

1976

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SEVENTY-FIFTH ANNIVERSARY ISSUE

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HIGH FIDELITY

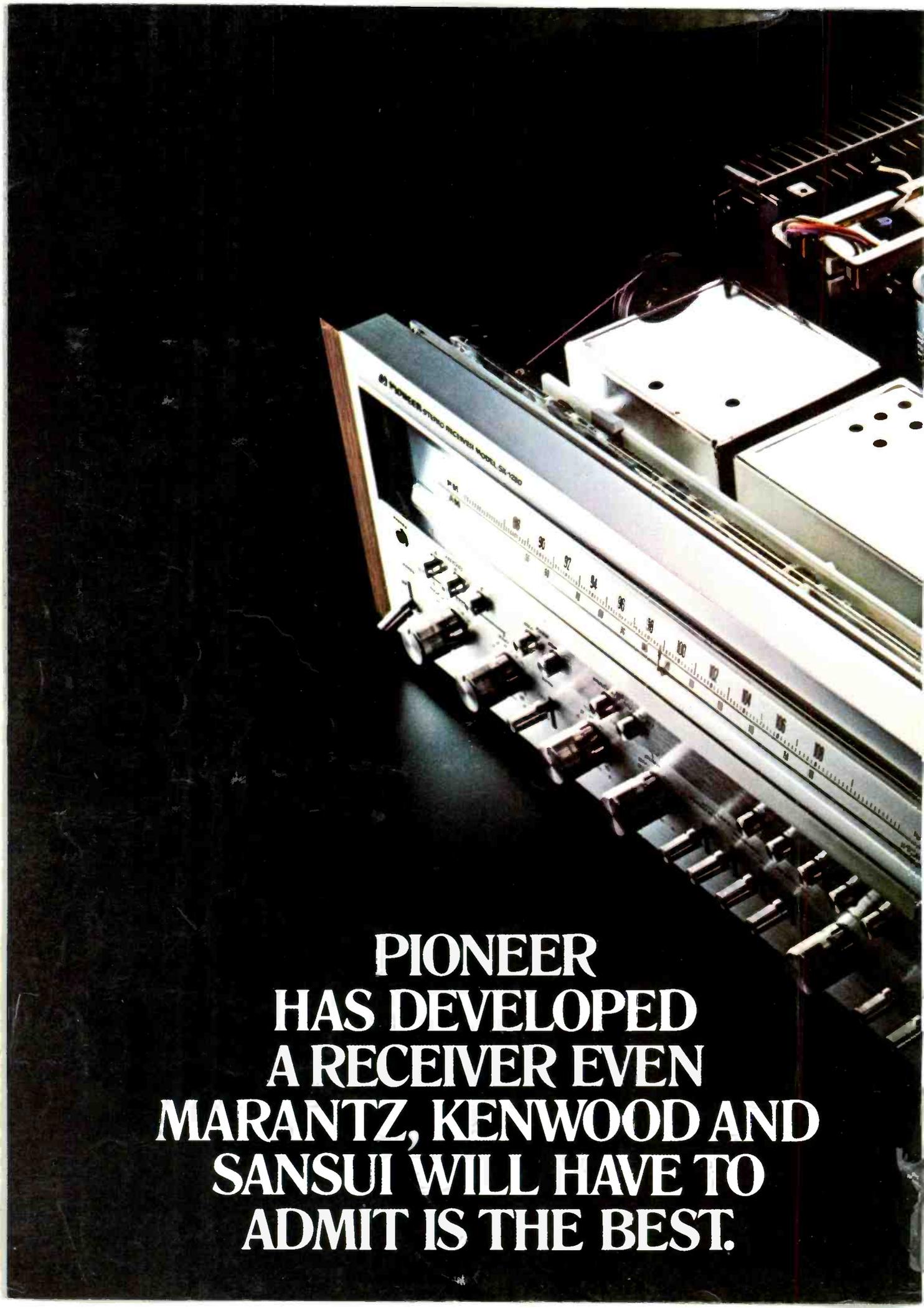
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A COMPARISON THAT'S NO COMPARISON.

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



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

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

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

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

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

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

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

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

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

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

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

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

PREAMP SECTION CAN'T BE OVERLOADED.

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

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

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

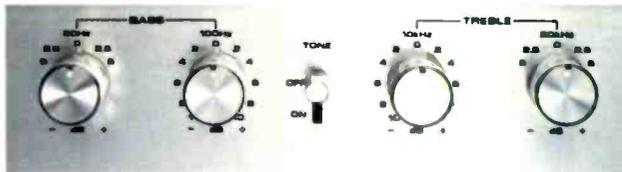
THE CLEANEST FM RECEPTION THERE IS.

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

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

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

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



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

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

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

AND TWO MORE RECEIVERS NOT FAR BEHIND.

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

Not so.

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

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

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

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

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



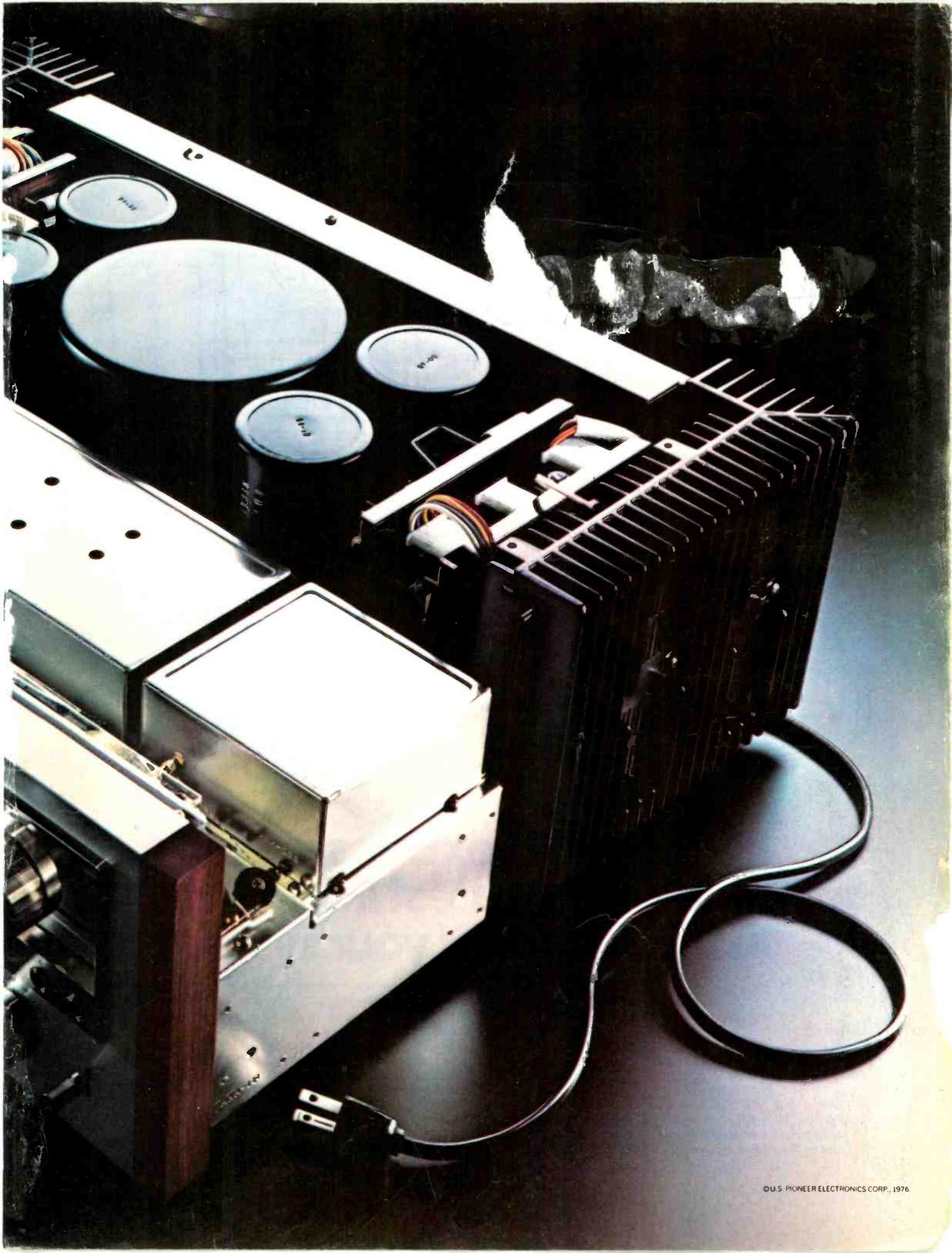
Click-stop volume control calibrated in decibels, with left/right tracking within 0.5 dB.



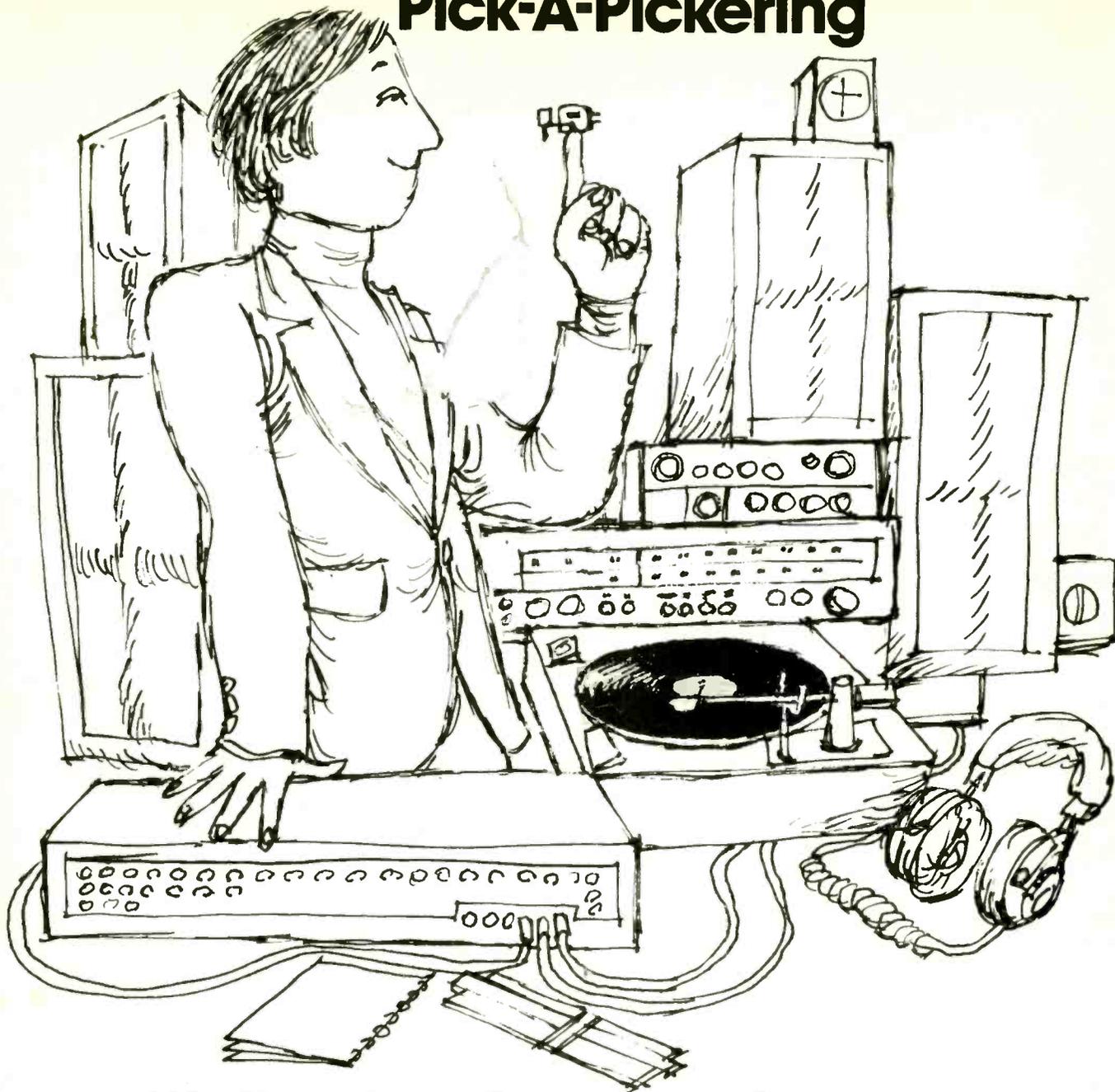
PIONEER®

Anyone can hear the difference.

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



Pick-A-Pickering



It's the least expensive way to make the greatest improvement in the sound of your system

Here it is. The easy and inexpensive way to upgrade the sound of your entire hi fi system. Simply add a Pickering cartridge. Know why a good cartridge will make such a difference in sound? Because the cartridge and stylus have *first contact* with the music on your record. It's your *cartridge* that picks up the highest highs and the lowest lows in your record grooves. Not by plodding along, round and round, but by performing an incredibly quick dance between the two small groove walls. Too quickly for your eye to see, but not for your ear to hear. **No matter how much you sink into the rest of your equipment, a poor quality cartridge can murder the sound — bend the record grooves out of shape and blur the music.**

But not Pickering cartridges. They have a feathery touch we call *traceAbility*™. A touch that lightly covers the whole range of musical tones on your record — giving you the type of sound you want to hear.

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New York 11803

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"for those who can hear the difference"

CIRCLE 33 ON READER-SERVICE CARD



HIGH FIDELITY

and musical america

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COMING NEXT MONTH

Our 25th-Anniversary Issue—Part Two

The second of our anniversary-celebration issues aims to satisfy curiosity about the state of music and audio when HIGH FIDELITY turns fifty in 2001. **Anthony Burgess** predicts what tomorrow's music will sound like; **Ivan Berger** describes the home playback center of the future: "a console for would-be conductors." **Isaac Asimov** envisions a scenario about the combining of laser technology and musical inspiration, and **Mark F. Davis** tells how science will soon bring any acoustic environment you wish into your listening room. **High Fidelity's Astrological Chart** is cast for us by the director of the New York Astrology Center. And, symbolic of our forward-looking stance, we present the first contribution of a new columnist: **John Culshaw**, well-known former Decca/London recordings producer and music director of BBC-TV. Plus: More **High Fidelity Pathfinders**; reviews, columns, and all the rest.

SOLUTION TO HIFI-CROSTIC NO. 10

[HARRY F.] OLSON, *Modern Sound Reproduction* Multichannel tape recording first used two or three channels, increased in the last few years to eight, sixteen, and twenty-four. In the transfer to stereophonic and quadraphonic records, all manner of modifications can now be made to heighten the artistic impact.

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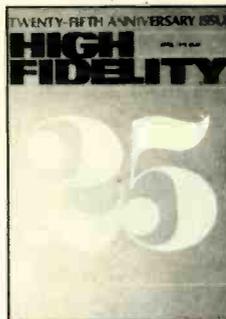
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Here come the professionals.



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JVC introduces five new stereo receivers that carry the unmistakable stamp of high fidelity professionalism. Starting with clean cut laboratory styling; precision, linear slide tone controls and direct-action pushbutton function selectors, the professionalism of these outstanding components continues every step of the way with JVC's innovative, pace setting engineering. Each model shares much of the uncommon

in common with the top professional—the S600. Expensive and sophisticated phase lock loop circuitry. Center-of-channel and signal strength tuning meters. Quadrature detector circuitry. And smooth, gyro-bias tuning.

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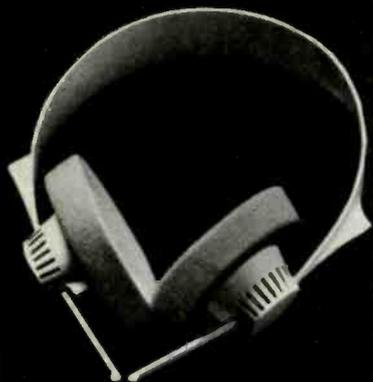
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AT \$600
A PAIR?**

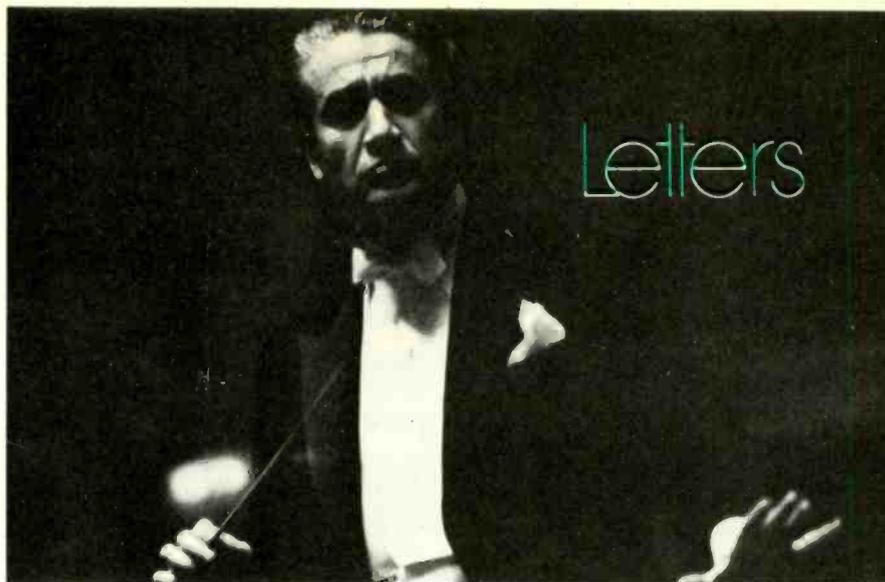


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AT \$49.75*
A PAIR?**

If your ears are ready for \$600 speakers, but your budget isn't, we have a way to satisfy both. Sennheiser headphones. Using the same acoustic design principles that have made our professional microphones industry standards, Sennheiser Open-Aire® headphones reproduce sound with a realism most loudspeakers can't begin to approach. With wide, flat response. Low distortion. Excellent transient response (even in the bass region!) And sheer intimacy with the music. All *without* sealing in your ears. Whether you're waiting for that pair of \$600 speakers or just curious about a pair of headphones some experts have compared with \$1000 speakers... the answer's at your audio dealer's.

*Manufacturer's suggested list for Model HD414. Deluxe Model HD424 also available at \$79.75.

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Letters

Sergiu Celibidache—more records by the conductor who refuses to record.

Celibidache

I have just read Paul Moor's article on Sergiu Celibidache ["The Conductor Who Refuses to Record," January] and admit to a sense of outrage at that conductor's remarks regarding Hans Knappertsbusch, who, no matter what Celibidache may say, was very sensitive indeed to vertical pressure and horizontal flow in the music he chose to perform. It should be kept in mind that Knappertsbusch himself was one of those conductors who were reluctant to make recordings. I have heard most of those that he did make and with one or two small exceptions am deeply fond of them.

Celibidache is certainly entitled to his opinion. I write only to register my perception that he does grave injustice to Knappertsbusch, whose performances of *Die Meistersinger*, the *Ring*, *Tristan*, and *Parsifal* will, I am sure, long be remembered by those fortunately at hand to witness them a generation ago. Nor will his recordings of *Die Meistersinger*, *Parsifal*, and the Bruckner Eighth Symphony be forgotten so readily—again, especially by those who were present at his performances of these giant works. This man had a gift for making them come alive with a magic breadth and expanse, and to call his 1962 *Parsifal* recording, for example, "nonmusic to the nth degree" appalls me.

In a sense, Celibidache's reluctance to record may be well founded, because I am sure that it is difficult at best to convey the essence of true performance through the mechanical process that recording demands. Perhaps he cannot do so. Knappertsbusch could and did, though perhaps not consistently; no one is perfect. His best discs attest to his efforts.

Peter M. Caron
Newmarket, N.H.

Paul Moor is quite correct: Sergiu Celibidache is an extraordinary conductor, and 'tis a pity that he chooses not to record.

He did record more than two discs, however. He shares one side of Urania URLP 7024, made in 1951, of Berlioz' "*Les Francs-*

Juges" Overture—the best of the eight I possess—with the Berlin Radio Symphony Orchestra.

E. David DeVoe
Fort Wayne, Ind.

In addition to the compositions Mr. Moor cites, Celibidache recorded Prokofiev's *Classical* Symphony with the Berlin Philharmonic for Electrola. And as was the case with his recording of the Mendelssohn E minor Violin Concerto (LBC 1049), it was available here in the early 1950s as one side of an RCA Victor Bluebird LP (LBC 1009). Also available here then were Celibidache's Tchaikovsky Fifth Symphony, as London LL 168, and the Debussy and Rousset *Petite Suites*, on D 5006.

The now-defunct Urania label had a few performances derived from East Berlin Radio tapes that, considering the conductor's attitude toward the recording process as expressed in the article, must have been made only with his grudging consent.

Robert F. Duguay
Hartford, Conn.

Paul Moor's article on Celibidache was fascinating. I have read and enjoyed his work since he visited us in Berchtesgaden (courtesy of the U.S. Army) in 1956.

I am fortunate enough to possess another recording of Celibidache with the Berlin Philharmonic; namely, Shostakovich's Seventh Symphony on Urania URLP 601, issued in 1952. Coughing is audible, suggesting a public performance.

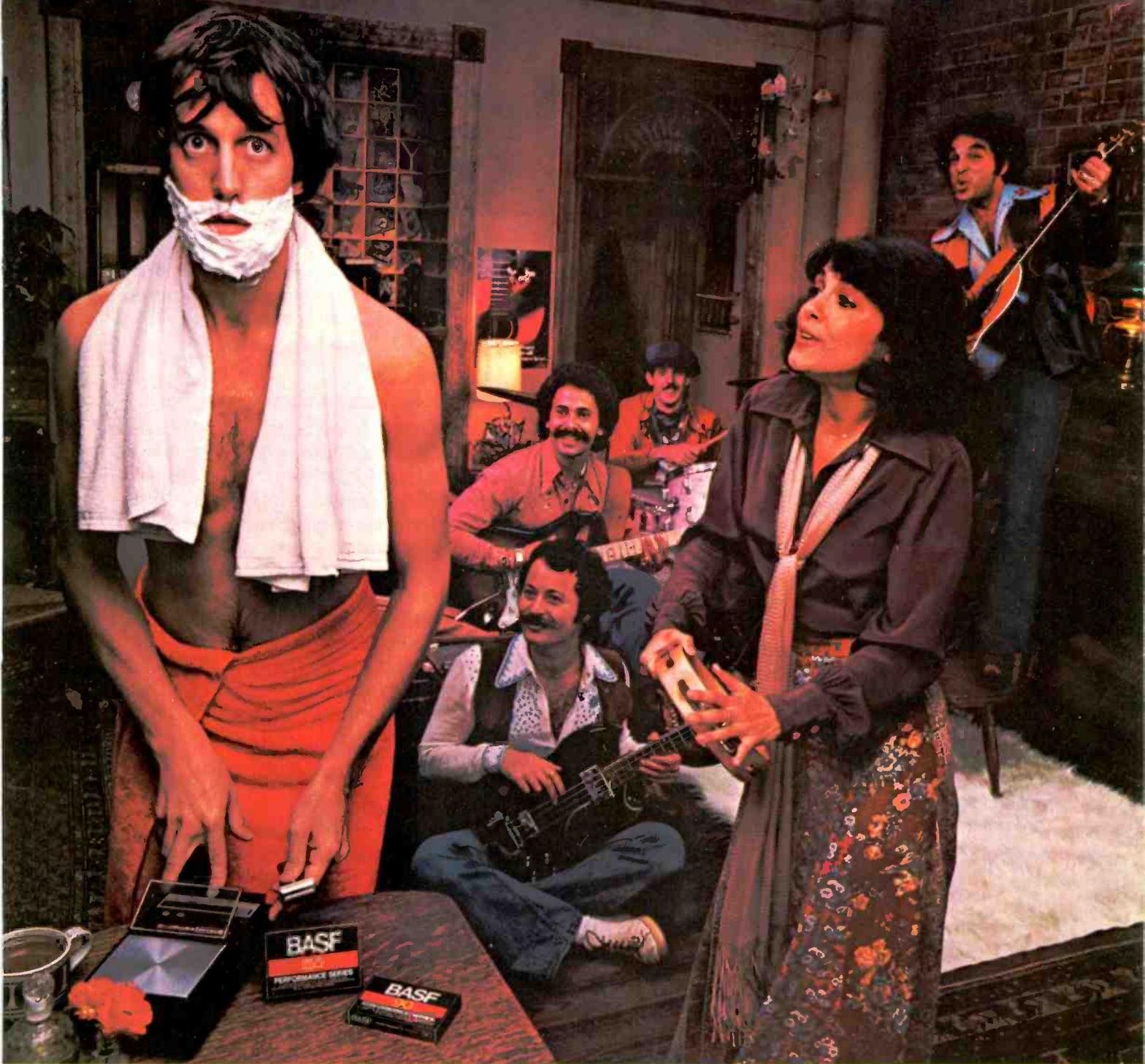
Donald W. Maloney
Abington, Pa.

Arrau's Hungarian Rhapsodies

In his January review of the International Piano Archives/Desmar release of Claudio Arrau's Liszt *Hungarian Rhapsodies*, R. D. Darrell noted that the recordings of those five rhapsodies were "made in 1951-52 for Columbia but inexplicably never released by that company." There is no inexplicable mystery attached at all.

The story is quite simple. Arrau began to

There are still some surprises in audio tape.



BASF sound is so clear, it's like the musicians are right there.

What you experience with BASF tape is simply this: the music. Pure and clear.

Why this extraordinary clarity? BASF polishes the tape. Literally. Getting rid of most of the thousands of tiny surface bumps that can cause background noise. (Get rid of most of



them, you get rid of most of the noise.)

So what you're left with is sound so rich and clear, you don't just hear it. The music happens.

Which really isn't that surprising. After all, BASF invented audio tape in the first place.

BASF We sound like the original because we are the original.

The Dual tonearm.

Some of the ways that "precision makes the difference."

The essential beauty of a tonearm is not in its appearance, but in the performance of its critical role in the interaction of stylus and record. The conversion of groove modulations into music — as well as the life of one's records — is significantly influenced by every aspect of tonearm design: geometry, balance, mass, resonance, bearing friction and the application of stylus pressure and anti-skating.

Serious music lovers know this. And some who are now Dual owners tell us they wish they had understood more about tonearms hundreds of dollars in ruined records earlier.

If you are uncertain about the quality of your present tonearm, here are some guidelines to consider. They are the design principles that allow every Dual tonearm — even on Dual's least expensive model — to produce optimum performance from today's finest cartridges and maximum longevity from all records.

Why a straight line is the preferred shape

The effective length of any tonearm is the distance between the pivot and the stylus tip. A straight line — the shortest distance between these two points — achieves maximum rigidity and lowest mass. Both highly desirable characteristics.

Tonearms whose shape deviates from the straight and narrow may appear interesting, but their unnecessary mass and hence increased resonance can only detract from the quality of music reproduction.

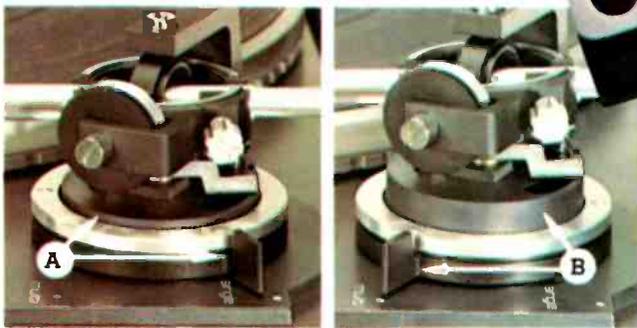
Why stylus force must be applied perpendicular to record.

Stylus force should be applied in such a way that there is equal pressure on each groove wall. This balanced pressure should then be maintained throughout play, independent of groove velocity, location, or turntable leveling. Further, tracking force should be constant even under (all-too-frequent) record-warp conditions.

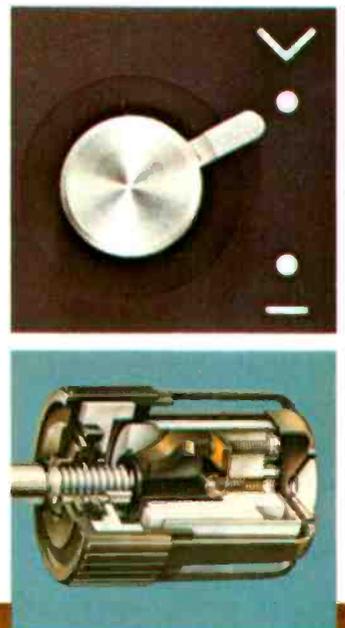
All these requirements are met by Dual's technique for applying stylus force: a long coiled spring centered around the vertical pivot. With this system, the tonearm tracks flawlessly even under such extreme conditions as the chassis being tilted 45° or more.

Mechanical sensor indicates when Dual 510 semi-automated tonearm is positioned precisely over 12" or 7" lead-in groove.

(A) Mode Selector of Dual 1249 parallels tonearm to record in single-play for perfect vertical tracking.
(B) Tonearm moves up to parallel center of stack in multi-play.



Unique counterbalance of Dual CS701 houses two separately tuned anti-resonance filters which absorb resonant energy in the frequency ranges of the tonearm/cartridge system and the chassis to minimize acoustical feedback.





Tonearm of Dual 1249 pivots in four-point gyroscope gimbal, suspended within a rigid frame. Each gimbal is hand-assembled, and special gauges assure that each will conform to Dual's stringent specifications. Other Dual models with gimbal-mounted tonearms: 1228, 510, 601 and 701.

Dual's anti-skating system also contributes significantly to maintaining equal stylus pressure on both groove walls. In addition to the three separate precise calibrations for conical, elliptical and CD-4 styli, there is automatic adjustment during play for the inherent change in skating force that occurs as the stylus moves toward the record center.

Why bearing friction should be both low and consistent.

Dual uses the best (and most costly) way to manufacture precision low-friction bearings. The metal is first hardened, then honed; a process which

produces microscopically smooth surfaces. All pivots are hand-assembled and individually checked with gauges specially designed by Dual. The extremely low bearing friction thus achieved is compatible with the finest cartridges, which are usually designed for ultra-light tracking. Further, the high standards of production consistency in unit after unit assure highly accurate stylus pressure and anti-skating calibrations.

Dual owners who know the difference

These are a few of the reasons why serious music lovers—record reviewers, hi-fi magazine editors and their readers—own more Duals than any other turntable. This may be all you need to know in order to select a Dual. But which Dual?

Until recently, all Dual turntables were fully automatic and could be used in both single-play and multi-play. There are now four such models. Three other Duals are single-play only (two fully automatic, one semi-automatic). Dual also employs all three types of drive systems: belt, rim, or direct.

There's no need to decide on a specific Dual model right now. The best time and place for that is when you're at your United Audio dealer, where you can have demonstrated all the differences that Dual precision does indeed make.



The Dual 1225.

Fully automatic, single-play/multi-play. Viscous damped cue-control, pitch-control, 10% platter, less than \$140.00, less base. Dual 1226, with cast platter, rotating single-play spindle, less than \$170.00. Dual 1228 with gimballed tonearm, synchronous motor, illuminated strobe, variable tracking angle, less than \$200.00.



The Dual 1249.

Fully automatic, single-play/multi-play. Belt-drive, 12" dynamically-balanced platter, less than \$280.00, less base. Full-size belt-drive models include: Dual 510, semi-automatic, less than \$200.00. Dual 601, fully automatic, less than \$250.00. (Dual CS601, with base and cover, less than \$270.00)



The Dual CS701.

Fully automatic start and stop, single-play. D.C. brushless, electronic direct drive motor, tuned anti-resonance filters. Electronic pitch-control (8%) for each speed (33½ and 45 rpm) with illuminated strobe, less than \$400, including base and cover.

United Audio Products, 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency for Dual

CIRCLE 17 ON READER-SERVICE CARD



Blueprint for Flat Frequency Response

In the graph below, frequency response was measured using the CBS 100 Test Record, which sweeps from 20-20,000 Hz. The vertical tracking force was set at one gram. Nominal system capacitance was calibrated to be 300 picofarads and the standard 47K ohm resistance was maintained throughout testing. The upper curves represent the frequency response of the right (red) and left (green) channels. The distance between the upper and lower curves represents separation between the channels in decibels. The inset oscilloscope photo exhibits the cartridge's response to a recorded 1000 Hz square wave indicating its resonant and transient response.

Smooth, flat response from 20-20,000 Hz is the most distinct advantage of Empire's new stereo cartridge, the 2000Z.

The extreme accuracy of its reproduction allows you the luxury of fine-tuning your audio system exactly the way you want it. With the 2000Z, you can exaggerate highs, accentuate lows or leave it flat. You can make your own adjustments without being tied to the dips and peaks characteristic of most other cartridges.

For a great many people, this alone is reason for owning the Z. However, we engineered this cartridge to give you more. And it does. Tight channel balance, wide separation, low tracking force and excellent tracking ability combine to give you total performance.

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 (specification given using 1 gram VTF)

Separation—20 db 20 Hz to 500 Hz
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 25 db 15K Hz to 20K Hz

I.M. Distortion—(RCA 12-5-105) less than .08%, 2KHz to 20KHz @ 3.54 cm/sec
Stylus—0.2 x 0.7 mil diamond

Effective Tip Mass—0.2 mg.

Compliance—lateral 30×10^{-6} cm/dyne
 vertical 30×10^{-6} cm/dyne

Tracking Ability—0.9 grams for 38 cm per sec @ 1000 Hz
 0.8 grams for 30 cm per sec @ 400 Hz

Channel Balance—within $\frac{3}{4}$ db @ 1 kHz

Tracking Angle—20°

Recommended Load—47 K Ohms

Nominal Total System Capacitance required 300 pF

Output—3mv @ 3.5 cm per sec using CBS 100 test record

D.C. Resistance—1100 Ohms

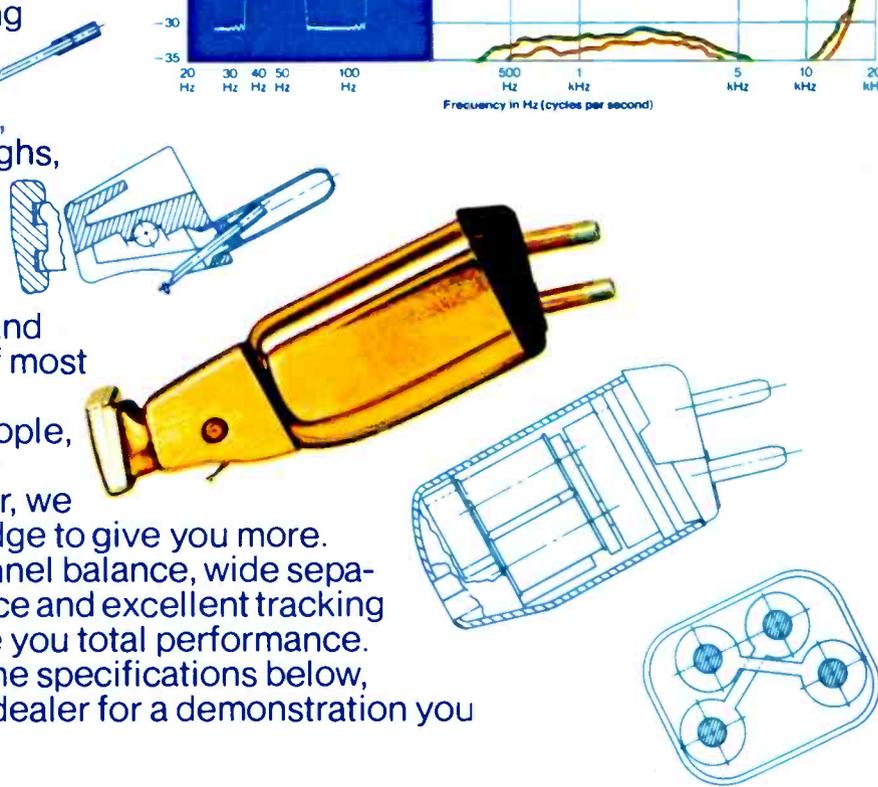
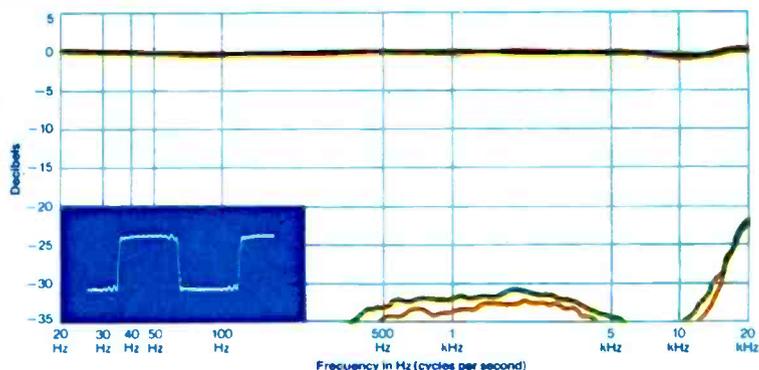
Inductance—675 mH

Number and Type of Poles—16 Laminations in a 4 pole configuration

Number of Coils—4 (1 pair/channel—hum cancelling)

Number of Magnets—3 positioned to eliminate microphonics

Type of Cartridge—Fully shielded, moving iron



do the rhapsodies in the midst of one of his great U.S. tours—about 130 dates that season. Before he could finish, the musicians' strike began. He was then persuaded to move to American Decca by the late Sy Rady, who was a great Arrau fan. Rady promised Arrau Beethoven, and Goddard Lieberson at Columbia wanted to hold him to Chopin and Liszt at that time. Arrau moved to Decca but promised to finish the Liszt. He got caught up in other repertoire and unfortunately never found the time to do so.

Now that he is into a lot of Liszt again at Philips (he is completing the *Transcendental Etudes* this spring), will he record the remaining rhapsodies? Unlikely. There is too much else that he wants to do more. But he may include the Rhapsody No. 2 in his next Liszt single for the simple reason that he left off exactly at the halfway point of this piece, and I am told by the piano buffs at IPA that it is without compare in the entire Archives.

For me, as Arrau's personal manager over all these years, it is not the sheer virtuosity that I find so astonishing, but the use to which Arrau (even then) puts this virtuosity. At last, these rhapsodies become viable works of art and we are in touch at first hand with the genius of Liszt.

Friede F. Rothe
New York, N.Y.

The Other Aleko

In his January review of the newly issued Balkanton/Monitor *Aleko*, Conrad L. Osborne referred to the old Russian recording, with Pokrovskaya, Petrov, Ognivtsev, Orfenov, and Golovanov, which was once available on Concert Hall CHS 1309. This recording was made in 1951. Contrary to what is stated, it (1) has nothing to do with the Bolshoi Theater but rather features the Chorus and Orchestra of Moscow Radio and (2) is still available in a Soviet-made pressing (Melodiya D 033753-54), which can be obtained from Four Continent Book Corp., 156 Fifth Ave., New York, N.Y. 10010.

Daniel Morrison
Albany, N.Y.

Boston Musica Viva

The "Remarkable New New-Music Group" heard on the Delos records reviewed by Alfred Frankenstein in January isn't quite that new. CRI recorded the Boston Musica Viva in May 1974 in John Heiss's quartet (CRI 321) and again last September in George Edwards' *Kreuz und Quer* (CRI 323).

Carter Harman
Executive Vice President
Composers Recordings, Inc.
New York, N.Y.

No slight was intended to CRI. The title of Mr. Frankenstein's essay review referred only to the group's first extended exposure on records.

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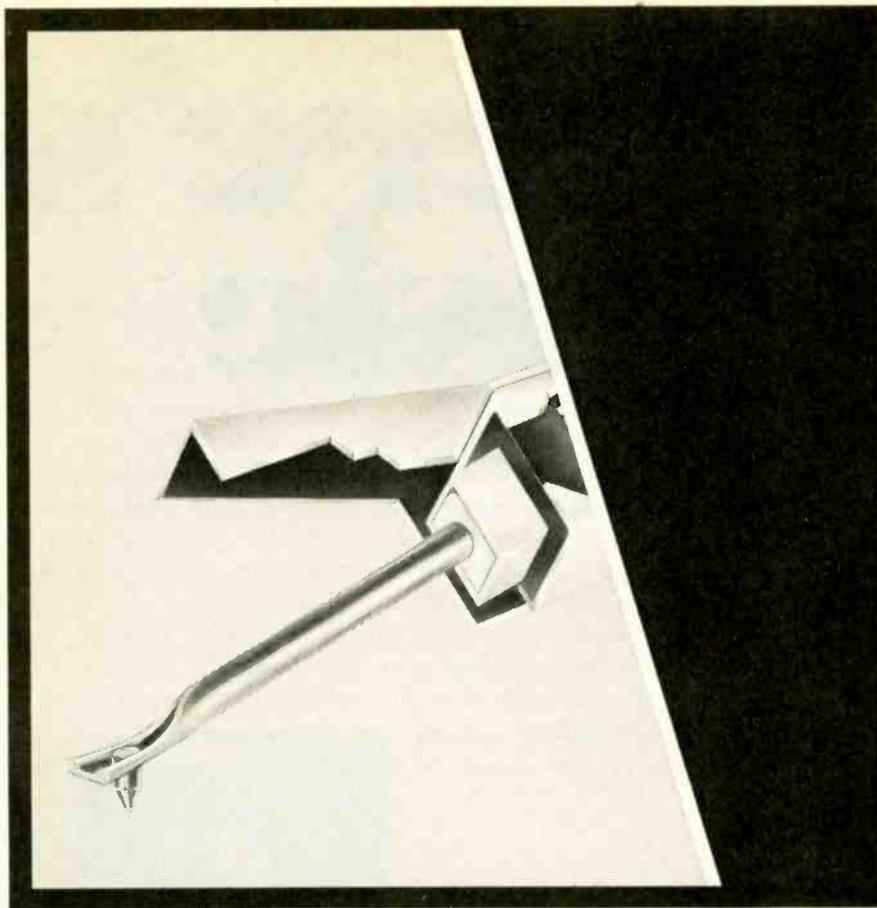
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March 1975) and Elgar ("Letters," October 1975) have been nominated, is the Spanish violinist/composer Pablo Martin Meliton Sarasate y Navascues. Sarasate recorded seven of his own compositions and one transcription in 1904 (all of which are currently available on Discopaedia MB 1003). He also left three Pathé cylinders in 1898, which I have not heard. Insofar as these recordings arguably constitute the majority of works by which Sarasate is known today, and since he died in 1908, prior to Elgar's or Ravel's entry into the recording studio, it follows that the appellation in question should be conferred on Sarasate.

Theodore A. Sledzinski
New York, N.Y.

Bruckner Repeats

In his November review of the London recording of Bruckner's Symphony No. 2, Abram Chipman remarks that conductor Horst Stein omits the repeats in the scherzo and trio but claims that Bernard Haitink observes them in his Philips recording. Only half true: Haitink observes the repeats only in the first part of these sections; they are omitted in the second halves of both sections.

Whatever the failings of the Turnabout recording of the symphony, conductor Hubert Reichert observes all the repeats.

J. M. Johnston
Silver Spring, Md.

Happy Anniversary

With all of the uproar in recent years over various composers' centennials and sesqui-centennials (Beethoven, J. Strauss, Ravel, et al.), it might be wise to examine what we can expect in 1976. According to a recent Schwann catalogue, here are this year's candidates for recognition:

GROUP I (by year of birth)

John Alden Carpenter (1876-1951)
Pablo Casals (1876-1973)
Louis Nicholas Clérambault (1676-1749)
Francisco Correa de Ataujo (1576-16-)
Louis Couperin (1626-61)
Manuel de Fallá (1876-1946)
Stephen Foster (1826-64)
Josef Hofmann (1876-1957)
Giovanni Legrenzi (1626-90)
Ludwig Minkus (1826-90)
Carl Ruggles (1876-1971)
Ermanno Wolf-Ferrari (1876-1948)

GROUP II (by year of death)

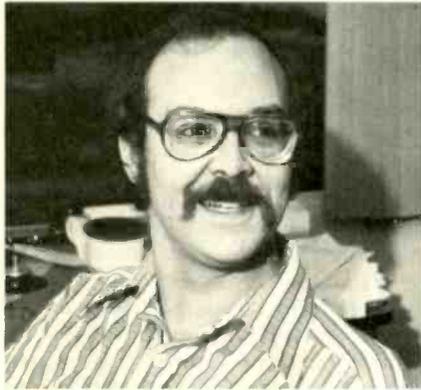
Juan Crisóstomo Arriaga (1806-26)
Antonio Maria Bononcini (1677-1726)
Pier Francesco Cavalli (1602-76)
Franz Danzi (1763-1826)
John Dowland (1562-1826)
Hermann Goetz (1840-76)
Michel-Richard de Lalande (1657-1726)
Peter Erasmus Lange-Müller (1859-1928)
Carl Maria von Weber (1786-1826)
Samuel Sebastian Wesley (1810-76)

It looks like another banner year for record-company promotion, especially in view of the American Bicentennial! Although sometimes carried to extremes, it must be admitted that this form of recognition has its values. What I am wondering is, do you think we are ready for the Juan Crisóstomo Arriaga sesquicentennial?

Richard J. Veit
Dallas, Tex.

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Charles Barker on the Bose Model 301 Direct Energy Control.



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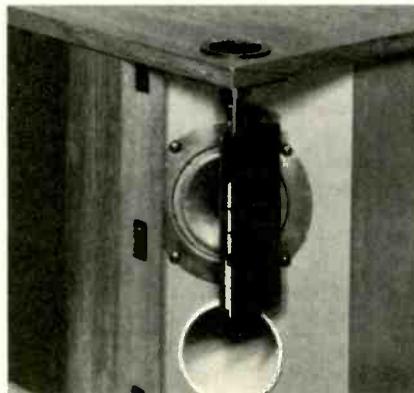
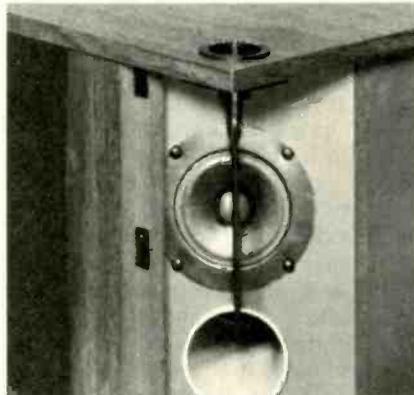
"Second, we perfected a very precise asymmetrical configuration, with the woofer radiating straight ahead, and the tweeter angled to the side, to reflect sound off the room's side wall and into the listening area. From our experience with the Bose 901 and 501 speakers, we knew that this combination of direct and reflected sound would give us the open, spacious sound we wanted.

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aware of a problem. Since this design relied on side wall reflections to maintain its spacious sound, what happens in a room with no convenient side wall?

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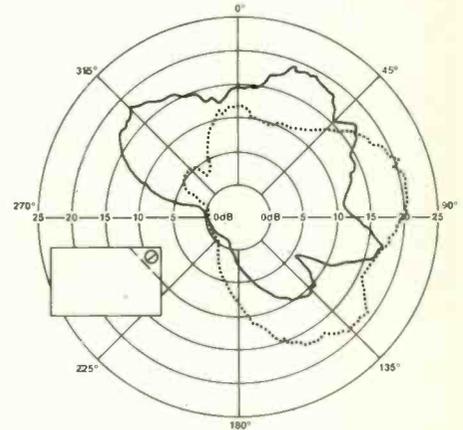
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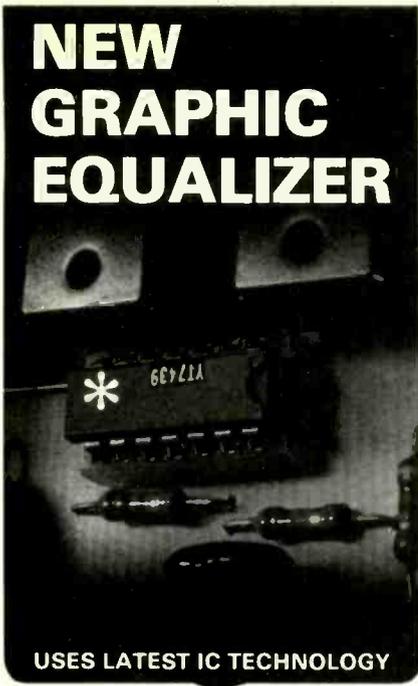


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"The other" Price. Between performances as the Countess in the new Chicago Lyric production of *The Marriage of Figaro* late last fall, Margaret Price visited New York briefly, and we had a chance to chat with the remarkable young Welsh soprano, who has established her credentials as possibly the finest Mozart soprano now in business. Americans unfortunately haven't had much chance to hear her live (she appeared in San Francisco for several years after her U.S. debut there, as Fiordiligi), and some of her best recordings haven't been released domestically, notably the Klemperer *Così fan tutte*, in which she sings Fiordiligi, a pair of Lieder recitals for Classics for Pleasure, and the pair of Mozart-aria records (one operatic, one concert) she made recently for British RCA. (There is now a strong likelihood that RCA will issue those discs here.)

Since Price now appears to be a special favorite of such conductors as Karl Böhm and Georg Solti, we were amused to learn how she came to participate in the *Così* recording: When she heard that Klemperer would be recording the opera, she wrote to him asking to sing Fiordiligi. Klemperer had not heard her since she sang Zerlina with him, so it is not surprising that he was skeptical. As the records show, he was convinced; her Fiordiligi was described by Kenneth Furie as "a performance of technical brilliance and aristocratic taste," and Price confirmed that she takes the role very seriously. The often cited "parody" elements in the music (the wide leaps and such), she pointed out, occur just as frequently in Mozart's unarguably "serious" opera seria and concert arias.

For a singer so closely identified with Mozart, Price is now looking in other directions. She has phased out Constanze in *Entführung* and Pamina in *Zauberflöte*, and Fiordiligi is apt to follow—though it will shortly be the role of her La Scala debut, with Böhm conducting. That leaves the Countess and Donna Anna in *Don Giovanni*, which she first sang last year with Solti in the new Paris production. (Since we had imagined her as an ideal Donna Elvira, we were intrigued to learn that it was Elvira, and not Anna—usually considered the opera's female "lead"—that she hoped to sing after graduating from Zerlina. But when Solti was assembling his Paris cast, he had Kiri Te Kanawa for Elvira, and so it is Anna that she learned and will continue to sing. Though we will never hear her as Elvira, there is a

Behind the Scenes

silver lining: *Don Giovanni* is now one opera that Price and Te Kanawa can sing together; the repertoires of the two sopranos are so similar that most of the major houses now seem to choose between them. For the record, Price admires Te Kanawa enormously.)

Price is now feeling her way into the Verdi repertory, beginning with *Desdemona* in Solti's new Paris *Otello* (with Plácido Domingo in the title role). For the future, there is talk of *Don Carlos* in Munich, and those ventures should determine whether she pursues that course into the heavier Verdi parts.

Recording plans right now are limited. She can be heard to brief but stunning effect in Stokowski's *Mahler Resurrection Symphony* for RCA (reviewed this month). Coming up are some Mozart Masses with Claudio Abbado for Deutsche Grammophon, which could develop into a complete cycle.

Tashi at the Bottom Line. On January 26 a footnote to musical history was written at New York's Bottom Line, when the chamber group Tashi (pianist Peter Serkin, violinist Ida Kavafian, cellist Fred Sherry, and clarinetist Richard Stoltzman) became the first classical "act" to play a rock nightclub—well, the first we know of, anyhow.

Tashi is now recording for RCA, and Messiaen's *Quartet for the End of Time* is due shortly.

Operatic futures. There are a number of projects in various stages of planning, including two recordings of Verdi's *Macbeth*: one for EMI conducted by Riccardo Muti with Sherrill Milnes and Fiorenza Cossotto as Mr. and Mrs., one for DG conducted by Claudio Abbado, based on the production that opened this season at La Scala (the opening-night cast was Piero Cappuccilli, Shirley Verrett, Franco Tagliavini, and Nicolai Ghiaurov).

On the French horizon are Meyerbeer's *Le Prophète* and a new Massenet *Thaïs*. *Prophète*, being talked

about seriously at Columbia, would be only the second complete recording of a Meyerbeer opera. Marilyn Horne would be the Fides (her Italian radio performance has circulated widely in the underground), with Renata Scotto, James McCracken, and Jerome Hines likely candidates for the other principal roles. The *Thais* is from EMI, with Beverly Sills in the title role, Milnes as Athanaël, and Jean Martinon conducting.

The WERM returns. It's far from complete, even within its period of coverage, and it has its share of errors, but Clough and Cuming's *World's Encyclopaedia of Recorded Music* remains the bible of classical recordings from the beginning of the electrical era through 1955. A few years ago the massive three-volume compendium was reprinted in England by its original publisher, Sidgwick and Jackson Ltd., but we had to travel to London to find out that it is now available only from the Greenwood Press in—of all places—Westport, Connecticut! For further information, the address is 51 Riverside Ave., Westport, Conn. 06880.

Lieder from Ludwig. Anyone who reads this month's review of Herbert von Karajan's DG recording of Mahler's *Das Lied von der Erde* may wonder whether Christa Ludwig is singing anything else these days, what with the latest Bernstein recording reviewed only last May. Take heart. As a sequel of sorts to her recent pair of DG Schubert records, she has made a Wolf disc, accompanied by Daniel Barenboim. Ludwig is also scheduled to sing Magdalene in the Jochum/DG *Meistersinger*.

Collector's Guild, Club 99. Both of these labels will be familiar to specialist vocal collectors, who will want to know that both are now distributed by German News Company (218 E. 86th St., New York, N.Y. 10028). Collector's Guild has re-pressed recital discs devoted to Margaret Matzenauer and Maria Kurenko, unavailable since they were originally produced for the New York Gramophone Society in the Sixties. Club 99 has just added to its extensive list five new discs devoted to individual singers and reissues of two 78-rpm complete-opera sets: the *Faust* with César Vézani and Marcel Journet (with excerpts from the *Damnation of Faust* set featuring Charles Panzéra) and the *Madama Butterfly* with Margaret Sheridan and Lionel Cecil. ●

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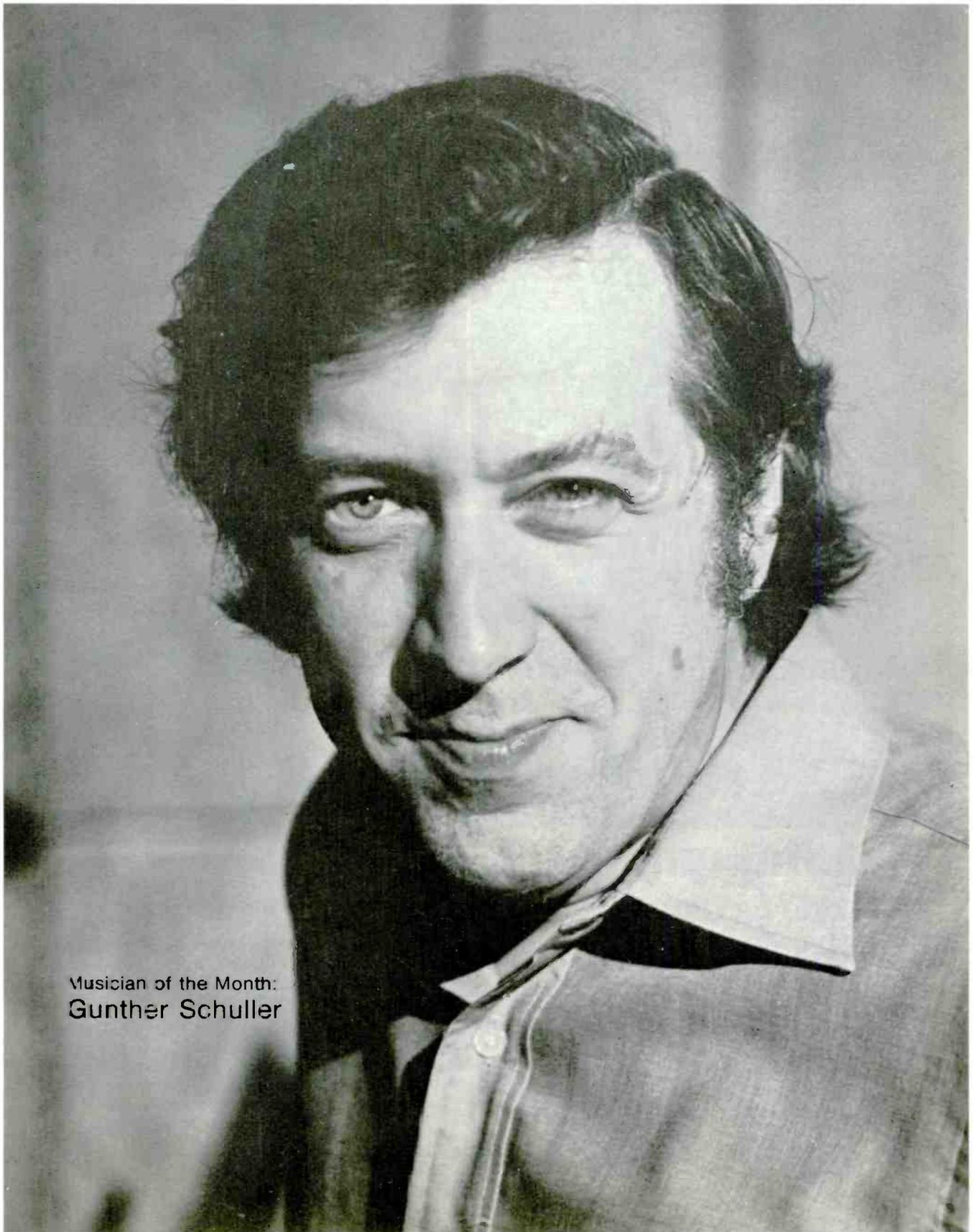
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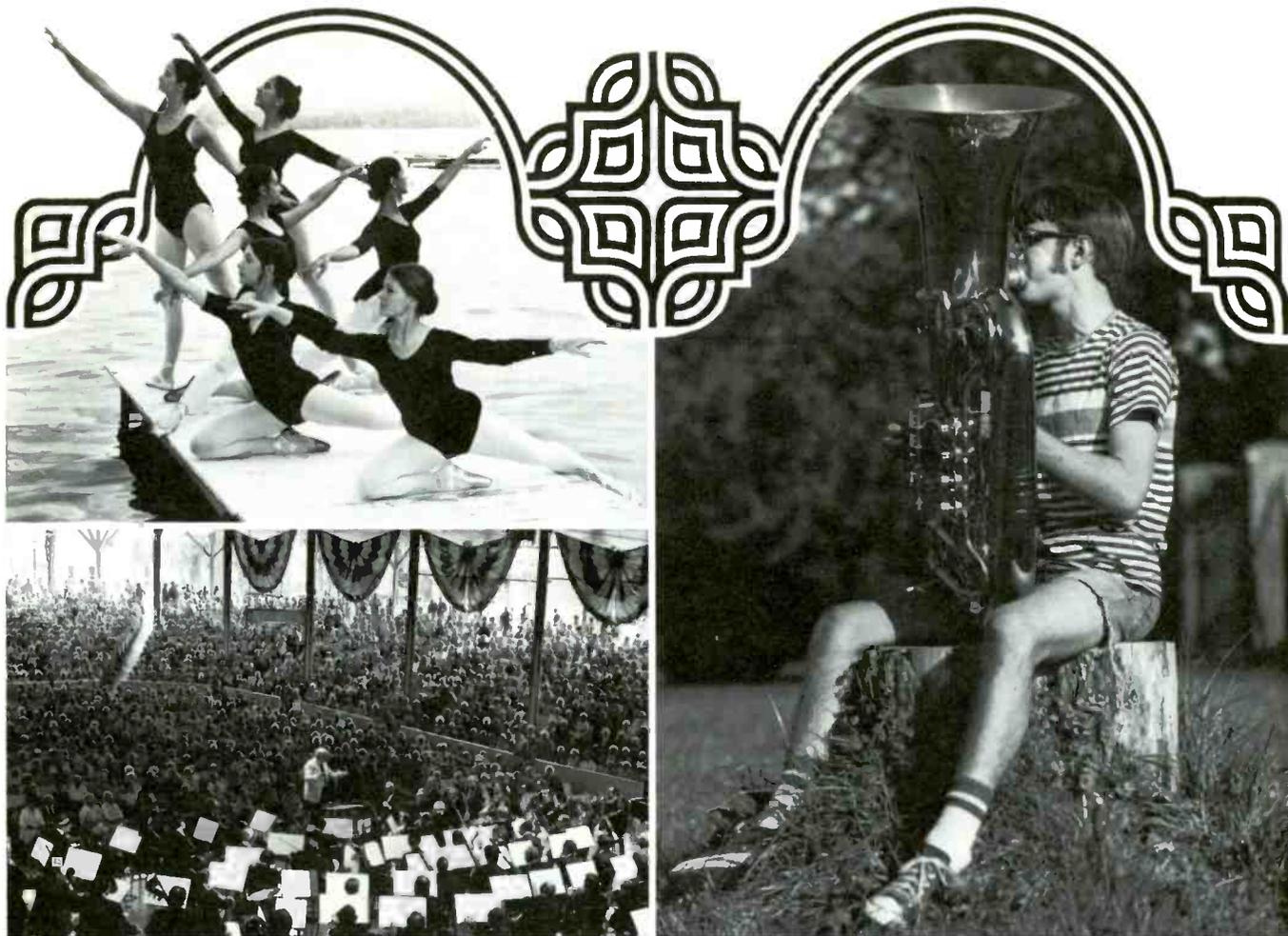
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Cover photo by Henry Grossman

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musical america

highlights of april

- THURSDAY 1** The Baltimore Opera presents the premiere of Thomas Pasatieri's *Ines de Castro*, with Evelyn Mandac in the title role and Christopher Keene conducting.
- The New York City Opera unveils Josef Tal's *Ashmedai*, in its first American production.
- FRIDAY 2** Sarah Caldwell's Opera Company of Boston stages the first U.S. production of Roger Sessions' *Montezuma*. Donald Gramm and Phyllis Bryn-Julson head the cast.
- WEDNESDAY 21** The Baltimore Symphony under Sergiu Comissiona's direction plays the premiere of Jean Eichelberger Ivey's *Testament of Eve*, a monodrama for mezzo-soprano. Elaine Bonazzi is the soloist.
- FRIDAY 23** The Chamber Music Society of Lincoln Center performs the premiere of Lester Trimble's *Serenade*.
- SATURDAY 24** The Minnesota Opera Company presents the premiere of Dominick Argento's *The Voyage of Edgar Allan Poe*.
- Morton Gould's *Bicentennial Ballads* is premiered by the Queens Symphony under David Katz.

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letters

Composer vs. critic

TO THE EDITOR:

I take this opportunity to voice my strenuous objections to Robert Commanday's highly inflammatory, professionally demeaning, and racistly derogatory slurs that constituted the review of my music in the article on "New Music at Cabrillo," in the December 1975 issue of *MUSICAL AMERICA*.

Mr. Commanday misleads his readers into believing, by the liberal use of invective and slander, what he cannot accomplish by the more respectable means of valid music criticism, that I was not "worthy of the spotlight" accorded me at the Cabrillo Music Festival. Yet, with the one exception of Mr. Commanday's thrice published diatribe, I enjoyed a very spectacular popular and critical success! At every performance of my music I received standing ovations; critics pulled out all stops to describe the impact of my music, ranging from "most informative, entertaining night I've ever spent in a concert hall" to "beautiful, original music that gives a more complete voice to the native American themes than the tom-tom stereotypes of Hollywood and Madison Avenue." Several weeks after the festival closed, one of my works received the indubitable honor of being chosen for performance by the Los Angeles Philharmonic Orchestra under the direction of Zubin Mehta.

With the exception of the newly commissioned work, *ISHI, America's Last Civilized Man*, all of the works re-

viewed by Mr. Commanday have become staples of the American repertoire: *Ritmo Indio*, recipient of the first Marion Nevins MacDowell Award for American Chamber Music, 1969; *Desert Trilogy*, commissioned by and performed at Texas Tech University for the 21st Symposium of American Music, 1971; *Cacega Ayuwipi*, commissioned by the Center for International Studies, 1970, and performed to standing ovations and rave reviews (*The New York Times* and *The Washington Post*) at the 35th annual Folk Festival, Filene Center, Vienna, Virginia, 1973, etc., etc. Therefore, Mr. Commanday's suppositions that "On any grounds . . . Ballard's pieces don't hold up" are invalidated by the recent events of music history.

Commanday upbraids Dennis Russell Davies, the music conductor, for lack of "musical discrimination" in bringing "new and unfamiliar" works to the festival, another false assumption leading to a spurious conclusion. Most of the works on my programs were conducted by Dennis Russell Davies, time and again, both at the Walker Art Center in Minneapolis (home base of the St. Paul Chamber Orchestra, for which he serves in the capacity of music director and conductor) and many other cities of the U.S. as well as Eastern and Western Europe.

They have been tried, tested and proven by the most exacting standards of musical recognition by which new works are judged competent to stand alongside the better known classics of former generations and need not now to be perpetrated as

grist to the mill of new experimentalism as Commanday would have us believe. I am certainly not against experimentalism (all music was once experimental), but the works performed at the festival were not in that category.

Commanday finally exhausts all of his previous rabbit-punching, eye-gouging, no-holds-barred devices and concentrates on the *coup de grace*, delivered with stunning accuracy to the already disinherited American Indian psyche by denying me the right to know my own Indian tribal musics better than he does, disparaging my teaching methods and my own ingrained (and acquired) knowledge of Indian tribal musics. A recent review of my newly completed and released study on *American Indian Musics for the Classroom*, reviewed by no less a scholar and educator than Dr. Elva S. Daniels, associate professor of music at Temple University, states: "Here at last is a complete teaching package of American Indian songs, dances, bibliography, photographs, map and culture—all under the guidance of an American Indian author, composer, music educator, and lecturer on Indian affairs . . . marvelous reference book as well as a source of teaching ideas . . . Each song is described (in print) as to its form, scale (pentatonic, hexatonic, tritonic, and so on), the meter, accompanying percussive sounds . . ." Yet Mr. Commanday reduces my contribution to that of a "wholly disarming and equally misleading" lecturer, who, according to him, does not even know his subject.

It is not important that Mr. Commanday like my music; what is important is that he know and understand the Indian milieu. The true essence of Indian musics is dance, whether it be literally or figuratively depicted, a dance of the soul or the body in unison with nature. In that, it cannot be reduced to the nihilistic pointillism of other cultural aesthetics and to do so would be to destroy the vitality and spirit of my culture and my own creative vitality as an artist.

Louis W. Ballard
Santa Fe, N.M.

Mr. Commanday replies: My review of the Cabrillo Festival speaks for itself, as does Mr. Ballard's gross misrepresentation of its content.

artist life

DORLE J. SORIA

THE BERLIN OPERA (officially the Deutsche Oper Berlin), appearing at Kennedy Center last November, was the first great European opera company here for the Bicentennial. Next September the Paris Opéra will come to New York and Washington, after that La Scala will make its grand entrance at Kennedy Center. These important operatic visitors would, we feel, have delighted Thomas Jefferson who, when Ambassador to Paris, used to haunt the opera house.

The many moods of Maazel

Lorin Maazel, music director of the Cleveland Orchestra, was artistic director of the Berlin Opera from 1965 to 1971 and guest conductor after he left. He rejoined the company in Washington to conduct *Lohengrin* and *Tosca* [see page MA-38]. During the opening weekend, between performances, we saw him at his Watergate apartment opposite the Center. His four-year-old son, Ilann, played quietly with his toys while we talked. Later in the week we drove with him to the home of our friend Martin Feinstein, Kennedy's executive director who runs the Center with an impresario's flair—learned through years with Hurok—and with a veteran publicist's panache. Bernice, Martin's wife, had prepared a delicious informal supper, shared by Mrs. Maazel (the pianist Israella Margalit, slim, exotic-looking, with long, straight, dark hair shadowing a small intelligent face) and little Ilann, and dominated by the towering, genial figure of the managing director of the Berlin Opera, Professor Egon Seefehlner.

Lorin Maazel—interviewed—is reticent and talks in a quick, low voice. He answers questions but does not elaborate. With friends and family, he changes; he is relaxed, full of stories and good talk. If he guards his

time it is with reason. He has a busy life which he tries to organize and control. He mentioned guest engagements for years to come. Next November: London, a Beethoven cycle with the New Philharmonia, including the five piano concertos played by Serkin. March 1977: *Pelléas* at the Paris Opéra. March 1978: *Falstaff* at La Scala, part of its two-hundredth anniversary season. November 1978: *Tannhäuser* at the Vienna Opera. May-June 1979: Covent Garden Opera, London.

The contract with his own Cleveland Orchestra has been renewed to 1981. He has big plans both for its winter seasons and its summers at the Blossom Music Center. "It has almost 550 acres, as compared to Tanglewood's 212, and it services a tremendously populated surrounding area. In 1978 we want to have an international festival there." He does not worry about support for the Cleveland Orchestra. "It has the second highest fund-raising in the country." He spoke of its recordings, thirteen LPs in the past year and a half, including the first complete stereo *Porgy and Bess*. "Every note, every word. The last recording had thirty-seven cuts." And he mentioned the orchestra's international reputation. "We toured Australia and New Zealand in the autumn of 1973, Japan in the spring of 1974, South America in April 1975, Europe this past September. On our next trip to Europe we



Lorin Maazel

have been invited to the Berlin Festival."

How does he manage? "Every two months I take off ten days or two weeks. I like each time to find a new place, like Fiji or Guadeloupe." And he likes sports—tennis and sailing. He reads widely and is polylingual, and his studies have included mathematics and philosophy. He likes good food and good wine. "But I am a gourmet, not a gourmand. I lived a long time in Italy and I prefer North Italian cooking. Fresh food, vegetables and fruits—no rich French food." He has two homes, in Cleveland and in Monte Carlo. "But I'm always dashing about trying to find unpolluted places. I first saw the Mediterranean in 1952. Now look at

Continued on page MA-37

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COMPOSER, INSTRUMENTALIST, CONDUCTOR, teacher, and scholar: Gunther Schuller's own range of talent includes virtually every area with which contemporary music education is involved. And his own versatility is reflected in the current condition of his New England Conservatory of Music, which he has headed since 1967. When Schuller took the post, the outlook was not bright for this venerable Boston institution. Enrollment was down to below a break-even point, and student morale was undermined by factionalism among the faculty that approached open warfare. "It was almost as though several schools were going on under the same roof," Schuller recalls, "each totally unaware of the other's existence." Needless to say, the school's finances were at the vanishing point.

In his tenth year as president of NEC, Schuller is justifiably pleased with his accomplishment. "The only thing that remains the same is that we're still broke," he says. "But so is everybody else. At least we've learned how to make better use of the money we do have."

The changes at the Conservatory during Schuller's leadership have been drastic, but he feels that they reflect a necessary direction in all music education today. "People are no longer talking about the 'next Heifetz.'" Pure virtuosity just isn't very interesting any more. What we want today is the total musician, someone who knows in his head the background, the artistic overview, of the music he is performing. Our curriculum has changed, most of all, to develop the intelligence, the conscience, of the musician. We give that musician a thorough grounding in musical style, in analysis, in an awareness of the nature of all music.

"When I say *all* music, I mean exactly that. I mean such things as ancient Japanese court music, and Renaissance motets, and the *Eroica*, and Duke Ellington, and ragtime, and brand-new atonality. In our performing groups, a kid might be playing trombone in a jazz combo or in Wagner one night, and the sackbutt in a Josquin des Prés piece the next night. I just cannot believe that a kid should be allowed four years of musical training and end up never having heard of Scott Joplin. If someone comes up to me—and some do—complaining about having to assimilate all these musical styles when all he really wants to do is play Paganini violin concertos brilliantly, I tell him first that that kind of musician is no longer in fashion. Then I tell him that he'd be happier in some other school."

Schuller feels that this breadth of training is equally important for people going into music education. He does little to conceal his contempt for hoary state requirements for music teachers—ancient psychological methods and the like. But he at least sees to it that his music-ed majors take in the same broad survey of musical styles that is compulsory for performers. "That way," he says, "kids in public schools in the future have a fighting chance to learn some up-to-date things about music. God knows they don't now."

Under Schuller's direction, the Conservatory has grown enormously, both in its curriculum and in its enrollment (740 full-time students currently, up from about 400 when he took over). Furthermore, he points with justifiable pride to the fact that, of present Conservatory graduating classes, the percentage able to find jobs in music is in

Alan Rich is a senior editor at New York magazine.

GUNTHER

the nineties. "As a matter of fact," he says with obvious satisfaction, "we haven't even reached the stage yet where students show the least concern about finding jobs after graduation. They still take that for granted, although I must say that in very few years now—three or four, perhaps—we *are* going to have to start to worry."

All these statistics, he feels, are positive proof of the continuing relevance of the conservatory as an educational institution, and of its future. "After the war," he says, "there was an enormous growth in liberal arts training in the universities: the core humanities courses, the required courses in music-listening methods, as well as a considerable amount of actual professional training and performance opportunities. Now, however, the trend is away from the 'multiversity' as the ideal home of the arts. As the big academic plants get bigger, and as they veer further away from education as their first line of responsibility, course material in the liberal arts just *has* to deteriorate, and that's what's happening, in college after college across the country.

"Meanwhile, the conservatory becomes increasingly



SCHULLER

musician of the month

relevant. During the time of university growth, some of the biggest and oldest conservatories in the country went into eclipse. Some actually had to close, but even the ones that stayed open tended to cultivate ancient teaching methods. Now that's no longer happening. Eastman, which used to be one of the stodgiest, has greatly upgraded and widened its curriculum. So have we. What we've actually done is to bring ourselves into step with the greatly broadened definition of what constitutes a musician these days.

"Here's an example of that. When electronic music was becoming an important part of the landscape, the first electronic studios were built by the universities—Yale, Mills in California, Columbia-Princeton, and so forth. The greatest concentration of important composers was to be found in university music departments; 'conservatory' composers were normally expected to be the old folks who still taught C major as the musical ideal. Now there are seventeen composers associated with the New England Conservatory, and they run the gamut from the C-major fellows to some of the most important experi-

menters anywhere in the world today. I think that this trend is going to continue—not that the university arts departments are in danger of imminent collapse, but simply that the conservatory as an institution is going to continue to mean increasing breadth, depth, and variety in music education.

"It's not going to be easy. We can't begin to touch the budgets that universities have at their disposal. But it is significant that foundation money—a big recent Ford grant, for example—is beginning to flow to the conservatories for the first time. We have our own small source of income at New England, because of records like the Joplin *Red-Back Book* that the Conservatory ensemble has made, whose entire proceeds go back to the school. True, we have no endowment, and there isn't one on the horizon for a long time. But one day—and sooner than most people think—the conservatory is going to regain its lead in sending out great music and musicians to serve their communities and the world. I daresay that New England will be part of that leadership."

ALAN RICH

on education

CHARLES B. FOWLER

The Music Educators National Conference:

David Faces New Goliaths

THE UNITED STATES was not only the first nation to require free public education for all its citizens to assure the development of an informed and therefore responsible public, but also the first nation to perpetuate a democratic view of the arts as being good for all citizens and therefore a part of basic or general education. Initially the introduction of drawing or "picture-making" in American schools during the Colonial period was done for the purpose of preparing people for industrial employment. What music there was in Colonial schools was taught in order to train people for singing in church. Music received its first formal acceptance as a part of the public school curriculum in 1838 in Boston. As the post-Civil War industrialization made leisure time available to the middle class, the fine arts, taught for cultural enrichment rather than for some more practical purpose, won general approval. Neither the acceptance of music as part of public education nor of the arts as part of general education for all students has come easily.

Innovations of this magnitude require the force and persuasion of advocacy groups working diligently for the cause. One such group that has worked sixty-nine years for the advancement of music education in the United States is the Music Educators National Conference.

Organized in Keokuk, Iowa in 1907 as the Music Supervisors National Conference, MENC (the name was changed in 1934) has grown from sixty-nine members to more than sixty-three thousand at present. As a national, nonprofit organization whose membership consists of music educators and administrators on all levels from pre-school through college and university, the organization has assumed a unifying voice for music education in the United States during the better part of the twentieth century. In contrast to "professional" organizations such as the American Medical Association and the American Bar Association, the MENC has fulfilled this role primarily by functioning as a collector and distributor of information, rather than operating as a policy-proclaiming, project-oriented, or action-taking body.

The earliest form of information sharing began with the first conference in 1907 and developed into the proliferation of meetings and conferences that now take place on the local, state, regional, and national levels. Beginning in 1910, published accounts of these meetings were made available, but by 1914 the 350 members received, free of charge, copies of the *Music Supervisors Bulletin* (now the *Music Educators Journal*) which remains the bulwark of the Conference's information distribution system.

Outward turning

If the Conference concentrated its focus largely upon its own membership, encouraging the development of a missionary spirit of advocacy on the part of individual music teachers in their own communities, it also struck up profitable liaisons with other organizations in education in order to seek and win over the support of the power structure in education. The affiliation with the National Education Association, which is at present all but severed, began in 1908 and grew to the point that MENC became a department of the NEA in 1938 and moved from Chicago to Washington, D.C. to be housed in the NEA building itself in 1956. Down through the years, sporadic collaborations with the American Association of School Administrators, the American Federation of Musicians, the National Association of Secondary School Principals, the National Association of Schools of Music, the American Association of Colleges for Teachers Education, and other associations have helped to promote the cause of music education in the schools.

Beginning in 1910 with the report of the Committee on Formulation of a Music Course for High School, committees, councils, and commissions of music teachers within the MENC, working on a voluntary basis, have studied particular problems, proposed possible solutions and, through the Conference's publications program, made the results available to the field at large.

A public relations program, established in 1966, has also given substance and range to the advocacy and information functions, reaching out to the public to ask them to "support music in your schools."

MENC today

Where is the organization today? Vast changes appear to be called for in the last quarter of the century. In 1975 MENC moved into its own new building in the Center for Educational Associations at Reston, Virginia. But the strain on financial resources caused by the building project, coupled with general inflationary pressures, has resulted in curtailment of some activities and programs at a time when music education faces increasingly severe

problems. With current declining enrollments in the public schools, cuts in public budgets for education, and public demands to go "back to basics," music teachers are finding that, even after all their work during the past three-quarters of a century, music is among the lowest subjects on the educational totem pole, being easily cut or even totally dispensed with in too many school systems across the country. While older music teachers are attempting to hold on to their jobs through seniority, new teachers are finding few opportunities for employment.

The Conference's own Tanglewood Symposium in 1967, which examined "The Roles and Functions of Music in a Democratic Society," declared that music be placed in the core of the curriculum. It also recognized the need to broaden the base of music taught in the schools to include jazz, pop, rock, electronic, and virtually all forms of music. Official advocacy in favor of the democratic right of citizens to evolve their own musical tastes rather than mimic the preferred "classical" tastes of the old-style music teacher has been slow to win favor and done much to fan the flames of the zealous missionary-elitists who still proclaim the primacy of the European-based musical art.

The other eighty percent

Music programs, particularly at the high school level, have been geared

largely to the talented, with the emphasis on participation in band, chorus, and orchestra. While much verbiage is given to "concern for the other eighty percent," few programs have moved to accommodate the vast majority of students, and little action has been taken by the national organization to lead the profession toward serving a larger constituency. High schools, it seems, are particularly difficult to change.

Meanwhile, the other arts are on the move proclaiming, rightfully, that *all* students deserve opportunities to develop their emotive and aesthetic selves; that, indeed, all students should have access to some art form that they can handle successfully. Where music teachers have often found themselves fighting with art teachers for the last few crumbs of the school budget, they are now faced with the challenge of working cooperatively with the other arts in evolving aesthetic education programs that reach the entire student body. For music teachers, who have become accustomed to their art form dominating the public school arts scene, slicing the dwindling financial pie in more (and smaller) pieces may not be viewed as progress. Although cooperative solidification of the arts could win music a status and priority in education equivalent to, say, the social sciences, music teachers are not apt to take kindly to this invasion of their limited but comfortably insular domain. Neither elitism nor isola-

tionism dies easily, even when faced with the probability that no single art will make it to the core of the curriculum alone.

In no small sense the problem that the Conference faces as it approaches the last quarter of the century is to give direction to a field that is burdened by its reverence for tradition. No other art form is so passionately past-oriented. While theater students do not neglect Shakespeare; nor art students, Rembrandt; nor architectural students, classical forms; these arts basically are focused on the present and the future. Technique is learned primarily through involvement with contemporary idioms. Unless music education accommodates itself more to the present, it cannot assure the viability and evolution of the art form. Creativity must be given a status equal to performance.

It seems apparent that the Conference's greatest achievements in the past ten years have been connected with major policy pronouncements, such as those that emanated from Tanglewood. These have been rare but welcome occurrences, for all too often in mediating between opposing factions, consensus-taking has sought middle ground that would not offend—or help—either group. But coloring policy beige may not satisfy the exigencies of the present situation. Diversity of opinion is characteristic of America's cultural pluralism, and strong but opposing views must be given voice. Minority professionals in music, for example, may well find their own solutions in the inner city that may or may not apply in suburban or rural situations. But they need a voice in and the support of the national organization that gives identity and thrust to their profession.

The stakes are high. America seems to be teetering on the brink of either cultural atrophy or renaissance. Intensification of MENC's advocacy role, particularly with the public and the educational power structure, coupled with active programs and projects designed to directly assist the field, could bring important national dividends. The Conference, as one of the largest arts organizations in the world, could be a telling factor in determining whether famine or feast will characterize the cultural future. A commitment to the latter—and soon—would be a momentous gift for all Americans. △



MENC's new headquarters in Reston, Virginia

CAN THE ARTS SURVIVE IN THE SCHOOLS?



Fern arranging, Japanese style, engrosses elementary school youngsters

Some answers to a crisis situation

MOST OF US who have strong commitments to the arts, either as professionals, or because of personal interests, or as parents of talented children, are aware

The author is Director of the Arts in Education Program of the JDR 3rd Fund.

that art and music programs in the schools are facing a crisis situation. The financial problems confronting school systems at present are so severe that music and art programs are being eliminated in large numbers of schools nationally. Regardless of how persuasive arguments may be in fa-

vor of the arts, cutbacks continue to be made, and there does not seem to be a way to reverse this trend. School districts simply do not have funds to support programs that are considered "special," or peripheral, to the main goals of education.

As concerned citizens who believe that the importance of the arts is self-evident, we sometimes fail to understand why they are so vulnerable during periods of financial stringency. The major reason is the teaching patterns that have prevailed in the schools for decades. In the elementary schools music and art may be taught by classroom teachers or teachers who are specialists in these fields, but instruction usually happens—figuratively, at least—at the end of the school day, after the "real" business of education has been taken care of. In the high schools the arts are elective subjects and usually place emphasis on performance and making art objects that are distinguished by high artistic quality. These courses almost automatically screen out youngsters who, presumably, are not "talented," as is demonstrated by the fact that, nationally, not more than twenty percent of the high school population elects even one course in music or art. These practices may take good care of students with special abilities, but they also teach the other eighty percent of high school graduates that the arts have little relevance in their own education or their own lives.

Contrary to the belief held by at least some persons involved in the arts, school board members and administrators are not insensitive individuals who are opposed to the arts on principle. They are people who must make realistic decisions, and their major responsibility is to provide the best possible education for *all* children. They often do not understand how the arts can help to meet this responsibility.

JDR 3rd Fund proves a point

Since its establishment in 1967 the JDR 3rd Fund's Arts in Education Program has worked with some thirty school districts to find solutions to this problem. Over a period of years, programs in these school systems have been developed and continue to thrive, demonstrating that all of the arts *can* be made integral to the general, or basic, education of every child.

In the development of arts in education programs, it was recognized from the beginning that "more of the same"—adding more specialists, more equipment and supplies, and more opportunities for cultural enrichment—would not be an answer. Rather, it was necessary to initiate a wider variety of teaching approaches that would enable all students to learn in ways that would enhance their own personal understanding and enjoyment of the arts.

One of the most effective approaches used grew out of the awareness that the arts are not created, nor do they exist, in a vacuum. They are part and parcel of society and life. Therefore, they do not need to be taught in isolation. Building on relationships which exist between science or history or reading and one or more of the arts can expand and strengthen learning in all these subjects.

A "hidden curriculum"

"Interdisciplinary teaching," as this approach is called, is not a new idea and it can be found in most school systems. In fact, it is a hidden curriculum for the arts in many schools. However, it usually happens almost by accident and in isolated situations as the result of personal interests and initiatives of individual teachers or principals. When this approach is consciously built upon and used systematically in all the elementary schools in a district, important changes can be observed almost immediately.

School administrators and teachers discover that as children become involved in the arts as part of the total pattern of classroom teaching, attitudes and motivation toward other subjects of study may improve. Higher levels of motivation may help children learn "the basics"—reading,

writing, and mathematics—more readily. Schools and classrooms become more humane and attractive environments for learning. Of major significance, the arts increasingly are seen as useful tools for living, a means for providing young people with a broader range of choices about the environment in which they live, the life-style they develop, and the way they spend their leisure time. In short, the arts have a real bearing on life.

A second approach used in arts in education projects in school districts is the provision of continuing support for existing music and art programs, and the gradual addition of learning opportunities in other art forms such as theater, dance, environmental design, filmmaking, photography, and the literary arts. This approach may appear paradoxical, considering the peripheral role of the arts in most schools. However, as comprehensive programs demonstrate ways in which the arts contribute significantly to every child's education, attitudes of school board members and administrators change and the arts begin to be viewed as legitimate subjects of study for their own intrinsic sake. Further, these positive attitudes are reinforced by the interests of students and their parents. For example, the first pilot project for the arts in general education was started in the University City, Missouri, Public Schools in 1968. At that time about thirty percent of the high school population elected one or more classes in art or music. Last year, approximately seventy percent of the high school students took courses in the arts, and the number of specialists in the arts in the school system has increased substantially.

Community resources

The third approach is to draw fully on community resources in the arts—artists and arts organizations such as music, theater, and dance groups, museums and art centers—as part of the total educational program. The services which can be provided through these community resources, however, are not used as "cultural enrichment" or entertainment. Artists and representatives of arts organizations work closely and collaboratively with school administrators and teachers in order that the services pro-

Continued on page MA-40

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AS KEEPERS OF notebooks, Nathaniel Hawthorne and Martha Graham have something in common: ideas jotted down in passing have a way of coming to fruition years after the original entry and in a transformed state. In 1844 Hawthorne wrote, "The life of a woman who, by an old colony [Plymouth] law, was condemned always to wear the letter A sewed on her garment in token of having committed adultery." *The Scarlet Letter* was not published, however, until 1850, by which time it had assumed shape in Hawthorne's mind as "a story of the effects of revenge, diabolizing him who indulges in it." Graham in her published notebooks also mentions *The Scarlet Letter* quite early on, considering it, if I remember correctly, as a possibility for a film. Not until this, her fiftieth-anniversary season, has Graham finally come to grips with Hawthorne's novel and made it into a theater piece.

Graham's "Scarlet Letter"

As might be expected, her *The Scarlet Letter* is not merely a dance dramatization of Hawthorne's narrative. What the choreographer does is employ her familiar but still workable device of projecting the action as taking place in the mind of a central figure, in this case the preacher Dimmesdale (Rudolf Nureyev) who is, unknown to his admiring congregation, the father of Hester Prynne's child, the secret cause of her public disgrace. (Hester Prynne is danced by Janet Eilber.) Memory brings to Dimmesdale in tumultuous succession images of Hester in prison, her torment by the townspeople, and of their elfin child Pearl (Bonnie Oda Homsey). Mingled with these recollections are those approaching hallucination: his own flagellation by three witches, the deformed and menacing figure of Hester's husband Chillingworth (Tim Wengerd). Catharsis for Dimmesdale is achieved when, Hester and Pearl supporting him, he reveals to the stunned populace the A which he has worn for so long—not, like Hester's, emblazoned on his bosom, but within the confines of his own tortured heart.

Despite its elaborate production—costumes by Halston, a double-tiered set by the sculptor Marisol and, alas, a thoroughly pedestrian score by

Hunter Johnson—*The Scarlet Letter* does not rank very high in Graham's catalogue of works. A Hester almost uncharacterized obviously did not animate Graham's imaginative resources as did, in the past, a Medea or a Clytemnestra or an Emily Dickinson. And then there was Nureyev in the central role, whose lack of experience working in the Graham idiom made him look diffident in action where boldness was called for (not until Peter Sparling took over the role did the choreography receive something like its full value). The chief disappointment, however, was the lack of vividness in the choreography and its generally low energy level. Occasionally a striking bit warmed up the proceedings; for instance, a Fury-like chorus of five women led with malicious gusto by Susan McGuire. It may be that Graham, now in her eighties, simply waited too long before creating her version of passion, guilt, and expiation in Puritan New England.

"Adorations"

Two other new pieces were premiered during the season (December 8–January 3) at the Mark Hellinger Theatre: *Adorations*, a smooth working-up of what the company once presented as a demonstration of Graham technique, and a murky *Point of Crossing* (Mordecai Seter), a weary variation on the Biblical theme of Jacob and Esau which disappeared before the end of the run. But among the revivals, what a refreshment was *Frontier*! Graham created this solo in 1935 and with it commissioned her first Noguchi décor, a marvel made from two ropes and a piece of fence. It takes Graham—with the splendid cooperation of dancer Janet Eilber—just six minutes to present in bold ges-

the dance

JACQUELINE MASKEY

ture and simple steps the pride, vigor, the sense of challenges met and goals accomplished, which must have illuminated the lives of pioneer women more than a century ago.

ABT's "Hamlet Connotations"

The opening of *Hamlet Connotations*, John Neumeier's latest ballet for American Ballet Theatre's winter season at the Uris Theatre, is stark: a few measures of amplified waves washing against an imagined shore, the slow illumination of a shrouded figure and behind it, against a pillar of light, Mikhail Baryshnikov as the Prince of Denmark. A promising beginning to what emerges as a lengthy, shapeless blob of a ballet in which the dancers labor valiantly with the considerable means at their command to manufacture a significance and coherence unprovided by the choreographer.

Neumeier does not follow the narrative outline of Shakespeare's play. He divides his ballet into two parts: the first ("Introductions") is a series of solos set to Aaron Copland's *Piano Variations*, played by Howard Barr; the second ("Actions") to Copland's *Connotations for Orchestra* and a bit of his *Piano Fantasy* is where the characters are brought into emotional collision. Some recognizable incidents from the play stud the emoting: a mimed passage in which Claudius kills the King and seizes the crown, a brief almost-incestuous confrontation between Hamlet and Gertrude. The ending is a four-part pile-up with—reading from bottom to top—the Ghost, Gertrude, Claudius, and Hamlet.

The wonder is that given this cast—besides Baryshnikov there is Marcia Haydée (Gertrude), Gelsey Kirkland (Ophelia), Erik Bruhn (Claudius),

and William Carter (*The Ghost of Hamlet's Father*)—that nothing richer or more original emerged in the solos. Bruhn does what he now does in most of his assignments: lots of pirouettes and much stern staring. The high point for Haydée, who would gladly be trampled by elephants should her choreographer request it, is a severe yanking about by Claudius and Hamlet. Kirkland comes on waifish and raggedy until beset by a series of nervous spasms. The sole survivor of this wreckage is the wondrous Baryshnikov, whose personal intensity gives the ballet what focus it has.

The Murray Louis Company

The nine-member Murray Louis Dance Company, which has found a congenial performing stage at the New York University Theatre, presented a three-week season (December 19–January 10) featuring a new piece, *Catalogue*, and the first performances by the company with Louis himself of *Moments*.

Given its American premiere during the Nureyev-Fonteyn season at

the Uris last November, *Moments* (Ravel), with Louis dancing the Nureyev role, seems less tense, wittier, and altogether more fun to watch than it appeared previously. Louis—small, balding and in his middle years—is certainly no matinee idol, but he is a master of the small-scale shift in movement dynamics and the startled facial expression which telegraphs a continuous interest and amazement in the most trifling or terrifying occurrences. In *Moments* he seems to evoke a fantasy playground with himself as king, at whose direction four faithful minions (Michael Ballard, Richard Haisma, Jerry Pearson, and Robert Small) arrange themselves into a cave, gates, tunnels, and rafts—anything at all that imaginative play might require.

The new piece, *Catalogue*, is less successful, although it has outlandish and colorful costumes (by Judith Grease) based on the modes of c.1910, slide projections from early mail-order catalogues featuring ironically those instruments of freedom, the mangle, the wash-tub, and the wood-burning stove, and glossy blow-ups of pompadoured ladies and angelic

children awash in roses. The premise of *Catalogue* is that America's view of woman's face/woman's place in the pre-vote days came from the romanticized pictures featured in *The Saturday Evening Post* and in the lyrics of the popular songs of the day (Louis uses here some vintage recordings of Victor Herbert's music). The form of *Catalogue* is the music-hall entertainment, bright and shallow, with between-the-acts interpolations of angry and despairing solos intended to show the private misery behind the rosy-cheeked public façade. The difficulty is that Louis's style of movement and gesture does not lend itself to the expression of the more ferocious emotions, and the solos, the real meat of the piece, seem too fragile and undeveloped for the emotional weight they must bear. There is in *Catalogue*, however, a silent mimed-and-mugged melodrama, complete with happy family, unpaid mortgage, and a dashing representative of the Royal Mounties, which is utterly hilarious and in which Robert Small is recognized as the villain behind the longest and springiest mustaches in town. △

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THERE'S A LOT OF GRUMBLING in the hinterlands these days. The National Endowment for the Arts announced fellowship-grants totalling \$419,925 to 128 music composers, nine librettists and two translators for fiscal year 1975. The recipients are from twenty-one states, the District of Columbia and Puerto Rico. They were selected from among 515 applicants. The fairness of these awards has been widely criticized in the profession and appears on its face to be questionable.

Southern composers wonder if perhaps their taxes are being paid in Confederate dollars. Only six of the 128 awards went to persons in the thirteen southern states. Yet there *were* a variety of southern applicants—for example, a composer from Texas who won the Rome Prize not so many years ago; one from Jacksonville whose name is a household word among Moog-users; a younger composer from Memphis who had a strong performance commitment from the Memphis Symphony. No award has ever been made to a Tennessee resident. The one composer from Florida who received an award is now a member of the Endowment. The only recipient from Texas moved there from New York not too long ago.

Midwestern composers fared no better. Of the 109 grants in Category I only seven were awarded to composers in the midwest. Two of these went to composers from Yellow Springs, Ohio, not quite a musical metropolis. Surely it must be a coincidence that Walter Anderson, Director of Music Programs for the National Endowment, formerly taught at Antioch College in Yellow Springs, Ohio.

The Guidelines for Fellowship-Grants to Composers/Librettists say, "Generally, fellowship-grants will not be awarded to the same individual in consecutive years." Twenty-two of the 1975 recipients also received awards in 1974. Somehow it would seem fairer if one out of every six recipients had not been twice-blessed, even if the guidelines did not specifically discourage repeated awards. When only one out of four applicants will receive an award, it is difficult to understand how the selection panel can justify this extremely high rate of recidivism.

What does the Endowment itself have to say about all this? Perhaps it should come as no surprise that the self-serving rhetoric we have come to expect from other government agencies should characterize the NEA as well. I shall mention two reasons I have heard members of the Endowment give for the uneven distribution of fellowship-grants, more than sixty of which went to New York

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THE NATIONAL ENDOWMENT:

PLAYING FAVORITES?

**A composer sees
geographic bias
in some NEA awards**

The author, immediate past president of the Southeastern Composers' League and Chairperson of the Executive Board, League of Women Composers, was not an applicant for a Fellowship-Grant during the period under discussion.

Walter F. Anderson

THE NATIONAL ENDOWMENT: DECISIONS ARE OBJECTIVE

**The Director of Music Programs
responds to the charge
of regional partiality**

NORMALLY I WOULD PREFER NOT to resort to publication in defense of the Music Programs of the National Endowment for the Arts but, instead, to leave its standing record to the judgment of those in the field and of the general public. However, in the present matter, at the invitation of the Editor, I am pleased to respond to the charges made by Nancy Van de Vate in the article which appears in this issue of MUSICAL AMERICA.

First and foremost, I should like it known that the staff at the Endowment goes out of its way to provide information so that interested parties may be knowledgeable about the enterprise and not be subject for want of information to devising charges on the basis of misinformation or ill-conceived assumptions. Had Miss Van de Vate raised directly with the Endowment music staff any of those many questions on which her charges are presumed, we would have been delighted to communicate with her and to provide the answers here presented.

The array of issues which she offers is broadly assumed, and they thus require detailed comment in order that this response will have the effect of clarification rather than to bring about further confusion. Also, when in response to charges and questions I refer to support which has been obligated by the Endowment in the past, I wish the public reached by MUSICAL AMERICA to be aware that, in accordance with the dictates of the Freedom of Information Act and Endowment policy, due announcement on these grants went to members of Congress, grantee organizations and individuals, and public/trade journals. So information here referred to, except as I designate otherwise, already is in the public domain. Also, it should be understood that by Congressional mandate, twenty percent of the Endowment's funding now is earmarked for the use of state arts and jurisdictional agencies in offering support of the arts at the state level. And now to those charges.

• Miss Van de Vate charges that the Endowment discriminates against composers in the South.

The Endowment supports composers in a variety of ways; my reply is stated accordingly. Moreover, the history of such support does not bear out discrimination against the South.

1. The earliest Endowment program to support composers was arranged cooperatively with the American Music Center and the American Symphony Orchestra League in Fiscal Years 1966-68. As in later programs, orchestras selected and commissioned their composers. Among them were orchestras in the South.

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Walter F. Anderson is Director of Music Programs for the National Endowment for the Arts.

area composers or librettists.

The first reason is that Eastern composers have more performance opportunities and can make stronger applications. Is this true? Do the New York Philharmonic, the Boston Symphony, and the Philadelphia Orchestra program more music by contemporary American composers than the Houston, Atlanta, Louisville, or Oklahoma City symphonies? Hardly. Moreover, one well-known composer from Muncie, Indiana who applied for 1975 had letters of support from both Pierre Boulez and Robert Shaw, yet did not receive an award.

If the recipients are in fact those composers with the greatest access to performance—in other words, those already most widely performed—then the awards are merit badges for past success. The guidelines do not indicate this to be the main purpose of the program. Applications would not be necessary if it were, for tables of performances could be obtained from ASCAP and BMI and awards handed out to the Top Forty, or in this case, the Top One Hundred and Twenty-Eight. The guidelines imply that the quality of a composer's work also has something to do with the awarding of the fellowship-grants. The argument that Eastern composers have greater access to performance really only says that they *may* have greater access to Eastern performance, and Eastern Is Better.

The recipients are not, in fact, all well-known or widely performed. They are largely university-based, as one would expect. A composer rarely earns his living writing music, and most composers teach. Institutions of higher education are found in every one of our fifty states, and some of the nation's best music schools are located in the large midwestern universities. Few of us would argue that serious music *is* an urban pastime, but it does not follow that all good composers are in New York nor that every New York composer is a good one. As long as composers work largely within the academy, they will be widely distributed. Many of the Endowment recipients are academic composers, and since the academy is everywhere, it is unforgivable that NEA recipients are not everywhere. The Endowment is, by definition, supposed to be national.

The problem of regional hegemony in the composition of serious music is not unique to the Endowment. It infects the entire field of music composition and results from a series of assumptions most of us prefer not to articulate. The most powerful and pervasive of these affirms the natural superiority of the Eastern colleges and universities. Since they are Better, you must be Better if you are on one of their faculties. The irrelevance of this assumption boggles the mind. It overlooks the fact that few of our major orchestras frequently perform music by any contemporary American composer, least of all by one from within the academy. It overlooks public indifference to new music and frequent critical incomprehension. Most of all, it overlooks the simple fact that not until recently has the liberal arts college been considered an appropriate training ground for composers. Palestrina, Bach, Monteverdi, Stravinsky—all were terribly undereducated by Ivy League standards. Today they would be called "composers who write by the seat of their pants"—unintellectual, panders to the public taste, musical plumbers. If there is any argument for the domination of contemporary music

by Eastern composers, it rests in the quality of their music, not in the reputation of the institutions at which they teach.

Walter Anderson, Director of Music Programs for the Endowment, spoke on February 16, 1975 at the Joint National Conference of the College Music Society and the American Society of University Composers in Iowa City. He was one of three participants on a panel devoted to "Prospects for support of musical composition, research, and performance in the immediate future." Mr. Anderson stated that when the allocation of awards by his office is completed each year, they find "a big hole in the South and around Nebraska." He attributed this to "a lack of institutional density" in those regions. This is the second reason I mentioned above for the uneven distribution of funds. It seemed to me then—and still does—an inadequate answer. The South has several hundred four-year institutions, some of the nation's largest state universities, and innumerable two-year colleges. It has a number of fine symphony orchestras and the largest and oldest regional composers' group in the country, the 100-member Southeastern Composers' League. For twenty-one years, from 1951 to 1972, the University of Alabama sponsored a forum for new music which was one of the most successful in the country. The small number of awards made to composers, not just in the South and Midwest but in the Pacific Northwest and Southwestern states as well, cannot be accounted for entirely by the lack of institutional density or performance opportunity. The real explanation must be sought in the nature of the selection process itself and the make-up of the selection panel. Who is on that panel and what are their *real* criteria for making awards?

Many composers' competitions and some award-granting organizations name their judges in the guidelines for making application. This is often helpful to the composer in deciding what type of material to submit. All juries have their biases, good or bad, and the applicant's objective is, after all, to obtain an award. The selection panel for Fellowship-Grants to Composers/Librettists should be named in the Endowment's guidelines. In addition to helping the applicant choose his or her material, it would allay his doubts about disproportionate representation of a particular geographic region or musical style.

Even more important is the establishment of a selection procedure which first scrutinizes the music and only later asks who the composer is. The same application forms now used could be employed in a different order. Scores and tapes would first be submitted anonymously. An initial screening could reduce this number to one-half or one-third, the remaining applicants then submitting their proposals and letters of support. Surely enough of the remaining composers would have proposals and performance commitments of sufficient merit to satisfy the intent of the program.

Few American composers will have complete confidence in the integrity of the Endowment's selection process until procedures are established which guarantee consideration of a composer's music before all else. It would be gratifying if, in a subsequent article, the Endowment were to tell us who is on the selection panel, how it was appointed, why the distribution of awards is so regionally lopsided, and why some degree of anonymity cannot prevail in the submission of applications. △

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2. Miss Van de Vate bolsters her argument in reference to "the largest and oldest regional composers' group in the country, the one-hundred-member Southeastern Composers' League . . . (which) for twenty-one years, from 1951 to 1972, the University of Alabama sponsored (as) a forum for new music which was one of the most successful in the country." What she does not report is that the Endowment supported this program through grants to the University in 1968 and 1969, long before the current program of support to composers was announced nationally in the past three years. Because of the pleasure which the Music Advisory Panel took in recommending support of this Alabama-based program, it is my opinion that support would have been continued but for the fact that no further applications came from the organization. The Endowment cannot award support when none has been requested, the fact of which brings me to my next point.

3. When accusations in regard to discrimination are expressed, there literally is no way by which such accusations can be justified except as it can be proven that reasonable efforts have been put forward to attain the ends sought. Of the 515 applications received last year in the Composers/Librettists Program and the 544 received this year, none came from Alaska, Idaho, Nevada, Delaware, or South Dakota. Furthermore, in the current round of applications from which no grants as yet have been obligated or announced, only one application each came from Alabama, Montana, North Dakota, Wyoming. These examples do not represent a complete analysis; nor do I see good reason for including extensive data in this regard, the point being that for any states or regions so represented above, it would seem pointless to argue Endowment discrimination. The only alternative, an unacceptable one, would be to fund automatically the single application from each of the four states mentioned.

4. Currently the Endowment is supporting composers through joint commissions initiated by groups of orchestras which quite properly have retained the prerogative to select the composers whose works the orchestras will perform. In 1973-74 support of this kind went to two groups respectively regarded in good humor by the field as the "Big Six" and the "Heavenly Seven."

Support was awarded in 1973-74 to enable the Boston, Chicago, Cleveland, Los Angeles, New York and Philadelphia orchestras to commission one composer each. All six orchestras plan to perform the new works. Support similarly was awarded in 1973-74 to enable the Cincinnati, Detroit, Minnesota, Pittsburgh, St. Louis, San Francisco, and Washington orchestras to commission one composer each. All seven orchestras expect to perform the seven new works.

Support was awarded in 1974-75 to enable the Springfield (Massachusetts), Portland (Maine), Rhode Island, Albany (New York), and Hudson Valley Orchestras to commission and perform a new work by Michael Colgrass. Support also was awarded in 1974-75 to enable a much larger group of orchestras in the Southeast to commission and perform works by Norman Dello Joio and Ulysses Kay. In the belief that performing groups must have the opportunity to determine their commitment after the commissioned score has been completed, the Endowment never requires an advance performance commitment from organizations. Thus far, we are informed,

commitments have come from Jacksonville, Knoxville, Birmingham, Richmond, North Carolina, Chattanooga, Shreveport, and Florida symphony orchestras; *but it is expected that as many as from eighteen to twenty symphony orchestras in the Southeast will participate in this program.*

The fact that these orchestras, located throughout the entire United States with generous representation in the Southeast, have applied on their initiative and *have made their own selection of composers* without guidance from the Endowment would seem to be sufficient reason to dispel any alleged Endowment discrimination as charged. To clarify the point further, orchestras in the Southeast—quite rightly, I feel—have based their selection of composers on other bases than that of geography. We are delighted with reports concerning performances which have taken place thus far in these programs.

5. Take another major art form—for example, opera—and the argument of discrimination falls apart again. I think it is rather generally regarded by the opera field that *Of Mice and Men* by the eminent southern composer, Carlisle Floyd, is one of the most frequently performed contemporary American operas throughout the country. The Endowment's assistance has gone to support many regional programs where this opera has been presented. My comment here is not intended to represent an evaluation of the merit of this opera as against others (to do so would be an improper move on the part of Endowment staff), but merely to cite the fact, which offers further proof of the absence of Endowment discrimination. It also should help to dispel the notion that more general prejudice toward the South's educational and cultural attainments prevails. At least I would hope so, for I am well aware of the fine contributions which many able and gifted contemporaries of mine have been making in the South for many years. Who, to cite but one glowing example, could overlook the fantastic contributions of the North Carolina School of the Performing Arts?

6. The Endowment for six years has assisted composers in still another way—through support of our indigenous American musics via a program titled, at present, "Jazz/Folk/Ethnic Musics." The greatness of music in our country, I believe, is due to its diversity. In my travels I have been deeply moved and impressed by the rich resources of the indigenous arts in the South as elsewhere. Many composers in the South have received support from this program, which is rapidly expanding in all parts of the U.S.

7. Miss Van de Vate deplores the small number of grants which have gone to composers in the midwest and goes on further to point out what she calls a coincidence—namely, that two composers at Antioch college in Yellow Springs, Ohio, where I formerly taught, received grants in Fiscal Year 1975. I hasten to point out that Yellow Springs *is* in the midwest. And as to my distinguished erstwhile colleagues, I must correct the number; for actually three, not two, in Fiscal Years 1974 and 1975 received Endowment grants. Two of these gentlemen, however, joined the Antioch faculty after I departed on sabbatical leave in 1967-68. My tenure at the Endowment began immediately after the sabbatical.

Would Miss Van de Vate have the Endowment disqualify my former associates? If so, then in one fell swoop, unaided, she would defeat her own argument regarding purported discrimination against composers in the South, since I also have taught at southern universities.

• *The charge is made that the Endowment favors eastern composers on grounds of "institutional density" and that other geographical areas, accordingly, are denied.*

I personally must disavow any such contention, which clearly is contrary to Endowment policy. Also, on inquiry I am not able to identify anyone on the music staff who acknowledges having made such a statement. I have several comments in this regard.

1. At the Endowment we use the word "institution" broadly. More often than not in the field of music we are referring to performing institutions, where the largest amount of Endowment support is directed, rather than to educational institutions, to which less support is given. As directed by the Endowment's Enabling Legislation, it may be expected that greater support always will go toward the performance of music which, after all, is a performing art. We advisedly use the term "institution" in both regards.

2. It would make no sense to award on institutional bases except in those instances where a group of interested organizations have applied for commissioning and performance support, as mentioned earlier. However, even when those awards are made, the Composers/Librettists Panel examines most carefully the merit of the proposed composer as well as the qualifications of the performing organizations. There is virtually no pattern which, even if we tried, would permit us to put composers together with performing organizations or individual performing artists from the same part of the country. It just doesn't work that way. The location of performing artists versus the residence of the composer is unpredictable. A composer from one part of the country often will have his works performed in another part of the country; or the performance may perchance be in his local community.

In fact, the Composers/Librettists Guidelines in the area of "Professional Development" make assistance available for travel so that young composers may be able to visit various parts of the country to contact publishers, recording companies, artistic directors, and individual performers and, as well, to become acquainted with works of their contemporaries. Additionally, a primary intent of the Endowment is to encourage repeated performances of new works before many audiences in various parts of the country in order that the fate of the composer will not be subject to a single performance in one geographical location but, instead, to the widest possible audience with the availability of reviews from different critics. Also, it should be observed that young composers in many instances may be enrolled for advanced study or assistance-ships in a conservatory or university. Their applications thus are likely to be submitted from the part of the country where they are studying rather than from that part of the country where they hold permanent residence.

3. In my comments, during the question and answer period following my talk at the University of Iowa, I made certain references which Miss Van de Vate apparently has misunderstood. First, I referred to a study on Concert Environments carried out by the Association of College and University Concert Managers and Arts Administrators under support from the Endowment. That study revealed some interesting regional characteristics of concert

audiences. But quite apart from that study, my own curiosity approximately five years ago led me to request the music staff to pinpoint our various grants on a map. I thus discovered that the spread of awards *at that time* indicated that fewer music grants were going to the South and in the Nebraska region. I cannot vouch for the same information in regard to other art fields. The Endowment's initial and continued vigorous support to bring about the organization of the Mid-America Arts Alliance in Lincoln, Nebraska began in 1972-73 and has had a strong impact on arts activity in the Nebraska region.

I, like other program directors at the Endowment, have been hard at work in encouraging more applications from the South. It would be extremely unfortunate if my comments intended to demonstrate my goodwill and initiative towards the development of more music projects from the South were to be misinterpreted to indicate an attitude entirely to the opposite. Among my more gratifying experiences at the Endowment are the very good relationships which the Music Program enjoys with arts administrators and organizations throughout the South. Reasonable limitation on the length of this article precludes my mention of more than a few examples of ways in which the music staff has been able to help initiate and support music projects in the South.

The Endowment regularly aids professional regional opera companies in various parts of the country, including the South, but in the last two years the only aid of a university-based opera program in the country has gone to Opera South in Mississippi. The Endowment's support made it possible for the premiere of Scott Joplin's *Tree-monisha*, later on Broadway, to enjoy the collaboration of the Atlanta Symphony. Endowment aid to the South Carolina Commission on the Arts also helped make it possible for the Atlanta Symphony under Maestro Robert Shaw to split into two smaller orchestras, which in turn were joined to the Greenville and Florence orchestras so that South Carolina might participate in the development of a program of professional orchestra music that included works by local South Carolina composers. In Fiscal Year 1971, at the outset of the Endowment's Orchestra Program, a grant of \$21,050 went to the Atlanta Symphony, whereas support of the Philadelphia Orchestra in that year was \$15,500.

I doubt that many states can boast of a string program to compare with that in the State of Mississippi through support from the Endowment. The program brings the Jackson Symphony into a working relationship with universities, colleges, junior colleges, and public schools through the cooperative and able leadership of the Mississippi Arts Commission and conductor Lewis Dalvit of the Jackson Symphony. I have visited the Commission and conferred with provosts at the University of Mississippi, the University of Southern Mississippi, Jackson State University, and numerous other institutions in lending a helping hand in bringing various programs aboard there.

National Endowment for the Arts support also extends to wonderful festivals like North Carolina's Music in the Mountains and Eastern Music Festival and several orchestra and opera programs in various parts of the South. Hence, I have no problem in referring to activity supported by the Endowment in the South; my problem is

concerned with mentioning but a few in this article without affront to those which I cannot mention. We decidedly will continue the strong effort to identify and support additional programs in the South.

• *Miss Van de Vate asks: "Who is on that panel and what are their real criteria?"*

The names of all Endowment panelists are always available to the public. The Endowment maintains all such lists for ready distribution on request and, moreover, names all such panelists and consultants in its Annual Report. The review criteria are stated in the Composers/Librettists Guidelines as follows:

"All applications are judged on the quality of the works submitted for review. At no time does the length or medium of the proposed project become a determining factor in the deliberations of the reviewing bodies."

It would be impractical for the Endowment to publish panelists' names in each of the many guidelines which are distributed at various times of the year. Guidelines must be distributed on a staggered basis so that the Agency's load can be managed by the various internal offices which must log applications and route them to the program offices. Also, individuals and organizations normally must apply well over a year in advance of the time when funding would become available so that sufficient time for their planning will be possible. Consequently, annual panel rotation, as legally determined on approval of the Chairman, often will occur after issuance of guidelines. Thus the inclusion of names at the time of guidelines publication would be misleading.

Panel procedures, as explained by composer Donald Erb at the meeting of the American Society of University Composers referred to in Miss Van de Vate's article, still pertain. Small groups of panelists make several trips to the Endowment to pre-screen applications. Every application is pre-screened. Later the entire panel meets and divides into small groups of three or four, where cross-examination of applications brings them to the attention of groups different from those which originally reviewed them. Finally the total panel meets to discuss each application individually. The stress in review is on the sample of the composer's work submitted in the form of manuscripts and recordings. If the panel wishes further documentation of any kind, a great effort is made to get the maximum material so that each application can be judged fairly.

Since my name has been mentioned in Miss Van de Vate's criticism, I wish to make it clear that no music staff member ever offers an opinion on an individual composer's application. Although we make observations on applications from organizations, we simply do not participate in judgments on an individual's creative work. The panel works extremely hard and with great objectivity. One foundation expert of long standing remarked a year ago that those days of screening composers' applications were the most exhausting of his life. Far from collusion, the panelists work independently. No one of them would have chosen the identical group which finally was selected for grants. On the other hand, they individually respect the decision of the total panel.

One further word about the panelists. They rotate in part annually. They regularly include, as a matter of Endowment policy, one state arts executive and one state arts chairman for each of the programs. In the past three years Mrs. Lida Rogers, executive director of the Mississippi Arts Commission, has served on the Planning Section of the Panel, which ex officio is included in the membership of other special panel sections, although the Planning Section does not participate in the screening of individual composer applications. I particularly should like to emphasize that in the past six years the only music panel meetings outside of Washington have been held in the South, because of a continuing interest of the music program in the institutions of the South.

Finally I address Miss Van de Vate's observation that since "A composer rarely earns his living writing music, . . . most composers teach." I agree. She seems to have forgotten, however, that at the Joint National Conference of the College Music Society and the American Society of University Composers held in Iowa City in February 1975, to which she has referred in her article, a strong letter of commendation for the Endowment's support of composers was presented from the Society to me on behalf of the universities. Contrary to her report of "grumbling in the hinterlands," the hinterlands have spoken. I felt humble indeed to have received this honor and gratified that the midnight oil which the music staff regularly burns at the Endowment had not gone unappreciated.

Miss Van de Vate makes reference to composers within the context of their relationship to the liberal arts college and states that "Palestrina, Bach, Monteverdi, Stravinsky—all were terribly undereducated by Ivy League standards. Today they would be called 'composers who write by the seat of their pants—unintellectual, panderers to the public taste, musical plumbers.'" I must confess to having considerable trouble when I try to think of Stravinsky as not being an intellectual, as I recognize him also to be an unqualified great composer. And Bach, who must have rocked to sleep almost as many babies as the fugues he composed, surely deserves credits in the social sciences in keeping with the current strong educational trend toward accrediting study *and* experience.

In summary let me assure any persons who may have questions in their minds that the Endowment has no idle rhetoric to spread while practicing discrimination on a regional basis. My chief assumption in all my work is that the gifted and deserving may be found anywhere that people reside. Toward that end I would hope that the Endowment music staff always will seek the grace and humility to accept criticism in an effort to do a better job. I therefore plan to bring Miss Van de Vate's article to the attention of the Composers/Librettists Section and the Planning Section of the Music Advisory Panel for their serious consideration. In particular I shall question them about the advisability of considering composer applications anonymously.

Having written at this much length, I can only conclude that the greatest affront to any composer in the South or elsewhere would be the receipt of a commissioning grant on the basis of regional distribution instead of artistic merit as judged by peer panels of composers and performers. △

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Newsweek August 4, 1975

**THE 1976
PACIFIC NORTHWEST
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JULY 13-25, 1976**

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ma



Music, Frisbees, and Gresham's Law

by Gene Lees

WHEN I WAS ABOUT THREE, my mother and father dropped in to visit friends, a couple who owned a radio and record shop. While the four of them chatted, I wandered off, stuck something or other into an electrical outlet, and blew out everything in the store.

There are, no doubt, those who would insist that this was only the inadvertent act of a curious child, but I think it must be considered my first effective act of criticism, not to say protest. When I ponder what we have done with electricity since then—from the kid on the next street who ineptly "practices" rock guitar at 120 dB with the windows open and from the plethora of transistor radios on once-placid beaches to the recordings of John Denver, the world's most reliable bore—I'd like to unplug the whole planet.

A few years later I took another step toward my questionable calling when I acquired my first phonograph records. An aunt, about whom I remem-

ber little except her laugh, her chocolate cake, and a family legend that she went placidly through life with the unshaken conviction that the earth was flat, was moving, and she gave me all her records, to do with as I wished. So I stood on her front porch and, in the great sound of her indulgent laughter, invented the Frisbee. Unfortunately, there was a flaw in my invention, the 78-rpm shellac Frisbee being frangible, which is why somebody beat me to the patent. But at least I had learned what should be done with most phonograph records.

By the time I was twelve, my interest in music had become dangerously serious. My mother and father were again visiting friends, and the gentleman of the house had a large collection of records by the Andrews Sisters, the Three Suns, Dick Kuhn, Freddy Martin, Sammy Kaye, and others of their ilk. He asked me what I thought of his collection. Since my family had, in their folly, taught me to

tell the truth, I told him. My father was furious for three days. But I had learned another great lesson: You can tell the truth about music, but it won't make you many friends.

Soon I was a confirmed record collector myself. I learned that music has many uses besides its more general function of elevating the spirit. I found, for example, that in tandem with soft lights it tended to put girls in the mood. Particularly effective was an album by Morton Gould called "After Dark," which had lovely string arrangements of songs by Cole Porter and others of his caliber. (Years later, at one of Gould's recording sessions, I expressed my gratitude for "After Dark." "A lot of my friends have told me that," he said. "Funny, it never did me a bit of good." Later, when the producer of the session suggested calling the present album "Latin, Lush, and Lovely," Morton said, without batting an eye, "I think 'Jolly, Jewish, and Jaded' would be better.")

The phono cartridge that doesn't compromise any modern record.

AT15Sa



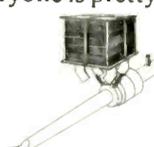
Choosing an AT15Sa can add more listening pleasure per dollar than almost anything else in your hi-fi system. First, because it is one of our UNIVERSAL phono cartridges. Ideally suited for every record of today: mono, stereo, matrix or discrete 4-channel. And look at what you get.

Uniform response from 5 to 45,000 Hz. Proof of audible performance is on an individually-run curve, packed with every cartridge.

Stereo separation is outstanding. Not only at 1 kHz (where everyone is pretty good) but also at 10 kHz and above (where others fail). It's a result of our exclusive Dual Magnet* design that uses an individual low-mass magnet for each side of the record groove. Logical, simple and very effective.

Now, add up the benefits of a genuine Shibata stylus. It's truly the stylus of the future, and a major improvement over any elliptical stylus. The AT15Sa can track the highest recorded frequencies with ease, works in

*TM. U.S. Patent Nos. 3,720,796 and 3,761,647.



any good tone arm or player at reasonable settings (1-2 grams), yet sharply reduces record wear. Even compared to ellipticals tracking at a fraction of a gram. Your records will last longer, sound better.



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

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

Don't choose a cartridge by name or price alone. Listen. With all kinds of records. Then choose. The AT15Sa UNIVERSAL Audio-Technica cartridge. Anything less is a compromise.

audio-technica 
INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC., Dept. 46H, 33 Shilawsee Ave., Fairlawn, Ohio 44313

In 1948 Columbia Records brought out the first LP, and RCA gave us the 45, insisting that it was better. RCA's argument, as far as I could understand it, was that people had become accustomed to interruptions in the movements of symphonies and actually liked them. The owner of a small record shop insisted that both systems were passing fancies and that the 78 frangible Frisbee was the true faith. He went broke and was replaced by Sam Goody.

By 1950, I was inviting young ladies to my bachelor apartment to hear my new high fidelity system ("After Dark" had been superseded by a Frank Sinatra LP called "Songs for Young Lovers") and to have a quiet candlelit dinner. I couldn't afford all the records that I wanted, and I learned that reviewers got them free. So I asked the music editor of the newspaper for which I was a reporter if I could review popular music and jazz. (He picked the classical records for himself.) To my amazement, he let me do it. To my even greater amazement, people took my opinions seriously, which scared the hell out of me and led me to resume the formal study of music.

In the Fifties Stan Kenton said that stereo was a drag. Years later, I said that quadriphony was a drag. You see that there is a certain cosmic rhythm to these things. But when I look back over the last twenty-five years, I don't think that "progress" has done us much good. In the early days of high fidelity, HIGH FIDELITY, FM, and the LP, we naively believed that all this would bring about a steady rise in the level of public taste, little knowing that Gresham's law also operates in aesthetics. We have more bad music than ever before. We also have more good music than ever before, but it faces an interminable struggle to survive in the flood of profitable audible flotsam.

Like most people, I sometimes yearn for a simpler time—a time before the 33, the 45, and Top 40, a time before some clown took a picture of the earth from the moon and proved that it's round (secretly, I had always suspected that my aunt was right). Even Marshall McLuhan has waxed indignant about the noisy electronic "media" world in which we now live. I was amazed; I had been under the impression that he was its enthusiastic herald. "Like it?" he said. "How could I? I'm a professor of literature! If I could throw a switch and turn it all off, I would!"

It warmed me to think that once long ago, in my own small way, I tried.

If You Can't Put a Lot of Money Into Stereo Equipment, Be Sure To Hear The Advent/3.



If your budget for a complete stereo system won't stretch very far past \$300 (and can go that far only if you're sure of a long-term investment in something good), the Advent/3 can make an all-important difference in your enjoyment.

The limit on the sound of most low-cost component systems is the speaker. Often that speaker is a "house brand" designed mainly (or solely) for a cost low enough to allow a store to offer a good name-brand receiver and record player in a low-cost system.

The result is that most low-cost systems don't really have the kind of sound that people identify with component audio equipment.

The Advent/3 changes that. For roughly \$50*, it offers sound that's very much like our more expensive speakers'. (Which is as it

should be, since there's no reason why a low-cost speaker has to sound like a poor cousin of the same company's more expensive models.)

The Advent/3 has accurate, convincing, truly wide-range sound. Its bass response comes within a half-octave of the best you can do at any price, and its octave-to-octave musical balance sounds right not just with one kind of music or recording but with the entire range that you are likely to listen to at home.

If you're looking for the best possible low-cost sound system, or if you would like to improve one that's obviously limited by its speakers, we think you will find the Advent/3 a unique product. The more you've been exposed to the limitations of other low-cost speakers, the more amazing we think you will find its performance.

If you will send us the coupon, we will be happy to send you full information on the Advent/3 and a list of Advent dealers.

Thank you.

Advent Corporation, 195 Albany Street,
Cambridge, Massachusetts 02139

Please send information on the new Advent/3.

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Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.

*The Suggested Price of the Advent/3, subject to change without notice, ranges from \$50 to \$53 (depending on the part of the country to which it's been shipped).

Cabinet construction: Non-resonant particle board finished in walnut-grain vinyl.



Your review [January 1976] of the Hitachi D-3500 cassette deck talks of two mechanical problems and says that Hitachi plans to correct them. Has it done so? If not, I wouldn't want to buy the unit.—Richard Markham Jr., New Haven, Conn.

We wouldn't either. But Hitachi says that it has made the changes and that it was able to do so before dealer stocks for sale in this country were manufactured. With those troubles removed, so are our reservations. At about \$400 for a cassette deck with separate playback head elements, it seems like an exceptionally good value.

I own a pair of Scott Q-100 omnidirectional speaker systems correctly installed and positioned in a moderately "live" room, roughly 19 by 12 feet, and powered by a Sony TA-1144 amplifier. Their sound gives me the impression that they would do a much better job in a larger room, especially with respect to a certain excessive reverberation that "doubles" the low frequencies and "blurs" the highs. Is this because they have a built-in reverb device or some sort of internal out-of-phase wiring, or is it because of their "omnidirectionality"?—George O. Frangoulis, Athens, Greece.

To the best of our knowledge, these loudspeakers contain no reverberation devices, and we certainly cannot recommend tampering with the internal wiring. From your description of your problem, we doubt that the speakers are correctly positioned and that the room is only moderately live. If the low frequencies are overprominent and muddy, try moving the speakers farther away from the walls and especially from the corners of the room. Omnidirectional speakers tend to cause more reflected highs (bass is practically omnidirectional from any speaker), so additional absorptive material—drapes, rugs, upholstered furniture—may relieve some blurring of the highs, as may a judicious treble cut with your amplifier tone controls. Your supposition that a larger room would improve matters is probably correct.

I have a Thorens TD-III turntable and an ESL-2000 tone arm. They appear to be working well, but I have distortion on records with choral music and loud orchestrations. My cartridge is a Shure M-91ED. I've been told that the ESL-2000 is too old and massive to use with newer cartridges. Do you think I should get a different arm?—A. M. Goodman, Los Altos, Calif.

Your letter does not really give us enough information to be sure where the problem lies. Use of a test record, such as the CBS STR-100 or Shure TTR-103, may help.

If the cartridge is in good condition and fails to meet specs by a significant margin (as checked on the Shure disc), the tone arm

may well be a candidate for replacement. But beware of installation errors: incorrect vertical angle, stylus force, overhang, etc.

I am the owner of a Crown IC-150 preamplifier that is used to drive a Dynaco Stereo 400 power amp (200 watts per channel). Most of my listening is from discs played on a Dual 701 turntable, using a Stanton 681EEE pickup. The preamp has a control that adjusts the sensitivity of the phono input. There is a similar control that adjusts the sensitivity of the power amp. How can I set these for best signal-to-noise ratio while keeping the output levels for any setting of the preamp volume control the same when my FM tuner and tape recorder are in use?—Peter J. Tomlinson, Batavia, N.Y.

The general rule is that, to assure best signal-to-noise ratio over-all, the amplifier handling the lowest signal level (the phono preamp in this case) should run at the highest gain possible as long as it is not driven into overload. That way, less gain is needed further on, and the noise generated in this low-level stage is amplified less. Therefore, (1) using the loudest disc passage you have (or a test record with a high modulation level), advance the gain of the phono stage until audible distortion occurs and back off until it disappears, adding a moderate safety margin. Double check to be certain that the distortion came from the phono stage, not later on in the system. Then (2) set the preamp volume control between halfway and two-thirds open and (3) adjust the gain of the power amp so that you hear an appropriate level of sound. Then (4) without touching the preamp volume control set the output controls of the FM tuner and tape recorder so that sound levels for similarly loud passages match those of the phonograph. If there is a loudness control in the preamp and it does not track correctly, repeat steps 2 through 4, starting with a different position of the volume (loudness) knob.

The power amp gain may now be such that the loudspeakers could be damaged if the volume control is set too high, so some additional protection may be needed. (Dynaguard should be sufficient in this case.)

Just how are today's discs superior to those of the early stereo years? Almost all of our reviewers seem to agree that older recordings are per se inferior. I maintain that with respect to dynamic range, transparency, spaciousness, and freedom from distortion the best pre-1960 discs are the equal of anything made today. (I will concede that pre-Dolby discs have more tape hiss.) Any comments?—Paul G. Bodine, Charleston, Ill.

First of all, it seems to us that your concession re Dolby processing of master tapes

from which discs are cut is a major point, since the improvements it realizes in dynamic range, transparency, and spaciousness are clearly audible. But beyond this the state of the art in recording equipment has improved considerably since the years before 1960. Tape recorders are quieter (even without Dolby), have less phase distortion, and have better figures for wow and flutter; tapes have been improved, enhancing quietness still more. Electronics are better, having less distortion and noise. In addition to improvements in recording lathes, cutterheads, and cutting styli, automation is increasingly finding its way into the mastering and mixing rooms, where it makes possible gain-riding and compression (still necessary, lamentably) that are less obtrusive than when done manually.

It is of course true that some of the early LPs are excellent and that not all recordings of today are made with state-of-the-art equipment or even the care that they deserve. Add to this the quality-control problems that even some major companies have with their final pressings, and it becomes obvious that the industry still has a way to go. But it seems safe to say that it is at least possible now to make a better disc than could be made pre-1960.

I need some assistance in selecting an FM antenna. My present hookup through a TV antenna is not fully satisfactory. Which model would be suitable for a location sixty miles from New York City with the ability to receive stations coming in from other directions?—C. Pfeiffer, Chester, N.Y.

It is impossible for us to recommend a specific FM antenna since the type you buy will depend on the topography of the area in which you live. There may be an FM trap on your TV antenna that is causing the present difficulty. Generally speaking, those who install antennas are the only "experts," since they alone have practical experience with a range of reception problems in a given area. It may repay you to consult one.

I need some advice on whether to buy components for stereo systems from name-brand companies or well-distributed imports. I have talked with some people recently who indicated that getting repairs made on imports or getting some parts is nearly impossible at most shops. Is this really the case?—Wayne Fair, Sikeston, Mo.

We know of no real difference in ease and speed of repair between U.S. products and imports. Both seem fairly slow, especially when one is deprived of one's system. Factory-authorized repair can normally be arranged by contacting your dealer, the manufacturer, or the U.S. distributor.

The introduction of IHF standard 201 for headphones ["News and Views," October 1975] is good news, and it ties together a lot of loose ends. But I was surprised to find that the IHF standard connection (tip-left) is opposite to that of the pre-existing EIA standard RS-331. Is the EIA standard defunct, or is the IHF standard misquoted?—John V. von Sneider Jr., Bronxville, N.Y.

Since the EIA standard was only about 50% effective, there really was no standard in effect until the IHF-201 was introduced. All recently made headphones we have encountered follow the IHF standard.

Our Contribution to the Realization of High Quality Music Reproduction in the Home over the Past 25 Years.

Our company was founded at the time of rapid developments in the field of magnetic tape recording.

During this period there were few machines available, but they revolutionized professional sound recording.

This advancing technology soon introduced a new era to the amateur recordist, because it was now possible to record sound on a reusable storage medium, which could even be cut and spliced together again.

It is with considerable pride that we note our participation in these developments right from the very beginning.

As long ago as 1954, our recorders were already equipped with the professional

three motor drive system.

What is it that makes REVOX recorders so successful?

The answer to this question must take into account the changes which have occurred in the consumer since the early days of recording.

Today's audiophiles have an increasing awareness of true quality, and only a first-class product has a chance of being accepted by the serious recording enthusiast.



1.

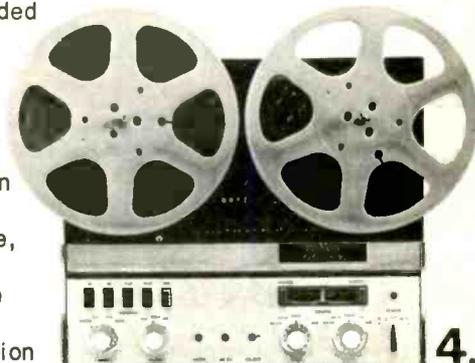


2.



3.

The fact that REVOX tape recorders are in constant demand in such an increasingly quality-minded market is indicative of their high standard of construction and performance, but it also reflects the increasing sophistication of the serious audiophile, whose requirements can only be met by a small number of select products.



4.



5.

Our involvement in the design and production of professional equipment has led us to think in terms only of professional standards, even for our consumer products.

This approach produces far-reaching effects; the performance of

REVOX recorders with regard to durability, mechanical

and electrical stability, and closely-held specification tolerances, will stand comparison with professional equipment, and this is our main contribution to the realization of true high fidelity sound reproduction in the home.



6.

Does your equipment meet the high standards you require?

Visit your nearest REVOX dealer or write to:

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1. DYNVOX (1950) 2. REVOX A36 (1954)
3. REVOX D36 (1960) 4. REVOX A77 MK I (1967)
5. REVOX A700 (1973) 6. REVOX A77 MK IV (1975)

Ball's Canned Preserver

About a year ago we heard from a gentleman at the Ball Corporation, the company that has been making canning jars since 'way back when, asking if we could meet him to discuss a possible new product in our field. A high fidelity product from the Ball Corporation? Fortified with more questions than answers, we attended the meeting.

Ball, it seems, has had a significant role in space research, notably the development of a dry lubricant that can be used on moving parts in the high vacuum and temperature extremes of outer space. It made possible, we were told, many projects (such as the Lunar Rover) that would have been mechanically impossible otherwise.

As it turns out, the lubricant—called Vackote—also appears to have interesting properties for earthbound phonograph records. It can be applied as an extremely thin film and will dissipate electrostatic charges. It will, according to Ball, improve life expectancy of both records and styli and, at the same time, reduce the quantities of dust and vinyl debris to be expected in the record groove. That

means less noise and distortion for longer periods compared with untreated records. But since Ball had made no decision on marketing, it swore us to secrecy for the time being.

Now Sound Guard, as the phonographic product has been dubbed, has been officially announced. Delivered in a Freon solution, it is squirted onto the disc surface and buffed to form a uniform film. The Freon—which is there simply as a vehicle and is not the propellant type that is alleged to be a contributor to ozone-layer destruction—evaporates rapidly, leaving the dry lubricant bonded to the vinyl. (According to Ball, Sound Guard can be removed with detergent and water, but not readily.) Wear to the film may begin after about twenty plays, some spokesmen say, although in testing at an independent laboratory retained by Ball the discs were subjected to 100 plays without re-coating and still gave excellent results. When a second application is required, the lubricant will adhere wherever the vinyl is exposed but not to those portions of the groove wall that retain protection.

Sound Guard initially is being made available in a 2-oz. Windex-type bottle (enough, says Ball, to treat about twenty discs) with a buffing pad, at about \$6.00 for the kit. A refill bottle may be on the market shortly.

CIRCLE 153 ON READER-SERVICE CARD



This is Betamax LV-1901, Sony Corp.'s recently introduced home videotape record/playback system, which includes a 19-inch Trinitron color receiver and sells for \$2,295. A deck version without the receiver costs about \$1,300.

A Full Warranty

Allison Acoustics has implemented the first full warranty, as that word "full" is defined under the recently enacted Magnuson-Moss Warranty Act, that we know of on a consumer audio product. The document begins: "Allison Acoustics warrants that each of our loudspeaker systems will perform within ± 2 dB for five years from the date of original purchase." It provides that the manufacturer will pay shipping both ways if it is necessary to return the equipment to the factory for warranty service. Abuse and damage resulting from unauthorized repair are among the few conditions omitted from coverage, and Roy Allison, president of the company, indicated in a clarifying letter to us that any reasonable doubt will be resolved in favor of the consumer. One provision of the new federal law is that a full warranty must be transferable with the ownership of the product, and that is fulfilled by Allison as well.

Allison's letter concludes: "The Magnuson-Moss Warranty Act gives the consumer some remedies against non-compliance that he did not have before and prohibits some deceptive practices in warranty statements. . . . It should be welcomed by every manufacturer who sincerely wishes to deal honestly and fairly with his customers."

Well said, Roy Allison. And congratulations to you and your company on apparently setting a precedent for the high fidelity industry.

THORENS



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QUALITY
has been a tradition
for over 90 years.

It all started in 1883 in St. Croix, Switzerland where Herman Thorens began production of what was to become the world's renowned Thorens Music Boxes.

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

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

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The Accent is on Quality



TD-125 AB MARK I
TD-125 B MARK II (Also Available)



TD-160C



TD-165C

Equipment in the News



Epicure offers a compact speaker system

Epicure Products, Inc., boasts a ten-year warranty on the Epicure Five, a compact loudspeaker. The two-way air-suspension design features a 6-inch low-mass woofer and a 1-inch air-spring tweeter with a balanced voice-coil assembly. The Epicure Five also has a tweeter level control designed to tailor the system's sound to room acoustics. Epicure claims a frequency response of 50 Hz to 20 kHz, ± 3 dB, for this 8-ohm unit. Finished in walnut laminate with an acoustically transparent grille cloth, the Epicure Five costs \$70.

CIRCLE 146 ON READER-SERVICE CARD

Technics offers belt-drive servo turntable

Now available from Technics is the SL-23 turntable. It is belt-driven by a DC motor with a frequency-generator servo-control circuit. Technics claims rumble figures of -40 dB DIN-A and -65 dB DIN-B, and wow and flutter of 0.05%. Features include electronically controlled speed switching, antiskating, and viscous-damped cueing. The SL-23 is semi-automatic. It comes with a hinged, detachable dust cover and costs \$139.95. A similar, manual model, the SL-20, costs \$99.95.

CIRCLE 149 ON READER-SERVICE CARD



Three heads are better than one

A new line of modular electret condenser microphones is available from Sennheiser Electronic Corp. This line features a common power module and three screw-on heads: omnidirectional, cardioid, and shotgun (hypercardioid). The K-2U power module, which uses a 5.6-volt battery rated for 600 hours, can also be remotely phantom-powered from auxiliary equipment. Accessories such as windscreens and shockmounts are available. The shotgun head, ME-80, costs \$108; the cardioid head, ME-40, is \$78; and the ME-20 omnidirectional head is \$55. The K-2U power module is available for \$79.

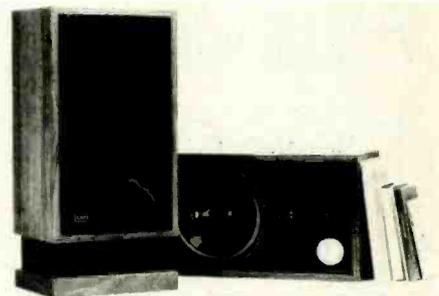
CIRCLE 150 ON READER-SERVICE CARD



Infinity's newest speaker: Monitor Jr.

Principles refined in Infinity Systems' Servo-Statik 1A are said to be employed in the Monitor Jr. The speaker may be mounted on a bookshelf or on an optional matching pedestal. Using a 12-inch transmission-line woofer, 1½-inch dome midrange, and 1-inch dome tweeter designed to act in accurate phase, the system is said to enable the listener to hear stage placements of individual instruments in orchestral recordings, not only left-to-right, but front-to-back as well. The price of the Monitor Jr. is \$225; the optional pedestal is approximately \$25.

CIRCLE 148 ON READER-SERVICE CARD



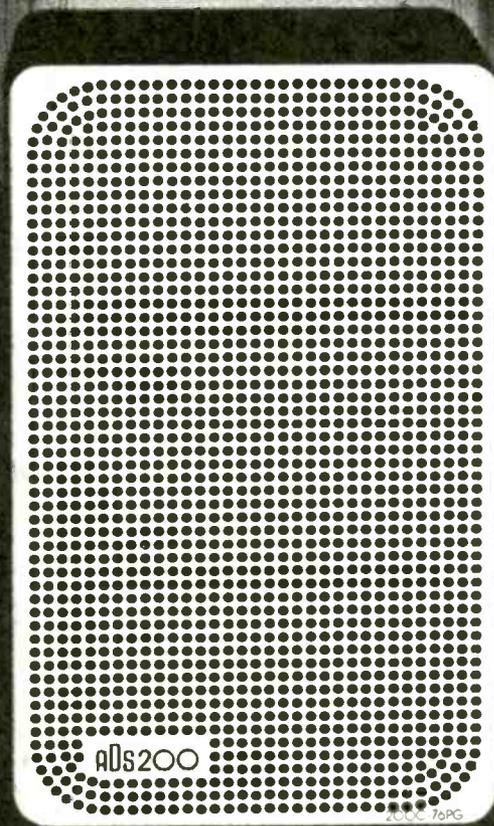
Abstracta Home Entertainment Centers introduced

Rapoport & Associates of California has announced the Abstracta line of home entertainment centers. The system consists of plexiglass panels and glass shelves mounted on lightweight, chromed-steel tubes and die-cast alloy connectors. The sturdy structure enables the audiophile to install and display separate components without interfering with room decor. Cables may be hidden behind the opaque vertical panels, and each shelf of the Abstracta is supported on rubber pads for minimum vibration. There are three models in the line. Pictured here is the Abstracta 2000. Also available are the Abstracta 1000 and 500, both smaller units. Prices range from \$177.50 to \$299.

CIRCLE 152 ON READER-SERVICE CARD



INVISIBLE SOUND, INCREDIBLY SMALL.



(ADS 200 and 12" record
shown in proper proportion.)

ADS 200

A new state of the art. To you it may be a dream machine
To us it's the world's first miniature studio quality speaker system.

For more information see your ADS Dealer or write to.

ADS, Analog & Digital Systems, Inc.

64 Industrial Way Wilmington, MA. 01887

If you're surprised to learn that tubes solve some amplifier problems best, you have something to learn about amplifiers.

And about LUX.

It may seem courageously retrogressive for a company to introduce a *tube* amplifier—even a highly advanced type—to the semiconductor audio world of 1976. Especially for a company only recently established in the U.S. market with a comprehensive line of solid-state amplifiers and tuners. But for LUX, it is simply consistent with our philosophy: whatever path may lead to improvement in the accuracy of music reproduction will be explored by our audiophile/engineers. Whether it leads to transistors or tubes.

Certainly, transistors are not about to be obsoleted by tubes. However, there are some amplifier problems that tubes still handle better than transistors. Overloading is one such problem.

When a solid-state amplifier is driven beyond its rated power, it clips abruptly. Engineers call it "hard" clipping. The term is apt, as the sound from the spurious high-order odd harmonics is raspy and irritating. Further, if the overall circuitry is not stable, and the protective circuits not very well-designed, the distortion is extended in time beyond the moment of overload. Drive a tube amplifier beyond its rated power and it too clips the waveform, but gently and smoothly. This "soft" clipping introduces much smaller amounts of odd harmonics. The distortion is far less irritating, hence less noticeable.

Notch (or crossover) distortion, present in many transistor amplifiers, is another source of spurious high-order odd harmonics. It occurs when the transistor output circuits are not able to follow the musical waveform accurately at the points where it changes from positive to negative and back again. Since notch distortion, unlike clipping, is at a constant level regardless of the power the amplifier is delivering, the ratio of this distortion to signal is worse at lower power. The gritty quality heard from many transistor amplifiers, particularly when they are playing at low levels, is usually due to crossover distortion.

Of course, tubes also have *their* limitations. Especially

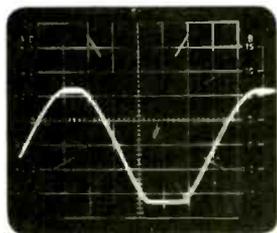
conventional tubes. The only tube previously capable of high-power amplification—the pentode—has inherently higher levels of distortion than the triode. Existing lower-distortion triode tubes cannot deliver sufficiently high power as a simple push-pull pair. But LUX, together with NEC engineers, has developed the first of a new breed of triode tube, the 8045G, which with other related technological advances, makes possible a high-power, low-distortion triode amplifier—the Luxman MB-3045. Among the differences in this new triode: the plate-electrode uses a special bonded metal with high heat-radiation characteristics. Also, the fin structure further aids heat dissipation.

LUX also developed a low-distortion high-voltage driver tube, the 6240G, capable of delivering over 200 volts of audio signal to the output triodes. Also, a new output transformer (LUX's long-time special area of expertise) has been designed to take optimal advantage of the triode configuration feeding it. The quadrafilar winding and core technology of this transformer represents another breakthrough. Overall, from input to output, the use of advanced design direct-coupled and self-balancing differential amplifier stages ensures stability and minimum phase shift.

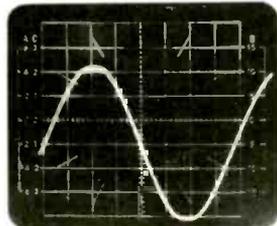
The MB-3045 produces a minimum of 50 watts continuous power into 4, 8, or 16 ohms, at any frequency from 20 to 20,000 Hz, with total harmonic distortion no more than 0.3%. As the MB-3045 is monophonic, a pair of them connected to a stereophonic preamplifier will not be subject to stereo power-supply interaction.

Now, we don't expect the MB-3045 to become the world's best-selling amplifier, any more than our highest-power solid state power amplifier, the M-6000 priced at nearly \$3000.

You'll find both at our carefully selected LUX dealers who will be pleased to demonstrate them for you. And any of the other dozen or so LUX models. It's why they're LUX dealers in the first place.



When a typical transistorized amplifier tries to deliver more power than it can, the top and bottom edges of the waveform "clip" sharply and abruptly, and not always symmetrically. Result: high-order harmonic distortion, raspy and irritating.



When a tube amplifier, such as the Luxman MB-3045, is driven into overload, the "clipping" is softer, with more rounded edges to the waveform. The resulting distortion is much less audibly bothersome.



Luxman MB-3045 monophonic tube power amplifier. 50 watts minimum continuous power into 4, 8, or 16 ohms, 20-20 kHz, total harmonic distortion no more than 0.3%. Frequency response: 10 to 40 kHz \pm 1 dB. Signal to noise ratio: 95 dB. Variable sensitivity control for matching gain to any preamplifier. \$445.00 each. **Luxman CL-35 III stereo tube preamplifier.** Total harmonic distortion: 0.06% at 2.0 V, 20-20 kHz, all

output signals. Frequency response: 2-80 kHz, \pm 0.5 dB. RIAA equalization: \pm 0.3 dB. Features include: tape monitoring and dubbing, 6 selectable turnover frequencies, twin high and low noise filters, switchable phono-input impedance (30, 50, 100 kohms), variable input sensitivities. \$745.00.

LUX Audio of America, Ltd.

200 Aerial Way, Syosset, New York 11791

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

KLIPSCHORN® X-3 LOUDSPEAKER, CIRCA 1942, IS STILL ALIVE AND REPRODUCING.

The Klipschorn you buy today will be doing the same in the 21st century.

Paul W. Klipsch recalls building the first models:

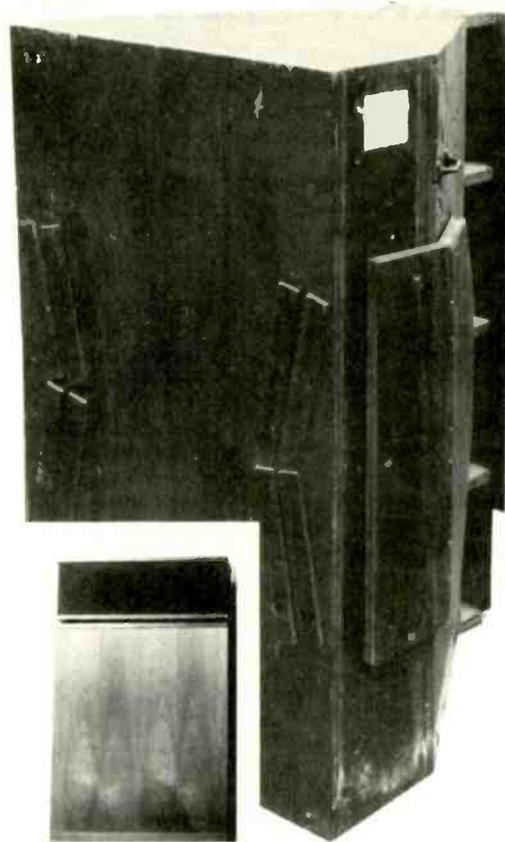
“The experimental corner woofer “X-1” was made in the garage of an acquaintance of mine in Houston in March of 1940.

After I made the X-3, the original X-1 was stored in a barn behind my house in Hope; the termites ate it and it had to be burned. It was not a good speaker.

The X-3 was the prototype from which the K-3 KLIPSCHORN woofers evolved and is really KLIPSCHORN #1 since X-1 was an entirely different structure with a response limited to 200 Hz.

The X-3 is still in existence and in operating condition. X-3 was built entirely by me by hand—not a machine made cut. I whittled the thing out with a hand saw and wood rasp (1942).”

By 1946 a few modifications were made and the KLIPSCHORN had acquired a



Klipsch-designed high frequency horn. Then, with the addition of a tweeter the KLIPSCHORN emerged as virtually the same speaker that is produced today. And because the design is fundamental to the laws of acoustics it's an investment for a lifetime. This coupon will bring the latest information on the full line of Klipsch loudspeakers.

KLIPSCH AND ASSOCIATES, INC. P.O. Box 688 H-4 Hope, Arkansas 71801

In Canada: Superior Electronics, Inc.

Please send me your latest brochure and list of dealers.

Name _____

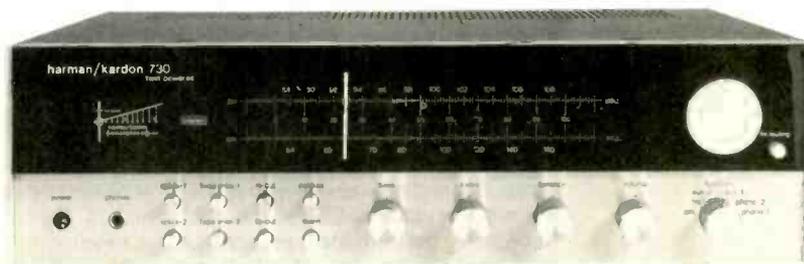
Address _____

City _____ **State** _____ **Zip** _____

Plywood construction



CIRCLE 21 ON READER-SERVICE CARD



Harman-Kardon 730— An Outstanding Performer with Fast Reflexes

The Equipment: Harman-Kardon 730 stereo receiver in metal case. Dimensions: 17½ by 5½ inches (front), 13¾ inches deep, plus clearance for controls, connections, and ventilation. Price: \$419.95. Warranty: "limited," two years parts and labor. Manufacturer: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.

Comment: Sometimes, in testing a piece of equipment, we find that its behavior reminds us of a subtle but important point that had slipped away from our conscious attention. The Harman-Kardon 730 is such a case. Usually one thinks of a power amplifier simply as a device that turns out an amplified version of the input from the preamp to feed to the loudspeakers, which change it into a sound wave. But the amplifier has a more active role to play in its relationship with the speakers—it has to overcome their mechanical inertia and keep them under control. We found in our listening tests that the amplifier section of the 730 does this very well indeed. (It made our reference speakers sound much better than usual.) We will discuss this point further when we get to the lab tests.

In its appearance, the Harman-Kardon 730 can be described as mild-mannered and functional. It is pleasant enough to look at but could easily escape notice in a living environment. The upper section of the front panel is a smoked plastic window that obscures most of what is behind it until the power is turned on. At that time FM and AM dials and a logging scale spring into prominence (of which only the logging scale is well calibrated—complicating unnecessarily, we think, the process of tuning to a given frequency), flanked at the left by an unusual tuning meter. Superimposed on the rightmost end of the window are a large tuning knob and a small pushbutton that engages FM muting.

The lower section of the panel, which is a brushed metal plate, has a self-illuminating plastic pushbutton at the left end that doubles as an AC on/off switch and a pilot light. Just to the right of this is a headphone output jack, which is live for all settings of the speaker selectors. Then there are two vertical rows of pushbuttons. The first two each can connect a pair of speakers (8-ohm impedance, minimum if both sets are to be driven simultaneously). The next pair engage tape monitors 1 and 2, and the next high-cut and low-cut filters, respectively. Of the last two, one

switches in CONTOUR (loudness compensation), and the other converts the unit to L & R mono operation. Next are five knobs: tone controls (bass and treble), a balance control, a volume control, and a selector knob that chooses any one of six inputs: PHONO 1 and 2, AUX 1 and 2, FM, or AM.

The back panel holds the usual array of pin jacks, stacked, at the upper left, in stereo pairs with two pairs each for phono, aux, and tape-monitor inputs, plus two more pairs for tape-recording outputs. Joined to the panel at the center is a rotatable ferrite-rod AM antenna. Below this and slightly to the right are the reset buttons for the circuit breakers that protect the loudspeakers in lieu of fuses. At the lower left are a binding post for chassis ground and a small knob that adjusts the FM-muting threshold level. Further to the right are three binding posts, one for an external AM antenna and two for a 300-ohm FM antenna. If you want to use a 75-ohm antenna, the manual suggests a matching transformer at the input connections. Next is a set of preamp-out and main-in jacks. (They are supplied with the common, uninsulated, U-shaped jumpers—which, be it noted, can be shorted if they contact metal objects.) Spring-loaded connectors, engineered for bared-wire leads, are provided for two sets of loudspeakers. And there are switched and unswitched convenience outlets (one of each) rated at 200 watts apiece and the AC power cord.

In the lab tests at CBS and in our listening tests the 730 receiver scored very well. Curiously, we found that the FM section sounded a good deal quieter than the lab figures for stereo quieting would suggest. The explanation appears to lie in the figures for midband harmonic distortion, which—though they are below 0.5%—are high enough to

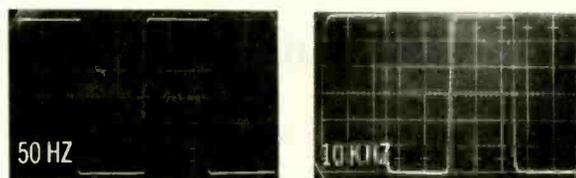
REPORT POLICY Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Technology Center, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research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

Harman-Kardon 730 Receiver Additional Data

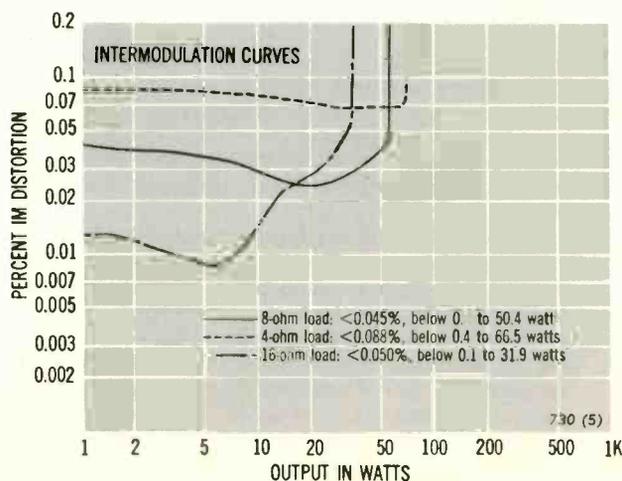
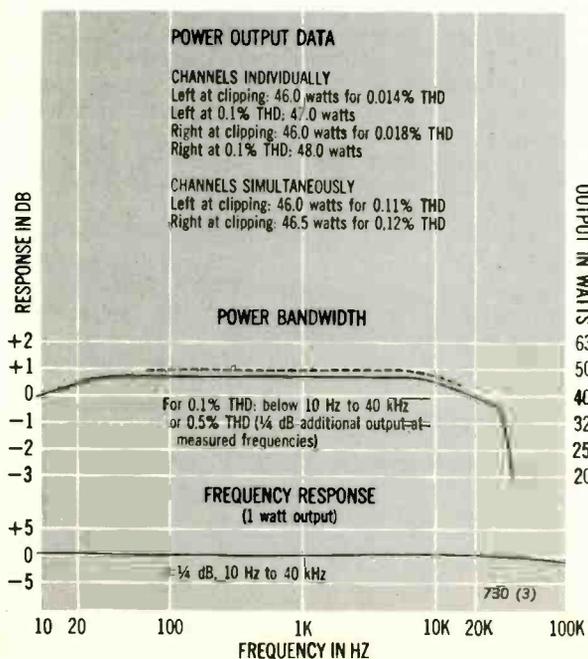
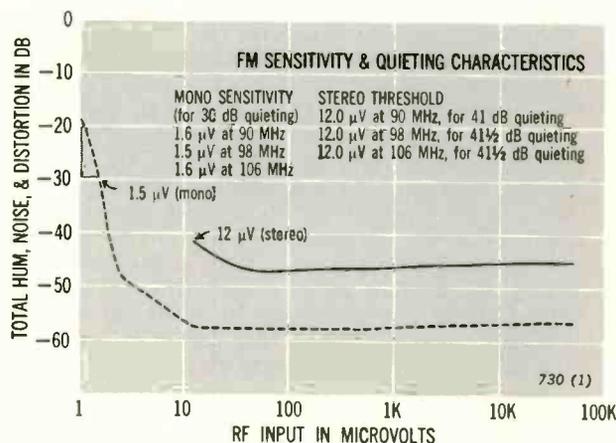
Tuner Section			
Capture ratio	1% dB		
Alternate-channel selectivity	81 dB		
S/N ratio	83 dB		
THD	Mono	L ch	R ch
80 Hz	0.13%	0.30%	0.58%
1 kHz	0.18%	0.40%	0.42%
10 kHz	0.14%	1.8%	1.4%
IM distortion	0.10%		
19-kHz pilot	-65½ dB		
38-kHz subcarrier	-68 dB		
Frequency response	mono +0, -1 dB, 20 Hz to 15 kHz		
	L ch +¼, -½ dB, 20 Hz to 15 kHz		
	R ch ±½ dB, 20 Hz to 15 kHz		
Channel separation	>40 dB, 20 Hz to 2.2 kHz		
	>30 dB, 20 Hz to 8 kHz		
Amplifier Section			
Damping factor	57 (see text)		
Input characteristics (for 40 watts output)	Sensitivity S/N ratio		
phono 1, 2	2.2 mV	73 dB	
tape monitor 1, 2	140 mV	88 dB	
aux 1, 2	140 mV	88 dB	
Total harmonic distortion	at 40 watts <0.085%, 20 Hz to 20 kHz		
	at 20 watts <0.034%, 20 Hz to 20 kHz		
	at 0.4 watts <0.12%, 20 Hz to 20 kHz		
RIAA equalization accuracy	+0, -1½ dB, 20 Hz to 20 kHz		
	+0, -¼ dB, 30 Hz to 20 kHz		

account for most of the hum, noise, and distortion that limits stereo quieting to 47 dB at best. More significantly, this quieting is reached at a mere 50-microvolt input. In mono, where the best quieting figure is an excellent 58 dB (at 500 microvolts), total hum, noise, and distortion is at least 50 dB down for any input greater than 3.0 microvolts, an excellent mark for other receiver designers to shoot at. Mono sensitivity is 1.5 microvolts (better than claimed); stereo switching occurs at 12 microvolts. FM frequency response is almost perfectly flat in both mono and stereo, and separation measurements ran off the bottom of the lab's strip-chart recorder throughout the bass and mid-range. Separation was checked at 1 kHz; it proved to be 47 dB in the left channel, 45 in the right. This represents extraordinary performance, especially for a receiver of this price class. Muting for FM is both adjustable and defeatable at the user's option.

The amplifier section too sounds better than the measured parameters—excellent though they obviously are—



Square-wave response



would suggest. Continuous power exceeds specifications by a comfortable margin, the less powerful channel (the left, in our sample) producing a 47-watt output with just 0.1% harmonic distortion—at 1 kHz. Harmonic distortion remains low throughout the power range, rising to slightly more than 0.1% only in the 0.4-watt tests (1% of rated power).

The measurements of intermodulation distortion are sterling: All are well below 0.1% throughout the power range, as shown in the accompanying graph. This suggests that the power amp section of the 730 behaves well when called upon to deliver extremes of voltage or current, which the reactive loads presented by loudspeakers often demand. As one would expect in a Harman-Kardon amplifier, the power bandwidth (0 dB at 10 Hz to -3 dB at 40 kHz) and 1-watt frequency response ($\pm 1/4$ dB, 10 Hz to 40 kHz and only -1 dB at 100 kHz) are superb. This is confirmed by the extraordinary square-wave response at both ends of the audio band.

The controls of the receiver do not have the feel of luxury, but they are straightforward and simple to use. The low-cut filter (-3 dB at 70 Hz with a 12-dB-per-octave slope) is very effective against rumble; the high-cut filter (-3 dB at 3.6 kHz, 6-dB-per-octave slope) is less useful.

The FM tuning meter is a special bright spot. It indicates the point at which the quietest signal can be received, a point that does not necessarily coincide with the center of the channel. Since quieting—instead of signal strength—is indicated, the meter is tuned for minimum instead of maximum indication. This may take a little getting used to. More important, the meter, unlike one for channel centering, does not indicate which direction the tuning knobs should be turned to improve tuning. This still is a minor point. For AM the meter shows signal strength.

The "fast reflexes" to which we allude in this receiver refer to its excellent transient response, which it not only has in and of itself, but can impose on a set of loudspeakers. Why and how it is capable of doing this is not entirely clear to us, but we suspect that it results from the frequency response, current and voltage capabilities, and damping factor, which though modest at something less than 57 (the output circuit breaker trips when this is measured on a continuous basis) is sufficient and appears to hold up well to extremes of frequency. But speculation aside, the Harman-Kardon 730 is one truly fine receiver, and it is available at what is, in our opinion, a very attractive price. To us, it looks like a real winner.

CIRCLE 144 ON READER-SERVICE CARD

The Marantz Studio-at-Home Cassette Deck

The Equipment: Marantz Model 5420, a stereo Dolby cassette deck with built-in four-input mixer, in wood case. Dimensions: 17 $\frac{1}{4}$ by 12 $\frac{3}{4}$ inches (top), 6 $\frac{1}{2}$ inches high at tallest point. Price: \$399.95. Warranty: three years parts and labor. Manufacturer: Marantz Co., Inc., 20525 Nordhoff St., Chatsworth, Calif. 91311.

Comment: This is a top model in the tape equipment recently added to the Marantz components catalogue. As the company is quick to point out, it is no newcomer to tape equipment, since its parent (Superscope, Inc.) is the longtime U.S. distributor of all Sony-made tape units. And while the 5420 bears little obvious similarity to any Sony model, it's difficult to believe that Marantz could have crammed so many desirable features into a deck without such a solid background of experience.

One striking idea is apparent as soon as you unpack the deck: It has a metal bracket built into its underside so that it can be angled upward, making it easier to use as a mixing console during live recording. Even with this bracket folded back against the underside, the meter panel is still angled, the remainder of the top parallel to the surface on which the deck rests.

The meters are large and boldly styled. The area below 0 VU lights up in blue, the area above in red. The meters themselves are the averaging type; there are peak indicators—one for each channel—between the meters, along with a mode indicator for recording. A long row of indicators for other functions extends to the left of the meters.

Below these indicators, but still on the angled meter panel, is the counter (which appears to conform to the 2X standard that has been proposed for educational cassette equipment) with RESET and MEMORY rewind buttons. To their right are eight more pushbuttons. The first group of



four controls Dolby processing. The ON button cuts in the circuit in the normal way—for encoding during recording and decoding during playback. The EXTERNAL button allows you to use the built-in Dolby processor with a second, non-Dolby deck attached to the appropriate jacks at the back of the 5420. The last two switch a Dolby-FM function (in which a Dolby recording can be made from a Dolby-encoded incoming signal while it is heard, Dolby-decoded, from the output jacks) in or out and can be used as well for copying Dolby cassettes from another deck with only the monitoring signal decoded. The next three buttons control bias and recording equalization. There is one each for NORMAL (ferric), CrO₂ (chromium dioxide), and FERRIC (ferri-chrome). The lab tested these with Sony tapes: UHF, CRO, and Ferri-chrome cassettes respectively. The final button switches a limiter (for tape-overload protection when signal levels cannot be predicted or cannot be compensated for—as in unattended recording) in or out.

The cassette well has a removable lid—important for head cleaning and demagnetization. In front of it are the usual transport levers: EJECT, REC, REW, PLAY, FF (fast forward), STOP, and PAUSE. The motion controls (REW, PLAY, FF, and STOP) have no interlocks; the user can choose them in any sequence. The EJECT lever will not activate until the

tape has been stopped. The PLAY lever will not activate unless the inner cassette-support platform has been pressed down into play/record position. The RECORD lever will lock down when the tape is stopped so that you can preview recording levels. This is, in sum, a carefully thought-out transport-control system.

The front-right portion of the top panel is occupied by the input level/mixing controls, which are unlike those of any other deck we've tested. There are four mixer/faders, each with its own signal-selector button: left MIC-1/LINE-1, right MIC-1/LINE-1, left MIC-2/LINE-2, and right MIC-2/LINE-2. This means that a maximum of four mikes plus four line inputs can be handled sequentially, with a total of four in use simultaneously. To the right of these faders is a fifth one that controls over-all output to the recording amplifier. But that's not all. At the front are two large pan-pot knobs. A pushbutton to their left switches them in or out of the MIC-2/LINE-2 circuits. The left knob "moves" the left input anywhere in the stereo perspective—from fully left to fully right; the right knob does the same for the right input.

The manual does a very good job of explaining the multitudinous features and necessary Dolby-alignment procedures when the FM or external-deck features are used. The instructions are complete and couched in simple language with few of the philosophical asides that can confuse the novice. The approach is simply, "If you want this, do that." A knowledgeable user may, in some cases, find variant procedures that work better under certain circumstances; but the manual is written, as it should be, with the unknowledgeable in mind.

And the manual is indispensable when you confront the back panel. There are two pairs of input pin jacks, one for LINE 1 or FM, the other for LINE 2 or an EXTERNAL deck. To the right of these jacks is a pair of screwdriver level adjustments for Dolby alignment of incoming FM signals, plus a switch to equalize the Dolby FM signal for the difference between the de-emphasis of a normal FM tuner (75 microseconds) and that needed for correct reproduction of decoded Dolby broadcasts (25 microseconds). This switch is left at the FLAT position for all situations except the decod-

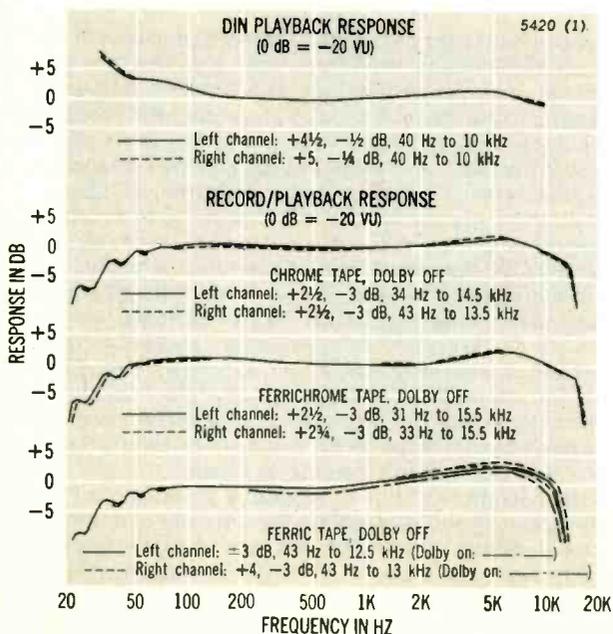
ing of Dolby broadcasts from a non-Dolby tuner. To the left of the jacks is another pair of screwdriver adjustments, this time for Dolby alignment of signals coming from a second deck and availing themselves of the EXTERNAL feature in the Dolby switching. Next is yet another pair of screwdriver controls, which set levels at the regular line-output jacks next to them. There also is a second pair of output pin jacks (without level controls) to feed back to the external deck. (Level adjustments, when recording on the external deck, are made at that deck, as explained in the manual.) And there is a chassis ground connection. The four mike inputs (phone jacks) and a stereo headphone output are on the front panel just below the pan pots.

This is a whopping list of features, all of whose ramifications are beyond our power to catalogue within the confines of a test report. Inventive readers will surely conceive some that neither we nor the writer of the manual have thought of. If you already own an FM tuner or receiver and a tape deck—both non-Dolby—this unit will, at one swoop, add dubbing, Dolby for your existing equipment, and mixing versatility that otherwise would be unobtainable without investing in a fairly elaborate outboard unit.

All this for under \$400, and good performance, too! The response curves show some rise in the high frequencies, but it is not severe—not severe enough, for example, that we could fault the deck on this ground in listening tests. The response numbers, incidentally, seem to fall a little short of those in the Marantz specs. This appears to be because, although Marantz references its specs to -20 VU (many manufacturers appear to measure at -30 VU, though they may not state this fact, making "the numbers" look very attractive), their measurements are keyed to the unit's meters, whose 0 VU is approximately 5 dB

Marantz Model 5420 Additional Data

Speed accuracy	0.03% fast at 105, 120, & 127 VAC	
Wow and flutter	playback: 0.09% record/play: 0.12%	
Rewind time (C-60 cassette)	91 sec.	
Fast-forward time (same cassette)	94 sec.	
S/N ratio (re 0 VU, Dolby off)		
playback	L ch: 51 dB	R ch: 49½ dB
record/play	L ch: 49½ dB	R ch: 48½ dB
Erase (333 Hz at normal level)	67 dB	
Crosstalk (at 333 Hz)		
record left, play right	42 dB	
record right, play left	42½ dB	
Sensitivity (re DIN 0 VU)		
line inputs	L ch: 1.0 V	R ch: 1.1 V
mike inputs	L ch: 0.40 mV	R ch: 0.42 mV
Meter action (re DIN 0 VU)		
	L ch: 4 dB high	R ch: 4½ dB high
Total harmonic distortion (at -10 VU)		
L ch	<1.8%, 50 Hz to 10 kHz	
R ch	<1.8%, 50 Hz to 10 kHz	
IM distortion (record/play, -10 VU)		
L ch	5.0%	
R ch	4.5%	
Maximum output (re DIN 0 VU)		
L ch	1.2 V	
R ch	1.2 V	



lower than the DIN 0 VU that CBS references its data to in testing. Hence tape saturation begins to affect the upper end of our curves before it affects those provided by Marantz at the lower level. (The level to which the meters are keyed is, incidentally, under consideration as a new cassette standard in Europe—presumably in recognition of the fact that the original standard allows insufficient headroom for recording typical music with conventional averaging meters. This is why few decks today have meters keyed to the DIN 0 VU.)

The speed accuracy is—thanks, undoubtedly, to the servo-DC drive system—topnotch at 0.03% fast, with no variation as line voltage is changed in the CBS tests. Wow and flutter, too, is excellent. With ANSI/IEEE weighting, the playback figure is 0.09%. (Marantz lists 0.07% but

does not specify its weighting. The difference is, under any circumstances, inconsequential.) Harmonic distortion is not quite as low as that in some decks we've measured, though it is within Marantz's 2% spec. Noise, erasure, and crosstalk measurements all are good to excellent.

While some other decks at similar prices may do a little better in this measurement or that, we have yet to examine a unit that offers anything like the 5420's encyclopedic features plus this performance class at the price. When you consider the cost of a good mixer—to say nothing of the extra Dolby features, which cannot be bought in an outboard add-on that will perform the same functions—the \$400 price seems a steal. The 5420 is one heck of a deck.

CIRCLE 142 ON READER-SERVICE CARD

A Fine \$100 Turntable from Garrard

The Equipment: Garrard Model 125SB, a two-speed (33 and 45 rpm) automatic single-play belt-drive turntable assembly with tone arm, base, and dust cover. Dimensions: 16½ by 15½ inches (base); 8½ inches high, 16 inches vertical clearance needed to open cover without removing it. Price: \$109.95. Warranty: one year parts and labor, shipping prepaid. Manufacturer: Garrard, England; U.S. distributor: Garrard Div., Plessey Consumer Products, 100 Commercial St., Plainview, N.Y. 11803.

Comment: This is a very attractive product for what must figure as a modest price. Garrard's formerly luxury-product-only Synchro-Lab motor design plus belt drive deliver quiet, accurate performance; the arm design includes a full complement of adjustments; the base and cover allow better than average flexibility of placement. To achieve all this at the price, Garrard has had to dispense with automatic-changer operation and some of the finer details of finish that can be found in its highest-priced turntables. The tradeoffs seem well chosen for the cost-conscious audiophile.

The speed-change (33 and 45) lever is to the left of the platter, the main motion-control lever (off/manual/automatic) is to the right. In addition, there is a single-play/repeat lever near the tone-arm mounting and a size-indexing lever (12/10/7-inch) to the right of the tone-arm support. You can play—once or repeatedly—any type of micro-groove disc either manually or fully automatically: that is, with automatic arm setdown and return. There is a cueing lever, of course. It is mounted near the arm pivot and has damped descent.

Other adjustments at and near the pivot include the vertical tracking force (VTF) knob on the counterweight, a dual-scale (for conical and elliptical styli, with the former—surprisingly—recommended for CD-4 styli), antiskating bias lever at the far right corner of the top plate, and screws (all built into the pivot assembly) that trim automatic setdown point, automatic lift-up height, manual cueing height, and a vertical arm-swing stop. The speed-change belt guide (accessible through the platter once its mat is removed) can be adjusted, but this should never be necessary if your sample—like ours—was set correctly at the factory.

The cartridge is fitted (using supplied screws) to a clip that automatically makes contact with the arm harness when it is inserted into the "shell," actually little more than a guide for holding the clip in place. If you want to use



more than one pickup, you can get extra clips. The clip's wires have the normal four-color coding. The output—via low-capacitance cables suitable for CD-4 and terminated in pin plugs—is coded gray and black. There is a grounding wire as well.

Another optional extra is the adapter for large-hole 45s. With this one possible exception (depending on whether you own and play 45s), the 125SB is virtually ready to install in your system as delivered. Not only is there minimum work to unpacking and setting up, but both the base and dust cover are supplied. The cover is as cleverly designed as it is unelaborate: a simple plastic shell with no back. What normally would be the back portion is permanently attached to the base. The whole cover can be tilted up—just as though it were on hinges—until it rests against this back member in the up position, or it can be slid forward and removed. The latter option reduces vertical clearance required for the entire assembly to little over 8 inches; the former makes the cover self-storing while you are starting or removing a record.

The Synchro-Lab motor was unaffected by voltage changes in the lab tests at CBS, remaining 0.3% fast at 33 and 0.7% fast at 45 for all test voltages. Average weighted (ANSI/IEEE) peak flutter measures an excellent 0.07%, with a maximum instantaneous value of 0.14%. These values are typical of those we are seeing on belt-drive turntables today—meaning that they are notably better than those we would have expected on a unit at this price (where idler drive was the rule) only a few years ago. The platter weighs in at 20 oz. Rumble, measured by the CBS-ARLL standard, is an excellent -63 dB. Performance in this respect exceeds not only the best turntables of only a few

years ago, but also Garrard's own specs, though they are written to the less-critical DIN B standard.

The tone-arm resonance (using our regular Shure V-15 Type III cartridge—though at a minimum recommended VTF of 1.5 grams, the 125SB presumably is engineered for somewhat less deluxe pickups) shows a rise of only 1.5 dB at 7.5 Hz. Arm friction proves too low to measure; 0.45 gram is needed for tripping of the automatic arm return. Vertical tracking force is exact for all calibrations (from 0.5 to 3.5 grams, measured in half-gram steps. The gauge actually is calibrated in quarter-gram steps and can be set for VTFs above 4 grams, which coincides with the zero calibration so that each full rotation of the control adds an additional 4 grams). Antiskating bias is within the normal

range. There is no appreciable side drift to the cueing; automatic cycling time is 12 seconds.

All told, this is splendid performance. We could find no fault with the unit's operation or with its presumable design intent. There are several things it is not: a record changer, a piece of machinery that dazzles by its sophistication of appearance and finish, and an appropriate vehicle for the mounting of the very best pickups. It is an inexpensive (and relatively uncomplicated) device of attractive appearance that, fitted with a good cartridge, will hold its own sonically with just about any player on the market in terms of rumble and wow. It should, in our estimation, find a ready market.

CIRCLE 145 ON READER-SERVICE CARD

Electro-Voice Interface B: The Loudspeaker as a Filter



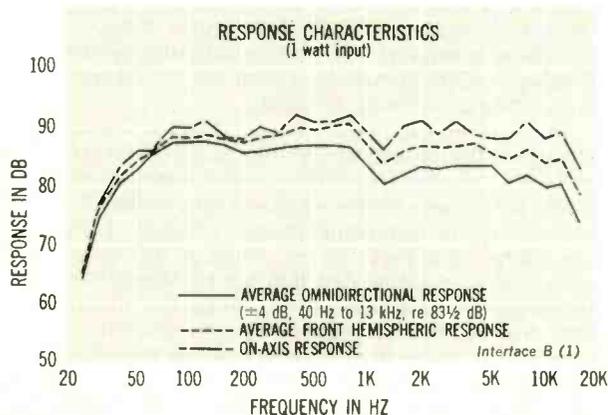
The Equipment: Electro-Voice Interface B loudspeaker system, supplied as stereo pair with matching equalizer. Dimensions: 14 by 23 inches (front), 9¼ inches deep. Price: \$325. Warranty: five years parts and labor on loudspeakers; three years parts, one year labor on equalizer. Manufacturer: Electro-Voice, Inc., 600 Cecil St., Buchanan, Mich. 49107.

Comment: The Electro-Voice Interface B is a spinoff of the earlier Interface A (HF test report, February 1974) and is

designed to display most of the advantages of that system at a somewhat reduced cost. In addition, the efficiency has been raised by about 2 dB on the reasonable premise that a lower-priced loudspeaker is likely to be used in conjunction with a lower-powered amplifier.

The low-frequency design of the Interface systems is based to a large degree on the work of A. N. Thiele, who developed a theoretical analogy between the low-end cutoff of a loudspeaker and that of a high-pass filter. Looking at the problem in this way, Thiele was able to relate enclosure volume, cutoff frequency, and conversion efficiency. Electro-Voice has chosen to optimize this system for high efficiency, medium size, and moderately low cutoff.

Snapping the grille cloth (secured by the usual Velcro fasteners) away from the front panel of one of these speakers reveals what appear to be a large woofer, a large midrange driver, and a small tweeter. They are in fact a small woofer, a small tweeter, and a large passive radiator. This last component, essentially a woofer cone with no voice coil and magnet, acts in a manner similar to the port of a conventional bass-reflex system in that it derives its energy from the back wave of the woofer. But it differs in having more easily adjustable parameters that allow more leeway in designing for a desired response. According to Electro-Voice, the system in conjunction with its equalizer uses a sixth-order Butterworth characteristic (one of the high-pass characteristics investigated by Thiele), a frequency response that remains quite flat to the cutoff frequency and then "falls off a cliff" at 36 dB per octave. Lab measurements made at the CBS Technology Center confirm that the omnidirectional anechoic response curve has this general shape and show that it is within ± 4 dB from



Electro-Voice Interface B Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.07	0.15	0.06	0.05
75	0.30	0.20	0.09	0.13
80	0.45	0.40	0.13	0.15
85	0.73	0.65	0.11	0.13
90	1.1	1.0	0.24	0.15
95	2.0	1.8	0.47	0.11
100	6.8	6.2	1.5	0.27
105			3.0	0.65

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

40 Hz to 12 kHz (with respect to a sound pressure level of 83½ dB).

The equalizer section of the system is active—it requires its own power connection—and is designed for connection into the amplifier via the tape-monitor facilities. (The tape monitor connections are duplicated on the back panel of the equalizer so that this useful function is not lost.) The job of the equalizer is threefold: It boosts the low-frequency response in the neighborhood of 39 Hz, rolls off response rapidly below 36 Hz to guard against woofer damage due to subsonic signals, and, by means of a three-position switch, allows the upper end of the system response to be tailored to the listening environment. This last function it performs extremely well—far better than the usual balance controls—allowing almost exactly equal increments in high-frequency level (approximately 4 dB at 13 kHz) for each change of switch position. We find connection of the equalizer via the tape monitor somewhat problematical, however, in view of its protective function. Murphy's law virtually assures that sooner or later the tape-monitor switch inadvertently will be turned off.

Capable of producing a sound-pressure level of 94 dB (at 1 meter on axis, 250 to 6000 Hz) with 2.65 watts of input power, Interface B is above average in efficiency. The unit will accept a steady drive of 40 watts at 300 Hz for an output of 105 dB before buzzing sets in; pulsed input at the same frequency reaches 163 watts average (326 watts peak) before excessive distortion occurs. The peak sound level produced (114 dB) bespeaks good dynamic range.

Lab measurements reveal a rather uneven impedance curve that rises above 16 ohms at three frequencies; more important, it approaches 4 ohms between 100 and 300 Hz and between 30 and 40 Hz, just the region in which the

equalizer delivers maximum boost. Thus, despite the fact that the instruction manual indicates that two of these systems can be driven by a single amplifier (and with just one equalizer, incidentally), we advise caution in making such a connection. The impedance rating based on the lab findings is 4.9 ohms—well under the 8 ohms at which Electro-Voice rates it. (Use of any other kind of speaker in parallel with this one would, of course, require disconnection of the equalizer, which Interface B cannot tolerate.)

In our listening tests, we found that fundamental bass tones remain audible to about 38 Hz. High frequencies are there up to about 17.5 kHz and are well dispersed, remaining audible to about 45 degrees off axis. White noise is reproduced cleanly and smoothly with just a hint of heaviness in the bass. The sound of the system in playing music is pleasantly warm, with a transient response that can be called graceful, rather than incisive or extremely precise. That is, the Interface B's way of blurring transients is not the common-garden sort that tends to cause fatigue.

Over-all, we would characterize Interface B as a loud-speaker system that is pleasant and friendly—and in several ways. It produces a well-blended sound—such as one might hear from halfway back in a concert hall—rather than the sharply etched sound that some listeners prefer. But this characteristic makes it a forgiving speaker that will tolerate or even ameliorate minor foibles of other equipment or the program material, rather than expose them with uncompassionate accuracy. This is not, in other words, intended as a speaker system for the superfussy audiophile. It is, rather, capable of making a modest audio system rise to new heights—and, when all is said and done, at quite an attractive price.

CIRCLE 141 ON READER-SERVICE CARD

The "Phase 2000"—A Solid Preamp with Some Surprises



The Equipment: Phase Linear Model 2000, a stereo preamplifier/control center, in metal case with optional walnut case. Dimensions: 5½ by 19 inches (front panel), 6 inches deep, plus clearance for controls and connections. Price: \$299; walnut case, \$37. Warranty: three years parts and labor. Manufacturer: Phase Linear Corp., 20121 48th Ave., W. Lynnwood, Wash. 98036.

Comment: While the Phase Linear Model 2000 could not be accused of hiding its light (it does have one, a light-emitting diode pilot) under a basket, the unit has an unusually laconic front panel in the context of today's feature-waving. But in its substantial if subtle way this

preamp has features aplenty. There is one—ambience recovery—we cannot recall seeing elsewhere. The optional walnut case adds a measure of warmth to the almost bland brushed gold of the faceplate.

Near each of the four corners of the front panel there is a large knob. The one at the upper left is marked SELECTOR and has positions for PHONO, AUX, TUNER, TAPE 1, and TAPE 2. At the lower left is a knob labeled AMBIENCE (about which more later). The respective positions at the right side are occupied by a combination power on/off switch and volume control and by a balance control. Four smaller knobs arranged in a row between the selector switch and volume control represent the tone controls—left treble, left bass, right treble, right bass. These are detented, each having five positions of boost and five of cut. Halfway between the left and right channel controls is the pilot light.

Centered below the tone controls is a row of rectangular pushbuttons. The leftmost two of these are source/tape monitors for tape 1 and tape 2. The next chooses stereo or mono operation. Then there is one that (partly) defeats the ambience function, followed by another that engages a low-frequency equalizer. The last three relate to the tone controls: the first to move the treble turnover point from 5 to 2 kHz; the next to move the bass turnover from 50 to 150 Hz; the last to defeat the tone controls entirely. This—like many pushbutton arrays we've seen—is not the most convenient arrangement for keeping track of which functions are engaged and which are not. Though it is well

thought-out for average purposes, it falls short of the unequivocal labeling possible with levers, for example.

The back panel of the Phase Linear 2000 is fitted with the usual pin-jack input and output connections. The common practice of stacking stereo jack pairs with the left channel above the right is not followed here; the connections are side by side, with the left channel at the left as one faces the back of the unit. At the left of the panel are four stereo output pairs. The first two, labeled MAIN, provide driving signals for left back and right back (for the ambience effect), left front and right front. Then there are, continuing toward the right, two stereo sets of tape outputs. Next are stereo input pairs for TAPE 2, TAPE 1, TUNER, AUX, and PHONO. Below the phono jacks is a binding post for chassis ground, and there are three convenience outlets just below the tape outputs. Two are unswitched and rated at 400 watts; the other is switched and has the same rating, with the total of all three not to exceed 850 watts.

Before going on to the laboratory measurements, an explanation of the ambience function and the back outputs is in order. The ambience signal is derived by matrixing the left and right signals so that L-minus-R and R-minus-L are available. These appear, respectively, at the left back and right back outputs at a level controlled by the AMBIENCE knob on the front panel. These signals also are injected into the front channels (L-minus-R into L, R-minus-L into R), the level of the injected signal being controlled by this same knob. The ambience pushbutton defeats injection into the front channels only. Once the rather complex operation of this system is learned, it can be used to create a pleasant quasi-quad effect, although in fairness one must say that some of the complexity arises from the addition of ambience to the front channels. But this allows use of this function (at least in part) without extra power amplifiers and loudspeakers. For reproduction of the straight difference signals at the back outputs, of course, a second pair of amplification channels and speakers is required.

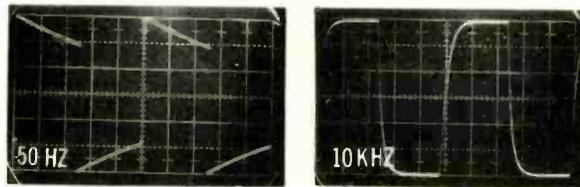
In measurements made at CBS, the Model 2000 proved itself a strong performer. In neither channel did output clipping occur at less than 12.2 volts, whether driven singly or together. At an output level of 2 volts (more than enough for full output from most power amps), harmonic distortion was less than 0.02% in all cases—well below Phase Linear's 0.1% spec. And if we ignore as inaudible all harmonics above 20 kHz, harmonic distortion is no more than 0.0066%. Intermodulation distortion (less than 0.002% for a 2-volt output) likewise is very low. While fre-

quency response does not exhibit the nearly perfect flatness found in some preamps, the largest deviation in the range from 20 Hz to 20 kHz is a mere 1/2 dB. Inaccuracy in the RIAA curve also is minor; it is down 3 dB at 20 Hz.

Reference output (2 volts at 1 kHz, into 100,000 ohms shunted by a capacitance of 100 picofarads) is produced by a 360-millivolt drive at any of the high-level inputs; the phono input is 20 dB more sensitive, requiring just 3.6 millivolts to achieve the same output. Hence we foresee no problems in matching the preamp to other equipment. Among the other measurements shown in the "Additional Data" table, noise figures also are good—though they don't precisely confirm Phase Linear's specs, presumably because of differences in measurement technique. Note that our reference level is 2 volts. If you wish to translate for a reference level of 1 volt, a not uncommon practice, simply subtract 6 dB from the numbers shown. This still leaves 60 dB of signal-to-noise ratio in the phono input with the gain control wide open—standard (and worst-case) testing procedure at CBS.

The Model 2000 is as super in the listening as it is smooth in the handling. Once one has become used to the controls, they are convenient to operate and satisfying to touch. The extra flexibility in the tone controls (the separate knobs for each channel, as well as the variable turn-over points) delivers worthwhile options. We find the ambience recovery feature a decided plus, particularly if extra power amps and speakers are available for the back channels. The unit does not dazzle; it offers instead solid performance—and for not too many dollars at that.

CIRCLE 143 ON READER-SERVICE CARD



Square-wave response

Phase Linear 2000 Preamp Additional Data

Frequency response (at 2 volts)
 + 1/2, -1/4 dB, 20 Hz to 20 kHz
 + 1/2, -3 dB, below 10 Hz to 40 kHz

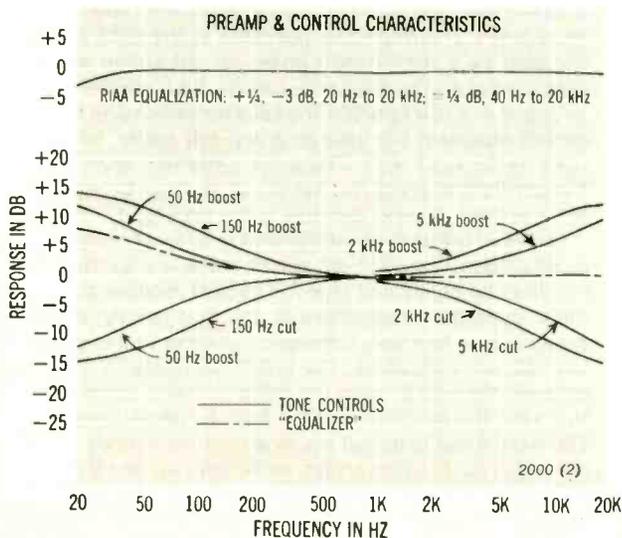
Output, channels driven individually
 Left at clipping 12.2 V for 0.023% THD
 Right at clipping 12.2 V for 0.025% THD

Output, channels driven simultaneously
 Left at clipping 12.2 V for 0.023% THD
 Right at clipping 12.2 V for 0.025% THD

Harmonic distortion (2 volts output)
 L ch <0.0140%, 20 Hz to 20 kHz
 <0.0053%, 20 Hz to 10 kHz
 R ch <0.0190%, 20 Hz to 20 kHz
 <0.0066%, 20 Hz to 10 kHz

IM distortion <0.002% (at 2 volts)

Input characteristics (for 2 volts output)		
	Sensitivity	S/N ratio
phono	3.6 mV	66 dB
aux, tuner	360 mV	83 dB
tape 1, 2	360 mV	83 dB



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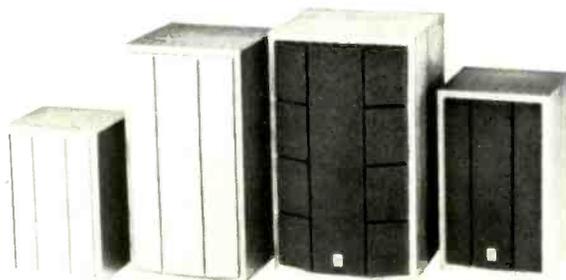
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and B-I-C Venturi speakers.



Starting Out in the Fifties



SO NOW THE EARTH has more or less completed twenty-five revolutions around the sun since the first issue of HIGH FIDELITY appeared, and civilized tradition declares that it is time to celebrate. At first thought, if you stop to think about it at all, the number seems to have little real significance—certainly not for the earth or the sun; if we'd had six fingers per hand and had developed a duodecimal system of counting, thirty-six years would have been the likely milestone. Twenty-five years would also seem to have little significance for most of you, for, if our recent research is correct, less than half our readers had been born in 1951.

Yet the tradition of assigning the rubric "silver" (and thus by implication "important") to an anniversary derived from one-quarter of our ten fingers times ten does have great benefit for a journal like ours, which itself grew up with the field it covers. HIGH FIDELITY was born when the long-playing record was just a few years old, when the quality tape recorder and wide-frequency disc were just a few years older, and when the high fidelity industry that emerged from these developments was still in its infancy. Twenty-five years is just about right for looking back, since it is long enough to have transformed the era into legend, but not so long as to have deprived us of some of the people responsible for the legend.

The following articles, celebrating 1951 and the surrounding years, fall into three categories. (Next month we will project twenty-five years into the future—which brings us to the year 2001!) First come the musical evocations, both classical and popular. Nicolas Slonimsky, conductor, musicologist, author (*Music Since 1900, A Lexicon of Musical Invective*, etc.), and editor (*Baker's Biographical Dictionary of Musicians*, etc.), recalls for us significant—and some insignificant—events in the concert and opera fields *circa* 1951. And being privy to so much of what went on at the time, he is able to let some cats out of the bag. To chronicle the importance of the early Fifties pop scene, we originally commissioned veteran pop critic Ralph Gleason. When Ralph died last year, *Downbeat* critic John McDonough, who has written in these pages before, offered to carry the ball. John grew up in the Fifties and has made the era a specialty of his. His article, too, contains the reminiscences of musically active personalities of the time: Tony Bennett, Jerry Wexler, and the Millers, Mitch and Howard.

Next we have three articles on early developments in the high fidelity field—written by men instrumental in those developments. Edward Wallerstein was president of Columbia Records during the time that the LP was created and introduced to the public. When he died in Sep-

tember 1970 it seemed as though the world would never learn his version of the conflicting reports surrounding that important episode in the history of recording. Fortunately, a year and a half before his death he had recorded an oral history for his good friend Ward Botsford, then vice president of Vox Productions (now executive producer for Caedmon Records), and it is presented here for the first time.

Then there is the legend of the Yankee soldier who, at the end of World War II, came across a German tape recorder, shipped it home, and thereby stimulated an American tape industry. Well, we came across that former soldier. His name is Jack Mullin, and he subsequently had a distinguished career in the tape business. His story of those postwar days is also told this month.

Though the beginnings of movie-music recordings may not have had so radical an influence on subsequent high fidelity history as those of tape recording and the LP, the field has certainly blossomed in recent years. Again, the man most responsible, Ted Wick, tells how it all came about.

With this issue we also begin a new series, not by, but about those high fidelity pioneers, many of whose names have today become living-room words. By now everybody must know who Avery Fisher is, but is there really a Mr. McIntosh, a Mr. Pickering, a Mr. Marantz? You may have come across references to Henry Kloss, often identified as "the K of KLH," but who are L and H? (And what did H have to do with the great pianist Josef Hofmann?) Whose name is camouflaged in Ampex? Our former audio-video editor Norman Eisenberg will tell you, beginning this month.

The third section of features consists of selections from our early record reviews (our first review of a George [sic] Solti recording—some Suppé overtures—didn't even mention his name; nor was Leonard Bernstein referred to in his first appearance in our pages, except in the listing, as an arranger in "Corinne Chochem's Collection of Folk Dances"; but we early spotted such newly exposed talents of the time as Herbert von Karajan, Janos Starker, Elisabeth Schwarzkopf, and David Oistrakh) and a selective enumeration of the most important recordings of the past quarter-century. I wonder if there is any reader who will agree with the entire list; I know no editor does.

H. L. Mencken once said that nobody ever went broke underestimating the taste of the American people. When HIGH FIDELITY was being conceived, originally as a one-shot publication, the decision was made to emphasize and encourage quality—in music, in equipment, and in the magazine itself. In quick succession we became a quarterly, a bimonthly, and a monthly. There is, we happily found out, a market for quality, and we have generally been prospering ever since. Because of that original decision, we were born with a silver anniversary in our mouths. We just didn't realize it at the time.

Happy reading!

Leonard Marcus

1951

A Classical Scrapbook

by Nicolas Slonimsky

ONE MUSICAL EDITORIALIST issued a confident prophecy on New Year's Day 1951 that, "barring major catastrophes, the year 1951 should be a productive one in all categories of music." Well, there were minor catastrophes and unpleasant military encounters, but otherwise the year was surely productive.

The memories of the war were still too fresh in 1951 not to have painful repercussions. Willem Mengelberg, one of the greatest conductors of modern times, died in Switzerland on March 21, after having been sentenced by the Netherlands Honor Council to lifelong exile for his controversial collaboration with the Nazis during their occupation of Holland. He denied his involvement; he made music, not politics, he said. Had he not conducted a famous Mahler festival in Holland at the time when it still took guts to champion Mahler's music? And Mahler was a Jew.

On January 22, 1951, the great Norwegian soprano Kirsten Flagstad sang Isolde at the Metropolitan Opera House after a ten-year absence. She was greeted by a "storm of joyous applause," to quote a report. "If there were dissenting voices, they were silent," the report added. Yet Flagstad ran a considerable risk of hostility in returning to America, for she and her husband were under grave suspicion of having collaborated with the Nazi occupation authorities in Norway. As in the case of Mengelberg, the question was of the degree of her nonresistance to the rape of her country. The American public felt that her offense, if there was any, was venial and not mortal. When she appeared in *Fidelio* at the Metropolitan Opera on March 6, Bruno Walter conducted the orchestra; if Walter had thought that she was a collaborationist, he would have refused to conduct. On March 26, Flagstad sang Isolde again at the Met and took more than thirty curtain calls.



Philips



Above:
Willem Mengelberg.
Left:
Kirsten Flagstad
as Isolde.

Relentless Stalinism still held Soviet music in its grip in 1951. Soviet composers had an impossible dilemma: They were damned for residual modernism, and they were castigated for their desperate attempts to create works tailored to the demands of Socialist Realism, with simple harmonies and sweet folklike tunes. A Ukrainian composer, Herman Zhukovsky, was called to account in a stern article in *Pravda* for the lack of substance in the music of his opera *From the Bottom of My Heart*, produced in Moscow on January 16, 1951, and was accused of misrepresenting the workers on collective farms. Another Ukrainian, Konstanin Dankevich, was denounced for his historic opera *Bogdan Khmelnitzky*, produced in Kiev on January 29. His egregious fault was the erroneous interpretation of the historical realities of the role of the Cossack chieftain Bogdan in the seventeenth century. But there was a happy ending for both composers. In a statement of the Central Committee of the Communist party issued in 1958, Zhukovsky's opera was specifically rehabilitated. Dankevich revised his libretto and depicted in the finale the joyful reunion of the Ukraine and Russia in a patriotic celebration. The revised version was performed in Kiev on June 21, 1953, with the musical score virtually unchanged.

Other musical occurrences had political overtones in 1951. President Harry S. Truman obtained a new piano for the White House: It was fashioned of South American mahogany, Australian wool, Canadian nickel, and American steel to symbolize the unity of the United Nations. The Florence Maggio Musicale festival, which had announced the first appearance in the West of the Bolshoi Ballet, was disappointed: Only a handful of artists arrived—just before the Florentine city elections—and among them were several making their first Western appearances since the war: pianist Emil Gilels, ballerina Galina Ulanova, and cellist Mstislav Rostropovich.

In East Berlin a man named Krüger stole Beethoven's conversation books from the State Library and took them to West Berlin. He was later caught in connection with another theft in Göttingen, but a decade of negotiations was required to restore the books to the State Library.

Like every other year, this one had its share of important first and lasts. The 1950-51 season was Rudolf Bing's first at the Metropolitan Opera and Pierre Monteux's seventeenth and last as conductor of the San Francisco Symphony. Dimitri Mitropoulos took sole possession of the New York Philharmonic podium after sharing it with Leopold Stokowski in 1949-50. On January 8, at a dinner honoring the Israel Philharmonic's first tour of the United States, Supreme Court Justice Felix



Cunard/W. A. Probst

Frankfurter was the guest speaker, and the evening was crowned with a concert played by the orchestra and conducted by Leonard Bernstein. In April, Vladimir Horowitz consented to the first radio broadcast (by WQXR in New York) of his playing—but only of the second half of the concert. The airwaves carried the pianist's performances of the Haydn Sonata Op. 78, Brahms's *Intermezzo* in B-flat minor, Chopin's *Polonaise-Fantaisie*, *Barcarolle*, *Nocturne* in F minor, and *Scherzo* in B minor, the pianist's own arrangement of *Pictures at an Exhibition*, and—unbelievably—four encores: a Scarlatti sonata, Schumann's *Träumerei*, Moszkowski's *Etincelles*, and Horowitz' transcription of Sousa's *Stars and Stripes Forever!*

A new medium of communication, which also served music, entered its uncertain adolescence: television. Its commercial application was still seen through a glass darkly. So dubious were its prospects that ASCAP, in a generous mood, waived retroactively all its fees for copyrighted musical works. But it had some second thoughts. Admitting that it had renounced its fees "on the theory that television was still experimental," ASCAP soon arrived at the jarring realization that the new medium was "definitely commercial." And since television transmitted not only the aural, but also the visual, part of a musical spectacle, ASCAP ruled that its fees should be 10% higher than those charged to radio. Indeed, television cel-



Above: a scene from NBC-TV's *Amahl and the Night Visitors*, an annual Christmastime feature after its successful bow in 1951. Facing page: Mr. and Mrs. Vladimir Horowitz aboard the Cunard liner *Queen Elizabeth* as it departed from New York in September 1951.

celebrated its first operatic success with the production on Christmas Eve in 1951 by the National Broadcasting Company of Gian-Carlo Menotti's opera *Amahl and the Night Visitors*, to Menotti's own libretto. So successful was the production that it became a regular annual show on television at Christmastime.

The year 1951 marked the first determined effort to record complete symphonic works or whole acts of operas. No longer was it necessary to cart a heavy load of shellac platters home in order to play a Beethoven symphony. No longer was the conductor required to find a fortuitous semicadence to stop the music at the expiration of four-odd minutes of recorded time, then to resume playing from the same pause on the second side. What made it possible was the emergence of long-playing recordings from the cocoon of ephemeral shellac platters limited to four minutes and twenty seconds. The new era had dawned on June 18, 1948, when Dr. Peter Goldmark, director of the Engineering Research and Development Laboratories of the Columbia Broadcasting System, gave a demonstration for the press of LP microgroove, a nonbreakable 12-inch vinylite disc capable of playing recorded music for half an hour on each side [see separate story].

Among the most important LP releases of 1951 was Schubert's *Unfinished Symphony* conducted by Arturo Toscanini, issued by RCA Victor. A

complete recording of Stravinsky's *Le Sacre du printemps* conducted by Ernest Ansermet was released by London, as was the entire second act of *Die Meistersinger*, with Hans Knappertsbusch leading the Vienna Philharmonic and the Vienna State Opera. Though making long-playing records of orchestral and operatic ensembles was still a matter of considerable technical difficulty in 1951, recordings of chamber music in uninterrupted performance suddenly became easy. RCA Victor put out a recording of what its advertising department grandly described as a "million-dollar trio," with Rubinstein, Heifetz, and Piatigorsky performing Mendelssohn's D minor Trio and the trios by Tchaikovsky and Ravel on two long-playing discs. Delving into the past, the same company issued a "Treasury of Immortal Performances," an impressive assemblage on twelve discs, with the voices of Caruso, Chaliapin, Tetrassini, and other opera stars of yesteryear, as well as the piano playing of Paderewski and violin performances of Fritz Kreisler in his prime. Columbia released a complete *Porgy and Bess* conducted by Lehman Engel and Ravel's String Quartet played by the Juilliard Quartet. Suddenly record companies abounded: performances taped in Europe found their way to American store bins on labels ranging from Allegro, Eterna, and Haydn Society to Urania, Vanguard, and Westminster.

Rudolf Bing hastened to make his mark on the fortunes of the opera house newly in his charge. There were fresh productions of Verdi's *Don Carlo* (Margaret Webster was the producer) and Wagner's *Fliegende Holländer*, and the first *Fledermaus* since 1905, with Richard Tucker, Risé Stevens, and John Brownlee in the cast, and conductor Eugene Ormandy making his Metropolitan debut. After many years of inactivity, the great soprano Maria Jeritza returned to the Met to sing *Rosalinde* in *Fledermaus* on February 22; her triumph was a foregone conclusion. Helen Traubel sang her first *Rosenkavalier* Marschallin at the house, and *Musical America* reported that she "never sounded warmer and lovelier, . . . [she] was perfectly conscious of her dramatic limitations, . . . and wisely remained more or less static in the episodes calling for vehemence of movement."

In January the first *Ring* cycle in three seasons began: It was graced by Hans Hotter's first Wotan at the Met, Margaret Harshaw as Fricka, Erna Berger as Woglinde, Lucine Amara as Wellgunde, and Set Svanholm (once hailed as Melchior's successor) as Loge. An important newcomer to the house's roster was a young baritone who would become a celebrated Don Giovanni: Cesare Siepi.

Operatic news in New York is not made at the Metropolitan alone, and 1951 was no different from any other in this regard: in April, Dimitri

Mitropoulos led the now-famous New York Philharmonic broadcast of Alban Berg's *locus classicus* of German musical expressionism, *Wozzeck*, with Mack Harrell and Eileen Farrell.

One of the casualties of the war was Bayreuth. It suffered cruelly from air bombardment, and the great Wagner festivals were canceled. In 1951 Bayreuth was resurrected under the guidance of Wieland and Wolfgang Wagner, the sons of Siegfried Wagner ("the little son of a great father"), grandsons of Richard Wagner, great-grandsons of Liszt. An awe-inspiring pedigree! But the productions were the very antithesis of the lushly romantic original Bayreuth spectacles. Gone were the brightly lighted rocks on which the ample-bodied Teutonic Valkyries pranced. Gone was the intricate machinery propelling the Rhine Maidens across the gauze waters of the river. Gone were the red tongues of paper flame that consumed Valhalla. The staging was sober and subdued, almost abstract in its geometric configurations. Dark hues dominated. Indeed, it seemed that the new Bayreuth emphasized darkness as the motive of the entire *Ring*. Furthermore, Freudian elements seemed to permeate the scenery. A pillar conspicuously placed on the stage was taken as a phallic symbol.

The first *Ring* cycle at the Bayreuth Festival of 1951 was conducted by Hans Knappertsbusch, a Wagnerian conductor who preserved the traditions Hans Richter inherited from Wagner himself. The second cycle was led by Herbert von Karajan, who was born in the twentieth century and sought new ways of interpreting Wagner in keeping with Wieland Wagner's modern ideas on scenic production.

Among the Bayreuth debutantes that year were two from this side of the Atlantic: the Canadian George London, who sang Amfortas in *Parsifal*, and the American Astrid Varnay, who sang all the Brünnhildes. London's career had been made in Europe; he had not sung opera professionally in the United States, though he had toured with a group called the Bel Canto Trio, the other members of which were Mario Lanza and Frances Yeend. In the 1951-52 Met season London's was among the new names on the roster, along with mezzo-sopranos Mildred Miller, Nell Rankin, and Elisabeth Höngen, sopranos Brenda Lewis, Hilde Gueden, and Walburga Wegner, tenors Hans Hopf, Anton Dermota, Giacinto Prandelli, Gabor Carelli, and Mario del Monaco, baritone Renato Capocchi, and basses Norman Scott and Alois Pernerstorfer.

The most important operatic premiere of the year was *The Rake's Progress* by Stravinsky, which he conducted himself in Venice on September 11. The libretto was fashioned by W. H. Auden and Chester Kallman, after Hogarth's moralistic

engravings dealing with a profligate swain who marries a bearded lady and winds up in an insane asylum. When a colleague asked the composer why, since both the subject matter and the basic musical style were eighteenth-century, he found it necessary to include modern dissonances. Stravinsky replied, "I put them in to satisfy the bourgeoisie." Benjamin Britten's new opera *Billy Budd*, after Herman Melville's novel, was presented at Covent Garden in London on December 1.

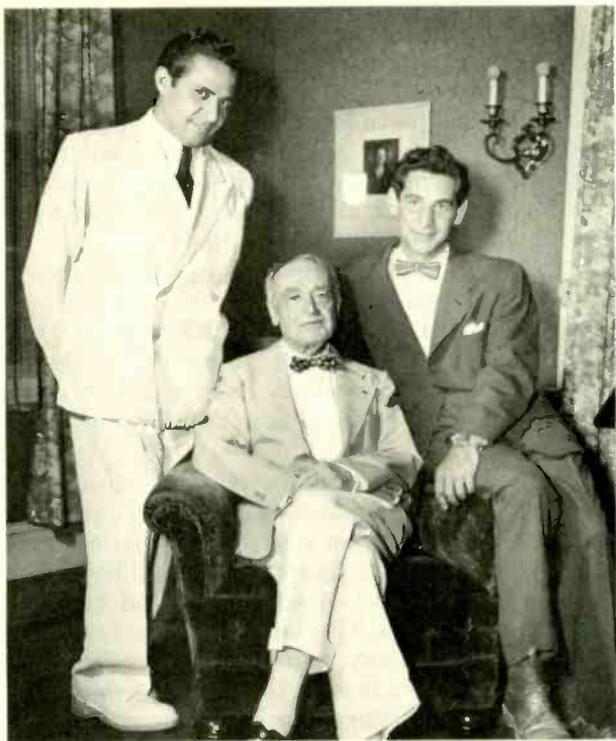
Among symphonic world premieres the most extraordinary was the performance on February 22 by Leonard Bernstein and the New York Philharmonic of the Second Symphony by Charles Ives, half a century after its composition. This performance contributed to a growing recognition of Ives as an American composer of genius. Characteristically, Ives himself abstained from attending the performance, but he heard parts of it on the radio in a neighbor's house in West Redding, Connecticut.

The original version of the Second Symphony ended harmoniously on an F major tonic triad. But when the work was published, Ives slyly added a whole lot of dissonant sharps and flats to the chord as latter-day decorations. Most performances of the work take this addition into account, and in recordings this otherwise mellifluous score ends on a jarring Ivesian dissonance.

(A personal note: When I conducted the Ives Second Symphony in New Haven in connection with the celebration of the centennial of his birth, I decided to combine the original ending with the later dissonant elaboration. I asked the orchestra to play the dissonant ending as it stood in the published score, and then to take off all the super-numerary sharps and flats and let the F major chord sound in all its pristine serenity. From my long and close acquaintance with Ives, I am somehow sure that he would not have objected to my double ending for his youthful symphony.)

Early in 1951, Leonard Bernstein announced that he was taking a year-and-a-half sabbatical from conducting in order to compose. The result of that sabbatical was *Wonderful Town*. And a young man named Lorin Maazel who was in the Pittsburgh Symphony's first violin section in 1950-51 did not return for the 1951-52 season. He had other fish to fry.

On July 7 the great cellist Pablo Casals opened his second festival of music in Perpignan, France, on the Spanish border in the Pyrenees, near the town of Prades, where he made his home after the defeat of the Spanish Republican forces to whose cause he pledged his loyalty. Eleven concerts in all were given, the final event taking place in the cathedral.



Howard S. Babbitt Jr.

A proud Serge Koussevitzky is seated between two protégés, Eleazar de Carvalho and Leonard Bernstein, in a 1950 photo.

Two of the most significant musical careers of modern times were closed on opposite sides of the U.S. in 1951, when Serge Koussevitzky died in Boston on June 4 and Arnold Schoenberg died in Los Angeles on July 13. Koussevitzky had resigned the post of conductor of the Boston Symphony Orchestra in 1949 after completing a tenure of a quarter-century. He was given a sumptuous farewell at his concluding concert; the tributes, floral and verbal, were in the grand tradition. But Koussevitzky was far from happy. Even though he had to miss several concerts because of illness, he was not ready or willing to resign. And if he had to go, he was determined to name successors to the Boston scepter. His hope was to have two of his young students, Eleazar de Carvalho and Leonard Bernstein, take charge of the orchestra, with himself reigning over them as a benign deity, advising them, encouraging them, chiding them if the occasion demanded.

Neither of them could eclipse him in depth of musical penetration, but in technical expertise and capacity of adaptation to new musical idioms they far excelled him. Koussevitzky never conducted without a score, not even the Tchaikovsky symphonies that he had played as a member of the double-bass section in Moscow orchestras and led innumerable times in Russia and America. But Carvalho, as guest conductor of the Boston Symphony, conducted not only the concerts, but even

the rehearsals, of difficult modern works from memory. Koussevitzky could never really compose (his double-bass concerto was actually written by Glière; Koussevitzky's contribution was limited to the Dvořák-like opening) and had scant knowledge of music theory. But Bernstein composed brilliant music, both in an advanced modern style and in a fetching popular idiom. Koussevitzky did not have absolute pitch; he could never specifically fish out a wrong note when something went awry. Both Carvalho and Bernstein were omniaudient; they heard anything and everything. So why was Koussevitzky so eager for them to inherit the orchestra that he regarded as his exclusive patrimony? Because he knew, and his listeners felt, and the music critics admiringly noted, that he possessed a surpassing genius for commanding, and inspiring in an orchestra, an unflinching determination and unbounded faith in the absolute value of his interpretation. That is why the Koussevitzky legend is still so powerful, indeed cannot be challenged by anyone, however talented.

The management did not take kindly to Koussevitzky's notion of placing two young men at the helm of the Boston Symphony, and engaged Charles Munch. Koussevitzky had no alternative but to make the best of it, and he even mustered considerable enthusiasm in public for Munch as a worthy successor. But privately Koussevitzky made no secret of his unhappiness about the circumstances of the termination of his contract with the orchestra. His feelings were such that a few short weeks before his death from leukemia he impulsively rescinded his original generous bequest to the Boston Symphony Pension Fund. The Library of Congress was the new beneficiary, and a very grateful one. The bulk of his estate went to the Koussevitzky Foundation.

Schoenberg had a genuine case of triskaidecaphobia, the morbid fear of the number 13. He was born on the 13th of the month of September 1874, and he regarded the date as an omen of evil things to come. So deeply ingrained in his mentality was this curious quirk that he cut out the second "a" in the name of Aaron in the title of his opera *Moses und Aron* so that the number of letters would no longer add up to 13.* He was genuinely upset when a friend remarked jocularly on his seventy-sixth birthday that the sum of the digits of his age was 13; he died at the age of seventy-six on July 13, 1951, 13 minutes before midnight. (Schoenberg was not the first triskaidecaphobic among musicians. Rossini feared each recurrence of Friday the 13th. He died on the 13th of November 1868, a Friday.)

*The only other such spelling of this name known to the editors appears in the article following this one, in the fourth paragraph, five lines from the bottom of the page.



Arnold Schoenberg with his family in 1951: The elder Schoenbergs embrace sons Larry and Ronny and daughter Nuria.

Stiecky

Schoenberg never believed that his music was difficult to play or too abstruse to enjoy. He once asked a person from Boston why Koussevitzky never played his works. When told frankly that Koussevitzky simply could not understand his music, Schoenberg countered in all sincerity: "*Aber er spielt doch Brahms!*" ("But he plays Brahms!").

It seems ironic that Schoenberg should have suffered penury throughout his life. After his retirement from the University of California, Los Angeles, on a ludicrously meager pension, he applied for a Guggenheim Foundation fellowship to complete the score of *Moses und Aron*. The application was turned down. Mozart's letters to his banker friend asking for a loan now fetch, on the autograph market, many more times the original sums

Artur Schnabel
at ease.



requested. It may well be that at some not too distant time, Schoenberg's letter of application for a Guggenheim will be worth more than the amount of the grant itself. The episode caused Stravinsky to remark that just a few more bars of music of the unfinished score of *Moses und Aron*, written in the time provided by a Guggenheim, would be more valuable than all the works composed by all recipients of the Guggenheim bounty.

All his life Schoenberg nurtured a suppressed animosity towards Stravinsky, and once wrote a sarcastic chorus mocking "Herr Modernsky" who tried to be "just like Papa Bach." Although Schoenberg and Stravinsky lived within walking distance of each other in Los Angeles, they never met socially.

A letter from Schoenberg addressed to a friend in Vienna, which remains unpublished and is perhaps unpublishable because of his scurrilous comments on venerable figures of the podium, contains a hilarious list of good guys and bad guys among conductors. The latter include Toscanini, Walter, Koussevitzky, and practically every other famous orchestra leader; the former group comprises only two names, those of Eugene Goossens and the author of this article.

Mortality among musicians has its ironies. But it is rare that death strikes two concert performers on the stage within a few weeks of one another. On April 2, 1951, the Russian pianist Simon Barère collapsed and died on the stage of Carnegie Hall during his performance of Grieg's piano concerto. On May 15, the cellist Felix Robert Mendelssohn, great-grandnephew of Mendelssohn, died in Baltimore while playing *Konzertstück* by Dohnányi.

The reaper's harvest of 1951 included, besides Mengelberg, Koussevitzky, and Schoenberg, Harold Bauer, the pianist, who died in Miami on March 12; John Alden Carpenter (born in the American centennial year 1876), a railroad executive who wrote modernistic pieces on the side, and died in Chicago on April 26; conductor Fritz Busch, who died in London on September 14; Sigmund Romberg, the composer of many popular musicals, who died in New York on November 9; and Nicolai Medtner, the Russian composer of romantically inspired piano pieces, who died in London on November 13. Artur Schnabel, who inculcated a generation of young pianists in the true art of classical piano playing, died on August 15 in Axenstein, Switzerland, or so it was reported; all reference books duly incorporated this information.* Well, there is no such town as Axenstein in Switzerland (or elsewhere). Axenstein is the name of a hotel in Morschach in Canton Schwyz, and it was in that hotel that Schnabel died. ●

* Including Baker's *Biographical Dictionary of Musicians*. As its long-time editor, I can assure readers that this error will be corrected in future.

1951

Pop Music at the Crossroads

by John McDonough

THE THIRTIES and the Forties may have had the rolling stride of big-band swing and the funky beat of bebop. The late Fifties and the Sixties may have had the giddy writhing of rock and roll and the raucous defiance of hard rock. But 1951! Nineteen fifty-one had—well, what did it have?

Somewhere along the way to the nostalgia boom of the Seventies, someone seems to have mislaid 1951. In fact, that curiously nondescript era of the early Fifties has yielded to posterity no clear musical definition of itself. Our memory's ear catches a hundred unrelated melodies but no overriding message—only fragments of pop culture memorabilia that, from the perspective of a quarter-century, seem a shapeless montage of musical bric-a-brac. At least, that is how it appears from the public's point of view.

For those in the music business, 1951 was quite another matter indeed. Several trends, up until then ambiguous and blurry, suddenly snapped into sharper focus. For the music men, 1951 was nothing less than a watershed year. But before we start generalizing, perhaps a look at the eclecticism of the year's output will provide some clues to the reasons why.

"You're Just in Love" (Perry Como with the Fontane Sisters) hit the charts in January of 1951, joining "Tennessee Waltz" (Patti Page), "The Thing" (Phil Harris), "Harbor Lights" (Sammy Kaye), "Rudolph, the Red-Nosed Reindeer" (Gene Autry), "Nevertheless" (Paul Weston), and "Thinking of You" (Eddie Fisher). "Aba Daba Honeymoon" from MGM's *Two Weeks with Love* was on its way up. In a Boston tryout only days before its Broadway opening, *The King and I* got an addition to its score: "Getting to Know You." Gladys Knight made her first network television appearance, but few noticed. It was on Ted Mack's *Amateur Hour*, and she was seven; among those who didn't even get past the auditions that year was a sixteen-year-old Memphis kid by the name of Elvis Aron Presley. Mercury Records signed Fredda Gibson and made her famous as Georgia Gibbs. Frankie Laine left Mercury for Columbia and "Jezebel." L.A. stations banned Dean Martin's "Wham Bam, Thank

You Ma'am" from the air. In May, Douglas MacArthur bade a dramatic farewell to the American public before Congress, and every a&r man in America had the same brainstorm—a quick recording of "Old Soldiers Never Die." Decca beat the deluge by simply lifting a Bing Crosby version directly from his weekly Chesterfield show and getting it into the stores within forty-eight hours. As "Tennessee Waltz" slipped off the charts at midyear (after sales of 2.4 million), Patti Page's "Mockingbird Hill" reached the top rung just above "How High the Moon" (Les Paul and Mary Ford), "On Top of Old Smoky" (the Weavers), and "Too Young" (Nat "King" Cole).

New stars were coming along faster than at any time since before the war: Rosemary Clooney, Eddie Fisher, April Stevens, and the Four Aces. And country singers like Tennessee Ernie Ford, Eddy Arnold, Red Foley, and Lefty Frizzell were emerging from regional to national renown. RCA was mounting a big publicity campaign for its comers June Valli, soon to be a *Hit Parade* regular, and Merv Griffin. In November the Ames Brothers turned a 1938 jazz riff called "Undecided" into a hit. In December, Frank Sinatra jumped Columbia for Capitol, and Johnny Ray sprang from nowhere with a lacerating record of "Cry." And Tony Bennett, who had started the year as a nonentity, ended it as a star.



TONY BENNETT: *I guess HIGH FIDELITY and I have more in common than just an interest in music, since we both sort of got launched in 1951. Twenty-five years ago I was playing small clubs on a little circuit that went as far west as Chicago. After getting out of the infantry after the war, I went to the American Theater Wing to study music under the GI Bill. I learned my music right on Fifty-second Street, hearing Pres, Billie, Tatum, Shearing, and Bird. Then early in 1951 I went on the road with*

Frank Sinatra:
He bolted Columbia
for Capitol.



Nat "King" Cole:
His "Too Young" came
close to the top
of the charts.



Two early-Fifties "bobby-soxers' delights":
Frankie Laine and Guy Mitchell in London.

Bob Hope and did an early Chesterfield Sound-Off Show with him. Mitch Miller, who'd just joined Columbia and was looking for artists to produce, heard about me through Hope, got hold of an audition record, and decided to record me. The first record I ever made was "Boulevard of Broken Dreams," and it was a semihit, selling about 500,000. It advanced my career to the point where, by the early summer, I could play as the second act on a bill with a major star. And that got me into better clubs—the Chez Paree in Chicago, where you could chat between shows with Jack Eigen on NBC Radio, Moe's Main Street in Cleveland, where I followed Billie Holiday, and the Copa in Florida, where Sophie Tucker headed the bill. Then Mitch got me back in the studios to do "Because of You" and some country and western things like "Cold, Cold Heart." The rest of the year was largely spent going across the country promoting the records. I'd go to towns like Wilkes-Barre and Scranton with my pianist and a Columbia promotion guy, and we'd meet the DJs, the distributors, the rack jobbers—everyone. I loved it. You really got a feeling for the business that way. It made you a professional. And you got in touch with the music that people wanted to hear. Some of it was sad. A lot was frivolous. But it was infinitely varied.

But while the music played and the public lis-

tened, changes were consolidating behind the scenes.

Traditionally, music in America had been the exclusive domain of the song publishers. They picked the tunes and plugged them, with a little luck, to prosperity. A "hit" meant high sheet-music sales. That was the profit center: Music could be printed for less than a cent and sold for 10 or 12 cents. Everything else—live performances, air play, records—was a means to sell sheet music to folks for the parlor piano.

Records were a quarter-century old before they even became a factor in pop music. Before about 1919, catalogues emphasized opera excerpts, marches, vaudeville souvenirs, and classical tidbits. When the industry did get with pop music after World War II, it did so without an indigenous star system. Records sold on the strength of a song's popularity. They were little more than sheet music on shellac. Performers who could sell records were those who first made their reputations elsewhere—movies, radio, nightclubs, or ballrooms.

The publishers and the record men: the Old Guard and the Upstarts. What happened in 1951 was the complete overthrow of the entrenched by the insurgents.

It had begun more than twenty years before with improved recording techniques and the emergence of the performer on record. Sheet-music



Wide World

An Australian Good Samaritan helps Johnny Ray recover from the enthusiasm of fans greeting him at the Sydney airport.

sales began to slip as "record artists" rose. The disc jockey became part of radio programming in the Thirties and formed a natural alliance with the record men. Records and air time, which had once helped publishers peddle sheet music, now seemed on the way to replacing it. By the Forties record sales were at a peak and still climbing.

In January 1951, *Variety* declared: "For the music publishing business, the past year has been one of uncertain transition. A strong dependency on records for starting a song off and on the disc jockey as the key song exploiter—all trends that the industry hoped to reverse—were instead intensified." And a year later, reviewing 1951: "The squeeze is on. The record companies are firmly in the saddle, sheet-music royalties have continued to sag, and mechanical royalties aren't paying the overhead."

And what about the consumer in 1951? Before the war youngsters had cut a fairly distinct cultural swath with their support of the big bands. But when the draft drained the country of its youth, all that fell apart. Control of public taste and pursestrings was left to a spongy sort of "tavern trade." The postwar years saw the record industry in a confused and lethargic state. Where were the teenagers? The pundits talked in 1950 about "reawakening the younger set" by reviving interest in "name bands." It made sense to Decca, which quickly signed Artie Shaw and Tommy

Dorsey in a move that roughly resembled an investment in Christmas trees on December 26. A bevy of new bands was hatched by other labels—Ralph Marterie, George Auld, Ralph Flanagan, and Ray "Bunny Hop" Anthony. Like the old-line publishers, the bands seemed to be presiding at the burial of their era without knowing it.

But there were teenagers, and in 1951 they were starting to listen to DJs and buy stacks of records. The secret, it became apparent, was in new people and new styles. "Youth takes hold of music," *Billboard* proclaimed in September. "Not in a decade have so many new stars come up so fast." But there was no distinct culture or set of assumptions, and that was crucial.

Born in the decade of the Great Depression when birthrates dropped precipitously, the white adolescent population of the early Fifties was an easily managed minority growing up disguised as miniature adults—the willing, invisible, silent generation of consensus. These young people went to dancing school and learned all the steps their parents danced at the country club. Pop music was a commodity that could be shared among generations. The impact of teenagers on TV consisted of the *TV Teen Club*—with Paul Whiteman! And *Your Hit Parade*. The latter, which began on radio in 1935 and jumped to TV in 1950, was ideally suited to a youthful generation caught between culture heroes. As DJ Howard Miller put it, "*Hit Parade* reflected the twilight of the era of the song in America. As long as the song was important, there was a *Hit Parade*. When rock and roll established the cult of personality over the song, there was no place for a repertory-company approach to pop music. In the early Fifties, however, it brought a kind of unity to a drifting music scene."

There was another kind of unity to music then, and it was Mitch Miller. Although Columbia Records was America's first record company (1889), it lived for decades in the giant shadow of Victor. CBS bought it in 1938, but Columbia did not come of age in pop music until 1950, when Goddard Lieberson hired the delightfully eccentric goateed oboist away from Mercury and started an unprecedented cycle of hit-making.

Miller was the ideal man for his time. Willing to try new things—but not too new—he had an eye for talent and an ear for tunes. But basically he was among the first to have a feeling for the record as a medium and its potential for the gimmick. He established his reputation with Frankie Laine's whip-cracking recording of "Mule Train," and, when he started building his talent stable at Columbia, Laine was one of the first he sent for.

Miller was partial to corn. When Frank Sinatra rejected an innocuous little tune by Percy Faith in 1950, it seemed condemned to the dust of Colum-

bia's files. But what was soot to Sinatra was incense to Miller. He quickly devised an arrangement and dispatched it to a new singer he had just signed. "My Heart Cries for You" launched Guy Mitchell on a career that produced "The Roving Kind," "Truly Truly Fair," "Belle, Belle," "Pittsburgh, Pennsylvania," and "Singin' the Blues."

In two years at Columbia, Miller brought the company from a poor fourth among the majors to an undisputed Numero Uno in 1952. In those years he stage-managed fifty-one hits, and in the eighteen months after "Tennessee Waltz" the country's only two-million-plus sellers were Ray's "Cry" and Jimmy Boyd's "I Saw Mommy Kissing Santa Claus." Both were Mitch Miller's. In 1952 he turned out eleven of the year's most profitable hits. Victor was a distant second with five.

MITCH MILLER: *The thing that made Columbia the No. 1 outfit was that it was a company run by musicians. We had Percy Faith, Paul Weston, Teo Macero, Al Ham. Nearly all the producers were musicians. The president, Jim Conkling, was a musician. Goddard Lieberson was a musician. . . . You*



could spot a Columbia record: There was a vitality of sound and ideas about our products. They always sounded louder than others on jukeboxes, for example, because we used a trick or two in engineering them. If you had a volume peak on a record, it tended to keep the rest of the performance at a low level, particularly on jukes where volume was constant. So I always made sure our peaks never peaked.

As for the songs, they came from all over. Publishers would bring in tons of stuff, and I'd come into the office early to go over it. That's how I found "Cry" in 1951. It was on the back of a demo record someone sent to audition another tune. We were among the first to bring country and western songs into the pop charts. Jerry Wexler put me onto Hank Williams early in 1951, and I went on to do "Cold, Cold Heart" with Tony Bennett, "Jambalaya" with Jo Stafford, and "Cheatin' Heart" with Frankie Laine. Independent labels were a great source. Many times a publisher would use an independent label as a demo when presenting a song to a major company. In fact, it wasn't uncommon for a small label to be sponsored by a publisher just to get a song rolling. . . .

Once in 1951 I ran across a master from some small West Coast label on its way to our custom pressing plant in Bridgeport for production. It was a little novelty tune by Kay Armen that had been reworked by William Saroyan for an off-Broadway show. I thought it had something, so I had this

young gal whom I'd just hired out of Tony Pastor's band rushed into the studio the same day to record it. Within forty-eight hours Rosemary Clooney's "Come On-A My House" was in the mail to the DJs and distributors around the country and on its way up the charts. Columbia's relationship to the independent labels was ironic in a way. We encouraged them, because by renting them studio space, engineers, and the use of our pressing facilities we were cutting our overhead. Yet without realizing it we were also nurturing competition that later in the decade broke through to really challenge us.

It's impossible to think of the early Fifties without the Miller stock company: Doris Day ("Secret Love," "A Guy Is a Guy"), Jo Stafford ("Shrimp Boats," "Make Love to Me"), Rosemary Clooney ("This Ole House," "Hey There," "Half as Much"), the Four Aces ("Moments to Remember," "Standing on the Corner," "Istanbul"), Johnny Ray ("The Little White Cloud That Cried"), Frankie Laine ("I Believe," "Wild Goose") as well as Tony Bennett, Mindy Carson, and (by 1956) Johnny Mathis. Not to mention Miller himself, who scored with "Yellow Rose of Texas" and "River Kwai March." He was nothing less than the pre-rock czar of American pop culture.

But there were other sounds as well. Capitol had Les Paul and Mary Ford ("The World Is Waiting for the Sunrise," "Vaya Con Dios"), Frank Sinatra ("Young at Heart"), Nat Cole ("Too Young," "A Blossom Fell"), Kay Starr ("Wheel of Fortune"), and Dean Martin ("That's Amore"). Mercury produced regular hits with Georgia Gibbs ("Kiss of Fire") and that perennial profit machine Patti Page ("Doggie in the Window," "You Belong to Me," "I Went to Your Wedding," "Old Cape Cod"). At one point in 1952 RCA had five best-sellers on the charts, and four were by Eddie Fisher.

No material was intractable as long as it could be echoed, overdubbed, or otherwise adjusted to one of the rules of pop fashion. The movies produced "High Noon," "The High and the Mighty," "In the Cool, Cool, Cool of the Evening," and "Three Coins in the Fountain." Broadway yielded "Hernando's Hideaway," "Bushel and a Peck," and "I Love Paris." There were funny novelties: "The Naughty Lady of Shady Lane," "Shanghai," "Strange Things Are Happening," and Stan Freberg's deadpan "St. George and the Dragonette." Nonsense numbers: "Ooop Shoop" and "Sh-Boom." And a crazy quilt of odds and ends: "Eh Cumpari" and "Anywhere I Wander" by Julius LaRosa; "Crying in the Chapel" by June Valli; "Why Don't You Believe Me" and "I'm Walking Behind You" by Joni James; Teresa Brewer on Coral with "Music, Music, Music" and, in 1953, "Ricochet Romance."

New people, new styles. These singers were all

pure-bred record artists. This was the first generation of major stars developed entirely from scratch by the record industry—and its alter ego of the air, the disc jockey.

"The modern disc jockey is only a little more than a five-year-old phenomenon," said *Variety* in January 1953, "but in the half-decade span he has sprung up as the dominant factor in the music biz." And the modern disc jockey owed it all to television, which was devastating network radio at midcentury. Millions of ad dollars, along with the famous shows they supported, were leaving radio for TV, which quadrupled its gross billings in 1950 and then again in 1951. Local radio stations became increasingly dependent on their own programming resources as network programming shrank. And no one could fill the airways cheaper and longer than a hot DJ. He was the crucial link between the record companies and their customers. So with vast slots of local time opening up, radio turned into a giant coast-to-coast listening booth and became the key factor in the record industry's burgeoning prosperity after 1948.



HOWARD MILLER: DJ shows before the war tended to imitate live broadcasts. But by the time I took to the air on a regular basis on *WIND* in Chicago around 1950, nobody seemed shy about doing a straight record show. I programmed according to my tastes then. There was really no other yardstick to

go by. I really didn't think in terms of selling records, only programming music for general consumption. . . . If I heard something in a record and played it, I was interested in it becoming big because it would add to my laurels as being a person who could see a hit before anyone else. The people who were interested in selling records were the record pluggers. . . . They had the gift of gab, knew music, and were basically good salesmen. But you couldn't let yourself be too influenced by their puff. . . . I felt very strongly about picking my own material to play, therefore I always listened to



Bottom and left: Wide World



Top left: Les Paul and Mary Ford in a typical Fifties publicity shot. Above: Patti Page—a "perennial profit machine"—dabs at Julius LaRosa's brow before a TV appearance as host Ed Sullivan beams benignly. Left: You can almost hear the silvery voice and cascading strings as Jo Stafford and hubby Paul Weston record one in their skein of hits.

both sides of a record. One day back in 1950 Mercury sent out a new Patti Page record accompanied by the usual plug sheet: "Enclosed you will find a copy of 'Boogie-Woogie Santa Claus,' which we expect to be the big Christmas hit of 1950," and so on. Most DJs played it, but I flipped it over and heard a unique sound. I called Mercury and said I thought the B side could be a great hit. ... It was "Tennessee Waltz." They stuck by "Boogie-Woogie Santa Claus," but I went ahead and played the B side. I think "Tennessee Waltz" did as much for my career as for Patti's.

As the DJs multiplied (there were more than 2,000 on the air by 1952) so did their specialties—country and western, jazz, gospel, rhythm and blues. Dials began to turn and horizons began to expand. Certain DJs became arbiters of popular tastes—Miller, Eddie Hubbard, and Linn Burton in Chicago; Buddy Dean in Baltimore; Robin Seymour in Detroit; Bill Randle in Cleveland; Dick Clark in Philadelphia.

They also scouted the scene for new sounds. There was a hustling comer from Cleveland called Alan Freed, who launched his *Moondog Show* in 1950, and through him a new phrase entered American usage: rock and roll. The times were changing.

And changing fast. The transistor radio (1953) extended the DJs' reach further still and speeded the turnover of material and talent. Ten records made No. 1 on the *Billboard* chart in 1951; in 1960, it would be nineteen. The quickening pace meant there was more room for competition. The independent labels, which in 1951 were mainly providing the majors with tune material their superstars could "cover," were racking up important sales for themselves as the decade wore on.

And no independent grew bigger from less than Atlantic Records. A key figure in the Atlantic operation was Jerry Wexler, a complete record man.

JERRY WEXLER: *In the early Fifties there were certain independent companies catering to certain limited audiences. The Atlantic market was black, all black. We built a giant \$80-million company from a small independent operation because we staked an early claim in a neglected area of music.*

When rock and roll came in, we found ourselves sitting on riches. In the early Fifties our product was considered the ragtag garbage of the business, and the signs were up at the white radio stations: Atlantic need not apply. I used to get red hot about



Bettmann Archive



Bill Haley and the Comets: They signaled a new age.

that. I'd scream at Bill Randle and call him racist. But he was about as racist as a green dollar bill. He and the others went where the money was then. Black music was not part of his audience's culture. ... Some said we put out dirty songs—"Honey Love" and so on. But it was just that we had a black sound. Even when we had a record like "Tweedle Dee" it had to be sanitized by Georgia Gibbs before they'd put it on the radio. A song like "Key to the Highway" is acceptable to a thirteen-year-old virgin from Scarsdale when sung by four androgynous people in long hair. It's not acceptable when sung by a big sweating black like Bill Broonzy. They can't handle it—and no one should expect them to. They represent different cultures and experiences.

But as early as 1951 I was predicting that white audiences were going to buy this music someday. I began to notice the crossover in those days when young whites in the South began to buy Atlantic and the budding southern gentlemen at the University of Virginia started listening to guys like Gene Nobels out of Nashville, Dewey Phillips in Memphis, and Jivin' Gene in the Carolinas—all white DJs playing black music. The crossover started in the South—I can't emphasize that too strongly. If it could happen in the South, I knew it was only a matter of time before it would happen in the North and Atlantic would have a shot at a mass audience of singles-buying youngsters in urban areas.



Above: The young Elvis Presley tears loose with his own brand of rhythm and blues, ending the dominance of the more sedate early-Fifties pop style and giving the new breed of disc jockey, such as Alan Freed (right), a rallying cry for the young: "rock and roll."



Photos: Wide World

If the kids captured the pop single, one reason might have been that the older buyers abandoned it in favor of the LP. And if Mitch Miller made Columbia king of the single, Ted Wallerstein made the company king of the LP. [See separate article.]

In January 1951, Columbia issued its groundbreaking "Benny Goodman Carnegie Hall Concert," and the live concert recording became the fashion. Decca rushed to release "Louis Armstrong at Pasadena Auditorium," and Dave Brubeck was recorded before college audiences by Fantasy and Columbia. But the master of them all was Norman Granz, whose ubiquitous documentations of "Jazz at the Philharmonic" became an annual ritual.

The first LP recordings of film background scores had come out in the mid-Forties. [See separate article.] By 1951, film soundtrack albums were limited almost entirely to the big musicals. And MGM, which set up a record division in 1948 to do just that, was the leader. There were spoken-word LPs on specialist labels trading in full-length dramas. But Columbia was first with the word: "Don Juan in Hell," "John Brown's Body," "I Can Hear It Now," and "This I Believe." And Victor scored big in 1951 with George Jessel narrating "Show Biz."

Most LP buyers hardly noticed the creeping emergence of rock and roll. Decca signed a chap named Bill Haley in 1954 and was pleased when "Rock Around the Clock" scored some impressive sales. About that time MGM was looking for a suitably raucous, urban-sounding chunk of r&b for the

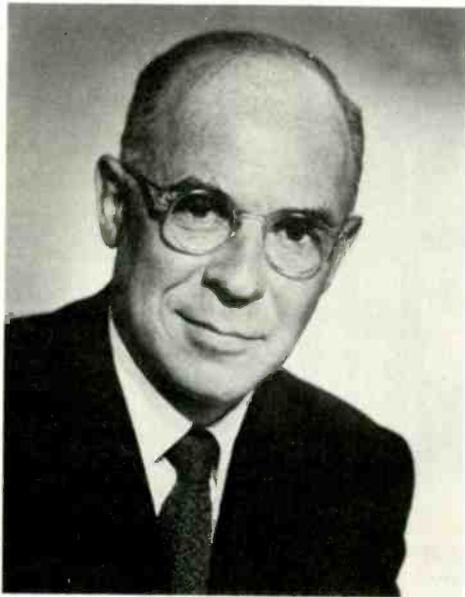
main title sequence of *Blackboard Jungle*, a movie on juvenile delinquency. So the Haley number was released for the soundtrack. The crashing rim shots of the opening theme detonated a new age in American pop music.

The kingmakers of the early Fifties felt challenged, as indeed they were, and they fought back. A Memphis radio station summarily banned all r&b and blacklisted seventeen other discs considered too "indigo." And the granddaddy of all DJs, Martin Block, blasted "the mediocrity of all these recordings."

Traditional pop music certainly didn't vanish. Sinatra, Bennett, Como, and even Bing Crosby ("True Love") continued to produce hits. Doris Day's "Whatever Will Be" could outsell Presley's "Heartbreak Hotel" as late as 1956. Johnny Mathis came up right in the middle of the rock insurgency. But now there was a new music and a new audience. And part of the fascination of the new music was that the old audience hated it.

"Don't knock the rock," shouted Bill Haley to cheering teenagers. To which Mitch Miller and a nation of parents snarled back, "Rock and roll is a blight."

The attacks on rock and roll surely strengthened the determination of its defenders to stand and fight for their cause. What might have been a passing fad turned into the symbol of youth, and the great generational schism of American culture had begun. ●



Edward Wallerstein (1891–1970)

Creating the LP Record

How the long-playing disc was piloted through lab and board room to the public

by Edward Wallerstein as told to Ward Botsford

I first met Ted Wallerstein in 1947 while laboring in the vineyard of New York City's classical music station WABF. His son Perry also worked at WABF, and I was invited for a weekend to the big Wallerstein home in Westport, Connecticut. That home had several attractions: Perry's beautiful sister, a forty-foot sailboat, his charming mother, a brother, and Edward Wallerstein. I trust that none of the former will take offense if I say the true object of interest for me was the undoubted master of this ménage.

Ted had been head of RCA for some years, from 1933 to 1939, and then went to Columbia under circumstances that he relates in the following article. He had a reputation for being a tough, levelheaded businessman who had a mind like a steel trap and a temper—when roused—like a good-natured grizzly bear with gut-aches. He had a habit of commanding attention with a soft voice, but I have heard him call up executives for a reckoning in a manner that made me glad I worked elsewhere. He had a way of creating excitement and of getting the best out of people.

In his article Ted gives credit to a lot of fine men with whom it has been my privilege to work. He does make an error, however, which I must correct. He was the man most responsible for the LP. He was no inventor—he was simply a man who seized an idea whose time

was ripe and begged, ordered, and cajoled a thousand men into bringing into being the now accepted medium of the record business.

After the introduction of the LP, Ted left Columbia Records and—under terms of his separation contract—kept out of the record business for some time. Later he was to be an independent adviser at Kapp; then there were eighteen months as president of Everest Records, when that interesting company was in its heyday; and finally for several years he was in the prerecorded-tape marketing business for Ampex.

In November 1967, with the twentieth anniversary of the birth of the LP coming up, it occurred to me that Wallerstein was the perfect person to tell it as it was. A telephone call brought the familiar voice to the other end of the line, and, after a hastily phrased question, he allowed as how he'd like to do such an article. Somehow it got sidetracked until recently, when I mentioned its existence to Leonard Marcus, editor of HIGH FIDELITY. Marcus was looking for original material by people who were instrumental in the development of high fidelity for HF's silver-anniversary issue. I hope it will clear up a lot of misconceptions about those early days of the LP.

I wish that Ted could have had the satisfaction of seeing it in print, but he died September 2, 1970. W.B.

IN 1938 I HAD persuaded William S. Paley, president of the Columbia Broadcasting System, to purchase the old American Record Corporation, which controlled Columbia Records, for the sum of \$700,000. On January 1, 1939, this purchase became final, and I found myself president of the newly acquired company. As soon as we had moved from the small place American Records had at Broadway and Fifty-seventh Street to 799 Seventh Avenue, there was discussion of a joint research project with CBS for the purpose of making a longer-playing record. Nine years later this was to culminate in the LP.

Such records were not new to the record business, of course. RCA had made them in 1932 and, as a matter of fact, when I became general manager of the Victor Division of RCA on July 1, 1933, my first act was to take them off the market. The idea was good and they might have sold, but there were technical problems. Most of the records were made from Victorlac, a vinyl compound developed by Jim Hunter; the pickups available at that time were so heavy they just cut through the material after several plays. The complaints from customers all over the U.S. were so terrific that we were forced to withdraw the LPs. If you could get a new pressing of one of these records today and play it with a modern lightweight 2-mil pickup, it probably would sound pretty good.

In 1933 records had fallen into disuse to such an extent that the problem was to find some way to get people to listen to them again. RCA developed at Camden the Duo Jr. player, which could be attached to your radio. There were by this time 20 million radios in the U.S., and it seemed to me that this was our big hope in trying for a comeback of the business that had shrunk nationally to probably only \$10 million. It worked beautifully, and the little attachment, which was sold at our cost, \$9.95, was instrumental in revitalizing the industry. Years later I was able to use this idea again with the LP.

When we were getting ready to move to Seventh Avenue, we were pondering the type of recording equipment to use. Thinking ahead to the longer record, I insisted that our setup be built so that everything that was recorded at 78 rpm was also done at 33 rpm on 16-inch blanks. This gave Columbia a tremendous advantage over its competitors, who, when LP finally appeared, were forced to make copies from their old, noisy shellac records for any material predating tape. RCA issued many of these old records with words of apology for their poor quality printed on the jackets. Columbia had masters of good quality going back almost ten years, and this made a great deal of difference in our early technical superiority.

We were able to work on the longer record for only about a year until the outbreak of World War II. Despite the interruption, the staff that was working on the project in 1939 was pretty much the same as the one that finally finished it in 1948. From Columbia Records there were Ike Rodman, Jim Hunter, Vin Liebler, and Bill Savory. I had persuaded Bill Bachman to leave General Electric and come to Columbia just before the work had to be stopped. Bill's contribution was tremendous. CBS was represented by Rene Snepvangers, who concentrated on the problem of developing the lightweight pickup that was a key factor in the success of our plans. Peter Goldmark was more or less the supervisor, although he didn't actually do any of the work.*

I want to emphasize that the project was all a team effort. No one man can be said to have "invented" the LP, which in any case was not, strictly speaking, an invention, but a development. The team of Liebler, Bachman, Savory, Hunter, and Rodman was responsible for it. If one man is to be singled out, it would have to be Bachman, whose work on the heated stylus, automatic variable pitch control, and most especially the variable reluctance pickup was a starting point for a great deal of what was to come.

Very quickly they went to work on what eventually was the final approach: the 1-mil groove and more lines per inch. Even a 1-mil groove was not unique. When I was at RCA, engineer Fred Barton asked me if he could cut some 1-mil records. That was in 1935 or '36. He did a number of sessions, mostly with Stokowski and the Philadelphia Orchestra, which we used to record in the old Church studio in Camden. But the records wouldn't stand up after he made them, because he didn't have the proper equipment to play them on.

When the war was over and the project began again, the health of the record business was excellent. Columbia Records' sales had increased from about \$1 million when CBS purchased it to \$10 million or \$12 million by 1945. Columbia's artist list had grown greatly as well. I managed to get the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Pittsburgh Orchestra, the Chicago Symphony, and the Cleveland Orchestra, and on our pops list were Benny Goodman, Mary Martin, Frank Sinatra, and Eddie Duchin. The time was ripe for the introduction of something new into the industry.

Every two months there were meetings of the Columbia Records people and Bill Paley at CBS.

*Goldmark, of course, is traditionally credited with being the "inventor" of the LP. Wallerstein's remark seems to indicate a degree of bad feeling between him and Goldmark. The latter, in his autobiography, *Maverick Inventor* (Saturday Review Press, 1973), claims that, when he first proposed developing a long-playing disc to Wallerstein in 1945, "he listened to me patiently for exactly three minutes, put an arm around my shoulder, and suggested in a fatherly manner that I should drop the entire project and do something in the television line instead," and that Wallerstein continued to discourage the LP's development right up until its success.—Ed.

Ted Wallerstein, flanked by conductor Fritz Reiner and Goddard Lieberson, then a recording director in the Masterworks Division, examines some of the early LPs, while conductor George Szell listens intently.



Photographs courtesy CBS

Hunter, Columbia's production director, and I were always there, and the engineering team would present anything that might have developed. Toward the end of 1946, the engineers let Adrian Murphy, who was their technical contact man at CBS, know that they had something to demonstrate. It was a long-playing record that lasted seven or eight minutes, and I immediately said, "Well, that's not a long-playing record." They then got it to ten or twelve minutes, and that didn't make it either. This went on for at least two years. Mr. Paley, I think, got a little sore at me, because I kept saying, "That's not a long-playing record," and he asked, "Well, Ted, what in hell is a long-playing record?" I said, "Give me a week, and I'll tell you."

I timed I don't know how many works in the classical repertory and came up with a figure of seventeen minutes to a side. This would enable about 90% of all classical music to be put on two sides of a record. The engineers went back to their laboratories.

When we met in the fall of 1947 the team brought in the seventeen-minute record. There was a long discussion as to whether we should move right in or first do some development work on better equipment for playing these records or, most important, do some development work on a popular record to match these 12-inch classical discs. Up to now our thinking had been geared completely to the classical market rather than to the two- or three-minute pop disc market.

I was in favor of waiting a year or so to solve these problems and to improve the original product. We could have developed a 6- or 7-inch record and equipment to handle the various sizes for pops. But Paley felt that, since we had put \$250,000 into the LP, it should be launched as it was. So we didn't wait and in consequence lost the pops market to the RCA 45s.

It was decided to have the record ready for the fall of 1948. We made a rapid investigation to see whether we could manufacture our own players and very quickly discovered that we had neither the skills nor the time to develop them. Consequently we talked to other manufacturers about making a player. Although several were willing, Philco was chosen to make the first models. I was a little unhappy about this, because I felt that all of the manufacturers should be making a player of some sort—the more players that got on the market, the more records could be sold. Philco did a good job, and it really took some very fancy tricks to develop the player and have it ready to go on the market in such a short space of time. Our engineering group showed them how; in fact all of the basic technology came from Columbia Records.

In the field of plastic engineering we had the advantage of having with us Jim Hunter, who had developed Victorlac. Actually, for a short time RCA had an exclusive on the use of vinyl from Union Carbon and Carbide. Vinyl also had been used in the transcription business by all manufacturers since about 1932. Its quiet surfaces made it an ideal material for the purpose, and its short life, because of the heavy pickups, was not important because transcriptions were played only once.

Nothing much had to be changed at our Bridgeport, Connecticut, plant. The same plating facilities and the same record presses were used. Scully lathes were used, as they are today. The cutting heads were, of course, ours too. To Hunter must go a great deal of praise, because it is one thing to build a prototype and quite another thing to make a product in quantity, and this he managed to do within an extremely brief period.

Apparently nobody in the record industry had any faint idea of what we were doing. The only people who knew about it were those directly connected with the project, and they had instructions

From Transcription Disc to LP

In the "good old days" the limitations of 78 rpm required the breaking up of movements of a work into segments lasting four minutes and twenty seconds—or less—per side. This was changed by Columbia at the insistence of Ted Wallerstein in 1939. That year Columbia began recording on 16-inch, 33 $\frac{1}{3}$ -rpm, 3-mil transcription discs. These sides could last a maximum of fifteen minutes. How were 78s and, subsequently, LPs made from them?

As an example, let us take the Beethoven Symphony No. 5 with Bruno Walter, which was among the first LPs Columbia issued (ML 4009) but which was first issued some time before the advent of the LP as 78-rpm set M 498. The following is not a literal description of the transfer of the 16-inch acetates of the C minor to LP and 78, but it is close enough for illustration.

Columbia's concern when the C minor was first recorded was production of 78 rpms. For this an engineer and a musical assistant would dub the 16-inch 33-rpm records down to 12-inch discs at 78 rpm. (There were no tape recorders in those days.) At points where a 78 side was to break—they had been determined in advance—the 16-inch acetate was either stopped or faded as the music required.

Even in 1939 Wallerstein had faith that a real LP would someday be feasible, so he instructed that two 16-inch acetates be cut simultaneously (at considerable expense). Acetate A was used for the process described above, and Acetate B (a "safety") was stored in air-conditioned vaults.

Then came the time to make the LP. Wallerstein asked Bill Bachman how long it would take to reduce a hundred records' worth of these stored treasures to the new LP. Bachman said he guessed about six months. Ted said, "Bill, don't guess, be sure!" Bachman hedged his bet by three months.

To transfer these 16-inch discs to LP format took the simultaneous combined talents of three men: two engineers and a musical producer. Most of the first LPs were transferred by cutting engineer Bill Savory with the assistance of Paul Gordon; the musical producer was Howard Scott. The



Howard Scott with Sir Thomas Beecham

cutting room consisted of the lathe—with the new 1-mil cutting stylus—controlled by Savory; beside it were two heavy turntables with appropriate switches and faders controlled by Gordon; at a music stand was a very nervous Scott with a score properly marked for the breaks between acetates. He had a right to be nervous. Savory lowered the cutting head, and at a signal Gordon released Acetate A with what we'll say, for purposes of explanation, was the first eight minutes of the C minor. Scott watched his score carefully for the magic point where Acetate A stopped and Acetate B had to start. Scott gave the signal. Gordon released Acetate B and faded out Acetate A, and—eureka!—no break in continuity

Theoretically! For even if the first segue was right, the second or third or fourth or fifth might blow, and the three men would say impolite words and go right back to the beginning. To say that all of this required a certain knack is to say the least. Ted said that he considered this trio to be the unsung heroes of the early success of the LP. Along the way, somebody at CBS thought up a computer that would sync the three turntables somehow and eliminate Scott and company. It worked beautifully—on the drawing board. Also, when the team was about a third of the way through the project, Bachman broke the news that they had been inadvertently cutting with the wrong size stylus. And so, three months already shot, they had to start from scratch. Things got serious then, and Scott brought in a mattress.

It is well to remember that the reason that Columbia went to all the fuss was to have, unplayed, in perfect condition, a superior-sounding record from which to copy when the LP became an actuality. By the time RCA threw in the sponge in 1950, the tape recorder had become standard operating procedure and the latecomers to LP had no such trouble. On the other hand, RCA had to go back to either mint-copy records or worn metal mothers to derive their early LPs, and that is why early Columbia LPs from 1948 were far better-sounding than early RCAs.

W.B.



Development of the LP was a team effort, but the work of Bill Bachman (l.) and Jim Hunter (c.) seemed to Wallerstein of prime importance. CBS president William Paley prodded and lent support.

to tell no one. When we were pretty well ready to go I showed the plan to an official of EMI and to Ted Lewis of English Decca. Both were impressed, but EMI was in a spot because in most of the world, except the U.S., it was tied up with both RCA and Columbia. So it tried to stall. For that reason I was perfectly willing to help Lewis as much as I could, because we felt that if he brought these records on the market in Europe, it would force EMI's hand. This turned out to be necessary, because, while English Decca was the first major firm to accept LP, EMI was one of the last. Sir Louis Sterling, the onetime head of EMI, told me in 1950 that the company had lost almost \$4 million and were almost out of the classical record business at the time they finally introduced LPs.

Columbia also had an advantage in that we were the first people in the U.S. to use tape for master recording. Murphy was one of the first to see a German Magnetophon tape recorder in newly liberated Luxemburg after the war. He quickly packed it up and shipped it back to CBS. Not long thereafter both EMI and Ampex came out with machines, and we immediately placed an order for both. By mid-1947, we were using them and had discontinued direct disc cutting. The Ampex proved to be the better machine, so we sent the EMI machines back.* Of the originally issued LPs about 40% were from tape originals.

In April 1948, two months before the LP's first public showing, Paley called David Sarnoff of RCA and told him that we had a new development in the record field that we would like very much for him to see. A meeting was arranged in the board room of CBS, and I demonstrated the LP. Not much was said, but I did have the impression that General Sarnoff was pretty upset. In the silence that followed, Paley said he'd be glad to discuss an arrangement for licensing.

Probably, when they left, Sarnoff's men told him that there was nothing patentable about the device. In fact there are no basic patents on the LP, so

*Wallerstein's memory seems to be faulty here. Ampex did not come out with its first tape recorder, the Model 200, until April 1948. The first two of these went to John Mullin (see following article) for ABC's Bing Crosby broadcasts.—Ed.

RCA was free to do its own research. They came back to us in a few days and said they weren't interested, and I think it was a bit of a blow to Paley that he wasn't going to make a lot of money in licensing.

Within a few weeks RCA in turn invited us to view what their developments were. They laid particular emphasis on tape on a consumer level. Well, we had been working with tape longer than they had, and we saw no prospects for revolutionizing the record industry with tape. This was just a bluff, as they had nothing to show. As a matter of fact, they didn't even demonstrate a tape recorder to us—only talked about it. The 45 wasn't even mentioned and probably wasn't even on their minds at the time. Apparently it was an idea they had come up with earlier, discarded, and then resurrected as some sort of answer to Columbia.

I was glad it went the way it did. Actually I think that Paley was badly advised on the possibility of a licensing arrangement, which was the only reason he showed it to RCA. The only protection that Columbia had for its new development was the term "LP" itself, which I had originated and which we had then copyrighted. As a consequence, although many other firms could make long-playing records, only Columbia could make an LP. However, because of its constant usage, the term has since passed into the vocabulary along with nylon and aspirin.

On June 20, 1948, the first public demonstration was held at the Waldorf-Astoria Hotel. By this time, Bachman and the rest of the team had managed to lengthen the LP to about twenty-two minutes. As I stepped up to the podium to address the fifty-odd representatives of the press, on one side of me was a stack of conventional 78-rpm records measuring about eight feet in height and another stack about fifteen inches high of the same recordings on LP. After a short speech I played one of the 78 discs for its full length of about four minutes, when it broke, as usual, right in the middle of a movement. Then I took the corresponding LP and played it on the little Philco attachment right past

that break. The reception was terrific. The critics were struck not only by the length of the record, but by the quietness of its surfaces and its greatly increased fidelity. They were convinced that a new era had come to the record business.

At our annual sales convention a little later in Atlantic City, Paul Southard, our sales manager, had a rather clever idea: He designed his speech so that it ran exactly the length of *The Nutcracker Suite*, which was on one side of an LP. When Paul began to speak the stylus was placed on the record, which continued playing very softly in the background. When the speech ended and Paul removed the stylus, the distributors went wild.

And the reception in the stores was overwhelming. Columbia had a large stock of good will with dealers, thanks to the fact that we had been responsible for the renaissance of sales in both pops and classics.

Columbia made its technical know-how available to any who wished it, and it was not long until other companies began issuing LPs. I believe that the first three to do so were Vox, Cetra-Soria, and Concert Hall, with Columbia doing the pressing. But soon Capitol, Mercury, Decca and indeed all of the other companies, large and small, were issuing them.

Columbia had to remain in the attachment business for less than a year. We quickly reduced the price of the attachments from \$29.95 to \$9.95, which was our cost. As it had been in 1933 so it was now: What we wanted were record sales. We were not in the equipment business and were delighted to see other manufacturers almost immediately begin to include LP-playing equipment as a standard part of their lines. Before long the "Tombstone," as the first jacket design that was used on most of our LPs was called, became a regular display at record stores.

The records sold right from the start. During the first two years of sales, our profits were down, but we did always make a profit. Up until February of 1949, nothing was heard from RCA. Then it announced the 45-rpm record, which of course was

fine for short pops numbers but no good at all for classics. With both companies firmly committed, the battle of the speeds was waged. RCA especially spent huge sums of advertising money trying unsuccessfully to convince the public that the 45 was really a good thing for classics. Our policy for advertising was not to compare the products. We were pushing LPs, and there was no comparison.

Other things, too, conspired against RCA. I was lucky enough to get the recording rights to *South Pacific* with Ezio Pinza and Mary Martin, and the record was released just about the time of the introduction of the 45. It is still the third largest selling album of all time* and was a huge hit in 1949 on LP. Then there were little things like a meeting of dealers and distributors at the New Yorker Hotel, with Joe Elliot of RCA and I answering questions. It must have been embarrassing for poor Elliot, who had no answers.

Actually the introduction of 45s didn't touch the sales of LPs at all. Columbia quickly began to issue single pops records on 45s, which were, and indeed still are, the accepted medium for singles.

I was amazed when I learned that during the period in which RCA held out against the LP—that is, from June 1948 to January 1950—it lost \$4.5 million. It had lost practically all of its classical sales and was beginning to lose its artists. Pinza, whose records had been released by Victor since the beginning of his career, signed an exclusive contract with Columbia. And there were others. Rubinstein, Heifetz, and other big-name RCA artists were threatening to leave. During the same time, Columbia had cleared over \$3 million.

I don't remember having any particular interest in RCA's announcement on January 4, 1950, that it was making available its "great artists and unsurpassed classical library on new and improved Long Play (33 rpm) records." By that time the whole thing was academic.

*This was as of 1968. Since then a number of records have surpassed "South Pacific" in sales, including the film soundtrack of another Rodgers and Hammerstein show, *The Sound of Music*. But the sales of the album "South Pacific" are still a very respectable 2 million.



Columbia's first LP release (left) displayed the now-classic "Tombstone" design. RCA made its LP bow with "Theme Songs" in 1950.

by John T. Mullin

Creating the Craft of Tape Recording

When a GI sent a German tape machine back home to America, he only glimpsed what it would mean to his—and recording's—future.

IN 1944—LIKE THOUSANDS of other GIs just before D Day—I was in England. Because of my background in electronics, I was assigned to the Signal Corps, troubleshooting a problem the Army was having with radio receivers that were picking up severe interference from the radar installations that blanketed Britain.

I became so intrigued with what I was doing that I would work until two or three in the morning. I wanted music while I worked. The BBC broadcasts filled the bill until midnight, when they left the air. Then, fishing around the dial in search of further entertainment, I soon discovered that the German stations apparently were on the air twenty-four hours a day. They broadcast symphony concerts in the middle of the night—music that was very well played, and obviously by very large orchestras.

I had some experience with broadcast music and knew what “canned” music sounded like. The American networks wouldn't permit the use of recordings in the early 1940s, because they claimed the quality was inferior. You could always spot the surface noise and the relatively short playing time of commercial 78-rpm discs. Even transcriptions had some needle scratch and a limited frequency response. There was none of this in the music coming from Germany. The frequency response was comparable to that of a live

broadcast, and a selection might continue for a quarter of an hour or more without interruption.

In Germany at that stage, of course, Hitler could have anything he wanted. If he wanted a full symphony orchestra to play all night long, he could get it. Still, it didn't seem very likely that even a madman would insist on live concerts night after night. There had to be another answer, and I was curious to know what it was.

As the Allied armies moved on Berlin, my unit was reassigned to Paris and lodged in a building that had been a maharajah's palace. It was quite something. Each of us had a big room of his own, with lots of space to store equipment in. We were given the job of rooting out technological developments—particularly those with military applications—that the Germans had made in electronics during the war. That meant taking trips into Germany from time to time.

On those trips, I kept finding battery-operated portable magnetic recorders: about a foot long and eight inches wide with tiny reels. All of them used DC bias, which meant fairly poor signal-to-noise ratio, limited frequency response, and distortion in the high frequencies. But that didn't matter, because they were intended for dictation in the field; bare intelligibility was the prime criterion. We found so many of these recorders that we started dumping them in the maharajah's courtyard. When I left Paris there was quite a pile of electronic hardware out there, rusting in the rain.

In July 1945 a Lt. Spickelmeyer and I were sent to

Germany to look into reports that the Germans had been experimenting with high-frequency energy as a means to jam airplane engines in flight. Our mission was to investigate a tower atop a mountain north of Frankfurt. There, in an enormous basement room, were two gigantic diesel engines and generators, apparently designed to pump out high-frequency energy to resonate the ignition systems of enemy planes. Nothing ever came of it.

While we were poking around I met a British army officer who was there on the same mission. The subject of music and recording came up, and he asked if I had heard the machine they had at Radio Frankfurt. When he told me it was a Magnetophon—the term that Germans used for all tape machines—I assumed it was similar to the recorders we had been junking in Paris. He raved about the musical quality of this recorder and urged me to listen to it, but I thought he simply didn't have a very good ear.

On the way back to my unit, we came to the proverbial fork in the road. I could turn right and drive straight back to Paris or turn left to Frankfurt. I chose to turn left. It was the greatest decision of my life.

The radio station actually was in Bad Nauheim, a health resort forty-five miles north of Frankfurt. The station had been moved into a castle there to

escape the bombing of Frankfurt, and it was then being operated by the Armed Forces Radio Service. In response to my request for a demonstration of their Magnetophon the sergeant spoke in German to an assistant, who clicked his heels and ran off for a roll of tape. When he put the tape on the machine, I really flipped; I couldn't tell from the sound whether it was live or playback. There simply was no background noise.

The Magnetophon had been used at Radio Frankfurt and at other radio stations in occupied Germany by the time I stumbled onto it, but there was no official word that such a thing existed. The people who were using it to prepare radio programs apparently were unaware of its significance. For me, it was the answer to my question about where all of that beautiful night-music had come from.

Lt. Spickelmeyer and I went to work photographing all the manuals and schematics. I saw to it that the Signal Corps got two Magnetophons. When we came upon more, I kept two for myself. During my last few months in the Army, I took these machines apart and sent them home to San Francisco in pieces. Regulations specified that a war souvenir had to fit inside a mailbag in Paris or it couldn't be sent. I made little wooden boxes for the motors, shipping each one separately. In all, it came to thirty-five separate items. Any one of



A Magnetophon from the wartime Frankfurt radio station, similar to those discovered and sent home by the author. Machines such as these were the source of the strange nighttime broadcasts heard by Mullin when he was a GI stationed in England during the war.



John. T. Mullin, center at Magnetophon, gives the first demonstration of professional-quality tape recording in America for the San Francisco chapter of the Institute of Radio Engineers on May 16, 1946. Mullin's partner, William Palmer, is second from left. The unusual doughnut-shaped nine-celled folded-horn speaker in a four-foot-square enclosure, dubbed "the tub," was made by Western Electric.

those boxes could have been lost or damaged, but all of them arrived safely. Reassembly, early in 1946, must have taken me three or four months, including the assembly of the electronics, which I wired anew with American parts.

Once I got the units together, I started showing them to audio professionals. The chairman of what was then the Institute of Radio Engineers (now the Institute of Electrical and Electronics Engineers) heard about them and asked me to give a demonstration at the May 1946 IRE meeting in San Francisco. With Bill Palmer, my business partner in those days, I had recorded some music at NBC and at station KFRC in San Francisco. The station had a pipe organ, which was particularly effective for showing off the Magnetophons.

In the audience for the first San Francisco demonstration was Harold Lindsay, who, a few months later, was retained by Ampex. That company had been making aircraft motors during the war but was now looking for a new product, preferably in professional sound. The tape recorder seemed to be a natural.

In June 1947, before Ampex really got involved, I was invited to give another demonstration—this time for Bing Crosby. He had been with NBC until 1944, doing the *Kraft Music Hall* live.

He's a very casual person, and he resented the regimentation imposed by live broadcasts. Some weeks he wasn't in the mood and hated doing a broadcast. At other times he was ready to do two or three at a crack. He didn't like having to keep an eye on the clock and being directed to speed things up or draw them out.

The obvious solution was to record the shows. But NBC had told Crosby flatly that it wouldn't air a recorded show on the network: It never had, and it wasn't about to start. So Crosby took a year off, and when he returned it was with Philco on the new ABC network. ABC and Philco had agreed to let him record.

But because the process involved recording and re-recording on transcription discs, quality did suffer—at times to the point where the sponsor threatened to cancel the show because, during that first year at ABC, the audience rating was falling off. Philco blamed the poor audio. Crosby's voice didn't always sound very good after two or three transfers.

During the 1946-47 season ABC's engineers recorded each show in its entirety on 16-inch transcription discs at 33 rpm. If everything went perfectly, there was no problem—they simply would air it as transcribed—but that seldom happened.



Mullin, with Bing Crosby, listens to a tape-edited show being played back via the Magnetophon.

Almost invariably, there was editing to be done. That meant copying some discs onto new ones, making adjustments as they went, maybe substituting a song that had gone better in rehearsal for the final take. Since they recorded everything in rehearsal as well as what took place before the audience, there were plenty of bits and pieces to work with.

Sometimes it was necessary to make what were called predubs. Say they wanted to use three cuts from three different discs, all within a matter of a few seconds. That didn't allow enough time to get each one cued up during re-recording. So they would make little pre-transfers, or predubs, making copies until all the cuts were added. The final record, therefore, might be two or three generations removed from the original.

Bill Palmer and I had been using tape for soundtrack work (he already had a going business in the film industry before we joined forces), where magnetic recordings were far better in quality and more easily edited than the optical tracks that were standard for films at that time. We were introduced to Murdo McKenzie, the technical producer of the Crosby show, through our Hollywood contacts. And after our demonstration we were invited back to record the first show of the 1947-48

season. Crosby's people didn't say, "You have the job." They only wanted to see how tape would compete with the disc system they had been using. When I taped that first broadcast, they asked me to stay right there after the show and edit the tape, to see if I could make a program out of it. I did, and they seemed to like what they heard.

Once the Crosby people bought the idea, they had to find a place for me to work. The American Broadcasting Company had been the Blue Network of NBC until, a short time before this, the government ordered NBC to sell it. NBC and ABC were still in the same building at Sunset and Vine in Hollywood. Crosby broadcast from what had been one of the major NBC studios.

Prior to the breakup, there had been what they called a standby studio, scarcely larger than a hotel room, with two little control rooms at one end. One was the Blue control room, the other was for the NBC Red Network. There was nothing in this studio but a piano, a table, and two microphones. If one of the networks lost its feed from the East, as they did once in a while, somebody could dash into the standby studio to play the piano. An engineer would run into the control room for whichever network was out, and it was on the air again with local programming.

Once the networks split and ABC had adopted the principle of using recordings on the air, there was no need for the standby studio. So that's where they set me up. I installed my machines, moved in a sofa and a couple of chairs, and it became a little living room. It was a delightful place to work.

Crosby's taping schedule was determined by two factors: when he was available, and when Bill Morrow, the writer, could come up with the material. Sometimes we went right up to the wire. At other times we would be two months in advance. We might do three shows in a row—one a day—particularly if we were in San Francisco, where Crosby liked to work because of the audiences.

Murdo McKenzie was a very meticulous man. It was his responsibility to make sure that a studio was available, that the musicians would be there, and that Morrow would have the script. After the show was recorded, it was Murdo's responsibility to satisfy Bill that his script had been handled properly. And if there was anything at all that indicated where I had made a cut, I would have to rework it until it was inaudible—either that or abandon it. Sometimes it would take me a whole week

to put a show together after Bing had performed it.

I had two recorders and fifty rolls of tape to work with—just what I had sent home from Paris. With those fifty rolls I was able to do twenty-six Crosby shows—splicing, erasing, and recording over the splices.

There were no textbooks on tape editing in 1947, so I had to develop my own techniques. There was no such thing as actual splicing tape, as we have it now. I began with a cement very similar to that used in film editing. The problem with it was that you could hear the splice—a sort of thump—if there wasn't complete silence where it occurred. I then switched to ordinary Scotch mending tape, along with a pair of scissors and a can of talcum powder. Mending tape was fine for the first day or so, but before long the adhesive would begin to bleed, sticking one turn of tape to the next. Then the tape would break, and we would have a real mess. Before I used a roll, I always went through it and rubbed powder on the back of every one of those splices. That would get me by for a while, but soon they would be sticky again.

When the show was finally assembled on tape, it had to be transferred to disc because nobody—in-

cluding me—had confidence that this newfangled thing could be relied on to feed the full network. When someone asked me what would happen if the tape were to break, I didn't have an answer. Since each roll ran for twenty-two minutes (at 30 ips), a half-hour show took two rolls and required the use of both machines. I would have no backup if the machine that was on the air failed.

We continued to record all of the material from the afternoon rehearsals. Crosby didn't always know his songs very well, and he might start one and blow it. John Scott Trotter, the music director, would play the tune on the piano. When Bing got it, we would record two or three takes.

In the evening, Crosby did the whole show before an audience. If he muffed a song then, the audience loved it—thought it was very funny—but we would have to take out the show version and put in one of the rehearsal takes. Sometimes, if Crosby was having fun with a song and not really working at it, we had to make it up out of two or three parts. This ad-lib way of working is commonplace in recording studios today, but it was all new to us.

The BASF tape I was using had the iron particles imbedded in the plastic instead of coated onto it, and since the tapes were not of a consistent thickness the sound quality and volume would change from one roll to another. The thicker the tape, the louder the low frequencies. So, having put together a show with various rolls, it was necessary for me to take them apart again afterward and sort the pieces by thickness. I didn't dare throw away an inch of that German tape, because I didn't know where I could get any more.

The salvaging of the tape is a story in itself. Many a night I stayed in my studio, doing just that. In those days, the building was supposed to be closed after hours. The guard would try to throw me out, but unless I stood my ground there would be no tape for the next day's recording session.

In order to get some sleep, I made use of the Buzz Bomb Effect. In England during the war, if a



Above, Crosby with Bob Burns, whose off-color jokes provided the program material for the first canned laughter. Right, the show's cadre: writer-producer Bill Morrow, with bow tie; music director John Scott Trotter; and technical producer Murdo McKenzie.





Mullin in 1950 with two "portable" Model 200 Ampex tape recorders (note the handles) and the first Model 300 to leave the factory. With these three machines, Mullin had available a full range of advanced editing techniques.

buzz bomb came our way, we woke up. But if it created a Doppler effect, that meant that the bomb was going over to one side, and we stayed asleep. That kind of sensitivity will develop after a while. So I would put a low-frequency tone onto the tape, with the machine set to monitor this tone, and lie down on the couch for a little sleep. When the level of the tone changed, I'd wake up, stop the machine, take the tape apart, sort out the new piece onto the correct roll, and go back to sleep.

The first two Ampexes (modeled on the Magnetophon) finally appeared in April 1948 and were followed immediately by twelve more for ABC. The ABC order had, in fact, made possible the final financing of the first two—Ampex Model 200, serial numbers 1 and 2, which were presented to me. They went into service on the twenty-seventh Crosby show of 1947-48. Still, ABC insisted on broadcasting from discs until its technical people were sure of their backup capacity and of the reliability of tape. But we retired my Magnetophons, which were getting pretty tired by that time.

As we became more familiar with tape, and as blank tape became available from 3M and others, we found that we could do all sorts of things that weren't possible on disc. One time Bob Burns, the hillbilly comic, was on the show, and he threw in a few of his folksy farm stories, which of course were not in Bill Morrow's script. Today they wouldn't seem very off-color, but things were different on radio then. They got enormous laughs, which just went on and on. We couldn't use the jokes, but Bill asked us to save the laughs. A couple of weeks later he had a show that wasn't very funny, and he insisted that we put in the salvaged laughs. Thus the laugh-track was born. It brought letters, because those big guffaws sounded ridiculous after the corny jokes.

We considered the ability to splice in laughs a technical achievement. We had to trim carefully so that, where we went into or came out of a laugh, the levels would be the same as those on the laugh we were replacing. It was pretty tricky; we had no way of fading in or out.

About two years later, Chesterfields had replaced Philco as sponsor of Crosby's show. One night Bing had a cold. While doing a commercial with announcer Ken Carpenter, Bing said, "If you like smoking (cough)"—and blew it right there. The audience laughed. As soon as the show was over, the ad-agency men were in my control room. In the end, we had to re-record the commercial.

Then there was the time that Crosby was ad-libbing with Bob Hope. Hope loved to take the script that Morrow had written and throw it out into the audience, saying, "Let's go on from here without a script." Crosby didn't like that very much, but they would make a good show of it. On this particular occasion, Hope said, "It's a lucky thing for you that . . ." Before the show was over the people from Chesterfields were in demanding, "What can you do about it?" I didn't know what they were talking about. "That reference to Lucky Strike," they explained. We had to replay the tape, find the offending word, and assure the sponsors that it could be removed.

Much of what we did—things like making up a song out of several takes, "inventing" canned laughter, tight editing to take out offending material—has become commonplace. But I had to learn for myself. It was part of a process of discovery—sometimes serendipitous—that began at that fork in the road outside Frankfurt. Sometimes I wonder what would have happened had I turned toward Paris. Perhaps, for the tape recorder, the story would have had much the same outcome; for me it would have been quite different. ●

by Ted Wick

Creating the Movie-Music Album

*Gloria Swanson's eyes inspired the quest for
motion-picture scores on discs.*

AS FAR BACK as I can remember I have been fascinated by movie music. In fact, at age fourteen I was allowed to play an entire Saturday matinee while the theater organist took off for a rendezvous. I was in seventh heaven, inventing sensuous love music while, on the flickering screen above the console, Gloria Swanson drove her lover crazy with those magnificent eyes. Alas, my toe touched a button that activated a fire-alarm-bell sound effect. Miss Swanson glared at me from above. Soggy watermelon rinds and apple cores pelted me from behind.

During the ensuing years the screen images found voices and whole symphony orchestras underscored the action with music that, to me at least, was often as interesting as Bach, Beethoven, and Brahms. Once heard in a movie theater it was ended, however, unless one wanted to sit through a second or third showing of the film. The idea of having some of the better motion-picture musical scores committed to disc so they could be purchased in any record store and enjoyed over and over again became an obsession with me.

It was an almost unheard-of California frost that wiped out half the orange crop that provided me with the opportunity to realize my dream. Sunkist was forced to abandon the radio show on which I was working, and I found myself staggering under

the title of "Director of Radio Advertising and Exploitation" at the little Culver City movie studio ruled by David O. Selznick. It was here that *Gone with the Wind* had been filmed, and often I ate my lunch, surrounded by the ghosts of Scarlett and Rhett, on the porch of the still-standing set for Tara.

But it was like being shoved out to sea on a raft. A man who made it quite clear he had no idea why I had been hired, and therefore wanted little or nothing to do with me, curtly explained that I was to write and produce radio spot announcements advertising Selznick's films and to get free plugs on as many radio shows as possible. This assignment was among the many things of which I knew absolutely nothing.

My first project was *Since You Went Away*, which then (early 1944) was about to be released. I liked the film immensely, but most impressive was Max Steiner's score. As I listened to it, Lou Forbes, Selznick's musical director and brother of Leo Forbstein of Warner Bros., walked into the cutting room. I found myself blabbering to him about how wonderful the music was and why we should make some records of it. He listened patiently while I, without really knowing what I was talking about, outlined a plan to make a promotional record that we could give to radio stations, hoping thereby to get some of those plugs that I was expected to produce.

Forbes agreed to take the existing score, edit it, write transcription bridges where necessary, and

record it as an experiment. I assumed he had the money in his budget to do this, and he assumed it was I, with my high-sounding title, who had the budget. On this plateau of misunderstanding, we plunged ahead.

On a balmy September night in 1944, Lou gathered seventy-seven musicians at the huge recording stage he had rented for the occasion at the Samuel Goldwyn studios. Since many radio programs were fifteen minutes long, we limited the length of the recording to fourteen minutes, allowing the stations a little time to insert a commercial. Forbes gave the initial downbeat and exactly fourteen minutes later concluded the disc in one take. He was something of a genius. I was a quivering bundle of emotion.

But there, at last, was the music from *Since You Went Away*, neatly transcribed on one of those huge 16-inch transcription platters. From this master we made over a thousand pressings, which, accompanied by a printed commentary I had written, were sent to every radio station in the country. Now all we had to do was wait to see if anything happened.

The first thing that happened was a summons to

Selznick's office. I didn't require an invitation to be seated. The bellow of rage that greeted me was so powerful I literally was thrown back into a chair. "Just who in God's name gave you permission to hire seventy-seven musicians and record the music from my picture?" he demanded. "And exactly why?"

He was horrified that no radio announcer's voice would be on the promotion disc extolling the greatness of David O. Selznick as a producer, to say nothing of mentioning all the names of his great cast. He insisted that no announcer in his right mind would read the printed material I'd sent out with the discs. He was aghast that I planned to spend more than \$10,000 of his good money on such a ridiculous idea.

I trembled mightily as I left The Presence, but since no pink slip appeared to be forthcoming, and since there was no turning back anyway, I pressed on with the project.

Roughly a month before the world premiere of *Since You Went Away*, not only was practically every radio station in the country playing all or part of the musical score, but the announcers were mentioning the names of the film, its exalted pro-



Springer/Bettmann Film Archive

A promotional recording of Max Steiner's score for *Since You Went Away* (1944), with Shirley Temple, Jennifer Jones, and Claudette Colbert, proved that a widespread interest in movie music existed.



Springer/Bettmann Film Archive



Wide World

Max Steiner (left) and Miklós Rózsa—their movie scores won Oscars in 1944 and 1945.

David O. Selznick: "Just who in God's name gave you permission to record the music from *my* picture?"

ducer, and the entire cast as well. This amounted to over a thousand plugs per day nationwide.

Certainly not to my surprise, Steiner won the 1944 Academy Award for his score. What did surprise (and delight) me was the terse memo from Selznick that arrived the following morning. "I bow to your wisdom," it read—probably the shortest memo Selznick ever wrote.

Many radio stations had passed on to me great batches of letters from listeners asking where the *Since You Went Away* discs might be bought. Of course, they couldn't be. But the letters were proof to me that there was an audience and a market for commercial movie albums.

So, armed with the letters and a carefully prepared sales pitch, I set out to get a soundtrack album for Selznick's next picture, *Spellbound* (1945), starring Ingrid Bergman and Gregory Peck and directed by Alfred Hitchcock. Miklós Rózsa had written a wildly interesting score involving the use of an electronic instrument called the theremin.

An appointment was arranged with James B. Conkling, then head of Capitol Records, whose offices were above a large record store at the corner of Sunset Boulevard and Vine Street. (The famous round Capitol Tower had not yet been conceived.) Conkling rejected my idea as "commercially unsound." I was similarly rebuffed by all the other major recording companies.

Finally, I found myself talking to Boris Morros, who had a tiny recording company called ARA Records on Robertson Boulevard. He agreed to press and distribute for sale an album consisting of five double-faced 10-inch 78-rpm discs, but only if our studio, at Selznick's expense, would produce

the needed master, a matter of \$4,000 or \$5,000. He did make one concession: He would happily sell to us, at a dollar each, the 1,500 albums we needed for radio promotion of our film. These terms nettled me, but I was desperate, and so with fingers crossed I signed the contract.

If ever there was a kind, courteous, enthusiastic, and hardworking gentleman, it was Mickey Rózsa when he went to work arranging the recorded version of his score. I had explained that many radio stations had played only short portions of the *Since You Went Away* music and asked what he'd think of making the last disc side a complete entity in the form of an olio to be called *Spellbound Concerto*. He accepted not only that idea, but my urging to allow two young friends of mine, Eadie Griffith and Rack Godwin, who had just formed a marvelous two-piano team, to play it.

The only available recording studio I could find was a rather seedy former sound-stage at the old Warner Bros. studio on Sunset Boulevard. It came equipped with two ancient Baldwin concert grand pianos, one of which simply would not stay in tune. It took me a frantic hour just to find a piano tuner who would remain with us for the whole evening.

Tape was unheard of in those days. An entire side had to be recorded in one take. If somebody made an error, it all had to be started over from scratch. Rózsa managed to complete all but the concerto side in two and a half hours. Then Eadie and Rack took their places at the keyboards, and the problems began. That infernal piano kept going off pitch, and the poor tuner was losing his mind. So were we all.

When Rózsa realized there were but ten minutes

left before we would go into a large overtime expenditure, he called for a take. I puffed nervously on my umpteenth cigarette. The piano tuner was in a state of collapse. But the take went off like clockwork. Even the miserable piano behaved. We had, at last, given birth to the first commercial set of motion-picture music discs.

On Academy Awards night Rózsa happily accepted his Oscar for Best Musical Score for a Dramatic Picture in 1945. That made the second in a row for a Selznick film score.

An inquiry came from RCA Victor asking who owned the copyright of the *Spellbound* music and who published it. (This I turned over to Selznick's legal department, inadvertently stirring up a hornets' nest. The studio took the position that, having paid Rózsa to write the music, it automatically became studio property. Rózsa took the position that the studio had the rights to his work only for use in the movie. I can't remember the outcome, but, whatever it was, composers were thereafter rather careful about the contracts they signed.) RCA subsequently released a 12-inch 78 disc of the *Spellbound* Concerto, becoming the first major company to issue such a recording.

My dreams were realized, and I was thrilled with my good fortune. But I soon found that not *all* movie scores are fit for commercial release.

Even the process of composing the music for *Duel in the Sun* was in itself a duel, between two volatile men—producer Selznick and the lovable Russian composer Dimitri Tiomkin. The finished product was heavy going, even after being edited

and rearranged for the five-disc set that RCA Victor had agreed to make with Arthur Fiedler and the Boston Pops Orchestra. Two hundred pounds of music were shipped to Boston. Fiedler was appalled.

"Are you aware," he asked me, shortly after my arrival, "that the entire resources of the Boston Symphony Orchestra were not enough for your Mr. Tiomkin? Not only have I had to engage twenty more musicians than we normally use, . . . but I've had a staff of copyists working round the clock correcting all the errors in the parts."

Then came the rehearsal at Symphony Hall. Amid the deafening noise and chaos of the music, the conductor glanced at me occasionally with a baleful "See what I mean?" look.

But the *Duel in the Sun* score was recorded, and I had even convinced myself that half a million copies would be sold. Our publicity campaign proceeded as usual, the recordings being distributed to the growing list of radio stations, to various music critics, and to my mother.

Mother thought it was marvelous. (Later I learned that she had no phonograph.) From the rest of the world: silence.

Well, I learned to be selective.

Today recordings of music from films of the Forties and Fifties are being re-released. I have bought all I can find and revel in listening to them while the music conjures up images of such stars as Bette Davis, Ingrid Bergman, and Humphrey Bogart.

Even my parrot likes them. But I wish he'd quit whistling themes from *Duel in the Sun*. ●



Springer/Bettmann Film Archive

It was Rózsa's score for *Spellbound* (with Gregory Peck and Ingrid Bergman) that resulted in the first commercial movie-music album (by ARA Records) and later in RCA Victor's *Spellbound* Concerto disc.

by Norman Eisenberg

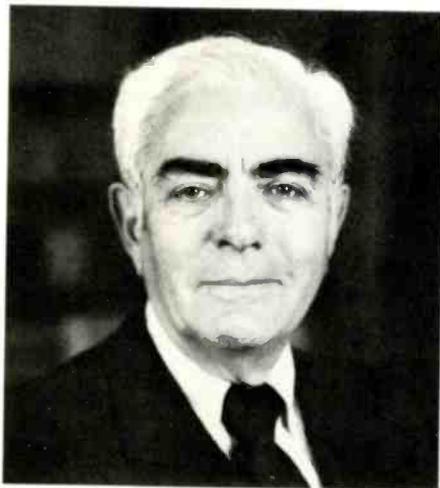
High Fidelity Pathfinders

The Men Who Made an Industry

A new series
of informal
biographies

THE PERIOD OF HIGH FIDELITY magazine's conception, founding, and growth to maturity was also, to a great extent, the period in which the high fidelity industry did the same. Perhaps, therefore, the editors can be forgiven a bit of nostalgia for the prominent names from that era, now inextricably woven into the fabric of audio industry history. But it is more than mere nostalgia that leads us to undertake the series that begins with the random group below. Surely a good portion of our readership today was not present at the birth of the industry in the Forties and Fifties, and even those who were can profit by being reminded of what the men who will be treated here contributed to the current state of the art. The subjects of these sketches were quite literally pathfinders: by 1951, when HIGH FIDELITY published its first issue, they were striking out into uncharted territory, helping to create a new kind of reality, and all have since left well-marked trails for others to follow. So, without further ado, we inaugurate "High Fidelity Pathfinders."

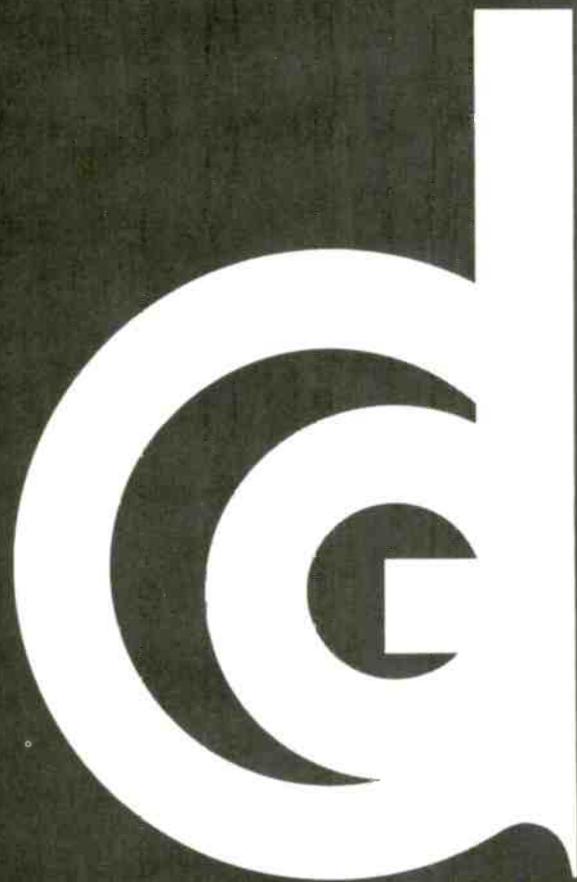
—The Editors



I. AVERY FISHER

For openers, perhaps inescapably, there is Avery Fisher, whose company, from which he recently retired, still bears his name and has proclaimed itself at times not only the midwife of high fidelity sound, but also its parent—to wit, "We invented high fidelity."

To many, Fisher is the man who turned over about \$10 million to maintain and improve New York's Philharmonic Hall in Lincoln Center, which was subsequently renamed Avery Fisher Hall. To many others, he is the man who built a company from a young man's dream in the Depression of the 1930s to one of the industry's top-ranking firms, while never losing touch with the two preoccupations at the core of his pursuit of high fidelity: an abiding love of music and an



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STAX UA-7M. Proof that Tonearms are "Listenable." Polymer-damped micro bearing, all gold contacts and low resonance headshell. \$183.



STAX SRX Mk3/SRD-7

STAX SR-44

STAX DA-300

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uninhibited penchant for "playing with the knobs" on equipment.

Whether Fisher, or indeed any single individual, actually "invented" high fidelity is subject to debate. But certainly he pioneered the ideas and the products for getting high fidelity sound into a lot of homes. What's more, no one has yet disputed that the company he formed in 1937, known as Philharmonic Radio, was the first of what came to be known as "high fidelity manufacturers."

Like so many others who helped launch, or further the growth of, high fidelity, Fisher backed into this field from another. At New York University he majored in English and biology. His first job in the early 1930s was at the publishing house of Dodd, Mead, and Company, where, as he puts it, "I held two jobs in order to earn a salary [\$18 a week] equal to half a job." He worked as both an advertising manager and a book designer, and "just to make sure I earned my money they started giving me manuscripts to take home to read."

But there was another, potentially more important side to Fisher. He had grown up in a home in which music was prominent. His father owned a huge collection of acoustic-horn gramophones, and as a boy Avery studied the violin—an avocation he continues.

While toiling at publishing, Fisher became attracted to the kind of outsize electronic and audio equipment that was then sold in Radio Row—a downtown district of Manhattan cluttered with parts-supply outlets. Determined to enjoy better sound at home than was available from conventional home equipment, he began haunting these shops, lugging home such monsters as 18-inch woofers. Visitors, hearing his home-grown system, asked him to build similar rigs for them. The idea of going into business to do so thus planted, it took root in the formation of Philharmonic Radio in 1937. (Two coincidences: as Philharmonic Hall was to become Avery Fisher Hall, so Philharmonic Radio was to become Fisher Radio; and a Fisher warehouse once stood on the site of Lincoln Center.)

During the war years, Philharmonic was sold and became involved in nonconsumer electronics. Fisher stayed on as president until 1945, when he resigned to form the present company. Fisher Radio moved about Manhattan, constantly expanding, and in the early 1950s reached Long Island City, where space was more readily available. In 1960 Fisher opened another plant, in Milroy, Pennsylvania, which has since grown from its original 62,000 square feet to something like 300,000 square feet. The Long Island City operation moved in 1965 to a larger place and has since expanded again.

All through his rising fortunes, Avery seemed to be everywhere at once, always on top of every

problem—from concepts of products to the emblem that adorned them. The lettering for "The Fisher" logo was a custom job; no existing typeface would please the man who himself had been a book designer. Wise enough to entrust hard technical decisions to professional engineers, he nevertheless had a far-reaching grasp of technical arcana and took real joy in demonstrating new products, often manning the controls himself at the big audio shows. His insistence that audio components should sport ample control features but still present a visual design for home appeal not only set the pattern for Fisher products, but influenced the styling of many other companies' lines too. At one time, in fact—around the late 1950s—it was said among insiders that most of the components made for home use had either "the Fisher look" or some other look.

An astute marketing man, Avery often used the specification sheets for a new product to call attention to his pioneering efforts, listed under "Fisher Firsts" and including such items as: "1937—First high fidelity sound systems featuring a beam-power amplifier, inverse feedback . . ."; "1956—First all-transistor preamplifier-equalizer"; or "1961—First complete FM-multiplex stereo receivers." Also a man of wide acquaintance, he could deal with the heads of state and spend hours with some unknown hi-fi buff off the street. He could charm a visiting magazine editor in the morning and read the riot act to a difficult sales rep in the afternoon. With his background in publishing, he has always been aware of the "power of the press," and it in turn—and as a consequence—has been very good to his company and its products. (One of the fledgling firm's real press breaks came about two years after it was formed, when *Fortune* magazine, that arbiter of corporate status, praised Fisher equipment.)

With all of this, the aura built up around "The Fisher" over the years meant that finally the one-time "pioneer" became "the Establishment." But the basic drive of the early days and the overriding devotion to music never were lost sight of. Today, Fisher is a comfortable retiree from the high fidelity business, though he remains active in the affairs of such institutions as Lincoln Center and the Marlboro Music Festival. As for the violin playing, he still enjoys it; in fact, his home is the scene of regular chamber music sessions. Avery plays unless the musical visitors "are above my league. I am, after all, only an enthusiastic amateur." Among recent guests at the Fisher evenings: violinists Felix Galimir and Jaime Laredo, cellist Leslie Parnas, and pianists Alicia de Larrocha and Garrick Ohlsson.

He has come a long way from the \$18-a-week factotum.



II. H. H. SCOTT

"You mean there really is an H. H. Scott?" exclaimed a surprised master of ceremonies at a New York reception a few years ago, when first introduced to Hermon (not a variant of Herman, but an old family name, after Mount Hermon in the Bible) Hosmer (after ancestor John Hosmer, described on a plaque at Concord, Massachusetts, as one of the Colonial Minutemen who made that first stand against the British in 1775) Scott. Though by the time he died in April 1975, H. H. Scott had become one of the less visible of the important figures in audio, in his heyday he was very much alive and active near his Hosmer ancestor's stamping ground: in Maynard, Massachusetts, to be exact.

In the early days he contributed his share of surprises to the field. His approach to high fidelity was that of a music-loving engineer turned audiophile. Barely after graduation in 1931 from MIT, where he was reputedly a straight-A student, Scott was awarded a patent—for a video circuit! He soon joined General Radio, where he continued to come up with new answers to old problems. The one that really got him out of General Radio and into the high fidelity field was the dynamic noise suppressor, generally conceded to have been the most sophisticated device of its time (1946) for reducing noise on records while preserving most of the musical signal. General Radio had no interest in it, so Scott took his brainchild and his patent and set up his own plant in Cambridge, Massachusetts, keeping twelve employees busy wiring up noise suppressors for use by radio stations.

For a while he had a licensing arrangement with the then recently formed Fisher Radio: Fisher used the noise suppressors in his products. Eventually Scott began producing his own amplifiers incorporating the circuit, a step that resulted in a sharp and never fully healed break in relations with

Fisher. One of the first Scott units to include the noise suppressor was the Model 210-A integrated amplifier, for years regarded as one of the staples of home and studio audio gear. Novel as the circuitry was, Scott's early method of distribution was more so: It included such dissimilar outlets as Boston's Radio Shack and New York's Abercrombie & Fitch.

As the enterprise grew, it got into FM, thanks largely to the genius of another young MIT graduate, Daniel von Recklinghausen, who joined the company in 1951. Thereafter Scott equipment took on a distinctive look that was in sharp contrast to the home-decorator "Fisher look." The "Scott look" was lean, modest, and almost antiseptic. It was a classic study in restrained elegance: brushed metal with neatly engraved dial markings. One of its most characteristic features was the round station dial instead of the long multicolored dial.

This approach to product styling had its own kind of appeal, and it worked for years for Scott. Of course it was underpinned by solid engineering and creative innovation. Some important "Scott firsts" (which, typically, the company soft-pedaled in its promotion) were automatic variable bandwidth for AM tuners, the first stereo FM multiplex tuner built to FCC specifications (Von Recklinghausen was, in fact, a prime mover in the development of multiplexed FM and in arranging for the field tests that finally led to FCC approval), and the use of integrated circuits and of field-effect transistors (FETs). Probably the most dramatic and influential innovation was the "pancake" chassis for amplifiers before transistorization: By installing the vacuum tubes horizontally instead of straight up as in the past, Scott lowered the silhouette of the amplifier to make it more acceptable in home installations. Old-timers cluck-clucked at this radical step, but soon other companies were building low-profile amplifiers this way.

With all this emphasis on the technical, it is easy to forget that Scott the man—whimsical, proud, and unconventional—was also passionately devoted to music. A visitor to his home might have expected to be greeted with something like, "You must listen to this new speaker we have." Instead, the "new equipment" Scott was likely to show off would be an electronic organ.

In addition to turning out products and ideas, his plant also proved to be the breeding ground for other prominent names in the audio field. Among them was Martin Borish, who worked with Scott for four years beginning in 1959 and is today the president of Acoustic Research. The Acoustech Company, for which Borish worked briefly, was started in 1962 by Morley Kahn, who had joined Scott in 1958. Kahn's most recent company identity has been as head of Dolby's U.S. operations.

After Scott became ill he gradually withdrew

from active control of the company. His interest in audio never flagged, however, and in his later years he was active in the Audio Engineering Society and became one of the most enthusiastic supporters of equipment standards. As he put it once, in typical Yankee style, "The purpose of the IHFM standard is to permit the buyer to know just what he's paying for. . . . When you buy fabric, for instance, you don't expect the clerk to measure it out for you with a rubber yardstick."



III. JAMES B. LANSING

Although his name found its way onto two major audio companies—Altec-Lansing and, later, James B. Lansing, which was eventually shortened simply to JBL—the man himself was never known by most of the activists in the high fidelity field. The reason: Lansing died in 1949, before most of us had grasped the difference between a woofer and a tweeter but not before he had implanted that and some other basic ideas from which much was to develop in the future.

During the 1920s, when James Bullough Lansing was also in his twenties, he somehow became compellingly interested in loudspeakers, which at the time were as much a source of wonderment and confusion as the rapidly expanding field of radio of which they were a vital part. By 1929 he had established, with Ken Decker, the Lansing Manufacturing Company in Los Angeles to produce loudspeakers for use in the radio and phonograph industry.

With the growth of talking films in the 1930s, Lansing really came into his own. Working with Western Electric to improve loudspeakers for use in theaters (both the frequency range and the dynamic range had to be much greater than in existing speakers in order to fill theaters with sound), he came up with such novelties as highly efficient compression drivers and edge-wound ribbon

voice coils. These designs proved so successful that he soon lost interest in his previous "conventional" products and turned full time to high-quality reproducers and such related devices as power amplifiers, dividing networks, and DC power supplies. These all were made specifically for installation in the better theaters as well as in movie sound studios.

The year 1934 is given as the date of Lansing's first professional speaker system. Hand-built, it contained a 15-inch woofer in a large bass-reflex enclosure, crossed over to a horn-loaded compression tweeter. The unit became an immediate success and proved to be the prototype for a whole "family" of subsequent speaker-system designs.

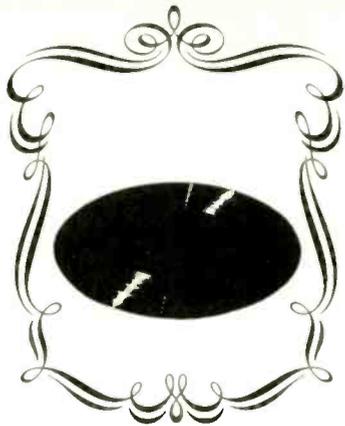
In 1938 Decker was killed in a plane crash. Two years later Lansing—who, audio lore tells us, was far more a creative engineer than a businessman—sold the firm to a group of engineers who had left Western Electric and had formed Altec Theatre Service Corporation. Lansing joined as vice president, and the company reconstituted itself as Altec-Lansing, which continues to this day.

In 1945 Lansing left Altec-Lansing, and the following year he teamed up with William H. Thomas, former general manager of Marquardt Aircraft, to form his own organization. Thomas persuaded Marquardt to contribute space and financial support, and Lansing was off again, experimenting and perfecting. According to reports, he often spent days at the factory without leaving. One of the great achievements of this period was the Model D-130—created in 1947 and widely acclaimed as probably the best extended-range single loudspeaker ever made. Among its features are a four-inch edge-wound voice coil, aluminum center dome, special curvilinear cone, massive Alnico V magnet, and very high efficiency. This 15-inch driver is still in the JBL catalogues.

When Lansing died in 1949, Thomas succeeded him as president of JBL, and the company's activities gradually broadened to cater to the ground swell of interest in high fidelity sound in the 1950s. A high point of this new phase of the enterprise came in 1955, when *Life* magazine, reporting on the high fidelity craze, described the JBL Hartsfield as the "ultimate dream speaker." The hard-working, restless, elusive, but devoted experimenter Jim Lansing would have liked that, and probably would have approved no less of the succession of high-quality audio products that have continued under the JBL escutcheon. ●

Next Month

Saul Marantz, Paul Klipsch,
and Rudy Bozak



A Critical Eye on the Early Fifties

Excerpts from **HIGH FIDELITY** record reviews

BRAHMS: Vier Ernste Gesänge; SCHUMANN: Frauenliebe und Leben. Kathleen Ferrier, contralto. LONDON. Reviewed by John F. Indcox (Summer 51).

... Miss Ferrier's voicing of [the Brahms] is thrilling for the nobility of feeling, the coloration of her tones, her beautiful diction and attention to detail. Her phrasing is superb. It might be thought that the tessitura of some of these songs would cause her some trouble, as it has others before her, but she meets every vocal challenge with apparent ease. ... It would seem to me that Miss Ferrier has less success with [the Schumann] than with the Brahms ... for reasons that I am unable to state, from just one hearing of the recording. Her sumptuous tones, careful phrasing and musical integrity are here in plenty, but I seem to feel a constraint, a holding back of her inner feeling. ...

Starker makes his HF bow:

KODALY: Sonata for Unaccompanied Cello. Janos Starker, cello. PERIOD. Reviewed by J. F. I. (Summer 51).

The idea of a sonata for unaccompanied cello may sound rather dull to you. If so, here is a recording to change that viewpoint. A work of the eminent Hungarian composer, Kodály, at the age of 33, this is exciting rhythmic music which exploits the use of the instrument to the full ... and then some. ... Starker gives a stunning performance of a technically difficult score, for which it is apparent he has great affection. His tone in the middle register seems a little thin at times, but this is a minor criticism. ...

RICHARD RODGERS: Pal Joey. Vivienne Segal and Harold Lang; Lehman Engel, cond.



Kathleen Ferrier—nobility of feeling.

COLUMBIA. Reviewed by J. F. I. (Summer 51).

The Rodgers and Hart musical, produced in 1940, starring Vivienne Segal and Gene Kelly remains a landmark in the history of American musical comedy. Based on the stories of John O'Hara, and originally written for the New Yorker, with a show-business heel and his loves as leading characters, it boasted of what was probably the most adult and realistic book ever to grace a musical play. Even so, Hart's sophisticated lyrics, Rodgers' tricky score and a fine production by George Abbott could not make it a smash hit. ... Rodgers' score, while hardly one of his major efforts, still contains enough good things to have car-

ried over the years: Witness "Bewitched" and "I Could Write a Book." ... A lively, well paced and atmospheric performance, under Lehman Engel's direction, adds a good deal to the enjoyment of the recording. ... It's good to have a pal like Joey back again.

The first review of a Solti disc:

SUPPÉ: Overtures—Poet and Peasant; Pique Dame; Morning, Noon and Night; Light Cavalry. London Philharmonic Orchestra, George Solti, cond. LONDON. Reviewed by C. G. Burke (Fall 51).

... The four perennial dazzlers of the Belgo-Italo-Austro-German Suppé are played with appropriate gusto, but subject and manner are far less memorable than the conveyance, which is FFRR of the days before LP, with all its spaciousness and effortless sonority, the massed brass and winging strings woven into an encircling curtain of velvet and gold, a wall of splendid sound imprisoning the hearer. Unless the disc is a fortuitous freak we have here the beginning of a restoration of true FFRR, and shall have to revise our values. ...

POULENC: Piano Music. SATIE: Piano Music. Francis Poulenc, piano. COLUMBIA. Reviewed by J. F. I. (Fall 51).

The first of a new Columbia series entitled "Meet the Composer" finds Poulenc playing several short works of his own, and of his compatriot, Erik Satie.

There is a certain old world charm in the seven movement Suite Française of Poulenc, with its evocation of early French dances, while the *Mouvements Perpetuels* sounds like a suitable accompaniment to an early Max Linder comedy. The alleged wit and humor of Satie's music always strikes

me as being contrived, and I can be counted among the initiated who, according to Virgil Thomson, "find his works trifling."

Some of these pieces have received more knowing performances than those presented here by Poulenc, who doesn't strike me as being any virtuoso. They may be said to be definitive recordings in much the same way as Stravinsky's are of his works. . . .

Karajan "noticed," and more:

MOZART: Le Nozze di Figaro. Three sets; Fernando Previtali (CETRA-SORIA), Fritz Busch (RCA VICTOR), and Herbert von Karajan (COLUMBIA), cond. Reviewed by C. G. B. (Winter 51).

. . . In da Ponte's hands the witty and bitter social satire of the dramatist (who outfitted privateers for use against the British in the American Revolutionary War) becomes a commonplace and vulgar farce of sexual intrigue, pushed at too rapid a pace and thus crammed with puzzling stagy expedients. What is commendable in the dialogue is translated direct from Beaumarchais, but there is not much of it. We know that da Ponte had no concept of the nature of the Mozartian genius. . . . The Marriage of Figaro has exceptional demands to make of the members of its cast, and in three recorded versions we have the remarkable feature that there is not a bad singer in the lot.

The earliest version, Glyndebourne, has been since its issuance a true phonographic classic. It is delivered in a most consistently delicate-styled way by a completely unified company under the direction of the regretted Fritz Busch [who had died in September]. . . . The new Columbia edition by members of the Vienna National Opera lavishes an amazing vocal opulence. The



Elisabeth Schwarzkopf—
an opulent
Countess Almaviva.

women [Irmgard Seefried, Elisabeth Schwarzkopf, and Sena Jurinac] particularly are unsurpassed, with sure technique carrying the round endowment of their voices to near perfection. The men are little behind them: for if George London's Almaviva has less distinctive style than [Roy] Henderson's [on the Glyndebourne set], it has a greater warmth and breadth of essential voice while Erich Kunz, Figaro, cannot be reproached for anything. The orchestra is very rich. Karajan's direction of it is not dissimilar at any important point from Busch's leadership of the Glyndebourne band. . . . The qualities specified form a basis for the most captivating performance of Figaro this writer has ever heard. . . . The recitativo secco, borne by all the characters, bearing the plot and expressive of minutiae of sentiment and impulse, has been cut out; from beginning to end, all excised. What is left is a senseless and formless monster of exceptional, continuous and clashing beauty, a parade of disconnected wonderful essays on the art of singing: flesh and blood without bones and sinews: a gorgeous tragic monument to Olympian ineptitude. . . .

The first mention of Bernstein:

Corinne Chochem's Collection of Folk Dances: Four Hora Dances (for orchestra and chorus). Music arranged by Leonard Bernstein, David Diamond, Darius Milhaud, Ernst Toch, Max Goberman, cond. ALCO. Reviewed by J. F. I. (Winter 51).

Not knowing a thing about the music of Palestine, I can only report that this recording of folk dances interested me for the surging rhythmic impact of its music, some splendid choral work, and for the excellence of the recording. . . . I would like to hear these done without benefit of the orchestrations of the above eminent composers. Folk music is seldom improved by such attentions.

and this certainly has enough strength to stand on its own. . . .

SCHUMANN: Concerto in A minor, for Piano and Orchestra, Op. 54. Dinu Lipatti, piano; Philharmonia Orchestra, Herbert von Karajan, cond. COLUMBIA. Reviewed by J. F. I. (Winter 51).

The finest version of this popular Concerto currently available on records. For some time, European critics have been loud in their praise of Lipatti, who died last December at the early age of 33. That such praise was well-founded and deserved, this beautiful performance proves. It shows him to be an artist of rare sensitivity and communicative powers, fleet of finger, clean in execution, and a molder of lovely phrases. I was hardly prepared to find his playing as virile, thinking the ravages of the disease from which he died, leukemia, might well have robbed him of such digital power. I was mistaken: his playing is forceful though not rough, at other times affecting but not sentimental.

The Philharmonia, under von Karajan's discerning leadership, affords him excellent support. . . .

PROKOFIEV: Lieutenant Kijé Suite, Op. 60; Scythian Suite, Op. 20. Vienna Symphony Orchestra, Hermann Scherchen, cond. WESTMINSTER. Reviewed by C. G. B. (Winter 51).

This is the best orchestral recording ever made. It is so exceptionally effective that we face the dismal prospect of hearing Lieutenant Kijé as a test recording on all sides until all manufacturers have attained the same standards. The disc triumphs above all in distinctiveness of timbre and differentiation of choirs and instruments, whether in solo or in mass. . . . The cymbals are intimidating and the drums as solid as



George (sic) Solti—Suppé for starters.

ordnance. . . . Dr. Scherchen plainly has an affinity for it, and the orchestra disports itself with enthusiastic brilliance. . . .

WAGNER: Die Meistersinger von Nürnberg. Soloists; chorus and orchestra of the Bayreuth Festival 1951, Herbert von Karajan, cond. COLUMBIA. Reviewed by C. G. B. (Spring 52).

[. . . This recording of *Die Meistersinger*] . . . has some distinct and almost compelling virtues of its own. Karajan's direction is sublime, if one can say so about so earthy a work. The singing by Elisabeth Schwarzkopf (Eva), Otto Edelmann (Sachs) and Erich Kunz (Beckmesser), is consistently splendid; Gerhard Unger is good most of the time as David; but regrettably the good tenor, Hans Hopf, had a wicked day as Walther. . . .

BERG: Wozzeck. Soloists; New York Philharmonic-Symphony Orchestra and chorus, Dimitri Mitropoulos, cond. COLUMBIA. Reviewed by Alfred Frankenstein (Spring 52).

. . . Hearing the work on these records, with the score in hand, one is not only filled with the idea of the Opera but is seized and shaken by it in a feverish and overwhelming experience. Seldom, if ever, has one heard such a skein of ominous sounds. . . . *Wozzeck* is a truly great tragedy, a work of intense expressiveness and subtle pathos as well as a stark, sinister drama: it "purges through pity and terror" in a fashion rarely attained by operas of this or any other time.

The recording, taken from the Philharmonic broadcast of April 15, 1951, is superb, and so is the performance. Looking at the printed music one wonders how it can be performed at all, but it is done with complete conviction, clarity and apparent ease by all concerned. The principal singers are Mack Harrell, Frederick Jagel, Joseph Mordino, David Lloyd, Ralph Herbert, and Eileen Farrell. . . .

Bernstein considered as conductor:

MILHAUD: Le Création du Monde. COPLAND: El Salon Mexico. Columbia Chamber & Symphony Orchestras, Leonard Bernstein, cond. COLUMBIA. Reviewed by J. F. I. (Spring 52).

Two sparkling performances under the stimulating direction of Bernstein, who projects, particularly in the Milhaud, just that little more than I remember having heard in these scores previously. . . .

A critic's musings on Offenbach:

OFFENBACH: Orphée aux Enfers. Soloists, Paris Philharmonic, René Leibowitz, cond. RENAISSANCE. Reviewed by C. G. B. (Summer 52).

In perverting his own genius, in destroying gods for an endangered people who could not afford to dispense with them, Offen-

bach cheerfully contributed to the downfall of a nation. The musical vaudeville of *Orpheus in Hell* depends on the vulgar device of anachronism for its humor, and the startling vigor of the music—lyrical and rowdy in alternation—with which he adorned the cheap cynicism of his subject, gave it an influence it is too bad it had, and maintains a vehement interest even now, decidedly stimulated by the participants in this recording, done with traditional bump-tiousness and energy. Everyone is thoroughly trained, and M. Leibowitz's break-neck drive is exhilarating. . . .

BEETHOVEN: Symphony No. 9. Three sets; Erich Kleiber (LONDON), Hermann Scherchen (WESTMINSTER), and Arturo Toscanini (RCA VICTOR), cond. Reviewed by John M. Conly (11-12/52).

London Records had an excellent idea for a musical surprise to brighten the 1952 Christmas shopping season for lovers of the classics. So did RCA Victor. So did Westminster.

London's project was a very ambitious and expensive one. So was Westminster's. So was RCA Victor's.

In the natural course of time, October arrived, and out came London's surprise. It was a brand new, two-LP recording of Beethoven's great "Choral" Symphony, No. 9, in D Minor.

So was Westminster's.

So was RCA Victor's.

At this point, the season became almost dazzlingly bright for music-loving shoppers, with such a wealth of Ninths to choose among. . . . The Toscanini name gave RCA Victor an initial advantage, and it had another, shared by Westminster. Both their sets offered the Ninth on three record sides and, on the fourth side, the

Beethoven First, with Toscanini and Scherchen officiating again. . . . London had nothing to throw into this breach except the scorching typewriter of Remy Van Wyck Farkas.

Mr. Farkas, a London executive entrusted with publicity, among other functions, never has refused a battle in his life, and didn't now. . . . The vocal portions of the London Ninth, he affirmed, with a flick of his shift-key, "NEVER HAVE BEEN BETTER PERFORMED ON RECORDS AND IN ALL LIKELIHOOD NEVER WILL BE." Moreover, he pointed out, the London version was "COMPLETELY FREE FROM TAMPERING WITH CONTROLS IN ORDER TO ESTABLISH FALSE DYNAMIC EXCITEMENT." The latter dig was directed, seemingly, not at the illustrious Maestro A-----o T-----i, but at those sinister characters, the sound-engineers of W-----r, gentry famed for an uncanny knack with trumpets and drums.

All Mr. Farkas's valor was needed. The odds against him did not lighten as the three versions of the giant symphony were heard, movement by movement. Kleiber's first movement is respectable and accurate. Scherchen's is deeply intellectual, reminiscent of the famous Weingartner reading. Toscanini's is hair-raising: to this listener an adventure for which there is no description. After this, Toscanini takes the second movement strictly as a scherzo. So does Kleiber. Scherchen slows and deepens it, makes it a violent, sardonic masque. In the adagio, Kleiber again is competent and restrained; Toscanini etches starlit solitude and yearning; Scherchen brings forth a heartfelt song of rapture. In the last movement, . . . Toscanini, more than either of the others, seems at one . . . with Beethoven: he truly believes in the possible brotherhood of humankind, he thinks it worth fighting for and his baton sings like a sword. . . .



Hermann Scherchen—sterling readings for the sinister soundmen of W-----r.



Eartha Kitt—a fresh face in '51.

Sauter-Finegan Orchestra. RCA VICTOR. Reviewed by Edward L. Merritt, Jr. (11-12/52).

... Ed Sauter and Bill Finegan are clever, youngish (38 and 35) men who contributed heavily to the popularity of a much better known pair—Benny Goodman and Glenn Miller, whose arrangers they were (Sauter also wrote the Goodman showpieces *Benny Rides Again*, *Superman* and *Clarinet à la King*). In 1952 a cagy manager named Willard Alexander persuaded Sauter and Finegan to start a dance band of their own, and a most unusual dance band it has turned out to be. It has a percussion section, incorporating a xylophone, orchestra bells, triangle, chimes, celesta and kettledrums. It has also, apparently, a recorder or two, and a fife. In one record, *Moonlight on the Ganges*, there is also what seems to be a kazoo.

This does not add up to monkey business. Both men have sound musical backgrounds: Sauter attended the Juilliard School, Finegan the Paris Conservatory. They have a fine ear for unusual tonal effects, and RCA Victor's engineers are clearly on their side. Prize item so far is *Doodletown Fifers*, a really fascinating arrangement based on the old tune, *Day of Jubilo*. For our money, this is the kind of thing they should do more of. ...

Our "discovery" of Oistrakh:

KABALEVSKY: Concerto for Violin, Op. 48. David Oistrakh, violin; State Orchestra of the USSR, Dmitri Kabalevsky, cond. VANGUARD. Reviewed by J. F. I. (11-12/52).

... Oistrakh's performance is a dazzling display of violin virtuosity. In sharp contrast is the slovenly orchestral playing under the composer's direction, the last movement being particularly out of hand. ...

New Faces of 1952. RCA VICTOR. Reviewed by E.L.M., Jr. (11-12/52).

Well, this is it. For years, whenever we ventured into mild raptures over one current musical or another, some vintage playgoer has squelched us by remarking that, after all, Broadway hasn't been Broadway since the great days of the topical review. It is our pleasure to report that 1952 has a review and, furthermore, a review that is easily as good as *The Bandwagon* or *As Thousands Cheer*, which is as far back as we go. ... Oneskit combines the trial of Lizzie Borden with a hoe-down (*You Can't Chop Your Papa Up In Massachusetts*); another presents Eartha Kitt, owner of a steam-whistle voice that must be heard to be believed, in a fantastic account of amatory conquests which ends with the politically blasphemous phrase: "Ike ... Likes ... Me!" ...

Oklahoma! COLUMBIA. Reviewed by E. L. M., Jr. (1-2/53).

... The casting of Nelson Eddy as Curly is a particularly happy adventure. This reviewer has never been an Eddy fan in the usual sense of the term, but this appearance comes off the record as one of those tremendously right meetings of talent and material. ... In this *Oklahoma!* recording we find another impelling performer. This is the basso, Lee Cass, who shares "Pore Jud Is Daid" with Mr. Eddy, and sings—for the first time on records—the fine, atmospheric "Lonely Room." In the resonant, virile Cass voice, "Lonely Room" leaves a strong impression and it is a matter of real surprise that it has never been caught on wax before. ...

CHOPIN: Sonata No. 3, in B minor, Op. 58; Ten Mazurkas. William Kapell, piano. RCA VICTOR. Reviewed by Ray Ericson (3-4/53).

Although it is ten years since he made his remarkable, if splashy, debut, William Kapell has made his biggest strides toward maturity only in the last season or two. This recording is a good example of how far he has come recently. His technique is as superb as ever, but less obtrusively so. He plays the scherzo and finale of the sonata with seeming abandon, all the while maintaining the utmost transparency of texture and beauty of tone. ... The admirable choice of mazurkas ranges from one written when Chopin was fifteen to his final composition. Mr. Kapell has captured the spirit of these wonderful works, handling their abrupt shifts in mood and subtle rhythmic hesitations with an ease and exactness that is almost comparable to Artur Schnabel's in his magnificent 78-rpm album. ...

BEETHOVEN: Symphony No. 3, in E-flat ("Eroica"). Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA. Rochester Orchestra, Erich Leinsdorf, cond. COLUMBIA-ENTREE. Reviewed by C. G. B. (11-12/53).

... Sir Thomas Beecham has never exploited a commonplace concept, and the "Eroica" modeled by his wand is not in-

timidated by convention. A grave and even restraint, particularly in the matter of accent, shapes the first two movements into a measured reflection of philosophy and imperturbable courage, more suggestive of the Emperor Marcus Aurelius than of the First Consul Bonaparte. ... To this writer neither the nervous élan of the Corsican from Paris nor the huge aspiration of the Rhineland from Vienna is illumined by the firm composure of the conductor's fluent discipline. There are explosions in the score stifled by these beautiful modulations. ...

Mr. Leinsdorf's *Entrée* upon the contested field is on a charger of more formidable size and intrepid gait than Sir Thomas's palfrey. The mount is built to fight, and the horseman's substantial weapons, flashing with purpose and of an uncontaminated steel, unhorse—with electronic assistance—every champion in the lists. ...

On Stravinsky's skill as conductor:

STRAVINSKY: The Rake's Progress. Soloists; orchestra and chorus of the Metropolitan Opera, Igor Stravinsky, cond. COLUMBIA. Reviewed by James Hinton, Jr. (3/54).

... It is common knowledge that Stravinsky is not the world's best conductor. However, this is one of his better efforts as a batonist. ... His performance of *The Rake's Progress* differs considerably in conception and detail from those Fritz Reiner conducted at the Metropolitan. ... In the Reiner performances the conductor gave way occasionally to allow the singers to make words fit rhythms. Not so Stravinsky; he sets a tempo and keeps it going, and to hell with words, singer, and anything but the musical idea.

The recorded cast is that of the Metropolitan premiere. The most satisfactory, as in the opera house, is Mack Harrell, who is as superbly secure a musician as always and whose rather light-colored voice gains in commanding presence from the microphone. ...

WOLF: Sixteen Songs. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. HMV. Reviewed by J. H., Jr. (11/54).

It is almost impossible to write about performances as fine as these without feeling terribly clumsy and inadequate. Certainly this is some of the best Lieder singing, and playing, on records; but comparisons of value are entirely aside from the point when vital fire is struck and the music itself comes alive. Dietrich Fischer-Dieskau's voice is almost incredibly lovely in quality, and quite incredibly varied in color. It is all very well to speak of the intelligence and taste, the skill, the combination of great sensitivity and manly strength that mark his work. But the total accomplishment is something more than the sum of these, for everything he does is informed by a natural musicality that cannot be taught or learned or—least of all—described. However it happens, in these performances the songs become the singing of them, and the singing becomes the songs. ...



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of that, many don't disperse their high-frequency output uniformly, either. We haven't resorted to these design tradeoffs in Interface:B. Interface:B puts out an earful of uncommonly uniform acoustic power because, first, its midrange is radiated by a relatively small diameter driver, plus it has a simple but effective acoustic lens on the tweeter combined with a compensating amount of high-frequency boost from the equalizer.

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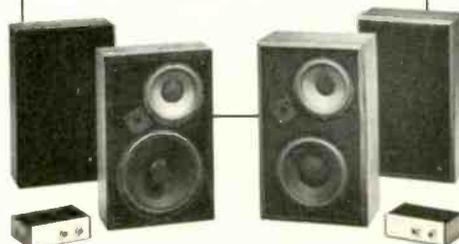
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Sound Pressure Level (1 Meter, 1-W In)	89 dB	92 dB
Suggested Amplifier Power Rating (RMS per channel at 8 ohms)	Minimum: 10 Watts Maximum: 250 Watts	Minimum: 5 Watts Maximum: 180 Watts
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Record Riches of a Quarter-Century



Great recordings of 1951-76 selected by the editors

THE INTRODUCTION TO HIGH FIDELITY's tenth-anniversary retrospective in 1961 noted "the barely credible bounty" of our first ten years: "For the maturation of microgroove discs and the nascent of stereo have brought both a quantity and a quality of recorded sound hitherto quite inconceivable." Fifteen years, five Mahler symphony cycles, and five complete *Rings* later, our idea of the conceivable has changed dramatically. Choosing the best of a quarter-century's bounty isn't easy.

What follows isn't really a compilation of "the best" recordings of the past twenty-five years; it would take a list four or five times as long even to cover all the likeliest contenders. We can, however, say that everything here offers a unique illumination of a vital portion of our musical legacy.

Many items should be taken as shorthand symbols. Had such artists as Dietrich Fischer-Dieskau and Neville Marriner been represented as often as they could have been, this might have turned into their "best recordings" list. The outstanding contemporary-composer series—Columbia's Stravinsky and Copland, London's Britten, DG's Henze—are likewise represented by single exemplars.

Still, there are problems. It would seem that, in the very nature of a listing of this kind, the late symphonies of Mozart, some Haydn quartets, Brahms's piano concertos, and the like would be included. But though it is arguable that great recordings of these

and other familiar monuments of the repertoire have been made over the past quarter-century, critics and music-lovers are still arguing—there is nothing like a consensus. So we wind up with the anomaly that the list contains Mozart's early symphonies but not his *Fortieth* and *Jupiter*. Similarly, though everyone agrees that the past quarter-century has produced great Mahler recordings, nobody agrees which they are. So we have recognized the major "cyclists"; all have greatly enriched the catalogue. And we cannot be blasé about all those *Rings*: Though Furtwängler's was sacrificed, regretfully, because of the poor quality of its sound, both the Solti and the Karajan cycles demanded inclusion.

Perspectives change. A number of recordings on our tenth- and twentieth-anniversary lists no longer seem quite so special and have given way; at the same time, a number of releases from our first two decades make their first appearance on these lists—e.g., the Toscanini *Otello*, the Beecham *Bohème*, and Knappertsbusch's first *Parsifal*, all surely among the greatest operatic documents.

For convenience (and sanity) we have limited the list to recordings first issued during our twenty-five years; the date of our review follows the listing, in parentheses. Nothing has been omitted on the grounds of current unavailability, but the number of out-of-print recordings (indicated as OP) is agreeably small.

KENNETH FURIE

The Classics

BACH: Brandenburg Concertos Nos. 1-6. London Baroque Ensemble, Karl Haas, cond. WESTMINSTER WL 5113, 5172, 5174 (11-12/52, 3-4/53; OP). English Chamber Orchestra, Benjamin Britten, cond. LONDON CSA 2225 (4/70).

BACH: Mass in B Minor. Soloists, Akademie Kammerchor and Vienna Symphony Orchestra, Hermann Scherchen, cond. WESTMINSTER WAL 301 (9/55; OP). Soloists, Vienna Choir Boys and Chorus Viennensis; Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. TELEFUNKEN SKH 20/1-3 (7/69).

BACH: St. Matthew Passion. Soloists; Philharmonia Chorus and Orchestra, Otto Klemperer, cond. ANGEL SEL 3599 (9/62). Soloists; Vienna Concentus Musicus,

Nikolaus Harnoncourt, cond. TELEFUNKEN 46.35047 (7/71).

BACH: Violin Sonatas and Partitas (6). Nathan Milstein. DEUTSCHE GRAMMOPHON 2709 047 (1/76).

BARTÓK: Quartets for Strings (6). Juilliard Quartet. COLUMBIA D3S 717 (9/70).

BEETHOVEN: Concertos for Piano and Orchestra (5). Leon Fleisher; Cleveland Orchestra, George Szell, cond. COLUMBIA MAX 30052 [from EPIC BC 1136/9, 11/61].

BEETHOVEN: Concerto for Violin, Cello, Piano, and Orchestra. Oistrakh, Rostropovich, Richter; Berlin Philharmonic

Orchestra, Herbert von Karajan, cond. ANGEL S 36727 (1/71).

BEETHOVEN: Missa Solemnis. Soloists; New Philharmonia Chorus and Orchestra, Otto Klemperer, cond. ANGEL SB 3679 (9/66). Soloists; Netherlands Radio Chorus; Concertgebouw Orchestra, Eugen Jochum, cond. PHILIPS 6799 001 (5/73).

BEETHOVEN: Quartets for Strings (16). Végh Quartet. TELEFUNKEN 36.35042 (3/76). 36.35041 (9/74). 46.35040 (8/75). Bartók Quartet. HUNGAROTON SLPX 11423/5 (6/73), SLPX 11470/2 (6/73), SLPX 11673/6 (5/75).

BEETHOVEN: Sonatas for Piano: Nos. 3, 23. Arthur Rubin-

stein. RCA RED SEAL LSC 2812 (8/65). **Nos. 21, 23.** Vladimir Horowitz. COLUMBIA M 31371 (4/74). **No. 29.** Rudolf Serkin. COLUMBIA M 30081 (12/71).

BEETHOVEN: Symphonies: Nos. 1-9. NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTROLA VIC 8000 [from RCA VICTOR 6901, 6/56]. **No. 5.** Vienna Philharmonic Orchestra, Carlos Kleiber, cond. DEUTSCHE GRAMMOPHON 2530 516 (11/75). **No. 7.** Marlboro Festival Orchestra, Pablo Casals, cond. COLUMBIA M 33788 [2/76, recorded 1969]. **No. 9.** Soloists; Bayreuth Festival Chorus and Orchestra, Wilhelm Furtwängler, cond. SERAPHIM IB 6068 [from RCA VICTOR LM 6043, 11/56, recorded 1951].

BERLIOZ: Roméo et Juliette*; Les Troyens*; Requiem*. Various soloists, choruses, and orchestras, Colin Davis, cond. PHILIPS *839 716/7 [from PHS 2-909, 3/69]; *6709 002 (8/70), *6700 019 (1/71).

BERLIOZ: Symphonie fantastique. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2530 597 (2/76). Concertgebouw Orchestra, Colin Davis, cond. PHILIPS 6500 774 (5/75).

BERNSTEIN: Mass. Soloists, choirs, rock and blues bands; orchestra, Leonard Bernstein, cond. COLUMBIA M2 31008; quadriphonic: QMA 31008 (2/73).

BOULEZ: Le Marteau sans maître. Minton; Ensemble, Pierre Boulez, cond. COLUMBIA M 32160; quadriphonic: MQ 32160 (9/73).

BRAHMS: Quintet for Piano and Strings. Rudolf Serkin; Budapest Quartet. COLUMBIA MS 6631 (11/64).

BRITTEN: Peter Grimes. Pears, Watson, Pease; Chorus and Orchestra of the Royal Opera House, Covent Garden, Benjamin Britten, cond. LONDON OSA 1305 (3/60).

CARTER: Quartets for Strings: Nos. 1-2. Composers Quartet. NONESUCH H 71249 (2/71). **Nos. 2-3.** Juilliard Quartet. COLUMBIA M 32738 (7/74).

CHOPIN: Etudes. Maurizio Pollini, piano. DEUTSCHE GRAMMOPHON 2530 291 (3/73).

CHOPIN: Mazurkas. Arthur Rubinstein, piano. RCA RED SEAL LSC 6177 (4/67).

COPLAND: Appalachian Spring (complete concert version). Columbia Chamber Orchestra, Aaron Copland, cond. COLUMBIA M 32736; quadriphonic: MQ 32736 (5/74).

CRUMB: Ancient Voices of Children. Jan DeGaetani, mezzo-soprano; Contemporary Chamber Ensemble, Arthur Weisberg, cond. NONESUCH H 71255 (8/71).

DAVIES: Eight Songs for a Mad King. Fires of London, Peter Maxwell Davies, cond. NONESUCH H 71285 (4/74).

DELIBES: Sylvia. New Philharmonia Orchestra, Richard Bonyngue, cond. LONDON CSA 2236 (1/75).

DONIZETTI: Lucia di Lammermoor. Callas, Di Stefano, Gobbi, Arié; La Scala Chorus and Orchestra, Tullio Serafin, cond. SERAPHIM IB 6032 [from ANGEL BL 3502, 1/54].

DUFAY, DUNSTABLE: Motets. Pro Cantione Antiqua, Bruno Turner, cond. ARCHIV 2533 291 (3/76).

DVOŘÁK: Quartet for Piano and Strings, Op. 87. Arthur Rubinstein; Guarneri Quartet. RCA RED SEAL LSC 3340 (8/73).

HANDEL: Giulio Cesare. Troyanos, Fischer-Dieskau; Munich Bach Chorus and Orchestra, Karl Richter, cond. DEUTSCHE GRAMMOPHON 2711 009 (2/71; OP).

HANDEL: Messiah. Harper, Watts, Tear, Shirley-Quirk; London Symphony Choir and Orchestra, Colin Davis, cond. PHILIPS SC71AX300 [from PHS 3-992, 12/66].

HANDEL: Cantata Lucretia; Arias. Janet Baker, mezzo-soprano; English Chamber Orchestra, Raymond Leppard, cond. PHILIPS 6500 523 (3/75).

HAYDN: Symphonies: Nos. 82-87. New York Philharmonic, Leonard Bernstein, cond. COLUMBIA D3S 769 (11/64, 4/67, 5/68). **Nos. 93-99.** Cleveland Orchestra, George Szell, cond. COLUMBIA D3M 32321 (2/69, 6/71, 11/71).

HENZE: Der junge Lord. Mathis, Johnson, Grobe, McDaniel; Chorus and Orchestra of the Deutsche Oper Berlin, Christoph von Dohnányi, cond. DEUTSCHE GRAMMOPHON 2709 027 (2/68; OP).

HUMPERDINCK: Hänsel und Gretel. Moffo, Donath, Ludwig, Fischer-Dieskau; Bavarian Radio Chorus and Orchestra, Kurt Eichhorn, cond. RCA RED SEAL ARL 2-0637 [from EURODISC 85 340, 6/72].

IVES: Symphony No. 4. American Symphony Orchestra, Leopold Stokowski, cond. COLUMBIA MS 6775 (11/65). London Philharmonic Orchestra, José Serebrier, cond. RCA RED SEAL ARL 1-0589; quadriphonic: ARD 1-0589 (10/74).

LISZT: Concertos for Piano and Orchestra (2). Sviatoslav Richter; London Symphony Orchestra, Kiril Kondrashin, cond. PHILIPS 835 474 [from PHS 900 000, 5/62].

MAHLER: Symphonies (complete). Leonard Bernstein (Columbia), Bernard Haitink (Philips), Rafael Kubelik (Deutsche Grammophon), and Georg Solti (London), cond.

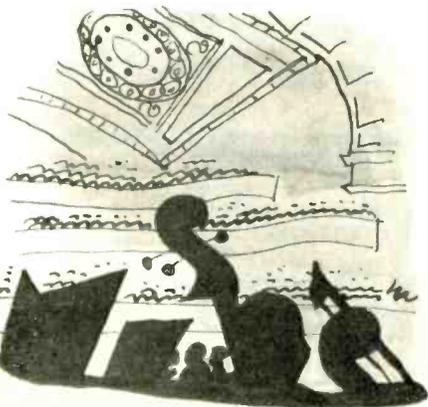
MAHLER: Das Lied von der Erde. Ferrier, Patzak; Vienna Philharmonic Orchestra, Bruno Walter, cond. RICHMOND R 23182 [from LONDON LL 625/6, 3/53].

MONTEVERDI: Madrigals, Books III-IV*, VIII-X*. Soloists and chorus, Raymond Leppard, cond. PHILIPS *6703 035 (2/74), *6799 006 (9/72).

MONTEVERDI: Orfeo*; L'Incoronazione di Poppea*. Soloists; Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. TELEFUNKEN *36.35020 (1/70), *56.35247 (2/75).

MOZART: Concertos for Horn and Orchestra (4). Dennis Brain; Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35092 (12/54).

MOZART: Early Symphonies. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6747 099 (2/75).



MOZART: Le Nozze di Figaro. Evans, Grist, Söderström, Bacquier, Berganza; John Alldis Choir; New Philharmonia Orchestra, Otto Klemperer, cond. EMI OEOEN IC 191 02134/7 (5/73).

MOZART: Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364. Stern, Primrose; Perpignan Festival Orchestra, Pablo Casals, cond. COLUMBIA MSX 32768 [from COLUMBIA ML 4564, 7-8/53].

MOZART: String Quintets; Clarinet and Horn Quintets; etc. Danish Quartet et al. TELEFUNKEN 56.35017 (12/74).

MUSSORGSKY: Khovanshchina. Arkhipova, Ognitsev, Krivchenya, Pyavko, Maslennikov; Bolshoi Theater Chorus and Orchestra, Boris Khaikin, cond. MELODIYA/ANGEL SRDL 4125 (12/74).

PROKOFIEV: Romeo and Juliet. London Symphony Orchestra, André Previn, cond. ANGEL SC 3802 (10/73).

PUCCINI: La Bohème. De los Angeles, Bjoerling; chorus and orchestra, Thomas Beecham, cond. SERAPHIM IB 6000 or SIB 6099 [from RCA VICTOR 6042, 9/56].

PUCCINI: Tosca. Callas, Di Stefano, Gobbi; La Scala Chorus and Orchestra, Victor de Sabata, cond. ANGEL BL 3508 (2/54).

PUCCINI: Madama Butterfly. Scotto, Bergonzi, Panerai; Rome Opera Chorus and Orchestra, John Barbirolli, cond. ANGEL SCL 3702 (9/67).

PURCELL: The Fairy Queen (ed. Britten and I. Holst). Soloists; Ambrosian Opera Chorus; English Chamber Orchestra, Benjamin Britten, cond. LONDON OSA 1290 (7/73).

RAVEL: Gaspard de la nuit; Sonatine; Valses nobles et sentimentales. Martha Argerich, piano. DEUTSCHE GRAMMOPHON 2530 540 (12/75).

ROSSINI: Il Barbiere di Siviglia. Berganza, Ausensi, Benelli, Ghiaurov, Corena; Rossini Chorus and Orchestra of Naples, Silvio Varviso, cond. LONDON OSA 1381 (10/65).

ROSSINI: Overtures. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 878 (2/76).

SCHOENBERG: Moses und Aron. Devos, Reich; Austrian Radio Chorus and Orchestra, Michael Gielen, cond. PHILIPS 6700 084 (2/75).

SCHOENBERG, BERG, WEBERN: Works for String Quartet. La-Salle Quartet. DEUTSCHE GRAMMOPHON 2720 029 (3/72; set OP—some single discs available).

SCHUBERT: Octet. Melos Ensemble. ANGEL S 36529 (12/68).

SCHUBERT: Sonatas for Piano (complete). William Kempff, piano. DEUTSCHE GRAMMOPHON 2720 024 (6/71; set OP—some single discs available).

SCHUBERT: Symphony No. 9, in C (The Great). Philadelphia Orchestra, Arturo Toscanini, cond. RCA VICTOR LD 2663 [10/63, recorded 1941].

SCHUBERT: Trios for Violin, Cello, and Piano. Henryk Szeryng, Pierre Fournier, Arthur Rubinstein. RCA RED SEAL ARL 2-0731 (6/75).

SCHUMANN: Kreisleriana; Variations on a Theme by Clara Wieck. Vladimir Horowitz, piano. COLUMBIA MS 7264 (8/70).

SCHUMANN: Scenes from Goethe's "Faust." Soloists; Al-

deburgh Festival Singers, English Chamber Orchestra, Benjamin Britten, cond. LONDON OSA 12100 (8/74).

SCHUMANN: Symphonies Nos. 1-4. Cleveland Orchestra, George Szell, cond. ODYSSEY Y330844 [from EPIC BSC 110, 5/61].

SHOSTAKOVICH: Symphony No. 13. Tom Krause, baritone; Mendelssohn Club of Philadelphia; Philadelphia Orchestra, Eugene Ormandy, cond. RCA RED SEAL LSC 3162 (6/70).

SIBELIUS: Concerto for Violin and Orchestra. Jascha Heifetz; Chicago Symphony Orchestra, Walter Hendl, cond. RCA RED SEAL LSC 2435 (10/60).

STRAUSS, R.: Ariadne auf Naxos. Schwarzkopf, Seefried, Streich, Schock; Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL CL 3532 (1/56).

STRAUSS, R.: Elektra. Nilsson, Resnik, Collier, Krause, Stolze; Vienna Philharmonic, Georg Solti, cond. LONDON OSA 1269 (2/68).

STRAUSS, R.: Der Rosenkavalier. Reining, Jurinac, Gueden, Weber; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Erich Kleiber, cond. RICHMOND RS 64001 [from LONDON LLA 2, 11/54].

STRAVINSKY: The Firebird*; *Petrushka*;* *The Rite of Spring*.* Columbia Symphony Orchestra, Igor Stravinsky,

cond. COLUMBIA D3S 705 [from *MS 6328, 7/62, *D3S 614, 1/61].

JOAN SUTHERLAND: The Art of the Prima Donna. Joan Sutherland, soprano; Chorus and Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli, cond. LONDON OSA 1214 (2/61).

TCHAIKOVSKY: The Sleeping Beauty. London Symphony Orchestra, André Previn, cond. ANGEL SCLX 3812 (3/75).

TCHAIKOVSKY: Symphony No. 6, in B Minor (Pathétique). London Symphony Orchestra, Leopold Stokowski, cond. RCA RED SEAL ARL 1-0426, quadriphonic: ARD 1-0426 (6/75).

TIPPETT: A Child of Our Time. Norman, Baker, Cassilly, Shirley-Quirk; BBC Singers, Choral Society, and Symphony Orchestra, Colin Davis, cond. PHILIPS 6500 985 (2/76).

VERDI: Otello. Vinay, Nelli, Valdengo; NBC Symphony Orchestra, Arturo Toscanini, cond. RCA RED SEAL LM 6107 [9/53, recorded 1947].

VERDI: Requiem Mass. Soloists, Philharmonia Chorus and Orchestra, Carlo Maria Giulini, cond. ANGEL SD 3649 (12/64).

VERDI: Rigoletto. Fischer-Dieskau, Scotto, Bergonzi; La Scala Chorus and Orchestra, Rafael Kubelik, cond.

DEUTSCHE GRAMMOPHON 2709 014 (12/64).

WAGNER: Tristan und Isolde. Flagstad, Suthaus; Chorus of the Royal Opera House, Covent Garden, Philharmonia Orchestra, Wilhelm Furtwängler, cond. ANGEL EL 3588 [from RCA VICTOR LM 6700, 11/53].

WAGNER: Der Ring des Nibelungen. Soloists; Vienna Philharmonic Orchestra, Georg Solti, cond. LONDON OSA 1309 (8/59), OSA 1509 (11/66), OSA 1508 (4/63), OSA 1604 (7/65). Soloists; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2709 023 (9/68), 2713 002 (5/67), 2713 003 (10/69), 2716 001 (9/70).

WAGNER: Parsifal. Windgassen, Mödl, London, Weber; 1951 Bayreuth Festival Chorus and Orchestra, Hans Knappertsbusch, cond. RICHMOND RS 65001 [from LONDON LLPA 10, Summer '52].

WEILL: The Seven Deadly Sins. May, Schreier, Rotzsch, Leib, Polster; Leipzig Radio Symphony Orchestra, Herbert Kegel, cond. DEUTSCHE GRAMMOPHON 139 308 (9/68).

WOLF: Songs. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. EMI ODEON 1C 181 01470/6 [9/74, from various originals, recorded 1958-60].

WOLF: Spanish Songbook (selections). Jan DeGaetani, mezzo-soprano; Gilbert Kalish, piano. NONESUCH H 71296 (9/74).

Pops



ROLLING STONES: Let It Bleed. LONDON NPS 4.

PAUL SIMON: There Goes Rhymin' Simon. COLUMBIA KC 32280.

SIMON AND GARFUNKEL: Parsley, Sage, Rosemary, and Thyme. COLUMBIA KCS 9363.

FRANK SINATRA: September of My Years. REPRIS S 1014.

SINGERS UNLIMITED: Feelin' Free. MPS 22607.

CAT STEVENS: Teaser and the Firecat. A&M SP 4313.

JOHN STEWART: Wingless Angels. RCA APL 1-0816.

ART TATUM: Solo Masterpieces. PABLO 2625 703 (13 discs).

JAMES TAYLOR: Sweet Baby James. WARNER BROS BS 1843.

SARAH VAUGHAN: Feelin' Good. MAINSTREAM 379.

THE WHO: Tommy. ODE SP 99001 (2 discs).

STEVIE WONDER: Inner Vision. TAMLA T 326.

HERRMANN: Psycho (original film score). Bernard Herrmann, cond. UNICORN RHS 336.

KORNGOLD: Classic Film Scores. Charles Gerhardt, cond. RCA RED SEAL LSC 3330.

LERNER AND LOEWE: My Fair Lady (original Broadway cast recording). COLUMBIA OL 5090 (OP; original London cast recording on OS 2015).

MANCINI: The Pink Panther (original film soundtrack recording). RCA LSP 2795.

MANDEL: The Sandpiper (original film soundtrack recording). MERCURY SR 61032 (OP).

NORTH: Spartacus (original film soundtrack recording). MCA 2068.

ROTA: Juliet of the Spirits (original film soundtrack recording). MAINSTREAM 56062 (OP).

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SONDHEIM: A Little Night Music (original Broadway cast recording). COLUMBIA KS 32265.

WALTON: Music for Shakespeare Films. William Walton, cond. SERAPHIM S 62025.

THE BAND: Rock of Ages. CAPITOL SAB 11045 (2 discs).

COUNT BASIE: Basie. ROULETTE 52003 (OP).

THE BEATLES: Abbey Road. APPLE SO 383.

BLOOD, SWEAT, & TEARS. COLUMBIA KCS 9720.

JUDY COLLINS: Who Knows Where the Time Goes. ELEKTRA 74033.

JOHN COLTRANE: Ballads. IMPULSE S 32.

CROSBY, STILLS, & NASH. ATLANTIC SD 8229.

MILES DAVIS: Miles Ahead. COLUMBIA CL 1041.

JAN DEGAETANI/LESLIE GUINN: Songs of Stephen Foster. NONESUCH H 71268.

BOB DYLAN: Blonde on Blonde. COLUMBIA C2S 841 (2 discs).

DUKE ELLINGTON: Such Sweet Thunder. COLUMBIA JCL 1033.

BILL EVANS: The Best of. VERVE 68747.

GIL EVANS: The Individualism of. VERVE 68555 (OP).

ROBERTA FLACK: Killing Me Softly. ATLANTIC SD 7271.

ARETHA FRANKLIN: Young, Gifted, and Black. ATLANTIC SD 7213.

STAN GETZ: Focus. VERVE 68412.

MAHALIA JACKSON: The Great Mahalia Jackson. COLUMBIA KG 31379.

KEITH JARRETT: Cologne Concert. ECM/POLYDOR 1064/5 (2 discs).

JEFFERSON AIRPLANE: Bark. GRUNT FTR 1001.

ELTON JOHN: Tumbleweed Connection. MCA 2014.

QUINCY JONES: Body Heat. A&M SP 3617.

JANIS JOPLIN: Pearl. COLUMBIA KC 30322.

GORDON LIGHTFOOT: If You Could Read My Mind. REPRIS MS 6392.

CHARLES MINGUS: The Black Saint and the Sinner Lady. IMPULSE S 35.

JONI MITCHELL: Court and Spark. ASYLUM SD 1001.

MODERN JAZZ QUARTET: Last Concert. ATLANTIC SD 2-909 (2 discs).

JOAN MORRIS: After the Ball. NONESUCH H 71304.

GERRY MULLIGAN: Concert Jazz Band. VERVE 8388 (OP).

RANDY NEWMAN: Sail Away. REPRIS RS 2064.

NILSSON: Son of Schmilsson. RCA LSP 4717.

LAURA NYRO: Eli and the Thirteenth Confession. COLUMBIA KCS 9626.

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The New Releases



Angel Records/Wilson

In the control room: from left, Janet Baker, Giuseppe Patané, producer Christopher Bishop, Raimund Herinx, and Beverly Sills.

Baker and Sills as Romeo and Juliet

Angel's strongly cast *I Capuleti e i Montecchi* favors expressive lyricism at the expense of the fire and vigor of Bellini's sixth opera.

by Andrew Porter

IN DONIZETTI'S *Maria Stuarda* there is an encounter entitled "Dialogo delle Due Regine." In this performance of Bellini's *I Capuleti e i Montecchi*, America's most celebrated *Maria Stuarda* meets Britain's most celebrated *Mary Stuart*; Beverly Sills plays Juliet to Janet Baker's Romeo. The encounter should assure success for the set on both sides of the Atlantic.

I Capuleti, Bellini's sixth opera, was composed for Venice in 1830 (after the unsuccessful *Zaira*, before *La Sonnambula*). Mezzo Giuditta Grisi, Giulia's elder sister, was the Romeo, and the gentle, delicate Maria Caradori-Allan the Juliet. At La Scala in 1966, the role of Romeo was usurped by a tenor in an edition by Claudio Abbado that for a while held the stage both here and abroad. Abbado revised some of the scoring and made several small cuts. Meanwhile an earlier Italian Radio performance of the original version, conducted by Lorin Maazel with Antonietta Pastori and a young Fiorenza Cossotto, circulated on pirate discs with rather dim sound.

As if in an excess of loving tenderness, Abbado as conductor tended to slow down allegro to andante, and andante to adagio, and to put the cabalettas through dainty, moderate paces. Maazel did much the same. And I was never "completely carried away" by the piece, as Berlioz had been by its first finale when he heard the opera in Florence in 1831. After a Scala production in 1968 (which had opened in Montreal the previous year), I noted: "*I Capuleti* is

a weak opera with some very beautiful pages in it—but I don't believe it to be as weak a work as it has seemed in all these Abbado performances."

That nonbelief was justified. Sarah Caldwell justified it when she produced *I Capuleti* in Boston last June, with Tatiana Troyanos and Beverly Sills as Romeo and Juliet. Her baton proved to be a more subtle, trenchant, and precise instrument of appraisal than the most learned of thematic and harmonic analyses. I was carried away.

Whereas Maazel and Abbado, with ears only for the lyrical side, for the Bellini of long, limpid, gentle lines, had taken Tybalt's cabaletta at a snail's pace and turned Romeo's defiant allegro marziale, "*La tremenda ultrice spada*," into a funeral march, Caldwell was fiery and fearless in her employment of Bellini's heavy brass. Her dashing approach to the spirited episodes, her almost reckless but never unjustified tempos, gave, by contrast, new depth to the romantic and the pathetic scenes and showed *I Capuleti* to be a more various, interesting, and shapely opera than it was generally held to be.

I wish I were reviewing a Caldwell-conducted performance with the eminent cast of these records. But I am not and so must regretfully state that the Angel *Capuleti*, for all the sensitive and beautiful things it contains, seems to me to lack fire and dramatic energy. Bellini made his name, in *Il Pirata* and *La Straniera*, as a composer whose energy and pas-

sion—even violence—of declamation brought a new note to Italian opera. Donizetti went on to develop this vigorous dramatic manner, while Bellini himself moved into a milder, more lyrical vein.

I Capuleti is a transitional work. At the Venetian premiere, a critic discerned in it "a completely new genre, not noisy, but pensive, harmonious, and very gentle." That describes some but by no means all of the opera. Juliet's keys are G minor and A major; the tempo indications of her three solos are *andante sostenuto*, *lento*, and *andante*; her melodies move by step. But the solo music for Romeo and Tybalt is in C major and G major, and their melodies leap. Giuseppe Patané conducts too much of *I Capuleti* as if it were *La Sonnambula*.

In the first paragraph of the introductory essay that accompanies this set, Philip Gossett writes that "*I Capuleti e i Montecchi* is one of Bellini's great achievements, a masterful blend of passionate declamation and exquisite lyricism in the service of dramatic truth." Baker and Sills both treat it as such, probing each line, phrase, even word for its expressive possibilities. I hate to have reservations about Dame Janet's performances. As Berlioz' Dido, Purcell's Dido, and Monteverdi's Penelope she has seemed to me a goddess, made of some finer, nobler substance than mere mortal clay. She can don breeches convincingly, so to speak vocally as well as physically; roles as diverse as Handel's Ariodante and Richard Strauss's Octavian have shown it. (The Composer in Strauss's *Ariadne* is her latest assumption.) And yet I cannot feel that either the sound or the style is quite right for *ottocento* opera.

Others disagree. I was in a minority in feeling that she and Donizetti's Mary Stuart were somehow mismatched; and about her Romeo I may well be in a minority again. One of her glories—in the right music—is a kind of uncovered, totally unreserved timbre that exposes the raw nerve of feeling. But in this opera it seems to me the wrong sort of sound. More conventional Romeos—and singers with a simpler, more patently theatrical, less nobly earnest approach to the interpretation—can be more satisfying in such music. Dame Janet tries to do too much with Romeo's final scene, I think. Rather than too little, but still not "just right." That reluctantly said, praise for her intensity, for the very individual timbre, for the carefully studied and boldly executed performance can be unstinted.

Sills is more of a "natural" for such music, though she in turn—as in Boston—tends to make rather heavy weather of, to give almost Sutherlandian over-emphasis to, some recitative lines that call for no more than simply, unaffectedly touching delivery. Her "*O quante volte*" sounds very, very careful, and sometimes her assumption of sadness borders on the lachrymose. She is in better, less fluttery voice than in the *Siege of Corinth* set (SCLX 3819, June 1975). What I feel, about both *dive*, is that Patané has allowed them to overdo the quest for expressiveness, to "interpret" beyond the point of eloquence, in a way that impedes the naturalness of Bellini's music.

Nicolai Gedda sounds strained; his aria is not an easy flow of clear, ringing tone. The other roles are subaltern. Robert Lloyd, one of Britain's best young basses, is a good Capulet (Capellio), Raimund

Herincx a slightly rough Laurence (Lorenzo). The recording, made in EMI's Abbey Road studio, is acceptable, not particularly spacious.

There are beautiful things in *I Capuleti*. Juliet's "*O quante volte*" is an elaborated and refined reworking of a *romanza* in Bellini's first opera, *Adelson e Salvini*. In the new version, a horn solo, warm and a little solemn in tone (kin to the melody of the duet "*Il rival salvar tu puoi*" in *I Puritani*), introduces the scene. Juliet sings recitative, unaccompanied but punctuated by the orchestra. The flexible horn solo is resumed, and above it Juliet sings of the fever that burns her. She goes to the window, and cooling breaths seem to spring up from the harp. Then the *romanza* begins. Both the situation and some turns of phrase recall Desdemona's scene in the last act of Rossini's *Otello*. Perhaps unconsciously, Bellini transposed his *Adelson* number into Rossini's key, G minor, and remembered Desdemona's harp. Juliet's subsequent solos, the aria and its cabaletta at the start of Act II, open with exactly the same rhythmic pattern as "*O quante volte*," whose second measure moreover recurs as the second measure of the aria and the sixth of the cabaletta. Such thematic connections, rhythmic and melodic, are surely unconscious (in Schoenberg's phrase, "a gift from the Supreme Commander"). In any case, the Act II melodies—like much else in *I Capuleti*—are adapted from themes in *Zaira*.

I Capuleti was written at speed, to take the place of an unfulfilled commission from Pacini. Bellini called it "a most perilous undertaking"; Felice Romani, in a preface to his libretto, apologized for its scrappiness. But Gossett reminds us that *La Sonnambula* took scarcely longer to create, and he commends the libretto for its "single-mindedness of direction and unity of action." True—but the dramaturgy is not very smooth, and it is difficult not to feel that Romani has sometimes simply ordered events in a way to make *Zaira* material reusable. Difficult, but not impossible, in a really gripping performance.

The edition is complete. In fact, "more than complete" in that a brief *arioso* for Juliet—"Morir dovessi ancora," fifteen measures of *allegro agitato* not found in the Ricordi vocal score—is heard between the Act II air and its cabaletta, just before Juliet drinks the potion. Bellini added it for the Scala premiere of the opera in 1830. The music, first published by Friedrich Lippmann in 1967, is reproduced in Herbert Weinstock's *Bellini*.

BELLINI: *I Capuleti e i Montecchi*.

Giulietta	Beverly Sills (s)	Tebaldo	Nicolai Gedda (t)
Romeo	Janet Baker (ms)	Lorenzo	Raimund Herincx (b)
		Capellio	Robert Lloyd (bs)

John Alldis Choir; New Philharmonia Orchestra, Giuseppe Patané, cond. [Christopher Bishop, prod.] ANGEL SCLX 3824, \$21.98 (three SQ-encoded discs, automatic sequence).

In quad: The stage is at the front with abundant, but not excessive, ambience from the back. The overall sound is clear and well defined. What is more, the apparent dimensions of the singers are realistic. It all adds up to a believable sonic illusion. Very nice indeed.

HAROLD A. RODGERS



Sheeldon Soffer

The New York Philomusica in 1975.
A. Robert Johnson, its director,
is at lower left.

Genius at Play

The New York Philomusica's integral Vox recording of the Mozart divertimentos demonstrates that frivolity can be serious business.

by R. D. Darrell

THE AMERICAN BICENTENNIAL hullabaloo shouldn't blight our lighter-hearted commemoration of that revolutionary period as one of the most golden eras in the whole history of fun music. It was in the 1770s that an incredibly gifted Austrian youngster served his apprenticeship as a composer by busily turning out music for varied occasions—as background for an archbishop's repasts, to celebrate patrons' and friends' name days, as vehicles for his own creative and executant virtuosity—that differs from any other occasional music of any time only in what has proved to be its miraculous agelessness.

As the perceptive Dutch historian/philologist Johan Huizinga stresses in his great study of the play element in culture, *Homo Ludens*, "Genuine and spontaneous play can also be profoundly serious. . . . The joy inextricably bound up with playing can turn not only into tension, but into elation. Frivolity and ecstasy are the twin poles between which play moves."

And never, surely, has occasional music moved as freely and far between these poles as in the diver-

timentos tossed off in the years 1771–79 by the fifteen- to twenty-three-year-old Mozart. With the exception of the *Il Rè pastore* Divertimento, the seventeen in Vox's monumental three-volume, nine-disc survey before me have all been recorded before, and many of them are already well known. But this is their first large-scale integral collection. Hence it must be taken very seriously indeed, but I hope not solemnly, not without acute susceptibility to its ticklish sportiveness, not without a relish of its kaleidoscopic play of tonal color and arabesque that is no less keen than one's delight in its incomparable melodic and rhythmic poetic grace.

Excluding Mozart's so-called *Hausmusik* and dances, sixty-five items (some of them sets) of his occasional music are listed in the elaborate synopsis/table occupying 10½ pages of Robert D. Levin's 16-page booklet supplied with each of the Vox Boxes. Some of these are lost, fragmentary, doubtfully or definitely Olde Spuriousity Shoppe works. And among those generally known as divertimentos (although the composer himself was wont to call some of them cassations), the list boils down to seventeen (numbered by their Breitkopf & Härtel edition sequence) plus a smaller group of unnumbered works, of which the best known are for strings only: the K. 563 Trio and K. 136–138 Quartets. (There are several others scored for woodwinds only, which are of more doubtful authenticity and hence relegated to the Köchel catalogue's supplement.) It is the former, B&H, group—except for No. 5, K. 187, now recognized to be spurious—that is represented in the present set. No. 5 (actually by Starzer and Gluck in what may or may not be Mozart transcriptions) is replaced by a *Rè pastore* "symphony"/divertimento of unquestioned Mozartean authenticity but partly assembled by other hands.

Thirteen of the divertimentos are quintessentially Salzburg works, written for particular occasions or people in the city of Mozart's birth. And, aptly illustrating the diversity of the divertimento as a species rather than a strict form, they fall naturally into three main types plus a fourth group of mavericks. Group I comprises six divertimentos (Nos. 8, 9, 12, 13, 14, 16) scored for wind sextet—paired oboes, horns, and bassoons—and intended as *Tafelmusik* ("table" or dinner music) for repasts in the Mirabell Castle of Mozart's dreaded employer, Archbishop Colloredo. Group II comprises five scored for strings and two horns. Group III consists of only two works, Nos. 3 and 4, scored for ten wind instruments (paired oboes, clarinets, English horns, horns, and bassoon), which are exceptions to the general Salzburg provenance—clarinets and English horns were unavailable in Salzburg at that time. Commissioned by an unknown Milanese, they were written at least in part toward the end of Mozart's 1772–73 Italian trip.

Among the remaining four miscellaneous divertimentos, No. 1—alternatively called a concerto by Mozart—also was written in Milan, but on an earlier trip in the fall of 1771 when he was not yet sixteen. It is scored for strings with paired horns and clarinets, with much more independent concertante wind parts than in the later divertimentos for strings and horns. The same independence and still more bra-

vura horn-writing characterize No. 2, scored for strings with four horns plus flute, oboe, and bassoon. Although set down on paper in Salzburg in June 1772, this extraordinary work (one of the greatest achievements of Mozart in his teens) reveals that he hadn't yet begun to accommodate his writing to the more limited skills of the Salzburg hornists vis-à-vis the players he must have heard in Italy. No. 6, presumably intended, like its spurious companion No. 5, for equestrian-exercise displays of the Salzburg Riding School, is even more unusually scored: for two flutes, five trumpets (three in C, two in D), and timpani.

Finally, there is the unnumbered replacement for No. 5. Mozart himself prepared a "symphony" transcription of the overture to his 1775 opera *Il Rè pastore* and the first aria, "Intendo, amico mio" (with its soprano part now given to oboe), to which he added a new finale, K. 213c/102. And since there is a March, K. 214, written about the same time, in the same key and scoring and using thematic material similar to that in the finale, it too may well have been intended for a divertimento/cassation/serenade version of the *Rè pastore* "symphony." The apparent reason why this work in its entirety has not (as far as I know) been performed or recorded is that all but the first few bars of the aria transcription has been lost or was never completed by Mozart. This missing section is played here in Levin's reconstruction.

Even so much exegesis doesn't begin to account for the diversity of these divertimentos. The number of their movements ranges from three to six, and there is considerable variety in movement types, including minuets with one or more trios or without any at all. Only No. 11 includes—in the same manuscript—a march movement, which in traditional cassation/serenade fashion often was played (especially in summertime) before as well as after the other movements, presumably as audiences entered and left. But in four other cases there are marches that in their keys, scoring, time of composition, and (sometimes) thematic materials apparently are linked with certain individual divertimentos; the present performances of the four, the *Rè pastore* divertimento and Nos. 7, 10, and 17, include presumably appropriate march prelude/postludes.

Nevertheless, there are legitimate differences of opinion and practical considerations not only where the inclusion of marches is concerned, but also in the choice of how many string players there should be: the minimum one to a written part, as is the usual choice in this recording, except for the bass part, where both a cello and a string bass are used; or several to a part, in chamber orchestra fashion. These performances of the *Rè pastore* and No. 2 divertimentos double up on the violin and viola parts but never go any farther, even in such large-scaled works as Nos. 10, 11, 15, and 17, which normally are played by string choirs of chamber orchestra size. Again, the policy decision is a legitimate one, perhaps particularly justified by the very fact that strictly one-to-a-part versions of the bigger works are so uncommon.

Personally, I'm much less bothered by the actual practice than by the imperious, all black-and-white arguments advanced for them by annotator Levin. His notes are less likely to infuriate than to stupefy lay readers by their pervasive leaden pedantry. My

own main objection, indeed, is to their lack of any light touch, any reminder that this music was written—and should be listened to—as sheer fun. Levin often uses the words "wit," "comic effect," "high spirits," "buffo style," etc., but only once is the chill of professorial grimness momentarily dissipated by the reminder that, if the author is no *homo ludens*, he isn't entirely devoid of a sense of humor. Discussing the fermatas in the first movement of No. 12, he finds it difficult to decide whether they are indications that Mozart "really wished the first oboe to improvise" there or "whether he was wittily stopping the music for a few seconds to see whether the archbishop would look up from his plate!"

The variously constituted New York Philomusica ensembles are made up of top-rank New York performers. In general the playing here is distinctive for its high degree of professional skill, its crisp vivacity, and genuine yet nonsentimentalized expressiveness as demanded. For me, the expert first violinists in the quasi-violin-concerto movements (Isidore Cohen in some, Felix Galimir in others) are sometimes just a shade too sweet-toned. And elsewhere, in the larger-scaled works in particular, there are moments when I crave just a little less objectivity, a little more overt enthusiasm, a bit more truly infectious sense of relish—in short, somewhat wider swings between Hui-zinga's play-music frivolity/ecstasy extremes.

But that's quibbling. And there's no need to quibble at all about the recording quality. The actual sessions, as the notes dutifully inform us, were spread over the years 1971-75, and the personnel for some of the identically scored works is not always identical—all the more reason for praising the sonic consistency the producers/engineers have achieved in these beautifully transparent recordings, done with vivid yet not oppressively close presence and in a warmly expansive acoustical ambience. There are good disc surfaces, for the most part, but the rather high modulation level processing probably is the cause of considerable pre-echo and in any case is likely to call for lowering home-playback levels.

Quite regardless of its budget price, this set is a major addition to the Mozart discography, one ranking with the memorable 1964-67 Boskovsky/London ten-disc collection of the complete marches and dances (currently available in Stereo Treasury reissues STS 15275/9 and 12580/4). And if most of the pieces have been recorded before, the only serious competitors extant are the Netherlands Wind Ensemble's eight (in Philips 6500 002/4 of 1970-71) and several larger-scaled versions of the bigger works, especially the Szell/Columbia No. 2 and Marriner/Argo No. 17. But the completeness and integral character of this Vox survey puts it in a class by itself—one indispensable to every comprehensive Mozart record collection and one essential to every Mozartean *homo ludens*.

B **MOZART:** Divertimentos (17). New York Philomusica, A. Robert Johnson, dir. [Joanna Nickrenz and Marc J. Aubert, prod.] VOX SVBX 5104, 5105, and 5106, \$10.98 each three-disc set (manual sequence).

Vol. 1: No. 1, in E flat, K. 113; No. 2, in D, K. 131; No. 3, in E flat, K. 159d/166; No. 4, in B flat, K. 159b/186; No. 7, in D, K. 167a/205 (with March, K. 167b/290); No. 8, in F, K. 213. Vol. 2: No. 6, in C, K. 240b/188; No. 9, in B flat, K. 240; No. 11, in D, K. 251 (with March); No. 13, in F, K. 253; No. 15, in B flat, K. 271h/287. II *Rè pastore* Divertimento, in C, K. 208 and 213c/102 (with March, K. 214). Vol. 3: No. 10, in F, K. 247 (with March, K. 248); No. 12, in E flat, K. 240a/252; No. 14, in B flat, K. 270; No. 16, in E flat, K. 271g/289; No. 17, in D, K. 320b/334 (with March, K. 320c/445) [from *CANDIDE* CE 31074, 1973].



Zoe Dominic

In conductor Reginald Goodall's casts Derek Hammond Stroud's malevolent Alberich is first-rate.

Half a *Ring* in English

A remarkable translation, a sturdy cast, and Reginald Goodall's epic conception make a potent case for opera in the vernacular.

by David Hamilton

NEARLY TWO DECADES AGO, when Decca/London undertook the first recording of *Das Rheingold*, a complete recording of Wagner's *Ring* began at last to seem a viable prospect (although we have since learned, from John Culshaw's *Ring Resounding*, how chancy it was, even after that). Little did we dream, certainly, that by 1973 five complete recordings of the cycle would be available, or even less that a sixth would be under way—and sung in English translation, at that!

The recording of the "English *Ring*" came to pass in gradual stages. The whole story began with a successful production of *The Mastersingers* at London's Coliseum in 1968 by the Sadler's Wells company, conducted by Reginald Goodall. The acclaim led to the undertaking of the *Ring*, using a new translation commissioned from Andrew Porter, building on the strengths of the *Mastersingers* cast. The four operas were unveiled, year by year, beginning in 1970. Again, audiences and critics responded, and in December 1972 the enterprising Unicorn label made a studio recording of the final scenes of *The Twilight of the Gods* (UNS 245/6) that became something of a best-seller (I reviewed it in these pages in February 1974).

Now EMI became interested, and with the help of the Peter Moores Foundation recorded *Siegfried* during performances the following summer. Another success, and so the commitment to a complete cycle

has been made. *The Rheingold*, recorded a year ago, now makes its appearance on the domestic Angel label (though the records are in fact manufactured by EMI in England); *The Valkyrie* was recorded late in 1975, leaving only a complete *Twilight* yet to come.

A Cinderella tale indeed. During its course, the Sadler's Wells Opera Company rechristened itself the English National Opera Company, and these Wagnerian successes surely played a role in that decision, bringing the company a new level of public attention and status (at a time, too, when the departure of Sir Georg Solti was diminishing Covent Garden's position as a Wagnerian mecca). But removed from the London context, and offered without visual counterpart, what purpose do these recordings serve?

First off, I think they comprise the best argument ever offered on records for opera in English translation. Not, of course, that all opera performances should be sung in the vernacular or, even less, that all recordings should be. Rather, they tell us that translations can be as literate, elegant, and stylish as originals, that they can fit the music comfortably, can be sung convincingly and comprehensibly. Porter's translations meet all these criteria; the tone is elevated without stiffness, word order is never awkward, and the verbal rhythms fit the musical ones with almost unfailing naturalness (once or twice, a very long note briefly distends the pacing).

Only once during these two operas did a phrase strike me oddly (and that one is probably a result of my own curious penchant for twisting clichés more than anything else): Brünnhilde's reference to Grane as "my sacred horse" set me wondering if a sacred horse is anything like a sacred cow. If you are accustomed to being continually jarred by opera translations—unnatural constructions, forced inversions, false-ringing "elegance," clumsy accents—try these; there is nothing so good on records, and they just might alter your whole perspective on opera in translation.

Don't expect every single word to be intelligible, and don't worry about it. The standard of projection is certainly very high on the part of all the singers—at least as high as in performances of the original—and I am sure that Germans who go to *Der Ring* without careful study of the libretto don't understand as much of it as Sadler's Wells audiences do. The point is that, at a performance in a foreign language, you have virtually to memorize the sense of the libretto, action by action, speech by speech—and then correlate this with occasional visual clues and with the stray key word in the foreign language in order to grasp the appositeness of the music. When your own language is being sung, your prior study of the libretto is called upon only to fill in the sporadic gaps in comprehensibility resulting from awkward tessitura, orchestral overbalancing, or the like. In the latter case, the sense comes at you directly, and the experience is of another order altogether, skipping that intermediate crossword-puzzle-solving exercise of memory and deduction.

Some of this applies even on records, where you do have the libretto to read. But what also counts on records, of course, are the musical performances, and these have considerable interest. They are more than good routine, although the circumstances of live-performance recording do mean that they are less polished, less evenly registered, than Solti's or Karajan's. To begin with, the Sadler's Wells/English National Opera orchestra is not in a class with the Vienna and Berlin bands. The contrabass tuba in *Siegfried* is obviously feeling his way rather nervously, and even among the more usual instruments intonation and ensemble can be rough. Not careless—listen to things like the violin run before Siegfried's "Das ist kein Mann" to hear that this is indeed a well-prepared performance—but no orchestra can play over its head all the time. (In this respect, and in matters of balance, the Unicorn set is certainly superior.)

Several of the singers are very impressive. Rita Hunter is a commanding and touching Brünnhilde, rock-solid of pitch if a little unvaried of timbre. Norman Bailey sounds splendid as the Wanderer, but rather less focused in the more complex demands of the *Rhinegold* Wotan. First-rate is Derek Hammond Stroud's Alberich, firmly and malevolently voiced. Alberto Remedios is no real Heldentenor, and the strain is manifest in some uncertain pitching and uncomfortable production—but the freshness of voice and feeling in the lyrical passages is really quite treasurable (and his hammering is remarkably accurate). Gregory Dempsey is a vivid, only occasionally extravagant Mime.

Most of the other voices are at best utilitarian; they are well rehearsed and musicianly, however, and fit

well into the picture. An exception is Loge: His wobble and reliance on *parlando* are disconcerting, and only because he really does characterize, even with this shred of a voice, is he acceptable in the context.

And that context is really quite impressive. There is a sense of ensemble and spontaneity here—the positive side of performance recording—that is enormously involving. Reginald Goodall certainly knows how these pieces ought to go: The shapes of the phrases, the direction of the sentences and paragraphs, the weight of the climaxes are all essentially "right" in their sound. I think *Siegfried* the more successful performance of the two, for *Rhinegold* is occasionally spacious to the verge of slackness, at least on disc; the effect of the same tempo in the theater and on a recording can be very different. But the sense of a long line, of motions converging on crucial moments, is always present even when details go awry, and the essential tonal color, rich and warm, is also always present.

Theater recording means some noise: The audience is restless during the prelude to Act II of *Siegfried*, and various thumpings, banging, and a smidgeon of prompting intrude now and then. Balances are generally good, and the sound is a fair specimen of in-house recording.

If you're timorous about the "English Ring," you might try the Unicorn set first; as I mentioned, it's better recorded and more polished, with a tremendous account of the Funeral Music. But I'll wager that you'll want to hear the rest. Among their other uses, I should think these recordings a fine way to introduce younger people to Wagner—and not least because the essential grandeur of the music is so capably expounded, and anything less would have traduced even this fine translation.

WAGNER: The Rhinegold (sung in English).

Woglinde	Valerie Masterson (s)	Froh	Robert Ferguson (t)
Wellgunde	Shelagh Squires (s)	Mime	Gregory Dempsey (t)
Flosshilde	Helen Atfield (ms)	Wotan	Norman Bailey (b)
Freia	Lois McDonall (s)	Alberich	Derek Hammond Stroud (b)
Fricka	Katherine Pring (ms)	Donner	Norman Welsby (b)
Erda	Anne Collins (a)	Fasolt	Robert Lloyd (bs)
Loge	Emile Belcourt (t)	Falner	Clifford Grant (bs)

English National Opera Orchestra, Reginald Goodall, cond. [John Mordler, prod.] ANGEL SDC 3825, \$20.98 (four SQ-encoded discs, manual sequence) [recorded at performances, March 10, 19, 25, and 29, 1975].

WAGNER: Siegfried (sung in English).

Brünnhilde	Rita Hunter (s)	Mime	Gregory Dempsey (t)
Woodbird	Maurine London (s)	Wanderer	Norman Bailey (b)
Erda	Anne Collins (a)	Alberich	Derek Hammond Stroud (b)
Siegfried	Alberto Remedios (t)	Falner	Clifford Grant (bs)

Sadler's Wells Opera Orchestra, Reginald Goodall, cond. [Ronald Kinloch Anderson, prod.] EMI ODEON SLS 873, \$39.90 (five discs, manual sequence) [recorded at performances, August 2, 8, and 21, 1973] (distributed by Peters International, 619 W. 54th St., New York, N.Y. 10019).

Rhinegold in quad: Front stage, rear ambience. The singers appear to have been close-miked (and possibly compressed); in any case, they sound far too large (although some listeners may find such gigantism appropriate for Wagner). Also, the characters do not retain their apparent sizes as they move about the virtual stage—what should sound like changes in distance often come across as changes in size. The over-all sound is pleasant enough but sets no new standards for clarity. H.A.R.

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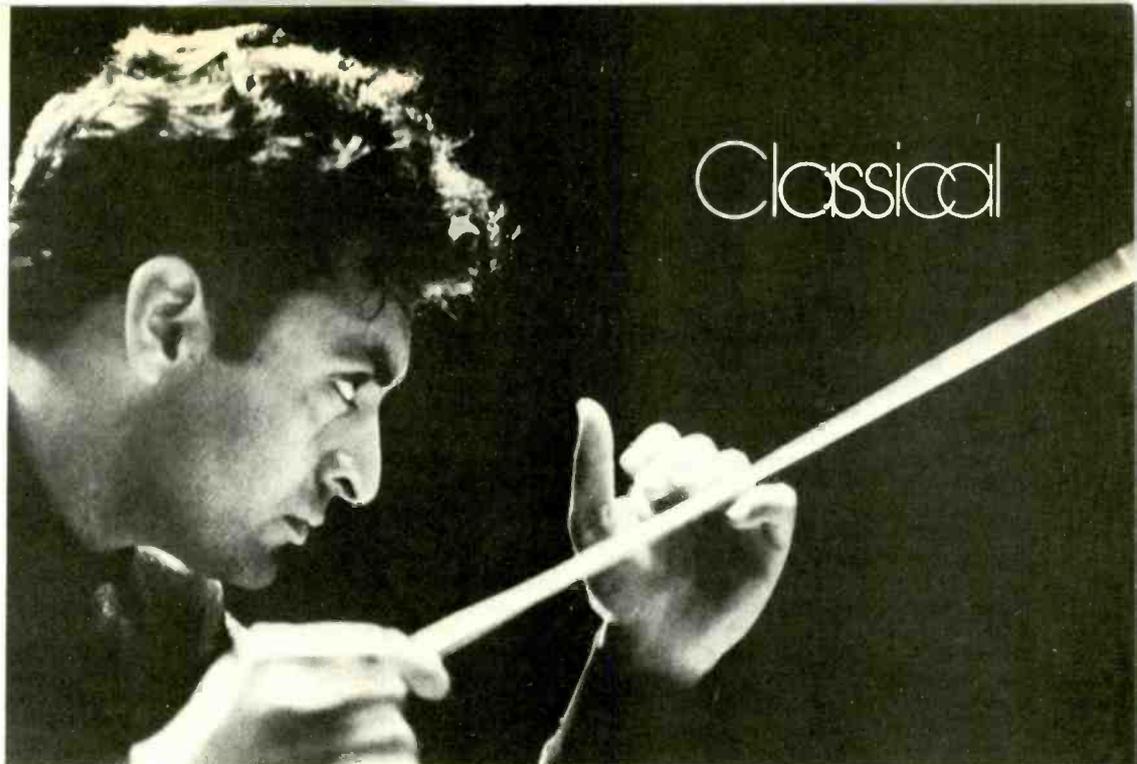
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Zubin Mehta—for Berlioz, *lusty Romanticism but little poetry.*

Classical

BACH: *Orgelbüchlein*, S. 599-644. Robert Noehren, organ (organ of the First Presbyterian Church, Buffalo, N.Y.). [Givemon Cornfield, prod.] ORION ORS 75200/1, \$13.96 (two discs, manual sequence).

Bach's *Little Organ Book* was intended for young organists to improve their playing, especially their pedal technique, but, the didactic aim aside, these little chorale preludes are among Bach's most personal utterances. Whoever masters these settings, some scarcely a dozen measures long, will have entered the innermost regions of that giant's infinite realm.

There is a system in this anthology, and the performer must be aware of it. The type of chorale prelude Bach follows here consists of a cantus firmus—the hymn tune (which with very few exceptions remains intact, its purpose being to apprise the congregation of what chorale they are about to sing)—and three other parts that elaborate a given motif. In some instances this motif is derived from the hymn tune by diminution. It is usually pregnant, especially rhythmically, hence always easily discernible. The three lower parts may interact in the form of a canon, even a double canon if the cantus is made one of the “acting” parts, but most of the time they weave a freely flowing contrapuntal web. However, within this last type there are distinct subspecies. Bach

may set the motif in all three lower parts, or only in the two middle parts with a free bass, or the pedal can have a motif of its own, not shared by the others. Finally, there is one prelude, “The old year now hath passed away,” that is a free fantasy on the chorale tune.

Robert Noehren's performance is quite variable. Some of the preludes are nicely balanced, but in others the chorale tune is stentorian to the point of overwhelming the rest. Since with one exception the tune is always in the treble, its very location assures it the position of *primus inter pares*; therefore it should not be detached from the rest, lest the other parts become mere background.

A particularly mistaken interpretation concerns No. 24, “O man, bewail thy grievous sins.” This is a warm, outgoing, highly decorated, arialike, and expansive piece, the epitome of baroque effusiveness, which is marvelously conveyed by the multitude of suspensions and passing dissonances that are smoothly resolved after lingering for a while. “Aerialike,” but not an aria: The “accompaniment” is every bit as important as the melody, and without it the whole thing would be something different. Noehren disregards the distinction and does make a real aria out of it by assigning to the treble an insistent reed stop while holding down the rest. This is particularly upsetting when the upper parts move in chords.

Then toward the end of this magnificent piece there is a rising excitement, and the dissonances become sharper and more frequent, nearing the climactic point, a Neapolitan sixth of deathly pallor. Noehren virtually eliminates the drama by slowing down inordinately before the climax. This is one of the very few instances where Bach gave explicit tempo directions, obviously to avoid just what happens in this performance; he marks the beginning *adagio assai*, and exactly over that fearful chord he writes *adagissimo*. By slowing down in advance, a performer ruins the whole effect.

In some of the preludes, the rapport be-

tween hymn tune and the rest is good, but in others the relative importance of the voices is blurred. Noehren's use of agogic accents, of paramount importance in organ playing, is not of the best; his grace notes can be a little nervous, his trills too fast. He seems to be a firm believer in colorful registration, which is all right—Bach liked it too—but some of his choices approach the garish, and at times his solo stops are unattractive in the particular combination in which they are used.

In sum, this is an uneven presentation. The sound is excellent. P.H.L.

BELLINI: *I Capuleti e i Montecchi*. For an essay review, see page 89.

BERLIOZ: *Harold in Italy*, Op. 16. Daniel Benyamini, viola; Israel Philharmonic Orchestra, Zubin Mehta, cond. [Ray Minshull, prod.] LONDON CS 6951, \$6.98.

Comparisons:
Primrose, Toscanini/NBC Sym. (1939) unissued
Cooley, Toscanini/NBC Sym. (1953) RCALM 1951 (OP)
Primrose, Beecham/Royal Phil. Odys. Y 33286
Menuhin, Davis/Philharmonia Ang. S 36123

Harold in Italy is a work of contradictions, by turns declamatively public and almost painfully shy and introspective, simultaneously Romantic and scrupulously classical. Increasingly it seems to me the ideal departure point for listeners wishing to journey into Berlioz' inner sanctum, but paradoxically it is an especially elusive work for performers. It requires the utmost in both delicacy and virtuosity, for though it is not a viola concerto it is a double concerto—one soloist playing the viola and the other, the conductor, playing on the entire orchestra.

All of its elements fused memorably on January 21, 1939, when William Primrose, first-stand violist of the just-formed NBC Symphony Orchestra, joined forces with Arturo Toscanini, still very much in his prime. The orchestral playing was incred-

Explanation of symbols

Classical:

B Budget
H Historical
R Reissue

Recorded tape:

●● Open Reel
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ibly beautiful and colorful. Ironically, Primrose played with greater freedom and took more chances with this "despotic" conductor, purported bane of soloists, than he subsequently did on any of his three commercial recordings, of which only the Beecham is currently available. To be sure, Toscanini insisted on strict adherence to Berlioz' *sul ponticello* directions for the famous viola arpeggios in the "Pilgrim's March," an important detail that Primrose ignored with Beecham. Yet Toscanini permitted—indeed encouraged—Primrose to use much more portamento and tempo rubato, and the gain in characterization was immense.

Fortunately, a Toscanini *Harold* has been issued commercially. (Though out of print domestically, it is available inexpensively in English RCA's Toscanini Edition as AT 112.) That performance, derived from rehearsals for the broadcast of November 29, 1953 (not from the broadcast itself, as erroneously stated on the original domestic issue), is relatively formal and uneventful, but only "relatively." For me it remains, by a comfortable margin, the finest *Harold* ever released.

In fact, I strongly suspect that Mehta's new edition is based on a careful study of the Maestro's interpretation. There is much the same forthrightness of tempo and, for the most part, a similar coherence of organization. Harold's leitmotiv, for instance, moves at approximately the same pace in each of the four movements. Then too, Mehta follows Toscanini in ignoring Ber-

lioz' *con gravità* marking at those rhythmically complex spots in the finale where the violins juxtapose straight eighth notes and triplet eighth notes while the brasses blare out a motto in triplet quarters. The short exposition repeat in the first movement is rightly observed, and the finale is uncut (pace Markevitch/DC, deleted, and Lombard/Erato and MHS).

Daniel Benyamini (presumably the first violist of the Israel Philharmonic) is a warm-toned, technically accomplished artist, and the orchestra plays with spirit and lusty abandon. This is, for the most part, a very good performance.

There are, however, a few problems. For one thing, details aren't always judiciously balanced. The double-time orchestral violas are admirably clear at the end of the Abruzzi mountaineer's serenade, but the delicate string triplets in the coda of the Orgy are obscured by too much ambience, and other passages are similarly scrambled. Tuttis are occasionally boisterous and coarse-toned but, paradoxically, not ideally incisive. The brass triplets in those *con gravità* episodes seem a trifle rushed and imprecise. And although Mehta's accelerations at the end of the first movement are justified by Berlioz' markings, he sometimes seems to be losing control, which happens again at the conclusion of the Orgy, where the mounting progression from half notes to triplet halves to quarters and then to triplet quarters is not continually elucidated.

Mehta and Benyamini give us Romanti-

cism of a generalized sort, but they never seem to get into the peculiar local color and pastoral yearnings of Berlioz' conception. In a sense, poetry is lacking.

It is to be hoped that Colin Davis' forthcoming Philips recording with Nobuko Imai will provide a truly first-class modern version. His Angel account has the requisite clarity of texture missing from Mehta's but suffers from stodgy tempos (especially in the Orgy) and from Menuhin's anemic, unidiomatic viola playing. If you must have stereo and can't wait to see whether the new Davis improves on the old, you will have to weigh the relative (and considerable) merits of the London and Angel versions. My preference remains the Toscanini. H.G.

CHOPIN: Piano Works. **SCHUBERT:** Piano Works. Sviatoslav Richter, piano. COLUMBIA/MELODIYA M 33826, \$6.98.

CHOPIN: Ballade No. 2, in F, Op. 38. Etudes: in E, Op. 10, No. 3; in E minor, Op. 25, No. 5. Polonaise in C sharp minor, Op. 26, No. 1. **SCHUBERT:** Impromptu in A flat, D. 936, No. 2. Moments musicaux, D. 780: No. 1, in C; No. 3, in F minor; No. 6, in A flat.

As the years pass, Richter seems to be evolving a style that is closer and closer to such bygone masters as Rachmaninoff, Friedman, and Gabrilowitsch. He retains his unique timbre—an engaging mixture of a watercolorist's transparency and an oil painter's judicious murkiness—and objective concern for voicing and observing every expression mark. But at the same time he shows ever-increasing fondness for stretched rubatos and personal inflections.

This shift in attitude is apparent in the three *Moments musicaux*, though not obtrusively so. These are, after all, short pieces with enough built-in irregularities of rhythm and stress that an artist of Richter's sophistication wisely perceives that it is, for the most part, best to play them straightforwardly and let the surprises fend for themselves. Even so, one can note a subtle inflection on one note or a declamatory coloration on another that are not to be found in most of his earlier Schubert performances. For all the deceptive simplicity of means, the voice is a very special one and the statements both disarming and grand.

Richter's account of the C major *Moment musical* has a certain virile astringency that reminds me of Schnabel's way with the piece. It is a beautiful and touching performance, all the more so for its seeming simplicity. The famous "Air russe" F minor piece is, for my taste, a mite overpedaled. I would have preferred a crisper staccato and a saving of the pedal until the unexpected final *maggiore* ending. Still, I doubt that any other player has achieved such a seamless legato flow on those awkward double sixths in the middle part. (Who says this piece is easy? Its nastiness is all the greater since it demands the utmost finesse in execution.) No. 6 is radiantly rendered (I personally prefer the variant at bar 32, four measures after the change of key to E major, that has $b/g = d =$ rather than $g = e/b$ on the second beat in the right hand at least the first time around.) The A flat Impromptu is played with full appreciation of its Allegretto marking. What a pleasure to hear an interpretation that resists the temp-

Critics' Choice

The best classical records reviewed in recent months

- BACH, C.P.E./J.S.:** Oboe Works. Holliger, Leppard. PHILIPS 6500 830, Feb.
- BACH:** Cantatas, Vols. 11-13. Harnoncourt; Leonhardt. TELEFUNKEN 26.35269 (2), 26.35283 (2), 26.35284 (2), Feb.
- BEETHOVEN:** Symphony No. 7. Casals. COLUMBIA M 33788; Feb.
- BERLIOZ:** Symphonie fantastique. Karajan. DG 2530 597, Feb.
- BRUCKNER:** Symphony No. 6. Stein. LONDON CS 6880, Feb.
- CARTER:** Double Concerto for Harpsichord and Piano; Duo for Violin and Piano. Jacobs, Weisberg, Zukofsky, Kalish. NONESUCH H 71314, Mar.
- DUFAY / DUNSTABLE:** Motets. Pro Cantione Antiqua, Turner. ARCHIV 2533 291, Mar.
- DVOŘÁK:** Slavonic Dances, Opp. 46 and 72; My Home Overture; Scherzo capriccioso. Kubelik. DEUTSCHE GRAMMOPHON 2530 466 / 2530 593, Mar.
- DVOŘÁK:** Slavonic Dances, Opp. 46 and 72; Carnival Overture. Szell. ODYSSEY Y2 33524 (2), Mar.
- GAGLIANO:** La Dafne. Musica Pacifica. COMMAND COMS 9004-2 (2), Feb.
- HENZE:** Kammermusik I-XII; In Memoriam: Die weisse Rose. Henze. OISEAU-LYRE DSLO 5, Mar.
- HERRMANN:** Symphony. Herrmann. UNICORN RHS 331, Feb.
- ROSSINI:** Overtures. Marriner. PHILIPS 6500 878, Feb.
- SCHOENBERG:** Brettli-Lieder; Early Songs. Nixon, Stein. RCA RED SEAL ARL 1-1231, Mar.
- SCHOENBERG:** Das Buch der hängenden Gärten. **SCHUBERT:** Songs. DeGaetani, Kalish. NONESUCH H 71320, Mar.
- SCHUBERT:** Quintet in C. Guarneri Quartet, Rose. RCA RED SEAL ARL 1-1154, Feb.
- TIPPETT:** A Child of Our Time. Davis. PHILIPS 6500 985, Feb.
- WEBER:** Euryanthe. Janowski. ANGEL SDL 3764 (4), Feb.
- WORK:** Songs of the Civil War Era. Morris, Jackson, Bolcom. NONESUCH H 71317, Feb.

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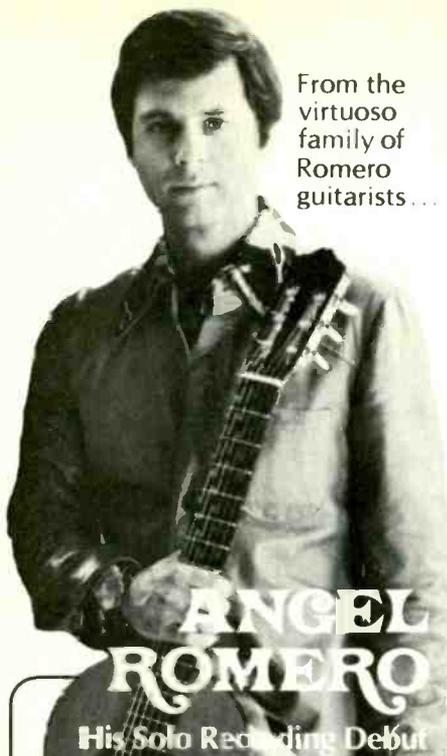
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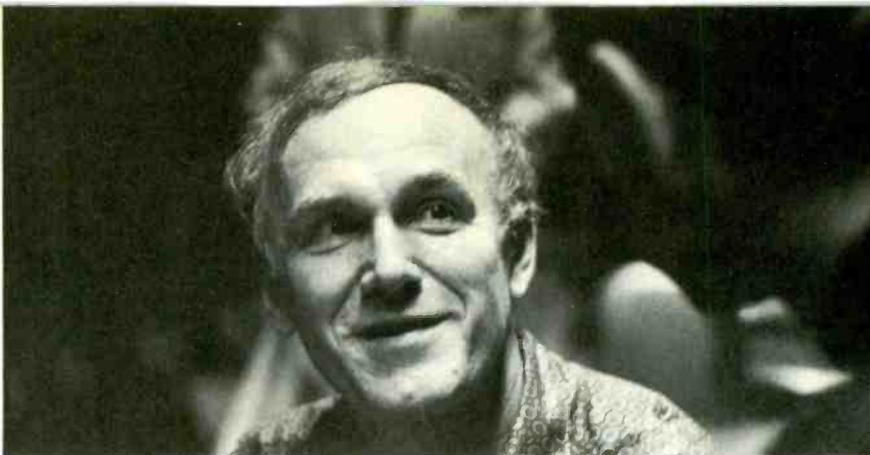
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tation of turning the piece into a portentous, sentimental hymn.

Richter's way with Chopin has not changed drastically: He has evidently always deemed it permissible to be more subjective in this less classical music (although Chopin was obviously a musician very much in the Mozartean mold). His performance of the F major Ballade is very stretched at the beginning, with the maximum of color and expression extracted from every note of the opening melody and every *tenuto* full of pregnant suspense. The dramatic middle section, on the other hand, is simply torrential in its onrushing but cleanly controlled power. The unexpected pauses and harmonic changes are miraculously timed, and the coda leaves one limp. This is, quite plainly, the greatest performance of an elusive piece that I have ever heard.

The C sharp minor Polonaise, in Richter's reading, is an amalgam of stinging accents, adroitly balanced voices, and an occasional hint of massive forcefulness. The E major Etude is supplely shaped and perhaps a little uncomfortably agitated in its middle section. The E minor Etude, however, is rock-steady and wonderfully clear in its rhythmic spacing and separation of filigree.

Richter does some strange things vis-à-vis sectional repeats. I take violent exception to his repetition of the first part of the sixth *Moment Musical's* trio. Schubert omitted the repeat sign there for a very good reason: The ostensibly slighted repeat is, in fact, written out an octave higher, and Richter betrays a positively defective sense of form by presenting the material in question four times. His practice in the Chopin Polonaise is, admittedly, harder to prosecute. There is an alarming amount of confusing evidence there. On the one hand, the French editions omit the da capo altogether and give *fine* at the end of the trio section. This is plainly implausible, since the piece is clearly in ternary (three-part, ABA) format. The usually reliable Polish/Paderewski text, on the other hand, properly indicates the da capo but confuses the issue by writing out in full the opening twelve bars of the piece that ought properly to have been indicated by a repeat sign. Richter, then, is technically correct in making the twelve-bar repeat a second time in the da capo, but structurally and symmetrically it sounds wrong.

Quibbles aside, this is a wonderful record. H.G.

COPLAND: The Red Pony (suite from the

film)*; Music for Movies*; John Henry*; Letter from Home*; Down a Country Lane*. New Philharmonia Orchestra* and London Symphony Orchestra*, Aaron Copland, cond. [Paul Myers, prod.] COLUMBIA M 33586, \$6.98.

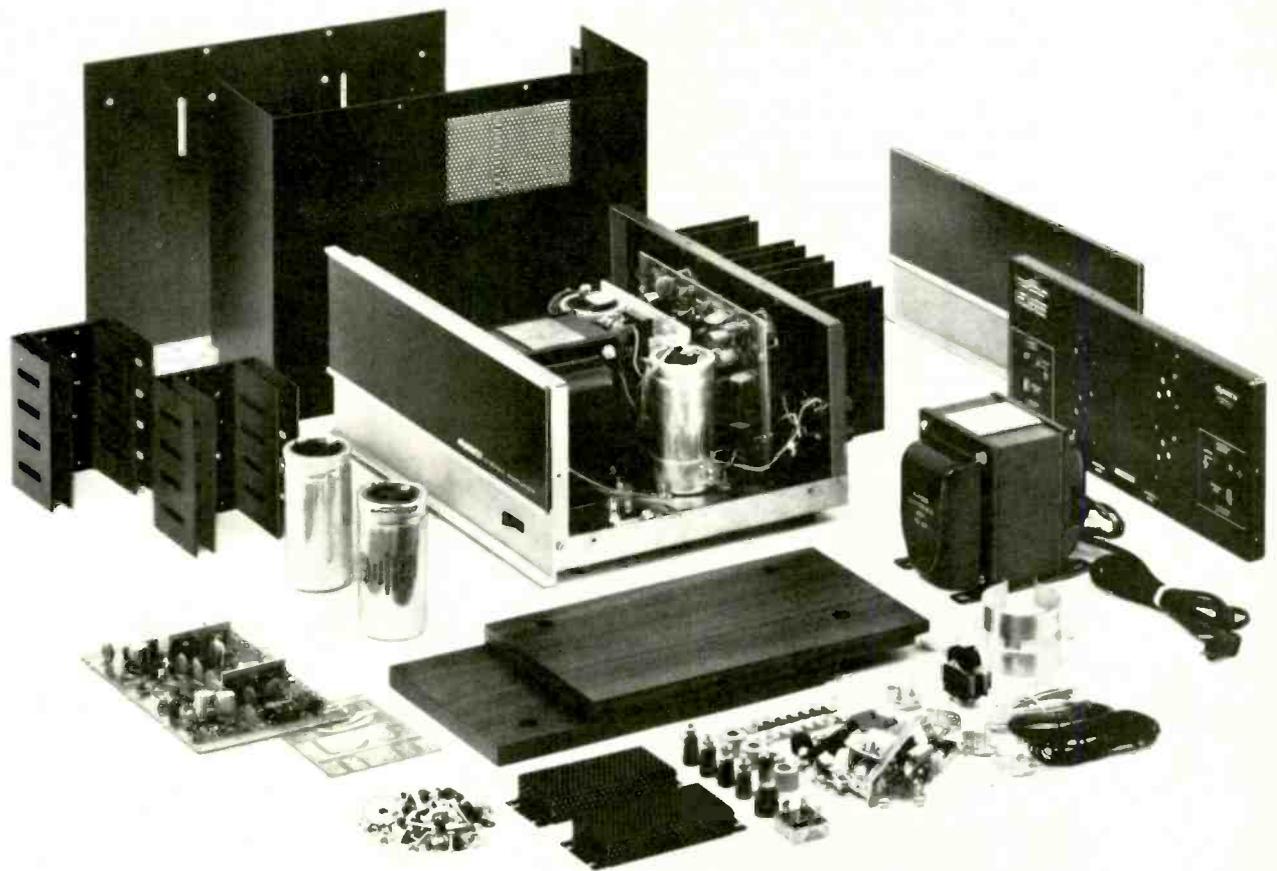
Hollywood has rarely made use of the best native "serious" composers, preferring to employ a crop of musicians cultivated for the specialized demands of film. Yet one major home-grown, non-cinema-oriented composer has been able to produce a succession of outstanding film scores: Aaron Copland.

In his film endeavors, this most American-sounding of composers has been associated with some of this country's greatest authors, including John Steinbeck, Thornton Wilder, and Henry James. And it is with a Steinbeck work that the most extensive film-score excerpts here—the *Red Pony* suite, from the 1948 Lewis Milestone movie—are connected. This buoyant, poignantly atmospheric music, with its excitingly happy prelude, its offbeat but antistereotype dream music, and its frequent very Coplandesque tonal expanses, receives a warm, mellow interpretation from the composer, who concentrates more on sonority and individual detail than André Previn does in his more incisively dramatic version (Odyssey Y 31016), which I rather prefer. But Copland has the New Philharmonia playing to perfection, and the full, deep recorded sound adds an appropriate richness.

The five pieces from three films that make up *Music for Movies* have a different flavor altogether, tending to remain suspended in nonresolving harmonies and motivic repetitions—both very much associated with "classic" film-scoring techniques. The wistful, hymnlike "Grocers Corners" movement (from Sam Wood's 1940 version of Wilder's *Our Town*) has an almost hypnotic effect. Of the three other short works on this disc, *John Henry* (heard here in a 1952 revision of the 1940 *Railroad Ballad for Small Orchestra*) is a kind of human, folksongy *Pacific 231* with some unusually harsh dissonances for Copland, while the 1944 *Letter from Home* and the 1962 *Down a Country Lane* are slow, sustained mood pieces whose simplicity radiates nostalgic charm.

This is the first appearance on disc of *John Henry* and *Down a Country Lane*. And, except for *The Red Pony*, none of the other works on this film-oriented installment of "Copland Conducts Copland" has ever been so well recorded. R.S.B.

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DURUFLÉ: Requiem, Op. 9*; Prélude et fugue sur le nom d'Alain, Op. 7. Robert King, boy soprano*; St. John's College Choir, Cambridge, George Guest, cond.*; Stephen Cleobury, organ. [Chris Hazell, prod.] ARGO ZRG 787, \$6.98.

The Duruflé Requiem, written entirely around Gregorian themes for the Mass for the dead, could have been produced only in a country where the rituals of the Catholic Church are an integral part of childhood. For, like the Fauré Requiem, with which it is often compared, Duruflé's 1947 setting of the liturgical texts has a tender, poignant, and somehow very sad simplicity that causes the listener to feel the music with a warmth and awe that belong most deeply to the domain of youth.

Therefore, the use of a boys' chorus singing the upper-register parts in this recording is altogether appropriate, all the more so because of the excellence of the younger contingent of the choir of St. John's College, Cambridge. And the marvelous boy-soprano solo by Robert King deserves special mention. Nonetheless, this organ-only version cannot replace the one with full orchestra and mixed chorus conducted by the composer on Musical Heritage (MHS 1509, September 1973), although I suspect I will want to listen to both versions in future playings.

This new Argo disc, with the inclusion of the *Prélude et fugue sur le nom d'Alain*, contains one-sixth of the entire output of this most unprolific organ composer. Written in 1943 in memory of a young composer/organist killed in the war, the *Prélude and Fugue* is a mellow, subdued work, much of whose detail is obscured by the distantly recorded church-reverberation sound. Even so, both the music and the performance are capable of transporting the listener almost immediately to one of those huge, dusky cathedrals that mean this type of music.

Excellent liner notes are provided by Felix Aprahamian. R.S.B.

GERSHWIN: Rhapsody in Blue*; An American in Paris; Cuban Overture. Ivan Davis, piano*; Cleveland Orchestra, Lorin Maazel, cond. [Michael Woolcock, prod.] LONDON CS 6946, \$6.98. Tape: ●● E 46946, \$8.95; ●● O 56946, \$7.95; ●● O 86946, \$7.95.

Unfortunately there's far better sound here—surely the most vividly kaleidoscopic and auditorium-authentic these works have had—than Gershwinian sense. Ivan Davis plays the *Rhapsody* in virtuosic fashion without revealing the slightest feeling of any personal involvement, let alone any idiomatic grasp. Lorin Maazel, on the other hand, tries much too hard, pressing unmercifully, exacerbating the music's blatancy-susceptibilities, and almost never allowing the nervous tension to relax into the essential Gershwinian insouciance.

I remain content with my first-choice Wild/Fiedler versions, even though they date all the way back to 1960. R.D.D.

HENZE: Compases para preguntas ensimismadas*; Violin Concerto No. 2*. Hirofumi



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Fukai, viola*; Brenton Langbein, violin and voice*; Alan Evans, Robert Bateman, voices*; London Sinfonietta, Hans Werner Henze, cond. [James Mallinson, prod.] HEADLINE HEAD 5, \$6.98 (distributed by London Records).

Hans Werner Henze's concertos for viola (1969-70) and violin (1971) were both written for, and first performed by, that Maecenas of modern music, Paul Sacher, and his Basel Chamber Orchestra. The soloists, as on this record, were the brilliant, trenchant young Japanese violist Hirofumi Fukai, who leads the violas of the Hamburg Philharmonic, and the assured Australian violinist Brenton Langbein. The concertos

were Henze's first since, on the eve of the premiere of his Second Piano Concerto, he publicly proclaimed his commitment to Socialism and declared that Art mattered less than the Revolution.

Nearly all of his compositions are "about" something; his subject matter is generally a theme that determines not merely the tone and incidental details, but also the actual musical procedures of the piece in question. When he dedicated himself and his art to the Revolution, Henze continued to embody his themes in the very structure of his compositions. Equally, he continued to write his spiritual and emotional autobiography. We can divide his recent pieces into those that, asking ques-

tions, make music of the asking and those that, in picturesque, poetic, and often celebratory fashion, deal with matter more definite. *El Cimarrón*, the exhilarating Sixth Symphony, and the tone poem *Heliogabalus Imperator* are outstanding in the second group. The two concertos are perhaps to be counted among the first.

The viola concerto is actually entitled *Compases para preguntas ensimismadas*, which might be rendered as "guidelines for tricky questions." (The precise translation is in itself a tricky question and probably involves a play on *compases* as "measures" in the ordinary musical sense and as "scope.") At the start, the soloist softly plucks the four open strings in turn; muses in a series of double stops that slide and shift, one note at a time, by quarter-tone steps; and then breaks into a long, meditative, far-ranging, dreamy melody, not quite getting anywhere, but "resolving," irresolutely, on three different notes, each tried out in turn as a possible resting place—and then relinquished, since none proves compatible with the open-string sequence that steals back gently beneath each of them.

Henze has said that his piece "represents those questions that are posed to oneself, the solitary ideas, the letters that could not be written because their content could be imparted only through sound." The mood of tranquil melancholy established by the viola's first utterance is at first continued by the orchestra—an unusual orchestra of six violins, four cellos, and double bass; wind sextet including recorder; harp, harpsichord, and piano; and two percussionists with a battery of the less noisy instruments—but gradually the pace quickens to a pattering scherzo.

Throughout the piece—through changes of tempo, through pauses that mark the start of a new strophe or suggest a page turned in that "notebook of transient moods" to which Henze has likened his score—the thread of the soloist's discourse is seldom lost, and there only a few bars, in a work of twenty-five minutes, where he does not play. Listening to *Compases* is rather like leafing through a single artist's responses to a variety of different scenes, the viola being the artist, while the other players continually provide fresh material to stimulate his delicate pen. I hope that fancy simile suggests a work at once graphic, gentle, and complicated. *Compases* represents a return to the composer's lyrical, personal, intimate vein. Gastón Salvatore, the librettist of Henze's *Essay on Pigs*, chided his friend in that work for asking sensitive, intelligent questions instead of acting. Happily for us, Henze is still given to reflection.

His Second Violin Concerto (the First is an early piece, dating from 1947, that skillfully combines serial and neoclassical techniques) is at once a setting and a musical "transcription" of Hans Magnus Enzensberger's poem *Hommage à Gödel*. That Henze should have been attracted to Enzensberger—one of the best poets of our day—is not surprising. (They collaborated on *El Cimarrón* and on the NET "vaudeville" *Rachel, La Cubana*.) The two share the same dilemmas—as Marxist artists who

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repudiate the orthodoxy of Communist art; as thoroughly "German" artists repelled by the New Germany (Enzensberger's poem *man spricht deutsch* could be the text for Henze's moral rejection of his cultural heritage); as artists who would work for "the people" but most readily express themselves in a vein that needs an elite to appreciate it; and as creators who have often made these dilemmas the subject matter of their art.

One of Enzensberger's devices is collage. Henze uses it in the violin concerto, which quotes Dowland (the *Lachrimae Antiquae* and *My Lady Hunsdon's Puffe*), Schumann (the accompaniment figure in the *Präludium of Bunte Blätter*), and a *Valse Lente* that sounds very familiar but eludes me at the moment. In a concert performance, the soloist hurries onto the platform after the music has begun. Wearing a plumed tricorne and a red opera-cloak, he plays the role of Baron Münchhausen, who when sinking in a mire rescued himself by the happy expedient of pulling himself up by his own hair or who, in the musical version, when "entangled in a dialectic imbroglio, keeps on playing his fiddle with a display of infinite optimism."

Opposed to, yet amusingly entangled with, the Münchhausen method of escape from a quagmire or quandary is a theorem of Kurt Gödel, the Czech, and later Princeton, mathematician/philosopher. This theorem was formulated in an essay in the *Monatshefte für Mathematik und Physik*, Vol. 38 (1931). During the concerto, the violinist himself and later a "gentleman in the audience" cite it in this form:

In every sufficiently rich system of axioms, propositions exist that have a meaning which, within the system itself, cannot be proved nor refuted—unless, of course, the system is inherently inconsistent.

"Take that proposition in your hand and pull it." Enzensberger's poem ends! Musical systems rich in possibilities, musical systems that admit, or don't admit, inconsistencies, are things that a composer can readily devise. In the concerto, Henze plays with "closed forms, aleatory techniques, vocal scenes, concertante music, and dramatic actions" in a way "so conceived as at first sight and hearing to give pleasure. . . . The listener, however, should not stop there."

Even if he does stop there, he can take pleasure in the fertile, fluent inventions that tumble out, in the sound medleys, in the juxtapositions and superimpositions. (The brass quintet from *Natascha Ungeheuer* reappears, used in much the same brassy, Mahlerian way; the Dowland *Pavane* is played by the harp, the *Puffe*—simultaneously, but in a different key—by mandolin and guitar.) The concerto is a lively and fascinating work, packed with ideas.

The recording was made around the time of a London Sinfonietta concert, in June 1973, at which both concertos had their British premieres, and hence the Enzensberger poem is recited in English translation. The performances seem to me as good as can be. Brilliant soloists; beautiful and accurate playing from everyone concerned; and beyond that, in the composer's own leadership of his works and in the dis-

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SL-1200 - Radio Electronics, 7/74; Audio, 7/74; Stereo, Fall '74.

SL-1300 - FM Guide, 9/74; Stereo Review, 2/75.

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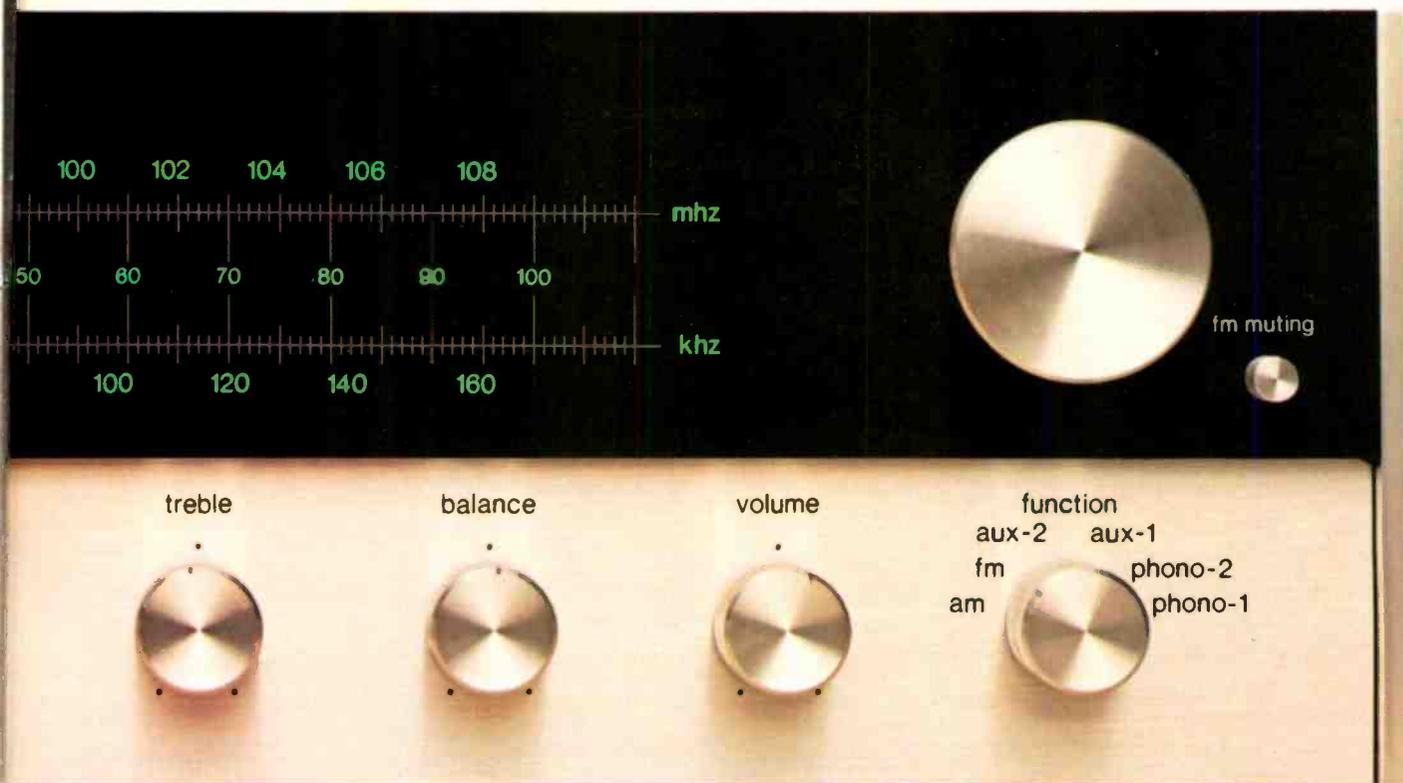
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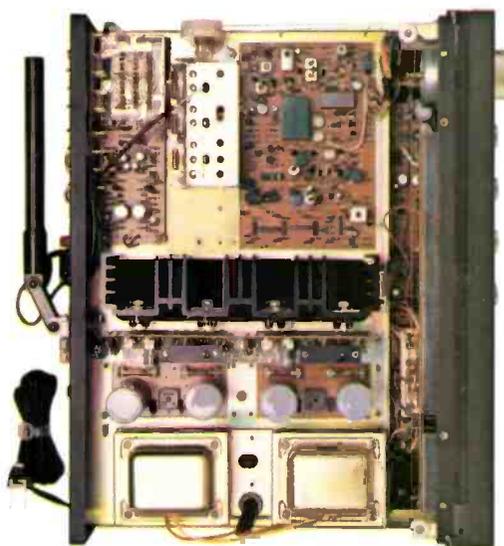
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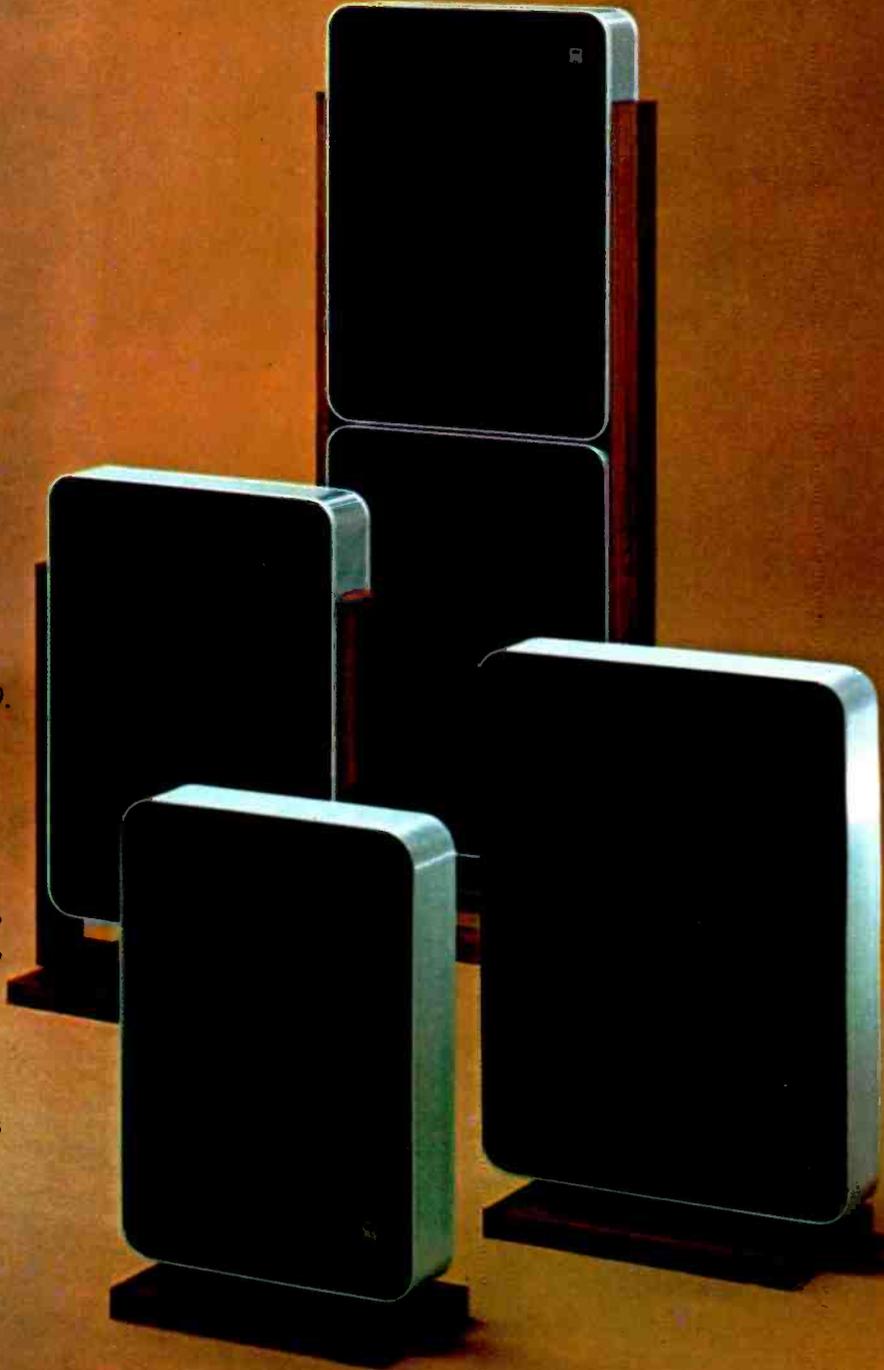
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position and balance of the recording, the clarity of tricky texture and clear definition of form that often prove elusive in Henze performances. The violin concerto lasts about thirty-four minutes but has been accommodated on one side with no loss of sound quality. A.P.

B **HOLST:** The Planets, Op. 32. Ronald Arnatt Chorale and Missouri Singers; St. Louis Symphony Orchestra, Walter Susskind, cond. [Marc J. Aubort and Joanna Nickrenz, prod.] TURNABOUT QTV-S 34598, \$3.98 (SQ-encoded disc).

Comparisons:
Haitink/London Phil. Phi. 6500 072
Boult/New Philharmonia Ang. S 36420
Holst/London Sym. EMI HLM 2014
Bernstein/N.Y. Phil. (quad) Col. MQ 31125
Previn/London Sym. (quad) Ang. S 36991

Though Czech-born and mainly German-trained, Walter Susskind at least has the advantage, for this quintessentially English music, of longtime British residence and concert activity. If his feeling for this music seems to be more studiously acquired than spontaneously natural, it is never really alien. Where Susskind is most impressive, though, is in his strengthening (undoubtedly through long and rigorous training) the St. Louis Symphony to cope surprisingly well with the inordinate demands of Holst's complex score.

To be sure, even these merits aren't enough to compete successfully with the supremely lucid and illuminating Haitink performance of 1971, to say nothing of the genial long-favorite 1967 Boult version or the composer's own controversially fast but incomparably virile reading of 1926. Where the present edition does challenge the masterly Philips engineering is in its more vividly realistic, closer-miked, yet not as sharply focused, thrillingly auditorium-authentic recorded sonics—which must rank among the finest triumphs yet achieved by Elite Recordings' engineer/producer team of Aubort and Nickrenz.

Four-channel playback may not be essential to an appreciation of the splendid engineering, but it does enhance the evocative magic of the quieter, more impressionistic passages as well as the breadth and impact of the big climactic ones. Certainly this is the preferred choice over the two quadraphonic rivals—by a wide margin over the far coarser Bernstein/Columbia version of 1973-74, by a narrower margin over the sonically brilliant but not quite ideal Previn/Angel version (a "hidden" SQ-encoded disc, as I've discovered recently, long after writing my February 1975 review). R.D.D.

LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A. Gyorgy Cziffra, piano; Orchestre de Paris, Gyorgy Cziffra Jr., cond. CONNOISSEUR SOCIETY CS 2087, \$6.98.

LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A. Garrick Ohlsson, piano; New Philharmonia Orchestra, Moshe Atzmon, cond. [David Mottley, prod.] ANGEL S 37145, \$6.98 (SQ-encoded disc).

H **LISZT:** Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A.
R Emil von Sauer, piano; Paris Conservatory Orchestra, Felix Weingart-

ner, cond. DACAPO 1C 053 01458M, \$6.98 (mono) [from European COLUMBIA originals, recorded in 1938] (distributed by Peters International, 619 W. 54th St., New York, N.Y. 10019).

Comparison:
Richter, Kondrashin Phi 835 474

Three very distinct strains of Liszt interpretation are represented here. The aged Sauer/Weingartner versions, whatever their performance merits, will always be of immense historical interest since both were pupils of the Abbé himself. Emil von Sauer was born on October 8, 1862, in Hamburg and died in Vienna on April 28, 1942. The Dalmatian-born Weingartner was an almost exact contemporary. Weingartner, of course, deserted the piano to become one of the century's most influential conductors (he was the first to record all of the Beethoven and Brahms symphonies, an integral reissue of which is overdue) and also regarded himself as a composer of note. Sauer, on the other hand, remained true to the keyboard and lived to become one of Europe's most respected Romantic stylists. A quiet, fastidious sort of virtuoso, Sauer left a lasting impact on the music of his time and ours. His superb pupil Stefan Askenase upholds his patrician way, and my own erstwhile teacher, Robert Goldsand—who studied with another Liszt pupil, Moriz Rosenthal—once told me that Sauer's poetry and craftsmanship had influenced him.

If anything of Liszt's teaching may be gleaned from the recordings left by his pupils, it is that apparently Liszt was more inspirational than doctrinaire. When one considers the immense gulf between Sauer, Friedheim, Da Motta, Rosenthal, Lamond, and De Greef, all onetime pupils of the great man, it is obvious that this mentor was no martinet.

The Sauer/Weingartner readings will not appeal to all tastes—they don't, particularly, to mine. One problem is that they were made late. (Sauer was seventy-seven years old at the time of recording, not sixty-six as the annotation says.) For all the fine tonal shading and glistening detail, and for all the interesting and structurally sound tempo relationships, the interpretations are a bit cautious and staid in pulse. We will probably never know how these men played these concertos in their youth. But if you can accept this music of Liszt's extravagant days as filtered through the minds and hands of men who studied with him long after he took his vows (and had long since taken vows of their own—musically, that is), the Da Capo coupling is uncommonly valuable. The technical work is superb: The resulting sonics are a bit unbrilliant and studio-bound, but otherwise better than listenable.

The Ohlsson/Atzmon coupling provides a sharp contrast. The Dewar's Profile pianist provides heady, sparkling performances, with fizzy glissandos and all the conventional bravura in place—more champagne than Scotch, you might say. Ohlsson never misuses his prestidigitation here, and though his performances hardly plumb the coloristic depths of the wonderfully sublime Richter/Kondrashin versions (still my favorites, and probably even better-sounding in the new imported Philips

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pressing, which I have not heard), I liked his unaffected, enthusiastic, and earnest interpretations immensely. Atzmon's accompaniments are solid and considerate though not scintillant and imaginative like Kondrashin's. This is one of the best Angel quadraphonic discs I have heard. In two-channel playback, the woodwind solos come forth with succulent roundness and the strings with sufficient incisiveness. The basically close, forward miking helps.

Cziffra's way with the Liszt concertos is already familiar to record collectors from his earlier Angel versions with Dervaux and Vandernoot. As before, the Hungarian émigré opts for an all-out, studied kind of flamboyance. He takes sundry liberties with the text (e.g., extra bass octaves here, a

rewritten cadenza there, and—I suspect—Horowitz-like redistributions between hands of problematical passagework). His new readings, however, are considerably subtler and slimmed down. They have better line and altogether more refinement and continuity. For this, much of the credit, I think, should go to the younger Cziffra, a conductor with a sharp ear for balance and absorbing detail (note the fragments of thematic motifs he excavates from the winds and brass in the finale of the E flat Concerto). Moreover, all of the conductor's niceties are accomplished in a completely unobtrusive manner and within a severe, punctilious beat. Pizzicatos and other supporting pillars are neat and together. This exactitude becomes all the more impressive

when one realizes that the elder Cziffra, with his idiosyncratic rubato, must be an extremely hard soloist to accompany.

I make one reservation: Cziffra's pianism may perhaps be more planned and experienced than Ohlsson's, but whereas Ohlsson's rubatos sound openhearted and natural, Cziffra's impress one with their contrivance. Of course, this is a purely personal reaction, and so too, is my impression of Cziffra's tone, which, for all its shading seems to me rather brittle and restricted in color.

The Pathe-derived recording is certainly clean and beautifully balanced, and I am happy to report that Connoisseur Society seems to have solved its pressing problem. This disc—a standard production copy—was admirably smooth. H. G.

LISZT: Piano Works. Wilhelm Kempff, piano. DEUTSCHE GRAMMOPHON 2530 560, \$7.98.

Années de pèlerinage, Italy: No. 1, Sposalizio; No. 2, Il pensiero; No. 3, Canzonetta del Salvador Rosa; No. 4, Sonetto del Petrarca No. 47; No. 5, Sonetto del Petrarca No. 104; No. 6, Sonetto del Petrarca No. 123; No. 8, Gondoliera. Deux Légendes.

These are for the most part masterful performances. In one or two places the octogenarian Kempff doesn't execute a florid run with quite the untrammelled suavity of some of the youngsters most often heard in this kind of repertory. I hasten to point out that, in most likelihood, such glibness probably never appealed to this artist. In fact his older recordings of Liszt (originally made for London/Decca but licensed to Vox several years ago for reissue) provide much the same sort of playing that one encounters on this brand-new collection.

Certain listeners may be surprised—and perhaps even put off—by the prevailing metrical regularity. They would, however, be making a mistake by dismissing the performances as square-cut and unidiomatic. Actually, Kempff's treatment of line and rhythm is quite enchantingly supple. Moreover, he is a magician when it comes to the pedal. He keeps a certain stiff upper lip and a certain starched-collar correctness in his rhythmic approach, but the rigor is often relaxed just sufficiently to produce an incredibly poetic impression. There is also (e.g., in the Canzonetta del Salvador Rosa, played rather briskly and pointedly) a vein of levity that provides welcome contrast to the prevailing seriousness and structural integrity of the playing as a whole. Sauer had much the same type of soft playing—the warm, elegant touch, the caressing suppleness—but Kempff provides a more positive forte, a cohesiveness and altogether firmer rhythmic backbone. In fact, I would be most curious to see what Kempff would do with the two concertos and (dare I say it?) the B minor Sonata.

DG's close, impactive, but very mellow reproduction of Kempff's piano tone reminds me of the sound given him on his earlier mono Beethoven series (immensely preferable to the thin, "toppy," distant pickup on many of his later stereo recordings). Altogether, a remarkable disc. H.G.

MAHLER: Das Lied von der Erde*; Rückert-Lieder (5). Christa Ludwig, mezzo-soprano;

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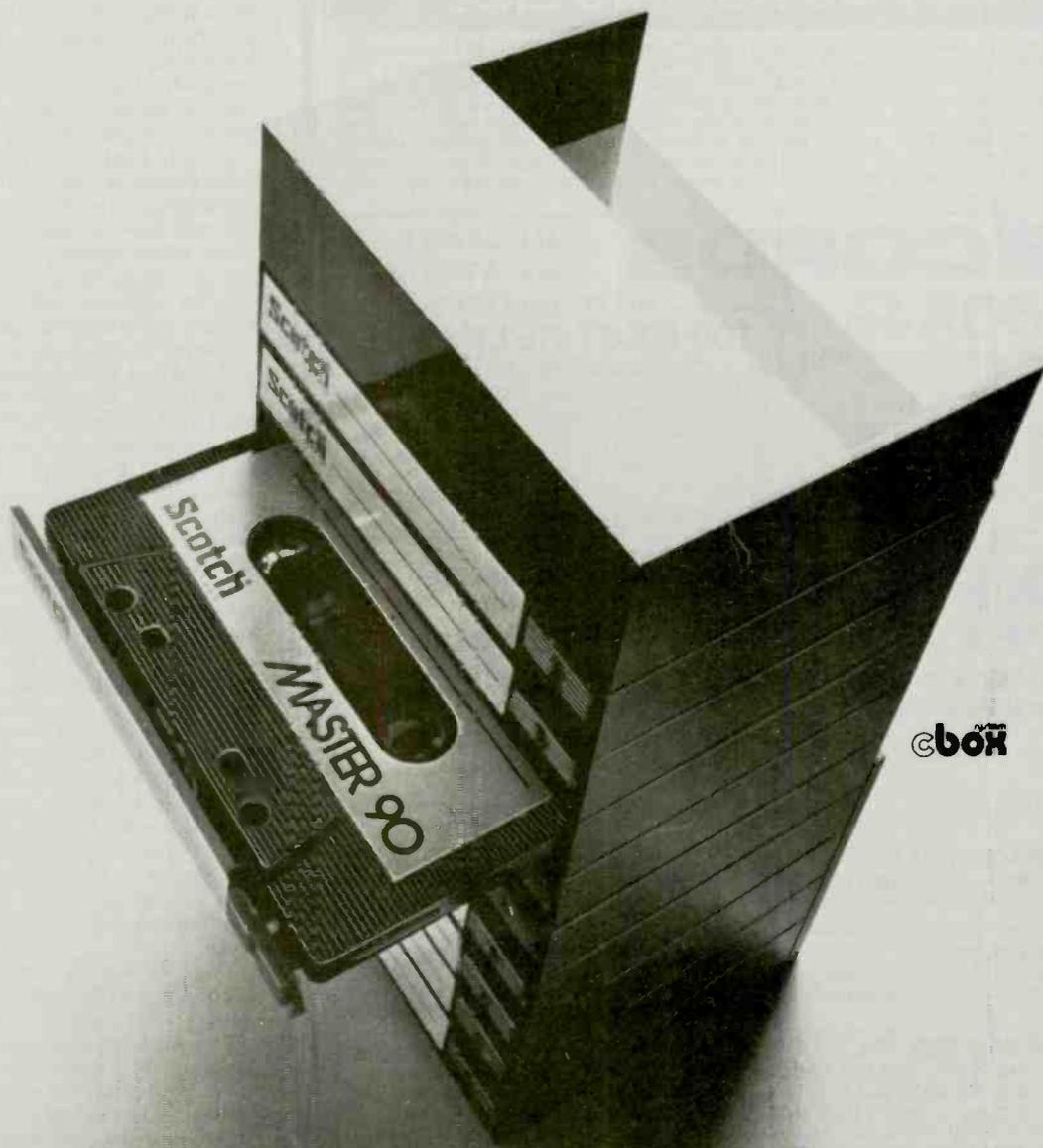
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René Kollo, tenor*; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Hans Hirsch and Hans Weber, prod.] DEUTSCHE GRAMMOPHON 2707 082. \$15.96 (two discs, manual sequence).

Karajan evidently views Mahler's great song-symphony as firmly rooted in Germany's nineteenth-century lyrical tradition. The tempos are comfortably broad (some may find the third and fourth songs uncomfortably so). Attacks are accurate but easygoing, and the harmonic/instrumental texture is plush and sweet. Thus, one is rarely jolted by a sudden chromatic shift, a startlingly fresh dab of color, or an intense and driving rhythmic outpouring.

Certainly the approach doesn't eschew

vertical clarity, for I was often aware of new light shed on a hitherto unnoticed glissando, an inner part for mandolin, or a full-throated trombone rasp. Nor is this the first such *Das Lied von der Erde* on records, for in their own quite different ways Solti, Reiner, Jochum, and Ormandy have espoused an objectivist view in which less play is given to the work's tormented shifts of accent and chiaroscuro, to its angularity and bleakness. Perfectly valid, but for my own taste I want to listen to a conductor who possesses the music in the deepest layers of his psyche, who senses how twentieth-century music was almost born here.

René Kollo's earlier recorded performances (Solti's and the Bernstein/Israel) were securely and straightforwardly lyr-

ical, and not all that different from each other, as I argued in my May 1975 review of the latter. Not so his third effort. In the opening tenor song, "*Das Trinklied vom Jammer der Erde*," a troublesome wobble is heard. In the third song, "*Von der Jugend*," either his own druthers or Karajan's easy pacing allows more refined text projection and a sense of hushed intimacy. Yet I can't escape the suspicion that he is resting his voice, and some broken phrases that weren't in the earlier recordings confirm this. In "*Der Trunkene im Frühling*," Kollo gasps and fights his way up to the notes (e.g. the first statement of—"appropriately enough—"und wenn ich nicht mehr singen kann").

Though I still have reservations about Christa Ludwig's insufficiently inflected reading, she was certainly in her technical prime when she initially recorded *Das Lied* under Klemperer. Her second try (like Kollo's, with Bernstein and the Israel Philharmonic) revealed some wear in the vocal equipment. That's not mended here, but DG's studio miking at least allows us to hear more of her gorgeous well-supported lower range than did the Tel Aviv concert conditions. Then, too, she needn't cope here with Bernstein's supercharged tempo for the middle section of "*Von der Schönheit*."

In these days of tight money, the three-sided format of Karajan's *Lied* is a serious disadvantage. For the same price, one can buy all three Vienna Philharmonic versions, which happen to be my favorites among current listings: Bernstein's earlier and far superior one offering Fischer-Dieskau in the baritone option for the even-numbered songs (London 26005), and the two prestereo Wallers (Seraphim 60191 and Richmond R 23182, December 1973). The ideal modern version with mezzo may be just around the corner, as Philips has Janet Baker (and James King) and the Concertgebouw under Haitink on tape.

Given the drawbacks of Karajan's *Lied* and his Fifth Symphony (DG 2707 081, January 1976), I hope that DG will give buyers the option of a single-disc recoupling of the latter set's *Kindertotenlieder* and the former release's final side; after all, no current disc collects all these ten settings Mahler made of Friedrich Rückert's poetry. For reasons that escape me, such artists as Ferrier and Fischer-Dieskau couldn't bring themselves to record the entire miscellaneous set of five Rückert-Lieder that Ludwig performs here. Obviously, they are not meant to be a "cycle" like the *Kindertotenlieder* (the various integral recordings don't even agree on order of presentation), but I find them of a piece in their mood of rarefied and inward self-examination and quiescence.

The only serious competition for Ludwig/Karajan in the *Lieder* comes from Forrester/Fricsay—which, as a mono ten-inch DG never issued in this country, has never received the acclaim it deserves—and Baker/Barbirolli. The latter version glows with the soloist's poignant vocal magic, but Sir John's tentative conducting doesn't begin to do her justice. (If you want that version, best go for Angel S 36796, coupled with Elgar's *Sea Pictures*, rather than SB 3760, where it is the filler to Barbirolli's somnolent Mahler Fifth.) Ludwig is a bit

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often changes the character of the music. One of my favorite moments in the second movement is the tense and expectant figure passed between first and second violins, initially at No. 38. Stokowski suddenly speeds up here and obtains very slurred articulation.

I have no idea if this performance duplicates his views of the work when it was fresh from the printer, but presumably Rachmaninoff wouldn't have minded much. The Russian composer/pianist, after all, was a notoriously flexible interpreter of other people's music, even if his documented conducting of this symphony was quite straightforward. But such interpretive freedom demands extraordinary discipline to put across with authority. Un-

fortunately, the National Philharmonic (a London recording orchestra composed of experienced players from other orchestras and free-lance musicians) was unused to working together under this conductor, and I would suspect that Desmar, a brave and enterprising young label, had more ambition and originality in its repertory planning than money to underwrite lengthy rehearsal and patient retakes. The highly reverberant sonics only add to the confusion and murk. There are long stretches (cues 57 through 63 in the middle movement, and the bulk of the finale) where the chaos is too much to believe.

Put on the Ormandy coupling of the Third and Vocalise (Columbia MS 7081) and you hear a model of firm, clear, virtuo-

sic conducting and playing. Of course, I do object to some of the more oily solo playing from the Philadelphians and the rather aggressively loud recording. But, with no great compensatory enthusiasm for the Svetlanov and Kletzki editions, let the Ormandy stand for now as a recommendation for current stereo versions, at least until Previn's Angel remake materializes. A.C.

MOZART: Divertimentos (17). For an essay review, see page 91.

NIELSEN: Quintet for Winds, Op. 43; Andante lamentoso—At the Bier of a Young Artist; Three Pieces from "The Mother"; Serenata in vano. West Jutland Chamber Ensemble. [Knud Ketting and Ib Hammelboe, prod.] DEUTSCHE GRAMMOPHON 2530 515, \$7.98.

This is the sort of program—a group of oddly scored works by an untrendy composer, played by an unheard-of ensemble from the Danish provinces—that the major companies rarely undertake. Economics of big companies being what they are, this record will be quietly ignored and soon disappear—though programs like it manage to survive on smaller labels (i.e., the decade-old recording on both Lyricord 7155 and Musical Heritage MHS 1004, where the *Canto Serioso* for horn and Fantasias for oboe take the place of *Andante lamentoso*).

The West Jutland Chamber Ensemble is a group of crackerjack musicians, and it is recorded in an intimate and vivid acoustic. So too are the Lark Woodwind Quintet (on that Lyricord/MHS disc) and a host of other technically proficient groups that have essayed the Op. 43 Wind Quintet, a highly phonogenic work indeed. But the new performance of the quintet is the first in my experience to eschew refinement for its own sake and present a fresh look at the music in all its blunt, wry, and frequently macabre and troubled expression. Like good performers of Slavic vocal music, these instrumentalists seem naturally to phrase in idiomatic speech rhythms, and that goes a long way toward the feeling of absolute authenticity in the reading. This must be the style of playing that Nielsen envisioned when he dedicated the score to his five wind-player friends. I never heard the shellac HMVs with four-fifths of that group, but I have heard the contemporaneous *Serenata in vano* with three of them and am happy to report that DG's version is even better—more carefully molded, yet with all the impish spirit the oddball little piece requires.

The three excerpts from incidental music to Helge Rode's *The Mother*—"The Fog Is Lifting" (for flute and harp), "The Children Are Playing" (for solo flute), and "Faith and Hope Are Playing" (for flute and viola)—are ephemeral and haunting miniatures, and the ensemble captures them with even more artless wonderment than the Lark readings. The *Andante lamentoso* (not included in the Lyricord/MHS collection) has elsewhere been recorded by the strings of the Danish State Radio Orchestra, under Grondahl on 78s and under Blomstadt in the recent EM Nielsen anthology. It works nicely in the quintet format heard here.



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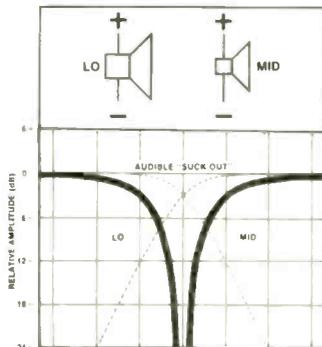


Diagram A. When drivers are placed in-phase, a problem of audible "suck out" is created.

Our Research. At the 1973 AES convention in Rotterdam, two Bang & Olufsen engineers, Madsen and Hansen, presented a paper on audible phase distortion. This paper represented three years of concentrated research within which they developed an electronic crossover, tri-amplified loudspeaker that allowed them to demonstrate three important facts: 1. Phase distortion did indeed exist in loudspeakers. 2. That it was audible. (Hundreds of

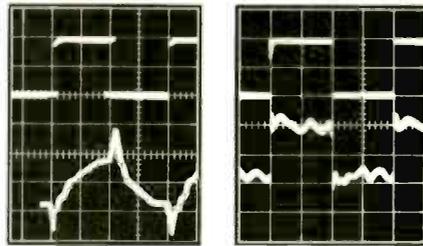


Diagram B. A high quality conventional loudspeaker (left) and our new Phase-Link loudspeaker (right) reproducing a square wave. What happens to the square wave is what happens to music.

hours of critical listening tests confirmed this.) 3. That it could be effectively eliminated through sophisticated technology.

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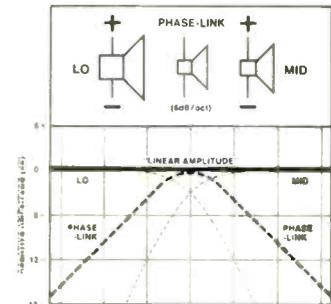
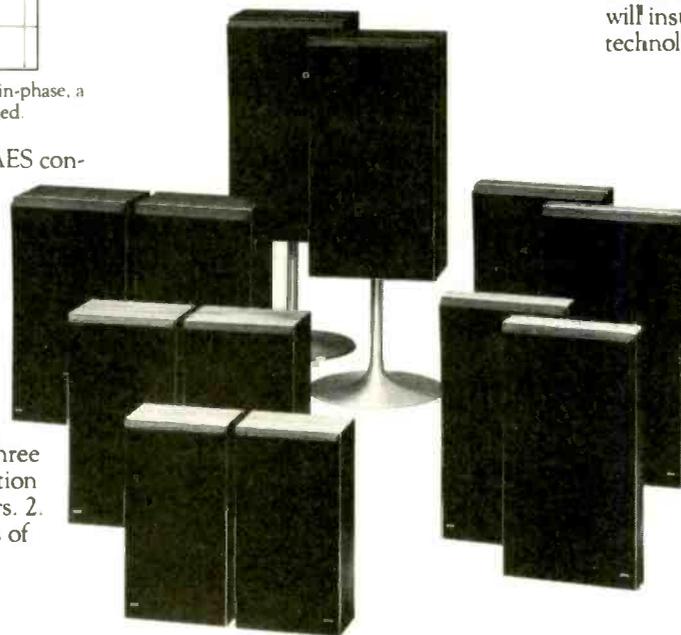


Diagram C. Our new Phase-Link filler driver provides a compensating signal to eliminate "suck out" and variable phase shift.

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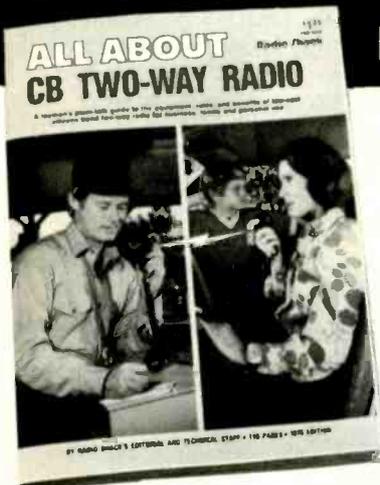
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A.C.

RACHMANINOFF: Symphony No. 3; Vocalise—See Mahler: Symphony No. 2.

RAVEL: Piano Works, Vol. 3. Pascal Rogé, piano. [Michael Woolcock, prod.] LONDON CS 6936, \$6.98.

Miroirs; Jeux d'eau; Ma Mère l'Oye (with Denise Rogé, piano).

In Volume 3 of his recording of the Ravel piano music, Pascal Rogé reaches the height of his form so far. His limpid, crystalline pianism is put to especially good use in the rippling, rushing passagework of *Miroirs* and *Jeux d'eau*, with some beautiful phrasing of the music's supple rising and falling. And while consistently avoiding overstatement, Rogé does not fail to capture the crackling dynamism of the marvelous "Alborada del gracioso" in *Miroirs*. The two-piano *Mother Goose Suite*, which he performs with his mother, has an appropriate ingenuousness, although I find the interpretation a bit heavy and lacking in mystery at certain moments, such as the "Petit Poucet" section.
R.S.B.

SCHUBERT: Piano Works—See Chopin: Piano Works.

TCHAIKOVSKY: The Queen of Spades, Op. 68.

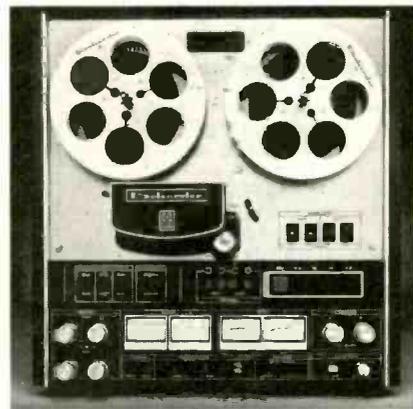
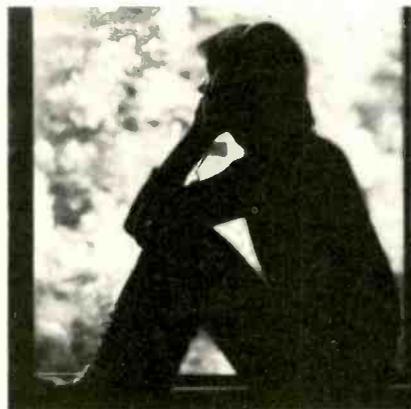
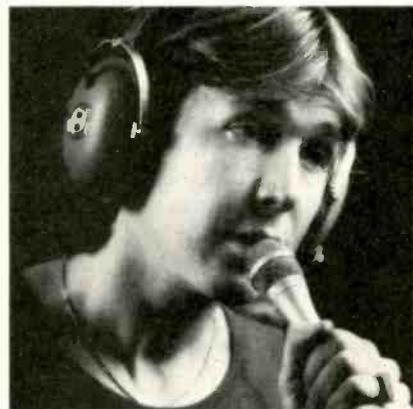
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Chekalinsky	Andrei Sokolov (t)
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Yeletsky	Andrei Fedoseyev (b)
Tomsky; Zlatogor	Vladimir Valaitis (b)
Surlin	Valery Yaroslavlsev (bs)
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Bolshoi Theater Chorus and Orchestra, Mark Ermler, cond. [Georgi Braginsky, prod.] COLUMBIA/MELODIYA M3 33828, \$20.98 (three discs, manual sequence).

Comparisons:

Milashkina, Andzhaparidze, Mazurok,	
Khaikin/Bolshoi	Mel./Ang. SRDL 4104
Smolenskaya, Nelepp, Lisitsian, Melk-Pashayev/Bolshoi	Mel. D 05158/63

Though this opera will probably never be a repertory cornerstone in the West (as it is in the Soviet Union), it has become rather more familiar to American operagoers and record collectors over the past decade. My personal experience has been that this familiarity has bred increased respect and affection for the work. It seems to me a true masterpiece, though one so dependent on special dramatic and musical qualities that we may never experience its full power. Lisa and, especially, Ghermann are wonderful opportunities for the rare great dramatic singing actor but terribly hard to realize, and the music won't quite sweep all before it as it will for the competent singers of some other challenging roles. The same is true of the conductorial and directorial re-



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sponsibilities, for almost every scene can sink beneath the generalized handling and stereotyping of most operatic production.

The new recording preserves a solid enough repertory performance. But it is disappointing in the wake of the Bolshoi's 1975 New York presentation with substantially the same cast, which had aroused anticipation of some special excitement. The individual performers seem less on their mettle here, and the conducting of Mark Ermler carries little of the profound dramatic weight conveyed by the superb Yuri Simonov at the Met. Ermler produces what could fairly be termed a well-ordered reading: good orchestral playing, sensible tempos, steadiness and balance within individual sections. But he fudges many of the transitions, the points that set up the character of a scene or passage.

Three examples come to mind, all from Act I: the beginning of Tomsy's recitative just before his ballad; the loping entrance of the strings and then the choral voices at the opening of the marvelous little chorus of the gathering storm near the close of the first scene; and the subdued but eerily urgent change to *allegro agitato ma non tanto* as Ghermann begins pressing Lisa in Scene 2—"To postoi, ne ukhodi!" In all these instances, and in too many others, the artists simply play or sing through the moments that constitute the essence of the opera's individuality. Many of the passages that need extra lift (in the choral passages of the masque and gambling scenes, particularly) just don't get it.

Insensitive engineering contributes to the impression: The recording swoops in for pointless highlighting of vocal and instrumental solos, then drops back as if suddenly abashed for the broader perspectives, thus reversing the composer's calculations and disappointing the listener at moments when the orchestral and choral sound should really open out. There is an especially unfortunate botch in the barracks scene, with Ghermann's speaking voice reading the letter amid studio reverb that recalls old radio melodramas, then shifting acoustic abruptly at the first sung note. There is nothing wrong with the basic sound of the recording, but such decisions continue the mediocre technical direction of most of the recordings in the Soviet stereo opera series.

This workaday setting is, I am afraid, complemented by the individual performances, which are in no case downright poor, but which fail to transcend the over-all routine. The one outstanding piece of work comes from Galina Borisova, the Paulina: She phrases both her song and the duet with Lisa most beautifully, and her medium-weight mezzo is round and firm. Both she and Nina Grigorieva, the excellent Governess, display the assured command of the tricky lower-middle range that is a special technical strength of all the better Soviet female singers.

From the point of view of basic vocal suitability, Vladimir Atlantov is the most satisfactory Ghermann on discs to date. His voice—as his New York performances confirmed—is a major dramatic tenor, one of the rare sounds capable of stirring a large enclosure and everything in it into a tingling vibration. Its lower and middle ranges have the solidity and expansiveness that

help characterize a great Italian tenore di forza (e.g. Corelli or Del Monaco), though his upper range has not quite the extension of such singers, tending to narrow and lose its free vibrato at B flat and B. Like Del Monaco and so many other latter-day Italians, Atlantov has his voice in a slightly overheavy balance, necessitating a somewhat clumsy and stiff "cover" at the break, and thus robbing the voice of some of the malleability and mobility it should have.

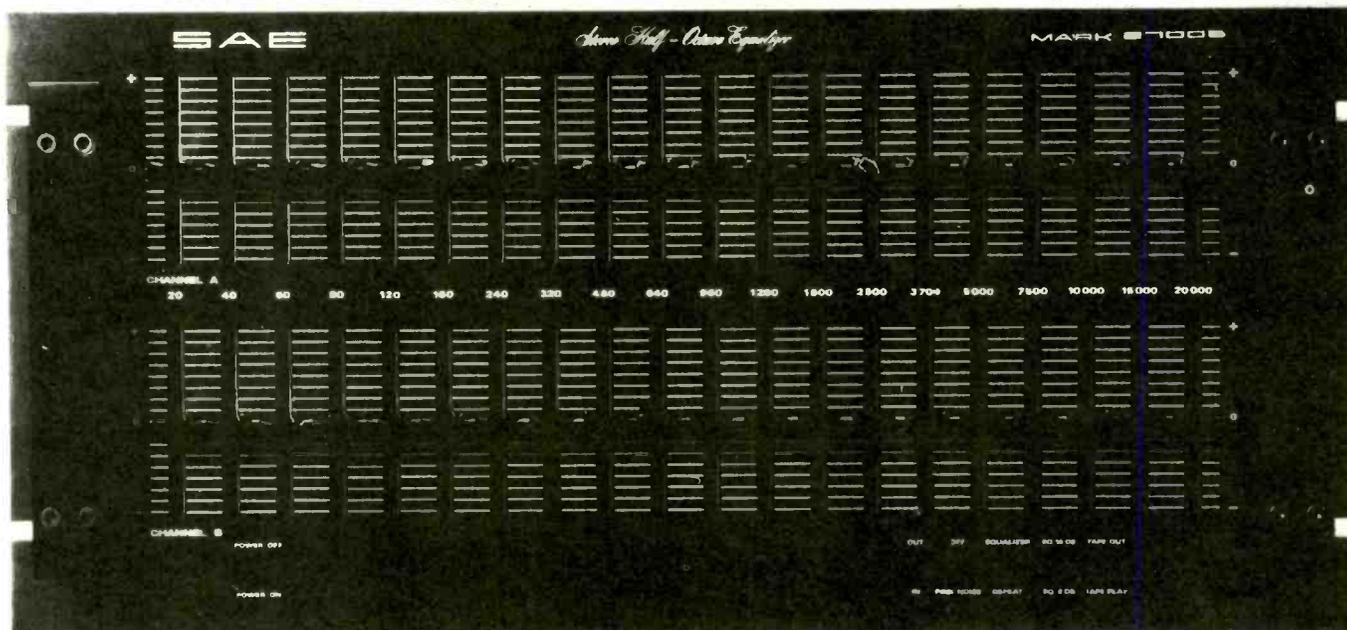
His Ghermann here is less impressive vocally than it was in the theater, partly because large, metallic voices always record disadvantageously and partly because his vocal condition is not as loose and released as it was for the New York performances. Still, his singing is secure and ringing, and in some of the more relaxed moments quite warm and lovely. Expressively, Atlantov tends toward the monotonously stentorian—there are times when he finds some of the insinuation or specific animation that underlies a movement or line, but not enough to constitute a consistent dramatic picture. He does not have the musical variety of Nelepp or the dramatic intensity of Khanayev (two predecessors on recordings), though his vocal material is superior.

Tamara Milashkina, the Lisa, shows signs of vocal wear. She still commands a round, mournful tone when singing lyrically and a strong lower range (important to this role), but things sound rather slippery in the upper-middle area and the top notes sometimes lose real tonal center and exactness of intonation. The singing has less flow and spontaneity than it formerly did, and she and Ermler conspire to bring her great final aria to a virtual standstill, its line a sequence of creeping fragments.

Andrei Fedoseyev, the Yeletsky, is a most expressive and intelligent lyric baritone who pays close attention to word values and phrase shapes, so that one can almost (but not quite) overlook the fact that he cannot roll out centered, brilliant baritone sound in a well-knit line or assume the dominant role that Yeletsky must, in his brief appearances, establish. The Tomsy of Vladimir Valaitis is reliable and a bit gritty, about on a level with the run of the role. Valentina Levko is a competent, unremarkable Countess. Except for an above-average Prilepa by Makvala Kasrashvili and the aforementioned Governess of Grigorieva, the supporting parts are indifferently taken.

For most purposes, the performance this one is presumably designed to supersede, Melodiya/Angel SRDL 4104, remains the preference. It has substantially better conducting by Boris Khaikin, a younger and fresher Milashkina, and fine contributions by Yuri Mazurok (Yeletsky) and Irina Arkhipova (Paulina), though the awkwardly vocalized Ghermann of Zurab Andzhaparidze, honest as it is in expressive intent, cannot be preferred to Atlantov's. The early-'50s Bolshoi recording, Melodiya D 05158/63, despite its restricted mono sound (now available in decent pressings through import sources), is a performance of approximately equal over-all vocal strength under a better conductor (Melik-Pashayev) and with more characterful supporting work, marked by the unforgettable Yeletsky of Pavel Lisitsian. There is also a wartime Bolshoi performance:

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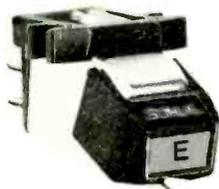
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though hard to track down (it was available on Ultraphone 141/3) and a trial in sonic terms, it contains some superb individual performances: the Ghermann of Khanayev, the Tomsy of Baturin, and the Countess of Zlatoragova. Richmond SRS 63516, a budget price contender, is not competitive artistically. C.L.O.

VERDI: Ballet Music from Les Vêpres siciliennes, Don Carlos, and Otello. Cleveland Orchestra, Lorin Maazel, cond. [Michael Woolcock, prod.] LONDON CS 6945, \$6.98.

"The Great Verdi Ballets," this is titled—and *Macbeth* not here, when its ballet is, if one's going to fling "great" around, second only to *Otello*'s. The *Vêpres* and *Carlos* dances are extended divertissements, like those of *Jérusalem* and *Il Trovatore*. *Macbeth* is short and surprising, with action drawn from Shakespeare's play (strictly speaking, from a presumed Middleton addition to it). The *Otello* dances, Verdi's last music for the theater, are also short—just long enough to make an effect, not so long as to wreck completely the dramatic progress. Verdi wrote them, for Paris, under pressure: "a concession, a lâcheté, that composers commit, wrongly, at the Opéra, but artistically speaking a monstrosity. Fancy interrupting the action at its height for a ballet!"

Maazel's performances make pleasant background listening, hardly more than that, for his handling lacks elegance, grace, charm, those little individual turns of fancy—a sudden, exquisite inflection, a captivating rhythmic trickiness—that can focus delighted attention on the music. Antonio de Almeida, in the two-record set of all Verdi's ballet music except that in *Aida* (Philips 6747 093), gives a more lifting performance on the whole, though his players for *Vêpres* and *Carlos*, the Monte Carlo Opera Orchestra, are not on the Cleveland level. Far and away the best performance of the *Vêpres* ballet is given by James Levine, as Side 5 of the complete opera (RCA ARL 4-0370). The richest, most alluring account of the *Carlos* ballet is in the Bolshoi complete recording (Russian Melodiya D 104469/76), slightly cut, it is true, but scrupulously played, with a full-blooded violin soloist and a great sense for rhythms impetuous and rhythms seductive. Maazel is too metronomic, not dancey enough; the *andante mosso* of the *Carlos* sequence does not trip daintily; the solo clarinet plays his waltz in strict time. (When I played the delectable Levine version of the *Vêpres* music to Kenneth MacMillan, he began seeing steps to it at once; the Royal Ballet's *Four Seasons* is the result.) Maazel is most successful in the *Otello* piece and makes much of the remarkable, exotic scoring. Verdi timed this item at exactly 5 minutes, 59 seconds, and by my stopwatch Maazel is accurate to within a second.

The album cover is a rather horrid concoction of Maazel and Verdi portraits with a sylphid drifting between them, all in a pastel-blue swirl. The liner note by Gerald Fitzgerald is packed with information and is just in its assessments: "How did Verdi accept the concession? The only way he knew: grumbling, but with total commitment. And once he accepted the premise, he

managed to turn out some of the best music written for the genre."

Incidentally, can any knowledgeable reader identify for me the "Spanish Hymn" that ends the *Carlos* ballet? I've looked through nineteenth-century collections of national tunes in vain. Or is it Verdi's own invention? A.P.

WAGNER: Die Meistersinger von Nürnberg.

Eva	Hannelore Bode (s)
Magdalena	Anna Reynolds (ms)
Walther von Stolzing	Jean Cox (t)
David	Frieder Stricker (t)
Vogelgesang	Heribert Steinbach (t)
Zorn	Robert Licha (t)
Eisslinger	Wolf Appel (t)
Moser	Norbert Orth (t)
Hans Sachs	Karl Ridderbusch (bs)
Veit Pogner	Hans Sotin (bs)
Nachtigall	József Dene (bs)
Sixtus Beckmesser	Klaus Hirte (bs)
Fritz Kothner	Gerd Nienstedt (bs)
Ortel	Heinz Feldhoff (bs)
Schwarz	Hartmut Bauer (bs)
Foltz	Nikolaus Hildebrand (bs)
Nightwatchman	Bernd Weickl (bs)

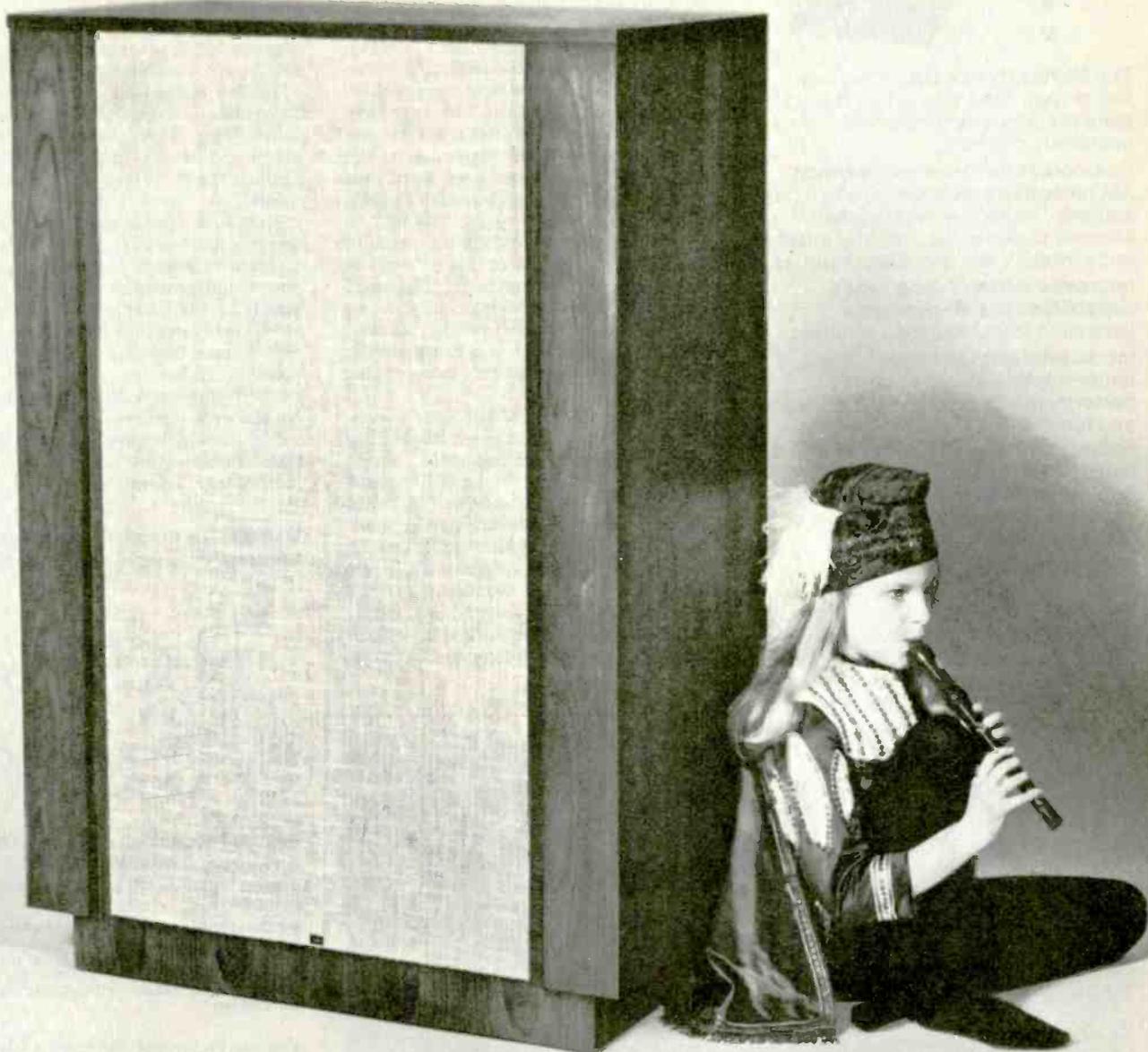
Bayreuth Festival Chorus and Orchestra, Silvio Varviso, cond. [Volker Straus, prod.] PHILIPS 6747 167, \$34.90 (five discs, manual sequence) [recorded live at the 1974 Bayreuth Festival].

In succession to recordings by Knappertsbusch, Karajan (twice), Kempe (twice), and Keilberth, Silvio Varviso at last breaks up the monopoly held by conductors whose names begin with K on complete recordings of *Die Meistersinger*. Even this is a distinction he will retain for only a short time, as editions led by Solti (for London) and Jochum (for DG), with Norman Bailey and Dietrich Fischer-Dieskau as the respective Hans Sachs, are in the works. And with those promising prospects on the horizon, only a brave man would invest in a full-price recording of this marvelous opera right now, even were it rather better than this one turns out to be.

This is a routine performance. In its favor is a certain spontaneity that I found lacking in Karajan's second version (Angel SEL 3776, December 1971), but its price is the loss of the older conductor's steadiness and orchestral craftsmanship. Varviso's tempos, though often faster, are not purposefully so; they tend to meander rather than progress. And his orchestra isn't really good enough to be matched against the Dresden ensemble. In the Act III prelude there is no magic, no brooding mystery when the tempo is hasty, the brass sloppy, and the flute tone crude. The sad truth seems to be that Bayreuth is no longer attracting the best players in Germany (or the conductors to discipline them into a superior ensemble), although the chorus is still impressive.

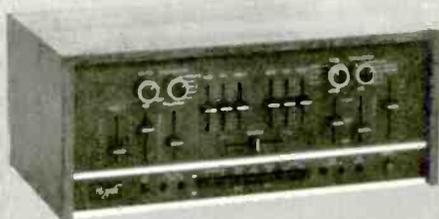
There is some good material in this cast, if no single performance that stands near the highest level of past recordings—in part, I think, because hardly anybody is really consistently heard at his best. Karl Ridderbusch makes a great success of the dialogue with Walther in Act III, but elsewhere sounds rough and is audibly prompted at the end of the immediately preceding dialogue with David and *Wahnmonolog*. By the opera's end, his high register shows distinct signs of fatigue. Hans Sotin, certainly the right sound for Pogner, is disappointing by comparison

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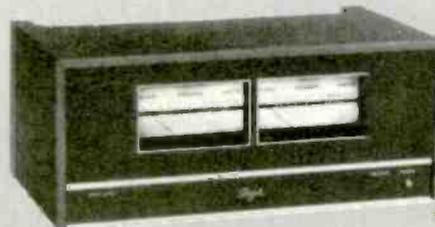


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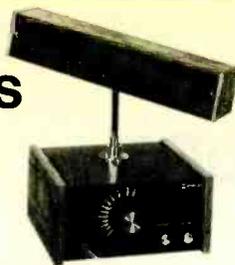
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with his singing here a few seasons ago, strained and awkward of emission. Under studio conditions, I would expect more of both of them.

Hannelore Bode, though not without charm, suffers by comparison with other recorded Evas, for she is weak at the lower end of the range and unfocused at the top; again, her flatness at the beginning of the quintet could doubtless have been avoided in a studio recording. Jean Cox may have the potential of a Wagnerian tenor, but under pressure the upper notes flap in the breeze, pitch sometimes goes awry, and his sometimes sensitive ideas about phrasing are compromised by the tendency to lunge at climaxes, distorting the shape of things. The below-stairs couple is better—in fact, Anna Reynolds gives us a strongly sung, characterful Magdalena, with an evident sense of humor, and Frieder Stricker, though not mellifluous, is a fairly skillful David. (He gets flustered once in the singing lesson to Walther, alas.)

Pretty high marks to Klaus Hirte's accurate, ungrotesque Beckmesser; lower ones to Gerd Nienstedt's well-articulated, uncertainly pitched Kothner; and a failing grade to the Philips editor for undercutting Bernd Weikl's excellent Nightwatchman by spoiling his F-major song is delayed while we change the record. (I wonder why they didn't leave it in, fade out, and then repeat the note at the start of the new side.) The remaining Masters are a competent, routine lot.

Besides that prompting heard at one point, there's a good deal of other extraneous noise—far more than in any previous Bayreuth recording. In the booklet, the producer speaks of using microphone placements new to Bayreuth. As far as I can tell, he has managed primarily to capture more stage noise than ever before in a Festspielhaus recording; the clumping of feet is a positive distraction at numerous points. Bayreuth audiences aren't what they used to be, either. This one breaks in with applause before the final chord of Act II, spoiling one of Wagner's most magical moments.

From such a performance, one might conceivably derive a modicum of pleasure on a pleasant summer day in Bayreuth (although you would probably be paying more for your ticket than the price of this recording!). However, I can't imagine really wanting to hear it more than once without the visual presentation that necessarily gives theatrical performances a dimension above and beyond even the best recordings.

The libretto booklet includes the same translation by Peter Branscombe that was used in Angel's Karajan set. D.H.

WAGNER: The Rhinegold; Siegfried (sung in English). For an essay review, see page 93.

Recitals and Miscellany

EUGENE FODOR: Violin Recital. Eugene Fodor, violin; Judith Olson, piano*; Joseph Payne, organ*. [John Pfeiffer, prod.]. RCA RED SEAL ARL 1-1172, \$6.98.

BAZZINI: La Ronde des lutins, Op. 25. * **BLOCH:** Baal Shem; No. 2, Nigun. * **PAGANINI:** Sonata appassionata con variazioni, Op. 38. **SARASATE:** Romanza andaluza, Op. 22, No. 1; Zapateado, Op. 23, No. 2. * **SCRIABIN:** Etude in D flat, Op. 8, No. 10 (arr. Szigeti). * **VITALI:** Chaconne in G minor (arr. Charlier).*

Eugene Fodor got the critics' dander up when he gave a New York debut recital made up largely of virtuoso pieces, but he has the stuff to handle them and capitalize on that ability here. The biggest bag of tricks is provided by Paganini, who demolishes Paisiello's aria "Nel cor più non mi sento" with a set of variations in which the violinist does everything but ride a bicycle. It is not a very musical piece, but Fodor does as much as can be done with it and never falls down on the left-hand pizzicatos, trilled pizzicatos, harmonics, etc. (It is a very etcetera kind of work.)

He voyages through the more solid adventures of the Vitali Chaconne with sweet tone and good taste, though to my ear the choice of an organ as the continuo instrument poses problems: The organ is made to imitate the tones of other instruments, and when it moves onto the same pitch level as the violin here it tends to swallow up the soloist. Still, the catalogue is not overburdened with versions of this work (which my source books say is not by Vitali at all,

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but anonymous), and Fodor deserves a hearing.

Fodor is versatile and moves easily into the dark-toned, questing mood of Bloch's melismatic "Nigun." Scriabin's Etude is a study in thirds, and the violinist keeps them well in hand. The Spanish lilt of Sarasate, too, is adeptly captured. In short, a trimly turned out, if not very personal, recital. S.F.

LYNN HARRELL: Cello Recital. Lynn Harrell, cello; James Levine, piano. [Peter Dellheim, prod.] RCA RED SEAL ARL 1-1262, \$6.98.

DEBUSSY: Sonata No. 1, in D minor. **PROKOFIEV:** Sonata in C, Op. 119. **WEBER:** Drei kleine Stücke, Op. 11.

JEFFREY SOLOW: Cello Recital. Jeffrey Solow, cello; Irma Vallecillo, piano. [Anne Epperson, prod.] DESMAR DSM 1006, \$6.98.

DEBUSSY: Sonata No. 1, in D minor; Intermezzo. **HONEGER:** Sonatine. **SAINT-SAËNS:** Sonata No. 1, in C minor, Op. 32.

The work common to these two releases, like Debussy's companion sonata for violin and piano, is one of music's great sphinxes. Crafted with astonishing terseness, ephemeral and daring in its structure, carefully marked by constant gradations of motion and expression, exploring nearly every sonority within the compass of the two instruments, this is not music for amateurs, cavalier exhibitionists, or those who can't be bothered to scrutinize minutiae of the printed page. Had Debussy lived even five, instead of three, years beyond completion of his cello sonata, imagine the phantas-

magoric new chapters he would have written in music history.

Until now, I knew of only one performance fully faithful to this score—done by Leonard Rose and Leon Fleisher in 1962 at New York's Grace Rainey Rogers Auditorium and, unfortunately, not commercially recorded. The first disc edition, by Maurice Maréchal and Robert Casadesus (now in Seraphim's "Age of the Great Instrumentalists" reissue box, IC 6044), offers magnificent playing, but some of the rubatos and glissandos just aren't there or, in keeping with "old-fashioned" stylistic habits, are put where Debussy didn't specify them.

Of the available stereo editions, don't bother hunting up the inept Frezin and Courtland (Protone 131). The Boston Symphony Chamber Players version by Jules Eskin and Michael Tilson Thomas (DG 2530 049), conveniently coupled with Debussy's other sonatas, lacks a coherent game plan for tempos, dynamics, and balances, and the cellist's position changes and articulation are occasionally awkward. Rostropovich and Britten (London CS 6237) are revered by many for this sonata, but not, I dare say, by anyone who has bothered to study or think much about what Debussy wrote down or meant in this music.

Harrell and Levine announce the boldness of their conception from the start. This is truly a *molto risoluto!* I am sorry they refrain from speeding up for the *poco animando* at the eighth bar but do so for the *au mouvement* at rehearsal cue 1 (Durand edition). It materializes (cue 3) that Debussy

meant the two instructions to be synonymous. Solow and Vallecillo follow every tempo marking in that opening movement. In the central Serenade, the RCA performance maintains a tough rhythm, like Maréchal and Casadesus, whereas the Desmar team allows itself a bit more lilt without losing the incredible sense of seamless unity between the cello's low pizzicatos and the piano's left-hand chords. Harrell and Levine are especially acute in this movement at realizing hairpin dynamics, and the textural clarity is phenomenal. In the finale, Solow and Vallecillo anticipate by a few bars the rubato marked after cue 7 but handle the tempo shifts at the very ending splendidly. Harrell produces wonderful contrasts of tone between such places as the *espressif* in the seventh bar, the *sur le chevalet* six bars past cue 8, and the *lento con morbidezza* at cue 9.

In sum, each of these young artists and their distinguished partners have produced close to definitive statements of this fiendishly demanding piece, with marginal differentiations between the relative strong and weak points of the two. Solow and Vallecillo may home in closer to the structural layout of the work, and Harrell and Levine may surpass them on points of specific instrumental effects. RCA's is the more brilliant recording, Desmar's more mellow but also with sharper stereo separation of the twosome. It's good to be a reviewer and not have to choose!

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ADVICE FROM: John Wilson, recording engineer, Capitol Records, Inc.

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CIRCLE 5 ON READER-SERVICE CARD

recording of Debussy's early Intermezzo, a work the composer (and for a time his widow) suppressed. It turns out to be an opulent, broadly melancholy piece in ABA form that, though not recognizably "impressionist," is recognizably French and by a composer of uncommon gifts and force of personality. We welcome it to the phonograph, with due gratitude to Solow and Desmar.

On the same side is the Honegger Sonatine, an agreeable and well-played opus in three sections. But it seems better suited to the alternate scoring for clarinet and piano, in which format it is superbly done by Drucker and Hambro (Odyssey Y 30492, with music of Bernstein, Debussy, Milhaud, and Bax).

Half of the Desmar program is devoted to Saint-Saëns's C minor Sonata, an elegantly agitated morceau that Solow and Vallecillo realize with consummate control, refinement, and freshness. Its only rival recording, by Kessler and Carmen (Orion ORS 73124), is quite lackluster in comparison.

RCA's Debussy sonata shares a rather short (13 1/2-minute) side with the well-named Webern Op. 11 *Three Small Pieces*. Clearly, it takes real pros who can shape music within a narrow range to make these pithy epigrams comprehensible, and in such an endeavor Harrell and Levine succeed admirably.

Prokofiev's cello sonata is actually a rather moody and inward work, for all the biting *diablerie* of its scherzo. It can lumber

along dully in some hands or not hang together if big, blazing Russian tone is all the cellist has to offer. In fact, Harrell is careful and probing, and the delicate Levine pianism sustains the work most impressively.

A.C.

MADY MESPLÉ AND NICOLAI GEDDA: Duets from French Opera. Mady Mesplé, soprano; Nicolai Gedda, tenor; Paris Opera Orchestra, Pierre Dervaux, cond. [René Challan, prod.] ANGEL S 37143, \$6.98 (SQ-encoded disc).

BIZET: Les Pêcheurs de perles: Leïla! Leïla! Dieu puissant, le voilà. **GLUCK:** Orphée et Eurydice: Viens, viens, Eurydice, suis-moi. **GOUNOD:** Mireille: Vincinette a votre âge. **Romeo et Juliette:** Ange adorable. **LALO:** Le Roi d'Ys: Cher Mylo. **MASSENET:** Manon: J'ai marqué l'heure du départ. **MEYERBEER:** Les Huguenots: Beauté divine, enchanteresse.

Though it is always heartening to come across a new recital of French operatic music, especially when most of the works drawn upon are relatively unfamiliar, the present disc turns out to be something of a disappointment. The reason, simply, is that the inclusion of so many mild-mannered pieces—the duets from *Roi d'Ys*, *Pêcheurs de perles*, *Romeo et Juliette*, and *Mireille* are all conceived in the same vein of rather genteel lyricism—leads to enervation, an effect only aggravated by the slow, under-vitalized conducting of Pierre Dervaux. A much-needed change of mood is, it's true, provided by the excerpt from *Orphée*, yet the music here is not really interesting enough to make the contrast effective: For Orpheus' attempt to lead the increasingly recalcitrant Eurydice back to earth, Gluck has provided a long stretch of accompanied recitative and a brief concluding duet, all in his most proficient, generalized, and uninvolved manner.

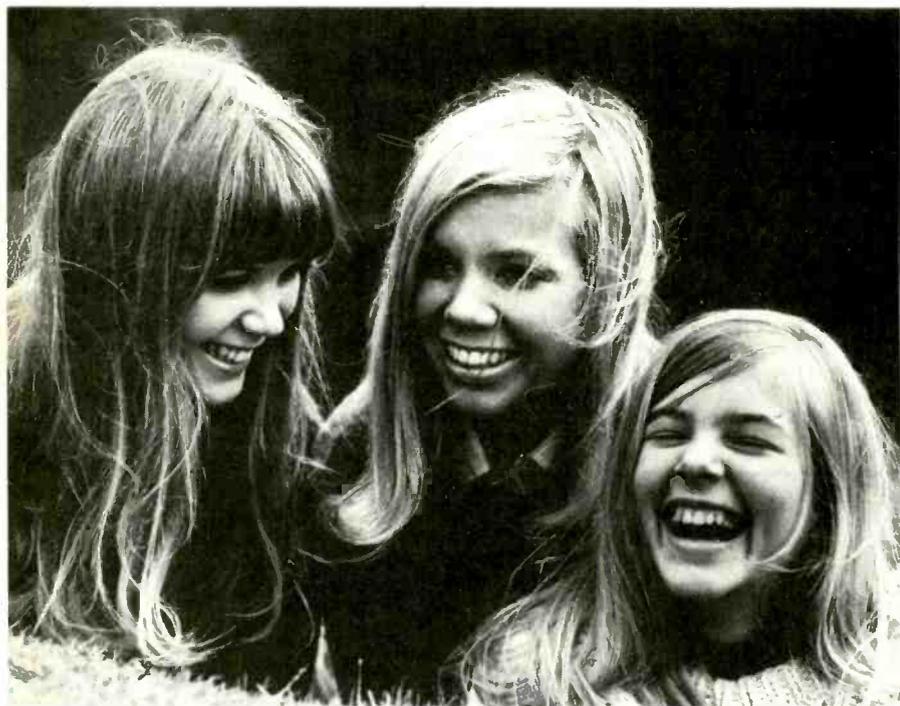
However, Angel's enterprise in releasing this material should not go unmentioned. In any case, the *Huguenots* duet is very good to have. This is not the famous Act IV farewell of Raoul and Valentine, but the encounter in Act II of Raoul and the Queen, with whom he has (temporarily, as it turns out) fallen in love and to whom he pours forth his ardor in a flowing cantilena while she, disclaiming any emotional interest in him, responds in lighthearted, coquettish fashion.

But as is so often the case, the most compelling music here is the most familiar: the final scene of Act I of *Manon*, in which Des Grieux and Manon meet, fall in love, and depart impetuously for Paris. The variety of mood, the marriage of music and language, and the sense of creative animation earn one's gratitude all over again.

Nicolai Gedda and Mady Mesplé perform this, as they do all the other pieces, with uncommon intelligence. Gedda, moreover, sounds vocally fresh and pliant. Only in the head tone he uses for the big tune in *Pêcheurs de perles* does he sound uneasy. Mesplé phrases beautifully throughout. But her voice—bright, edgy, volatile—sounds too closely miked and takes on an unpleasant quaver.

Texts—in the case of the *Orphée*, not consonant with what is actually sung—and translations. D.S.H.

JEFFREY SOLOW: Cello Recital. See Lynn Harrell: Cello Recital.



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CIRCLE 14 ON READER-SERVICE CARD

The Lighter Side

reviewed by

MORGAN AMES

ROYAL S. BROWN

HENRY EDWARDS

MIKE JAHN

JOHN S. WILSON

* **QUEEN: A Night at the Opera.** Freddie Mercury, vocals and piano; Brian May, vocals and guitars; John Deacon, vocals and bass; Roger Taylor, vocals and drums. *Death on Two Legs; Lazing on a Sunday Afternoon; I'm in Love with My Car*; nine more. [Ray Thomas Baker and Queen, prod.] ELEKTRA 7E 1053, \$6.98. Tape: ●● TC5 1053, \$7.97; ●● ET8 1053, \$7.97.

The English quartet Queen began as a run-of-the-mill hard rock band with the ability to write compelling lyrics. Now it stands as the major contender to become the new kings of the loud riveting music known as heavy-metal rock, despite a dazzling display of musical eclecticism first evident in its last LP, "Sheer Heart Attack."

This experiment in musical variety is compounded by "A Night at the Opera." All but two of the tracks have been written by Freddie Mercury and Brian May. Mercury and May have tackled hard rock ("Death on Two Legs"), a Rudy Vallee-ish Thirties sound ("Lazing on a Sunday Afternoon"), a Peter, Paul, and Mary coloration ("Old 39"), and classical (Bohemian Rhapsody). Also contributing to this potpourri are bassist John Deacon's bit of rhythmic pop ("You're My Best Friend") and drummer Roger Taylor's tongue-in-cheek look at man and his passionate attachment to his automobile ("I'm in Love with My Car").

Still, Queen's sound remains one of rock's most distinctive, and much of this individuality is attributable to May's guitar artistry. Producer Ray Thomas Baker, per usual, has created the ideal shading for May's colors, textures, and thundering guitar. Hats off to Queen! H.E.

RUFUS FEATURING CHAKA KHAN. Chaka Khan, vocals; Tony Maiden, guitar and vocals; Andre Fischer, drums; Kevin Murphy,

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- Cassette



Elektra

Queen—the new kings of heavy-metal rock?

keyboards; Bobby Watson, bass and vocals; horns and strings accompaniment. *Fool's Paradise; Sweet Thing; Jive Talking*; seven more. [Rufus, prod.] ABC ABCD 909, \$6.98. Tape: ●● H 5022-909, \$7.95; ●● H 8022-909, \$7.95.

For me, the important new ladies in pop music are Minnie Riperton, Natalie Cole, and Chaka Khan. I could not help but wonder how long it would be till Chaka quit Rufus and shot her own shot. The more I listen to this album, the more I see that that is what she has done. The group may have suffered, but Chaka has brains.

Rufus has undergone the personnel changes one expects in groups that bear the pressures of sudden success. The new bass player, Bobby Watson, is very good, but former player Belfield was a killer. The second best thing Rufus has done for itself (the first being Chaka) is holding onto drummer Andre Fischer. From what I understand, Fischer is the group's guiding light. Light or not, he's a great player. He is also the nephew of distinguished pianist/orchestrator Clare Fischer, who has provided string arrangements on all three of Rufus' albums, and his work is a pleasure, musically, and supportive. (Check out "Little Boy Blue.")

The songs in this disc sound too much like what has gone before. If the Rufus mine has run dry for the moment, more outside material should be let in—but not covers of other people's hits, such as the pointless rendition of "Jive Talking." Flaws and all,

this is still a very listenable contemporary album. M.A.

SALSOUL ORCHESTRA. Salsoul Hustlers, vocals. *Salsoul Hustle; Get Happy; Chicago Bus Stop (Ooh, I Love It); You're Just the Right Size; Tangerine; Tale of Three Cities; Salsoul Rainbow; Love Letters.* [Vincent Montana Jr., prod.] SALSOUL SZS 5501, \$6.98.

More than forty performers participated in the creation of this album, which nominally contributes to the current "salsa" trend but which in this case is more aptly described as Latin Muzak. The melodies usually are played by the string section or sung by its handful of breathless female singers, making it all sound rather like Mantovani had stopped off in Spanish Harlem on his way home.

The music here is fairly repetitious and even low-key, especially when played at moderate to low volume levels. To be sure, there are a lot of drums and quite a few bonks and bounces from the electric keyboard section, and the vocalists, aptly called the Salsoul Hustlers, disseminate sexual innuendoes and orgasmic grunts freely. But they don't succeed in breaking the monotony.

Salsa, despite all the good press it has been getting, is just another name for Latin music, which peaks in popularity once every decade no matter what it's called. Any Latin music played at ear-splitting disco-

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theque volume can be exciting—even the Salsoul Orchestra.

The first and by far the best tune on this disc is "Salsoul Hustle," which was a disco hit last year. Still, the question about this and about all of salsa remains: How do you say "ho-hum" in Spanish? M.J.

THE BEST OF THE BRITISH INVASION. The Searchers, the Kinks, Long John Baldry, and others (compiled by Arlene Reckson-Cohen). *Does Your Chewing Gum Lose Its Flavor on the Bedpost Overnight?; Sweets for My Sweet; Have I the Right; He's in Town; (There's) Always Something There to Remind Me; All Day and All of the Night; Girl Don't Come; Tossing and Turning; Baby, Now That I've Found You; Let the Heartaches Begin; Pictures of Matchstick Men; Build Me Up, Buttercup.* PYE 506, \$6.98.

MUNGO JERRY. Paul King, banjo and jug; Mike Coles and John Godfrey, basses; Ray Dorset and Colin Earl, unidentified instruments. *In the Summertime; Somebody Stole My Wife; You Better Leave That Whiskey Alone;* nine more. [Barry Murray and Ray Dorset, prod.] PYE 504, \$6.98.

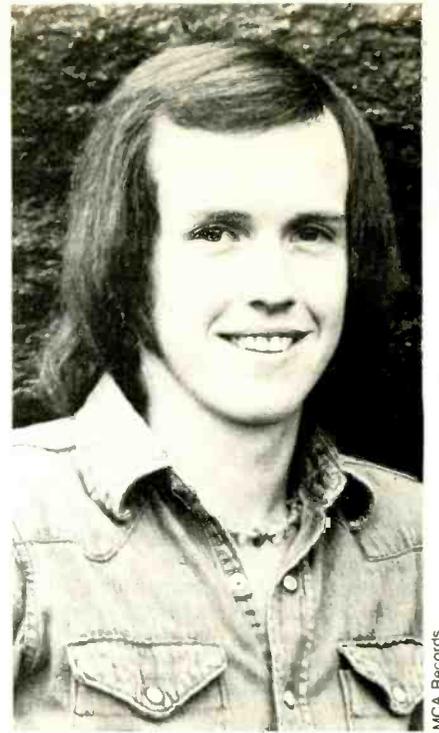
These two releases are the latest additions to the Pye History of British Pop Music. Though some listeners may be slow to wax nostalgic about a decade not yet forgotten, Pye persists in bringing out compilations of the work of British artists of greater and lesser import.

"The Best of the British Invasion" presents twelve songs by ten groups and artists, recorded between 1959 and 1968. Other than national origin, the only thing the performers have in common is the peppy mindlessness that characterized so much British pop during the 1960s. From Lonnie Donegan's epic about chewing gum (1959) to the Foundation's "Build Me Up, Buttercup," what is detailed here is bounce, not melodic or verbal excellence. Some of the tunes, like Donegan's and the Searchers' "Sweets for My Sweet," were popular in the U.S. Some others were not, making them odd selections.

Another odd choice—for a whole LP's worth, yet—is Mungo Jerry, which had only one hit record in this country, an entirely dreary goodtime song called "In the Summertime" that was popular during the summer of 1970. Though its sound was pleasant enough, the group played run-of-the-mill jug band (called "skiffle" in England) music. It tried to build a following in America but failed, and its later records were not released here. Why does Mungo Jerry merit a reissue when the original LPs didn't sell? M.J.

JETHRO TULL: *The Best of. Teacher; Aqualung; Thick as a Brick;* eleven more. [Ian Anderson and Terry Ellis, prod.] CHRYSALLIS CHR 1078, \$6.98. Tape: ● M5C 1078, \$7.97; ● M8C 1078, \$7.97.

This group started out a few years back as a twelve-bar blues band whose only special attraction was a vocalist/flutist who habitually played in a one-legged, cranelike stance. Now one of rockdom's most spectacular draws, Jethro Tull over the course of eight LPs has matured into a creative



MCA Records

Kenny Starr
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unit highlighted by cerebral, provocative lyrics as well as inspired and accomplished musicianship.

That's why a Tull "Best of" collection should have been spread over two discs. The LPs "Stand Up," "This Was," and "Benefit" preceded "Aqualung," the recording that launched the group internationally. From these three early discs have come a mere two tracks: "Teacher" and "My Sunday Feelings." As deserving as any for inclusion in a set like this one, neither displays the unpolished energy that earned the band its initial support. Even the more recent tracks featured here point up the fact that Jethro Tull deserves more than a random sampling.

This disc can't help but whet the appetite of already rabid Tull aficionados. It also reveals a few clues about the group's musical roots. It does not, however, in any way demonstrate logically its progression from blues band to supergroup. In other words, it leaves a great deal to be desired. H.E.

* **KENNY STARR:** The Blind Man in the Bleachers. Kenny Starr, vocals; instrumental accompaniment. *The Blind Man in the Bleachers; Where Love Begins; Texas Proud; I Can't See in the Dark; Tonight I'll Face the Man Who Made It Happen; You, Me, and Her; Victims; The Upper Hand; Put Another Notch in Your Belt; The Calico Cat.* [Snuffy Miller, prod.] MCA 2177, \$6.98.

What with all the eager young men trying to reform Nashville, it's somewhat refreshing to discover one who just wants to be one of the boys. Kenny Starr is a country singer who applies his boyish, sincere voice to the clichés of commercial Nashville and does it well. No Kris Kristofferson or Steve Good-

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SUMMER FESTIVALS, PART I

CALIFORNIA

CALIFORNIA MUSIC CENTER. Belmont, June 28–August 7. Irving Klein, music director. This season's performers include Margaret Ashe, Lambert Orkis, Sharon Polk, Marc Gottlieb, and Marc Dodson. Chamber and orchestra, works are performed on the Notre Dame campus.

CARMEL BACH FESTIVAL. Carmel, July 19–August 1. Sandor Salgo, music director. The emphasis is Baroque, with soloists, festival orchestra, chorus, and chorale performing in the Sunset Theatre and the Carmel Mission Basilica. Schedule includes recitals, lectures, and Bach's Mass in B minor.

FOREST MEADOWS CENTER OF THE ARTS. San Rafael, July 25–August 8. Ted Blair, artistic director. Guest artists include Stuart Canin, Myra Kestebaum, Paul Olefsky, Michael Foxman, and John Simms. James Dixon will conduct the student orchestra and Robert Commanday the student chorus, and there will be a dance company in residence.

MUSIC ACADEMY OF THE WEST. Santa Barbara, June 28–August 21. Maurice Abravanel, music director. Highlights include *Carmen*, staged by Martial Singher, and concerts at the Lobero Theatre and the Santa Barbara Bowl. Visiting artists are Jerome Lowenthal, Ronit Emir Lowenthal, Zvi Zeitlin, Gabor Rejto, Oscar Chausow. Scheduled also are master classes, recitals, and lectures.

OJAI MUSIC FESTIVAL. Ojai, May 21–23. Aaron Copland, guest conductor. The five-concert series will feature the Los Angeles Philharmonic, the Los Angeles Ballet directed by John Clifford, and a jazz concert by the Akiyoshi-Tabackin Big Band.

COLORADO

CENTRAL CITY OPERA FESTIVAL. Cen-

tral City, July 10–31, David Effron, artistic director. Members of the Metropolitan and N.Y. City operas will perform *The Ballad of Baby Doe*. Artists include Carol Rolandi, Adib Fazah, Margaret Yaeger, Muriel Greenspon, and Malcom Smith.

CONNECTICUT

YALE CONCERTS IN NORFOLK. Norfolk, June 25–July 30. Keith Wilson, music director. Resident faculty will perform on the Friday evening series: the Tokyo Quartet, Donald Currier, Raphael Hillyer, Robert Nagel, Thomas Nyfenger, Joan Panetti, John Swallow, and Arthur Weisberg.

DISTRICT OF COLUMBIA

FESTIVAL OF AMERICAN FOLKLIFE. Washington, June 16–September 7. James Morris, producer; Ralph Rinzler, director. The festival is sponsored by the Smithsonian Institution and the National Park Service, and is free of charge. Formal concerts and improvisatory theater are presented by 5,000 international and American artists in the National Mall, with different programs every week.

ILLINOIS

RAVINA FESTIVAL. Highland Park, June 24–September 12. James Levine, music director. Highlights of the program include an American music series, a day-long Bach Fête, the summer education program in association with Northwestern University School of Music, and performances by the Joffrey Ballet and The Acting Company. The Chicago Symphony will be conducted by André Previn, Franz Allers, Andrew Davis, Gennady Rozhdestvensky, Arthur Fiedler, Lawrence Foster, and John Green. Guest instrumentalists include John Browning, Misha Dichter, Rudolf Firkusny, Lorin Hollander, André Watts, Vladimir Spivakov, Isaac Stern, Lynn Harrell; vocalists include Maria Ewing, Carol Neblett,

Leontyne Price, Beverly Sills, Seth McCoy, and Kenneth Riegel. Schoenberg's *Gurrelieder* will open the festival.

KANSAS

ANNUAL MESSIAH FESTIVAL. Lindsborg, April 11–18. Elmer Copley, music director. In addition to Handel's *Messiah*, the *St. Matthew Passion* will be performed by the Bethany College Oratorio Society with solosists Robert Johnson, Ronald Corrado, and Susan Von Reichenbach.

MASSACHUSETTS

INTERNATIONAL CHAMBER MUSIC FESTIVAL. Stockbridge, September 4–19. Edgar S. Feldman, artistic director. International ensembles will perform three weekends of chamber music. Guests include the Saulesco String Quartet (Sweden), the Kreutzberger String Quartet (Germany), the Aulos Wind Quintet (U.S.), the Finlandia Quartet (Switzerland), the Orford Quartet (Canada).

MICHIGAN

CRANBROOK FESTIVAL. Bloomfield Hills, May 6–9. Serge Fournier, music director. Five concerts at Christ Church/Cranbrook will be presented by the Toledo Symphony Chamber Orchestra, the Wayne State University Chamber Choir, Gina Bachauer, the Romeros, and the Baldwin-Wallace Brass Quintet.

DETROIT CONCERT BAND. Grosse Pointe Woods, June 13–August 8. Leonard B. Smith, music director. Soloists performing with the Detroit Concert Band this summer will be William E. Lane, trombone; Imogene Bird, soprano; Elsie Inselman and Christina Lypecky, mezzo sopranos.

MINNESOTA

CARLETON SUMMER MUSIC FESTIVAL. Northfield, June 17–20. William Wells, music director. The festival orchestra and chorale will perform works by Handel, Bach, Haydn, and DeFalla, in addition to emphasis on Copland, Barber, Earle Brown, George Crumb, and Phillip Rhodes—composer-in-residence at Carleton College.

NEW YORK

CHAUTAUQUA FESTIVAL. Chautauqua, June 26–August 29. Oscar E. Remick, president. The schedule includes performances by the Chautauqua Symphony, the Cleveland Playhouse Summer Theatre and seven operas in English by the Chautauqua Opera. The Summer School offers a variety of arts courses, in addition to choral, instrumental, and teacher-training workshops.

SUMMER OF MUSIC ON THE HUDSON. Lyndhurst, June 26–August 14, Stephen Simon, music director. The Saturday evening concert series includes performances by the County (Westchester) Symphony with soloists Susan Starr, Erick Friedman, and Rudolf Firkusny. Also scheduled is a Rodgers and Hammerstein evening.

NORTH CAROLINA

BREVARD MUSIC CENTER. Brevard, June 3–August 15. Henry Janiec, artistic director. Chamber, symphonic, band, choral, and operatic performances are scheduled with guest artists Grant Johannesen, Bach Aria Group, Ruggiero Ricci, John Alexander, William Walker, Jerome Hines, and the American Chamber Ballet.

EASTERN MUSIC FESTIVAL. Greensboro, June 26–August 7. Sheldon Morgestern, music director. Artists in residence at the festival/summer school include Alan Civil, Erick Friedman, the Guarneri String Quartet, Lynn Harrell, Leonard Pennario, and Walter Trampler. A series of chamber and orchestral performances is planned.

OHIO

BLOSSOM MUSIC CENTER. Cuyahoga Falls, June 15–August 28. Lorin Maazel, music director. Featured works this season include Beethoven's *Fidelio* with soloists Elinor Ross, Barbara Hendricks, Marius Rintzler, Michael Langdon, and Donald Gramm; Copland's *A Lincoln Portrait*, narrated by Karl Haas, and Mahler's Eighth Symphony with the Blossom Festival Chorus and the Scottish National Orchestra Chorus. First appearances at Blossom include those

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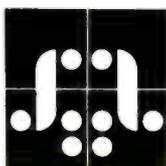
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repertoire, there will be pops, jazz, and folk/rock concerts, as well as performances by the Pennsylvania Ballet.

CINCINNATI OPERA. Cincinnati, June 16–July 24. James de Blasis, general director. *Carmen*, *Showboat*, *The Ballad of Baby Doe*, *Tosca*, *Aida*, and *Così fan tutte* are scheduled for the season. *Car-*

men will feature Beverly Wolff and Harry Theyard; Dorothy Kirsten and John Alexander will sing the title roles in *Tosca*, to be conducted by Anton Guadagno; *Showboat* stars Susanne Marsee and Raymond Gibbs, and will be conducted by Richard Weitach; Max Rudolf will conduct *Così*; Johanna Meier and Ermanno Mauro star in *Aida*; and Frances Bible and Julian Patrick will sing the leading roles of *Baby Doe*.

LAKESIDE FESTIVAL. Lakeside, August 3–27. Robert L. Cronquist, music director. Chamber, symphonic solo recital, operetta, and ballet programs are represented at the festival. Artists include Carlos Montoya, violinist Howard Beebe, the Butler Ballet, and the festival orchestra.

MAY FESTIVAL. Cincinnati, May 14–29. James Levine, music director. Scheduled works include Brahms *Schicksalslied*; Beethoven's Ninth Symphony (Sung-Sook Lee, Florence Quivar, Jerold Norman, Paul Pliska); concert performances of *Porgy and Bess* (Simon Estes, Leona Mitchell) and Gluck's *Orfeo and Euridice* (Maria Ewing, Carmen Balthrop, Kathleen Battle); and the Berlioz Requiem with Kenneth Riegel.

OREGON

PETER BRITT GARDENS MUSIC FESTIVAL. Jacksonville, August 6–21, John Trudeau, music director. A program of thirty-four concerts will be performed by the festival orchestra with guest artists Christiane Edinger, Joan Benson, William Doppmann, Mary Macdonald, Tomas Svoboda, and Jon Bunce. Bicentennial concerts are scheduled for the week of August 7.

PENNSYLVANIA

AMERICAN SOCIETY OF ANCIENT INSTRUMENTS. Philadelphia, April 6–10, Maurice Ben Stad, music director. The forty-seventh annual festival will feature the works of J.S. Bach and Marin Marais. Performers include Florence Rosensweig, Evelyn Jacobs, Edward Klein, and Julea Stad Chapline.

BACH FESTIVAL OF BETHLEHEM. Bethlehem, May 14–22, Alfred Mann, music director. The Mass in B minor is featured, with soloists Dilys Smith,

Ellen Phillips, Charles Bressler, and Douglas Lawrence.

ROBIN HOOD DELL CONCERTS. Philadelphia, June 14–July 29, Eugene Ormandy, music director. The Philadelphia Orchestra will be conducted by James Levine, André Kostelanetz, Daniel Barenboim, and Mstislav Rostropovich. Soloists will include Isaac Stern, Gregor Piatigorsky, André Watts, Roberta Peters, Beverly Sills, and Franco Corelli. Highlights include the Mormon Tabernacle Choir in a special Bicentennial concert.

TEMPLE UNIVERSITY MUSIC FESTIVAL. Ambler, June 25–August 21. Sergiu Comissiona, musical director. Soloists to appear with the in-residence Pittsburgh Symphony include Anna Moffo, Marilyn Horne, and Gary Graffman. Dance and pop attractions include the Alvin Ailey Dance Company, Judy Collins, Henry Mancini, and a festival of Russian song and dance.

TENNESSEE

SEWANEE SUMMER MUSIC CENTER. Seawanee, June 18–July 25. Martha McCrory, music director. A student training program is augmented by chamber and orchestral concerts conducted by Kenneth Moore, Richard Burgin, and Wilfred Lehmann. Faculty Artists include Marjorie Tyre, harp; William Bommelje, horn; Dorothy Mauney, violin; David Harris, clarinet; Ernest Harrison, oboe; Aaron Krosnick, violin, Mary Lou Krosnick, piano.

WYOMING

GRAND TETON MUSIC FESTIVAL. Teton Village, July 22–August 28. Ling Tung, music director. Chamber Huang will conduct a classical harmonica seminar in conjunction with other festival activities. The latter include chamber, symphonic, and contemporary music performances by guest and resident artists from major U.S. orchestras, chamber groups, and university faculties.

WESTERN ARTS MUSIC FESTIVAL. June 7–July 9. David Tomatz and Werner Rose, co-directors. The schedule consists of a composer's symposium (Edgar Lewis, director); chamber music

workshops (Theodore Lapina and Brian Hanly); a piano workshop (Paul Lyddon); a band director's workshop (Ralph Strouf); and the annual summer music camp, directed by Ron Kuhn. Scheduled performers include the Western Arts Trio, Pro Arte Quartet, and the Wyoming Woodwind Quintet.

CANADA

BANFF FESTIVAL OF THE ARTS. Banff, Alberta, August 3–21. Aaron Copland, conductor. Copland's *Rodeo* will be one of the five ballets performed; also scheduled is *Kiss Me Kate*, directed by Douglas Campbell, and the operatic production of *Cinderella*, conducted by Bryan Balkwill. Cellist Janos Starker, the Canadian Brass, and the Canadian Chamber Orchestra are among the guest artists.

FESTIVAL CANADA AT THE NATIONAL ARTS CENTRE. Ottawa, Ontario, July 1–31. Mario Bernardi, music director. Scheduled works are *The Marriage of Figaro* with David Holloway, Benita Valente, Patricia Wells, and Brent Ellis under the direction of Lotfi Mansouri; *The Queen of Spades*, directed by Václav Kašlík and designed by Josef Svoboda, with Jon Vickers, Teresa Kubiak, Allan Monk, and Maureen Forrester; *Le Comte D'Ory*, directed by Carlo Maestrini, with John Brecknock, Colette, Boky, and Rosaline Elias. Also scheduled are concerts, recitals, chamber music, and children's shows.

GUELPH STRING FESTIVAL. Guelph, Ontario, April 23–May 9. Nicholas Goldschmidt, artistic director. Guest artists include the Orford String Quartet, pianist Gina Bachauer, I Musici, and Krzysztof Penderecki conducting his own works. A production of *The Beggar's Opera* is also planned.

VICTORIA SUMMER FESTIVAL. Victoria, B.C., July 24–August 28. Laszlo Gati, artistic director. The festival will feature a production of Mozart's *Abduction from the Seraglio*, six Gilbert and Sullivan operettas, and classical and contemporary concerts. Performing will be the Four Seasons Musical Theatre Society, the festival orchestra, and Ruggiero Ricci; there will also be a youth music camp/opera workshop.

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Michelle Iannacci

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the musical whirl

In recognition of his service to Italian music, **Charles Wadsworth**, artistic director of the Chamber Music Society of Lincoln Center, received the Order of Merit of the Italian Republic from Ambassador Robert Gaja. Susan Wadsworth looks on . . . Pianist **Emanuel Ax** and cellist **Julian Fifer** greet well-wishers backstage after a recent New York concert of the Orpheus Chamber Ensemble . . . Mayor **Wes C. Uhlman** of Seattle and conductor **Milton Katims** of the Seattle Symphony celebrated **Arthur Rubinstein** Week last winter.



Ax, Fifer



Mayor Uhlman, Rubinstein, Katims

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The Cleveland Quartet - Donald Weilerstein, Peter Salaff, Martha Strongin Katz, and Paul Katz - will join the string faculty of the University of Rochester's Eastman School of Music in September. They have won international acclaim as one of the greatest string quartets of our time. And they have acquired a similarly distinguished reputation as skilled and dedicated teachers.

The Cleveland Quartet was founded in 1969 at the Marlboro Music Festival. They left the faculty of the Cleveland Institute of Music to succeed the Budapest String Quartet as artists-in-residence at the State University of New York at Buffalo. As members of the Eastman artist faculty, members of the quartet will coach graduate and undergraduate string quartets and teach individual string students.

A special competition will be held for student string quartets later this spring. The Eastman School has established special assistantships to be offered annually to a promising graduate string quartet that will study with the Cleveland Quartet and assist them in their work at Eastman. Each member of the student quartet will receive a full tuition remission and a \$2000. annual stipend. The competition, to be held at the Eastman School, is open to any string quartet whose members qualify for graduate string study at Eastman in September.

Further information concerning the quartet competition may be obtained from Jon Engberg, assistant director for academic affairs.

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Millard Taylor, violin

Francis Tursi, viola

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Oscar Zimmerman, double bass

For further information and applications for the string quartet competition please write to:

Jon Engberg,
Assistant Director for Academic Affairs
EASTMAN SCHOOL OF MUSIC
26 Gibbs Street
Rochester, New York 14604

here & there

General News

Salem College and the **North Carolina School of the Arts** co-sponsored a composers symposium in January, funded by a \$2500 grant from the Z. Smith Reynolds Foundation. The program was designed to "put the community in touch with the contemporary musical scene." . . . The University of Cincinnati College-Conservatory of Music's **Congress of Strings** (international study/performance program) has received a \$30,000 grant from the Dorothy Richard Starling Foundation. . . . The Mobil Foundation awarded a grant of \$5,000 to the **Michigan Opera Theatre** for the company's production of *Lucia di Lammermoor*.

The **American Symphony Orchestra League** will hold its annual conference in Boston, June 7-12. The subject to be discussed is "Symphony Orchestras—the Next 200 Years." . . . **James Drew's Saint Mark Concerto**, commissioned by Brazilian cellist Aldo Parisot and the Polish Government, received its premiere on March 5 by the Warsaw Philharmonic in Warsaw.

The first **Elounda Beach Festival** will take place July 8-17 on the island of Crete. The festival's music director is Adrian Sunshine, and the schedule includes opera, concert, jazz, and folk performances. . . . This year's **Bayreuth Wagner Festival**, to take place in August, will include courses for young musicians in Wagnerian opera, orchestra, and dance.

Appointments

General director of the Santa Fe Opera, **John Crosby**, has been elected president of Opera America, the association of professional North American opera companies. He succeeds Robert Collinge of the Balti-

more Opera. . . . N.Y. Philharmonic concertmaster **Eliot Chapo** will leave his post in September to become concertmaster of the Dallas Symphony.

Gina Bachauer is the chairperson of the judges for the American Music Scholarship Association's annual piano competition, taking place in April and May. . . . Composer/pianist **Jack Reilly** has joined the faculty of the Mannes College of Music.

Robert Bailey is the new manager of Western Opera Theater. He was formerly director of cultural programming for National Public Radio. . . . **Tony H. Dechario**, acting manager of the Rochester Philharmonic since June, has been named general manager of the orchestra. He was formerly personnel manager.

Abraham Chavez has been appointed music director of the El Paso Symphony. Mr. Chavez was head of the string department at the University of Colorado's College of Music. . . . **Dominique-René de Lerma**, founder of Black music research projects at Indiana University and chief consultant to Columbia Record's Black Composers Series, has been appointed professor of music at Morgan State University. . . . Former mayor of New York City, **John V. Lindsay**, has been named chairman of the board of directors of the Richard Tucker Music Foundation.

Awards

Norwalk (Connecticut) Symphony music director **Gilbert Levine** is the first American to win a top award in the International Karajan Competition, held in Berlin last October. . . . Twenty-three-year-old **Dean Kramer** of Cherry Hill, New Jersey, won a Bronze Medal at the International Chopin Competi-

tion in Warsaw, Poland last November. . . . Violinist **Yuval Yaron**, a student at Indiana University, has won the Sibelius Competition held in Helsinki in December.

Vivian Perlis, a member of the faculty at Yale University's School of Music, has won the American Musicological Society's Otto Kinkeldey Award for her book *Charles Ives Remembered—An Oral History*, published in 1974 by the Yale University Press. . . . Vice President **Nelson Rockefeller** has won the 1975 American Composers Alliance Laurel Leaf Award for his service to American music, specifically through his inauguration of the N.Y. State Council on the Arts.

The Prix Francis Salabert has been won by American composer **Frank W. Becker** for his orchestral work *Pheliapadeia*. His prize is \$4,500 and publication by Editions Salabert. . . . The American Music Center awarded their Letter of Distinction Award to **Aaron Copland** and **Otto Luening** for their contributions to American music. . . . **Charles Wadsworth**, artistic director of The Chamber Music Society of Lincoln Center, has received the title of "Cavaliere Ufficiale" in the Order of Merit of the Italian Republic for his service to Italian music and musicians.

Competitions

Instrumentalists twenty-eight and under and singers thirty and under are eligible for the **Rossanna M. Enlow Young Artists Awards Competition**. For information, address the competition c/o Evansville Philharmonic Orchestra, P.O. Box 84, Evansville, Indiana 47701. Deadline is April 12.

The University of Maryland **International Piano Festival Competition** is open to pianists between the ages of sixteen and thirty. Tapes are due by May 1. For information, write to Dr. Stewart L. Gordon, Music Department, University of Maryland, College Park, Maryland 20742. . . . **The Second Arthur Rubinstein International Piano Master Competition** will be held in April of 1977. Applications must be filed by December 1, 1976. For information, write the Secre-

tariat of the Competition, Shalom Tower, 5th Floor, P.O. Box 29404, Tel Aviv, Israel.

For information concerning the Singfest and Solo Competition at the Fifth International Music Festival "Youth and Music in Vienna," write to the International Association for Cultural Exchange, A-1010 Wien, Schwedenplatz 2/VII/65, Austria. . . . Completed applications for the **Martha Baird Rockefeller Fund for Music's** west coast auditions are due by April 19. Professional soloists (instrumental and vocal) between the ages of twenty and thirty-five in need of financial assistance are eligible. Write to the Fund at 1 Rockefeller Plaza, Room 3315, New York, N.Y. 10020.

Scores for submission to the New Music for Young Ensembles' **Composers' Competition for Intermediate Music** are due by April 30. For information, write Claire Rosengarten, NMFYE, 490 West End Avenue, New York, N.Y. 10024. . . . For information regarding the **Henryk Wieniawski International Composers' Competition**, held June through November, write Edmund Grabkowski, 61-781 Poznań-Poland, ul. Wodna 27. . . . The **International Piano Competition for Contemporary Music** is open to pianists thirty-three and under as of July 5, 1976. Deadline for entry is May 31. For information write to La Recherche Artistique, 104, rue de la Tour, 75016 Paris.

Obituaries

David M. Keiser, one-time N.Y. Philharmonic Symphony Society president and board chairman of the Juilliard School, died on November 26. He was sixty-nine. . . . **Justine Bayard Cutting Ward**, who created the Ward method of teaching music, died at age ninety-six on November 27. Composer **Bernard Herrmann** died on December 24 at the age of sixty-four. . . . Clarinetist **Robert E. McGinnis** died on January 1. He was sixty-five. . . . Pianist/vocal coach **Otto Herz** died at the age of eighty-one on January 5. . . . **Lorraine Franks**, a founding director of the Boston Opera Guild died on January 6. She was fifty-eight.

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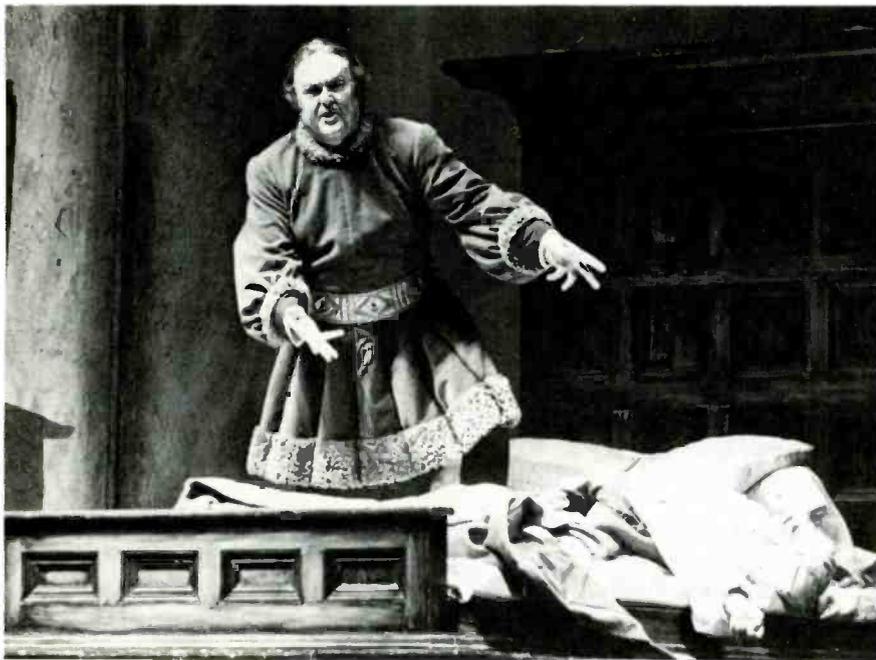
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Photos by J. Helferman

Cornell MacNeil as Gianni Schicchi

THE METROPOLITAN OPERA

Il Trittico

The addition of *Il Tabarro* and *Suor Angelica* to the Met's already existing production of *Gianni Schicchi* gives New Yorkers the rare opportunity of hearing a complete *Trittico*, three works which, though utterly different in character, make an uncommonly satisfying evening of musical theater. The oppressive melodrama of *Tabarro* serves as an apt prologue to the spiritual exaltation of *Suor Angelica*, and that in turn provides an effective foil for the invigorating earthiness of *Gianni Schicchi*.

More's the pity, then, that the Met's new productions—like *Gianni Schicchi*, directed by Fabrizio Melano and designed by David Reppa—do not do better justice to Puccini's vivid sense of drama. *Il Tabarro* is so economical that unless the leading characters are established swiftly and graphically they remain, as they did on this occasion, cyphers. And *Suor Angelica* needs a sense of conviction hardly to be found at the Met, where the Principessa, for example, did little more than hold her nose in the air and look mean. Moreover, the elimination of *Angelica's* redemptive vision violated Puccini's intentions and robbed the opera of its true climax.

Even more damaging was the unidiomatic conducting of Sixten Ehrling, who showed little affinity for Puccini's full-blooded style and almost refined it out of existence. Unfortunately, none of the casting was brilliant enough to overcome these drawbacks. In *Tabarro* Cornell MacNeil (Michele), though he enunciated the text intelligently, cut a rather stolid figure. As Giorgetta, Teresa Kubiak lacked temperament. Harry Theyard sang Luigi. In the title role of *Suor Angelica* Gilda Cruz-Romo acted fervently, but was undermined, especially in her final, ecstatic scene, by an unevenly produced top register. Lili Chookasian's Principessa (like her Frugola in *Tabarro*) was roughly sung.

In *Gianni Schicchi* the title role was taken for the first time at the Met by Cornell MacNeil, who again handled the text effectively but did not evince much gift for comedy. Evelyn Mandac, in her Met debut, was a sweet, slender-voiced Lauretta. DALE HARRIS

Fidelio

An uneven but rewarding performance of Beethoven's unique theater piece provided the occasion (on January 7) for considerable triumphs by

Gwyneth Jones, John Mauceri, and the crack ensemble David Stivender has somehow created from personnel who look but certainly do not sound like the tatterdemalion stragglers of the old Metropolitan Opera Chorus. Never have I heard the last scene sung so well, with so crisp an attack or so clarified an intertwining of the vocal lines—always the sign that everybody is really singing on pitch.

The last scene, especially if one stretched it back to include the *Leonora No. 3* played during the scene change, also brought the best work of the evening from Mauceri. Like most of the performance, it was conducted as though from one of those old Longmans, Green scores that printed little arrows to tell the unpracticed reader what to look for next; but here, as in the beautifully realized first-act canon, the simplified approach heightened the emotional content. It is no criticism of the very young conductor to say that he does not yet possess the musical culture that can place into their historical and literary context "*Komm, Hoffnung,*" or the Prisoners' Chorus or "*Gott, welch dunkel hier!*" In all three, moreover, he had to wrestle against fierce opposition—sour playing through the first act by the wind section of the orchestra (especially the insufferably nasal oboes and a perfunctory flutist); the unfortunate set and the busy staging of the emerging prisoners; and Jess Thomas' inability to make a forceful sound of any sort as Florestan.

It would be untrue to say that one did not miss Leonard Bernstein, who backed out on this production for reasons that have not been given (the official explanations are unworthy of report). The hysterical excitement Bernstein brought to "*O namenlose Freude*" in his Vienna performance of five years ago was something Mauceri could not even approach, and there were in Vienna felicities of phrasing in the Mozart-like first numbers and the Rocco-Leonore duet that Bernstein alone has achieved in my hearing. Still, everything at the Met was crisp, orderly and rhythmically alive—and Mauceri's was one of the few performances I have heard (Bernstein's was another) that justified the "tradition" of the inserted *Leonora No. 3*. (This custom apparently dates back to the

Continued on page MA-32



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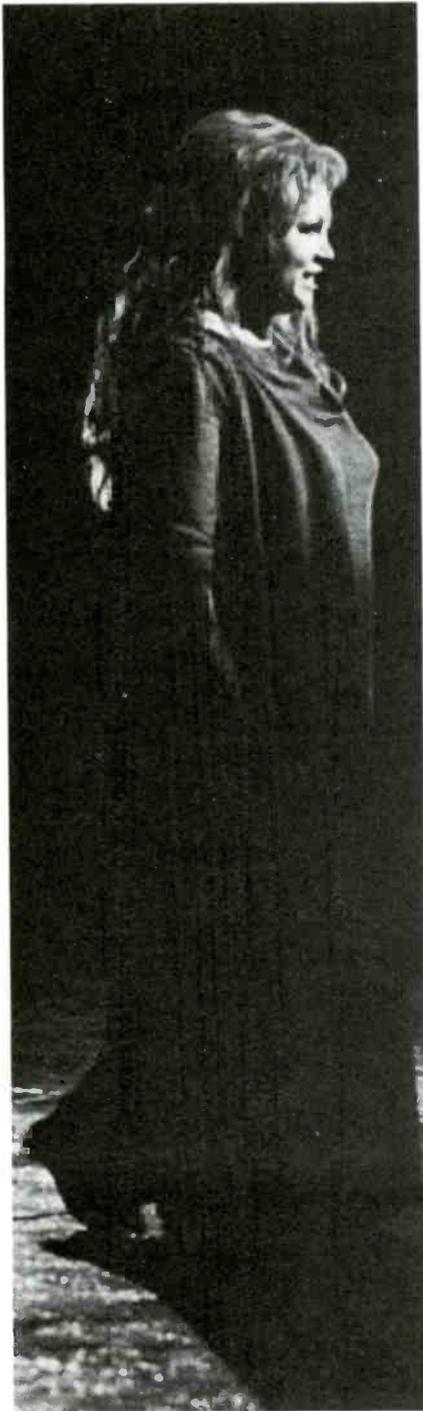
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Ursula Schroeder-Feinen

turn of the century, when Roller designed a set that took a long time to change, and Mahler found a way to fill the time.)

Gwyneth Jones was Bernstein's Leonore in Vienna, and was cast for the role in New York at his insistence; and bless him for it. She is an artist of great—and to me very moving—intensity, with a large voice that gets more effective as it gets louder. She is a great gambler, and when she loses, a tone-deaf listener can hear it; that

puts her in a class with Callas. She can also stand still on stage to greater effect than anyone since Callas. Some of the roles Miss Jones has attempted in my hearing she cannot sing at all (the Verdi heroines, which demand delicate work in the *mezza voce* at the top of the staff, are the worst problems); but Leonore she *can* sing, missing no more than a note here and there, and her personal and vocal beauty, with the power of her projection, make her incomparably effective as the lady of Beethoven's as well as Florestan's dreams.

Except for Donald McIntyre as Pizzaro, who barked and was for some reason made up to look scruffy rather than dandified, the rest of the cast was no less than excellent. Judith Blegen was an impeccable Marzelline (and she acts supremely well in Otto Schenk's conceptions); but Mauceri failed to realize how much of her voice can be swallowed by horns and clarinets if the conductor is not careful. Kenneth Riegel and James Morris were luxuriously overqualified both vocally and dramatically for Jacquino and Don Fernando; and John Macurdy got all there is out of the rather confused character of Rocco while forming a secure foundation for the vocal ensembles.

The audience, which had been decorously attentive but not much more through the first three-quarters of the evening, came to life for Mauceri's rousing rendition of *Leonora No. 3*, which also marked a turning point in orchestral execution, then gave the finale a rousing send-off and Miss Jones in her curtain calls a heroine's ovation. They may have come to strike a blow for civilization, but they seemed to care about music, too.

MARTIN MAYER

Elektra

Three powerful ladies shared domination of the Metropolitan Opera stage at the matinee *Elektra* of January 10, when Ursula Schroeder-Feinen and Roberta Knie were cast as the sisters, joining Astrid Varnay's Klytemnestra. This is a formidable team of singers, a fact that occurred to Lorin Maazel two years ago when he offered the same trio of leads in a notable Cleveland Orchestra concert performance of the Strauss shocker at Carnegie Hall.

There was a wealth of big singing

from the two newcomers, both equipped with Wagner-scaled dramatic soprano voices. In the title role Miss Schroeder-Feinen applied craft and great intelligence to the wealth of vehement, almost brutal music that Richard Strauss has given her. The voice is remarkably even for a dramatic soprano of this type, free of the register-breaks so often generated by the demands made by a *hochdrammatische* career. The top notes are thrilling, and accurate too.

This was Roberta Knie's house debut, a notable event because this young lady from Cordell, Oklahoma is destined for important things in the next few seasons. She has been chosen to sing all three Brünnhildes in the centenary *Ring* at Bayreuth this summer. As Chrysothemis, the weaker "conforming" sister of the Mycenae household, she might have chosen to emphasize the more lyric, legato, aspects of the score; instead she poured out her lines at great volume in what seemed like an attempt to match the thrust of Miss Schroeder-Feinen. This led to needless strain.

Unhappily, both sopranos are deficient in the acting department, a shortcoming more readily concealed in the role of Elektra—who can get by with some crouching and sprawling—than in the characterization of the gentler sister. Miss Knie's attempts to convey femininity take the form of constant wriggling and a series of fussy little hand gestures of the la-dida variety. This was merely distracting, when it was not irritating; and it will not be permitted at Bayreuth, where singers are taught to stand rock still unless there is a compelling dramatic reason to move. One simple result of this policy is that every bit of motion on stage takes on a clear significance. Another is that thespian deficiencies are effectively concealed.

Astrid Varnay doesn't sing very well these days but her work on stage remains a lesson in the craft: her portrayal of the nightmare-ridden mother is consummate. There are adequate performances from William Dooley (Orestes) and Robert Nagy (Aegisthus). The sum of these virtues and failings does not make for a unified, committed presentation of *Elektra*, though that is what the work needs. Conductor Heinrich Hollreiser conducts skillfully, cannily, but does not convey a clearcut personal conception of the opera. GEORGE MOVSHON

Reviewing in this issue:

MARK BLECHNER
ROBERT LAWRENCE
RONALD J. RANALLO
ARTHUR SATZ
BRUCE SAYLOR
HEUWELL TIRCUIT

debuts & reappearances

NEW YORK

Cincinnati Sym.: Rorem premiere

Ned Rorem's *Air Music* is a big, bold set of ten etudes for orchestra which shows not only the imagination and skill of this established composer, but also demonstrates effectively and intelligently a way to integrate the musical languages of the 1960s and '70s into one's own musical style.

Air Music, written in 1974, was commissioned by Thomas Schippers for the Cincinnati Symphony, which gave the twenty-five-minute work its New York premiere in Carnegie Hall on December 11. This splendid ensemble, assisted by four fine soloists and the Cincinnati May Festival Chorus, also offered a virtuoso performance of Rossini's *Stabat Mater*. Schippers opened the program with Smetana's "Sárka" from *Má Vlast*.

Rorem's score was the highlight of the evening. Each of its ten discrete parts employs some particular orchestral gesture which focuses on various instrumental groupings. The first section, for full orchestra, introduces a series of dense chords which seem to provide the harmonic background for the rest of the piece. The second section expands the chords horizontally by assigning the notes to various instruments in off-beat rhythms. Each similar gesture highlights a central pitch, then winds down quickly like a top. This alternates with sustained string music with the solo violin making a melody out of the highlighted pitches.

The third section brilliantly juxtaposes scurrying, somewhat hysterical figures in the highest registers of the woodwinds, upper strings, and piano with a low, slow melody in the bass. This melody reaches a midpoint, then doubles back on itself in retrograde.

In the last section, the big, sweeping melody heard earlier goes through almost programmatic vicissitudes, climbing into the high violins. It then plunges back into the bass and dies away. While some avant gardists might make similar sonic gestures into worn-out, aleatoric tricks, Rorem molds every detail of pitch and rhythm into a coherent

and durable *musical* structure, not a string of effects. *Air Music* left its mark on the memory of this listener. B.S.

Contemporary Chamber Ensemble

Perhaps the greatest perplexity of modern music lies in the sheer diversity of styles vying for our attention. A number of those styles were represented on the November 30 Tully Hall program performed by the Contemporary Chamber Ensemble, and the ordering of works was such as to suggest new dimensions being added with each succeeding piece. George Rochberg's lightly-textured *Serenata D'Estate* (1955), a piece involving no

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percussion, was followed by Chou Wen Chung's *Yün* (1968), a piece whose extensive percussion writing demands the services of two players. A vocal dimension was introduced in Harrison Birtwistle's *Nenia: The Death of Orpheus*; and the wholly otherworldly dimension that electronic tape can suggest was heard in the following piece, Allan Schindler's *Cirrus, and Beyond*. Only in the evening's final selection, Salvatore Martirano's Octet, was there a reversion to the relative modesty of the program's opener; there was a sense, too, of everything's coming full circle, inasmuch as Martirano's piece, like Rochberg's, is a serial work that has achieved something of repertory status.

Jan DeGaetani, darling of the modern music mandarins, was the soloist in *Nenia*, which is actually a portion of Birtwistle's work-in-progress, an opera involving the Orpheus theme. In its current state, the piece is a declamatory lament, accompanied by three bass clarinets, piano, and percussion, and involves the (by now) customary spectrum lying between speaking and singing. "A study in inarticulacy/articulacy" is how the program notes describe its intent; and that is evidenced in *Nenia*'s most striking vocal device—singing a sustained wordless tone, then, without a break, barking out the words. One has heard, in Luciano Berio, music of a similar nature; yet Birtwistle gives it his own unique, intriguing slant. Miss DeGaetani, as always, handled her assignment most persuasively.

Yün is its composer's attempt at a piece capable of performance by a group of nonprofessional standing—hence the winds and brass are given considerable sustained textures; maybe that very simplicity helps evoke the work's sense of rapt mysticism. If Schindler's piece, coming late in the evening, failed wholly to involve, perhaps it was more the fault of conductor Arthur Weisberg in making such continual heavy demands on the listener's attention. Somehow, if contemporary chamber music programs are to be a viable audience-attracting proposition, some element of the light-spirited must be allowed to leaven the proceedings. J.H.

League-ISCM Concerts

The League of Compos-

ers—International Society of Contemporary Music Concerts opened its 1975–76 series at Carnegie Recital Hall on December 18 by introducing two impressive new vocal works by the young composers James Dashow and Eleanor Cory. The program, led by Daniel Shulman conducting his Light Fantastic Players, also included works by Judith Shatin, Anton Webern, and Stefan Wolpe.

The ISCM has a long and venerable history. It was founded in 1921 in Europe and under its auspices premiered major works by Schoenberg, Berg, Webern, Stravinsky, and Bartók, as well as hundreds of other composers. The American branch seems to have had its ups and downs. But in 1954 it merged with the old League of Composers and in recent years has broadened its activities to include such ambitious projects as hosting the ISCM festival in Boston in October of 1976, and holding annual composition competitions.

James Dashow's *Some Dream Songs* (1974–75) for soprano, violin, and piano is an original, convincing, half funny-half sad work set to poetry by the late John Berryman. This is a dramatic rather than lyrical setting. The text is sung, half-sung, or spoken in speech rhythms which, in themselves, often seem to suggest musical ideas. The violin and piano parts balance the rapidly declaimed vocal line in pointillistic and intervallically related gestures. That Dashow's piece made such a strong impression must in large measure be due to the superb performance by soprano Joan Logue. She is a rare singer who can act and enunciate effectively with her voice.

Eleanor Cory's *Waking* (1974) also received a convincing performance by soprano Janet Steele and the ten instrumentalists. Cory's twenty-minute setting of Muriel Rukeyser's "This Morning" is a gutsy, violent piece which emphasizes dense sonorities and constantly changing moods. The slow unfolding of the opening harmony and its reoccurrence toward the end were among the work's most impressive moments.

Judith Shatin's *Quatrain* (1975) for two strings and two clarinets is conceived harmonically, a refreshing trend among young composers today. While pitch material was clearly and lyrically defined, the piece was perhaps too long to justify its linear

ideas.

The program featured works by two "old masters" as well: Webern's Quartet for Violin, Clarinet, Tenor Saxophone, and Piano, Op. 22 (1930), and Wolpe's Quartet for Trumpet, Tenor Saxophone, Piano, and Percussion (1950–54). Both were given stunning performances by conductor Daniel Shulman and the distinguished group of young twentieth-century music specialists. League-ISCM is to be commended for presenting new music by young composers against a background of masterworks from their own century. B.S.

Sacred Music Society of America; Massenet's "Marie-Magdeleine"

The early works of composers who have gone on to lasting distinction in other styles have a certain claim to rehearing, if only for the purpose of taking historical stock. Massenet's oratorio, *Marie-Magdeleine*, which marked his first burst of popularity, is that kind of score. Preceding all but two of his operas, it had its premiere at the Odéon, in Paris, on Good Friday 1873, and contains very little of what we should call today the Massenet idiom. Even so, a work of this type commends itself to reexamination about once every half-century, and the revival of *Marie-Magdeleine* by the newly established Sacred Music Society of America on January 7 at Avery Fisher Hall served a useful purpose.

To all who have traced the development of this composer, it should be clear that he courted two manners, not with the same skill or intensity: the grandiose (of which *Hérodiade*, *Le Cid*, and *Esclarmonde* are the best known examples), and the lyric (crowned by *Manon*, along with the more intimate *Werther*, *Thaïs*, *Le Jongleur de Notre Dame*, *Thérèse*, *Don Quichotte*). I should add to the latter group those two taut but haunting "veristic" operas: *La Navarraise* and *Sapho*. *Marie-Magdeleine*, with its big apparatus (the Crucifixion, no less), belongs to the first, more ambitious style.

Many of us who labor in the Massenet vineyard cling to a preference for the composer as lyricist. When he strove for the monumental, he was inclined to stretch his slender (in the most affecting and fragile sense) resources. Occasionally, epic ideas

would come forcefully. But on the whole it was in his elegant treatment of tender relationships, their foibles and pathos, that Massenet—like the great *genre* painters—ranked as master.

Marie-Magdeleine, sometimes poetic, more often ponderous and, in the final section of the Crucifixion, too heavily scored (the future dean of transparent instrumentation would never again fall into such exaggerated sonics), does not represent the composer in a sustained or ultimately convincing mood. And yet this work did prove worth reviving, if only for the privilege afforded New York music lovers of hearing Régine Crespin in the pages originally sung by Pauline Viardot. It is hard to imagine that that famous diva, at the premiere, could have brought more insight than did Mme. Crespin on January 7. Singing bravely over a serious indisposition, Mme. Crespin offered sounds that were ravishing. And this performer has never looked more beautiful. She is a great star, movingly at the disposal of her art.

The rest of the cast never fell below a capable standard—although, in

having to compete with an unbidden thickness of texture in the orchestral accompaniment, Sheila Nadler as Martha and Joseph Rouleau as Judas were driven at times to force their naturally attractive voices. Louis Roney, the Jesus, sang ably.

One of the features of the evening was an excellently prepared chorus. The orchestra, not well fused, impressed less favorably. And there was the organist, Daniel Roth, on hand to make swirling sounds in the finale. Anthony Morss' conducting was given to despatch and severity. R.L.

Gregg Smith: "America Sings"

On paper, it looked musicological. Five concerts, collectively called "America Sings." The first, on January 7 at Hunter College Playhouse, was to be devoted to "The Founding Years (1620-1800)," beginning with psalms from the Ainsworth and Bay Psalters, and concluding with patriotic songs of the American Revolution. Hymns by William Billings and Justin Morgan; songs by Francis Hopkinson; fuguing tunes and an-

them. A didactic evening coming up, or so it seemed.

In reality, an evening full of unexpected pleasures. The music bursting with energy and vigor, sounding just different enough from its European counterparts to suggest the eighteenth century presence of an independent artistic spirit to parallel the political spirit which culminated in revolution. And performances by Gregg Smith's twenty-voice ensemble which expressed the strength and conviction of composers who wrote of faith in God, patriotic fervor, and the bonds of friendship. Indeed, a better trained, more responsive vocal group than Mr. Smith's would be hard to find. Whether singing in unison or in parts, as an ensemble or in carefully paired solo voices, they never once fell into the many traps which the music laid for them—over-heartiness, over-sentimentality, over-emphasis on the charming naiveté of the harmonies and the word painting.

It was, in fact, the kind of performance which made one sit up in admiration at the audacity of these colonial composers and their skill in reworking Renaissance and classical

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A.S.

OAKLAND

Oakland Sym. Youth Orchestra: Harrison's "Elegiac Symphony"

Lou Harrison has taken a major step in his new *Elegiac Symphony*, premiered by the Oakland Symphony Youth Orchestra under Denis de Coteau on December 7. Commissioned by the Koussevitsky Foundation, the thirty-five-minute piece has all the hallmarks of a potential repertory item. Indeed, the premiere drew applause after four of its five movements and the finale had to be repeated as an encore. For a new symphony, that constitutes a kind of hole in one. With such a reception, it is surprising to note that the work disregards Germanic symphonic traditions. If anything, the structural freedom of movements and textural variety hints at the multiple-movement works of Olivier Messiaen. So do the titles. Movements one and three, both slow, are called "Tears of the Angel Israfil." The second movement, a contrapuntal scherzo, is merely marked by tempo (*Allegro, poco presto*), the fourth "Praises for Michael the Archangel," and the finale "The Sweetness of Epicurus." Stylistically, *Elegiac Symphony* is

marked by its diversity. The sweetness of modal hymnody and simple textures of the three slow movements (one, three, and five) are matched by the nearly serial scherzo and a furious outburst in the fourth movement that comes close to the heroic stances of the late Carl Ruggles. Very dissonant textures coexist beside movements as mild as butter. Yet the subtlety of Harrison's craft is such that one never feels jarred by these contrasts. As a personal tribute to Serge Koussevitsky, who was a double bass virtuoso in his youth, Harrison uses two solo basses in his third movement. They play distant echo effects between orchestral phrases, all in harmonics. A wonderfully touching effect suggesting fanfares heard from a great distance. There are also bits of orientalia along the way, gathered from Harrison's terse textures and from the inclusion of a small gamelan group: piano, tack piano, two harps, small organ, bells, and celesta. Primarily, however, the scoring is for the expected triple-wind orchestration.

The Oakland Symphony Youth Orchestra, comprised largely of high school students, performed splendidly. Yet no professional ensemble need relax its standards when approaching this work. *Elegiac Symphony* came across as a serious, eloquent piece of grave but never morose dignity. On the strength of its immediate success here, the San José Symphony will present it again this season, as part of that orchestra's Bicentennial observance. It is a work worthy of such exposure.

H.T.

Syracuse Sym.: Rochberg prem.

Phaedra, a monodrama in seven scenes for mezzo-soprano and orchestra, received its world premiere by the Syracuse Symphony on January 9 at Lincoln Auditorium. The work was commissioned of George Rochberg by the New Music Ensemble of Syracuse with the assistance of the New York State Council on the Arts. Soloist for this performance was Neva Pilgrim, and the orchestra was under the musical direction of assistant conductor David Loebel.

Today's Rochberg is a far different man from the young composer who achieved his reputation and musical successes as a serialist. Gradually, since the middle Sixties, Rochberg has been embracing tonalism. In so doing, he has attained a new and fresh level of craftsmanship, producing works of stature and elegance that are truly contemporary yet undeniably Rochberg. *Phaedra* is strong and forceful. The composer has relied heavily upon a simple and straightforward formal organization, thereby creating an uncluttered work that is both appealing and accessible to a wide and diverse audience. (It was enthusiastically received on this occasion.) The text was provided by Gene Rochberg, wife of the composer. Skillfully wrought, it is a free adaptation of Racine's translation of the classical myth.

The vocal demands are manifold, and soloist Neva Pilgrim is to be commended for an admirable performance. It is remarkable that Rochberg was able to sustain a secure lyricism while maintaining a wide-ranging, angular melodic structure. The listener does, however, become a bit injured to the drama of the device in the third scene, when there is little orchestral diversion. Also, on occasion, when the mezzo is treacherously low in her range, Rochberg chooses to employ a full and rich orchestration, covering the vocal line. Greater sensitivity to dynamics in those instances by Loebel might have helped.

The Syracuse Symphony played well in this work, and in Lukas Foss's *Baroque Variations*. The ensemble should soon be occupying a well-deserved niche on the national and international music scene.

R.J.R.

ARTIST LIFE

Continued from page MA-5

it! They are destroying, polluting everything, cutting down all the forests. Soon they will use up all the oxygen in the world."

"If I were not a conductor I would probably write for the theater," he said. He once wrote a one-act play. "It was never produced. It was inspired by Shaw's *Don Juan in Hell*, sort of a parody of it. It took place in 1991. Famous people—political, theatrical, religious—meet in limbo and discuss ideas and match their wits."

He talked about opera. He would like the educational system revamped to encompass the opera experience. He would like to see a school for opera administration and a school in every opera house to train young singers, conductors, stage directors. He thinks opera, ideally, should pay for itself: make its own recordings, have its own TV station, produce and publish income-making pop works as well as serious music.

He was a hard task-master, we had heard. He said: "Artists like to work under competent people. I never have had discussions with major artists." He emphasized the word major.

A visitor arrived. It was manager Sandor Gorlinsky from London, bringing a precious gift, a box of fifty of Lorin Maazel's favorite cigars. The interview was obviously over but we asked one last question. What do you like to do best? He answered, and quite seriously: "Talk about how to run the world."

Wien, Wien, nur du allein

Egon Seefehlner will leave Berlin to return to his native city where, September 1, he will assume the most difficult, and perhaps also the most coveted, post in the opera world. He has been named general manager of the Vienna State Opera, which was where his opera career began in 1954 when he put aside a law career to become assistant to Karajan who, it has been announced, is also returning to the scene of so many of his musical triumphs, and crises.

What will be your first step, we asked Dr. Seefehlner. "Fire eleven conductors," he answered, then added: "And engage three young new conductors." And the first opera of his new regime? "The *Trojans* on

October 21." A pause, then he went on. "It will be staged by Tom O'Horgan." He relished our surprise. He felt what we were thinking ... *Hair, Lenny, Jesus Christ Superstar*. He said: "Yes, *Jesus Christ Superstar!* I saw it. That decided me. And then I found O'Horgan a most knowledgeable person musically." He smiled a wide, wise smile. He was obviously looking forward to that opening night when the American avant-garde, in the Trojan wooden horse, would invade the walled tradition of the Vienna Opera.

And this is what they said

At the Met dress rehearsal of Puccini's *Trittico*, Gilda Cruz-Romo was sitting in front of us. She was watching *Il Tabarro*, which preceded the convent-set *Suor Angelica* in which she sang the title role. Robert Merrill came down the aisle, stopped to greet the Mexican soprano. Cruz-Romo, giving him a welcoming embrace, said: "You know, Bob, we need very much a boy in the convent!"

Frederica (known as Flicka) von Stade talked with Risè Stevens at a Met "Preview" at List Hall before the new production of *Nozze di Figaro* in which she sings an enchanting Cherubino, a role she has also done at the Paris Opéra, Glyndebourne, and San Francisco. She discussed working under different directors—Strehler had wanted Cherubino lively and lusty, Ponnelle more introspective. Flicka said: "In Paris I read an article called 'Cherubino at 21.' By then he was pictured as an old young man, cynical and bored, all passion spent." She laughed the natural laugh of a pretty girl still holding on to her twenties. "Flicka is Swedish for little. I won't be able to use that name much more!"

When Luciano Pavarotti was in Tokyo with the Metropolitan Opera he "waved the American flag." Harold Schonberg reported in the *Times* that the Italian tenor told the Japanese press: "This time I am *duecento per cento americano, come Cristoforo Colombo*." And he was singing in *Bohème*, not *Butterfly*.

Pierre Boulez says he is learning to use the computer as a new musical instrument and composing device. "It is like learning to speak a new language, such as Japanese. Not easy,

Continued on page MA-40

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THE BERLIN OPERA

West Berlin's company makes first U.S. visit

THE KENNEDY CENTER has embarked on an auspicious program to bring the world's leading opera companies to Washington. For two weeks beginning November 14, the Deutsche Oper (West Berlin) was in residence, as a Bicentennial gift from the West German Government, and this year La Scala is slated to arrive. The German company brought three varied operas—*Lohengrin*, *Tosca*, and *Così fan tutte*—although it remains unclear why they chose to present an Italian opera instead of a work by Richard Strauss (they currently have a fine *Arabella* in the repertory) or Weber, or some German rarity like Pfitzner's *Palestrina*. Even in subsidized houses, it seems, box office still has clout.

The three evenings formed a rising curve of success. The company, judging from these performances, is a solid one, with strong secondary casting, an adequate orchestra and chorus, and the usual reliance on international singers up front (although it should be stated that the singers who appeared are all regulars with the company). Lorin Maazel, their ex-music director and current permanent guest conductor, conducted the first two operas, and Karl Boehm the last.

"Lohengrin"

Lohengrin was given in the Wieland Wagner production, first seen in Bayreuth in 1958 and given in its final

form by the Met in its first year in Lincoln Center. Wieland Wagner's *Lohengrin* was always one of his weaker efforts, but I feel that the time has come to retire all his conceptions. This is not because they have become travesties of the original—the Berlin *Lohengrin* has obviously been staged with reverent fidelity to Wieland's conception—but because the results, even when perfectly reproduced, now form a fossilized shell devoid of the inner life and urgency that Wieland was able to add in rehearsal, and which form a cardinal aspect of all his productions. Also, Wieland's very precise color sense in his stagings—which in this *Lohengrin* involve an opposition of blue (good) to green (bad)—loses its visual impact if not done with his keen perception of color gradation. It lost such impact, for the most part, in this production.

Those who know the soon-to-be-retired Met production know the conception: the hieratic treatment of the opera, with the chorus immobilized on risers surrounding a playing area; the deliberate obliteration of the separation of the forces of Brabant and Saxony (so important to Wagner) and of the warlike tone of the opera in favor of a mythologizing of the whole. Wieland probably did this to get away from the martial aspects inherent in *Lohengrin*, and he changed key aspects of the staging in order to emphasize the separation of Elsa and Lohengrin. Yet most of the purposes probably evident when the produc-

tion was new are now lost, as they were lost at the Met (Wieland having died before he could stage that production).

The cast, moreover, was not up to the composer's demands. René Kollo was singing through a cold, but even granting his indisposition the essentially lyric (and topless) voice cannot sustain the weight of Lohengrin, even in a house the size of the Kennedy Center Opera House. Pilar Lorengar sounded lovely in some of the lyric portions of Elsa, but she too was forced to push her light voice, with inevitable results as to loss of pitch and tone. Ruth Hesse, as Ortrud, compensated for a basic lack of voice in outsized gestures and raucousness. Hans Günter Nöcker made a solid if undistinguished Telramund; the best singing of the night came from Bengt Rundgren's sonorous King Henry. Lorin Maazel conducted fast (for the most part) and loud (all the time). The truism that this kind of conducting is quickly more enervating and finally more boring than slow conducting was never made more clearly evident.

"Tosca"

The *Tosca* was played for absolute wallop. It was melodrama all the way, from the beetling sets of Filippo Sanjust to the sleazily evil approach favored by director Boleslaw Barlog, to the termagant prima donna of Leonie Rysanek and the loathsome

satyr Scarpia of Ingvar Wixell. Maa-zel likewise pulled the score about, exaggerating the in-built melodrama with huge ritards, snarling brass and occasional super-slow tempos. Yet *Tosca* can take this kind of approach, which it must be said generates a great amount of febrile vitality. Rysanek's voice must now be carefully handled: at its best its peculiar "dying fall" lushness surged through the theater, and she has come up with a number of interesting bits of stage business and vocal novelties (e.g., the murder of Scarpia and the delivery of "*E avanti a lui*" as an incredulous question). I felt that her conception had not quite jelled, although it was a few cuts above the normal runthrough of the role. Veriano Luchetti sang cleanly as Cavaradossi—no mean achievement in this den of iniquity.

"Così"

The *Così* had Karl Boehm in the pit, and that says it: for the first time we had playing of the highest order—a lot softer and more twilit than Boehm has done the opera in the past, but conducting of backbone combined with elegance. When Mozart's music is so presented it sounds not only beautiful but supremely



Barry McDaniel—a first-rate Guglielmo

easy, which of course is the hardest thing to achieve. The lavish sets of Jürgen Rose placed the opera squarely in Naples instead of the usual cut-rate never-never land, although their very lavishness meant that scene changes took a great deal of time.

The cast, too, was well matched in ensemble and in acting ability. If Luigi Alva can no longer sing "*Un'aura amorosa*" (his second aria was cut), he was elsewhere effective. Barry McDaniel was a first-rate Guglielmo, singing and acting with ease and assurance. The sisters were the jewels. Pilar Lorengar's Fiordiligi grew in character throughout the performance, and her "*Per pietà*," so perfectly partnered by Boehm, illuminated the evening even more than the exquisite parting trio of the first act. Agnes Baltsa, a rangy European mezzo, was the discovery of the three operas. She has a finely trained voice of expressiveness and surprising dramatic power, and her Dorabella was extremely moving. Indeed, her duet with McDaniel in Act II glowed with

an awakened sexuality perfectly attuned to the text. Gerd Feldhoff's Alfonso was properly dominating and cynical, if a touch heavy-handed; only Erika Köth's faded voice and inexcusable up-staging mannerisms marred the whole.

Otto Schenk's direction took its lead from the Neapolitan settings (or maybe it was the other way around) to emphasize the Latin high-jinks of the piece. At times it was the buffo tradition seen through German eyes, but I confess to not minding a measure (a measure!) of broad comedy which serves to spotlight the ambiguity of *Così*. Da Ponte, after all, put it in and, to an extent, so did Mozart. To run to Arcadian stylization emasculates the opera in favor of "the divine Mozart" rendition, which is all too often a lavender-sachet approach. What I was aware of throughout was these characters as *people* rather than as puppets or disembodied voices, and that enriches *Così*—even if it forces one to realize that the opera is not as "perfect" a specimen as the music beguiles us into believing. △



Erika Köth—too much upstaging

but one could do it, no?"

Paris correspondent Janet Flanner of *The New Yorker*, reminiscing about the early days of *The Little Review*, recalled the time publisher Margaret Anderson asked Eric Satie to write an article about Les Six. "How long?" Satie asked. "As long as you like," she answered. "Ah, non," said Satie. "*Ce sont les limites que j'adore.*"

Fernando Corena has been his usual active self at the Met—Don Alfonso in *Così*, Dr. Bartolo in *Barber*, Sacristan in *Tosca*—despite the mild heart attack he suffered last spring. Recently, at the Opera Club annual

dinner, he met an old friend who had also had heart trouble. His friend greeted him cheerily, vodka glass in hand. Corena, assuming the mock-serious expression of a doctor, warned him. "One drink is good, starts circulation. More than one drink—a traffic jam!"

The Philharmonia of London celebrates this year its thirtieth anniversary and the *London Times* asked its founder, Walter Legge, to describe its beginnings and triumphs before the orchestra and he went their separate ways. It is a fascinating document, including stories of the great conductors involved in the early years of the Philharmonia, from Toscanini and Karajan to Giulini and Klemperer. This is Walter Legge's typical summing-up. "Looking through the programmes of those years I am proud that I gave London a golden age of musical performance that may never be surpassed. I ran the Philharmonia as a benevolent dictatorship. Democracy has no place in the arts; the word democracy, as it is presently misused, is a euphemism for deterioration." Postscript: having been involved with the Philharmonia recordings on Angel during most of the Fifties we can testify that the teamwork of our troika—Walter, Dario, and I—was smooth-running and leaderless; each of us having the final word.

What Kirsten told Merrill

This season three American singers reached the thirtieth anniversaries of their careers at the Metropolitan Opera: Jerome Hines, Dorothy Kirsten, and Robert Merrill. In a long discussion with editors of *The New York Times* they reminisced freely and frankly. This bit of dialogue occurred:

MERRILL: "Dorothy, you don't know how refreshing you were when you came in and did *Tosca* last season. How refreshing it was after some others. When you have a *Tosca* saying: 'Bob, don't put me on a couch, because I can't get up' it bothers me a little. I'm supposed to try to rape this gorgeous woman, and she says 'don't put me on the couch or I'll never get up.'"

KIRSTEN: "That's marvelous. Did you tell them what I said?"

MERRILL: "You tell them what you said."

KIRSTEN: "'Put me on the floor, baby, let's go.'" △

vided will be related functionally to the broader educational program of the school system, and will be appropriate to the interests and needs of all children, not just the talented.

At present the concept of comprehensive programs for the arts in general education appears to be assuming the dimensions of a national movement. Such programs are under way in a number of school districts ranging in size from small suburban districts to the largest of them all, New York City. In addition, the JDR 3rd Fund is coordinating the activities of an Ad Hoc Coalition of States for the Arts in Education comprised of representatives of ten state departments of education that are developing or implementing comprehensive, state-wide programs.

Equality for the arts

One of the most important characteristics of these arts in education programs is that the arts are equal in status to programs in other subjects such as science, social studies, language arts and mathematics. Outside grant funds often are needed for planning and developing programs, and to help meet the costs of services to the schools by artists and arts organizations. However, once programs are designed and ready for implementation, their ongoing operating costs are supported by the reallocation of funds within school district and state department budgets.

These programs, whether at the local or state level, deserve positive, active support from all of us who have strong commitments to the arts. For all our children in the schools, they offer the opportunity to learn that the arts are a useful and enjoyable part of life. Graduates from school systems in which the arts are integral to the total educational program may have attitudes toward the arts in public life very different from those held by most of our population today. This, in turn, may have profound implications for the future good health of artists and arts organizations. Would it be too optimistic to predict that comprehensive arts in education programs can help to assure that the arts not only will survive, but will flourish, in the schools and in society? △

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BLOSSOM DEARIE 1975. DAFFODIL BMD 102. Jan.
STÉPHANE GRAPPELLI. PYE 12115. Jan.
KEITH JARRETT: The Köln Concert. ECM/POLYDOR 1064/65. Mar.
STEVE KUHN: Trance. ECM 1052. Feb.
BARRY MANILOW: Tryin' to Get the Feeling. ARISTA AL 4060. Feb.
FREDA PAYNE: Out of Payne Comes Love. ABC ABCD 901. Feb.
PSYCHO. Original film score. UNICORN RHS 336. Mar.
MIKLÓS RÓZSA CONDUCTS HIS GREAT FILM MUSIC. POLYDOR SUPER 2383 327. Jan.
FATS WALLER: The Complete Fats Waller: Vol. 1, 1934-35. RCA BLUEBIRD AXM 2-5511. Feb.

man, he sticks to traditional themes and modes of expression.

The title song of "The Blind Man in the Bleachers" is about a second-rate football player who wins the big game, spurred on by the ghost of his late, blind father. "Texas Proud" is an up-tempo, beery tribute to the joys of living in the Lone Star State. "Tonight I'll Face the Man Who Made It Happen" is a nice piece of self-deprecation about a man who blames himself for a woman's suicide and is planning his own demise.

The best songs grace the second side. "Victims" describes the torment of two married people having an affair. "The Upper Hand" is about a divorce, perhaps that of one of the principals from "The Victims," with a nice twist to it. Mac Davis' "Put Another Notch in Your Belt" is an up-tempo tune about a "California cutie" who takes a "country clown" for all he's worth. Starr's album ends with a fine reading of a traditional-style weeper: "The Calico Cat" tells how a doll helped pull a child through scarlet fever.

In all, "The Blind Man in the Bleachers" is a country recording that Starr can be proud of. M.J.

*** PETER FRAMPTON:** Frampton Comes Alive. Peter Frampton, guitars, vocals, and talk box; John Sromos, drums; Bob Mayo, keyboards and guitar; Stanley Sheldon, bass. *Something's Happening; Do Be Wah; Show Me the Way*; eleven more. A&M SP 3703, \$6.98. Tape: CS 3703, \$7.98; 8T 3703, \$7.98.

When one watches a performer as attractive as guitarist Peter Frampton, it is often difficult to assess how much of his success can be attributed to his music alone and how much to the personality he projects. This double set culled from concerts in both New York and San Francisco demonstrates that much of the music Frampton makes is capable of standing alone.

At this point in his career, he is most concerned that he present more than the musical flash that was part and parcel of his

days with supergroup Humble Pie. Conservative, tasteful playing is now his hallmark, and his solos on "Do You Feel Like I Do" and "Do Be Wah," while miles apart stylistically, are models of restraint.

Frampton is aided by the competence, clarity, and unobtrusiveness of his backup players. The live atmosphere has also allowed him more freedom of expression during his vocals. Hence, some of his softer electric moments—"Baby I Love Your Way" is the best example—when played out of the sterile confines of the studio, become more believable and are more entertaining in the process. Although Frampton's sound is marred by a remix that has not screened out enough of the noisiness that is part of the ambience of the concert hall, his performances are for the most part letter perfect. H.E.

GRETA KELLER: In Concert. Greta Keller, vocals; Walter Grimm, piano. *I'll Catch the Sun; Manhattan; I Think of You; Losing My Mind; These Foolish Things; Never Again; Walter Jurmann Medley; Cole Porter Medley; Thanks for the Memory*; seven more. [Rod McKuen and Wade Alexander, prod.] STAN- YAN SR 10041, \$6.98.

If there is such a thing as Aryan soul, Greta Keller has it. With great finesse, she sings classic cabaret songs, imparting to them both dignity and sexiness. This recording, of a 1972 New York performance, contains fine readings of "Manhattan." "These Foolish Things," and several Cole Porter songs, including "Never Again," "It's All Right with Me," and "Allez-vous-en." M.J.

CHICAGO: Chicago's Greatest Hits. Peter Cetera, James Pankon, Walter Parazaider, Terry Kath, Robert Lamm, Lee Loughname, Danny Seraphine, and Laudir de Oliveira, instrumentals. *25 or 6 to 4; Does Anybody Really Know What Time It Is?; Colour My World; Just You 'n' Me; Saturday in the Park; Feelin' Stronger Every Day; Make Me Smile; Wishin' You Were Here; Call on Me; I've Been Searchin' So Long; Beginnings*. [James

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William Guercio, prod.] COLUMBIA PC 33900, \$6.98. Tape: ●● PCT 33900, \$7.98; ●● PCA 33900, \$7.98.

It's about time. If ever there was a pop group whose history demanded the issuance of a greatest-hits record, it's Chicago. That jazz rock ensemble has, at times, released albums that consisted of as many as four discs—maybe it was six. The point is that Chicago has produced so much garbage it should give away hip boots instead of posters.

This, the group's ninth album, contains a fine selection of its finest moments. My favorite is "25 or 6 to 4," though tunes like "Does Anybody Really Know What Time It Is" and "Saturday in the Park," are worthy of praise. Still, there are moments of mediocrity. One would imagine that, after all of its multidisc albums, the band could find "greatest hits" that were better. M.J.

Theater and Film

* **CAPTAIN FROM CASTILE.** Original film score by Alfred Newman. Alfred Newman, cond. [Tony Thomas, prod.] DELOS DEL/F 25411, \$6.98 (mono).

THE ADVENTURES OF ROBIN HOOD. Original film score by Erich Korngold.* **REQUIEM FOR A CAVALIER** (a Sound Picture of Errol Flynn).† Basil Rathbone, narrator;* Erich Korngold, cond.* Tony Thomas, narrator.* [Tony Thomas, prod.] DELOS DEL/F 25409, \$6.98 (mono).

Of the many ways of reviving important film scores on disc, one of the least exploited, at least by legitimate concerns, has been the return to the original music tracks (often used, on the other hand, for original soundtrack recordings). This, however, is apparently what was done for this new "Captain from Castile" release, which in almost no way resembles the excerpts, also conducted by Newman, once available on one side of a Mercury recording. But even with the availability of the original music tracks, this forty-minute-plus album does not contain the complete score, and some will complain that certain of the best parts were omitted in favor of a fair amount of subdued, fairly characterless ambience music that may have been chosen because of its relative recordability.

Nonetheless, Newman's *Captain from Castile*, composed in 1947 (right around the middle of his career) for the Henry King film, is one of those vintage efforts that jostles the emotions with the essence of a whole style of film-making. And although it has been ages since I've seen the picture, listening to this album brought back a sort of generalized feeling for the genre (if not the movie itself). There are some particularly gorgeous string effects, along with nice minor-key moodscapes. And, of course, there are some good, highly charac-

teristic themes, including the evocative, tremolo "Pedro and Cataña" motive (heard many times here) and the famous "Conquest" march, both of which are available in excellent sound on the RCA "Captain from Castile" recording (ARL 1-0184) devoted to Newman's music. But Newman's energetic, exciting pacing and his ability to elicit an amazingly sonorous orchestral depth—apparent even in this medium-fidelity (but quite acceptable) recording—make the disc much more than a curiosity.

I am surprised that an authority as knowledgeable as Tony Thomas saw fit to present the music in a bandless format with absolutely no indication as to the orientation of the various sequences vis-à-vis the film's. And couldn't we have had some information about the exact source of the recording?

With the generous, gems-of-the-series excerpts of Erich Korngold's *Adventures of Robin Hood* score on the RCA "Sea Hawk" (LSC 3330) and "Captain Blood" (ARL 1-0912) albums, there is much less need for the suite with narration offered here by Delos (taken from a 1938 radio broadcast), even though there is new music to be heard. And the need is diminished even further since, unlike the "Captain" album, the *Robin Hood* suite has been dubbed directly from scratchy 78s with fairly poor results, including some built-in wow. Of course, Basil Rathbone's distinctive voice, accent, and often staccato delivery are always a joy to hear. Unfortunately, the running narration he was given to speak is a masterpiece of florid triviality. I would have been happier with a series of excerpts taken directly from the film soundtrack.

Indeed, Tony Thomas' "Requiem for a Cavalier," extracted from a CBC montage interview done with great taste and compassion, concludes with the final sequence from *Robin Hood*. With the buildup of the preceding material, the finale will almost certainly give you one enormous chill. The "Requiem" also includes short excerpts from other movies, plus Flynn singing a song-and-dance number from *Lilacs in the Spring*. Flynn himself is interviewed, and some people who were close to him as well: David Niven and Nora Eddington (Flynn's second wife), with Thomas' sensitive narration supplying the continuity. This is nostalgia in one of its least hokey forms, and you may find the experience well worth the price, even if the record is never played more than twice. R.S.B.

ONE FLEW OVER THE CUCKOO'S NEST. Original film soundtrack recording. Composed and arranged by Jack Nitzche. [Jack Nitzche, prod.] FANTASY F 9500, \$6.98.

Jack Nitzche has provided a brilliant amalgam of musical styles to accompany Jack Nicholson's antics as the convict who gets himself committed to a mental hospital as a way of absenting himself from the state work farm, then proceeds to foul up hospital procedure.

The recording, which is quite enjoyable even to those who have not seen the film, opens and closes with a disjointed, eerie theme that by the end has evolved into a cohesive, stately piece of music with nearly

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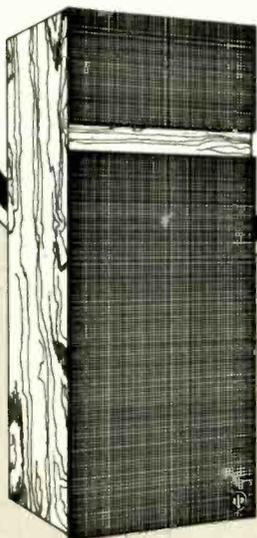
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the stature of a march. The disc proceeds with "Medication Valse," a long and languid promenade by a string ensemble. "Bus Ride to Paradise," which opens with a bottleneck guitar riff, is a fine piece of instrumental country and western, entirely evocative of riding in a long-distance bus. "Trolling," "Cruising," and "Aloha Los Pescadores" are bits of whimsy that cause one to wonder if Herb Alpert's band hadn't collided with Arthur Godfrey's. Side 2 opens with the lush, romantic "Charmaine" and then lapses into an orgy of surprisingly endearing Muzak that ends in "Act of Love," a free-form piece involving flutes, bells, and lots of echo.

One *Flew over the Cuckoo's Nest* has achieved the remarkable feat of taking ordinary styles of music and making them extraordinary. Every piece of music is of a quite familiar sort but put together in a stylish, almost grand manner. I never thought that going mad could be so easy on the ear.

M.J.

*** PAPER TIGER.** Original film soundtrack recording. Composed by Roy Budd; Ray Conniff Singers; National Philharmonic Orchestra, Roy Budd, piano and cond. [Jack Fishman, prod.] CAPITOL SW 11475, \$6.98.

For a picture about which so little has been heard (Has the film even surfaced in this country yet?) Ken Annakin's *The Paper Tiger* certainly has a splashy score. Played with great Korngoldesque panache by London's National Philharmonic, which is becoming the film-music orchestra, the title theme alone creates the impression of an oriental *Gone with the Wind* to be projected across at least a 180-degree screen. Yet for all its bigness, the score, rather than looking back at Max Steiner, has more of a mod, big-orchestra feeling to it, evoking recent composers such as Henry Mancini and Jerry Goldsmith.

As lush (and attractive) as the title theme is, though, Roy Budd has not been carried away with it, and the album features a wide variety of skillfully composed music, some of it little more than wispy, Far-Eastern mood, some of it characteristic of nervous action. There are also two cuts of relaxing cocktail-lounge music with the composer at the piano. The one thing I didn't especially like was the rather namby-pamby song "Who Knows the Answers?" with what seem to me very uninspired lyrics by Sammy Cahn. For that matter, I am not enamored of Cahn's lyrics for the end title, and the Ray Conniff Singers' soupy performance doesn't help matters much.

The disc is a tribute to Budd's talents as a conductor, for the National Philharmonic plays at the top of its form, backed by some very good engineering. Those interested in following up on the efforts of Roy Budd—a relatively new name to film composing—should investigate a Project 3 album (5085) containing, among other things, his score for Michael Winner's *The Stone Killer*.

R.S.B.

LISZTOMANIA. Original film soundtrack recording. Rick Wakeman, keyboards and

arr.; Roger Daltrey, vocals; vocal and instrumental accompaniment. [David Putnam and Roy Baird, prod.] A&M SP 4546, \$6.98. Tape: ●● CS 4546, \$7.98; ●● 8T 4546, \$7.98.

Just as one needn't be Jewish to enjoy Levy's rye bread, you needn't be a classical music expert to be offended by this tasteless and pointless soundtrack from the Ken Russell film. The heavy-handed treatment accorded the music of Liszt and Wagner by Wakeman, Daltrey, & Co. is not excusable on any grounds I can think of.

The recurring tendency of the motion-picture industry to cannibalize history for story ideas is insufficient justification for doing the same to music. If a film or record producer wished to make a point using the life and music of Franz Liszt, he could do so without butchering both. An examination of a person need not be an autopsy, yet that is what one finds in this loud and lurid recording.

Wakeman's sci-fi, synthesizer-in-high gear treatment of classical music is well known. In this case, it is hardly well loved.

M.J.



*** DICK HYMAN:** Charleston. Ruby Braff, cornet; Vic Dickenson, trombone; Bob Wilber, soprano saxophone; Dick Hyman, piano; Everett Barksdale, guitar; Bob Haggart, bass; Bob Rosengarden, drums; et al. *Snowy Morning Blues; Carolina Balmoral; Jingles;* ten more. COLUMBIA M 33706, \$6.98.

As with his earlier exploration of the works of Jelly Roll Morton, Dick Hyman has used a variety of settings in this kaleidoscopic review of James P. Johnson's compositions. He uses a small jazz band, a dance band, and a theater orchestra, mixing in cornet/piano and cornet/organ duets with Ruby Braff and—possibly to keep his stride-piano franchise—one piano solo.

Hyman's arrangements for the ten-piece dance band and the eighteen-piece theater orchestra are in the style of the Twenties, most notably in his saxophone voicings for the dance band and its use of breaks. His arrangement of "Charleston," for example, sounds as though it might have come directly from the California Ramblers version. The three dance-band selections—"Charleston," "Jingles," and "You've Got to Be Modernistic"—are all bright ("snappy") would probably be the Twenties term) and full of shifting colors, with most of the solo space given to Hyman's striding, sometimes rumbling piano.

The jazz band, with Ruby Braff, Vic Dickenson, and Bob Wilber as a front line, is high-spirited, generating an exuberantly strong ensemble attack. And there are darting, soaring solos by Braff and Wilber as well as Hyman. The period style of the theater orchestra, on the other hand, goes from one extreme to another—from an utterly charming treatment of a waltz, "Eccentricity," which has much of the quality of Scott

Continued on 142

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Smithsonian

King Oliver's Jazz Band in 1923—
Louis Armstrong seated at center; Oliver standing at left.

From the Smithsonian: Perspective on King Oliver, Hines, and Satchmo

by John S. Wilson

In 1973, when the Smithsonian Institution issued a six-disc "Collection of Classic Jazz" drawn from the catalogues of seventeen record companies, it was a breakthrough for jazz fans. Other legitimate attempts to put together definitive anthologies had been frustrated by the unwillingness of record companies to cooperate in such ventures. And no one company controlled all the recordings that might go into a comprehensive exposition of any particular phase of jazz or even, with rare exceptions, of any particular artist. But Martin Williams, director of the Smithsonian's jazz program, managed to assemble that superb recorded history of jazz, complemented by a scholarly and readable booklet.

At the time, it seemed like a brilliant one-shot deal—after all, what can you do for an encore when you've already skimmed off the cream of five decades of recorded jazz? Instead, the collection opened the door to a full-scale program of releases, both of reissues and of what the Smithsonian's flyer refers to as "authentic new renditions of historically valuable American music."

The first two reissues, "King Oliver's Jazz Band/1923" and "Louis Armstrong and Earl Hines/1928," contain not only familiar classics, but also little-known recordings that might be too recondite for any other releasing auspices. They focus on three of the major jazz figures of the Twenties and offer perspective and continuity through the presence of Armstrong as a central performer on both sets.

The Oliver discs may well provide a model for the Smithsonian's approach to its program. From the point of view of compactness and completeness, the choice of the recordings of the classic version of Oliver's Creole Jazz Band, with Armstrong on second cornet, was ideal. The band's recording career spanned less than a year, with thirty-seven selections cut between March 31 and December 24, 1923. This is just a bit too much to get onto two LPs. But because the fifteen tracks recorded for Gen-

nett and three for Paramount are already available on the Herwin and Milestone labels (both of which tend to keep active catalogues), the Smithsonian has concentrated on the band's Okeh and Columbia releases, a total of nineteen pieces. This allows inclusion of Oliver's other recording work in 1923—accompanying four blues singers and playing in two Clarence Williams groups.

The result is an unusually well-rounded picture of Oliver, putting his well-known work in a jazz-band setting alongside his less-familiar performances as an accompanist. The band sides—particularly such pieces as "Snake Rag," "Dippermouth Blues," "Chattanooga Stomp," and "I Ain't Gonna Tell Nobody"—have the most lasting importance. But to anyone who is already familiar with these recordings, his work with the vocalists may prove to be the most interesting aspect of the collection.

Two of the singers, Susie Edwards (of Butterbeans and Susie) and Sippie Wallace, are excellent: Elizabeth Johnson and Hazel Smith are quite pedestrian. Edwards has a warm voice and a vibrato, intonation, and throwaway style that immediately suggest Pearl Bailey. Oliver's muted accompaniment for her is gentle and unobtrusive. Backing Wallace, a strong, expressive singer with a vibrant lift in her voice, he becomes more intimately involved in the performance. There is little he can do to rescue Johnson from the shadow of Bessie Smith as she plods through "Empty Bed Blues," but his performance with Hazel Smith on "West End Blues" is lovely.

The four Columbia tracks by the Creole Jazz Band are of particular interest, because they are the only selections by the band on which the clarinetist is Jimmie Noone instead of Johnny Dodds. Noone provides the high points, lifting the ensembles with his soaring, bubbling lines and playing an exquisite solo on "Camp Meeting Blues." One can only regret that he was not the regular clarinetist rather than the forceful but more limited Dodds.

Noone comes to the fore again in the Armstrong-Hines set. This covers Armstrong's recordings from June to December 1928, when he moved from Chicago to New York, along with four of Hines's piano solos in December 1928. A 1927 recording by Satchmo's Hot Seven was included, according to J. R. Taylor's album notes, "as an example of [Armstrong's] everyday activity" with Carroll Dickerson's band, although there also are two 1928 titles by Dickerson and most of the Armstrong small-group selections in the set are played by musicians drawn from that band.

Noone is part of a quartet (with Armstrong, Hines, and guitarist Mancy Cara) that backs Lillie Delk Christian, an inexpressive garden-variety singer, on half a dozen pop songs. There is an inherent excitement in hearing these musicians champing at the bit while the vocalist labors through her chorus and then leaping forward when they are given their freedom for an instrumental chorus. On "Too Busy," Armstrong, apparently unable to hold back, bursts into some exhilarating scat singing that continues right through Christian's reprise.

On the small-group cuts, neither the clarinetist, Jimmy Strong, nor the trombonist, Fred Robinson, would rate even a footnote in jazz history if it were not for this association with Armstrong. But they don't really deserve the constant heckling they are subjected to in Taylor's notes. Possibly recognizing his overkill, he admits at the end of his essay that "I have been at pains to indicate [the] limitations and weaknesses [of the records], but these hardly affect the power of the whole, let alone its most imposing parts."

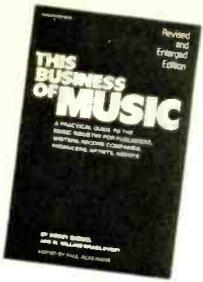
The notes for both sets are extensive, highly knowledgeable, technical, and critical often to the point of nit-picking. Lawrence Gushee, in addition to analyzing the individual Oliver discs, puts them in perspective with a valuable summary of early jazz recording. He points up the importance of the Creole Jazz Band recordings as evidence of a working jazz band's style in the early Twenties and particularly as examples of the ensemble style of jazz that would, ironically, soon be superseded, largely because of the style of one of the band's members—Louis Armstrong.

The transfers are, in general, as clean and full as one could expect of records of this period, although two of Sippie Wallace's selections have been taken—lacking better sources—from worn and scratchy copies.

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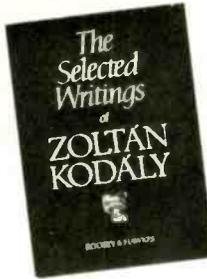


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Joplin's waltzes, to a medley from "Runnin' Wild" that, in its stiff, staid interpretation of Johnson's music, is too close to the routine pit-band style for comfort.

Despite the fun and the charm of the jazz-band and dance-band selections, the real meat of this collection lies in the relaxed, gracious, and delightfully inventive Braff/Hyman duets. Braff is sheer brilliance in "If I Could Be with You," rising from a low, resonant mutter at the end of the verse to lift the final chorus on the wings of joy.

Because of the piano orientation of most of Johnson's work, Hyman was not faced with the problem of skirting familiar orchestral arrangements, as he was in his Morton collection. In general, he has managed to catch the feeling of Johnson's musical world without being buried by it (except in the "Runnin' Wild" medley) while expanding it with his own creativity and that of Braff and Wilber. J.S.W.



WINGY MANONE-SIDNEY BECHET: Together. Wingy Manone and Max Kaminsky, trumpets; Vernon Brown, Jimmy Archey, and Wilbur de Paris, trombones; Sidney Bechet, soprano saxophone; Edmond Hall, clarinet; Bud Freeman and Peanuts Hucko, tenor saxophones; Art Hodes and Bob Feugeeze, pianos; Pops Foster and Charlie Traeger, basses; George Wettling and Arthur Trappier, drums. *St. Louis Blues; Isle of Capri; Tin Roof Blues;* seven more. JAZZ ARCHIVES 29, \$5.50 (mono); Jazz Archives, Box 194, Plainview, N.Y., 11803).

It's such a long time between Bechets these days that it is a particular pleasure to come across this report of two concerts, one held in Philadelphia in 1950, the other in New York in 1947.

Bechet plays on only two selections in the 1947 concert, but he is on full display at the second concert, which takes up one side of the disc. From the moment his soprano saxophone comes soaring out of "I Found a New Baby," a whole bygone world of jazz comes alive again. His energetic presence seems to have inspired both Max Kaminsky and Wilbur de Paris, for Kaminsky is uncharacteristically bright and hard-driving, and De Paris, a rather ponderous trombonist, is surprisingly rambunctious and gummy.

The 1947 performance featured Wingy Manone, so Bechet's appearances (not as well recorded as the 1950 concert) are surrounded by Manone's husky shouting and somewhat uncertain trumpet. Manone as a vocalist requires a rather special taste, but when his trumpet is on the beam he can develop an attack that sometimes has the intensity and drive of Muggsy Spanier. We also get a glimpse of Bud Freeman and, on four tunes without Bechet, the presence of the incredibly consistent Edmond Hall on clarinet and the artfully dancing punches of Jimmy Archey's trombone. One point of interest is the appearance of Peanuts Hucko, now a long-established clarinet specialist, as a mellow-toned tenor saxophonist with a style that mingles suggestions of Freeman and Eddie Miller. J.S.W.



ZOOT SIMS: And the Gershwin Brothers. Zoot Sims, tenor saxophone; Oscar Peterson, piano; Joe Pass, guitar;

George Mraz, bass; Grady Tate, drums. *Lady Be Good; I Got Rhythm; Embraceable You;* seven more. PABLO 2310 744, \$7.98. Tape: S 10744, \$8.98.

Zoot Sims himself probably has no idea how many times he has played these Gershwin tunes. They are, with the exception of "Isn't It a Pity," the kinds of ballads and up-tempo pieces that are trotted out over and over again in the loosely organized settings in which Sims usually works. Yet, characteristically, he brings a sense of discovery, of freshness to these performances. The rest of the group may be bone-weary of "The Man I Love," but he comes on full of vigor, finding new slants, new directions, new turns of phrase that dispel all vestiges of that old ennui.

Zoot is, of course, a definitively swinging saxophonist. And yet he is most impressive here in his warm, sensitive handling of slow tunes—"How Long Has This Been Going On," "I've Got a Crush on You," and "Isn't It a Pity" (a lovely tune and a good choice of a Gershwin song that has not been done to death). Joe Pass adds a few pleasant guitar solos, and, although Oscar Peterson is as relentlessly empty as ever as he scurries through his solos, he settles into a graceful accompanying groove as part of the ensemble. J.S.W.

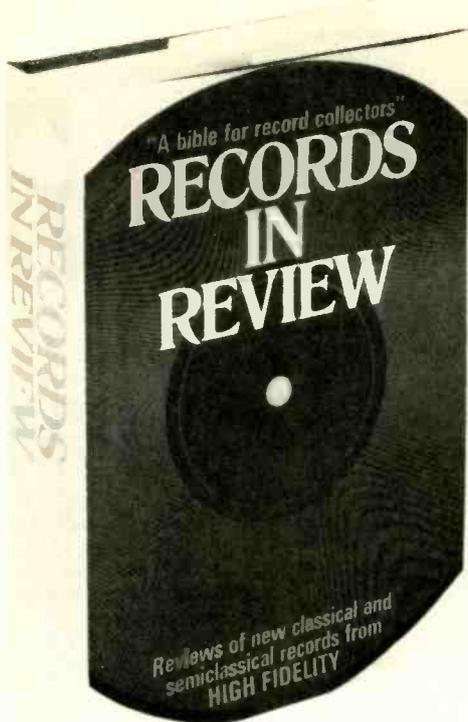
DAVE BRUBECK-PAUL DESMOND: 1975—The Duets. Dave Brubeck, piano; Paul Desmond, alto saxophone. *Alice in Wonderland; These Foolish Things; Blue Dove;* five more. A&M 703, \$5.98.

Playing duets was apparently something that had never occurred to Paul Desmond or Dave Brubeck until they found themselves in the middle of the Atlantic Ocean on the SS *Rotterdam* with a rhythm section that did not know some of the material they had planned. So they took a chance on a few duets, and they came off so well they cut this album—studio-made except for a tape of one of the shipboard duets for illustration of the beginnings.

Desmond, who wrote the liner notes, speaks of a "feeling of freedom" that he and Brubeck found in working in this fashion. This is most noticeable in the case of Brubeck, who in the past has normally been a much more interesting pianist in his solo recordings than with his quartet or other groups. Here, all the heaviness that overloads his ensemble playing is washed away. He is warm and probing. And, particularly on "Blue Dove," his arrangement of "La Paloma," he is extremely comfortable—communicatively comfortable—as he develops lines that are cleanly edited down to the essentials.

Brubeck, in fact, seems more at ease all through the set than Desmond, whose playing normally has a nervous edginess that in some of these performances appears to be falling into uncertainty. He is in complete control, however, on an exquisite version of "Star Dust" (which, like the rest of the pieces, offers relatively little reference to the basic melody), on which Brubeck becomes an integral part of Desmond's solo before picking it up and handling it fondly. J.S.W.

Continued on 146



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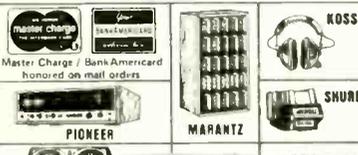
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CLARE FISCHER AND THE YAMAHA QUARTET: T'D-a-a! Clare Fischer, electronic organ; Gary Foster, alto and soprano saxophones; Andy Simpkins, bass; Larry Bunker, drums. *Soon; 'Round Midnight; Crystal Sunrise*; two more. REVELATION 23, \$4.98.

Clare Fischer, in his notes, makes much of the fact that this 1972 disc was recorded in an innovative fashion—by allowing the musicians to play together instead of hiding them behind panels. That may account for the very live presence of the recording, and it is even more likely to have contributed to the splendid work of Gary Foster and Andy Simpkins. On the other hand, the anonymousness of Fischer's organ—sometimes muffled, sometimes hovering between piano and organ qualities—may be a consequence of the same recording technique.

In any event, Foster on alto and soprano saxophones and Simpkins on bass are the ones who bring the performances to life. Foster has a light but driving style that

his solos sing in very rhythmic terms. Simpkins produces a beautiful, positive tone on bass in solos that are agile and purposeful.

Despite Fischer's paeans for his Yamaha organ, there is little to be heard in his performances that seems to justify it. His best moments are in a soft stop-time passage on "Blues in F," which is initially fascinating but is quickly dissipated in a routine bit of frenzy. J.S.W.

In Brief

REDD FOX: You Gotta Wash Your Ass. ATLANTIC SD 18157, \$6.98. Tape: CS 18157, \$7.97; TP 18157, \$7.97.

Recorded live at New York City's Apollo Theatre, this disc is Redd Foxx's first in a decade, and he is as foul-mouthed as he ever was. Vulgar? Yes—and I loved every moment of it! H.E.

SKYHOOKS: Ego Is Not a Dirty Word. MERCURY SRM 1-1066, \$6.98.

This Australian rock quintet makes quirky, interesting songs that should win an instant cult following among American listeners. H.E.

BOHANNON: DAKAR DK 76917, \$6.98.

This disco music by Hamilton Bohannon is suitable for dancing but totally uninteresting in any other capacity. H.E.

LYNSEY DE PAUL: Love Bomb. MERCURY SRN 1-1055, \$6.98.

Here's a composer/performer who, judging from the album jacket, is far more interesting to look at than to listen to. Nevertheless, this light weight "Love Bomb" does have an occasional moment that is musically attractive. H.E.



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April Americana I: First Destos.

Among its debut cassettes the connoisseur label Desto features (bi-centennially) four of its 1965 electronic-stereo revivals of 1952-53 American Recording Society originals. Despite their technical age and routine performances (by the Vienna Symphony under Hendl and Schoenherr), these pioneering representations of native composers remain valuable historical documents. Of course, later and better recorded versions have superseded most of those in Desto X 46403 (Copland, Ives), X 46404 (Harris, Schuman, Sessions), and X 46424 (Creston, Griffes, Rogers), so today's nonspecialist home listeners are likely to find X 46417 more rewarding for its first tapings (indeed, only available recordings) of the fine Victor Herbert Second Cello Concerto, jaunty Robert McBride violin concerto, and lushly romantic Deems Taylor *Portrait of a Lady*.

Of two more recently recorded—and characteristic—Desto cassettes (all list-priced at \$7.95 each), I've heard so far only the X 47170 coupling of two Schoenberg tape firsts: the curious, freely tonal string quartet and orchestral elaborations of Handel's Concerto Grosso, Op. 6, No. 7, and the partially serial String Trio, Op. 45. They are played, respectively, by the Lenox Quartet with the London Symphony under Farberman and by three Lenox members. Unlike the old ARS reissues, which of course long antedated Dolby-A mastering, this Schoenberg cassette has been processed with Dolby-B noise reduction—more effectively in the trio than in the somewhat dull-toned concerto.

... II: **Second Advents.** Following last month's Joplin/Rifkin Vols. 2 and 3 with further explorations of Advent's new dozen-item release list, I'm more than ever convinced of the matchless technical superiority of this truly deluxe, chromium-dioxide-tape, slow-speed-processed, Dolby-B music-cassette series. Outstanding performance and recording excellence also distinguish two sets of paired programs drawn from the exemplary Nonesuch Americana series (double-play cassettes, \$7.95 each, notes-and-texts booklet on postcard request). The incomparable DeGaetani/Guinn Stephen Foster song collection now is coupled with Gerard Schwarz's bravura "Cornet Favorites" of oldtime Sunday band concerts (F 1040). And F 1035 couples what is probably the finest example of contemporary musical Americana, George Crumb's haunting evocations of *Ancient Voices of Children*, with that landmark of eerie ex-

by R. D. Darrell

The Tape Deck

pressionism, Schoenberg's *Pierrot lunaire*. Quite apart from their musical significance or the exceptional lucidity of the accompaniments by the Contemporary Chamber Ensemble led by Arthur Weisberg, these tapings demand a place in every home collection just for their ideal re-creations of the loveliest voice and most immaculate artistry commanded by any American singer today: those of Jan DeGaetani.

Musicassette smorgasbord. Any sampling of recent and current releases is sure to uncover appetizers for the most diverse tastes. The following are some of those I've particularly liked or been impressed by (alphabetically by label).

ANGEL: Among a considerable number of new releases, available in both cassette and eight-track cartridge editions, the most provocative and perhaps controversial is Sviatoslav Richter's latest Schumann and first Grieg piano concertos (4XS/8XS 36899, \$7.98 each). Both works are ably accompanied (by the Monte Carlo Opera Orchestra under Matačić), thrillingly recorded, and magisterially played. While Richter keeps within legitimate bounds of ultraromanticism in the Schumann, his pontifical deliberation and mannered emphases get out of hand, to my taste, in the Grieg. Yet even entirely bereft of its folkish straightforwardness, it too is magnificent in an uninhibitedly idiosyncratic way.

CLASSICAL CASSETTE CLUB (118 Route 17, Upper Saddle River, New Jersey 07458): Tape's inexcusable neglect of Schubert's violin/piano sonatinas and sonatas is finally corrected by a cornucopia double-play Dolby-B cassette (CCC 29, \$5.95) that includes all three of the ineffably delectable Op. 137 shorter works plus the great Op. 162 Sonata and Op. 159 Fantasy. The recordings probably are Monitor originals, c. 1971—appropriately lightweight for the engaging Kwalwasser/Wingreen sonatina performances, much bigger in the broadly dramatic but also more mannered playing of Tarack and Hancock in the two "Grand Duos."

DEUTSCHE GRAMMOPHON: I only belatedly got around to the DG Prestige Box 3371 008 (three Dolby-B cassettes,

\$23.94, including notes and texts) of Weber's opera *Der Freischütz* in young Carlos Kleiber's recorded debut (1974) with the Dresden State Orchestra and a cast starring Gundula Janowitz as Agathe. Not all the other singers can match her vocal appeal, but over-all this is a highly effective performance with exceptionally good choral and orchestral contributions and outstandingly realistic recording. In any case, both earlier open-reel tapings (Angel's of 1970 and DG/Ampex's of 1965) are out of print nowadays.

MUSICAL HERITAGE SOCIETY (1991 Broadway, New York, New York 10023): MHC 2117 (Dolby-B cassette, \$6.95) goes way back to resurrect a 1960 Erato/Westminster motet program by Philippe Caillard's choruses that still can enthrall us by its sonic grandiloquence (in ultrareverberant cathedral ambience) as well as its varied musical magnetisms. The late-baroque Johann Christoph Bach *Ich lasse dich nicht* is a fine unaccompanied piece, but the early-baroque works with organ, some plus brass, by Praetorius, Schütz, and especially Scheidt (a heavenly *Duo Seraphim clamabant*) are what completely enchant the listener.

PHILIPS: Echoes of the American Sibelius vogue first created by the Boston Symphony under Koussevitzky resound in the first release in a new series by the Bostonians now under Colin Davis (7300 415, Dolby-B cassette, \$7.95). In the popular Fifth and monolithic Seventh Symphonies, Davis makes no attempt to emulate the personality-charged Koussevitzky approach, but his somberly dark and ruggedly contoured readings are both impressive in themselves and overwhelmingly formidable in recorded performances exceptional even in these days for their tremendous weight, powerful impact, and vivid immediacy.

RCA RED SEAL: Also outstanding for superb orchestral playing and almost palpably solid (here more markedly stereoscopic) sonics is the latest Ormandy/Philadelphia version of the incandescent Shostakovich Fifth Symphony (ARK/ARS 1-1149, cassette/cartridge, \$7.95 each). I still prefer the more passionate eloquence of the 1959 Stokowski and 1960 Bernstein interpretations over Ormandy's sobriety and gravity (he now paces the work slower than in his 1970 Columbia version). But in no previous recording have the finale's 252 repetitions of an ostinato high A lived up as spectacularly to Slonimsky's description: "cutting like an acetylene torch through the fanfare of the brasses."

"The Marantz 1070 integrated amp is close to optimum in performance and the low price makes it an even better value."



The 1070 Stereo Amp

"As far as good basic features are concerned, it's comparable to units costing twice as much."

"It maintains all the features of the Marantz 1060, plus it adds a number of features of its own. For instance, it now has graphic slide-type tone controls, two tape monitors and a versatile mode selector switch."

"With the 1070 you have a full range of tone controls like bass, mid range and treble slide controls plus preamp out and main in jacks."

"I feel strongly about the preamp out jacks. You can re-equalize tape recordings, insert equalizers or even add electronic cross-overs into the chain."

"One major feature that I like in the 1070 is its ambience circuitry. Essentially it's a speaker matrix or pseudo 4-channel. This means you can get into simulated 4-channel sound by just adding a second pair of speakers."

"In addition to the step up in power to 35 watts minimum continuous power per channel with no more than 0.3% total harmonic distortion, 20 Hz to 20 kHz both channels driven into an 8 ohm load, the circuitry is direct coupled"

In December, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz Stereo Console Amplifiers featuring models 1040 and 1070 and the new Marantz 112 AM/FM Stereo Tuner. The following comments were taken from that taped discussion.

"The circuitry is now full-complementary direct coupled to the speaker terminals. As a result, the damping factor is much improved at low frequencies where it counts."

"The output circuitry now includes a speaker protection relay circuit and turn on delay."

"There's improved thermal stability. This buys long term reliability as well as improved performance."

The 1040 Stereo Amp

"The new 1040 integrated amp is rated at 20 watts minimum continuous power per channel with no more than 0.3% total harmonic distortion, 20 Hz to 20 kHz, both channels driven into an 8 ohm load."

"It also has the ambience circuitry for simulated 4-channel. Most all of the features of the 1070 are on the 1040."

"It's an excellent performance component for a modest price."

The 112 Tuner

"It's got phase lock loop, a Dolby®* de-emphasis switch and a number of other high-performance features. There're no gimmicks in it. Every feature is practical."

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