. La Traviata: Addio del passato. I Lombardi: Se vano è il pregare.* Renata Scotto (soprano); Elizabeth Bainbridge (mezzo-soprano, in *Battaglia di Legnano* and *Otello*); William Elvin (baritone, in *Battaglia di Legnano*); London Philharmonic Orchestra, Gianandrea Gavazzeni cond. COLUMBIA M 33516 \$6.98.



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Dansa Negra; Dansa Brasileira. FERNAN-DEZ: *Brasileira, Suite No. 2—Ponteio, Moda, Cataretê.* Cristina Ortiz (piano). ANGEL S-37110 \$6.98.

Performance: **Scintillating**
Recording: **Good**

Nothing need be said at this late date about Brazil as a source of phenomenally gifted pianists, represented on records by the illustrious Guiomar Novaes and a current crop that includes such formidable talents as João Carlos Martins, Antonio Barbosa, and Roberto Szidon. What is curious is that none of these Brazilian pianists had recorded any music by their compatriots since the famous Novaes set of Columbia 78's. These two new discs, then, are doubly welcome—both for the repertoire itself and for the exhilaration of the brilliant playing.

Nelson Freire, of course, is a known quantity to discophiles: he made some sensational concerto recordings for Columbia back in 1968, and a good one of the Chopin Preludes, but he hadn't been heard from since—an astounding case of neglect. Cristina Ortiz, heard in last year's Angel release of Constant Lambert's *The Rio Grande* and in a new pairing of the Shostakovich concertos, is twenty-four, started winning international competitions at fifteen, and has studied with Magda Tagliaferro and Rudolf Serkin; her first solo recital disc is called "*Alma Brasileira*" ("Brazilian Soul"), after one of the shorter Villa-Lobos works she plays, and the title is validated by the evocative impact of her performances as well as the obvious "survey" nature of the collection.

Both of these discs are knockouts, really.

and many collectors will want them both, since only the fifteen-minute *Próle do Bebê* sequence is duplicated. Even that is not quite a strict duplication, for Ortiz reverses the order of the two final numbers, ending with "Polichinello" instead of "The Witch-Doll" (the liner gives the original sequence only and makes no reference to the switch), and her shaping of some of the numbers is strikingly different from Freire's. Freire brings a crisper and more individualized character to such pieces as "The China Doll" and "The Rubber Doll," while Ortiz displays what strikes me as a more Ravelian manner. Both are enormously successful, but if forced to choose I would take Freire, who further benefits from superior sound and whose disc has separating bands visible between the eight pieces in the suite.

Overall, too, Freire's all-Villa-Lobos program is a stronger one than the Ortiz assortment, though the latter's variety is by no means unattractive. *The Three Marias* is charming but lightweight, and I would much rather have the entire *Bachianas* No. 4 instead of just the *Preludio*, but the Telefunken disc is invaluable for the staggering performance of the *Rudepoema*, which is surely Villa-Lobos' keyboard masterpiece. The work is a musical portrait of Artur Rubinstein, composed in the early 1920's and filled with explosive passages (many of them marked *Très sauvage*) suggesting that the pianist must have been a fireball in his "young years." The Telefunken annotation has a goodly share of errors, and the English translation is not the best, but that is the only even partially negative element in this stunning production.

The three unduplicated Villa-Lobos items

in the Ortiz collection are brief but extremely effective examples of his folk-nostalgia manner, and this might be said of the pieces by the four lesser-known composers as well, except the Nocturne of Leopoldo Américo Miguéz (1850-1892, founder of Brazil's National Conservatory), which shows no identifiably national strain. The Guarneri *Dansa Brasileira* is the one we all know in its original orchestral guise, and the similarly flavored pieces by Oscar Lorenzo Fernandez and Frutuoso Vianna—especially the latter's *Jogos Pueris (Children's Games)*—are quite ingratiating. Ortiz displays real commitment in every one of them, bringing out the individual character of each and making one really eager to hear more of what must be a sizable treasury of Brazilian music—as well as more of whatever else Ortiz may offer. R.F.

YSAÏE: Six Sonatas for Violin Solo, Op. 27. Ruggiero Ricci (violin). CANDIDE QCE 31085 \$4.98.

Performance: **Virtuosic**
Recording: **Very good**

The unaccompanied violin sonatas of Eugene Ysaÿe, probably the most skillful examples of the genre since Bach and Paganini, show indebtedness to both of those great predecessors, but they also display the great Belgian violinist's own style. Joseph Szigeti, to whom Sonata No. 1 was dedicated, characterized it as full of "those sinuous, baroque, nervous Ysaÿean passages, arabesques, and whimsical musical ideas."

All six sonatas were dedicated to eminent violinists: Jacques Thibaud, Georges Enesco,

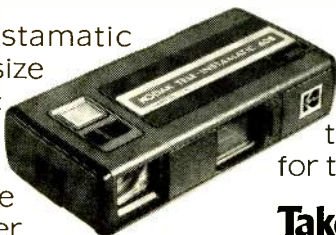


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NELSON FREIRE, CRISTINA ORTIZ: two knockout discs from young Brazilian pianists

Fritz Kreisler, Mathieu Crickboom (an Ysaÿe pupil and associate), and Manuel Quiroga are the others. Difficult, extremely challenging pieces, they are regularly used at the Brussels competitions established in 1937 in the Belgian master's honor. David Oistrakh, the winner of that first competition, made at least two recordings of the D Minor Sonata (No. 3), but this is the first time that the entire Op. 27 has been recorded.

The two shortest sonatas (Nos. 3 and 6), each consisting of two well-contrasted movements, are the kind even non-violinists will find enjoyable. My own favorite, however, is Sonata No. 2, in A Minor, which uses Bach's E Major Prelude as a starting point for obsessive contrapuntal interweavings of the *Dies Irae* theme. The other three sonatas are never devoid of interest, but technical intricacies at times overshadow their musical significance.

Ruggiero Ricci meets the demands of this sequence with astonishing technical aplomb. If he cannot make the music consistently appealing in an *involving* sort of way, I suspect that the problem lies not with him but in the special kind of writing. G.J.

COLLECTIONS

BATTLE MUSIC FOR ORGAN. **Diego de Conceição:** *Batalha de 5º Tom.* **Krieger:** *Schlacht.* **Jimenez:** *Batalha de Sexto Tono.* **Banchieri:** *Battaglia, Canzone Italiana Dialogo.* **Frescobaldi:** *Capriccio sopra la Battaglia.* **Löffelholz:** *Die kleine Schlacht.* **Cabanilles:** *Batalla II.* **Bull:** *Coranto Battle.* **Kerll:** *Feldschlacht.* Franz Haselböck (Cathedral Organ at Hildesheim, Germany). MUSICAL HERITAGE SOCIETY MHS 1790 \$3.50 (plus 75¢ handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Generally entertaining**
Recording: **Very good**

In the enormous body of program music that stems from the Renaissance and Baroque periods, there is a surprising quantity of pieces associated with warfare. These are sometimes commemorative, but more often they are merely descriptive of battles in general, involving the expected kind of musical imagery, guns and cannons, cries of the wounded, vic-

tory marches, and so on. The necessity for sequential writing and the resulting repetitious passagework are fortunately held to a minimum in the present intriguing, often entertaining collection of battle pieces for organ. Some of the composers' names are relatively familiar: Frescobaldi, Banchieri, Bull (whose charming dance, *Coranto Battle*, was used by Praetorius in his *Terpsichore*), Cabanilles, Krieger, and Kerll. There are also some rarities. Fray Diego da Conceição's battle piece and that of José Jimenez (the former is an unknown sixteenth-century composer from Portugal, the latter a scarcely better-known seventeenth-century Spanish organist) both imply ample use of the famous Iberian reed stops and horizontal trumpets; the *Batalha de Sexto Tono* of Jimenez in particular has some grandiose moments. Christoph Löffelholz's *Little Battle*, stemming from a 1585 organ tablature, is possibly the earliest piece on the disc but not the most interesting. First place, I think, has to go to the large-scale *Batalla II* of the Valencian organist Juan Cabanilles (1644-1712); though predictable, this work is still the most elaborate, grand, and harmonically varied in the collection. The sound of the Hildesheim Cathedral Organ is well reproduced, the registrations imaginatively conceived, and the performances, though not dazzling, are satisfactory. I.K.

BE GLAD, THEN, AMERICA! **Holyoke:** *Processional March.* **Hopkinson:** *My Generous Heart Disdains; Beneath a Weeping Willow's Shade.* Members of the New England Conservatory Collegium Musicum. Daniel Pinkham cond. **Anon.:** *Yankee Doodle; White Cockade; Colonel Orne's March; George Washington's March.* **Ives:** *March II; March Intercollegiate.* Members of the New England Conservatory Wind Ensemble. Frank Battisti cond. **Ellington:** *Koko; Daybreak Express.* Members of the New England Conservatory Jazz Repertory Orchestra. Gunther Schuller cond. **Sherwin:** *Sign Tonight.* **Anon:** *His Name So Sweet; Band ob Music; Wonderous Love; Psalm 21.* **Ives:** *Serenity.* **Anon. (arr. Copland and Wilding-White):** *At the River.* **Billings:** *Be Glad, Then, America!* New England Conservatory Chamber Singers, Lorna Cooke de Varon cond. NEW ENGLAND CON-
(Continued on page 122)

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Schoenberg self-portrait/Philip Records

Schoenberg's “Gurre-Lieder” And Others

THAT the composers of the modern Viennese school—Arnold Schoenberg and his pupils Alban Berg and Anton Weber—belong in the direct line of the great Classical-Romantic tradition is evident to anyone familiar with their work. The transition from late Romanticism to Expressionism was, in fact, nothing like the revolutionary upheaval it has long been made out to be, but a surprisingly short evolutionary step. This evolution is clearest and most highly developed in the work of Schoenberg, whose music and personality were controversial for so long that audiences and critics refused to hear the obvious. Now that we have so thoroughly re-evaluated late-nineteenth-century and turn-of-the-century art, however, there is an increasing acceptance of the Viennese school's

transitional art by the wider musical public, an acceptance underlined by several recent record releases.

Schoenberg's first published work, *Verklärte Nacht*, still his most popular composition, belongs to the nineteenth century (it was composed in 1899), but with the massive *Gurre-Lieder* of 1900-1901, he bid a protracted fond farewell to Wagnerian Romanticism. It is a leave-taking on the grandest of scales. The texts, German translations from the Danish poetry of Jens Peter Jacobsen, deal with typical late-Romantic themes: love/death and redemption. The setting is a veritable music drama of two hours' length, complete with huge orchestra, chorus and soloists, a web of leitmotifs, and a kind of continual heaving and throbbing. It is a masterpiece, no doubt, but it makes the most continuous demands on performer and listener alike. The grand and almost luridly romantic aspects of this work are not the sort of artistic expression that one associates with Pierre Boulez, but in fact he handles the music very well in his new performance on Columbia. Clarity, directness, and a sensitivity to timbre seem to be what this work needs if it is not to bury itself in its own avalanches of sound. All that done, the emotional content somehow manages to take care of itself.

The interest of Herbert von Karajan in the music of his world-famous Austrian compatriots is, in itself, a footnote to the history of music. Karajan came to the music of the modern Viennese school only in recent years and then largely through the early romantic and expressionist works. It is this early music that is well represented in the four-disc set from Deutsche Grammophon, although there is a good sampling of later works as well. Of Schoenberg we have the works that immediately preceded and followed *Gurre-Lieder*—*Verklärte Nacht* and the tone poem *Pelleas und Melisande* (this symphonic interpretation of Maeterlinck appeared several years before Debussy's operatic version)—as well as the *Orchestral Variations* of 1928, one of the most accessible of Schoenberg's twelve-tone works. Berg's *Three Orchestral Pieces*, Op. 6, are a kind of epitome of early Expressionism; the *Lyric Suite* music is the composer's own string-orchestra arrangement of three of the movements of the quartet original. Finally, the set includes the early Webern *Passacaglia*, still late-Romantic in language; the *Five Movements*, Op. 5 (arranged for string orchestra by Webern himself), and the *Six Orchestral Pieces*, Op. 6, both in Webern's most intense and aphoristic expressionist style; and the Op. 21 *Symphony*, one of the best-known but, to my ears, driest of twelve-tone pieces.

ODDLY enough, I don't find Karajan's versions of the more romantic music terribly convincing. He shares a certain fondness for detail and clarity with Boulez—the DG recordings are models of clarity and good acoustical sense—but he does not convey the passionate surge or, indeed, the large formal shape of a work like *Pelleas*. Now, I am the first to admit that Boulez is no ultra-romantic, and yet it seems to me that the expressive shape of a difficult work such as the *Gurre-Lieder* comes across very well under Boulez's care, while, in spite of many beautiful details, Karajan's *Pelleas* seems amorphous, its emotional impact dulled. Berg and Webern fare much better, particularly the latter. Ironically, Karajan and the Berlin musicians are at their most impressive in the stark intensity and brevity of Webern's expressionist music. The *Orchestral Pieces*, Op. 6, one of Webern's most impressive accomplishments, are particularly strong. Even the *Symphony*, not one of my favorites, has an unexpected delicacy and nuance. How strange to find Boulez successful in a large-scale romantic work and Karajan excelling at atonal miniatures!

A very special and beautiful performance of *Verklärte Nacht*, far outclassing Karajan's in finesse, quality, and depth, comes from an unusual source: the Academy of St. Martin-in-the-Fields directed by Neville Marriner. This conductor and orchestra continue to astonish me with their versatility. The Webern and Hindemith performances that accompany *Verklärte Nacht* on the Argo disc are equally sensitive.

Schoenberg's *Chamber Symphony* of 1906, one of the most difficult and overbearing works of the transitional period, appears on Atlantic's Finnadar label in an excellent per-

formance by an ensemble of topnotch New York musicians directed by Gunther Schuller. This performance succeeds in catching both the details and the long line of a work that has repeatedly resisted attempts at clarification. Unfortunately, the dry, studio sound of the recording will put some potential listeners off. Nevertheless, this performance succeeds in revealing more of this notoriously difficult piece than any other I know. The record also features a very attractive performance of the lush Berg Sonata by Turkish pianist Idil Biret and a lively, un-expressionistic interpretation of the Webern Five Pieces, Op. 5—the warhorse of atonal Expressionism!—previously issued on Atlantic.

SCHOENBERG, although not himself a pianist, produced a number of important works for the medium—his first atonal music and his first twelve-tone music appeared in piano works—and, since his collected piano works fit neatly on a twelve-inch disc, several outstanding interpreters of twentieth-century music have taken up the challenge. The latest is Paul Jacobs, for many years one of the leading new-music interpreters in Europe and America. His readings on Nonesuch are strong, cool, and revealing, penetrating the “climate” of the music. Indeed, Jacobs has gone so far as to restudy the problems of textual accuracy in the printed editions, treating Schoenberg exactly like Beethoven or any other past master—which is, of course, exactly what he is.

—Eric Salzman

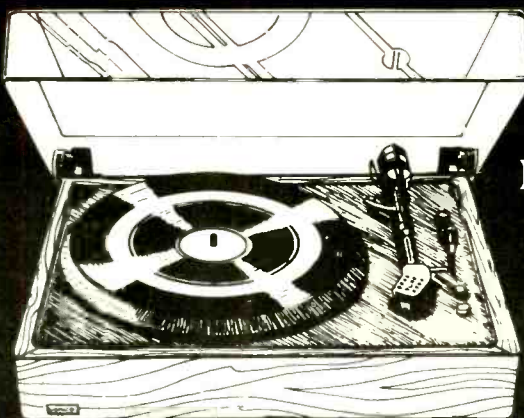
SCHOENBERG: *Gurre-Lieder*. Jess Thomas (tenor). Waldemar; Marita Napier (soprano). Tove; Yvonne Minton (mezzo-soprano). Wood Dove; Kenneth Bowen (tenor). Klaus the Fool; Siegmund Nimsgern (baritone). Peasant; Gunther Reich (speaker); BBC Singers; BBC Choral Society; Goldsmith's Choral Union; Gentlemen of the London Philharmonic Choir; BBC Symphony Orchestra. Pierre Boulez cond. COLUMBIA M2 33303 two discs \$13.98.

SCHOENBERG: *Pelleas und Melisande*, Op. 5; *Verklärte Nacht*, Op. 4; *Variations for Orchestra*, Op. 31. **BERG**: *Three Orchestral Pieces*, Op. 6; *Three Pieces from Lyric Suite*. **WEBERN**: *Passacaglia for Orchestra*, Op. 1; *Five Movements*, Op. 5; *Six Pieces for Orchestra*, Op. 6; *Symphony*, Op. 21. Berlin Philharmonic. Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2530 485/6/7/8 four discs \$31.92.

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SCHOENBERG: *Chamber Symphony*, Op. 9. Chamber ensemble, Gunther Schuller cond. **BERG**: *Piano Sonata*, Op. 1. Idil Biret (piano). **WEBERN**: *Five Movements*, Op. 5. Quartetto di Milano. FINNADAR SR 9008 \$6.98.

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SERVATORY NEC-111 \$6.98 (distributed by Golden Crest Records).

Performance: **Class Americana**
Recording: **Excellent**

I read somewhere recently that one of our pundits had proposed that we call off the entire Bicentennial celebration and spend the time pondering where we have gone wrong. It would certainly save the record companies a lot of vinyl. This particular collection, however, offers some reasons why we should keep celebrating. Recorded by various talented forces from the New England Conservatory of Music during a weekend of Patriots Day activities in Boston, the program adds up to a varied and colorful, if at times incongruously juxtaposed, sampling of American music since Colonial times. Members of the Collegium Musicum, under Daniel Pinkham's astute direction, open the proceedings with two love songs—a ruefully ironic one by Colonial composer Samuel Holyoke, a prim and graceful one by Francis Hopkinson, who claimed to be the composer of the “first original American song.” A brace of marches, featuring a rousing *Yankee Doodle* and similar brisk items, is pumped out with gusto by the N.E.C. Wind Ensemble. Included are a jolly, circusy march by Ives and another, a *March Intercollegiate*, imbued with an unaffected campus flavor. It's something of a jolt after that to leap into two Duke Ellington tunes, but *Koko* and *Daybreak Express* are so superbly brought off under Gunther Schuller's baton—almost exactly as Ellington himself recorded them—that it's possible to survive the *non sequitur* quite comfortably. The record ends with a se-

ries of choral works crisply sung by the Chamber Singers, who do marvelous justice to a set of hymn tunes imported by the Pilgrims, another arranged by Aaron Copland, an Ives choral piece, and a patriotic “fuguing tune” by William Billings that brings the concert to a close with a rousing “Hallelujah.” The notes are fascinating, but a text for the vocal portions of the program would have helped. P.K.

EARLY GOETHE SONGS. Reichardt: *Gott; Feiger Gedanken; Die schöne Nacht; Einziger Augenblick; Einschränkung; Mut; Rhapsodie; An Lotte; Tiefer liegt die Nacht um mich her.* Zelter: *Rastlose Liebe; Um Mitternacht; Gleich und gleich; Wo geht's Liebchen?* Anna Amalie von Sachsen-Weimar: *Auf dem Land und in der Stadt; Sie scheinen zu spielen.* Seckendorf: *Romanze.* Neefe: *Serenate.* Beethoven: *Mit Mädeln sich vertragen.* Kreutzer: *Ein Bettler vor dem Tor.* Hummel: *Zur Logenfeier.* Bettina von Arnim: *O schaudre nicht.* Wagner: *Lied des Mephistopheles; Branders Lied.* Dietrich Fischer-Dieskau (baritone); Jörg Demus (Hammerflügel). ARCHIV 2533 149 \$7.98.

Performance: **Very good**
Recording: **Very good**

Johann Wolfgang von Goethe, that giant of German literature (1749-1832), had strong opinions about music and musicians, but I suppose there was no one around, not even Beethoven, who had the temerity to tell that towering presence that in musical matters he was a dilettante. Not for Goethe's taste were the boldly individual settings of his *Erkönig*

or *Gretchen am Spinnrade* by the young Schubert; he was far more comfortable with the dutiful efforts of Johann Friedrich Reichardt (1752-1814) and, especially, Carl Friedrich Zelter (1758-1832), who shared his preference for strophic construction.

This unusual collection offers not only a bouquet of early Goethe settings by these intimates of the poet, but also one song each by Johann Nepomuk Hummel and Conradin Kreutzer and even a rather inconsequential Beethoven setting from about 1790. Two brief Wagner sketches from *Faust* (from 1832 and heretofore unrecorded) and such isolated examples as Reichardt's *Die schöne Nacht* and Zelter's *Rastlose Liebe* offer momentary interest in a sequence that otherwise ranges from the pleasantly bland to the blandly uneventful. The genius of Schubert shines brighter than ever in contrast to these predecessors. From the musico-historical point of view, however, this is a fascinating release, another exceptional Archiv contribution to our understanding of the musical past. And the performers approach these songs with a care and refinement worthy of Schubert's settings of Goethe. G.J.

ANNA MOFFO: Heroines from Great French Operas. Donizetti: *La Fille du Régiment; Chacun le sait, chacun le dit.* Berlioz: *La Damnation de Faust; D'amour l'ardente flamme.* Massenet: *Hérodiade; Il est doux, il est bon.* Werther: *Letter Scene.* Thomas: *Hamlet; Mad Scene.* Bizet: *Les Pêcheurs de Perles; O Dieu Brâhma.* Meyerbeer: *Robert le Diable; Robert, toi que j'aime.* Gounod: *Roméo et Juliette; Je veux vivre.* Charpen-

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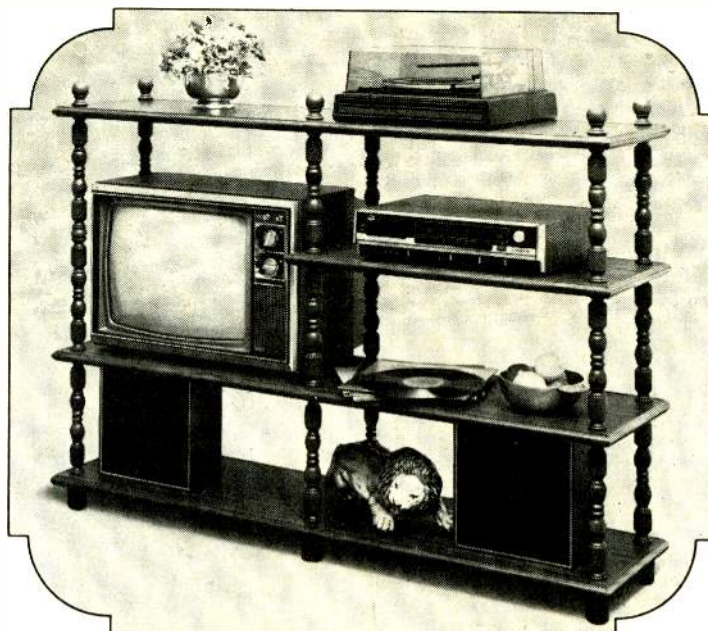
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tier: Louise: Depuis le jour. Anna Moffo (soprano); Ambrosian Opera Chorus; New Philharmonia Orchestra, Peter Maag cond. RCA ARL1-0844 \$6.98. Ⓟ ARS1-0844 \$7.98. Ⓞ ARK1-0844 \$7.98.

Performance: **Grand**
Recording: **Excellent**

After the roasting given to her *Thais*, it is pleasant to be able to report that Anna Moffo's album of French arias is really in the grand manner. It was always true that, to enjoy Miss Moffo, one had to cotton to her style. The voice, now mature and vibrant, has a dark quality with a very particular vibrato on top (she also uses vibrato in many parts of her range as an ornament on sustained notes, an effect with a lot of historical evidence going for it). She manages the difficult and bravura passages with a certain solidity. Her speciality is, of course, a kind of vocal vamping that can be, as the occasion demands, quite affecting. My singer friends say that her technique is altogether faulty, but I'll leave the specialists to hassle that out. Perhaps the sliding up to notes, like the vibrato, is a kind of vocal defect: it sounds to me more like a mannered effect that one either digs or not. In a curious way, it is often the difficult things that she carries off with strength and aplomb, while the simple things are mannered. This is an excellently produced record with strong orchestral and vocal back-ups. *E.S.*

RENATA TEBALDI: 18th Century Arias. Martini il Tedesco: Plaisir d'amour. Sarti: Lungi dal caro bene. Bononcini: Deh più a me non v'ascondete. Handel: Alcina: Verdi prati. Xerxes: Ombra mai fù. A. Scarlatti: Le Violetta. Paisiello: La Molinara: Nel cor più non mi sento. I Zingari in Fiera: Chi vuol la zingarella. Pergolesi: La Serva Padrona: Stizzoso, mio stizzoso. Pergolesi (attr.): Tre giorni son che Nina. Vivaldi: Piango, gemo, sospiro. Gluck: Alceste: Divinités du Styx. Paride ed Elena: O del mio dolce ardor. Renata Tebaldi (soprano); New Philharmonia Orchestra, Richard Bonyngé cond. LONDON OS 26376 \$6.98.

Performance: **Fair to good**
Recording: **Good**

This well-conceived sequence showcases Renata Tebaldi's current vocal estate to good advantage. Most of the music, set in comfortable keys that seldom call for singing above the staff, lies in the soprano's upper mid-range, still a source of smooth and velvety sounds. Her well-developed lower chest notes are also brought into play, at times quite effectively, at other times with exaggerations *à la* Home. The inclusion of the *Alceste* aria, however, was a mistake, for its repeated B-flats do not come off and the whole treatment is effortful.

The program contains some well-worn eighteenth-century staples, but a few surprises as well. Paisiello's "*Chi vuol la zingarella*" is quite delightful, and it is well sung. Miss Tebaldi realizes the comedy in Pergolesi's "*Stizzoso, mio stizzoso*" expertly, but overlooks the fact that Paisiello's "*Nel cor più non mi sento*" is a comic aria too. She also rather overdramatizes Pergolesi's (?) tender *Nina*.

The orchestral backgrounds—authentic in Handel and Gluck, otherwise arranged by Douglas Gamley based on manuscripts probably unearthed by the tireless Mr. Bonyngé—are effective, though the rapport between soprano and orchestra is not always ideal. *G.J.*

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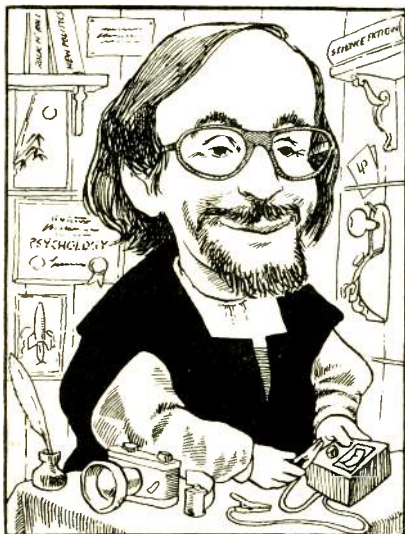
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Since readers from time to time understandably display a natural human curiosity about the backgrounds of the writers and editors who bend their ears each month in these pages, we will be offering, in issues to come, a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation.

—Ed.



Technical Editor

Larry Klein

Most of Larry Klein's colleagues and friends, if asked simply to write a short biographical sketch, might have difficulty deciding which of his many facets to focus on. One might present him as Technical Editor (for the last twelve years) of *STEREO REVIEW*, the world's most widely read hi-fi/music magazine, where he generates or processes all the material appearing under the "Equipment" section of the table of contents. In addition to supervising the work of the magazine's roster of regular technical contributors, Larry maintains contact with manufacturers, selects, edits, and writes articles, and produces his regular Audio Q & A and News columns. Another view of Larry Klein might emphasize his background in test instruments. His book *It's Easy to Understand Electronic Test Equipment*, published by Hayden, has so far sold over 40,000 copies, and an audio test instrument he designed is now being studied for marketing by an electronics manufacturer.

To those who know him, however, Larry is much more than an involved audio techno-freak, and so a quick sketch that

included even some of his other concerns would have to touch upon the music-lover (mostly rock), the psychologist, the crafts-and-gadgets maker, lecturer, Oriental-art collector, and photographer (other preoccupations, Larry says, are revealed only to very close friends). These close friends include workers in the fields of the physical and social sciences, engineers and designers in the hi-fi industry, and not a few long-haired rock freaks. Heavy informational input from these sources, coupled with an ability to marshal and integrate his own knowledge and talents, are particularly useful for his somewhat complicated job at *STEREO REVIEW*, where he must communicate on a highly technical level with engineers in discussing their design plans and products and then relay information to the average interested audiophile in language he will understand.

LARRY grew up, like his parents before him, in New York City. By the time he was in high school, he was so fascinated by the various phenomena of electricity—or "electronics," as it was just then becoming known—that he drifted naturally into jobs in local radio-repair shops. When he joined the U.S. Army Signal Corps in 1945 he was already far enough advanced in practical knowledge to be assigned to the White Sands Proving Grounds, where he worked with German and American scientists in setting up instrumentation for the rockets that were the forerunners of the American space program. After his military career ended ("honorably—but I was a really rotten soldier"), Larry sort of settled down in New York's Greenwich Village to attend night school, majoring in the social (psychology, philosophy, sociology) rather than the physical sciences. But during the day he worked for various electronics companies as an equipment designer, test-instrument troubleshooter, technical correspondent, and laboratory technician.

During the early Fifties he became something of an amateur consultant (and later a paid troubleshooter) for a group of early-bird "audiophiles" who hung out at the Electronic Workshop, an elite audio salon still located in the Village. It was through his contacts in these early hi-fi circles that he was offered a job as technical editor of *Popular Electronics*, a Ziff-Davis publication for electronics hobbyists. After two years in that position he moved on to a similar post with a competing magazine, *Electronics Illustrated*, returning to Ziff-Davis again in January of 1963 to serve as *STEREO REVIEW*'s Technical Editor.

What all that adds up to is perspective: Larry is a first-generation audiophile (the genus is, of course, not exactly ancient) whose unusual blend of inclination and experience has put him just where he ought to be—a kind of ombudsman with a handily situated booth in the middle of the audio marketplace, lending his talents and insights to manufacturer and to consumer alike. Since he is still at it twelve years later, one might conclude that he has maintained his credibility, preserved his sense of humor, and enjoyed himself a lot. He has.

—Katrine Barton

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"The Sony TC-756 set new records for performance of home tape decks."

(Stereo Review, February, 1975)

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