Best Records of the Year

Christmas Shopping List for the Audio Buff

First Tests of CD-4 Cartridges
speaker under $110 that can reproduce without distorting or falling apart.

In the middle.
Instead of a conventional midrange driver, the ST-445 uses an unusual unit mounted in a heavily damped sealed chamber to isolate it from any interference from the rear of the woofer. The diaphragm is light in weight and the magnet unusually heavy for extremely precise transient response. This driver gives you very broad dispersion, sending out sound waves to every corner of your room, and has smooth frequency response and can handle lots of power with low distortion.

Up high.
The ST-445 uses a Mylar dome tweeter. It has an effective piston diameter of only 1" to give you frequency response up as far as 20,000 Hz, both directly in front of the speaker and, most important, at wide angles to each side up and above.

Sorting the sounds.
Many multiple-driver speaker systems use electronic crossover networks to direct the various musical frequencies to the drivers designed to reproduce them. Our crossover network does all that, and does it very smoothly; and uses oversize capacitors and coils to easily handle the high power levels you will want to feed into it. A three-position level control lets you tailor the high frequency balance to match your room and your ears.

We have others.
We think the ST-445 is a lot of speaker for under $110. But if you want even more speaker for even more sound, be sure to listen to the ST-465, at less than $200. It's similar to the 445 but has a larger woofer and a Fisher-invented flare-dome mid range.

If you're watching your dollars, you'll probably find that our ST-425 2-way system has unusually good sound for less than $90.

For more information, write: Fisher Radio, Dept. HF-12, 11-40 45th Road, Long Island City, N.Y. 11101.

CIRCLE 20 ON READER SERVICE CARD
The new Fisher ST-445 is the first speaker that can deliver the volume of a live rock concert into your home.

You know how it feels. When you're sitting up front at a live rock concert and Led Zep, the Who, or the Stones are pumping out a couple of kilowatts through a monster sound system a few feet away.

Sound so loud you can feel it in your gut. Inhale it. Almost taste it. Sound so strong that you absorb it and it absorbs you.

That's power.

That's the kind of sound you'd like to have at home. But until now any speaker that could do it was either six feet tall or weighed 400 lbs. or cost $300 or more.

No more.

There's a new speaker. The Fisher ST-445. It can sit on any bookshelf. Without ripping the shelf off the wall. It can handle sound peaks of 90 watts and output sound pressure levels of 100 dB. And it has incredible low distortion to boot.

That's pure power.

How'd we do it and how come no one else did? Maybe we're just smarter. Maybe because we're the largest manufacturer of high fidelity speakers in the world, we know more than anybody else.

We go low and loud.

We know how to take a 10-inch acoustic suspension woofer that puts out a lot of power from a small space and make it even better. We suspend the speaker cone with soft but hard rubber. So it can move real fast to pump out the notes. For volume and distinct transient response.

And we use a special magnetic and voice coil assembly that hangs in there no matter how hard the cone moves. It never gets lost or loses control. It never sounds dull or muddy.
You’ve probably heard some pretty good speakers for around $110. But...
The right PICKERING cartridge for your equipment is the best cartridge money can buy.

They feature low frequency tracking and high frequency tracing ability*!

Pickering offers you "The Best of Both Worlds" in discrete 4-channel and in stereo cartridges. These cartridges have been specifically designed and engineered not only to peak specifications and performance characteristics, but also to achieve total compatibility with your music system to help you get the most out of it.

Only Pickering has developed a way for you to be absolutely certain you select the "right" cartridge for your music system. We did it first for stereo by developing our Dynamic Coupling Factor rating system—DCF for short—which identifies pick-up performance in terms of a quantitative measurement. The value of a DCF rating lies not only in its merit to define low frequency tracking ability but also in its measure as an index of high frequency (8 to 50 kHz) tracing ability. Pickering's DCF-rated pick-ups have exceptional high frequency tracing characteristics, vital for both stereo and discrete 4-channel performance. The Pickering cartridge exactly "right" for maximum performance with your equipment is simple to select because of this rating method.

Now, Pickering is also applying application engineering techniques and DCF ratings to its discrete cartridges. They fulfill the stringent requirements necessitated by the sophisticated nature of discrete discs.

So, whether stereo or discrete is your preference, choose from "The Best of Both Worlds" the Pickering cartridge exactly right for your equipment.

For further information write to Pickering & Co., Inc. Dept HF, 101 Sunnyside Blvd., Plainview, New York 11803

*traceAbility™

"for those who can hear the difference"
December 1974
VOL. 24 NO. 12
music and musicians
Leonard Marcus THE BEST RECORDS OF THE YEAR 20
The seventh annual High Fidelity/Montreux Awards
Gene Lees SERGIO MENDES—OUT OF THE COLD 30
The Brazilian musician has built bossa nova into a major career
Conrad L. Osborne RUSSIAN OPERA—PART I 59
The works of composers from Glinka to Tchaikovsky offer many rewards

audio and video
TOO HOT TO HANDLE 38
NEWS AND VIEWS 40
Pirates walk the plank . . . Diddling with Dolby FM

EQUIPMENT IN THE NEWS 42
Daniel Gravereaux HOW WE TEST PHONO PICKUPS 47
HF’s new methods evaluate the CD-4 factors

EQUIPMENT REPORTS 51
Audio-Technica Model AT-155 phono cartridge
Bang & Olufsen Model MMC-6000 phono cartridge
Empire Model 4000D/III phono cartridge
JVC Model 4MD-20X phono cartridge
Stanton Model 780/4DQ phono cartridge

William Radford-Bennett AN AUDIOPHILE’S HINTS TO SANTA 76
A roundup of stocking stuffers for high fidelity buffs

record reviews
Conrad L. Osborne
KHOVANSHCHINA: A UNIQUE EPIC CANVAS 89
Arkhipova stars in a fine recording of Mussorgsky’s opera for Melodiya

Harris Goldsmith THE PINNACLE OF MUSICAL CIVILIZATION 93
The Danish Quartet and Telefunken offer Mozart’s string quintets

Abram Chippman ANOTHER SIDE OF ANTON BRUCKNER 95
Recent releases exhibit the “pious, gentle” sacred works

CLASSICAL 97
The Beethoven symphonies in quad . . . Bocanegra in stereo

LIGHTER SIDE 124
Joe Cocker . . . Carole King . . . Mike Oldfield

JAZZ 128
Bob Wilber/Kenny Davern . . . Freddie Hubbard . . . Bix Beiderbecke

R.D. Darrell THE TAPE DECK 146
Horenstein’s Mahler . . . Segovia returns

eetc.
LETTERS 8
Crunchy cassette shells . . . The new Candide

PRODUCT INFORMATION 33
An “at-home” shopping service 113

ADVERTISING INDEX 112

GENERAL INDEX TO ARTICLES—1974 136

Christmas list for audiophiles. See page 77.
Khovanshchina on disc. See page 89.
You have to come to a decision between your ear and wallet when you buy a microphone. Take the AKG D-224E for example. It's one of the most advanced mikes made. Technically it's a "two-way" cardioid dynamic microphone. There's one mike element for highs. Another for lows. You get incredibly smooth, even recordings. And a lot of other features that will satisfy the most demanding ear. But it might shake up your wallet. It costs about two hundred dollars.

If you don't earn your living as a recording engineer, the AKG D-200 is for you. It's a "two-way" mike, also. And it's working recording wonders for thousands of part-time professionals in studios and on location, too. The AKG D-200 makes almost every ear happy. Wallets, too, at $79.00. There's an AKG microphone for everything from rock, pop to Bach. See your better audio equipment dealer. Or write to us for more information.

If price is no object.

If it is.
In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette. He couldn't tell. We believe that's a strong endorsement of our exclusive MRX_2 Oxide formulation. In fact, since we introduced MRX_2 Oxide, a lot of other ferric tapes have been scrambling to find something to beat it. Nobody has.
Introducing one of the finest collections of stereo receivers in the world: the MX 1580.


*specs subject to change without notice.
Specs of competitive receivers taken from manufacturers own published data sheets.
**Manufacturer’s suggested retail price; optional with dealer.
CIRCLE 36 ON READER-SERVICE CARD
And it almost didn't happen.

Before we designed the MX 1580, we asked ourselves a simple question: "With so many excellent AM/FM stereo receivers around these days, who needs another?"

The answer: nobody. So instead of making just "another" receiver, we collected the most significant specs and useful features of five of the best, and "combined" them in one: the MX 1580.

Of course, some of these five receivers have features our one doesn't have (we think you can manage without two phono inputs, for example). But then, ours has features they don't have; features you shouldn't do without.

You pay for — and get — what you really need. The MX 1580 has exclusive ASNC, which automatically reduces the noise level on weak stereo stations without reducing separation on strong ones. And special thermal protection for output transistors and the power transformer.

And a special speaker matrix for surround-sound effects. Plus lots more we were able to include and, at $479.95, save you a few bucks in the bargain. How? It wasn't easy. But we had help.

The oldest new company in the business.

Although we're a completely separate engineering group and manufacturing facility, we were able to draw on the resources of a company that's been a leader in the industry since 1915. So we could afford to wait until we had the MX 1580 right.

And now it's so right, we insist that every single one be inspected twice before it's shipped. (If your MX 1580 isn't right, our final inspectors don't pass it. Or ship it.) After all, we have one of the world's finest stereo collections to protect.

See and hear MX 2- and 4-channel receivers, speakers and automatic turntables at your MX dealer. For his name, write to: MX High-Fidelity Components Series, The Magnavox Company, 1700 Magnavox Way, Fort Wayne, Ind. 46804.

Features:

* Sensitive front-end with three dual gate MOSFET's and 4-gang tuning capacitor.
* Two 6-pole linear phase filters for improved selectivity and phase response.
* High gain IC quadrature FM detector.
* Switchable signal-strength/center-tuned meter for accurate tuning.
* Phase lock loop IC circuit for FM stereo multiplex.
* Computer designed low pass audio filters for suppression of ultrasonic frequencies.
* Balance AM detector for low distortion AM listening.

* Specifications:

**FM Tuner Section:**

Usable sensitivity (IHF) ... 1.8 uV
Selectivity (IHF) ... 75 dB
Capture ratio (IHF) ... 1.5 dB
50 dB signal to noise mono ... 2.5 uV
Stereo separation @ 1 kHz ... 50 dB
@ 10 kHz ... 40 dB

**Harmonic Distortion:**

Mono ... 0.2%
Stereo ... 0.3%
Image rejection ... 97 dB
Spurious rejection ... 94 dB
AM suppression ... 45 dB

**AM Tuner Section:**

Usable sensitivity (IHF) ... 250 uV/m
Selectivity (IHF) ... 31 dB

**Amplifier Section:**

Continuous power ... 60 watts/Ch
Band ... 20 Hz-20 kHz
Distortion ... 0.5% THD
Load ... 8 ohms
IM distortion ... 0.8%
Frequency response ... 20 Hz-20 kHz
Dimensions ... 6"Hx19"Wx15"D
Weight ... 30 lbs.
Construction ... Veneer with grained walnut finish.

OCL direct-coupled differential amplifier for extended frequency response and wide power bandwidth.

Automatic Protection Circuit to protect speakers and amplifiers.

Electronic loudness switch to provide smooth low- and high-frequency boost at low listening levels.

Extra-heavy heat sink to keep output transistors cool at maximum power.

Full complement of controls with low noise pre-amp IC circuit.

High/low filter switches for special high/low frequency attenuation effect.

Auto-off power switch, when used with MX automatic turntables, will automatically shut off the system when the last record is played.

We'll be heard from.
WHEn usTEninG BECOMES Rn RRT.

[213x49]WHEn usTEninG BECOMES Rn RRT.

[213x384]Make this simple comparison:

all about. Hear it, you'll believe it.

That's what the Crown DC -300A is

experience.

one Crown owner described the

"Like lifting a curtain," was how

nuances.

muffled. Nothing should come be-

strained, clipped, distorted or

music. You're entitled to pure, un-

adulterated music. What you get,

you already have

(Circle 11 on Reader-Service Card)

At Crown, reliability is a way

labor, and pay for round-

trip shipping for three full

years. (We'll even send you

shipping carton if you

didn't save yours.) That

takes nerve... and faith in

product!

At Crown, reliability is a way

takes nerve... and faith in

product!

At Crown, reliability is a way

of life. Long life... with you.

WHEN LISTENING BECOMES AN ART.

CIRCLE 11 ON READER-SERVICE CARD

8
THIS IS A PROGRAM PANEL. WITH IT YOU CAN MAKE B·I·C" PROGRAMMED TURNTABLES DO THINGS NO TURNTABLE HAS EVER DONE BEFORE.

The B·I·C 980 and 960, like many fine turntables, use a belt drive system.
What's unusual, however, is that B·I·C turntables can be programmed to play a single side as many as 6 times... or to play as many as 6 records in series. 'Til now, no belt drive turntable has been able to do that.

How it works
The program lever (second from the bottom in the picture at left) gives you 22 possible ways to play your records in manual and automatic modes.
By moving the lever to "MAN", the turntable is turned on and can be operated as a manual unit.
By moving the lever to "1", and tapping the cycle button lightly, one record can be played fully automatically.
By moving the lever to 2, 3, 4, 5 or 6, you can play a single record 2, 3, 4, 5 or 6 times.
And this same program lever controls multiple play. If, for example, you want to play 2 records, simply put them on the spindle and move the lever to "2". Or move the lever to "3" and the second record will repeat once. Or move it to "4" and the second record will repeat twice. And so on, and so forth.

Must be seen to be appreciated
This program system is news all by itself. But it's far from the whole story.
The B·I·C tone arm has features found on no other tone arm.
The B·I·C motor is a major improvement over motors in other belt and idler drive turntables.
But features aside, what's truly worth close scrutiny is how all these new ideas are welded into a perfectly balanced system which performs impeccably.
We'll send you more information about the 980 and 960 if you write to:
Andrew Stephens, Dept. 12B,
British Industries Co., Westbury, L.I. 11590.
But you really must examine them, touch them and compare them, to appreciate their fundamental excellence. After you've looked them over at your B·I·C dealer's (the leading audio specialist in your area) we think you'll be impressed.

This is the 980 with solid state speed control and strobe. About $200.
The 960 is identical except for these two features.
About $150.
Introducing the Classic Cassette with ferri-chrome.
Truer than chrome. Truer than iron oxide. Compatible with all cassette recorders.

Its secret is a tape double-layered with oxide. Through advanced 3M technology, ferri-chrome literally combines the best characteristics of two coating formulations into one. Its chromium dioxide coating delivers high output and brilliant high frequencies; its gamma ferric iron oxide provides superb mid-range and rich low frequencies and low noise levels. Together they give you full-range performance you've never heard before in any cassette.

This ferri-chrome combination gives "Scotch" brand Classic cassettes fidelity that often deceives the sharpest ear. Included in a variety of test procedures was the use of a Bruel and Kjaer Model 3347 spectrum analyzer. We began with the original play (record) of a broad-spectrum piece of music, first measuring output levels versus frequency from the record, then the Classic cassette recording of the record, and finally, the record recorded on our low noise/high density cassette and on our chrome cassette. Our graph shows the results:

Along with Classic cassettes, we've also developed an outstanding Classic 8-Track cartridge and Classic open-reel tape. Both with their own special oxide formulation which offers sound brilliance beyond previously unsurpassed "Scotch" brand standards. Super quiet. Utterly responsive.

The Classics—cassette, cartridge, and open-reel tape—are quite simply and clearly the best we've ever made.

Compatibility is another ferri-chrome bonus. It means Classic cassettes will deliver optimum performance on any quality machine. (On machines with a chrome switch position use the HIGH or NORMAL switch position.)

"Scotch" is a registered trademark of 3M Co.

Scotch brand. The Master Tape.
From the Specs...

World's finest hysteresis synchronous motor—self cooling, high torque type with an inside-out rotor. Coupled to a 3 inch thick balanced flywheel through a flexible drive belt, precision ground to a tolerance of ± .0001 in. Total vibration transmitted to the record is less than one millionth of an inch! Rumble—90 dB (RRLL). Wow and flutter an almost unmeasurable .01%. Lateral friction of the tone arm is only 1/1000th of a gram. Will track records as low as 1 gram. Exceeds every broadcast specification for professional playback equipment.

From the Critics...

“A silent giant that's built to last—probably forever”
Stereo & Hi Fi Times

“No acoustic feedback even directly in front of loud-speakers”
Hirsch-Houck Laboratories

“Built to last... gives great results”
Stereo Review Magazine

“The feel of precision machinery... rumble was inaudible”
Hi Fi Stereo Buyers Guide

“Absolutely no speed error at either 33-1/3 or 45 rpm”
High Fidelity Magazine

“The turntable suspension is almost impervious to jarring or bumping”
Audio Magazine

From the Public...


“THE BEST
TURNTABLE
IN THE WORLD”

The Troubador Model 598III comes complete with walnut base, plexiglass dust cover and world's finest cartridge (Empire 4000 D/III). List price $399.95

Listening is believing—ask your hi fi dealer for a demonstration and write for your FREE "Guide to Sound Design" EMPIRE SCIENTIFIC CORP., Garden City, N.Y. 11530 Mfd. U.S.A.
Maxell’s UD cassette now contains an amazing new nonabrasive dirt-fighting ingredient: It doesn’t rub as it scrubs as it cleans.

We wanted to make some really big improvements to our Ultra Dynamic cassette. But there just weren’t any big improvements left to make. So we made a lot of little improvements.

Amazing new miracle ingredient fights dirt fast!!!

The first five seconds of our new cassette is a head-cleaner. And what’s amazing, new and miraculous about it is that it doesn’t rub as it scrubs as it cleans. Because it’s nonabrasive. So it keeps your tape heads clean without wearing them down.

An improvement you can see but can’t hear.

But the head-cleaner is also a timing leader. And we’ve marked the place where it starts so you’ll always know exactly where you are.

More hertzes.

We’ve also improved our tape. We’ve increased the Hz to 22,000 Hz so you get even higher highs. The signal-to-noise ratio’s now 8dB more than ordinary cassettes—which means you get less noise and cleaner sound. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

Little pad finally gets grip on self.

The pressure pads of other cassettes are kept in place with glue—or rather aren’t kept in place with glue. So we’ve designed a little metal frame that holds the pad in a grip of steel. With the result that you don’t need to worry about signal fluctuations and loss of response any more.

Our new long-playing cassette is shorter.

Our new UD C-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

And that’s our new improved Ultra Dynamic cassette. And its ultra dynamic new improvements.

The Revised Candide

It was reassuring to read Royal Brown’s critical review of the new Columbia recording of Candide [September]. Being a great fan of the original musical, I was very pleased to see the enormous praise lavished on the recent revival. I rushed to buy a ticket (at terribly inflated prices, even for Broadway), having only slight reservations regarding the “revisions” made to the original version. To my great dismay, this production bore almost no resemblance to the original, turning a near-operetta into nothing more than cheap burlesque.

I imagine that producers will never be able to resist the urge to make a piece of music more popular by “improving” it in one way or another. It is a pity that such improvements always seem to ruin the works involved.

Michael Picheny
Cambridge, Mass.

A round of applause to Mr. Brown for his review of the new Candide album. Enough potshots have been taken at the original Hellman script in the past few months, and the recording only confirms the impression that the current production succeeds through the brilliance of Leonard Bernstein’s score and the exciting production of Harold Prince and Eugene and Franee Lee. One of the major disasters of Edwin Lester’s 1970 production was the Sheldon Patinkin rewrite, in which the best lines were Max Hellman’s original ones, for which she received no program credit.
What's natural sound reproduction? It's sound so real you can see swaying palm trees and grass skirted dancers ... feel the sun-warm sand beneath your feet ... and smell the salt sea air ... right in your own living room.

Making a speaker deliver sound this accurate takes years of experimenting and testing as well as solid engineering know-how. Here at UTAH, speakers are our only business. Our sound specialists never stop trying to find ways to improve the quality of our speakers. In fact, we design, engineer, and produce more speakers and speaker systems than any other manufacturer in the country.

When you play your favorite music through a UTAH speaker, you're hearing those clear, thrilling highs, deep, resonant bass notes, and smooth, mellow mid-range tones as closely as you can to the way they were originally recorded.

Natural sound reproduction. What else did you expect from the country's largest speaker manufacturer? The best ... naturally. Write for the name of the UTAH dealer nearest you.

MP 3000.

This superb speaker system boasts 2 tweeters, 1 mid-range, and 1 woofer. Featuring separate controls for tweeters and mid-range, the MP-3000 handles 50 watts program material (100 watts peak). Frequency response: 20-20,000 Hz. Cabinet: 27" x 20½" x 14". Shipping weight: 70 lbs. $199.95
The first $200.
You're going to do it. You're going to get into a real stereo system. Three, five, maybe seven hundred bucks. Now what? Where do you start?

You start with a receiver.

Not a very romantic beginning when you figure that everything else in the system does something really exciting. A receiver just seems to sit there. Nice enough looking. But won't any receiver do the job? Can't you start with the sexy stuff?

No.

The receiver is the heart, the guts, the brains of the whole operation. It defines the limits of everything else in your system.

Start here. harman/kardon's 330B. Except for the fact that we make it better every year, it's the same receiver we've been making for five years. And in this new-product-of-the-week, whiz-bang business, that's more than leadership. It's a dynasty.

Start with the 330B. It has everything you need, nothing you don't: pre-amp, amp and a superb, drift-free AM/FM tuner. 20 watts per channel continuous power from 50Hz to 20,000Hz. Anything less is Pretend Stereo.

Start with the 330B. (The only thing preventing it from being the best $250, $260, $270 receiver on the market is its price: $200.) Then take the extra money you'd spend trying to match it and buy more speaker, more record changer, more tape deck.

The 330B has one more built-in feature you ought to know about: a promise. A year from now, three years from now, when you've upgraded everything else in that stereo system, the 330B will still be there—right in the middle of things.

harman/kardon's 330B. The first $200 is the easiest.

The harman/kardon 330B

<table>
<thead>
<tr>
<th>Specification</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power output</td>
<td>2 x 20 watts RMS per channel, both channels driven into 8 ohms from 50Hz to 20,000Hz</td>
</tr>
<tr>
<td>Harmonic Distortion</td>
<td>Less than 0.5% THD</td>
</tr>
<tr>
<td>Frequency Response</td>
<td>20-20,000Hz</td>
</tr>
<tr>
<td>S/N Ratio</td>
<td>Better than 75 dB (unweighted)</td>
</tr>
</tbody>
</table>

harman/kardon

High fidelity component systems from $200 to $1300.


CIRCLE 25 ON READER-SERVICE CARD
Five disturbing facts about loudspeakers no other manufacturer has the guts to tell you.

1. There are approximately one hundred different makes of "high fidelity" speakers sold in the United States, confronting the buyer with an incredible clutter of names, types, claims and counterclaims.

   Of the hundred, no more than twenty are relevant, in the sense that they represent some sort of serious engineering effort and manufacturing philosophy, whether successful or not.

   The remaining eighty are opportunistic marketing ventures, big and small, responding to the merchandising needs of stores rather than to the listening needs of the public.

2. One reason for this commercial jungle is that anyone with no other qualifications than a few thousand dollars can go into the speaker business.

   About nine out of ten speaker manufacturers, the good guys as well as the bad guys, buy their drivers (woofers, tweeters, etc.) from outside suppliers in the U.S., Europe and Japan.

   There are only a handful of these "raw speaker" houses and they stand ready to make anything their customers specify, from the most sophisticated drivers to the cheapest, a hundred thousand units or just five hundred.

   The typical speaker manufacturer is therefore merely a contractor with practically no overhead; he throws a Gundersen woofer and a Furuhashi tweeter into a Gonzalez cabinet and sells it as the one and only original Astrodynamic speaker system. (The names have been altered to protect the innocent.)

   There's nothing inherently wrong with this way of making speakers, as long as a talented and experienced speaker designer is in charge from beginning to end.

   At Rectilinear, we buy our drivers only from the best suppliers, who make them to our own rigid specifications to match the system designs we've developed. We make our own crossover networks and cabinets.

   But not every manufacturer is like us.

3. Among the approximately twenty technologically and ethically respectable speaker brands, some six or seven are relevant only to a small corterie of dedicated audiophiles.

   These are the exotic designs, utilizing electrostatic or other unconventional drive principles as well as diaphragms of unfamiliar shape and construction.

   In most cases, these speakers require special, expensive amplifiers and compulsive owners who enjoy fussing and fiddling.

   The small, avant-garde firms that specialize in making this type of product have always had a high mortality rate, usually because of wishful thinking about unsolved or only partially solved engineering problems.

   Nevertheless, we have the highest regard for these brave
experimenters and consider it entirely possible that the future belongs to one of them.

But which one?

(Will you buy the first electric automobile when it comes out?)

4. The thirteen or fourteen speaker makers who are both serious and reasonably conservative, and among whom we confidently number ourselves, are hopelessly split on the issues of sound dispersion and speaker"personality." Some believe, and so far we're one of them, that a speaker should radiate sound only forward, over as wide an angle as possible. Others aim various drivers at the back wall or the ceiling, to bounce off the sound before it reaches the listener.

We feel that the arguments for the latter approach are unscientific and that the resulting sound is phony. No guitar is nine feet tall and twelve feet wide. When somebody comes up with a reflective design that presents a correct spatial perspective, we may change our mind.

As for personality or character, a speaker should theoretically have none, since it's a reproducer, not a musical instrument. When two speakers sound different, playing the same program material, at least one of them is wrong. Maybe both.

But they do sound different, even in this heavily screened group.

There's the West Coast sound, for example, favored mainly by California-based firms and characterized by sizzling highs, a huge bass and lots of so-called presence. Everything a bit overstated and larger than life.

There's also the polite New England sound, with its origins in the Boston area. Nice and smooth, neutral, everything in its place, nothing shrill, but somehow muffled and less vivid than real life.

We believe that, despite their charms, both of these personalities are wrong. Only a totally characterless accuracy is right. What goes in must come out, no more and no less. Let the record producer create the type of sound you hear, not the speaker manufacturer.

Accuracy has a great deal to do with low time delay distortion, a much-neglected subject. Electrostatic speakers excel in this area. We could summarize our position by stating that Rectilinear aims for the accurate, electrostatic type of sound without giving you the problems associated with electrostatics.

5. There's also a new impediment to accurate sound reproduction, in addition to the established schisms discussed above. We're referring to the epidemic of "three-dimensional" or "sculptured" speaker grilles made of polyfoam.

A speaker grille should be, above all things, acoustically transparent. There should be no audible, and virtually no measurable, difference in the output of the speaker with the grille on or off.

But the foam these newfangled grilles are made of is in many cases the same as the appliance people use for muffling the noises of air conditioners! How a reputable manufacturer can use a sound deadener for a speaker grille is beyond us, but everybody seems to be doing it.

Until acoustically transparent three-dimensional materials become available, our grilles will remain prosaically two-dimensional.

So. Okay.

Besides Rectilinear, are there any sincere, serious, nonexotic speaker companies that make forward-radiating, personality-less, accurate-sounding systems without 3-D grilles?

We don't know of any.

In our own methodical way, we're unique.

One more thing.

We aren't telling you all this just for laughs.

Next time you're in a hi-fi store, use these five facts to guide you through the loudspeaker jungle.

And remember who told you.

RECTILINEAR

Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10474
Canada: H. Roy Gray Limited, Ontario
CIRCLE 49 ON READER-SERVICE CARD
speaking of records

First Prizes

**Schumann:** Scenes from Goethe's "Faust." Jennifer Vyvyan, Peter Pears, Dietrich Fischer-Dieskau, Benjamin Britten. LONDON OSA 12100 (two discs).

**Weber:** Der Freischütz. Gundula Janowitz, Peter Schreier, Theo Adam, Carlos Kleiber. DEUTSCHE GRAMMOPHON 2709 046 (three discs).

**Boulez:** Le Marteau sans maître. Yvonne Minton, Pierre Boulez. COLUMBIA M 32160. Quadraphonic: MQ 32160 (SO-encoded disc).

The Seventh Annual High Fidelity/Montreux International Awards

Jury

Georges Chereire, Diapason, France
Dominique Chouet, La Tribune de Genève, Switzerland
Edward Greenfield, Guardian and Gramophone, England
Irving Lowens, Washington Star, U.S.A.
Leonard Marcus, High Fidelity, U.S.A.
José-Luis Perez de Arteaga, Revista Musical Ritmo, Spain
Ulrich Schreiber, Hi-Fi Stereophonie, Germany

Preselection Committee

Carl-Gunnar Ahlen, Svenska Dagbladet, Sweden
Claude Baniere, Le Dauphine libéré, France
Luigi Bellingardi, Nuova Rivista Musicale Italiana, Italy
Jacques Bourgeois, Diapason and Harmonie, France
Karl Breh, Hi-Fi Stereophonie, Germany
Jay Cart, Detroit News, U.S.A.
Peter G. Davis, New York Times, U.S.A.
Marcel Dossy, La Revue des Disques, Belgium
Ingo Harden, Fonoforum, Germany
Roy Hemmings, Scholastic International, U.S.A.
Michel Hofmann, ORTF, France
Pierre Hugli, La Gazette de Lausanne, Switzerland
Tadao Koshi, Retorul Gejutsu and Mainichi Shimbun, Japan
Robert Layton, Gramophone and B.B.C., England
Robert C. Marsh, Chicago Sun-Times, U.S.A.
Louis Nicholas, Nashville Tennessean, U.S.A.
Sylvie de Nussac, L'Express, France
Bengt Plejel, Musik Revy, Sweden
Trumpet. Reichert, Musikredaktion Südwestfunk Baden-Baden, Germany
Revista Musical Illustrada Ritmo, Spain
Dorde Saula, Radio Zagreb, Yugoslavia
Michael Steinberg, Boston Globe, U.S.A.
Numa F. Tetaz, 24 heures Lausanne, Switzerland
Gerard Verlinden, Etcevers Magazine, Holland
Edith Walter, Harmonie, France
Daniel Webster, Philadelphia Inquirer, U.S.A.
Tilden Wells, Columbus Dispatch, U.S.A.

The Koussevitzky International Recordings Award*

**Cordero:** Concerto for Violin and Orchestra. Sanford Allen, Paul Freeman. COLUMBIA M 32784

*Presented annually to the best first recording of a work whose composer is still living.
The Other Nominated Recordings


BEETHOVEN: Concertos for Piano (5). Vladimir Ashkenazy, Georg Solti. LONDON CSA 2404 (four discs).

BERIO: Recital I (for Cathy). Cathy Berberian, Luciano Berio. RCA RED SEAL ARL 1-0036 (two discs).

BERLIOZ: La Damnation de Faust. Josephine Veasey, Nicolai Gedda, Jules Bastin, Colin Davis. PHILIPS 6703 042 (three discs).


ROCHBERG: Quartet for Strings, No. 3. Con- cord String Quartet. NONEUCH H 71283.

ROSSINI: Gulliaume Tell. Gabriel Bacquier, Montserrat Caballé, Nicolai Gedda, Lamberto Gardelli. ANGEL SEL 3793 (five discs).

SCHUBERT: Sonata for Piano, in A minor, D. 784; Moments musicaux. Alfred Brendel. PHILIPS 6500 418 (two discs).

SCHUBERT: Sonata for Piano, in B flat, D. 9600. Sviatoslav Richter. EURODISC 86 222 MK.

SCHUMANN: Davidsbündlertänze; Fantasiestücke. Murray Perahia. COLUMBIA M 32299.


VERDI: I Vespri siciliani. Martina Arroyo, Placido Domingo, James Levine. RCA RED SEAL ARL 4-0370 (four discs).

The Best of the Pops 1974

Selected by HF reviewers

RUBY BRAFF-GEORGE BARNES QUARTET. CHARISCURO 121.


DEODATO: Whirlwinds. MCA 410.

MARVIN GAYE: Live! TAMLA T6 333.

DICK HYMAN: Ferdinand "Jelly Roll" Morton. COLUMBIA M 32587.

JANIS IAN: Stars. COLUMBIA KC 32957.

LOGGINS AND MESSINA: Full Sail. COLUMBIA KC 32956.

PAUL McCARTNEY: Band on the Run. APPLE SO 3415.

JONI MITCHELL: Court and Spark. ELEKTRA/ASYLUM 7E 1001.

CARLY SIMON: Hotcakes. ELEKTRA/ASYLUM 7E 1002.

The Smithsonian Collection of Classic Jazz. SMITHSONIAN INSTITUTION.

JAMES TAYLOR: Walking Man. WARNER BROS. W 2794.

BOB WILBER-KENNY DAVERN: Soprano Summit. WORLD JAZZ S 5.

STEVIE WONDER: Fulfillingness' First Finale. TAMLA T6 33251.

STEVIE WONDER: Innervisions. TAMLA 326.

How the Voting Went by Leonard Marcus

Each year there seems to be a new member of the High Fidelity/Montreux International Record Awards jury: this year it was the German member, Ulrich Schreiber from Frankfurt. Although militantly political in his musical orientation, he proved to be quite an astute critic when it came down to specific musical judgments. I would place myself, however, at the other end of the spectrum, as merrily evangelical, trying to spread the Good News of music. The most exuberant musical evangelists present, to be sure, were HF's British correspondent, Ted Greenfield, and the young Spaniard, Jose-Luis Perez de Aneap. I mentioned Jose-Luis in last year's report, and in appreciation he brought to Switzerland this year an extraordinary gift for me: La musica en el Museo del Prado, a book of reproductions of all the art with musical motifs in the Prado. And--Paul Getty, Jacques Cartier, Remy Martin, Fort Knox.
We convened during the last days of August, somewhat earlier than usual, in order to accommodate the schedule of Karl Bohm, the conductor who would receive a diplôme d'honneur this year for his contributions to the world of recordings. Still, the date limitations remained May 1 (1973) to April 30 (1974) for the first issuance of the recordings.

Our procedure calls for each juror to give his opinion of each album nominated by the Preselection Committee and then for a preliminary vote to determine which recordings should remain on the ultimate ballot. During the discussion, several heated arguments broke out, two of which I was involved in. The first concerned Pfitzner's Palestrina. I maintained that the opera was a unique work, an absolute masterpiece, and that not only was the album under consideration its first commercial recording, but it was as fulfilling a recording as we could hope to achieve. But then Ulrich Schreiber pointed out that, in Germany, Pfitzner had become a symbol of the extreme right wing, not only of the aesthetic reactionaries, but of the political ones as well. Palestrina, he insisted, was "too German, in the worst sense." I never thought I'd be upholding the opposite point of view against a German, but to me the argument seemed irrelevant. At any rate, Palestrina stayed on the ballot by one vote.

The next eruption broke out when I, rather innocently, expressed my preference for the full orchestral version of Copland's Appalachian Spring over the nominated Copland-conducted chamber version. Everyone jumped on me at once, all claiming that this was the most musical arrangement, the best performance, and one of the finest quadriphone discs ever issued. Ironically, although I finally voted to keep it on the list, it was eliminated by one vote.

Most of us had remembered being disappointed by the two Schubert piano discs: Richter's we recalled as having been a great performance marred by inferior recorded sound; Brendel's had had very fine sound indeed, and the performance had been remembered as excellent, but a few of us expressed reservations about the pianist's pedaling, which seemed to muddy several passages. We decided to retain both on the ballot so that all could rehear them the next day before the final voting.

Considering only the preliminary "elimination ballot," the two most popular albums were Der Freischutz under the direction of Carlos Kleiber and Ockeghem's Missa pro defectu. Few of us knew the latter recording before we arrived, but when we heard it in Montreux it seduced us all.

The other albums to make the "finals" were the Joan Sutherland/Zubin Mehta Turandot, Benjamin Britten's recording of Schumann's Scenes from Goethe's "Faust," Antal Dorati's album of Haydn symphonies, and Pierre Boulez's Le Maitre sans maître, with Yvonne Minjon and conducted by the composer, which was destined to become the first quadriphone recording ever to win a prix mondial in Montreux.

Before breaking up after the final vote, we elected next year's recipients of the diplôme d'honneur. (This year's were, besides Maestro Bohm, Benjamin Bauer of CBS Laboratories for the invention of the SQ quadriphone system and Toshiya Inoue of JVC for the development of the CD-4 quadriphone system.) The 1975 honors will go to Michel Garcia, the founder of the French record company Erato, whose recordings are issued here by both RCA and the Musical Heritage Society, and Dietrich Fischer-Dieskau, whose recordings seem to be issued everywhere by everybody.

For the first time since 1968, when the awards were initiated, the Koussevitzky International Recording Award was presented in conjunction with the Montreux ceremonies. Photos of the gala event are on the following pages.
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* Pictures are pictures and rooms are rooms. In real life, the speakers face the sofa, but we turned them around so that you can see them.
The three winners of a diplôme d'honneur this year for their outstanding contributions to the recording industry were conductor Karl Bohm (left in photo top left), who received a silver decanter along with his award from René Klopfenstein, director of the Montreux Music Festival, as Nicole Hirsch-Klopfenstein, secretary-general of the Montreux awards, looked on; CBS Laboratories' Benjamin Bauer (left in photo top right), director of the team that developed the SQ quadriphonic system, here being presented with his diplôme by HF's Leonard Marcus; and JVC's Toshiya Inoue, inventor of the CD-4 quadriphonic system, here accepting his award from Karl Breh, editor of Germany's HiFi Stereophonie.

A Party
for the Winners
at a Swiss Castle
Panamanian composer Roque Cordero plants a kiss on Mme. Serge Koussevitzky's cheek after she had given him the Koussevitzky International Recordings Award for his violin concerto on Columbia.

A touching moment during the gala presentation dinner at Montreux's Château Dillor came when Maestro Böhm (seated at the right side of the table above, back to camera) presented the rose from a café baked in his honor to Mme. Koussevitzky (most hidden). Sharing the moment around the table from left were Benjamin Bader, juror Jose-Luis Perez de Arteaga (standing), HM's Leonard Marcus, Roque Cordero, and RF's London correspondent Edward Greenfield (standing).

On hand to accept a prix mondial du disque this year were mezzo Yvonne Minton, featured on Columbia's Le Marteau sans maître (presented by juror Irving Lowens); Decca/London's Fred Widmer (in white jacket) for the Scenes from Goethe's "Faust" (presented by juror Edward Greenfield), and DG's Werner Gutttinger for Der Freischutz (about to be presented by juror Ulrich Schreiber).
All the reviews I have seen mention the new music, which for the most part appears in some form in the original vocal score for the 1956 production. For example, the current "Alleluia" was originally a processional for pilgrims going to America, and bits of the current "Auto-da-fé" existed as a prolonged sequence involving the Lisbon earthquake and market day. It is unfortunate that Columbia did not generously provide two records for the original production.

One song that I really hoped to see in the current production (you hear it briefly under Pangloss' opening speech) was Pangloss' clever paean to the benefits of syphilis. This, sadly, has been junked along with the "Quiet" trio, which Mr. Brown laments, and the fine ensemble "What's the Use?"

Perhaps the saddest aspect of the current revival is the fact that it may become the only performable version of the work. G. Schirmer has deleted the Waidmärchen section of Das klagende Lied without suppressing the whole work.

I would just like to add the suggestion that D.J. Coombs ["Letters" August] and other Mahlerites ought to read my full hypothesis in the Angel-Wyn Morris record folder and Discord. 1969) rather than just the perfunctory mention of it in the Columbia album to which Mr. Coombs refers, before rejecting it out of hand.

Jack Diehl
New York, N.Y.

Wire, Anyone?

I wonder if anyone knows if it is still possible to get spools of recording wire for the old Webster-Chicago wire recorders. I have a machine that is in working order, but I have little wire to use with it. I would appreciate any information.

Bob Barnett
101 N. Prairie
Sioux Falls, S.D. 57104

Cassette Shells

Cassettes are becoming the preferred format for tape correspondence, but they seem to take quite a beating in the mails. Many come back to us damaged or even broken. Do you know where we could purchase cassette shells at a reasonable price to replace the broken ones in salvaging the tape and hubs?

I know that some stores sell replacement kits for about a dollar, but for that price we could buy brand-new loaded cassettes; it seems as though the shells alone should be available for less.

Thomas H. Havens, Director
Global Tape Recording Exchange
Wayne, N.J.

It probably would cost almost as much on a single-unit basis to market an empty shell as to fill it with tape. We're publishing your letter, however, in the hope that it may find a source willing to sell the shells in bulk and therefore realize the kind of saving you're looking for. We plan to publish any offers we receive, including minimum quantities that can be accepted as bulk orders, so that other groups with similar needs may make use of them. Obviously the screw-type shell would be preferable, but the type designed for sonic welding can be glued, if you're careful. And with any type of case it may be necessary to replace the hubs as well for correct clearances.

You might, however, consider a reviving of packing methods as an alternative solution.

Losing Lennon

In this time of pardons and amnesty and in the light of our national self-re-evaluation, isn't it also time we consider the deportation of John Lennon an injustice—not only to him, but to us and to America? (Bernie Mitchell/President/Pioneer High Fidelity/Moonachie, N.J.)
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HEATH

DECEMBER 1974
Stokowski's New World

This is to correct a factual misstatement in R. D. Darrell's excellent review of the two Stokowski recordings of Dvořák's New World Symphony [August].

The record listing at the end includes "with Outline of Themes. Stokowski, narrator and piano." This information, presumably copied from Edward Johnson's generally excellent liner notes, is incorrect-along with other material noted below. The Victor archives note that on October 6, 1927, Stokowski narrated the outline of themes with Artur Rodzinski at the piano. On the same day, the two also made the extra-side outline of themes for the Franck symphony (M 22). Stokowski did play the piano for his earlier Brahms First and Beethoven Seventh outlines.

Mr. Darrell also mixes in his review the information (again from the notes) that "initial engineering experience forced the omission of timpani in the 1925 version and demanded sarrusophone reinforcement of its string basses." Portions of this statement are debatable, according to the Victor archives, for nothing below cellos is listed in the orchestral forces. Timpani are apparent in the second movement, and one delicious tinkle from the cymbal is heard in the final movement, while drums, etc., are silent in the third and fourth movements. The first movement, recorded at a different session from the final three, had neither timpani nor double basses. The term "sarrusophone" may be poetic, but the archives indicate the use of tuba or bass saxophone for the bass line.

I also have a query re the August "Tape Deck," in which Mr. Darrell attributes the superb Sayão Forest of the Amazon to Stokowski. All sources I know credit Villa Lobos himself as conductor. Which is correct?

Robert L. Gatewood
Warren, Ark.

Villa Lobos it is.

Rodzinski Discography

For a discography of the conductor Artur Rodzinski, I would appreciate information on any noncommercial or broadcast recordings in private hands.

Michael H. Gray
2638 39th St. N.W., Apt. 2
Washington, D.C. 20007

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*March, 1974 Issue

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Sergio Mendes—Out of the Cold

The winter of 1962-63 was bitterly cold in New York City. It was harsh enough to those of us who were used to it, but for the Brazilian musicians who had been swept there by the wave of bossa nova, it was particularly punitive, and they would shiver in something close to pain on their way to a little Brazilian cafe on West 44th Street whose name I have forgotten. There, finding solace in the Portuguese chitchat of the waiters and Carioca cooking, they would linger over cafezinho, their faces long with saudade for the Rio de Janeiro sunshine, reluctant to go out again into that bleak winter.

Saudade is a peculiarly Brazilian word meaning longing, homesickness, and sadness, but not exactly any of these. Brazilians say it's untranslatable, but you'd expect them to say that.

I was at that time very much involved in the bossa nova movement, having been by accident one of the first people in North America to become aware of it. I went to Brazil, learned at least some Portuguese, and wrote what were—so far as I know—the first translations into English of the bossa nova songs. Some of these lyrics I wrote in Rio, others I was writing during that pitiless winter.

The Brazilian musicians who had come to New York seemed very lost. They were just about the most charming—and the least cosmopolitan—collection of people I have ever encountered. Tragically for them, many were almost childishly irresponsible.

New York was positively inundated with Brazilian talent—Antonio Carlos Jobim, João Gilberto, João Donato, Bola Sete (it means Seven Ball; I have never learned how he got the name), Carlos Lyra, and Baden Powell, carrying his guitar wrapped in a blanket to guard it against the cold. Most of them had come to play in a concert of bossa nova music at Carnegie Hall. Then went on to a concert in Washington, D.C. Within a few weeks many of them went home, although over the next several years they would turn up again from time to time to perform in the United States.
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CIRCLE 28 ON READER-SERVICE CARD

record in Los Angeles or New York, only to keep disappearing.

Of all of them, the one who seemed least likely to succeed was a certain obscure young pianist named Sergio Mendes. After the Carnegie Hall concert, he played an engagement at the Village Vanguard. And what he played wasn't bossa nova or even popular music. It was jazz, and his playing reflected his admiration for Bud Powell and Horace Silver. With dark hair and a serious, almost forbidding mien, he didn't seem very communicative.

And yet these twelve years later, most of his colleagues of that time have gone back to Brazil or have been forgotten or both. And with the one probable exception of Pele, the football player, Sergio must be the best-known Brazilian on earth.

When I saw him in concert last summer, thirteen thousand people came to see him. The girls gathered backstage for a glimpse of him and called for his autograph. He was treated like, and he is, an international celebrity. So busy is he that he gets to spend only about three months of the year at his home in Encino, California—and when he's there he is either rehearsing or recording. (He still spends about three months of the year in Brazil: the other six are consumed by his concert schedule.)

I had dinner with Sergio the night after the concert. I hadn't seen him—literally—since the Village Vanguard show. I had never really known him well, and I was unprepared for the thoughtful, affable, and rather poetic man I now encountered—a man. I might add, of obvious and exceptional shrewdness. He studies people, and carefully.

Why did he, of all the people from Brazil in that winter of '62-'63, succeed? Not that I question his musicianship: I always liked his playing. But we can all name brilliant talent that should have made it and didn't. Why did he break through? That's the question.

First of all, he is known to be an astute businessman. The other Brazilians were not.

But there is this factor, too:

"They left Brazil at that time," Sergio said over a glass of white Macon, "but they never really left, if you know what I mean. They were always thinking about going back, and when they went back all they were talking about was the United States. But I went to the United States with the idea of having a career, of having a group and developing a sound.

"Wherever they were, the others were always thinking about the other reality. And I was always thinking about this reality."

I had my idea about a group with two girl singers, singing in English. And when we got a hit with Mais Que Nada, I
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For the multiple tape deck owner, the 800 has a five-position tape monitor selector to easily control two stereo tape record/playback circuits for recording on one or both decks simultaneously, for copying from one recorder to another, or for reproducing or monitoring on either.

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A significant difference.

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At a modest $55, it can make a significant difference in your own music system.

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CIRCLE 39 ON READER-SERVICE CARD

Genie Lees

High Fidelity Magazine

didn't go home. I tried to get another hit, and another one.

"And I didn't close my mind to other kinds of music. I was glad to be able to do something by the Beatles or Paul Simon and adapt it to our sound. I think that is the most exciting thing that is happening: the way all different kinds of music in the world are blending.

"I was interested in the world, in people, in life in all its scope. I wanted to make music that wasn't just for Brazil or the United States. I wanted to have a style that would have an international appeal."

As the foregoing indicates, Sergio Mendes has an intense and focused drive. What is the source of it? Perhaps one factor was a childhood illness. When he was three years old, he contracted osteomyelitis and spent much of the next three years in a cast. He could not have the bicycle and football he wanted, and so when he was seven (and by then out of the cast) "a piano came my way, as a substitute for the bicycle. I hated it." Parenthetically, one is reminded that Oscar Peterson had to give up the trumpet as a child when he developed tuberculosis—and so he turned to the piano.

Sergio had the customary classical piano lessons and went to the conservatory in Rio, and still he loathed the piano. Then, when he was fifteen, he heard a Dave Brubeck record. The idea of improvisation held immense fascination, and he began to take music seriously. With some other young Brazilian musicians, he collected jazz records and analyzed the harmony he heard. And at last he began playing jazz himself.

Then came the winter of 1962-63 and the move to the U.S. From there on, Sergio's history is fairly public. Within three years, he and his Brasil 66 group (it's now Brasil 77) were into big success.

It is pleasant to think that a genuinely talented and deserving musician has made a lot of money. But Sergio Mendes is more significant than that. Through the late '60s, when the level of popular music was generally low and the record company press agents and merchandisers were perpetrating the Great Hype that this was all Significant Art, Sergio stood as a reminder of what popular music could be. He succeeded in selling a high level of pop to the people, all the while absorbing influences from the air around him and disseminating the Brazilian influence into other kinds of pop.

Perhaps a psychologist would conclude that he has been compensating for a fragile childhood. If so, the world is a better place for his effort.

"It's been a long time since the Village Vanguard," I said over coffee.

"The Village Vanguard," Sergio repeated musingly, as if he hadn't thought about that engagement in years. "Yes—a long time."

Gene Lees
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At $99.95, we think you'll find that our SUPER AS 210A is one of the best values on the market today.

For details, see your Sylvania dealer. Or write to: GTE Sylvania, 700 Ellicott St., Batavia, N.Y. 14020.

*Manufacturer's suggested retail price.
Your report on the Pioneer QX-949 [quad receiver] in the September issue points out, correctly, that the thing that looks like a scope on the front panel isn't one and "doesn't give as much information as a true quadrophonic oscilloscope display." But you should have pointed out what a ripoff it is. It looks so much like a true scope you can be fooled until you get it home and turn the unit on. Why couldn't Pioneer have used a real one or something like those jazzy JVC "memory" indicators?—Carleton M. Mitchell, New- castle, Del.

As a matter of fact, we are the people who use the Pioneer display, the more useful we find it. The JVC device (a professional level indicator that will "hold" the maximum previous levels in each of four channels while continuing to show instantaneous levels in each) is prohibitively expensive for use in a receiver, except in holding maximum levels, the Pioneer display gives much the same sort of information. A "real" quad scope (Pioneer, as well as Panasonic and Heath, has offered this type, though not in a receiver) does give somewhat more detailed information about the signals, but we suspect that a great many users would find it easier to "read" important information (channel balance, basic placements, and so on) from the QX-949 display. In a word, we certainly don't consider the Pioneer a ripoff.

I recently sold my Akai 365 tape deck, because I didn't feel I used it enough to justify its $500 price. Now I wish I had it back, which puts me in the market for a new deck—preferably one that doesn't involve such an investment. From your reviews of some of the better cassette decks like the Advent 201 and the Harman-Kardon HK-1000, I wonder whether I might find what I'm looking for in that format. Is it unreasonable to expect any close semblance of the performance I got from my Akai? What makes me wonder in particular is the relatively high distortion that some cassette decks (the Harman-Kardon, for example) seem to have.—Steve Bower, Tampa, Fla.

First, the cassette format is not technically the equal of open-reel. Second, depending on what you record and how you listen, you may not be able to hear the difference. Third, the testing methods required by the two formats are sufficiently different that the "same" measurement can have two different meanings when applied to the two formats.

The key difference is in the assumed "0 VU" and its relationship to the total dynamic range. The NAB 0 VU against which open-reel equipment is measured is (depending on the tape used) some 10 dB below the midrange overload point. Harmonic distortion measurements (which CBS Labs make at -10 VU) are therefore taken about 20 dB below overload and about 40 to 50 dB above residual noise (assuming S/N ratios of 50 to 60 dB). DIN 0 VU, the standard for cassettes, is very close to overload; cassette distortion measurements are therefore some 10 dB below overload and 30 to 40 dB above residual noise (with S/Ns of 40 to 50 dB). As you move higher in frequency, particularly with cassettes, the -10 dB creeps closer to overload (and tape saturation) levels, while the noise also rises. This is why Dolby is so important to good cassette recordings. It helps squeeze high-frequency signals in between overload and noise. With open reels there's room to spare (at least at 7 1/2 ips or higher transport speeds), but with cassette it's a very tight fit.

Fortunately the normal distribution of levels across the frequency band in regular musical material matches this tight fit quite neatly. (The cassette system was engineered so that this would be true, of course.) This is why a really well-made cassette can sound approximately as good as an open-reel tape under most circumstances but can't match the quality of a really superb open-reel tape. And of course it's harder to record well on cassette than on reels; the latter are more forgiving of imprecise level riding, for example.

After reading a report that said the BSR 710/x turntable didn't have a very accurate tracking-force setting (it read 0.5 gram high) I bought a Shure STF-2 tracking-force gauge and tested my 710/x. I found it was 0.5 gram off, but in the opposite direction.—Robert W. Larson, Eatontown, N.J.

In testing the BSR 810, CBS Labs found tracking-force errors of no more than 0.1 gram, which we would consider negligibly small. The 710 is, of course, less expensive, but we would think that 0.5 gram is significant even so. The vast majority of changers use spring loading to achieve vertical tracking forces, and spring tension can change with time. So even a sample that is perfect when it is brand new may become significantly inaccurate. We don't know how long you've had yours, but we have often said such tracking-force settings should be checked with a gauge from time to time for this reason. And if you find a discrepancy, you should of course follow the reading on the gauge, rather than the calibration on the built-in control, in adjusting your arm.

Your test report on the Marantz 4240 [Dolby quad receiver, August 1974] has a great deal to say about the buttons and knobs on the front panel. Why don't you use this space to discuss how the unit operates? Are you trying to hide something?—Gene Peitz, Racine, Wis.

Not at all. On any receiver, particularly on one as complex and unconventional as the 4240—we discuss the controls in great detail because they are the key to what the unit will do (or won't do). We give our own views on how all these features work together in the last four paragraphs of the Marantz report, but we're aware that not all readers will share our value judgments in this respect. Only by understanding the actual layout and mechanics can a reader match the equipment, feature by feature, against his own needs and come to his own evaluation. And that evaluation is much more important, we believe, than any pronouncements, since it is the reader who will (or will not) be buying the equipment.

I am trying to choose between the Avid 100 and the Smaller Advent loudspeakers. I have a Pioneer receiver that delivers 15 to 17 watts rms per channel. I heard the Avids and liked them more than the Advents. But I had never heard of Avid until I found the speakers in a Washington stereo shop, and it bothers me that the company is unknown and the reliability of its products unproven. What do you have to say on this?—Michael Powe, Washington, D.C.

Avid is new; its founder, Victor Brociner, has been doing impressive things in high fidelity since the early Fifties, first at his own company and later at H. Scott of course the fact that you like the Avid speaker better than the Advent is a salient one. We might add one other. In our tests (August 1974 for the Avid, April 1972 for the Advent) we found the Avid to be the more efficient of the two—that is, it required about one-sixth the power input to achieve the same acoustic output. Since your receiver is not particularly powerful, the greater sensitivity of the Avid might provide a great advantage in allowing greater headroom and therefore cleaner peaks.

What's with Uher? It made such a splash with the 4000 Report L and the stereo 4400 [portable open-reel recorders], but now the company seems to be going to pot. And I note that Robert Angus says ["What Makes Some Recorders So Special?"], H.F., August 1974] its products are distributed "on an extremely limited basis in the U.S." Has Rosemary Woods's little contretemps with the 5000 scared Americans away?—C. J. Fenton, St. Louis, Mo.

Not as far as we can tell. Just after Mr. Angus's piece was prepared we got word that a new company had been formed to handle Uher in this country. Uher of America, 621 South Hindry Ave., Englewood, Calif. 90301. And judging from some of the goodies that the new distributor has in store for the American market (see William Tynan's new-products article in the October issue), there are yet more splashes for Uher to make.
First
to
last

When the Revox A77 MKI first appeared in November 1967 it was acclaimed "The Magnetic recording masterpiece of our time".
To-day—more than 6 years and hundreds of thousands of A77's later the current MKIV version continues to outperform and outlast its contemporaries in every role—from home recording to digital data acquisition and 24 hours-a-day automated broadcast applications.

Now save yourself the cost of experimentation in tape recording—select the Revox A77 the recorder that will neither add to nor detract from the original.

Contact your nearest Revox Dealer for a demonstration.

The Illustration contains optional extras.

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Revox International Regensdorf 8105 ZH, Althardstrasse 146, Switzerland.
Fall of the Not-So-Jolly Rogers

Viewed from the vantage of an editor's desk, the fight against recording piracy takes on some of the qualities of a William S. Hart epic. The good guys at first are baffled and cowed by the incredible wiles of the tape rustlers. But with clenched jaws they set out to right the wrong. And the almost incredible thing for our times is that the good guys seem to be winning—though, according to one estimate, a third of the eight-track tapes now on the U.S. market are illegally produced.

The pictures shown here were supplied as part of a press package (one of many we've received on the subject of antipiracy measures from several sources) prepared by William D. Keller, a U.S. attorney in Los Angeles. Presumably the reason he and his fellow good guys want us to be informed on the subject is to underline the facts that the recordings copyright law is working, that the pirates can't get away scot-free any more—however deviously they ply their once-lucrative trade—and that they might just as well give up and find something more ethical (or at least safe) to do.

According to Keller's release, this particular case involved headquarters offices and "plants" at several Los Angeles locations, one with a hidden room to which phone calls were shunted from numbers in Phoenix, Arizona. To further confuse would-be investigators, there were the usual series of multiple identities (both personal and corporate), all claimed to have been dreamed up by one Richard Taxe. And Keller and friends made the claims stick in court, in a six-week trial that led to Taxe's sentencing on twenty-six federal counts last August. Three other defendants also were convicted.

This is an example of pirate booty. At the left is Capitol's original "Glen Travis Campbell" offering; on the right is the pirated version. Errol Flynn's pirates at least had style.

Pirated tapes were made in this "factory." In the seizure operation, during which this photograph apparently was taken, a stock of some 80,000 illegal tapes was taken in evidence.

The most cloak-and-dagger element in the story centered around what appeared to be some storage cabinets at Taxe's headquarters. Though agents had twice visited the Los Angeles address, it wasn't until January of last year that they discovered the secret. When the cabinet was opened and its contents removed, a door knob was revealed. Behind the door was the communications center of the operation receiving calls placed to a fictitious company in Phoenix.
$50 out of every $100 you spend on a hi-fi receiver may be on wasted sound!

Poor room acoustics ... thin walls ... low ceilings ... unusual room layouts ... individual characteristics and mismatches of the various components can all rob you of the sound you’re paying for.

That can’t happen with a JVC receiver featuring our exclusive Sound Effect Amplifier ... SEA ... circuitry which gives you complete freedom and control over sound throughout the entire audio frequency range. SEA allows you to adjust the acoustic response of the typical home listening room to provide a flat and uniform response. Just look at the curves in two typical rooms before and after room equalization. SEA divides the audible spectrum into five crucial frequency zones or ranges permitting you to compensate for room acoustics, poor room layout or to match sound characteristics of the different components. It even provides an unlimited choice of tonal balance to suit your personal tastes for various kinds of music ... allowing you to create your own sounds when listening or while recording.

So don’t pay for wasted sound — control it with SEA — a patented graphic equalizer tone control system only in JVC components.

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![Image of JVC receivers with SEA circuitry]
Dolby, Dolby, Who's Got the Dolby?

A trade-press report early last autumn stated that more than a hundred FM stations had begun broadcasting with Dolby B noise reduction and that component manufacturers were falling all over each other to get into the market with Dolby reception equipment. While, as far as we know, the report is not exactly untrue, it does present the subject in a rather more attractive light than it might.

At about that time we were discussing the subject with many manufacturers. The consensus seemed to be that equipment for receiving the Dolby broadcasts with the equalization now specified by the FCC (see "News and Views," September 1974) should be in their respective lines. Some companies, like Marantz, Akai, Harman-Kardon, and Lafayette, already have made forays into this territory, of course. But what about those of us who are not ready to buy new equipment just to get ideal performance with the Dolbycasts? There's where the throat-clearing begins.

Most FM tuners and receivers have no provision for Dolby FM reception, of course, and even relatively few Dolby tape decks do. One can add an outboard Dolby unit to the tuner or receiver, but either with such a setup or with most Dolby decks having the FM switch, one problem remains: the change in equalization that now is tied into Dolby broadcasting. How, we asked manufacturers, can this be corrected? Could the U.S./European equalization switches on the backs of some receivers be altered for the purpose? Could an equalization change be added to the Dolby-FM switch positions on tape equipment?

In the early stages of our querying, a surprising number of product managers and company engineers seemed not to have considered the matter. But, with growing consciousness that a problem (though, perhaps, a relatively minor one) was upon us, they began to sound a little uncomfortable. "A factory alteration would be possible," one told us. "It only takes a couple of resisters. But don't say that in your magazine, because we're not set up to handle the requests."

The state of things at this writing seems to be as follows. 1) Most manufacturers of receivers, tuners, and Dolby recorders should have at least some token models with the equalization switching on display (to the trade) by next June, with deliveries at least by the fall of 1975. 2) None that we know of is talking in terms of any across-the-board program for adapting existing models. 3) Most schemes for adapting existing models seem fairly awkward as long as some stations in a given area are Dolby-encoded while others are not. 4) Recorder manufacturers would like to see any adapting done—if it is done at all—in the receiver or tuner; the electronics manufacturers, citing the number of Dolby decks in the field, see the tape equipment as the logical point of attack. 5) Anybody who can seems to be hiding behind the statement that "you'll hardly hear the difference even if there is no correction for the altered equalization."

Dolby Labs says that those of us who are listening to Dolby broadcasts through non-Dolby equipment may hear an improvement in signal due to the processing equipment (see "What's Wrong with FM Sound?", HF, November 1973) that no longer need be used. Ignoring that improvement, however, we may find the loud passages a little wanting in highs. Switch in a Dolby decode circuit and, unless it has the equalization change built in, the sound will be shy of highs at any level. The casual listener probably won't hear anything amiss, but in essence high fidelity—and noise reduction—presumably isn't intended for casual listening.

JBL adds another Aquarius

James B. Lansing Sound has added the Aquarius Q to a loudspeaker series known for its striking styling and omnidirectional sound dispersion pattern. The 43-inch column occupies a 1-foot square of floor space and is topped by a glass panel. When a pad beneath it is removed the crossover and controls can be viewed through the glass. The stretch-fabric grille is replaceable with six optional colors; a brown grille is delivered with the walnut-finish Aquarius Q, a black one with the satin-white model. The three-way system is rated to handle 50 watts and costs $600.

Scott's moderate-priced stereo receiver

H.H. Scott has added a medium-cost model to its new—and newly styled—receiver line. The Model R-36S is rated for 30 watts per channel (continuous) into 8 ohms for less than 0.5% distortion at any frequency in the audio band. The FM portion of its tuner section is rated at 1.9 microvolts. The receiver has the uncluttered look of other recent Scott introductions and sells for $329.95.
BEST.

Unanimously, critics have called our HD 414 the world's best headphones. Praising its wide response, unusual smoothness and superior transient abilities. No less important, from their standpoint, is the HD 414's exceptional comfort, thanks to its exclusive open-air* design that eliminates uncomfortable ear seals, and keeps the unit's weight to just 5 ounces. Review after review, in magazine after magazine, has helped make the HD 414 one of high fidelity's most remarkable success stories.

*U.S. Patent No. 3,586,794

BETTER.

The reviews aren't in yet, because the HD 424 is so new. But even our conservative engineers believe the HD 424 is something better. Thanks to significant technical advances that provide even greater accuracy and linearity at extremely high and low frequencies. There's an additional measure of comfort, as well, with even lower pressure on the ears, thanks to wider, thinner ear cushions and improved earpiece geometry. Plus a comfort-cushioned headband, that feels as good as it looks. Naturally, the HD 424 costs a bit more.

Try them once, and you'll probably be spoiled for any other kind of headphones. Then the choice is easy. You can buy the HD 414 and have the best. Or pay a little more, and have something better. Either way, you can't lose. Sennheiser Electronic Corporation, 10 West 37th Street, New York, N.Y. 10018 (212) 239-0190. Manufacturing Plant: Bissendorf, Hannover, West Germany.
Ampzilla—it's a GAS

The news that a 400-watt power amp—with or without metering and in kit or wired form—is available from The GAS Company is sure to raise some eyebrows. GAS, it turns out, stands for Great American Sound, and the company says it guarantees the Ampzilla for 200 watts per channel, continuous, with both channels driven, for less than 0.05% harmonic or intermodulation distortion. The wired version costs $550 with meters, $500 without; as a kit it runs $400 and $365 respectively. The GAS Co., Inc., handles mail orders but says it will be selling through dealers as well.

Beyer's featherweight stereo budget headset

Beyer—via Revox Corporation in this country—has introduced a new stereo headset that at 2.3 ounces (less cord) is exceptionally light. It is an "open-air" type that rests on the ears (rather than encircling them with a high-isolation seal) and delivers its sound through acoustic foam cushions. Beyer rates the model for response over the full audible range with a maximum input of approximately 7 milliwatts (2.1 volts for 600 ohms). Impedance of the model is rated at 600 ohms; it can be driven from either high or low impedance sources. The price is $29.95.

Sansui offers an all-format quad receiver

The Sansui ORX-7001 AM/FM receiver includes IC Vario-matrix chips for both SQ (called "phase matrix" on the front panel) and QS decoding, a CD-4 demodulator for Quadradiscs, and a full complement of inputs and controls for mono, stereo, or quad reproduction from discs, tapes, or broadcasts. Among the circuitry features of the FM section is a differential multiplex demodulator developed by Sansui. FM specs include 1.9 microvolts of sensitivity, 70 dB of S/N, 40 dB of separation (at 1 kHz), and a capture ratio of 1.5 dB. The amp is rated at 35 watts (continuous) full band with all four channels driven simultaneously at less than 0.4% distortion. The price is $879.95.

Cleaning system designed for Quadradiscs

In announcing the AT-6008 cleaning system, Audio-Technica says that CD-4 Quadradiscs in particular should not be subjected to excessive cleaning solutions and that the new device is designed to meet this need. The solution is applied to a reservoir at the top and moistens the velvet pad beneath. This loosens soil, which is then picked up by the pad, which revolves in use to present a continuously "fresh" surface to the disc. Cleaning unit, solution, applicator, and brush are sold together for $7.95.

Kenwood receiver for penny-pinchers

Kenwood has announced the KR-1400 AM/FM receiver at only $179.95—making it one of the least expensive units of its type from any component manufacturer. Output is rated at 10 watts (continuous, at 1 kHz) per channel with both driven into 8 ohms. Inputs are provided for magnetic phono (with a 2.5-millivolt sensitivity rating), aux, and tape monitor. The FM section is rated for a 2.6-microvolt sensitivity.
The Philips Motional Feedback System.
It challenges the giants.

Don't be bullied onto believing that size alone means quality. The Philips Motional Feedback System is only 11 1/2 x 15 x 8 1/2 inches small. Yet it stands up to speakers many more times its size.

The reason is a piezoelectric transducer in the apex of the woofer. This enables the Philips unit to literally "listen" to itself...and electronically correct any distortion. You've got to hear it to believe it.

But the piezoelectric "sensor" is only part of the story. There's also a 3-way speaker system (woofer, mid-range and tweeter): electronic and passive crossover networks. Plus integral bi-amplification...A 20 watt amp to drive the tweeter and mid-range; Another 40 watt amp for the woofer...A total of 60 watts of continuous sine wave power, rated in accordance with the most recent F.T.C. ruling.

Low Frequency Amplifier: Minimum continuous average sine wave ("RMS") power: 40 watts. Bandwidth: 35 Hz to 1000 Hz. Maximum total harmonic distortion: 0.2%. Load impedance: 4 Ohms. High Frequency Amplifier: Minimum continuous average sine wave ("RMS") power: 20 watts. Bandwidth: 400 Hz to 20 kHz. Maximum total harmonic distortion: 0.2%. Load impedance: 8 ohms.

The result is a powerful, high performance sound system in a walnut finished 0.764 cubic foot cabinet. At better audio dealers now. The size will speak for itself.

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DECEMBER 1974
CIRCLE 42 ON READER-SERVICE CARD
Klipsch Talks Price

We recently raised prices 4.3% on items the public buys most. And this raises the question of the prices of our products compared with the value received.

For example, a KLIPSCHORN loudspeaker in oiled walnut, style B, was recently raised to $1040. Ten years ago the price was $884. In that same period of time the humble Volkswagen has gone to about $2665 from $1565.

Value

Maybe I should have titled this ad "Value" because that's where my heart is right this moment, and really has always been, with regard to the audio buying public. That public of course, is not the reason for our success. They are our success.

Stable Design

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CIRCLE 33 ON READER-SERVICE CARD
by Daniel Gravereaux

HIGH FIDELITY unveils its new methods that include a meaningful evaluation of CD-4 factors.

How We Test Phono Pickups

Modern discs, whether stereo or quad, make immense demands on the pickup cartridge if reproduction is to be satisfactory. Records have been getting “louder” and more “brilliant”—that is, they are cut at higher levels and contain more high-frequency information—than ever before, and they contain a greater dynamic range. In matrixed quad (whether encoded by the SQ, QS, or any other system) a myriad of intricate musical subtleties are represented indirectly—as relationships between the “wiggles” on one groove wall and those on the other. CD-4 Quadradiscs introduce yet another element that the stylus and cartridge must contend with: the high-frequency “carrier” that holds quadriphonic “information.” All the considerations that have been important in evaluating a phono pickup remain important; the changes that have occurred place more importance on some of them and add some new ones.

The existence of the CD-4 system has also introduced new terms into the lexicon of disc reproduction. The carrier, for example, is a (nominally) 30-kHz tone (and therefore beyond the reach of both normal hearing and the design range of conventional stereo pickups) whose instantaneous frequency is varied from the 30-kHz norm (that is, frequency modulated) by the musical information it “carries.” The “space” between 20 and 45 kHz in the frequency spectrum is reserved for the carrier and sidebands.

The audible range from 20 Hz to 20 kHz is called the baseband in CD-4 reproduction. These frequencies are reproduced by stereo pickups being recorded in the usual way—as modulation directly on the groove walls. (Actually, CD-4 baseband characteristics generally are specified only to 15 kHz because some safety margin must be left between the end of the baseband and the beginning of the carrier band.) So conventional stereo cartridges may be thought of as “baseband” cartridges.

Cartridges designed to reproduce the carrier range as well have come to be called “CD-4 cartridges,” though obviously their ability to reproduce the baseband means they also can be used for stereo or matrixed quad. Conversely, a conventional cartridge, designed to reproduce stereo or matrixed-quad discs, will reproduce (as stereo or simulated quad) the baseband information on Quadradiscs, cannot necessarily be expected to deal successfully with the carrier.

Frequency Response and Separation

Frequency response portrays a cartridge’s ability to transform the record’s “sound” into electrical signals without tonal alterations. Ideally, all frequencies should be reproduced at the same level for “flat response.” This applies directly to audio sounds—those contained in stereo or matrixed records and those contained in the baseband of Quadradiscs. Peaks and valleys in the curves represent sound-quality (tonal) alterations—boosts and losses respectively.

In judging the effects of frequency response above the baseband range, the curves have different meaning. Here the musical sounds have been used to modulate or alter the phase and frequency of 30-kHz carriers located on the left and right groove walls and are “contained” in the amount and rate of this variation. The system is similar to stereo multiplexing in FM broadcasts except that angle (phase and frequency) modulation is employed. In playback these carriers are demodulated back into audio and mixed with the baseband sounds to create the four channels, using a CD-4 demodulator.
We are therefore faced with different criteria: the pickup’s carrier band tells us nothing (directly) about the tonal quality of sounds imposed on the carrier portion of the Quadradisc’s modulation. But sufficient pickup output level must occur at all frequencies from 20 to 45 kHz to allow demodulation in a CD-4 receiver or demodulator unit, the minimum requirement varying somewhat with the equipment used. Of course, better performance is anticipated the flatter the response is. (Peak levels and highest treble in the audio modulating the carriers need the full 45-kHz range.)

Channel separation describes the degree to which sound from one channel is excluded from another channel. Ideal (infinite) separation would mean that no extraneous sound appears in any channel. Figures showing 20 dB of separation mean that 10% of the music in another channel appears in the measured channel, 40 dB means 1%. Adequate channel separation is required for good stereo and quad.

But separation figures, too, take on new meaning. SQ logic decoders, for example, derive placement cues from the groove vibration direction. Hence good separation in the audio range (20 Hz to 20 kHz) is a prerequisite for precision direction enhancement. The measured quadriphonic separation of an SQ system depends also on the logic system employed. CD-4 operation requires good pickup separation in the audio range, not only for left-to-right separation in the sound, but for front-to-back as well. Since the angle-modulated carrier at 30 kHz is a form of FM, a certain degree of natural immunity to crosstalk between the left and right groove walls is inherent at carrier frequencies. This immunity depends on the electronic capability of the demodulator and not strictly on the pickup’s separation in the range from 20 to 45 kHz. (It is similar to the capture effect of an FM receiver.)

Therefore, perceived quadriphonic separation is relative to auxiliary components and not directly to the CD-4 cartridge’s performance above 20 kHz.

How do we measure quadriphonic separation in a scientific manner so that the audiophile may judge this performance relative to actual use? CBS Laboratories’ view at this time is that this cannot be done from pickup measurements alone. For such information it is necessary to test playback systems rather than the individual components used in them. Each pickup cartridge is listened to through the appropriate modern four-channel equipment. We observe that reasonable separation is achieved in intended circumstances. Additional listening tests are conducted by the editors of HIGH FIDELITY, and comments concerning audible separation are included in the published cartridges reports.

High-frequency response and separation graphs for CD-4 cartridges are obtained by playing back the JVC test record TRS-1005. This disc, designed specifically for CD-4 cartridge measurement, contains many sweep-frequency bands covering the range from 1 to 50 kHz. The outside band provides the test signal for the high-frequency response and separation graphs. Baseband frequency response and separation curves (20 Hz to 20 kHz) are obtained by playing our standard laboratory test record (STR-170) used for stereo cartridge evaluation.

The carrier-band curves are “normalized” for 30 kHz (that is, response at 30 kHz is arbitrarily taken as the 0-dB reference for each channel), while those in the baseband are adjusted for 0-dB reading at 1 kHz. The absolute levels in the two bands may be quite different, but this is far less important than the flatness of the curves within their respective ranges. Carrier-information output and baseband output are, of course, adjusted with respect to each other by the demodulator’s alignment controls.

### Tracking Ability

A modern cartridge must be able to track the loudest music passage in the record groove in a precise manner. We must therefore gauge this ability for all types of cartridges. A cartridge mechanism has a stylus mass, a shank, and a movable element within the motion-to-electric-signal transducer. Plus some form of bendable “hinge.” To the engineer it possesses a dynamic tracking property: its ability to track—or remain in constant contact with—the record groove can vary with frequency. (Compliance, heretofore reported, is but one part of tracking ability.)

Mistracking creates the worst type of audible distortion—groove jumping, raspsiness, and general loss of clarity. And midrange and high-frequency mistracking is detrimental to Quadradisc reproduction. Irrespective of the type of demodulator, mistracking can produce both momentary carrier loss and spurious harmonics. This may cause disruptive sounds in CD-4 playback. Tracking ability therefore has new importance in judging CD-4 operation.

We perform three tests in both the lateral and vertical mode to measure the cartridge’s ability to track high levels. The first two measurements are straightforward: We play a record containing a band of increasingly loud sine waves while observing the left and right wave forms on a dual-trace oscilloscope. The loudness level that first causes visible (on the oscilloscope) and audible mistracking is called the maximum output level. (For this test the tracking force must be carefully set within the optimum range.) We use a frequency of 300 Hz increasing in amplitude in steps to four times the average music record: + 18 dB (re 1.12 x 10⁻¹ cm peak amplitude) or 0.009 cm. the equivalent of + 12 dB re RIAA 0 VU. Similarly for the midrange tracking measurement, we use a 1-kHz sine wave increasing to eight times the average level: + 18 dB (re 5 cm/sec rms velocity) or 40 cm/sec. equal to + 18
forces during playback. An inordinate amount of intermodulation will appear in the lower frequency range. The point at which this phenomenon occurs is reported as the maximum level for high-frequency tracking. The final step in each of the test cuts applies to the cartridge signals that represent the highest levels encountered on modern discs.

Stylus Tip Size

Unaltered brilliance of sound from your records demands a properly shaped stylus. Theoretically, the smallest possible tip radius in contact with the groove wall with the least possible tracking force is desirable. In seeking to achieve this end, styli manufacturers have produced biradial styli, and now the Shibata and other "multifaceted" tips. Their advantages do involve additional care in the mounting of the jewel in the cantilever and of the cartridge in the arm.

Let me explain what these styli have in common and why excellent sound results from their use. First, remember that in cross section a record groove is shaped like a wide "V" and that this V, always having the same shape, varies from instant to instant with music only in position—up, down, and sideways—with respect to a groove without music. Therefore, if the playback stylus has a vertical cross section closely approximating this V, it will rest all along both sides of the V-shaped groove. Its contact area measured up the slope of the groove wall therefore is greater than that of the regular, "sharper" tip ending in a round shape. Since these new styli have almost-V-shaped tips, they can now afford to have a sharper curvature measured front-to-back along the groove wall without increasing pressure in the record groove.

"Pressure," you must remember, has a specific scientific meaning here: force per unit area. CD-4 pickups generally are designed to track at higher forces than top-of-the-line stereo cartridges. But since their new stylus shapes can have greater area in contact with the two groove walls than the standard jewel shapes, the pressure can be equal to or even less than that for a round or elliptical tip tracking at a substantially lower force.

A consequence of the sharp tip curvature in line with the record groove is that high-frequency sounds are reproduced with less "tracing" distortion—that is, the playback stylus moves more precisely like the chisel-shaped cutting stylus with which the master was made. Also, higher output levels of the CD-4 carrier are possible, along with better quadraphonic fidelity—as long as precise alignment of the multifaceted stylus tip is maintained.

At the laboratories, the stylus jewel of each cartridge is viewed under a high-powered microscope using various kinds of directed light. We observe the type of stylus geometry, the effective radius of curvature presented to the record groove wall, and judge the orientation of the jewel itself with respect to the groove direction.

Other Performance Considerations

Standard measurements previously reported in High Fidelity are duplicated for quadraphonic cartridges. We test the left and right channels for frequency response and separation in the audio range, pickup output voltages, harmonic distortion, intermodulation distortion, vertical tracking angle, and tone-arm/stylus resonance. And we photograph, via an oscilloscope, the output of the cartridge when playing a 1-kHz square wave. The performance in each of these tests for a quadraphonic pickup is no less critical than for a stereo unit. In fact an excellent quadraphonic cartridge must excel in all the standard tests.

For instance the channel balance, which is derived by comparing the output voltages of the two channels, must be good for superior SQ performance. (The separation between the two back loudspeakers depends on this balance.) And for a CD-4 cartridge the total harmonic distortion readings should be very low. (The carrier signal can be influenced by the harmonics.)

The quadraphonic attributes of a cartridge used for matrixed-quad playback are characterized by measurements within the audio band. This means that a stereo cartridge with excellent measured performance—or a CD-4 cartridge with top-notch performance below 20 kHz—will permit excellent reproduction from matrixed discs. The final quadraphonic effect will, of course, relate to the sophistication of the matrix decoder used.

Since the quadraphonic performance of a CD-4 cartridge includes operation above the audio band, the relationship between measurements and audible performance is not so direct. Certain physical interdependencies exist between the carrier range and the audio baseband and are handled in various ways by the CD-4 demodulator unit. Because of this, those relationships are not yet fully measurable in terms meaningful to the audiophile or the engineers. Therefore, in gauging quadraphonic performance of a CD-4 cartridge considerable emphasis presently is placed on listening evaluation, utilizing specific CD-4 demodulators.

As in any high fidelity component, your personal listening evaluation is a main ingredient in determining your choice. To this extent, technical tests can be used to help you limit the field to the likeliest candidates, but the final judge is your ear.
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Audio-Technica’s
“Almost Best” Pickup


Comment: The AT-15S, tested here, may be thought of as the top model in the “regular” Audio-Technica line; the only model offered by the company at a higher price (the AT-20SL, $175) is essentially a hand-selected version of the AT-15S, chosen for (among other things) even tighter specs than the AT-15S itself. Considering the difference in price, the excellence of the AT-15S, and the relative scarcity of the AT-20SL, we would expect most home users to be satisfied with “second best.”

As is typical of Shibata-stylus pickups, the AT-15S is rated for a relatively high tracking-force range: 1.5 to 2 grams. Actually CBS Labs was able to put the cartridge through the torture test at only 1 gram; they and we used it at 1.75 grams for the remaining tests. At this VTF setting it produced the best results we have yet seen in the new maximum tracking level test.

Output is a little higher and channel balance considerably better than spec (2.7 millivolts and 1.5 dB respectively) at 3.1 millivolts in the left channel and a hair less (say, 3.05 millivolts) in the right. These lab measurements, in fact, exceed the specs even for the AT-20SL. Channel separation approximates the Audio-Technica spec for either cartridge (25 dB at 1 kHz) over most of the audible range.

In terms of distortion, the cartridge measures typically for a good modern pickup. Vertical tracking angle checks out at 16 degrees and low-frequency resonance (in the SME arm) at 6.8 Hz. Under the microscope the geometry and alignment of the Shibata stylus prove to be good, and the effective contact radius measures 0.2 mils. The response and separation curves are excellent, both in the baseband (the audible frequencies) and in the CD-4 carrier region (around 30 kHz). The primary high-frequency resonance appears to be at about 45 kHz; the square-wave curves show no significant ringing.

And the AT-15S listens as well as it tests. By now we have used several samples (some of older vintage than the one documented here by CBS Labs) with excellent results on CD-4 material, even in systems that were not especially engineered for the purpose in terms of lead capacitance. On stereo material, too, it produces sound

A Note About Comparisons

Our presentation of five cartridge reports in the same issue would appear to invite minute comparison between them. But if you accept that invitation, don’t be misled by minor differences between one model and another. In many respects the models represented are more striking by their similarities than by their differences.

This should not surprise you since all are cartridges designed to play Quadrariscs as well as regular stereo or matrixed-quad discs, and all but one (the Audio-Technica) is the top model in the respective line. Obviously much greater differences would have shown up had we chosen a cross section of available cartridges of all types to introduce the new test procedures. Since the lab test methods previously employed in our cartridge reports had not encompassed parameters that are important in Quadrarisc reproduction, we were unable to test any of the CD-4 models adequately until now; and this group is chosen to fill that gap.

To underscore: All of the cartridges tested in this issue proved to be fine models. While there are areas in which one will outperform another, these differences should not be interpreted as meaning that any is substandard. All, for example, were successfully used for first-rate playback of both stereo and quad discs. You can expect that less successful performance will be documented when we come to test garden-variety pickups by the new method.

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation’s leading research organizations. The choice of equipment to be tested rests with the editors of High Fidelity. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific sample tested, neither High Fidelity nor CBS Laboratories assumes responsibility for product performance or quality.
that is clean and bright. (Note that it has been designed for very flat response in the audible range when working into a standard 47,000-ohm impedance. The response shown in our graphs documents its behavior into the CD-4 standard of 100,000 ohms; the slight rise at the upper end of the audible band is largely canceled by typical CD-4 demodulators.) To what extent the dual-magnet principle—a proprietary Audio-Technica design feature, even in less expensive models, claimed to promote clean sound and exceptional separation—is responsible for the AT-15S's excellence, we can't be sure; but this unequivocally is an excellent cartridge. It is supplied with a brush for cleaning the stylus, a small screwdriver, and the usual assortment of mounting hardware.

**Audio-Technica AT-15S Additional Data**

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<th>Response</th>
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<tr>
<td>1 kHz</td>
<td>+12 dB</td>
</tr>
<tr>
<td>10-20 kHz</td>
<td>&gt;-5 dB</td>
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Square-wave response

**B&O's CD-4 Supercartridge**


Comment: This cartridge arrives in the U.S. with a considerable aura of glamor about it. Originally it was hinted at as a Shibata-equipped or quasi-Shibata-equipped version of the SP-15, B&O's supercartridge that, at the time, was available only with the radical and luxurious Beogram 4000 turntable and only in Europe. And it was only when the (slightly modified) Beogram 4002 turntable was made available here that MMC-6000 emerged along with it.

As delivered, the cartridge is conceived with the 4002 in mind. It has no standard mounting bracket; it is designed so that it will plug directly into the tone arm on the 4002. An accessory adapter bracket for standard arms is supplied with the MMC-6000, however, and we tested the cartridge using that bracket and a variety of arms. B&O also supplies stylus brush, VTF gauge, screwdriver, and mounting hardware—including an angled shim to correct vertical tracking angle on changers designed for perfect operation in this respect only at the middle of the record stack. The first thing we looked at in CBS Labs' measurements was the distortion data. The SP-12, you may recall (see HF equipment reports, October 1971), exhibited the lowest distortion the lab had ever measured on a phono pickup tested for us. Well, B&O has done it again. In terms of intermodulation the B&O is good—
about median for the present group of cartridges—and in harmonic distortion it measures in at about half the figures clocked for the other models. On averages, then, it is the best of the five in this regard. At 1 kHz, THD in the MMC-6000 measured under 1% in both channels—unimpressive if you’re comparing with amplifier measurements, but a striking achievement in a phono pickup.

B&O delivers the cartridge with some performance documentation. First, there are strip charts showing response from 20 Hz to 50 kHz. CBS Labs’ tests confirmed these charts within narrow margins. Right-channel response in the supersonic range was not quite as flat in the lab’s tests, but response for both channels in the audible band appeared perhaps a little more linear. B&O uses 1 gram as the VTF for its tests. The lab got the MMC-6000 through the torture tests at only 0.7 gram, but all remaining tests were at a 1-gram setting.

The output of our test sample from the lab’s standard test cut at 5 cm/sec (peak) measured 3.6 millivolts in the left channel and 3.6 millivolts in the right—a hair higher than average in the present group. The company gives channel balance at 1 kHz as ±½ dB; the lab’s measurements are well within this spec. CBS Labs confirms B&O’s measurement of 28 dB for separation in the left channel at 1 kHz and very nearly confirms its 26 dB in the right. Of course the inability of one lab to give exact confirmation of another’s measurements in most of these parameters is dependent on many factors—test-record vinyl composition, atmospheric conditions, and so on. The striking thing about these comparisons is not the series of differences we have given, but the close over-all correlation.

On microscopic examination the stylus proved to be geometrically more like a conventional elliptical stylus than like the Shibata (which, among other things, is asymmetrical front to back). Effective contact radius measures approximately 0.2 mils, and vertical tracking angle 16 degrees. Alignment is good. Low-frequency resonance (in the SME arm) is at 7 Hz. Maximum tracking level measurements are excellent.

Though it will be immaterial to most of our readers, we must raise one point about the adapter mounting bracket. B&O tells us that it actually was designed for another cartridge and that one specifically for the MMC-6000 is not yet ready. By the time you read this, however, it should be; and if your bracket is the correct one you might. The cure overnight to solve the problem, and since we have been

B&O MMC-6000 Pickup Additional Data

<table>
<thead>
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<th>Frequency Response</th>
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<td>300 Hz</td>
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<tr>
<td>1 kHz</td>
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<td>10-20 kHz</td>
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Square-wave response

B&O MMC-6000 Pickup Additional Data

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<th>Maximum tracking level (1 gram VTF: re RIAA 0 VU)</th>
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<tbody>
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<tr>
<td>1 kHz</td>
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<td>10-20 kHz</td>
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unable to find another disc with enough warp to cause it again, we cannot honestly fault the pickup.

It is, in fact, a very fine one. The square-wave photo shows it to be unusually free of significant ringing, there are no resonances evident anywhere in the audible band. Reproduction from stereo and matrixed discs has that ineffable clarity that we have noted in past B&O car-

tridges and attribute to their exceptionally low distortion. The same quality carries over into Quadradisc reproduction. We found the MMC-6000 perhaps a bit less tolerant of demodulator misadjustments than other models, but we successfully reproduced Quadradiscs with it in all of our test setups.

CIRCLE 142 ON READER-SERVICE CARD

Empire’s CD-4 Entry

The Equipment: Empire Model 4000D/III, a phono pickup cartridge capable of reproducing CD-4 Quad-

radiscs, with 4 Dimensional diamond stylus. Price: $149.95. Warranty: ninety days, parts and labor. Manu-


Comment: The Model 4000D is Empire’s CD-4 car-

tridge. It is available in three versions, at three prices: the $85 4000D/I, the $125 4000D/II, and the $150 4000D/III reviewed here. The specs for the models are similar, the primary differences being in recommended tracking-force range (⅛ to ⅜, ½ to ⅜, and ⅜ to ⅞ grams respectively) and in top frequency response (40, 45, and 50 kHz respectively). All have Empire’s 4 Di-

mensional stylus tip and are intended for both Quad-

radiscs and regular stereo or matrixed records.

Like some (but not all) of the CD-4 cartridges we have looked at, the 4000 shows evidence of a mechanical resonance in the range where one might expect it with a stereo cartridge (in this case, just shy of 15 kHz) but with extended response beyond this resonance. Unlike most cartridges with such a resonance, square-wave photos show no real evidence of ringing. And of course most CD-4 demodulators are equipped with filters that at-

tenuate output in the range of the resonance, while in regular stereo use (and working into the standard stereo impedance of 47,000) some smoothing of the resonance rise can be expected.

All this was confirmed in our listening tests. Not only does the 4000D/III provide excellent sound in both stereo and quadrophonic reproduction, but we had no difficulty whatever getting satisfactory quad playback through any demodulator or with any turntable of ap-

propriate quality at our disposal. (We didn’t try the pickup with any record-changer model, either the II or I model presumably would be a better choice for such units.)

CBS Labs found that 0.9 gram VTF was needed to track the torture-test bands with the Empire mounted in the SME arm; 1.0 gram was used for subsequent tests. Output in the right channel (from a 5 cm/sec test cut) measured exactly 3 millivolts; the left channel measured a hair higher (say, 3.05 millivolts), for unusually precise channel balance. Distortion measurements are about average for top cartridge models like those reported on in this issue. The 4000D came through the maximum tracking level test with excellent results.

The lab reports the shape of the stylus tip to be, like the Shibata tip, asymmetrical front to back. The contact radius measured exceedingly small: under 0.1 mil. (Note that this is measured in a plane perpendicular to the groove wall and measuring front-to-back curvature. Vertical curvature, looking along the groove, is much greater than the front-to-back curvature in any CD-4 stylus tip we have examined so far; this vertical curva-

ture is used to “spread out” the bearing surface of the tip, so a very small front-to-back curvature doesn’t nec-

essarily imply relatively high bearing pressures for a given tracking force. The smaller the measured curva-

ture, the greater the stylus’ theoretical ability to trace extremely high frequencies accurately, but also the greater the theoretical difficulty of achieving adequate bearing area.) Vertical tracking angle was measured in the lab at 22 degrees, low frequency resonance (in the SME arm) at 7 Hz.

The cartridge does a fine job in reproducing stereo or matrixed quad, and we had no trouble getting good Quadradisc reproduction with the 4000D/III in any of our test systems. And—though this presumably will be of interest to you only for the one-time mounting of the pickup—we liked the ease with which we could switch it from arm to arm. We often worry about stylus during mounting and like cartridges that (the Audio-Technica reviewed in this issue, for example) recommend re-

moval of the stylus assembly when mounting the car-

tridge body in a tone-arm shell. Empire goes this ap-

proach one better. The entire cartridge body is held in place by a light metal clip or bracket; remove the car-

tridge body from the bracket, mount the bracket in the shell, clip the body back into the bracket, and you’re ready to go with virtually no potential danger to the stylus even if you have thumbs as big as tree trunks.

CIRCLE 143 ON READER-SERVICE CARD

Comment: Though we list the 4MD-20X as "manufactured" by the Victor Company of Japan, it is well known in the audio trade that it actually is produced to order in the Audio-Technica plant. Its physical resemblance to the Audio-Technica line is therefore not surprising. Since JVC is the inventor of the CD-4 system and initially was the only source of equipment for playing Quadrads in this country, the 4MD-20X has become the de facto standard against which other Quadrad cartridges are compared.

JVC rates the pickup for tracking between 1.5 and 2.0 grams. CBS Labs found that it would track the torture-test bands as low as 1.4 grams; the lab used 1.75 grams as the VTF for subsequent tests, and we found that it tracked satisfactorily at the theoretically minimum VTF with a variety of equipment—though we tended to use 1.75 grams "to be on the safe side." It came through the lab's maximum tracking level tests well. Output (at 1 kHz, for a 5 cm/sec groove velocity) measured 3.4 millivolts in the left channel and 3.9 millivolts in the right. This represents greater output than JVC's spec of 2 millivolts and approximates the company's channel-balance spec of 1/2 dB.

The lab measured the vertical tracking angle at 16 degrees and the low-frequency resonance in the SME arm as 11 Hz. Under the microscope the Shibata stylus proved to have good geometry and alignment, and the effective contact radius measured about 0.2 mils.

Both harmonic distortion and intermodulation check out as good: about average among the better contemporary cartridges. Working into the 100,000-ohm impedance that is standard for CD-4 cartridges, some resonance, at about 15 kHz, is noticeable in both the re-
sponse graph and the square-wave photo. Elsewhere in the audible band, response is extremely linear and separation generally excellent at about 25 dB (though JVC specs the cartridge for 30 dB of separation in the audible range); but at the resonance peak, both linearity and separation are adversely affected. It is important to note, however, that 15 kHz is the upper limit of the specified baseband in the CD-4 system. Our own tests have shown that demodulators often are rolling off at this frequency, so effective linearity in playing Quadradiscs generally will be somewhat better than that measured here for the cartridge alone. And in regular stereo use, working into the standard impedance of 47,000 ohms, the resulting slight attenuation of the top range also should improve linearity.

Although the sound over-all is certainly good, some listeners detect a slightly "hard" quality in the 4MD-20X when used for regular stereo or matrixed discs. This may be associated with the resonance within the audible range and is, in fact, a common comment about stereo cartridges that display a similar phenomenon. But whether playing Quadradiscs, matrixed quad, or stereo, the JVC is well within accepted standards.

Stanton's "Quadrahedral" Cartridge

The Equipment: Stanton Model 780 / 4DQ phono pickup cartridge, capable of playing CD-4 Quadradiscs, with Quadrahedral diamond stylus assembly including record-cleaning brush. Price: $125. Warranty: guaranteed against defects in materials and/or workmanship. Manufacturer: Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803.

Comment: The Quadrahedral name, though it has a specific meaning in solid geometry, is used by Stanton (and by Pickering, which has the same stylus shape in its CD-4 cartridge) to specify the shape to which the diamond is ground so that it can trace the high-frequency carrier in Quadradiscs. A geometric quadrahedron has sharp edges, of course; the Quadrahedral stylus has an
effective contact radius—as measured under the microscope by CBS Labs—of about 0.2 mils. So, though it is not literally a Shibata stylus, the Quadrahedral compares closely with lab measurements for Shibatas.

The 780 is delivered in an attractive metal case. Inside are a small, nicely finished mounting screwdriver (with a ring, so you can attach it to a keychain if you want—a nice touch) and a small “pillbox” finished like the main case and appropriate for storing a replacement stylus. There is an assortment of mounting hardware too, of course, some of it cleverly designed to dispense with mounting nuts and hence simplify that always-pesky job of getting the pickup into its shell.

We mention these niceties at the outset, because they are evidence of the care that Stanton has taken in producing the 780/4DQ. One other area of special care is harder to document. Stanton says it has taken particular pains to preserve time-delay characteristics between baseband (the audible frequencies) and super-sonic carrier in Quadradisc reproduction so that phase relationships will be presented to the demodulator and its matrix-decode circuitry precisely as intended. Want of care in this respect can result in fuzzy placement relationships within the “sound picture,” particularly at higher frequencies. And indeed we did find the quadrifonic imaging, using the Stanton in a first-class CD-4 setup, perhaps a little more precisely defined than with other cartridges. For example, we could detect no undue tendency for sounds loaded with highs to “bleed” into other channels. The difference is subtle, but it appears to be real enough.

The output of the 780 is a little lower than that from other CD-4 cartridges we’ve tested, but the two channels are very closely matched, at 1 kHz the output (for a 5-cm/sec peak recorded velocity) measures 2.7 millivolts in the right channel and only a hair less (say, 2.65 millivolts) in the left. Stanton recommends from 1 to 3 grams VTF. In the SME arm, CBS Labs needed 1.4 grams VTF to put the pickup through the torture test, and 2 grams VTF. In the SME arm, CBS Labs needed 1.4 grams VTF to put the pickup through the torture test, and 2 grams was chosen for subsequent tests. At that VTF, maximum tracking level measurements were good, though not exceptional.

Distortion is similarly good, and intermodulation in the vertical plane measures lower than that of any other CD-4 cartridge we have measured. (This is particularly important in CD-4 cartridges because of the potential intermodulation between the audible frequencies in the baseband and the ever-present 30-kHz carrier frequency.) The lab measured the vertical tracking angle at 18 degrees and the low-frequency resonance frequency (in the SME arm) at 8.5 Hz.

The response curves and the square-wave photo suggest a high-frequency resonance at approximately 20 kHz but no significant ringing as a result. If the cartridge were terminated at 47,000 ohms for stereo use (instead of the test loading of 100,000 ohms specified for CD-4 use), we would expect some attenuation of the 20-kHz peak—which is, in any event, at the very edge of audibility even for the best hearing. Playing through CD-4 demodulators, the region around 20 kHz is suppressed, of course; a peak at this frequency is theoretically preferable to one at 15 kHz or below, where one would expect full reproduction by a CD-4 system.

In using the cartridge with fine systems we had no trouble setting up for Quadradiscs and achieved excellent reproduction both with them and with stereo or matrixed recordings. Since the output of the cartridge is a bit lower than that of other CD-4 cartridges we’ve tested we found it required more preamp gain. But in any of the systems we tested the pickup with we were able to match baseband levels correctly to carrier demodulation. The possibility that some inexpensive equipment might not have sufficient gain for this purpose remains, but we consider it pointless to spend $125 on a fine cartridge—which the Stanton certainly is—and then play it through a cheapie quad receiver.

This is the only CD-4 cartridge we’ve tested so far with the integral cleaning brush. If you choose the 780/4DQ, just keep in mind that you must apply the arm-balancing technique required for any cartridge with the brush. Balance the arm, set the tracking force for 1 gram more than the actual VTF you want, and enjoy.

Stanton 780/4DQ Pickup Additional Data

<table>
<thead>
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<th>Frequency in Hz</th>
<th>Frequency Response</th>
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Square-wave response

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<tr>
<td>5K</td>
<td>&gt;5 dB</td>
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</tbody>
</table>

Circle 145 on reader-service card

The sixth volume of Oxford’s massive historical series, this is the first to discuss music that is generally played and has more than an historical interest. A number of specialists contribute, and the articles—of particular use to the scholar and researcher—are crammed with facts and musical examples.

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Burnett James, moreover, has not written the usual dates and places biography, but rather a closely biographical essay on Brahms’s life and music. The book is highly discursive, for James likes to make analogies and to conjure up ideas: we range from the composer to such figures as Freud, H minceday, Sibelius, and back. —Patrick Smith, HIGH FIDELITY/MUSICAL AMERICA

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A provocative study by a well-known critic, who ranges from the composer to such figures as Freud, H minceday, Sibelius, and back. —Patrick Smith, HIGH FIDELITY/MUSICAL AMERICA

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No. 443 . . . $17.50

SCHUBERT: THE FINAL YEARS. John Reed.

For the enthusiastic and dedicated Schubert fancier, this book explores, in readable manner, the stylistic development of the composer’s work during the last three years of his life. The author’s startling case for dating the Great C Major Symphony in 1826 rather than in the last year of Schubert’s life is provocative and convincing.

No. 351 . . . $15.00


A lavish and beautifully produced book honoring the seventy-fifth anniversary of George Gershwin’s birthday, with an introduction by Richard Rodgers. Containing many photographs, the volume is a combination of scrapbook, journal and lively biography.

No. 413 . . . $25.00
There are two excellent reasons for exploring the recorded literature examined here. The first is acquaintance with the operas themselves. Of the nearly forty works considered, not more than a half-dozen figure in Western repertory. Among the remainder there are some very strong and fascinating pieces, and many more that are at least as deserving of a hearing as revivals that have received quite serious attention in our houses. I think listeners approaching them for the first time will be pleasantly surprised and impressed by the virtues of many of the works of Tchaikovsky, Glinka, Prokofiev, and Rimsky-Korsakov; the last is, in my judgment, the most important operatic writer to suffer real neglect in Western Europe and the U.S.

A second major point of interest is, of course, the singing to be heard on these discs. Only a handful of Slavic performers have appeared in the West, and most of those infrequently. While the general vocal standard is not necessarily higher than our own, there are some very remarkable and individual singers to be heard, particularly in the immediately postwar generation of Bolshoi artists.

Further, there is offered here a type of singing rather different from ours, forthright and sizable, come what may. Russian performances, good or bad, nearly always have a largeness of format, a weight and grandeur, that

**Many treasurable music moments will reward the persistent shopper who searches out the recordings of the unjustifiably ignored works of this genre.**

by Conrad L. Osborne
even scale and sings out with authority. This performance also has consistent quality in the smaller roles—the Skula and Eroshka, the Ovlur and Polovtsian Maiden, are all artists of appropriate vocal capabilities, intent on rendering the music and the characters, and it is a great pleasure to hear their work. Alexander Melik-Pashayev leads a rhythmically firm, well-played performance that is not done justice by the fairish mono sound, an undoubtedly drawback of the set. Another is the absence of the third act, usually cut in production but surely desirable on a recording. Otherwise, Melik-Pashayev makes only two little snips in the title role enjoys the hospitality of Konchak (William Chapman), the Polovtsian chief.

In a recent New York City Opera production of Borodin’s Prince Igor, Julian Patrick in the title role enjoys the hospitality of Konchak (William Chapman), the Polovtsian chief.

elementary techniques, who drive through the music with astonishing disregard for dynamics and phrase markings. Atlantov, who has the makings of a fine dramatic tenor, is the worst offender. Tatiana Tugarinova, the Yaroslavna, is a loud, characteristic Slavic Spinto. Alexander Vedernikov, the Konchak, is a light bass of the crudest vocal and musical inclinations, whose “interpretation” is plain silly. The small roles are flavorlessly done. All told, a sorry showing alongside the precedent Bolshoi recording.

Since the two recordings with the strong Konchaks are the ones that omit the third act, in which he is central, my reluctant recommendation has to be the MK edition, with Richmond an alternate or supplementary choice for those who want the third act. The MK performance has been circulating on a Period Thrift Edition: if the pressings are adequate, this is a fine bargain and might make possible acquisition of the low-priced Richmond in addition. London could perform a real service with a Richmond highlights disc including, perhaps, Igor’s aria, the Polovtsian dances, and Act III.

MODEST MUSSORGSKY
(1839–81)

The Marriage (1868)

This was a projected full-length opera on a Gogol comedy of manners, of which the first act was completed in vocal score only. The composer abandoned the project after its first act met with a mixed reaction from his fellow composers, and went on to Boris Godunov.

In this work Mussorgsky, following in Dargomizhsky’s footsteps, attempted for the first time to flesh out his goal of setting stage dialogue in a wholly lifelike way, creating the music straight out of the text. Regardless of one’s feelings about this approach to operatic composition (it has a lot to answer for these days), it is one of the important ideas about operatic creation, and Mussorgsky one of the most talented to have worked at it. Even more than Fair at Sorochinsk (see below), The Marriage must be approached as a play that happens to have music; you can’t sit back and listen unless you have the text by heart (well, you can, but I doubt it’ll turn you on). But it is a remarkable and amusing setting of its type and rewards attention.

The opera was completed by Ippolitov-Ivanov, but on the only available recording (Olympic 9105, rechanneled,
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But finding one is pure ecstasy.
and takes three records to the others’ four, it can perhaps be commended to anyone for whom the price differential is really crucial. However, the edition makes what I regard as inadmissible cuts (both Rangoni scenes, the St. Basil scene, other internal cuts), and though the performance offers an adequate Boris (Changalovich) and Marina (Bugarinovich), there is nothing about it to recommend it versus the competition. The Pimen is atrocious. Orchestral and choral work (Belgrade under Kreshimir Baranovich): stodgy. Sound: pretty good mono. Death scene last, following Kromy. The set was a gap-plugger in its day, but at the moment there’s no gap.

The remaining entries, all four discs, all stereo: Columbia M4S 696, Angel SDL 3633, and London OSA 1439. With such a many-faceted work, I do not think an over-all recommendation can be made, so I will try to describe the qualities of each performance as I hear them, in arbitrary order.

Columbia’s performance is basically a Bolshoi production of the early ’60s, with George London als Gast in the title role. It has the enormous advantage of the Bolshoi orchestra and (especially) chorus under Melik-Pashayev, who is an authoritative conductor, with, as it were, no interpretive ax to grind. The performance is forthright and strong, really stupendous in the big choral passages, and it has a gratifying weight. It includes St. Basil but not second Rangoni scenes, bits of the second act, and a chunk of Pimen’s narrative in the cell scene.

Before commenting on London’s work, I should clarify my general feeling about the traditions of this role, which for me always stand in the way of believability. This problem is often defined as the influence of Chaliapin on his successors, but I think it is more a case of a frozen stereotype. Great operatic roles tend to be marmorealized this way, with the coaching system transmitting what really amounts to an imitation of long-dead acting styles. We would consider this absurd in the spoken theater—actors being taught how to inflect and declaim Hamlet, say, as it was done in Booth’s time (or even Shakespeare’s “authentic”—but we accept it regularly in opera, and that is one reason most operatic acting is, literally, incredible.

The problem is particularly difficult with Boris, because it has become known as an “acting” role, and its prominent interpreters are conscientious about assimilating this imitative approach. Chaliapin apparently had the sort of instinctive inner technique that got past the obstacle, and we can be convinced by the recordings of his performance, just as we can by films of Barrymore or Garbo, even though the style in which he and they perform is no longer generally credible. But for others to perpetuate the same style, however intelligent and notwithstanding the selections they may make, makes no creative sense. All this by way of saying that I have never in my life seen or heard a really persuasive rendition of either the Shuisky interview or the Clock Scene, except for Chaliapin’s, and so all the performances we are considering here are, for me, more or less accomplished failures by admirable artists, most consequently in Act II.

Within this context, London gives, as he generally did, a strong and well-thought-out performance. The recording dates from 1964, near the close of his singing career, and from a vocal viewpoint does not do justice to his interpretation at its best. There is some tightness in the voice and a tendency to ride a bit sharp. But in comfortable tessitura, as in the Coronation Scene prayer and most of the farewell and death, his voice retains much of its former beauty and firmness, and his phrasing is that of an artist throughout.

Among his colleagues, the outstanding performance is Arkhipova’s classic Marina. Her commanding voice is in fine shape, the role lies exactly right for her, and she knows how to steer the music. The Pimen, Mark Reshetin, has an attractive bass and sings a long-lined, well-modulated cell scene, for some reason he is less effective in the last act. Vladimir Ivanovsky is a strenuous-sounding Dmitri. Alexei Gueleva a decent, conventional type of Varlaam. Yevgeniya Kibkalo an unctuous, light-baritone Rangoni who uses an oily legato to excellent effect. There is a good, light singing tenor for the Fool (Anton Grigoriev), but the Shuisky (Georgi Shulpin) is hard to listen.

It is interesting to find many of the Bolshoi’s sometime leading artists in smaller roles: Shumskaya, Verbiskaya, Alexei Ivanov, and Borisenko are all here. They do not invariably sound good, but the easy command of the material and the cumulative experience are what helps to give this version a certain unity and integrity the others do not quite have.

Angel’s recording is complete—that is, all of Rimsky II plus the Ippolitov-Ivanov St. Basil scene. Andrei Cluytens conducts the Paris Conservatory Orchestra and the Sofia National Opera Chorus, both good bodies. His reading is musical, thoughtful, and rather polite-sounding; its texture is a bit soft, its rhythms a little loose-jointed, for my taste. His approach is not helped by the engineering, which tends in the same direction, overmikes the upper voices, and throws in some dreadful studio effects, like the mushy bells that bong interminably at the end of the Coronation Scene.

Christoff is the star, assuming all three important bass parts. The Varlaam is spectacular—one is no ‘pt ever to hear it.

Boris Godunov (1869)

Pay no attention to the date: I’m just at a loss to do any better. It is the date of Mussorgsky’s first version when of course what we’re dealing with on records is not that, nor his second version (1872), nor even Rimsky’s first edition (1896), but Rimsky II (1908). We cannot be no document of one, or preferably any, edition what we’re dealing with on records is not that, nor his second version (1872), nor even Rimsky’s first edition (1896), but Rimsky II (1908). We cannot
ties and ease in the tessitura demanded combination of dark and bright proper-

(Here, as on Angel, we have the com-

is the Rangoni of Zoltan Kelemen.

break from the music, he tends to inflect

colai Ghiaurov is the choice Boris of our

spontaneity, that can give a listener the

atmosphere, and a final lack of theatrical

the music's structure - that cannot be

approach - a clarity in ensembles, a love-

of view from the entire ensemble. There

observance of dynamics and phrase

parts is an indefensible notion.

We have a soprano Marina, Evelyn

Leer, and she reflects the role with con-

siderable intelligence and insight; vo-

cally, she was in secure condition, with a

tracery. In his readings that are a great

of place in the music. Her Dmitri, Dimi-

ter Uzunov, combines the timbral draw-

backs of both Slavic and Western He-

ter Uzunov, combines the timbral draw-

trace of timbral harshness that is not out

some

ess (Mira Kalin) and Police Officer (Ni-

sung this way in live performance, and in

ues of the comic situations be really car-

of all as actors and that the theatrical val-

lematic enterprise, for it demands that

has an admirable consistency of style.)

written, and he is masterful in his

control of long, firmly shaped phrases.

Martti Talvela, the Pimen, sings lyrically

with his steady, lovely bass, but I find

him a monochrome, anonymous singer

who tends to give the same performance

in every role. Diakov moves over from

Rangoni to Varlaam and is splendid in the

part; Iudovic Spiess, who at least

sings clearly and with regard for the

score's indications, is on these accounts

the best Dmitri we have. Alexei Mas-

lennikov doubles the Fool and Prince

Shuisky and is fine at both, but I think

especially unfortunate to have such dis-

tinctive character roles accorded the

same timbre. I wish I liked Visk-

nevskaya's Marina—she is such a con-

scientious artist and does so many of the

small things so well. But her lyric so-

prano, wrong for the part in any case, is

in wry, wobbly condition, and it's just

not good singing. The sound on this

recording is outstanding.

Khovanshchina (1883)

[Mr. Osborne discusses Khovanshchina

in his feature review this month of the

new Melodiya/Angel recording]

The Fair at Sorochinsk

Considering that Mussorgsky left this

opera in a proportionately less complete

state than even Khovanshchina; that,

with Rimsky out of the picture, half of

Russia's conservatory graduates seem to

have taken a crack at finishing it (among

them Liadov, Cui, Tcherepnin, Sheba-

ovich, and the critic Karatygin); and that

it is based on one of the inimitable comic

primitives in Gogol's collection of

Ukrainian folk tales, choked with inci-

dent and superficially quite unpromising

as lyric material, it is astonishing that

Fair at Sorochinsk has anything at all to

recommend it.

Yet it is a quite appealing, if very spe-

cial, piece. In it Mussorgsky made

whole sale use of Ukrainian folk mel-

odies, letting them carry the burden of

the song elements while he labored at

developing his concept of "justified mel-

ody" in the dialogue scenes. In the

lengthy peasant husband/wife squabble

that opens Act II. and even more in the

recitative scene for the wife that follows

(sections Mussorgsky did complete), it is

clear what he was driving at and how ac-

complished he was becoming at it.

(Shebalin, whose version is used in the

recording, did excellent work—the score

has an admirable consistency of style.)

It is clear, too, that seeking acceptance

for such an approach would be a prob-

lematic enterprise, for it demands that

the performers approach their work first

of all as actors and that the theatrical val-

ues of the comic situations be really car-

ried through. Several of the scenes and

characters are potentially hilarious, but

it is the hardest sort of thing to play and

would demand a brilliant company.

This aspect of the work also militates

against it on records, for the purely musi-

cal appeal of long passages is only mod-

erate—the introduction and opening

chorus, two nice duminas for the young

lovers, a couple of developed ensembles,

and the orchestral/choral dream se-

quence we know in a different form as

The Night on Bare Mountain are the only

numbers that do not require an active,

imaginative participation by the listener

to come to life. But for those willing to

make such an effort, the work is well

worth investigation.

The performance on Melodiya/Angel

SRBL 4117 (stereo, two discs) is flavor-

ful. A difficulty is posed by the fact that,

given the nature of the work, casting will

of course incline toward character sing-

ers in even the most important roles, and

performances that may have a fine vital-

ity and specificity in the theater are less

of a joy on records. This is true here of

the mezzo Antonia Klebscheva in the

important part of the wife—she is ob-

viously intelligent and expressive, and one

appreciates her performance, but the

voice itself is of a dry quality. Boris

Dobrin is enjoyable in all respects in one

of three important bass parts; the lyric

soprano Ludmila Belobragina makes at-

tractive and lively sounds in the roman-

tic lead; and the character tenor Yuri

Yelnakov is amusing as a young priest's

son who can't quite overcome his semi-

nary background but is giving it a very,

very hard try. The others are as they say

in the picture; the choral and orchestral

work under Yuri Aranovich is fine; and

so is the recording.

EDUARD NAPRAVNIK

(1839—1916)

Dubrovsky (1895)

A native Bohemian, Napravnik became

extremely influential in St. Petersburg as

both a composer and a conductor. Du-

brovsky, taken from an unfinished novel

by Pushkin concerning a young man

who turns outlaw to avenge a family

fend, is the only available example of his

large output.

There is a dull opening scene and a

perfumed sentimentality to some of the

love music, but this is a far from negli-

gible opera: Much of the choral and or-

chestral writing has authentic theatrical

power. The solo writing is less imagina-

tive but often effective; an ironic strain

makes several telling appearances. Real

Romantic music drama.
The performance (Ultraphone ULP 118/20, mono, three discs), competent throughout, is dominated by Kozlovsky, who sings with rare refinement in the lyric passages and with a fiery ring in the proclamatory ones. He is abetted by the two Ivanovs and a soprano named Chuproclamatory ones. He is abetted by the lyric passages and with a fiery ring in the who sings with rare refinement in the who sings with rare refinement in the who sings with rare refinement in the lyrical parts. The recording (ULP 131/4, mono, four discs—Moscow Radio forces under Alexander Orlov) dates from 1948 and is hampered by distortion, particularly toward the ends of sides. The choral singing is good, but the orchestra slipshod.

The best all-round performance comes from mezzo-soprano Zara Dolkhanova in the trouser role of Basmanov. It is gratifying to hear the rich solidity of her lower range, an asset not shared by her mezzo colleague Legostaeva, who is therefore only intermittently authoritative in the juicy role of Andrei's mother. Andrei is Tarkhov, whose clear vowels, good sense of line, and attractive vibrato mitigate the Slavic Heroic sound of his upper range. He begins impressively and sings with feeling throughout, but seems to tire as proceedings advance. Rozhdestvenskaya, the Natalia, has the Slavic Spinto timbre but is steadier than most, and when she can set her voice on a sustained line, as in her lovely solo near the end of the first scene, she is impressive. The several important supporting roles are all strongly taken.

The performance embraces a number of cuts, mostly brief, of repeats or orchestral interludes.

**Yevgeny Onegin (1878)**

**Onegin** is Tchaikovsky's most popular opera in the West; even so, it cannot be said to have more than a foothold in the repertory, and it has certainly never inflamed American audiences.

It is a work of beauty and subtlety, and of a psychological depth that can be obscured by the very prettiness of the music. It is also a piece that demands to be set and acted with a precision and clarity that will make theatrically understandable some quite subtle and ambivalent attitudes among the characters, and between the characters and their society. The fullness of Pushkin's characters, only half-captured by Tchaikovsky's selection of tableaux, must be created by the performers.

None of these things is likely to happen in the usual grand-opera context, and more than most operas Onegin depends upon them to come to life. Most listeners will enjoy several of the arias and dances, but elsewhere the music itself must be justified through the characters and their relationships. Onegin is one of those operas that will probably never receive its due until we have a true opera ensemble of trained singing actors and shared rehearsal techniques.

Meanwhile, recordings are an excellent way to approach the work, and fortunately it has been fairly well treated on disc. Less fortunately, the performance that is by a good distance the best is the MK (204D, mono, four discs), which is now difficult to obtain and has been displaced by the Melodiya/Angel (SRCL 4115, stereo, three discs), which has grander sonics but is in no other respect the equal of the older Bolshoi production. Personally, I prefer even the sound of the older recording, which is mono engineering of excellent balance and perfectly sufficient range, to that of the new, which is lush but also of a fatigue reverberance and exaggerated separation. Its primary virtue is the immediacy with which it conveys some very beautiful orchestral playing.

On the MK set, we are offered three near-perfect principals. The young Vishnevskaya sends her firm lyric soprano sailing through the phrases with the sort of spontaneity, "artless" naturalness that results when a freely working voice is at the disposal of a highly musical and temperamental artist. The Onegin, Yevgeny Belov, would be hard to improve upon: His virile high baritone has just the combination of suppleness with occasionally suggestive bite that the role needs; he is in easy command musically and interpretively, and his technical poise allows him a superbly decrescendoed upper F at the close of his aria. Finally, the brief but vital role of Gremin finds the huge, plush basso Petrov at its best, and his singing of the aria is highly satisfying.

The Lenski, veteran Slavic Lyric Lytesshev, is by no means poor— stylistically he has much to offer, and his upper range has a good, clean ring. This recording finds him at less than his best, though; the lower range has little tonal substance and his mezza voce is delicate to the point of disappearance. This performance also offers the best of the Triquiets in Sokolov, and Larissa Avdeyeva's solidly sung Olga has a suggestion of bigness that I find quite plausible in the party scene. Finally, the performance is splendidly conducted by Khakhin—no other conductor on records has this easy mastery of the music's gestures. This solidity of rhythm, or this ability to capture the sad color of some of the opera's most compelling moments.

The Melodiya/Angel conductor is a magnificent musician—Rostropovich—but that is not the same as a good theater conductor. Though he has some interesting ideas and, strangely, captures the difficult conversational lilts of the first scene memorably, the reading is finally dispiriting—there isn't enough urgency of pulse or rhythmic backbone, and the more dramatic moments die on the vine.

The casting looks better on paper than
it sounds on vinyl. Vishnevskaya is here older and wiser, but she was already wise enough when her voice was of a Tatiana freshness and steadiness, and her scrupulously musical performance sounds like a mature intellectualization beside the earlier one. Yuri Mazurok, the younger generation’s continuation of the Russian high-baritone type exemplified by a Belov or Pavel Lisitsian, makes a basically handsome sound and sings fluently enough, but really without more than the most generalized projection of attitudes and passions—he’s boring, in short. A. V. Alantov is a heavier sort of tenor than the average Russian Lenski, but the strength is often welcome, and, while elegance is not his strong suit, he shades and phrases intelligently. The Gremin, Alexander Ognitsev, has a splendid instrument, but he sings the aria quite blandly and stiffly and fades to a weakish low G flat. Tamara Sinyavskaya is a positive Olga, the others of a routine competence.

Richmond SRS 63509 (stereo, three discs) is above the level of most of this series, and at its price is worth serious consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some moments of real imagination and passion. Popovich is heard to good effect—moments of real imagination and passion. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably, with some consideration. Heybalova’s faintly tough timbre is not ideal for Tatiana, but her voice is steady and healthy here, and she sings the role most capably.

The Maid of Orleans (1879)

There are some splendid pages in Maid, but in general it represents a precipitous backslide from Onegin. Like many composers, Tchaikovsky succumbed to the blandishments of grand opera in the French manner and lost sight of his own strengths while taking aim at an audience success. The Schiller play still can stir us. but things in it that now seem most admirable are exactly those eliminated by Tchaikovsky, e.g., the fine portrayal of personal attitudes and conflicts in the English side, the moving reconciliation of Burgundy with Charles VII, and the death of Talbot. Tchaikovsky wanted the heroic romanticization of the heroine, the spectacle effects, and a demonstrable love interest, and to obtain the last he stretched the thin material of the relationship between Joan and Lionel, then soldered on the pyre at Rouen in place of Schiller’s battlefield death.

The results are psychologically false; Tchaikovsky sold himself short. The music reflects this. The first scene is the only entirely successful one—a pastoral genre scene of the type Tchaikovsky painted so well, intruded upon by the flame-and-tocsin description of the English advance, continuing with the fine aria commonly called “Adieu, forêts,” and concluding with an angelic voice incident that does capture some visionary ecstasy. Later, some of the orchestral writing is good, one or two of the ensembles build impressively if predictably, and the second Joan/Lionel scene (a standard love duet) is at least pretty. But a great deal of it is empty gesture—phalanxes of brass for arrivals, chromatic woodwind runs accompanied by harp for miraculous references, and so on—and at spots it gets downright tacky. A highlights disc would serve the cause well.

There have been two recordings, and once more we face the awkward fact that the older, harder-to-find one (Ultraphone ULP 135/8, mono, four discs) offers a substantially better performance than the newer one (HMV/Melodiya SLS 852, stereo, four discs). It serves the cause well. The Ultraphone version is taken from a production by the Kirov (Leningrad) in 1946, and the sound is badly compressed by contemporary standards, though actual distortion is not severe. But this does not disguise an impetuous, soaring reading by Khaitkin, boldly played with outstanding choral work. The Joan is Preobrazhenskaya. Her giant mezzo has brief moments of imperfect control, but it sounds like a great voice, and she sings with much feeling and color. There is a quite beautifully sung Lionel by the lyric baritone Solomyak, and the other principal singers (the tenor Kilchevsky as Charles, the bass Konstantinov as the Cardinal, baritone Runovsky as Dunoix, soprano Kasheva- rava as Agnes), whatever their assorted faults, are without exception preferable to their Melodiya counterparts. The gap is even wider with the supporting roles, such as Thibault and Berrtan.

Arkhipova is the Joan of the Melodiya set. She makes a brave sound and has a bit more vocal consistency than Preobrazhenskaya. I find the latter more exciting, but it’s a reasonable matchup. There is also an effective enough Dunoix from Vladimir Valatus, but these are the only two roles that offer real alternatives. Gennady Rozhdestvensky, conducting Moscow Radio forces, gives a perfectly solid, well-judged reading, but it hasn’t the theatrical pulse of Khaitkin’s, and I am afraid that the sound (not outstanding stereo, but far better than Ul- traphone’s mono) is the only basis for recommending the set.
Cherivichki (1885)

This is another arguable date, for Cherivichki (commonly called Little Shoes or Golden Slippers in English) is a revision of the earlier Vakula the Smith.

It is Tchaikovsky's only attempt to deal with the materials of Gogol's Evenings on a Farmstead Near Dikanka, at which Mussorgsky and Rimsky also took their licks, and on the whole it doesn't work. Whereas each of the other two composers was comfortable with at least two of the three basic ingredients (sexual humor, folk fantasy, and the charm of the rural setting in Ukraine), Tchaikovsky was baffled by all three, so that for long stretches the writing is simply dead. He was more at home with some of the subsidiary elements—there are some expressive moments for the young couple, lively passages for the Devil and the witch Solokha, and some winning incidental choral and orchestral interludes—but he comes fully into his own only in the scene at the tsaritsa's court in St. Petersburg, where he is able to write some very good dances and a serviceable song, rather like Tomsky's ballads, for the grand duke. A few russealkas turn up, down by the river, but they just sing a chorus and go away. Despite its appealing moments, the work seems largely of documentary interest.

The performance (Ultraphone ULP 111/3, mono) is a decent one. Nelepp is at his best as Vakula; the voice is firm and ringing, and in some of the climactic passages he sounds like a major romantic tenor. The Oksana, Eva Kruglikova, was apparently past her prime, and her basically sweet lyric soprano cipples whenever she's taken out of midrange. Both baritone Ivanovs are on this set. Alexei as the Devil, and Andrei as the grand duke. The former gives a virtuoso character performance, finely pointed and possessed of considerable vocal substance in his few sustained moments, while the latter projects his song quite magnificently. The mezzo Yelena Antonova is a good Solokha, especially enjoyable in her scenes opposite Ivanov. The smaller roles are not quite up to the best Bolshoi standard, but the performance has good impetus under Melikh-Pashayev. The sound just passes muster.

The Sorceress (1887)

For me, The Sorceress (or, I think better, The Enchantress) is Tchaikovsky's strongest and most important opera apart from Onegin and Queen of Spades. He found a subject congenial to his inclinations, which he was able to approach in his compositional maturity.

I. V. Shpakhinsky's libretto can seem confusing—there are many characters and many happenings and all the trapings of Romantic melodrama. But in a competent production I think the development would be clear, for the characters behave with psychological consistency, and the conflicts proceed logically, even though people are acting, as so often in life, in an extravagant and irrational fashion.

The "sorceress" of the title is not a woman of magical inclinations, but an innkeeper of generous and frank disposition, called Kuma, who is trying to enjoy life and help others to do so—an intolerable aim, and one that is misinterpreted by everyone but her close companions. The work is about the threat this sort of person poses to a rigid social framework and the ways in which attitudes and customs founded on fear and power work to destroy all who are caught in them. Shpakhinsky's characters are not stereotypes, but well-fleshed people torn by believable feelings, and altogether I would account his libretto one of the most interesting I know.

Tchaikovsky's score is powerful and beautiful, at moments it touches greatness. His craft was completely at his disposal here, and he clearly felt the characters deeply—the music strikes right at them. Kuma is perhaps the most attractive and touching of all his heroines, while the Prince and Princess (particularly the former), whose failing marriage she inadvertently touches, are forcefully and understandably drawn. The classic family conflicts (also including the son, Yuri) assume vivid life in both libretto and score. The writing has structural strength and emotional integrity throughout: nothing is wasted, nothing is sentimentalized.

The performance on Westminster OPW 1402 (mono, four discs) has its vocal imperfections but is thoroughly committed. Samuel Samouss, conducting the Moscow Philharmonic and the Chorus of the State Radio, offers a blood-and-thunder reading that is also disciplined and proportioned: it has great cumulative impact.

In the title role is Natalia Sokolova, a lyric soprano who alternates some lovely singing with some that is unsteady, but who is well into the role and sings with a poetic tenderness in the lyric passages. As the Prince and Princess, baritone Mikhail Kiselev and mezzo Veronica Borisenko are both sometimes tried by the considerable vocal challenge of their roles, but both have strong voices, neither plays it safe, and they project these vital parts compellingly. Nelepp, as the young Prince Yuri, is not in his finest vocal estate, but sings with artistry and feeling. There is vivid character work in a long list of supporting roles, headed by Alexei Korolyev, who has a really nasty old court adviser to play and takes full advantage of the chance.

The Queen of Spades (1890)

This opera is possibly even harder to perform convincingly than Onegin, but it can exert a gloomy spell. Once again Tchaikovsky is absorbed by the responses of hypersensitive people to the traps set by society, and the extended "milleu" scenes are of great importance for the contrast they afford with the turbulent inner worlds of Ghermann and Lisa.

Ghermann is the key to the piece—he captured Tchaikovsky's empathies as completely as had Tatiana and is far more complex. A social and emotional outsider, he really manufactures the tragedy entirely out of his own fantasy projection. This is true not only of his fixation on the countess in her fateful incarnation of the title, but of his investment in Lisa, whom he has not even met when he tells Tomsky in the opening scene that he contemplates suicide if she will not have him. He senses that there is something in her, bound though she is by her social position and engagement to the prince, that will respond to a pale and penniless man of the night and the storm. He is right, and the inevitable futility of their bitter passion is the secret of the power behind this strange and shifting score—provided the audience is let in on the secret.

The practical decision for those who want an enjoyable recording is the Melodiya Angel set (SRDL 4104, four discs), the only one that combines a solid performance with current stereo engineering and ready availability. It is also the only one to occupy four discs: the others are all contained on three. There is no grave weakness in the casting, though Slavie Heroic Zurab Andzhaparidze, unusually gulpy around the break, is accorded vibrant immediacy of recording when distance, gentle distance, is what we want. The Lisa is Tamara Milashkina, who here and there betrays signs of incipient Slavic Spintohood but is for the most part highly effective, with a nice morbidness in the introspective sections and a round, firmly attacked full voice for the bigger moments.

Mazurok makes a fine Yeletsky, his sunny baritone centering easily on the show-stopping aria in the masque scene. Arkhipova is a bit of casting lagniappe as Paulina, though in truth she sounds somewhat imperious for the role. Mikhail Kiselev is a solid Tomsky (a difficult and thankless part), and Valentina Levko a moderately effective Countess. Khaikin conducts, as one would expect, with authority and impetus, and a particular pleasure of the recording is some beautiful choral work, especially apposite in bringing the opening scene to life.

There are two earlier Bolshoi recordings, one from the early '50s on MK
207c, the other from a 1942 Moscow performance (!) on Ultraphone ULP 106/7. The available recording (Ultraphone ULP 106/7. mono, two discs) is by the forces of the Maly theater in Leningrad, that city's "second" company, and there are no great voices on display. The only really weak point, though, is in the baritone role of the Moorish doctor, a secondary personage. The Yolanta is an above-average lyrical soprano, T. Lavrova, who sings well except in one or two forte passages above the stave, and handles the part simply and sincerely. There is a good basso cantante, V. Andrianov, as King Rene, and as the two young knights in the case, lyric tenor M. Denisenman and baritone S. Shaposhnikov are capable enough. Under a conductor named Eduard Grikurov, the Maly's orchestra sounds solid, its chorus a bit tenuous at anything less than forte. The sound captures the solo voices cleanly, the chorus and orchestra rather hitfally. Unlike most Russian operas, Yolanta has a manageable cast list, a single set, and no grand choral demands, and these factors should recommend it to some of our regional companies. No doubt they can do something topical with the faith-healing bit.

Yolanta (1891)

Tchaikovsky's last opera is a one-acter (though a lengthy one) concerning the daughter of the aged King Rene of Provence, blind from birth, whose gift of sight is awakened by a Moorish physician through the instrumentality of her love for a young knight who speaks to her of the glories of light. It's better not to hide from the world, the libretto explains.

By its nature the piece inclines to an insistent lyricism and to sentiment that borders on the lugubrious. But Tchaikovsky's lyric gift was an extraordinary one, and Yolanta contains several fine arias (one a piece for the four leads, in fact) and is at least enjoyable listening throughout. One can imagine that a younger Tchaikovsky would have drawn it into four acts and overplayed his hand, but as it is the material is tastefully and economically handled, and it's a moving little work.

On television, NET gave Americans a rare chance to hear The Queen of Spades. The production starred Jennie Tourel (the Countess), John Readon (Tomsky), and Evelyn Mandac (Lisa).
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by William Radford-Bennett

An Audiophile’s Hints to Santa

If you have a high fidelity buff on your Christmas list, here’s a roundup of hardware, software, and accessories he would be delighted to find in his stocking.

Even if you aren’t a regular reader of HIGH FIDELITY, chances are that you will find, skulking among the names on your Christmas shopping list, a few audiophiles or serious music listeners—whether their wassail be pops or Pops (say, Denver or Boston). Everyone knows the traumas of the gal who subscribed to the twelve-day gift plan and ended up with a terrific headache from too many drummers a-drummin’, more gold rings than she had fingers, and lords a-leapin’ like grasshoppers in June. I trust you’d like to avoid the useless sort of gifts that she fell victim to, and that can be difficult, especially if you’re not as deep into the subject as the friend for whom you’re buying. Maybe I can help with a few suggestions.

Software

“Software” is a term that has come to designate whatever the music is recorded on—be it a disc or a reel of tape. The software is played on and through the “hardware”: the equipment, of whatever description.

A true music or audio buff can never have too many recordings. (For comparison let’s say the lass in paragraph one received a new outfit instead of each milkmaid or piper. I doubt that she’d have complained.) For many, it is mandatory to have several different recordings of favorite pieces (I have sixteen of the Beethoven Seventh Symphony!) and to try out new versions that come out from time to time in the hope of finding a more perfect one. A recording, therefore, can be a welcome gift, but often only if the intended recipient either has a very small record collection or makes out a list of possibilities with catalogue numbers. If not, your “outfit” could be like a dress for a lass who wears only slacks.

In wrapping records, remember that they are vulnerable to temperature changes. If they are to be left under a tree for any length of time, they should be protected from its lights. Most record stores have “mailers” that will provide an extra measure of thermal insulation and enough extra stiffness to inhibit warping.

I’m a person who hates gift certificates and considers them an impersonal “easy way out,” but my viewpoint changes when it comes to recordings. Certificates can be a joy for the collector, especially if they will cover more than one disc. It is, quite frankly, a lot of fun to enter your favorite store, browse, make a selection, and then give the cashier a slip of paper that is neither a personal check nor a twenty-dollar bill. If I come away with both the records and the money, I find myself whistling Ein Heldenleben every time.

One word of caution. Be sure the certificate you give covers the sales tax. It’s a real downer to hand over the piece of paper and then have to dig in your pocket for miscellaneous change.

If you’re buying for someone who prefers his music recorded on tape, the price may come a little higher of course. More important—unless you are using a gift certificate—you will need to know what kind of tape: open-reel, cassette, or cartridge. If it’s cartridge, you must assume 8-track these days (many users don’t even remember 4-track cartridges); and if it’s open-reel, you must make sure that the intended recipient has quarter-track equipment (which he probably does).

Both reel and cassette tapes may come with Dolby processing (a few 8-track cartridges may as well), and for best results with these recordings the playback machine should be equipped with Dolby compensation. Try to get a peek at the recipient’s equipment and look for a Dolby switch on the recorder or a separate Dolby unit—or for the Dolby symbol ($) which appears on most Dolby tapes as well.

Blank tape always is welcomed by the recordist, of course. It also gets you off the hook on questions.

Washington-based William Radford-Bennett is a conductor and free-lance writer whose articles on music and audio have appeared in many publications.
of head configuration, but it raises others that may require research. You’ll need to know what specific kind of tape he would want. It would be judicious to show more than a passing interest in the reasons for the recordist’s preference for his medium. Fortunately audio people love to talk about, and demonstrate, their equipment (and even are easily hurt by insensitive portable-radio-owner types who don’t care).

The first thing to establish is the format: open reels, cassettes, or 8-track cartridges. You must then find out the favorite tape length being used. Tape people are very sensitive about this. For example, some cassette users avoid anything shorter than C-60 or even C-90 as awkward for long works, while others avoid anything longer than C-90 as trouble-prone or even stick to C-60s or shorter for their minimum print-through. In buying open reels, 1,800 feet (on a 7-inch reel) usually is a safe length. It gives the user one and a half hours of stereo at 7½ inches per second, three hours at 3¼. If you are faced with a real perfectionist, notice whether he uses standard 7-inch reels or the big 10½-inch NAB ones. Not all machines will take NAB reels, and, if the recordist has gone to the trouble to get a model that will, you probably can deduce that he prefers the large size. In 8-track cartridges, the preferred length may be dictated by the program material; most LPs fit on a cartridge 40 to 50 minutes long, while radio programs obviously may do better on the 60-minute length.

In buying tape, get a good brand. If the recordist has been using economy tape, it is likely that he would appreciate something better than he normally buys. If he already is using high-quality tape, he wouldn’t accept less and probably would never use a poorer quality even if it were given to him. What tape is “best” obviously will depend on what kind the recorder is biased for. This has become a very important consideration in the past three years.

There are many good tapes on the market. I personally have had very good luck with Scotch premium tapes, Maxell UD, and TDK SD in open-reel tapes. All of these give excellent recordings and come on sturdy reels with leader attached. For a gift, I particularly like the Scotch storage box. (Check the corners to make sure the plastic hasn’t been chipped due to rough handling.) Cassette tape comes in two basic types: ferric oxide and chromium dioxide. The two oxide types also can be combined in what are known as ferrichrome tapes. It is most important that you know whether a given machine will compensate for the tape you intend to give. Ferric oxides are relatively interchangeable, but chromium types will work best only with machines that have circuits to make use of their special properties.

New tapes are coming out every day. Especially noteworthy, because they are especially new, are the ferrichrome cassettes. At this writing I haven’t yet used them, but, if the recordist is as curious as I am about their performance, they could make a timely gift. Ask your dealer for advice and information on them. Ferrichromes aren’t (yet?) used for open reels, but there are new ferric open-reel tapes like TDK Audua, Scotch Classic, and so on. For the 8-track enthusiast, if he’s into quad, there also are new tapes from Columbia Magnetics that will take advantage of switches found on some 8-track machines that automatically change over to quad reproduction when that is the recorded format.

Tape can be fun to give. Cassettes, in particular, are so small that by using different boxes and packing around them they can be disguised to look like almost anything except an umbrella. They make excellent stocking stuffers as well.

Storage

Most collectors find that they need special shelving to store their records and tapes. If recordings are improperly kept, deterioration will begin more quickly than one might imagine. Record shelving has always been a problem due to the size of a disc and the fact that it must not lean diagonally if it is to be kept warp-free.

There are two ways of housing records that I would recommend. The more expensive housing is the “cubes” that seem to be available everywhere these days in a great variety of colors and materials. Some of them even come equipped with dividers to help keep the discs upright. (Sometimes the dividers also serve to hold optional drawers, making the cubes extremely versatile.) If you get a plain open cube, books can be used to take up extra space so the records remain upright. As the record collection expands, it’s generally much easier to find an alternate place for books than for records. Cubes have an advantage, too, for the person who moves around a lot: They can be used as shipping or moving cartons so that the collection need not be disturbed or rearranged at all.

The second recommended solution is freestanding shelving, which ends up costing less in the long run but is not as flexible. For records, which are very heavy in large numbers, the shelves should be no more than two feet long between supports.

Brand tape lines (like TDK) are graded from good to super; better grades are welcome if matched to deck.
Storage units for tape cartridges and cassettes abound; these Royal Sound Add-N-Stac modules (for 8-track) interlock so you can assemble "sculptural" storage groups, and may be attached to wall. They and cassette counterparts are available in four-packs.

Wooden shelves should be of material at least \( \frac{1}{4} \)-inch thick, and I've found that, even then, they should be turned over about once a year to avoid shelf warpage caused by the weight. Under no circumstances do I recommend shelves that fasten to the wall unless they are professionally installed and the company doing the work will guarantee it. I'll never forget the night the paneling parted from the wall and all Valhalla (well, the Ring) broke loose and crashed to the floor.

A good alternative to wood is the highly durable heavy-duty steel shelves that have become so popular in the past ten years. They are inexpensive and flexible in that the shelves can be fastened at different points along the frame to create different-sized spaces. Once thought of only as an item for the workshop, steel shelving units can, in their modern incarnation, be very attractive anywhere in the home. Most come in "wood grain" finish (usually walnut) and include levelers that cope remarkably well with uneven floors. The sets are usually shipped unassembled and can be put together easily with no tools except a screwdriver and a pair of pliers.

My favorite steel unit comes from Sears, but all department and hardware stores seem to be carrying them now. I've found the ones that are actually advertised for books to be the best, assuming the vertical spacing is adjustable. These shelves are usually only ten inches wide, which is actually an asset. Most homes and apartments have moldings that will force the units to stand a little away from the wall. This width of shelving, then, will allow the records to butt up against the wall for solid support and perhaps overhang the front by about an inch—which makes them much easier to pull out—while their weight still is approximately centered on the shelves. A typical unit of this sort will make three shelves: space for about six hundred records.

Open-reel tape is fairly easy to store; the 7- or 10\( \frac{1}{2} \)-inch reels fit into most bookshelves. Cassettes and cartridges have spawned new types of storage. One of the more popular units for cassettes has been a lazy-Susan type. I definitely would stay away from it, as the compartments on all I've seen are too small to hold the cassettes in their protective plastic boxes, which should be retained to avoid damage from dirt and dust. Awkward, too, is the album type of thing that unfolds to reveal space for six to eight cassettes per "page." It is a bother getting the tapes out if you use them very often, and though some albums have a pocket to hold the program notes that come with the better-packaged cassettes they must (unhandily) be separated from the cassettes themselves.

The very finest cassette and cartridge cabinets I've seen are those that are shallow rectangular boxes with individual compartments for each tape—including its box. The cassette versions are especially nice, because the boxes are held with their long spine out, which allows more room for labeling than the short end does. Mounting holes are provided on the back of some units so they may be hung on the wall. Some cassette manufacturers recently have offered this type of storage unit free when you buy several of their cassettes at the same time. The comparable cartridge storage boxes are almost identical except that, owing to the larger size of the cartridge, they hold fewer tapes and are slightly deeper so the cartridge can be placed with the label end out.

These units are so well thought-out that I'm surprised how difficult they are to find in my area. The type I have been buying is called the Tape-Stor,
made by Recoton and sold at Lafayette Radio. I'm told, however, that several companies make such units, so you may find a wider selection.

If you know someone who uses cassettes or cartridges and travels a lot, you might consider one of the numerous carrying cases that are sold just about everywhere. Many are highly attractive and look like expensive attaché cases or fine luggage. Make sure there is room enough in the compartments to hold the cassette or cartridge in its original case and that the carrying handles and clasps are secure. If the unit locks, as many do, be certain that a key is included and that it works. And check that there is enough finger room for easy removal of the tapes.

**Hardware**

It is extremely difficult to buy basic audio equipment for someone else, and it can, of course, be very expensive. There are, however, a few items that make nice gifts, are moderately priced, and fall into the category of hardware.

If cost is no object and there is tape in the system you are buying for, you might consider a noise-reduction unit. Most people are familiar with the Dolby models by now (and the system may already include this function, so check before you buy), but ask your dealer about the Burwen and DBX models as well. Burwen's consumer unit is a de-noiser, as opposed to a noise-preventer [see the new-equipment article, *HF*, October 1974]; DBX's new models can be used to decode specially made (DBX-encoded) discs as well as for compression/expansion tape noise reduction [see "News and Views," *HF*, November 1974]. Of course you must know something of the subject—and the stereo system for which the unit is intended—to choose wisely.

I've stayed away from quad in this piece so far, because there are still different systems involved and divergent ideas on recording perspectives as well. But if, again, you are sufficiently familiar with both the technical considerations involved and with the intended recipient's system, you may want to take a flier in this direction. The least expensive quad gadget for the stereo-system owner is the “speaker matrix” type of simulator that drives four speakers from two channels of amplification. Dynaco offers it in the Quadaptor, but there are several imitators. Beyond that, prices begin to rise and the complexities multiply, so I must leave you on your own.

You might help upgrade someone's system with a high-quality phono cartridge. Most audiophiles like to have a selection so they can change from time to time, but you must know what sort of record-playing equipment the pickup will be used with. Then you can check the suitability of a given cartridge with your audio dealer [or see “Picking a Pickup,” *HF*, November 1974]. If your audio friend has a cartridge he is happy with, how about a replacement stylus? Even if he doesn't need it right now, he presumably will sooner or later.

An even more welcome gift, since many systems owners overlook this possibility for themselves, is a replacement stylus for playing 78-rpm records. First make sure that the turntable in question has the 78 speed, of course. If your friend seems thoroughly satisfied with the pickup he has and you know its model number, check to find out whether such a slip-in stylus assembly is available for it. Or, if his tone arm is the type with plug-in cartridge shells or clips, he might prefer a cartridge just for the old records.

A pair of extension speakers make a wonderful gift. Most people have a room, other than the main listening room, in which they spend a good deal of time. And even demanding audiophiles generally will settle for smaller speakers as extensions; when they want to listen intently they will return to the main system. I've found the ADC-303A speakers to be superb extensions, but there are dozens of others on the market. If someone you know is especially happy with his main speaker systems, you might look into smaller models of the same brand. Staying with the same brand won't guarantee a similarity of sound, of course, but it will raise your chances of making the right choice.

Avoid the really "cheap" (under $30) brands of extensions unless you know what you're doing. Bargains can be found, but not as easily as white elephants. If the main system is of fairly high quality, the listener probably will tire quickly of drasti-

![Price and capability ranges of add-on units are wide, require knowledgeable buyer; for example, equalizers run from five-band Metrotec (above) to Soundcraftsmen.](image)
cally inferior extensions and stop using them. And for goodness' sake, if you're buying extension speakers, be certain to include some wire to connect them with. At gift-opening time, a pair of speakers with no way to use them could dispel any good cheer that was intended. Eventually, inadequate speaker wire could too. Common "zip cord" (the wire that is used for AC extensions) is easy to find, reasonably priced, and adequate even for long runs—which the skimpy wire often sold for speaker extensions is not.

Headphones make a good gift at Christmas or any other time. Currently there are headphones that serve different purposes. Some are sealed and fit around the ear tightly (for example, the Koss Pro 4AA or its electrostatics). This type of phone literally will isolate you from the world, alone with the music. The "open air" type, by contrast, does not completely block out other sounds, though at high volume levels it is difficult to hear outside noise unless it too is extremely loud. Probably the best-known model of the type is the Sennheiser 414—or the newer 424.

Unless you absolutely must keep out loud noises, I would suggest the open-air type. The frequency response seems a bit better to me (though some people disagree), and since these sets tend to be lighter they help to eliminate the fatigue problem that keeps many people from using headphones in the first place. But the choice is primarily a personal one.

Before buying headphones, make sure the recipient's system has a headphone jack. (It is highly unlikely that it won't.) Almost all electrostatic models work off the speaker connections, however, so they don't use the jack. If the set is to be used for monitoring from a tape deck, which has no amp, avoid electrostatics and look for reasonably high efficiency. If you are buying what will be a second headset, how about including a junction box and extension cord so that both sets can be used at once?

**Accessories**

There is a wealth of eminently givable items that fall into the accessories category. Modern audio equipment requires that discs and tapes be kept extremely clean and that equipment itself be treated with care if optimum results are to be obtained.

Recent technology has produced tone arms and cartridges that will do their things at extremely low tracking forces and extend the life of records considerably. This blessing is a double-edged sword, however, for the new equipment demands that the software be kept superclean; the stylus will not plow through dust and grit like the brute-force pickups of an earlier age.

Most people probably are familiar with the Watts Dust Bug, a small arm with brush and roller that "plays" the record simultaneously with the tone arm, collecting dust and reducing static along the way. Now many other companies make similar arms. Some are "dry" systems, and some dispense small amounts of antistatic fluid. They all help, and, if I prefer the dry systems, it is because I've found that the residue from some liquids can be as harmful as greasy fingerprints. I must add, though, that others have used liquid systems with no ill effects.

The arms will take off surface dust as the record revolves, but to get down into the grooves and do a thorough cleaning one must use other approaches. There are several hand-held devices that do well at getting to the bottom of things. The one I've found to be the best is the Watts Parastat. Its row of nylon bristles is paralleled on either side by felt rows. As you hold the device lightly to the rotating record surface the bristles get down into the groove to loosen grit, and as it is tilted slightly the felts collect the debris. The Discwasher is a somewhat similar device that, I'm told, also is very good.

Other measures can be taken. I just purchased a Vac-o-Rec, a standing AC device that whirls a record around and around as brushes loosen debris that is then literally vacuumed away. The thing at first looked laughable and gimmicky, but since using it I've not had to clean my stylus at all. The big-
Choosing a blank tape is like selecting a wine

Ever notice how the audiophile (and oenophile) has built a wall of words—a sound barrier—around selecting a quality blank tape (and a fine wine). Neither should be so complicated to enjoy.

Now you needn't be a sound engineer to buy tape. Now there's the music tape BY CAPITOL.

Just choose tape (like wine) to suit the occasion. For everyday dictation or class lectures, use an ordinary tape (like vin ordinaire). But when you record music spend a little more for premium, the music tape BY CAPITOL.

If you insist, we can put it in audiophile terms: the music tape BY CAPITOL is brighter tape. Extra high output/low noise. It will extend the frequency response of any tape recorder.

Our backcoated cassettes are guaranteed jamproof. Our 8-track cartridge is the industry standard—professionals buy more of it than any other. And our backcoated open reel tape is the same high quality as studio mastering tape.

Got it? Now forget it. Why work so hard? When all you have to know is:

When you record ordinary things, use an ordinary tape.
But when you record music, record on

the music tape BY CAPITOL

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The Sansui SR-212.
Fine music on a platter.

Put your favorite record on the large 12" aluminum platter of the new Sansui SR-212 automatic return turntable and you will be pleased with the results. You'll be pleased with the ease of operation. A cueing control that lets you place the arm at any point on the disc and go "automatic" from there. You'll be pleased with the reliability and rugged construction of the SR-212's belt-driven full size platter powered by a 4-pole synchronous motor.

You'll be pleased by the statically balanced S-shaped arm and anti-skate features. You'll be pleased by the solid stability assured by Sansui's multiple point suspension system. You'll be pleased by Sansui's added features of handsome wood base and hinged dustcover. And, most of all, you'll be pleased by the reasonable price that goes with this new Sansui turntable. Hear it at your nearest franchised Sansui dealer.
gest problem with this unit appears to be psycho-
logical: It still scares me to see a record whirling
away like that. Other vacuuming devices, some
quite expensive, have been marketed in England
and may be available in some stores this country.

Before getting the Vac-o-Rec, I installed one of
the newer electrostatic air cleaners in the stereo
room. It keeps the dust down and really helps with
smoke. (A side benefit of the air cleaner appears to
be clearer sinuses—and that, I find, makes for
clearer listening.)

A few words from sad experience. In buying any
of the arm devices (like the Dust Bug) for someone
else, make certain that the recipient’s equipment
has room enough on the turntable plate and height
enough under the dust cover. My Bang & Olufsen
turntable, for instance, has a sunken platter and a
very low dust cover, so I can’t use any of the arm
devices with it. And in general the arm-type clean-
ers can be used on automatic turntables only when
they’re not operating as changers.

Other accessories for records would include a
stylus force gauge or a brush and solvent for clean-
ing the stylus. (Regular brushes intended for other
uses do not do a good job.) You might consider one
of the new stylus timers that tell you how many
hours you’ve used the cartridge. As with any other
items that will actually be fastened to and working
with the turntable, be sure they will fit. Back to my
beloved B & O, for instance: Its design will not al-
low the use of the stylus timer, a fact I regret.

There are accessories for tape buffs, too. A really
good splicer would be in order. Look for excellent
construction rather than elaboration; many record-
ists prefer the EdiTall blocks, which are about as
simple as you can get but superbly finished. Be sure
you know whether you’re getting one for quarter-
inch (reel or cartridge) tape or for the narrower cas-
sette tape. Splicing tape, leader tape, cleaning flu-
ids, head lubricants, and applicator swabs all make
nice stocking stuffers. Cartridge fans can use the
plastic caps that snap over the “business end” of the
case to protect the tape from dirt and dust.

For convenience-format enthusiasts a head
清洁 cassette or cartridge might be a thought.
They don’t take the place of a good cleaning fluid
and plain Q-Tip swab, but they certainly are better
than no maintenance at all. The box should state
clearly that the cleaning tape is nonabrasive; other-
wise it could damage recording heads. There are
many of these cleaning tapes on the market.

This brings us to the subject of demagnetizers,
which are as important to a recordist as a stylus
brush is to a record buff. If the heads are not de-
magnetized periodically, they can damage valu-
able tapes. A number of demagnetizers are on the
market in all price ranges. [See HF test reports,
September 1974.] Your audio dealer should be able
to make a recommendation.

Also very useful, unless your “recordist” is a
playbackist only, is a bulk eraser. Used correctly, it
will do a more thorough job of removing previous
recordings than an erase head will—particularly on
chromium dioxide tapes, which resist erasure more
than ferric types. Many models are available, and
almost any audio store will stock at least one.

Printed Material

No audiophile would be disappointed at receiving
a book or magazine on either high fidelity or music.
There are many magazines published specifically
for the audiophile and/or music lover. A gift sub-
scription would be a thoughtful item. Perhaps your
city has an FM guide that would be appreciated.
But don’t overlook gift “memberships” in educa-
tional or public-sponsored FM stations. Program
bulletins often are offered to members; more im-
portant, the contribution does its bit toward the
continuation of the station's (often very fine) independent programming.

One magazine that I’ve found terribly interesting as a supplement to the American ones is the British Gramophone. It looks at audiomusical life from a different viewpoint and opens the world of imported discs to the American buyer. If someone you know is more into the music than sound, there are many interesting publications available—from the specialization of, say, Opera News to the erudition of Musical Quarterly.

The best way to find out what magazines are available and what their addresses are is to visit your local library and ask for periodicals references. If a magazine listing arouses your curiosity but the library doesn’t have any copies, try a newsstand.

Books on audio and music are almost as numerous as recordings themselves. There are biographies of composers and performers, books on particular types of music, books on particular instruments, even books on particular pieces of music. And, of course, there are innumerable electronics “how-to” and technical books, many of them available through radio parts stores. Among the publishers specializing in this sort of thing are Howard W. Sams & Co., Rider Publications, and Tab Books.

Librettos to many operas are available in book form, as are opera plot outlines. The best bet for music-book needs is a music store. If it is a good one, one that actually stocks serious music and scores, prepare to spend a little time; the wealth of selection is likely to stagger one unprepared for it. Some bookstores have music sections as well, though most tend to stock only currently popular titles.

If you have a listening friend who can follow a bit of music, why not consider giving him miniature scores of his favorite compositions? (Score-reading is something you should try if you haven’t. Even if your solfege is less than so-so, you’ll be surprised how much more you get out of complex orchestral music with the score in front of you.) Again, your music store will be a likely source, though I have seen some of the more popular scores in bookshops here and there.

**Miscellaneous**

This is the “way out” section of the article. If you’ve come this far without getting any ideas, then you are looking for something to give the “compleat audiophile.”

Okay, what about light-show equipment to hook into the system? This comes in two basic formats. You can obtain finished boxes that look like speakers but with the light show taking place where the grille cloth normally would be. The lights in these systems are of varying complexity, usually depending on price, but generally change with the pitch and intensity of the music signal put through them.

For a do-it-yourselfer there are light-control centers that allow you to connect your own lights. Since they are Christmas-seasonal, you might consider three strings of tree lights, each a different color. You could connect, say, green to the lower frequencies, blue to the midrange, and save red for the highest sounds. Use one complete set for each stereo channel, and you’d have quite a show. I’d suggest you keep the lights away from the tree, however; traditionalist types are liable to get very upset at seeing a spruce playing a tricolor Messiah!

Oddities to set your imagination turning further might be: a bust of a favorite composer, a stopwatch (or clock) for those who love to time things (especially people who use tape), and—why not—a pocket metronome. As a practicing musician I use one, but I also can see its use by those listeners with some basic music knowledge who love to insist that Furtwängler takes X metronome marking in the Beethoven Third while Walter takes Y.

If you’ve gone to reputable stores to do your shopping, alert salesmen have probably pointed the way to enough extra items to comprise another full article. Manufactures have been extremely good at satisfying the audio and recording buyer’s slightest whim. I hope this article will help you do the same.

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**IF YOU WANT TO GIVE ANY OF HIGH FIDELITY’S PUBLICATIONS**

Reading or reference matter, as the accompanying article points out, always makes good Christmas giving. You may want to consider these suggestions:

* A subscription to High Fidelity or High Fidelity/Musical America. You will find a subscription-order card bound into this issue.

* The new 1975 editions of our buyer's guides, The World of Tape and Four-Channel Sound. Both are now on newstands. If you can't find them there, they can be ordered (for $1.50 apiece) from High Fidelity, 1 Sound Ave., Marion, Ohio 43302.

* The 1975 edition of High Fidelity’s Test Reports. It will be available in January. Copies ordered in advance (for $2.95; from High Fidelity, The Publishing House, Great Barrington, Mass. 01230) will be shipped directly to the address you name immediately upon publication.

* Stereo. The Winter 1975 issue of this quarterly presently is on newstands (at $1.50); subscriptions (at $6.00 per year in the U.S., $7.00 per year elsewhere) are available from Stereo, 1 Sound Ave., Marion, Ohio. 43302.

* In addition, stay-at-home shoppers may find what they're looking for in the "Music Listener’s Book Service" in this issue. (See the advertising index.)
"Yes. There is a Santa Koss."

This Christmas, instead of another paisley tie from Aunt Martha, remind her that there really is a Santa Koss. And this year, he’ll be delivering a whole new phase in personal listening that’s just what the ‘Doctor’ ordered. A new Stereophone so unique even the engineers at Koss had to call it Phase/2™.

"For the first time you’ll be able to do things to your favorite music that only a recording engineer could do at the original recording session. Flip the Ambience Expander switch to the N position and rotate the world’s first Panoramic Source Controls. You’ll feel yourself moving toward the performing musicians much like a zoom lens on a camera. Now flip the switch to the E position. What you’ll hear is a breathtaking expansion of the center channel. And as you turn the Panoramic Source Controls, you’ll actually move from one position to another within the orchestra.

“So this year, after Aunt Martha gets the hint, start your Christmas shopping at your Audio Specialist. And write for our free, full-color catalog, c/o Doc Santa Koss Severinsen. From $15.95 to $175, Christmas never sounded so good..."
Why many choose the highest-priced Dual even though our lowest-priced model has all the precision your records need.

Even the lowest-priced Dual, model 1225, is a perfect example of Dual's basic design concept: to build every Dual turntable with more precision than you are ever likely to need.

The 1225's vernier-adjust, counterbalanced tonearm can track flawlessly with the most sensitive cartridges available—at as low as one gram. Tracking pressure is applied exactly as with the highest-priced Dual—around the vertical pivot, maintaining perfect balance in all planes. And the anti-skating system has separate calibrations for conical, elliptical and CD-4 styli.

Other operating features include a single master switch for all start/stop operations, pitch-control, viscous-damped cueing and a hi-torque, constant-speed motor.

The 1225 also provides the same high quality materials, carefully finished parts, and the meticulous quality control that have long earned Dual a reputation for reliability. Considering all this, why do so many serious music lovers spend $259.95 for the 1229Q?

Although the 1225 has all the precision your records need, the 1229Q has refinements you may well want. For example, the 1229Q is a full-sized turntable with a 12” dynamically-balanced 7 lb. platter. It is driven by the powerful Continuous-Pole/synchronous motor. The gimbal-mounted 8-3/4” tonearm can track at as low as 0.25 gram, and vertical tracking angle adjusts for single or multiple play. The 1229Q also has an illuminated strobe, and cueing is damped in both directions to prevent bounce.

Dual's other multi-play turntables, the 1226 at $159.95 and 1228 at $189.95, offer one or more of these refinements.

Considering all this, it's no wonder that readers of the leading audio magazines own more Duals in every price range than any other quality turntable. Your records will be protected even by the lowest-priced Dual. How far you go can best be decided at a franchised United Audio dealer.

United Audio Products
120 So. Columbus Ave., Mt. Vernon, N.Y. 10553
Exclusive Distribution Agency for Dual

From front to rear: Dual 1229Q, $259.95; Dual 1228, $189.95; Dual 1226, $159.95; Dual 1225, $129.95.
Khovanshchina:
Mussorgsky's Unique Epic Canvas

Arkhipova heads Melodiya/Angel's Bolshoi cast for "one of the most satisfying opera recordings of recent years."

by Conrad L. Osborne

Persian dancers provide a little exotic color in the Metropolitan Opera's Khovanshchina in 1950.

Perhaps Khovanshchina. Mussorgsky's last opera (unfinished, like all the others, if we consider that even Boris was never given definitive form), is at last coming into its own—two recordings within a year, though stage productions are still well scattered. It deserves the attention, for, though it is difficult of access and at spots frustrating, it is a work of genius, and when it is well performed—as is fortunately the case on the new Melodiya/Angel recording—its impact is overpowering.

The new release is one of the most satisfying opera recordings of recent years, and I do not at all want to slight it. However, since the work itself is relatively unfamiliar and poses some real obstacles, and since we will be considering the performance on a comparative, discographic basis, let us first turn our attention to the piece of goods itself.

The composer struggled over the work for the last nine years of his life, as he sank under his many personal problems and labored at Fair at Sorochinsk. The main difficulty lay in editing down the overabundance of historical incidents and characters, a chore against which he made only partial headway. The indefatigable Rimsky constructed the present performing edition in 1883, executing not only the orchestration, but much of the actual music of the fifth act (working from sketches), and suppressing several scenes that did not fit the logic of the theatrical scheme, at least as he saw it.

The story opens in the year 1682, at the start of the reign of the regent Sophia, when the strongest single force in Moscow was the streltsy, a legion of musketeers whose backing was the balance of power in the brutal quarrels between the Miloslavsksis and the Naryshkins (families of the two wives of the recently dead Tsar Alexis). Among the Naryshkins was the already formidable ten-year-old Peter, just beginning a seven-year absence from Moscow during which he would bide his time and nurse the memory of a Kremlin bloodbath in which the streltsy tortured and killed many of his relatives and supporters. The Princess Sophia was strong and intelligent, and had as her lover and chief adviser the Prince Vassili Golitsin, a cultivated and Westernized nobleman who assisted Sophia with a program of governmental and social reform that reduced the influence of the conservative Muscovite nobles, represented in the opera by the Princes Khovansky.

The political chaos was worsened by the serious schism within the Orthodox Church. Some three decades earlier, the Patriarch Nikon had undertaken a series of reforms intended primarily to bring Russian church practice into closer conformance with the old Greek rites and texts, which were in the process of being rediscovered. Many of the secular clergy refused to accept the changes, on both doctrinal and patriotic grounds (which were in any event virtually identical—"Holy Russia" is a literal term); they formed a sect called the Old Believers, exchanged anathemas with their opponents, and were duly persecuted, largely by burnings, which they countered by beating their brothers in Christ to the punch with mass self-immolations, as in the final scene of the opera. (Some of their fanaticism, well pictured in the libretto, is traceable to their literal belief that victory of the Nikonian doctrines signaled the reign of the Antichrist.)

The historical situation that fascinated Mussorgsky is frighteningly complex, and this is reflected in the libretto as it exists, wherein the attitudes and actions of the characters frequently seem blurred or even capricious and the dramatic sequence arbitrary. One has the sense that momentous conflicts are being pictured, but it's hard to tell what and why, and none of the booklets accompanying the recordings gives the faintest hint. A few background notes are in order.

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immolation—in case it’s of use to you—is the accepted Antichrist antidote.)

The first three acts of Khovanshchina set forth these conflicts and develop them slightly, but do not really pull them together in a form that is comprehensible without outside study. The first act proceeds logically enough, but the second falls into a series of dialogue scenes between Golitsin and various visitors, in which the arrivals and departures are bewildering to the audience. This act was to have included an interview with a pastor from the German quarter who tries to intercede with Golitsin on behalf of Emma, the girl we see briefly in a vestigial (but very good) Act I scene as a sexual pawn of the two Khovanskys. This, plus Mussorgsky’s original plan to finish the act with a quintet, was not carried through by Rimsky, who abruptly ends the act after Shaklovity’s brief and disturbing intrusion by reprising the Dawn Over Moscow melody from the prelude—a singularly inelegant notion, but one sympathizes with the problem. This act, even without these scenes, is very long in the theater but would not be if the director would clarify for us the nature of the sequence—the office day (or evening) of Golitsin, the most powerful person in Moscow save Sophia herself, to whom representatives of all factions naturally come for appointments, ushered in by the secretary, Varsonoviev. The petition of the pastor would, of course, be one such appointment, and as for Marfa’s Divination by Water, busy executives are constantly visited in their offices by attractive young women offering anything from manicure to massage. I daresay this very lunch hour some young Manhattan blood has his office door closed for palm reading by a blonde with a Romansch accent.

Sometime during Act III or IV, the events of 1682 give way to the events of 1689. Gerald Abraham, in his completion of Calvocoressi’s discussion of the opera, places this quite late—after the murder of the elder Khovansky but before the scene of Golitsin’s banishment, midway through Act IV. But in the libretto it really seems less clear-cut. At the end of Act II, Shaklovity has already announced the mounting of what is in effect the “wanted” poster at Ismaïlov and Peter’s order for the arrest of the Khovanskys. In the same act, Marfa has been saved from Golitsin’s order to drown her in the marsh by the providential arrival of the Petrovtsy—Peter’s private guard—and the same body has joined Sophia’s troops to rough up the strelets in Act III, as reported by the terrified Scrivener. All this sounds very much like Peter’s return to Moscow and the onset of the purge, and it appears that what Mussorgsky was trying to do was telescope events spread over a number of years into a gradual theatrical crescendo, with the adolescent Peter’s growing power in the background. He does not appear to have been much concerned with literal reportage.

Historically, Golitsin indeed went into exile in 1689, when the strelets were also subjected to mass torture and execution in Red Square. In the opera, they are paraded, after marching in bearing their own blocks and axes; but in real life, Peter paid them back severalfold for their earlier deprivations (Golitsin was sent to the Arctic, Sophia to a convent—Peter was apparently kindly disposed toward them.)

It is the character of Marfa that is evidently intended to tie all this together. As the former lover of Andrei Khovansky and an ecstatic Old Believer, she unites the secular and clerical aspects of the Old Russia. As a mystical seeress and a woman of action (she even pulls a knife on Andrei to defend Emma), she unites the worlds of longing-for spiritual peace and tooth-and-nail reality. One of the many useless regrets about Khovanshchina is that her character is not completed. She is robbed of the extended duet with Andrei in Act V, which Mussorgsky had in his head and even played for friends, but never wrote down, and of the further contrast that would have been afforded by elaboration of the figure of Susanna, whose one existing scene with Marfa, like Emma’s with Andrei, is interesting but vestigial.

Through his sympathetic development of Marfa and of Dosifei, the Old Believer priest, and his placement of the scene at the pyre at the climax of the work, Mussorgsky enlists our sympathies with the Old Russia. Even the lecherous and vain elder Khovansky, who has a touch of humor and of cavalier magnanimity, gains some affection from us. We are sorry to see him struck down by an underling of the severe and cold-blooded Shaklovity, with his not altogether convincing protestations of patriotic sentiment.

But I believe the composer intended our response to be ambivalent—completion of the work would have relieved the confusion of plot, but not of feeling, I think. This is a ghastly diorama in which none of the figures is really appetizing, none of the religious points morally persuasive. Rulers mistreat subjects with arrogant impunity; everyone moves in a miasma of paranoid distrust and mortal terror. The Old Believers are underdogs, but their popeyed shrillings about the Nikonian heretics make it clear just how they would handle power. In the contrast between old Prince Khovansky and young Andrei, who is inexcusable on all counts, there is a suggestion that members of the older nobility may at least have had a code, a patriarchal sense of responsibility toward their subjects—but that is gone; private armies flog their way to power, and those in a position to act for justice instead stab each other in swamps...
The Chicago Lyric Opera (photo above; Mussorgsky at left) is the only U.S. company besides the Metropolitan to have staged Khovanshchina since World War II.

and hallways. Even Marfa is, at least, passing strange: She thinks it is marvelous to perish in a bonfire, clutching her ex-lover, who is still singing about the girl he tried to rape.

The unseen Peter will bring his awakening to Russia, by purge, banishment, and murder, and we hardly know what to feel—we are moved as this hateful regime passes. And that is the truth, the perplexing reality of the work.

The final scene, with the clarion trumpets of the arriving Petrovtsy sounding the New Russia while the Old sinks beneath self-ignited flames, is, for anyone with a sense of history, one of the most bloodcurdling passages in opera.

Mussorgsky's score is so suggestive of what might have been that there is a temptation to underrate what is: the more often I hear it, the more deeply I am impressed by its specificity and individuality. Each of its characters and scenes is like no other. Like a great epic painting, it has both the gut impact of a single, sweeping compositional stroke and the fascination of moment-by-moment detailing of a most meticulous and imaginative sort. Calvocoressi seems to feel that the finer crafting of the piece is less adept than that of Boris and that this is the main difference between the two scores, but I do not at all agree.

The music of Khovanshchina suffers primarily from the sequencing and pacing of its events, most noticeably in Acts II and III. This weakness would surely have been ameliorated, if not wholly corrected, by completion of the opera. And the set pieces in Boris are, purely in terms of melodic aptness, in general a bit better. None of Khovanshchina's closed-form numbers is quite as effective as Boris' monologue, Varlaam's song, Marina's aria, or the Garden Scene love duet.

The feeling comes through, at least to me, that Mussorgsky didn't really want to write arias in Khovanshchina but at certain points didn't quite see how to get away from it. Shaklovity's aria, often praised as the most beautiful in the work, possibly is just that—yet is one of the least memorable passages in the score. It is true that the melody is lovely. It is lovely eight times, in fact, with small variations, one brief interjection, and a peculiarly indecisive conclusion. But it does not say much about Shaklovity or his feelings and attitudes; it discloses little. (On the other hand, the aria's placement is not as arbitrary as Calvocoressi would suggest. According to the stage directions, Shaklovity does not exit but conceals himself in the street during the scene that follows; he has come to this unfriendly turf because he is on his way to the assassination of Khovansky, which takes place in the next scene. These two scenes, outside and inside Khovansky's house, are a continuous action—another point for clarification in production.)

This does not mean that Khovanshchina is at all lacking in strong melodic material. Marfa has wonderful tunes: the andante tranquillo in which she entices Andrei to the pyre, are all splendid inspirations.

But the most interesting melodic development lies in the selection and variation of characteristic melodic fragments for each character, such as the grave measures with which Dosifei addresses the Old Believers. Two of the most vivid characters, the elder Khovansky and Golitsin, have nothing much resembling an aria. And the Scriveren is magnificent—his gait, the squeak of his pen, the cunning whereby he survives, are all in his music, and it would be hard to conceive anything more graphic or exact than his description of the gathering of Peter's and Sophia's marauders in Act IV. And as in Boris, the choral sections drew the best from Mussorgsky: The exultant, yet rather formal, chorus of praise as Khovansky makes his entrance, the drinking song of the strelets, the deadly earnest supplications of the Old Believers, are all powerful, all characteristic.

Khovanshchina may never be a repertory piece and probably shouldn't be—it does not survive sloppy directing, conducting, or casting as some simpler works do.

When the Metropolitan tried it in 1949-50, it did what producers usually do do to try to take the curse off a problem opera: put it into English, cut it (the excisions including the exilie tableau!), made transpositions to accommodate favorite singers. In Chicago four years ago (its only other American mounting since the war), it received a respectful but ponderous production. strongly cast with some Slavic singers in the leads but indifferently designed and directed with the worst grand-opera anonymity. I would suggest that it is time to look at the suppressed scenes (the Scriveren in Act I with the proclamation, the pastor scene, etc.), commission a first-rate conductor to orchestrate them and write a better ending to Act II, and give the work full festival treatment, with a longer intermission if need be.

Meanwhile, we do have the recordings, among which the new edition takes pride of place. The enjoyment starts with the fine Bolshoi orchestra under the veteran Boris Khiaikin, equally impressive in the balance and depth of the thicker moments or the delicacy and beauty of the lighter ones—in the prelude, for instance. the solo oboe and clarinet (important throughout) are clearly superior to those on the other recordings. Khiaikin and his
Soloists make some highly idiosyncratic choices en route, e.g., the exceptionally slow treatment of the heavily accented *mazurka introduction to Khovansky's first address* (p. 34 of the Bessel vocal score), the very quick tempo adopted for Dosifei's despairing outburst at Golitsin in Act II (pp. 85–86), or the sudden animation of the final verse of Marfa's song (p. 101), ignoring the Tempo I markings. There are frequent fermatas for high notes. But always, there is the sense that conductor and singers are in conscious command of the material, making choices for reasons, and the results are nearly always convincing.

Best of all, the performance has a constant dramatic life—the pauses, the inflections always seem part of a continuing, increasingly tense situation. This is true across the board, not only for the principals, but for the supporting singers: Kuzka and the other guards in the opening scene. Varsonoviev in the second act, and so on. There is a baritone Streshniev to announce the pardon of the *streltsy*, far more imposing and apt than the usual comprimario tenor. The Bolshoi chorus fully lives up to its own high standard.

The principals are a very strong group, headed by the Marfa, Irina Arkhipova. She is one of the major singers of our time, and she has never been better than here. Her large, solid mezzo, slightly tough of timbre but attractive and well centered, is in excellent condition, and every phrase reveals a mature, instinctively musical artist who shapes everything she does without losing vocal spontaneity. This is not only the best Marfa on records, but one of the finest individual performances on modern recordings.

Another complete piece of work is the Golitsin of Alexei Maslennikov, singing with more fullness and beauty than one would expect from a singer identified with character roles and making the character's position clear throughout. The Shaklovity, Viktor Nechipailo, has a sturdy bass-baritone and sings with good line and well centered, is in excellent condition, and every phrase reveals a mature, instinctively musical artist who shapes everything she does without losing vocal spontaneity. This is not only the best Marfa on records, but one of the finest individual performances on modern recordings.

The experienced Alexei Krivchenya is the elder Khovansky. Unfortunately, his good bass voice is well past its peak and sounds quite dry and diffused—there are a couple of passages in which Khovansky must resort to real singing to make an effect (in Chicago, Ghiaurov made a stunning moment out of his farewell to the *streltsy*), and Krivchenya can no longer pull these off. He is a shrewd and colorful artist, however, and makes much of this wonderful character. As the Scrivener, Gennady Yefimov is superb. In the two brief female roles of Emma and Susanna, neither Tamara Sorokina nor Tatiana Tugarinova, respectively, can produce pleasing or cleanly intoned sound, but the latter at least makes partial amends with a good statement of the old fanatics's *destino*.

I have saved the Dosifei of Alexander Ognivtsev for last in order to pick on him a bit. He has a big, resonant voice, clear and fresh-sounding, sometimes a bit nasal and effortful toward the top (the bottom is not tested by this role), but handsome nonetheless. Though his tech-
the Scrivener, is quite weak. The general dramatic atmosphere of this performance is far feebler than that of the Bolshoi—one just hears a lot of generalized vocal noise and clichéd gestures, rather than conversations, proclamations, confessions.

Richmond's older Belgrade recording is not as well recorded, played, or conducted as the newer two, but is nevertheless decent on these counts, with the normally somnolent Baranovich giving a surprisingly alert reading. There are patches of bad execution from the oboe and the horns. Vocally it is uneven but certainly stronger than the Bulgarian performance. Changalovich, in fact, is a more musical and expressive Dosifei than either Gninetsa or Ghiuselev, and his voice sounds lovely except in one or two declamatory passages, where it spreads under pressure. Bugarinovich does not shape Marfa's music as Arkhipova does but is vocally very solid and appealing, save for her habit of clambering onto top Gs and A flats with a great heave from below. Both tenors (Alexander Marinkovich as Andrei, Drago Startz as Golitsin) are perfectly competent, clear-voiced, and within their technical capacities in these roles, and the always-enjoyable Popovich, in fine voice, is the best Shaklovity on records, both musically and vocally. Nicholas Tzveych does a typical character-bass job with Ivan Khovansky. The small roles are adequately done. While I would strongly recommend the Melodiya/Angel edition, the Richmond is a suitable substitute if the lower price is an important factor and gives a sufficient picture of a work all opera-lovers will want to know.

Finally, there is an older MK recording with the forces of the Kirov, also under Khaikin. It is strongly cast, but the recording is so dim and dull that I do not feel listeners will get a reasonable experience of the opera. The orchestral playing is also a bit scratchy, and Khaikin surprisingly limp in some sections, though again the faint recording no doubt exaggerates this impression. It is a shame that so distinguished an assumption as the Dosifei of Mark Reizen must be buried thus, and for that matter several of the others are good too, including Preobrazhenskaya as Marfa, Nechayev as the elder Khovansky (the best we have in sheerly vocal terms), and Shaklovsky as Shaklovity. But the set is useful only for those who wish to collect their individual performances, as opposed to enjoying the work.

**Mussorgsky: Khovanshchina.**

Ivan Khovansky, Alexander Khristenya (bs) Kuzka

Andrei Khristenya, Vladislav Pylavko (t) Varsonove

Goldstein, Alexei Makarenkov (b) Susanna

Shaklovsky, Viktor Nychialov (b) Srebrshchina

Dosifet, Alexander Ghiuselev (bs) Shalty Guards

Marfa, Irina Arkhipova (ms) Vladimir Fislkov

Scrivener, Ginnyday Yel'mov (t) Leonid Marakhov

Emma, Tamara Sorokina (s) Mikhail Shkhrapnov

Bolshoi Theater Chorus and Orchestra. Boris Khainik, cond. [Igor Veprintsev and Yelena Bunueva, prod ] Melodiya / Angel SRDL 4125, $27.98 (four discs, automatic sequence).

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**Mozart at the Pinnacle of Musical Civilization.**

The Danish Quartet renders the quintets with strings magnificently for Telefunken.

**Mozart's Greatest Achievements** in the string-quartet medium are the six works he dedicated to Haydn (K. 387, 421, 428, 458, 464, and 465) and the so-called *Hofmeister* (K. 499) that immediately followed. His subsequent efforts, the three *Prussian* quartets (K. 575, 589, and 590), while lovely and consummately resourceful by any but Mozart's own standards, display a surprising lessening of both creativity and scope—"surprising" because as a rule the higher the Köchel listing within a genre, the greater the composition. The probable explanation is that the string quartet replaced the quartet in his affections. The added mellowness of the second viola part was obviously suited to the heightened expressivity of Mozart's last period.

In any case, the last four of the six quintets for strings alone (K. 515, 516, 593, and 614) are, in their different ways, among the supreme products of musical civilization. To this foursome may be added K. 406 (516b), a superbly effective adaptation of the masterful woodwind octet, K. 388, the music of which would be great in any superbly effective adaptation of the masterful woodwind ways, among the supreme products of musical civilization. of Mozart's last period.

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The clarinet quintet (K. 581) is another example of musical perfection, akin both in mood and in craftsmanship to the even later clarinet concerto (K. 622). The K. 546 Adagio and Fugue for string quartet looks back to Bach on the one hand and ahead to Beethoven on the other. Mozart also arranged this cryptic, dramatic work for two pianos, but to my mind it is more effective as a string quartet.

The K. 407 (386c) Horn Quintet is a strangely subdued essay due to its mellow "horn" tonality of E flat, the obviously limited flexibility of the valveless instrument for which it was intended, and the unusual lineup of cello and two violas against a lone fiddle. At the other end of the popularity spectrum is *Eine kleine Nachtmusik*, which makes a charming effect in its original string-quintet form, particularly when played with the exquisite care, polish, and sparkle of the Danes on this superb recording. Even the youthful K. 174 String Quintet has its share of high-spirited charm and contrapuntal felicity. To be paid for listening to such exquisite music, magnificently performed, is one of the high spots of a reviewer's lot. But then, the Mozart quintets have always attracted superior exponents on disc, dating back to the first of the three Budapest efforts, in shellac days. The new Valois/Telefunken set upholds that tradition nobly.

The Danish Quartet regulars (violinists Arne Swendsen and Palle Heichelmann, violist Knud Frederiksen, and cellist Pierre René Honnens) have already proven
their adeptness in classical music in their recordings of the Haydn Op. 77 quartets. Theirs is a lean, aristocratic style—nothing is slurred, there are no hairpins in the sound, vibrato is fast and evenly matched, never too wide. In terms of phrasing, everything is detailed and expressive but never in the least externalized or self-indulgent. Rhythm is taut and incisive, tempos in the allegros rather brisk.

Almost anywhere you set the tone arm on these records will reveal a detail worthy of citation: the imperious first movement of the C minor Quintet, nobly structured yet full of energy and fire, the last-movement variations of the same work, where the players diversify each interlude with slightly contrasting tempos and yet suggest a solidarity of expression (the first violin, to show his fine sense of Mozartean style, inserts a delicious little coda before the final maggiore conclusion); the bite and crystalline precision of the C major's finale; the witty eloquence of the third-movement trio in the D major; the devil-may-care adventurousness of that work's recapitulation in the first movement of K. 516; the emotional balance. On the other hand, the leadback to make more sense in terms of both key relationships and of K. 515 before the slow movement, which seems to otherwise firmly delineated bass line.

This is music-making at its most sophisticated and perceptive. The only relative disappointment is the (very good) performance of the G minor, which seems a mite static in the minuet, unflowing in the two slow movements.

The "extras"—mostly French musicians, judging from their names—are of similarly high caliber. Serge Collot, the violist of the fine Trio à Cordes Français, plays with forthright assurance and smooth sound but is not afraid to bite into sforzandos when necessary (e.g., in the finale of K. 515). Johan Poulsen, the double-bass player in the Nachtmusik, is trim, supportive, and incisive. Jacky Magnardi, the French-horn player in K. 407, has a dark, burnished, bronze sound reminiscent of Aubrey Brain and uses just a touch of vibrato, to which some (not your reviewer!) might take exception.

Guy Deplus is the finest French clarinetist I have ever heard, avoiding the reedy, oboish sound of such players as Lancelot. Indeed Deplus commands a full, succulent forte and a legato pianissimo comparable to our own Harold Wright (on Columbia's Marlboro recording of the quintet. MS 7447), and his coloristic sense, while not quite in Wright's well-nigh incomparable class, is nevertheless impressive. But whereas Wright is partnered by competent but more-than-slightly flabby string players, Deplus is magnificently supported by playing of aristocratic purity. It is one of the finest accounts of this oft-performed work I have ever heard.

One should also note the intellectuality of these performers. They are sticklers for repeats, and they are obviously using the scholarly urtext editions. This zealously pursued purism can, though, sometimes prove a problem, at least to my taste. I prefer the first movements of K. 515 and 516 without the exposition repeats, and I also prefer the now discredited practice of playing the minuet of K. 515 before the slow movement, which seems to make more sense in terms of both key relationships and emotional balance. On the other hand, the leadback to the recapitulation in the first movement of K. 516 sounds more subtle without the continuing crescendo of the bowdlerized edition.

Obviously this is a highly competitive release, beautifully reproduced. For those who find the Danes a bit too stern and straitlaced, I can recommend the fine Qualiton album (LPX 11438/40) of the six string quintets performed by the Tátrai Quartet with second violist Anna Mauthner. Their performances are a bit more homespun and less intense rhythmically, slightly more mellow in tone but still stylish and beautifully refined.

The current Budapest Columbia set (D3S 747), while certainly acceptable, is rather flaccid and lackluster in comparison with either of their earlier versions (and with the best of the present competition). The Heutlings on Seraphim (SIC 6028) give excellent value—the playing is suave and as cognizant of scholarly details as the Danes', but ultimately too tepid and metrically foursquare to compete with the best. The Monitor series by the Pascal Quartet with Walter Gerhard (MCS 2111/3) is highly musical and expressive but rather slovenly in ensemble. The Griller/Primrose K. 515 and 516 (Vanguard Bach Guild HM 2985D) are impeccably played in rather broad, Romantic style, but the same team's K. 593 and 614 (Vanguard Everyman SRV 1945D) are beset by inaccuracies of intonation and insanities of tempo (the finale of K. 593) that make this a record to avoid. Avoid, too, the slick, superficial readings by Heifetz and Associates (they are too businesslike to warrant the now fashionable designation "Friends").

My own choice for the string quintets veers, by just a hair, to the Danish performances, with the Tátrai coming in a photographic second. Odyssey would do music lovers a service by reissuing the 1957 mono performances by the Budapest and Trampler.

**MOZART:** Quintets with Strings. Danish Quartet. TELEFUNKEN SLA 25097, $34.90 (five discs, manual sequence).

by Abram Chipman

The Other Side of Anton Bruckner

Recent releases sample the "pious, gentle" sacred works.

BRUCKNER IS STILL a bundle of paradoxes. Though his principal employment for several decades was as an organist, his catalogue lists few works for that instrument, and they are in any case performed even more rarely than the handful of chamber and miscellaneous orchestral pieces. Though most of us maintain an image of him as an ascetic, humble, and unworldly-wise fellow, we hear far more of the aggressive and sonically voluptuous symphonies than of the far more numerous pious, gentle, modest, and rarefied motets, Masses, etc.

We now have two complete recorded cycles of the symphonies (at least of the numbered nine), but a similar attempt has yet to be made on behalf of the sacred vocal music. The closest we've come was a recent five-disc DG limited edition conducted by Eugen Jochum, never released here and even overseas available for barely half a year. At this writing there are no plans for domestic release of any more than has already been issued separately: my favorite recording of the Te Deum, a filler to Jochum's three-sided Ninth Symphony (2707 024), which is not my favorite version; Psalm 130 and eight motets, a single disc in Germany (136 552) but here split as final sides for the Fourth (2707 025) and Seventh (2707 026); and the Mass No. 3, in F minor (138 829), which—now that Angel has deleted Karl Forster's performance—is easily the better of the two current versions (see my May 1973 review of the Barenboim/Angel).

Still unreleased domestically from the Jochum anthology are the brief motets Afferentur regi and Pange lingua, apparently new recordings; the stereo premiere of the Mass No. 1, in D minor (available singly to import hunters as 2530 314), a powerful and rugged work with Brahmsian and Wagnerian overtones; and the Mass No. 2, in E minor, a splendid reading competitive with the best among the four versions reviewed below.

DG and Jochum left unrecorded, of course, a fair amount of the Bruckner sacred choral literature: several more motets (some of which can be found elsewhere), the B flat Missa Solemnis of 1854, the incomplete Psalm 112 of 1863, and others. The foreign record catalogues feature the Mass No. 1, in D minor (available singly to import hunters as 2530 314), a powerful and rugged work with Brahmsian and Wagnerian overtones; and the Mass No. 2, in E minor, a splendid reading competitive with the best among the four versions reviewed below.

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The E minor Mass

This seems to be the year for this work. And I can think of works far less worthy of such duplication than this Mass for four- to eight-part mixed chorus and an ensemble of winds and brass. Bruckner's mastery of that ensemble are a good match for Jochum's Bavarian Radio forces, and both are better disciplined by a few notches demand the assurance and tonal polish of females. The prevalent level of execution—vocal and instrumental—is a matter of starts and fits. Martini sets rapid speeds throughout, which not only violates specific directions, but dissipates any meaningful projection of the text.

The strangest thing in this rendition is the lack of spoken intonations for the opening lines of the Gloria and Credo, which Bruckner didn't set musically. He obviously counted on liturgical tradition to supply a recitative in any properly churchlike performance. For Martini to stick so literally to the printed score and ignore the historically and stylistically correct improvisation is, in the case of the line "Credo in unum Deum," for example, to make the following section not so much a statement of belief as, in Jack Diether's words, a "laundry list." (Rilling, Norrington, and Jochum have a solo "priest" intone the lines; all other current versions assign them to the lower choral voices.)

Slightly more competent, though still at a provincial level, is Rilling's version for Barenreiter/Oryx, released here by Musical Heritage. He goes to the opposite extreme from Martini, taking every movement at a somnolent crawl (44 minutes for MHS, 29 for BASF). Rilling seems to have rounded up every choir he could find around metropolitan Stuttgart; the singing, alas, is rough and labored. Polyphonic and harmonic detail gets swallowed up in some vast, cavernous resonance, which obscures the lighter winds as well. The oboes and clarinets not only can't hold their own when the big brass are cackling away, but get lost in the fog even when the choir alone rises above a mezzo-forte.

London's import wing has been generous indeed to release nearly at once two rival editions of the E minor Mass. Apart from interpretive questions, Telefunken does have the economic advantage of a major coupled work, while Argo stretches the Mass over two full sides.

Telefunken's Helmut Wormsbaecher is a new name to me, but he is obviously a crisp, no-nonsense conductor who knows the idiom and can maintain solidly professional discipline, clean rhythm, and a strong line. The Hamburg brass players are incisive, and the dry Telefunken engineering assists their lusty tone to shine through with considerable force. Wind detail could occasionally be projected more cleanly (cf. the sixteenth-note figurations in the middle of the Benedictus, as passed among oboe, clarinet, and bassoon). The choir is generally good, despite minor lapses—e.g., the second bar of the Kyrie, where second sopranos and second altos are not together. But these blemishes are the exception rather than the rule.

Argo's Roger Norrington lets almost no detail escape his notice, though he goes too far in anticipating six bars early the "etwas langsamer" at letter P in the Credo. Only Jochum rivals him in giving scrupulous heed to Bruckner's tempo and dynamic directions. Norrington makes more accurate differentiations among the various slow tempos; Jochum elucidates better the gradations of fast tempos. The Schutz Choir and Philip Jones Brass Ensemble are a good match for Jochum's Bavarian Radio forces, and both are better disciplined by a few notches...
than Wormsbächer’s forces. Argo’s engineering may yield less “presence” than Telefunken’s, but it gains by achieving greater internal transparency—especially between winds and brass.

Argo’s easily surpasses the Lyric chord version by Hans Gillesberger, a competent and moderately paced rendition of no memorable distinction, though crisply recorded and cleanly executed. The strongest challenge to the Norrington version (and the Jochum, if it becomes available) is the likewise two-sided Gönnenwein (Elettroa C063 29061, imported by Peter), which has a peerless combination of acoustic spaciousness, vertical transparency, and immediacy, along with the most awesomely perfect intonation and sumptuous tone production to be heard from any of these choruses. Gönnenwein is a shade less imaginative about pacing, however, than are Norrington and Jochum.

**Shorter Choral Works**

The Argo and BASF collections, five motets apiece, have only one in common: the gradual Os justi (printed on BASF’s label as “Os Lustri”).

BASF’s Vienna Boys’ Choir selection of unaccompanied motets duplicates exactly a splendid program by the New Philharmonia Chorus under the late Wilhelm Pitz (Angel S 36428, deleted), while all but Os justi are done to a turn by the John Alldis Choir on Argo ZRG 523. The Pitz disc included Brahms’s Nanie and other rarities; the Alldis has important a cappella works of Messiaen, Debussy, and Schoenberg. Though less elegant and polished, Gillesberger’s readings are reasonably secure technically, and they are as well shaped and full of momentum. I can accept the gentle ritard at the end of Os justi, since there are more sentimental excesses in Jochum’s traversal of this literature (along with frequently edgy sopranos).

The DG cycle includes a grand total of seven unaccompanied motets: the five on the BASF disc plus Vexilla regis and Pange lingua.

George Guest’s Argo collection is an interesting alternation of a cappella works and works with varying numbers of trombones, composed over a twenty-four-year span of Bruckner’s maturity. The three accompanied pieces also appear as the fillers for BASF’s E minor Mass, but Martini and his associates cannot equal Guest and the St. John’s College Choir for accuracy and focused sonority and structural cohesion. The new Argo, for example, contains a tremendously fluent performance of Affe rrentur regi, though an even more dramatic—if less clearly recorded—one is among the new material in the Jochum box. The latter also contains the stunning antiphon Tota pulchra es for tenor, choir, and organ—sadly bypassed by both Martini and Guest, though they both “one-up” Jochum in offering Inveni David, a handsome piece for choir and trombones.

As a brief introduction to the Bruckner of the miniature sacred work, a cappella and brass-accompanied, Argo ZRG 760 may be the best buy around, and the superb packaging, with a full-cover reproduction of John Martin’s The Bard, adds an unquestioned visual delight.

**Non-Bruckner Couplings**

Schubert’s so-called German Mass, a setting for mixed choirs, winds, and organs of popularized verses by the composer’s patron, J. Neumann, makes an apt companion (on Wormsbächer’s Telefunken disc) for the Bruckner E minor Mass. It is like an adjacent link in a historical chain, and this simple, guileless, and altogether lovely piece has long needed a recording to replace the angelically sung deleted DG version by the Residenz Cathedral Choir. Wormsbächer is perhaps more pokerspaced than was DG’s Hans Schrems, but his light touch and obvious sympathy do right by the piece.

The Guest Bruckner motets on Argo are actually a filler for the first adequate domestic release of Franz Liszt’s uncharacteristically austere and intense Missa choralis. The clarity and atmosphere of the new edition are spectacular, and that organ postlude in the final Agnus Dei is captured with thrilling power. Guest’s direction is more extroverted than the taut, angular, poignantly ascetic reading of Miklos Forrai (imported Qualiton SLPX [114]), but the Budapest version takes a full disc. Both the British and the Hungarian ensembles acquit themselves expertly, however, and Gillesberger’s Turnabout version is comfortably eclipsed.

Britain’s Ceremony of Carols is certainly one of his loveliest scores, and it is not so strange a match for Bruckner motets as one might at first blush think. Too bad Gillesberger was not in charge of both sides of the BASF disc, for Anton Neyder’s Britten is plodding and sodden-spirited, afflicted too by borderline intonation. Though evidently recorded in a small, dead studio rather than a more churchly ambience, the choir nonetheless emerges with a thick harmonic texture and garbled articulation—and that takes some doing! Strongest of all, the opening and closing antiphons (meant to be processions, and fading on and off stage in most recordings) are delivered here entirely on mike.

If you’re in the market for the Ceremony, you can do far better with either version from Cambridge University: David Willcocks’ with the King’s College Choir (Seraphim S 60217) or Guest’s with St. John’s (Argo ZRG 5440). Both include Britten’s Missa brevis—along with his Hymn to St. Cecilia on Seraphim and Rejoice in the Lamb on Argo. Sadly missed is the classic Decca/London mono Ceremony by the Copenhagen Choir under Britten and Mogens Woldijk.

**BRUCKNER:** Mass No. 2, in E minor. Heinrich Schutz Choir of London; Philip Jones Brass Ensemble; Roger Norrington, cond. [Michael Bremner, prod.] Argo ZRG 710, $6.98.

**BRUCKNER:** Mass No. 2, in E minor. SCHUBERT: German Mass, D. 872; Bergedorf Chamber Choir; Hamburg State Philharmonic Orchestra members; Helmut Wormsbächer, cond. TELEFUNKEN SAT 22545, $6.98.


**BRUCKNER:** Mass No. 2, in E minor; Choral Works. Darmstadt Junge Kantorei; Vienna Symphony Orchestra members; Joachim Martini, cond. BASF KMB 21336, $6.98.

**BRUCKNER:** Affe rrentur regi; Inveni David; Ecce sacerdos.


**BRUCKNER:** Affe rrentur regi; Os justi; Inveni David; Pange lingua; Ecce sacerdos.

**BRUCKNER:** Choral Works. BRETTEN: A Ceremony of Carols. Elisabeth Bayer, harp (in the British); Vienna Boys’ Choir, Hans Gillesberger (in the Bruckner) and Anton Neyder (in the Britten), cond. BASF KBB 21232, $6.98.

**BRUCKNER:** Locus iste; Virga Jesse filiorum; Os justi; Christus factus est; Ave Maria.
Heiller includes one concerto not available from Biggs (S. 594), and at its new reduced price his album is worth considering.

Biggs's new disc of six of Walther's similar concerto transcriptions played on the pedal harpsichord is a sequel to his record of the same six concertos played on the Silbermann organ in Freiberg, East Germany, released about two years ago (Columbia M 31205). He and Columbia have been hammering home the point recently that many organ works are just as suited to the pedal harpsichord (and vice versa). Following his two-disc pedal-harpsichord recording of Bach's six trio sonatas and two of the concerto transcriptions (S. 592 and 593; Columbia M2S 764), along came "Bach Organ Favorites. Vol. 6" (M 32791) containing organ performances of the same two concertos and two of the sonatas (Nos. 1, and 5).

The point is well taken, and Biggs's parallel performances are most convincing. I was very impressed by his organ performances of these delightfully festive transcriptions, and the pedal-harpsichord versions are every bit as captivating. The complete collector should really have both records; if the budget allows only one. I recommend the organ version, because Bigg's Chalhili pedal harpsichord is not a very attractive instrument to my ears.

His producer, Andrew Kazdin, seems still to be addicted to that exasperating old gimmick of faulting out final chords on the harpsichord, thereby eliminating that satisfying clunk of the jacks falling back into place—it's like hearing only one shoe drop. Paradoxically, he leaves in, unnecessarily, some clunks caused by registration changes in mid-piece. Now that I've delivered myself of that minor gripe, let me again strongly urge that you hear one or both of Biggs's Walther concerto discs and one or both of his recordings of Bach concertos and trio sonatas. C.F.G.
The flood of recordings of Beethoven's piano sonatas continues, and should continue, because these works are among the main pillars of our musical culture. The continued recordings are called for, also because Beethoven interpretation, perhaps more than in the case of any other relatively recent composer, has undergone many, and often radical, changes. There are reputations to be questioned and interpretations to be challenged, the hearer's memory judges between past and present experiences. We used to have performances innocent of scholarship, the grand old virtuosos, descendants of Liszt's school, endowing Beethoven with lush sound, thunderous dynamics, rubato and tempo changes galore. But today pianists, especially the younger ones, prefer to bring to these great scores a leanness and more respectful style of playing that takes into consideration the sober analytical findings of the historians.

I use "sober" advisedly, even though the epithet scarcely fits Beethoven's character. But sobriety here comes from the realization that we are not dealing with the full-blooded Romantic whom the nineteenth-century, and a good deal of our own, saw in this tempestuous composer. The Romantics eagerly annexed Beethoven, seeing in him a prophet, an artist who broke through the principles of composition, and a quality earlier pianoists did not recognize, is that the motif cells, while in themselves insignificant, are nevertheless the carriers of expression—if properly realized and exploited.

Bruce Hungerford does realize and exploit them to an impressive degree. He seems to be an ardent musical anatomist, familiar with every facet of the unfolding thematic web. He knows that Beethoven does not follow a pattern, the textbook "sonata form," but submits the form to the imagination while retaining the principles.

So the pianist adopts a simple, straightforward approach, which is a means not only of producing an obvious and lucid design, but also of unveiling the essential structure, the varied surface and disentangling the regular and orderly movement of the thematic substance from its casual incidence. This approach does not resemble a surgical procedure, but the sonata structure is built on the logical interaction of sections, all spatial sectionism should be avoided because the sonata structure is built on the logical interaction of sections.

And it is this dramatic dialectic that the nineteenth-century took for pure Romanticism, whereas in reality it is Classicism trying to surpass itself. Beethoven was not a Romantic, and far from dissolving form he strengthened it. In his late works he did reach strange frontiers, which a century and a half has not yet fully explored and fashioned, but his earlier works he was the archclassicist, the culminator of an epoch and a style. He was confident in his power to such a degree that everything in his being was concentrated on a purpose. The virtues of Haydn's and Mozart's century (a century in which Beethoven spent, we should not forget, his first thirty years) were not discarded, but their position in the hierarchy of virtues was changed.

We now recognize that Beethoven carried the manipulative extension of a theme or central musical idea (which is not necessarily what we call a "theme") to its culmination. These sonata subjects are, in the sense that Haydn had established, motifs that are in themselves usually altogether insignificant; but they become cogs in the machinery of design; they are twisted and turned, fragmented and tossed about with infinite inventiveness, only to be reassembled after the battle.

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Theo Adam, baritone; Leipzig Radio Chorus evidently very large halls, which participate challenged by a number of recent versions do a little research) to he Leipzig. surrounding clouds of Japanese that. gal boilerplate for trademark and copyright in This Japan Victor set is being imported in lim- phonies by distinguished conductors and or- valuable, [phonies in a classical manner. and his empha- detail is unclear or a balance is fault I am in- quartz that strikes a near-ideal balance between classical and Romantic spirits, receives a read- tertheme in the bassoons, against the opening con- structural designs rather than erupt into passion and drama. Thus, this is the sort of Beethoven collection that grows on you, that reveals new- ments with replaying, and that produces, after a few days of close association, a strong ca- mitive effect. Here is a conductor and an orchestra we should know better.

The overtures are all well played, with Canadian receiving a particularly effective perfor- ence, and they are achieved with insight and I suspect.

the edition. The Fifth Symphony suffers, as for me a less attractive work. gets an-

Leonard Bernstein's music demonstrates the fact that cleverness is not enough, and it does so with awful decisiveness. Measured against the rest of our workaday, unredeeming mortals, Bernstein no doubt looks pretty impressive. In Trouble in Tahiti he has singlehandedly written the libretto of a satire on a middle-class suburban couple. Dinah and Sam, and then has gone on to compose music for it. Along the way he has parodied a little jazz and a little swing; he has dreamed up a big romantic song "Island Magic," such as, once upon a time, you might have expected to hear in a Dorothy Lamour movie: and for his serious comments on the empty, sad lives of husband and wife he has made use of tidbits from Stravinsky, Cop- land, Blitzstein, and even maybe Menotti.

All of this is more than most people could have done. Nevertheless, musical theater, light-hearted or solemn, imposes other, more stringent standards, and measured, as it must be, against the demands of art. Bernstein's op- era does not begin to suffice in quality. Or in personal commitment: Trouble in Tahiti is the work of someone on the artistic make. The very variety of Bernstein's resources is in itself an udiving deed. Instead of putting them to use, he is himself at their mercy, so that he never at any point achieves an individual statement. Ecllecticism, one has come to see, is the charac- teristic form taken by Bernstein's artistic im- press. Perhaps it all meant more in 1952. But twenty-two years after the opera's premiere the dramatic ideas look as unoriginal as the musical ones. Today suburban seems an un- worthly obvious target. In any case, one real- izes now that Bernstein is merely using it to prove an admirable technical virtuosity on the part of his audience and that idea Lyricism prevails also in the Seventh Sym-phony, which has more than adequate height of the microphones seem closer this time) and thus yields a room-filling sound that is con- sistently exciting. Much the same applies to the Eighth of Beethoven, which Masur plays with appropriate felicities.

This brings us to the Ninth. Matur has a very able group of soloists (with Adam espe- cially fine) and a good chorus (too far off-mike for my taste); most of all, he has a firm grasp of the score that permits him to reveal the full scope of unity and development it requires. The or- chestra plays well, with the strings again a spe- cial glory. The result is a performance that musically is fully competitive with nearly every- thing in the catalogue and technically it is quite interesting and exciting, even though one suspects that later (and later) the composer's use of the four channels may produce more dramatic uses of the four channels.

Anyone who buys this complete edition for quad effects may, in the long run, come to re- spect it more for its musical qualities, while those who are simply in search of some fine Beethoven performances in the German tradi- tion will find that musical legacy well served.

R.C.M.
has nothing whatever to do with the plight of Dinah and Sam. She introduces and he outgoing. Their ruminations about the loss of mutual understanding—clearly intended to move us emotionally—are the most embarrassing feature of this shallow score. They are both verbally trite (e.g., "Maybe there's time to go back/And take your hand again/And face your face") and musically bathetic.

The performance, under the composer's guidance, is presumably authentic. Julian Patrick and Nancy Williams are both effective, though after a while the beat in the latter's voice becomes annoying. The trio, entrusted with Bernstein's ironical, jazzy commentary, does not enunciate very well. Too many phrase endings get lost. The "Columbia Wind Ensemble" is otherwise unspectacular and includes a xylophone. A libretto is supplied. Did Bernstein really intend to have Dinah sit on a chaise lounge?


**BRABHMS**: Concerto for Violin and Orchestra, in D, Op. 77. Henryk Szeryng, violin; Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS 6500 530, $7.98.

Szeryng's first recording of the Brahms Concerto (with Pierre Monteux and the LSO) is still available as an inexpensive reprint, but his second (a fine performance with Antal Dorati leading the same orchestra) vanished from the catalogue some time ago.

One cannot quibble with endless duplication of repertory when the results are as fine as they are here. Haitink's rather austere, measured conception is handsomely abetted by spacious acoustics and the gloriously dark tone of the great Dutch orchestra. When the other Philips version of this concerto—by Arthur Grumiaux and Colin Davis—was issued several years back, I complained of the slow tempo and the rather straitjacketed approach. The Szeryng/Haitink recording is similar to the Grumiaux/Davis in many respects, but somehow it sings more and flows better. (Both are extremely well played and beautifully engineered.) Haitink, unlike Davis, manages to project great rhythmic vitality without even slightly accelerating in the ritornello passages. The result is a clear, efficient performance that is much more satisfying than many of its predecessors.

Szeryng, as before, is a rather cool, efficient player, but his tone is of the utmost purity, his intonation and bowing impeccable, and his general musicianship of the highest discernment and taste. This time, his performance has been caught at a judicious distance, and the ratio of solo to orchestra is virtually ideal (the violin is uncomfortably, but not fatally, prominent on the Monteux/RCA Victrola disc).

I still treasure Monteux's brisk, urgent, virile conception (he had a very special way with Brahms and, alas, made all too few commercial recordings of his music). The new Szeryng/Haitink record can nevertheless be confidently added to the long list of recommendable editions of this challenging masterpiece.


Strange as it may seem to younger readers, Boult and Brahms have been a groovy pair ever since the British maestro's early years with the BBC Symphony. Sir Adrian was on the podium for the first electrical recording of the D minor Piano Concerto (with Backhaus). He first did the cycle of the symphonies, overtures, Variations, and Alto Rhapsody (with Monica Sinclair) in the mid-Fifties (part of that Westminster mono series survives on Everest 3149—the Second Symphony, presumingly rechanneled). Boult has remade the symphonies for EMI, and I hope this Angel release portends domestic availability of the full four-some.

Sir Adrian's way with the D major is characterized by resolute simplicity, an attitude that says implicitly, "I hate rehearsals, you gentlemen are professionals, and we all know how it goes/let's play it." Hence, this is not a Brahms Second of vast, sunlit, autumnal landscapes (à la Karajan, Monteux, Walter, Furtwangler, Szell, Sanderling et al.). Neither does it have the muscle and sinew that characterize the rather diverse photographic statements of Klemerer, Toscanini, Steinberg, Kertész, and Van Beinum. This is mostly a brisk romp through the score (though time is found for the first-movement repeat), captured in very close miking that avoids the "big" -orchestra perspective on the one hand, but inhibits gossamer soft pianissimos on the other. Boult doesn't fuss much with agogics, with the turn and nuance of phrasings. Some listeners may find their minds wandering. Others will

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delight in such a relaxed, yet buoyant, chamber-music approach. Myself, I would rather listen to this version for sheer pleasure than maybe two-thirds of its current rivals.

Presumably, the drawing card of the new release will actually be Miss Baker’s singing of the Alto Rhapsody. This, too, is stark simplicity itself, direct and to the point, with a throbbing urgency from the Boult bass and a warmly-blooded, caressing vibrato from the soloist that reminds one of such other famous recordings as Ferrier/Krauss (Richard R 23183) or Forrest/Kesey (a ten-inch DG mono, never widely known in this country, that also contained my favorite integral set of Mahler’s five Rückert-Lieder). I have never been comfortable with the exaggeratedly measured pace of those two readings: the Rhapsody unfolds more naturally and with an easier flow in the equally expressive and dignified Baker/Boult. With all due respect, then, for the current stereo versions of Watts, Ludwig, Miller, et al., I feel the latest edition is an easy winner.

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BRITTEN: A Ceremony of Carols. For a feature review, see page 95.

BRUCKNER: Mass No. 2; Choral Works. For a feature review, see page 95.

BUSONI: Elegies (6); Ballet Scene No. 4. Martin Jones, piano. Argos ZRG 741, $1.98.


Ferruccio Busoni (1866-1924) is a composer whose reputation involves more respect than popularity. From all accounts he was an extraordinary pianist, exceptional in his time for his musicianship, though still a formidable technician. His students and colleagues worshiped him with awe and affection, creating a sort of Busoni cult that remains to this day. He was revered as much for his intellectualizing about music as for his performance.

This intellectualizing led him, around 1907, to seek a new concept of music beyond the Romanticism that was the tradition in which he was nurtured and in which he composed such works as the sonata and concerto for violin, the opera Turandot, and the piano concerto. Like his younger contemporary Schoenberg, he recognized that the harmonic revolution of Wagner was reaching a historical cul de sac, but Busoni’s solution of this problem, though free in harmony, did not go as far as the younger composer and his followers.

The Elegies for piano solo (1907) represent one of his first efforts to write in a “new” style: compared to such younger masters as Schoenberg, Stravinsky, or Bartók—or even to his contemporary Debussy—Busoni does not sound as terribly revolutionary, though his followers certainly found much more new ground broken. These seven pieces are characterized by extraordinarily idiomatic writing for the piano, a rather free concept of harmony, but not too much really radical dissonance.

The same is true of the Indian Diary (1915), though the writing has a lighter texture. Its four sections are based on American Indian themes brought to Busoni by a New York pupil. They provide the basis for rather complex improvisation, though the melodic line is supported with rather free harmonization.

Martin Jones plays the Elegies with idiomatic mastery of the piano, considerable tonal variety, and sensitivity to Busoni’s harmonic texture. I have not heard David Bean’s recording on RCA Victrola, and I recall that Edward Steuermann’s (Contemporary 8501) was not too well reproduced, though of course the performance was of interest coming from a pupil of the composer.

The Ballet Scene No. 4 is an early work, later revised and expanded: I find it less engrossing than the Elegies.

Stephen Marles, whom I knew while he was a student at Juilliard, has since grown into a very fine young artist, apparently overcoming some of the relish that hampered his early work. He is an excellent technician and fully projects the Indian Diary: though I still find him less interesting than Jones. Nor is he really at ease in the Tchaikovsky sonata, which needs a Gilels, Richter, or Graffman to revel the full impact of Romantic sentiment in this uneven score.

Argo’s reproduction is excellent, somewhat better than Orion’s.

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ARGO: Elegio. 

CAVALLO: Egist. 


CIRCLE 12 ON READER-SERVICE CARD
The fourth Cavalli opera to enter the recorded lists is certainly worthy to the well-deserved popularity of seventeenth-century operas today. A few years ago Ormindo brought Francesco Cavalli's melodic invention and dramatic sensitivity to twentieth-century audiences, then there was Euridice, followed by La Calisto with the superlative Janet Baker in a dual role. Now we have Egisto, the opera that took Europe by storm in 1643, the year following Monteverdi's Poppea, and I am happy to report that this Eurodisc release is a complete delight. Although as a historian I had some doubts that Venetian audiences heard quite the sound that was coming from my speakers, as a music lover I enjoyed it thoroughly.

The libretto by Giovanni Faustini draws on the common fund of stories and incidents available to any dramatist of the day. In this case, the plot opens with a scene much like the lovers' awakening in Midsummer Night's Dream; after Puck has confused the two couples with the flower's magic potion, Cleo and Lido, who are betrothed respectively to Egisto and Clitemene, wake to find themselves hopelessly in love, to the despair of their former partners. The rest of the opera proceeds along a predictable line of complications, including a mad scene for Egisto and several good opportunities for laments by all the characters, until Amor restores harmony and the original couples are reunited.

Librettos did not mean as much to Cavalli as they did to Monteverdi, and Egisto's effect lies largely in its individual scenes, arias, amores, and duets. By the end of Cavalli's life in 1676, recitative and aria had divided into two distinct styles, but in 1643 the line between heightened amores and short arioso forms was mercifully blurred. Lyrical moments can appear anywhere in a scene, but most frequently they come at the beginning or the end. Two- and three-phase "arias" are not uncommon, but when the occasion calls for it the characters readily break into flowing refrain arias, tuneful canzonettas, or expressive lamenti over a ground bass. Much of the style will remind listeners of Monteverdi's Poppea, but Cavalli allows more space for sheer lyrical expansion, and what a splendid melodist he is! Surely melting tunes like Clori's "Ti riposo de l'ombra" and "Amor chi ti die l'ali" or "Hor che del ciel"; a rousing canzonetta that sounds a bit like "Rule Britannia" must have been on everyone's lips shortly after the premiere of Egisto wherever it played.

The genesis of this recording is somewhat vague. A joint production of Ariola-Eurodisc and the Bavarian Broadcasting Company, the performance seems to have been prepared for a Munich radio broadcast in 1973 by the conductor Hans Ludwig Hirsch. The sleeve note also acknowledges a debt to "the concept which Gianfranco Prato presented in Venice in 1972"; about which we can discover nothing.

Bass, the music we have received has been heavily but skillfully cut. The two discs contain only an hour and a half of music, which is almost like highlights from Egisto except that the continuo is so well maintained. All the choruses and several characters in the original are gone; some nice melodic spots are transferred and others transferred are in the original. Ambrosian Singers, Royal Philharmonic/Gardelli

SEASON'S GREETINGS FROM PHILIPS

VERDI: UN GIORNO DI REGNO
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103


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A gift of the Shure V-15 Type III stereo phono cartridge will earn you the eternal endearment of the discriminating audiophile who receives it. What makes the V-15 such a predictable Yuletide success, of course, is its ability to extract the real sound of pipers piping, drummers drumming, rings ringing, et cetera, et cetera. In test reports that express more superlatives than a Christmas dinner, the performance of the V-15 Type III has been described as "...a virtually flat frequency response...Its sound is as neutral and uncolored as can be desired." All of which means that if you're the giver, you can make a hi-fi enthusiast deliriously happy. (If you'd like to receive it yourself, keep your fingers crossed!)

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
Murray's performances, especially of the "Piece heroïque" and the "Final," are strong, intense, and exciting. He's playing an organ in a Benedictine monastery in Indiana built in 1963 by one of the resident monks. Father Eugene Ward, O.S.B. The instrument has three manuals and forty-two stops, and the specification (printed on the jacket) looks like a typical recent bland Aeolian-Skinner organ—duplexing, unification, and all. The sound is not Skinner, though, but is much more colorful and "French" sounding, with broad but clean montres, exceptionally assertive and fiery reeds, and a beautifully cohesive full ensemble. It's one of the most attractive instruments of its kind I've heard, and it is further blessed by a spectacular acoustical environment in the Archabbot. Advent's engineers have done a superb job of preserving the sound of the organ as it probably is heard in that room, though to be sure considerable detail is necessarily lost.

Murray's performances on the recital disc are again stylish and assured. The first movement of the Vierne symphony comes across as a solemn and majestic and substantial piece, and Murray almost succeeds in convincing me that the popular finale of this symphony and the well-known toccata from Widor's Fifth Symphony are also works of consequence. The organ here is the huge, lugubrious Aeolian-Skinner (1934) in San Francisco's Grace Cathedral. It has four manuals and more than ninety stops—more than twice the size of the organ heard on the Franck disc—and is eminently suited to the grand, pompous style of this music. Murray handles it skillfully, and Advent's engineers have again done a fine job of recording it, but I can't say I'm fond of the sound.

This country has no shortage of virtuoso organists, and the French Romantic organ repertory has long remained popular with audiences here, but Michael Murray offers a combination, rarely found anywhere, of dazzling technique, seriousness of purpose, and a real understanding of and interest in this music. Let's hope he produces more records as fine as these.

C.F.G.
Independent reviewers usually reserve superlatives for the most expensive speaker systems. So, when a medium-priced speaker like the AR-2ax receives the kind of praise quoted above from Larry Zide in The American Record Guide, that's news.

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*Woody Herman at home with his AR-2ax speakers.*

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*The AR-2ax: 'At the pinnacle.'*

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mate, an agreeable blend; the players are solid musicians, the ensemble finely balanced, and the sound excellent.  

P.H.L.

LISZT: Missa choralis. For a feature review, see page 95.

Vera Zorina, narrator; Irene Jordan and Virginia Babikian, sopranos; McHenry Boatwright, baritone; Schola Cantorum of New York; New York Philharmonic Orchestra; Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA SPECIAL PRODUCTS AMS 6396, $6.98 [from COLUMBIA MS 6396, 1962].

This important reissue restores to the catalogue what is very simply one of the twentieth century's major operatic endeavors. Les Choéphores is the second of three works by the late Darius Milhaud forming the Orestian trilogy, based on Paul Claudel's French translation of the Aeschylus tragedies. The first, Agamemnon (1913), is more or less incidental music to be used at only one point in the play. Les Choéphores (1915), on the other hand, sets seven of the episodes of the Libation Bearers, and like a number of French dramatic works written during this period and subsequently (notably by Arthur Honegger) it lends itself particularly well to concert presentation as a short oratorio. Only the final work of the trilogy, Les Euménides (1917-22), is a full-fledged opera, one I would not hesitate to rank, along with Les Choéphores, as a twentieth-century masterpiece.

The prime forces generating the enormous dynamism of Milhaud's musical language here grow from the tensions, antinomies inherent to the structure of the play (strophe-antistrophe, individual-chorus, etc.) and re-created by Milhaud in the exceedingly appropriate polytonal harmonies, with which he was strongly preoccupied at the time. Whether in the somewhat staid setting of chorus against orchestra in the first section, in the weird, a cappella second section pitting solo voice against chorus, and male voices against female within the chorus, or in the amazingly splendidly fanfares that close the third, Milhaud's harmonic idiom could not have been better suited to the work he was setting.

In total contrast to the style of the first three sections, the fourth, fifth, and seventh create music almost entirely out of rhythms produced both by a large battery of indefinite-pitch percussions and by the highly accentuated declamation of the French text by a female narrator and the chorus. (This is a practice that runs counter to standard French procedure, in which syllabic rhythms tend to be much more important than stressed ones.) It is the pulse of this music that moves the play towards its savage, climactic murders and then returns at the end as the Euménides begin to hound Orestes. (This leads automatically into Les Euménides, which begins with the same declamatory and percussion effects.)

This disc, originally released in 1962 as a tribute to Milhaud's seventieth birthday, now reappears to honor the composer, who died several months ago shortly before his eighty-second birthday. While very well, even excitingly recorded, the performance here does not match up to the brilliant interpretation done by Igor Markevitch for Deutsche Grammophon and released here many years ago on a long-deleted Decca disc (DL 9916), coupled with a definitive Honegger Fifth Symphony. Even so, Bernstein's version has a great deal of drive to it, and he proves especially effective in the percussion-declamatory sections. But he is not helped much by the soloists, who tend to sound much too ripe for their roles (McHenry Boatwright in particular makes Orestes sound more like Boris Godunov), or by narrator Vera Zorina, whose high-school-poetry-recitation French accent was curiously chosen to mar similar French-language roles, from Honegger's Jeanne d'Arc au bûcher to Stravinsky's Perséphone.

For all this, the disc still strongly communicates the tensions, brutality, and polarities so admirably translated by Milhaud in musical terms. After almost sixty years, the effect remains devastating. R.S.B.

MOZART: Quintets for Strings; Quintet for Horn and Strings; Quintet for Clarinet and Strings; Serenade, K. 525; Adagio and Fugue, K. 546. For a feature review, see page 93.

MUSSORGSKY: Khovanshchina. For a feature review, see page 99.

PROKOFIEV: Concerto for Piano and Orchestra, No. 3—See Ravel: Concerto in D.

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A welcome reissue. Browning has always had a flair for Ravel. His pianism furnishes the balance and definition, the cool jade sonority, and the slight calculation often called for in this extremely neoclassical music. The Prokofiev is similarly well handled, although others have brought a shade more diablerie (Kapell, Graffman, Jans) or whimsicality (Argerich, François, Prokofiev himself) to the work.

Browning and Leinsdorf remade the Prokofiev a few years later for RCA in Boston. The two performances are virtually identical, and if anything I prefer the inexpensive earlier version, since its sound has a bit more spaciousness and dynamic range.

H.G.
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ROSSINI: Messa di Gloria. Margherita Rinaldi, soprano; Ameral Gunson, alto; Ugo Benelli and John Mitchinson, tenors; Jules Basin, bass; BBC Singers, English Chamber Orchestra, Herbert Handt, cond. PHILIPS 6500 612, $7.98.

Herbert Handt, the able researcher who dug out, restored, and made the first recording of this early "short" Mass of Rossini, rightly cautions us that "we cannot judge Italian Catholic church music with German Protestant criteria." The polarity of northern Protestant and Latin church music has been a long-standing subject for critical discussion, one that has suffered from the basic misconception that there is only one kind of legitimate Christian sacred music.

With the nineteenth-century Romantic Palestrina revival and the foundation of the Cæcilian Society, most Italianate church music, notably the orchestrally accompanied Mass, was proscribed, because even the Catholic authorities, led by the Vatican itself, came to accept the view that post-Palestrinian church music is "theatrical." It was more directly in the "short" Mass that the "mortifying the 'attributed' to the Council of Trent (which they knew only from hearsay), so the greatest masters were figuratively placed on the Index.

We are still unenlightened about this problem, still disputing the admixture of "the music of the marketplace" (i.e., opera) into the House of God, as even well-educated musicians and critics fail to realize that ever since Monteverdi the presence of operatic-dramatic elements in church music has been inevitable. There are plenty of operatic elements in the revision of Rossini's Mass since these come from baroque opera most people fail to recognize them. But when we enter known territory—Mozart—the operatic is instantly recognized.

Well and good, but there are certain limits and requirements for liturgical music that Rossini does not observe, to say the least, even in the most operasically inspired sections. When Mozart in his C minor Mass writes an "Et incarnatus est" that is a bravura aria in the purest operatic vein, we discard our scruples because this is sheer beauty become adoration; Mozart summoned all his talents and offered them to the altar. This is the final criterion of the spirit of church music, but so much cannot be said about Rossini's apparently hastily written Gloria Mass.

To be sure, there are many flashes of his great talent, even an awareness of how it should be employed, but the work is stylistically extremely unidy and formally loose, full of pat modulations (when in doubt, crash in with a resounding diminished-seventh chord); its ornamentation and extended coloraturas are perfunctory and often in bad taste. The composer seems unable to terminate sections and just goes on and on; the setting of the text is careless, at times amounting to caricature; and the proportion of the purely orchestral portions, with expressive wind solos, is unusually large and disruptive for a Mass. There are echoes from The Barber and The Siege of Corinth, and in turn Rossini later used some material from the Mass in William Tell.

Yet there are many interesting aspects to this composition when looked at as a historical phenomenon. Though a nineteenth-century composer, Rossini's roots remained in the eighteenth, and it is fascinating to observe how he retained the spirit and techniques of the late classic era, superimposing on them features of early Romanticism. His marvelous orchestral and choral techniques are faultless, and except for the often rather disregarde of prosody and the trivial ornamentation, the solo writing is always that of the experienced opera composer.

The Kyrie starts auspiciously, with the dark hues we know from Haydn, Cherubini, Beethoven's C major Mass, and other works of the turn of the century. Here Rossini, who knew far more music than most of his contemporaries (later he became one of the charter subscribers to the Buchgesellschaft edition), news successfully to the style. But the "Chiste eileaon" becomes sentimental. The Gloria, a mile long, begins with a brassy fanfare followed by a long marchlike ritornel that makes us fairly expect the entrance of the king and his retinue from one of Verdi's early operas.

The "Laudamus Te" is again eighteenth-century Rossini, but after a while he goes completely operatic in the "Benedictus" and the "Gratias" is given to one of the tenors. It is an endless piece—truly nooding—in which the tenor is accompanied by a concertante English horn, a dangerous combination in the best of circumstances. The "Domine Deus" is a trio. The "Qui tollis" brings back the chorus rather successfully, but the tenor solo badly hurs its effectiveness as it makes a travesty of the "taking away of the sins of the world."

The "Miserere" simply teats the text to pieces with totally irrelevant coloraturas.

The "Quantum" finally gives the bass his due; it is another concerted arioso. Rossini, however, with grand style shows us how it is done, and on the whole he holds his own.

Margherita Rinaldi does well with her difficult soprano part, but alto Ameral Gunson is barely in evidence. Not so the two tenors. Ugo Benelli and John Mitchinson, one of whom (there is no way of telling which) seems to have verito the minute he gets above the staff; he squeezes out some frightful high tones. The bass, Jules Basin, wobbles a bit on the very low tones, but then he has a punishing part, and on the whole he holds his own.

The BBC Chorus is good; the English Chamber Orchestra needs no encomiums—it is always first-class, and the conductor, Herbert Handt, valiantly holds together this unwieldy company—and work as well as the circumstances permit.

P.H.L


Richter is one of those artists capable of fascinating even when he fails to convince. His most recent Schubert performance has also recorded the posthumous B flat Sonata, which will presumably be along shortly turns out to be both fascinating and convincing.

His style has changed perceptibly over the years. Some of his earlier Schubert (e.g. Sonatas, D. 845 and 850) was strict, making points through breathtaking digital fluency and transparent textures, scrupulously heedng every accent and argument. On the new disc, the scrupulousness, the clarity, and the tonal beauty remain, but the treatment of rhythm and phrasing are much more willful and introspective. The subjectivity seems completely organic and natural, never in the least contrived. Voicing is exceptional, tone-colors so diversified that often the resultant tones seem more like an idealization of the piano than the instrument itself. Such even crescendos and diminuendos, such perfectly gauged ritards make me think of prismatic reflections and ripples in some enchanted lake!

Almost every detail in the sonata performance is worthy of citation: the languorous (but completely unemotional) beauty of Richter's treatment of the first movement's second theme, the suspended tranquility of the slow movement, the undulant way the pauses and hesitations are handled in the menuetto, etc. Such is the perfection of the playing that even the very actuality of the sonata itself seems more like an idealization of the piano than the instrument itself. Such even crescendos and diminuendos, such perfectly gauged ritards make me think of prismatic reflections and ripples in some enchanted lake!

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Enter Peter Frankl, yet another distance runner in the Schumann Piano Sweepstakes—joining thoroughbreds Claudio Arrau (Philips), Wilhelm Kempff (Deutsche Grammophon), Karl Engel (Telefunken), and Jörg Demus (Musical Heritage).

The Hungarian-born Frankl, who now lives in London, has unassailable credentials. Basically he is of the modern persuasion, favoring fault rhythm, pianistic phrasing, and scrupulous attention to the composer's markings (whencever possible Schumann was in the habit of contradicting himself or changing his mind). His pianism is agreeable in sound although not particularly colorful; inner voices are heeded but not exactly sought out; and such mannerisms as left hand ahead of right and theatrical rubatos, considered de rigueur in this music by a whole previous generation of specialists, are almost nonexistent in Frankl's work.

His best performances in this album are Carneval, a breezy, extroverted, dynamic reading; the Toccata, very clearly executed (including the problematical 'to play'-exposition repeat); and the charming Canon on "To Alexis."

The Symphonic Etudes are expertly handled, albeit slightly wan and generalized. The textures do not always spring to life with enough relief, and the livelier etudes are a bit too rounded off. Frankl plays the revised edition complete on Side 1 and then on Side 2 offers the five variations Schumann had deleted, but not the earlier, inferior version of the finale. An exceptionally purist solution, but I confess to preferring the interpolated sequences such pianists as Cortot have used.

The Blumenstuck is played with simplicity but is decidedly less fragrant than Horowitz's gardeniaslike reading. Engel's (sub-Horowitz) performance (in his Vol. 2. Telefunken SKA 25085) has a bit more acuity and inner tension than Frankl's. Similarly, though there is nothing really wrong with Frankl's Fauchingschwank aus Wien, I prefer the sharper attacks and firmer contours of the Engel performance (also in Vol. 2). Frankl's way in the Album for the Young is to treat the entire series as miniature porcelain figurines—a common failing of adults looking back on their bygone growing-up days. Demus, in his more robust MHS version (OR 400/2), also includes an appendix that gives us some extra discarded pieces, in addition to earlier versions of some that were included. Everyone knows the "Wild Horseman," a perennial favorite of second-year piano students, but how many people know that in the more interesting original draft the horse gallops away into nowhere?

Arrau's new installment in his Schumann cycle, now more than half complete, is one of his very best. Everything comes together for him in the Novellettes: The music is full of sudden contrasts and arbitrary dynamics, scintillating textures, and feverish flights of fancy. Arrau brings fabulous virtuoso flair and plenty of character to bear on the writing with out dulling its brio or misrepresenting its (for Schumann) rather festive, public decorum. Whereas Arrau sometimes became lost in the introspection of Kreisleriana or bore down too heavily on the gentle character pieces of Waldszenen, he is exactly right in the first two Novellettes, treating them with dash and gusto. The famous F sharp minor Novellette (No. 6) is judiciously paced, perhaps a hair's breadth
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cated to be so joined. For the most part, how-
the Humoreske and C major Fantasia, which
and just enough rhythmic license. All told, this
performances, but executed with gleaming tone
calmer and more collected than in some per-
where Michelangeli fails to convince suffer
necessarily persuasive rendering. There are a
mid-1960s. Carnaval gets an interesting if not
bass, anticipation of the right hand with the
few mannerisms, such as extra fifths in the
peals.

The sound, though dullish and beset with
noisy surfaces, is reasonably lifelike. H.G.

STEIN: Quartets for Strings, Nos. 1–5. Anne

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High Fidelity Magazine
Richard Strauss

His familiar Zarathustra gets new warmth and grace.

R.D.D.


Perhaps the Sinfonia domestica's time has come at last. Surely no one today is going to worry about its silly Day in the Life of Papa, Mama, and Baby program (not excluding a washing-the-baby episode), nor is anyone likely to be shocked by what was once deemed its too vividly realistic Liebesnacht and Träume evocations. Today too its extraordinarily complex and imaginative scoring demands for very large orchestra are no longer as difficult to meet as they once were for even the best orchestras and state-of-the-art audio technology.

To be sure, this latest recording is open to adverse criticism in several respects. Yet its very defects may be virtues where this particular work is concerned (except, that is, dispressing surfaces that are as much less than ideally smooth as those of my review copy). Interpretatively, for instance, Karajan's familiar qualities of ultra-intensity and heart-on-sleeve sentimentality are by no means unsuitable here. And while the Berliners sound surprisingly different when recorded away from home (in the Salle Wagram, Paris) and by a different company (EMI rather than Deutsche Grammophon), the balance engineer Paul Vavasseur's relative favoring of the strings over the winds, with a corresponding increase in transparency and brilliance, gives the whole work an appropriately pervasive sonic as well as interpretative sensuality.

In contrast, the welcome reissue of the notable Szell/Cleveland version is made to seem just a bit too properly restrained, too lacking in unbuttoned bourgeois Gemütlichkeit, and sonically too cool and less dazzlingly vivid. Actually, Szell's reading is more straightforward, more tautly controlled, and more...
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Who's afraid, one wonders, of the Big Bad Doge? We have had to wait till now for a stereo Boccanegra, and the new issue merely muddies the Genoan waters. This almost unbelievably gloomy product of Verdi's middle and late years has a tough time even on the portion, but you'd hardly guess it from the three recordings.

Very much on the plus side here is the Fiesco of Ruggero Raimondi, on his best musical behavior. His singing is smoother, more pointed, and more secure than that of his very capable predecessors, Mario Petri (Cetra) and Boris Christoff (Angel). Even though the role has been quite satisfactorily handled on both previous recordings, Raimondi's work is a distinctive addition to the Boccanegra discography.

The other role that has been reasonably well taken on both earlier sets is Adorno, but RCA's Placido Domingo is a plus. He manages some passages of real urgency but otherwise sings through the role much like a dozen others in his repertory (he gets little help from his conductor, but more of that later) Its pleasant to listen to, and he's hardly alone in paying minimal attention to Verdi's dynamic instructions—nobody gets much below mf. Carlo Bergonzini's Adorno (Cetra) is uncharacteristically loud but otherwise effective. Giuseppe Campora (Angel) is quite satisfactory if a bit lightweight—he's certainly the most involved of the three.

Katia Ricciarelli's Amelia/Maria is nothing to write home about, but she avoids catastrophe—in these humble surroundings she's almost an asset. The voice is so badly produced that one can't tell what, if anything, she might be capable of. She hasn't much sense of the character, but then neither does Victoria de los Angeles in her much better-sung but placid Amelia (Angel). Antonietta Stella (Cetra) communicates some real anguish, but the vocalism is rather squally. Not much of a choice.

Piero Cappuccilli's Boccanegra is almost non-existent; he rises to almost none of the challenges of one of the juiciest baritone parts in the literature. He has some good notes in the F-to-A region, but the crucial B-to-D area is murky and, when pressed, trebleous. He generally carries his chest voice all the way up to F and strangulated though the sound is it's preferable to his squeaky head voice, which he ralls only when he can prepare sufficiently in advance (like Peking duck). The Boccanegra/Fiesco scenes are embarrassing: Raimondi not only phrases with much greater point and line, but manages controlled, ringing Es and Fs; Pietro Silveri (Cetra) and Tito Gobbi (Angel) managed to conjure up a real Boccanegra despite their vocal deficiencies—Silveri's basically colorless voice. Gobbi's lack of tonal variety and a top—and both are vastly preferable.

The Paolo and Pietro are okay, but the four remaining male voices sound pretty much the same. If the sound is genuinely focused and the line shaped, it's Raimondi; otherwise it could be Cappuccilli, Mastromeri or Mazzieri. Mastromeri does get a nice sinister effect by almost whispering his Prologue solo.

We descend finally to the pit. Gianandrea Gavazzeni, cond. [Benito Vassura, prod.] RCA RED SEAL ARL 3-0564, $20.98 (three discs, automatic sequence). Comparisons:

Silven, Petri, Stella, Molinari-Pradell  
RCA Italiana Chorus and Orchestra, Gianandrea Gavazzeni, cond. [Benito Vassura, prod.] RCA RED SEAL ARL 3-0564, $20.98 (three discs, automatic sequence).

- mf.

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orably, sometimes all too conspicuously. Molinari-Pradelli can't shape or animate a phrase as Gavazzeni can, but he at least gives a fairly straight reading and even injects some color—though only a fraction of what's in the score.

I suspect, however, that Gavazzeni doesn't much like the opera, or regards it as a somewhat anemic piece of goods that requires his ministrations. His tempos are generally much faster than Verdi's, as if he were afraid to let the music make its points. Curiously, the effect is seldom undue haste, but merely insolidity. When he does slow down, it is, for example, to let Rucchi and Cappuccilli slog through the (almost indestructible) Amelia/Boccanegra Act I scene.

There is another problem, when more than one singer is singing simultaneously: In a way that is difficult to pin down, the singers don't seem to be listening to each other. The phrasing (to the extent that there is phrasing) doesn't match; the sound levels don't seem to be measured against each other. One particularly bad case is a number that should have been most successful, since it involves the set's two best singers: the Fiesco/Adorno “Vieni a me” in Act I, one of those haunting Verdian inspirations that can melt into triteness when inadequately performed. Gavazzeni sabotages the thing from the beginning: Verdi marks it suavissimo religioso, quarter note 68; Gavazzeni ups that to a jaunty 88. Even so, Domingo gets the duet off to a good start with a beautifully measured, grave (quite a feat, at that tempo) statement of the melody. But when Domingo enters, he's monotonously loud and rhythmically all over the place—one never quite knows where the beat is, and the two really don't seem to be singing the same opera. The effect is what I imagine you would get if the singers had taped their parts separately.

Additionally, Gavazzeni makes one signifi-
VILLA LOBOS: Bachianas brasileiras No. 7, Choros No. 6. RIAS Symphony Orchestra, Heitor Villa Lobos, cond. (remastered) [recorded June 1954; Choros only from Remington 199-207, 1955.]

For several years before his death on November 17, 1959, Villa Lobos was active as a conductor as well as in concert. Nowadays, however, many of his recordings have been allowed to go out of print. The current Schwann 1 lists only his Concertante for massed cellos on Everest 3024, Schwann 2 lists only his Bachianas brasileiras Nos. 2, 3 (with De los Angeles) 6, and 9 on Angel mono 35547, also of 1958—the same program conducted by Capolongo (with Mesple) in the recent Angel S 36979.

The invariable value of composer's versions of course would make any further Villa Lobos examples most welcome. But the present coupling is unique in that it restores the only recording 1 know of the Choros No. 6 (once available for a few years only in this country on a Remington disc that coupled it with Enewski's Romanian Rhapsody No. 2 conducted by its composer) and gives us the first recording 1 know of the Bachianas brasileiras No. 7 (which apparently was released earlier, in the current coupling, only in Europe).

The electronic rechanneling of the robust, clearly detailed original monophony seems to have been done without upsetting natural balances if with minimal actual stereorization. and the performances themselves reveal strict avoidance of empty space and strikingly Villa Lobosian personality projection. The sixth of his more than fourteen works bearing the title Choros (the name of a popular Brazilian dance) is the only one of the orchestral examples in today's discography. Highly episodic, even chaotic, its organizational scheme is hard to grasp in first hearing, but it's certainly never dull, and it's often wildly exciting. The composer's intention well may have been—perhaps from Slonimsky's description of the Choros No. 10—to picture, in its pandemoniac turmoil, the unity in diversity of the Brazilian landscape.

The Seventh Bachianas brasileiras is more familiar in idiom (at least to anyone who knows Nos. 2 and 5) and much more immediately appealing. A fairly long (28 minutes) and highly varied work, it comprises four movements: a haunting Prelude that begins with echoes of No. 5; an infectiously zestful Gigue, an orientally clattery Tocata, and a concluding Fugue with a very long subject heard first in the strings and eventually in a Stokowski full-orchestral apotheosis.
highly dissonant, tonally ambiguous Second Quartet (1951), although it shares with all of these works the use of a formal layout derived from eighteenth- and nineteenth-century models.

Even the works by Ives and Gershwin, the only composers who can in any sense be considered American in the customary, basic formal conservatism. Indeed, the Gershwin piece is structurally so regular that it gives the impression of being in a straitjacket. Composed c.1920, it was discarded by Gershwin, who, according to the liner notes, "lost interest in the work after he used the opening theme as part of a large-scale operatic opus called 'Blue Monday', which closed immediately after its premiere in 1922." (The Lullaby did not receive its premiere in its original form until 1967.) As one who greatly admires Gershwin (particularly his songs), I am sad to report that he was right. The piece is of little interest. Material that might have been sufficient for an agreeable three-minute cameo has been stretched into a pretentious eleven-minute bore. The Ives Scherzo (1914) is great fun, but it is very brief (under two minutes) and hardly a major work.

In other words, what you have here is basically a group of solid compositions that can be said to represent the main line (the Establishment, if you like) of American composition from the 1920s to the 1950s. As such, this is a valuable set that documents a particularly important period in the growth of music in this country, a period that witnessed the coming to maturity of the first group of native composers who could be said to be both fully American and fully professional.

What is missing, however, is some indication of what might be viewed as the "other side" of American composition during the same period, represented by such "experimentalists" as Ives, Carl Ruggles, and Henry Cowell. There are several Cowell quartets, none of which are available on disc; and Ives, although he is of course included here, would be better represented by a major work such as the Second Quartet. Another innovative composition that comes to mind is Ruth Crawford Seeger's remarkable String Quartet of 1931.

The performances by the Kohon Quartet are generally clear and always sympathetic to the music, and Donald Chittum's (and somewhat technical) liner notes provide helpful introductions to the pieces. R.P.M.

CLASSICS FOR BRASS. Philip Jones Brass Ensemble, Elgar Howarth, cond. (in the Strauss, Grieg, Dukas, Jolivet, and Schiell's) [Michael Bremner, prod.] ARGO ZRG 731, £6.98

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JOLIVET: Symphony for Brass and Percussion.

The Grieg Funerary March, one of the three versions of a piano work originally written in 1866, receives, along with the Schuller Symphony, the best performance on this disc. And although nothing in it goes beyond the usual requirements of the genre, it turns out to be an exceptionally moving piece. As for the often busy and scurrying Sonata for two trumpets, horn, trombone and tuba (1951) by French brass specialist Eugène Bozza, the work is perverted by a wit and drollerie climaxing in some apparent satirical references in the last movement to the Ravel Piano Concerto G.

The recorded sound produces some juicy jolts in some of the tutti passages; but in general there is too much reverberation, and the solos and smaller combinations do not have the depth and brightness they should. All in all, this disc somehow does not seem to live up to its promise.
Joe Cocker: I Can Stand a Little Rain. Joe Cocker, vocals; vocal and instrumental accompaniment. Put Out the Light; I Can Stand a Little Rain; The Moon Is a Harsh Mistress; Don’t Forget Me; Performance; Guilty; four more. [Jim Price, prod.] A&M SP 3633. $6.98. Tape: 8T 3633, $6.98; CS 3633, $6.98.

Joe Cocker is back, and he could hardly be more welcome. In the more than two years he has taken off since his last long-playing recording, Cocker has regained the fire he displayed during his famous American tours, and, not insignificantly, he has matured into a singer with a great deal more depth than previously. In his former manifestation, he seemed a talented freak balancing temporarily upon the wit of Leon Russell. Now Cocker has proved himself his own man, beholden neither to Russell nor to Ray Charles, whose hoarse vocalizations his singing so often resembles.

On this new album, produced by trombonist Jim Price, Cocker sings a fine selection of songs, accenting ballads. The best of these is Allen Toussaint’s hauntingly beautiful “Performance,” which Cocker imbues with a quantum of dignified emotion. Randy Newman’s “Guilty” and Jimmy Webb’s “The Moon Is a Harsh Mistress” are also well handled.

This comeback L.P. lacks the flash of Cocker’s first two A&M albums, but it has a lot more substance.

Marvin Hamlisch: The Entertainer. Marvin Hamlisch, piano and arr. The Entertainer. Maple Leaf Rag; Bethena; I Love a Piano; seven more MCA 2115. $6.98. Tape: 8T 2115, $7.98; C 2115, $7.98.

In “The Entertainer,” pianist Marvin Hamlisch returns to the legacy of Scott Joplin, which he so successfully rendered into contemporary idiom with his score for The Sting. He tackles the pieces with gusto, including some works by Joplin’s contemporary Joseph Lamb. Hamlisch also retrieves from Limbo a Jelly Roll Morton tune plus Gershwin and Berlin melodies that were fostered by the infectious spirit of ragtime.

Many have bemoaned the fact that Joplin’s success has come a half-century too late for him, criticizing Hamlisch directly or indirectly as some sort of musical grave-rober. What nonsense! Do not all classical pianists play the music of dead composers? I’m happy that someone has helped spread this beautifully expressive music, ranging from the delicate Joplin waltz “Bethena” to “The Entertainer,” which every kid in my neighborhood can pluck out on the piano.

More people have heard and enjoyed Joplin’s music in the past few months than in his entire lifetime. What more could an artist wish for?

B. B. King: Friends. B. B. King, vocals and guitar, strings, keyboards, rhythm, horns and vocal accompaniment. Friends; I Got Them Blues; Baby I’m Yours; four more. [Dave Crawford, prod.] ABC ABCD 825. $6.98.

“Friends” is a pop-flavored extravaganza featuring the world’s most beloved electric blues guitarist, B. B. King. On this disc the fun begins with the opening cut, the album’s title tune and a jolly crowd pleaser that should please those who are not already part of B.B.’s devoted crowd. On this track—and throughout the L.P.—the guitarist effortlessly dishes up blues licks that are not flashy but demonstrate nevertheless that even a restrained B. B. King is still a bluesmaster.

For much of the disc, however, he seems to be doing nothing more than viggling his pinky. The set does explode at one point: The riproaring “Philadelphia” is filled with ebullient picking, and it’s a performance that one will listen to many times before putting “Friends” out to pasture.

It’s going to be interesting to see whether this broad-based approach succeeds in winning B. B. King a larger audience. If it does, the master will undoubtedly return to the blues roots from which he earned his legendary reputation.

Joanne Glasscock: Lady Joe. Joanne Glasscock, vocals; instrumental accompaniment. Here I Am Again; Mamma No More; Don’t Be Afraid to Touch Me; Willowy Billowy Land; The Centaur; five more. A&M 3636. $6.98.

This album is something of a puzzlement to me. I can’t develop any feeling toward it: I neither like it nor dislike it. It’s the debut album of Ms. Glasscock, an ardent young singer, with all but one of the songs composed by the iconoclastic wit-about-town, Shel Silverstein.
He can be a very funny fellow: these songs, however, reflect a wholly different aspect of his songwriting bent. Only "Willow Bay Rose Land" bears the faintest resemblance to what you might have heard from him before. The others are a considerable departure from the Silverman standard. But they are quite interesting, particularly "The Centaur.

Guitarist Chet Atkins is featured in the back-up band, which has to deal with arrangements that vary from quasi-country to quasi-gospel to quasi-boring.

Even after repeated listenings, I'm still ambivalent about the album. I hesitate to recommend it and hesitate to dis-recommend it. There is a kind of off-beat appeal. Best thing to do is audition it for yourself before you buy.

J.G

BLOOD, SWEAT, & TEARS: Mirror Image. Bobby Colomby, drums; Jerry LaCroix, saxophone and vocals; David Bargeron, trombone and tuba; Larry Willis, keyboards; George Wadenius, guitar and vocals; Anthony J. Klapka, trumpet and flugelhorn; William Talman, saxophone and flute; Ron McClure, bass; Jerry Fisher, vocals; instrumental accompaniment. Tell Me That I'm Wrong; Are You Satisfied; Mirror Image; live more. [Henry Crosby, prod.] COLUMBIA KC 32929, $5.98. Tape: CA 32929, $6.98; CT 32929, $6.98.

After years of proving it can be exceptional, Blood Sweat & Tears has finally proved it can be mediocre. Perhaps the reason is that only one original member is still in the band—Bobby Colomby, the drummer.

In this latest album, BS&T has opted for an easy sort of soul music. This is the same, non-descript, low-key soul being heaped on the market by dozens of black bands. A long instrumental passage in "Mirror Image" does save the recording as a whole, which must be written off as a bad idea that had the misfortune to find its way to fruition.

M.J.


Serving as his own producer and playing the most eclectic collection of instruments imaginable, Mike Oldfield made "Tubular Bells." (Virgin VR 13-105), one of the year's most striking debut discs. Now, the multitalented lad has returned with another dishing up of the soothing Oldfield sound.

Consider these forty minutes movie-soundtrack music accompanying a movie that you compose in your mind. The music flows forward—a rush of melody; then it recedes into the background to quietly underscore one's thoughts; it then erupts into electronic exclama- tion points.

For all its artistry and professionalism, I did think on first listening that "Hergest Ridge" lacked substance. Then the music stole over me. What seemed slick eventually became entrancing. Every town has a radio station that pours forth "mood music" to hush away the hours until dawn. Mike Oldfield creates modern mood music. He is not only the creator, but the master of this striking new form. H.E.


This is a lavishly packaged recording of the Emerson, Lake and Palmer 1973-74 world tour. The highly talented virtuoso group has a slight tendency toward overkill, decli- newise. Without a breath of tepidation the musicians tackle such widely diverse works as "Hoo- chdown" from Aaron Copland's Rodeo and the fourth movement of Ginastera's Piano Con- certo No. 1. which EL&P call "Toccata." The album also includes a concert version of their own multi-movement "Tarkus." Keith Emerson's solo "Piano Improvisations" is a display of prodigious keyboard technique that includes quotations ranging from Friederich Gulda's Fugue to "Little Rock Getaway" by Joe Sullivan.

EL&P's eclectic, electric music is sometimes overwhelming—not in an emotional sense, but in sheer force of its dynamics. If you like to listen with the volume turned way up, this is the perfect album. It will fill your speakers.

J.G.

SUZI QUATRO: Quatro. Suzi Quatro, bass and vocals; Dave Neal, drums; Alastair McKenzie, keyboards; Len Tuckey, guitar; instrumental accompaniment. Devil Gate Drive; Keep A- Knockin'; Too Big, Hit the Road, Jack, Trouble, Cat Size, five more. [Mike Chapman and Nicky Chinn, prod.] BELL 1313, $5.98. Tape: M 51302, $6.97; # M 51302, $6.97.

Suzi Quatro is the most prominent member of a Detroit musical family that also includes Michael Quatro, whose keyboard jazz-rock ramblings are always most inspired. Suzi went to England to become a star, and did. She became a major performer in nearly every Western country but this one.

What distinguishes her from most other female pop stars is her desire to "just be one of the boys." She plays bass well and is by no means a pretty front for her three male accompanists.

This, her second American release, is a good exercise in hard rock. Suzi favors a Little Richard-style clean, crisp rock and roll, varying it with occasional electronic effects and rhythm and blues. Her version of "Hit the Road, Jack," is very innovative and quite ex- citing. But her forte clearly is the loud and strangled effects—almost a parody of the pop-rock vocalist in action.

Only "Maybe," a simple song relying primarily on its keyboards arrangements, has the honesty and quality to survive. "Goodbye" overworks its music-hall effects, and the disc's closer, "Star Song," is interminable. I'd like Adam Faith to survive. I trust that his next album might be the one to do the trick.

H.E.

CAROLE KING: Wrap Around Joy. Carole King, vocals and keyboards; instrumental accompaniment Wrap Around Joy, Nightingale, Jazzman, Sweet Adonis, A Night This Side of Dying, seven more. ODE SP 77024, $5.98. Tape: # 1777024, $6.98; # CS 77024, $6.98.

It was one of the biggest-selling albums of all time—a collection of superiors songs, each a hit recorded by scores of other artists. What they call in the record business a "monster." That was Carole King's album "Tapestry." What a tough act to follow: even for Carole King, and her subsequent albums seemed to shrink in A singular quality of sincerity.
contrast to the giant she'd created. "Wrap Around Joy" may not be another "Tapestry" either, but then that may just be hoping for too much.

Ms. King has assimilated a variety of sources: pop, rock, folk, jazz; the arresting lyrics even have occasional flashes of genuinely poetic insight and imagery. Her own ebullient piano playing is prominent in a group of studio stidios. And there's that singular quality of sincerity in her singing that makes her so believable. It's the quality that makes great acting performances—and great singing performances.

There are some outstanding songs: "Sweet Adonis," "Change of Mind, Change of Heart," "You Go Your Way, I'll Go Mine," all have attractive lyrics and melodies. "A Night This Side of Dying" is a shattering sketch of the junkie's incipient death awaiting a girl who "hears her life-line crying" and whose "day's inside the dropper on her shelf." The title tune is a rhythmic rejoicing in a healthy lust that reminds one of some of the songs Bessie Smith used to sing.

Instrumental contributions by Danny Kortchmar, guitar, George Bohannon, trombone, and Tom Scott and Jim Horn. saxophones, also deserve special mention. Norm Kinney has replaced Hank Cicalo as engineer on this album, and he's done an excellent job of mixing so that there's great presence in the instrumental background without overwhelming the singer.

All in all, a highly recommended album. "Wrap Around Joy" is what its title promises and is well worth the price of admission. J.G.


These scatting, swinging, Forties-style ladies are back again and in the rarest of form. With plenty of good humor and a rousing sense of rhythm, they wail their way through a set that includes jazz songs, show tunes, rock numbers, and eccentric novelties.

It's amusing. It's gleeful; it has pizzazz. Eventually, however, it does wear down. An act has to have something besides camp—even brilliant camp—for it to entertain totally. H.E.

Roger McGuinn: Peace on You. Roger McGuinn, guitar and vocals; vocal and instrumental accompaniment. Peace on You; Without You; Going to the Country; seven more. [Bill Halversen, prod.] COLUMBIA KC 32956, $6.98. Tape: • CA 32956, $6.98. • CT 32956, $6.98.

This is said to be Roger McGuinn's first solo album, which it may be. However, for more than a decade McGuinn has been the leader of the Byrds—for at least half that time running a rather automatic show. So this is rather hollow as a debut.

It is not so, fortunately, as a musical creation. McGuinn has augmented his familiar folk-country rock with hard rock and emerged with a winner. Best is the opener, Charlie Rich's marvelously nasty "Peace on You," played and sung perfectly by McGuinn. He shows his usual virtuosity on electric twelve-string guitar, and he has brought in such excellent sidemen as keyboard player Paul Harris and guitarist Donnie Dacus to assist.

McGuinn and his Byrds were always best on the rock tunes. They fell short of the mark when attempting country. If this album is an indication, McGuinn has corrected that mistake.

M.J.

GIL SCOTT-HERRON: The Revolution Will Not Be Televised. Gil Scott-Herron, vocals and songs; instrumental accompaniment. Get Out of the Ghetto Blues; No Knock; Lady Day; and John Coltrane; Pieces of a Man; Home Is Where the Hatred Is; Whitey on the Moon; five more. FLYING DUTCHMAN BDL 1-0613, $5.95.

Gil Scott-Herron may be LeRoi Jones, James Baldwin, and Langston Hughes all rolled into one—with a rhythm section. Steeped in the cauldron of the ghetto, matriculated with the whitey-hating, whitey-hating Last Poets, he is a stinging prod to the conscience and consciousness of us all. His anger is unabated as he lashes out at blacks and whites alike for their mutual failure to find solutions to problems or even recognize that problems exist. This album is actually a compilation of several previously released LPs and contains some of his best work, although some of it does sound just a little dated now. "Lady Day and John Coltrane" elatedly exhorts the listener to turn to the music of Billie and Trane for sustenance in times of troubled mind.

There's a scathing indictment of the ho-hum-thhanou attitude toward the junkie who won't/can't kick in "Home Is Where the Hatred Is," with its sordid portrayal of the junkie-walking through the twilight.

The poignant "Pieces of a Man" illuminates the crushing defeat of the individual by forces he cannot control or comprehend. It's devastating.

Scott-Herron's assaults on your sensibilities in "Brother" and "Whitey on the Moon" have a certain black humor (paradox the expression), but it always serves its purpose: to get the message through. Gil Scott-Herron is a disturbing force. This album contains substantial evidence that he is an artist of major dimensions. J.G.

BILLY PRESTON: The Kids and Me. Billy Preston, vocals and keyboards; rhythm, strings, and keyboards accompaniment. Tell Me You Need My Loving; Nothing from Nothing; Struttin'; eight more. [Billy Preston, prod.] A&M SP 3645, $6.98. Tape: • BT 3645, $6.95. • GS 3645, $6.95.

Only the opening cut on this disc, "Tell Me You Need My Loving," a rhythmic, swinging, punchy tune, has the distinction that one expects from Billy Preston. The composer-performer has arranged this album with taste, utilizing on occasion disparate effects, such as the wah-wah pedal. He sings with a Ray Charles-like intensity and conjures up some truly soulful feelings as well as an abundance of good cheer.

But too many of Preston's instrumental re-present themselves endlessly. After a while one wonders: Where is the originality?

Presley also offers up his own version of his "You Are So Beautiful," a tune cut recently by Joe Cocker. The differences, in terms of performance, arrangement, and production, are astounding. Cocker, after all, has opted for simplicity, and mixing splash with simplicity always makes the splash look better. Presley may very well need an eagle-eared producer looking over his shoulder if he is to fulfill himself again in the recording studio.

H.E.

HERB ONTA: Song for Anna. Song for Anna; A Shade of Blue; Love Is Blue; nine more. [Newell Bohnett, prod.] A&M SP 3651, $6.96.

They also serve who make music to be played in elevators, supermarkets, and airport lounges. This easy-listening album is better than most of that sort, as it avoids the sweet vocal choruses that so easily turn a pretty melody into a cloying mess of ears. 

Herb Ohta, I presume, is a guitarist, since a well-played acoustic guitar is the featured instrument. One often gives in to the temptation to believe that nobody actually records easy-listening music, that it sort of springs out of the bowels of middle-of-the-road radio stations (and, of course, elevators), perhaps by spontaneous generation. This fine French effort gives the lie to that vision. M.J.

SONNY AND CHER: Greatest Hits. Sonny and Cher; vocals; vocal and instrumental accompaniment. You Better Sit down Kids; I Got You Babe, The Beet Goes On, What Now My Love; six more. [Snuff Garrett, Sonny Bono, and Denis Pregno, prod.] MCA 2117, $6.98. Tape: • T 2117, $7.98. • C 2117, $7.98.

As the specter of Sonny's whine and Cher's vampire teeth fades like yesterday's Nielsons, it's time to look once again at the music of this former duo. This MCA album contains their key tunes, albeit in new, in-concert versions.
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("I Got You Babe," "The Beat Goes On," and "What Now My Love"). The songs weren't much, and sometimes the singing was less than that. but there was magic in the act that still remains. Whether that is enough to make one shell out five or six bucks for a recording is a personal decision.

MICHAEf WENDROFF: Southpaw. BUDDAH BDS 5609, $6.98. Wendroff's second LP is another pleasant collection of melodious, good-natured tunes. All this young man needs is a hit! H.E.

MICHAEf d'ABO: Broken Rainbows, Michael d'Abo, vocals and songs, instrumental accompaniment, Handbags and Gladrags, Fuel to Burn, Papa Didn't Tell Me, The Last Match, Broken Rainbows; five more. A&M SP 3634, $6.98.

Here's another album full of songs of personal revelations and aspirations by someone who has purportedly been around the block and has a lot to tell. Michael d'Abo is a young Englishman with standard rock-and-roll credentials lead singer of a group (Manfred Mann) songwriter, f("Handbags and Gladrags," a hit for Rod Stewart), English accent, et cetera.

The songs themselves are almost narrative in their directness: and some do, indeed, strike a responsive chord. But the album as a whole isn't remarkable. It's difficult to say what's missing to make the difference between attempt and achievement, but what it boils down to is that the album just doesn't reach out and grab you.

That's not meant as an absolute put-down. "Broken Rainbows" is definitely a cut above mediocrity but still a cut below excellence. Don't write off D'Abo: there well may be something substantive still to come. J.G.

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After several successful albums for CTI, this is the first Hubbard album for Columbia. Freddie is in fine fettle, as is to say he lost you have his entire spectacular repertoire of trumpet mastery. He can melt your marrow with a ballad, as in Stevie Wonder's "Black Maybe," or let loose an emotional storm of notes, glissandos, grunts that encompass whatever the trumpet is able to do. At the peak of his considerable powers. Hubbard is an electrifying performer, with or without the electronic devices he employs on another Wonder tune, "Too High."

Although he has since left the band, Junior Cook provides some blistering tenor-sax work. Superb pianist George Cables is evident throughout, particularly on his composition "Ebony Moonbeams." The vital arrangements by Dale Oehler called for augmenting the Hubbard quintet, and those assignments are more than capably filled by Joe Sample, clarinet and organ; George Bohannon, trombone; Ernie Watts and Pete Chrislieh, reeds; King Ersson. and Victor Feldman, percussion; and Ian Underwood, Arp synthesizer. Harvey Mason was borrowed from the Herbie Hancock group to play additional drums.

Even in the presence of these high-caliber players and his own superb group, there's no doubt that Freddie Hubbard is the star here. He has emerged in the last three or four years as a jazz giant in his own right, no longer in the shade of Miles Davis, Dizzy Gillespie, or the late Lee Morgan. Which is not saying that Hubbard eclipses them, but that Diz and Miles will have to move over and make a little room in the constellation of trumpet superstars. It's not like having just one heavyweight champion of the world—there is room on the top. J.G.

BIX BEIDERBECKE MEMORIAL JAZZ BAND, Billy Barnes, trumpet; Skip Strong, trombone; Joe Ashworth, clarinet and soprano saxophone; John Schober, alto saxophone, Tex Wynderham, piano, John Gill, banjo, Bill Taggart, tuba, Bill Donahoe, washboard, Jay Duke, drums, Davenport Blues, Louisiana; From Monday On; seven more. Audaex 103, $6.50 (Bix Beiderbecke Memorial Jazz Band, 171 Summit Ave., Upper Montclair, N. J. 07043).

SOUTHWIND MANS, RACING, AND CLAMBAKE SOCIETY JAZZ BAND: Come On and Stomp. Billy Barnes, trumpet; Roy Rubenstein, trombone; Joe Ashworth, clarinet. Tex Wynderham, piano; Connie Worden, banjo; Barry Bockus, bass, Bill Donahoe, washboard; John Gill, drums. The Chant, Buddy's Habits, Panama; six more. Fat Cat's Jazz 142, $5.98 (Fat Cat's Jazz 142, $5.98).
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Jazz LP of the Year?

by John S. Wilson

Since the heyday of Sidney Bechet in the Thirties and Forties, the soprano saxophone, which he played with great personal distinction, has been either ignored or, in the Sixties, taken up by saxophonists whose deliberate avoidance of Bechet's flamboyant style made them as anonymous on soprano as most of them were on tenor saxophone, their regular instrument. The only soprano saxophonists to achieve real identity in the past thirty years are Bob Wilber and Kenny Davern.

Wilber's emergence in the Seventies is surprising. In the late Forties, the young Bechet protege seemed destined to spend his career as the best copy of Bechet ever to turn up. But Wilber, wisely seeing no future as a copy, went through a long period of shedding that image and finding his own musical personality. Much of this exploration was done on the tenor saxophone, in a conscious effort to avoid the identification with Bechet that the soprano saxophone or the clarinet might imply. Yet by the late Sixties Wilber's exploratory process had taken him back to the soprano saxophone—but with a difference: He was playing a small, curved soprano, rather than Bechet's straight model, and his stylistic source seemed to be not Bechet, but Johnney Hodges. Though Hodges had learned soprano from Bechet, he was basically an alto saxophonist, and Wilber's playing on his return to the soprano reflected Hodges' also rather than Bechet's soprano.

Meanwhile Davern, basically a clarinetist, had taken up soprano saxophone, and while his style did not depend entirely on Bechet's it included much of the vast, open exuberance that characterized Bechet's work. As a team, Wilber and Davern played together at one of the New York Jazz Repertory Company concerts early in 1974. they made this record, and now—although Wilber is still nominally a member of the World's Greatest Jazz Band, they are open for engagements as a duo.

On the evidence of this record, anyone in a position to book jazz groups who does not grab Wilber and Davern is out of his/her mind. This is one of the most satisfying, exciting, and heart-warming jazz performances I have heard on a record in the past ten years. When one considers all the outrageous posturing that is put out as jazz (and that can be found on the "best-selling" so-called "jazz" charts in Billboard and Cash Box, where this disc will certainly never appear), it is heartening to realize there are still musicians of talent who are creating brilliant, polished jazz performances such as these. The record draws on a variety of basic sources—Bechet, Johnny Dodds, Ellington (but not specifically Hodges), even Benny Goodman, as well as the theoretically schmaltzy middle European "Song of Songs," which Wilber and Davern turn into an excruciatingly compelling virtuoso performance.

The two stars are backed by an exceptionally perceptive and compatible group. Bucky Pizzarelli threads the tunes with subtle, sly passages and backings on guitar, and Dick Hyman adds some provocative piano solos. If there is going to be a jazz LP of the year, this would have to be it.

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This is of particular interest in the case of Turner, whose singing here is rough and heavy. He has had his ups and downs in the past twenty years, surviving first in the rhythm-and-blues world and later in the face of rock and roll and of a blues revival that did not include him. One would like to know whether this is the contemporary Joe Turner or the Turner of several years ago.

The date is of less consequence in Basie's case. He goes on, year by year, being his immobile self at the piano. His band may become dreary as it often has been over the past twenty years—but the Count is always rewarding whenever he is off on his own. He has plenty of solo space on this disc, and he is supported, in solo terms, by the equally intrepid Zoot Sims as well as by Lockjaw Davis and Harry Edison.

This is a pleasant conjunction in which even a fading Joe Turner seems revived in the strong supporting setting in which he finds himself.

J.S.W.
Music and Musicians

Cultural Revulsion, or the Case of the Viennese Revisionists. (News and Views.) May.
HF and ABC. Leonard Marcus. October.
How to Launch a Hit Song. Jordan Ramin. August.
Movie Musicals In The Thirties. Miles Kreuger.
Nostalgia for the Big Bad Thirties. Murray Kempton. April.
Point Counterpoint. or. Two Can Play at This Game. Robert Levin. April.
The Recordings of Maria Callas. David Hamilton. September.
Something Old, Something New, Something (preview of coming season's recordings). September.

Essay Reviews


Beethoven: Symphony No. 5. NBC Symphony Orchestra, Cantelli. April.
The Complete Recordings of Enrico Caruso. February.
50 Years of Film Music. 50 Years of Film. April.
Haydn: Symphonies Nos. 93-98. Cleveland Orchestra, Szell. February.
Homage to Pablo Casals. July.
Ives: Sonatas for Violin and Piano (4); Largo for Violin and Piano. Zukofsky; Kallf. October.
Ives: Symphony No. 4. London Philharmonic Orchestra, Serebrier. October.
Jazz Archive Series. Various performers. August.
Kay Markings. London Symphony Orchestra, June.
Mozart: Cosi fan tutte. Lovreglio; Davies, Chorus of the Royal Opera House, Covent Garden; London Philharmonic, Solti. October.
Mozart: Don Giovanni. Wixell; Arroyo; Te Kanawa; Ganzaroli; Freni; Royal Opera House Orchestra, Covent Garden, Davis. July.
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Walker: Concerto for Trombone and Orchestra, Wfic, London Symphony Orchestra, Freeman, June.
Wolf: Lieder, Fischer-Dieskau, Moore, September.
Wolf: Spanish Songbook (16 excerpts), DeGaetani, Kalish, September.

Audio and Video

ELECTRONICS
Ads from the Thirties. April
An Audiophile's Hints to Santa, William Radford-Bennett, December
You Can Buy Your Own Binaural Drum! (News and Views) November.

High Fidelity Compares Columbia's and RCA's Four-Channel Disc Systems, January.
High Fidelity and the Energy Crisis, Edward J. Foster, July.
Old-Time Radio Is Alive and Well in a Croton-on-Hudson Garage, Robert Angus, April.
Our Four-Channel Project, Leonard Marcus, January.
Radios, Too, Are Collectible Robert Long, April.
SQ Eyes the 45 Market, (News and Views) February.

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MISCELLANEOUS

Ampeg 228 degausser/head cleaner. September.

Audio-Technica AT-15S, December.

CARTRIDGES

Telemetrics T-400, November.

SPEAKERS
Acoustic Research AR-8, January.
Avid 100, August.
Bazzak B-401, April.
EPI Microtowet MT-2, March.
Electro-Voice Interface A, February.
Infinity Monitor IA, November.

TELEVISIONS

B&O MMC-6000, December.

VINTAGE

Old-Time Radio Is Alive and Well in a Croton-on-Hudson Garage, Robert Angus, April.

Letting the Chips Fall, (News and Views) February.

OUR FOUR-CHANNEL PROJECT

Leonard Marcus, January.
This Christmas Shopping Guide is designed to make your Holiday gift buying easy... use it to make your gift selections. You will find something for each and every music listener on your Christmas list. Your favorite high fidelity or record shop is the best place for filling every Christmas stocking.
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The tape deck by R.D. Darrell

"The flute of morning stilled in noon." In music, as well as poetry, probably no legend has been more often or more eloquently celebrated than that of the doomed young lovers Romeo and Juliet. And of all its musical epiphanies, including those by such masters as Berioz, Rachmaninoff and Tchaikovsky, probably none is more distinctively imaginative, more economical in means or more poignantly evocative than Prokofiev's. Yet for many years after its composition in 1935 this extraordinary Op. 64 ballet achieved few stage productions, becoming known only gradually as bits and pieces of the music were given occasional concert performances via the three orchestral suites the composer drew from his complete score. Discographically too Romeo and Juliet long has made its way only slowly and in fragments. The first complete stereo recording (the disc edition of the present tape version by Maazel and the Cleveland Orchestra) appeared only last year, to be followed almost immediately, ironically enough, by another—that by Previn and the London Symphony for EMI/Angel. This music can't be properly known in any one or few of the fifty-two quite short, kaleidoscopically colored individual pieces that have been so deftly fitted together to make up the grand design of the mosaic as a whole—a whole of greater than the mere sum of its parts. And I strongly doubt that either its delicate subtleties or its heart-twisting pathos can be properly appreciated in crowded big auditoriums. It's in one's own home, alone or among a few kindred spirits, that Prokofiev's incomparable blend of creative imagination and skill can best work its magic spell. What that magic is like must be experienced for oneself, but the poet e. e. cummings uncannily anticipated it in lines I serendipitously stumbled upon when I was reviewing Stokowski's early-stereo-era taping of five Romeo and Juliet excerpts:

it is the autumn of a year
when through the thin air stooped
with fear
across the harvest whitely peer
empty of surprise
death's faultless eyes
the flute of morning stilled in noon—
noon the implacable basoon—
now Twilight seeks the thrill of moon—
washed with a wild and thin despair of violin

The Maazel performance may do better justice to the score's eerie lyricism and poignance than to the rarer moments of wit and bite, but its fervent eloquence is impossible to resist, especially as so potently enhanced by superbly lucid yet glowing recording—and in the present open reels by well-nigh ideal tape processing free from any of the over-modulation, frequency-spectrum imbalance, or reverse-channel spillover that have marred some Ampex reels in recent years: London/Ampex R 480275, two 7½-ips Dolby-B reels, $21.95; D 10275, two Dolby-B cassettes, $14.95; illustrated booklet on request by postcard.

The Man Who Knew Mahler Best. For many years I felt sure that I was afflicted by a deep-seated mental block where the most often played and recorded Mahler symphony was concerned. And it wasn't until I heard the First performed by the late Jascha Horenstein that I realized the fault had been not necessarily in me, but in conductors (famous as they may have been) unable to pull together this perhaps overepisodic score and to give it—as Horenstein uniquely does—meaningful coherence and dramatic point. Unfortunately, Horenstein's truly definitive (at least for me) 1970 reading with the London Symphony has been hitherto available on tape only in one of the long Astrostereo 3¾-ips reel mixanies, where it doesn't sound nearly as satisfactory as it now does in a deluxe Dolby-B chromium-dioxide cassette edition: Nonesuch/Advent D 1019, 56 minutes. $5.95.

Mahler's larger-scaled Third Symphony represents his powers of atmosphere-evocation so much more magisterially than his First that it can be enchanting even in readings by less Mahlerians than Horenstein. But here too only he can surely capture the very quintessence of the work. He inspires the London Symphony, also Norma Procter, the Ambrosian Singers, and the Wandsworth School Boys' Choir to play and sing like angels. The original British Unicorn recording of 1971 is even more impressively lucid, radiant, and dramatically expansive; and again there is an unusual economic attraction—a standard "single" price for a double-length taping: Nonesuch/Advent E 1009, 95 minutes. $6.95. What more can one ask for?

Twanged and Bowed String Virtuosity. After some twenty years as an exclusive Decca artist, Segovia was cast adrift when that company (becoming part of the MCA conglomerate) abandoned its classical-music activities. But now he makes a welcome return via RCA, and not only is his su generis guitar artistry captured as cleanly and brightly as ever before, but his "Favorite Spanish Encores" program proves to be an unexpectedly novel one. Only a few of the fourteen fairly short pieces have been recorded earlier by Segovia, and (apart from an Albeniz transcription) they provide an effectively varied representation of such specialist composers as Narvaez, Valderrabano, Pisador, Mudarra, Sor, Llobert, Tarrega, and Torroba: RCA Red Seal ARK 1-0485 and ARS 1-0485, cassette and 8-track cartridge, $6.95 each.

Another welcome but quite different return is that (in part, at least) of the Beethoven violin sonata series by David Oistrakh and Lev Oborin. Originally dating from 1963-65 and once, but no longer, partially available in open-reel editions, this series' first music-cassette representation couples the Sonatas No. 8 in G and No. 9 (Kreutzer) in A. The assured vigor of both performances is still a marvel of violin and piano virtuosity, while the bold vividness of the recording convincingly belies its age: Philips 18413 CAA, $6.95. Its only real shortcoming is that it was manufactured before Philips adopted its present Dolby-B processing policy.

Italian-Chinese Detente. Although I've long held the minority view that Puccini's last opera—not quite finished by himself—is the most fascinating and perhaps finest of all those he wrote, I didn't feel any urgent need for a new recording of Turandot, at least while the two justly admired versions starring Nilsson in the title role were available on tape. But both the 1960 RCA and 1966 Angel reel editions went out of print sometime ago and are currently replaced only by imported cassette/cassette editions (RCA Italiana RK/R8S 6149/50 and Odcon C545/C645 1519/20).

That fact and the technological advantages of engineering and Dolby-B processing would alone justify any new reel version, but—to my surprise. I must admit—the new London recording starring Sutherland with Pavarotti and Caballe provides excitingly close competition even for the acclaimed earlier triumvirates of Nilsson/Bjorling/Tellegen and Nilsson/Corelli/Scotto, while Zubin Mehta surely surpasses conductors Leinsdorf and Molinari-Pradelli. The decisive superiorities, however, are those of the London Philharmonic Orchestra, John Alldis Choir, and Wandsworth School Boys' Choir, and the British engineers Kenneth Wilkinson and James Lock—all combining to achieve the most dramatically thrilling realization to date of the full sonic, as well as musical, grandeur of the Puccini-Alfano score. And as in the case of the Prokofiev Romeo and Juliet, the tape processors share notably in the over-all technological success of this tape release: London/Ampex R 490244, two 7½-ips Dolby-B reels, $21.95; also D 31244, two Dolby-B cassettes, $14.95; texts and notes on postcard request.
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