How to Play Antique Records on Stereo Equipment

West, Bruce and Laing
Loggins and Messina

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LAB TESTS REPORTS
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Dual 1229 changer
Pioneer CS-R700 speaker
Superscope R-250 receiver
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CIRCLE 42 ON READER SERVICE CARD

HIGH FIDELITY MAGAZINE
April 1973
VOL. 23 NO. 4

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In his article beginning on page 60, Peter G. Davis proposes that classical record industry leaders get together "to present a united front, take a hard look at the common problems, and find some workable solutions."

Some months ago High Fidelity invited the heads of the classical record companies (or classical divisions of record companies) to a luncheon in order to provoke them with one question: Why is there no organization promoting classical music? Sure, individual companies are trying to push their own classical "products": London puts up a Zubin Mehta billboard, Columbia advertises Bernstein records, RCA promotes its "Best of . . ." packages. In other words, one company tries to cut a bit more from the classical pie at the expense of the other companies. But who is baking more pie? Who is trying to reach the forthcoming generation with the message that classical music is not just the hypocritically praised weapon of the Daddy-Establishment-Tuxedo class, but it can actually be—gasp!—fun? After all, the Country Music Association had propelled the once miniscule market for hillbilly music into the second most profitable category of recordings in the United States today: country-and-western music. If we really believe that great music has a significant place in today's world, why don't the concerned organizations form a classical CMA?

It was, in fact, the pursuit of my own personal fun that prompted me to call the luncheon, and hopefully to instigate such an association. True, if more Americans had the "classical disease," High Fidelity would attract more readers. But also true, if the classics lost all their appeal, we could always follow the lead of most FM stations, the New York Times, and most other media and spend the bulk of our musical energies on more ephemeral artistry. But then I wouldn't have as much fun in my job.

Happily, the proposal to form such an organization met with near-unanimous approval. An organizing committee was elected to form a cadre around which other interested parties could rally. Our first job was to enlarge the sphere of our interest to include classical music publishers, radio stations, licensing organizations, concert managers—eventually even the general public. We also had to determine a plan of action and—the most hairy project of all—to adopt a name.

Most of the participants wanted to avoid using the death-at-the-box-office perjorative "classical!" in the organization's title, but Tom Frost, director of Masterworks for Columbia Records, held the fort and instilled courage in us all by pointing out that "was what we were all talking about and that was the common word. Anything else would be phoniness. Since we were all acting like conspirators anyway, my own suggestion to dub us "The Classical Conspiracy" was adopted, as was the logo at the head of this column (I never could draw anything but the "Kilroy Was Here" picture on which it is based, although I do passably with the outline of a sitting cat).

The amount of talent—that is, hard-headed business talent—that joined the Classical Conspiracy's cadre was heartening: Besides Tom Frost, there was R. Peter Munves, classical music director of RCA Records; Richard Kaye of the Concert Music Broadcasters and manager of WCRB in Boston; Terry McEwan, manager of the classical division of London Records; Martin Bookspan, co-ordinator of classical and symphonic activities for ASCAP; James Lyons, editor and publisher of the American Record Guide; Teresa Sterne, director of Nonesuch Records; Sheldon Gold, vice president of Hurok Concerts; Leo Hofberg, general manager of Argosy and Sight and Sound; M. Scott Mampe, classical and radio director of Philips Records; David Rothfeld, vice president, divisional merchandising manager of E. J. Korvette's; Stuart Pope, managing director of Boosey & Hawkes; Arnold Broido, president of the Music Publishers Association and president of the Theodore Presser Co.; Lloyd Gelassen, publicity director for Polydor; Omus Hirschbein, board member of the Association of College and University Concert Managers; and myself, who was elected chairman.

Now that we have organized and taken "a hard look" at "common problems," I can hardly wait to find out what "workable solutions" we come up with. I hope to have a report in this column in the not too distant future.

Next month we present two provocative articles, one by a law professor, to safeguard your pocketbook, WHAT YOU SHOULD KNOW ABOUT WARRANTIES, the other by a musician, to stimulate your sensibilities, PUCCINI: FORERUNNER OF FASCISM?

Leonard Marcus
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Stokowski and His Orchestra

Every age has its memories—and mine, which date back nearly fifty years, include Leopold Stokowski as one of the great. Today, at ninety, he has left Philadelphia and New York, where he helped make so much music history, but he has left behind perhaps the most impressive set of recordings yet made—not only with the Philadelphia Orchestra, which he made what it is, and with many other orchestras, but most recently with the American Symphony Orchestra—truly "his" orchestra—which he founded a decade ago.

As a musician privileged to work with members of the American Symphony, I can say that they are the best trained and best prepared I know. And what can one say of Stokowski's orchestra—except to marvel once again at his ability to get players to perform together so excitingly? I hope enough people will care so that we can know. And what can one say of Stokowski's orchestras, but most recently with the American Symphony Orchestra—truly "his" orchestra—which he founded a decade ago.

Having grown up on a diet of rock-and-roll—and finding it still possible to include it in my daily menu along with big-band and other creditable music—I find it highly insulting when Gene Lees writes off all rockers in his article "Where Did All the Bands Go?" [January 1973]. He says: "There always has been a lot of bad popular music around, and that is the kind that the public seems to love most." What about the extremely "good" and virtuoso music of a Peter Townsend or an Ian Anderson in rock? Their music is far from dying. Few musicians are as competent or imaginative as the very best in rock. Nor can most be like Ellington, Basie, Kenton, or Ellis. Richard Duskin Los Angeles, Calif.

Finding Classical Records

Occasionally I note articles bemoaning the fact that classical music is a liability for the record companies. My experience over the years in trying to buy such records makes me think they can't be too concerned with the problem. If they really want to sell their records, why don't they check their distributing practices? Occasionally I note articles bemoaning the fact that classical music is a liability for the record companies. My experience over the years in trying to buy such records makes me think they can't be too concerned with the problem. If they really want to sell their records, why don't they check their distributing practices?

I frequently order records reviewed favorably in High Fidelity. Most of the time they must be special-ordered, since dealers here do not and cannot carry large stocks. After that is done, I wait—one month, two, three, four, five, or six, and once I waited a year and a half for a record that is still listed in Schwann (and that was four or five years ago).

The distributor for this part of the country is in Seattle, and I'm told that if they do not have a record in stock they wait until they receive a sizable number of requests before ordering. With so many popular records, that means a long wait. Can't something be done?

S. M. Year Portland, Ore.

We couldn't agree more that faulty distribution is a prime ingredient in what's popularly known as "the classical crisis." The subject is discussed by Peter G. Davis in "The Classical Uprising" in this issue.

Pressing Problems Solved

I am one of the unfortunate record collectors who have been victimized by defective merchandise, and I am also one of the most vocal complainers. However I feel that I should give credit where it's due.

I had some bad Columbia pressings, and wrote directly to Columbia Records. I received prompt, courteous service from C. F. Clarkson, who is in charge of consumer relations. Within two weeks I was supplied with excellent pressings. I have since dealt with Mr. Clarkson several times, and each time received the same superior service.

It is not often that we see a company stand so well behind its products, and I hope this letter encourages HF readers to buy more Columbia products.

R. P. Flesner Streator, Ill.

Your correspondents are too tough on RCA records. It is true that the sight of a cartridge dancing a belly dance through the grooves of some RCA discs I've bought lately would give a stunt-pilot butterflies in his stomach. Nevertheless when one sends away to Mr. Stan Evans at RCA Records, Indianapolis 46219, for a replacement copy (if, like me, one fondly nurses the hope that RCA may have learned to press them flat in the interim), the replacement arrives in a top-quality cardboard mailer.

C. Wasunynski New York, N.Y.

Whose Best Records?

After reading "The Best Records of the Year" [December 1972], I am uncertain as to who is responsible for the selections. Of course I understand that the three "First-Prize Winners" are the selections of the Jury. But what about the others? They do not appear to be the choices of the Preselection Committee, since they do not include the Brahms First and Sacre du printemps performances by the NHK Symphony, which Mr. Marcus states were "well received." I assume that all recordings that were played for the Jury were recommended by the Preselection Committee. Were the records listed indeed Mr. Marcus' own selections?

Miss Roberts Atherton, Calif.

Mr. Marcus replies: All the records listed under "The Best Records of the Year" were indeed se-
Sometimes high fidelity people lose sight of what it's all about: Sound.
The ultimate test of any piece of high fidelity equipment is what you hear.
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"The articulated arm of the Zero 100 produced less distortion, and therefore greater definition, on high-level, musically complex passages, from the inner grooves." Hi-Fi Stereo Buyers' Guide.
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But all of this gets back to our original point. It is the sound that makes the difference. After all, a $200 record player should give you a really meaningful difference. And the high fidelity experts agree that people who own a Zero 100 will hear better than people who don't.
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A Vote for Brüll

I am writing to correct a memory slip that mars the letter from Robert Commagere, president of Genesis Records [February 1973]. He mistakenly recalls that Mastro Zsolt Deaky "thought the Rheinberger by far the best of the four concertos" he recorded for Genesis with the Nürnberg Symphony Orchestra.

What happened is this: Mr. Deaky expressed the opinion that, between the Rubinstein Fifth Piano Concerto and the Rheinberger, the Rheinberger was the better work. That was before he had conducted our sessions for the works by Dyezchlock, Brüll, and Raff. When we were involved in the sessions that produced the Brüll, Mr. Commagere interrupted to voice his opinion that the Brüll concerto ought to be dropped. Mr. Deaky and I disagreed and managed to persuade him to allow us to continue. After the final session, Mr. Deaky—in considering the musical merits of all five pieces taped—observed that he thought the Brüll the best work of them all.

I distinctly remember the look of surprise on Mr. Commagere's face when Mr. Deaky said this. In fairness to Mr. Deaky, who is not now in the country, I want to set the record straight.

Frank Cooper
Butler University
Indianapolis, Ind.

"Watered-Down" Romantics

I would like to protest the cuts in two of Vox's recent recordings on Candide. In Rubinstein's Ocean Symphony, only five of the original seven movements are presented. Two scherzos—movements four and six—are juxtaposed in this arrangement, making absolutely no sense musically or logically. The structure and continuity of the music are severely weakened.

Joachim Raif's Third Symphony (Im Walde) has cuts in the second movement and extensive cuts in the fourth. As recorded, the last movement ends much too abruptly and unconvincingly. Having heard the complete work on tape performed by Bernard Herrmann, I find these unjustifiable cuts weaken this most enjoyable symphony. (A low recording level on Side I, obscuring much of the music's detail, doesn't help much.)

Why revive these lesser-known Romantics in "watered-down" editions? Recordings should present the original pieces intact, with
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accurate sound reproduction, so the listener can judge the merits of the music for himself. What can be Maestro Kapp's justification for taking cuts in a piece lasting under fifty minutes (the Raff Third)?

Vox has been one of the leaders among domestic labels in recording the unfamiliar Romantics and deserves praise for its efforts. Yet with so many symphonies still awaiting revival (those of Carl Reinecke and Niels Gade; the Raff Nos. 1, 2, and 4; the Richard Strauss F minor—to name a few) I hope better taste and common sense will be shown in future releases.

Norman Cooper
Teaneck, N.J.

Righting the Rag

Arnold Shaw's enthusiasm for the recent ragtime recordings, and for the Scott Joplin phenomenon in particular [October 1972], is well founded, but his review errs in several serious details.

The alleged debt of Tin Pan Alley to ragtime in the matters of form is mistaken. Rags were generally constructed by a building-block method: a succession of four or five musically complete sixteen-measure sections were joined, resulting in a number of possible patterns, such as (including repeats) AA BB CC DD. It might even be possible to exchange sections of one rag with those of another. Such an exchange would be unthinkable in pop; the four-eight-measure sections of pop are unalterably linked by melodic designs and unity of key.

Mr. Shaw is correct in considering ragtime a source of jazz, but it is hardly a "missing link," for this relationship has long been recognized. Further, this emphasis is misplaced in claiming the derivative significance of the "blue note," as this is not a prominent feature of rag. The earlier blues, and other less formalized Afro/American idioms, such as work-songs and field-shouts, are more probable origins of the "blue note."

Finally, Mr. Shaw joins a host of other highly considered writers in making the category of "ragtime" too inclusive: Despite its published designation, Star Dust, by virtue of its rhythmic and structural character, is definitely not a rag.

Edward Berlin
New York, N.Y.
In the June 1971 issue of High Fidelity, while discussing sound (as opposed to music) recordings, Eugene Endres dismissed collectors of old 78-rpm records with this disdainful sniff: "There are, too, the "old record" types, who have cornered the market on Salvation Army 78s, carefully recorded them on tape, and had the discs bronzed at their local shoe store. An evening with one of these lovers of antiquities is an excruciating experience of low-fi and superb surface noise."

As an antiquarian of many years' standing, I must protest. I'll concede the low-fi and surface noise, but I contend that there is more to be had from old records than a tolerant amusement at their sonic shortcomings. Old records can give an insight into the culture of the past—an insight that is, in some ways, more intimate and revealing than that of popular music, I'll bypass the obvious instances of great performances that are more intimate and revealing than that past—an insight that is, in some ways, more intimate and revealing than that of popular music, I'll bypass the obvious instances of great performances that are still available only on the original 78s. Since my major interests lie in the field of popular music, I'll bypass the obvious opera stars and instrumental virtuosos, who should need no further introduction to High Fidelity's readers.

Reverting for a moment to Mr. Endres and his recordings of sounds, the 78-rpm era produced two particularly striking examples: HMV 09308, a disc containing the sounds of a gas shells bombardment recorded during World War I; and HMV B-2469, which couples the sound of English Songbirds Awakening with a side devoted to the singing of Nightingales. (The latter was issued in the U.S. on Victor 20968.) The Gas Shells Bombardment must be one of the earliest attempts at a "field" recording, having been done in October 1918 by HMV's Will Gaigsh—brother of the redoubtable Fred—who took an acoustic master cutter into the front-line trenches near Lille, France. The record was available in England at least until 1941. HMV B-2469 was recorded in Beatrice Harrison's garden in Oxted, England, probably in 1927. It is possible, on playing this record, to sample nearly three minutes of the tranquility of a rural English garden at daybreak. I doubt whether it could be duplicated today: there is no audible trace of motor traffic!

Relatively little of the material recorded on discs prior to 1905 or 1906 is apt to interest any but the most dedicated antiquarian. Still, if one is equipped to handle off-standard speeds [see the article by Messrs. Blacker and Long in this issue], it might be interesting to have one or two Berliners or pre-dog Victor sides around. The jazz and blues collector should watch for the 1902 Victor sides by the Dinwiddie Colored Quartet—the first Negro vocalists to record gospel and camp-meeting songs. And Vess Ossman, one of the premier banjoists of his day, made any number of excellent ragtime sides during that era.

By 1906, when recording technique was improving fairly rapidly, Victor's Red Seal records were beginning to appear in quantity. Great as the sales of these classical records were, they were easily outpaced by such popular artists as Billy Murray, Ada Jones, Arthur Collins, Byron G. Harlan, and Steve Porter, whose version of Clancy's Wooden Weding was a classic Irish comic number. The 1908 presidential campaign brought forth a series of recorded speeches by the major candidates: William Howard Taft and William Jennings Bryan, recorded on Victor discs and Edison cylinder records. In 1912, Taft recorded some more Victor sides for the Republicans, as did Woodrow Wilson for the Democrats, and Theodore Roosevelt for the Progressives. Champ Clark, who had hoped to get the Democratic nomination that year, also recorded for Victor.

It is easy enough to understand why the Champ Clark records disappeared quickly, but I can't imagine why Victor dropped most of George M. Cohan's. He had seven sides to his credit in the 1912 catalogue: by 1914, all but one were gone. That one, Life's a Fanny Proposition, After All, remained until 1925 (when the new electrical process made it "obsolete"), but even it is not to be found in every tag sale.

For a different type of history in the making, I would cite four Victor records that were issued in 1927, containing highlights of the NBC radio coverage of Charles A. Lindbergh's return to the States from his transatlantic flight. On these discs (Victor 20747 and 35834-6) you hear Graham McNamee describing Lindbergh's disembarkation from the cruiser Memphis and the beginning of the procession to the Washington Monument. President Coolidge's welcoming address (nearly eleven minutes long—and they called him Silent Cal!) and Lindbergh's brief reply, and finally Lindbergh's address to the National Press Club. Clarence Chamberlin and Charles Levine, who took off for Europe shortly afterward and reached Germany, also made a record (Parlophone R-3477) in which they told of their exploits. It was not released in America and is quite rare. The first transatlantic flights also spawned a huge rash of tropical songs, which may be turned up with little effort. Indeed, the collecting of topical songs can be a hobby in itself.

Vaudeville, musical comedy, and other theatrical performers recorded prolifically during the period from 1910 to 1930, and their records are well worth watching for. Will Rogers, Fanny Brice, and Blanche Ring recorded for Victor, most of their work being issued on the Red Seal records numbered in the 45000s (10 inch) or 55000s (12 inch).

Joe Weber and Lew Fields, Willie and Eugene Howard, and Bert Williams were among the stars who appeared on Columbia. I recommend especially Bert's version of Nobody on A-1289; he gets a poignancy into the lyrics that no other version has even approached. Columbia released two rather unusual records that should appeal strongly to the theater buff. The first of these was Night Scene at Maxim's (A-11519), credited to Maxim's Cabaret Singers. And theatrical director (and occasional composer) R. H. Burnside visited Columbia's New York studios in 1916, where he recorded A New York Hippodrome Re-

Fanny Brice—look for her recordings on Victor Blue Seal.

Antiquarian Delights

by George A. Blacker
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hearsal (A-2057), in which he re-creates a supposedly typical rehearsal scene—lecturing, scolding, and trying to keep a gaggle of bubble-witted chorines in some sort of order.

Ed Gallagher and Al Shean's Victor recording (18941) of their famous dialogue song featured in the Follies of 1922 must have sold in the millions: it's still easy to find copies. Ironically, it's much harder to find the re-recording that came out on Coral 60033 around 1949. On this remake Jack Kenney replaced Ed Gallagher, who had died a couple of years earlier. Also watch for John Steel, who sang ballads in many editions of the Follies and the Music Box Revues.

Of particular interest to the technologically inclined collector, of course, are those discs that document the changeover from acoustic to electrical recording. Victor's first electric release was a medley of songs from the Mask and Wig Club (University of Pennsylvania) production Joan of Arkansas, sung by the Mask and Wig Glee Chorus with orchestral accompaniment on Victor 19626. It was recorded on March 16, 1925, and is apparently one of the first electric masters made by Victor, if not the first. Columbia's first electric release was a 12-inch disc 50013-D, coupling "Adeste Fideles" and John Peel, as sung by the Associated Glee Clubs of America during a New York concert. Columbia's first 10-inch electric release was 328-D: I Had Someone Else Before I Had You and You May Be Lonesome, sung by Art Gillham, the "Whispering Pianist."

The interesting thing about this disc is that the master of You May Be Lonesome dates from November 6, 1924. The other side was recorded February 25, 1925. Oddly, no electric masters seem to have been recorded between the two, but it appears that Columbia was experimenting with electric recording some time earlier than Victor.

Marsh Laboratories of Chicago, a small independent recording studio that specialized in recording for other companies released several very rare jazz items by such people as Jelly Roll Morton and King Oliver on its own autograph label. Some of the jazz items have been dated reliably to September of 1924. I have heard these records, and they are electrically recorded. The sound is awful—tinny and distorted in loud passages—but they are electric. I have also heard three Marsh pipe-organ recordings by Jesse Crawford: the master numbers suggest that they were recorded weeks or months earlier. Curiously, the Marsh organ recordings have excellent sound, free of the distortion and tininess that mar the later sides. The moral of this story—that new doesn't necessarily mean better—is a truism of record collecting. Believe me, Mr. Endres, it's so.
Quadraphonics Keeps Them . . . Busy

BOSTON AND NEW YORK

Surround seating, a term new to the recording field, has come to mean a way of organizing musical forces—particularly a symphony orchestra—in the studio specifically for quadraphonic recordings. Special seating plans that were at variance with normal concert practice have been tried often in the past (notably by Leopold Stokowski) for purposes of optimizing balances in the recorded sound, but quadraphonics imposes its own special considerations. Producer John McClure is generally credited with the first symphonic surround seating for Leonard Bernstein’s Columbia disc of Stravinsky’s Le Sacre recorded in London. (See “Behind the Scenes,” July 1972.)

Oedipus at Boston. The session represented a number of new departures. Columbia had never before recorded the Boston Symphony Orchestra, and it had recorded in Symphony Hall only once (the Shostakovich Fifth with the New York Philharmonic under Bernstein). Though one of Bernstein’s first recordings had been with members of the BSO (the Stravinsky Octet and the suite from L’Histoire du soldat, on Victor), he had never before recorded commercially with the full orchestra. The BSO, which is of course under contract to Deutsche Grammophon, had been loaned to Columbia in exchange for Bernstein’s services in the recent DG/Metropolitan Carmen. (See “Behind the Scenes,” January 1973.) Oedipus adopted the surround-seating technique for the first time in a U.S. orchestral session. When it had been tried in London, Maestro Bernstein had found that conducting toward all four compass points took some getting used to. Yet the seating made sense for quadraphonics.

At least John McClure—who now is a free-lance producer and a stipulated member of any Bernstein recording team—thinks so. He talked enthusiastically to me of the way that the listener can move into a complex score like Le Sacre or Oedipus in quadraphonics, and how the unorthodox seating helps to create a quadraphonic perspective in which the music will appear to maximum advantage. I ventured to repeat what some readers have told us: that they do not want to be surrounded by the orchestra in listening to classical music, and I asked whether he thought the surround technique appropriate for, say, Mozart. “Well for Mozart—no,” he replied. “But I think that the conservative attitude toward the relationship between the listener and the music will die away once people have had more opportunity to hear what quadraphonics is all about.”

For Oedipus, however, his setup was not as radical as it had been for Le Sacre. In London, the horns had gone directly behind the podium; in Symphony Hall all of the orchestra was on stage and only the chorus was in the first few rows of seats in the auditorium. From that position it would “fold” logically in stereo, appearing behind the orchestra. On stage the podium was front and center as usual, and the groupings were very much as I’ve often seen them at Tanglewood except that some open spaces were kept between instrumental groups—the spacing plus a few isolation screens serving to...
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The relationship between Bernstein and McClure is a rare one. They seem to communicate with each other even when staring absentmindedly in opposite directions. Beneath a surface of offhand banter lies a deep sense of common purpose and a joy in seeking out the best possible performance that even the sleet rain could not dampen.

**Boulez in New York.** The Philharmonic session at Manhattan Center on the following Monday was as different from the Boston Symphony's as the personalities of the two maestros. Whereas Leonard Bernstein is outgoing and impulsive, Pierre Boulez is self-contained and businesslike—even a little shy, which can make his manner seem brusque.

There is no difference in front of the orchestra. However, Maestro Boulez worked from two scores on two stands—one facing the strings, the other on the opposite side of his platform and facing the woodwinds and horns. His spare, incisive gestures often would include the quick turn of a page on the stand nearest him, though his eyes for the most part remained intently on his musicians.

Though well known in the trade for its recording acoustics, the hall at Symphony Hall was behind podium (square) for Oedipus; soloists were on stage. Allow miking without undue interference from neighboring groups.

Though Columbia had borrowed the orchestra, it was not using DG's recording setup in the basement of Symphony Hall. Instead, it had moved temporary equipment into an airy room off the ancient-instruments display area. McClure sat at a desk in the center of the "booth." In front of him, and flanking a large, rain-streaked window, were four monitor speakers. (Two had been used at the back of the room earlier, while I was there the monitoring, though on four speakers, was essentially stereo.) Behind him were two imposing 3M sixteen-track 2-inch mastering recorders.

As retakes of the scene between Oedipus (tenor Rene Kollo) and Creon (Ezio Flagello) began, McClure leaned forward, occasionally admonishing or gesticulating in the direction of TV monitors that gave him his only view of the auditorium. But as the take ended, his voice going out over the talk-back mike to announce yet another take was a model of cheerful calm despite the pressures imposed by time, costs, temperaments, and union rules. Tatiana Troyanos (the Jocasta) was not feeling up to par, but frantic phoning failed to work out a switch in schedule with a performer slated to record the following day (a Saturday). She gamely agreed to try a take or two. Flagello had to drive to New York after the Friday session, but a nor'easter was brewing outside. And Leonard Bernstein looked exhausted after recording Oedipus on videocassette at WGBH-TV (Boston's PBS station) for most of the week. The Columbia recording wouldn't be finished until the following day (and even then, Michael Wager's narration tracks would have to be dubbed in). And sandwiched in on Friday and Saturday evenings were live performances of the Beethoven Ninth (which also were recorded for possible future release). When Bernstein talked of getting some sleep before the evening performance, it was with the air of considering one more hectic undertaking to be squeezed in.

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The new KLH-Model Fifty-Four Stereophonic/Quadraphonic Dual Function Receiver. Our $525 bargain.
Manhattan Center (originally Oscar Hammerstein's Manhattan Opera House, whose auditorium downstairs now is most famous as the site for union meetings) had been unused by Columbia Records for the better part of a decade. The interim venue for Philharmonic sessions had been the orchestra's home hall in Lincoln Center: but producer Tom (Thomas Z.) Shepard—who with Tom Frost is co-director of the Columbia Masterworks series—found its stage too cramped for the kind of surround setting he envisioned for the Concerto.

The final arrangement in Manhattan Center was, logically enough, closely related to the quadraphonic display that Shepard sought to create—as the accompanying diagram suggests—and obviously was tailored to the score, allowing the give-and-take between the instrumental groups (and between the first-desk men) to assume a kind of spatial existence denied by conventional seating—and by two-channel stereo. The sound in the control room (which, with its large bare light bulbs and unenclosed eight-track recording equipment resting on packing cases, had all the visual glamor of a down-at-the-heels laundromat) was unequivocally quadraphonic. At the center of the four speakers was Shepard's desk. The console, to his left, was manned (as it had been in Boston) by engineer Bud Graham; Tom Frost, sitting behind Shepard, occasionally leaned forward for a sotto voce consultation. Both could see the "studio" through a TV monitor between the front speakers.

Would Tom Shepard have preferred sixteen-track recorders? No, he answered bluntly, explaining that the balances were virtually in final form on the eight-track master, requiring minimum manipulation in mixdown: a sixteen-track original would give him more options than he either needed or wanted.

How about the stereo—as opposed to quadraphonic—mix? Would readjustments be needed to touch up balances as the back channels were folded into the front? No, he said: the SQ disc was planned to produce satisfactory results in stereo. But the whole thrust of the recording as he sees it is toward the use of quadraphonics to make the most of Bartók's unique score. To that extent, stereo is beside the point: and no firm decision had been made to issue a separate stereo version at the time I talked to him.

Maestro Boulez has been quoted as being enthusiastically in favor of both quadraphonics and the surround seating. He tends to express himself more laconically than that phrase would imply. When asked by a visitor to the session what it was like to conduct in such a setup, the reply came hesitantly: "Well, you are . . . busy." ROBERT LONG

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“The Sandpaper” Revisited

Elizabeth Taylor and Richard Burton have made some very good movies, some so-so movies, and an authentic turkey called The Sandpiper—or The Sandpaper, as composer Johnny Mandel nick-named it. A sentimentalized imitation of Somerset Maugham’s Rain, it was an unforgettably forgettable picture.

But there were two beautiful things in it: the seascapes of the Big Sur coastline south of the Monterey Peninsula, and Mandel’s music. The film has long since sunk into the obscurity it so richly deserved, but Mandel’s music survived. The theme of his score with lyrics by Paul Francis Webster, is the biggest song to come out of the 1960s and one of the biggest in the history of American music—The Shadow of Your Smile.

It was never a hit, as such. Which is to say that nobody had a million-seller single on it. But almost everybody recorded it, including some of the country-western types. People who know about music publishing say it’s the biggest song since Stardust, not overlooking White Christmas, which is successful for about four weeks a year. Even Mandel doesn’t know how many recordings of Shadow are there, though the last time he looked, the figure was edging up toward a thousand.

Mandel’s accountant advised him two or three years ago that he would make about a million dollars on the song; perhaps by now he has. The song is virtually ubiquitous. One hears it constantly on radio, and the Muzak people love it.

“Do very well in elevators,” Mandel said.

Mandel lives now at Malibu, California with his pretty wife Martha—a biochemistry teacher until John took her away from all that a year ago—in a large, low ranch house on a high point of land overlooking the Pacific. The House That Sandpaper Built has glass walls everywhere although privacy is imposed by the lavish California foliage that surrounds it. It was in the process of being remodeled when I dropped in on Mandel recently, and there was sawdust everywhere. “If I write another song like that,” Mandel said, “maybe I’ll be able to pay the carpenter.”

A well-maintained garden—Mandel is a gardening nut—stretches from the house to a cliff, which drops almost vertically to a long, sandy, and usually deserted beach.

Mandel made us drinks and we sat by the fireplace and watched the afternoon wane. We talked about The Sandpiper.

“Normally,” he said, “I look at the film a lot and think about the characters—what they’re like off screen as well as on. But The Sandpiper was so bad I had to try something else. I did something that is absolutely not done in film scoring—I ignored the story. I scored the scenery instead.”

It worked. Mandel’s beautifully constructed and inexplicably haunting melody is heard over and over in the picture. Indeed, except for some rock music in a party scene, that melody is the only thing you do hear in the score. But Mandel used two superb soloists, trumpeter Jack Sheldon and flutist Harry Klee, and he set the melody in constantly changing orchestral colors. Somehow he caught the feeling of the sea itself—always there and yet never the same, at once constant and restless. No one but Debussy, perhaps, ever painted its portrait so well in sound.

Mandel has written many scores since then—Cold Day in the Park, Harper, The Russians Are Coming, The Americanization of Emily. The last is as good as the Sandpiper score, and with a lyric by Johnny Mercer, its theme has had moderate success as the song Emily. But he’s never had another song as big as Shadow. Neither has anybody else, it should be noted.

Mandel is a product of jazz. He once played trombone and/or bass trumpet for Boyd Raeburn, among other bands, and became widely known as an arranger through his writing for the Woody Herman Orchestra. Then he began writing for singers—he did an excellent album for Frank Sinatra—and finally got into film scoring, a field he never contemplated in his band years. “I just wanted to play in those days,” he said.

Within the community of film composers, there is a strong if tacit awareness of who’s got it and who hasn’t—who is a phony and who isn’t. Among his peers, Mandel is one of the most respected.

Aside from being a superior craftsman, he deserves credit as one of the men who brought jazz into film scoring and blew neo-Rachmaninoff away forever.

Mandel thinks that the men whose roots were in jazz have a greater flexibility than those with more academic origins. They began playing out of passion, and they were free of academic structures. As they grew, many of them, like Mandel, resumed study, mastered the techniques and purposes of classical composition, and fused them with jazz. The ideal of an American Third Stream Music, as Gunther Schuller named it, sought like a Holy Grail from Gershwin’s time, was realized at last in movie music.

The people who came to film from jazz all proved adept at setting suspense moods—and incidentally, with smaller orchestras and at lower cost than their predecessors. So they’ve been typecast. Some of them are frustrated by it. “I like to write romantic themes,” Mandel said. “But I don’t get the chance that often.”

Many film composers are now writing for symphony orchestras as well. Mandel isn’t one of them. When I asked him if there was anything else he’d rather be doing than film scoring, he thought for a moment, then said, “No. Nothing.”

As afternoon shaded off into evening, a line of clouds formed. purple and soft, out on the ocean. “There’s a front coming in,” Johnny said. “We’ll get rain. You become very conscious of the weather when you live out here.”

We went into the garden to look at the waning moon; the men of Apollo 17 were at that moment making their way to it. It struck me that man is at the end of an age; and that Mandel’s house sits exactly on the edge of Western civilization. Beyond his house there is only the Pacific and then the Orient. And it was at this western extremity of our culture that European and American music finally blended in the work of men such as Johnny Mandel.

We looked at the waves breaking on the beach far below. The headland a little up the coast is not unlike the Big Sur scenery Mandel turned into music—music that quite unexpectedly gave him financial independence. I mentioned the scenic similarities to him. “Exactly,” he replied. “I sometimes get the feeling that I’m living inside my own Sandpaper score.”

We went back to the house and the fireside. After a while it began to rain.

GENE LEES

HIGH FIDELITY MAGAZINE
Beethoven heard his music better than you do.

Beethoven was nearly deaf when he wrote many of his greatest compositions. Yet he heard every note, every phrase in the genius of his mind.

Today, when you listen to a recording of his music, you are not able to hear its full, original dynamics. Every conventional speaker, when placed in your home, falls prey to the "standing wave" problem. Sound waves in a fixed pattern reflect from your walls to "add and subtract" from the true original signals. In this way, standing waves alter the true dynamics and reduce the "live qualities" of the music.

In 1971, the Leslie Speaker group of CBS applied for patents on special designs which—for the first time—effectively dealt with the standing waves. These patents are used exclusively in the Leslie Plus 2 Speaker system.

Here is what this breakthrough means to you. Now, you can hear music with a realism that is unmatched. You literally feel that you’re in third row center of your favorite concert hall—no matter what part of the room you are sitting in.

Also, you can achieve this effect with either stereophonic or quadraphonic recordings!

For further information on this unique system, just send in the coupon, or visit your authorized Leslie dealer. Sixty seconds of hearing the Leslie Plus 2 Speaker system will prove everything we say about it is true. Hear it for yourself...soon!

---

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NAME
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---
Congratulations for inaugurating stereo only if there is no noise present. (Quieting equipment, and it represents 0.33% THD a good mark for mono performance in FM

...surely the Scott and the expensive Heath, you have said that 0.25% THD is topnotch, of quieting will yield a THD of 0.33% and stereo for any signal strength. Since 50 dB Mr. Sutheim [the author of the article] be-

...article. But your reporters or writers in the...in FM tuners and receivers [HF, January 1973]. Using 50 dB of quieting as the base line and 100 microvolts of input to reach it, only the Citation 14 and Dynaco FM-5 make it among the models included in the article. But your reporters or writers in the test-report section did not go along with Mr. Sutheim [the author of the article] because they still referred to the Scott 477 and Heath AJ-1510 in laudatory terms. These two fail to quiet down to -50 dB in stereo for any signal strength. Since 50 dB of quieting will yield a THD of 0.33% and you have said that 0.25% THD is topnotch, surely the Scott and the expensive Heath, with all its buttons, cannot deserve the ac-

...A. Ng, Vacaville, Calif.

...I have seen ads describing a discrete 4/2-channel cassette deck made by Astrocom. I thought no such thing was available yet. Is there a four-channel blank cassette? If not, what kind of cassette should I use?—Scott Passin, Granada Hills, Calif.

...The Astrocom machine, like other cassette units, is designed to use standard blank cassettes. The catch is in prerecorded tapes, no quadrophonic cassettes have been issued in any format, let alone in that required by Astrocom’s so far individual approach to track placement. For the mo-

...ment, however, the matter is academic since Astrocom’s first production run of the unit was scheduled only early this year and may be used largely or entirely to fill exist-

...ing government and institutional orders, according to the company. As of January no date had been set for quantity avail-

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A friend of mine informed me that the speaker components for the Klipschorn are made by a company with the initials C.T.S. Can you shine any light on this and give me the speaker numbers used in this cabinet?—Robert G. May, Penfield, N.Y.

...CTS of Paducah (Ky.) is the manufacturer of raw speakers (and some speaker-system kits, introduced only recently) and a contract supplier to a number of well-known speaker-systems manufacturers. But if you want the drivers used in the Klipsch sys-

...tem, you should write to Klipsch directly. Specially-built drivers generally cannot be bought from any but the contracting company for whom they were developed. And in many cases they may be inappropriate for use in enclosures other than those for which they were designed. Frankly we aren’t sure who builds drivers for Klipsch at present and consider it largely irrelevant.

A number of times I’ve seen references to the Ampex tapes-by-mail service for people like myself who can’t buy what they want locally. Fine, but Ampex doesn’t make all the open-reel issues that are sup-

...posed to be available. I’ve looked into one club (Columbia House) that supposedly offers all sorts of things on tape, but I un-

...derstand you can buy only what’s on their special lists. How do I get the tapes I want?—W. G. Denton, Williamstown, Mass.

...Try Barclay-Crocker, 11 Stone St., New York, N.Y. 10004. The company publishes a comprehensive catalogue ($1.00) of open-reel tapes plus bulletins on new issues. Prices are discounted and postpaid on domestic orders. A similar service, based on the Harrison Tape Catalog, is available through Saxitone Tape Sales, 1776 Columbia Rd. NW, Washington, D.C. 20009

Are there high-quality TV-audio tuners available for stereo-component adapta-

...tion?—Robert G. Wilson, Chicago, Ill.

...Presumably you’re referring to the problem of getting good quality audio either as an adjunct to televisioning or for recording pur-

...poses. We don’t know of any unit currently on the American market, but we understand that Russound/FMP, Inc. of Stra-

...tham, N.H. is working on one. Heath is, of course, particularly proud of the sound quality available in its TV units and pro-

vides output connections for feeding an external sound system, but its tuner elements are not available separately. We’re also told that some Motorola models have built-in external-amp jacks, but we have not tried these units and can’t say how good they are.

In using a Dolby cassette deck, are “Dolby level” and “0 VU” the same?—Michael Os-

...terberg, Venice, Calif.

...Theoretically, no; in practice, often yes. The D-VU recording level specified by DIN, based on the Philips cassette specifica-

...tions, is somewhat higher than the refer-

...ence level specified by Dolby Laboratories. But cassette equipment manufacturers often ignore the DIN spec and set their me-

...ten ignore the DIN spec and set their me-

...ower—D-VU reading in order to gain head-

...room and avoid distortion on high-level, high-frequency passages in tapes made on the unit. In adding Dolby circuitry to their products many manufacturers have cho-

...se to set the 0-VU reading at the D-VU reference level, presumably in the interest of simplicity. It makes meters with standard markings easy to use in adjusting Dolby levels. But with meters that are either fully calibrated or specially marked for the purpose, the Dolby reference can just as easily be set at say, +2 VU—or any other level that the manufacturer might choose.

I had been using a simple dipole antenna for FM reception; recently I switched to a Rembrandt Stereoking. I am not as well pleased with my model some, though not significant, improvement. I'm aware of the advantages of a good outdoor antenna, but my apart-

...ment complex will not permit one. Will an FM signal amplifier improve my recep-

...tion?—David Friedman, Long Branch, N.J.

...We've answered this one several times be-

...fore; but the question keeps coming, so we'll repeat. Antenna amplifiers boost every-

...thing that comes to them—signal and noise alike. If your problem is getting enough signal to drive your receiver suc-

...cessfully, they can help. If it's a question of sorting out the desired signal from other in-

...coming signals, they can't. And with enough gain they may cause strong signals to overload the front end of your tuner or receiver, making reception worse rather than better. No blanket rule is possible.

In September 1971 I bought a Sansui 5000 receiver. Twice it has blown its output trans-

...istors (once in each of the channels) and each time it takes a month and $40 to $45 for the repair. The repair man claims ex-

...cessive heat is the culprit! I've got a Sansui on an open shelf. Will this thing continue to gobble up repair dollars?—Ralph M. Simpson, Ashland, Ky.

...Yes—unless you find the cause of your trouble. It could be due to peculiarities of your speakers' frequency curve, for ex-

...ample. On the basis of comments from dealers and readers (neither of whom can afford the aggravation of chronic repair problems) it appears to us that Sansui has an unusually good track record in terms of product reliability, if you really are supply-

...ing adequate ventilation we'd suggest you...
stamp out tape noise

And... JVC has the brochure to show you how. It explains ANRS (Automatic Noise Reduction System)... why it's better for your ears, your audio system and your pocketbook. Now, with JVC Cassette Decks, you can have clean, crisp, 'reel-to-reel' fidelity... plus cassette features like: 2 Studio-type VU meters accurate enough to be used for studio recording... a peak level indicator to signal when distortion reaches critical levels... a 3 digit counter with a memory... long life Cronios/Ferrite heads... a hysteresis synchronous motor... automatic eject system with photoelectric cell... eject button... 100% solid state... precision slide controls... push button function control panel... a frequency response of 30-19,000 Hz....

Before you invest in a cassette deck... invest in an 8¢ stamp... write for this unique, informative brochure on how to make tape hiss nonexistent. IT'S YOURS FREE! Just send the coupon below to JVC America, Inc., 50-35L 56th Road, Maspeth, New York 11378.

JVC America, Inc
Advertising Department
50-35L 56th Road
Maspeth, New York 11378

Please send me a FREE copy of the JVC ANRS Brochure

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State__________________________

Zio___________________________
G.B.S. Gets His Way

"The loan collection of portable wind instruments at the Military Exhibition is worth a visit, though it is exasperating to have to study them as a professor of harmony studies classical music—with one's eyes. It is all very well to hang a facsimile of a veritable buccina (found in Pompeii) on the wall for my inspection; but I had just as soon inspect a gaspipe—what I want is to hear it. Richter, for whose entertainment the original was blown at Brussels, declares that it sounds like four trombones rolled into one. Such a description makes my ears water; for I love an apocalyptic trumpet blast."

So wrote George Bernard Shaw in May 1890.

It took more than eighty years, but New York's Metropolitan Museum of Art has answered Shaw's plea by adding the dimension of music to its exhibits in the Andre Mertens Galleries for Musical Instruments. The Telesonic system (first used in European museums) delineates separate listening zones by installing a thin wire loop out of sight in the floor or wall near the exhibit. This loop attaches to a transmitter on an endless-loop tape recorder. With a special set of stereo headphones that incorporates a wireless receiver, visitors can now saunter from area to area enjoying a unique dimension of history.

A New Solution?

The dawning of the Age of Aquarius brought underground music to the fore. Now it has spawned "underwater" recordings.

A classical music station, KMFM-FM in San Antonio, Texas, has been coating discs surfaces with a combination of photographic wetting solution (Kodak's Photo-Flo 200) and distilled water just prior to air play. The result, they say, is greatly reduced stylus friction and surface noise with no compromise in frequency response.

Sounds intriguing, though after Bruce Maier's comments on the hazards of disc cleaning solutions (September 1972) we'll want to examine this one carefully before applying it to our best-loved records.

Lafayette All-Out for Quadraphonics

At present, all of Lafayette's major electronic stereo components (except, of course, its tuners) contain some form of quadraphonic capability. In many cases this means built-in SQ decoding plus four amplifier channels; in others it means two amplifier channels plus Dynaquad circuitry for the simulation of quadraphonics from stereo sources. And although there is no such thing as an approved quadraphonic broadcast system at present, any stereo tuner can be used with matrix decode in receiving broadcasts of matrixed quadrophonics. Thus Lafayette's commitment to quadraphonics seems to be at least as great as that of any manufacturer in the industry.

The prestige item in the line remains the LR-4000 receiver. Not only does the logic circuitry in its SQ decoder section remain the most advanced in any receiver we have encountered, but perhaps at least as
New Heathkit Deck.  
Dolby Circuit.  
Made for each other...by you.

About five evenings does it. Following famous Heathkit check-by-step instructions written for first-time kitbuilders, you build up the modular plug-in circuit boards. Wire in the factory-assembled top-quality American-make tape transport mechanism. Install it in the handsome walnut-veneer cabinet. And you're in the Dolby stereo cassette business to stay...at a price designed to please. All controls are interlocked to prevent tape breaking or accidental erasing of prerecorded cassettes. An automatic shut-off returns the transport to STOP when tape ends in PLAY or RECORD mode. “Piano”-keys give you fingertip control of PLAY, RECORD, and STOP functions. Lever controls offer FAST-FORWARD REWIND and EJECT functions. Lever switches are also provided for STEREO or MONO input; DOLBY ON/OFF; tape-type REGULAR (iron oxide) or Cr02 (chromium dioxide). In the Cr02 position, both the bias and audio levels of the deck are increased to make full use of the greater fidelity and dynamic range of chromium dioxide tape. Other features are individual record level controls with separate VU meters; large three-digit resettable counter for reliable indexing of selections within a tape; input selector switch for either microphone or high-level source input (any low impedance microphone with standard 1/4" phone jack can be used). For the life-like fidelity of low-noise cassette recording and playback at its finest, put together the Heathkit AD-1530 Deluxe Stereo Cassette Tape Deck next week.

Kit AD-1530, 21 lbs. .................. 249.95*
ADA-1530-1, dust cover, 1 lb. 4.95*

AD-1530 SPECIFICATIONS: Frequency Response: Regular (iron oxide) tape; ±3 dB from 40 Hz to 12 kHz typical; Cr02 (chromium dioxide) tape; ±3 dB from 40 Hz to 14 kHz typical. Distortion: Tape dependent; electronics less than 0.2%. Hum and Noise: Dolby Switch OFF, -48 dB. Dolby Switch ON -Provides Additional Noise Reduction as Follows: -10 dB @ 6000 Hz and up. -9 dB @ 2400 Hz. -6 dB @ 1200 Hz. -3 dB @ 600 Hz. Wow and Flutter: Less than 0.25%. RMS Inputs: Microphone: Lo-Z, 0.2 mV to 10 mV. Auxiliary: 50 mV to 10 V. Bias Oscillator Frequency: Approximately 100 kHz. Tape: Any good quality iron oxide or chromium dioxide tape cassette may be used. Tape Speed: 1 7/8 in/s or 4.76 cm/s. Fast Forward/Rewind Time: Approximately 45 sec. for C-60 cassette. Solid State Devices: 37 transistors and 2 JFET's. Output: Greater than 0.5 volts from low impedance source. Dimensions: 5 1/2" H x 9 1/2" D x 14" W. Power Requirements: 120 volts, 60 Hz, 15 W.
advanced as that in any SQ decoder of any description—including the presently available separate decoder units, which had led the field in engineering.

**Third VidExpo Planned**

Billboard Publications will stage its third international video marketing conference and exhibit at the Plaza Hotel in New York City on September 4 to 7. VidExpo 73 is hoping to feature all existing video hardware systems on the market (including the public debut of the MGA EVR system and Concord Communication’s 3/4 U-Matic), plus a broad array of video software. More information may be obtained from VidExpo 73, 1515 Broadway, New York, N.Y. 10036 (212-764-7300).

**Esprit de Corps?**

A bomoh is not the sound your speaker makes when it blows apart; it is a Malay witch doctor. General Electric needed several bomohs, along with a Buddhist monk and an Indian mystic, to drive away evil spirits that closed GE’s television plant in Singapore for several days in late January. It seems the young female employees were frightened by ghosts. (In the U.S. we’ve all learned to live with TV ghosts.)

**equipment in the news**

**Quintessence preamp has new design features**

A new company in the high fidelity field, The Quintessence Group of Sacramento, Calif., is producing its first line of components including the Quintessence Preamplifier 1. In the company’s words the preamplifier contains “no degrading compensation networks”—not even tone controls. The preamp is said to have a frequency response, ±0.5 dB, from 10 Hz to 100 kHz; distortion is rated at less than 0.01% from 10 Hz to 20 kHz. The price is $329.50. The new line also includes an RIAA equalizer, a digital-readout power amplifier, a tape-recorder control module that includes mixing, panning, and equalizing features; and a variable-frequency electronic crossover.

**DC servo-motor drives Pioneer turntable**

Pioneer’s latest turntable unit, the PL-61 is driven, via a polyurethane belt, from a high-torque brushless DC servo-motor system designed for use at 33 or 45 rpm. A built-in strobe system allows for precise speed adjustment within a range of two per cent. The integral arm is equipped with a magnetic antis skating control. The unit costs $299.95, including an oil-finished walnut base and hinged dust cover.

**Tower speakers from Audionics**

Standing 48½ inches tall, the TL-50 loudspeaker from Audionics is designed for maximum sound quality from a minimum of floor space (one foot square) according to the company. The speaker system is a three-way design with level controls for both midrange and treble and includes an 8-inch woofer in a transmission line, a 5-inch midrange driver, and two 1½-inch cone tweeters. The system is rated for a frequency response of 42 Hz to 20 kHz ± 4 dB and a recommended minimum amplifier power of 25 watts continuous into 8 ohms. Audionics also offers the slightly larger TL-90 with all Radford drivers and somewhat better specs. The TL-50 costs $185; the TL-90, $295. Both are available in walnut or rosewood; warranty on crossovers and drivers is five years.
Your records represent a major investment.
Does your record player protect it?

According to surveys by the major music magazines, the average music lover owns more than 200 records.
If you're typical, a little math will tell you that your record collection has already cost you over a thousand dollars. And will cost even more as you continue to buy records.

With that much money involved, it's certainly worth your while to consider how to protect that investment. Especially since the soft vinyl record is so vulnerable to permanent damage from the unyielding hardness of the diamond-tipped stylus.

What can do the damage.
As soon as the stylus touches down in the groove, a running battle begins.
The rapidly changing contours of the record groove force the stylus to move up, down and sideways at great speeds.
To reproduce a piccolo, for example, the stylus must vibrate about fifteen thousand times a second.

The battle is a very uneven one. If the stylus can't respond easily and accurately, there's trouble. Especially with the sharp and fragile curves which produce the high frequencies. Instead of going around these peaks, the stylus will simply lop them off. The record looks unchanged, but with those little bits of vinyl go the lovely high notes.

It all depends on the tonearm, which is to the stylus as the surgeon's hand is to the scalpel.
Basically, the tonearm has just three jobs to perform. It must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward.

Today's finest cartridges are designed to track optimally at very low pressures (one gram or less). So you can appreciate how important it is for the tonearm settings to be accurate and dependable. And for the friction in the bearings to be extremely low.
Yet the difference in cost between a turntable with a precision-balanced tonearm and one with a less refined tonearm can be as little as $50. (The cost of only a dozen records.)

Dual: The choice of serious record collectors.
For these reasons and others, Dual automatic turntables have long been the choice of serious music lovers.
And for years, readers of the leading music magazines have bought more Duals than any other make of quality turntable.
We think these are impressive endorsements of Dual quality. But if you would like to know what independent test labs say about Dual, we'll send you complete reprints of their reports. Plus an article on what you should look for in record playing equipment.
Or, if you feel ready to invest in a Dual, just visit your franchised United Audio dealer for a demonstration. The dividends will start immediately.

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

Dual 1214
Dual 1215S

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

CIRCLE 19 ON READER-SERVICE CARD
Wollensak offers cassette deck

The 3M Company has unveiled its Model 4765 cassette deck, which includes 3M's bi-peripheral closed-loop drive system and Dolby noise reduction for either tape or FM broadcast, fed to the deck from a tuner or receiver. In the later mode the deck's motor turns off automatically unless you press the drive controls (to record the broadcast for example). Other features include a tape selector switch, dual VU meters, input (line and mike) mixing, separate recording and playback level controls, ferrite head, end-of-tape shut-off, and a low impedance headphone output. The price is about $299.95.

New headphones from Superex

Features of the new ST-N Newport stereo headphones from Superex Electronics Corp. include stainless steel adjustable headband, padded earcups, and 30 Hz to 15 kHz frequency response rating. The ST-N weighs 13 ounces, has a 7-foot cord, and is styled in complementary cordovan and ivory colors. The price is $19.95.

MGA deck plays three cartridges

The new TD-83 8-track tape cartridge playback deck from the MGA division of Mitsubishi International Corp. incorporates a novel idea that is just making its entry into the consumer market: multiple cartridge slots for programmed playback sequencing. The TD-83 can play three tape cartridges automatically in order, can be set to repeat any of them in total, or can repeat any selected individual program within the three cartridges. The price is $99.95.

Sanyo semi-automatic turntable

The TP-80SA single-play two-speed (33 and 45 rpm) turntable from Sanyo is described as accommodating any stereo disc, whether two-channel or quadraphonic. The plug-in shell will hold most cartridges. At the end of the record the arm raises and returns to the rest position, and the drive turns off. The unit features an antiskating mechanism with built-in tracking force gauge, and the tone arm has a single adjustment control for static balance. A four-pole synchronous motor drives the turntable with a speed regulation within 0.2%, according to Sanyo. The price is $154.95 including base and dust cover.

Sound West offers extension loudspeakers

A new California company, Sound West, Inc., has introduced a series of indoor/outdoor extension speakers made of weather-resistant plastic. They measure 6 inches wide, 7 inches high, and 7 inches long and can be tilted for better sound dispersion. Available in round, square, and octagonal shapes, the speakers offer a choice of foam grille colors: rust, sea blue, desert gold, black, or white. Price: $14.95.
LAFAYETTE has the world's only 4-channel receiver with Full Logic wave-matching SQ

Selected as the receiver of choice for monitoring SQ* Quadraphonic records by CBS and by other SQ record manufacturers

Professional record reviewers all over the U.S. and CBS itself, the developer of SQ, are now using the Lafayette LR-4000 receiver to achieve optimum playback of 4-channel records, especially SQ. Why did they choose the LR-4000 over other 4-channel components? Foremost is the "Wave matching" full logic decoder, a Lafayette first in receiver design which provides the listener with the most precise definition of 4-channel SQ records yet developed. This means you get all the spacious surround sound that the SQ engineers built into the recording. A truly thrilling listening experience unequaled by other non-logic or semi-logic 4-channel receivers. You can also play other 4-channel records with our exclusive Composer A & B positions and your present stereo records will sound better when played through the LR-4000 and 4 speakers. Any discrete tape sound source can be used directly with this receiver including an optional CD-4 demodulator. The LR-4000 delivers 228 watts, (57x4) rms of direct-coupled power at 4 ohms. Advanced MOSFET/IC FM circuitry with phase locked multiplex and 1.65 µV sensitivity brings in each station clearly even in difficult reception areas. Plus all the necessary controls to put you in command of a truly masterful sound system. It's not surprising then when Norman Eisenberg, Executive Editor of High Fidelity said, "Considering all that the LR-4000 offers, its price tag of $499.95 does not seem unwarranted... it is a prime example of a 4-channel receiver". Listen to one and see if you don't agree.

*SQ TM Columbia Broadcasting System, Inc.

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Name ____________________________
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That's the way Stereo Review described our XLM. High Fidelity headlined their review, "Superb new pickup from ADC" and went on to say, "...must be counted among the state of the art contenders." And Audio echoed them with, "The ADC-XLM appears to be state of the art."

With the critics so lavish in their praise of the XLM, there's hardly any necessity to add anything. Far better to let the experts continue to speak for us.

**Frequency response**
The CBS STR-100 test record showed less than ±1.5 dB variation up to 20,000 Hz. Stereo Review
Frequency response is within ±2 dB over the entire range. Audio
Frequency response is exceptionally flat. High Fidelity

**Tracking**
This is the only cartridge we have seen that is really capable of tracking almost all stereo discs at 0.4 grams. Stereo Review
The XLM went through the usual torture test at 0.4 grams (some top models require more than a gram). High Fidelity
The XLM is capable of reproducing anything found on a phonograph record. Audio

**Distortion**
Distortion readings are almost without exception better than those for any other model we've tested. High Fidelity

The XLM has remarkably low distortion in comparison with others. Audio
At 0.6 grams the distortion was low (under 1.5 percent). Stereo Review

**Hum and noise**
The XLM could be instrumental in lowering the input noise from the first stage of a modern transistor amplifier. Audio
The cartridge had very good shielding against induced hum. Stereo Review

**Price**
This would be a very hard cartridge to surpass at any price. Stereo Review
We found it impossible to attribute superior sound to costlier competing models. High Fidelity
Priced as it is, it is a real bargain in cartridges. Audio

The Pritchard *High Definition* ADC-XLM $50.
Professional Styling in
Dokorder Reversing Deck


Comment: In designing the 9100, Dokorder obviously has in mind the technological appeal of the big studio recorders and has sought to bring some of their properties into the home. The physical appearance of the unit—with the transport below and angled slightly downward, and the electronics above and to the rear—immediately suggests some studio equipment; and the multiplicity of switches, knobs, buttons, meters, tension arms, and whatnot further suggests (correctly, as it turns out) that the unit has some special technical features that one doesn’t usually find in home equipment. Yet it is an automatic-reverse machine and one that will record as well as play in either direction: convenience features that assert the unit’s basic identity as a home unit.

Let’s begin at the front of the transport. At the left are three toggle switches: AC power, tape tension, and fast sensor. The tension switch adjusts for either normal or thin (double-play or triple-play) tapes. The fast sensor is used in conjunction with the automatic-reverse modes, which require metallic foil cueing strips on the tape to trigger reversing action. When an automatic mode is chosen and the fast sensor is turned on, the tape will fast-wind only as far as a foil cue strip. Then the transport will stop and back up beyond the foil, and commence playback in the opposite direction. This device makes it possible to wind quickly to the end of Side 1 on the tape and begin playback with Side 2; but take care not to wind too fast or the end of the tape may be through the gate before the unit has a chance to reverse.

Next is a three-position slide switch that controls automatic reversing: off, cut-and-back only, and continuous play. Then comes a spring-loaded pushbutton switch to activate a built-in demagnetizer for the playback heads plus its own pilot light. (Record heads and of course erase heads tend to be self-degaussing. Dokorder recommends, however, that the record head be demagnetized occasionally with an external degauser.) To its right are two pushbutton switches for speed change and the pause control. The speed-change switch is marked in terms of metric speed designations: 19 (cm/sec., or 7 1/2 ips) and 9.5 (cm/sec., or 3 3/4 ips). In using the pause we found that its action was good toward the center of the reel, though near the reel’s end it tended to “bounce” somewhat, producing momentary unsteadiness of tape motion.

At the extreme right are the solenoid pushbutton controls. In the first group are those for fast-forward and rewind (or fast-reverse, since this is a bidirectional machine). In the second are buttons for forward, reverse, and stop, plus a record-interlock button. In changing direction, whether automatically or from activation of these manual controls, the transport mutes automatically for about 3 seconds, preventing any audible wow as it stops and then gathers speed in the opposite direction.

Behind these controls is the head assembly. A latch on the right end releases the front section of the head cover, which pivots forward to provide a half-inch opening for easy tape threading. And tape threading is so
easy on the 9100 that it literally can be accomplished with one hand. The opening in the head cover also provides access for cleaning or other maintenance. Inside the cover are six heads: two each for erase, recording, and playback—one set for each direction of tape travel. In the center, between the two playback heads, is the pinch roller, which is supported top and bottom by a mount that slides toward the back of the transport to engage the capstan. The design makes no provision for the physical editing of tapes.

The only other control on the transport is the "memory" switch next to the turns counter at the back center. This is the first such memory device we have encountered on an open-reel deck, and it is comparable to the physical editing of tapes.

In the center, between the two playback heads, is the gage that slides toward the back of the transport to engage roller, which is supported top and bottom by a mount that slides toward the back of the transport to engage the capstan. The design makes no provision for the physical editing of tapes.

The electronics unit is divided into two sections. At the left of the upper section is the bias-control panel. Its concentric knobs set bias current independently for each channel; the outer ring (right channel) has a detent at the center “normal” position (factory-set for Scotch 150 tape with the tape selector switch—which we will come to in a moment—in its normal position). Below these knobs are on and off switches for a built-in oscillator. To set up the recorder for a tape of unknown properties you switch on this oscillator and record its signal, monitoring the tape's output levels on the meters; when the bias control is set to produce a maximum reading on the meters the unit is matched to the tape, according to the manual. Below the bias-control panel are phone jacks for the mike inputs and a stereo phone jack for headphone monitoring.

Next come the two meters, the left channel's in the upper part of the panel and the right channel's below it; then, similarly placed, come the recording switches and recording pilot lights for each channel. Neither channel will record until these switches are turned on (and then only if the recording button on the solenoid control panel is pressed as well). The pilot lights stay lit to warn you when one or both channels are switched to record, whether you are actually recording or not. The system therefore represents a sort of double interlock (comparable to the switching on some Teac decks, for example) and one that makes mono and sound-on-sound setups easy to manage without a complex (and fairly costly) multipurpose mode switch.

Continuing along the top section of the electronics panel, we come to the dual line-input level control, with separate elements for each channel. Then come three switches: tape select (normal/special), monitor (source/tape), and secondary input selector (mike/phone). When the tape selector is switched to "special," bias is raised (by about 30 per cent, according to the manual) to accommodate low-noise tapes. In this position (and with the bias control set at normal) it is optimized for Scotch 203, and all testing was done with this tape. Finally there is the dual output level control.

Below these controls are a similar-looking group with different functions. First is the dual level control for the mike or phono input. This control—together with the line input control immediately above it and the secondary input selector—allows the line input to be mixed with either mike or disc. The three switches in the lower section are interlocked and select normal mode, sound-on-sound, or tape echo. At the right is a dual level control used in either sound-on-sound or tape echo.

At the back of the electronics section are standard phono-type jacks, in pairs, for line input, line output, monitor output (similar to the line output, but intended for an accessory monitor unit), and phono (magnetic pickup) input. In addition there is a DIN input/output jack and a binding-post ground-lead terminal. On the back of the transport section is a special connector for the Model RC-91 accessory remote-control unit (which we did not test) and a fuseholder.

The tests at CBS Labs showed the 9100 to be average to good for a home deck. Some of the more attractive measurements included the absolute speed consistency with varying line voltages and the better-than-average distortion at the 3½ ips speed—which curiously proved to be better than at 7½ over most of the frequency range. The 9100's many unusual features, plus its styling, make it a great deal of fun to work with. Its reversing system works very smoothly. If you are recording, the mere touch on the button for the opposite direction of tape travel (preferably during a brief pause in the program material) will change direction and give you a continuous recording. No model we've tested makes this process more fuss-free.

**Dokorder 9100 Additional Data**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy (7½ ips)</td>
<td>1.2% fast at 105, 120 &amp; 127 VAC</td>
</tr>
<tr>
<td>Speed accuracy (3½ ips)</td>
<td>1.0% fast at 105, 120 &amp; 127 VAC</td>
</tr>
<tr>
<td>Wow and flutter (ANSI weighted) (7½ ips)</td>
<td>playback: 0.04%</td>
</tr>
<tr>
<td></td>
<td>forward record: 0.06%</td>
</tr>
<tr>
<td></td>
<td>reverse record: 0.07%</td>
</tr>
<tr>
<td></td>
<td>(3½ ips)</td>
</tr>
<tr>
<td></td>
<td>playback: 0.09%</td>
</tr>
<tr>
<td></td>
<td>forward record: 0.15%</td>
</tr>
<tr>
<td></td>
<td>reverse record: 0.15%</td>
</tr>
<tr>
<td>Rewind time, 7-in. 1,800-ft. reel, min.</td>
<td>33 sec.</td>
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<tr>
<td>Fast-forward time, same reel, min.</td>
<td>32 sec.</td>
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<tr>
<td>S/N ratio (ref. 0 VU)</td>
<td>playback: L ch: 56 dB</td>
</tr>
<tr>
<td></td>
<td>record/playback: L ch: 43 dB</td>
</tr>
<tr>
<td>Crosstalk (at 400 Hz)</td>
<td>record left: 51.5 dB</td>
</tr>
<tr>
<td></td>
<td>playback right: 49.5 dB</td>
</tr>
<tr>
<td>Sensitivity (for 0-VU recording level)</td>
<td>line input: L ch: 108 mV</td>
</tr>
<tr>
<td></td>
<td>mike input: L ch: 0.53 mV</td>
</tr>
<tr>
<td></td>
<td>phono input: L ch: 2.5 mV</td>
</tr>
<tr>
<td>Meter action (ref. NAB 0 VU)</td>
<td>L ch: exact</td>
</tr>
<tr>
<td>IM distortion (record/playback, -10 VU)</td>
<td>L ch: 3.5%</td>
</tr>
<tr>
<td></td>
<td>L ch: 3.9%</td>
</tr>
<tr>
<td>Maximum output (line, 0 VU)</td>
<td>L ch: 800 mV</td>
</tr>
<tr>
<td></td>
<td>R ch: 825 mV</td>
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</tbody>
</table>
New Movement Lends
Ortofon High Output


Comment: Over the years the name of Ortofon has been associated with the finest in phono cartridges; Ortofons have long been among the favored choices of professionals and serious discophiles alike and the company was among the pioneers of the elliptical stylus. In the past, however, using an Ortofon took some doing inasmuch as the pickup's signal-generating element—a moving coil which provided a very low output—required a voltage boost before it could be fed to a normal preamp input. To provide this boost, Ortofon pickups evolved through several design modifications. Originally the Ortofon was supplied with tiny step-up transformers that were built right into the (somewhat bulky) cartridge body. Then the transformers were offered as part of the signal cable between pickup and preamp. This approach suited the pickup for a wider variety of tone arms and also conformed to the growing design trend among stereo pickups toward very low mass. A third stage in this evolution was the replacement of the transformers by a solid-state "pre-preamp" (the Martin), which was designed to further refine the performance by offering the smoother, phase-shift-free response of a solid-state circuit as compared to the action of the transformers.

The latest Ortofon, the subject of this report, solves the low-signal output problem in a radical way—by forsaking the old moving-coil design in favor of a new movement called VMS (variable magnetic shunt) on which the company has a U.S. patent. Briefly, it employs a moving stylus cantilever attached to an armature (a thin-wall tube with very low mass—on the order of 0.5 milligram) that oscillates in a magnetic field as dictated by the stylus' movement in tracing a record groove. The oscillations vary the flux through fixed coils, which supply the output signals. The cantilever is relatively short and is designed to retract at unduly high vertical tracking forces, a feature that means the pickup must be used in high-quality, low-mass arms and which also obviates the danger of damage or of premature "cantilever fatigue." The pickup is well shielded and is immune to attraction to a metal turntable. It is fitted with a plastic guard that you may swing over the stylus when not in use, and in the cartridge box you'll find a small stylus-cleaning brush. Performance specifications for the
spherical and elliptical models are identical, and the stylus may be replaced readily by the owner. The stylus is a "naked diamond" which is to say the entire stylus is made of diamond rather than only its tip. The elliptical, under examination at CBS Labs, proved to have excellent geometry and measured 0.3 by 0.7 mils. The entire pickup weighs only 5 grams and is designed for a vertical tracking force range of 0.75 to 1.5 grams, with 1 gram as the specified optimum setting. The lab found it could track the torture-test bands of CBS test record STR 120 at a VTF as low as 0.45 gram; the remaining performance tests and our own listening tests were made at 1 gram.

Output voltage was measured (at normal recorded velocity) as 4.0 mV and 3.7 mV for left and right channels respectively, which are average-high values for magnetic pickups and well suited for the normal phono preamp inputs on today's stereo gear. Harmonic distortion runs about average for high-quality pickups; IM distortion is distinctly below average in both lateral and vertical planes. The Ortofon's vertical angle was measured at 20 degrees. Its vertical compliance was ample at 22 ($x_{10}^{14}$ cm/dyne); lateral compliance was higher at 40. Frequency response on either channel is virtually a straight line across most of the audio band; the right channel is exemplary at $\pm 2$ dB from 20 Hz to 20 kHz, and the left channel shows a peak of 4 dB just at the top end of the audio band. Both channels are excellently balanced. Stereo channel separation averages about 22.5 dB across the spectrum, lessening somewhat only at about 15 kHz. Square-wave tests showed one cycle of ringing, which became quickly damped, very fast rise time, and very good square-like shape.

In listening to the Ortofon we could hear no specific "sound" associated with the cartridge; rather it is a very faithful translator of whatever is on the record. It provides reproduction that is clean, smooth, effortless, and nicely "open." On varied instrumental and vocal fare (for instance "A Baroque Festival"—Nonesuch H7-12) it handled all the transients and tonal subtleties with remarkable definition. It also took in stride big orchestral material like Tilson Thomas' new The Rite of Spring, (DG 2530 252), a real sonic blockbuster with enormous tonal and dynamic demands. Throughout, the stereo image remained firm and well defined. All told, the new Ortofon is good news for serious discophiles who, in the past, may have been put off by the heavier weight and lower signal of the older Ortofons.

CIRCLE 145 ON READER-SERVICE CARD

A Fine Speaker from Pioneer


Comment: The R700 is the top of the three models in the recently introduced R series. While all are of approximately bookshelf size, the R700 uses cellular horns for both midrange and highs, oriented for vertical positioning of the enclosure. (The R500 and R300 have a circular horn-type tweeter that presumably will sound the same no matter how the speakers are oriented.) The front panel is divided into two sections. The upper portion, with a black grille cloth, hides the midrange and tweeter, plus the opening for the woofer's bass-reflex duct; the lower portion, in brown, hides the woofer.

On the back is a connection panel using color-coded (white and blue, the latter being designated as the hot terminal) spring-loaded clips. Also on this panel are rotary controls for midrange and high balance, both with marked "normal" positions. The high control has little audible influence on performance; the lab measured its effect as extending from about 5 kHz upward, with a total spread between minimum and maximum settings of about 4 dB except in the extreme top (around 15 kHz),
where the maximum position seemed to introduce some narrow dips. The midrange control similarly produced only moderate alteration over most of its rotation range. As it approaches minimum, however, it begins to take a big bite out of everything above around 800 Hz. At the minimum setting the results are unlistenably bassy. We tended to prefer both controls in their normal positions.

In listening to pure tones we found the bass to be unusually clean and well defined to below 30 Hz—noticeably better in our listening room in this respect than the curves (made in an anechoic chamber) would suggest. At the upper end we also noticed some differences between the listening room and the anechoic-chamber results. On axis, tones as low as 1 kHz sounded a bit louder than they did at even 45 degrees off axis. The difference was not great, but it increased with frequency to about 10 kHz, where beaming might be considered moderate or fairly high. Above this frequency, however, beaming drops remarkably; at 15 kHz the test tone seemed almost as loud 90 degrees off axis as it did on axis. This reduction in beaming at the top end is not as evident in the measured curves, though it can be seen.

Being basically a bass-reflex design, the R700 is much more efficient than the typical (acoustic-suspension) two-cubic-footer. It produced the standard test level (94 dB at 1 meter on axis with broadband noise from 200 to 6,000 Hz) at only 1.4 watts. And although Pioneer rates it for a maximum input power of 70 watts, the unit handled steady tones to 100 watts and pulsed tones to 178.5 watts (average) before distorting excessively. These figures indicate not only high efficiency, but wide dynamic range as well. Any good amplifier producing from 10 to 50 watts per channel continuous power into 8 ohms should work fine with these speakers in almost any normal room.

Impedance measures quite close to Pioneer's 8-ohm rating. Following the normal rise at bass resonance, the impedance drops to a minimum (the rating point) of 7 ohms at a little above 100 Hz; as frequency rises, the impedance returns to a little over 8 ohms and remains there to beyond 15 kHz, where it dips slightly. Even in the extreme bass (below 30 Hz) impedance never gets much lower than the 7-ohm rating. You may expect the R700 to work well in multiple-speaker hookups wired for 8 ohms.

In listening to musical material, the first thing we noticed about the R700 was its openness. Individual sounds seem particularly alive and well differentiated; and, far from sounding as though the music emanates from somewhere within the enclosure (as it can in many speakers), the impression of depth and space seems to move the music out in front of the grille cloth and into the room. Also noticeable by comparison to some other speakers of comparable price is the avoidance of false brightness in the midrange. (Pioneer claims to have reduced second-harmonic distortion in its midrange driver and tweeter through special design techniques, a factor that would in fact have such a result.)

The R700 did a fine job with any program material we fed to it. While the openness of sound was welcome in dense orchestral material, we found it even more appealing in thinner textures (chamber music for example) and in close-miked groups (notably some recordings of modern jazz), where individual instruments stand apart with striking realism. This factor, coupled to the generally clean, smooth, honest, wide-range performance of the R700, puts it unquestionably among the more attractive speakers in its class.

### Pioneer CS-R700 Speaker

<table>
<thead>
<tr>
<th>Output Level (dB)</th>
<th>80 Hz % 2nd</th>
<th>80 Hz % 3rd</th>
<th>300 Hz % 2nd</th>
<th>300 Hz % 3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>0.23</td>
<td>0.30</td>
<td>0.40</td>
<td>0.40</td>
</tr>
<tr>
<td>75</td>
<td>0.20</td>
<td>0.27</td>
<td>0.28</td>
<td>0.38</td>
</tr>
<tr>
<td>80</td>
<td>0.21</td>
<td>0.25</td>
<td>0.24</td>
<td>0.38</td>
</tr>
<tr>
<td>85</td>
<td>0.26</td>
<td>0.25</td>
<td>0.24</td>
<td>0.40</td>
</tr>
<tr>
<td>90</td>
<td>0.40</td>
<td>0.24</td>
<td>0.27</td>
<td>0.50</td>
</tr>
<tr>
<td>95</td>
<td>0.63</td>
<td>0.24</td>
<td>0.38</td>
<td>0.58</td>
</tr>
<tr>
<td>100</td>
<td>1.2</td>
<td>0.47</td>
<td>0.64</td>
<td>0.60</td>
</tr>
<tr>
<td>105</td>
<td>1.1</td>
<td>0.72</td>
<td>1.1</td>
<td>1.3</td>
</tr>
</tbody>
</table>

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

### REPORTS IN PROGRESS

Sony TC-161SD cassette deck
Dynaco A-10 loudspeaker system
Philips GA-212 turntable
Dual Updates the 1219 Changer


Comment. The new Dual 1229 should have a familiar look to most readers. It takes one step farther the progressive improvements that made top Dual models among the most popular turntables in component systems for the better part of a decade, to judge by readers' letters. This last step is not a big one, but it further enhances an already desirable product.

That product, the 1219, was reviewed in our January 1970 issue; and since United Audio says that the basic drive system and most of the controls have not been changed, we have not repeated full lab measurements.

While we have measured some slight improvements on subsequent models (where those models used the same construction and features, making performance comparable), these variations are no greater than one might expect between samples of a given production run; and still later models have in some cases repeated the findings for the 1219. Those findings may be summarized as follows: speed error and wow, very low to unmeasurably low (depending on model and vintage); rumble, good; stylus-force adjustment inaccuracy, negligible; antiskating force, very close to theoretically ideal values; arm friction, negligible; force required to trip the changer mechanism, very low. The three drive speeds remain 33, 45, and 78 rpm.

At first glance you may see no difference between the 1219 and the 1229. The speed control, with its vernier knob, are at the left front, levers for triggering automatic action and setting record diameter (to control the set-down point) are at the right front. The most obvious change is the addition of the built-in illuminated strobe system for 33 and 45 rpm (78 is not included), visible as a round "window" in the top plate to the left of the automatic-action lever. The window is not flat glass, but a prism that can be rotated to change the viewing angle; in one position the strobe can be sighted from directly above the unit, but when it is rotated through 180 degrees the strobe becomes visible from a point in front of it. This can be handy if you plan to mount the 1229 either in a well (where it must be viewed from overhead) or in shelving (where it cannot be). What you see through the window are markings on the underside of the platter, illuminated by a strobe bulb and reflected through a mirror system beneath the platter.

The controls at the arm's pivot assembly retain all the features of the 1219: the tracking-force dial at the pivot, the lever for adjusting vertical tracking angle at its base, and the antiskating dial next to the lever. The second improvement in the 1229 is almost hidden in these controls: the calibration to tenths of grams in the tracking-force dial. Had we not measured accuracy of 0.1 gram or better in this control in past Duails, such fine calibration might seem a bit presumptuous; some tracking force adjustments are accurate only within a quartergram or so. Particularly in using high-compliance cartridges with narrow elliptical stylus—which put a premium on optimum tracking-force settings—this improvement is both welcome and justified.

Aside from some styling touches and the platter (a 12-inch, 7-pound, dynamically-balanced casting of non-magnetic alloy with an antistatic mat), the 1229 can be described in the same terms as other Duails presently in the line. It will play records manually with a stub spindle or with its 45-spindle adapter, in which mode the motor turns on automatically when the arm is moved over the platter. It will allow automatic start and stop (plus automatic arm return) whether records are being played singly or stacked. It will operate as a changer with the automatic spindle, which also can be used to repeat a single record continuously by placing the 45-rpm spindle adapter on top of the automatic-play spindle. All three spindles, plus a clip-in cartridge mount, are supplied with the unit, of course.

The improvements incorporated into the new model seem minor, and to the casual music listener they are not in fact particularly important. (For such a user, Dual—and other companies—make less elaborate models.) If you want the best that a changer can give—and today it goes almost without saying that that's a great deal—they are significant, however, and we welcome them.
Superscope's "Halfway House" Components


Comment: The Superscope budget line appears to be one result of the company's acquisition of a fifty per cent interest in Standard Radio of Japan—the factory in which Superscope has been building some Marantz products for some time. The R-250, though costing under $200, is actually the line's top receiver model—a fact that may be taken as confirmation of Superscope's announced intention of designing this line to bridge the area between mass-market products and the better components.

On the front panel, below the tuning dial and signal-strength meter, are a speaker/power switch (AC off, main speakers, phones only, remote speakers, all speakers), bass and treble controls, a high-filter switch, a loudness control (which has loudness compensation only at low output and acts as a straight volume control over most of its operating range—a clever compromise), balance control, switches for tape monitor and FM muting, selector (AM, mono FM, stereo FM, phono, aux), and tuning knob. At the lower left corner of the front panel is a stereo headphone jack, which is live at all times. On the back panel are standard jacks for magnetic phono, aux, tape monitor, and tape recording; a DIN input/output jack for tape recording; screw terminals for 300-ohm and 75-ohm FM antennas and AM antenna; a binding post for grounding associated equipment; spring-loaded clips for connecting the two pairs of loudspeakers; and a switched accessory AC outlet. A sensible catalogue and in view of the unit's price, rather generous.

The niche that Superscope seeks to fill with such a product is somewhat hard to define because we haven't had anything quite like it before. It is not to be taken as a true component by Superscope's own definition, yet it resembles other $200 budget receivers in many ways. It doesn't have any of the little cosmetic flourishes by which component makers in the past have all too often tried to convince us of the product's true component status or to draw our attention away from borderline or even substandard performance characteristics. Nor do the R-250 have the blatantly substandard (from the component point of view) characteristics that are typical of the "modules"—what we would define as fancy table radios without speakers masquerading as components. The Superscope line does indeed fail somewhere in between, and in this top model it comes far closer to component standards than to those vague truisms that serve for standards among the modules.

The amplifier section—the workhorse of the unit, and therefore a section in which good performance is important—comes particularly close to the component idea. At a fairly honest 10 watts per channel its output must be considered moderate to low, but it has enough guts to drive a pair of efficient speakers in any normal room. When we say "fairly honest" we are referring to the fact that harmonic distortion ran above spec (and measurability) at full power and 20 Hz—which is, we should note, below the range of any normal program material. At other frequencies and at lower power levels the harmonic distortion was invariably below Superscope's respectable 0.9 per cent rating. IM distortion, sensitivity, noise, and square-wave tests all produced results within the pale of normal component standards, and decidedly better than what one would expect in a typical radio-turned-module.

Some of the tuner figures too are worthy of true components. 98-MHz mono sensitivity (2.0 microvolts), capture ratio (1.5 dB), selectivity (60 dB), and S/N ratio (68 dB), for example. The THD and IM distortion figures too

As this issue is being readied for press we have been informed by Superscope that a new top model (the R-350) will be added to the line in the near future and is expected to replace the R-250. The present model should, however, be available in stores through the spring.

Square-wave response

APRIL 1973
are pretty good, and separation—at better than 30 dB over most of the frequency range—is better than that of some fairly expensive receivers toward the frequency extremes. Frequency response has a peak toward the high end that we would not expect in a true component, however, and quieting, while good in mono, is not very spectacular in stereo. Since the stereo curve is a relatively new feature of our reports, introduced with the January issue, we can't yet say what typical or even respectable values might be, but 30-odd dB of quieting at high signal strengths is less than we would hope for.

All this adds up to a unit that is not really designed for someone used to components—who will, among other things, complain of some restrictions in control flexibility. But it does strike us as an excellent alternative for the prospective buyer who knows he wants something better than the home entertainment products his local discount store is trying to push at him, but can't yet bring himself to shell out $300 or more for the alternative. In these terms we think the R-250 is a success. And Superscope is to be congratulated for using so much of its necessarily tight budget in such a product for performance and so little for mere frills.

CIRCLE 143 ON READER-SERVICE CARD

Superscope R-250 Receiver Additional Data

<table>
<thead>
<tr>
<th>Tuner Section</th>
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<tbody>
<tr>
<td>Capture ratio</td>
</tr>
<tr>
<td>Alternate-channel selectivity</td>
</tr>
<tr>
<td>S/N ratio</td>
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<tr>
<td>THD</td>
</tr>
<tr>
<td>80 Hz</td>
</tr>
<tr>
<td>1 kHz</td>
</tr>
<tr>
<td>10 kHz</td>
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<td>IM distortion</td>
</tr>
<tr>
<td>19-kHz pilot</td>
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<td>36-kHz subcarrier</td>
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<table>
<thead>
<tr>
<th>Amplifier Section</th>
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<tbody>
<tr>
<td>Damping factor</td>
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<td>aux</td>
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<tr>
<td>tape play</td>
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<td>RIAA equalization</td>
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<table>
<thead>
<tr>
<th>POWER OUTPUT DATA</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANNELS INDIVIDUALLY</td>
</tr>
<tr>
<td>Left at clipping: 10.8 watts for 0.40% THD</td>
</tr>
<tr>
<td>Right at clipping: 11.5 watts for 0.25% THD</td>
</tr>
<tr>
<td>CHANNELS SIMULTANEOUSLY</td>
</tr>
<tr>
<td>Left at clipping: 10.1 watts for 0.40% THD</td>
</tr>
<tr>
<td>Right at clipping: 10.1 watts for 0.14% THD</td>
</tr>
<tr>
<td>POWER BANDWIDTH (for 0.9% THD; 0 dB = 10 watts)</td>
</tr>
<tr>
<td>12 Hz to 50 kHz</td>
</tr>
<tr>
<td>FREQUENCY RESPONSE (for 1 watt output)</td>
</tr>
<tr>
<td>Left channel: +3 dB, 0.1 Hz to 38 kHz</td>
</tr>
<tr>
<td>Right channel: +1.5 dB, 0.1 Hz to 38 kHz</td>
</tr>
<tr>
<td>HARMONIC DISTORTION CURVES</td>
</tr>
<tr>
<td>10 WATTS OUTPUT</td>
</tr>
<tr>
<td>Left channel: &lt;0.75%, 40 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: &lt;0.60%, 40 Hz to 20 kHz</td>
</tr>
<tr>
<td>5 WATTS OUTPUT</td>
</tr>
<tr>
<td>Left channel: &lt;0.27%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: &lt;0.29%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>0.1 WATT OUTPUT</td>
</tr>
<tr>
<td>Left channel: &lt;0.55%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: &lt;0.70%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>INTERMODULATION CURVES</td>
</tr>
<tr>
<td>0.1 WATT OUTPUT</td>
</tr>
<tr>
<td>Left channel: &lt;0.9%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: &lt;0.9%, 20 Hz to 20 kHz</td>
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</tbody>
</table>

CIRCLE 143 ON READER-SERVICE CARD

High Fidelity Magazine
Manufacturers often talk and write about performance specifications, particularly their wide frequency range, as an indication of their equipment’s quality. But how does this relate to “listening quality”? Speaker manufacturers publish nearly identical specifications—but these are of interest only as theoretical abstractions, since no one can significantly relate them to “listening quality.”

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It’s tough to compare something in a class by itself.
Modern stereo equipment seems designed to play everything but 78s. But with proper adaptation, you can mine the gold in your antique discs.

How to Play Old Records on New Equipment

by George Blacker and Robert Long

Stereophiles (or Quadrophiles) though we may be, many of us owners of modern sound systems have a cache of antique recordings hidden away in a closet somewhere—or (God forbid) in a hot attic or a damp basement. On occasion the early LPs are dusted off and played with some success. The non-RIAA equalization may cause you to reach for the tone controls, but otherwise a mono LP generally will reproduce well with a stereo pickup and no further adjustment will be needed.

But 78s can sound just plain awful: tinny, squeaky, scratchy, boomy, muddy—almost any disparaging word in the hi-fi lexicon can be applied with some justice. Yet they need not sound that way. Those Caruso recordings that Aunt Millie treasured, the Lilli Lehmanns that we were told were “worth money,” even the Paul Whitemans that we picked up in a sentimental moment at a charity bazaar all contain sounds that are not only interesting but can be surprisingly good if one knows how to extract them from the grooves. True, many 78s have been transferred to LP—as late-night television commercials for albums by Tommy Dorsey, Rosemary Clooney, etc., make clear—but many have not. Yet transfers of both popular and classical 78s often have been so botched by excessive filtering, phony stereo, inept editing, or incorrect playback speeds that the originals can sound like completely different recordings.

On superficial inspection, however, the newest stereo equipment seems to be designed to do everything well except play old 78s. That speed is omitted from some of the better manual turntables; and even though most changers still have it, stereo cartridges are for the most part designed to play only microgroove. Out of the multitude of good magnetic stereo cartridges available today, only a handful (some Shure and Pickering models, for example) offer a 2.7- or 3.0-mil replacement stylus for reproduction of 78s. “Reversible” or “universal” styli are available in ceramic cartridges for the cheaper players, but the all-purpose stylus (fortunately) is disappearing and the dual styli usually use a sapphire (rather than diamond) tip for 78s. Both are to be discouraged unless you don’t care what happens to the records. No current preamp we know of includes equalization settings for 78s. And these are only the basic problems of playing old records on modern equipment. (We’ll get to the finer points in due course.)

Collectors have adopted a variety of ways to get around the problems. One school of thought, most of whose adherents are English, holds that old records can be heard properly only on old phonographs—meaning acoustic phonographs for acoustic records of course. In our opinion, this attitude is of benefit mostly to the antiques dealers who find in such people a ready market for wheezing clunkers, sold at ridiculously inflated prices. A machine that offered indifferent value at $100 or so in the Twenties may now fetch that much or more for the purchaser to ruin records on. When you stop to think that stylus forces on those models were apt to be in fractions of a pound and compliance almost
nonexistent, it seems a miracle that any records of the past have survived in playable condition. And while it's true that the acoustic resonances of the reproducers may correct some of those in the recording equipment, chances are that an acoustic phonograph will compound—rather than ameliorate—the inadequacies of the recording.

According to Gennett Records—at one time an important disc producer—the usable response of its acoustic recording system ran from about 128 to 4,000 Hz, with pronounced peaks between 300 and 500 Hz; whereas its Electrobeam recording equipment was capable of fairly flat response between 16 and 20,000 Hz, peaking somewhat between 2,000 and 8,000 Hz, then dropping off, but continuing to respond past 15 kHz. Gennett made no claims regarding playback response, and of course we have no way of knowing how the company made its response measurements. Brunswick claimed that acoustic recording equipment responded reasonably well between 128 and 2,000 Hz, while the phonographs could reproduce frequencies between 250 and 4,000 Hz. (Their graphs claimed uniform response over the entire audio bandwidth [1]) for both recording and playback equipment of the electrical type.

Response curves published by independent authors of the period tend to confirm what your ears may already have led you to suspect in listening to antique records. The characteristics of the recording equipment varied considerably not only from label to label, but from time to time and from studio to studio. There really is no standard response curve for acoustic or early electric recordings, though it is possible to make some generalizations on the subject.

Not only did resonance effects introduce various types of honkiness into acoustic recordings (much as similar nonlinearities do in a poorly designed loudspeaker), but in both acoustic and early electrical discs they may be responsible for what is known as blasting, i.e., overloading, particularly at the resonant frequencies. In his book of reminiscences, The Music Goes Round, pioneer recording director Fred Gaisberg tells how Max Hampe, HMV's recording technician in Berlin, won the undying enmity of Frieda Hempel by trying to prevent blasting. Hampe bodily moved the diva toward and away from the horn, according to the requirements of the moment. The lady objected—strenuously.

All companies improved their discs as the years went by, of course. Severe resonances were commonplace in pre-1910 acoustics. While the response of discs cut in the early Twenties often was remarkably smooth. Early electrics of 1926 and 1927 often seem to represent a step backward in some respects; but soon the electrical response curves too were smoothed out.

During this entire period Edison's discs were sonically ahead of the competition. During 1909 Thomas Edison developed an acoustic cutter that offered vastly improved audio quality (on cylinders; his Diamond Discs were not to appear for about three more years). In their book From Tinfoil to Stereo, Oliver Read and Walter Welch attribute this improvement in performance to the use of viscous damping fluid on the diaphragm of the cutter. The damping appears to have flattened the upper resonance (probably in the vicinity of 3 kHz, which was the average upper limit of response for most acoustic recorders) and extended the effective frequency range much as the enclosure's loading does to the bass resonance of the woofer mounted within it. Edison cylinders released from 1910 on, and all the acoustic Diamond Discs, are obviously superior in fidelity to any of the lateral disc records of the same period. The fidelity of the Edison four-minute wax Amberol cylinders of the time was somewhat lost in surface noise; but the celluloid Blue Amberol cylinders released after 1912 were a major improvement.

All of Edison's cylinders and discs (except for some extremely rare discs made shortly before Thomas A. Edison, Inc. announced it was going out of the recording business at the end of 1929) were vertically cut by what is often called, appropriately, the hill-and-dale process; most other companies used lateral groove modulation following the lead of Emile Berliner's first discs of 1888. The lateral discs could be played by a standard phonograph of the mono-LP era equipped with the appropriate stylus; the hill-and-dale discs could not. A stereo cartridge makes it possible once again to reproduce the vertically cut discs on modern equipment, as we shall explain presently.

Given the continued availability of interesting old records, and a desire on the part of collectors and owners of stereo systems to play them to best advantage, let's now consider the requirements for doing so. Naturally, cost may be a limiting factor in determining how close to ideal the reproduction will be, but bear in mind, even through all equivocation, that a modest investment can produce eminently satisfactory reproduction from most of the older discs. Among the special considerations are:

1. Nonstandard groove dimensions.
2. Off-standard speeds.
3. The two different types of cut: vertical and lateral.
4. Off-standard diameters and groove layouts.
5. Variable spindle-hole dimensions and centering.

Matching Stylus to Groove

The width, depth, and shape of record grooves were not standardized as rigidly for 78s as they have...
The Labels Can Be as Interesting as the Discs

Record labels are fascinating in their variety and significance. Twelve samples are shown on the opposite page, five more on this month's cover.

The painting of Little Nipper and "His Master's Voice" legend did not appear on Gramophone Co. discs until 1909. The Chaliapin live-performance disc at right on cover is typical of the many HMV labels. "Recording angel" symbol on pre-1909 (so-called pre-dog) Gramophone (actually G&T) label (facing page) later was moved to back of single-faced discs—where it appeared in relief—then abandoned until EMI revived it in 1953 for Angel Records. The first Victor red-seal (celebrity-series) discs appeared in 1903.

The Labels Can Be as Interesting as the Discs

been for LPs, even among discs of the same type. Grooves could vary without causing much difficulty because the steel or thorn needles used in the phonographs of the acoustic and early electric periods were ground by the groove itself to conform to its shape and dimensions. Ideally, each steel needle was made to be used only once and replaced with each successive record. The relatively permanent diamond stylus of today is by contrast pretailored to a groove of known dimensions. The result is that the performance of modern "78" (nominally, 3-mil) stylus on old 78s tends to be rather variable, depending on groove contour. If the stylus fits, fine. If it doesn't, it's Katy bar the door! All too often, a 2.7-mil stylus that was ground to fit a V-shaped groove of the late electric discs encounters a groove that is shaped more like a U than a V and would best be played by a stylus with a tip radius of 3½ to 4 mils. In such unhappy cases, the tip of the stylus, instead of resting against the side walls about halfway down the groove, goes all the way to the bottom and wallows about like a small boat on a stormy sea. The reproduction is noisy, muddy, and in extreme cases virtually unlistenable. This phenomenon occurs most often, distressingly enough, in records that are early and therefore rare—true collectors' items.

As an obvious instance, at least two of the very rare QRS piano solo records of Earl Hines come into this category; frustrated collectors call them "bad pressings" and seek extra copies, hoping to find one that will play. It's not the pressings that are at fault, however; and use of the right stylus can make the "bad" pressing sound good. International Observatory Instruments (5401 Wakefield Drive, Nashville, Tenn. 37220) has developed and offers for sale a line of custom-ground styli that fit the Shure M-44 stereo cartridge. One model "corrects" most "bad" pressings: 101's "truncated" stylus. It resembles a standard 2.7-mil stylus but its tip is flattened at the bottom, lessening the chance of contact between the stylus tip and the irregular surface at the bottom of the groove. Moreover, it will perform more than adequately on a wide range of off-standard groove sizes and shapes, while still doing an excellent job on the latter-day V-groove 78s. We have used the truncated styli on records of all imaginable vintages, from 1896 Berliners to late-Fifties 78s, with consistently excellent results, though some special cases exist. (101 recently custom ground a special, broader, truncated stylus expressly for Columbia's short-lived Grand Opera Records of 1903.)

Some collectors prefer to use a different stylus for the latest 78s—particularly the superb British Decca fflr series and DG's Variable Microgrades of the late Forties and early Fifties. The wide frequency range of these recordings seems to demand a smaller tip radius if the highs are to be repro-
duced optimally, particularly in the inner grooves. The 2.5-mil styli produced for playing transcription discs often have been chosen for this purpose, but IOI recently has introduced an elliptical configuration (which we have not yet tried) specifically intended for the late (great) 78s.

While most vertical discs will reproduce well with a standard 3-mil stylus (IOI makes one model expressly for the Edison), the Pathés will not. Their “sapphire ball” cutter produced a relatively broad, shallow groove that must be matched with an appropriate playback stylus if results are to be acceptable. The larger cutter element (which might almost have been said to emboss, rather than cut, the record) limited high frequency response. But with the correct stylus (once again from IOI) the discs are worth hearing. This stylus also is appropriate for the few vertically cut Okeh discs you may find.

The Question of Speed

Recording speeds varied over a wide range in the acoustic era—that is, before 1925. The Berliners, pre-dog Victors, and Zonophones produced between the late Nineties and the early 1900s usually ran at about 70 rpm. Edison Diamond Discs were supposed to have been recorded at a uniform speed of 80 rpm—a fairly reliable speed for the reproduction of Columbias and most Pathé discs as well, though Pathé was in the habit of remastering its discs once a stamper wore out, so two pressings of the same recording may not be at quite the same speed. Victor often maintained speed near the nominal 78 rpm after about 1903, but occasional deviations from this standard are known to have occurred and many are closer to 76. Early etched-label (that is, with the labeling information incised into the disc surface, rather than printed on a paper label) vertical-cut Pathé discs often ran at 90 rpm, and Pathé even produced a 20-inch monster that was supposed to spin at between 120 and 130 rpm!

While the size and speed of this last group of Pathés (which are extremely rare) puts them beyond the range of the variable-speed turntables presently on the market, two brands will do a fine job with most other discs. Best known to stereo-system owners probably is the Swiss-made Lenco (available here through Benjamin Electronic Sound). The L-75 is the most elaborate variable-speed Lenco, though the same drive system is available in other models as well. In addition to a low-speed range for 16-rpm discs, it is continuously variable from below 33 to about 85 rpm. The top speed varies with the sample in use and can be readjusted internally to squeeze closer to the 90 rpm of the etched-label Pathés. Our sample makes it to beyond 90 rpm. The arms on the models we have used feature plug-in cartridge shells; that on the L-75 has antiskating—a distinct advantage in playing the peskier of the Pathés, which tend to mistrack even at very high settings. (About 4 grams or more of vertical tracking force may be required.)

The other choice is the Rek-O-Kut CVS-12, which may be easier to find through professional dealers than in consumer high fidelity stores. The speed range of the current version is 15 to 100 rpm. The turntable can be bought without a tone arm and is intended for custom mounting. The Lenco can be bought as an integral unit with a base and optional dust cover. (The Rek-O-Kut CVS-125 includes integral arm, base, and a QRK stereo cartridge.) You can use more than one arm with the Rek-O-Kut. If you want, you can accommodate records up to 16 inches in diameter, in case you want to play (and can find) broadcast transcriptions. (The Lenco L-75 will not handle them, though some earlier Lencos did.) If you choose an arm without antiskating you may have to go as high as 7 grams or more to track the most difficult Pathés, so check the adjustment range on the arm, keeping in mind that you may be able to solve the Pathé problem by adding an extra weight to the arm.

Lateral vs. Vertical

The 45-45 stereo cut in use today is a hybrid of lateral and vertical groove modulation. As we all know, a mono LP—which is cut laterally—will produce identical signals in both channels when played with a stereo cartridge. This also happens in playing a standard lateral 78 with a stereo cartridge, fitted with an appropriate stylus. If you switch from a laterally cut Victor disc to a vertical Edison, the stylus will fit the groove fairly well, but the altered direction of stylus motion will put one signal out of phase with respect to the other. You can simply cut off one signal and listen to the other, but the results will be relatively noisy. A better solution is to correct the phase relationship between channels.

The simplest method of doing this is by disconnecting one channel at the pickup and reconnecting it with the ground lead connected to the hot pin and vice versa. Be sure you pick the channel to which the case is not grounded (usually there is a small strap on the cartridge, connecting the outer case to one ground pin) or the hum picked up by the case will be fed into the audio, rather than being grounded out. A phase switch can also be added to one channel. (See the accompanying illustration.) We’ve seen some setups in which this switch is fitted into the cartridge shell, avoiding hum pickup with some shield systems but adding to the arm’s...
mass. Perhaps the best solution is to have one pickup, in its own shell, permanently connected out of phase for use only in playing vertically cut discs.

The Edison stylus, or a standard 78 model (nominal 3-mil), will play not only the most common of vertically cut discs (Edison, Gennett, Aeolian-Vocalion, Paramount, Majestic, Crescent), but one particularly esoteric type as well: the 45-degree cut introduced in 6- and 7-inch discs by the Emerson Phonograph Company in 1916. Originally an attempt to avoid infringement of the Victor-Columbia lateral-groove patent pool and to produce a disc that would reproduce equally well on lateral and on vertical players, the diagonal modulation scheme was abandoned in favor of lateral cutting after 1918, when the patents ran out. Most of the companies using the vertical groove did likewise at that time, though Pathé continued to issue vertically cut records into the electrical era and Edisons were exclusively vertical until 1929. If you have any of the 45-degree Emersons, you should find that they reproduce best by disconnecting one channel from the stereo cartridge. If they are to be reproduced from both channels of the stereo pickup, we have found that the lateral hookup gives somewhat better results than the vertical.

**Record Dimensions and the Changer**

For playing most electrical recordings (that is, discs made no earlier than 1925), a changer will do an acceptable or even an excellent job once it is fitted with a 3-mil stylus. Unfortunately many of the most historically interesting records can pose problems on some changers even when they are used manually.

Nonstandard record sizes create one of these problems. Among the earliest records (and more recently among kiddie and promotional records, which have their own distinct but hardly deathless charms) small sizes abound. A 7-inch diameter is common; but you can find everything from the 5½-inch Little Wonder discs to the 11½-inch size that several European companies offered at one time, often with important singers. And you'll find that even many early Victor or Columbia pressings of common 12-inch sides are slightly larger than the 12-inch discs of later years, while some European pressings of the late Thirties and early Forties are slightly smaller. The differences are not great in this group, however; while they can foul changers if you try to play them automatically, they create no particular hazards if they are played manually on most equipment. Pathé's grossly oversize (14- and 20-inch) discs are well beyond the capabilities of standard changers of course.

There are some related problems caused by the way some early discs were cut or pressed. Early single-sided HMVs (or G&Ts—so called because the Gramophone & Typewriter Company label preceded the "His Master's Voice" label on which the Gramophone Company, as it finally was called, settled) have a ridge running around the record between the outer edge and the beginning of the recording. If the stylus alights inside this ridge, all is well; if it does not, the record will not play and the stylus may fall off its outer edge.

Some discs are characterized as center-start, meaning that the stylus must be set down near the label and will move outwards as the disc plays. This recording system has the advantage that the loudest passages (which typically occur at the climax and finale of the music) tend to be toward the outer grooves, which can best handle the demands of the music. For this reason you will find it used in some European broadcast discs; the Swiss radio at one time made a practice of alternating outside-start and center-start sides to minimize the possibility of a sound change when beginning a new disc in continuous program material. In commercial discs, center-start is a characteristic of the early etched-label vertical-cut Patties, which can therefore be played only manually on a changer. Again, these discs were cut at about 90 rpm (well beyond the speed adjustment range of any changer we have encountered); the more common later vertical Pathés all have paper labels, are recorded at about 80 rpm, and start at the outside; the most common of all Pathés are the electrical lateral-cut discs, which were at 78 of course and pose no particular problems to the changer owner. While there appear to have been slight time lags in adopting some characteristics as Pathé moved from one type to another, examples of the resulting hybrids are extremely rare.

The cutting at the center of the disc can be onerous with some equipment, even if the outside diameter offers no problems. Some early discs—particularly the small-diameter discs—are cut so close to the label that any player whose automatic trip cannot be defeated will raise the arm before the disc is through. Some early acoustic 12-inchers, by contrast, have no run-out groove and are not cut close enough to the label to cause tripping. A greater problem sometimes is posed by the eccentric groove used on records of the Forties and Fifties to trip changers of the era, tracking at relatively high forces and equipped with relatively uncompliant styli. Many modern arm/cartridge combinations simply cannot follow the violent in-and-out motion of these grooves; they either skid back into the final inch or so of recorded grooves or end up playing the label. Neither is very good for either the stylus or the resale value of the record.

But to repeat: Of the dimensioning problems we have discussed so far, that caused by the eccentric groove is the only one that may regularly affect you in playing the bulk of commonly available old discs on a modern changer. That leaves a host of unique
discs documenting past performances: orchestral, operatic, chamber music, virtuoso soloist, jazz, folk, big band, novelty, ragtime, drama, comedy, musical show, choral, dance band, and just plain pops.

**The Spindle Hole**

The disc's center hole is one thing we think of as truly standardized; and for the most part it was. There are some intentionally oddball labels from the 1908-to-1919 era that used various large center-hole sizes, apparently designed so that once you had bought the bargain player you could purchase records only from its manufacturer—the old razor-and-blade ploy. We've never encountered any very interesting musical material on these records, but if you want to play them you can do so on a turntable that once again is parallel to the playing surface. Undersize spindle holes also can be corrected by carefully reaming them out with a rattrail file, but we wouldn't recommend the process on valuable discs.

There also are slight variations in spindle-hole sizes, even among “standard” records—and among standard players. We have tried a variety of records on two Lencos—one sold here by Bogen in the Fifties, the other a current model sold by Benjamin. All domestic 78s fit nicely on the new model but have some spindle play in the earlier one. Some Edisons bind or refuse to fit onto the new one; all fit well on the older one. A few European pressings (all of them apparently made in Germany after World War II) will not fit on the new model but will fit on the older one. Our solution was to make a disc out of thick corrugated cardboard to lift the unplayable disc above the short spindle on the new Lenco. If you have a removable rubber turntable mat, it should be placed between the cardboard and disc. The disc must then be centered carefully if it is not to wow in playing. Particularly with the Edisons (which were ¼-inch thick) this raises the playing surface considerably higher than that of the standard disc in the standard position. For optimum playback you might want to raise the tone arm (which can be done with the Lenco L-75) so that it once again is parallel to the playing surface. Undersize spindle holes also can be corrected by carefully reaming them out with a rattrail file, but we wouldn't recommend the process on valuable discs.

The cardboard disc also helps solve another problem. Many 78s were pressed (particularly in this country) from stampers that were imprecisely centered in the press, producing a wow in playback. Victor was the greatest offender in this respect. The spindle play in the older Lenco allows correction for slight eccentricity, but some discs are just too far off center. With the corrugated cardboard “elevator” they can be centered as precisely as you have the patience to manage.

**Electronics for Antiques**

So much for the mechanical considerations of playing old records. There still remains the question of equalization, which can mean two distinctly different things: the “curve”—de facto or intentional—to which the recording was made, and the correction of inherent sonic problems in specific recordings.

The RIAA equalization that has so conveniently standardized playback of all LPs made after the early Fifties does not match the recording characteristics of any 78s. They will tend to sound bass-heavy and muddy played through your stereo system unless you make use of your tone controls; usually a cut in bass, a boost in treble, and possibly the application of your high filter will give you listenable results.

If you plan to record your 78s you may want a different setup for two reasons: The tone controls and filters on most stereo equipment do not affect the feed to a recorder, and you will want best possible equalization if you are taking the trouble to make the recording in the first place. Otherwise you will have to readjust the tone controls each time you play the tape. We have used a Dynaco PAT-4 (though any good stereo preamp will do) for this purpose, taking the feed off the main outputs (rather than the recording outputs) and passing it through a further equalizer—about which, more in a moment. A more elegant alternative, if you can manage it, is to use one of the older preamps that include equalization positions for both European and American 78s. This option had just about disappeared from the market by the time stereo came along; you may have to resurrect or buy on the second-hand market one of the better preamps of the 1950s to get these controls. But there is considerable difference in equalization between European and American practice of the 78 era from the Thirties onwards, and better preamps with the two switch positions usually do a fine job of compensation.

Furthermore, these units often have various equalization options for early LPs using the now nonstandard Columbia, RCA, AES, London, and other equalization curves. Some of these records, while not technically antiques, are fast becoming collectors' items.

There are various multislider equalizers that can be used both to compensate for basic recording characteristics and to correct anomalies in the discs. The simplest have only a few sliders, dividing the frequency range into perhaps four or five segments: Metrotec, JVC (the SEA control system), and Olson Radio are among the companies offering separate units of this type. Some companies (notably Advent and Soundcraftsmen) offer more elaborate units that divide the frequency range by octaves, with a separate slider for each. Still others (Altec, with its AcousaVoicette, and Frazier, for examples) have units that divide the frequency range
How to Convert Your Stereo Pickup for Vertical Discs

The easiest method (top) is simply to interchange hot and ground leads in the channel to which the cartridge case is not grounded. The metallic collar around pin 1G on this pickup (a Shure M-44 fitted with the I01 truncated stylus) is the grounding strap. The switch (center) simplifies the process. Either of these methods can be used in conjunction with a left-plus-right mono switch on your amplifier or receiver. The lateral/vertical switch is best added at the point where the separate hot and ground wires used in most tone arms are connected to the shielded leads that run from the turntable to the preamp inputs. You should choose a similar location if you use the socket-and-plug system (bottom). We show an octal socket, but smaller multipin types can be adapted; just be sure you provide adequate hum shielding. Wiring of the plugs to fit such a socket is shown schematically, a separate plug being used for each circuit configuration. If you have a left-plus-right mono switch in your system you would need to wire up only the first two plugs. To change configuration you push the appropriate plug into the socket.
into even smaller segments. While this last approach might seem ideal in tuning out the narrow-band (or, to use the engineering term, high-Q) resonances of older acoustic recordings, the units are intended primarily for loudspeaker equalization and are pretty cumbersome and time-consuming for the present purpose. We have used the Advent extensively for old recordings and find it deft at solving some particular problems.

As an example of how it can be used and what kind of results you get, consider the case of Nunu Sanchioni. In 1930 she cut some duets from Rigoletto in the Milan studios of HMV with the aptly named baritone Apollo Granforte. Like some other sopranos of the period, she had a bright voice that was eminently unsuited to the early electrical cutters; her high notes fitted all too neatly into the cutters' high-frequency resonance, producing a sound like a buzz saw in full cry. By moving the sliders on the Advent you quickly find which one controls the band in which that resonance occurs; a hefty cut (about 10 dB) brings it under control. Then you find that there is useful information in the octave above, so a boost in this band (perhaps 6 dB—there is some interaction between adjacent controls, so some juggling of the sliders is in order) brings sparkle to the sound but emphasizes the surface noise. A cut at the top—or the application of a high-frequency filter elsewhere in the system—cuts back the crackle in the frequencies above those containing useful sound. Suddenly La Sanchioni re-emerges as a singer of some distinction without the pinched, nasal quality imposed by the cutterhead.

**What Kind of Setup Do You Want?**

All terribly complicated, confusing, and costly? Yes and no. If you want to play any and all old records that may ever come your way, you will need a system that is all three. But there is endless enjoyment to be had from the standard, lateral-cut discs of the electrical era, for which little more than a so-called 3-mil stylus (which may be available for your present cartridge) is necessary. And many of the discs that fall into this group represent a good investment as well.

While we hesitate to open the Pandora's box of old-disc prices, a great many discs that sold for a dollar or two in the Thirties and Forties—particularly those of major singers (Melchior, Ralf, and Roswaenge are among the many good examples) in their earlier years, or of singers who made relatively few records or attained only limited distribution because they did not achieve international stardom during their careers (Ina Souez, Koloman von Pataky, Felicie Huni-Mihacek, et al.) now cost around $10 and sometimes considerably more on the collectors' market. Unfortunately, most junk-shop operators know a collector or two who will snap up these items immediately when they appear, which they rarely do, so they're hard to find at flea-market prices. Nor are the real plums of the old-record market—test or custom pressings of technically unpublished recordings or unissued takes of the major singers—likely to show up here either. But prices on these rare items have been climbing steadily, and a "real" collector's item may be worth $25 and up today.

When you've paid that kind of price for a record you will want to make the most of it, and an appropriate system is needed. Even if you feel that antiquated sound is beneath your audio dignity, you'd be surprised at the fidelity the Edison company was able to fit into its grooves. Halfhearted collectors have yet to discover how easily a stereo system can be adapted to hill-and-dale recordings, and prices for the musically interesting items in the Edison and Pathé catalogues remain fairly reasonable for want of demand. And those catalogues contain some real gems, particularly for the opera collector. For example Pathé recorded the fresh-voiced and dramatic young Tito Schipa, while Edison best captured Claudia Muzio in her prime. (Beware of the musically uninteresting Edisons on the curio-shop market, however. We recently saw a batch of Edisons in atrocious condition and containing nothing more stimulating than a few accordion solos and "coon songs"—how times have changed!—at a New York Salvation Army shop for $3.00 apiece.)

In this respect, particularly, we have mentioned International Observatory Instruments many times in the course of this article. We do so not out of prejudice (though we can't help admiring the company's enterprising spirit for making available items that remain in the class of extreme esoterica for most music listeners), but because we have been unable to find any alternate source of comparable styli in this country. We're told that one British firm will mount custom-cut styli on cantilever assemblies provided by the customer, but most Americans won't go to such lengths to play old records. And while some (perhaps most?) phono cartridge manufacturers can under special conditions be cajoled into making custom styli for their cartridges, that service is not available to the public at large. (If you represent, say, a college library or a research organization you may meet with a warmer shoulder.)

So there it is. You can carry your interest in playing old recordings just about as far as you want. [George Blacker, for example, has built devices for playing cylinders—which requires far more enterprise than the simple playing of discs, however odd-ball—R.L.] And you can consider the matter as anything from a casual moment of sentiment to an obsessive antiquarianism. The most rewarding pursuit probably lies somewhere between: in direct access to the fascinating recordings of the past.
How to Tune Your Turntable to Antique Record Speeds

Cut out the strobe pattern above and mount it on cardboard, using a good quality mounting glue or, better, photographic dry mounting tissue. With a sharp knife or single-edged razor blade carefully cut out the small square at the center. It will provide best spindle fit if you cut just inside the lines and gently force it over the spindle, mashing (not tearing!) the cardboard.

Under good artificial lighting (fluorescent or similar sources produce a clearer strobe effect than incandescent bulbs) observe the relative motion of the various rings; the one that seems to stand still indicates the speed of rotation. Note that the standard 78-rpm (actually 78.26-rpm) ring is indicated by the wide red band. With the aid of the color-keyed speed index at the center of the disc, other speeds can be counted off—faster speeds toward the center, slower speeds toward the edge, in other words 82.76 rpm, between the gray and white bands in the key, will be found between the gray and white bands (toward the center from the wide red band) of the disc.

Assume 78.26 as the speed for all electric recordings, 76.59 for most acoustic Victors, 71.29 or thereabouts for very early Victors and HMVs, 80 for acoustic Columbias and most vertically cut discs. Particularly among early lateral-cut discs there are many variations and exceptions. The sound itself often will tell you when you have made the wrong assumption. Some collectors tune the recording to the pitch indicated in the score and then make a notation of the resulting speed; but vocal music often was transposed to accommodate the singer, making this technique problematic. Best aides are a good ear and an open mind.
THE GLORY OF THE VIOLIN. Joseph Wechsberg. Illus. Famed New Yorker author Wechsberg relates of his great love, the violin, and touches many bases. The great makers, the secrets of wood and varnish, the business of buying, selling (and cheating), the mysterious matter of tone, the noted virtuosos—all are dealt with in lively style. A fiddle fancier’s delight.

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Purity in Sound
The Classical

CLASSICAL UPSURGE? Well, yes. I suppose you could call it that—every record company that deals in the classics can definitely point to increased sales over the past year or so, and a few labels such as Philips and RCA (in very different ways and for very different reasons) have pulled themselves up by the bootstraps to an astonishing degree. But why? Has the country suddenly gone classic crazy? Was there in fact any crisis to begin with?

A couple of years ago, most publications that take note of recordings, HIGH FIDELITY included, would have nodded their collective heads with a sad affirmative to that last question. Not that sales were down significantly, but simply that as the industry grew, as the Beatles became a category unto themselves, and as more and more discs of all kinds passed over the counter, the percentage of the classical market fell to below 5%. "The kids aren't interested," ran the general cry; "the same old fogies who bought Beethoven twenty years ago are keeping it alive, but when they die off, forget it." This was the corporate thinking in the executive halls of CBS and RCA, seemingly more concerned with tidy profits from color TV than the relatively piddling income provided by Beethoven, and we all bought it. There is and most likely always will be a market for classical records; the problem in this country is that most people in the business have great difficulty in determining where the market is, who comprises it, and how to reach it. One good place to start—and all the recent symposiums on the so-called "classical crisis" never took the trouble to investigate what was happening here at the moment of truth—is the actual sale itself.

Classical records, like any minority commodity, is cultivated and kept alive by individuals bucking fads and hypes for something they passionately believe is not just worthwhile but vital. This is true not only in all the understaffed, underbudgeted classical departments of the companies themselves, but out there in Dealerland as well. Chatting with these dealers can be an eye-opening experience. Some, like Sam Goody or Ben Karol in New York, are canny business men who through sheer marketing know-how have parlayed their classical lines into lucrative ventures accounting for 30% of total sales. As Karol says, "That's a percentage I can't afford to overlook." Others, such as Marvin Saines who heads the nationwide Discount Records chain of about seventy stores, are essentially classical buffs themselves and bring a kind of personal missionary zeal to their operations. Although Discount hardly avoids the realities of selling records in America—the 30% ratio holds true for them too—the classics are given special attention and Saines requires store managers with a strong knowledge of classical music.

What all these people agree on is the fact that there is no "classical upsurge" as such—sales have always been increasing steadily, perhaps more heavily over the past year or two. The reasons given are various, but it seems pretty clear that the individual dealer, with an informed staff, has been largely responsible for discovering the classical market and devising methods to reach it. Rik Schoenberg, manager of Rose Records' principal store in downtown Chicago (and one of the many claimants to the title "The World's Largest Record Store"), has managed to build up classical sales over the past seventeen years from a meager 4% to the point where they evenly match the pop turnover. Schoenberg is, of course, principally interested in the classical line himself (his particular pet artist is the late French soprano Mado Robin—somehow he has managed to locate over a dozen of her hard-to-come-by LPs). Schoenberg strongly believes in cultivating the personal touch with his customers—an element in record selling that seems to have disappeared with the listening booth. Obviously a prospective classical buyer, especially a novice, appreciates helpful suggestions from a salesman who knows the product backwards and forwards and is sympathetic to a customer's particular need and tastes. (It is a scandal that few record stores have classically-knowledgeable sales personnel.) When the Zarathustra boom began after Stanley Kubrick's film 2001, Schoenberg not only sold thousands of discs of the Strauss tone poem (as did dozens of other record dealers

Peter Davis, former music editor of this magazine, is now recordings editor of The New York Times.
throughout the country), he also introduced many of these customers, most of whom had never bought a classical record before, to other discs of a similar nature. A great many of these new converts kept coming back for more—some of them have now branched out to the point where they are exploring music from Josquin through to Webern.

Anticipating trends—and helping to create them when the time is ripe—is part of the game. Schoenberg and other dealers in his area are at an especially good advantage since Chicago is probably the most lively musical city in the country today. WFMT-FM, unquestionably the nation's foremost classical FM station, not only provides down-the-line classical music exposure, but serves as a useful tool for the dealer who can buy time and promote recordings that he feels have a real potential. The current golden age of the Chicago Symphony assures that orchestra of high record sales and a general renaissance in symphonic music seems to be a by-product. When I visited the city, the Lyric Opera season had just begun and the opera albums of works in the company's repertoire were already enjoying a brisk sale. Another potent promotional ploy is the personal appearance of visiting artists—the promise of seeing an opera star at close hand brings an extraordinary number of people into record stores and instant exposure to a variety of well-displayed merchandise. Like most of the large record stores, Rose maintains a huge stock and tries to keep copies on hand of every available record, including an extensive selection of imports catering to the most esoteric tastes.

If variety and comprehensiveness are what the classical record buyer is looking for, then San Francisco represents some sort of paradise. More records are sold here per capita than anywhere else in the country and the choice is literally fantastic. Tower Records, together with Discount the leading chain here, offers not only a full line of classics, but in some cases both domestic and, for a dollar or so more, imported pressings of the same disc (this applies principally to the Angel label, the only major European-based company left that presses in this country). The new Tower store near Fisherman's Wharf is a typically Californian sight—a massive one-floor, city-block-wide structure, literally a supermarket of recordings. Outside the store front last fall there was a sprawling spread devoted to Joan Sutherland (who had just opened the opera season there in Norma)—painted replicas of three of her opera sets with an accompanying legend that proclaimed "The Voice of the Century." This is dealer promotion on a scale that one rarely sees back East.

In some cases, the "classical upsurge" may sim-

Rock killed the classics? Hardly. In fact, it trained a generation to listen to music. Now they're expanding their horizons.
ply mean that a previously ignored market has been tapped. For example, up until two years ago Atlanta had no full-line classical record store. Now there are three stores that carry not only full domestic lines, but imports as well, and Rich's, a leading department store that for years had virtually ignored the classics, has followed suit with a full line of classical recordings. Obviously there was a market there waiting to be served. The Atlanta experience has been repeated throughout the country—though in less dramatic fashion.

A total stock of classical records is absolutely essential if a dealer is to make money in this line—and, conversely, only large chain stores like Rose, Discount, King Karol, Goody, and others situated in densely populated areas can afford to keep large stocks on hand. If you walk into Stan's Music Shop in Shreveport, Louisiana, for instance, you will not find one classical disc—not even a "greatest hit" assemblage. Asking for Beethoven in a city of this size is tantamount to a request for moon rocks; if you happen to be one of the ten or so individuals in town with a taste for classical music, your only recourse is to make the three-hour drive to Dallas, the nearest classical oasis, or apply to a mail-order house or club. Obviously it doesn't pay for Stan to open a classical line for a mere handful of customers.

Only a setup such as Tower can go into classics so exhaustively—they may have just one copy of a certain classical record, but the chances are that there is someone in town who is dying to have it and will eventually arrive with cash in hand. "Either you go into classics all the way or not at all," states Mel Goldberg, who together with Gordon Ingler runs San Francisco's Discount operation which now boasts six stores in the Bay area. These two gentlemen are particularly vocal about the ills that beset the classical industry at the company source. Goldberg claims that those companies with classical lines have suffered badly from the desperate search for another Beatles phenomenon. Tons of money go into the promotion of worthless rock groups on the principle that if enough garbage is thrown against the wall, some of it will stick (true enough—look at RCA's Monkees and more recently Capitol's Grand Funk Railroad). One of the more popular myths of the record industry, and one that dies hard, is the notion that profits from popular sales sustain the losses from the manufacture of classical albums. Actually the two departments are generally run as separate entities and must support themselves. But of course if there should be a slump in the pop field, the whole label could go under lock, stock, and barrel (Capitol gave every indication of doing just that a couple of years ago).

A decade or so in the past CBS was willing to wink at Columbia Masterworks, operating at a loss, as a kind of prestige department. When Goddard Lieberson headed the label, such money-losing projects as the Schoenberg and Stravinsky series were valiantly fought for as important cultural contributions. Those days seem to be gone forever and the classics must pay for themselves or perish. RCA's classical department, after years of mismanagement, very nearly collapsed until Peter Munves took over. The Red Seal division may not be producing many new discs of great moment, but at least Munves' repackaging flair has kept the label
alive—presumably, now that there is some cash in the till. RCA will once again embark on a more creative course. But don’t count on it—one small classical label, a subsidiary of a large pop-oriented corporation, is making pots of money, most of which is not being ploughed back into classics but into promoting new pop ventures in hopes of hitting upon another million-seller rock group. This is a particularly ironic reversal of the pop-pays-for-classical thesis.

Goldberg and Ingler propose a novel theory about the new interest in classics among the younger (mid-twenties) generation. Having grown up on progressive rock (Beatles, Stones, Mothers, Grateful Dead), these youngsters have been trained to listen more actively than an earlier generation spawned on the passive Ginny Sims syndrome of pop pap that held sway in the Forties and early Fifties. Many young people have broadened their musical bases and are now receptive to the entire spectrum of classics from renaissance to avant-garde—“all we have to do is get it to them,” Goldberg says.

If one takes a hard look at today’s university record shops, this idea seems to be true. San Francisco is a big college town and students are among the most often-encountered customers. They know what they want, too, and it usually is not “Bach’s Greatest Hits.” This series, maintains Goldberg, is not reaching San Francisco’s youth market at all; its popularity is pretty well restricted to what he calls “the avenue market,” the casual over-forty buyer who simply wants a classical record around the house as a coffee-table item. In the Boston area, the major record outlet has become the Harvard Coop, which fifteen years ago did not carry records at all; the demand for albums—and classical accounts for at least 40% here—has increased considerably among college-age groups, and they invariably come in looking for a specific work performed by a specific artist.

In one respect the new sunny outlook for classics is clouded—the country’s major urban areas are well served but, as is abundantly clear from the Shreveport situation cited earlier, collectors who live outside the large cities have a distinct problem. A small record dealer cannot afford to stock a full line of classical records and in order to stay in business he must put all his money into the fast turnover that he gets from hot-item pop albums. Most of the big record chains have a thriving mail-order service to fill the rural vacuum; and because a great many sales are in this area, their classical percentage is greater than it ordinarily would be if distribution were more evenly centered to permit a customer in Copper Flat, Nevada to walk into his corner record store and buy the item in person.

Distribution has always been the thorn in the record business and a solution is as far away now as it has ever been. A couple of years ago HIGH FIDEL-

Peter Munves of RCA—the industry’s re-packaging genius has one of the most knowledgeable record minds in the business.

Tracey Sterne of Nonesuch—“the fight for quality may be seen on every record the company produces.”

Terry McEwen of London Records—“blends a superfan’s promotional flair with expertise in dealer/distribution problems.”
ny helped organize a record dealer service called FIND (for Full Inventory National Dealer), which consists of a warehouse in Terre Haute, Indiana and a pipeline to thousands of dealers. The warehouse stocks practically every available disc or tape, and if a participating dealer cannot supply a customer with a record from his stock, or distributor, he can order it from FIND. The percentage of classical orders to FIND, which after all supplies products to the country as a whole, is not the mythical 5%, but 18%. Remember, these are the recordings that customers could not find in their neighborhood stores. One only has to be in the same room with nervous classical representatives of the major record labels to sense futility. These people, after all, are in vulnerable positions within the hierarchy of their respective companies and a certain amount of suspicion, ego-tripping, and competitive wariness when dealing with one another is probably to be expected. The simple fact of the matter is that America, geographically and psychologically, is not geared for classical records, an elite stepchild of an industry that is dominated by a product (pop records) designed for mass distribution. One unfortunate American characteristic, brought home by the current ecological problems, is that we are a greedy nation—if something cannot pay for itself (i.e., make as much money as possible for its sponsors), then it is automatically Not a Good Thing. Classical records are not mass-market commodities and never will be: attempts to treat them as such have always failed and even RCA's current success in reaching a larger public via repackaging is a temporary expedient and ultimately a dead end. All of which brings me back to the point that the classical record today depends more and more on individuals willing to fight for it. This has always been true from Fred Gaisberg through Walter Legge to John Culshaw on the creative end right down to those lucky dealers in New York, Chicago, Boston, San Francisco, Dallas, or wherever.

Few record buyers are aware that the discs they purchase owe their very existence—for better or for worse—to the combined insight, personal taste, guesswork, and fighting instincts of the one man or woman who heads any particular classical department. Most of the classical records that find a spot on dealer shelves these days originate in Europe; the individual in the American offices of London, Philips, Angel, etc. acts as advisor at his company's international a & r meetings and then chooses from what is available to build up a line that he or she feels America's classical collectors will want in sufficient quality to make the release worthwhile. London Records, for instance, represents the persona of Terry McEwen, who blends a superfan's flair in promoting charismatic names, especially in opera, with a thorough knowledge of the labyrinthine dealer/distribution problems. A healthy advertising budget helps fortify a label's image, of course, and here American Philips is severely hampered by a lack of funds. Even so, M. Scott Mampe has managed, in a few years, to parlay Philips, once all but boycotted by collectors because of shoddy pressings, into one of the strongest classical lines in the country. Her fight for imported discs was a long and bloody one, but it paid off handsomely; Philips now unquestionably offers the best-pressed and packaged discs available today and last year's 50% increase in sales reflects classical customers' appreciation of a superior product as well as an interesting catalogue. (Never underestimate the classical customer: Miss Mampe had despaired of selling the five-disc Monteverdi madrigal set by Raymond Leppard in America; after a year of being pestered by critics and collectors she reluctantly gave in and found a best-seller on her hands.)

The picture is somewhat different at RCA and Columbia, our two domestic classical majors; both companies reflect the inimitable stamp of Peter Munves, who first initiated the repackaging principle at Columbia on a grand scale and then proceeded to turn the same trick for RCA. Munves' Louis B. Mayer exterior masks one of the most knowledgeable record minds in the business and a keen sense of history—he is an indefatigable collector of historical recordings. Whether Munves is willing, or whether company pressures will permit him, to throw his energies into a more creative direction is perhaps one of the most vital questions on the American classical record scene.

There are a few hardy American labels still producing classical records and surely one of the most important is Nonesuch, a one-woman affair supervised by Tracey Sterne (modestly listed as "co-ordinator" on the jacket liners): There is not one phase of production, from choice of repertoire to the liner notes, that does not passionately concern her and the fight for quality may be seen in every disc. Recorded garbage is not wanted at Nonesuch ("Switched-On Bach" was turned down by the label despite knowledge of its sales potential, and the financial success of this company proves that quality can pay provided someone has the vision and energy to work for it.

Classical records could use a few more Tracey Sternes—in fact, the whole future of the industry depends on such people. There is a growing market, and despite the scandalous omission of elementary music education in our schools today, young people do seem to be more interested. It is now up to the industry leaders in all phases of production, marketing, and communication to present a united front, take a hard look at the common problems, and find some workable solutions.

(For a discussion of a new effort to promote more widespread interest in classical music, see page 4.)
The Rock Group Spinoff

West, Bruce & Laing? Loggins and Messina?
What groups spawned these supergroups?

Imagine two thirds of Mountain united to one third of Cream. That's West, Bruce & Laing. Mountain bassist Felix Pappalardi had grown tired of the road. He wished only to record on Mountain. Lead guitarist Leslie West and Mountain drummer Corky Laing traveled to England and asked Cream’s former bass player Jack Bruce to join them on a European tour. They met in an English recording studio and jammed together on the Rolling Stones’ ‘Play With Fire.’ Delighted with the result, they announced that they were a brand-new band. It took only four days to book a six-week American tour and West, Bruce & Laing’s late fall appearance at New York’s Radio City Music Hall was an overnight sell-out.

On “Why Dontcha” W. B & L perform acoustic numbers and tackle a couple of slow blues cuts. But this group’s forte is hard rock and they come into their own on Why Dontcha and Shake Ma Thing, two overwhelming, volcanic, flowing, ferocious rockers that feature those fierce guitar duels between lead and bass that can only be described as rock music’s answer to forcible rape. Loud, primitive, repetitive? Yes, unless one looks a little deeper and sees the honest musicianship required to achieve these pulsating effects. West, Bruce & Laing have an authentic flamboyance that makes their music a formidable entity even if one does not find it appealing.

Obviously, each of these three blues-rockers carries his own share of the musical weight. Otherwise, conflicts would have emerged before they ever made their public debut. Still, the most eye-catching is Leslie West, whose 250 lbs. make him an unlikely superstar. West achieves his striking effects with the volume and/or the treble and bass controls of his instrument. West is fully aware of the...
dynamics that can be created through the use of crescendos and decrescendos. His phrasing may be sensitive but he can also instantly create roars of distortion without ever appearing to waste a note. An Oliver Hardy look-alike, he grew up in New York City, has played guitar since he was a small boy, and formed one of NYC's fabled local groups, the Vagrants, when he was in high school. The Vagrants, featuring Leslie's powerful guitar playing and his horrifying growl of a voice that can pierce the most dense electronic wall of sound, had four local single hits. They came to the attention of Felix Pappalardi who decided to record a new band that starred Leslie. That band was Mountain.

Twenty-five-year-old Corky Laing has played drums since he was fifteen. He uses his drums as if they were bongos, milking every possible effect out of them. Laing can play speedy successions of top rolls on his drums that make their skins sound tighter than almost any other rock drummer's. This gentle-faced percussionist was a member of another New York band, the Starlights—the name was later changed to Soul—and played at the legendary twist palace, the Peppermint Lounge. In 1969 Laing's latest band, Energy, was being recorded by Felix Pappalardi. When Pappalardi decided to create Mountain, he invited Corky to join friend Leslie in a band in which Pappalardi would eventually play bass.

The bass player who subsequently replaced Pappalardi was Jack Bruce, who had been recorded by Pappalardi when he was a member of Cream. Bruce’s career reads like a Who’s Who of British rock-and-roll. A thirty-year-old Scot, he has described his youth as “Gaelic mod.” When he was a teenager, he played in a band called Jim McHarg’s Scotstoun Jazz Band. It was this group’s sax genius Dick Heckstall-Smith who introduced Jack to bluesman Alexis Korner. Jack joined Korner’s group, which eventually gained Ginger Baker, Cream’s drummer. They toured for three tough years and Jack eventually left to join John Mayall’s Bluesbreakers. There seems to be no significant British musician who has not played with Mayall at one time or another, and it was here that Bruce played with England’s premier blues-rock guitarist, Eric Clapton, for the very first time. Bruce spent six weeks with Mayall and then left to join Manfred Mann, a much more lucrative outfit. The responsibility of a wife and baby had made him take this plunge but his need for greater musical creativity made him leap when Ginger Baker called to form a new band featuring Eric Clapton. Bruce, and himself.

That band was Cream. What can one say about its stunning virtuosity? There is currently available only one small cut on John Mayall’s “Looking Back” featuring a young Bruce playing with a young Clapton. No Manfred Mann/Brucе cuts are currently in release. But there is still plenty of Cream to be had and these records tell the whole story.

Bruce, Clapton, and Baker somehow found the format in which each could give individual performances of stunning versatility and musicianship and yet also work together smoothly. Their passion for the blues and their ability to interpret the blues within the rock context made them innovators. Their endless improvisations, so free and yet with so much subtle respect for form, earned them their classic reputations. They gave the blues an electric soul. Jack’s unforgettable compelling bass line in \textit{Sunshine of Your Love} would be contribution enough, but Bruce’s \textit{White Room} and \textit{Politician} are also classics.

After his Cream days came to an end, Bruce created two solo albums: \textit{Songs for a Tailor} and \textit{Harmony Row}.” He joined John McLaughlin, Dick Henstall-Smith, and Jon Hiseman for an instrumental album, \textit{Things We Like.” He helped score \textit{Escalator Over the Hill}, an avant-garde jazz opera by Carla Bley, and he played with the Tony Williams Lifetime group.

\textit{Things We Like} is not available in the United States and \textit{Songs for a Tailor} as well as three Cream LPs have been removed from current catalogues. Polydor, however, has recently released four attractive two-record sets: “Eric Clapton: At his Best”; “Ginger Baker: Best”; “Cream: Heavy Cream”; and “Jack Bruce: Best.” These LPs were re-recorded from tapes made available to Polydor by the Robert Stigwood Organization, managers of Cream, and do contain material from those deleted discs.

“Jack Bruce: Best” is an impressive sampler of the bassist’s musical accomplishments from 1968–71. Included are two classics from Bruce’s post-Cream solo album days: \textit{Theme for an Imaginary Western} and \textit{Ropeladder to the Moon}. Here Bruce, with songwriting partner Pete Brown, displays his gift for sumptuous melody and his bent for the kind of poetic lyric that miraculously just escapes pretentiousness. This set also includes \textit{Hekhh Blue}s, a typical post-Cream Bruce jam. The guitar lines are solid; the horns squawk and dance; the result is potent progressive jazz-rock which illustrates one of Bruce’s playing partners on the disc, John McLaughlin’s inspirations for his successful band.
the Mahavishnu Orchestra. Obviously, Jack Bruce has come to West, Bruce & Laing after a career packed with interesting variations.

The Loggins and Messina story is much more amusing than West, Bruce & Laing's. Theirs is a typical case of restless musicians continually on the move. Loggins and Messina's tale has a bit of movie magic about it.

Dan Messina, an alumnus of Buffalo Springfield and Poco (whom Messina also recorded) wanted to produce an unknown named Kenny Loggins. Loggins is a writer, guitarist, harmonica player, and vocalist. Messina wrote a few tunes with him and performed on the Loggins album which he was producing. The combination turned out to be extremely felicitous. Loggins became an instant superstar because of his association with Messina; Loggins and Messina became an instant supergroup.

Listening to their first two albums is proof that they deserve this instant acclaim. They write pungent melodies and crisp lyrics and have a distinctly fresh harmonic sound. In addition, Messina has arranged the back-up musicians in such a way that the music, rocked though it may be, still pays tribute to its country-and-western and folk-rock roots. On "Loggins with Messina" Good Friend contrasts Loggins' compelling vocal and powerful acoustic guitar performance against a beat that suggests good-timey rock-and-roll and a theme song for a real shoot-'em-up Western. Loggins and Messina's LP seems not to have a bad cut. Messina must certainly be glad he left Poco.

Poco is a Buffalo Springfield offshoot. Richie Furay and Dan Messina, original members of the Springfield, tried hard to capture the captivating country-rock feel of the Springfield. But they were sidetracked into attempting Latin rock: El Tono de Nadie, Regressa, a fifteen-minute selection on their second LP. "Poco," was a dismal failure. On stage, they found themselves relying on cheap theatrics to fill musical gaps.

After Messina left the group, for example, pedal steel guitarist Rusty Young would conclude his sets by pouring lighter fluid over his instrument. He would then set it on fire. Buffalo Springfield didn't do things like that. Along with the Byrds, this distinguished band worked hard at creating flowing harmonies and intelligent songs flavored with an authentic country feeling. Their song For What It's Worth is a true rock classic. Their musical rebirth in the music of Loggins and Messina is a pleasure to report. They also spawned two other young musician/composers, Stephen Stills and Neil Young.

Now, whatever has happened to Stills and Young?

**Discography**

**CREAM:**
- Heavy Cream. Polydor 3502 (two discs).
- Cream. Polydor 3502.
- Cream, Vol. II. Atco 7005; M 7005.
- Wheel of Fire. Atco 7006; M 7006.

**CREAM:**
- Live. Atco 33-326; M 326; M 5326.
- Live, Vol. II. Atco 7005; M 7005.
- Live, Vol. III. Atco 7006; M 7006.

**ESCALATOR OVER THE HILL:**
- Escalator Over The Hill. JCOA 3-LP EOTH.

**JIM MESSINA:**
- JIM MESSINA. Columbia KC 31478; CT 31478.

**LOGGINS AND MESSINA:**
- LOGGINS AND MESSINA. Columbia KC 31478; CT 31478.
- Loggins And Messina. Columbia KC 31478; CT 31478.

**JACK BRUCE:**
- BAKER, GINGER: Best. Polydor 3504 (two discs).
- Bruce, Jack: Best. Polydor 3505 (two discs).
- Bruce, Jack: Harmony Row. Atco 33-365; B 365; M 365.
- Cream: Best. Atco 33-291; M 291; M 5291.
- Cream: Disraeli Gears. Atco 33-232; M 232; M 5232.

**WINDFALL:**
- Windfall 5501; M 53501; M 55501, quadraphonic: Q-5 5501.
- Windfall 5502; M 55502.
- Windfall 5503; M 55503.
- Windfall 5504; M 55504.
- Windfall 5505; M 55505.

**WASHINGTON POST**

**A Supergroup**

**WEST, BRUCE & LAING:**
- Why Don'tcha. Columbia KC 31929; CT 31929.
- West, Bruce & Laing: Why Don'tcha. Columbia KC 31929; CT 31929.

**WEST, BRUCE & LAING:**
- Why Don'tcha. Columbia KC 31929; CT 31929.

**FIRST GREAT ROCK FESTIVALS OF THE SEVENTIES - ISLE OF WIGHT/ATLANTA:**
- First Great Rock Festivals of the Seventies - Isle of Wight/Atlanta. Columbia C3X 30805 (three disc set).

**MOUNTAIN:**
- Climbing. Windfall 4501; M 4501.
- Flowers of Evil. Windfall 5501; M 515501; quadraphonic: Q 8 7119-5501B.
- Nantucket Sleighride. Windfall 5500; M 515500.
- Road Goes Ever On. Windfall 5502; M 515502.
- Best. Windfall KC 32079.

**WEST, LESLIE:**
- Mountain. Windfall 8450; M 84500.

**WOODSTOCK TWO:**
- Woodstock Two. Cotillion 2-400.
Pierre Boulez invites you to join him in the center of Bartók's "Concerto for Orchestra."

With the help of Columbia SQ quadraphonic recording technique, you can join Boulez at the podium. Actually, podia is more accurate, since Boulez used two, whirling from one to the other to face the orchestra arranged around him.

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But what especially distinguishes this Boulez version of the "Concerto," though, is not the dramatic recording, but the insight the four channels add to the music itself.

We quote Thomas Z. Shepard, the album's producer: "It is Bartók's use of trumpets and trombones that suggested they be placed in right and left rear speakers," he said. And it is also Bartók's use of the percussionists that "virtually dictated their quadraphonic placement in left front, right front, and right rear, respectively."

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Caballé as Norma

An “encyclopedic” role recorded too soon?

by Andrew Porter

Norma was composed for the Scala debut of Giuditta Pasta. Although she was internationally famous and had just triumphed (in La Sonnambula) at the smaller Milanese theater, the Carcano, for some reason she had not yet sung at La Scala. For this occasion, something special was needed. Bellini wrote to Pasta (in September 1831) that in Norma she would find a role apt to her “encyclopedic character.” The play which he and his librettist Felice Romani had chosen was a new one, fresh from Paris: Alexandre Soumet’s Norma, first given at the Odéon in April 1831; and Soumet’s account of Mlle. George in his play gives some idea of just how “encyclopedic” the role was meant to be: “Having been, in turn, in the first four acts, the Niobe of the Greeks, Shakespeare’s Lady Macbeth, M. de Chateaubriand’s Velléda [heroine of his Les Martyrs], having run the whole gamut of passions that can be contained in the female heart, then in the last act, the Mad Scene, she rose to heights of inspiration which can perhaps never be reproduced.”

Although that highly “operatic” last act (in which Norma, having murdered one of her children, flings herself with the other over a precipice) was in fact not used for the opera, Norma is still a role that makes no common demands on the voice, the temperament, and the expressive range of its interpreter. As Richard Bonynge put it, when introducing the recording of the opera with his wife (Joan Sutherland) as its heroine: “The singer who can be a complete Norma has probably never existed—maybe never will exist. The opera requires almost too much of one soprano—the greatest dramatic ability, superhuman emotional resources, the greatest bel canto technique, a voice of quality and size, and I dare say many more attributes as well.” I dare say so too, and would suggest that important among those other attributes is the power to declaim Romani’s text with force, color, and intensity; and I would also lay stress on the rhythmic energy which must underlie the utterance of Bellini’s long melodies, however free the handling of individual phrases along the way. And by saying that, I no doubt make it clear enough that I think one soprano of our day has come closer than any other to being “a complete Norma”—and that despite vocal failings which it would be absurd to minimize.

If we set aside the somewhat abridged recording with Elena Souliotis as its heroine (and, all things considered, I think it is fair enough to do so), there are four Norma recordings in the current catalogue: Callas/Serafin of 1954 (Seraphim), Callas/Serafin of 1961 (Angel), Sutherland/Bonyng of 1965 (London), and now this new Caballé/Cillario. Each of them has its merits. We might start by summarizing the qualities of the respective heroines (though we must not end there, since Norma is more than the Norma). The earlier Callas (the Norma I first met at those Covent Garden performances of 1953
The Callas of 1961 is not quite so full, solid (relatively), or fearless, but on the other hand there is a new beauty and expressiveness in the middle ranges, and a performance which was magnificent from the first has deepened in finesse. Her weighting, shaping, coloring, and pronunciation of the recitative are matchless. For passage after passage she seems to have the ideal voice, and a technique that enables her to draw a subtle, flexible line, exquisitely controlled and ravishing in its terrors between soft compassion and fierceness. But at climaxes above the stave, that line is drawn with a harsh slate pencil. Attempts at boldly ferocious, ringing high Cs end in disaster; and soft high notes are ever apt to collapse in a wobble.

Sutherland's Norma is to be commended for thoughtful application to detail, for power and brilliance, and for delicacy, but to be faulted for lackluster declamation: too often the tone lacks clarity, and too often the phrasing lacks vigor. I think she recorded the part too early in her stage experience of the role. And so, I suspect, has Montserrat Caballe. Although Caballe has now begun to sing Norma (after those initial performances in Barcelona) on the major stages of the world, what we hear on this new recording is but a sketch. I feel, of the Norma she has in her power to become, when once she is completely engaged with the role and complete mistress of all its phrases, all its musical and dramatic aspects. There are very beautiful things in it. It is a good deal more than a "studio read-through" of the part after careful preparation—but an element of that still remains. What one hopes for from Caballe is a Norma that will recall what Hanslick once wrote about Lilli Lehmann: "Her Norma was characterized in the slow cantilenas by the most beautiful portamento and the securest and finest intonation and swelling of the high notes, in the florid passages by a pure and fluent coloratura. The latter was never a coquettish intrusion; it remained noble, serious, subordinate to the situation." Caballe's portamento is often beautiful. There is plenty of power, which only occasionally turns to harshness. But some of the chromatic runs are slithers, rather than "pure and fluent coloratura"; some of the floriture in "Casta Diva" tend to be skimped and hurried, rather than lovingly, dreamily savored; the turn in the duet "In mia man" is a half-hearted flick, rather than an eloquent expression of feeling. Caballe recorded this Norma in London as part of a "summer stint" which also included Liu in Turandot (for London) and Mathilde in Guillaume Tell and the title role in Verdi's Giovanna d'Arco (both for Angel). (I'm not sure to what extent these also coincided with the Vocalists at Covent Garden and the Caterina Cornaro in the Festival Hall.) How could any soprano, working to such a schedule, hope to put on record her finest, most subtle, most refined thoughts about each aspect of this tremendous role? And why should she, or we, be content with anything less?

There are marvelous passages to show the kind of Norma she ought more consistently to have been—and one day. I hope, will be. All the dialogue before the duet and trio which close Act I (Bellini's Act I, that is; for some reason the RCA recording labels the work in four acts, not two) is feelingly uttered; and the phrase "No! No, no!" is particularly fine. Then, the long, elaborate melisma in the final scene, at "un prego ancor" (just before "Deh! non volerli vittime"), is achieved with a beauty and fullness and smoothness of tone which both Callas and Sutherland must envy. But there are other phrases—Norma's wistful asides during Adalgisa's narration; the simple, terrible "Si, Norma" which she addresses to Pollione; or the "Io sia" as she removes her priestess garland—which go for next to nothing and which should be some of the most affecting moments in the opera. Of Pasta, it is said that with three notes she could stir an audience to the depths of its being. Of Callas, at these points, it can be said too. But not of Caballe in this performance. And so, with disappointment. I must record that what I hear on this set is one of the greatest sopranos of our day at somewhat less than her greatest. Yet a Norma like this, I should add. I should be very happy to encounter in the theater. I doubt whether anyone today could surpass her in ease, amplitude, and tonal beauty—except Montserrat Caballe herself! The voice is healthy, flexible, and splendid. The instincts are right. But I want more variety, and more imaginative energy; and more polishing of some tricky passages until every note falls perfectly into place.

Lest I be thought grudging in my praise, let me add just this: A singer committing an interpretation to record should be, in a sense, like a writer about to publish his work between hard covers. The imperfections, the lack of polish, the things one can "get away with," the inevitable episodes of skimping as the deadline draws near, which can be forgiven in a piece of journalism, have no place in the more permanent form, which should represent the best and the most considered work of which the artist is capable. This is the kind of philosophy which lies behind the Legge/Angel. the Culshaw/London, and the Karajan/Berlin/Salzburg recorded operas. With the more "journalistic" products of the record industry I grow increasingly dissatisfied, however admirable and impressive the constituent casts, and however splendid, "given the circumstances." we may find the achievement.

Caballe is in fact not enormously helped by her conductor. Carlo Felice Cilario. Callas, on both occasions, was joined by Tullio Serafin, who had a marvelously unhurried yet unflagging sense of rhythm and flow. Cilario has several moments of vivid excitement and a real feeling for Bellini's orchestral colorings, but again and again
I feel that he is too indulgent and has not really made up his mind about the basic tempo at which a piece should flow. Changes of pace in midnumber are all very well—in fact they are in style—but only when the changes are related to a firm notion of what the basic pulse should be. In particular, Cillario misses the great slow, inevitable sweep toward the twin climaxes of the finale.

Once again, as in all the previous recordings, the role of Adalgisa has been assigned to a heavy mezzo instead of to a light soprano. (Grisi, the first Adalgisa, was a soprano some fourteen years younger than Pastia.) It is a usual thing to happen. On records we must go back to Margarethe Siems's recording of the duet with Gertrud Förstel, a Gilda, to find a soprano Adalgisa. Fiorenza Cossotto sings her entrance recitative, "Sganbrea e la sacra selva," with very full, clear, ample tones and smooth, even phrases, bringing to it something of the luster and splendor to be heard in that famous old record by Armida Parisi-Pettinella. But, to put it quite simply, I wish she did not think it necessary to be quite so loud all the time. And the high A of what should be that breath-taking moment, just before the duet with Pollione, "La l'obbiatiu" (which Bellini marked to be sung con messa di voce assai lungo), is not done with messa di voce (a swelling and then diminishing of the tone) at all—but rather as a great tuned scream on the A: impressive enough as a feat, but mariistic. Again I don't want to sound unappreciative of what is a remarkable and commanding voice, smoothly and evenly used; but again I can't conceal some disappointment that this voice should not have been used with more subtlety, variety, and imaginative insight. Cossotto's voice and Caballe's go together very well in the duets. But in "Si, finto all'ore," where Callas and Stignani, Callas and Ludwig, and also Sutherland and Horne make one catch one's breath in delighted admiration for the supple, flexible phrasing, the delicious give and take between the voices, and the neat "returns" on the "sentat sentat sul tuo cor"/"sul tuo cor" episode (like some bewitching center-court rally at Wimbledon), here Caballe and Cossotto suggest rather two big healthy girls jogging along in full, splendid cry: thrilling in its way, but unsuitable.

In the January High Fidelity we read how a helicopter was on hand, outside the Walthamstow recording studio, ready to whisk Placido Domingo off to London Airport, since "he had to appear on stage within hours in some distant opera house." What a way to record one of the most demanding works of the earlier Otocento! And yet Mr. Domingo turns out to be, on the whole, the most satisfactory of the Polliones on record. The aria he will sing better when he has studied it more carefully: The most satisfactory text for the duet and trio which end Act I, a passage that presents special problems. In particular, he reinstates (though not completely) Norma's desctant to Adalgisa's "Tu rendi a me la vita" (it is missing in the Boosey score too). The Ricordi vocal score here makes a cut of 25 bars (the clinching reprise of "Ah! si fa core"), and so does the RCA set. Bonynge is also the only conductor to give us the second strophe, for Adalgisa and Norma, of the trio "Oh! di qua, oh! di qua"—heavily canceled in the autograph. It is true, but necessary, I think, for the form of the piece. However, these little details are in themselves perhaps not very important—though they do indicate the kind of thought and care that have gone into the preparation of a recording.

The sound, as in most of RCA's Walthamstow opera sets, is big and bright and full: there is plenty of space. But not a great deal of theatrical "atmosphere." The playing of the London Philharmonic is spirited and lively, the Ambrosians as usual, sound youthful, alert, and full-toned, thoroughly adept yet not quite "operatic." The balance in the finale strikes me as not quite comfortable or natural. I am disturbed by a curious edginess which sometimes surrounds the recording of Cossotto's voice—a very odd effect, almost as if she had a different kind of microphone from everyone else (which obviously can hardly have been the case); but listen to her first dialogue with Pollione—his voice is so cleanly, smoothly, and purely recorded, while hers seems to have a slight roughness around it.

**BELLINI: Norma.**

**Norma**

Adalgisa

Pollione

Oroveso

Flavio

Clodio

**Ambrosian Opera Chorus; London Philharmonic Orchestra, Carlo Felice Cillario, cond. RCA Red Seal LSC 6202, $17.94 (three discs).**

**Selected comparisons:**

| Callas, Stignani | Sera 6037 |
| Callas, Ludwig | Ang. 3615 |
| Sutherland, Horne | Lon 1394 |

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*HIGH VOLTAGE* is sung in F. not G. The Prelude to Act II is reduced to a single statement of the con dolore melody, from all the cellos (in the autograph it is repeated by solo cello, oboe, and flute across three octaves; the Ricordi miniature score gives the first statement to solo cello). Bonynge adopts this—and the second to flute and clarinet. "Ah, del Tebro" is accompanied pizzicato, which was evidently Bellini's final decision (in the autograph, the original slurs have been carefully crossed out). There is no good critical edition of Norma from which to work; on the whole, the Boosey vocal score (still available, also in a reprint by Kalmus) most closely represents what Bellini wrote (and also includes some passages heavily canceled in the autograph), though it omits many of the vocal instructions. The autograph itself is a labyrinth of passages lightly crossed through (Norma's verse of "Mira, o Norma," rather surprisingly, is one of them), others emphatically heavily excised, and several then reinstated with the indication "si fa" ("to be done"). Bonynge is the only conductor who seems to have considered the autograph with care; he achieved the most satisfactory text for the duet and trio which end Act I, a passage that presents special problems. In particular, he reinstates (though not completely) Norma's desctant to Adalgisa's "Tu rendi a me la vita" (it is missing in the Boosey score too). The Ricordi vocal score here makes a cut of 25 bars (the clinching reprise of "Ah! si fa core"), and so does the RCA set. Bonynge is also the only conductor to give us the second strophe, for Adalgisa and Norma, of the trio "Oh! di qua, oh! di qua"—heavily canceled in the autograph. It is true, but necessary, I think, for the form of the piece. However, these little details are in themselves perhaps not very important—though they do indicate the kind of thought and care that have gone into the preparation of a recording.
ON THE 14th of June last year, some two months after his ninetieth birthday, Leopold Stokowski led the London Symphony Orchestra in a program duplicating that of May 22, 1912, when he appeared for the first time with the LSO in Queen's Hall.

In 1905 Stokowski left his native England as an organist and choirmaster, but returned in the spring of 1912 as a fledgling conductor who could boast of three seasons with the Cincinnati Symphony, where he had shown enough promise to have won a contract, beginning that fall, with the Philadelphia Orchestra. Stokowski's association with the Philadelphians was to last until 1938 as solo director and to 1941 as part-time conductor—establishing, along the way, a quite incomparable fame for both the orchestra and himself.

Beginning in 1917, Stokowski and the Philadelphians began making acoustic recordings for what was then the Victor Talking Machine Company, and—after pioneering the 1925 transition to electrical recording techniques—they soon became probably the most prolific, certainly the most famous symphonic artists on discs. They were the first to make a symphonic record by a "new process" developed by Western Electric engineers (the Saint-Saëns Danse macabre of April 29, 1925, soon followed by Tchaikovsky's Marche slave). Nor did the split between conductor and orchestrahalt his (or its, for that matter) recording activities. No longer under exclusive contract to RCA Victor, Stokowski continued to make discs with the All-American Youth Symphony for Columbia; the Houston Symphony for Everest and Capitol; the American Symphony and many others (including the pickup all-star ensembles known as "His" Symphony Orchestra) for a wide variety of labels, not excluding RCA Victor. Most recently, he has been recording for London Records' Phase-4 series, for which the present release is his seventeenth.

Stokowski's discography over the years is so fabulously varied as well as extensive, that nothing he does nowadays can be considered really unusual—except in that the nonagenarian's interpretations continue to be no less distinctively "Stokowskian" than those of the mature Maestro of the pre-World-War-II era (and perhaps those of the pre-World-War-I Young Eagle), and in that his performances invariably continue to exploit the full potentials of whatever orchestra and whatever recording staff happen to be at hand. Some day, perhaps, some exceptionally indefatigable aficionado will undertake the prodigious task of compiling the Stokowskian discography in full detail, including critical comparisons of his various versions of the same works. For myself, while I've been lucky enough to have heard most of his records (beginning with the acoustic Debussy Faune and Stravinsky Firebird), and to have had the opportunity of publishing reviews of many of them (beginning with his first Brahms First and first electrical Debussy Faune, both of 1927), I've never had the space—or temperament, for that matter—to save my copies for later comparisons. But insofar as a ramshackle memory serves, the general, if not necessarily the detailed, approach to each of the works included in the Anniversary Program remains much the same. And although the actual "sound" is incalculably different, the effect on contemporary aural sensibilities scarcely can be much more arresting and stimulating than it was—by the very different period standards—in earlier eras.

Stokowskian at Ninety

London's recording of his 60th Anniversary

Indeed, I'd have no real qualms about describing the present Meistersinger Prelude in the same words I used in my 1941 review of his Philadelphian 78-rpm version for RCA Victor (VM 731): "... one of the most gorgeously recorded bits of orchestral playing I've ever heard on discs. For sheer tonal beauty, realistic and musically sonorous, and above all for perfect equilibrium among the orchestral choirs and the crystalline clarity with which everything stands out, this is an outstanding masterpiece of modern electronic technique." For Stokowski again demonstrates here, as he has so often in the past, his extraordinary genius not only to make any orchestra sound its best but to make the best of any audio technology in capturing that sound. His ability to work with engineers (without infringing on their domain) always has been one of the vital secrets of his recording success—from the very first electrical 78s, through the first high-fidelity era of monophony, to the age of stereophony, in the early days of which Stokowski played a co-starring role with Bell Laboratories' engineers. And since his most recent sessions for Decca/London have been captured in multichannel tapings, Stokowski is sure to be well represented in the imminent era of quadraphony too.

Even in stereo, the present program must be ranked high in the live-performance genre for a lucidity hitherto achieved only when orchestras have been spread throughout an empty hall. It also ranks high for its impressive re-creation of authentic auditorium ambience, and for the quietness of the audience. There is only one engineering flaw here, a minor and musically extraneous one: When Stokowski spoke to the audience for a moment before beginning the Marche slave, which brought the concert to a close, his voice was shifted to a P.A. system, which undoubtedly made it perfectly intelligible to them but on the recording makes it difficult for listeners to understand everything he says.

Programmatically, the present concert is somewhat uncharacteristic in that it doesn't represent Stokowski's post-1912 involvement with avant-garde music or any of his famous/notorious transcriptions or "symphonic syntheses." However, the works played here have all figured frequently in his concert and recording repertories with the exception of the Glazunov Concerto, which he now records for the first time—one of his relatively rare disc appearances as accompanist. Not surprisingly, he demonstrates complete expertise here too: The suavely romantic music itself is the kind in which he revels, and the orchestral score never has been brought to life more seductively than it is here. Of course the famous Heifetz version remains quite hors de concours for its solo part, but Silvia Marcovici, a twenty-one-year-old Romanian violinist, commands a notably big, warm tone as well as more frankly romantic fervor than most young artists.
Still Unpredictable and Exciting by R. D. Darrell

Concert captures his undiminished genius on the podium and before the microphone.

Leopold Stokowski today and during his tenure as conductor of the Cincinnati Symphony Orchestra, 1909-12.

Leopold Stokowski today and during his tenure as conductor of the Cincinnati Symphony Orchestra, 1909-12.

of today permit themselves. And both characteristics are highly appropriate to Glazunov's music and to the commemoration of the 1912 performance, which featured Zimbalist.

Interpretatively, Stokowski at ninety remains as unpredictably, delectably, excitingly, exasperatingly, and even perversely idiosyncratic as he has been for at least forty-five years and probably more. Yet none of his most extreme excesses are evident here and except for the inevitably expected overexpressive inflections, swellings, and ritards, his readings are relatively straightforward—for him! And it’s only in occasional hard-driven or "strained" moments (in the Meistersinger Prelude and the Brahms Symphony) that there are slight indications of the inroads of advanced age. For the most part one willingly suspends disbelief to yield wholly to the inexhaustibly cunning Old Sorcerer's spellbinding enchantments—awakening only momentarily to relish consciously such sonic felicities as the superbly solid and realistic low strings, the piquantly vivid woodwind solos (unnaturally prominent, admittedly, relative to the tuttis, yet nevertheless thrilling), and the gleaming delicacy of the usually covered-up tuned antique-cymbal notes in the last bars of the Debussy Prelude. And at the end, in the Tchaikovsky Marche slave, not only the playing and audio engineering but the interpretation too are all miraculously right. Stokowski has recorded this warhorse at least three times before, most recently only a few years ago for Phase-4, but surely he has never—on discs or in concerts—endowed it with more infectiously exultant swagger than in this triumphal conclusion to his sixtieth anniversary concert.

Always one who looks forward rather than back, Stokowski is forced by the nature of the present occasion to relive, as it were, one of the milestone events of his fabulous past. It's undoubtedly an impatiently grudged lapse for a man who obsessively makes as much of every precious present moment as Stokowski always has done and surely will continue to do as long as his seemingly inexhaustible life force remains. For his innumerable listeners, however, this rare "lapse" of his is our ideal opportunity for remembering our incalculable debt to the man who has contributed as much as, if not considerably more than, any other to the present state of the art of recorded music—and to our own most memorable musical experiences.


Selected comparison (Glazunov): Heifetz/Hendt/RCA 2734 or 4011.
At Last: Iphigénie en Aulide

A Gluck masterpiece gets a memorable first recording—despite Wagner’s “improvements.”

The finale of Iphigénie en Aulide as staged at the Maggio Musicale in Florence.

by Paul Henry Lang

This is a superior recording, employing a star cast, and first-class chorus and orchestra, performing great music under an able and perceptive conductor. Nevertheless, when one of the famous but little-known “reform” operas of Gluck is recorded with such care and artistry, it is regrettable that we do not hear the master’s original score instead of one refurbished by Richard Wagner. Indeed, what we have here is something similar to Mussorgsky’s Boris Godunov in Rimsky-Korsakov’s “arrangement.”

Iphigénie en Aulide was the first great non-Metastasian dramatic libretto set by Gluck, and the composer responded by admirably deepening with his music the dramatic psychology of the libretto. Gluck conjures up the high moral tragedy of antiquity, the fate-enforced conflict. Agamemnon is torn between his sworn duty and his love of his daughter; Clytemnestra is a grieving but imperious and conspiratorial mother; Achilles is an impetuous youthful hero; and Iphigénia is a moving, utterly feminine heroine, yet never weak. Above all, Gluck succeeded in projecting the legend as a deeply human conflict, by means of sculptured arias, dramatically exciting recitatives, remarkable ensembles, and magnificent choruses. This opera, somewhere between the high baroque and the early “classic” era, may be a little static and its dignity a bit stolid, but it is undoubtedly one of the outstanding masterpieces in the operatic literature. Yet in the third act, all our concepts of true drama, even the raison d’être of the theater, are contradicted. In the climactic scene, as Iphigénia is about to be sacrificed to appease the gods and secure the sailing of the Greek fleet for Troy, suddenly the goddess Artemis (Diana) appears; she no longer demands the sacrifice and is satisfied with the intended victim’s brave intentions. Iphigénia and Achilles are married and live happily ever after.

Although the authentic ending of Euripides’ drama has been lost, everything seems to point to a tragic end, for he was considered “the most tragic poet” (Aristotle), and Aeschylus too carried this drama to its fatal conclusion. But Le Blanc du Roullet, Gluck’s librettist, ignored Euripides and took his material from Racine, even using the great French dramatist’s verse whenever possible, giving us, instead of the stark Greek tragedy, a typical baroque happy ending. Both Racine and Gluck have been severely criticized for their “perversion of the drama, but their critics fail to take into consideration the powerful sociocultural factors at work. Both opera and drama in the seventeenth and eighteenth centuries were court arts, restricted as to tone, subject, and acceptable action. (How strong such conventions are is illustrated by Desdemona’s death on the French stage: To this day she is killed “nobly,” with a dagger—not strangled as in Shakespeare and Boito.) Du Roullet, in shedding the political background in Racine’s play, was not unskillful in moving Iphigénia into the foreground as a woman rather than a princess. Neither Gluck, the earnest advocate of “dramatic truth,” nor his public were at all disturbed by the deus ex machina that distorts the logical dramatic sequence, nor was the composer embarrassed.
that this ending really robbed him of the basis upon which his forthcoming Iphigenie en Tauride was to be built. Many great baroque operas, notably those of Handel, suffer from the same defect. the arbitrary lieto fine, the happy ending, but we must accept such time-bound conventions, as we do in the other arts and letters, as part of the artistic game.

Enter Wagner, who having appointed Gluck as his official predecessor felt it incumbent upon himself to right the wrongs. He subjected Iphigenie en Aulide to a thoroughgoing "revision" and it is in this form that the work is now performed in Germany and is recorded—in German—in this release. Unfortunately, Wagner interpreted everything in the spirit of his own musical and dramatic theories and proceeded boldly by changing Gluck's harmonies and orchestration, composing additional "transitions," and altering the third act to suit his ideas of a proper denouement. Artemis arrives and takes Iphigenia with her to "distant shores," while father, mother, and fiancé, though sorrowful at their loss, are happy to know that the "pure maiden" will enter a higher sphere through her spiritual sacrifice. So, while Wagner actually substituted a deus ex machina for the one he denounced, his own typical obsession with the redemption motif is forced upon the naive eighteenth-century realism of the old opera. Wagner's heroines (with the sole exception of the delightfully "normal" Eva in Meistersinger) all perish, burn up, or disappear—redeemed, but their loves unconsummated. This obsession is clearly enunciated by Artemis, referring to the "pure maiden" who atones for what her tribe has sinned. And Wagner specifically declared that he "tried to eliminate everything that, according to the French taste, made a sweet love affair out of the relationship of Achilles and Iphigenia." But, for heaven's sake, this is a French opera; Gluck never composed a German opera and his entire musical orientation and training was Italian and French. And of course Wagner, whose heroines spurn any ordinary human relationship, could not accept "a marriage" in an opera; it had to go.

Now this is a pretty arbitrary, even impious act, for no aspect of Gluck's score was in need of reconstruction, improvement, or elaboration. Gluck's harmony is simple but entirely in conformity with his dramatic aims; his orchestration, again simple, is nevertheless attractive and not infrequently prophetic; even Berlioz considered it so, including in his famous treatise on orchestration a number of examples from Gluck's operas. Schumann was right when he said, "Gluck would probably have used the opposing procedure with Wagner's operas—cutting eliminating." But the essence of Gluck's art is neither in his harmonies nor in his orchestration (he was not a skilled craftsman), nor perhaps even in his ideas and sentiments, but in the singular palpitations of the soul evoked by these ideas and sentiments. Wagner did not understand that the enriched harmonies, the enlarged orchestra, and the dramatical changes will never explain this expressive power nor improve upon it.

This is nevertheless a fine recording well worth acquiring, for the music still comes through, and I listened enthralled. Fischer-Dieskau is impressive as Agamemnon, intense but always master of his voice, beautifully phrasing and enunciating his lines; Thomas Stewart is scarcely behind him, and Bernd Weikl seconds them ably. Though Ludovic Spiess holds his own, his tenor can be a little edgy in the fortes, and his German pronunciation betrays the foreigner. (Incidentally, all three Americans do very well by the German language.) Anna Moffo's portrayal of Iphigenia is as arresting as her singing. Trudeliese Schmidt negotiates the difficult high mezzo part of Clytemnestra commendably, the supporting roles are well filled, and chorus and orchestra could not be better. Kurt Eichhorn, the conductor, is in undisputed command: Always considerate to the singers, his remains good balance at all times, the pace is remarkably flexible, the recitatives natural, and he does not permit anything perfunctory. The sound is very good though a bit too open, and the fact that the singers are too far in front occasionally hurts passages with high tones; this is especially true of Spiess's part. The elaborate German notes, wretchedly translated into English, contain the usual three-told— and three-incorrect—tale of Gluck's "reform": the elimination of "da capo monstrosities" and of "chattering" secco recitative, the insistence on "dramatic truth," and so forth. Well, Iphigenie has de capo arias and they are beautiful; it has secco recitatives, though no harpsichord, and as to "dramatic truth," we need only mention again Gluck's easy accommodation to such palpably illogical dramatic tricks as the happy ending—Orpheus and Eurydice also get married in violation of the drama. But this is a problem for another day: it would have been much more profitable to omit the treatise and furnish an English translation of the libretto.


Agamemnon
Dietrich Fischer-Dieskau (b)

Clytemnestra
Trudeliese Schmidt (ms)

Iphigenia
Anna Moffo (s)

Achilles
Corinna Speiss (f)

Arcas
Thomas Stewart (f)

A Thessalian Commander
Nikolaus Hillebrand (b)

Claudio Arrau—revelatory readings of the Beethoven sonatas.


This recording of the Mikrokosmos forms part of Hungaroton's projected recording of the complete music of Bartók. The work, which consists of some 158 short piano pieces in six volumes, is presented here in its entirety, except for the three pieces that include versions with vocal lines and texts and the exercises which are included as appendices to the first four volumes. In the pieces in which there are versions for both one and two pianos, both are given (this disc does not include, however, the several transcriptions for two pianos which Bartók published separately); and all repeats are honored, with the exception (?) that the Perpetuum Mobile in Vol. V, which contains the indication repet. ad infinitum, is repeated only once.

Mikrokosmos was written essentially for pedagogical purposes and probably not many will want this release simply for their listening pleasure. Since the pieces are arranged in order of progressive difficulty, the earliest pieces, which are playable even by beginners, are of limited musical interest. Yet taken as a whole the set constitutes an admirable introduction (in "microcosm," as the title suggests) to Bartók's compositional style, and some of the pieces from Vols. V and VI are miniature masterpieces.

The performances by Loránt Szűcs (on the first four volumes) and Kornél Zempléni (on the last two) are excellent—perhaps more subdued than Americans are accustomed to hearing Bartók played, yet always musical, clear in articulation, and appropriately scaled to the modest requirements of the pieces. There is remarkably little difference between the two performers. Zempléni seems a bit more sensitive to nuance, although this may be largely the result of the greater complexity of the pieces he plays.

There was formerly a recording available of the entire Mikrokosmos as performed by Bartók's wife, Ditta Pásztory. This was not only quite good in its own right, but it was also interesting in that it undoubtedly reflected many of the composer's own ideas concerning the performance of these pieces. Unfortunately this is now only partially available on a single Mace disc (including only pieces 2 to 65). The only other complete version now listed is the

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High Fidelity Magazine
György Sándor version on Vox (part of his recording of the complete piano music), which I find less good than this new one. The liner notes are copious and excellent. The sound is only fair, marred by surface noise. — R.P.M.


**BEETHOVEN:** Sonatas for Piano (complete). Claudio Arrau, piano. Philips 6747 009, $39.95 (thirteen discs, from Philips PHS 3-907, PHS 3-913, PHS 4-914, PHS 3-915, recorded in 1969-70).

Claudio Arrau's Beethoven cycle, which appeared on single European discs in the mid-Sixties and then was packaged domestically in four albums, has finally made it into a single box. A spot check shows the sound to be somewhat better than ever—and analytical, but doing justice to the pianist's fabulous, deeply centered and orchestral suggestive tone. Moreover, the imported pressings improve over the domestic ones in being virtually noise-free and without flaw. And the set is offered at an astonishing price—just over $3.00 per disc for these imported Philips pressings!

Arrau's readings are masterful and deeply subjective. They will not be to everyone's taste, but there are great revelations. For a detailed consideration of these performances, I refer you to my discography of the Beethoven piano music, which appeared in the October 1970 issue and subsequently—in revised form—in The Recordings of Beethoven (Schirmer). A couple of quibbles: This newest incarnation omits the interesting bonus disc with its monologue by Arrau, included in the domestic version, but what is more serious, the latest pressing of the Hammerklavier, Op. 106 follows the unhappy arrangement of the original European release, breaking the beautifully played slow movement between sides and completely shattering its communicative mood.

Still, these are recordings of the highest musical and technical quality and the price is irresistible. — H.G.

**BEETHOVEN:** Variations for Piano. Wilhelm Kempff, piano. Deutsche Grammophon 2530 249, $6.98


Arrau Arrau Schnabel Schnabel Curzon
Sera 6067 Philips 839743 Philips 839743 Sera 6067 Lon 6727

Wilhelm Kempff is one of the few remaining great Beethoven stylists and, for one, awaits each new disc from him with eager anticipation. This collection, regrettably, proves to be a disappointment. Kempff fares best in the lyrical Op. 34 set which has lovely color and an attractive freshness. Still, fine as his reading is, it is not a patch on Schnabel's (Seraphim) or Arrau's (Philips). In the more epic C minor and E minor compositions, Kempff's pianism exhibits many of its less lovely aspects. There is an oppressively stiff, square-toed quality in the way Kempff relates one variation to another in the C minor set. He seems to go out of his way to check momentum, to keep his approach "scholarly" and "idiomatic." His renditions are indeed pedantic, and Tentative with a vengeance. The longer Op. 35, on the other hand, lacks a comparably "monumental" point of view when, in fact, it might well have benefited from same. The sad fact is that time seems to have overtaken the octogenarian master here. Thanks to tape editing there is a minimum of wrong notes, but the prevailing cautiousness of tempo and lack of vigorous bite add up to a rather shopworn, tired-sounding performance. Arrau (Philips), Schnabel (Seraphim), and Curzon (London) are all to be preferred.

The musical content is a bit distant, "toppy," and lacks impact but certainly acceptable. — H.G.

**BELLINI:** Norma. Monteclerrat Caballé. Fiorenza Cossotto. Placido Domingo, et al.: Ambrosian Opera Chorus; London Philharmonic Orchestra, Carlo Felice Cillari, cond. For a feature review of this recording, see page 69.

**BRAHMS:** Quartets for Strings (complete). SCHUMANN: Quartets for Strings (complete). Quartetto Italiano. Philips 6703 029, $320 94 (three discs).


Selected comparison (Brahms): Budapest Quartet
Selected comparison (Schumann): Juilliard Quartet
Col. M25-734
Col. D35-806

The Quartetto Italiano might well be called the Stokowski of chamber music! Not that any string quartet could rival the popularity and glamor of one of this century's most dazzling conductors; what I have in mind is an analogy between their basically similar outlooks and their stylistic evolution. In their early years the Italian members, like Stokowski, opted for incredible lusciousness and finesse, a lyricism that often overflowed into precious theatricity. But their recent work (again like Stokowski's) has been surprisingly straight and conservative, while at the same time preserving the original executant skill, the rich coloristic nuance and sensuous poetry. In the old days, for example, this group's Beethoven was something of an interpretive disaster, but their recent performances (they are apparently recording their way backwards through a complete Beethoven cycle) have been quite sound, although a shade genteel for some tastes.

Similarly, I don't think that this group could have played Brahms as well then as they do now. As in the Beethoven, their tempos are on the leisurely side, but they see each movement—indeed, each work—as an entity, without engaging in those disruptive little commas and gearshifts that can so easily throw a classical construction out of kilter. Though these are essentially self-spoken readings—some may feel that the players never quite bring the gypsy blood of Brahms's writing to a boil—there is a welcome middle-European sense of solidity and scholarly responsibility. Exposure repeats, for instance, are observed in the first movements of both Op. 51, No. 1 and Op. 67.

Without doubt, this is state-of-the-art playing by one of the foremost international ensembles. The actual level of execution is a sizable improvement over that of the aging Budapest team (my former choice among readily available domestic recordings of the Brahms), though some may still prefer that group's leaner, more forwardly impelled and exciting treatment. In the Schumann works, a more episodic attitude is permissible, and here the Quartetto Italiano continues to stress the character of individual sections by expanding the phrasing and varying the basic tempo. They have less kinetic thrust than the Juilliard, who slash their imperious way through this knotty writing, and if they are less successful in clarifying certain rhythmic quirks, they frequently have a warmer, less threadbare sound and greater tenderness. Again the famous Stokowski recording of the Schumann C major Symphony comes to mind—the same clarity without astringency, the same moderate flexibility in changing the phrase structure.

The long-discontinued recording of Schumann's Second and Third Quartets by the incomparably brilliant New Music Quartet offered the color of the Italian, the ethos of the Juilliard, plus a kind of poetic purity heard in neither. Fine as both of the newer versions are, Columbia ought to reissue the older disc on Odyssey, perhaps in a package including the New Music performances of early Mozart, Mendelssohn, and Hugo Wolf. A tribute to one of the most perfect (and, alas, shortest-lived) quartets of modern times is long overdue.

Philips' distribution of the material is sensible. The two Brahms Op. 51 quartets are back to back, as are the Schumann Nos. 1 and 3. The slightly shorter Schumann No. 2 is coupled with the longest Brahms, the Op. 67, which begins at the end of the side occupied by its companion. (The two-disc Budapest Brahms set includes the Schumann Piano Quintet, Op. 44, with Rudolf Serkin. The Juilliard's three-discs-for-the-price-of-two Schumann set spreads the quartets over four sides and adds a third disc containing the Piano Quartet, Op. 47, with Glenn Gould, and the Piano Quintet, Op. 44, with Leonard Bernstein.) Happily the powers that be have opted for manual rather than automatic sequence. These imported pressings are flawlessly pressed, and the coolly analytical tone nonetheless has great richness and depth. RCA Red Seal, by the way, will be releasing a Brahms set by the Cleveland Quartet in the near future. — H.G.

**CHERUBINI:** Missa Solemnis in D minor. Patricia Wells, soprano; Maureen...
Curiously, how even in this enlightened age, when improved musical education and the wonders of electronics have greatly enlarged musical literacy, such a masterpiece as Cherubini's Missa Solemnis in D minor can remain practically unknown. We are not dealing here with an obscure medieval work, but with one composed in 1811 and so admired by Beethoven that he obviously modeled portions of his own great Missa Solemnis on it. It is, of course, a dramatic composition, but here so are most eighteenth- and early nineteenth-century orchestral Masses, unless a composer deliberately turned to a choral style. So this Mass too is "theatrical;" the favorite epithet used since the Victorian era for all church music that is not moribund. But listen to the suppletion in the second Kyrie, which takes the form of a gentle fugue, and listen to the "Et incarnatus est," which explains what Verdi meant when he called Italian composers "descendants of Palestrina"; such sort of satirical vocal writing offers a graceful vision. Yes, one often recognizes the composer of Medea, and Cherubini remembers the pomp and splendor of pre-Revolution royal church music in the festive Gloria with its rich fanfares. But again, listen to the wonderful little melody at "Adoramus, benedictus te": it expresses the meaning of the words with naive joy—and exquisite craftsmanship. The "Qui tollis:" in the somber third Kyrie, is dark; its deep pathos has something disquieting about it. But the "Quaniam" and the "Com sancto spirito," with their easier rhythm and ethereal orchestration, bring relief. The broadly set "Amen" unquestionably inspired Beethoven in his setting of the corresponding place in his Mass, while the racing violins in Cherubini's Credo reappear almost literally in Beethoven's Gloria. A most remarkable feature is the setting of the "Crucifixus:" For fifty measures the four voice parts tell the story by singing on one tone while the orchestra goes on with its own conclusions. The effect is magical and was copied by many a later composer. The "Amen" after the quiet "Exultate" is a majestic double fugue that seems to sum up everything. The Sanctus is festive and proclamative, the Agnus Dei exclaims quiet confidence, then rises to passionate utterance, but the tension is quickly resolved in favor of a return of the ineffable beginning; this is one of finest moments in the work. Cherubini's vocal melodies are as spacious as his symphonic subjects are terse; he develops both in mastery of form. His harmony is classically stately, the counterpoint elegantly sophisticated, the orchestration modern, and the forms clear as the waters of the Mediterranean, their erstwhile home.

Newell Jenkins has an excellent grasp of this music, and he manages to get his capable forces to carry out his ideas. The first-class solo quartet has an important assignment; there are no solo arias in this Mass, but there are what we may call quartet arias, as entire sections are entrusted to the foursome. It is here that the engineers made their one mistake: The solo ensemble is much too close to the microphone—the contrast with the choral sound is too strong. soprano Patricia Wells suffers particularly from this, because her voice, a perfectly good one, is coarsened in the higher reaches. If one turns down the volume the ensemble comes off much better, but then the orchestra is veiled. From the "Quaniam" toward the "Amen" until the "Amen" each of the voices is prominent, the orchestra but slowly. Otherwise the sound is good and, except for a few minor distortions in the choral treble on high fortissimo, there is commendable balance.

The liner notes are perfunctory and inadequate—there writer could not have known this score. We are told that Cherubini's Mass contains 2,563 measures as against 1,929 of Beethoven's and other such "vital statistics"—can the record company do better? A fine recording deserves intelligent and perceptive annotation, especially when a little-known work is introduced to the public. There are plenty of able and experienced professionals all over the country who do not count the measures but absorb them: why not call on them? P.H.L.
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trained in the romantic virtuoso manner (he was the youngest pupil of the great Moritz Rosenthal), and it is instructive to hear how he combines an old-fashioned, declamative style with a thoroughly objective, modern approach. He takes a good deal of time, stretching certain fluid passages of the Chopin (e.g., the beginning of the first movement development) and yet always keeping the sonority in lightweight, rippling, salon-ish proportion. Forte passages have a diamond-hard, glittery brilliance, though there are shimmering mezza voce shadings as well. In this concerto, some of the passagework tends to get submerged slightly by the orchestral forces, but there is nevertheless a lot to enjoy here.

The Liszt is a complete triumph. Rosen (more forwardly miked here) opts for a rather strict approach. Episodes that are usually milked for expressiveness are here phrased with cogency and forward motion. The third movement, on the other hand, is taken a bit more deliberately than is often the case, and sounds a stronger, more unified piece for the pianist with Siegel's masterful technique: His absolutely smooth, and he seems to have a special talent for bringing out a melodic line, no matter how deeply buried within a chord. While maintaining a perfect sonorous balance in the chord itself—a gift one rarely finds outside of such pianists as Leonard Fleisher. Siegel's performance of the first movement is perhaps overly heavy-handed, and the lighter touch in the version by the composer's wife, Genevieve Joy (on an out-of-print Boito-Musique disc)—to whom the work is dedicated—strikes me as more appropriate. Still, Siegel creates, in all three movements, a dramatic momentum in which just about everything he tries works. Curiously, Siegel's performance of the Hindemith Third Sonata, one of the more popular contemporary keyboard works, will be the first to grace the pages of Schwanl in some time, although Lyrichord has a mono version still theoretically available, and the Laugs interpretation on Musical Heritage is easy enough to obtain. Hindemith's music, of course, is not going through its most popular period these days, but it is hard to imagine anyone not being enchanted by much of this sonata, particularly the placid first movement, which with its lifting, typically Hindemithian opening theme in E flat and the syncopated chordal progressions that follow, seems somewhat modeled after the Beethoven Op. 101. But vigor and energy of the second-movement scherzo are likewise infectious, and if the fugues of the third and fourth movements are introduced with all the panache of a counterpoint class, the fourth movement—a double fugue in which the subject of the third-movement fugue becomes the second subject here—in particular rises to a highly dramatic climax whose effect is anything but academic, if played properly.

Fortunately, Siegel offers an alternative to the prickly, wishy-washy, and totally superficial version by Laugs. Siegel's is certainly the most invigorating version to come along since the old Prvin edition on a deleted Columbia release—as in the Dutilleux, and perhaps even more so, all of Siegel's somewhat romantically inclined interpretative nuances convince the listener as being right. For both sonatas, the basic piano sound has been richly reproduced, but with some unfortunate inner-groove distortion. But the coupling of these two extraordinary works and Siegel's execution of them make this disc most attractive. For those who want to pursue Dutilleux even further, the Cøy Metabolies and the Second Symphony, both available from the Musical Heritage Society (1991 Broadway, New York, N.Y. 10023), are strongly recommended.

R.S.B.

DUTTILEUX: Sonata for Piano. HINDEMITH: Sonata for Piano, No. 3. Jeffrey Siegel, piano. Orion ORS 7299, $5.96. Selected comparisons (Hindemith) Laugs MHS OR 291

Jeffrey Siegel and Orion records offer us, with pianist with Siegel's masterful technique: His runs are both rippling and brilliant, his legato absolutely smooth, and he seems to have a special talent for bringing out a melodic line, no matter how deeply buried within a chord, while maintaining a perfect sonorous balance in the chord itself—a gift one rarely finds outside of such pianists as Leon Fleisher. Siegel's performance of the first movement is perhaps overly heavy-handed, and the lighter touch in the version by the composer's wife, Genevieve Joy (on an out-of-print Boito-Musique disc)—to whom the work is dedicated—strikes me as more appropriate. Still, Siegel creates, in all three movements, a dramatic momentum in which just about everything he tries works. Curiously, Siegel's performance of the Hindemith Third Sonata, one of the more popular contemporary keyboard works, will be the first to grace the pages of Schwanl in some time, although Lyrichord has a mono version still theoretically available, and the Laugs interpretation on Musical Heritage is easy enough to obtain. Hindemith's music, of course, is not going through its most popular period these days, but it is hard to imagine anyone not being enchanted by much of this sonata, particularly the placid first movement, which with its lifting, typically Hindemithian opening theme in E flat and the syncopated chordal progressions that follow, seems somewhat modeled after the Beethoven Op. 101. But vigor and energy of the second-movement scherzo are likewise infectious, and if the fugues of the third and fourth movements are introduced with all the panache of a counterpoint class, the fourth movement—a double fugue in which the subject of the third-movement fugue becomes the second subject here—in particular rises to a highly dramatic climax whose effect is anything but academic, if played properly.

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Erzsebet Tusa is a Bartók specialist, and traces of the Hungarian composer can be heard in her distinguished Debussy playing. She has plenty of color and poetry, but also a certain asperity and hard-centeredness that lend a slightly unusual emphasis to some of these pieces.

Mme. Tusa's treatment of "La nuit descend sur le temple qui fut" (from Images, Book II), for example, makes that piece sound slightly akin to the night music of some Bartók slow movements. The treatment of "Ostinato in Soprano from Grenade" (from Estampes) and "L'Isle joyeuse," the unusually dramatic account of "Poussins d'or" (from Images, Book I) with its sharply characterized sibilla forse flourishes, and the biting bright sonority she produces in all of this music are further indications of this gifted artist's distinctive outlook.

She keeps a grip on the larger pieces, which can so easily become amorphous and structurally vague, but can be lusciously expressive. In this concerto, some of the passagework tends to get submerged slightly by the orchestral forces, but there is nevertheless a lot to enjoy here.

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R.S.B.


Op. 74, No. 1, in C minor (Rider); Vol. 3, No. 1, in E minor (Rider); Op. 3, No. 1, in G minor (Rider); Op. 3, No. 2, in C; Op. 3, No. 3; Op. 4; No. 4; in B flat; Op. 5, in F; Op. 6, in A.

The Vox edition of the complete Haydn quartets has been a long time reaching completion. My review of Vol. I in this magazine was in the March 1965 issue, which sets the rate of progress at just over an album a year. But it has come to its completion, and it does contain eighty-four quartets, more than are ever likely to be issued again since there is strong evidence that the Op. 3 series, offered here, is the work of one Roman Hofstetter, a monk who died in composition himself, and who must have possessed a small but genuine talent. Indeed, hardly does this Vox edition close than a new one begins (on Argo) with the Avelan Quartet—a British group—and texts supervised by H. C. Robbins Landon. It is quite unlikely that the second will contain the so-called Op. 3, and it may well differ from the Vox in other matters as well.

The Vox edition began with six volumes by the Dekany Quartet, described in 1965 as a group of Hungarian musicians resident in Holland who had formed a quartet with this recording project specifically in view. Their performances were quite good, although the group was not "as suave as I trust it will become." But instead of acquiring higher polish, it disappeared, its place being taken by a Chi-
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CIRCLE 1 ON READER-SERVICE CARD
MIMAROGLU: Electronic Works. Finnadar SR 9001. $5.98. Wings of the Delicious Demon; Provocations; Prelude; Sing Me a Song of Songmy; White Cockatoo; Hyperbole

Ilhan Mimarooglu is one of the most consistently inventive of American electronic composers, and a record devoted entirely to his work is long overdue.

Mimaroglu is or once was a clarinetist, and two pieces here—Wings of the Delicious Demon and Provocations—are derived from his instrument alone. He develops an unbelievable range of sounds, all of them totally electronic and therefore indescribable by comparison with musical sounds of any other kind. Most important, however, is the creative passion with which they are done. The title, Wings of the Delicious Demon, from a poem by Ilya Ehrenburg, is apt.

There are also less violent pieces here—a lyrical Prelude, dedicated to the memory of Varese, based on the sounds of celesta and harpsichord; in Sing Me a Song of Songmy, a Vietnamese poet recites a poem; gentle post all worry, about the fate of his country, while the music rages. A piece called White Cockatoo is one of a series Mimaroglu has composed wherein the visual effects of modern American painters are translated impressionistically and with none other into electronic music. White Cockatoo pays tribute to Jackson Pollock, with drips and smears of sound.

Hyperbole moves into the world: As the composer puts it in his notes, it was written "in praise of young activists everywhere": it utter despair over "widespreading corruption, oppression, fascism, and a series of defeats met in the struggle against the forces of darkness."

It's good to hear a composer, especially an electronic composer, talking like that. Mimaroglu not only means it: he says it in his music too, and most tellingly.

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PALESTRINA: Missa Assumpta est Maria; Missa Brevis. Choir of St. John's College, Cambridge, George Guest, dir. Argo ZRG 690. $5.98.

Palestrina's Missa Assumpta est Maria is one of the happiest, most joyful works I have ever heard. I put this disc on my turntable on a late, cold autumn afternoon: outside the chill November rain hinted at a grim winter to come but inside a pink and golden Italian spring filled the room, reassuring me that the good, the true, and the beautiful still co-exist even if they keep themselves well hidden most of the time. There are only a handful of works I can count on to have this restorative effect—The Magic Flute, Schubert's C major Quintet, Bottesini's Primavera if you can see the original—and I was inclined to doubt that the Palestrina would stand the test of time, but I have put it through several trials since and it has come through every one.

Palestrina based the Mass on one of his own motets which in turn is based on the Gregorian antiphon celebrating the Assumption of the Virgin into Heaven, a notion which must have filled Palestrina with enthusiasm judging by his response. It would be interesting to hear the motet, which is not included on the record, because there is a vast gulf between the tentative motion of the chant and the exuberant singing lines of the Mass.

George Guest and the choir of St. John's College Cambridge catch the spirit of the work exactly. I have always admired this ensemble for their combination of musical accuracy, beautiful tone, and emotional warmth, but given a masterpiece of this stature they really excel themselves. The tempos are perfect, fast enough to keep the momentum on the surging lines, just slow enough to allow the music to expand and flower at its own rate. The tone is beautifully balanced: the intonation perfect.

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The Missa Brevis for four voices is a popular work, no doubt because its comparative simplicity of scoring makes it attractive to many amateur choirs. It is a fine work—like Mozart, Palestrina maintained an extraordinary standard in everything he did—but it never attains the truly transcendental status of the Missa Assumpta est Maria.

One warning to listeners—this recording was made at a very low level and if you do not turn up the volume sufficiently the whole disc fades off into that Another Piece of Old Music. Turn up the volume sufficiently to fill the final side of this three-record set of the five concertos.

The only previous integral edition of this music known to me was that made in mono days for the same company by Jeanne-Marie Darre and Louis Fourestier. Only the disc pairing of Nos. 2 and 4 was ever issued domestically. Concertos Nos. 2 and 4 are popular; No. 5, nicknamed Egyptian, is heard every once in a while; the remaining items are virtually nonexistent. There is a perfectly good reason for all of this, for the best-known scores are also far and away the best written. Probably the summer, No. 4 has the most impressive content and craftsmanship, though the G minor has for a variety of reasons become the most popular. For one thing, it has been said to "start with Bach and end with Offenbach"; for another, it has an engaging scherzo (based upon a phrase from Chopin's E major Scherzo) and a romping tarantella finale that seem to have caught the public's imagination. The Concerto No. 5 has some imaginative writing—a kind of glassy sonority for the piano—but the two remaining works are, to be frank, embarrassingly square and clumsily sounding. The beginning of No. 3, with its aimless keyboard arpeggios sounds as if the needle has gotten stuck in the opening cadenza of Beethoven's Emperor.

I like the spirit of these performances. There is a typical French crispness, but also a pleasing warmth that prevents any brittleness. Both Ciccotti and his conductor willingly ease the phrasing to achieve an expressive, lyrical effect. Only some slapdash articulation and a few turgid, raw-toned moments in the orchestra keep these admirable readings from taking their places with the very finest (e.g., Michael Campanella and Aldo Ceccato in their Philips version of No. 4). The pleasant Septet and the formerly popular Etude en forme de valse (once recorded by the composer himself) are capably handled by Ciccotti and his colleagues (Jean Laforgue, piano, Antoine Gare, trumpet, and the Groupe Instrumental de Paris join him in the Septet).

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D. O., Vallejo, Calif., That's good sound
T. F., St. Louis, Mo., Fantastic sound and the fine quality in the design
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Experience the performance breakthrough of Sony's Ferrite and Ferrite head tape recorders with exclusive closed-loop dual capstan tape drive system in both reel-to-reel
None of the four film scores recorded on these two records offers the interest of what is probably Shostakovich's finest work in this genre, namely his music for Kozintsev's Hamlet (1964). Why Melodiya/Angel has ignored the Soviet disc containing this music in favor of less worthy examples escapes me. Pirogov and Michurin turn to almost pure schmaltz when separated from the films for which they were written. Zoya rises somewhat above this level, particularly in the third movement, which contains Shostakovich's own orchestration of his Piano Prelude in E flat minor (also orchestrated by Stravinsky and once recorded on United Artists).

A Year Is Worth a Lifetime stands on its own much better than the other three scores. Here Shostakovich often uses a style reminiscent of parts of his earlier Eleventh Symphony (which the second movement of Zoya, written thirteen years before the symphony, fore-shadows) and the mood and drama thus generated at least make for exciting listening. Maxim Shostakovich's energetic interpretations seem quite appropriate to the music; the sound is excellent for A Year Is Worth a Lifetime, less so for the rest.

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eighteenth-century ensemble with a few strings to each part (and only one double bass). Under those conditions, the Adagio with its archaizing dotted rhythms would have sounded Handelian, and the Fugue a miracle of contrapuntal dexterity. In the hands of what sounds like the Berlin Philharmonic’s full complement of strings, the associations are rather with Tchaikovsky’s Serenade for Strings. Nor can one speak of style: this performance is really “about” the tone of the orchestra, not the sound of the music. Klemperer’s Angel version is more appropriately oriented, but even his austere approach does not solve the problem of lighting up all those inner parts in fast motion. Unfortunately, the only current string quartet recording, included (with very tenuous justification) in Peter Maag’s album of Mozart’s Masonic music is a dull and spiritless affair.

When it comes to the Grosser Fuge, we are on very firm ground: it was written first as part of a string quartet and later cut loose as a separate piece, so that there is no historical justification for playing it with multiple strings. This once common practice must stand or fall on whatever light a particular performance can bring to bear upon the complex work: in the past, Adolf Busch, Furtwängler, and Klemperer have done just that. Karajan’s performance, again, has more to do with sheer sonority: several options of dynamics and articulation (such as the Mendelssohn staccatos of the triplets in the first Fugue, which minimize the striking cross-rhythms among the parts) seem to have been elected for no other reason than to demonstrate virtuosity. This they certainly do. The playing throughout is pretty dazzling, secure, and smooth as silk—but, to my mind, pretty irrelevant as well.

Metamorphosen is, of course, an original work for string orchestra: twenty-three solo strings, in fact, which divide and recombine in an amazing display of compositional skill and audacity. But it is not as convincing as one might expect, at least at first hearing: this atmospheric work, it is perhaps the banal trumpet phrase that follows the first vocal entry—but this fluent and responsive performance’s over-all persuasiveness. This interpretive approach may not work well on many pieces, but then there are not many pieces like Metamorphosen.

Vanëse: Offrandes, Integrales, Oc-
tandre; Ecuatorial. Jan DeGaetani.
mezzo (in Offrandes); Thomas Paul, bass (in Ecuatorial); Contemporary Chamber Ensemble, Arthur Weisberg.
Cond. Nonesuch H 71268. $2.98
Selected comparison (Offrandes)
Cerha
Cond. 31028
Selected comparison (Ecuatorial)
Abravanel
Cond. 10047

Like the shorter tone poems of Richard Strauss and the ballets of Arnold Copland, the works of Edgard Varese don’t combine onto LPs in neat, standardized packages, so that every new disc offers overlapping duplications with earlier ones. Eventually, the only rational way out is to concentrate on the best performances—and that is now possible, for Arthur Weisberg’s new disc gives us four “bests.” making it quite simply the most essential Varese record in the catalogue and, equally, an ideal introduction to his work.

Offrandes (1921) consists of two songs. to French texts in a Rimbaud-esque vein—more impressionistic than anything to come later from the composer’s pen, and fundamentally graspable as an extreme manifestation of more traditional types of continuity. This first of all vocal music, and its effectiveness hangs on a line both pure and flowing. Jan DeGaetani achieves this impressively, despite a vocal center of gravity that lies a bit lower than the optimum (the anonymous and rather good soprano in Cerha’s Candid disc recording exemplifies the slightly higher voice type, but she cannot match Miss DeGaetani on the crucial low-lying phrase “Et la Vierge des Douleurs,” nor can she sustain the final note as Varese preferred). If there is a weak moment in this atmospheric work, it is perhaps the hampered trumpet phrase that follows the first vocal entry—but this fluent and responsive performance brings out all its rich flavor and color.

In Octandre (1923), the repeated-tone patterns that figure prominently in Offrandes become more central, along with similarly repeated “cells” of several pitches, they provide the rhythmic profile for the sound blocks or
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masses from which this wry, intense score (for seven winds and double bass) is constructed. The performance here has formidable drive, if not quite the superhuman perfection of ensensible that one dreams of.

Integrates spreads the same techniques onto a broader canvas, the repeated-note motives generating larger blocks of sound, with a rich percussion section adding more coloristic and accentual variety. Although a mi-picher could point out a few loose ends in the None such performance, the main thrust of the work accumulates so much more forcefully than in any other alternative that the choice is very clear.

Ecuatorial (1934) is the last substantial work of Varese's middle period, and has previously been available only in an inadequate version by Abravanel, where the vocal part is taken by a choral ensemble—correct according to the score but hard to bring off in practice with the necessary precision of ensemble and intonation. Varese had the voice of Chaliapin in mind for Ecuatorial (not surprisingly, that vastly never sang it?), and a solo voice was in fact used at the premiere. Thomas Paul sings very strongly on the new disc, and the varied facets of this strange incantatory piece, specially colored by the squeezing and warbling of a pair of ondes Martenots, are vividly brought out.

What is really important about these performances, even more than the successful conquest of enormous executive difficulties, is that they have captured the shape and momentum of the pieces. In letter and spirit, this is a splendid achievement, very well recorded to boot—and with characteristically enlightening annotations by my colleague Robert P. Morgan.

D.H.

recitals and miscellany


TALTALBU: A Word to the Wind; Shadow of the Orange Tree. The Drizzel. The Cottage: Song of a Private Celebration. PONTON: Le Nozze di Figaro. Quetzalcatl (Spanish name for the Aztec god with terminal facilities). His other work, Quetzalcatl, is an even shorter tone poem which evokes the image of the Aztec god with a dreamy flute solo and much emphasis on the Mystic Lamb is a very powerful short tone poem. As the title suggests, the music is strong's reminiscent of Messiaen, but a Massien with terminal facilities. His other work, Quetzalcatl, by Enrico Garcia-Asenjo: the flute solo is Salvador Gratacos.

The work by Casanovas is a short, rather unimpressive piano piece called Bipolar. It is later played by Carlos Sano.

Mestres-Quadreny provides the one real avant-garde piece here. It is called Quarte de Canoe, whatever that last word may mean. It is a string quartet in eight short sections. All variations on the same basic material, transformed in very curious and challenging episodes, some of them reminiscent of the rough-hewn hustle of Stravinsky's Concertino for String Quartet, others highly lyrical, still others percussively Bartokian. The Parrenin Quartet provides the excellent performance.

A.F.

Rise Stevens—Firestone Hour recaptured.

The disc also provides some very beautiful songs by Benguerel, entitled Words for Every Day, on meditative and philosophical texts by his father. The excellent performers are Anna Ricci and an ensemble from the Domanc Musical de Paris. Gilbert Amy conducting.

Soler is represented by two works. Vision of the Mystic Lamb is conducted by Konstantin Simonovits, that for Quetzalcatl by Enrico Garcia-Asenjo: the flute solo is Salvador Gratacos.

The work by Casanovas is a short, rather unimpressive piano piece called Bipolar. It is later played by Carlos Sano.

Salvatore Baccaloni, Salvatore Baccaloni, bass, orchestra. Erich Leinsdorf, cond.; Pietro Cimara, piano. Odyssey Y 31736, $2.98 (mono)


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RISE STEVENS. Rise Stevens, mezzo-soprano; various accompaniments. Odyssey Y 31735, $2.98 (mono).


HELEN TRAUDEL. Helen Traubel: solo; various accompaniments. Odyssey Y 31736, $2.98 (mono).

GLUCK: Acis and Galatea. DEL RIEGO: Home. sweet home.

EILEEN FARRELL. Eileen Farrell, soprano; various accompaniments. Odyssey Y 31737, $2.98 (mono).
The technology behind the BOSE 901.

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4. Flat Power Response
The concept of flat "frequency" response was sacred in the tradition of speaker design until the arrival of the 901. The research that gave birth to the 901 clearly showed that the reverberant acoustical field dominates the direct field in live performances. Flat frequency response would be appropriate only if the reverse were true. The basic patents covering the 901 are testimony to the importance of the discovery that flat "power" response is the correct criterion for speaker design. Flat power response combined with reflected sound enables the 901 to produce all overtones of musical instruments without the shrillness characteristic of direct radiating speakers.

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* Copies of the Audio Engineering Society paper, ON THE MEASUREMENT AND EVALUATION OF LOUDSPEAKERS, by Dr. A.G. Bose, are available from Bose Corp. for fifty-cents each.

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LE PAPILLON
The London Symphony Orchestra—Richard Bonynge
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Tchaikovsky:
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IN F MINOR
The National Symphony Orchestra—Antal Dorati
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Handel:
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Salvatore Baccaloni remains such a vivid memory to Met operagoers of the Forties that one may well look forward to recalling again his ripe humor and virtuoso presence. Alas, on these records it cannot be found, for the vocal problems are too much in evidence. From the opening dissonations of "Udite, udite" to the painful efforts involved in encompassing the climax of Falstaff's Act I monologue, it becomes clear how much Baccaloni depended in later years on the visual and the verbal in projecting his roles. The songs, too, are disappointing, for the singer cannot control a line, and the Sanetti romanesci (recitations to piano accompaniment) will remain pretty much a closed book to those unacquainted with the Trastevere dialect of Italian, although at least paraphrases are given on the liner (the only case among these discs where that is done).

Baccaloni will be more happily remembered for his contributions to the Busch Don Giovanni (Turnabout 4117/9) and the Toscanini Bohème (Victrola VICS 6019e).

Three American singers complete the list. Rise Stevens made her first recordings for Columbia in 1941, and the operatic selections here date from that vintage. The smoothness of the voice is most impressive, and also the conscientious musicality. But the results are, for the most part, emotionally bland. Stevens later learned to put more personality into her singing, as one can observe by comparing later versions. Best, perhaps, is the Mignon aria. "Voi che sapete" lies ill for the voice with resulting problems of intonation, while "Divinità d'amor" is shifted down a tone. The songs take us back again to the Firestone Hour manner.

Dorothy Kirsten is a puzzling singer—a firm, well-knit voice used with sure musicianship: but the selections here vary from the tepid ("Vissi d'arte") to the earnestly fervent ("Un bel di") to the really attractive ("O mio babbino caro"). Here and there, one finds a real theatrical flair (e.g., at Manon Lescaut's death), but much of the singing is merely efficient: This Micaela, for example, sounds perfectly able to take care of herself. Tucker is an expert partner in the Manon Lescaut material, but the climaxes don't really expand and take off. The Gershwin songs are rather studied, in a microphony contralto that reaches a low G with ease!

Still active, although not at the Met, and still problematic in career terms, is Eileen Farrell, unquestionably one of the great voices, yet never really at home on the operatic stage. Perhaps the reasons have to do with temperament: throughout this recital (all in stereo, and thus from the later Fifties, early Sixties), Farrell seems mainly committed to the vocal problems and their solution, never really seized by the urgency of a character or a situation. The sumptuous sound in the Ballo aria is fine, but when we climb to the climax, the
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Jessye Norman has a beautiful voice. Her middle register is especially smooth and luminous, particularly when she sings piano. She has too a very effective lower register, with an astonishingly dark, almost contralto-like warmness about it—as witness the beginning of Mahler's Ich bin der Welt abhanden gekommen. The upper third of the voice, however, is less secure. The tone there tends to thin out, to become effortful and unsteady. Norman's breath control, moreover, needs attention.

The ends of phrases often lack adequate support and the joins in legato passages are aspirated. She also has difficulty in handling fast music with delicacy. For other words, there is still something unfinished about her technique.

Success has eventually come to this young artist with great rapidity. Apart from the sheer loveliness of the voice she has an impressively commanding manner. But her musical personality is stately. Though she always sounds very human, she is essentially grand, imposing. Her soprano lacks the right kind of emotional directness, the right sense of involvement. Moreover, she cannot yet cope with the flexibility of mood the art song requires. She lacks variety of manner, volubility, and above all the ability to color the voice appropriately. The swift to-and-fro of drama and dialogue in a work like Der Zwerg is therefore beyond her. The voices of Queen and Dwarf sound pretty much the same, the staccato scena with which the song opens makes little impression. In Das irische Leben there is only a slight difference between the importunities of the singing child and the agitated replies of the mother. In Wo die schonen Trompeten blasen the strange thrust of the phrase's ascent is chopped off: no risks here to tone; and no image of Amelia in her predicament—just a careful and well-prepared soprano. Most effective, perhaps, is the Boccaccia aria, which after all has more to do with scenery than with character. The rather placid work of conductors Rudolf and Cleva is conceivably at fault here; Farrell's best work has always been with great conductors, who can evidently elicit from her the kind of response that does not spring naturally from her own temperament (remember the Mitropoulos Wozzeck or her fine recording of the Wesendonk Lieder with Bernstein, both currently out of print and worthy of reissue)—except perhaps in popular song, for the Rodgers number on this disc is bursting with feeling for words and line, as for once the singer seems to be really enjoying herself both in and through the music.

Thus, for a variety of reasons, these six discs don't fall in the truly indispensable category; as suggested, most of the singers can be heard to much better advantage elsewhere. I hope this won't discourage the diggers in Odyssey's vaults. For one should be able to anticipate more from this quarter: Martial Singher, Jennie Tourel, Bruna Catiagna are among the names that spring to mind as candidates for similar attention.

D.S.H.
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The Erratic but Never Uninteresting Sir Thomas

The Beecham Society releases recordings of some of the late baronet's live concerts.

by David Hamilton

Yet another group devoted to preserving and disseminating the achievements of a conductor of the past. the Beecham Society at first concentrated its activities on publication: a magazine called Le Grand Baton, containing useful if not always impeccably prepared discographies, a perhaps inordinate quantity of uncritical reminiscence, and (inevitably) countless Beecham anecdotes. The focus has by no means been restricted to Beecham. Recent issues have featured Mengelberg and Szell, and the standards of layout and accuracy in the discographic work have been on the upswing.

After some debate, the Society has now begun to issue its own recordings, for circulation to members only (membership is $5 per annum, and the records are $3.50 per disc, plus shipping). Given Beecham's extensive activity through the 1950s—and the BBC's generous policy of broadcasting live concerts—a good deal of live-performance material is in existence, not to mention operatic and other items from the 1930s and '40s. The records are plainly but functionally presented, in plastic-lined sleeves and slipcases with liner notes reproduced from typescript, and the technical work seems to have been well managed (although in none of the present cases have I been able to compare the discs with alternative sources).

Easily the strongest item among these first releases is the Berlioz Requiem—not, obviously, comparable in sound to contemporary stereo versions, for the somewhat distant pickup tends to obscure subtle details, and the dynamic compression subdues the impact of climaxes. Nevertheless, after a slightly unstable opening movement, this is a fine performance, with a firm rhythmic pulse that maintains an undercurrent of urgency without ever detracting from the repose needed in the quieter moments, blossoming into a fine driving stride in the bigger pieces. Unfortunately, Lewis is not an ideal tenor soloist—too robust in tone—but this affects only one movement. The Roi Lear overture is a bit skittish, and poorly recorded, more valuable in this context would be a reissue of Beecham's superb commercial record of Berlioz overtures (Columbia ML 3064).

The Beethoven set is certainly intriguing, if ultimately unsatisfying. Particularly in the first two movements of the Ninth, the RPO's wind section accomplishes prodigies of clarity; there are many wonderful details here, but eventually one feels the lack of line of concentration toward ultimate destinations. The slow movement comes a bit unstuck in the last variation, and the finale never has a chance after the rather poor chorus enters. There are, naturally, various minor mishaps of live performance, which also obtrude in the New York recording of the Fourth Symphony, a clear but surprisingly inelastic reading. Elgar's version of the Queen in several stanzas, is sure to delight connoisseurs of that often-arranged anthem. The sound on these discs is pretty fair.

The single disc has special appeal on grounds of repertory: although the Godard concerto has since become available in a stereo version by Aaron Rosand (Turnabout TV-S 34466) that is also less sentimental in style; perhaps this high-class salon stuff should be soupy, but I prefer Rosand's lighter touch (The rest of his disc-Chausson's Poème, Saint-Saëns' Introduction and Rondo Capriccioso, and Berlioz' Hêvèric and Caprice—is less outré, but flawed because twelve measures of the Berlioz have been lost somewhere along the way). Liszt's Lorelei, to the well-known Heine text, is famed in music history as the locus of a remarkable anticipation of the opening measures of Wagner's Tristan: it is also a very pretty song, and is well done here, presumably in Liszt's own orchestration. Finally, the Irmelin suite, of Beecham's own concoction, is amiable tone-painting. Fair sound, except for some patches of static in the Godard and high-note distortion in the Liszt.

Those who found the late baronet a

consistently stimulating interpreter should obviously adhere to the Beecham Society; others may still wish to investigate (the journal is in itself worth the membership fee if you are interested in conductors of Beecham's generation)—erratic Beecham may have been, but he was rarely uninteresting.


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but not for talking; later her tongue comes into play, but not for tasting, at least not primarily. Cynthia Ludell is the marvelous reciter.

Lucier's piece, "Kippers," is for the Environment Recording System and an instrument called the Sonol. The idea is to endow human beings with echolocation—the ability to locate one's self by means of outgoing and incoming sound pulses enjoyed by bats, dolphins, and other animals. The Sonol's emit sharp, repeated clicks, and the work as recorded is a dense tissue of such sounds—very exciting as composed noise but, in the nature of things, unrevealing of space and location.

Behrman's piece, "Runthrough," is for a cheap, easily built electronic circuit whereby people can have fun making noises together. The recording reaffirms the well-known fact that what is fun to play is not always fun to hear.

Mumma's "Hornpipe" is a study in new techniques for the horn. It is not only played with its mouthpiece but with reeds of various kinds. Slides are removed from it so that, among other things, the sound comes out of the intestines of the instrument and not its bell. Most remarkable of all, Mumma adds a "cybersonic console," an electronic device worn on the player's body, which is activated by certain tines of the instrument and not its bell. Most of the horn sounds play duets with the horn, and goes off itself on solo embroideries. Fascinating beyond description.

The first two selections here are excellent. Mumma's "Hornpipe" is a study in new techniques for the horn. It is not only played with its mouthpiece but with reeds of various kinds. Slides are removed from it so that, among other things, the sound comes out of the intestines of the instrument and not its bell. Most remarkable of all, Mumma adds a "cybersonic console," an electronic device worn on the player's body, which is activated by certain tines of the instrument and not its bell. Most of the horn sounds play duets with the horn, and goes off itself on solo embroideries. Fascinating beyond description.

Far from hamming up the text he sings the music of Rossini with marvelous ease especially at the top, it also had a dark coloration to the lower third of the voice was weak. In the fact that the voice was actually very short. For he gave, during his prime, an impression of a rich and ringing as it was, legato makes clear, Ruffo's was certainly a remarkable organ: Rich and ringing as it was, legato makes clear, Ruffo's was certainly a remarkable baritone of his time. This well-engineered disc, which represents his vocalism from 1907-1922, once again demonstrates that he is at his best when the demands of vocal suavity are balanced by a dramatically appropriate sense of urgency, of swagger, fervor and impetuousness. Scarpa's monologue however sounds curiously subdued. The Falsstaff and Demon excerpts (the latter in the early Russian) are a little more than curiosities. But everything is worth listening to. There are few voices of this magnificence to be heard at any time—even on records. No texts. But helpful notes by George Jellinek. D.S.H.
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For Alumni and Angels—
Recordings from the NEC

by Robert C. Marsh

READING George Santayana's accounts of intellectual and artistic life in the Boston of the early years of this century, it soon becomes clear that in those days culture was something that Europeans had and the Americans of the cultivated classes were trying to get. European chauvinism remains such that, if it can be managed, the snobs will try and convince us that this is still the case. But it isn't.

Somewhere in the past seventy years American cultural achievements began to equal or surpass the best Europe had to offer in many artistic fields, and one of these was orchestral performance. Of course Europeans were involved in this process, but after their lessons had been taught and traditions and standards established, Americans could sustain or even raise the criteria of excellence that had been.

The musical profession in the United States is demanding and highly competitive. Sit at the music desk of a major American newspaper and it will be flooded with press releases from music schools, music teachers, and young artists demanding attention. But bold indeed is the present gesture of young artists demanding attention. But Who's going to buy these records? The primary audience is alumni, but hardly less important are potential angels. In its 106th year, the New England Conservatory—like many another private music school—is feeling the financial crunch, and showing us what its students can do is obviously going to help.

Neither the Harris nor the Porter sonatas (Quincy Porter was a onetime head of the conservatory, by the way) is otherwise available. Both are important American keyboard works. I find Donald Harris's sonata especially stimulating to the imagination, and the performances are highly effective. The performer in this case is a member of the faculty, and her range as a teacher is suggested in the skillful way in which she plays the Schumann sonata.

The conservatory chorus is perhaps the group that least needs introduction, since it has appeared on commercial recordings with the Boston Symphony. Like all American choral groups, it lacks the deep Slavic bass voices that the Strauss and Stravinsky are doing at the conservatory is here fully demonstrated. I bow respectfully to Robert C. Marsh, head of the conservatory, by the way) is as much as anything else. (How many times will these students ever play it after they leave the conservatory?) It is, in fact, one of the most accessible of the composer's works on his way to the complete development of his 12-tone style, and repetition makes its points even clearer. The quality of woodwind playing at the conservatory is here fully demonstrated. I bow respectfully to these young musicians and their teacher. Giving an entire record to this work, however, makes it rather expensive.

Keeping up with the Joneses academically is one of the great games being played today, and a series of records such as this can provide recognition and reward far in excess of their production costs. They may well start a trend, in which case it is to the credit of the New England Conservatory, not only that it was the innovator but that it set some rather high standards for others to match.


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These quartets date from around 1789, the years of Haydn's full maturity, when he was deeply influenced by the music and personality of Mozart. Both works are highly innovative, with the second particularly rich in bold and unexpected gestures. The three quartets of Op. 54 take about an hour to play and have been available on a single disc. DG here gives us two thirds of the series on a record that plays some forty minutes. The performances are excellent. You would have to do quite a bit of searching to find better ones. But the cost is a bit steep, and one may well wonder if the set will be completed. It should. R.C.M.

This is a competent if somewhat matter-of-fact recording of the queen of serenades. What is missing in Boskovsky's concept is the subtle and nearly imperceptible inflections and changes of pace that are essential in this style. The Viennese play well and straightforwardly, but the phrasing is too regular and the conductor's variations in tempo are on the obvious side. The same goes for the fine early serenade, K. 185. The sound is first-class. P.H.L.

These are respectable and rather dull performances of respectable and rather dull works. The violist himself is a supple, smooth, and focused instrumentalist: the orchestra tends to be plodding and heavy-handed. The Handel is cited in the album notes as being an example of the high baroque "crystallized in its supreme form." But last I heard, this concerto was spurious-the handiwork of Henri Casadesus, a violist and founder of the Societe des Instruments Anciens in Paris at the turn of the century. Casadesus "discovered" the piece, realized the bass, and orchestrated it, and when pressed for information about the autograph was embarrassed in much the same way Fritz Kreisler was embarrassed about his Pugnani, et al. With M. Casadesus had been a little briefer while he was about it—the last movement does go on. The Telemann, of course, is well known: the J.C. Bach relatively unknown and quite unremarkable. S.F.

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This series is the latest of many attempts by record manufacturers and importers to make the representative nonclassical music of other countries better known to American listeners. Of course some nationalistic releases always have been included in American companies' foreign-language catalogues and many more are made available by specialist importers like Peters International. But occasional specific promotions, like those in the past by Capitol (based on the worldwide resources of EMI) can perform a valuable service in drawing special attention to the incalculable musical riches existing outside the borders of the United States. I write "can" since the present service is of highly mixed value, and these "passports" are particularly handicapped by the lack of any descriptive notes—a lack even "passports" are particularly handicapped by the lack of any descriptive notes—a lack even less forgivable in a standard-price series like this than in one issued at bargain prices.

Let's be cruelly by denying visas for two wasted-time tours. The Gallowglass Ceili Band is intolerably coarse in both tonal qualities and mercilessly leaden-footed performances of what should be vivaciously bawling jigs, reels, and Waltzes. And the onetime fine accordionist, Will Glahe, proffers a favorite salon serenade program that is much better recorded, but its arrangements are hopelessly unimaginative while the performances (starring anachronistic electronic organ and vibes) are mind-numbingly stolid.

Three other trips well may appeal to many listeners, but I beg to be included out. Kenneth McKellar's big, shad.y-voced, singing of so-called sacred songs (among them, Amazing Grace as well as more conventional favorites) may he hits in Scotland but there's little if anything Scottish about them. However, he is occasionally impressive, as in the air from Kienzl's Evangelimann and his incongruous male version of Purcell's "When I am laid in earth." There are more even more impressive moments in the fine expansive actual-performance recording of the April 1972 Snowdonia Festival. But here the magnificent Welsh voices are somewhat handicapped by inadequate piano and organ accompaniments, the representation of too few native materials, and the inclusion of a ridiculous disarmament of The Battle Hymn of the Republic—a song which seems to have a fatal attraction for the British, as revealed all too clearly by this version, a no-less-silly one by McKellar on his program, and Phase-4 spectaculars of some years back. Then, since I'm personally anachronistic, I'm probably disqualified from evaluating the Munich Hofbräuhaus examples apparently made on location with a well-soused clientele singing (and shouting and whistling) along with a typical "German band" in the "standards" of this genre: Prosit, Trink, Trink, Brüderlein Trink; Bierher; and the German Rosamunde version of what we know as the Beer Barrels Polka. But I must admit that the participants sound as though they were enjoying themselves immensely.

Fortunately, there are four more widely attractive tours. That to Russia offers more magnificient choral singing with more suitable (balalaika, bayan, etc.) accomplishments and more appropriate nationalistic selections, not excluding Two Guitars. Legend of the 12 Robbers and a high-voltage Overture. The handicaps are relatively minor: mannered soloists and an over-all impression that the ensemble may be a bush-league farm club of the famous Don Cossacks. Practically unhandicapped, however, is the Dermot O'Brien small vocal and instrumental ensemble program of airs and dances. The vivacious zest of Irish music, so badly betrayed by the Gallowglass Band above, is restored to life herc, and it would be hard indeed for even the most anti-Irish listener to resist the infectious gusto of the jolly ballad of Johnson's Motor Car and the toe-tickling Set Dance Medley.

Except for this 1967 recording (originally on the English Delyse label), all the others above apparently are of quite recent engineering—which throws into higher relief the notable. The noticable (as well as musical) appeal of the remaining two recordings, originally issued under RCA labels in 1958-59 at the dawn of the stereo era. "Highland Pageant" still remains one of the outstanding examples of Scottish military-band and pipes-and-drums music, and it makes particularly attractive to Sassenach listeners by its inclusion of a long and well-varied medley (without bagpipes) of Harry Lauder song-tones. Better still both for its big, lucid, completely honest sonics and its irresistible divertimenti is the "In London" program of the Coldstream Guards Band under Lt. Col. Douglas A. Pope, which features some novel (to Americans) as well as familiar pieces by Eric Coates, Keetby, Sullivan, and others.

This represents British band playing of the great days when it was well-nigh incomparable—an invaluable "Passport to England" and some of its onetime most characteristic music-making.

R.D.D.


Hurricane Smith has produced Pink Floyd and Barclay James Harvest records. He has
Hurricane Smith—big-band nostalgia

engineered for the Beatles. Everybody wants to be a singer/songwriter and Hurricane is no exception. But no one expected the kind of music Hurricane would produce when he finally did make this creative plunge. The man who captured Pink Floyd's eerie, dissonant space-rock for disc turns out to be a Gilbert O'Sullivan disciple! His songs rock of that affectation, nostalgic big-band sound that is currently sweeping London, and it is the kind of lifting retreat to the past that is not only surprisingly contemporary but thoroughly captivating. Smith writes about ecology, Auntie Vi, and the agonies of first love—suitable subjects for pop songs—and he sings these lyrics in a full-bodied growl that is amazingly effective and likable. This LP also features Frankie Hardcastle's powerful honky-tonk sax. The sax playing may be honky-tonk, as are the arrangements, but they are mellow nevertheless. Smith's three big single hits—Oh, Babe, What Would You Say?, Don't Let It Die; and his sterling rendition of Gilbert O'Sullivan's Who Was It?—are on this disc, as well as the jolly instrumental, Theme from an Unmade Silent Movie. This producer/engineer/singer/songwriter may be the latest English whirliwind, but one can hardly resist being caught up in the blast.

ALBERT KING: Travelin' to California. Albert King, guitar and vocals; vocal and instrumental accompaniment. Travelin' to California; I Got Evil; Don't Throw Your Love on Me So Tacky; Roundtree proved to have more acting presence. At the same time, Roundtree has wanted to be a singer and has beenComponents on these discs are all minor key. They are, nonetheless, an interesting representation that do not really qualify as "greatest hits" but are, nonetheless, an interesting representation of the Stones' creative output. The "new" selections on these disc are all minor key. They occupy the entire fourth side of this two-record set and include two Jagger/Richard tunes: What To Do, an instant golden oldie, and Long Long While, which does have the potential to be a tenor favorite. The other "new" cuts include capable but not particularly inspired renditions of two Chuck Berry numbers, Come On and Bye, Bye Johnny; a passable performance of Barry Gordy's Money; an amusing run-through of the Lieber-Stoller Poison Ivy; and weak performances of Fortune Teller and Muddy Waters' I Can't Be Satisfied. Those who can't get enough of the Rolling Stones will cherish "More Hot Rocks" for those who are less devoted, these discs—even with their bonus cuts—may not be the ideal addition to a well-balanced rock collection.

RICHARD ROUNDTREE: The Man From Shatt. Richard Roundtree, vocals; vocal and orchestral accompaniment. I'm Here; Get Hard Sometimes; True Of Life; six more. MGM 4836, $5.98.

This album is several months old but just came to my attention. New or not, it deserves a review.

Richard Roundtree exploded onto the scene as the star of the film Shaft. Such resounding success allows a man to do things he has wanted to do for years. Obviously, Roundtree has wanted to be a singer and make his own album. What happened is what nearly always happens in such a case. Roundtree proved to have more acting presence than singing presence. At the same time, he does a more than creditable job for the first time out.

If Roundtree has a single weakness as a commercial singer, it is his tendency to lay back and croon. Given enough opportunity, Roundtree has enough talent to catch up with himself as a singer. Whether this is possible is in question, since his acting career has soared and takes up the majority of his time. The best singers are those who spend the most time singing.

Despite all that, this is an excellent and en-grossing album. The bulk of the credit goes to its producer, Eugene McDaniels. himself a super singer and experienced recording artist. McDaniels wrote all but one of the songs as well as the background vocal arrangements. McDaniels turned the orchestral arrangements over to his own producer, Pendarvis. Together they worked out the song concepts. Pendarvis' writing is beautiful throughout, full of energy and inventiveness. Sometimes complex but never cute nor intellectual. Even more impressive is the rhythm section gathered by McDaniels and Pendarvis. The group lays down solid and infectious rhythm foundations for all that follows.

McDaniels, a prolific writer, hand-designed these songs for Roundtree, and they all fit. Because of his familiarity with and fondness for voices, a lot of emphasis is placed on the background singers. There are moments when the backup voices are too present in the overall mix. But so fine and free is their singing, so well-written are their lines, that it is difficult to fault McDaniels for pointing them up.

My favorite track is Street Brother, for all its Shral upness. On it Roundtree and the backup group do their best and loosest singing and seem to have the best time. Other highpoints are Peace in the Morning and a fragile ballad, splendidly arranged, called I'm Here.

Eugene McDaniels should be heard more often, as a producer as well as a singer. And the best thing that could happen to Richard Roundtree as a singer is another, more experienced project in the same setting.

Al Green has just become a rip-roaring success because he has found a way to sing rhythm and blues with the furor and enthusiasm of the most intense gospel singer while still maintaining the polish of the most sophisticated nightclub singer. Green does have a tasty approach. His light voice is capable of all sorts of intricacies, and yet Green makes these vocal runs seem simple and unaffected. He does achieve soulful heights without resorting to flashy effects, by practicing his art with discipline and restraint. There's hardly a cut on "Green Is Blues" in which the singer does not aptly demonstrate his technique.

The standout includes a number of tunes penned by Green himself, as well as four reworkings of rock and pop standards that sound new under Green's tutelage. The singer tackles My Girl, and once again those inevitable comparisons with Otis Redding will surface. They're nothing to be ashamed of: Redding was a giant and Green shows every indication of becoming one. The story is: The Lester Is given another reprise, and it's the best one since Joe Cocker gloved his way through the tune. Green performs the Beatles' Get Back, and the results are equally feli-
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SANDY DUNNY: Sandy. Sandy Denny, vocals, piano, acoustic guitar; Linda Peters, background vocals, rhythm accompaniment; Harry Robinson and Allan Toussaint, arr. Sweet Rosemary; Bushes and Briars; The Music Weaver, seven more. A&M 0598 $5.98

Britain's Sandy Denny has built up a kind of quiet, steady fame in the United States. I first heard of her as the lead singer in an old-English-type British rock group, Fairport Convention. She wrote a song called Who Knows Where the Time Goes, which was popularized by Judy Collins. She was heard from time to time on FM folk stations, less frequently on AM. At present, Miss Denny appears to have her first full-fledged hit single as a solo artist, Listen, Listen, included in this album, which was made in England and is being distributed here by A&M.

I find it difficult to concentrate on Sandy Denny or her credits. She is an able singer in the folk tradition, very English-country. Her tone is clear, her presence controlled. Perhaps that is the problem: the emotional control. One may admire it intellectually without becoming engaged by it. Her dynamic level is low and even. Her tempo are generally slow, and one has the feeling she would like them to be even slower. The first beat of the measure is heavily accented, with little counteraccenting. She matches, like the Palace guards.

SANDY DUNNY: Hopkins, Sandy. Sandy Denny, vocals, piano, acoustic guitar; Linda Peters, background vocals, rhythm accompaniment; Harry Robinson and Allan Toussaint, arr. Sweet Rosemary; Bushes and Briars; The Music Weaver, seven more. A&M 0598 $5.98

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CARLY SIMON: No Secrets. Carly Simon, piano, acoustic guitars, and vocals; strings, horns, woodwinds, rhythm, and vocal accompaniment. The Right Thing to Do; The Carter Family, You’re So Vain; seven more. Elektra 75049, $5.98.

This LP, Carly Simon’s London venture, has been a long time coming. That’s one of the reasons why it’s sad to report that it disappoints. Miss Simon is backed here by Klaus Voorman, Jim Gordon, Jim Keltner, Nicky Hopkins, and Bobby Keys, among others. Bonnie Bramlett, Paul and Linda McCartney, Quincy Jones, Bonnie Raitt, and Carly’s good friend, Mick Jagger, are among the backup voices. The recording was produced by Richard Perry. Perry’s greatest gift is his ability to present all of his vocalists with unmistakable clarity and to create for them an easily recognizable, irresistible sound. The formula doesn’t work here. Miss Simon has never sounded better and that’s a credit to producer Perry, but Perry’s “Carly Simon sound” quickly becomes wearing and doesn’t approach his Nilsson sound or his Streisand sound or even his Tiny Tim sound. Miss Simon’s songs seem to be the major reason why Perry has not been able to work his usual slick magic. They are just not fresh enough to justifiably repeated listening. Perry has done his best to hide their failings and to package their achievements but he should have sent Miss Simon back to the drawing board before they ever went into the recording studio together.

The best cut on this album, by the way, is the rocking Night Owl which was written by Carly’s husband, James Taylor. Carly Simon is a major talent. Inevitably, she will come up with a major album.

H.E.

THE NITTY GRITTY DIRT BAND: Will The Circle Be Unbroken. The Nitty Gritty Dirt Band; Mother Maybelle Carter; Earl Scruggs; Doc Watson; Roy Acuff; Vassar Clements; Junior Huskey; Junior Fadden; Jeff Hanna; Jim Ibbotson; John McEuen and Les Thompson, sought out and recorded with some of the old greats of country music, those who have been largely lost in the maze of commercial country.

The recordings were made in one or two takes on two tracks with no overdubbing, an attempt to keep the spontaneity of a live performance. In this, the three-disc set succeeds
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This unconvincing collection of tense and unpleasant songs will inevitably please Dorothy Previn's die-hard fans. Others will be less cold. Supposedly the basis for a Broadway musical, this LP contains the rudiments of a sketchy story about a young woman named Mary C. Brown who descends upon Hollywood in search of stardom and meets only horrible people. The show played five preview performances, was found to be unworkable, and was then withdrawn for revisions. One hearing of this album will tell you why. None of these songs makes much sense. Ms. Previn, though, is in a foul mood, and if she can't be clear she can at least project certain moods. The moods she chooses to project are bitterness, cynicism, despair, and ugliness—not what one usually expects from a Broadway musical. The title tune details Mary's suicide when she fails at becoming a star. The Midget's Lament relates the woes of an angry midget who wishes he were black so he could at least have an identifying characteristic by which the callous world could differentiate him from other midgets. Curly Sorrow He's Almost Blind concerns a mama's boy who always had a protective mother, but also did what she wanted him to. The Perfect Man is a handsome chap whose feet are "grey" and they 'would be made of clay." In Don't Put Him Down Ms. Previn asks women not to be harsh with lovers who are impatient. Jesus Was an Androgynous Spokesman for Itself. In summing it all up in Animal/Animus, Ms. Previn writes: "You are Jesus/You are Mary/You/You are/You are/God." I don't think "Mary C. Brown and the Hollywood Sign" is going to be a hit. Love, Lenny. The 1961 big band that he leads on this set gives a vivid demonstration of the basis for Dankworth's reputation as one of the best jazz leaders and writers on the other side of the Atlantic. There is a slightly Ellingtonian tinge to some of his charts although he moves easily in soul-jazz territory (on Cannonball and Sack o' Ware), in writing that is reminiscent of Quincy Jones's work for Dizzy Gillespie's big band of the Fifties (Echoes of Ellington) or in a reflection of Gall MacDermot's early hit, African Waltz (String of Canaries). Through it all, the pure sound of Dankworth's lean also cuts a clean, warm-toned path.

But good as Dankworth's alto is, it can't compare with the alto that soars throughout the Strayhorn disc. The Strayhorn band is actually Duke Ellington's 1958 orchestra, and the resident altoist, of course, is Johnny Hodges. Hodges completely dominates this set, made at the Blue Note in Chicago. The Duke can be heard shouting and chortling in the background (even though, for contractual reasons, he is not supposed to be there). Harry Carney puts down a definitive recording of his breath-holding Sophisticated Lady and Shrain Baker and Ray Nance do their trumpet and violin mimic on Mr. Gentle and Mr. Cool. But despite these contributions, this is a Johnny Hodges recording. Hodges's superb form playing such Hodges specialties as Things Ain't What They Used to Be, Jeeps Blues, All of Me, On the Sunny Side of the Street, and, in the case of Passion Flower, not simply playing but lifting the tune to an incredible level of diaphanous exquisiteness. I had to choose one Hodges recording to live with the rest of my life. I think it might be this performance of Passion Flower.

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Lloyd Michaels, Ray Copeland, trumpets; Sonny Costanza, Jack Jeffers, Dave Bargeron, John Gordon, trombones, Frank Wess, Chris Woods, Ernie Wilkins, George Coleman, Joe Temperley, reeds; Don Friedman, piano; Victor Sproles, bass; Mousey Alexander, drums; On the Trail; Shell Game; Rock Skipping at Blue Note, six more. Etude 1, $3.95 (available from International Art of Jazz, 5 Saywood Lane, Stony Brook, N.Y. 11790).

Clark Terry has joined, through desperation, the growing list of jazz stars who no longer make their own records and sell them by mail (Stan Kenton, Anita O'Day, Lionel Hampton, George Shearing, etc.). This disc, made by Terry's big band at a Carnegie Hall concert in 1970, starts out not one staple of interest from the numerous record companies to whom Terry took it. So it shouldn't be a total loss. He put it out himself.

This is no pickup band or studio group. It is the band that Terry honed through months of Monday night appearances at the Club Baron in Harlem and later at other clubs in New York. It is a band of a maturely all-star group and every selection is given a vital and polished performance. There are featured solos for Frank Wess, Chris Woods (a boiling alto solo on Dirty Old Man), Dave Hargeron, and George Coleman, as well as for Terry, who generates his customary vocal and instrumental exuberance.

However, like most big bands today (aside from the long-established Ellington, Basie, and Kenton bands), this one lacks an identifiable ensemble personality. Instead, it depends on the idiosyncrasies of the soloists. But even they do not give the band identity because the soloists (including Terry) often turn up with other bands. Identity aside, this is an excellent big band. But to really be Clark Terry's excellent big band, one would hope that it might reflect, as a whole, an identifiable extension of Terry's own very recognizable personality.

J.S.W.

CIRCLE 8 ON READER-SERVICE CARD

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The World's Greatest Jazz Band: Century Plaza, Yank Lawson, Billy Butterfield, trumpets; Vic Dickenson, Eddie Hubbard, trombones, Bud Freeman, tenor saxophone, Bob Wilber, clarinet, soprano saxophone, Ralph Sutton, piano; Bob Haggart, bass, Gus Johnson, Jr., drums. Century Plaza, Out Back, Heavy Hearted Blues; seven more. World Jazz 5-1, $5.00 (available from World Jazz Records, 4350 East Camelback Road, Phoenix, Ariz. 85108).

The World's Greatest Jazz Band has taken an inexplicably long time to realize its potential, particularly in view of the experience and quality of the musicians involved. But since the group's first album on its own label, shows that the band has finally gotten away from the tired old Dixieland warhorses and their efforts to play inappropriate but contemporary tunes in a fashion that might approximate the group's alma mater, the Bob Crosby band. There are only two standard tunes in the set - At Sunday and She's Funny That Way - neither of which can be considered to have suffered from overexposure lately (both, incidentally, are played by small segments of the WGBH, which removes them even farther from the Crosby ensemble sound). The most encouraging and notable features here are the appearance of good original material from within the band (written by Bob Wilber and Bob Haggart) and the increasingly prominent role that Wilber's superb soprano saxophone is taking in the group's playing. This is not to say that the other sidemen are being pushed aside. Yank Lawson's beautifully penetrating growl on trumpet turns up again and again, while Bud Freeman and Billy Butterfield both have their innings (a little more of Vic Dickenson and Ralph Sutton would have been nice - but maybe next time). The final material includes a superb ballad by Wilber, Dreaming Butterflies, which provides the kind of vehicle for his soprano saxophone that Duke Ellington used to give to Johnny Hodges's alto, another Wilber ballad, A Long Way From Home, which showcases his warm, low register clarinet, and several riffs and blues pieces by Haggart celebrating clubs where the band has worked. The most effective and amusing is the rolling riff of Honeysuckle Rose, while the most familiar is Colonial Tavern, which appears to be the home of Sister Kate.

J.S.W.


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in brief

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DUANE ALLMAN: An Anthology. Capricorn 2CP 0109. $9.98 (two discs)
Duane Allman, lead guitarist with the Allman Brothers Band, died in a motorcycle accident in October 1971 at the age of twenty-five. Since his death, two other members of this band have died. These LP's trace Allman's career from the days when he backed Wilson Pickett, Clarence Carter, Aretha Franklin, and King Curtis to his musical experiences with Eric Clapton and ends when he was a superstar. The last side of this collection documents those superstar days and includes the musical history of one of the world's most unlucky bands. H.E.

WHITE DUCK. In Season. Uni 73140, $4.98
This four-man country-rock band from Nashville may have arrived at exactly the right time. White Duck's lead singer. Don Kloetzke, is mean and surly. He sings well even though he does so with a snarl. "Punk-rock" is making a sensational comeback. Yes. White Duck may have arrived at exactly the right time. H.E.

Mandrill: Composite Truth. Polydor PD 5043, $5.98
Santana started the jazz/Latin/rock trend. Mandrill is New York's entry in the field. This is sensuous and exciting music, marred only by too much "hey-brother"ing in the lyrics. M.J.

PETER HAMMILL: Fool's Mate. Charisma CAS 1037. $5.98
These songs were written by Peter Hammill three or four years ago, when Hammill was a member of Van der Graaf. They are somewhat colorless, occasionally monotonous, and sometimes much too distraught. H.E.
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Smetana Firsts—and Last. A dangerous weakness of the widely accepted music-appreciation approach that focuses listeners’ attention almost exclusively on masterpieces is that its proponents—and victims—miss out on the milder, yet often more endearing, enjoyment of both the lesser works of the masters and the best achievements of presumed minor composers. So I have logical grounds for recommending the investigation of four little-known and lightly valued orchestral works by Smetana: the first three and the last of his symphonic poems, those long overshadowed by the six in the Má Vlast cycle and most of all by its popular Vltava (The Moldau).

A far stronger stimulus, however, to making contagious my own interest in the first tape representations of these works is my freely confessed personal affinity for Czech music in general and that of Smetana in particular. That doesn’t mean that I exaggerate their relatively slight, yet by no means inconsiderable, historical and aesthetic significance, or rank them near the Má Vlast cycle, The Bartered Bride, or the String Quartet From My Life. But it does intensify my hope that at least some readers, especially those who share my tastes to any degree, will make an effort to hear the current Kubelik/Bavarian Radio Symphony sequel to their complete Má Vlast of March 1972, the four symphonic poems in Deutsche Grammophon 3300 262 cassette, or 89 453 8-track cartridge, $6.98 each; also DG/Ampex L 3248, 7¾-ips reel, $7.95.

Smetana’s first major orchestral score was Richard III, Op. 11, of 1858—the same year that his idol Liszt wrote the last of his tone poems, also based on a Shakespearean subject. Hamlet. It was soon followed—while Smetana was still an expatriate pianist/conductor in Göteborg, Sweden, where he lived and worked from 1856 to 1861—by the similarly structured Wallenstein’s Camp, Op. 14 (originally conceived as an overture to Schiller’s play about the Thirty Years’ War general), and Hukon Jari, Op. 16 (celebrating the victory of Christianity over the last of the pagan rulers of Norway). Episodic and in some respects immature as all three works may be, they already reveal the fresh verve and zest, as well as the instinctive gift for vivid orchestral coloring, that Smetana was to develop so much more fully later. The remaining work here, the Prague Carnival of 1883 (less than a year before the composer died in an insane asylum), is something else again: a flawed master-

piece, the first part (Introduction and Polonaise) of a planned much larger structure. Yet as the last musical utterance of Smetana’s grace-joyous, now-tragic genius, it has a very special pathos for his admirers. And one of the most fervent of these surely is Kubelik, who inspires his Bavarian players and DG engineers to their finest efforts.

Benzedrin Brandenburgs. While tape collectors who are also Baroque-era purists wait impatiently for the first taped Bach Brandenburg Concertos featuring both authentic period instruments and authentically styled readings throughout, they are given what is undoubtedly the most controversial of all the six available tapings—one featuring mostly, but not all, period instruments and an interpretative approach that is purportedly proper, yet which is often likely to outrage musicologists’ notions of Baroque-era propriety, in tempo choices in particular. For the leader and harpsichord soloist there is Anthony Newman, whose earlier Bach organ and harpsichord recordings have violently divided not only specialists but laymen into fervent fans and no less passionate objectors.

He does it again, sometimes even mind-splitting individuals (like myself) into schizophrenic love/hate reactions to his and his “friends’” Brandenburgs (Columbia M2T 31398, two Dolbyized cassettes, $13.98; also QMA 3198, two Q-8 cartridges, $15.98). There are moments, particularly in the later concertos, when I’m forced to concede that the Newman fans do have a lot to exult in, but there are other moments, particularly in the First Concerto, when I find the nervous, even slapdash readings downright infuriating—a reaction that isn’t helped at all by the failure of both tape versions to supply annotations or personnel identifications. (Perhaps a booklet is available on request, but there is no packaging notice of that.)

Yet whatever one’s responses to such inconsistently variable interpretations, it’s impossible not to be impressed by the exceptional lucidity (and often tonal beauty) of the quite closely recorded performances. This is notable in stereo, but of course the extreme clarity of inner details is even more striking in quadraphony, where the distribution of sound sources all around one may take some getting used to. When one does get used to it, the chamber-music nature of the Brandenburgs (so often obscured in bigger-ensemble, even orchestral, performances) is given better justice than in any mono or stereo version I’ve heard before. In most other respects, however, my preferred taping remains Britten’s for London (February 1972).

Opera as Chamber Music might seem a contradiction in terms—until one remembers such rare exemplars as Purcell’s Dido and Aeneas or Richard Strauss’s “conversation piece” Capriccio. This last of his operas makes no attempt to meet the demands of effective opera-house staging, yet it represents the Old Master’s vocal and orchestral genius so well that it is a “natural” for home listening. So the first tape edition (indeed first stereo recording) of Capriccio surely will find an even wider audience than one aimed exclusively at Strauss devotees already familiar with its special charms. The vocal parts are mostly extremely well sung (by Janowitz, Fischer-Dieskau, Karl Ridderbusch, et al.), but it probably is the superbly recorded orchestral playing by the Bavarian Radio Symphony under Karl Böhm that gives near irresistibility to DG/Ampex R 7038, two 7¾-ips reels, $21.95 (text-and-notes booklet included).
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