

HIGH FIDELITY

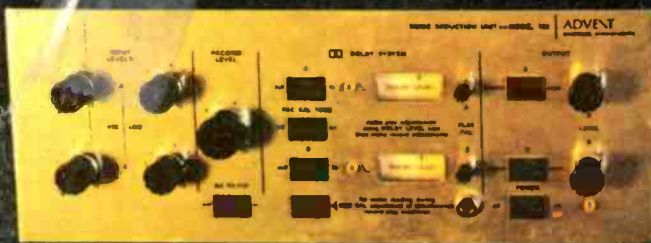
JANUARY 1971 60¢

LAB TEST REPORTS
Ampex Cassette Unit
Klipsch La Scala Speaker
Garrard's Top Changer

4-Channel Stereo: 3 Methods, 5 Decoders, Some Fakes

Record Reviews: Chicago's "Foreign" Recordings Under Its New Conductors;
Sutherland in The Huguenots; Fischer-Dieskau in Schubert Blockbuster

The Two Home Dolby Units Compared



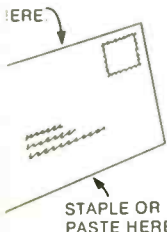
you the Fisher 701, 4-channel receiver.

CABINET OPTIONAL, AT \$22.95.



ed in to the next
band. Tuned in with
more than you could
meter or a scope.
control AutoScan® is
at no extra cost (with
Fisher accessory

action has five
circuits.
five elements in the
Integrated Circuits.
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stages. The result?
that brings in more
as previously been
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inning. Even when a
rom a local station



IN THE FAR WEST.

threatens to overpower a weak
signal from a distant station, the
701 pulls in that weak signal with
incredible clarity. (Alternate
channel selectivity is 65 dB!)

The wide-band AM.

A lot of receivers with
reasonably good FM have shame-
fully bad AM. But Fisher has a
different policy. *Our* AM section
is just about as good as it is
theoretically possible to make an
AM section. It closely approaches
FM in quality.

The Fisher 701 has 250 (two hundred and fifty) watts of music power.

250 watts sounds like a lot of
power. And it is, for a normal
receiver.

But considering that the 701
has to drive four speakers instead
of two, 250 watts is not too much.
It's just right.

(Actually, the 701 is capable of
driving not one, but two sets of four
speakers, one main, one remote.
That's eight speakers in all!)

The kind of distortion-free
power the 701 delivers is made
possible through some unique
circuitry in the amplifier section.
The Darlington output stages are
fully integrated (for the first time

in a piece of commercial high-
fidelity equipment). Which means
that the resultant circuit takes up
less space, yet is more reliable
than the more conventional circuit
it replaces.

The control panel.

Designing the control panel
was quite a challenge to the
Fisher engineers.

Because they had two goals
which at first seemed to conflict:
Make the controls as easy to use
as possible. And make the controls
as versatile as possible.

As you can see, the conflict
was finally resolved. With some
characteristically Fisher innova-
tions. There are separate volume
controls for front and rear
channels. And the sliding volume
controls move with the smooth-
ness of professional studio faders.

The volume of the left and
right channels is controllable with
the balance control.

There are Baxandall (the best
kind) tone controls, separate for
bass and treble, clutched for
front and rear.

There's a tape-monitoring
control that works for left and
right channels: front and rear
together, front separately, or rear
separately.

And there are loudness
contour switches for front and/or
rear channels. The high-filters also
work on front and/or rear channels.

A muting switch quiets the
noise between FM stations.

And a mode switch lets you
listen to mono, two-channel stereo,
four-channel stereo, four-channel
reverse, or, as we've explained
above, two-channel stereo with
the two rear channels delayed and
softened.

In addition to the controls
we've mentioned, there's a
speaker-selector switch and
source-selector switch.

And there are input and output
jacks for everything imaginable;
our engineers saw to that.

The four-channel era.

The Fisher 701 is the first
four-channel AM/FM stereo
receiver. But we're predicting it'll
be the first of many.

Fisher's admirers in the
industry will undoubtedly bring
out four-channel equipment of one
sort or another.

Just as they've been following
our lead ever since we invented
high fidelity.

 **The Fisher**
We invented high fidelity.

**In 1937,
we invented
high fidelity.**

In 1971, we bring the first and only

In 1937, Fisher announced the first high-fidelity system available to the public. (The original system is now in the permanent collection of the Smithsonian Institution.)

In the thirty-three years that followed, Fisher made other significant contributions to the science of sound reproduction.

But there has never before been anything like the Fisher 701. We believe it's the most important development in sound reproduction since the invention of high fidelity.

Why four channels?

The difference between four-channel and two-channel stereo is just as dramatic as the difference between two-channel stereo and mono.

And for a very good reason.

With two-channel stereo, you normally have a speaker on the left, and one on the right.

And the sound reflects off the back wall, adding the acoustics of your living room to the music to which you're listening.

With four-channel, the back wall reflection is replaced by the sound from speakers on each side of the back of the room. Those

speakers are providing information about the acoustics, not of *your* living room, but of the room in which the music was recorded. So you feel as though you were really attending a concert.

Introducing the Fisher 701.

Now that we've introduced four-channel, we'll tell you something about our new four-channel receiver.

First of all, it's not *just* a four-channel receiver. It's also the finest two-channel stereo receiver in existence (that, alone, would justify the \$699.95 price tag).

As for FM, FM stereo, AM, or reproducing your mono or stereo records, the 701 is unexcelled.

So in a sense, the four-channel part of it is a bonus.

And there's a way to make your stereo records and tapes sound like four-channel records and tapes.

Turn the mode selector to the 2-plus-2-channel position, and you get conventional stereo coming out of the left and right front channels, while the same signal comes out of the rear channels delayed slightly, and at a slightly reduced volume. The

effect is to produce a slight reverberation, as if the music were being performed live, in a large room.

What four-channel program material is available?

As of now, the best source of four-channel program material is a four-channel tape deck, of which several models now are on the market. But several methods of transmitting four channels of information over FM stereo, and methods of providing four channels of information in a phonograph record, are being studied. We just want you to know that the Fisher 701 has the input and output jacks to make it compatible with *all* four-channel methods now being considered.

Three ways to tune the 701.

The Fisher 701 has conventional (yet unusually smooth) flywheel tuning.

And it has AutoScan® automatic push-button electronic tuning. Push a button and you're tuning across the FM band, silently. Release the button and you're tuned in to a station. Push the *one-station-advance* button



and you're tuned to a station on the FM band. For more accuracy, you can also achieve with a Remote-Control (RK-40), also included with the help of the Fisher 701.

The FM section
Integrated Circuit
All the active components in the FM section are integrated. And those five multiplex sections comprise a total of 1.7 microvolts of amplification. A tuner section provides more than 100 stations than hitherto. And bring it all together in just the best thought possible. And bring it all together in just the best thought possible. And bring it all together in just the best thought possible.

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HIGH FIDELITY

VOL. 21 NO. 1 JANUARY 1971

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Music Is No Drug

DEAR *Name Withheld by request*:

Your letter on page 8 has me stumped. I do not mean stumped by the cogent arguments that you, as an obviously literate and passionate drug advocate—I nearly said pusher—make against the Puritan ethic and its “crimes without victims”; I considered myself a libertarian long before the term was usurped as a self-descriptive euphemism by certain gentlemen on the right. Nor do I refer to the subject of legalizing drugs; for now, at any rate, I leave that discussion to those with better credentials, like Timothy Leary and Ronald Reagan. HF is, after all, concerned with music, and it is to your underestimation of music—shared, unfortunately, by many others—that I address myself. What I cannot understand is how your own self-descriptive “trained and serious musician” can possibly claim that “the only objective difference between the [musical and drug] experiences is intensity and risk.”

Now I'll have to take your word about the quality of aesthetic appreciation that is available through chemistry. Perhaps it was my childhood ingestion of Nedick's hot dogs and Bach fugues, of chicken-bone cartilage and Beethoven quartets, plus a sip of slivovitz on holidays, but my physical/mental constitution seems to have developed an unfortunate immunity to getting stoned by either booze (al! I get, upon satiation, is sick) or pot. LSD will have to await terminal cancer, thank you. But the incredible “perceptual expansion” I get when I listen intensely and actively to great music—that I *do* know. And it is quite the opposite of what you (and others) have described as the “drug experience.” In short, it is perception based on *understanding*.

Where in your parade of individual sensations do you have an enlightening thrill comparable to perceiving that the composer has placed this rather than that note here, this rather than that phrase next, this rather than that passage following, and this unexpected chord which leads to that extraordinary phrase? What in all potheadery is similar to the thrills of recognizing in what you are hearing a hint of what has gone before, or of anticipating what a composer has led you to expect, only to be frustrated or surprised—or satisfied? You admit that even when you add music to your drugs, the drugs will *destroy* (your word) these most delicious ecstasies of perception and comprehension, which you call “architecture”—a stone-cold description, if you'll pardon the double pun. Mind you, I am not arguing that drugs aren't “better” (I haven't the space). But if you think they are the same, you miss the point of great music. I forget who said that to understand is to equal, but the most intense listening to music lets you share a composer's conceptions, and if he is a composer of genius, lets you taste his miracles and share his genius—and, at least temporarily, *become* that genius. If acid destroys this capacity, does it then make up for the impairment by transforming one—even temporarily—into his own genius? Let's just say the evidence in *Playboy's* words, does “not seem to support this theory.”

True, not all music attempts anything more than disconnected sensations. A good deal of today's serious music emphasizes sound and “color” over relationships, tries to produce nirvana rather than dramatic development. And most pop music is just too brief to do even that, although its sheer volume may sometimes lead to blessed stupefaction. Perhaps there is a similarity between LSDity and the sort of music where one note is no more inevitable or essential than another; you might even make a case for acid as an aid to getting anything out of it.

But the Mahler Eighth?!

Next month: **SPECIAL PHONO CARTRIDGE ISSUE** including a **COMPARATIVE CHART OF OVER 50 CARTRIDGES.**

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Circulation Director

CLAIRE N. EDDINGS
Assistant Publisher and
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Publisher

Cover photograph by Roy Lindstrom



ADVERTISING

Main Office: Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.

New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.; Charlotte Gilbert; Steven R. Twomey.

Chicago: Billboard Publications, Inc., 150 North Wacker Dr., Chicago, Ill. 60606. Telephone: 312-236-9818. Leonard Levine.

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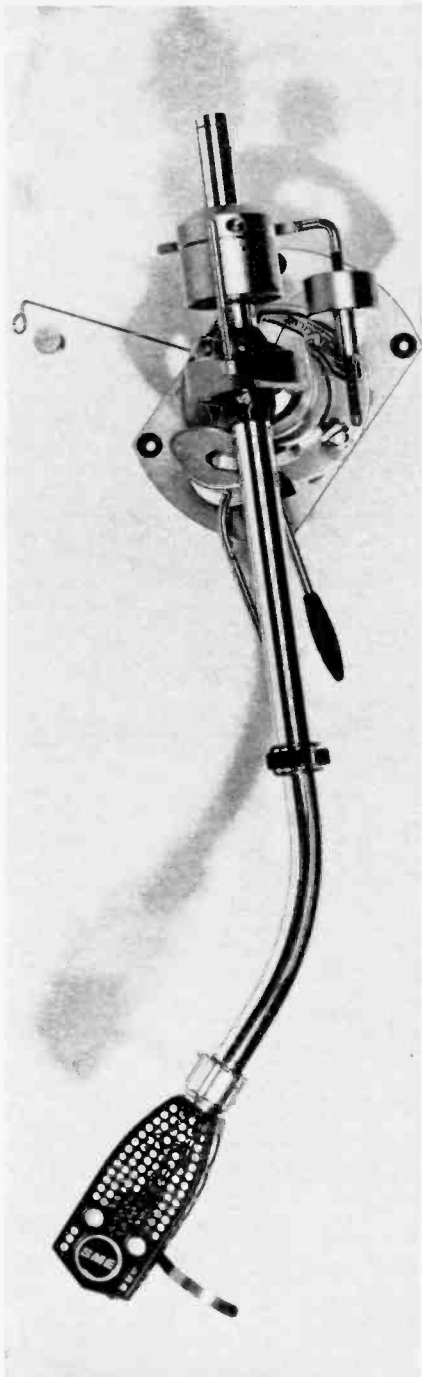
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letters

Pot Luck

Reading Mr. Lees's article "Dope(s)" [October 1970] I conclude his thesis to be that all illegal drugs are necessarily and by definition bad. Yet this shotgun approach leaves no room to consider each drug according to its own effects; drugs kill kids, and that's where the matter is left. Lees even goes so far as to resurrect the old cliché that "pot leads to the harder stuff."

Well, it is probable that every heroin addict in the United States started on ethanol, a widely abused drug; yet no one I know of has yet accused booze of leading one on to narcotics. The correlation between marijuana and narcotics used to be their common source of supply. However, now that marijuana use is so common, chances are that Junior bought his lid from a school friend, or from someone else totally unconnected with the mafia. In their September 1970 issue, *Playboy* magazine ran the results of their poll of college students: 47% of the students had tried marijuana and of this 47%, 6% had tried narcotics "occasionally" while only 1% admitted using narcotics "frequently." In *Playboy's* words: "One of the standing arguments against the use of marijuana has been that it leads to the use of heroin and other addicting drugs. Our figures do not seem to support this theory."

Quite apart from the actual risk of harm (risk of legal harassment being much greater than actual risk to health, in most cases) is the question of the extent to which an individual owns his own body and mind, and the extent to which his fellow man should permit him to risk potential harm for the sake of potential pleasure.

The Puritan ethic is still deeply ingrained in the citizenry of this country; it forbids the use of drugs for hedonistic purposes. I, personally, renounce this ethic and, more particularly, those people who feel that they must protect me from myself and who feel that they, not I, can be trusted to make rational decisions concerning potential pleasure versus potential pain resulting from my own actions. I believe in responsible hedonism—in my right to take all the pleasure I can as long as I am willing to accept the consequences. I believe I must pay my own way, earn my own living, and contribute my share to public life. I do not believe, however, that I am owned by society at large, or that my own actions must live up to other people's expectations. I do not believe in crimes without victims—a concept created by people who rationalize (against objective evidence) that such "crimes" (which include breaches of our drug laws and virtually all our sumptuary laws) are somehow damaging to them personally, when in point of fact most of these people are subconsciously concerned that someone else may have the pleasure that they compulsively deny themselves.

I think Lees is perfectly correct in

saying that neither marijuana nor the psychedelics significantly enhance creativity. However, it is an undeniable, observable fact that these drugs, particularly in combination with each other, can produce passive aesthetic appreciation of a quality and intensity totally beyond the imagination of almost anyone who has not used the drugs. I state this as a trained and serious musician who has both personally and with other people experienced this drug-induced perceptual expansion. For example, one of the peak emotional experiences of my life—literally ecstasy—was hearing the end of the second movement of Mahler's Eighth Symphony (Bernstein's recording) while stoned simultaneously on marijuana and LSD. Musically, the drugs tend to destroy the perception of the architecture of a piece while simultaneously permitting each little bit of the music to be experienced in the here-and-now. Beyond that, words are inadequate.

The Protestant ethic has haunted most of the writers on the drug experience—the drugs must be somehow "useful," or they are morally judged as evil. My own feeling is that the experience may be risky, but it can also open up new vistas of beauty unavailable to the nonuser, and this potential alone can justify the use of drugs. Whether this beauty is real or illusory is a meaningless question: the perception itself has been experienced, and this suffices.

Consider this, music lovers: the aesthetic appreciation of music, once all of the cultural bias has been cleared away, is not virtuous or useful; it is essentially hedonistic, escapist, and pleasurable—as is the drug experience. The only objective difference between the experiences is intensity and risk.

Name withheld by request

An answer to this letter appears on page 4.

The Golden Age

Having heard all the major (and too many of the minor) Heldentenors during the last three and a half decades, I can well understand Mr. Movshon's enthusiasm concerning the new Melchior release on Victrola [September 1970]. However, the absurdity of one of his statements cannot go unchallenged: "The composer himself never heard his music sung as Melchior was to sing it." Movshon herein informs us that he (or someone he knows) has heard every tenor sing every role Wagner wrote for that voice since each opera's premiere.

Oh come now, Mr. Movshon, nobody's that old!

Sam Cidilla
Great Bluffs, Idaho

The First Mahler Second

In reviewing Ormandy's recording of Mahler's Second Symphony [September

Continued on page 12

CIRCLE 10 ON READER-SERVICE CARD →


The voltage supply in your city can vary as much as 10%. And even the slightest variation such as that caused by a toaster or an air conditioner will change tape speed significantly. To deal effectively with this situation, the Concord Mark III is equipped with a hysteresis motordrive which does not rely on line voltage but rather on the 60 cycle power line frequency. It maintains constant speed regardless of voltage variation.

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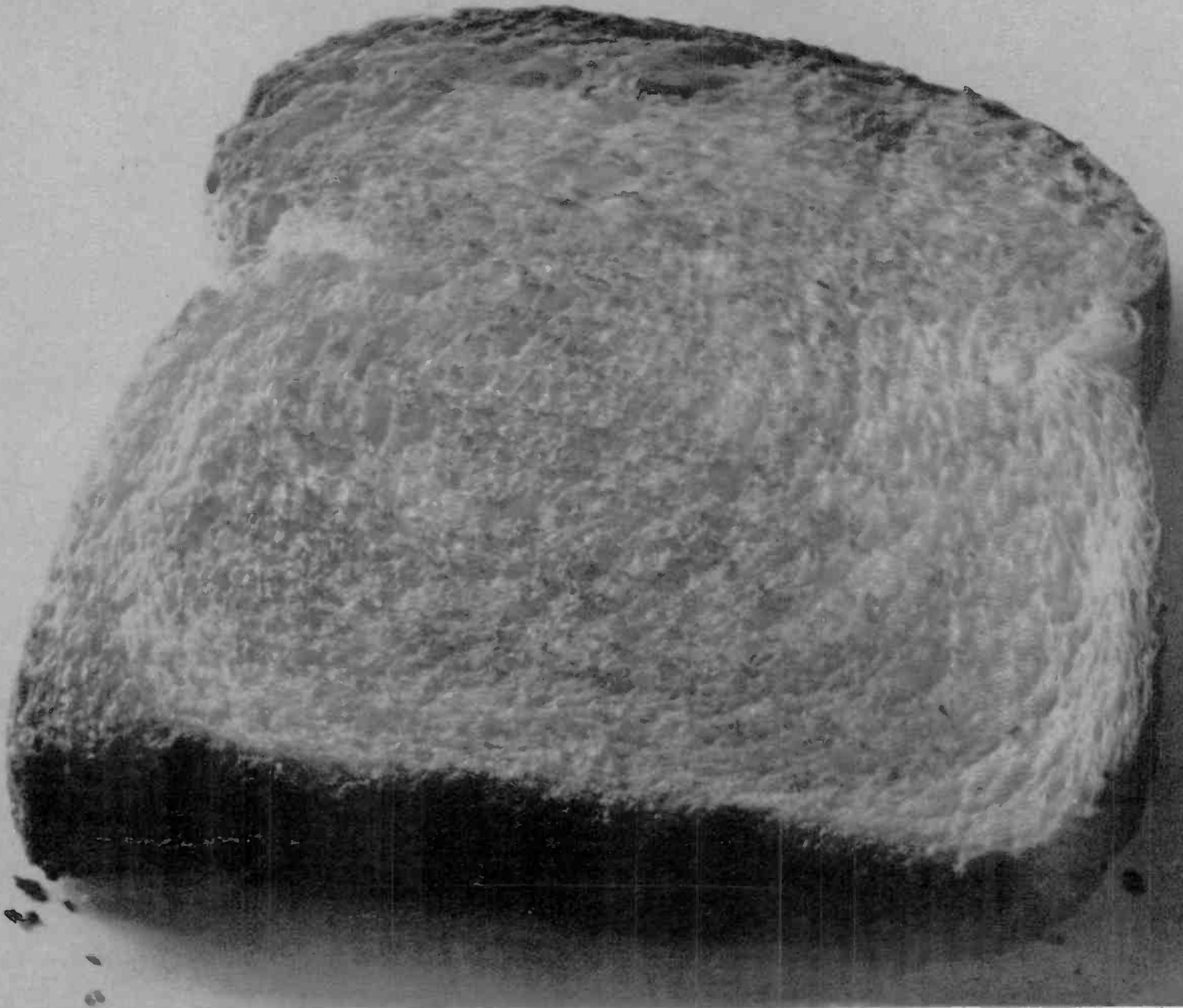
Concord Mark Series decks start at under \$200. For free comparison chart

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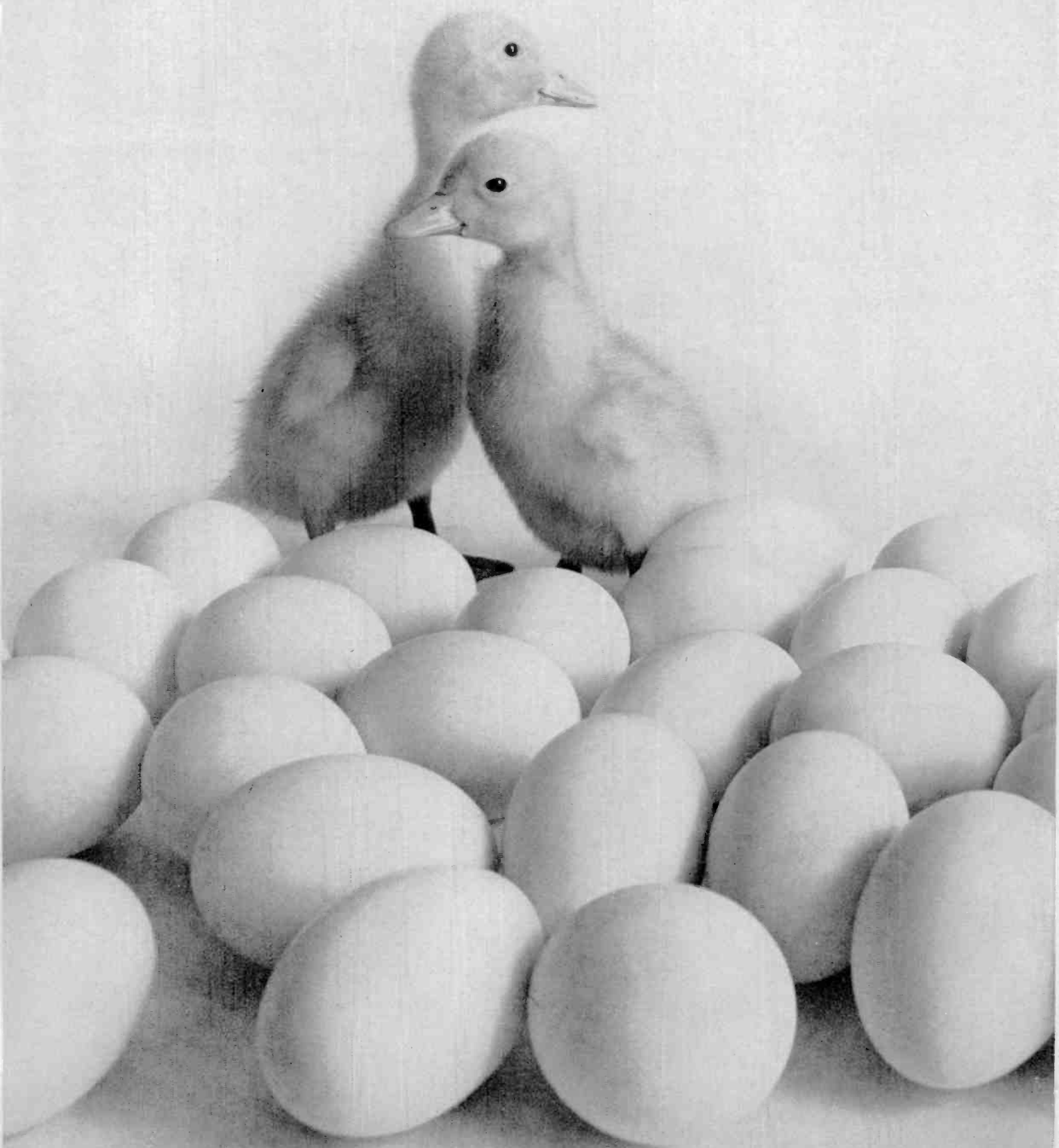


Concord[®] Mark III with hysteresis motordrive

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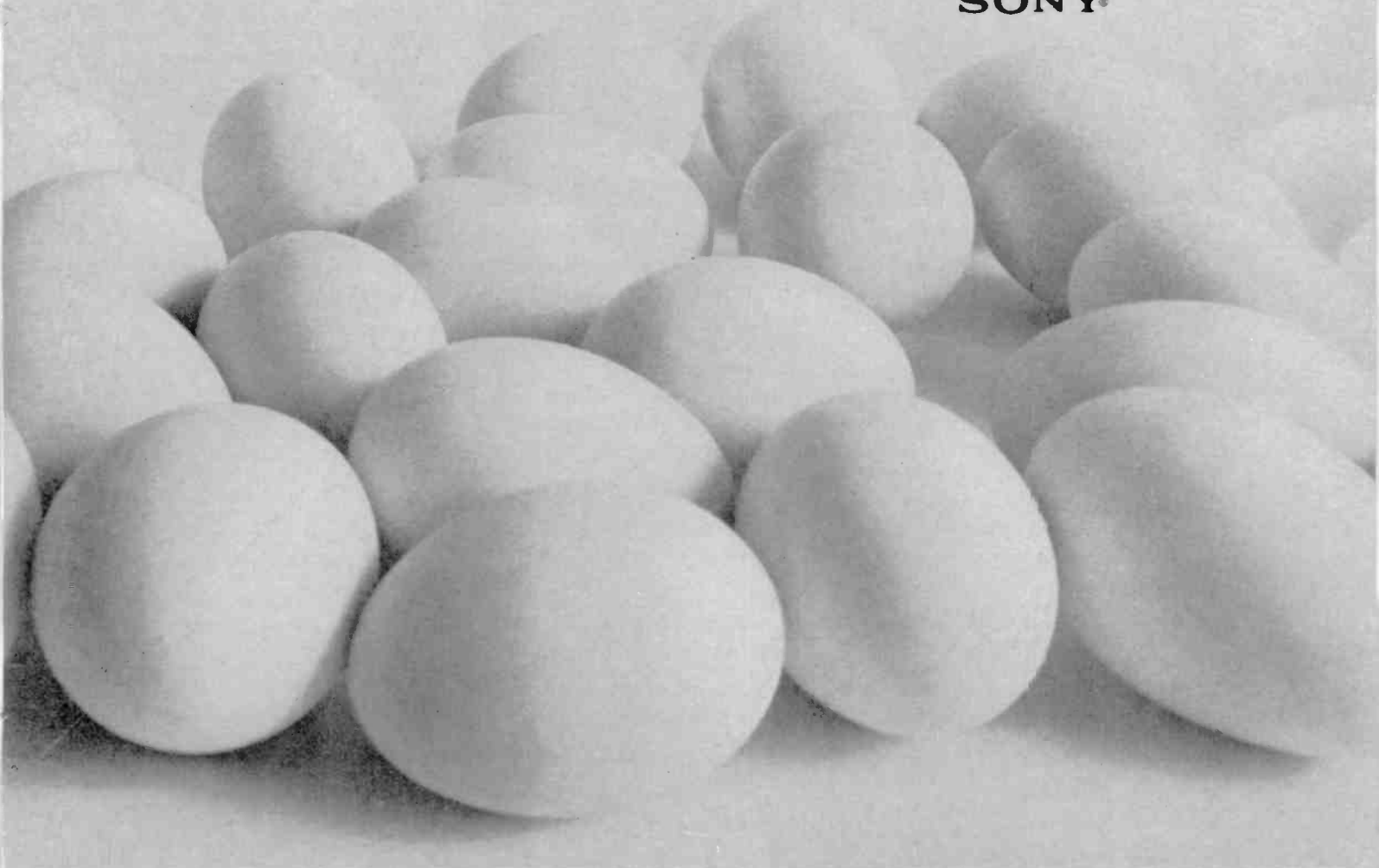
Another "impatient" receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts*. Moderately priced, this receiver is a remarkable value at \$299.50**

So, there they are, months ahead of schedule and way ahead of their time. Don't wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

*IHF Constant power supply method at 4 ohms. **Suggested list.



TWO NEW RECEIVERS FROM SONY®



LETTERS

Continued from page 8

1970], Robert C. Marsh refers to Ormandy's old Minneapolis recording on 78s as something readers may have heard of as "folklore." This might suggest that the Minneapolis recording was the first ever made of this work, but actually there is an older one made, if you please, by the old acoustic process (that's right—acoustic—don't ask me how they did it; I've often wondered). It was released by Polydor, presumably in the early Twenties, on discs 66290/300, and was played by the Berlin State Opera Orchestra under Oskar Fried. I heard these old records many times in 1932-33, be-

fore the Ormandy/Minneapolis release in 1935.

Fried's tempo was stodgy in the third movement, but otherwise his was a good performance. In spite of the primitive recording methods, the crescendo for percussion in the finale seemed terrifyingly effective. I still remember one amusing detail from the third movement, where the triangle gave off a very definite F sharp, making a horrible clash with the prevailing tonality.

In the *Urlicht* movement, Fried's contralto soloist was Emmi Leisner, who did a magnificent job. Especially memorable were her portamentos on the words "*Mensch liegt*." In the finale Frau Leisner was joined by soprano Gertrud

Bindernagel (destined to be murdered by her husband) and the Berlin Cathedral Chorus. No, there was no organ—or else it was inaudible. Even here the acoustic process had its limits.

W. Parks Grant
Oxford, Miss.

Berlioz Society

This is to announce the formation of the American Berlioz Society at Columbia University. Anyone interested in membership or program information should contact the undersigned.

Michael Bavar
601 W. 115 St., Apt. 32A
New York, N.Y. 10025

Time Heals All Wounds

Paul Moor's article on Rafael Kubelik ["Behind the Scenes," October 1970] alludes to the troubles he encountered with the Chicago press when leading that city's orchestra. What is not mentioned is Mr. Kubelik's return to the podium, years later, as a guest conductor—that, and the friendly reception he received from both audience and the entire local press.

John C. Hansen
Northport, N.Y.

The Chicago Symphony Orchestra fell into bad hands after the death of Dr. Stock; and nearly everyone, including the "musically semiliterate termagant" mentioned by Paul Moor hoped that Mr. Kubelik would make it a great orchestra again. He did not.

The critic whom Mr. Moor insulted in his notice is in reality a gracious, charming, auburn-haired lady whose devotion to excellence is perhaps the reason some visitors to Chicago found her reviews ungrateful.

A. F. R. Lawrence
New York, N.Y.

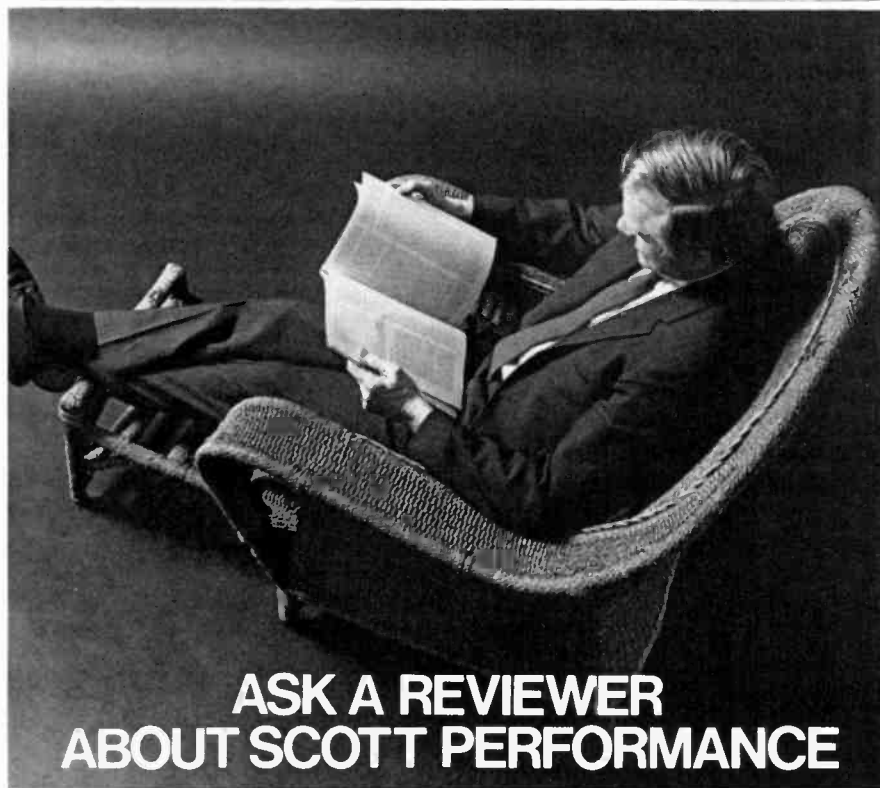
Information, Please

I wonder how many audiophiles would be interested in the addition of two items of information to jackets of symphonic and piano albums: 1) the reverberation time in the hall or studio at the time of recording; 2) in the case of piano albums, the make of piano.

Regarding the first item, it is disappointing to purchase a recent recording that sounds as acoustically dead as those of earlier decades which were made in heavily padded studios. A case in point is the Columbia recording of Saint-Saëns' *Organ* Symphony with the Philadelphia Orchestra and E. Power Biggs. In spite of well-separated stereo, it is dead acoustically.

As for item two, many of us who have had the privilege of hearing the superb sound of European pianos (such as Bechstein or Blüthner) find a lack of comparable quality in some American makes. Knowing which piano was used on a

Continued on page 14



ASK A REVIEWER ABOUT SCOTT PERFORMANCE

Hirsch-Houck Laboratories put the Scott 382-C 110-Watt AM/FM stereo receiver through its paces for a review in a recent issue of *ELECTRONICS WORLD*. In Hirsch-Houck's own words, here's how the Scott measured up:

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This lack of sensationalism, however, didn't deceive maga-

zines like *Popular Science*, *Stereo Review*, *The American Record Guide* and *Buyer's Guide*. Their equipment reviewers brought out their heaviest superlatives to describe the sound of the **Rectilinear III**. Never before had a speaker won such universal acclaim from the toughest critics. Even today, after several years, it seems to be the consensus of the most expert ears that the **Rectilinear III** is the speaker system, if

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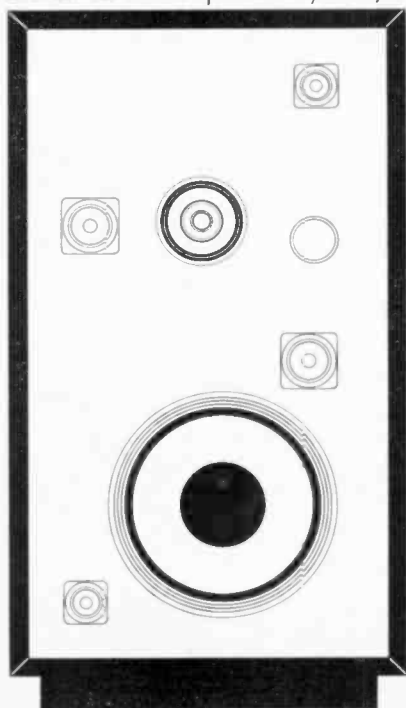
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Rectilinear III



CIRCLE 38 ON READER-SERVICE CARD

LETTERS

Continued from page 12

recording would aid us in making our choice and could produce some advertising revenue for the recording company.

L. A. Swart
Sacramento, Calif.

What So Proudly We Hailed

James J. Badal's article on the misfortunes of Karl Muck ["Prisoner: 1337," October 1970], shocking as it is, pales in comparison to the account in Moses Smith's *Koussevitzky*. Mr. Smith's version of what happened to the Boston

Symphony Orchestra's conductor includes the following bizarre circumstances surrounding Maestro Muck's first performances of *The Star-Spangled Banner*.

"Some were displeased with the arrangement of *The Star-Spangled Banner* presented by Muck, and charged that it was German in character. Accordingly, Muck had another arrangement made, and this pleased the critics. Only after Muck's death in 1940 was it revealed that the first arrangement presented was by Victor Herbert, while the second, with 'Germanic' elements removed, was by the enemy alien concertmaster of the orchestra, Anton Wittek."

Robert K. Schellhase
Chicago, Ill.

The Temperamental Clavier

In his perceptive review of Gustav Leonhardt's recording of Bach's *Well-Tempered Clavier* [October 1970] Robert P. Morgan characterized the closely miked sound of the harpsichord as "almost overpowering." True, the effect is a little larger than life, but only a little. We are so used to the muted whimper of inadequate modern harpsichords that the deep and virile tone of an authentic baroque instrument (or, in this case, Martin Skowroneck's faithful copy of a baroque harpsichord) is apt to surprise us with its force and vigor.

I was as startled by the rhythmic inequality in the eighth notes of measure 2 of the D major Prelude as was Mr. Morgan, but Leonhardt's interpretation is not without ample justification. The manuscript copies (none of them from Bach's own hand, there being no extant autograph copy) show a slur over each pair of eighth notes in this measure and at several other places in the prelude. In the early eighteenth century this notation could mean, in addition to the ordinary requirement of legato grouping, that inequality was wanted (this is especially so in French music). In measure 42, a Dresden copy of the prelude unequivocally substitutes a dotted eighth and sixteenth, intrinsically unequal, for the slurred eighth notes.

For more than two centuries musicians have thought that these notes should be equal rather than unequal in their rhythm, and for the past thirty-five years I myself have played them with equal value. I agree with Mr. Morgan that the cross rhythms created by the equal eighth notes provide a heightened tension not found in the lilting inequality of the French style. Yet the French inequality may well have been Bach's own specific intention here.

Neither version needs to be defended dogmatically. The French themselves always insisted that good taste and judgment had to be exercised in the performance of the rhythmic conventions of their music. Leonhardt asks us to listen with fresh ears so that we may come closer to an undistorted reading—scarcely to be found in pianistic performances—of Bach's wonderful music for the harpsichord.

Victor Wolfram
Stillwater, Okla.

Bad Company

I'm glad Gene Lees found the recording of Sondheim's *Company* so overwhelming. Goodie, goodie for him. But if any HIGH FIDELITY readers might be tempted to rush out and buy the record because Gene Lees says so in a feature review, I suggest that they first weigh his statement, "I particularly disliked Sondheim's lyrics for *West Side Story*. Indeed I am part of a small but stubborn minority that thinks this musical is horribly ersatz, Leonard Bernstein's music included."

Continued on page 16



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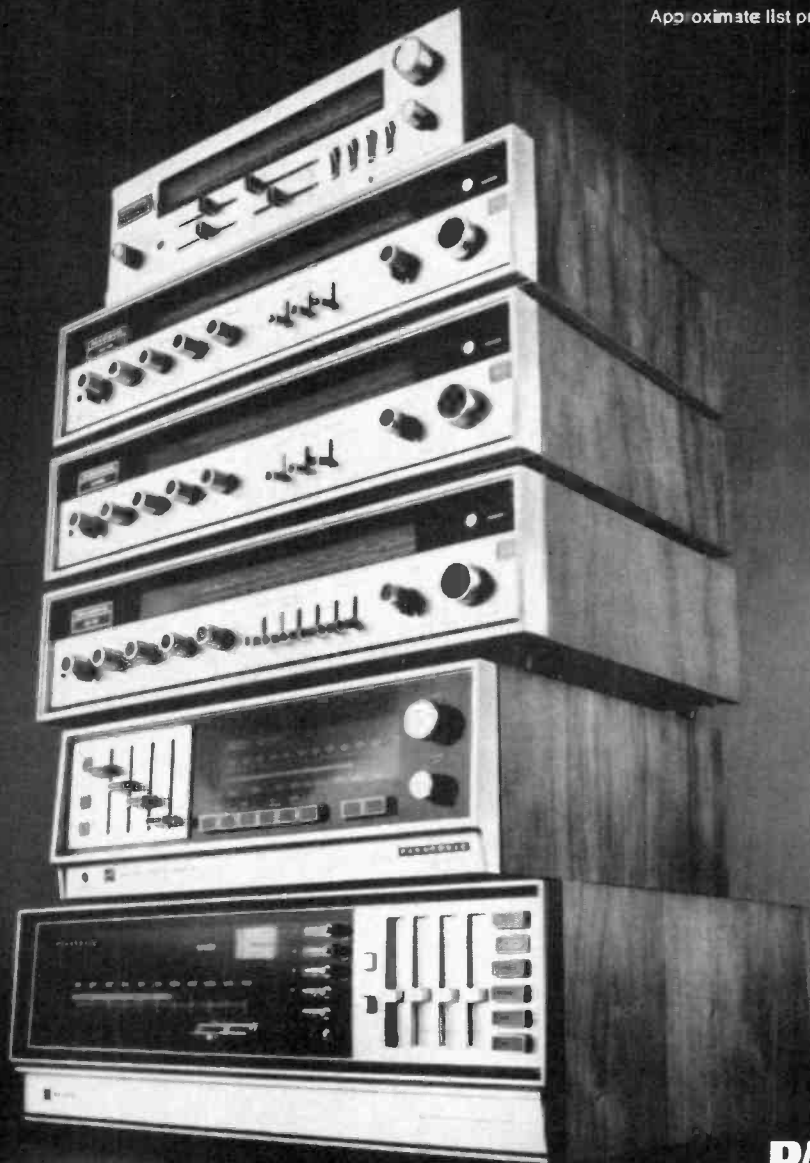
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SA-50

\$280
SA-60

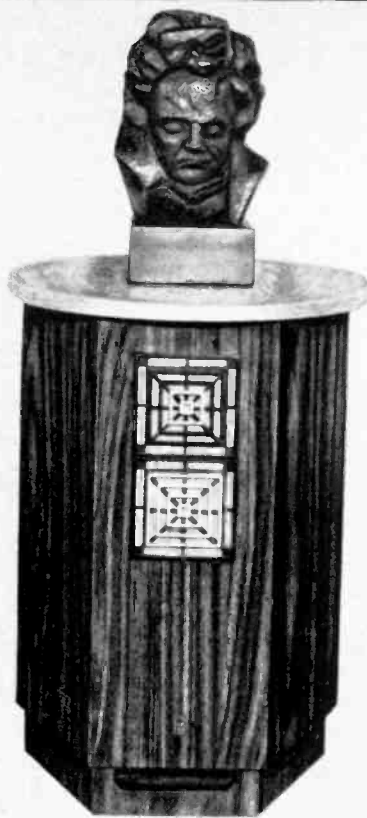
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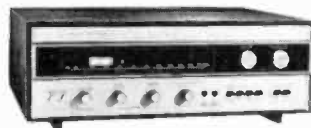
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CIRCLE 41 ON READER-SERVICE CARD

LETTERS

Continued from page 14

Lees's small stubborn minority is welcome to buy *Company* sight unseen. But lovers of Broadway at its best had better listen twice. I found the recording of *Company* a real dud, to be forgotten long after *West Side Story* rolls melodiously along.

Frank Flanagan
New York, N.Y.

High Fidelity Overseas

Just wanted to let you know how appreciative I am of your Beethoven discographies. I have been able to read only the installments by Messrs. Morgan and Marsh, but have found them very helpful in planning my record collection. Although Vietnam isn't the ideal place to start a record collection, I've been able to purchase some fairly good equipment and need some classical records to preserve my sanity. Your record reviewers are generally excellent, especially Harris Goldsmith. I hope you make the comparative discography a permanent feature of your magazine. How about Bach, Mozart, or Brahms?

James David Drury
APO San Francisco, Calif.

The Missing Link

I found Harris Goldsmith's discography of the Beethoven piano sonatas [October 1970] just right on all counts—informative, entertaining, and helpful. I have read it through three times, and intend to consult it frequently.

Would it be possible for Mr. Goldsmith to comment on Stephen Bishop's recording of the Op. 101? Although he lists it as the only available recording, not part of a complete set, there is no mention made of it in the text itself.

Harry J. Martin, Jr.
Abilene, Texas

Mr. Goldsmith replies: The omission of Stephen Bishop's Seraphim version was indeed an oversight. I had listened to the performance and found it scrupulously played, a mite chilly and detached and, for my taste, too deliberate in the first movement, which is marked allegretto ma non troppo, not andantino. Bishop is a musician of taste and intelligence, but for all its merits, this performance is not my cup of tea.

Dallapiccola

The review of Candide's "Avant-Garde Piano" disc in your August issue indicates that Dallapiccola's *Quaderno Musicale di Annalibera* is published by Suvini Zerboni of Milan and distributed in this country by Associated Music Publishers. This is incorrect. For over the past five years, MCA Music has been the sole agent in the United States and Canada for all publications of Suvini Zerboni.

Arthur Cohn
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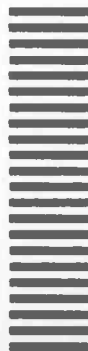
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behind the scenes



Operatic Cliffhangers With Sills and Souliotis

LONDON

Recording sessions go on month after month in London, but rarely have I experienced a more moving one than when Beverly Sills recorded Donizetti's *Lucia di Lammermoor* here last September. It was during a hectic weekend when I, like the members of the Ambrosian Chorus, found myself dodging between three separate opera projects in three widely separated studios. I planned to concentrate first on Verdi's *Macbeth* (for Decca/London with Fischer-Dieskau in the name part), and then back that up with Verdi's *Don Carlo* (for EMI, Giulini conducting).

I knew that Beverly Sills was recording *Lucia* (following up her *Manon* of a month earlier, also a joint EMI/Westminster project), but I had no idea when the sessions were to be held. When one of the *Macbeth* choristers whispered to me that there would be a session that night, I thought I'd better try and fit it in—and how glad I was. I arrived unannounced, just ten seconds before they irrevocably closed the doors for the second half of the session at the big EMI studio in St. John's Wood. That was luck enough, but then what should they be doing but the last two takes of the sextet! Actually it was a quintet on this occasion, because at that very moment the contralto, Patricia Kern, was singing Gilbert and Sullivan at a Saturday night Prom. Her part would be dubbed in afterwards.

Beverly Sills, I was told by free-lance recording manager, Mike Williamson, had been singing solidly for nearly five hours. It isn't often that two sessions

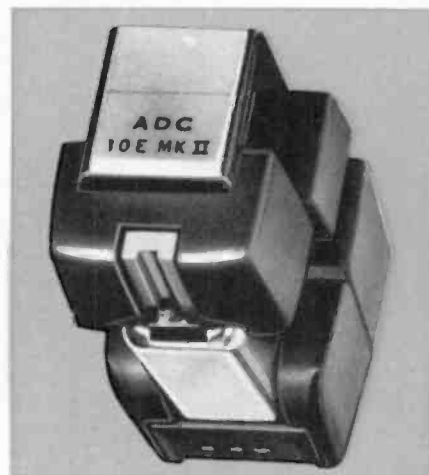
are arranged for a single soloist in one day, but the project was running behind schedule. Miss Sills's husband sat beside me in the control room and protectively noted any hint of tiredness or strain. But to my ears, at least, there were precious few. Her contribution to the sextet opposite Carlo Bergonzi was immaculate, and after a final run-through for good luck, we bade farewell to the amiable Bergonzi, his family, and the other soloists.

Mike Williamson then exploded a bombshell. He said he wanted to do the Mad Scene, or at least the first part of it, otherwise it would be asking a great deal on the following Monday to record twenty minutes of such taxing music. Well, a rehearsal perhaps. Beverly Sills agreed. And though she was obviously irritated by a cracked note in the cadenza, it was a marvelous performance, the work of a superb professional. Then, having pressed that far, the urgent recording manager made a final demand: just one take before the end of the session. Mr. Greenough sprang to his wife's defense, but with a nod of agreement that drew cheers from the chorus and orchestra, the indomitable Miss Sills prepared for a take. As the red light went on, she waved to her husband just to show that she was all right.

It was a performance I shall never forget. Here was a woman nearing the end of her tether giving everything, and her identification with the pitiable Lucia was as moving as any I ever remember in the theater. I try never to wear my critic's hat when I'm in the studio (or for that matter in writing this column),

Continued on page 20

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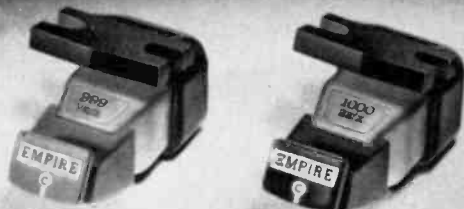
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BEHIND THE SCENES

Continued from page 19

but I will say that "*Alfin son tua*" had a depth of expression that might have drawn tears from a stone. On the playback after the session, conductor Thomas Schippers led the chorus of praise. But Beverly Sills isn't easily swayed from her keen sense of self-criticism, however emotional the occasion. She winced at what she felt was less than perfect production on some notes, but I am sure the experience of singing under such impossible conditions will deepen the finished result and justify the strain. All part of a recording artist's trials.

One editorial point: a glass harmonica was included in the *Mad Scene*, an eerie sound that proved as difficult for the engineers to balance as it plainly was for the player, Bruno Hoffmann of Stuttgart, to control. As lubrication for the glass, Mr. Hoffmann had thoughtfully brought water from Stuttgart, which he claimed was more reliable than London tap water.

Fischer-Dieskau to the Rescue. The trials over the Decca/London *Macbeth* were rather different. Barely ten days before the sessions were due to start, there was still no *Macbeth* in sight. Tito Gobbi, who had originally agreed to take the part, was ill and had to withdraw. A hasty call went out for Sherrill Milnes, but he was already committed to record Posa in EMI's *Don Carlo* over the same period. In desperation, Decca, hardly daring to hope, rang up the busiest baritone in the business, Dietrich Fischer-Dieskau. By some miracle he managed to rearrange his schedules and David Harvey, the recording manager, juggled his sessions.

I went to *Macbeth*'s Death Scene among other things, and I have rarely seen Fischer-Dieskau enjoying himself so much. Rather than fighting to the death with Macduff, Luciano Pavarotti, he gave him a helpful nudge when the entries were exceptionally tricky. Then each time the scene lapsed into gloriously corny early Verdi he collapsed with laughter—not mockery but sheer enjoyment. A grin and a final handshake with Pavarotti set the seal on a successful concluding take.

It was good to see the expert thoroughness of Lamberto Gardelli rehearsing the London Symphony Orchestra. The only crisis came over the entry of off-stage trumpets before the battle. Gardelli would signal the entry and time after time nothing would happen. "I feel myself that I am Charlie Chaplin," said Gardelli, his good humor just beginning to strain.

One person who inevitably suffered from the rearrangement of schedules was Elena Souliotis who sang *Lady Macbeth*. She too, like Beverly Sills in *Lucia*, had one almost unbelievably taxing day, when she recorded not only "*La luce langue*" five or six times with a top B at the end, but the *Sleepwalking Scene* as well. "We had to go on when the

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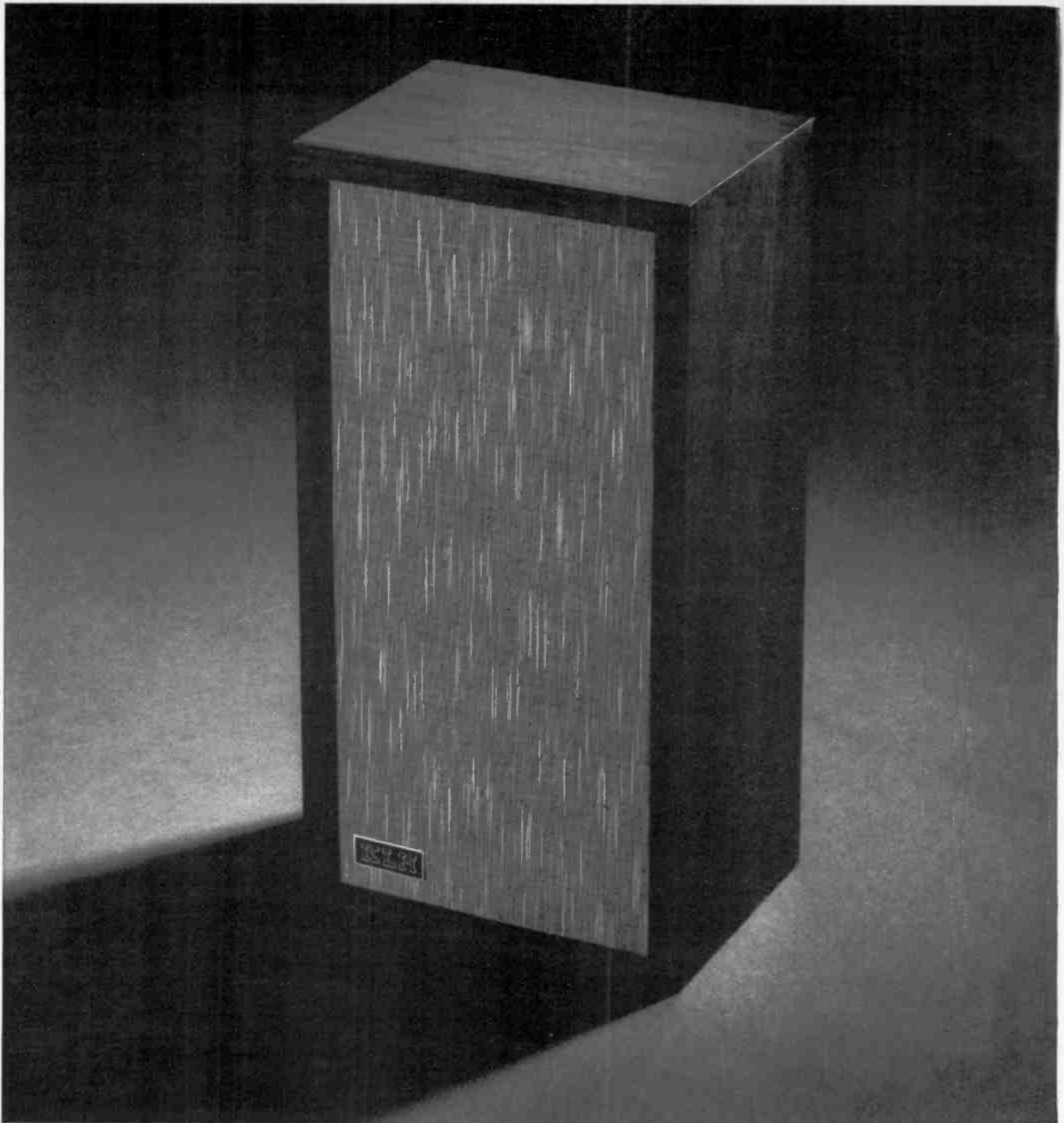
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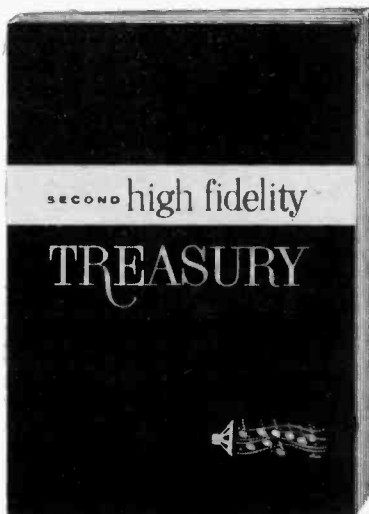
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BEHIND THE SCENES

Continued from page 20

voice was in such marvelous condition," said David Harvey. It was tough on Souliotis, but the next day when I saw her before the Act II duet with Macbeth, she was able to laugh about it. It is, as she explained, one of her favorite parts. Another coincidence with the *Lucia* project—the sextet was recorded as a quintet—Ghiaurov's voice will be added later. Decca/London's new version of *Macbeth*, unlike the old one with Birgit Nilsson, will be completely uncut. Harvey and Gardelli both feel that the Verdian rum-tum is an essential ingredient to the full flavor of the score.

Giulini and Don Carlo. Christopher Bishop, the EMI recording manager, has similarly insisted on an absolutely complete five-act text for *Don Carlo*. Like the rival Decca/London set, this new EMI version uses the Covent Garden Orchestra, long used to playing the score in what is generally regarded as the Royal Opera House's most successful production ever.

The conductor, Carlo Maria Giulini, is the man inseparably associated with that Covent Garden mounting, and he, the most untemperamental of Italian musicians, seemed to enjoy himself hugely. He quietly and carefully listened to playbacks and refused to be rushed. As for the singing cast, it might almost have been gathered by RCA's a & r men, but there it is, the line-up for EMI—Montserrat Caballé, Plácido Domingo, Sherrill Milnes, and Shirley Verrett. The London climate doesn't always suit Caballé perfectly, but the sessions went well, and Plácido Domingo in particular was a recording manager's dream, ever considerate. Whenever he made a slip and held things up, he was apologetic in a way rarely shown by great tenors; a man as charming as his voice.

EDWARD GREENFIELD

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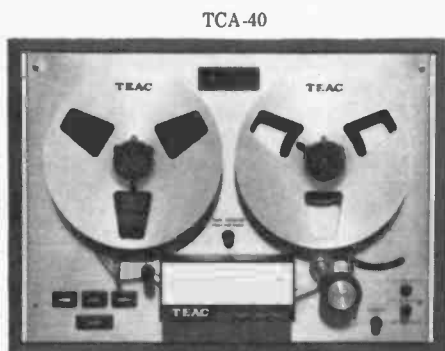
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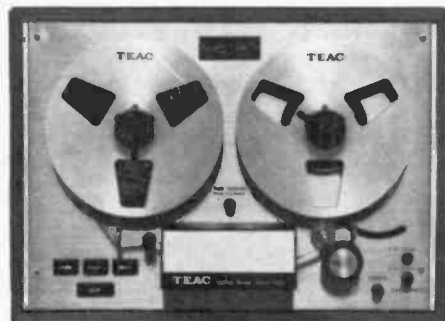


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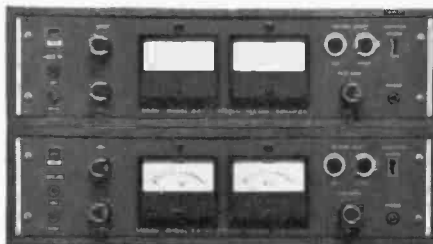
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A Pianist's Choice

by Andor Foldes

THE DAY MY UNCLE ISTVAN presented my parents with our first family phonograph is still vivid in my memory—it was in Budapest in the mid-Twenties, when I was about ten. Since Uncle Istvan Ipolyí was the original violist of the Budapest String Quartet, it was no coincidence that the first records I ever owned were by that ensemble—Dvořák's *American Quartet*; he gave them to me. My parents and I listened to this recording day after day with pride and awe. Months must have passed before our record library was expanded to include the G major Quartet of Haydn and, sometime later, the C sharp minor Quartet of Beethoven—all, naturally, on somewhat odd-sounding 78s; but they seemed heavenly to our unjaded ears.

Soon, I started buying records myself and among the first were the *Unfinished* Symphony of Schubert (conducted by Erich Kleiber) and the *Liebestied* and *Liebesfreud* of Kreisler played to perfection by the great Jascha Heifetz. Oddly, it was not until some years later that I bought my first piano recordings—the Chopin etudes by Wilhelm Backhaus, which of course were a tremendous help to me as I was working on these etudes with all the fervor and zeal of a teenager at the time. Almost at once I discovered for myself the greatness of Backhaus and started collecting his records, one by one. His *Pathétique* was the first sonata I acquired of Beethoven's thirty-two, all recorded by this great master of the piano. Another much cherished Backhaus disc I owned was the *Fantasy*, Op. 17 of Schumann. Shortly afterwards another great master of the piano entered the ranks of my favorites: Artur Schnabel, whose recording of the *Emperor* Concerto is still a treasurable performance. I lived with and loved these records, and listened to them until I knew by heart every nuance, every inflection of tone, every little rubato.

The arrival of young Vladimir Horowitz in Europe in 1927 was a tremendous shock. Never before had I heard such

virtuosity (nor have I since, for that matter), and of course his recording of the B minor Sonata of Liszt as well as his *Carmen* Variations immediately joined my slowly growing library of discs—a library which unfortunately got lost when I left Budapest in the late Thirties.

Fortunately the sonata is now available on Seraphim 60114 and the variations in the "Horowitz on TV" album (Columbia MS 7106). As a budding Liszt player (all young Hungarian pianists go through that phase) I also loved Horowitz' E flat major Paganini-Liszt Caprice, as well as his ten-inch disc of the Dohnányi Etude in F minor. Still, while I greatly admired Horowitz' unique achievements—and was happy that somebody could conjure up such pianistic brilliance and virtuosity—I never wanted to emulate his style of playing. I remained faithful to my earlier idols: Backhaus and Schnabel.

Of all of Rubinstein's many wonderful records, I think I would give the palm to his very recent account of Schubert's B flat major Sonata (RCA Red Seal LSC 3122). It is a mature recording of one of Schubert's most mature works and has a unique autumnal glow.

As for the older orchestral records I treasure, I must reserve a very special place for almost all of Toscanini's heavenly discs made with the NBC Symphony. I still consider his Beethoven symphonies (RCA Victrola VIC 8000) as well as the four Brahms symphonies (RCA Victrola VIC 6400), the great C major Symphony of Schubert (RCA Red Seal LD 2663), and most of the Rossini overtures (RCA Victrola VIC 1274 and 1248) among the most beautiful records I have ever heard.

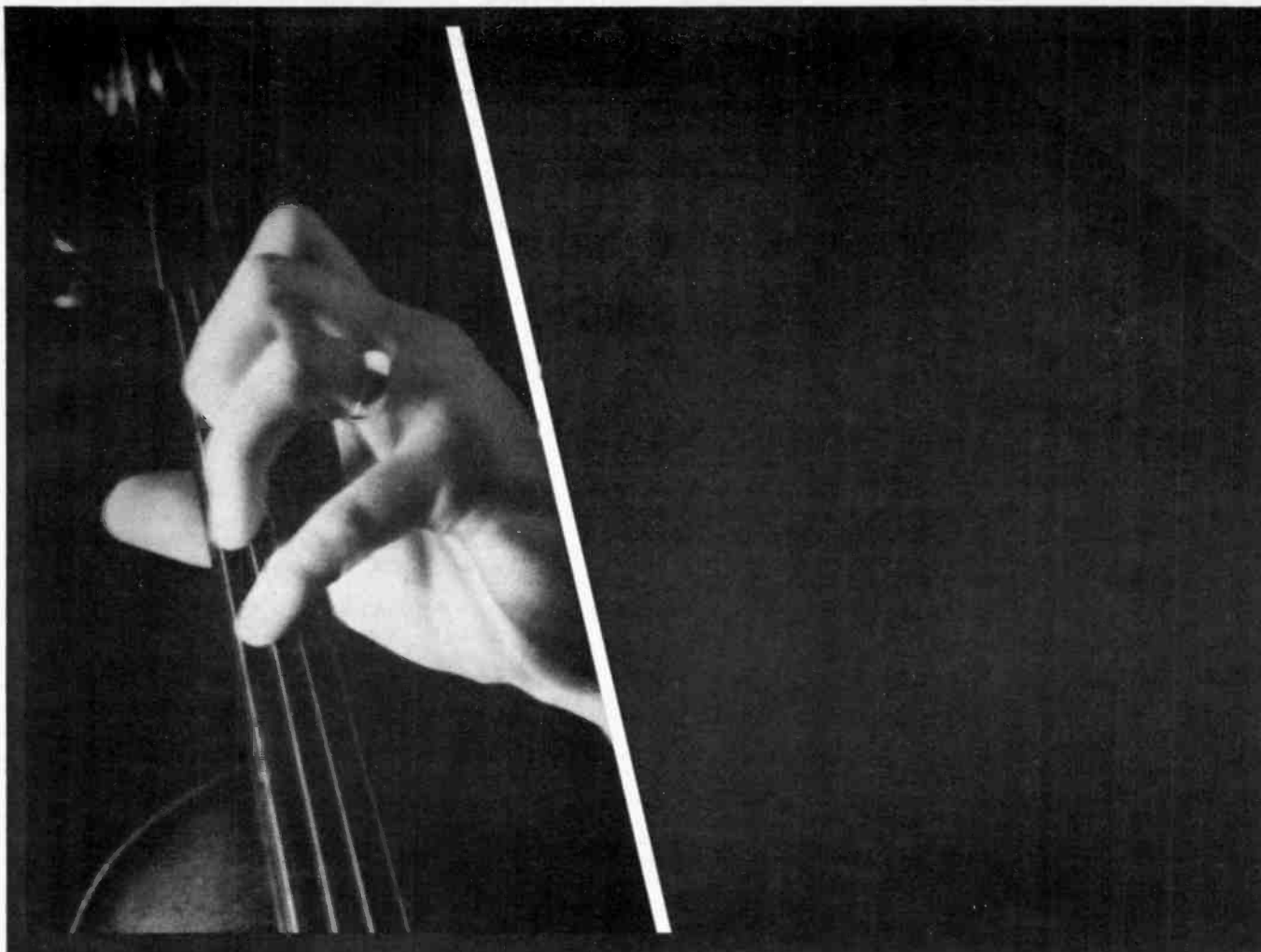
Among recent recordings, I have greatly enjoyed Rafael Kubelik's Mahler symphony cycle—especially the Third (DGG 2707 036); my reasons for this preference are personal—but then, what is musical taste but subjective reactions to a very subjective art? During my childhood I recall two performances of this

work. First Erich Kleiber gave a dynamic account with the Hungarian Philharmonic Orchestra in the late Twenties, and a few seasons later Bruno Walter presented a more poetic view; both performances were totally convincing, yet utterly different. I cannot give higher praise to the Kubelik recording than to say that it reminded me of some of the best features of both Kleiber and Walter. The complete set of Sibelius symphonies by Lorin Maazel (London 6375, 6408, 6591, 6592, and 6488) is another favorite. The ever-young Second Symphony is by far the best Sibelius recording I have ever heard. I can remember Sibelius telling my wife and me in 1953 that when he couldn't fall asleep at night he passed the time turning the knob of his radio and getting snatches of his works from all over the air—while trying to guess which orchestra under which conductor was playing. I feel that if Sibelius had tuned into the Maazel recording, he would have stopped turning the radio knob, listened to the entire performance, and slept better for it.

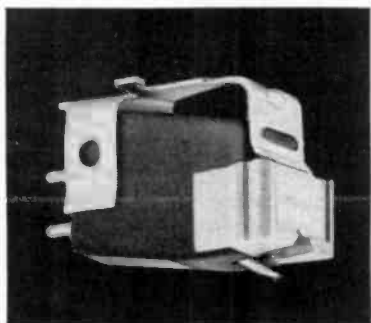
Opera recordings seem to be a blind spot with me. As much as I love good live opera, I simply cannot sit through a complete Wagner or Verdi work on records. My visual imagination is perhaps not strong enough. I would make an exception for Klemperer's *Fidelio* with the Philharmonia Orchestra and a star-studded cast, including Jon Vickers and Christa Ludwig. Despite its broad tempos (or perhaps because of them) I think this recording is a classic (Angel S 3625).

I hope I may also mention my modest role as page turner to Béla Bartók, who in the spring of 1940 recorded some of his *Mikrokosmos* pieces for Columbia. I shall never forget that lovely morning when I showed up at the studio and Bartók seemed all set to play *Subject and Reflections* from the sixth volume. Almost immediately he jumped up and began hitting one key in the higher octaves. "Don't you hear it?" he asked me and the engineer, who had rushed in from his cubbyhole. "There is something wrong with this key," Bartók insisted, and neither the engineer nor I, nor the immediately summoned piano tuner, could persuade him to continue recording. The session broke off and Bartók took me to a nearby Schrafft's restaurant where we then spent the rest of the morning immersed in a lively conversation. I was convinced that there had been really nothing wrong with the key; Bartók simply didn't feel like working that morning—it was too nice a day. I don't believe anything was done to the maligned key, but the next morning the session was resumed without a hitch.

I would be less than honest if I did not say that from time to time I like to listen to my own four Bartók solo piano recordings (which received the Grand Prix du Disques in 1956 in Paris). Perhaps it is because I do not play these works too often in public nowadays that they remind me of a period in my life when I was fighting the good fight for recognition of one of the great geniuses of the century.



Second fiddle? Hardly.

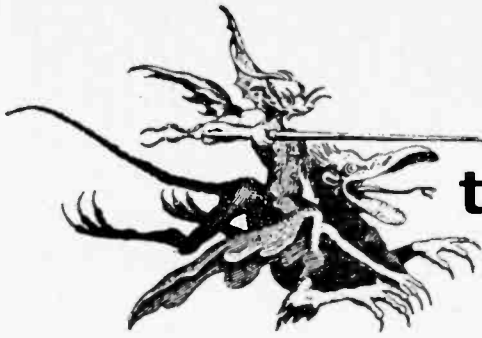


The Shure M91E cartridge cannot, alas, track as well as the incomparable V-15 Type II Improved, but then, no cartridge can. What the M91E can do is out-track everything else. Stereo Review (Feb., '69) said, "The listening quality of the Shure M91E was excellent . . . it virtually matched the performance of the V-15 Type II in its ability to track the highest recorded levels to be found on modern recordings." High Fidelity (July, '69) agreed: "Its sound is about as neutral and uncolored as any pickup we've auditioned; clean, smooth, well balanced across the range . . . a first class 'tracker.'" We at Shure agree. We ought to know, because we introduced the concept of track-ability. The M91E for now (only \$49.95)—the V-15 Type II Improved later. Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204.



SHURE

CIRCLE 42 ON READER-SERVICE CARD



too hot to handle

I have recently modified my KLH Model 20 compact system to accommodate a Dual 1019 in lieu of the Garrard changer supplied with this system. Although this modification is not recommended by KLH, I have avoided any problems of tone arm resonance or feedback due to improper mounting. My main concern though is a possible mismatch between cartridge and preamp. Since a Pickering ATE-3 had been used in the Garrard changer, a high fidelity specialist recommended I use a Stanton 500E for the Dual 1019 as the outputs for both of these cartridges are similar—or are they? Since I haven't any specifications on the KLH preamp sensitivity, could you advise me on this matter?—Edward P. Turner, Jr., Atlanta, Ga.

We don't think you can substitute the 500E for the ATE-3 unless you are willing to give up something in the way of ultimate output level from this system. The ATE-3 supplied with the set had a rated output of 6 millivolts; the 500E furnishes only 0.8 millivolts. This strikes us as too much of a signal-input mismatch. Why not simply continue using the ATE-3 in the newly installed turntable?

I have a Fisher 500C and two AR-2ax speakers hooked up in the conventional manner. The nature of our room makes for a hole in the middle as far as sound is concerned. We want to hook up a center speaker to plug the hole. What speaker would you advise, and do you suggest any specific way of connecting it?—L. E. Duberstein, Brooklyn, N.Y.

There are no less than three ways of connecting a "center-channel" speaker to the Fisher 500C receiver. You can run an audio cable from the set's center-channel (A plus B) output to a separate mono amplifier driving its own speaker. Or you can use the extra set of speaker taps on the 500C for direct hookup of either another pair of stereo speakers, or one speaker and a dummy load on the unused taps. Finally, you can employ the method widely used on old tubed equipment prior to the time when such niceties as the first two methods were included in receivers: simply connect your third speaker to the 4-ohm taps on each channel. We'd advise using the same type of speaker for center-fill that you're using for the main stereo chan-

nels—although this is not critical. However, try to avoid using a speaker of higher efficiency than your stereo pair.

I have tried many of the Cecil Watts products, including the preener and dust bug, to clean my records. They helped somewhat but the problem of static and clicks grows steadily worse. My records (being top labels, Phase 4, RCA, Capitol, etc.) are only two months old yet they sound as if they are almost breaking up from tracking too lightly. My equipment is new and includes a Sony 6050 receiver, Dual 1219 turntable, and Empire 888/VE cartridge tracking at 1 gram.—J. W. Hernandez, Ontario, Calif.

The Empire 888/VE may be used at tracking forces up to 2 grams. Why not increase your stylus force to that amount and see if this doesn't solve the problem? Assuming, however, that your equipment is in good shape, and your listening room free of excessive dust, it is entirely possible that your "top label" records are themselves the source of the noises you hear. We've noted that many new records are thinner and more prone to developing ticks and clicks—even when played on top-quality equipment correctly adjusted for tracking force, antiskating, and so on.

I read Mr. Movshon's article "Records to Test Your Woofer's 'Crunchability'" [June 1969] and it helped me to decide to add a center speaker to my pair of Klipschorns. In order to enhance the panorama of sound do you recommend a full-range speaker or only a woofer? Do you think I will get better sound with the center channel if the flanking corner Klipschorns are only twenty feet apart? My room is twenty by twenty-four but I cannot use the twenty-four-foot wall. Will the sound be improved if the center speaker is driven by its own amplifier?—Otto Penarredonda, Long Beach, Calif.

Use a full-range speaker. Remember, Movshon's need for a woofer was not primarily to enhance the sonic panorama but to beef up the bass response in his system. You should, with Klipschorns, have ample bass to begin with, so your system—especially with a wide spread between the two main

speakers—would benefit from the addition of a full-range center speaker. As for placement of the Klipschorns, keep them in the corners where they belong and where they work best. The sound will be improved if the center speaker is driven by its own amplifier.

I am trying to build a speaker system. I have an 8-ohm woofer and would like to connect a 16-ohm tweeter in parallel with it using a capacitor crossover. However, I've been told that I'm not supposed to connect an 8-ohm in parallel with a 16-ohm because I'll lose some fidelity. Is there anything wrong with what I want to do? Or should I use an 8-ohm tweeter?—John Gist, Jr., Muskegon, Mich.

There is nothing wrong in using an 8-ohm woofer crossed over to a 16-ohm tweeter (or vice versa, for that matter). If you simply hooked them in parallel to the same output terminals of your amplifier, their combined impedance would be $5\frac{1}{3}$ ohms, which is still above the theoretical 4-ohm minimum limit for solid-state outputs and certainly adequate for tube amplifier outputs. However, you will be using some form of crossover, so the effective load presented to the amplifier will be higher than $5\frac{1}{3}$ ohms. The only possible problem in this hookup is the likelihood that the 8-ohm speaker will draw more current than the 16-ohm unit and thus sound louder. If so, the combination may then be acoustically unbalanced, with the lows overwhelming the highs. If this happens, you can wire an L-pad in series with the woofer and use it to balance the system to your taste.

Why do record manufacturers arrange side sequence of multirecord albums (such as complete operas, oratorios, etc.) to facilitate playback on changers where records are stacked? As most serious listeners use their turntables manually anyway, it seems to me a more convenient way to make records would be to press Side 1 and Side 2 on the same disc, Side 3 and Side 4 on the next disc, etc.—J. R. Smith, St. Petersburg, Fla.

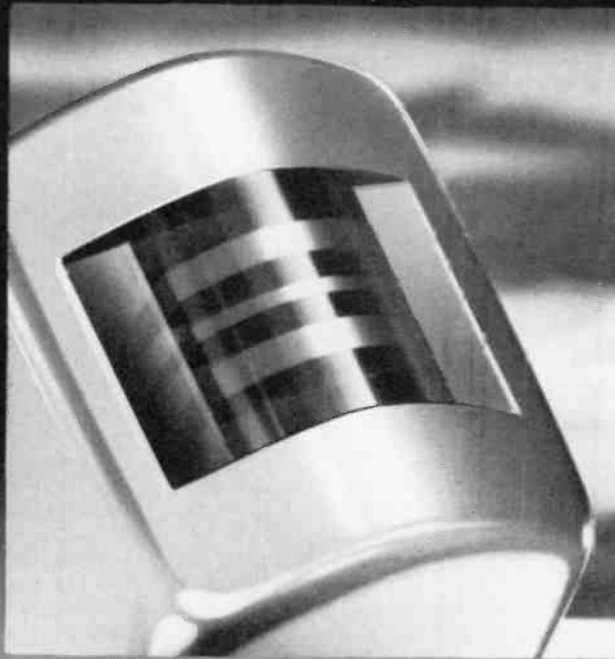
Recent multidisc opera sets from Deutsche Grammophon use the sequencing you recommend.

I'm trying to decide between the Koss ESP-7 and ESP-9 electrostatic headphones. You have stated that the frequency response of the ESP-7 is 20–15,000, yet Koss advertises only 35–13,000 ± 6 dB. Can you explain this?—John F. Houston, FPO New York, N.Y.

If our response figures for the ESP-7 appear to be better than Koss's, it's because of their unusually rigorous way of specifying output. After all, ± 6 dB is an extremely tight tolerance for any transducer and indicates just how unusual these electrostatics are. A 6-dB difference is not great: a headset can have peaks and dips of this magnitude in the midrange and you'd never be aware of them.

Glass Head

with crystal ferrite



150,000 hours service life!

Dust Free/Wear Free/Preeminent Recording



**Roberts Model
GH-500D**

These are the three outstanding features of ROBERTS' new Glass and Crystal Ferrite Head—the first of its kind in the world. This revolutionary head will, no doubt, soon make the conventional type recording/playback head obsolete. The core of this new head is made of pure crystal ferrite, and the inner circumference of the head shield is mounted and set in glass.

ROBERTS Glass Head is "Dust Free"

Magnetic tape dust does not adhere to this head. Thus, sound quality is not affected even under hot and humid conditions.

ROBERTS Glass Head is "Wear Free"

It has a service life 100 times longer than conventional heads. It's guaranteed for over 150,000 hours of use.

ROBERTS Glass Head Boasts Preeminent Recording

It incorporates ROBERTS' unique "focused field" recording system which completely eliminates distortion in recording/playback of high frequency signals.

This superb and revolutionary Glass Head is adopted in the **ROBERTS GH-500D Stereo Tape Deck**.

*3 motors, 3 heads *Magnetic brake
*Automatic control *Continuous reverse recording/playback *30-28,000Hz (± 3 dB)

For complete information, write

The Pro Line

ROBERTS

Division of Rheem Manufacturing Company
Los Angeles, California 90016

LATE BULLETINS

As this issue goes to press, the most recent news has added some interesting footnotes to two articles that already had been prepared for this issue: the feature on quadriphony and our report on the two home Dolby units.

- FM station KIOI—known locally in San Francisco as K-101—has received FCC approval for a series of late-night tests of the Dorren system for broadcasting four-channel sound with little or no loss in separation, frequency response, mono/stereo/quadriphony compatibility, or potential for simultaneous use of the station to carry an SCA background-music channel. Samples of the Mikado-built decoder are being used in the Bay area to evaluate reception.

- The Victor Company of Japan (JVC), which took pains to demonstrate its multiplexed four-channel disc system for the benefit of last fall's convention of the Audio Engineering Society, may make discs and pickup/decoder equipment available to K-101 for the test broadcasts.

- Electro-Voice has announced that early this year it expects to be selling the EVX-4, a four-channel decoder/synthesizer using the Feldman-Fixler circuitry. It will cost about \$50 and require two extra channels of amplification and an extra pair of speakers when used with existing stereo systems. As explained in our article, it will either simulate four-channel sound from existing stereo materials (the vividness of the effect being de-



pendent on the precise relationships between information in the two channels of the stereo signal) or decode properly "matrixed" recordings. Since these recordings are said to be indistinguishable from regular stereo recordings when played on normal stereo equipment, E-V expects that matrixed discs will be available for sale on the Project 3 label by the time the decoder appears. Arrangements with other labels presently are being negotiated.

- Electro-Voice also is making arrangements with FM stations in New York and Boston to air compatible four-channel sound using the Feldman-Fixler circuit encoder. San Francisco may be one of the second-wave cities for the system, the limiting factor at present being the lack of extra encoding units to service all potential users at once.

- Astrocom showed a prototype of its four-channel cassette deck at the Boston High Fidelity Music Show that closed the first of November. It has automatic reverse without flipping the cassette and the single four-channel record/playback head covers both stereo

pairs of the normal cassette. With all four gaps operating simultaneously it will record or play four-channel sound using the entire tape width—and therefore operating in one direction only in this mode. It is not, therefore, a "compatible" quadriphonic unit as defined by Philips since four-channel tapes recorded on (or for) it cannot be played on regular mono or stereo decks without losing the sound in two of those channels. At this writing it remains to be decided whether or not production units will include Dolby circuitry. Without it the price is expected to be somewhere in the \$275 range. The unit will include provision for using chromium-dioxide tape in any case.

- We understand that another manufacturer will make available a cassette deck containing both Dolby circuitry and switching for chromium-dioxide tape early in 1971. News of the selling price will have to wait until the company makes an official announcement of the product.

- The most recent entry into chromium-dioxide blank cassette marketing in this country is Agfa. The German company had first shown the cassettes at last summer's Deutsche Funkausstellung in Düsseldorf, although Du Pont—which developed the Crolyn tape coating—does not list Agfa among its licensees. But it is our understanding that Agfa holds its own patents relating to the use of chromium dioxide.

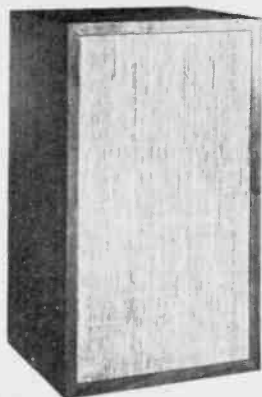
- Our report on the two Dolby units from Advent makes reference to published announcements from Ampex that all its prerecorded cassettes beginning with the October 1970 release list would be Dolbyized. We find that Ampex is not the first to issue this sort of cassette, however. Two Vox classical releases (cassettes Nos. 678029 and 678030) had quietly been put on the market before the first of the Ampex group had become available, and more are planned. Like Ampex, Vox does not plan a double inventory system: cassettes issued in Dolbyized form will not be available un-Dolbyized. Executives at both companies seem to agree that those purchasers who listen with the care and the delicacy of ear to spot "Dolby mistracking," as defined in our report, when the cassettes are played on non-Dolby equipment also are the sort of listeners likely to purchase Dolby equipment in order to reap the full benefit of the new process. Therefore purchasers would appear to fall into one of three categories: those who hear no difference, those to whom the new cassettes sound slightly "brighter" (and therefore slightly better) on regular equipment, and those who use Dolby equipment and consequently hear a material improvement.

WHAT DO YOU MEAN "AUTOMATIC TURNTABLE"?

There's often a lag between official designation and popular usage. Some thirty years ago Mayor La Guardia rechristened one New York thoroughfare the Avenue of the Americas, though New Yorkers still call it Sixth

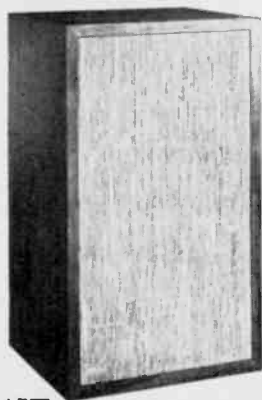
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4-Dimensional Stereo



FRONT

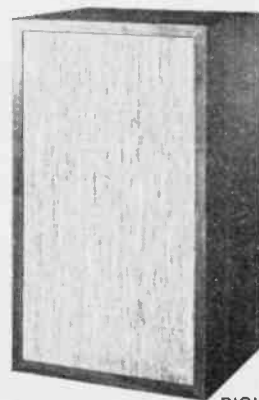
with the Dynaco SCA-80.



LEFT



SCA-80 (\$169.95 kit, \$249.95 assembled)



RIGHT

The Dynaco SCA-80 is a high quality two-channel stereo control amplifier incorporating patented circuitry* so you can enjoy the Dynaco system of four dimensional stereo (front and back as well as the usual left and right) by adding just two more loudspeakers . . . just two more speakers.

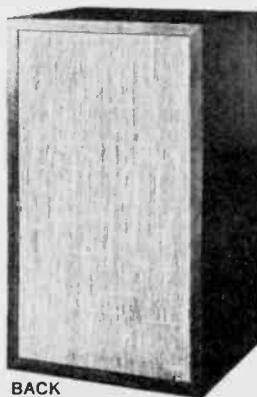
In addition to recordings made specifically for the Dynaco system, many of your existing stereo recordings (disc and tape) already include the phase relationships required for four dimensional playback. You can use present stereo phonograph cartridges or tape recorders without any modifications. Four dimensional programs are now being received by existing FM stereo tuners.

*U. S. patent #3,417,203

The Dynaco four-dimensional system fully utilizes material already on stereo recordings. It faithfully reproduces in your own listening room the acoustical environment in which the recording was made.

Dynaco four-dimensional sound can be played back through the SCA-80 (or the PAT-4 or PAS-3x preamplifier and any stereo power amplifier) with a total of four loudspeakers, connected as Dynaco specifies. This configuration is completely compatible with playback of all stereophonic and monophonic recordings, and enhances virtually all stereophonic material.

Write for full details on how you can connect four speakers to enjoy Dynaco four-dimensional stereo.



BACK

Dynaco A-25 speakers (\$79.95 each—assembled only)

dynaco inc.

3060 JEFFERSON ST., PHILA., PA. 19121
IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

Avenue. And we've had a number of such semantic hassles in high fidelity.

A few years ago, for example, the term "automatic turntable" was coined as a way of indicating that the finest of record changers could be every bit as good as a manual turntable. But still the word "changer" persists: it's short and to the point, and it says just what the equipment does. Furthermore, there's no way of drawing a sharp dividing line between models unworthy of the special name and those that qualify.

Now the confusion is compounded from another direction. The increasing number of manufacturers that produce single-play turntables with automatic features—particularly the arm return at the end of the record side—are beginning to call these models automatic turntables. In the past they've sometimes been called semi-auto-

*Pioneer PL-A 25:
automatic nonchanger?*



omatics. But what are we to do with something like the Pioneer PL-A25? It's a single-play turntable that can be used three ways: as a straight manual, as a semi-automatic (automatic arm set-down at the beginning and

return at the end of the record), and as an automatic-repeat unit that will play the same record over and over.

Unless the people who write ads for turntable manufacturers begin using product names that are more unequivocal if a trifle less glamorous—perhaps calling changers "changers" once again for starters—the prospective buyers who read the ads may find some choice names of their own to use.

STEREO VALENTINE FOR THE CAPITAL CITY

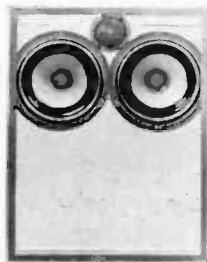
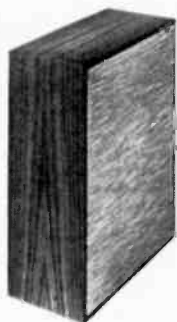
In a flurry of name-dropping, the Washington High Fidelity Music Show has been announced to open on Lincoln's Birthday, run through Valentine's Day, and close on Washington's Birthday. If you've looked at the calendar for February you'll know that only four days are involved, February 12 to 15, since the last-mentioned holiday will be celebrated on a Monday this year.

Because of the long weekend the show will be open one day longer than in past years, and the show management is predicting record attendance as a result. The site will be the Hotel Washington, near the White House—the current residence of the Nation's Number One Hi-Fi Fan," as the management calls it, dropping (if not specifying) yet another name.

NAME CHANGE

Please note that the name of the Sonic Equalizer made by Sonic Research Co., Inc. of Pasadena, Texas and reported in the "Equipment in the News" column in December has been changed from Sonex to Soneq to avoid confusion with products of Sonex, Inc. of Philadelphia.

equipment in the news



New speaker from Dyna

Dynaco has added another "aperiodic" loudspeaker system to its line. The new A-50 uses a novel woofer design: two high-compliance drivers are mounted in separate chambers within the baffle, the interconnection between these chambers having an acoustical resistance. The design, called "dual-spectrum damping" by Dynaco, is said to extend low frequency response while at the same time decreasing distortion and increasing damping at the low end. The tweeter is a soft-dome hemispherical driver, crossed over at 1 kHz. The A-50 costs \$179.95.

CIRCLE 148 ON READER-SERVICE CARD

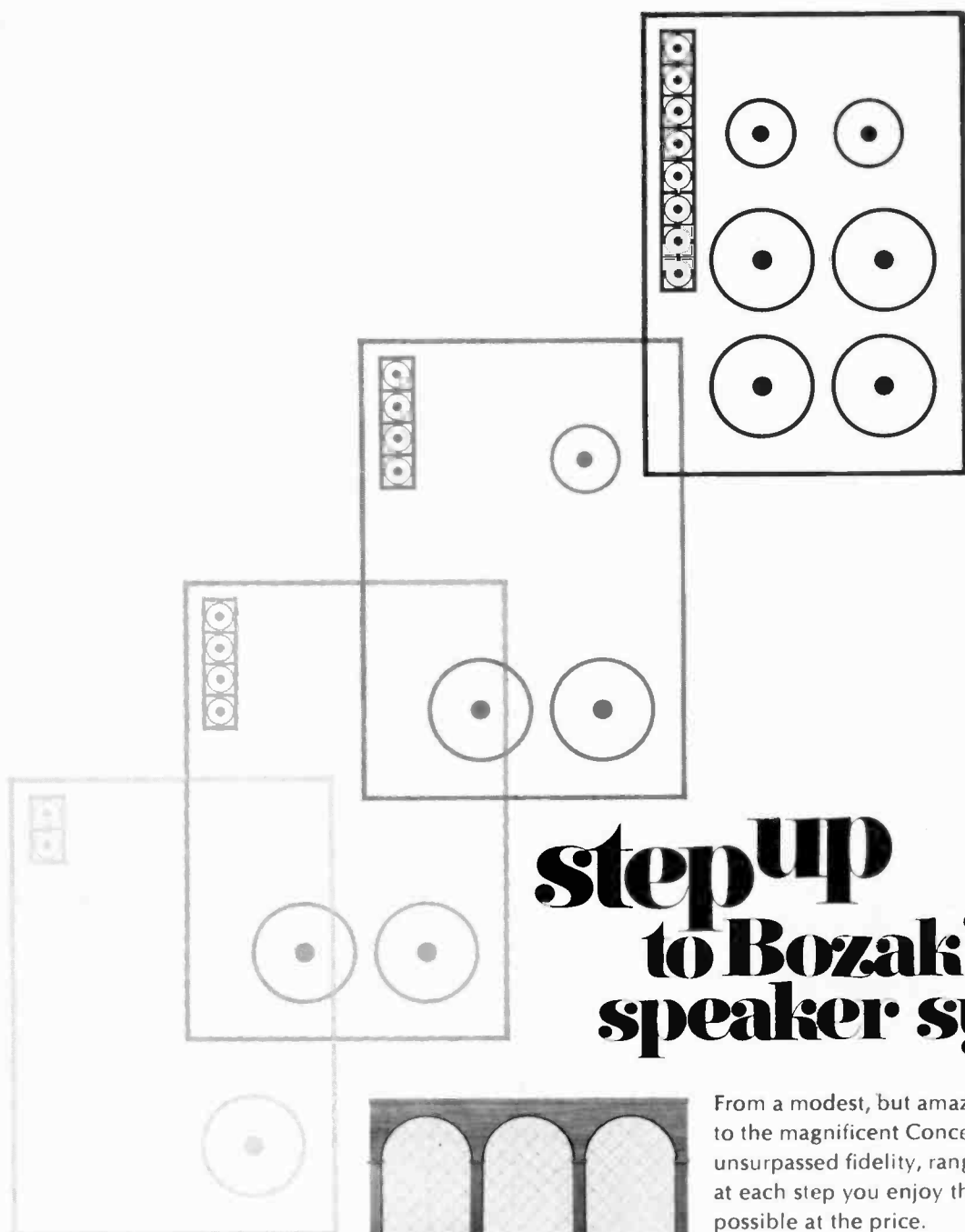
Automatic reverse in Roberts cassette deck

Roberts has introduced a complete cassette recorder (with its own separately housed speakers) and a deck version, both of which play and record in either direction of tape travel. Known respectively as Models 150 and 150D, both models have the same tape-performance specifications which include a rated frequency response of 30 Hz to 14,000 Hz within plus or minus 3 dB. A synchronous motor is claimed to provide constant speed with less than 0.25 per cent wow and flutter. Prices were not announced at press time.

CIRCLE 150 ON READER-SERVICE CARD



Continued on page 32

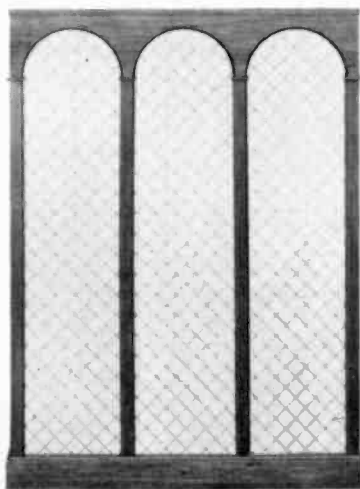


step up to Bozak's finest speaker system

From a modest, but amazing, two-way Concerto IV to the magnificent Concert Grand of unsurpassed fidelity, range and dynamic capacity . . . at each step you enjoy the very best in sound possible at the price.

That's Systematic Growth, Bozak's unique plan that enables you gradually to overcome early limitations of budget or space — by adding (not replacing) matched components to increase the power and range of your speaker system, just as an orchestra is enlarged by the addition of instruments.

The whole story of Bozak . . . sound quality, cabinetry, and Systematic Growth . . . is in our catalog. Ask for one.



DARIEN, CONNECTICUT, 06820, USA OVERSEAS EXPORT: Elpa Marketing Industries, Inc., New Hyde Park, NY, 11041, USA



Marantz builds a \$1000 receiver

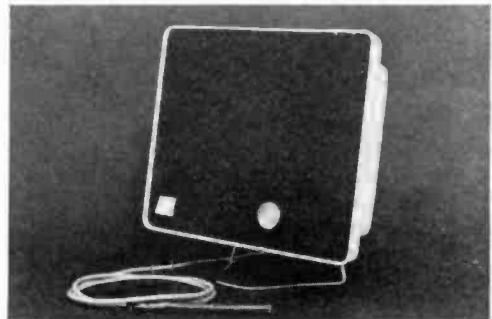
The top of the Marantz receiver line is the Model 19, a stereo FM unit designed, according to Marantz, for state-of-the-art performance. The FM circuitry is said to be identical to that in the recently announced Model 20 FM tuner. Among its features is a tuning scope that can be switched to indicate either center-of-channel, multipath interference, or audio—a scope mode that gives a visual indication of such things as channel separation and modulation level.

CIRCLE 151 ON READER-SERVICE CARD

“Three quarters of a background-music receiver”

S.C.A. Services, Inc. makes equipment to receive the commercial-less background-music signals (SCA) ignored by regular FM receivers. Most products of this sort are designed for connection into the IF stage of an existing FM tuner; some consist of a self-contained SCA receiver similar to those provided to commercial licensees by SCA broadcasters. The SCA-2 is described by the company as three quarters of a receiver because it contains only those sections from the IF strip on: detector, amplifier, and (mono) speaker. But connections need not be made to an FM tuner; a sensor probe is simply placed close to the tuner's IF strip. The induced signal travels from the probe to the self-powered SCA-2, which does the rest. It costs \$89.95.

CIRCLE 147 ON READER-SERVICE CARD



Scott compact offers speaker choice

Scott's latest three-piece compact stereo system—the Model 2516—is being offered with a choice of three Scott air-suspension speaker systems. The S-14V speaker includes a 6-inch woofer and 3-inch tweeter; the S-17V speaker is made up of an 8-inch woofer and 3½-inch driver described as a “midrange/tweeter.” Capable of driving any of these loudspeakers, the Model 2516 itself consists of a three-speed Garrard changer fitted with a Pickering V-15 cartridge and installed atop a stereo FM/AM receiver. The latter is rated for 40 watts IHF power, with a tuner sensitivity of 2 microvolts. Prices range from \$339.95 to \$449.95, depending on choice of speaker systems.

CIRCLE 149 ON READER-SERVICE CARD

Altec offers automobile speaker

Altec Lansing is offering a four-inch Dia-Cone loudspeaker, Model 405A, with a thin profile and a water-resistant cone specifically for use as an extension speaker in automotive music systems. The speaker is rated at 8 ohms impedance and will handle ten watts of power, according to the company. It costs \$12.

CIRCLE 152 ON READER-SERVICE CARD



If you could see your records the way your changer sees them, you might have second thoughts on how you play them.

Did you ever stop to think about what happens to a record when you put it on your changer and press the start button?

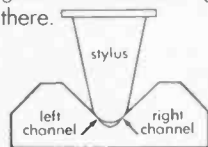
You should.

Chances are, your record collection is worth hundreds or even thousands of dollars. And some unhappy things might be happening to your records while you're enjoying the music.

To appreciate what is happening, let us follow the stylus down into the grooves of your records.

Torture in the groove.

To the stylus, the record groove presents one long, torturous obstacle course. And the stylus must go through that groove without leaving a trace that it's been there.



Stylus in groove. Record wear, if any, takes place where edges of stylus touch groove walls.

As the record rotates, the rapidly changing contours of both groove walls force the stylus to move up, down and sideways at great speeds.

Thus, when you hear the bass drum from the right-hand speaker, the right wall of the groove is causing the stylus to vibrate about thirty times a second. And when you hear the piccolo from the left speaker, the stylus is responding to the left wall about 15,000 times a second.

And by some miracle, all these vibrations bring a full symphony orchestra right into your living room. That is, if all goes well. For there is an unequal match in the forces confronting each other.

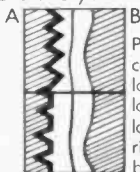
Diamond vs. vinyl.

As you know, your records are not made of steel, but of a soft vinyl that has to contend with a diamond, the hardest substance known to man.

If the stylus can't respond to the rapidly changing contours of the groove walls, especially the hazardous peaks and valleys of the high frequencies, there's trouble.

Instead of going around the peaks, the stylus will simply lop them off. And with

those little bits of vinyl go the high notes, the record and your investment.



Peaks of high frequency contours can be literally lopped off as shown in lower half of A. Less fragile low frequency contours of right channel are indicated by B.

The tonearm to the rescue.

Actually, all this needn't happen. Your precious records can be preserved indefinitely. And sound as good as new every time you play them. It all depends on the tonearm, which is to the stylus as the surgeon's hand is to the scalpel.

There is a vast difference among tonearms. Some are little more than "sticks on a swivel." But the best ones are designed and engineered to a remarkably high degree of precision. For very important reasons.

Consider the simple movement of the tonearm from record edge to center, guided by the outer groove wall nudging the stylus along. The tonearm must be free to follow without resistance. This requires virtually friction-free pivots.

Another subtle but demanding aspect of tonearm performance is the need for equal tracking force on each groove wall. This setting ("anti-skating") calls for exquisite precision.

Some other factors that affect tonearm performance include its over-all length (the longer the better), its dynamic balance, and the position of the cartridge in the tonearm head (affects tracking error).

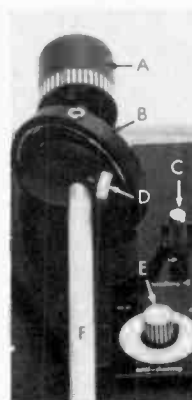
Still more to consider.

And while the tonearm is performing all these functions, other things are going on.

For example, the record must be rotating at precisely the right speed, or pitch will be off. The motor must be quiet and free of vibration, or rumble will be added to the music. The platter must weigh enough to provide effective flywheel action to smooth out speed fluctuations. And, of course, the stylus must get to and from the groove as gently as possible.

A reassuring thought.

With all these considerations, it's good to know that Dual automatic turntables have for years impressed serious record lovers with every aspect of their precision performance. In fact, many professionals won't play their records on anything but a Dual.



A precision tonearm like the Dual 1219's provides:

- A) Vernier-adjustable counterweight.
- B) Four-point gimbal suspension with near-frictionless pivot bearings.
- C) Setting to provide perfect tonearm angle for single play and changer modes.
- D) Direct-reading tracking force dial.
- E) Setting to equalize tracking force on each groove wall.
- F) 8-3/4" pivot to stylus, longest of all automatic arms.

If you would like to know more about tonearms, turntables and us, we'll send you some interesting literature. A booklet on what to look for in record playing equipment. And a series of independent test reports on Duals. (We didn't write either one.)

Better yet, visit any authorized United Audio dealer and ask for a demonstration.

At \$99.50 to \$175.00, Dual automatic turntables may seem expensive at first. But when you consider your present and future investment in records, they may begin to look inexpensive.

United Audio Products Inc., 120 So. Columbus Ave., Mt. Vernon, New York 10553.



CIRCLE 15 ON READER-SERVICE CARD

Miles Davis uses AR-3a speaker systems for home listening. Their accuracy and lack of coloration account for their choice by many professional musicians.



One of America's most distinguished musicians, Miles Davis is enthusiastically heard by listeners in every part of the world, live during his tours, and recorded on Columbia Records. His most recent recording is "Miles Davis At Fillmore".



Free product catalog available on request from Accustic Research, 24 Thorn-dike Street, Cambridge, Massachusetts 02141.

CIRCLE 1 ON READER-SERVICE CARD

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT

THE EQUIPMENT: Garrard SL 95B, a three-speed automatic turntable with integral tone arm. Dimensions: 16¾ by 14¼ by 8 inches high including base and dust cover; clearance above mounting board: 4¾ inches to clear spindle, 7 inches to change spindle; clearance below top of mounting board: 3 inches. Price: \$129.50; optional base and dust cover, \$6.50 each. Manufacturer: Garrard Engineering Ltd., England. U.S. representative: British Industries Co., Westbury, N.Y. 11590.

COMMENT: The two features of the SL 95B that most apparently distinguish it from the previous SL 95 (test report, HF, July 1968) are the three lever controls at the front right corner of the top plate and the multi-action dust cover. But there have been other changes as well, adding up to better performance. In lab tests the unit did considerably better on speed accuracy, for example, thanks to the improved motor. Whereas the maximum speed error of the SL 95 was 1 per cent (fast, at 45 rpm), all figures for the SL 95B were within ½ per cent of true speeds. Actual speed error measured was 0.3 per cent fast for 33⅓ and 78 rpm, and 0.4 per cent fast for 45 rpm. Speed also remained constant regardless of changes in power line voltage. Figures for arm resonance (a 9-dB rise at 6 Hz) and arm friction (less than 10 milligrams in either plane) likewise were better than those for the previous model. Rumble was the same as in the older model, well down at -56 dB by the CBS-ARLL standard. Flutter, also the same as in the former unit, was a negligible 0.07 per cent.

Operating controls on the SL 95B consist of a speed-and-size switch (like that on the SL 95) at the left of the platter plus three lever function controls to the right (replacing a pair of rotary controls). The former has three 33-rpm positions—for 12-inch, 10-inch, and 7-inch discs—plus a position for 12-inch 78s and one for 7-inch 45s. Each of these settings indicates the record size for which the arm will position itself in automatic cycling. Other size/speed combinations—10-inch 78s, for example—can be played manually, of course. Standard automatic-play and single-play spindles are provided; a large-center-hole automatic spindle for 45s is available as an accessory.

The innermost lever at the right triggers the automatic change cycle. The middle lever, marked "manual," simply starts and stops the motor without triggering the change cycle. The cue lever lowers and raises the arm. Used manually this system works very well indeed. The short manual spindle is free to turn with the record and the platter should the record's center hole be imperfectly formed. (With fixed spindles, an imperfect center hole can cause



**GARRARD'S
LATEST
—AND BEST**

drag that threatens the turntable's speed accuracy.) The automatic arm-return feature of changer operation continues to work in the manual mode. For playing large-hole 45s manually, a spindle adapter is provided with the SL 95B. In automatic operation the SL 95B performed beautifully. Its two-point support system provided flawless record changing in tests.

The arm is the same as that on the previous model: the same effective antiskating control, the same accurate tracking-force dial, and the same convenient slip-out cartridge clip. This arm is, in our opinion, one of the easier designs to use in changing cartridges, both because of the cartridge clip and because it can be rebalanced relatively easily.

The optional base and dust cover deserve special mention. The B2 base has special compartments for the storage of unused spindles. The D2 dust cover consists of two pieces: a back that attaches to the base plus the cover itself, which fills in the other three sides and the top. The cover can be picked up (as it would have to be if the turntable were placed in a well), slid out (from under an overhanging shelf, for instance), or tilted upward so that it rests at an angle while records are being fitted onto the turntable. It can be closed during turntable use, protecting the stack of records from dust accumulation during prolonged use in the changer mode. While we found the tilt-up operation a little more awkward than it is in most designs intended for use only in that way, we believe the design will be practical for a wider variety of installations than any other dust cover we've used to date.

Altogether, a convenient, versatile, and excellent piece of equipment that merits a place in any high-quality home music system.

CIRCLE 144 ON READER-SERVICE CARD

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 samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

Running the Gamut of Tape Recorders with Two Dolby "Home Systems"

THE EQUIPMENT: Advent Model 100 Noise Reduction Unit. Dimensions: 13 by 5 by 7½ inches deep. Price: \$250. Advocate Model 101 Noise Reduction Unit. Dimensions: 12½ by 7 by 2 inches high. Price: \$125. Manufacturer: Advent Corporation, 377 Putnam Ave., Cambridge, Mass. 02139.

COMMENT: Ever since Advent announced it would produce devices based on the "B-parameter" (consumer-version) Dolby noise-reduction equipment, we've received a growing stream of letters from readers asking whether such devices really do a job—and if so, how well they do it. Many of these letters also contain questions about just what the Dolby circuitry is supposed to do. Now, having used both Advent-made Dolby units with a variety of recorders, we are in a position to answer these questions in some detail.

There are, in fact, three forms in which Advent markets the Dolby circuitry: the Advent Model 100 noise reduction unit, the Advocate Model 101 noise reduction unit, and the Advent Model 200 cassette deck. The Dolby circuitry built into the last of these is entirely prealigned to the deck's operating parameters. The \$250 Model 100 and \$125 Model 101—the two units we have been working with—are separate components that can be used with virtually any tape recorder and require alignment to that equipment. Note that the Model 101 bears the trade name Advocate, which Advent is using for products designed with a broad spectrum of music listeners in mind.

In all three units the noise-reduction circuitry is similar and is made under license from Dolby Laboratories. The Dolby technique relies on the fact that noise is masked by loud passages in the program material and becomes obtrusive only as signal levels drop. The original, professional Dolby model boosts weak input signals in each of four independent frequency bands, covering the entire frequency range. The stronger the instantaneous signal in each band, the less it is boosted; high-level passages are not boosted at all. This action telescopes or compresses the signal, keeping it in the optimum operating range of the associated equipment and therefore above inherent noise levels. When the signal is to be retrieved for listening it is fed backward through the Dolby circuitry, reducing levels in each band by an amount precisely reciprocal to the previous boost. Any noise picked up while the signal is compressed is therefore reduced along with the previously boosted lowest-level signals so that the final sound has a greater useful dynamic range than it would have without Dolbyizing.

Dolby at Home

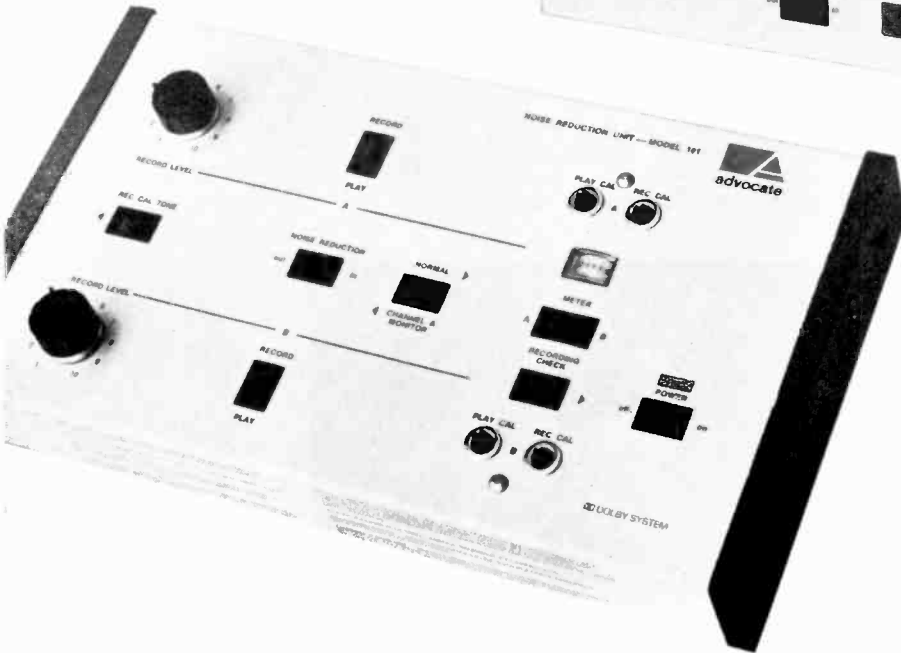
Tape hiss is far and away the most noticeable and consistent form of noise encountered in a high-quality home system, and the B-parameter Dolby circuitry is engineered specifically to combat it. Since

hiss is by definition high-frequency noise, the home models operate only in the upper frequency range—simplifying circuitry and reducing cost drastically by contrast to the professional units. Maximum action of the B-parameter circuit is 3 dB at 600 Hz, 6 dB at 1,200 Hz, 9 dB at 2,400 Hz, and 10 dB at 4,000 Hz and above—all measured as a boost in signals to be recorded and a reduction in signals being played back, and all assuming a low signal level, say around 45 dB below "Dolby level" (the level above which a signal is not compressed).

And that Dolby level is the key to the operation of the Model 100 and Model 101. For the technically minded, it is defined (like 0 VU in professional recording) as a flux level on the tape of 200 nano-webers per meter, which translates into a standard line level for 0 VU once the system is aligned. While the numbers are relatively unimportant to the user, unless both the input and output via the Dolby bear the same relationship to standard Dolby level, the circuit's action will not be exactly reciprocal in the two processes and the final audio output will not be a precise reproduction of the original sound.

Before going into some of the ramifications of that statement, let's examine the equipment itself. Of the two units we have worked with, the Model 100 is electrically more complex, though somewhat simpler to use. It contains four complete Dolby circuits: one for recording and one for playback in each channel. On the input side there are separate level controls in each channel for mike inputs and for line inputs plus a single master record-gain control. The Dolby-level test-tone generator is built into this side of the circuit. On the playback side there are tape-monitor switches and output level controls for each channel.

Connections are made from the tape recorder outputs on a stereo receiver or amplifier to the Model 100's inputs, and from the 100's record outputs to the line inputs of the tape recorder. On the playback side, connections are made from the tape recorder line outputs to the playback inputs of the Model 100 and from the 100's output to the tape-amp inputs on the stereo system. When using a recorder with a separate playback head, either the monitor switch on the Model 100 or that on the stereo system itself can be used for source/tape comparisons in most setups, the unused switch being left in the monitor position. For live recordings the mikes must be connected to jacks on the rear of the Model 100 or fed in from associated equipment via the line inputs. If they are connected to the usual jacks on the tape recorder, their signal will go onto the tape un-Dolbyized. When the jacks on the 100 are used, mike signals may be mixed with those from the line inputs. (The Model 101, which is conceived primarily with an eye to the needs of recordists who tape from FM, discs, or other tapes, has no mike inputs—though mikes may be fed to its inputs through mixers or other equipment in the system.)



Advent Model 100 (above) has a faceplate appropriate for flush mounting, though feet are provided for table-top use; Advocate Model 101 is intended to be free-standing. Though Model 101 looks simpler, its switching is somewhat more complicated. Note for example that it has only one meter, which serves alternately for both channels. And it has four calibration controls—one for playback in each channel (like the pair on the Model 100) plus two more for the record mode. Meters are used only to set Dolby line level—not to check recording levels.

Matching Levels

Once the model 100 is connected into the circuit, it must be aligned with the tape recorder in order to set Dolby levels. Variations in tape recorder design affect the procedure that is necessary, and Advent has done an excellent job of covering all possible contingencies in the alternative procedures it specifies in the owner's manual. To show how it all works, let's take a maximum-capability recorder, one that has separate record and playback heads, output metering during recording, and separate input and output level controls. First you put a test tape on the recorder. (Advent supplies both open-reel and cassette test tapes with both models.) While playing the tape, which is recorded to Dolby-level flux density, you set the recorder's playback meters to the 0-VU point and then calibrate the Model 100's meters to the Dolby-level point. You now have a standard level—but in the playback mode only. Next you take a sample of the tape you will be using and record onto it a signal from the Model 100's built-in Dolby-level generator, setting the record gain so that the recorder's playback meters again read 0 VU for this test signal. The test signal therefore is achieving standard flux density on the tape. You have now aligned the input section with respect to the same reference level as

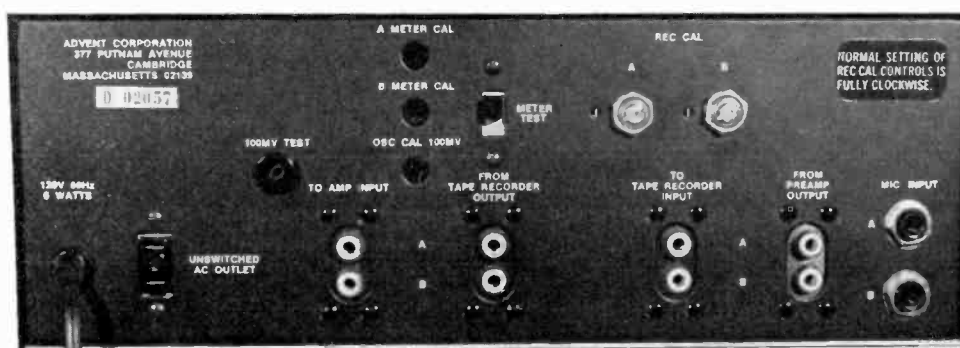
the output section so that record and playback processes will be exactly reciprocal.

From this point on, the record and playback level controls on the recorder remain untouched and those on the Model 100 are used instead. If you change to another kind of tape for recording, you must realign the 100's record section because the relationship between input and output signal levels will not necessarily be the same. In fact it is a good idea to check the whole system from time to time to make sure that aligned knobs have not been moved inadvertently or that a new batch of tape is not behaving a bit differently from that used in the original test. It also is a good idea to record a few seconds of test tone at the beginning of each Dolbyized tape so that the playback section can be aligned to it if necessary. This would be of particular value if you plan to trade tapes with anyone who owns Dolby-circuit equipment or if you may want to make copies of Dolbyized tapes. Incidentally it is possible to make Dolbyized copies by straight dubbing from the Dolbyized original—that is without "decoding" the original and then re-Dolby-izing—and a sample of the standard-level signal on the original tape can simplify this process too.

Switch to the Model 101, or choose a recorder with fewer controls, and the process of alignment or use may become even more complex. The Model 101 has



Model 101 (above) has only the four inputs and four outputs on the back panel. Model 100 (below) has mike inputs as well, feeding into built-in preamps and mixer system. It also has test point and screwdriver adjustments for servicing. Though the Model 101 is conceived as a product for those recordists who use FM and discs as source material, it can be used in making live recordings by plugging mikes into equipment ahead of the Dolby circuit—an appropriately equipped stereo receiver, for example—and monitoring the signal for aural balance at that point. With the Model 100, which has two sets of Dolby circuits, live recordings can be monitored off the tape, using one set for the signal being fed to the recorder and the other for compensated playback. Note convenience outlet on Model 100.



only one pair of Dolby circuits, so it will not handle both record and playback signals in the same channel simultaneously (though since the channels are individually switchable between record and playback modes, you can play one channel while you record the other—as you would need to do in sound-on-sound recording). In the most difficult situation—using the Model 101 with a recorder that has combined record/playback heads, no output level controls, and no output metering—alignment may take a certain amount of cut-and-try backtracking. The necessary connections and adjustments can of course be made on many small battery-operated recorders—even mono cassette models, fitted with the necessary jacks—but remember that the Advent units require AC power. Considering that it need be done only once for a given recorder and tape type, we did not find the alignment chore excessively complex or irksome even at its most involved. Our first few passes at the routine required about five or ten minutes apiece; with the familiarity bred of frequent changes in setup during our tests, this time dwindled to about a minute for most matings of recorder with the Dolby unit.

What You (Won't) Hear

Assuming good quality in the components used with it, the Dolby circuitry offers advantages that most

emphatically are worth the extra fuss. It should be news to nobody at this point that the units work: they do reduce noise without introducing audible side effects. But similar statements have been made on behalf of low-noise tapes, whose advantage in terms of audible improvement is piddling by comparison. Even the much-touted characteristics of chromium dioxide tape appear to offer relatively modest gains by contrast to what the Dolby does with ordinary tape.

Used with a high-quality cassette deck, especially one with good high-end response, the noise reduction is if anything even more startling than it is with an open-reel deck, because non-Dolbyized cassettes are inherently noisier than open-reel tapes to begin with. Therefore while the increase in dynamic range still remains 10 dB at most, its effect becomes more audible. However, because of this inherent noise problem, not all cassette decks seem to be engineered for that last half-octave or so at the top—whatever the printed specifications may say about head response. Even when used with a deck in which the designer has made a compromise between noise and response, the Dolby circuitry still produces a noticeable improvement. But with the less expensive recorders, not only is there less likelihood of a high end good enough to take maximum advantage of the Dolby treatment, but also record/playback curves tend to become increasingly irregular—whatever the over-all response figures may be. And this is true of open-reel as well as cassette

equipment. The result could be frequency-selective side effects in using Dolby circuitry.

Let's say that you are working with such a recorder—or with a tape that doesn't match your recorder's bias, which might also produce unevenness in response curves—and the playback curve has a 6-dB peak centered around 13 kHz. Assuming that the record characteristic of the unit has no corresponding dip to even out the record/playback response, tones in the peaking region will enter the Dolby circuitry 6 dB above optimum level. In a high-level passage—that is, close to Dolby level where the circuitry has little effect—you simply will have an unwanted 6-dB peak. But for low levels—say -20 VU or so—the expander action of the Dolby circuitry may tend to emphasize the peak even more. So for optimum Dolby operation, both broad response and linearity are desirable characteristics in the recorder you use.

Advent makes this recommendation in its literature, in fact, though in use we found it difficult if not impossible to spot imbalances or side effects attributable to nonlinearities in the recorder. In addition we tried to simulate these effects by equalizing the Dolbyized signal and by intentional misalignment of levels. It required extreme measures before audible Dolby mistracking, as we might call it, occurred. Precise alignment of the system thus does not seem critical in normal use. Those slight imbalances you may encounter could easily be corrected by slight adjustment of the system's tone controls.

Half Measures

There was, however, one situation that we could not adequately correct: the playing, without compensating Dolby circuitry, of tapes that had been Dolbyized (or, conversely, using the special circuitry in playing un-Dolbyized tapes). Since Ampex has announced that it is producing Dolbyized cassettes, and other companies are rumored to be thinking along similar lines, we paid particular attention to this point. How will the new Ampex cassettes sound on conventional (i.e., non-Dolby) equipment?

In theory they should sound brighter than conventional cassettes, which could be a blessing on equipment with weak response at the high end, and we have repeatedly encountered the statement that an adjustment of treble controls is all that will be needed to get good reproduction of the Dolbyized product. This may be true of equipment with extremely poor high-frequency response; but after working with quality decks we must disagree.

Since samples were not yet available from Ampex when this report was prepared, we recorded our own cassettes using the Model 101 and a Harman-Kardon CAD-4 deck, which presumably gave us a comparable product (since Dolby operating parameters are closely controlled by the Dolby licensing system). The results we obtained with the CAD-4 were matched very closely in tests using other cassette decks and open-reel equipment at various speeds. In one of the cassette tests, we copied the opening measures of Verdi's *Falstaff*—which has loud orchestral tuttis interspersed with relatively low-level material—via the 101; then played back the cassette with the Dolby switch in the off position.

Nothing sounded amiss in playing the loud pas-

sages, of course. The low level passages, which had been boosted by the Dolby circuitry, consequently sounded unnaturally bright on playback without the appropriate Dolby compensation. When the treble control was turned down in an attempt to subdue the excessive brightness, the loud passages became correspondingly dull. And intermediate settings of the treble control could do little to alleviate the impression of high-frequency response that popped in and out as program levels changed. So, although relatively little program material contains the extreme contrasts necessary to produce this effect, for serious listening we feel that the appropriate Dolby circuitry is essential to truly satisfactory playback of Dolbyized materials.

Making the Decision

A serious recordist might find that either the Model 100 or Model 101 offers advantages over recorders—cassette or open-reel—that have built-in Dolby circuitry. He can choose a deck to suit his own needs and tastes and still have the benefit of noise reduction. And he can change decks at will. The Model 100, in particular, allows for precise setting of all operating parameters including the test-signal level if you have an accurate voltmeter. Conversely, the relatively casual user who shies away from adding still more knobs and meters should find the built-ins more attractive than the separate Dolby units.

You will not reap the full advantage of the Model 100 or 101 on poor tape equipment. Maximum effect probably would accrue on cassette decks selling for over \$100 and on open-reel recorders selling for somewhere around \$300 and higher. Even if you have an expensive deck with a separate playback head, don't write off the Model 101 as beneath the dignity of your equipment. Although its price is half that of the Model 100 we found that it cuts no corners in terms of signal quality. And you can continue to monitor recordings for distortion and malfunction even though the 101 will not allow you to hear properly de-Dolbyized sound from the playback head while you are recording. With either unit and a high-quality deck in good condition (properly cleaned, with the correct bias for the tape you are using, and with unworn heads) you should experience sound at any speed that is roughly comparable to what you would otherwise expect at twice the speed. And if you use the unit in conjunction with low-noise tape, you can stretch dynamic range still further.

You will notice little if any improvement in recording on a quality machine at 7½ ips from discs or FM because the dynamic range of these signals will not, as a rule, be significantly greater than that of the recorder at that speed. For live recording, however, the Dolby's extra 10 dB of dynamic range will allow you to set levels more conservatively than before, allowing ample headroom for unexpected peaks without at the same time forcing low-level signals down into the mud. Indeed, if you'll pardon the pun, the advent of the Dolby may reawaken you to the joys of making your own live recordings. And of course it should cut tape costs for most users in half. The appearance of either model would have been a major event for tape recordists; the availability of both is almost an embarrassment of riches.

TWO SUPERB POWERHOUSES FROM MARANTZ



THE EQUIPMENT: Marantz Model 32, a stereo power amplifier. Dimensions: 15 $\frac{3}{8}$ by 5 $\frac{3}{4}$ by 9 $\frac{5}{8}$ inches. Price: \$295. Model 16 amplifier. Dimensions: 15 $\frac{3}{8}$ by 5 $\frac{3}{4}$ by 8 inches. Price: \$395. Manufacturer: Marantz, P.O. Box 99, Sun Valley, Calif. 91352.

COMMENT: Splendid performance and sturdy construction characterize the Marantz Model 32, a high-powered stereo basic amplifier designed for use with a separate preamp-control. In addition to virtually nonmeasurable distortion, the unit offers very wide-band and linear response, extremely low noise, high stability, and sophisticated circuitry that protects its output transistors and the speakers connected to it from high power surges. Two standard phono jacks at the rear accept signals from a separate preamp-control unit. The speaker output terminals are very easy to use: press, insert the stripped lead, and let go. The unit's power cord, a switched AC outlet, and the power line fuse also are at the rear.

In tests at CBS Labs, the Model 32 met or exceeded its published performance claims and shaped up as among the very best basic amplifiers available. With both channels driven simultaneously, it produced better than 67 watts per channel at a distortion level far below its rated level. In fact, at any output level, from its rated 60 watts continuous power per channel down to below 1-watt output, distortion never rose to much more than a mere 0.05 per cent. The reader will note that to show the very minute amounts of THD or IM in this amplifier, we had to expand the vertical scales of our customary graphs, and even then the distortion lines remain very close to the zero mark. Power bandwidth extended well beyond the normal audio range, and frequency response was virtually ruler-flat, being down only 1.5 dB at 100 kHz. The Model 32 needed 1.1 volt input (well suited for any normal preamp output) to produce its full power; S/N ratio was 95 dB, assuring complete quietness of operation. Square-wave response at both low and high test frequencies was exemplary, indicating full, rock-solid, well-defined bass, and complete clarity and realism in the middles and highs to beyond audibility.

As is true of an amplifier with such performance characteristics, the Model 32 has no sound of its own; as far as we could determine it functions as a distortionless, noiseless device that permits you to "listen through" the system back to the original program material. It is the kind of amplifier, too, that can be teamed up with any speaker system for top performance. Through the years, we have come to expect nothing less from Marantz; it is good to be able to report that the Model 32 did not let us down.

The Marantz Model 16 amplifier is similar to the Model 32 but is rated for 80 watts continuous power per channel, 20 watts higher than the Model 32. The Model 16 also is available with an optional 70-volt speaker-line matching transformer for use in commercial sound distribution systems. The Model 16M, at \$239, is a monophonic amplifier, actually "one half" of the Model 16, for use in driving a center-channel loudspeaker or in other mono applications. All models may be rack-mounted with the use of a panel assembly accessory. Optional walnut cabinets also are available.

CIRCLE 142 ON READER-SERVICE CARD

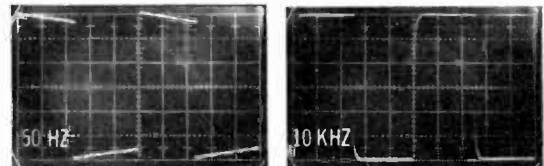
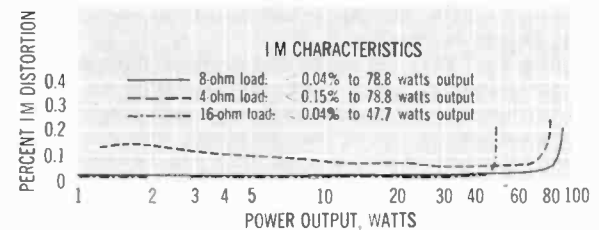
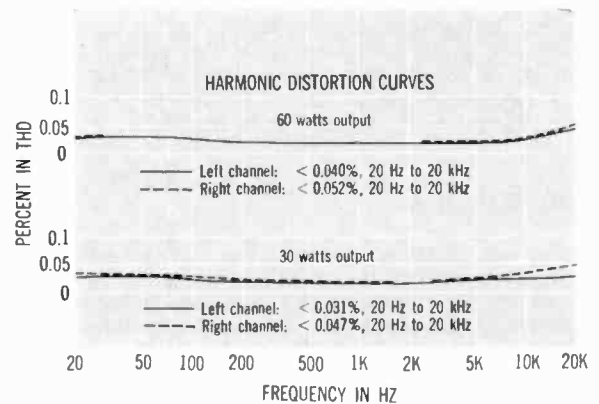
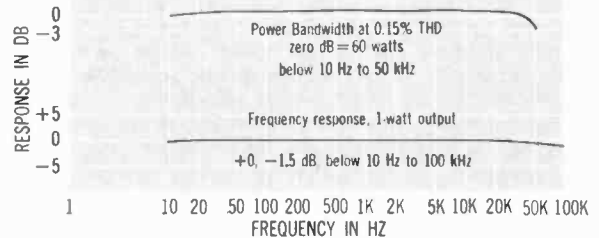
POWER OUTPUT DATA

Channels individually

Left at clipping: 78.1 watts at 0.024% THD
 Left for 0.15% THD: 79.4 watts
 Right at clipping: 78.1 watts at 0.026% THD
 Right for 0.15% THD: 79.4 watts

Channels simultaneously

Left at clipping: 67.3 watts at 0.020% THD
 Right at clipping: 67.3 watts at 0.024% THD



Square-wave response.

Marantz 32

Additional Data

Damping factor	80
Input sensitivity	1.1 volt
S/N ratio	95 dB

The either-or stereo from JVC

Model 4344 is the latest pacesetter from JVC. With more features, more versatility than any other compact in its field. You can enjoy either its superb FM stereo/AM receiver. Or your favorite albums on its 4-speed changer. Or 4-track cassettes on its built-in player. Or you can record your own stereo cassettes direct from the radio, or use its microphones (included) to record from any outside source. And you get all these great components in a beautiful wooden cabinet that can sit on a book-shelf.

But don't let its size fool you — JVC's 4344 is a real heavyweight. With 45 watts music power, 2-way speaker switching and matching air suspension speakers, illuminated function indicators, handsome blackout dial, separate bass and treble controls, FM-AFC switch. Even two VU meters to simplify recording, and more.

See the Model 4344 at your nearest JVC dealer today. Or write us direct for his address and color brochure.

JVC Catching On Fast

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378



CIRCLE 35 ON READER-SERVICE CARD

CASSETTE DECK FEATURES MIXING

THE EQUIPMENT: Ampex Micro 52, stereo cassette record/playback deck. Supplied with two dynamic microphones; walnut case. Dimensions: 16 $\frac{1}{4}$ by 9 $\frac{3}{4}$ by 5 $\frac{3}{4}$ inches. Price: \$149.95. Manufacturer: Ampex Corp., Consumer Products Group, 2201 Estes Ave., Elk Grove Village, Ill. 60007.

COMMENT: The Micro 52 is a stylish tape cassette deck with a built-in mixing facility and connections for integrating it with an external stereo component system. The left-hand dark plexiglass cover, which hides the cassette transport mechanism and head assembly, hinges forward to permit inserting and removing a cassette when the eject button is pressed. This button and similar controls for pause, stop, fast-forward, play/record, rewind, and record are grouped along the top. The arrangement dictates, of course, that the Micro 52 be installed in an upright position. The record control must be depressed together with the play/record control to put the unit into the recording mode, a safety feature that prevents accidental erasure of recorded tapes.

The right panel houses the unit's two VU meters which operate on both record and playback. When power is turned on, a light goes on behind the cassette, and both VU meters are illuminated too.

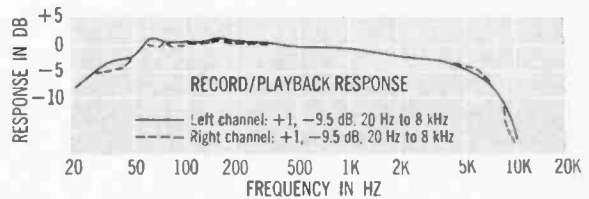
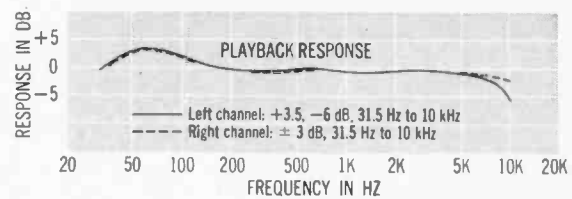
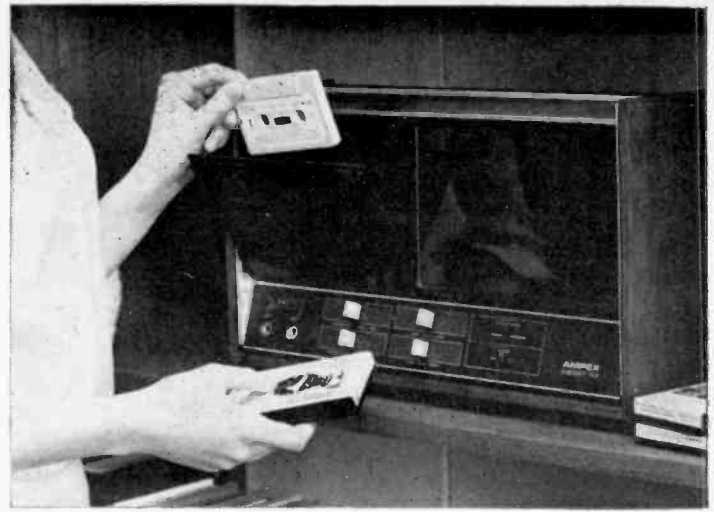
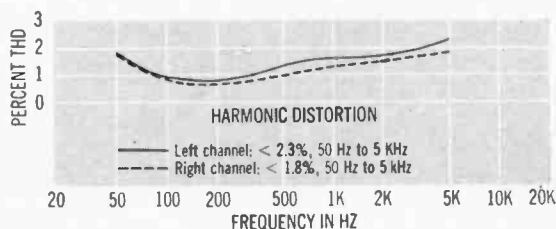
Below the large panels on a slanted section you'll find additional controls. There's a three-digit index counter with reset button, a pair of microphone input jacks for left and right channels, four professional-type sliding controls for mike levels and line input levels on each channel, a manual/automatic recording level switch, and the power off/on switch. The level switch when moved to automatic position deactivates the mike-level and line-level controls, and activates a circuit that imposes ceiling levels on incoming signals. For manual level control and for mixing, however, you must set this switch to manual position.

At the rear of the deck are the stereo line inputs for feeding signals into the Micro 52, the stereo line outputs for playback through your own amplifier and speakers, and the unit's AC power cord.

Using the Micro 52 is as simple and foolproof as any cassette recorder we've tested, although the vertical arrangement of the transport, with the heads at the top, means you have to reverse the cassette so that side 1, normally facing you, faces away from you.

Performance test results are detailed in the accompanying graphs and chart. The Micro 52 is well within the ball park for moderately priced cassette equipment, and if its sloping high-end response means a little less sparkle or bite in the highs it also means less tape hiss. Listeners who want more highs can get some by boosting the treble tone control on a playback amplifier. All told, for reliable, though not critical, home recording—with the added fillip of the very smooth-acting mixing facility—and for good playback of prerecorded cassettes, the Micro 52 is a likely candidate.

CIRCLE 143 ON READER-SERVICE CARD



Ampex Micro 52

Additional Data

Speed accuracy, 1 $\frac{7}{8}$ ips	105 VAC: 2.8% fast 120 VAC: 2.8% fast 127 VAC: 2.8% fast
Wow and flutter, 1 $\frac{7}{8}$ ips	playback: 0.20% Record/playback: 0.26%
Rewind time, C-60 cassette	60 sec.
Fast-forward time, same cassette	50 sec.
S/N ratio (ref 0 VU) playback record/playback	l ch: 52.5 dB r ch: 52.5 dB l ch: 50 dB r ch: 50 dB
Erasure (400 Hz at normal level)	64 dB
Crosstalk (400 Hz) record left, playback right record right, playback left	38 dB 36 dB
Sensitivity (for 0 VU recording level) line input mike input	l ch: 135 mV r ch: 122 mV l ch: 0.175 mV r ch: 0.170 mV
Accuracy, built-in meters	left: +5 dB (red area) right: +5 dB (red area)
IM distortion (record/play) 1 $\frac{7}{8}$ ips, -10 VU	l ch: 7.5% r ch: 6.6%
Maximum output at 0 VU, line	l ch: 1.4 V r ch: 1.4 V

With and without Dolby, that is. The new CAD5 comes with. The original CAD4 without. Which leaves you with the logical question of whether you want to be with or without.

Unless you've recently arrived on this planet, you know that Dolby is special circuitry that reduces tape hiss to the point where it's virtually eliminated.

At the moment, only Harman-Kardon and two others offer Dolbyized cassette decks. We're sure you'll consider all three. That is, if you consider the advantages of Dolby worth the extra cost in the first place.

The choice among non-Dolbyized cassette decks is either

tougher or easier to make, depending on how you look at it. It's tougher because there are so many brands available. It's easier, because none of them can match the track record of Harman-Kardon's CAD4.

Electronics World, in comparing the CAD4 to several other top quality cassette machines, summed up their findings by saying: "The Harman-Kardon CAD4 is the best of the group in performance..."

More recently, Julian Hirsch, reporting in Stereo Review on his tests of 17 decks, paid this tribute to the CAD4: "The time-tested Harman-Kardon CAD4 was well able to hold

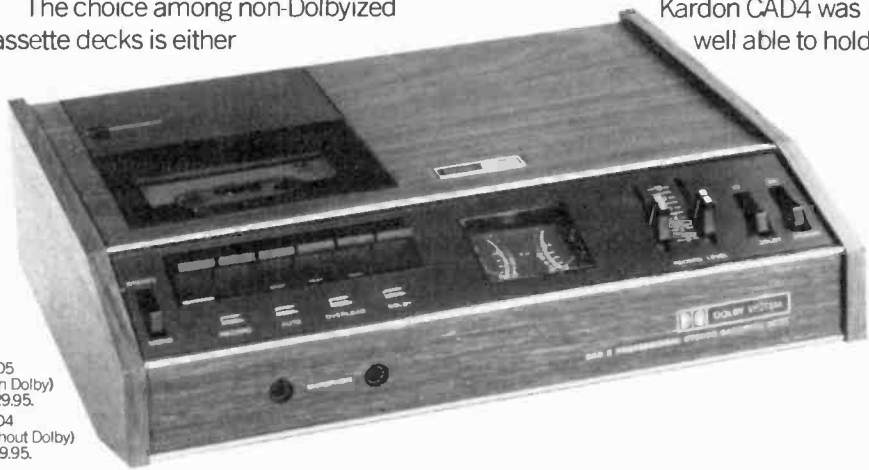
its own among comparably priced contemporary designs...a tribute to its basically sound design and construction."

If you've had any experience at all with tape recorders, you know that reliability is as important as electronic performance. And when you can have both in the same unit, the choice is clear.

Now back to the CAD5, which took "the best" and made it even better. Not just by adding Dolby, but by incorporating other advances as well. Such as equalization and bias adjustments for the new chromium dioxide low noise tape. And even more extended high frequency response.

We realize that you have a lot to think about. And we'll be pleased to send you detailed literature on both of our cassette decks. Then you can have the last word.

Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.



CAD5
(with Dolby)
\$229.95.
CAD4
(without Dolby)
\$159.95.

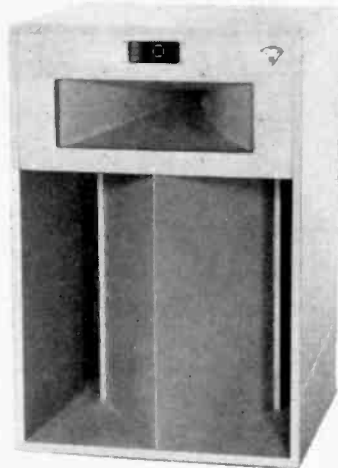
harman kardon

A subsidiary of Jervis Corporation

Now the last word in cassette decks comes with and without.



KLIPSCH OFFERS



THE EQUIPMENT: Klipsch La Scala (Model K-447), a full-range speaker system in enclosure. Dimensions: 34½ inches high, 23¾ inches wide, 24½ inches deep. Price: \$550. Manufacturer: Klipsch & Associates, Inc., P.O. Box 280, Hope, Ark. 71801.

COMMENT: For years Paul Klipsch has been known as the man who introduced the folded horn into home loudspeaker design, thereby bringing the high efficiency and clarity of this type of speaker loading to many enthusiasts who could afford the space and high cost of the original Klipschorn system. With small but significant modifications, this system (see HF test report, December 1963) is still offered. It demands corner placement, of course, inasmuch as the adjacent walls of the room act as extensions of the folded horn enclosure. Since the introduction of his huge original, however, Paul Klipsch also has offered smaller variants that do not require corner placement, of which the K-447 La Scala is an interesting example.

In this system, the large lower portion (about 8 cubic feet) of the enclosure is employed as the bass chamber: in it, a 15-inch woofer faces the rear and radiates via a slot into passageways that terminate in the double-section short horn at the front. Housed above the woofer are two horn-loaded drivers for mid-range and highs. The network in this section provides frequency crossovers at 400 Hz and at 6,000 Hz. The two top units, incidentally, are the same as those used in the larger Klipschorn. Connections to the K-447 are made via terminals at the rear edge of the crossover circuit board. Input impedance is 16 ohms; efficiency is very high. No controls are provided. As for fancy looks, don't expect any: La Scala is offered only in painted plywood and no grille cloth decorates its front. The bass horn openings and the mouths of the other two horns are all visible. Its dimensions and weight (110 pounds) mark it very much a floor-standing system.

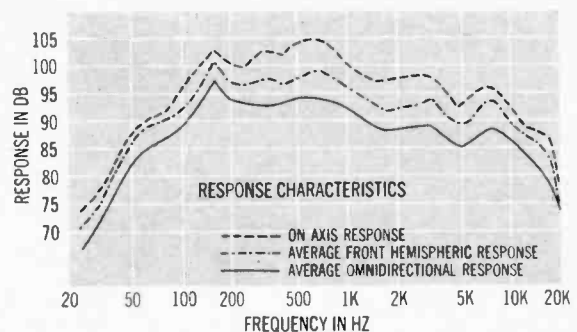
Possibly the first aural reaction one might have to the K-447 is its big, open sound; the system produces very high volume with relatively little amplifier gain. It also is rugged enough to take high amplifier power and will produce up to 125 dB of output before seriously distorting, a characteristic that suggests its suitability for filling any size room (including theaters) with clean sound and that also relates to its excellent dynamic range, a factor that in our view contributes to musical realism. The system's over-all response, clocked as within plus or minus 7.5 dB from 45 Hz to 15.5 kHz (the small peak at 160 Hz can be ignored), sounds natural and uncolored ex-

A NON-CORNER HORN

cept for the slightest hint of "forwardness" in the 300-Hz region. Some doubling begins at 45 Hz, but a good deal of clean bass is still available down to about 35 Hz. Directivity increases slightly above 5 kHz, although a tone as high as 13 kHz is still audible well off axis of the system. White noise response showed a trace of midrange emphasis.

The K-477's appearance and size probably will demand of most system owners some extra effort when installing but it may appeal to many who savor "big hall" sound and the ability of a loudspeaker to reproduce cleanly while allowing its driving amplifier to just coast along. Except for the deepest bass (such as that provided by the larger and costlier Klipschorn) the K-447 also reproduces all the program material and with no tonal dropout at the relatively lower listening levels you'd opt for in a normal-size room.

CIRCLE 141 ON READER-SERVICE CARD



Klipsch La Scala

Harmonic Distortion*

Output Level (dB)	Frequency					
	80 Hz		400 Hz		1,000 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd	% 2nd	% 3rd
70	3.02	0.82	0.45	0.13	0.88	0.43
75	2.86	0.63	0.57	0.34	1.00	0.45
80	3.36	0.72	0.60	0.45	1.00	0.72
85	3.00	0.70	0.62	0.49	1.06	0.55
90	3.95	0.82	0.61	0.48	1.24	0.52
95	2.43	0.62	0.60	0.45	1.55	0.55
100	2.96	0.69	0.56	0.48	2.30	0.63

*Distortion data is taken on all tested speakers until a level of 100 dB is reached, or distortion exceeds the 10-per-cent level, or the speaker produces the spurious output known as buzzing, whichever occurs first.

REPORTS IN PROGRESS

Dual 1209 Turntable

Wollensak 6154 Tape Recorder

You have to be really crazy about music to spend \$1000 for a receiver.

But not crazy. Because if you are a purist and willing to pay for perfection, the Marantz Model 19 will more than justify your investment.

The Marantz Model 19 is a magnificent new

Stereophonic FM receiver. It is strictly for music lovers whose demand for sound fidelity is beyond the pale of the average listener.

The Model 19 combines the superior performance and features of individual Marantz components with the ease of installation and simplicity of a single receiver. It also is engineered for the sound of the future — ready for 4-channel multiplex.

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He'll let you personally handle the controls of the Model 19 as if you owned it. You can also compare it to other makes. Then let your ears make up your mind.

By the way, if your budget has you in a bind, look over our line of the other fine Marantz receivers starting as low as \$219. **marantz.**



the tape deck

BY R.D. DARRELL

Not-So-Brave New Worlds. Once again my New Year's Good Resolutions have prompted me to tackle an accumulation of tapes devoted to "new" music. Unfortunately, however, this 1971 Report from the Front is neither as extensive nor as enthusiastic as I had hoped it might be. Tape releases in this domain always have lagged behind their disc counterparts and in recent months there has been only one substantial batch of pertinent materials: the first Heliodor/Wergo series of musicassettes. These have powerful technical and economic attractions—generally clean, lucid stereo recordings at the bargain list price of \$4.98—but the strictly musical appeals are rather weak. Only two examples are likely to find a considerable audience, those devoted to the works of György Ligeti (*Adventures, Nouvelles Aventures, Atmosphères, Volumina*, Wergo 3313 004; *Requiem, Lontano, Continuum*, Wergo 3313 011), some of which have become widely known as part of the soundtrack of *2001: A Space Odyssey*. At its best this music is impressively evocative of outer-space timelessness and immensity.

Like Ligeti, the Korean composer Isang Yun makes unorthodox use of orthodox (rather than electronic) instruments, but he is less imaginative than the Hungarian composer—at least in his orchestral *Loyang* and *Réak, Tuyaux sonores* for organ, and *Gasa* for violin and piano (Wergo 3313 010). The American Lejaren Hiller and German Bernd Alois Zimmerman make more, if not exclusive, use of electronics alone as well as combined with live musicians. But as a rule their often extremely interesting sound patterns lose point and dramatic grip when divorced from the stage or film action they seem destined to accompany. (Hiller: *Avalanche, Nightmare Music*, Suite for Two Pianos and Tape, *Computer Music*, Wergo 3313 006; Zimmermann: *Die Befristeten*, Jazz Improvisations, *Tratto*, Wergo 3313 005.) Even more provocative sonically is the avant-garde organ recital by Gerd Zacher (Wergo 3313 009) featuring pieces by Cage, Kagel, Otte, and Allende-Blin which, like Yun's *Tuyaux sonores* above (also played by Zacher) ingeniously explore a whole new world of organ timbres and effects.

Such sonic explorations, permutations, and combinations may well be sufficiently fascinating—even aurally educational—in their own right to give these and similar programs their principal *raison d'être*. Yet music lovers as well as audiophiles also may find that by exercising their aural sensibilities in this way they can rehear yesterday's ultramodernisms with sharpened perceptiveness and lowered mental resistance.

"Oh, for the Good Old Tunes of Berg and Schoenberg!" An illustration of the foregoing point is at hand in this same Heliodor/Wergo series: a cassette (3313 008) coupling one of Schoenberg's most searching exploitations of twelve-tone-technique potentials, the Op. 31 Variations for Orchestra, with one of his most successful later essays in combining serial and orthodox tonal means, the Op. 40 Variations on a Recitative for Organ. Both of these persuasively demonstrate Schoenberg's gift of communicative eloquence as well as his formidable intellectual power. Again Zacher is the organist in a competent recent recording of the Op. 40; the somewhat thin yet transparent sonics of the mildly stereoized 1959 broadcast performance of Op. 31 does not detract seriously from the superb dramatic grip of Hans Rosbaud's deservedly celebrated reading. Both works are tape firsts; both warrant an honored place in every comprehensive home library.

Apart from Berg's *Wozzeck* and *Lulu*, the most readily accessible example of twelve-tone technology probably is the same composer's well-nigh irresistibly poignant Violin Concerto. I've been impatiently waiting for a tape version for a long time, and since I haven't had a chance to hear Grumiaux's performance in a French Philips cassette, I had high hopes for one by an unfamiliar soloist in the regular Heliodor cassette series (3312 012, \$4.98). Perhaps I anticipated too much, for while the music is as moving as ever, the reading by György Garay with the Leipzig Radio Symphony under Herbert Kegel is more earnest than dramatically convincing. The cassette itself is still a must for every connoisseur collector, however, for its coupling: the first taping of Szymanowski's First Violin Concerto—a work only mildly "modern" in idiom, but ideally fashioned as a violinistic showpiece, and here dazzlingly thrown off by the Polish virtuoso Wanda Wilkomirska with the Warsaw Philharmonic under Witold Rowicki. The music itself is a welcome discovery; Miss Wilkomirska's fiddling is thrillingly sensational!

"New, Worn; Old, Sent" is the terse rubric on the sales slip when one wants to put on a topcoat, say, which has just been purchased, yet wants the old one returned for still further use. Where tape or disc records are concerned, however, we sometimes discard an old version of a favorite work when we obtain a technically updated new one—only to discover that we have lost more than we have gained. Bringing back some of these regrettably lost treasures is one admirable function of a reissue series; another is

to remind us anew that the merits of any genuinely fine recorded performance are timeless.

Both functions are well fulfilled by London's new musicassette equivalents of its Stereo Treasury disc series. And, best of all, these cassette revivals of some of the finest triumphs of the early stereo era are released at a \$4.95 bargain price, despite the fact that they are imported from England and that they—unlike some of the more expensive musicassettes—are accompanied by annotations.

Five of the first ten Stereo Treasury cassettes are programs previously released in London/Ampex open-reel format. Among them the most desirable is Münchinger's delectably animated Schubert Second Symphony, coupled with a less distinctive, highly romanticized *Unfinished* (A 30661).

Most of the works previously untaped are characterized by unfaded stereoism that is perhaps better relished today (for its un gimmicked honesty in particular) than when it first was heard on the stereo discs of a decade or more ago. But my top prize goes to what was, and still is, outstanding for its vivid sonics as well as for irresistibly invigorating music and orchestral playing: Solti's coupling of the Rossini-Respighi *Boutique fantasque* and Dukas' *L'Apprenti sorcier* (London A 30605).

Doktor Busoni's Doktor Faust. "New" music isn't always confined to what has just been written. Since his death in 1924 Ferruccio Busoni's works, other than his showy piano transcriptions, have gradually become better known; but it is only very recently that we've finally been given his *magnum opus* which will offer a brand-new listening experience to most collectors. *Doktor Faust* has been recorded by Fischer-Dieskau, in the title role, and other less noted soloists with the Bavarian Radio Symphony Orchestra and Chorus under Ferdinand Leitner (DGG/Ampex EX + R 9293, two 7½-ips reels; libretto included). The music itself proves to have been well worth waiting for: there are depths of the Faustian tragedy that even Boito (to say nothing of Gounod) failed to plumb as deeply as Busoni. The performance itself is inexcusably flawed by considerable cuts and the otherwise first-rate recording unduly favors the solo over the more interesting choral and orchestral parts. But no matter! Knowledge of the work is indispensable, and while I can't imagine its ever becoming a repertory work, the opera remains a profoundly moving musico-dramatic experience as well as a memorable monument to one of our century's most individually—if unevenly—gifted geniuses.

4 Channel Sound. It's twice as real as stereo.



Remember the revolution stereo caused? Different sounds actually came from two directions. Left and right. So imagine an even more revolutionary concept. The 4-channel tape cartridge system. Where each of *four* speakers delivers a *separate* sound. Left and right in front of you, and left and right in back of you.

For example, when you hear the 1812 Overture, you're literally surrounded in sound. You might hear the cannon behind you...then in front of you...then all around. Or say you're listening to a rock band. There may be bass to the left, lead to the right, drums behind.

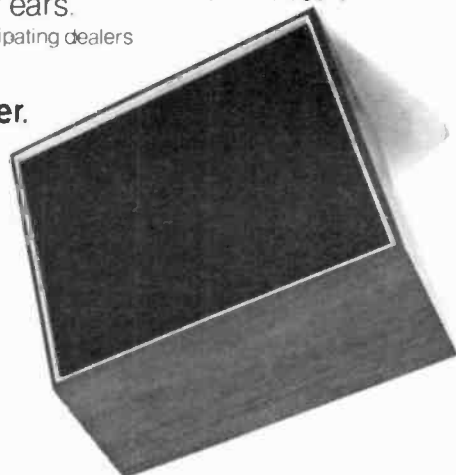
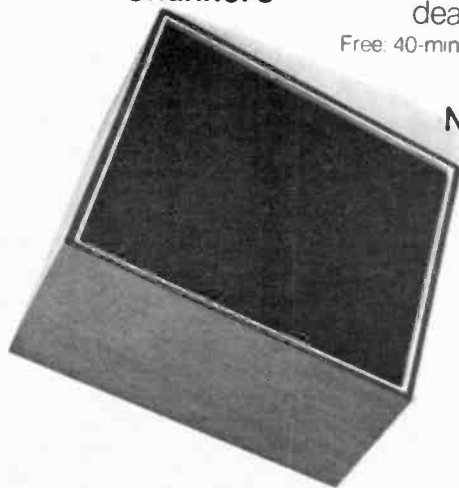
How is all this done on a 4-channel tape cartridge? Mostly in the sound studio. When a recording is made, as many as 24 microphones record tracks of music. Later, these tracks are edited down to four. (With regular stereo, of course, they're edited down to two.) So with 4-channel, there's more sound dimension, more realism.

When you hear the final recording in your living room, you get that same 4-way sound back. Rich, full, from all around. The RCA 4-channel system can also play your regular 8-track cartridges. The way a stereo phonograph can play monaural records.

Our exciting 4-channel tape systems start at \$199.95* for the YZD400. (Model shown is YZD440 at \$249.95.*) Listen to one at your RCA dealer. You simply won't believe your ears.

Free: 40-minute tape cartridge, yours with purchase at participating dealers

New vibrations from an old master.



*Optional with dealer.

CIRCLE 33 ON READER-SERVICE CARD

Four-Channel Stereo

Our editors have taken a long, intensive look at quadriphonic sound. What follows are their findings and some predictions about the future of this latest development in home entertainment.

AS OF NOW, quadriphonic sound is in roughly the same developmental state as drip-dry clothes were some fifteen years ago: it's in the wash but no one knows for sure just how it will come out. However, both the equipment and recording industries are dripping with information and rumor, claims and counter-claims, proposed systems and techniques. Here's how it looks to us, wrinkles and all.

The Surround-Sound Experience

Quadriphonic sound uses four signal paths or sound tracks in the program material, which are reproduced by four separate loudspeakers. In most quad playback demonstrations, the speakers are placed approximately in the four corners of the listening room, but

in at least one proposed system (more on this later) front and rear center speakers are paired with left and right flankers, the latter pair somewhat toward the front.

Of course, merely adding loudspeakers to the pair normally needed for stereo does not create quadriphonic sound. Enthusiasts have been experimenting for years with so-called center-channel speakers, reproducing a derived signal—either the sum $A + B$, or the difference $A - B$, of the two stereo channels—and located physically between the normal left and right speakers. Such sound-source enhancement is credited with helping to create a “wall of sound,” or of “filling the hole in the middle,” and so on. In a variation of this setup, that center speaker is placed behind the listening area to impart a sense of “surround ambience.” Yet another approach to stereo enhancement is to locate flanking speakers along the left and right walls to spread the sound and create a broad proscenium effect, especially useful for large-scale musical works. None of these enhanced two-channel techniques is, of course, quadriphonic.

The new four-channel thrust represents a more complex, more sophisticated effort to bring into the listening room the sound of the stage plus the ambience of the hall: a kind of super stereo. You may hear, for instance, the offstage brass in the Berlioz Requiem as if they actually are being played through a big opening in the wall to your right, and—if the recording is of a live concert—someone coughing in the nonexistent row behind your easy chair. Quadriphony also can, thanks to its four channels, literally surround you with sonic effects coming at you from all directions—a somewhat gimmicky form of multi-channel excitement that already has triggered new pop arrangements and doubtless will, if the technique succeeds among the public, occasion a new wave of sonic psychedelica from pop and serious composers alike.

Three Paths to Four Channels

For any or all of its acoustic enhancement ability, quad sound may appeal to you completely, somewhat,

WHAT SHALL WE CALL IT?

Quadriphony, quadraphony, quadrasonics, quad sound, surround stereo, four-channel stereo, and even quad-fonics are among the many terms—none of them entirely ingratiating to the eye or ear—that have been dreamed up for the new four-channel medium. The heirs to Noah Webster admit to three combining forms based on the Latin root for “four”: *quadri-* (*quadrilateral, quadripartite*), *quadr-* (*quadrangle, quadrennial*), and *quadru-* (*quadruped, quadrumana*). Even if we are to coin a new combining form *quadra-*, we still are faced with the fact that both *quadraphony* and *quadrasony* (or *quadruphony* and *quadrusony*) sit upon the human tongue less gracefully than *quadriphony*. We also prefer the suffixes *phonic* and *phony* over *sonic* and *sony* as the logical progression from *monophonic* and *stereophonic*. The less pedantic *quad sound*—or simply *quad*—seems to be gaining favor as a popular nickname for the medium; but for editorial purposes it has the fatal fault of imprecision, conveying relatively little meaning to the uninitiated. So for the time being at least we are staying with our original usage (September 1969): *quadriphony, quadriphonic*, and so on.

or not at all. And interestingly enough, the amount and kind of sonic enhancement provided by quadriphony relates in a way to how it is accomplished; the fact is, many ways have been proposed to get different sounds coming from four loudspeakers. None is yet "standard," but each has been demonstrated.

To begin with, there's the technique originally used by AR to demonstrate quadriphony: a four-track tape recorded by four independent microphones and reproduced on a four-head machine feeding four amplifiers and loudspeakers. In this system all four channels are kept completely independent or discrete throughout.

Next we have a series of proposals for rendering the four sound tracks within the limits of a two-channel medium (tape, disc, or broadcast) but by the use of special coding methods.

Finally, there are proposed techniques for synthesizing additional channels from the normal stereo pair; the added two sound tracks are simulated by various circuit devices. Synthesized quad can indeed offer an enhanced sense of ambience, but it cannot present the four distinctly separate signals that either of the two aforementioned systems can. Of course, once a synthesized quad playback system is set up (nominally to enhance the reproduction of conventional two-channel program material), it can be readily adapted, thanks to its four reproducing channels, to the original discrete quad technique, or—with the addition of a requisite decoding device—to a given form of coded quadriphony.

The Importance of Coding

Taking all available information and opinion, it seems apparent at this point in audio history that if quadriphony succeeds, it will be via some form of coded-signal technique. As long as quadriphony is confined to the playing of tape at home, no one can deny that a discrete four-channel system renders the best sound, but four discrete channels *as such* are not readily adaptable to broadcasting or disc recording. Broadcasting (whether live or recorded) of "pure" quadriphony requires two different stations to team up and synchronize their watches and transmitters. Technically, it can be (and has been) done, but plainly this tandem dual-casting is impractical, uneconomical, and just plain cumbersome. Experiments in this particular area, however exciting they have proven to be, cannot become the reigning mode of commercial broadcasting. If for no other reason, the Federal Communications Commission would not allow stations to be "wasted" for extended periods of time merely to provide extra channels for duplicated programming. What is sorely needed here is a technique that would allow a single FM station to transmit quadriphonically, regardless of its program sources (disc, tape, or live). And as a necessary co-requisite,

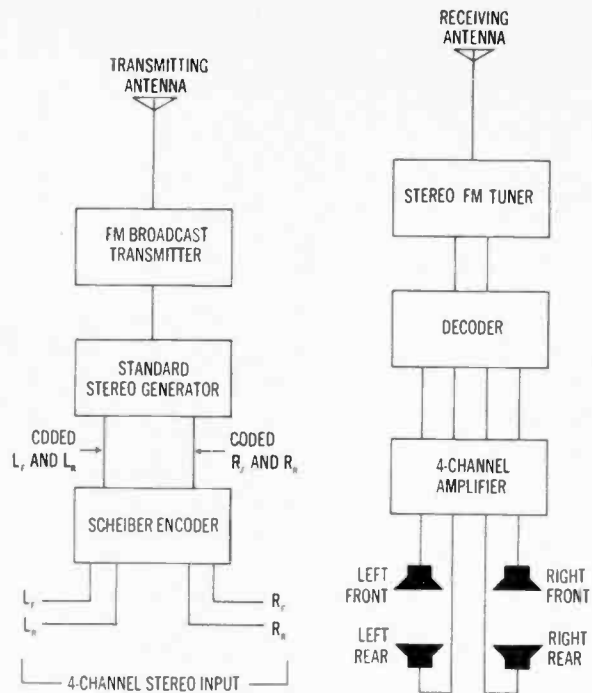


Fig. 1. Scheiber coding system is said to be useful for four-channel broadcasts, discs, and tapes.

such a technique also must permit the broadcasts to be received stereophonically and even monophonically by those with less sophisticated receivers. Broadcasters would invest in nothing less, nor would the FCC approve anything less. Thus, for broadcasting, some form of coding is a must, regardless of how the program material itself is offered.

As for discs, it is possible to cut four discrete sound tracks into a single record groove but again, only by a form of encoding. And too, whatever technique is used, it must satisfy the record companies that it will sound good, that it will be compatible with two-channel and single-channel playback on home systems—and that it will be readily usable by broadcasters. Finally, if broadcasting and disc recording require a coded form of quadriphony, logic and economy dictate that the same technique be applied to tapes.

At least six codes for recovering four channels of sound from a disc recording have been advanced so far, each of them from a reputable source and each enjoying some small fame in that listeners have attested that "it works."

The most publicized coded system is that developed by Peter Scheiber. It makes use of psycho-acoustic phenomena such as sensitivity to phase displacement, in addition to the well-known "precedence" effect which dictates that the brain tends to localize a sound's origin by its initial loudness rather than its true direction. Most diagrammatic material supplied by Scheiber and his associates has been confined to that shown in Fig. 1. Subsequent disclosures by the inventor have indicated that each channel is phase-shifted by varying amounts and angles prior to combination. Thus, before the left-

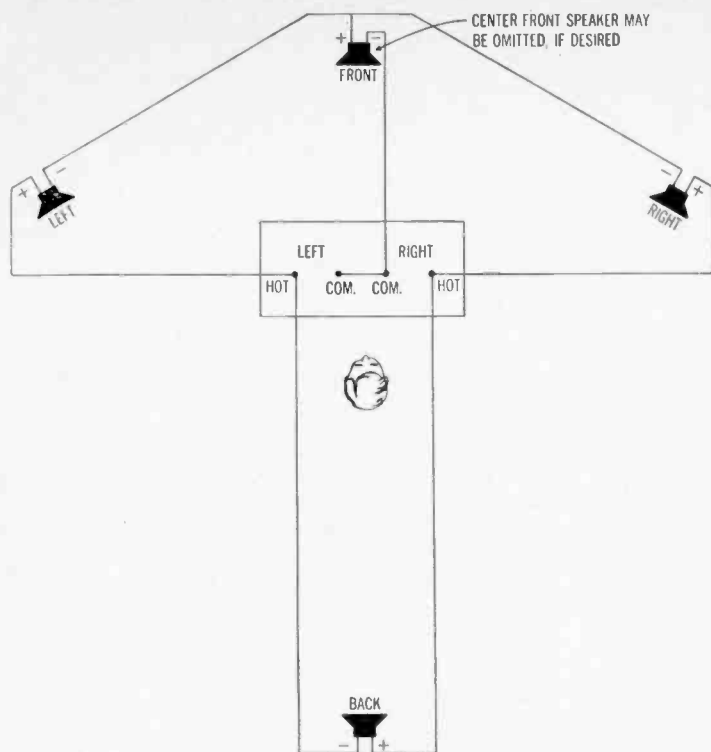


Fig. 2. Without using additional stereo amplifier, Dynaco system claims to recover four-channel information by this unique speaker hookup and placement.

rear and left-front signals are combined into a single channel, each undergoes a phase displacement. The same is true of the right-rear and right-front signals. In addition, the inventor maintains that further alteration of the original signal in the form of amplitude alteration or emphasis takes place during the playback decoding process for further enhancement of the four-channel effect.

Is it effective? Yes. In fact, in the most recent demonstrations of the system, all but the most experienced listeners were hard pressed to tell the difference between the original four-track tapes used and the reproduced coded signals developed by the Scheiber device. Degree of audible success, however, does depend upon choice of program material, and it is no great feat to present material to the Scheiber encoder which will not result in an optimum spatial distribution upon playback.

The most recent matrixing technique, demonstrated by Electro-Voice, uses a relatively simple and inexpensive coding device developed jointly by Leonard Feldman and Jon Fixler, head of Industrial Patent Development Corp., Philadelphia. The encoder device has inputs for the four discrete channels of prerecorded four-channel tapes or any other live or recorded four-channel program source. The four input signals are processed (in a manner yet to be disclosed) to produce two program channels which are then suitable for disc recording or FM transmission. (In the latter case, since no high-frequency switching components are involved, the encoded signals can be broadcast via existing FCC stereophonic broadcast standards with no increase in bandwidth or any other changes

in present techniques.) Even without the decoder the system provides a fully compatible stereo (or mono) program having adequate two-channel separation. The listener equipped with a proper decoder hooks it into his system in the same way as the Scheiber decoder. The decoder produces four separate program signals, which are then fed to the usual four channels of amplification and four loudspeakers.

The inventors of this system claim that the four program sources so derived exhibit separation characteristics which are extremely close to the separation characteristics contained in the original four-channel program material. The new equivalent separation consists of measurable separation between all channels in the conventional sense, plus the additional separation that results from the acoustic matrixing in the listening room when the four channels of a particular composition are played.

The four-channel approach proposed by Dynaco, Inc. requires virtually no additional equipment. Dynaco's technique is based upon the possibility of incorporating two added channels of program material by sum-and-difference matrixing during the recording process, and then recovering this additional information by proper connection of an extra front speaker (center channel) and a back speaker, but without the need for an added two channels of amplification. Fig. 2 shows the recommended hookup. This system requires 6 dB of blending (if similar loudspeakers are used) between the two electronic signals to maintain left-to-right separation for the original stereo speakers. The blend circuit itself consists of a simple resistor network wired between the left and right amplifier outputs, from which the extra front signal is obtained. Many Dynaco products already contain this network. If no front blending is desired, a somewhat simpler system, involving only the differential connection of the rear speaker, is recommended. Clearly, the rear speaker will reproduce only the "difference" signal between left- and right-channel information. Even in existing two-channel recordings there is random reverberation or ambient information which reaches the left- and right-channel microphones in an out-of-phase mode. Such information will necessarily be reproduced in the rear speaker only, thereby enhancing the increased sense of depth in the playback, and Dynaco, when demonstrating this effect, emphasizes that its hookup reveals more sound on ordinary recordings than we have been hearing up to now. Dynaco, however, proposes that henceforth recording engineers should deliberately introduce such out-of-phase information in a controlled fashion, so that specific sounds can be directed to the rear speaker.

The obvious difficulty in the Dynaco system is the need to convince every recording company to alter its miking techniques to suit the requirements of the system. The system's obvious advantage is the low cost of conversion: only one or two additional loudspeakers, and possibly a low-cost resistive

network, are required. It is said to be totally compatible as well, since recordings processed for the Dynaco system would sound perfectly normal when played over a conventional two-channel system. Conversely, many existing recordings will produce *some* ambient effects (because of the random nature of reverberant sound mentioned earlier) when the out-of-phase rear speaker is added. In any event, the third speaker is easily added to any existing system and anyone who wishes to experiment with this technique is encouraged to do so. Some padding of the rear speaker level may be required, particularly if its efficiency is greater than that of the front speakers. For this purpose, many commercial pads are available in a variety of impedances to match that of your proposed third speaker.

A quadriphonic disc containing four discrete channels has been developed experimentally at CBS Laboratories. Based on what may be termed a "double-spiral" type of groove modulation, the CBS disc contains left-front and right-front signals cut in the normal 45-degree stereo manner, plus left- and right-rear channels that are engraved on the record in a helical motion.

Such a record is claimed to be fully compatible for playback in mono, conventional two-channel stereo, or quadriphonic sound. No part of the total signal is lost in either of the first two modes. To recover all four channels in playback, it is necessary to connect a special decoder to the output of the playback pickup; the decoder's output then feeds the requisite four amplifiers and loudspeakers. Without the decoder or the added amplifiers and speakers, the record sounds just like any normal stereo disc.

Yet another way of encoding four channels onto a disc is by a system of multiplexing. More than ten years ago Jerry Minter of Components Corporation proposed impressing a supersonic subcarrier upon a disc as a means of two-channel stereo recording. That system fell by the wayside when the "45-45" stereo disc was released. Now Mr. Minter has proposed the use of a supersonic frequency (around 38 kHz) for handling the additional program material contained in the rear channels of a quad disc; he claims that the rear channels could be multiplexed onto this superaudible "carrier" and extracted upon playback. Few, if any, cartridge manufacturers have supported this scheme, and no record manufacturer we know of has actively supported it either, though in theory, at least, the principle is workable and could provide four discrete, full-frequency-response channels having full separation between any two channels. Problems of cartridge tracking and record durability seem to be the limiting factors here.

Nevertheless, the supersonic subcarrier idea is far from dead. In discussions with RCA Records personnel it was learned that at least the record division of that company favors a compatible four-channel disc made more or less along these lines.

With Victor Company of Japan (JVC) already having demonstrated a successful version of such a disc, Vice President Irwin Tarr of RCA Records feels that it will be a relatively short time before this disc, or its improved successor, will be ready for the consumer market. RCA, in fact, feels that four-channel sound will gain more rapid acceptance than two channel stereo did in the Sixties. While quadriphony offers unlimited possibilities for musical experimentation in the popular medium, Mr. Tarr maintains that four-channel sound may encourage "serious" composers to utilize the new medium in as yet undreamed-of ways. As proof of his confidence in four-channel sound, the initial library of Quad-8 cartridge tapes will contain about fourteen per cent classical music, although classical records make up only five per cent of total disc sales.

Quad Sound on the Air

Pending a universally agreed-on method for encoding all four-channel sound sources, and by way of avoiding the need for two stations to double up, several techniques have been proposed that would permit a single FM station to broadcast existing quadriphonic material (what little is available to date is, of course, in the form of uncoded or "pure" four-channel tapes, and whatever live pickups may be done). The aim of these techniques is twofold: to permit the station to broadcast quadriphonically with the least possible involvement in any new equipment, and to do so without sacrificing sound quality or compatibility with stereo and mono reception. That is to say, each channel must be capable of 50- to 15,000-Hz response and at least 30 dB of separation between *any two* channels in the system.

One of the first of these new broadcast methods, the Halstead-Feldman system, utilizes present stereo FM standards but adds two channels of rear information by means of additional FM subcarriers. Such subcarriers are presently used by many FM stations to transmit background music and other private subscriber services. Normally not audible from conventional FM tuners and receivers, an adapter would be required to handle the two rear channels of information. A block diagram of the transmitting and receiving setup is shown in Fig. 3 and although it seems outwardly simple, it raises several problems that have yet to be resolved.

For one thing, technological limitations dictate that the rear-channel frequency response might have to be limited to a maximum of 10,000 Hz, falling somewhat short of the 15,000-Hz ideal. Even this limited frequency response would require a minor modification in existing FCC rules governing FM standards of transmission—and rule-changing by the FCC is a long-drawn-out affair. Finally, while the system is fully compatible with the "ambience" type of four-channel programming, the listener

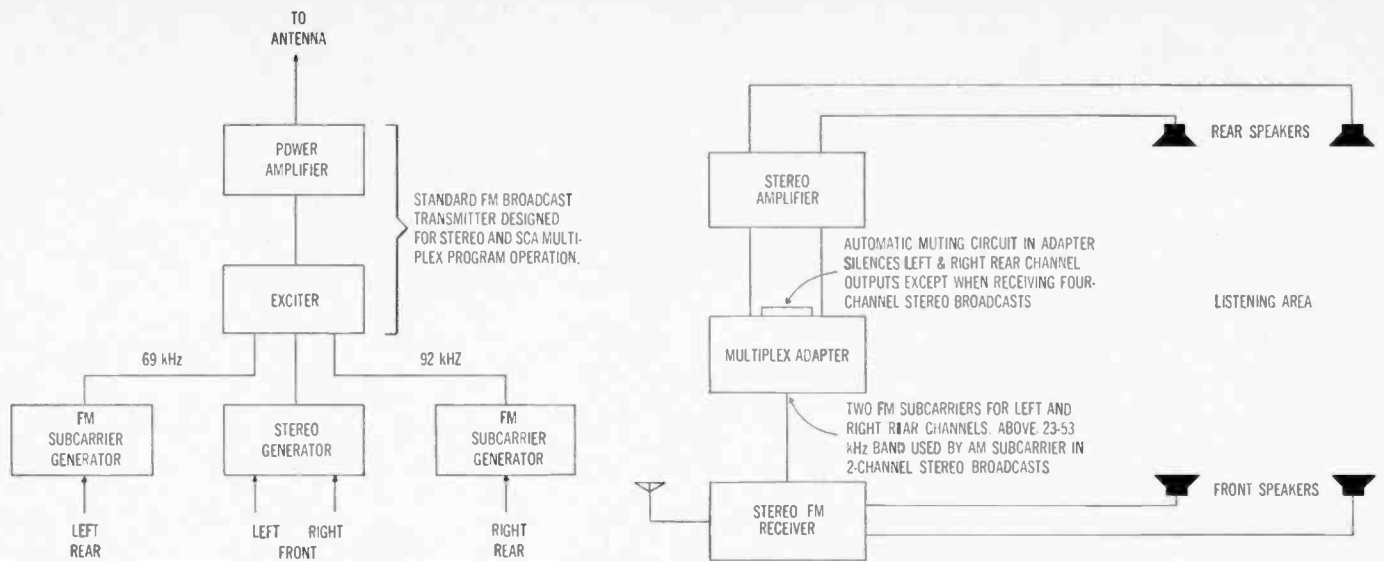


Fig. 3. The Halstead-Feldman system, proposed for quadriphonic broadcasting of uncoded or discrete four-channel material, involves the use of additional equipment, as shown, at both transmitter and receiver. See text for discussion.

equipped with a stereo receiver (or even a mono one) would receive only front-channel information even if primary program material is assigned to the rear channels, as in popular recordings already on the market. The proponents of this system have a solution for this latter problem, which consists of judicious matrixing of front-rear information for reception by the stereo or mono listener. Subsequent separation of this partially matrixed material could be accomplished by circuitry in the adapter which would be required in any event to recover the rear-channel information. The frequency response problem (on the rear channels), the problem of FCC rules changing, and the further, possible problem of countering the objections of background-music operators who might feel that their special province has been taken from them all remain to be solved if this system is to gain universal approval.

What appears to be a broadcast system that counters all the above objections has been developed by a young engineer from San Francisco, Lou Dorren. Dorren and Tom Lott have formed a company called Quadracast Systems, Inc., and in association with the Mikado Electronics Corp. of Japan, hope to promote acceptance of their system and to manufacture inexpensive adapters suitable for use with existing FM tuners and receivers. Dorren is presently a bit reluctant to fully disclose circuitry, pending proper filing of patent applications, but much can be gleaned from the features of his system and such material as he has already made public. At the transmitting end, a "black box" encoder is placed ahead of the normal, FCC-approved stereo generator. The circuitry, contained within the box, samples each of the four channels for $\frac{1}{4}$ of one cycle of the normal 38-kHz stereo subcarrier rate. (In two-channel stereo, each channel may be said to occupy $\frac{1}{2}$ -cycle of each 38-kHz switching-rate cycle.) Thus, the front-right and rear-right informa-

tion are combined into a single high-frequency waveform, while the front-left and rear-left information combine to form a second waveform. Each of these two waveforms in turn is used to modulate the normal stereo generator currently in use by stereo FM stations. Unfortunately, the $\frac{1}{4}$ -cycle sampling does generate frequencies which are a multiple of the fundamental 38-kHz switching rate (76 kHz), and this higher frequency falls outside present FCC limits. As with the Halstead-Feldman system, rule modification would be required. However, unlike the Halstead-Feldman system, the Quadracast System proposal is at once fully compatible with stereo or mono reception and, given sufficient frequency spectrum within which to operate, it even permits the use of an additional background-music channel. A simple diagram in Fig. 4 shows the required transmission and reception setups for this system. With the higher switching frequency required, separation up to 15,000 Hz can be maintained between all pairs of channels and will be limited only to the degree that existing stereo FM separation (two-channel) is limited by the system in use and by the quality of tuners and receivers with which it is used.

Synthetic Quad—A Stopgap With Promise

We come finally to an approach to four-channel sound that says, in effect: "However the question of coding is resolved, we can offer you right now a new form of home audio equipment that may be used to enhance existing stereo two-channel material synthetically, but which is—at the same time—capable of handling genuine quadrphony when and if it becomes standardized." So far, a relative trickle of products from less than a handful of manufacturers, these synthetic quad units may well become the bellwethers of a new wave of audio gear.

Harman-Kardon, for one, has introduced its

\$299.95 Quadriphonic Sound Processor, which combines a mixture of direct and time-delayed sounds to drive a pair of rear speakers. Most of the sound is direct, with some reverberation added to give the feeling of a concert hall. Ambience is controllable from the front panel by varying the ratio of direct to reverberated sound.

Spatial sense is created by means of phase-shifting networks whose frequency is independent of amplitude, but whose phase characteristics are frequency-dependent. These networks introduce a large degree of shift between front and rear speakers, and in addition the rear speakers are driven ninety degrees out of phase at all frequencies. This results in apparent diffusion of sound between the two rear speakers without introducing any distinct directionality.

In addition to the phase-shifting networks, the processor has an elaborate and carefully tuned mechanical (spring) reverberation system whose effects are also variable by means of a front-panel control. For all of its virtues, the Harman-Kardon processor might be viewed with a skeptical eye were it not for one redeeming feature. The device contains two well-designed solid-state power amplifiers with which to drive the rear speakers. Considered by themselves, the amplifier specs are impressive, featuring 25 watts of sine-wave power per channel at less than 0.5% distortion into 8-ohm loads. Harman-Kardon's philosophy in introducing this device is properly conservative and reasonable, in our view. Basically, it is this: until all the proposals are sifted down and standards are established for quadriphony, why not have some fun with its processor and an extra pair of speakers. If something comes along later that affords greater realism, such as an authentic and discrete four-channel system, you will need a pair of good amplifiers and two more speakers anyway. The amplifiers are included in the processor, and can be used as amplifiers only, excluding the phase shift and re-

verb networks entirely, so you are really buying a good pair of amplifiers for your extra channels with an "interim" synthesizer to keep you happy meanwhile. Before leaving the product, it should be pointed out that even monophonic material (AM, TV sound), when subjected to the Quadriphonic Sound Processor, produced a fuller, more exciting (and more surrounding) sound. Harman-Kardon, then, is not really proposing a "system" per se, but rather a product which, by virtue of its versatility, fills a need for interim synthesized experimentation without rendering itself obsolete if and when the real thing comes along.

Fisher's new Model 701 receiver comes equipped with four amplification channels. In addition, a slot is provided for future insertion of proper decoder circuits for whatever four-channel broadcast system gains favor with the FCC at some future date. Four-channel tapes (either reel-to-reel or 8-track cartridges, as proposed by RCA) can be played through the Fisher receiver, since all auxiliary inputs come in groups of four, rather than the usual two. Again, to placate the impatient listener, Fisher has introduced a form of four-channel synthesizing in the circuits of the Model 701 with which their customers can experiment in the absence of any true four-channel source material. Other manufacturers, both domestic and foreign, are sufficiently enthusiastic about four-channel sound to offer "quadriphony-ready" equipment in many forms and variations.

A synthetic quad effect also is feasible with the Feldman-Fixler decoder mentioned earlier. A user equipped with the decoder device and the necessary four channels of amplification and reproduction can feed all of his present two-channel source material (discs, tapes, and even stereo FM programming from his tuner) through the decoder to produce four channels of program information that are distinctly different from each other. While effectiveness of this technique will vary with material, the majority of

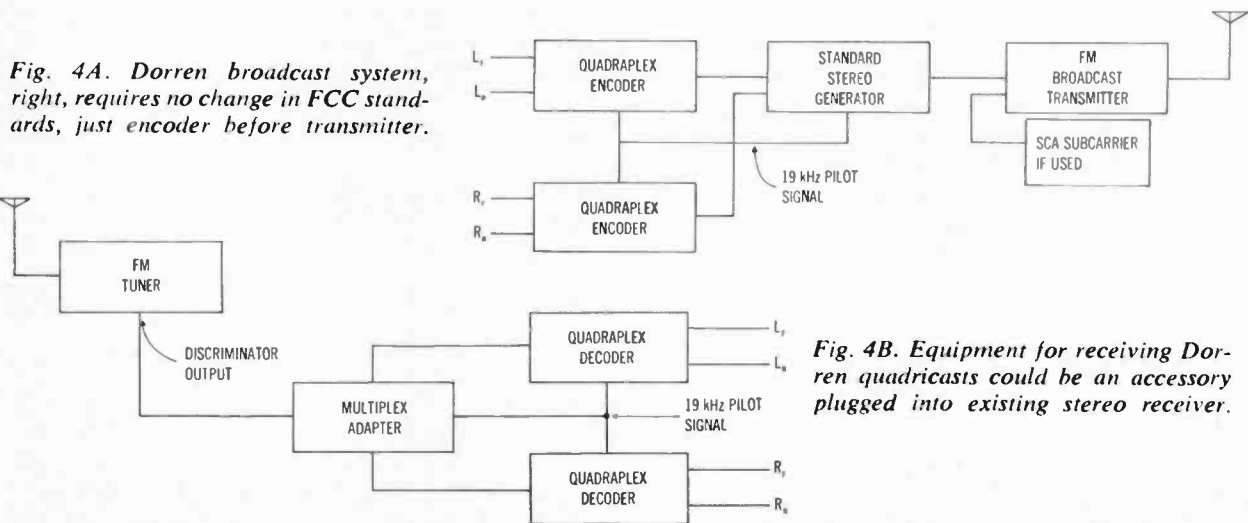


Fig. 4A. Dorren broadcast system, right, requires no change in FCC standards, just encoder before transmitter.

Fig. 4B. Equipment for receiving Dorren quadricasts could be an accessory plugged into existing stereo receiver.

stereo discs tested with the device are said to have produced a sense of hall ambience and spatial imaging that was extremely realistic and convincing. Thus, while no claim is made for *this* use of the decoder with respect to true four-channel synthesis, a feeling of surround sound with different information coming from each of the loudspeakers is said to give new dimensions to existing two-channel program material.

From Sansui comes word of its new Model QS-1, a \$200 device which can synthesize four channels from two by means of electronic delay, phase shift, and reverb techniques. The QS-1 samples signals by frequency and level, determines what elements of the material would normally be heard as reverberation or ambient information, and feeds these signal elements to the rear channels. Designed for insertion into a normal two-channel stereo system (between preamp and power amp, or via the tape-monitor feature on integrated amplifiers and receivers), the QS-1 has two inputs and four outputs, the latter feeding four amplification and speaker channels. The principle involved also can be used, says Sansui, for recording and for broadcasting—and indeed Sansui has offered it as another possible method of encoding four-channel material.

It is important to remember that delay-line derivation of ambient channels is not the same thing as true quadriphonic sound, whether preserved in discrete-channel form or processed via a two-channel distribution system for later reconstruction (or decoding) into four-channel sound. In the latter case, the reconstruction process uses clues preserved in the two-channel transmission system to re-create the two additional channels of information more or less as they originally existed.

The delay-line process, while fake, can nevertheless produce convincing results. But there has been some disconcerting evidence that manufacturers of consoles and other mass-market products may begin to include poorly designed delay-line circuits driving minimal extension speakers in what will be called "four-channel" equipment. This unsatisfactory (and misleading) practice—which most emphatically is not espoused by the high-fidelity component people—may create a good deal of confusion between fake quadriphony and the real thing unless rules similar to those governing the labeling of "simulated stereo" discs are made to apply to quasi-quadriphony as well.

The Future of Quad Sound

In view of the uncertain status of quadriphony, should one consider buying currently available two-channel stereo equipment while waiting for the eventual quad change-over? The answer to this question is

definitely yes. From all indications, none of the approaches to quadriphony should make obsolete *any* two-channel stereophonic equipment. All of the broadcast schemes proposed to date involve some form of simple adapter, easily connected to today's stereo tuners or receivers. Disc systems, of any type, may require an adapter, but such an adapter would probably *precede* the inputs to your present two-channel amplification and preamplification system. An additional pair of amplification channels will be required to drive the extra speakers (in all but Dynaco's approach), but that requirement is one which adds new equipment rather than making obsolescent presently owned equipment. The added pair of loudspeakers too is an additional item, not a replacement. Industry consensus, at the moment, is that the extra pair of speakers, if possible, should be equal in quality and efficiency to the original stereo pair. Still, for the many owners of second pairs of loudspeakers in remote locations, there is nothing to prevent experimentation with these extra speakers right now. Generally, the effect of four speakers operating in a listening area will be a pronounced improvement over two speakers, regardless of system used or quality of speakers employed. Certainly, conversion to four channels will not require an expenditure equal to the original stereo investment.

As for quadriphonic repertoire, although little is now available, four-channel program material could be offered in substantial quantity almost overnight, once the recording industry agrees on a standard format. Many record companies have been recording in more than two channels for years; the two-channel records and tapes we've been buying are for the most part mixed-down versions of multichannel masters. For instance, both Tom Frost, music director of Masterworks for Columbia Records, and John Eargle, director of engineering for Mercury Records, point out that their companies have been recording multichannel master tapes for years, and that no difficulty will be encountered in remixing this material to satisfy quadriphonic requirements. All new sessions, however, use microphone placements that are more directly suited to four-channel reproduction.

For the recording companies, the advent of quadriphonic sound portends some revision of existing recording philosophy and technique. Where previous multichannel pickups made for a convenient tool for mixing down to the ultimate two-channel product, the new multichannel pickup technique must satisfy the musical needs of program material when played back over four channels. We can expect some interesting new developments in microphone placement and studio arrangement in the coming years. And this change-over will occur regardless of how four-channel sound is finally standardized.

In the meantime, better save your pennies. Come what may, you probably are going to need another loudspeaker or two.

by Everett Helm

200 Years of B. Schott's Söhne

Beethoven's last publisher is also celebrating its bicentennial. Unlike most publishers, Schott's was able to get along well with the fiery composer.

IN THE MUSIC publishing business, firms come and go with amazing rapidity—to such a degree, indeed, as to make B. Schott's Söhne one of the two oldest in the world. Only Breitkopf & Härtel can compete with Schott for seniority inasmuch as both houses were established around the same time. This year Schott is celebrating its 200th anniversary—along with one of its most eminent composers: Ludwig van Beethoven.

My first visit to the house of Schott was a very strange one. It didn't seem especially strange at the time, for it was 1948 and strangeness in the Germany of that year was entirely normal. But the farther from that date we come, the less real it all seems, and I sometimes wonder whether I really parked my shiny new American car near Mainz Cathedral (where it stood out like a sore thumb in the midst of rubble) and set out to find the Weihergarten.

This, it turned out, was not as easy as it looked on a prewar map. Except for the Cathedral, which had been miraculously or intentionally spared, the city of Mainz bore little resemblance to its former self. Some streets had been cleared, others were still blocked by what had once been stores, offices, and apartment houses. The center of town was a wasteland, the bridge joining the two banks of the Rhine was a temporary wooden affair. In crossing it, I had to show my credentials—first on the American side, then on the French. For a German, the crossing in either direction represented a major undertaking, involving all kinds of documents and investigations before the almighty *Stempel* was applied by Allied authorities. Germany in 1948 was only just beginning to breathe again after the pasting it had taken.

Having threaded my way through a series of narrow streets, and having assured several eager locals that I had no American cigarettes either to sell or give away, I did in fact arrive at the Weihergarten, which is rather tricky to find even today, when rubble and ruins are nothing but a bad dream. The Weihergarten is not a garden, as the name implies, but a tiny street, some one hundred yards long. The houses in the street were still standing—again, as if by a miracle—while nearly everything around them was flattened. I had some trouble finding the en-

Mr. Helm, former editor-in-chief of Musical America, presently views the European scene from his home base in Treviso, Italy.

trance to the publishing house because I was looking for some kind of office building and there was no such thing. There were a number of smaller houses and a very handsome large one that clearly dated from the eighteenth century. At the main entrance I found what I was looking for: the name plate "B. Schott's Söhne."

I was expected, and as the *portier* hustled me up the stairs to the offices I had little time to admire the large patiolike courtyard around which the house was built, or to note to what extent the building was run down. This was my first meeting with B. Schott's Söhne in my official capacity as Theater and Music Officer for the U.S. Military Government; Schott was in my territory by virtue of the fact that its owners lived across the river in the American zone of occupation. I was very much afraid that this would be another stiff, formal meeting between "victor" and "vanquished," such as I had abundantly experienced in the past. To my delight, it was not. Willy Strecker, co-owner of the firm with his brother Ludwig, greeted me in excellent English and with a naturalness that made conversation easy from the start. We spoke little about business on that first occasion but a great deal about music and a multitude of other things. It was the first of many meetings and the beginning of a friendship that lasted until Willy Strecker's death in 1958 at the age of seventy-four.

The special combination of traits which Willy Strecker possessed has always seemed to me to typify the character of the firm throughout its history. They are traits frequently found in the region around Mainz, where the business was founded and has remained ever since. Willy Strecker was at bottom a solid citizen, but he never allowed business to interfere with those pleasures he felt were essential to gracious living. He was an excellent businessman, fully aware of the importance of good personal relationships in commercial dealings. He preferred to transact business in a restaurant or pub overlooking the Rhine rather than in an office. It was due to him that I became something of an expert on the local wines of Rhein-Hessen, Pfalz, and Mosel. After I resigned from my official position, we made frequent excursions together, with an especially fine church, castle, or *Weinstube* as our destination. His reaction to my resignation was a rare one: "Now

that you are no longer part of the occupation, we can *really* be friends." The majority of my "constituency" reacted in quite another way.

True to the tradition of the firm, Willy Strecker was prepared to take risks when he smelled a good thing. Just as a predecessor of his had taken on Wagner after other publishers had washed their hands of this importunate composer with delusions of grandeur, Willy Strecker signed up Paul Hindemith on an exclusive basis. Ironically enough, Hindemith's first printed work (Op. 8) was published by Breitkopf & Härtel; so was Wagner's *Lohengrin*. In neither instance did that more conservatively oriented firm want to continue a risky undertaking.

The relationship between Hindemith and Schott is unique in music history; fundamentally it is a personal relationship between Hindemith and Willy Strecker. Strecker backed the young Hindemith to the hilt even when the going was roughest—when critics and audiences were in general agreement that the wild, atonal modernist had gone off the deep end.

Hindemith did not forget the firm's loyalty in those early days. During the Second World War when Hindemith, now an American citizen, could not publish in Germany, he arranged with his American publisher to have all of his works returned at some future date to Schott.

Willy Strecker loved to talk about the good old days of the Twenties and early Thirties when he and Hindemith took two or three weeks off each summer, put knapsacks on their backs, and hiked through the rolling, semimountainous country of the Black Forest and other parts of Southern Germany. The tall, robust Strecker and the short, pudgy Hindemith must have made a curious pair in *Lederhosen*. But however differently they were built, they had many tastes in common, including an appreciation of good wines and a thorough dislike of pretentiousness. Straightforwardness and simplicity were salient traits in Strecker's character.

From Willy Strecker I learned a good deal about the Schott history; some of it I held in my own hands: letters from Beethoven, Wagner, Brahms, Strauss, Liszt, Schumann, Mahler, Rossini, Meyerbeer, and many others who had corresponded with the firm. I also received a thorough introduction to the history of the former Electorate and Archdiocese of Mainz, with which Schott's history is closely connected.

The first documentary proof of the firm's existence is an announcement, dated 1770, which Bernhard Schott sent out to business friends and acquaintances to the effect that his company had moved "to larger and more suitable quarters." Bernhard Schott, the firm's founder, had come by his interest in music naturally, for his father was a part-time engraver of music in Eltville am Rhein, across the river and somewhat downstream from Mainz. It was there that

Bernhard was born in 1748. Thanks to his father's perspicacity, he received both a practical and an artistic education. In nearby Strasbourg, in Amsterdam, and in England he was given a thorough training in the difficult technique of copper engraving and book printing. His early musical study was with the masters of the famous Mannheim School, which was then at the height of its brief glory and which made such a strong impression on the young Mozart. With Ignaz Holzbauer, Franz Xaver Richter, and Christian Cannabich, Bernhard studied piano, organ, and various other instruments, theory, and composition. His talents appear to have been less on the creative than on the performing side, for he became a very able clarinetist. To perfect his technique on that instrument, he studied for a time in Paris with the famous teacher Josef Beer, who conferred on him the title "Maître de la clarinette" and certified that he was ready to give concerts.

In addition to such specialized training, Bernhard Schott completed a liberal education at the University of Mainz, from which he received the degree "Magister Artium." An extraordinarily versatile man, this founding Schott, who at the age of twenty (in 1768) established his own music engraving firm and two years later became a music publisher. His first publications—probably engraved by Bernhard himself—were by composers of the Electoral Court and the Mannheim School. Works of Mozart followed—pirated, no doubt, as was the custom at that time when copyright laws were still unknown. The last of the Electors of Mainz, Friedrich Carl Joseph, granted Schott the first and only "Privilegium exclusivum" for music printing in the history of Mainz and honored him with the title of *Hofmusikstecher* (music engraver to the court).

The firm got off to a splendid start—due not only to the founder's business acumen but to the political and cultural constellation of the age. Under the last of the Electors and as an archepiscopal seat, Mainz had a brilliant court and ecclesiastical life and was a center of cultural as well as financial activity. The war between France and the Allied powers put an end to all this. The capture of Mainz by the French in 1792 marked the end of the Electorate; when the Allies recaptured it a year later, much of the city was in ruins.

One of the few buildings to be spared was the brand new town house that Bernhard Schott had built in the Weihergarten. Apparently the same charm that saved it in 1945 was already operative 153 years earlier. But the glory that had been Mainz was gone, never to return. In the peace treaty of Campo Formio (1797) the region was placed under French control, largely because the Austrian emperor Franz had no interest in it. Four years later, the treaty of Lunéville ceded the entire left bank of the Rhine to France. Mainz was retaken in 1814 and declared a federal fortress at the Congress of Vienna.

Somehow or other, the astute founder managed to steer the firm successfully through this trying period. When he died in 1809, it was still very much of a going concern. No small part of his success was due to his immediate recognition of the importance of lithography to music publishing. Three years after Aloys Senefelder had invented the new process (in 1796), Schott was using it—long before most music publishers had realized the potential of lithography for increasing production.

After Bernhard Schott's death, ownership passed to his two sons Johann Andreas (1781-1840) and Johann Josef (1782-1855), who gave the publishing house the name it still bears today. Johann Josef in particular was responsible for the firm's expansion during the first half of the nineteenth century. In 1824, a branch was opened in Antwerp under Peter Schott, one of Johann Andreas' sons. (In 1843 this branch was transferred to Brussels, where the firm still exists as Schott Frères, although it has been independent of the Mainz company since 1889.) Then came branches in Paris in 1826, London in 1835 (still flourishing as Schott & Co., Ltd.), and Leipzig around 1840. Interestingly enough, the firm did not follow the trend of the times and move its headquarters to Leipzig or Berlin, where the vast majority of German music publishers were based until 1945.

Salon and virtuoso pieces were the big money-makers during the regime of B. Schott's sons. The demand for such trivial music was enormous; the large but not always discriminating *bourgeoisie* who swooned over such heart-rending pieces as *The Dying Poet* or *The Maiden's Prayer*, and reveled in the empty bravura passages of Henri Herz's *Fantaisie dramatique sur le célèbre choral dans Les Huguenots*. B. Schott's Söhne were engaged at the same time in serious affairs. Through their branches they developed a lively business in French and Italian operas by such composers as Rossini, Donizetti, Adam, and Auber.

Schott's first artistically important venture, however, was the publication of several late works by Beethoven. That the connection was established only toward the end of Beethoven's life was due, at least in part, to the fact that Mainz had been annexed by France. The first contract represented no mean choice: the Ninth Symphony, the *Missa Solemnis*, and the String Quartet, Op. 127. Shortly thereafter, Schott acquired the *Opferlied*, *Bundeslied*, *Die Weihe des Hauses*, the Six Bagatelles, Op. 126, the String Quartet, Op. 131, and several smaller works.

Beethoven's relations with nearly all of his publishers were notoriously bad. With Schott, the last in a long series, there appears to have been no trouble at all. Alfred Kalischer, the leading Beethoven biographer and editor of Beethoven's complete letters, goes so far as to state: "Never was there such a harmonious relationship between an author and publisher. . . . Beethoven could not and was not required to change his nature. Schotts recognized his stature;



Bernhard Schott, left, who founded the firm two hundred years ago. Below, Willy Strecker, shown here with Paul Hindemith, one of the composers whose music he supported as he inaugurated a new era in the history of B. Schott's Söhne, making it the leading German publisher of new music.



in the firm and in the firm's magazine *Cäcilia*, they prepared a shrine to Beethoven's genius which was unique. . . . Indirectly, this example serves to underscore the dissonances between Beethoven and other publishing houses."

Kalischer's opinion is substantiated by the correspondence between Beethoven and Schott. In one letter, the composer wrote: "You are so open and frank, traits which I have not previously noted in publishers, this pleases me, I shake your hand, who knows if this will not be soon and in person?" Because of Beethoven's failing health, the meeting never took place.

It was only with the editor of *Cäcilia*, Gottfried Weber, that Beethoven came to verbal blows. It all began with the publication in 1825 of some canons in that magazine, which were accompanied by jokingly disparaging "program notes" aimed by Beethoven at the music publisher Haslinger. In view of the scandal that ensued, Beethoven protested: "I could not dream that you would abuse a private correspondence and present the public with such a joke." He declared too that his unreadable handwriting was the source

of one particularly painful passage in which *geleert* (empty) was printed for *gelehrt* (learned).

Beethoven's rage against the well-meaning but not particularly tactful Gottfried Weber was fanned by an article in *Cäcilia* in which Weber attacked the *Battle Symphony* (*Wellington's Victory*).

Many of Beethoven's last letters were addressed to Schott. Besides giving explicit instructions for printing and many detailed corrections, they contain such mournful passages as: "For the last two months I have been confined to bed and am suffering from dropsy—hence my silence." (January 27, 1827); "My doctor has prescribed for me some very good old Rhine wine. Even if I were to offer an excessively large sum, I could not obtain unadulterated Rhine wine in Vienna. So if I could have a small number of bottles I would show you my gratitude . . . with all my heart I do beg you to do me this kindness. . . ." (February 22, 1827); "A few days ago I had my fourth operation. Even so I cannot hope for a complete recovery and cure. Pity your most devoted friend, who has the greatest regard for you." (March 1, 1827). Twenty-five days later, Beethoven died. His last words were: "Too late, too late." The reference was to the shipment of vintage Rudesheim wine which Schott had sent as "medicine."

The last of the male Schotts, Franz Philipp (1811-1874) became sole owner of the firm in 1855. Four years later, he committed himself to the most intrepid single act of nineteenth-century music publication: the four operas constituting Richard Wagner's *Ring: Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung*. Later, *Die Meistersinger* and *Parsifal* were added to the list, so that Schott brought out all of Wagner's most important works except *Tristan und Isolde*. Some idea of what was involved can be gained from statistics. Over 30,000 copper plates had to be engraved for the publication of Wagner's compositions; the average day's work of an expert engraver came to one and a half plates a day. So 20,000 man days were required—not to mention the unheard-of fees that Wagner demanded and got. Despite the warnings of friends and business associates, Franz Schott took the plunge. If Wagner had turned out to be less of a genius than Schott had thought he was, the firm might have failed. In any event, no other music publisher was willing to take the risk that Franz Schott took when he signed the first contract with Wagner.

Wagner's first brush with Schott took place many years earlier—when Wagner was twenty-seven years old and still a student in Leipzig. In Wagner's earliest extant letter, written in 1830, he offered the firm a two-hand arrangement of Beethoven's Ninth Symphony and (in a later, huffy letter) demanded an outrageous price—the equivalent of nine months' salary in his first job at Würzburg. Schott returned the arrangement. A year later Wagner sent it again, re-

questing *no* payment this time but copies of Beethoven's works. Schott sent the music but did not publish the arrangement. When the manuscript was returned to him forty years later Wagner begged the firm *not* to publish it, not even as a curiosity, since it was "not worth the cost of printing."

Whoever doubts that Wagner was a master of the hard sell should read the correspondence with his publishers. His next letter to Schott, written thirteen years after the first, is a fairly mild example. In trying to convince Schott to take *Rienzi*, he begins by asking what terms the firm will offer, then goes on to say: "I really wanted to wait until the autumn and accordingly have not yet offered my opera to any publisher. The requests from the public and from various opera directors who intend to mount my opera in the coming autumn have increased to such an extent that it seems to me dangerous to wait any longer." He closes with a request for a quick and definite reply.

Schott's answer must have enraged Wagner. It was the standard rejection letter (too much work scheduled for the moment, etc.), plus the gratuitous remark: ". . . besides, we are negotiating with Herr Lindpaintner for his new opera, *The Sicilian Vespers*."

When *The Flying Dutchman* was refused by Breitkopf & Härtel in the same year, Wagner had one of those epistolary temper tantrums to which he occasionally gave way. The Leipzig firm's unwillingness to accept Wagner's terms "confirms my sad opinion that no matter how favorable the auspices are under which an original German opera is born, it doesn't seem to a German publisher to be such a safe business proposition as a French opera."

Wagner of course had every reason to be bitter. *The Flying Dutchman* is still around today and Halévy (whom Wagner admired, incidentally) is all but forgotten. As for Schott, even *Rienzi* would have been a better investment than Lindpaintner's forgotten piece.

Having been turned down by both Schott and Breitkopf & Härtel, Wagner, generally a sharp businessman, made one of the greatest mistakes of his life—and one for which he had to suffer for many years: he borrowed the money to have *Rienzi*, *The Flying Dutchman*, and *Tannhäuser* published by the small, incompetent firm of Meser in Dresden. Later he wrote: "A large part of all the martyrdoms I have suffered bears the name Meser."

From his exile in Zurich, Wagner offered his next opera, *Lohengrin*, to Breitkopf & Härtel in exchange for the cancellation of his debts to that firm. Wisely, Breitkopf & Härtel accepted and for a mere pittance became the owners of one of Wagner's most popular works. It is understandable why Wagner later regretted the transaction. To his friend and champion, Liszt, he wrote in 1854: "Please, dear Franz, don't tell me about my fame, honor, position—or what-not. . . ."

von dem Streit über die Frage, in wiefern Tonmalereien schon an sich selbst ausserhalb dem eigentlichen Tonkunstgebiete liegen. Was sollen wir aber dazu sagen, wenn van Beethoven aussergewöhnliche Kunstmittel in Bewegung setzt, um uns — nicht einmal ein Tongemälde zu geben! — Ist es der Tonkunst (deren höchste und vielleicht einzige Bestimmung es ist, Empfindungen auszudrücken —) ist es ihr auch erlaubt, Begebenheiten und Sachen zu malen, — und mag also ein solches Tongemälde auch immerhin als eigentliches Kunstwerk gelten: — van Beethovens Schlachtsinfonie ist ja nicht einmal ein Tongemälde. Denn, statt das grauenvolle Nahen und Anlieben der Schlacht, die erwachende Kampflust, den Kampf selbst, das Schlachtgewühl, das Waffengerassel und den Kanonendonner uns in Tönen zu schildern, lässt er uns ja wirkliche, von entgegengesetzten Seiten anrückende Trommeln, lässt uns wirklichen Kanonenschall, wirkliches Peloton- und Hecken-Feuer (die Kanonenmaschinen und Ratschen sind nur wohlfeileres Surrogat, wohlfeileres Mittel, solchen Schall hervorzubringen) hören, ungefähr gleich dem Landschaftmaler, der, statt wie ein Claude Lorrain die aufgehende Sonne in sein Bild zu malen, ein rundes Loch in seinen Himmel schnitte, und die wirkliche Morgensonne oder sonst ein Licht durchscheinen liesse. Nicht musikalische Farben sind es, die van Beethoven hier anwendet, nicht tonkünstlerische Mittel, sondern die

Ach du erbärmlicher Schuft, was ich scheisse ist besser, als was du je gedacht.
 (Literally: "Oh you miserable scoundrel, what I shit is better than anything you ever thought.")

Including one of the longest sentences on record, Weber inveighs: "If music (whose highest and perhaps only function is to express emotions—) is permitted to paint events and things,—and if such tone painting can be considered a genuine work of art:—Van Beethoven's Battle Symphony is not even a tone painting. For instead of reflecting in tones the grim approach and beginning of battle, the clash of weapons, and the thunder of cannon, he lets us hear real cannons, real rifle fire (the cannon-machines and scrapers are cheap means to produce such sounds), more or less like the landscape painter, who instead of painting the rising sun in his picture like a Claude Lorrain, cuts a round hole in his sky and lets the real morning sun, or some other light shine through it."

Beethoven's scrawled notation at the bottom of the page of his copy of Cécilia reads: "Ach du erbärmlicher Schuft, was ich scheisse ist besser, als was du je gedacht." (Literally: "Oh you miserable scoundrel, what I shit is better than anything you ever thought.")

We do not live at a time when fame can bring happiness or honor. . . . The propagation of my operas is for me nothing but *business*."

In this spirit he offered Breitkopf & Härtel *Das Rheingold* for what was very probably the largest honorarium ever demanded by a composer up to that time. At first the Leipzig firm agreed to pay him half the amount in cash and the other half out of future receipts. When Wagner made a crafty counterproposal, they withdrew even their first offer, wished the composer well, and closed the door to further negotiation. Three years later (1859), Wagner tried again, hinting that a negative response would force him to offer the work elsewhere. Breitkopf & Härtel, who had acquired in the meantime the much less problematic *Tristan*, urged him to do so. Not only the sums involved but also the business tactics of the composer were too much for them. To Wagner's credit, it must be said that he sent Breitkopf & Härtel his apologies and thanked them for their extremely tactful attitude during one of the most difficult periods of his life.

At precisely this crucial moment, Franz Schott expressed interest in publishing a work by Wagner. He did so through their mutual friend Heinrich Esser. Wagner, of course, was delighted at the prospect. In informing Schott of Wagner's willingness to negotiate, Esser warned that "a certain toughness in dealing with Wagner would not be amiss; for you can be sure that he will not be easily satisfied or modest in his demands."

Thus forewarned, but with only a vague notion of what he was letting himself in for, Franz Schott wrote Wagner a short, noncommittal letter and received a long and very specific one in return, in which the shrewd Saxon demanded precisely the amount that Breitkopf & Härtel had rejected. At the same time he asked a friend in Frankfurt to intervene; in case Schott found the sum of 10,000 francs too high, he (Wagner) would part with *Das Rheingold* for "only" 7,500 francs. His fears were groundless, however; Franz Schott sent to him (in Paris) the full price and took an option on future *Ring* operas at the same figure. It is likely that his wife, Betty, herself an excellent pianist and a staunch admirer of Wagner, helped him make up his mind.

Wagner thereafter had only one publisher—Schott. In a sense, Schott's Söhne had only one composer, for Wagner cost them more in time, money, and annoyance than did their entire roster of artists, which included such comparatively docile spirits as Peter Cornelius, Franz Liszt, Engelbert Humperdinck (somewhat later), and a host of others. Esser was right when he wrote to Franz Schott that Wagner "knows every trick to achieve his aims." But Schott was also a good businessman, whose vision was focused on the future. To say that his expectations were justified would be an understatement. Nevertheless, it

took strong nerves, unbounded patience, lots of money, and an overdose of faith at the time. The huge correspondence between Wagner and Schott (reproduced extensively in Ludwig Strecker's fascinating book *Wagner als Verlagsgefährte*) reads like a fairy tale—or sometimes, from the publisher's point of view, like a nightmare. Small wonder that Franz Schott wrote on one of those rare occasions when his patience had run thin: "A music publisher cannot satisfy your needs; only an enormously rich banker or a prince could do so."

The first meeting between Wagner and the Schotts took place in Mainz on December 1, 1861. Only two days later Wagner had pocketed a second advance of 10,000 francs for works to be delivered. A month later Wagner wrote Schott that he was leaving Paris and would be grateful if Schott would send him 3,000 francs and find him a suitable house near Mainz, where he could work peacefully in close collaboration with his publisher. A house was found in Biebrich, on the opposite bank of the Rhine, and the idyll began with Wagner's reading of the *Meistersinger* text for an elite group of guests in the Weihergarten on February 5, 1862. From then on, their relationship begins to deteriorate and ends with a blowup in October. Wagner was supposedly working feverishly on his opera *Meistersinger*. According to local gossip, however, he was living high on the hog—and not with his wife, Minna, from whom he had already separated. One story (*se non è vero, è ben trovato*) has the ecstatic Wagner tossing gold coins into the Rhine in the middle of the night—his version of *Rheingold* perhaps. Echoes of the Biebrich high jinks reached the ears of Franz Schott and made him less willing to comply with Wagner's continual requests for advances on as yet unwritten works. So did the nonprogress of *Meistersinger*, for which Wagner had a whole series of plausible explanations, ranging from finger cramps to unexpected visitors and "cares and worries of all kinds." Finally, Wagner forgets himself entirely and sends Schott an insulting letter which begins: "You are wrong, my best Herr Schott! You are very wrong if you think you can treat a person like me in this way. Through hunger one can force many things, but not creative work on a higher plane."

Wagner left Biebrich in a huff, work on the *Meistersinger* was interrupted, and a cool spell in Schott-Wagner relations ensued. When the relationship was resumed, it was on a more rational basis. Doubtless, Wagner's growing friendship with Ludwig II of Bavaria—with its corresponding financial advantages to Wagner—contributed to his more reasonable attitude. To mix metaphors: the Schott cow, milked fairly dry, was no longer so important; and the Bavarian pastures were much greener, in fact they were paved with gold.

The extent to which one condemns or condones

Wagner's behavior during the Biebrich "catastrophe" (as he called it) will depend on the extent to which one justifies the means by the end. Conversely, Franz Schott can be regarded either as a devil for withholding from a genius a few thousand (more) measly francs; or as a saint for having put up with Wagner's petulance and for having supported him financially during one of the many crises in Wagner's life. In any event, one must admire his willingness to forgive and forget and his statesmanship in handling the difficult composer, who continued to present Schott with one problem after another.

Considering the fact that Franz Schott had spent a fortune to publish the entire *Ring* and *Meistersinger*, one certainly can *not* admire Wagner's reference to the "ridiculous will" which Schott left at his death in 1874. Nor can one admire Wagner's proposal that the "defective" will be so administered that "the composer of the *Nibelungen*" should benefit from it. As a reward, Schott would be allowed to publish *Parsifal*.

After much bargaining, the firm *did* publish *Parsifal*, paying an even larger sum than they had for the earlier operas. The contract was signed by Dr. Ludwig Strecker, Sr., who succeeded Franz Schott as the firm's director, as the latter had stipulated in his will. Strecker (1853–1943) was a member of an old Darmstadt family and in no way related to the Schotts. But as Franz and Betty were childless, they took this unusual step in the firm's interest. After some time, Dr. Strecker became sole owner of the firm. In 1920 his sons Ludwig (b. 1883) and Willy (1884–1958) were made partners and subsequently became the proprietors. Today the active owners are Ludwig, Jr., (at eighty-seven, he is still going strong) and his son-in-law, Heinz Schneider-Schott. The fifth generation is represented by the junior firm members, Günther Schneider-Schott and Peter Hanser-Strecker.

A new era began during the regime of Willy and Ludwig, in which Schott became the leading German publisher of new music—an era that opened with the publication of Stravinsky's *Feu d'artifice*, the first Stravinsky work to appear in the West. Several important compositions by Stravinsky are in the Schott catalogue, which includes Orff, Egk, Hartmann, Fortner, and of course Hindemith—all on an exclusive basis—and some late works of Schoenberg.

Since the Second World War, Schott has maintained its position as a publisher of contemporary music, having published all the music of Hans Werner Henze as well as compositions by Zimmermann, Blomdahl, Wimberger, Nono, Ligeti, Searle, Tippett, Liebermann, Von Einem, and many more. Other enterprises include the new three-volume publication of a complete edition of Hindemith. Schott also publishes the monthly journals *Neue Zeitschrift für Musik*, *Melos*, *Das Orchester*, and *Music und Bildung*.

Beethoven on Records



Part IX: The Piano Music*

Concluding High Fidelity's appraisal of all available recordings of the composer's music

by Harris Goldsmith

The Variations

24 on Righini's Air "Venni amore" (sic, i.e., vieni), in D (1790); 13 on Dittersdorf's Air "Es war einmal," in A (1791); 7 on Paisiello's Air "Quant' e piu bello," in A (1795); 6 on a Swiss Air, in F (1798); 8 on Gretry's Air "Une fievre brulante," in C (1797/8); 7 on Winter's "Kind, willst du," in F (1798); 10 on Salieri's Air "La stessa, la stessissima," in B flat (1798); 6 on an Original Theme, in G (1800); 5 on "Rule Britannia," in D (1804); 7 on "God Save the King," in C (1804).

• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).

The variations listed above receive their only available recorded presentations from Alfred Brendel in Vol. 1 of his "complete" Beethoven piano music. These sets range in interest from "inconsequential" (the *Swiss Air* collection, for instance) to "interesting" (the finale of the "Venni amore" anticipates the Schubert B flat Sonata, Op. posth.); most of them, though, are simply "entertaining" (e.g., the wonderfully rowdy, bravura treatments of *Rule Britannia* and *God Save the King*). Brendel plays them all with insight and expertise, and the engineering ranges from passable to bona fide high fidelity. If you want the pieces for the sake of completeness, the inexpensive-priced album is worth acquiring.

6 on Paisiello's Duet "Nel cor piu non mi sento," in G (1795).

• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
• Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).

Brendel's account is well up to the standard of his album cited above, but Kempff's cleaner, more intimate sound and more aristocratic fingerwork make the DGG the better version by far.

12 on the Russian Dance from Wranitzky's "Das Waldmaedchen," in A (1796-7).

• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
• Emil Gilels. Angel SE 3731, \$29.90 (five discs, complete concertos).

Gilels' reading is fleet and refined and holds the edge in terms of sound, but Brendel's treatment has comparable

*other than the piano sonatas, which were discussed in the October 1970 issue.

nuance and color, is certainly more rustic and humorous, and is recorded well enough. I'd give the nod to Brendel.

6 on an Original Theme, in F, Op. 34 (1802).

• Claudio Arrau. Philips 839743, \$5.98 (other variations).
• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
• Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other variations and piano music).

The "in F" applies only to the theme, its final variation, and the extended coda. The remaining variations are in D, B flat, G, E flat, and C minor respectively, each with its own decided profile and personality. Beethoven was ever an innovator, but once having written a set of variations on a multitonal plan, he returned to more traditional practices for his remaining sets (even the transcendental *Diabelli* Variations are—with a single exception—firmly grounded in the home tonality of C). There are three excellent versions to choose from. All are quite similar in concept, although the Schnabel (decently recorded for its age) is perhaps a shade weightier and more broadly inflected than the others, while the Arrau (a pellucid reproduction here) is a trifle detached and the most coloristic. Brendel's is not bad, but a bit too briskly paced and not especially interesting. The Vox sound is serviceable but a shade metallic.

15 with Fugue on a Theme from "Prometheus," in E flat, Op. 35 (1802).

• Claudio Arrau. Decca DX 122, \$11.96 (mono only, two discs, *Diabelli* Variations).
• Claudio Arrau. Philips 839743, \$5.98 (other variations).
• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
• Jorg Demus. Music Guild MS 829, \$2.98 (*Bagatelles*, Op. 126).
• Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other variations and piano music).

Because this elaborate and brilliant essay served as a sketch of sorts for the last movement of the then gestating Third Symphony, it has been subsequently dubbed the *Eroica* Variations. Actually the theme started life not in the symphony or the ballet, but rather as one of the unpretentious little contradances. There

are nominally fifteen variations to this work, but if you regard the bass line itself as the theme you will notice that Beethoven manages to slip in a few more, both in the "introduction" and the coda. All of the available readings are good. Schnabel and the two Arrau editions offer the most complexity and emotional substance, but those qualities are not really so necessary here even if they're not exactly wasted on the music. Though Schnabel tends to rush his passagework slightly in the fugue and similarly angularizes some of the more rhythmically ambiguous variations, his playing on the whole is remarkably structured and clarified. Arrau's later Philips reading is a bit more exaggerated than his earlier Decca, which I prefer in terms of pure performance. The modern sound however makes these considerations academic. Brendel is the only player to execute the little turn in Variation 8's measure 15, but is otherwise not superior to Demus' remarkably impetuous account. The Westminster sound has a bit more color and less metallic tubbiness than the Vox. A version of Op. 35 by Bar-Illan on deleted RCA LSC 2943 wasn't bad either, though perhaps a mite too frisky in its deft note-spinning and delicate articulation.

32 on an Original Theme, in C minor, G. 191 (1806).

• Claudio Arrau. Philips 839743, \$5.98 (other variations).
• Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
• Ernst von Dohnanyi. Everest S 3109, \$4.98 (*Sonatas* Nos. 30, 31).
• Emil Gilels. Angel S 36028, \$5.98 (*Concerto* No. 2); SE 3731, \$29.90 (complete concertos).
• Emil Gilels. Melodiya/Angel SR 4110, \$11.96 (two discs, other piano music).
• Ivan Moravec. Connoisseur Society CS 2000, \$5.98 (*Sonatas* Nos. 23, 27).

This set is a true masterpiece in powerful "middle-period" style. Most performances exploit the purely pianistic aspects of this terse, chaconnelike work and take little note of its warm humanity. Arrau's technically perfect, wonderfully pliant and spiritual account receives remarkably life-like engineering and easily surpasses even the best of the rival versions. Dohnányi's (a secret addition to Everest 3109—it is identified on the label as the last movement of Op. 109!) has undeniable roughnesses but they are technical rather than aesthetic. This octogenarian fluffs an occasional detail or two, but invests the music with more nuance and drama than any of the others (save Arrau). Greenberg on MK 1568 brings breadth and dash to her reading and also is aware of things other than sheer mechanical exactitude. She is certainly fleetier than Dohnányi but not quite so sensitively shaded. Of the purely pianistic accounts, Moravec holds the dramatic structure together most convincingly and profits from an interestingly timbred instrument (the recording was taped in Prague by Supraphon). Horowitz' account (hopefully to be reissued on Seraphim) dates from the early Thirties and must rank as a classic of sorts. Certainly it is a far stronger performance than the one he played a few years ago in Carnegie Hall. For all that, though, I find it a bit dry and prosaic. Gilels brings a severe martellato attack

Beethoven on Records

Continued

to bear on the writing and punches out the intricate rhythms with the efficiency of a high-speed stamping machine. Both the Angel and the Melodiya/Angel versions are well reproduced but the (human) machinery is in better working order in the studio performance. (The Melodiya was taped at Carnegie Hall.) I almost forgot to mention Brendel's academic, drably reproduced performance in the Vox box.

6 on a Theme from "The Ruins of Athens," in D, Op. 76 (1809).

- Alfred Brendel. Vox SVBX 5416, \$9.98 (three discs, other variations).
- Emil Gilels. Angel SE 3731, \$29.90 (five discs, complete concertos).

Gilels' treatment observes the allegro risoluto of the theme and offers a splendid combination of fleetness and sturdy rhythm. The Soviet virtuoso is particularly successful in Variation 5 with its ominous overtones. Brendel's edition is much faster, perhaps a shade more scherzando here and there, but certainly not comparable to its rival. Angel's sound is also preferable to the Vox which has an echoey, hollow ring.

33 on a Waltz by Diabelli, Op. 120 (1823).

- Claudio Arrau. Decca DX 122, \$11.96 (mono only, two discs, Variations, Op. 55).
- Daniel Barenboim. Westminster WST 17107, \$5.98.
- Stephen Bishop. Philips PHS 900220, \$5.98.
- Alfred Brendel. Turnabout TV 34139, \$2.98; Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Julius Katchen. Stereo Treasury STS 15036, \$2.49.
- Hans Richter-Haaser. Seraphim S 60027, \$2.98.
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other variations and piano music).
- Rudolf Serkin. Columbia CML 5346, \$5.98 (mono only).

Here we are dealing with one of the two greatest sets of variations in the history of music (Bach's *Goldberg* is the other). This transcendental essay—Beethoven's last major work for keyboard—almost wasn't written. In 1822 Anton Diabelli conceived a publicity stunt that would advertise his newly reorganized publishing firm. He composed a little waltz tune, sent it to "the Foremost Tone Poets and Virtuosi of Vienna and the Austrian States," and asked each of them to contribute one variation apiece. All were to be published (by Diabelli of course) in a single volume with the high-flown title *Vaterländischer Künstlerverein*. Over fifty composers were approached, among them Schubert, Hummel, the eleven-year-old Franz Liszt, and one "S.R.D." who turned out to be none other than Archduke Rudolph. From Beethoven came a refusal and a counterproposal. He flatly informed Diabelli that he would not share in the collective venture but would write six or eight variations of his own if Diabelli would pay his price. Beethoven dismissed the waltz tune as a *Schusterfleck* (cobbler's patch) but something about it evidently fascinated him; once he started to compose, he was unable to stop. Even

he had no inkling of the eventual scope of his finished work.

Its very length makes the *Diabelli Variations* a problematical work to hold together. The available recorded performances might be divided into three basic categories. There are readings that strive for a huge emotional framework by building up drama within groups of variations, some that clarify each variation as a separate structural and intellectual essay in itself without striving to relate one to another, and others that seek to make the writing more accessible by soft-pedaling detail and presenting the patterns in terms of stimulating pianism alone. The cumulative path mentioned first is decidedly the most challenging and, to my mind, decidedly the most relevant to the vast scope of this music. Serkin opts for such an approach and succeeds brilliantly. Though his angular, electrifying playing is just a trifle deficient in lightness and color (e.g., Variation 25), he brings the music sizzingly to life—especially in the crucial late Variations 26 through 32. His final minuet is poignant and gentle. The mono sound is quite good too—if you don't mind the exuberant Vermont cricket obbligato in the *minore* variations on Side 2. Schnabel plays the work in a similar vein—with cohesion and probing emotionalism. His version had never before appeared in this country but Seraphim at last has made its promised release available. For the purposes of this discography, I heard a copy of the original shellac pressing via earphones at the library, and while my familiarity with this performance is less intimate than with those readily available, my impression was that Schnabel is less technically secure than Serkin but even more delicate and subtle in some of the more introspective variations. Arrau's seventeen-year-old Decca version has a perfection of detail and a reserved classicism that in no way diminishes the warmth and humanity of the music. Arrau, in his more detached way, achieves a cumulative, continuous entity similar to both Serkin and Schnabel. There are drawbacks however: the sound, though vastly improved from its earliest pressings, is still somewhat clattery and echoey, and the performance is spread over three sides.

Brendel strives for a Serkin-like reading. Many aspects of his style (e.g., his dry, bold, occasionally hard tone) are reminiscent of the older artist's. But where Serkin triumphs in the cumulative approach, Brendel gets ensnared in its potential pitfalls: he mauls the rhythm when he shouldn't, but fails to point it when he should; he links together certain variations that ought to be separated, and paradoxically isolates some that should be joined; he will generate a sense of forward motion only to shatter it with a tempo that is just a shade too deliberate or too precipitate for its context; he errs in crucial details of accentuation (in Variation 9, for instance, Brendel is so intent upon showing us that the first note is an upbeat, he loses the whole point of that initial push). To be sure, the record is an interesting failure but I find it far

more disturbing than the mere literal, accurate, steady readings of Richter-Haaser and Leonard Shure (Epic, deleted). In those, you have the paradigms for the second approach: forthright, clean, not without sensitivity or intelligence, but still rather static, prosaic, and uninvolved. Another intellectualized account comes from the young American pianist Stephen Bishop. His playing, as a matter of fact, consistently transcends the aesthetic limitations of Richter-Haaser and Shure, offering among other things marvelously fleet, tender re-creations of the more lyrical variations. Still, there is something clipped and inhibited about his approach: fortissimos have a bloodless, withdrawn color and many crescendos that ought to surge grandly are cautious and repressed. Barenboim's technique is less controlled than Bishop's and his musicianship far less distinguished in detail, but I continually sense a more natural musicality and greater instinctive identification with the idiom. Indeed Barenboim's own recent recordings of the sonatas, while generally more polished, are by no means as imaginative and innately vital as the best parts of this earlier uneven presentation. In its more distinguished moments, the playing sounds Schnabelian (the same technical carelessness and the same febrile emotional depth); on the other hand, some of Barenboim's playing here is musically slovenly as well—and that is something for which Schnabel could never be faulted. Listen to his rhythmically imprecise handling of Variation 13, for example, or to the very poor articulation of the "cops-and-robbers" No. 15, both of which I cite to support my assertion. Though technically deleted, copies of the Horowitz (Vox PL 7730) have been seen at various bargain counters for as little as ninety-nine cents. There is much to admire there, and the aged mono sound is still very realistic. Though the last degrees of humor, suffering, and technical freedom are not to be gleaned from that meticulous, forthright presentation, one could do much worse.

Of the versions that treat the writing in terms of virtuosity per se, Browning's is probably the best. The RCA disc (LSC 2877) has been dropped, though I suspect it will turn up as a low-priced Victrola reprint before long. Though I still take strong exception to Browning's slick, hard, methodical approach, I now recognize a sturdiness and basic design to his work that eluded me before. And omits many of the requisite repeats in his soon to be reissued DGG edition, and his haughty elegance and slow, mannered exaggerations fragment the music into isolated tidbits. Katchen loses focus in a glib, rhythmically tensionless traversal of the notes.



Miscellaneous Works

Albumblatt in A minor, WoO. 59 ("Fuer Elise") (1810).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Philippe Entremont. Columbia MS 7406, \$5.98 (other piano music).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).
- Ivan Moravec. Connoisseur Society CS 1566, \$5.98 (Sonatas Nos. 8, 14).
- Leonard Pennario. RCA Red Seal LSC 2731, \$5.98 (other piano music).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).
- Balint Vazsonyi. Vox STPL 513170, \$1.98 (other piano music).

This innocuous little piece, a perennial victim of parlor pianists, seems to have been a casualty of the proofreaders as well! Beethoven's all but illegible scrawl was deciphered as "Elise" but the dedicatee appears to have been Therese Malfatti. The performances of Schnabel and a young Hungarian, Balint Vazsonyi, take the honors. Both are incisively inflected, full of warmth and bold characterization. Moravec plays it agreeably enough, albeit in an overly silky, well-behaved manner. Brendel and Kempff are much too dainty and precious, and both play a D in the right hand instead of E at measure 7 *et seq.*, the authenticity of which I question despite its appearance without any sort of explanatory footnote in the usually reliable Henle edition. It is virtually impossible for any professional musician to ruin this bagatelle completely but Pennario and Entremont have a fair go at it. The former is businesslike and noncommittal, the latter utterly insipid and vulgarly sentimentalized. Each plays from a clearly inaccurate text which adds a meretricious middle C at bar 8 in addition to the already disputed D in 7.

Albumblatt in B flat, WoO. 60 ("Ziemlich lebhaft") (1818).

- Stephen Bishop. Seraphim S 60035, \$2.98 (Sonatas Nos. 28, 30).
- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).

Like *Für Elise*, this quizzical little example of ambiguous tonality was written for a lady friend of the composer's. In its first edition, the work is described as having been "composed during the afternoon of 14th August, 1818" and a subsequent printing informs us that the *Albumblatt* is "an impromptu composed at the dinner table." Neither description quite applies since a sketch for the piece appears in the same notebook as those of the *Hammerklavier*. Bishop is a little more straightforward than Brendel, who likes to tease his phrases slightly. I can imagine a more headlong, acidly impetuous reading than either one, though both are perfectly satisfactory and well recorded.

Allemande in A (1800); Waltzes: in E flat (1824); in D (1825).

- Richard Dirksen. Counterpoint S 5623, \$5.98 (electronic stereo only, other piano music).

All three of these small tidbits receive their only available representations on this Counterpoint disc. Richard Dirksen plays them in an able, forthright, rather sober fashion, and the reprocessed stereo

sound is acceptable though a trifle bloodless and lacks a true forte. The two waltzes, late compositions, are quite unusual, though all three are agreeable enough.

Allegretto in B minor ("Fuer Piringer") (1821).

- Stephen Bishop. Seraphim S 60035, \$2.98 (Sonatas Nos. 28, 30).

Another crumb from the table that produced the last piano sonatas, this *Klavierstück* has more character than is apparent in Stephen Bishop's orderly but rather undervalued reading. He pays hardly any heed, for example, to the typical late Beethoven fondness for asymmetrical divisions (e.g., the running of the left hand into measure 3). Credit the pianist, though, for playing the piece and making the only recording of it.

Allegretto in C minor (1796).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Richard Dirksen. Counterpoint S 5623, \$5.98 (electronic stereo only, other piano music).
- Bruce Hungerford. Vanguard VSD 71174, \$5.98 (Sonatas Nos. 8, 17).

This is characteristic of Beethoven's early C minor *Sturm und Drang*. It could easily have been intended as a scherzo for the Op. 10, No. 1 Sonata which dates from the same year. Hungerford's account is bolder, more dramatic than the others, and the most vividly reproduced. Brendel's is quite the fastest of the three, and Dirksen's is capable but a trifle staid and gentlemanly (though the fault might be his old, anemic reproduction). The Vanguard disc gets the nod.

Andante in C (c. 1792-95).

- Bruce Hungerford. Vanguard VSD 71174, \$5.98 (Sonatas Nos. 8, 17).

Here is a piece of authentic Beethoveniana that was discovered only in 1958. Hungerford's performance is extremely capable and Vanguard has offered him every assistance.

Andante favori, in F, WoO. 57 (1804).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Mischa Dichter. RCA Red Seal LSC 3124, \$5.98 (Schubert: Sonata, D. 959).
- Ernst von Dohnányi. Everest S 3109, \$4.98 (Sonatas Nos. 30, 31).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).
- Wanda Landowska. Archive of Piano Music X 915, \$4.98 (Sonata No. 12; Mozart: Sonata No. 17).
- Benno Moiseiwitsch. Decca DL 710067, \$5.98 (Sonatas Nos. 14, 26).

The "favorsi" was appended to the title of this agreeable andante after its publisher found the work to be a best-seller. The usual conjecture is that WoO. 57 was originally to have been the slow movement of the *Waldstein* Sonata, but I can't imagine that Beethoven could have conceived that sonata's rondo movement without its inevitable *introduzione*. It seems much more likely that the *Andante favori* was instead the original first movement of the Op. 54 Sonata. Brendel's performance is wonderfully lyrical and poetic, yet deliciously pointed and perky in the central B flat major section. Moiseiwitsch turns in a broad, supplely aristocratic statement with splendid voicing and the kind of juicy cantabile tone that most pianists of his gen-

eration excelled in. A lovely account, though without quite Brendel's snap and bounce in the aforementioned middle section. Dichter also views the music in the conventionally melodious manner of Brendel and Moiseiwitsch. He, too, gets lovely singing tone (not typical at all of his generation, though!), but is a bit placid and tentative in detail (e.g., he makes too inhibited a crescendo on those low Fs to G flat at bars 191-3 in the coda, and smooths out the staccato middle section with too much pedal). Kempff is surprisingly flippant and perfunctory in addition to being rather plangently reproduced. Dohnányi's performance follows that pianist's Op. 110 Sonata—as with the C minor variations, Everest took this to be the last movement of the sonata and so identifies it on the record label! The composer/pianist presents an extremely old-fashioned account, and a technically labored one as well. Despite all the dirty octaves, arpeggiated chords, and cavalier dynamics, a certain ripeness of style and expression comes through. Landowska's treatment is slow and inflected. There are many stylish details in her playing such as the on-the-beat execution of the appoggiaturas in the main theme. On the whole, her piano roll works rather decently though low bass notes sound sort of pumpy and short-breathed. A performance of the *Andante favori* on deleted Veritas 110 presents the legendary Eugen D'Albert. His let's-get-it-over-with reading swarms with inaccuracies. D'Albert hated to make records and that fact is faithfully documented here.

Bagatelles, Op. 33 (1799-1802).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music); Turnabout TV 34077, \$2.98 (other bagatelles).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).

These seven finger-twisters are the most pianistically demanding of Beethoven's bagatelles. They abound with the sarcastic staccato and misplaced accents, the fleet lyricism, and the guileless teacheries contained in the Op. 31 sonatas. Indeed, these compositions might well have been studies for the first and last of those larger works. Brendel's fluent, facile playing is acceptable enough until one hears how much more Schnabel gets from the notes. In this particular kind of insolent, naughty Beethoven, the latter's diablerie and structured authority were unsurpassable. He also gets a recording substantially better than the norm for his Beethoven series.

Bagatelles, Op. 119 (1820-22).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music); Turnabout TV 34077, \$2.98 (other bagatelles).
- Rudolf Serkin. Columbia MS 6838, \$5.98 (Concerto No. 1).

These eleven, in contrast to the more substantial Opp. 33 and 126, are bona fide miniatures. Serkin fully captures their elusive wit and charm in marvelously tender, compassionate re-creations, beautifully recorded: this is one of the finest recorded examples of that great pianist's art. Brendel's alternative edition achieves some of the graciousness

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and twinkle, but lacks Serkin's occasional peppery incisiveness and passion. Moreover, his assured pianism is by no means as distinguished as his elder colleague's.

Bagatelles, Op. 126 (1823).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music); Turnabout TV 34077, \$2.98 (other bagatelles).
- Jorg Demus. Music Guild MS 829, \$2.98 (Variations, Op. 35).
- Richard Dirksen. Counterpoint S 5623, \$5.98 (electronic stereo only, other piano music).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).
- Jacob Lateiner. RCA Red Seal LSC 3016, \$5.98 (Sonata No. 32).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music).

These six sublime cameos are bagatelles in name only: here is late Beethoven at his most profound and diversified, on the same exalted level of the late quartets and the *Missa*. We have quite an assortment to choose from, but I still feel that no one has approached Schnabel. His readings are superbly structured, emotionally complete, and incomparably wise and mellow. His recorded sound, moreover, is remarkably vivid in the excellent Angel COLH transfer (which Seraphim's forthcoming reissue will presumably return to us intact). Kempff, with his slower tempos and more haughty attitude toward repeat signs, is further removed from the text and thus automatically must take second place, though his individualistic interpretations rival Schnabel's for poignancy and gracious authority. Demus, somewhere at midpoint between Schnabel's terse purism and Kempff's laissez-faire breadth (he favors the repeats but sets Kempff-like tempos which are considerably more comfortable and ripely expansive than the composer's indicated ones), turns in one of his finest recorded performances here without quite matching either of the older masters. Lateiner and Dirksen present readings in the Schnabel tradition (note how each—Dirksen in particular—simulates Schnabel's abrupt contrast between the presto opening of No. 6 and its andante cantabile continuation). Both, however, are tonally bloodless (though I suspect that Dirksen's deficiency is attributable to the attenuated dynamics of his elderly sound). Brendel sounds tepid and constrained here; his placid, cautiously paced interpretations lack intellectual distinction.

Bagatelles (selections).

- Sviatoslav Richter. Artia 162, \$4.98 (mono only; Op. 33: Nos. 3, 5; Op. 119: Nos. 2, 7, 9; Op. 126: Nos. 1, 4, 6).

Sviatoslav Richter always plays beautifully and in some cases (e.g., the stormy B minor Bagatelle, Op. 126, No. 4) with rare perception. He has wonderful rhythm, a wide dynamic range, and informs his pianism with all sorts of engaging, yet appropriate, color effects. I'll still take Schnabel and Serkin in the complete versions (Op. 126 particularly needs an integral performance), but if a selection is desired, the Artia disc is certainly recommended. The decade-old Soviet taping is pleasantly warm.

Bagatelle in C (c. 1804).

- Stephen Bishop. Seraphim S 60035, \$2.98 (Sonatas Nos. 28, 30).

Technically, this is middle-period Beethoven, but its hints of augmented chromaticism and cryptic rhythmic ambiguities sound much later than the date would lead one to believe. Bishop performs well here; sound is acceptable.

Eccosaies (6), in E flat (1823).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).

These spruce, trivial little pieces turn up more frequently at ballet class than in the concert hall (though every recitalist a generation ago used to play them as encores). Maria Greenberg (on MK 1568) offers invigorating, virile, unpretentious statements; Brendel's, by comparison, are rather too gentle and facile. Kempff plays with superb brio but unaccountably uses one of those trumped-up nineteenth-century revisions of dubious authorship. Shame on him!

Fantasy in G minor, Op. 77 (1809).

- Alfred Brendel. Turnabout TV 34205/9, \$14.90 (five discs, Sonatas Nos. 24, 26, complete concertos).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).

Beethoven worked on a large scale here (the pun is definitely intended). Op. 77 is reputedly a written-out example of the master extemporizer in action. The composer flits around several ideas before hitting upon one—a theme with variations—which really strikes his fancy. Though it is a completely disjunct piece of writing—even rather irascible at times in its wild abandon—this fantasy is also strangely exalted and moving. It's Schnabel all the way here. He really boils over in the *Tema con variazione*. Brendel ignores certain points (the return to a poco adagio tempo at bar 6; the fermata after the run at measure 14) and muddies the water. In addition, Schnabel's old restoration wears its years with honor while Brendel's "modern" sound is jangly and thoroughly unlovely.

Laendler (6), in D (1797).

These are not to be confused with the German dances that Beethoven originally wrote for orchestra and later transcribed for keyboard. Greenberg on imported MK 1568 is the only available version; she plays them with biting staccandos and exuberant, forthright vitality. MK's Russian-pressed surfaces are a bit noisy by modern standards, but the basic sound quality itself is quite decent.

Lustig-traurig in C major/minor (c. 1798).

- Stephen Bishop. Seraphim S 50035, \$2.98 (Sonatas Nos. 28, 30).
- Richard Dirksen. Counterpoint S 5623, \$4.98 (electronic stereo only, other piano music).

The title of this little double bill simply means "happy-sad." It is a piquant little minuet with a trio section in the contrasting minor. Dirksen's performance, with its slower trio and pointed opening, delineates the requisite contrast nicely; Bishop is too *traurig*.

3 Marches for Piano Duet, Op. 45 (1802).

- Yaltah Menuhin and Joel Ryce. Everest S 3112, \$4.98 (other four-hand piano music).

At one time, people used to entertain themselves by playing duets (they couldn't get their kicks from TV in the 1800s). Schubert turned out military marches by the dozens; Beethoven, less prolific, was equally adept. These examples (which are dedicated to Princess Esterházy) are delightfully rowdy, with spanking, goose-stepping rhythm and all sorts of witty asides (note the simulated fifes and drums from the second part in the trio of No. 2). A new recording by Shetler and Demus is to be released shortly, so I suppose it's not particularly helpful of me to pass judgment on the Yaltah Menuhin/Joel Ryce performance. But I'll do so anyway: it's excellent.

Minuet in E flat (1783); Rondo in A (1784).

- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).

Both of these pieces are pleasant juvenilia from the apprentice years in Bonn. Schnabel's is the only recording of either, and since he plays them with uncomplicated expertise and is agreeably reproduced, there needn't be any others.

Minuet in G (1795).

A charter member of what might be known as "Songs My Pianola Taught Me," the notorious Minuet in G is available in a souped-up orchestral version (Ormandy and the Philadelphians), and presumably more faithful adaptations for harpsichord and pedal harpsichord by Igor Kipnis and E. Power Biggs, respectively, neither of which was submitted for comparison. With zealous effort, you might even find an available account of the original piano version, but the only ones I know of in that form (Poldi Zeitlin on Opus One 6002 of all six of the 1795 minuets and Artur Balsam on Washington 401) have long since vanished from the catalogue. A "version" by Balint Vazsonyi contained on a Vox recital disc entitled "Traumerie" is excellently played and gives us a Minuet in G all right: the only trouble is that the work in question turns out to be the second movement of the Sonata, Op. 49, No. 2!

Polonaise in C, Op. 89 (1814).

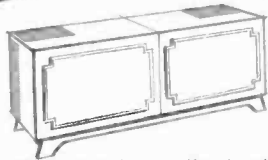
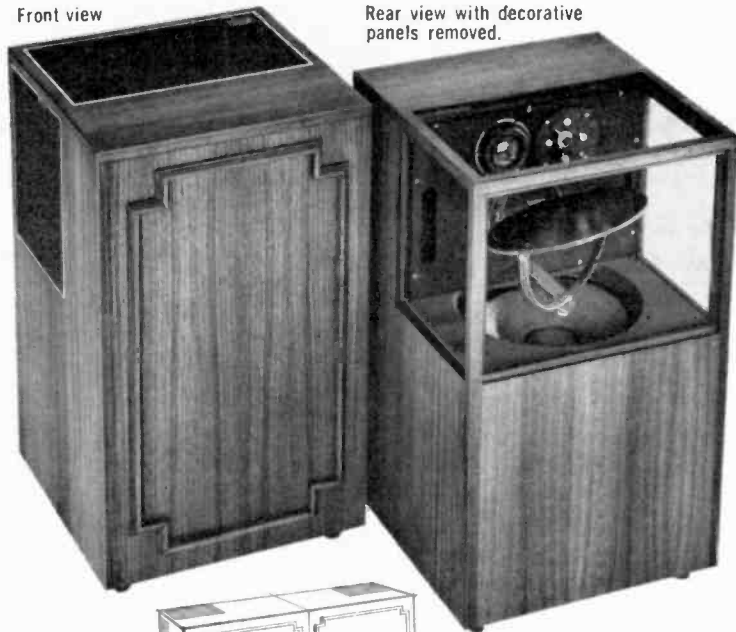
- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).

One finds the pre-Chopin polonaise carried to its most highly developed state in this atypical, rarely performed work. Its structure is not unlike Chopin's own ternary format and Beethoven makes all sorts of pianistic demands upon the player. Brendel negotiates them with splendid aplomb and limpid precision, but his tone is a mite thin and he doesn't quite give the rubatos a convincing *alla polacca* curve. I once heard an authentic Pole, Mieczyslaw Horszowski, give a superbly idiomatic rendition in a Town Hall concert. Perhaps he (or Artur Schnabel) might be persuaded to give it a try for the microphones.

Continued on page 66

Front view

Rear view with decorative panels removed.

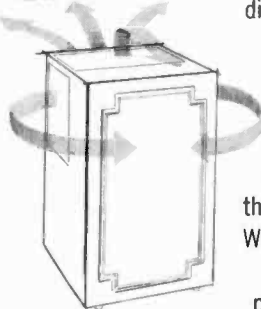


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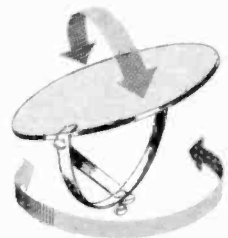
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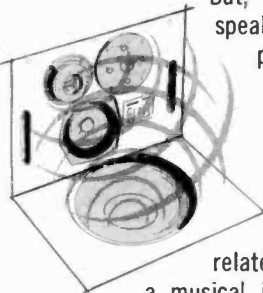


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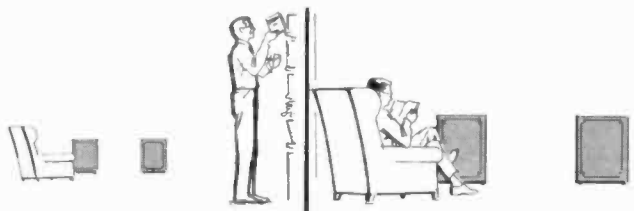
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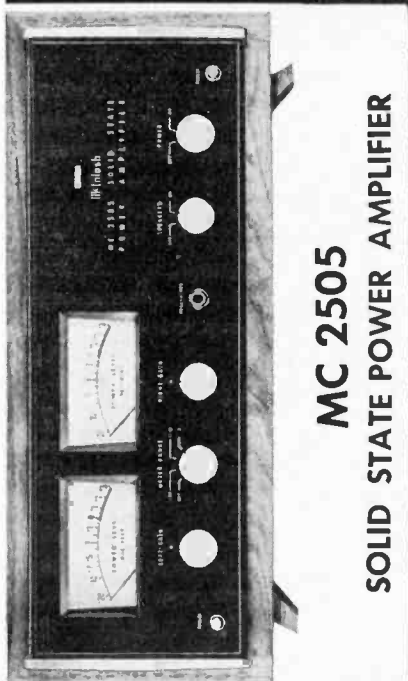
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Continued from page 64

Rondo in C, Op. 51, No. 1 (1796).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).
- Balint Vazsonyi. Vox STPL 513170, \$1.98 (other piano music).

Vazsonyi plays this companionable work with unpretentious spirit and firm outlines. Schnabel's is a bit faster and more businesslike, but similarly eloquent and to the point. His wavery sound, though acceptable, is not to be compared with the much newer Vox. Kempff's account is quite slow, though unusually witty and detailed. Brendel ripples prettily at medium tempo and defers to all three of his rivals despite his great competence.

Rondo in G, Op. 51, No. 2 (1801).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).

Arrau (whose performance fills out sonatas 8 and 21 on European Philips 835212) is the only one of the four contenders who correctly begins his trills on the upper auxiliary—an important point in a piece that employs so many of them. His interpretation is leisurely, expansively detailed, and a model of broad, clarified, wonderfully refined pianism. Kempff is a bit more spry and acidly pointed. His biting, idiomatic rendition is given clear, secco treatment from the recording engineers. Maria Greenberg (on MK 1568) offers a jolly, robust account, full of structured detail and personal phrasing. The sound is somewhat echoey, though very serviceable. Brendel's fleetly lyrical interpretation is once again slightly tepid and smoothed out. He loses out on the off-beat sforzandos that both Arrau and Greenberg apply especially well.

Rondo in G, Op. 129 ("Rondo a Capriccio") (1823).

- Alfred Brendel. Vox SVBX 5421, \$9.98 (three discs, other piano music).
- Josef Hofmann. Archive of Piano Music X 903, \$4.98 (Sonatas Nos. 3, 14).
- Wilhelm Kempff. Deutsche Grammophon 138934, \$5.98 (other piano music).
- Artur Schnabel. Seraphim IC 6067, \$8.94 (mono only, three discs, other piano music and variations).

You may know this work as "The Rage Over a Lost Penny." It is ostensibly humorous and clear-cut, though it has such unmistakable characteristics of the late period as abrupt modulations and fragmented, angry outbursts. It is also treacherous to play—particularly at the requisite fast tempo. Schnabel and the Hofmann piano-roll performance both go at a terrific clip, though Schnabel's fingers seem less hard pressed than the wheezy old mechanism. Kempff is a little less uptight about the tempo (which the composer in any case failed to supply; he merely gave the direction *alla ingharsa*). His more leisurely (or maybe I should say reasonably) paced account has plenty of scurrying momentum though and allows one to savor some

of the detail to better effect. Though I myself love the Schnabel record, I'll leave it as a tossup between two superlatively humorous and masterly performances. Brendel's timorous, unsmiling account doesn't enter into the discussion.

3 Sonatas: No. 1, in E flat; No. 2, in F minor; No. 3, in D ("Elector") (1783).

- Jorg Demus. Deutsche Grammophon 139448, \$5.98 (other piano music).

These are extremely juvenile efforts and their publication on this disc really catches Master Ludwig with his knee pants down. They are known by the above title because of their dedication to the Archbishop and Elector of Cologne, Maximilian Friederich. The first sonata is pretty thin stuff, with a rudimentary bass line and commonplace ideas. The second, though, begins to show a bit of promise: note the slow introduction and other suggestions of the *Pathétique* Sonata which followed a good fifteen years later. And the third, for all its conventionalisms, is quite a delightful little work. The kid did all right considering that he had no Leopold Mozart to help him along. Demus does a fine job too, and the DGG sound is satisfactory.

Sonata for Piano Duet, in D, Op. 6 (1796).

- Jorg Demus and Norman Shetler. Deutsche Grammophon 139448, \$5.98 (other piano music).

This piece opens with one of those arpeggio themes so beloved of fledgling classical composers: the one here almost sounds like a study for the first movement of the B flat major concerto—come to think of it, perhaps it *is* (though published later, it was composed at approximately the same time). The new version by Demus and Shetler is well co-ordinated and sympathetic, with clear, plangent, slightly distant sound.

Sonatas: in G; in F (1792).

- Jan Blankenship. Educo 3054, \$4.95 (mono only, other piano music).

These are projects for first- and second-year piano students. It would be nice to hear them both in really artistic performances (Solomon did the "harder" F major on an HMV 78). Jan Blankenship's readings on the Educo label are stiffly professorial—correct in every detail, observant of every last repeat; but for all that, rather four-square and unnuanced. Decent sound.

Variations for Piano Duet on a Theme by Count Waldstein, in C, WoO. 67 (1792).

- Jorg Demus and Norman Shetler. Deutsche Grammophon 139448, \$5.98 (other piano music).

If Beethoven ever composed a more Schubertian piece than this, I haven't heard it. Everything about it—the singing lyricism, the yielding hints of romanticism in the otherwise stringently classical writing, and the crisp delicacy—could easily be mistaken for one of the younger composer's duets. Count Waldstein's theme, of course, partially accounts for this flavor. Demus and Shetler play elegantly and are particularly good at pointing up the humorous noncommittal ending. Excellent sound.

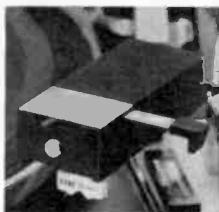
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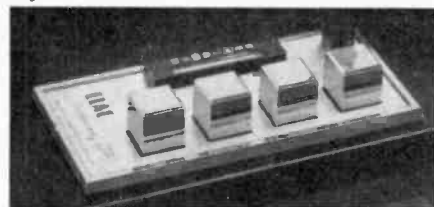


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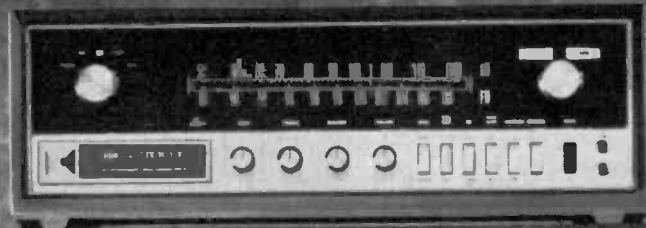


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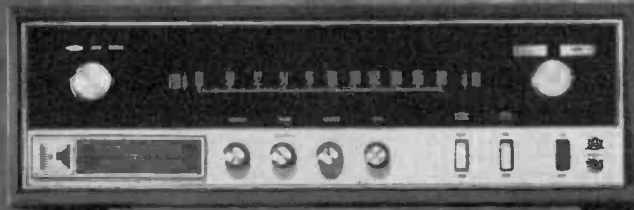
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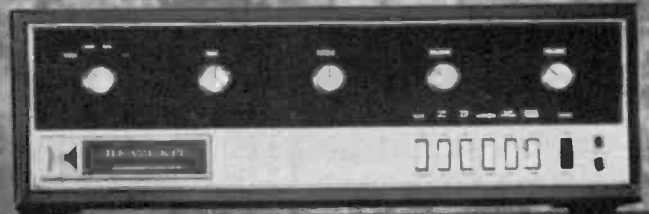
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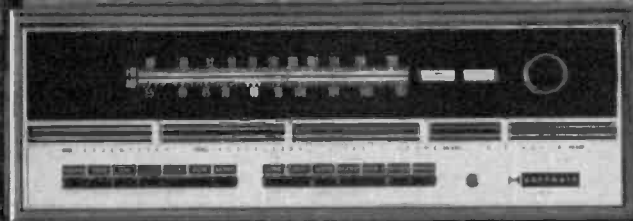
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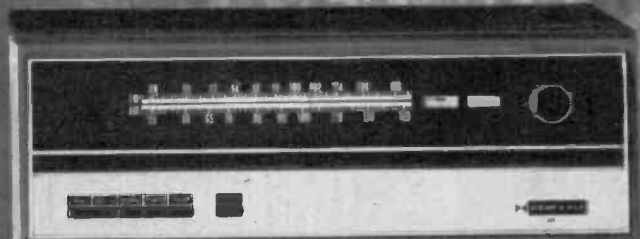
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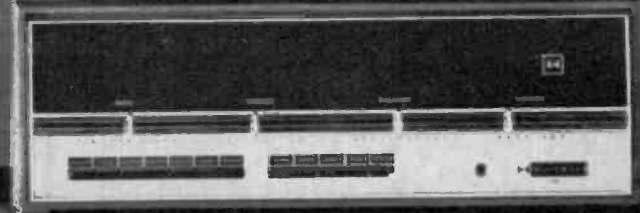
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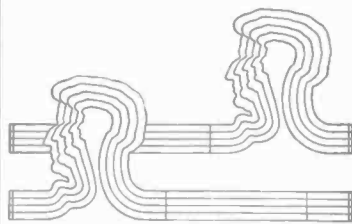
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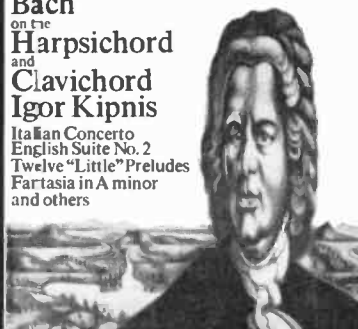


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A New Era in Chicago (courtesy of England)

On Angel:
Giulini the nice guy.

by Harris Goldsmith

A "LOVE AFFAIR" would seem an especially appropriate phrase to describe these three new Angel discs by Carlo Maria Giulini and the Chicago Symphony. The Italian Maestro's musical geniality, and his *con amore* relationship with the Chicago players is repeatedly stressed in Angel's promotion as a kind of *leitmotiv*. Private chats with local orchestral players indeed confirmed the "nice guy" aspect of Giulini's personality, while his increasing fondness for rhetorical expansiveness and agreeable, low-pressured interpretations is self-evident. Thus, I think that the image builders are wise in substituting the new profile of Giulini for the earlier one that erroneously pegged him as a flaming fire-eater and (being Italian) the heir apparent to the throne that once seated Toscanini and Cantelli: he seems altogether more comfortable in his new role.

I am happy about the spacious engineering and fine-grained orchestral playing to be heard on all three of these new Giulini discs. His musical conceptions, moreover, hold my interest and earn my respect even when I cannot give them my wholehearted endorsement. Giulini, it seems to me, is a musician of taste and intelligence: he knows how to draw beautifully molded sonorities from his players, and even his most wayward devices rarely, if ever, descend to bad taste. The Brahms Fourth gets a very affectionate, lingering kind of statement. The opening movement suffers to a degree from the "Bruno Walter Syndrome" and is, I think, the least successful portion of his interpretation. I find that the yielding for expression at every turn prevents any basic tempo—slow or fast—from gaining a requisite foothold and as a result the music nearly falls to pieces. The similar approach works to greater effect in the slow movement since rigor is less crucial here. The scherzo startles at

first with its massive Germanic deliberation, but it has weight and pulse and a goodly amount of energy. By starting the final passacaglia at a very deliberate gait Giulini, it seems to me, has solved an interpretive problem that bothered many eminent musicians. The structural format of this great final movement makes it imperative that a steady tempo be maintained throughout. On the other hand, the lovely lyricism of the central portion has seduced many conductors, who find it impossible to withstand the temptation to get slower. Giulini thus begins the movement with his mind's ear firmly placed on the central portion and his slow pacing enables him to have his cake while he eats it. If this eloquent Brahms Fourth is necessarily of specialized appeal, it nevertheless ranks as a truly distinguished account.

Giulini's knack for tonal caress and coloristic opulence stand him in good stead for the Berlioz *Roméo et Juliette* music. He also knows how to make his instrumental choirs sing with exquisite plasticity. On the other hand, he misses a degree of crispness—an equally necessary facet of Berlioz' unique orchestration. The *Queen Mab* scherzo is a trifle somnolent as Giulini presents it, and the *Ball at the Capulets* section could use more panache and ruggedness. Both Toscanini (RCA) and Colin Davis (Philips) get more of a tart, sharp outline; these are complete editions of the score and the music gains enormously from completeness—the chorus and solo voices immensely strengthen the edifice, and such bits of minor surgery as the removal of a delicious vocal episode near the beginning of the love music will, to say the least, be regretted by those who know and truly love this strange music. If you should, however, desire just a sampler of the work, I hasten to point out that Giulini offers all the orchestra music, not just the usual three or four snippets, and that his disc brings a more finished, sophisticated performance than the Bernstein (Columbia).

While Giulini's older recording of the *Firebird Suite* was a distinguished one—and it remains so in its new low-priced Seraphim format—the new performance is

even better. He still packs a tremendous wallop in the *Infernal Dance of Kashchei*, but the emphasis throughout is just a trifle less grim and terse. The modern engineering too is less constricted and all the instrumental lines literally breathe and sing. I have rarely, if ever, heard a more movingly poetic *Berceuse*. In fact, the peaches-and-cream romanticism is ideally played up, but without the slightest degree of an excessive languor. As before, Giulini favors the 1919 version of the suite with its sensual (and to my way of hearing, more appropriate) orchestration. Surprisingly, it is the 1947 version of *Petrushka*, with its thinner, more monochromatic instrumentation, that Giulini presents on Side 2, and he does not seem to be quite at home in this bittersweet music as he is in the *Firebird*. Despite the accuracy of the performance and the imposing weight of the final section, more lightness and swiftness are definitely needed. Moreover, while the *Firebird* Suite makes an excellent case for itself, *Petrushka* really needs to be heard in its complete form.

As indicated, Angel has produced suave, realistic-sounding discs. In keeping with European preference, the microphoning is a bit more discreet than we are used to and the resultant sonority is massive, warm, and pleasantly reverberant. The problem of overresonance that blemished Angel's earlier Chicago discs is less severe: one finds all the instrumental voices distinct and untroubled despite the mellow blend.

BRAHMS: Symphony No. 4, in E minor, Op. 98. Chicago Symphony Orchestra, Carlo Maria Giulini, cond. Angel SFO 36040, \$5.98. Tape: 4XS 36040, \$6.98.
BERLIOZ: Roméo et Juliette, Op. 17 (excerpts). Chicago Symphony Orchestra, Carlo Maria Giulini, cond. Angel SFO 36038, \$5.98. Tape: 4XS 36038, \$6.98.
STRAVINSKY: Firebird: Suite; Petrushka: Suite. Chicago Symphony Orchestra, Carlo Maria Giulini, cond. Angel SFO 36039, \$5.98. Tape: 4XS 36039, \$6.98.

On London: Solti the Hungarian, by Robert C. Marsh

SOLTI'S VERSION of the Mahler Fifth was first offered to Chicago audiences in January 1970; his reading was repeated several times there and on the road before it was recorded late in March. It is a completely finished performance with the interpretive force and felicities of technique that this sort of preparation can bring.

The Sixth Symphony, on the other hand, was heard in concert more or less simultaneously with the recording sessions and shared a program with the *Fahrenden Gesellen* songs. (The *Knaben Wunderhorn* material was not offered in public performance.)

Solti is a wise old maestro who recognizes that the fallibility of mortal man extends to the editors of critical editions, and he thereby reasserts the conductor's traditional right to do some editing himself. Thus, although the Mahler-Gesellschaft texts are the basis of the performances, there are occasional variations, most conspicuously the reinstatement of the third hammer blow in the finale of the Sixth Symphony. Solti's practice was to work from several editions including the Redlich text of the first version of No. 6, and a passage from that edition for viola and cellos three bars after 29 in the first movement was (for example) tried for effect in concert. Those who enjoy detailed textual

studies of Mahler in performance will find these sets more challenging than most. So far as No. 6 goes, no previous recording has ever made the hammer strokes more effective, although their recorded likeness, for some reason, is less striking than the live sound in the hall, which was really sensational—the complete realization of this unusual and (I think) not wholly successful effect.

To take the two performances in sequence, we must return to the Bruno Walter set to find an interpretive statement of the Symphony No. 5 with quite the same depth of vision as this one. (The Walter, which I assume every serious Mahler collector possesses in one form or another, remains in print as Odyssey 32 26 0016 in 1947 sound, which the Solti surpasses fivefold for fidelity.) Among the great tasks of a Mahler conductor are to make the unity of the works clearly apparent, to give them the proper style—the "Austrian sound" as Hans Rosbaud described it—and to grasp the complexities of the composer's orchestration by seeing ends rather than means. Thus a great Mahler performance does not consist of a sequence of striking passages but an artistic whole in which every element has been scaled and properly placed in terms of the total design.

Solti begins with an extremely dramatic and effective account of the funeral march, filled with atmosphere and psychic terrors, and then shows us how Mahler has really written a first movement in two parts, with the ensuing *stürmisch bewegt* the true development and resolution of the opening pages. I have always regarded the scherzo as the decline and fall of the Austro-Hungarian Empire set to music. Unity and style here are uppermost, and Solti achieves them with phenomenal skill. (But then, he's Hungarian.) At this point Mahler writes what may be his loveliest slow movement, the *adagietto*, filled with yearning, pathos, and resurgent hope. Solti's performance is absolutely gorgeous, due in considerable measure to the fine recording which captures the true quality of the Chicago Symphony strings and harp.

The rondo finale is, for Solti, a very bright, energetic, optimistic movement, and he plays it with great vitality and with the dynamic, propulsive quality that many take as the key to his conducting. Here the orchestra brass is especially fine, and the engineers have won themselves fresh honors. Solti's vigorous approach to the finale is strongly contrasted with the recent Barbirolli set, which achieves noble effects but is more measured in pace and communicates in terms of lower voltages. The Barbirolli has one great asset, however, since Janet Baker's singing of five Rückert songs is a distinguished addition to the album. Miss Minton's versions of the *Knaben Wunderhorn* material strike me as filler, pure and simple, but the performances are good.

Solti takes the same intense approach to the Symphony No. 6 that was once best represented on discs by the Bernstein album, and the new set is an obvious choice for those who admire that viewpoint but would like the score in updated sonics. In the opening movement, Solti is thus faster than Barbirolli, but not quite as hard-driving as Kubelik. The first movement repeat is observed, as I believe it should be, and the special effects are successful throughout.

This symphony clearly builds straight through to the finale like a Greek tragedy and Solti paces it that way, with the hero first confident and assertive and then struck down by three hammer blows, the symbol of man's fate. The final pages could well serve as background music to the final lines of Sophocles' *Oedipus*: "We must call no one happy who is of mortal race, until he hath crossed life's border, free from pain." This of course, is a distinctive Mahleresque emotion. That

he expresses it so well in terms of absolute (well, nearly absolute) music and that Solti projects this feeling so distinctively and powerfully with the orchestra is a measure of the achievement of both men. Here again, one must add, Solti gives the listener an incredibly beautiful account of one of Mahler's finest slow movements. To understand music so thoroughly and to transmit that understanding to the players of a large orchestra is the hallmark of only the greatest conductors.

In this set Miss Minton contributes the *Fahrenden Gesellen* songs which she sings with sensitivity and taste to an admirable accompaniment. In later Chicago performances of *Der Rosenkavalier*, she seemed to produce her upper register somewhat more freely than she does on the record, and Mahler's mercilessly demanding top notes clearly put her to the test. But

there is much lovely singing here, and it is a record many are sure to prize.

Meanwhile we can note that both Solti and the Chicago Symphony have begun a new series of recordings with a pair of notable albums.

MAHLER: Symphony No. 5; Four Songs from Des Knaben Wunderhorn. Yvonne Minton, mezzo (in the songs); Chicago Symphony Orchestra, Georg Solti, cond. London CSA 2228, \$11.96 (two discs). Tape: ●● DP K 80232, 7½ ips, \$11.95.

MAHLER: Symphony No. 6; Lieder eines fahrenden Gesellen. Yvonne Minton, mezzo (in the Lieder); Chicago Symphony Orchestra, Georg Solti, cond. London CSA 2227, \$11.96 (two discs). Tape: ●● DP K 80231, 7½ ips, \$11.95.

Meyerbeer's Bloody Machine

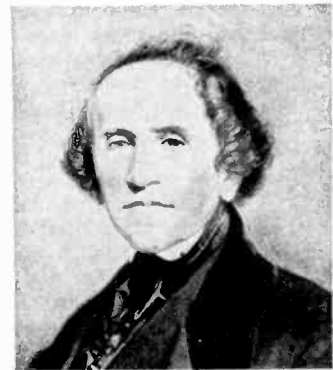
Sutherland stars in the long-awaited *Huguenots*.

THE FIRST RECORDING of a complete Meyerbeer opera was bound to be a flag-raising event no matter what the outcome of the project. Here was a man whose operas influenced every major nineteenth-century composer—musical counterparts of Michelangelo's statuary, according to his most fervent admirers. So when London's new *Les Huguenots* arrived for review, I set aside the better part of an afternoon and evening (it's a long opera—nearly four hours in this lightly cut performance) and eagerly pulled out my vocal score, a tattered volume bound in faded velours, its pages well thumbed in years past by a forgotten minor tenor of the Paris Opéra. Somehow this ancient relic seemed an appropriate companion.

It's not difficult to see what impressed Meyerbeer's audiences. On paper, at least, his operas invariably seemed to deal with matters of substance—the theme of *Les Huguenots*, for instance, is religious intolerance: French Catholics versus Protestants, culminating in the bloody St. Bartholomew's Day massacre of 1572. Around this central event, the librettist, Eugène Scribe, has woven a panoramic tapestry of varied character, violent incidents, and colorful historic settings. Meyerbeer worked slowly and carefully over the music; despite his great success at the Opéra, he never rushed the product into rehearsal. As for his musical credentials, Meyerbeer had some of the best, combining strict German training and a thorough knowledge of bel canto vocal technique picked up during his early Italian career. The composer took all this background with him to France in 1826 and proceeded to apply it with immense popular success to the great historical five-act extravaganzas that were to make Paris the operatic center of nineteenth-century Europe.

What went wrong? Meyerbeer is a dead issue nowadays: although the current revival of interest in minor Romantics has led to occasional performances of his best operas in Europe, it is highly unlikely that the composer will ever regain a place in the standard repertoire. The reason is, again, not difficult to fathom, and one hearing of *Les Huguenots* gives the answer.

by Peter G. Davis



The opera is a huge piece of machinery—brilliantly riveted together and superbly oiled, no doubt, but devoid of lasting musical or dramatic substance and full of calculated effects and empty gestures. For all that, however, one can still listen to *Les Huguenots* for fun and profit if the work is presented on a scale that its creators intended. Its historical value is unquestionably important: every page contains ideas that Verdi, Wagner, Berlioz, and a score of others were to pick up and put to better use. The *Benediction of the Swords* in Act IV inspired the finale to Berlioz' *Roméo et Juliette* Symphony written three years later in 1839; Verdi's *Don Carlo*, the greatest of the French grand operas, is almost a complete apotheosis of Meyerbeerian style; many scenes of *Götterdämmerung* could hardly have been conceived without its French model. And *Les Huguenots* definitely works as a vocal vehicle: while the melodic content is rarely memorable, every note has been carefully contrived to show off healthy, well-trained voices to spectacular advantage. With lavish sets and great singers *Les Huguenots* could still add up to a very generous evening's entertainment.

London's recording, of course, cannot offer the stage picture; in theory, it *could* have offered the singers—or at least a reasonable facsimile—but only Sutherland fully realizes the potential of the notes. Elsewhere the casting shows an amazing disregard for what is really needed in this difficult music. Let's take them one by one from the top.

Sutherland, Queen Marguerite only figures prominently in Act II, but her long aria "O beau pays" and duet with Raoul require perfect coloratura technique and lots of ingratiating feminine charm. Sutherland supplies both: "Ah! si j'étais coquette!" is indeed full

of finger-wagging coquetry and the aria is a brilliant display of agility and lovely tone.

Arroyo. Another of the recording's more pleasant contributors, Arroyo sings smoothly and intelligently if not with much fervor or penetration into the character. The soprano's soft-grained, voluptuous timbre is lovely in itself, but a more steely, dramatic voice would have contrasted better with Sutherland and extracted more life from the music (Simionato, although a mezzo, provided just this in the 1962 La Scala revival).

Tourangeau. Urbain also has little to do after Act II and the entire role is little more than a mezzo-colouratura divertissement (Oscar in *Ballo in maschera* is obviously patterned after Urbain; but Verdi's character has real dramatic relevance). Although his function may be purely decorative, the page does have two difficult arias. "Nobles Seigneurs" reveals that Meyerbeer originally conceived Urbain as a soprano, but the later aria (an afterthought written for Alboni) is a showpiece for a real mezzo. Tourangeau gives the latter number some sparkle, but both here and in "Nobles Seigneurs" her inability to attack notes squarely on pitch is ruinous. The high tessitura also leads to some bizarre switching of lines in the ensembles, where Sutherland takes over Urbain's music virtually in mid-phrase.

Vrenios. A puzzling piece of casting—this young artist is clearly a singer of taste and ability, but he was badly advised to tackle a role so patently beyond him. Granted that Nourrit, the original Raoul, was probably a lighter tenor than later singers of the part, and that there is some tricky *leggiero* writing in the Act II duet with the Queen that does require considerable flexibility. But there are plenty of dramatic passages that call for ringing, heroic tone and here Vrenios' *tenorino* is swamped and utterly incapable of filling out the music—the great Valentine/Raoul duet, the one point where Meyerbeer looks as though he will really catch musical fire, makes a very lame effect.

Cossa and Bacquier. Neither Nevers nor Saint-Bris has an extended solo scene, but their contributions to the ensembles are important nonetheless. Both artists are baritones, while both roles seem to call for basses—

a minor quibble since the singing here is quite respectable. Cossa's voice has a pleasant "French" grainy quality that is wholly appropriate and he turns the bluff, likable Nevers into an engaging personality. As the only native Frenchman in the cast, Bacquier automatically has a point in his favor. His performance is forceful, full of flavor, and he leads the conspiracy scene with frightening single-minded fanaticism.

Ghiuselev. Marcel, rough-and-ready old soldier though he may be, demands a polished *basse chantante* on the order of Plançon. Ghiuselev owns a typically gruff, rusty Slavic bass that I find very unsuitable here: aside from being intonationally suspect, "Piff, paff, piff, paff" emerges neither with the requisite needlepoint articulation nor with much bravado.

Bonyng. The opera is conducted in a limp fashion. While nowhere as insecure as Bonyng's live performances tend to be, there is not much thrust or purposeful design to his leadership. The pastoral nature of Act II is most congenial to him; the dramatic scenes of Acts III and IV are far less so.

Well, there it is. An important set, no doubt, but hardly what one had hoped for—a double disappointment considering the all-star lineups London has managed in the past. Meanwhile, let's hope that the mooted EMI *Le Prophète* with Gedda and Horne materializes: at the very least, Meyerbeer deserves this much of a second chance.

MEYERBEER: Les Huguenots. Joan Sutherland (s), Marguerite de Valois; Martina Arroyo (s), Valentine; Huguette Tourangeau (ms), Urbain; Anastasios Vrenios (t), Raoul; John Wakefield (t), Bois-Rosé and De Tavnannes; Joseph Ward (t), De Cossé; Dominic Cossa (b), Count de Nevers; Gabriel Bacquier (b), Count de Saint-Bris; John Noble (b), De Thoré and Night Watchman; Nicola Ghiuselev (bs), Marcel; Glynn Thomas (bs), De Retz; John Gibbs (bs), De Meru; Clifford Grant (bs), Maurevert; Ambrosian Opera Chorus; New Philharmonia Orchestra, Richard Bonyng, cond. London OSA 1437, \$23.92 (four discs). Tape: ●● | 90175, 7½ ips, \$29.95.

Over 400 Schubert Songs

Fischer-Dieskau and Moore
nearly double the recorded repertory.

by David Hamilton



IN THE BREITKOPF & Härtel complete edition of Franz Schubert's music, published between 1884 and 1897, there are some 590 complete songs (counting the songs in the cycles individually). Of these, nearly half have been recorded at one time or another; on the basis of J. F. Weber's discography of the Schubert songs, published in November 1969, I count some 284 recorded songs. Now, at one blow, Dietrich Fischer-Dieskau and Gerald Moore have brought the total up to nearly 500 with these two massive Deutsche Grammophon albums

containing more than 400 songs (specifically excluded are the two cycles and the publisher's collation known as *Schwanengesang*, which Fischer-Dieskau of course recorded previously).

The result is, without question, an extraordinary panorama of Schubert's achievements as a Lied composer. Some aspects are missing, naturally: although the most famous German baritone of the day does take on a number of songs usually regarded as the property of light sopranos (*Der Schmetterling*, for example), he

bypasses those that are specifically feminine, such as *Gretchen am Spinnrade*, and among the earlier songs he skips a number of those overambitious and somewhat tedious ballads that the young Schubert evidently found so irresistibly attractive. But by and large these sets provide a unique and comprehensive opportunity for the home listener to acquaint himself with one of the music literature's richest treasure troves.

As I have intimated, not all of these songs are masterpieces. It took Schubert a while to find his métier, to break away from the cantalike models of Zumsteeg (although he learned a great deal about declamation from that master) and to find the purely lyrical idiom, which he then enlarged into the masterfully resourceful vehicle that is the German romantic song. From the absurd extravagance of *Eine Leichenphantasie* ("graveyard elephantiasis," Alec Robertson once called it) to the consummate economy of *Die Winterreise* is a long road, and these two sets help us follow it more closely than ever before.

Since space does not permit a complete listing of the titles, let me define as clearly as possible the content of the two sets. Basically, Fischer-Dieskau and Moore follow the order of the Breitkopf complete-works edition—that is, the chronological ordering established by Eusebius Mandyczewski. Some of Mandyczewski's datings have been revised by Otto Erich Deutsch, but most of the reorderings are more apparent than significant, having to do with such matters as whether the specifically dated songs from a given period precede or follow the approximately dated ones. A very few songs are radically out of place—e.g., *Litanei*, which Deutsch places as "c. 1816," turns up among the songs from mid-1818. But the great advantage of this order is that it simplifies following the music with either the Dover reprint of the Breitkopf edition (a strongly recommended purchase for anyone who plays and/or sings), or Kalmus' miniature reprint of the same edition. Vol. I starts with *An die Musik* (D. 547) and proceeds through *Widerschein* (D. 949), appending a rather soupy little melodrama, *Abschied von der Erde* (D. 829) at the end of the last side. Vol. II covers the earlier songs, D. 7 to D. 546.

And what of the performances? As with all such projects, one must face the fact that no single performer can encompass such a tremendous range of material with consistent success. It is not difficult to cite a long list of songs that others have brought to life with more convincing results than Fischer-Dieskau and Moore achieve here: Rehfuss and Frank Martin in some of the bass songs (on a long-deleted London disc, LL 1405), Elisabeth Schumann in some of the lighter songs (Angel COLH 130/1, recently cut out but still worth hunting for), Hotter in the *Wanderers Nachtlieder* (the superbly modulated breadth of tone gives a repose that Fischer-Dieskau cannot command), Hüsch in a number of songs on as-yet-undubbed 78s (including the *Lied eines Schiffers an die Dioskuren*, one of the most gorgeous utterances ever to come from a human throat)—not to mention individual songs recorded by Schlusnus, Erb, Seefried, Häfliger, Pears, Souzay, Berger, and others.

At the same time, it is hard to imagine any other singer today who could bring to fruition such an assignment with as much musicianship and accuracy; for all my reservations (including the rather fundamental one of whether the task should not have been assigned to more than one singer), I am enormously impressed by the level of musical culture and intelligence that is manifest throughout these two volumes—not least by Gerald Moore, who has never played better (he is, of course, the accompanist on many of the recordings I have mentioned above by other singers). An essay could surely be written about Moore's range and adapt-

ability to the conceptions of different singers. He has never been recorded as clearly as he is here, with a full rich piano sound that reaches clear down to the lowest bass notes, and he is given a fine forward balance that makes a real partnership of this collaboration. Throughout, his rhythmic drive and vitality are invaluable, and I will point only to his articulative gradations in *Erkönig* as a single example of the virtuosity that is implicit in every bar he plays.

The singing of Fischer-Dieskau is, I am afraid, a less consistent matter. At one level we can compare it with his earlier recordings of many of these songs over the last two decades—most of them from his last big spurt of Schubert in the years 1959–62. In nearly every case I find myself preferring the vocal condition and the conception, particularly in the dimension of dynamics, on the earlier records. The plush and color have gradually departed from the voice, leaving a harder, "buzzier," more pushed tonal quality, while the tendency to exaggerate dynamic extremes has markedly increased. A typical example is *An Sylvia*: where the 1959 recording (Angel 35699) stays within a limited but ample dynamic range, the new DGG reading reaches an almost Wagnerian level at the end—the additional contrast adding nothing of musical value and at the same time taking the voice well out of its best territory and exposing the inequalities of register and the basically incompatible modes of production used at different volume levels.

At its best, in the piano-to-mezzoforte range, the singing here can be very fine, as in *Der Jüngling an der Quelle* or *Nacht und Träume*. But the loud singing runs into all sorts of problems, quite aside from the fundamental one that it is basically a "different" voice altogether: inexact intonation (as in *Der Schiffer*), exaggerated and explosive consonants, and very rough tonal quality. A few songs are, in fact, quite destroyed by these flaws: *Aus Heliopolis II*, *Amphiaraoos*, *Prometheus* (although Moore is stupendous in this last): And all too many songs start well only to degenerate at the climax into a hectoring shout.

In short, this set will not stand as a *locus classicus* of vocal art. Just as certainly, it is almost indispensable for the ardent Schubertian. Every song is taken seriously, and a remarkable number of them are done with real imagination, despite the aforementioned vocal deficiencies. If in doubt, try Vol. I; I am sure that you will want to go on to acquire the other set as well.

A few marginal notes: here and there Moore adds a bar or two of piano prelude or postlude not found in the B & H edition, always to good effect. In many of the strophic songs, one or more stanzas are omitted—no great loss. Each set includes an impressive booklet. Vol. I gives us an essay by Fischer-Dieskau, a facsimile of the fair copy of *An die Musik*, and indexes of songs and poets; the second booklet includes an essay by the musicologist Walther Dürr, a title index to the songs in both sets, and a similarly comprehensive index by poets, this time with brief biographical notes. Both booklets include complete texts and translations—unfortunately, the latter employed German word ordering despite the fact that only English words are used; they are often obscure and occasionally hilarious. One appreciates the effort in any case.

SCHUBERT: Lieder, Vol. I (170 songs). Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Deutsche Grammophon 2730 006, \$54.00 (twelve discs).

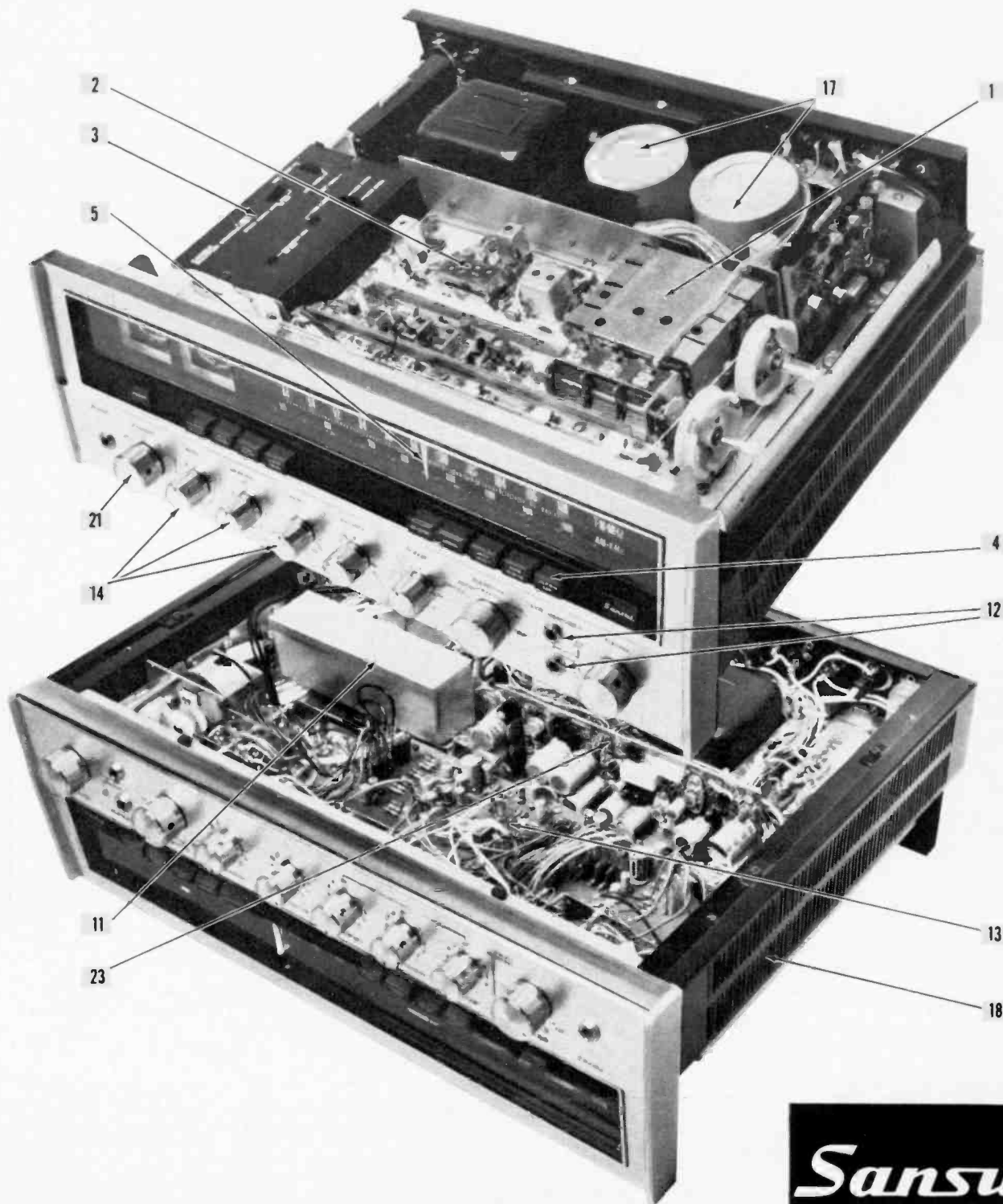
SCHUBERT: Lieder, Vol. II (234 songs). Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Deutsche Grammophon 2730 022, \$58.50 (thirteen discs).

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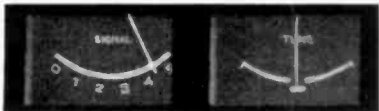
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BACH: Cantata No. 249a, "Entfliehet, verschwindet, entweicht, ihr Sorgen" ("Shepherd Cantata"). Edith Mathis, soprano; Hetty Plümacher, alto; Theo Altmeyer, tenor; Jakob Stämpfli, bass; Gächinger Kantorei; Chorus of the Gedächtniskirche; Stuttgart Bach-Collegium, Helmuth Rilling, cond. Nonesuch H 71243, \$2.98.

Here's a cantata that Bach's eminent biographers Spitta and Schweitzer (and most others as well) didn't even know he had written. It seems that none of the musical sources has survived; only the text was preserved, in a volume of the collected poems of Christian Friedrich Henrici (Picander). Not until 1941 did Friedrich Smend demonstrate that all the music for the choruses and arias of the *Easter Oratorio* (S. 249) were "borrowed" from this birthday cantata for Duke Christian of Sachsen-Weissenfels. Thus, it was a fairly simple matter to reconstruct the original version—new recitatives had to be composed by Hermann Keller, however, for its first publication in 1943—and this is the first and only recording (the same performance has been available from Bärenreiter in Germany for a number of years).

The cantata was written in February 1725 and its adaptation to the Easter text was accomplished only five weeks later. The music was used yet again in 1726 for another birthday cantata for a Count Flemming, and the oratorio itself underwent two more revisions. It is interesting to compare the cantata to these various versions of the oratorio. After the opening sinfonias (*allegro* and *adagio*), there follows a movement whose beginning and middle sections are cast as a tenor/bass duet, and the closing section as a soprano/alto duet in the cantata and first version of the oratorio. Later, when he deleted the characters' names from the oratorio, Bach recast the soprano/alto duet section for full chorus, and that is the version we hear nowadays. In the cantata, of course, we have the original version, but for some inexplicable reason, Rilling has assigned these duet sections first to chorus tenors and basses, then to chorus sopranos and altos. It's not a totally indefensible procedure, but it makes little sense, with individual characters' names attached to each part. At least the choristers sing magnificently here, with neat articulation and bouncing precision; indeed, the entire performance is quite good. Rilling's tempos are on the brisk side throughout except for the final chorus, which is more stately than we are used to hearing in the oratorio. Outstanding among the four fine soloists is Theo Altmeyer, who sings a gentle pastoral lullaby accompanied by muted strings and recorders.

The record, then, is highly recommended not only for its musicological interest but as a very fine performance in its own right—though, to be sure, it is still outclassed by Münchinger's magnificent performance of the oratorio on London. The recorded sound is fairly good, but can be improved by a considerable cut

from the bass control of your amplifier. The notes give an accurate and up-to-date explanation of the cantata's origins. C.F.G.

BACH: Sonatas for Violin and Harpsichord (6), S. 1014-1019; Sonatas for Violin and Continuo; in G, S. 1021; in E minor, S. 1023. Sonya Monosoff, violin; Judith Davidoff, viola da gamba; James Weaver, harpsichord. Cambridge CRS 2822, \$17.94 (three discs).

It has recently become fashionable when playing early music—Bach in particular—to attempt to re-create an authentic-performance style on instruments that were available to contemporary performers. Several European musicians and ensembles have built impressive international reputations for themselves based on this approach: Nikolaus Harnoncourt and the Concentus Musicus, Gustav Leonhardt and the Leonhardt Consort, and the Collegium Aureum, to name just a few. The idea has been slow to take hold in this country, however, and Sonya Monosoff, who first began attracting attention for her authentic readings (also on Cambridge) of some Biber violin sonatas, is a highly qualified American pioneer in this field.

These fine performances, played on three historic instruments in the collection of the Smithsonian Institution in Washington, grew out of a concert series sponsored by the Institution for the purpose of displaying their instruments in live performances as well as under glass. The harpsichord is especially well reproduced here: in fact, better than on any other recording I've heard—close enough for near ideal clarity, but far enough from the microphones that the perspective is realistic and the sound is warm, alive, and well balanced. The two-manual instrument was built by J. D. Dulcken in 1745, and it is a beauty. Miss Monosoff plays a mid-eighteenth-century English copy of an Amati violin, restored to its original dimensions, complete with gut strings: the sound is sweet, warm, and mellow, and Miss Monosoff shapes it lovingly.

A further bonus on this set, which means three discs instead of the usual two, is the inclusion of two first-rate but little-known sonatas for violin and continuo. Unlike the familiar six, in which the almost fully written-out harpsichord part stands in equal partnership with the violin, these works present the harpsichordist as a strict accompanist playing from a figured bass. Only in

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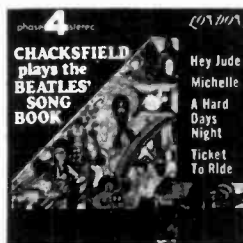
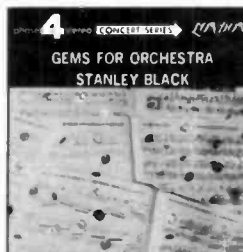
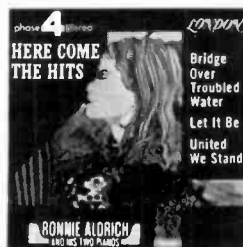
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Sonya Monosoff—Bach with humanity.

these two sonatas (not in the other six, as implied on the jacket) is the harpsichord's bass line strengthened by the addition of the viola da gamba. Wolfgang Schmieder's catalogue of Bach's works lists seven works for violin and clavier (S. 1020-1026) in addition to the familiar six sonatas. The most recent research indicates, however, that they are probably all spurious except for the two included here. A Musical Heritage Society recording, by the way, offers these same two sonatas plus two more, S. 1022 and 1024, but in performances that are totally eclipsed by this new set.

In addition to all the felicitous detail, I am happy to report that Monosoff and Weaver turn in performances fully as attractive as the best available. They are chamber musicians of the first order, who sound as though they have spent a lifetime playing this music together. In dialogue passages, for instance, each precisely mirrors the other's ornamentation, phrasing, rubato, etc. Subtle melodic ornaments find their way into nearly every movement, especially in the repeats (all are taken)—even a short cadenza for each instrument in turn decorates the fermata in the last movement of the sixth. Tempos in the fast movements are generally on the brisk side, though never do we get a hint of virtuosic display for its own sake—an occasional, very slight, intonational problem assures us that a human being is playing. In fact, this humanity is one of the most attractive qualities of these performances; I was always aware of two real musicians giving a real performance just the other side of my speaker cones.

In my judgment, this new offering from Cambridge ranks right alongside two other recorded versions: Schneiderhan/Richter on Archive and Schneeburger/Müller on Nonesuch, both two-record sets. Whether you are willing to snell out the extra cash required for this new three-record set depends on how important you consider the obvious advantages of original instruments, two extra sonatas, and superior recorded sound. C.F.G.

BEETHOVEN: Concerto for Violin, Cello, Piano, and Orchestra in C, Op. 56. David Oistrakh, violin; Mstislav Rostropovich, cello; Sviatoslav Richter, piano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Angel S 36727, \$5.98. Tape: ♀♂ 4XS 36727, \$6.98.

This new, all-star version of the misunderstood Triple Concerto is to be joined soon by yet another one (for Philips, with Szeryng, Starker, Arrau, and the up-and-coming young Israeli conductor Elisha Inbal). There are also rumors afoot that the Arturo Toscanini Society plans to issue the 1942 transcription of the Maestro's performance mentioned in my discography of the concertos (September 1970). For the time being, let me say that this is the finest version of this music yet to appear on commercial records. To be sure, Toscanini's version—with its revelatory, fast tempo for the first movement and irresistible rhythmic drive and taut structural unity—provides an unforgettable idea of the music that the staid, slower Karajan leadership cannot quite match. On the other hand, the Toscanini (flawed as it is in many ways) is only an *idea*, but the new disc is a superbly wrought *performance*.

All the participants do nobly here. Perhaps Oistrakh is the weakest (he played with a firmer attack and more evenly produced tone on the older Sargent-led performance); still, the violinist sounds thoroughly caught up in the music—more so than before—and I approve Angel's decision to microphone him a bit distantly: his tone, which has tended to sound a mite dour and husky of late, is once again rendered sweet and agreeable by the distant ambience. Richter, superlative artist that he is, quite miraculously avoids the thumpy, clonky thickness that lesser players always seem to draw from the (admittedly) routine, cut-and-dried piano writing (Beethoven apparently wrote the piece to suit the limited talents of Archduke Rudolf). Rostropovich, though, is perhaps the real hero. His playing is gloriously rich and inflected in every one of his solos, and even more than his colleagues he seems caught up in the emotional appeal of the work (or perhaps it's just that one notices him more than the others since Beethoven always seems to have given the cello the lead). Karajan's tempos, as noted, are a bit on the staid side, but at least he approaches the correct pacing, and he never permits the rhythm to run down (this, incidentally, was the biggest failing of the Walter edition, even though the initial tempo there was faster and well-nigh ideal). Moreover, Karajan seems to have forsaken his often chilly, smoothed-out style and draws playing of unusual warmth and commitment from his orchestra. Angel has taken it all down in agreeable, slightly overresonant sonics; yet for all its heft, the effect is never softened to slickness (as with the DGG Schneiderhan/Fournier/Anda/Fric-say) nor overweighty and ponderous (the two Columbia editions).

In sum, a magnificent record. H.G.

BERLIOZ: Requiem, Op. 5. Ronald Dowd, tenor; London Symphony Chorus and Orchestra, Colin Davis, cond. Philips 6700 019, \$11.96 (two discs).

"The inevitable Colin Davis version" of the Berlioz Requiem has been a refrain in my reviews of recent versions of this work, and here it is at last. Worth waiting for? I should say so; nothing is ever perfect, but this performance elucidates more dimensions of the work than any to date, and it has been recorded with considerable success by the Philips engineers (the place of recording was Westminster Cathedral in London—not to be confused with Westminster Abbey!).

The remarkable thing about the sound—and this has significant musical consequences—is its combination of clarity and resonance. I don't know how it was achieved, but the original sound is hardly ever lost in washes of echo—and yet one is always conscious of a considerable space stretching out behind the performers. The echoes for which Berlioz left room in his rhythmic scheme are clearly audible, but they do not befuddle the extraordinarily precise articulation that Colin Davis achieves at all times. The climaxes are enormously impressive in impact and solidity (note, for example, the clarity of the chord changes in the massed timpani at the first choral entry in the *Tuba mirum*; for once, we hear harmony, not merely noise), and the only distracting sonic feature is the prominence of sibilants from the chorus and the tenor soloist.

I have already mentioned that Davis brings remarkable rhythmic clarity to the score. His tempos are firm, and the smallest details are set forth with great precision—e.g., the distinction between dots and double dots. In no other recording is such justice done to Berlioz' cross-rhythms; the two-beat figure in the bass against the three-beat phrasing of the chorus in the "*Te decet hymnus*" section of the first movement is a case in point, or the build-up of overlapping phrases in the counterpoint of the *Lacrymosa*. And at the climax of the latter movement (No. 60 in the Broude orchestral score) one hears, with hair-raising effect, the violins imitating the choral phrases an eighth-note later: this has never been so clear.

Many other details could be noted, but I would not wish to obscure the overall rightness of this conception in the large as well as in the small. The way the *Dies Irae* is phrased, in distinct irregular scansion, enormously clarifies the composer's intentions as he adds counterpoints and interchanges material among the choral parts from one phrase to the next. The over-all effect is similar to that of seeing a great painting freshly cleaned of centuries' accumulation of yellow varnish.

About those things that aren't quite perfect: the most obvious among them is the tenor solo, for Ronald Dowd, a fine musician, simply cannot manage the high-lying phrases of the Sanctus in anything less than full voice, using rather violent attacks. One wishes for Simoneau—but



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on the other hand, those solemn *pp possibile* strokes on the cymbals and bass drum achieve just the right effect here. Once in a while I felt the chorus to be undermanned, although extrapolating from a recording session photo in the booklet I compute that they may have equaled Berlioz' specification of 210 voices. I've never heard the work live under really appropriate acoustical circumstances, but it occurs to me that perhaps the chorus *should* sound puny next to the clamor of the Last Judgment!

David Cairns contributes his typically informative notes to the trilingual brochure, which also includes texts and translations. This recording is an achievement fully worthy to stand with the other contributions that Philips and Colin Davis have made to the recorded Berlioz literature. D.H.

BERLIOZ: *Roméo et Juliette, Op. 17* (excerpts). Chicago Symphony Orchestra, Carlo Maria Giulini, cond. For a feature review of this recording and other works played by the Chicago Symphony Orchestra, see page 71.

BRAHMS: *Symphony No. 4, in E minor, Op. 98*. Chicago Symphony Orchestra, Carlo Maria Giulini, cond. For a feature review of this recording and other works played by the Chicago Symphony Orchestra, see page 71.

BRIDGE: *Sonata for Cello and Piano—See Schubert: Sonata for Cello and Piano, in A minor, D. 821* ("Arpeggione").

BRUBECK: *The Gates of Justice*. Harold Orbach, tenor; McHenry Boatwright, bass-baritone; Westminster Choir; Dave Brubeck Trio; brass ensemble from the Cincinnati Symphony Orchestra, Erich Kunzel, cond. Decca DL 710175, \$5.98.

When a jazz musician undertakes "serious" composition, he usually has a lot of image problems to contend with. Are his new pretensions beyond his grasp? Will he fall back on what he did as a jazz musician to carry him through these new circumstances? Is he still working with the same procedures but giving them a different identity?

Whether or how these issues are raised depends on the kind of jazz musician he was. Dave Brubeck's jazz image was relatively unique. Throughout his jazz career, he was constantly identified with serious music—his studies with Milhaud provided the basis for this as well as his early success with college audiences, which were impressed by the way he inserted quotes from serious music in his performances. In addition, he achieved success and fame as a jazz musician despite the fact that many jazz buffs did not regard him as a particularly good jazz pianist.

So when Brubeck broke up his quartet three years ago in order to devote him-

self to serious composition, he seemed, to a certain extent, to be moving in a very natural direction. *The Gates of Justice*, the second recorded work exhibiting this new aspect of his career (*Light in the Wilderness* was the first), is a cantata that draws only fleetingly from his jazz days. There are four brief spots for instrumental improvisation by Brubeck, bassist Jack Six, and drummer Alan Dawson but, at their best, they are closer to swinging rock (with Brubeck playing organ) than to Brubeck's jazz.

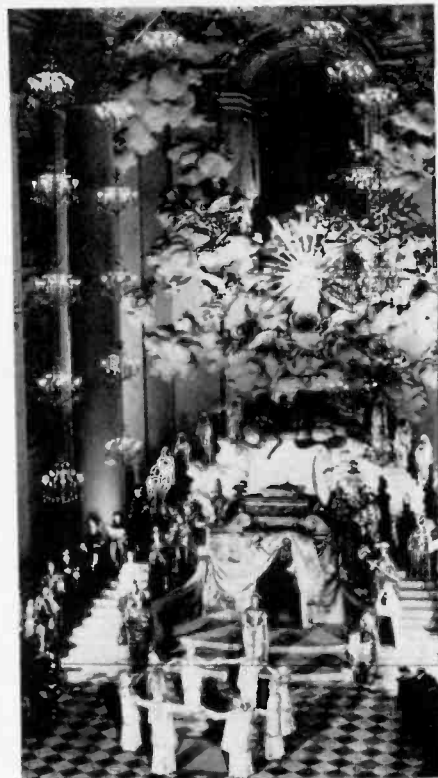
Still, these passages provide a change of texture that helps lift the work out of a somewhat gray sense of traditionalism. McHenry Boatwright skillfully underlines some of the more dramatic moments in the text, adapted by Brubeck and his wife, Lola, from the Psalms and the *Union Prayer Book of Reformed Judaism*. It is an appeal for brotherhood paralleling the Hebrew tradition (represented by Cantor Harold Orbach) and the Negro (Boatwright). But for all the hortatory words in the text, there is relatively little sense of urgency or excitement in the music. Instead, it has a friendly, comfortable, familiar feeling, with overtones of Radio City Music Hall. J.S.W.

CAVALIERI: *La Rappresentazione di anima e di corpo*. Teresa Zylis-Gara (s), Angelo custode; Sylvia Geszty (s), Anima beata; Edda Moser (s), Vita mondana; Arleen Auger (s), Eco; Tatiana Troyanos (ms), Anima; Paul Esswood (ct), Piacere; Kurt Equiluz (t), Intellecto; Hermann Prey (b), Corpo; Herbert Lackner (bs), Consiglio; Ernst Gutstein (bs), Mondo and Anima dannata; Theo Adam (bs), Tempo; Wiener Kammerchor; Capella Academica Wien; Ensemble Wolfgang von Karajan, Charles Mackerras, cond. Archive 2708 016, \$11.96 (two discs).

For the last three years visitors to the Salzburg Festival have been marveling over a sumptuous production of one of the earliest music dramas, Emilio di Cavaleri's *Rappresentazione di anima e di corpo*, first produced in 1600 for a carnival-time audience of wealthy patrons and worldly prelates in Rome. Now Archive has released an equally impressive recording for opera lovers whose curiosity about the early baroque may have been piqued by recent splendid releases of Monteverdi and Cavalli operas.

Cavaleri's work is not technically an opera, nor is it an oratorio in the Handelian sense of the term; *Rappresentazione* is instead a morality play in the tradition of the medieval *Everyman* with plenty of opportunity for elaborate choruses, dancing, and marvelous stage effects. In this it resembles its musical parent, the pastorale; the difference here is that all of the dialogue is sung in the mixture of recitative and decorated dance tunes that characterized the early Florentine operas of Peri and Caccini.

I imagine that much of the *Rappresentazione's* success at Salzburg was due



Salzburg's sumptuous *Rappresentazione*.

to the elaborate sets, costumes, dances, and stage business which so delighted its baroque audiences. Without these trimmings, I'm afraid the music is a little bare, and *Everyman's* progress descends—at least in the first two acts—from the universal quest to a banal domestic quarrel. After a prelude in which Time, ably sung by Theo Adam, reminds us of the transitory nature of all life, we are introduced to the major characters in the drama. *Everyman* is here divided, Manichaean fashion, into two beings, Body and Spirit. Together with their sententious friends Reason and Good Counsel, they argue (Act I) over the advantages of enjoying the present as opposed to concentrating on the future, encounter various worldly temptations (Act II), and eventually (Act III) observe for themselves the contrast between the happy state of the blessed souls with high voices who have gone to Heaven and the torments of the basses and baritones consigned to Hell.

During the Second Act, Spirit, who has been pumping for the good life all along in her arguments with the Body, picks up some reinforcement in the person of a formidable Guardian Angel, and from this point on the outcome of the debate is in no doubt—if indeed anyone had ever questioned its resolution. This nonplot doesn't provide much in the way of dramatic conflict, but it does give the composer an opportunity to introduce some dazzling machinery (Heaven opens, Heaven closes, etc.) and a few interesting characters. Among these last are Pleasure and his two friends who bounce happily about the stage accompanying themselves with guitar and tambourine, and a splendidly impressive cou-

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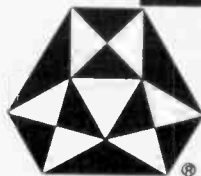


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ple, Mondo and Vita mondana, or Mrs. Worldly Wisdom and Madame Bubble as John Bunyan called them. These two, superbly played by Ernst Gutstein and Edda Moser, steal the show in the Second Act.

Stereo effects and a colorful variety of instrumental forces in the Third Act give the listener some aural idea of the opposing presentations of Heaven and Hell. The infernal trombones (protoshades of *Don Giovanni*), reeds, regal stops, and timpani are particularly effective as a contrast to the delicate recorders, strings, and high wooden stops on the organ which accompany the angelic choir. Presumably Bernhard Paumgartner, who was responsible for the original Salzburg production, has followed the example of Monteverdi's *Orfeo* and the suggestions in the original preface to Cavalieri's drama by using a large instrumental ensemble divided symbolically to accompany the different characters. Strings and plucked instruments like the lute and harp characterize the main personages, for example, while the sharper, more incisive tones of the harpsichord and double reeds accompany the earthly temptations. There are enormous possibilities for varied instrumental combinations to fill in the harmonic outline indicated by the composer, and Archive's production team has brought both imagination and taste to the task.

The singing by a cast of Salzburg regulars is predictably excellent. Tatiana Troyanos focuses her handsome mezzo right in the mask resonance, and the resulting sharp tone makes her spirit more of a termagant than she needs to be, however. What with Troyanos' strident spirit and the clarion trumpet tones of Teresa Zylis-Gara as the Guardian Angel constantly beating upon him, it is perhaps little wonder that Hermann Prey sounds less than completely happy as a would-be escapist Body. Kurt Equiluz, an admirable singer at all times, surpasses himself in the somewhat ungrateful role of Intelletto or Reason. He handles the high tessitura of his monologues with great assurance (the part was originally written in the alto clef), and even manages to project some character into an unexciting part. Surprisingly in an age of vocal virtuosity, only a representative angel, the Blessed Spirit, is given any elaborate coloratura to perform, a task that is ably managed by soprano Sylvia Geszty. Conductor Charles Mackerras keeps the singers, choruses, and assorted instrumental forces well under control. Some of the choruses drag a bit, but I suspect the fault is really Cavalieri's for providing note against note canzonettas at serious points in the drama where even the most funereal tempo could not disguise their dance origins.

Minor criticisms to the side, this is a splendid performance, absolutely everything a music lover could ask for—a beautifully prepared score, authentic instruments musically played, internationally famous singers, and magnificent sound. Why then is it still a bit of a bore?

Well, Cavalieri, of course, wasn't Monteverdi and that has a lot to do with it. But he wasn't exactly a sow's ear either, and I think even he would protest that a recorded version of his work is an unfair representation of the entertainment he planned, much like judging a Bushy Berkeley extravaganza by the soundtrack. Cavalieri went a step beyond his contemporaries by picturing music as the handmaid not only of poetry and drama but also of movement and scenic display. Until video tape can bring us homebodies the full effect of *La Rappresentazione*, however, we will have to be content with the luscious glimpse afforded by the Archive recording. S.T.S.

DODGE: Changes—See Randall: Quarets in Pairs; Quartersines; Mudgett: Monologues by a Mass Murderer.

KALINNIKOV: Symphony No. 2, in A. USSR Symphony Orchestra, Yevgeny Svetlanov, cond. Melodiya/Angel SR 40132, \$5.98.

No one, nowadays, can write tunes like those heard here—and more's the pity! This is the world of spontaneous romantic songfulness: melodism with all the lift and sweep of Tchaikovsky and Rachmaninoff at their best, but free from any stain of their frequent lachrymose self-pity. Yet it was Vasily Kalinnikov (1866–1901) who had a far better excuse for bemoaning his fate. Hard put to pay for his musical education (as a theater-orchestra bassoonist), he was just jaunched on a promising career as composer-conductor when he was stricken with tuberculosis, and his creative period was cruelly limited to six literally hectic years spent under a sentence of death which was finally executed only two days before the composer's thirty-fifth birthday. Nevertheless, there is no sense of doom in his music. It's of a young Borodin that he may remind us by his hardie eloquence and seemingly inexhaustible vitality, but there's also a zest and even humor all the youngster's own.

Kalinnikov's masterpiece probably is his First Symphony in G minor, which old-timers will remember from a 78-rpm recording by Sevitzy and mono LP versions by Rachlin and Kondrashin. But the Second (recorded only once before in a 1952 mono LP now long out of print) is almost as prodigally and delectably tuneful, while no less exuberantly worked out and colorfully orchestrated. In this first stereo version, Svetlanov makes infectious his obvious personal relish for the music in a robust performance which has been powerfully and lucidly recorded in an impressively big-hall ambience. The sonics are perhaps a bit coarse at times, but certainly not where the English-horn player is concerned: his solos in the second and third movements are magical, tonally and expressively.

Old-fashioned musical entertainment? Not really, despite all this work's undeniable harmonic and formal conventional-

ity. Nobly eloquent melodism like Kalinnikov's can never fade or lose its power to invigorate and delight. Pass it up at your own incalculable loss! R.D.D.

MAHLER: Symphonies: No. 5; No. 6; Four Songs from Des Knaben Wunderhorn; Lieder eines fahrenden Gesellen. Yvonne Minton, mezzo; Chicago Symphony Orchestra, Georg Solti, cond. For a feature review of these recordings, see page 72.

MENDELSSOHN: Elijah, Op. 70. Jane Marsh, soprano; Shirley Verrett, mezzo; Richard Lewis, tenor; Tom Krause, baritone; Singing City Choirs; Columbus Boychoir; Philadelphia Orchestra, Eugene Ormandy, cond. RCA Red Seal LSC 6190, \$17.94 (three discs).

Nowadays, it seems, we get a new recording every eight months of *Elijah*: first the Frühbeck, then the Sawallisch (in German), and now an entry from Philadelphia. Readers may recall that I found the Spanish conductor's "new approach" less than convincing, for it obscured many of those details of craftsmanship that comprise the greatest strengths of Mendelssohn's score: Sawallisch, on the other hand, played for strictly musical values and achieved really outstanding results.

Ormandy's version is harder to characterize, for it doesn't seem to have any particular approach whatsoever, except perhaps the "if-we-keep-going-we'll-get-to-the-end-of-it" principle. The playing and choral singing are predominantly heavy and underarticulated, and the tubby acoustic certainly neutralizes Mendelssohn's fine subtleties of instrumentation and befuddles his expert contrapuntal writing. There is more dynamic variety here than in Ormandy's Verdi Requiem, but nary an ounce of imagination in the phrasing or balancing of sonorities.

The soloists are on the whole commendable, with Shirley Verrett running very close to Janet Baker in the "O rest in the Lord" sweepstakes; her bit as Jezebel in Part II brings an unexpected and most welcome note of conviction to the proceedings. Lewis sings honestly if a little plainly, and Krause, whose English diction is excellent, sounds fine when he is not inflating his sound (and unfocusing his tone) for "dramatic" effects. Miss Marsh is the weakest of this quartet, quavery and shrill at the top, rarely forming a true legato line. One of the performance's more painful moments is the solo quartet near the end, a real every-man-for-himself operation.

In view of this latter circumstance, perhaps it is just as well that the "traditional" Victorian modifications are followed, with "Lift thine eyes" and the solo parts in "Holy, holy, holy" assigned to the Columbus Boychoir, who make quite a respectable impression. ("For He shall give His angels" is also taken from the soloists and assigned to a small chorus.)

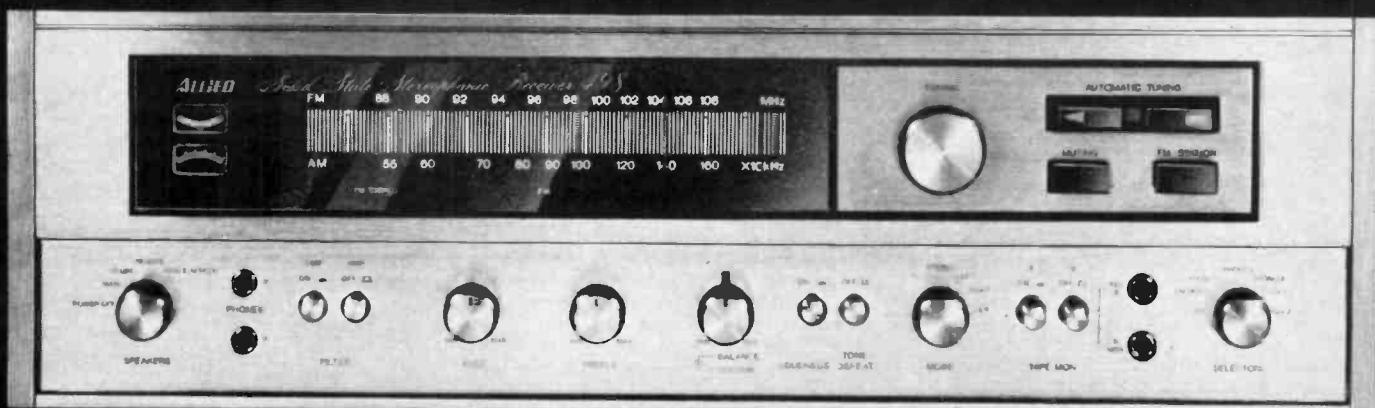
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To sum up: if you must have *Elijah* in English, then Frühbeck is the current choice (although who knows what another eight months may bring?)—but for its intense musicality and textural probity, the Sawallisch Philips set remains the first choice over-all. D.H.

MEYERBEER: *Les Huguenots*. Joan Sutherland (s), Martina Arroyo (s), Huguette Tourangeau (ms), Anastasios Vrenios (t), Dominic Cossa (b), Gabriel Bacquier (b), Nicola Ghiuselev (bs), et al.; Ambrosian Opera Chorus; New Philharmonia Orchestra, Richard Bonyngé, cond. For a feature review of this recording, see page 73.

MOZART: *Concertos for Violin and Orchestra*: No. 4, in D, K. 218; No. 5, in A, K. 219 ("Turkish"). Pinchas Zukerman, violin; English Chamber Orchestra, Daniel Barenboim, cond. Columbia M 30055, \$5.98.

If marriages are made in heaven, conductor/soloist unions must be too, and it was surely in the celestial cards, when last they were dealt up there, that two of the brightest, most appealing, and popular Israelis this side of Moshe Dayan

and Golda Meir would eventually be brought together. And it works: Mozart with poise and humanity, Mozart with a point, and—most important—Mozart with a point of view. Pinchas Zukerman and Daniel Barenboim do not simply turn off a couple of beautifully executed violin concertos—the least one would expect—but they bring to the task a kind of deliberation and wisdom that (pardon me, gentlemen) surprises me. Deliberation is perhaps the key word, for the tempos and pacing are on the stately side in both works (not a trace of the cockiness you might anticipate from such youthful artists), and in the case of the No. 5 finale this makes the Turkish interlude, full of brio, all the more contrasting. It is interesting to compare Zukerman's No. 5 with that of his principal sponsor and patron, Isaac Stern, and in doing so the essence of Zukerman comes out—a joyousness, a romantic sympathy, a kind of big-boned yet never indelicate strength. Stern is spun steel, blue blood, Olympian in serenity. Zukerman leans into the beat upon occasion (second movement of No. 5) with an unabashed tenderness; Stern moves ahead with a lighter hand. Zukerman is almost sober and certainly less scintillating in the finale, but he makes you respect his conscious eschewal

of what could have been a facile brilliance.

Barenboim and his soloist make a heavenly match, no question about it, and the conductor has insights of his own: he is less crisp than Szell in the opening of No. 5, for instance, but drives home a point in the bass-line comments of the orchestra during the development-section excursion into the minor that is both striking and legitimate. Only at one colossal retard at the last return of the march theme in the finale of No. 4 is the heart too much on the sleeve and the conductorial personality too much to the fore. But this is a record of exceptionally communicative Mozart playing, and I urge you to hear it. S.F.

PURCELL: "Ayres." Hark how the songsters; Retired from any mortal's sight; How pleasant is this flowery plain; Thus to a ripe consenting maid; Why should men quarrel; Chaconne; Here let my life; Strike the viol; Elegy on the death of Queen Mary; One charming night; Shepherd, shepherd, leave decoying; There ne'er was so wretched a lover as I; Awake, awake ye dead; Evening hymn. Honor Sheppard and Suzanne Green, sopranos; Alfred Deller, countertenor; Maurice Bevan, baritone; Norman Platt, bass; David Munrow and Richard Lee, recorders; Desmond Dupré, viola da gamba; Robert Elliott, harpsichord. RCA Victrola VICS 1506, \$2.98.

PURCELL: "Songs." If music be the food of love (1693 and 1695 versions); Ah how sweet it is to love; Sweeter than roses; Music for a while; Fly swift ye hours; I'll sail upon the Dog Star; Since from my dear Astrea's sight; Fairest isle; On the brow of Richmond Hill; O solitude; Mystery's song; Cease anxious world; Not all my torments; What a sad fate is mine; Love thou canst't hear. Frank Patterson, tenor; J. Beckett, harpsichord; A. Skeaping, viola da gamba. Philips 802852, \$5.98.

The gems on the new Deller album are the duets in trio-sonata texture for two sopranos and the expressive Chaconne for two recorders and continuo from the incidental music to *The Prophetess*. Hark how the songsters is a splendidly cheerful thing with a profusion of liquid thirds and catchy imitations over a happily jogging bass. Could John Blow have been thinking of Purcell's *Elegy on the death of Queen Mary* when he wrote his own elegy to the master? There is certainly a similarity of location in the two duet cantatas, a tone which they share with Purcell's magnificent ode for two countertenors *Come ye sons of art*. The remaining duets here, *How pleasant is this flowery plain* for soprano and baritone with an attractive introductory "symphony" for the recorders and *Awake, awake ye dead* for two basses, are also thoroughly enjoyable.

As for the solo songs, I confess that I am quite unable to listen to Mr. Deller. The peculiar quality of his voice is not really his fault, but the arty, mannered use he makes of it is. Why gussy up a

Moszkowski's Splashy Piano Concerto —A Prize Romantic Discovery

by Robert W. Schaaf

What a wonderfully rich and endearing concerto the Moszkowski is. A wealth of big tunes, splashy piano writing, brilliant orchestration, plus a thorough professionalism and no small amount of harmonic individuality make it (for me, at least) the most entertaining of the recent romantic concerto revivals. But perhaps what is most winning is the composer's utter humility, a quality much in evidence throughout the work. Moszkowski knew he was no match for Brahms and Tchaikovsky, and he realized that his audience knew it too. You will look in vain for those heavy pseudoprofound gestures which mar the concertos of Rubinstein and Scharwenka (inferior composers in any case). No, Moszkowski's aim was to write a work of great beauty, virtuoso appeal, and solid craftsmanship, and he did just that.

The concerto is in four movements instead of the usual three. The Teutonic manner of the first movement seems a bit out of step with the other three, which take their inspiration largely from Saint-Saëns. The middle movements, a slow march and scherzo, are thematically related and form a pair. The composer avoided a true slow movement, and thus neatly skirted the problem of soul-searching. The finale is a rousing cancan.

Michael Ponti must have been sent from heaven to play this music. His bal-

ance of dry wit and luscious sentiment is completely captivating, and his technique literally flawless. This is real champagne music making. The selection of short pieces filling out Side 2 is of interest chiefly for the two opera paraphrases which are devilishly difficult and great fun. (Why has this marvelous form fallen into disrepute? Imagine the thrill of a Charles Rosen *Wozzeck* Fantasy or an Alois Kontarsky *Souvenirs de Donau-Eschingen*.)

The orchestra, on the other hand, plays poorly and is badly recorded. Could this be the same Philharmonia Hungarica with which Dorati once recorded Respighi? Surely that orchestra had a regular harpist; why was the important harp part omitted from this recording? Moszkowski was an expert orchestrator (he taught Thomas Beecham); too bad he's so ill-served here. But for the work itself and Ponti's marvelous performance, this disc is a treasure.

MOSZKOWSKI: *Concerto for Piano and Orchestra*, in E, Op. 59; *Caprice espagnol*, Op. 37; *Etude* in F, Op. 72; *Etincelles*, Op. 36, No. 6; *Venusberg Bacchanale* (Paraphrase after Wagner); *Danse bohème* (Paraphrase after Bizet). Michael Ponti, piano, Philharmonia Hungarica, Hans Richard Stracke, cond. Candide 31030, \$3.98.



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masterpiece like the *Evening Hymn*, which needs only straightforward singing to make its point, with precious crescendos and diminuendos every few bars? The whole sweep and majesty of Purcell's line rising and falling over the inexorable ground bass is lost in Deller's fussy detail.

To hear Purcell songs as they should be sung, I highly recommend the debut album of tenor Frank Patterson. His is a lovely lyric, with the boundless soaring quality one associates with Irish tenors, and it is no surprise to hear echoes of his homeland in an occasional vowel. Equally at home in the robust coloratura

of *I'll sail upon the Dog Star* or the exquisitely simple phrases of *Fairest Isle*. Patterson's technique also seems fully equal to his natural gifts. I was particularly impressed by his handling of Purcell's cantata style with its abrupt changes of mood and meter. It is often hard for a young singer to hold together the lyric passages, snatches of recitative, and flashes of coloratura which make up works like *Sweeter than roses* or *Fly swift ye hours*, but Patterson balances the delicate differences of Purcell's unique style with great assurance.

Two settings of *If music be the food of love* illustrate the variety of the com-

poser's imagination. The first is a straightforward series of melodious curves which arch in long sweeps of running eighth notes, while two years later in the 1695 version Purcell breaks up the text (not the Shakespearean one, by the way) into irregular sections in order to follow up specific ideas suggested by the words—fanciful melismas are followed by an allegretto minuet and conclude with a return to the initial arioso which sets off the final thought, "Sure I must perish unless you save me in your arms." Too often a singer with the subtlety to handle the cantata setting lacks the naturally beautiful legato and ingenuous charm required by the earlier version. It is to Patterson's credit that both his performances are eminently successful. I expect we will be hearing more from this young singer. John Beckett's realizations of the continuo are discreet and musical; the sound and packaging are handsome. S.T.S.

A Prokofiev Blockbuster

by Royal S. Brown

Although relations between the Soviet government and its greatest artists have not been noted for their cordiality, one would hardly expect a work with such a party-line title as *Cantata for the Twentieth Anniversary of the October Revolution* to be consigned to limbo for any great period of time. Yet the Prokofiev cantata, although finished in 1936, had to wait thirty years before it was finally given its first performance, and even on the present release there is a movement (the eighth in the original version) that has been deleted for some reason. On the other hand, of course, the non-Russian listener might be tempted to raise his eyebrows at the prospect of hearing a choral work based on the writings of Lenin, an author not especially noted for his lyrical texts.

The fact is, however, that the Prokofiev cantata is a blockbuster of a work whose climactic sixth movement (entitled "The Revolution") contains some of the most devastatingly frenzied music I have ever heard. On the basis of this section alone, it is certainly not difficult to see how a work such as this never got past the censors (one should not forget that in 1936 Shostakovich's *Lady Macbeth of Mzensk*, a much milder work for the most part, was blasted into semi-oblivion). One cannot help but wonder how Prokofiev could sufficiently discipline himself to translate the overwhelming passion that inspired these pages into the painstaking process of musical composition. Not only are there startling sound effects to accompany "The Revolution," including a siren and a Rasputin-like narrator reading a loud-speaker announcement, but there is also a magnificently conceived rhythmic structure (always one of Prokofiev's strong points) that creates a grandiose, if frenetic, sweep that negates any possibility of sensationalism. Furthermore, the outer movements, if not always as dynamic as the sixth, nonetheless represent some of the twentieth century's most effective writing in the cantata genre. As in *Alexander Nevsky*, Prokofiev manifests an amazing gift for creating atmosphere, a fact im-

mediately evident in the ominous brass and percussion passage that opens the work as well as the acrid, nervous section that follows. And in such movements as the two entitled "Philosophers," which contain poignant melodies foreshadowing the composer's Fifth Symphony, Prokofiev proves to be here, as well as in his operas, a superb lyrical composer.

On the whole, I find the *Cantata for the Twentieth Anniversary of the October Revolution* to be an even more exciting, more moving work than the well-known *Alexander Nevsky*, particularly in the performance recorded here. As has been the case with a number of recent Melodiya/Angel releases I have heard, the engineering is superlative, with perfect balance between the various forces being the keynote. And rarely have I heard Kiril Kondrashin conduct with such conviction; although there is no other performance with which to compare the present one, I would be quite surprised if anything could match the sheer force and virtuosity of Kondrashin's interpretation. The success of this recording makes the forthcoming release of Prokofiev's even more radical cantata *They Are Seven* an eagerly anticipated event.

As for the Shostakovich work that fills out the second side, this need occupy only a footnote here. It is an attractive work, pleasant if you happen to like "pretty" music, frustrating if you know what Shostakovich is capable of. My advice is to lift the needle before the Shostakovich starts—if you can manage to move after hearing the Prokofiev.

PROKOFIEV: *Cantata for the Twentieth Anniversary of the October Revolution*, Op. 74. **SHOSTAKOVICH:** *The Sun Shines Over Our Motherland*, Op. 90. Ivan Petrov, narrator; Frunze Academy Band and Accordion Ensemble (in the Prokofiev); Boys' Choir of the Moscow Choir School (in the Shostakovich); RSFSR Russian Chorus; Moscow Philharmonic Orchestra, Kiril Kondrashin, cond. Melodiya/Angel SR 40129, \$5.98.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*. André Watts, piano; New York Philharmonic, Seiji Ozawa, cond. Columbia M 30059, \$5.98.

The combination of Watts and Ozawa looks promising enough on paper and ought to yield an exuberant Rachmaninoff Third. For some reason, things did not work out that way. The piano playing and orchestral leadership are both assured technically, but wan and lackluster. One expects far more verve and swash-buckling romanticism from Watts and more icy control and whiplash tension from Ozawa. Though there are many "expressive" rubatos in the phrasing, it all sounds matter-of-fact, planned, prosaic, and typewriterish.

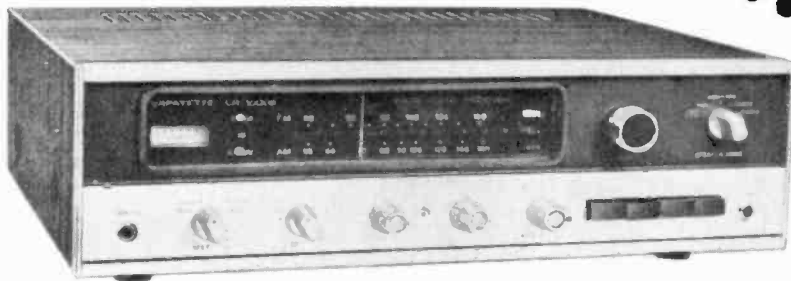
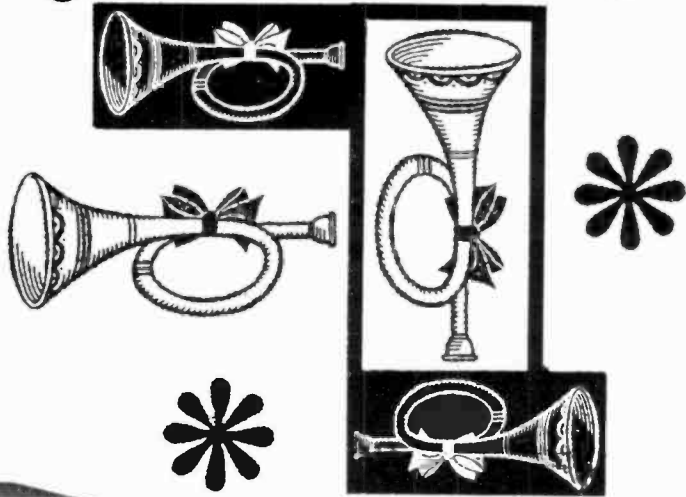
To these admittedly subjective (though substantial) quibbles, I add the objective information that the performance is literally slashed to ribbons. Rachmaninoff's own similarly cut recorded version (also the early one by Horowitz and Coates recently revived on Seraphim) could claim the feeble excuse of space limitations on the original 78-rpm pressing; but even these authoritative performances are rendered pretty useless by wholesale mutilations which make absolute structural nonsense out of an already tenuous, disjunct (though of course intermittently inspired) edifice. Columbia's engineering, to top it all, is clear enough, but basically thin and tonally brittle. The Weissenberg and Horowitz/Reiner editions remain supreme. H.G.

RANDALL: *Quartets in Pairs; Quartersines; Mudgett: Monologues by a Mass Murderer*. **VERCOE:** *Synthesism*. **DODGE:** *Changes*. Music composed with computers. Melinda Kessler, soprano (in Mudgett). Nonesuch H 71245, \$2.98.

The first thing to be made clear about this disc is that it does not contain music written by a computer (such pieces do exist, however), but rather music written

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by flesh-and-bones composers to be "performed" by the computer. Just how this works is, at least in general terms, not at all complex or mysterious. The composer provides the computer with information corresponding to the requirements of his piece, punched out on cards according to a special music program. The cards are then fed into a computer; the results of the computer-run are stored on tape in digital form and then, through a digital-to-analog converter, transformed into magnetic fluctuations on audio tape. From this it reaches the listener through normal channels: from tape deck through amplifier and speaker to the ear.

By these means the composer is able to specify all aspects of the composition and its realization: pitches, durations, dynamics, and timbres. The last element is a particularly interesting phase of computer composition: "instruments" are specified through the definition of their various timbral qualities (normally no attempt is made to imitate known instruments) and fed into the computer where they "perform" the pitches, durations, and dynamics. (This fact leads one of the composers, Charles Dodge, to assert in the liner notes that computer music, as opposed to other electronic music, is able to distinguish between a composition and its performance—i.e., simply by inserting a few different cards the performance can be changed. I'm not sure just what he means by this, for surely to change just one card would result in a change in the composition, at least if one assumes that the timbral aspect is to be considered part of the piece. If this is true—and I hold that it is—then there is no real distinction between composition and performance.)

This record brings together three composers who have been forerunners in the field of computer composition. All have worked together in the computer center at Princeton University and they clearly reveal that the medium offers distinct possibilities. There is a great deal of variety in the compositions represented. Certainly the most virtuosic in the use of the medium and the one with the most surface differentiation is Barry Vercoe's *Synthesism*, a piece that manifests a strong, if somewhat exuberant, personality. Also impressive is Charles Dodge's *Changes*, the longest work of the set (over fifteen minutes), held together by an extended process of transformation, dramatically handled, and covering the entire span of the piece. As for the Randall pieces, I would only remark that they are a rather special cup of tea. Randall certainly knows what he's about, and some of the results are fascinating (i.e., the rhythmic complexities of *Quartets in Pairs*). But *Quartets in Pairs* is a curious fragment, consisting solely of *glissandos*; and the main, vocal portion of *Mudgett* (sung by an ostensibly "live" soprano—although her manner of performance might well leave the question open—to a polyglot text, not provided with the recording and largely incomprehensible to the listener) is, to borrow the composer's own apt description, "aggressively simplistic."

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The main problem for the uninitiated listener will be the apparent lack of timbral variety. Despite the fact that the "instruments" are provided with elaborate overtone structures, the actual sound tends to be rather flat (in the sense of uninteresting). This is particularly apparent in the Dodge, where, for example, a series of chords is stated intermittently by an "instrument" throughout the course of the piece. The result is increasingly static in effect and ultimately becomes almost grotesque (I was reminded of a third-rate jazz pianist absently knocking out the changes for a soloist's improvisation).

Still, if you are interested in what's happening in musical composition, you will want to hear this disc. It serves as an excellent introduction to an increasingly important area in the world of new music. R.P.M.

SCHUBERT: Lieder, Vol. I and II (404 songs). Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. For a feature review of these recordings, see page 74.

SCHUBERT: Sonata for Cello and Piano, in A minor, D. 821 ("Arpeggione"). **BRIDGE: Sonata for Cello and Piano.** Mstislav Rostropovich, cello; Benjamin Britten, piano. London CS 6649, \$5.98.

It is no secret that Benjamin Britten has always held in high regard his first composition teacher, Frank Bridge (1879-1941), who took him in hand while he was still a schoolboy and nurtured him to the point of winning scholarships to the Royal College of Music. Britten's first really mature work (at twenty-four or thereabouts) was the Variations on a Theme of Frank Bridge, which was performed at the Salzburg Festival of 1937 and dazzled everybody with its wit and sophistication. Wit seems to be the one thing that teacher Bridge himself was lacking. If the cello sonata is any yardstick—though this is probably not a fair measure, for Bridge's chamber music, none of which is recorded, seems to have been widely and appreciatively performed during his lifetime. (He himself was a distinguished violist.)

The Cello Sonata (1916-17) is a Niagara of melody, an outpouring of luscious and almost swollen lyricism that does, nevertheless, create formal and emotional shapes. It soars, sings, sinks, emerges, blossoms to enormous, impassioned climaxes—and in Rostropovich's hands every phrase vibrates with life. The work might have been written for him. The piano's role is largely improvisational in character: one can almost see Britten sitting there at the keyboard weaving garlands of notes around the cello line as the spirit moves him. Even in the last movement, where some pungency punctures the rhapsodic sensuousness of the rolling song, the piano maintains its decorative function, with loops of arpeggios encircling the cello's rapturous declamations. It is, on the whole,

a work of more flesh than bone, but the tremendous strength and focus of Rostropovich's tone, the searing concentration, and his all-embracing temperament give it real dimension.

The Britten/Rostropovich collaboration on Schubert's *Arpeggione* Sonata—that tuneful, rhetorical, occasionally banal, always irresistible piece written for the fretted, cello-like instrument that died an early death not long after Schubert's own—is a joy to hear. The cellist's airborne facility, his range of nuance within a single short phrase, his capacity for doing hard things so easily, his elasticity and expansiveness are beautifully balanced by the pianist's

light, bright little flashes of commentary, the quick, understated interjections that are never overstated, the bell-like ringing of the ornamental figures as they appear in the second movement. The *Arpeggione* has always struck me as a prime example of Schubert's not knowing when to stop, but this time I was glad he didn't. S.F.

STRAVINSKY: Firebird Suite; Petrushka Suite. Chicago Symphony Orchestra, Carlo Maria Giulini, cond. For a feature review of this recording and other works played by the Chicago Symphony Orchestra, see page 71.

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VAUGHAN WILLIAMS: *Symphony No. 9*, in E minor; *Fantasia on the "Old 104th" Psalm Tune*. Peter Katin, piano (in the *Fantasia*); London Philharmonic Chorus and Orchestra, Sir Adrian Boult, cond. Angel S 36742, \$5.98.

The Ninth Symphony, completed not long before Vaughan Williams' death in 1958 at the age of eighty-five, is the most somber of his symphonies; it is also one of the longest and one of the most complex and grand in architecture. It has all his ruminative, nostalgic appeal, all his usual brilliance and wit in its scherzo, and all his genius at spinning out long lines, both melodically and structurally; over and above that, a deep shadow, like that of gathering twilight in a cathedral, is thrown across the entire gigantic piece, and gives it a special depth and resonance. It has, of course, been recorded before, but never quite so well as here; nor, perhaps, has it ever been so well performed for records.

The disc is filled out with the short, unsuccessful *Fantasia on the "Old 104th" Psalm Tune*, which is a set of variations modeled, as to the forces required, after Beethoven's *Choral Fantasia*: piano solo, chorus, and orchestra. Vaughan Williams was never happy in his writing for the piano, which is as tubby here as it is elsewhere, and the whole work seems a bit obvious, contrived, and dominated by the spirit of the English choral festivals in their less subtle aspects. A.F.

VERCOE: *Synthesism*—See *Randall: Quartets in Pairs; Quartersines; Mudgett; Monologues by a Mass Murderer.*

recitals & miscellany

PABLO CASALS: "Musician of the Century." BEETHOVEN: *Sonata for Cello and Piano, No. 3, in A, Op. 69.* BOCCHERINI: *Concerto for Cello and Orchestra, in B flat; Sonata for Cello and Piano, No. 6, in A.* BRAHMS: *Sonata for Cello and Piano, No. 2, in F, Op. 99.* CASSADO: *Requiebros.* HAYDN: *Sonata for Cello and Piano, No. 1, in C: Menuetto.* TARTINI: *Concerto for Cello and Orchestra, in D: Grave ed espressivo.* VALENTINI: *Sonata for Cello and Piano, No. 10, in E.* VIVALDI: *Concerto Grosso in D minor, Op. 3: Largo.* SCHUBERT: *Quintet for Strings, in C, D. 956.* SCHUMANN: *Concerto for Cello and Orchestra, in A minor, Op. 129.* BRAHMS: *Variations on a Theme of Haydn, Op. 56a.* Pablo Casals, cello; various assisting musicians. Columbia M5 30069, \$29.98 (five discs).

This album is a sort of extended musical

illustration to *Joys and Sorrows*, the personal chronicle of Casals' life published earlier this year. Like the book, it reminds us that Casals is still a working artist of great wisdom and charm, characteristics to be admired at any age but especially in a musician of ninety-three. Columbia provides a documentary record of Casals in action and repose, expertly spliced in the style of modern film editing, to produce a montage of aural images. But Columbia has a way of doing this sort of thing well; remember the original "I Can Hear it Now" way back in the infancy of the LP?

The album offers a panorama of some fifty years of Casals recording and includes a discography said to cover all places, times, and labels (but omitting, of all things, the contents of the album with which it is supplied). On the basis of this document I conclude that both the Brahms titles (the *Variations* are the only ones in stereo in the set), the Beethoven sonata, and brief pieces by Valentinini and Vivaldi appear here for the first time. The rest have been issued before, although at least a half dozen of the titles have been out of print for twenty-five years or more.

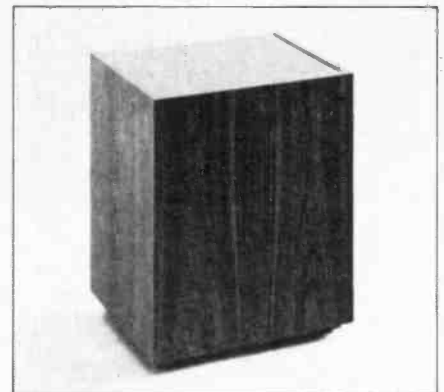
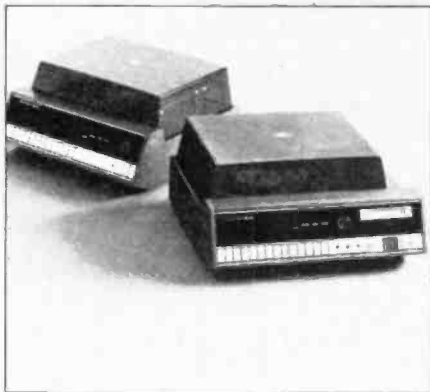
The transfers all appear to be excellent, although the shortcomings of the originals cannot always be overcome, whether they be the inherently restricted tonal range of antiquarian 78s or the intrusions of noise into the activities of the Prades ensembles. The set, in short, is documentary, not a showpiece for a hi-fi demonstration.

No one, I suspect, ever got more from these encore pieces, and in their limited way they are an attractive evocation of the day of the wind-up gramophone. (Yes, Virginia, there was a time when even a Casals had to offer repertory of this type in order to be heard. We may not be ready for the millennium yet, but things *have* improved.)

The Schumann concerto with Ormandy conducting is an unrewarding work which, I suspect, would soon vanish if the cello and orchestra literature were even slightly larger. The Casals version is the nearest approximation of pure gold you are likely to hear in this music. On the other hand, the Casals of 1953 could easily surpass his earlier self, and his version of the Beethoven Op. 69 (with Serkin) from that year (*Odyssey 32 36 0016*) is a much stronger performance than the one given here with Otto Schulfhof. The age of the Boccherini concerto dims none of its appeal, and although the voice of the Casals cello is but one of five in the Schubert, it's an all-star cast with Isaac Stern as the first violinist, and the performance remains memorable.

But for me, anyway, the two special prizes of the album are the works of Brahms. This composer has always had a very special affinity for Casals it would seem (it gives one pause to recall that Casals was a cellist of established reputation during Brahms's lifetime) and the *afición* is always evident. Thus the collaboration with Mieczyslaw Horszowski in the sonata produces the kind of

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ripe expression and cultivated rhetoric that makes the work sound as grand as it possibly can.

In the variations we have another example of Casals taking what one would normally regard as a familiar work and setting it on its ear with a performance like no other one has ever heard. Some passages are stated with a revelation of what clarity, rhythmic force, and careful interplay of line can bring to this music, and other pages are, at first hearing, quite strange.

But the greatness of Casals is not that he is always right. Indeed his recordings make clear that he revises his opinions and changes his mind frequently. No, his real gift is that he always demands a response. It may be love. It may be indignation. But it cannot be passive indifference from anyone who is capable of thought and feeling. R.C.M.

LOUISE HOMER: "Profile of the Golden Age Contralto." **GLUCK:** *Fatal divinità; Orfeo ed Euridice: Che faro senza Euridice.* **HANDEL:** *Messiah: O thou that tellest good tidings to Zion.* **HUMPERDINCK:** *Hänsel und Gretel: Der kleine Sandmann bin ich; Abendsegen; Hexenlied; Knusperwalzer (with Alma Gluck, s.).* **MEYERBEER:** *Les Huguenots: Nobil Signori, salute!; Le Prophète: Ah! mon fils.* **PUCCINI:** *Madama Butterfly: Tutti fiori (with Geraldine Farrar, s.).* **SAINT-SAENS:** *Samson et Dalila: Amour, viens aider ma faiblesse; Mon coeur s'ouvre à ta voix; Printemps qui commence.* **VERDI:** *Aida; Fu la sorte dell'armi (with Johanna Gadski, s.); Il Trovatore: Mal reggendo; Ai nostri monti (with Enrico Caruso, t.).* Louise Homer, contralto; various orchestras and cond. RCA Victrola VIC 1519, \$2.98 (mono only).

The earliest of these records dates from 1908 and the last of them was made in 1919, the year Louise Homer completed a string of nineteen seasons at the Metro-



Louise Homer—the Golden Age contralto.

politan Opera. In that time she became renowned for some of the roles represented here: *Orfeo*, *Fidès* (in Meyerbeer's *Le Prophète*), *Dalila*, and such Verdi "villainesses" as *Amneris*, *Azucena*, and *Ulrica*.

Louise Homer was born in Pittsburgh exactly a century ago, and as a young bride, prepared herself for precisely the career in opera that was soon to be hers: "We put five years into two," she said of her training in Paris. "With the exception of fifteen or twenty minutes of practice daily, the rest of the time was given to lessons, lessons, lessons! I practiced with my teachers, literally. And thus I avoided the evils into which the student may fall when she practices too much alone. It was an expensive process, but it paid. So many young singers injure their voices by unsupervised practice. Well, now for the result: the second year I was singing all the big contralto roles, *Ortrud*, *Amneris*, *Leonora* in *La Favorita*, *Dalila*, etc., in French."

It is a similar sense of direction, efficiency, and buckling-down-to-it that is one of the dominant qualities of this album. Louise Homer was a purposeful, American phenomenon; stalwart, dominant, majestic are the adjectives her singing brings to mind. In the severe and classical arias, like the two here by Gluck, this stateliness is a virtue; but it does not serve so well in "softer" material: her *Dalila* (superbly sung, with some unwritten high notes interpolated freely) lacks not only seductiveness but humanity.

Homer's years at the Met coincided with the Caruso era, so it is a pity to have here only the two *Manrico/Azucena* duets from *Trovatore*; and indeed the lesser of two existing recordings of the Act IV duet. The 1908 version of "*Ai nostri monti*" is on all counts preferable to this 1910 edition.

Unquestionably superb are the two Meyerbeer arias and the *Butterfly* duet with Farrar. These, together with the *Alceste* and *Orfeo* excerpts show her strong, confident, and polished style, making the disc one of high value for collectors with a sense of history.

The transfers are not of consistently good quality. Some are clearly from inferior source materials, though the discs are not specially rare, and clean copies should not have been too hard to find. Side 2 opens with a heavy and disturbing swish, and there are other rough spots here and there. Several collectors (including some known to me) could readily have provided better source copies to make the LP master, and it is a pity the producers were so easily content. All record companies now in the trade of reissuing historic vocal recordings should take a lesson from the skill of the Viennese firm of Preiser, whose *Lebendige Vergangenheit* releases show dramatically what care and taste can do to make old and primitive recordings yield their best. By such standards, the Homer album is rudimentary; but hers was a distinctive and noble style, without which the record catalogue would be

poorer. Despite everything, the disc deserves being listened to and (at the budget price) acquired. G.M.

"NEW AMERICAN MUSIC FOR THE FLUTE." BLACKWOOD: *Sonata for Flute and Harpsichord.* **LADERMAN:** *Sonata for Flute and Piano.* **SYDEMAN:** *Duo for Flute and Piano.* **WOLPE:** *Piece in Two Parts for Flute and Piano.* Samuel Baron, flute; Easley Blackwood, harpsichord (in the Blackwood); Carol Baron, piano (in the Laderman); Samuel Sanders, piano (in the Sydean and Wolpe). Desto DC 7104, \$5.98.

It has been a pleasure getting to know this recording. There is no dearth of contemporary music for flute, and a great deal of it has been recorded. Yet much of it is of a decidedly inferior quality (I am thinking particularly of the so-called "contest pieces" from the French Conservatory), and the available recorded performances are not always what they should be. Now comes this recording of four recent American works (of which I had previously heard only the Wolpe), all of real merit and all beautifully played by Samuel Baron.

The pieces by Ezra Laderman and William Sydean (dating from 1957 and 1960 respectively) are both rather light in character and not particularly adventurous in style, but they are solid and well written, featuring the virtuosic character of the flute without sacrificing a sense of underlying musical substance. More ambitious is the *Sonata for Flute and Harpsichord* by Easley Blackwood, completed in 1962. Blackwood is a musician of extraordinary accomplishments, and this work manifests a musical intelligence that is at once subtle and profound. The sonata makes use of constantly changing temporal groups, frequently superimposed over one another, which lends the piece a fascinating kaleidoscopic sense of rhythmic progress that recalls the work of Elliott Carter. The textures, however, are considerably more transparent than those of Carter (at least in his more recent music), often being organized according to the contrapuntal "trio" plan so favored by J. S. Bach: two voices taken by the keyboard while the flute takes the third.

Finally, the Stefan Wolpe composition is one of considerable complexity which for most listeners will reveal its attributes only gradually. At first hearing, the work seems curiously undifferentiated. Small, tonally static cells are manipulated rhythmically and registrally so that they keep reappearing in ever new guises—a technique that is reminiscent of Stravinsky and yet is employed by Wolpe in an entirely original manner. Although the "two parts" of the title are clearly separated from one another by a pause, they are really both part of a long, continuous development covering the entire span of the composition. The resulting sense of structural continuity is combined with a highly "disruptive" compositional surface (sudden bursts of

rhythm within sustained passages: abrupt and violent dynamic contrasts), creating an intriguing dialectic between these two aspects of the total work. It is a fine piece, and one which takes on increasing interest with each new hearing.

As I have already indicated, Baron plays these pieces with great authority. There is, I find, something a bit over-literal about his playing, but this might well be viewed as a virtue in the performance of unfamiliar works such as these. He is well supported by all his keyboard players. Unfortunately, the quality of the recorded sound does not match that of the compositions and the performances: it is far too resonant and is unpleasantly shrill in the louder passage. But to end on a positive note: the liner notes are unusually good. R.P.M.

BEVERLY SILLS: "Mozart and Strauss Recital." MOZART: *Vorrei spiegarvi, oh Dio*, K. 418; *Die Entführung aus dem Serail: Martern aller Arten*; *Zaide: Ruhe sanft, mein holdes Leben*. STRAUSS, R.: *Amor; Breit über mein Haupt; Daphne: Monologue and Transformation Scene*. Beverly Sills, soprano; London Philharmonic Orchestra, Aldo Ceccato, cond. ABC Audio Treasury ATS 20004, \$4.98.

Here at last a record wherein Beverly Sills turns to the repertory in which so many of us admired her before she be-

came "Supersills," and I wish that I could say about this disc the same things that would have been appropriate on numerous earlier occasions, particularly her remarkable collaborations with Erich Leinsdorf and the Boston Symphony Orchestra. But things are not quite the same, and one must be honest.

Perhaps the most important difference is that Mr. Ceccato is not Erich Leinsdorf, and he fails to generate anything like the necessary rhythmic crispness and tension. Furthermore, in the *Daphne* excerpts (the heroine's lament over Leukippos and the opera's final pages, with the intervening speech of Apollo omitted), he simply does not get from the orchestra the kind of ensemble and balance that are absolutely necessary to make this music—which is ninety per cent sheer texture and sonority—even comprehensible. One doesn't have to refer to Böhm's work in the complete recording to perceive that this performance is, orchestrally speaking, gibberish. Nor is the balance fair to Strauss, for he clearly means the voice to be one instrument among many by the end of the scene, not a spotlighted soloist. *Amor's* delicate traceries are more convincing, but this reading of *Breit über mein Haupt* is distressingly limp.

Again on the Mozart side, the orchestra fails to make a sufficiently incisive contribution, although there is some nice work from the concertante soloists in "*Martern aller Arten*." More

evident here, unfortunately, are some incipient vocal problems that one did not hear in Miss Sills's singing a couple of years ago. The upper register (above top-line F, excepting the D and E *in alt*, which are produced quite differently, by a sort of "overdrive") is noticeably less well focused than the midrange, so that the voice is no longer all of a piece, and intonation is marginally less secure in spots. There is still some very stylish and affecting singing here, for Miss Sills is a thorough musician—but in the long run musicianship can only be expressed through technique. Her performances of these arias, vocally speaking, are better than one is likely to hear elsewhere these days; I'm sorry they don't measure up to the singer's own best standards.

A note on the repertory: *Vorrei, spiegarvi, oh Dio* is one of Mozart's most gorgeous insertion arias, with a ravishing accompaniment for solo oboe, muted violins, and pizzicato strings. No other recording is now available, I believe, and although the conductor's lack of spirit is particularly debilitating in the allegro section, this one is serviceable as an introduction (I'm not giving away my Maria Stader 78, though!).

No texts or translations, merely some rather skimpy notes: I am told that the assorted grotesque misprints on the original printing of the jacket will be corrected in future copies (how many ways can you think up to spell "Amadeus"?). D.H.

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in brief

BACH, J.C.: Symphonies for Orchestra: in B flat, Op. 9, No. 3; in D, Op. 18, No. 1 (Dutch edition); Symphonies for Double Orchestra: in E flat, Op. 18, No. 1 (English edition); in D, Op. 18, No. 3 (English edition). Hurwitz Chamber Orchestra, Emanuel Hurwitz, cond. (in Op. 9); English Chamber Orchestra, Colin Davis, cond. (in the others). Oiseau-Lyre SOL 317, \$5.95.

BEETHOVEN: The Creatures of Prometheus, Op. 43. Cleveland Orchestra, Louis Lane, cond. Columbia M 30082, \$5.98.

HUMMEL: Concerto for Trumpet and Orchestra, in E flat. HAYDN: Concerto for Trumpet and Orchestra, in E flat. BIBER: Sonata à 6, for Trumpet and Strings, in B flat. Timofey Dokschitzer, trumpet; Moscow Chamber Orchestra, Rudolf Barshai, cond. Melodiya/Angel SR 40123, \$5.98.

LOEWE: Ballads: Der Wirtin Töchterlein; Süßes Begräbnis; Prinz Eugen; Der Nöck; Heinrich der Vogler; Erlkönig; Goldschmieds Töchterlein; Tom der Reimer; Die Uhr. Theo Adam, bass-baritone; Rudolf Dunckel, piano. Telefunken SLT 43108, \$5.95.

STRAVINSKY: Firebird Suite (1919); Petrushka (1947). Boston Symphony Orchestra. Seiji Ozawa, cond. RCA Red Seal LSC 3167, \$5.98.

JULIAN BREAM: "Romantic Guitar." PAGANINI: Grand Sonata in A (arr. Bream). MENDELSSOHN: Song Without Words, Op. 19, No. 6 (arr. Bream); Quartet for Strings, in E flat, Op. 12: Canzonetta (arr. Bream). SCHUBERT: Sonata for Piano, in G, D. 894: Menuetto (arr. Bream). TARREGA: Prelude; Three Mazurkas. Julian Bream, guitar. RCA Red Seal LSC 3156, \$5.98.

LONDON GABRIELI BRASS ENSEMBLE: "The Four Elements." HILL: Earth. WHITE: Air. ROSE: Fire. LAKE: Water. London Gabrieli Brass Ensemble. Deutsche Grammophon 2530 032, \$5.98.

Here again we are offered convincing and well-recorded evidence that the English Chamber Orchestra may be the best ensemble of its kind in the world—the English Bach has never been better served. Even if the repertory were less appealing, it would be easy to recommend this record simply to share with the players their infectious spirit and utter joy in music making—coupled, of course, with a supreme level of technical precision. Johann Christian Bach, youngest of the Leipzig cantor's progeny, completely divorced himself from his family's musical traditions. Here, not a dissonant note, not a single harmonic "twist," not even a gentle tug at the heartstring disturbs the calm and steady flow of uncomplicated *joie de vivre*. In less persuasive hands than the ECO's these sinfonias/opera overtures might come across as mere frivolities; instead the humor and innocent enthusiasm, especially of the playfully antiphonal double orchestra pieces, had me applauding right out loud. Highly recommended to the listener whose own emotional *Sturm und Drang* wants nothing more than to dissolve into radiant smiles. C.F.G.

The closing months of the Beethoven year have finally brought us a really complete recording of this score—not, certainly, one of the master's major achievements, but full of charming and occasionally impressive invention. Lane does not always achieve the spaciousness that Mehta brought to the slower movements, but the Cleveland solo playing is superior, the ensemble generally impeccable (perhaps the prevalence of fast tempos is related to the necessity of fitting the score on a single disc). In short, the best all-round choice for the complete Beethovenian. D.H.

The choice of such familiar vehicles as these is a legitimate one where the soloist is not only unfamiliar to most American listeners but is one of, if not *the*, first Russian trumpeters to be starred in a concerto program. Dokschitzer is indeed a brilliant virtuoso and he is recorded with appropriate sonic glitter, but his flashy bravura and above all his overripe, often near-vulgar, tonal qualities are all wrong for these particular late baroque and early classical works. Barshai contributes much more stylistically suitable accompaniments, but these tend to be covered up by the far too prominent, as well as blatant, soloist. R.D.D.

This is a pleasurable record for fanciers of Loewe's long-winded but frequently absorbing ballads. Theo Adam is shown to far better advantage in these songs than in his recent Strauss opera recital—in fact, I find his weightier bass-baritone more suitable to Loewe's dramatic narrative style than Fischer-Dieskau's lighter voice (on DGG 139416 and Odeon SM 91665), despite the latter's interpretive sophistication. These are low-keyed, friendly performances, efficiently vocalized and intelligently characterized with two rarities thrown in to tempt Loewe specialists: *Der Wirtin Töchterlein* and *Goldschmieds Töchterlein*. Excellent accompaniments and sound, but no texts or translations. P.G.D.

This well-filled disc does not quite duplicate Giulini's recent coupling, for it includes the complete score of *Petrushka*; Giulini omitted the first scene (up to the Russian Dance) and the final episode (using instead the concert ending). But I am afraid the playing is less good—the Boston trumpets can be annoyingly blatty, the fast passages are marginally less clean—and the recording suffers from the usual Dynagroove constriction and tubbiness: the timpani, for example, obscure the pitches in the low brass at No. 241 in *Petrushka*. Throughout, one misses the rhythmic vigor and the clarity of the Chicago orchestra's playing; by comparison, Ozawa's readings seem decidedly underarticulated. D.H.

This disc rounds out Julian Bream's Grand Tour of guitar repertory, transcribed and original—a tour that encompasses albums of Elizabethan, baroque, classical, and contemporary music with various side trips along the way. I find this Romantic excursion the least exciting, which is scarcely Bream's fault: it is simply that this music is rather more nebulous in profile and on the whole too soothing. Paganini's Grand Sonata, with the original violin accompaniment incorporated into the guitar part, is full of alarms and excursions, however, and the finale is attractive—a set of exuberant variations on one of those corny little tunes of which Paganini was never ashamed. Mendelssohn's *Song Without Words* flows easily and naturally under Bream's fingers, while the middle section of the *Canzonetta*, pearly in tone, is particularly effective. The Schubert is pleasant, and so are the Tarrega pieces. Bream does them total justice; even though the music may not set the adrenalin working, the artistry has the same old magic. S.F.

A curious disc, with just a hint of a put-on (*Earth* by Hill, *Water* by Lake—hmm). At any rate, according to the notes, the five members of the London Gabrieli Brass Ensemble commissioned these elemental pieces last year from four young English composers. Each work is laid out as a suite, but there the similarities end: *Earth* borrows from pop styles, *Air* is serial, *Fire* shows jazz influences, and *Water* flows along in a conservative English pastoral vein. An odd mixture, but if brass is your bag there's bound to be something in it for you: the performances are accomplished, the engineering sleek, and the music—well, choose you own favorite; I rather like *Air*. P.G.D.

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A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BORODIN: Prince Igor. Valeria Heybalova (s), Melanie Bugarinovich (c), Noni Zhunetz (t), Dushan Popovich (b), Zharko Tzveych (bs), et al.; Chorus and Orchestra of the National Opera, Belgrade, Oscar Danon, cond. Richmond SRS 64506, \$11.92 (four discs) [from London OSA 1501, 1955].

For its idiomatic flavor and superior vocalism (from Mark Reizen and Sergei Lemeshev especially), the ancient MK/Bolshoi *Prince Igor* is still the preferred version of the colorful, tuneful, sprawling epic. Angel's recent effort, recorded in Paris with the combined forces of the Sofia National Opera, takes sonic honors, but aside from Boris Christoff in the two roles of Galitzky and Konchak, the singing on that set is pretty spotty. Richmond's Belgrade-based performance is even spottier: Bugarinovich's massive contralto and Popovich's virile baritone impress as does the fine choral work, but don't expect a great deal from the shrill soprano, wobbly tenor, or raspy bass—they all sport the typical Slavic vocal traits that rarely appeal to Western ears.

Specialists in Russian opera will need this recording as a reference set, though, for it is the only available version that is absolutely complete. The principle restoration is Act III which invariably falls by the wayside in live performances (the music is almost all by Glazunov who, with Rimsky-Korsakov, prepared the performing edition of the opera after Borodin's death). All in all there's about thirty minutes of music not to be found in either the MK or Angel performances.

PUCCINI: *Madama Butterfly*. Toti dal Monte (s), Beniamino Gigli (t), Mario Basiola (b), et al.; Chorus and Orchestra of the Rome Opera, Oliviero de Fabritiis, cond. Seraphim IB 6059, \$5.96 (two discs, mono only) [from Angel GRB 4000, recorded in 1939].

Returning in its third LP reincarnation and completing Seraphim's series of Gigli's complete opera recordings, this *Butterfly* remains as controversial as ever. Either Toti dal Monte's shrill, thin tone yet extraordinarily moving characterization will appeal or it will not—there seems to be no fence-sitting with this curious performance. I will only point out that Renata Scotto's *Butterfly* on Angel is conceived along much the same vocal and dramatic lines but is far easier on the ears.

Gigli, of course, produces consistently lovely sounds and his faintly ridiculous interpretive touches make this Pinkerton really despicable. Excellent singers in supporting roles and smart, stylish conducting by De Fabritiis. The generous

reverberation is distracting here and there but not disastrously so, and in general, the sound stands up quite well.

VERDI: *La Traviata*. Rosanna Carteri (s), Cesare Valletti (t), Leonard Warren (b), et al.; Chorus and Orchestra of the Rome Opera, Pierre Monteux, cond. RCA Victrola VIC 6004, \$5.96 (two discs, mono only) [from RCA Victor LM 6040, 1956].

This splendid performance re-enters the lists right near the top of available *Traviata* recordings—some may even find it the best of all. Monteux's conception of the score is one of grace, delicacy, and elegance, worlds apart from the equally effective, slightly neurotic flavor of Maazel's outstanding reading on London's most recent version. What he lacks in tension and thrust, Monteux more than compensates for through careful structuring and sensitive emphasis of instrumental detail.

Rosanna Carteri seemed on the verge of an important career when the opera was taped in 1956. It is a rare Violetta who sings with equal ease and assurance all aspects of this demanding role, but Carteri encompasses everything from the coloratura of "*Sempre libera*" to the pathos of "*Addio del passato*" with beautifully rounded and focused tone, secure technique, and full awareness of the dramatic possibilities. No other recorded Alfredo has surpassed Cesare Valletti's aristocratic, musicianly presentation of this music, and Leonard Warren's Germont is, as one might expect, a richly sung, wholly satisfying portrayal. The bright, clear mono engineering needs no apologies. In short, a must for all opera collectors.

WAGNER: *Der fliegende Holländer*. Astrid Varney (s), Rudolf Lustig (t), Josef Traxel (t), Hermann Uhde (b), Ludwig Weber (bs), et al.; Chorus and Orchestra of the Bayreuth Festival, Joseph Keilberth, cond. Richmond SRS 63519, \$8.96 (three discs) [from London A 4325, 1955].

It comes as something of a surprise to have the 1955 Bayreuth *Dutchman* back in stereo, although John Culshaw mentions the existence of binaural tapes in his book *Ring Resounding* (he also mentions that Decca/London recorded but never released the complete Bayreuth *Ring* in 1951 under Knappertsbusch and in 1955, also in stereo, under Keilberth; Varnay's Brünnhilde, Hotter's Wotan, Weber's Hagen—will we ever be lucky enough to hear them one day?). The sound is really astonishing: full, weighty,

HIGH FIDELITY MAGAZINE

admirably detailed, beautifully spaced out, and altogether more impressive than the original mono release.

The performance is a good one, with Varnay's thrilling Senta especially outstanding—a pity that this magnificent artist recorded so infrequently. Uhde's Dutchman is sensitively declaimed and portrays an appropriately grim and brooding figure, although his voice does not always open with complete freedom to encompass the big musical climaxes. It was a bit late in the day for Ludwig Weber, but the remnants of his ripe, black bass, one of the really great Wagnerian voices, are put to shrewd use. Lustig's effortful Erik is the only serious drawback here, unless one demands more from the score than what Keilberth's straightforward, solid, workmanlike conducting reveals.

"BALLET AT THE BOLSHOI." Excerpts from ballets by Tchaikovsky (Swan Lake), Glazunov (The Seasons), Glière (The Red Poppy), Shostakovich (The Limpid Brook), Prokofiev (Cinderella), and Shchedrin (The Carmen Ballet). Bolshoi Theater Orchestra; Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, Boris Khaikin, Yuri Fayer, and Maksim Shostakovich, cond. Melodiya/Angel SRC 4114, \$17.94 (three discs) [from various Melodiya/Angel originals, 1967-69].

This one is strictly for hard-core balletomanes, I would say. Save for the two sides devoted to Tchaikovsky and Prokofiev, the music is not altogether successful when divorced from the visual attractions of the excellent Bolshoi company, nor are the competent performances as polished or lusciously recorded as one might wish. The excerpts inevitably seem a bit arbitrary, but at least they have been stitched together with a good ear for variety and effective sequence. An eight-page booklet supplies a few black-and-white photographs of the Bolshoi's more celebrated personnel, a sketchy history of the company, and brief synopses of the ballets.

"THE ELISABETH SCHWARZKOPF CHRISTMAS ALBUM." Elisabeth Schwarzkopf, soprano; Chorus and Orchestra, Charles Mackerras, cond. Angel S 36750, \$5.98 (rechanneled stereo) [from Angel 33530, 1957].

Originally entitled "More Songs You Love," this seasonal album has now been appropriately renamed and (less appropriately) rechanneled for yuletide consumption. Of all the prima donna Christmas recitals, Schwarzkopf's is certainly one of the best and decidedly the most tastefully conceived. Mackerras' arrangements of *O Come All Ye Faithful*, *The First Nowell*, *I Saw Three Ships*, as well as such delightfully unhackneyed selections as Humperdinck's *Weihnachten*, are imaginative yet restrained, well suited to the soprano's intimate. *Lieder-Abend* delivery. Put off listening to this one until after the tree has been decorated—it asks for full attention. PETER G. DAVIS

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THE BYRDS: (Untitled). Roger McGuinn, vocals and guitar; Skip Battin, vocals and bass; Gene Parsons, vocals, harmonica, and drums; Clarence White, guitar. (Nashville West; Just a Season; Well Come Back Home; Take a Whiff; Mr. Tambourine Man; Hungry Planet; ten more.) Columbia G 30127, \$5.98 (two discs).

By now it is silly to compare the "new" Byrds with the "old" Byrds because this latest album may be the best Byrds of all. The addition of the newest arrival, Skip Battin on bass, adds both another good songwriter and a much deeper, more solid sound than the quartet has had before. Gene Parsons continues to grow as a drummer—this is one of the best rhythm sections enjoyed by any rock band—and he writes, plays mouth harp, and joins in on the singing. Clarence White is a remarkable lead guitarist, capable equally of country picking and producing hard and acid rock. And of course there is the Byrdman himself, Roger McGuinn, who has held this band's musical identity together through endless changes in personnel.

"(Untitled)" consists of two LPs, one recorded at the Fillmore East, one in the studio. The studio one gets a slight (almost imperceptible) nod from me. Despite the brilliant performance (at Fillmore East) of *Eight Miles High* and the wonderfully gruff rendition of the new *Lover of the Bayou*, most of the disc's material, such as *Mr. Tambourine Man*, is much too familiar. The studio set contains mostly originals, some of them as good as anything the Byrds have ever done—*Chestnut Mare*, for example, is superb. There are no failures and nearly everything works marvelously well.

"(Untitled)" is easily one of the best albums of the year and the low price makes it doubly attractive. J.G.



The Byrdman himself, Roger McGuinn, has brought his group to this present peak.

THE NITTY GRITTY DIRT BAND: Uncle Charlie and His Dog Teddy. Folk-rock quintet. (The Cure; Chicken Reel; Yukon Railroad; Rave On; Mr. Bojangles; Santa Rosa; Propinquity; fifteen more.) Liberty LST 7642, \$4.98.

The new album by the Nitty Gritty Dirt Band may be another straw in the wind indicating the direction that pop music is going to take in the next couple of seasons. This quintet, which has been around for several years without ever making it very big, is receiving a major push considering that the album is very heavy in the kind of diluted bluegrass and country music that made up much of the folk revival in the early Sixties. In addition there are a couple of solid rock numbers, one a revival of Buddy Holly's *Rave On*.

The album's strongest element is a number of excellent tunes by young composers like Jerry Jeff Walker (the now tiresome *Mr. Bojangles*), Randy Newman (*Living Without You*), and especially the not-heralded-enough Mike Nesmith (*Some of Shelly's Blues* and *Propinquity*). Several songs, including *Santa Rosa* (one of the best), were written by Kenny Loggins who deserves to be much better known.

The performance is not of the highest possible level, especially the banjo picking, but that is almost an irrelevant comment on this type of album. The important effect created here is a marvelous intimacy and down-home ease. Several cuts are amateur tapes of old Uncle Charlie talking and singing and they contribute to the relaxed atmosphere.

I don't want to overdo the praise, but the Nitty Gritty Dirt Band is a very pleasant group of people with whom to spend an evening. J.G.

CLAUDE THORNHILL: At Glen Island Casino (1941). (I'm Thrilled; La Papiilon; Autumn Nocturne; thirteen more.) Monmouth-Evergreen 7024, \$4.98.

CLAUDE THORNHILL: On Stage 1946-1947. (I Get the Blues When It Rains; La Paloma; Early Autumn; nine more.) Monmouth-Evergreen 7025, \$4.98.

Although Claude Thornhill had one of the most fascinating bands of the big-band era, it did not achieve the renown it deserved or possibly might have won if it had not arrived just as World War II was disrupting such amenities of life as good dance bands. When it started off again after the war, the whole big-band structure had disintegrated. These two discs, which were originally made for transcription services and are *not* reissues, show the band in both its prewar and postwar periods.

Although one thinks of the Thornhill style as having been refined and polished in the postwar period (particularly with the arrangements contributed by Gil Evans and Gerry Mulligan and the enlivening touches of jazz that they

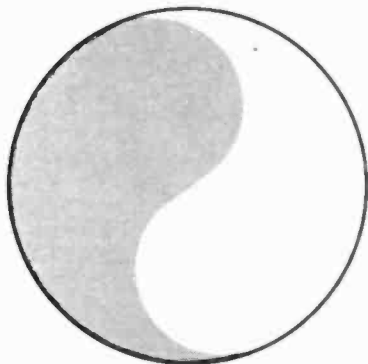
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brought with them), I found the earlier of these two sets much the more satisfying. The 1946-7 recordings are sometimes heavy with echo, Gil Evans' arrangements have not held up particularly well (they often have a pompous, stage-show quality), and none of the band's jazz material is included. On the other hand, one of the most exquisite instances of the definitive Thornhill sound can be heard in Bill Borden's arrangement of *If You Were the Only Girl in the World*. The rich reeds blend warmly as Thornhill's piano trickles through them creating a sound that has more color and shading than the celebrated Glenn Miller reed effect. And Fran Warren's one big moment, *A Sunday Kind of Love*, is given the full treatment.

The 1941 band had the mellow clarinet of Irving Fazola as part of its solo arsenal along with Claude's piano, Rusty Dedrick's trumpet, and a strong but unidentified tenor saxophonist. The band as a whole is loose and swinging and less pretentious than the later group. This set includes Thornhill's imaginative, amusing, and rhythmic *Portrait of a Guinea Farm* and a definitive version of the Thornhill theme, *Snowfall*. J.S.W.

ROBERT JOHNSON: King of the Delta Blues Singers, Vol. II. (Sweet Home Chicago; Phonograph Blues; They're Red Hot; From Four Till Late; Malted Milk; Little Queen of Spades; twelve more.) Columbia C 30034, \$4.98.

OTIS SPANN: *Is the Blues*. Otis Spann, vocals and piano; Robert Lockwood, vocals and guitar. (Country Boy; The Hard Way; Beat-Up Team; My Daily Wish; Great Northern Stomp; five more.) Barnaby Z 30246, \$4.98.

Robert Johnson and Otis Spann are two of the key figures in the history of the blues, one the compleat delta bluesman, the other the most influential pianist in the development of modern city blues. Johnson is represented here by sixteen of the twenty-nine recordings that constitute his direct legacy (he influenced countless contemporaries like Son House and Howlin' Wolf). They demonstrate why, despite his short recording career, Johnson was such a legend: the compositions are strong and memorable, and the performing, especially the interplay of voice and guitar, is extraordinary. This album and Vol. I, released years ago (Columbia CL 1654), are basic to the library of any serious blues collector.

Johnson died in 1938, probably in his early twenties. Otis Spann died last spring at forty, still tragically young, but old enough to have had an extended recording career. Although the cuts in this album are not noted for their rarity, they are among the best of their genre. They were made in 1961 for the adventurous and now-defunct Candid label. They feature Spann at his best in warm extended solos. The guitar and vocals of Robert Lockwood, his son-in-law, are nearly as good.

Both of the albums deserve your attention and I commend them to you. J.G.

JOHN KEATING: Ireland. Royal Philharmonic Chorus and Orchestra, John Keating, arr. and cond. (Londonderry Air; Johnny, I Hardly Knew Ye; Macushla; six more.) London Phase 4 SP 44146, \$5.98.

If ever there were an infelicitous moment for a zombie-revival of the musical stage-Irishman, the present time of well-publicized troubles is surely it. But no time possibly could be right for arrangements and performances which transcend even the worst vulgarity of old-time "Boston-Irish" vaudevillians. Personally, I'm enough of a sucker for ingenious timbre permutation and combination to tolerate the minor taste lapses of many a clever orchestrator (Richard Hayman, Arthur Harris, Carmen Dragon, et al.), but Keating's ineptness and boozily bathetic settings are inexcusably godawful. Ultrarich Phase-4 stereoism, with its crude spotlighting of both woodwind soloists and the little pick-up vocal ensemble that masquerades here as a chorus, doesn't make the programmatic materials a bit more palatable. If the government of Eire has a musical-arts commission it should sue Keating for character defamation. R.D.D.



CAT MOTHER AND THE ALL-NIGHT NEWSBOYS: *Albion Doo-Wah*. Cat Mother and the All-Night Newsboys, hard-rock quintet. (Riff Raff; Turkish Taffy; Last Go Round; Good Times; Rise Above It; five more.) Polydor 24 4023, \$4.98.

New York has had very few exciting post-Beatles bands and the best of them have either broken up (especially lamented, the ever-Lovin' Spoonful) or split for the country or the Coast. The latest important departure was the Youngbloods—not so recent, but New York has so few bands that this is a big loss. In fact the only really significant band left in New York is the Velvet Underground who knocked people out when they appeared upstairs at Max's Kansas City last fall (the Rascals, with their Jersey sound, don't really count as a New York band).

When Cat Mother's first album appeared, not only were they a New York band in fact, but they sounded like a New York band is supposed to sound, all rock-and-roll and "Summer in the City" and Harlem in the '50s, smooth and together, tough and street-wise. When I heard that they, too, had cut out for the country, I frowned (mentally), figuring that loss of roots would alter their music all out of recognition.

Well, it has, or almost, but all the changes are for the good. Certain things are the same: they have retained their sense of humor; their playing is still simple and direct, for the most part; Bob Smith is still writing attractive songs; and they can still cook instrumentally, as they do on *Riff Raff* and *Theme From Albion*

Doo-Wah. What's new is a sense of ease, of comfort, that makes them seem even more together than they did when they lived in the city. It is much like that feeling of community, of communal support, that pervaded early San Francisco recordings. Instead of sounding as if they can handle their environment, they sound in harmony with it. Somehow they manage to play exciting hard rock in a peaceful, likable way.

Since they are all multi-instrumentalists, it is difficult to pin down responsibility for all this good music. The fine piano and organ work are by Bob Smith. Roy Michaels (who also wrote one of the best songs) is solid on bass. Michael Equine ably handles percussion, Jay Ungar is on mandolin and Larry Packer is the only one credited with the viola. However, the singing is split five ways; the guitar is shared by Michaels, Ungar, and Packer (and on two cuts by the addition of Paul Johnson); and the most distinctive element, the fiddling, comes from Ungar and Packer.

New York's loss is the country's gain. This is the happiest rock record to come my way in months. Maybe there is something in this back-to-the-country shtick after all. J.G.

jazz

PARLOR PIANO: Blues and Stomps from Rare Piano Rolls. (J. Russel Robinson: "Dixieland Jazz Band"; Clarence Williams: "Papa-De-Da-Da"; Cliff Jackson: "Hock Shop Blues"; nine more.) Biograph 1001Q, \$5.98.

JELLY ROLL MORTON: 1924-1926, Blues and Stomps from Rare Piano Rolls. (The Jelly Roll Blues; Mr. Jelly Lord; London Blues; nine more.) Biograph 1004Q, \$5.98.

THOMAS (FATS) WALLER: 1923-1924, Parlor Piano Solos from Rare Piano Rolls. (Got to Cool My Doggies Now; Laughin' Cryin' Blues; Snake Hips; nine more.) Biograph 1002Q, \$5.98.

JAMES P. JOHNSON: 1917-1921, Parlor Piano Solos from Rare Piano Rolls. (Don't Tell Your Monkey Man; Arkansas Blues; Loveless Love; eight more.) Biograph 1003Q, \$5.98.

Arnold Caplin's Biograph label has scored a coup in getting recording rights to the QRS (Quality, Reliability, and Service) catalogue of piano rolls. These rolls expand the number of available recordings of jazz from 1917 to the middle-Twenties. And transferred to discs using contemporary recording techniques, they provide a far clearer view of the work of early jazz pianists than can usually be obtained from old, often scratchy, and frequently poorly recorded (even by the standards of the day) acoustical records. This transfer gives rise to a new label credit line: "Rolls pumped and tempos selected by Michael Montgomery." The negative aspect of piano rolls as compared with records was that they lacked dynamics

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and were, as a rule, cut to a specified commercial pattern insofar as tempo and style were concerned.

This latter point is made particularly clear in the Fats Waller collection when the nineteen-year-old Fats, churning out (in 1923) a series of capably played but rather homogeneous rolls, suddenly erupts at the end of *Your Time Now* into some rollicking, exciting stride that only emphasizes the staidness of the rest of his performance.

But of these first four discs in the piano roll series, Waller's is the only one that settles into anything approaching a rut. Waller's mentor, James P. Johnson, brought a much greater variety to his piano rolls. Two versions of his *Carolina Shout*, cut three years apart, show the development of his playing. He ranges from a syncopated waltz to several blues, plus a tune from *Shuffle Along* that is played both as a fox trot and as a one-step. Most of the pianists who cut piano rolls in the early Twenties seem to have worked in more or less the same style, or at least this is suggested by the sampler disc, "Parlor Piano," on which the only ones who break away from the pattern are Cow Cow Davenport with his rather elementary boogie style and Luckey Roberts who uses a dashing tempo on *Mo'lasses*.

One pianist, however, who conformed to no pattern but his own, on records or piano rolls, was Jelly Roll Morton. The Morton collection is played in pure Mortonese: a marvelous aggregation of his own tunes played with all his characteristic phrasings, breaks, and fingering, and reproduced with a clarity and sound that cannot be found on his records made in that period.

Mike Montgomery's authoritative touch dresses up all the discs not only through his pumping and selection of tempos but in his excellent and very knowledgeable annotation. J.S.W.

LOUIS ARMSTRONG: And His Friends. (Boy from New Orleans; The Creator Has a Master Plan; This Black Cat Has Nine Lives; seven more.) Amsterdam 12009, \$4.95.

Deprived of his trumpet while recovering from the illness that interrupted his travels with his band in 1968, Louis Armstrong puts all his performing energies into his voice on this disc made in celebration of his seventieth birthday last July. In the process both his skill and his flexibility as a vocalist (even at seventy) are underlined as he adapts to some songs that are not in the mold of his usual material. The flowing, running melodic line of Fred Neil's *Everybody's Talkin'*, for instance, comes off beautifully and in a manner quite different from most of Armstrong's singing in the past.

Part of the intent of this collection, apparently, is to get Armstrong straight with the contemporary young outlook through such songs as the Lennon-McCartney *Give Peace a Chance* and the ubiquitous *We Shall Overcome*. There

is a spoken disclaimer that attempts to take some of the stickiness out of the lyrics of *What a Wonderful World*, another song upholding long hair, and a duet with Leon Thomas on which Louis (one of the basic scat singers) shows how readily he can take to Thomas' unique variant of ad lib vocalizing. This unusual mixture of material (*Mood Indigo* and *My One and Only Love* are also part of the mix) and the adventurousness of it may have roused Armstrong to one of his best vocal collections.

Oliver Nelson's arrangements, a fine batch of supporting instrumentalists and singers, and live, well-balanced recording help to make it a happy occasion. J.S.W.

JULIAN DASH: A Portrait of Julian Dash. Julian Dash, tenor saxophone; Jimmy Shirley, guitar; Cliff Smalls, piano; Milt Hinton, bass; George Foster, drums. (Two Shades of Blue; Tuxedo Junction; Take the "A" Train; three more.) Master Jazz Recordings 8106, \$5.00 (available only by mail from Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N.Y. 10021).

Julian Dash is one of what now seems like an army of superb tenor saxophonists who sat in the reed sections of the big bands of the '30s and '40s and then, for all practical purposes, disappeared from view when the big-band era ended. Dash made his name with Erskine Hawkins' orchestra and has been heard in recent years gigging around New York, often to better advantage than when he was with Hawkins.

This disc has been designed to show him in several different lights—as a free and easy swinger, in a ballad setting, in a blues, and in a pair of unaccompanied duets (one with Jimmy Shirley's guitar, one with Milt Hinton's bass). Dash has a big warm tone—he derives from the Coleman Hawkins-Ben Webster school of the Thirties—which turns delightfully mellow on the blues and ballads and takes on a driving intensity when the tempo picks up. His swaggering attack in *Julian's Dash* is an excellent example of the structure, imagination, and vitality he brings to his playing. Unfortunately, this is the only chance he has to show off this side of his performing. I would gladly have traded one of the two ballads (*Willow Weep for Me* and *Don't Blame Me*) or either of the duets for another romp such as this one.

Cliff Smalls throws in some charming, unostentatious piano solos, but Jimmy Shirley, a delightful acoustical guitarist when he was playing with Clarence Profit back in his preamplified days, is overly twangy and rather static on electric guitar, for my taste. J.S.W.



ERROLL GARNER: Feeling Is Believing. Erroll Garner, piano; George Duvivier or Gerry Jemmott, bass; Jose Mangual, conga; Charlie Persip, Joe Cocuzzo, or Jimmie Smith, drums. (For Once in

My Life; The Look of Love; Spinning Wheel; seven more.) Mercury 61308, \$4.98.

Erroll the Elf is back with his first new LP in more than two years and by most standards this should be an event. It is a happy event, but you don't approach it with the hope of finding new developments as you might in the reappearance of most performers who have been absent from records for a couple of years.

Garner is one of the most consistent performers who has ever appeared in the pop or jazz fields. He is an original—he has his own identifiable, set way of doing things, a manner that has been copied by innumerable pianists in the past twenty years. The result is that one Garner collection is apt to sound like any other, and this one is no different. You'll hear him using the same personal devices—the lagging beat, the tremolos, the lush, splashy chords—that he was using on the records he made for Savoy in the late Forties. But the remarkable thing and the essence of Garner's artistry—is that, despite the years and years of repetition within a relatively narrow framework of material and ideas, his playing is still fresh and vital and tremendously appealing.

On this disc he plays a fifty-fifty mixture of recent pop hits that he touches up with Garner colors—*Yesterday* turns out to fit the mold best—and originals on which he continues to evoke the same muse that produced *Gaslight* and *Misty*. This time the results are called *Mood Island*, *The Loving Touch*, and *Feeling Is Believing*. His melodies, like his playing, keep reworking a very specific, personal area and yet miraculously retain a fresh quality. The variant element in Garner's recordings is almost never the pianist himself but his accompanists or the recording—both are excellent in this instance. J.S.W.

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in brief

by Morgan Ames

Few things are as worthless as a worthless record album. You can't wear it, spend it, talk to it, or eat it. Discs are made in such a way at this time that you can't even easily destroy them in order to vent your disgust.

Decadence is on. Leading groups have disbanded or are dormant and the army of followers is faking it, praying for rain, for someone worth aping. All this is done with great ceremony and asinine promotional campaigns. I just received a huge, pink, plastic, inflatable cow's udder to persuade me to listen to an album by Pink Floyd ("Atom Heart Mother," Harvest/Capitol SKAO 382). The udder is humorless and the album is a bore.

Sex and record albums—everyone talks about them and nobody does anything, except play it safe. Mediocrity is a mild man's passion, and mild, pointless, parlor talent has won the ball game this year. Thus, the new Seals and Crofts album on Talent Associates 5004 will bomb out because it is sensitive and even lovelier than the duo's first album, and the new Glen Campbell album (Capitol SW 493) will sell enough copies to recoup previous losses, though Campbell has done nothing but gyp the public with disinterested record performances ever since he became successful enough to gain control of his own business interests. Campbell can sing very well—but he doesn't have to any more.

A bright note for the year: the pop record business has given a certain amount of work and wages to employees—secretaries, bosses, engineers, distributors, promo men, janitors, and musicians.

Something is wrong, folks. I don't know if it's Tricky in the White House or the mud I'm breathing, but I do know that it is affecting my field—records. Everything is slick and nothing counts.

Real reviewing feels good. I'll be glad when I get a chance to write a passionate pan or a loving rave. In the meantime, here are a few samples to clip your nails by.

FERRIS WHEEL. Uni 73093, \$4.98.

In over a year Uni Records has released not one album worth its weight in postage. Groups form, receive union scale for recording, then fall apart. The process is absurd, but it gives hustling young producers something to do with their hands and watery brains—until they hustle the next record company into backing the next pointless project. Ferris Wheel is a perfect example: amateur voices, stumbling instrumentalists, blank songs, stale rock ideas, meaningless group name.

SANTANA: Abraxas. Columbia KC 30130, \$5.98.

There may be a salable single or two in this set, but HIGH FIDELITY deals with albums and this purports to be one. It's a hoarse shout into a crowded wind. The rhythm section drones on, going nowhere, building nothing, hoping you won't

notice because this group had a hit song last year, *Evil Ways*—it was good; and it was stolen from an unlucky musician named Willie Bobo.

FRANCIS LAI: Rider on the Rain. Capitol ST 584, \$4.98.

All Francis Lai promo material is quick to point out that this is the man who wrote the score for *A Man and a Woman*. It should—that was the moment in which Lai got lucky with a nice melody and a catchy vocal sound. He's been rewriting it ever since. Lai is a middling composer, every bit as good as a thousand other guys hacking away from sea to shining sea. This is another of his hack soundtracks (with a pretty solo by Severine, whose voice is lovely).

Whatever the FRIENDS OF DISTINCTION or Whatever. RCA Victor LSP 4408, \$4.98.

Somebody was finally un-clever enough to title an album honestly. The title fits a thousand other discs. Nobody knows exactly why they're making another one, except that they get paid for it. Friends of Distinction is an ironic group name since the assemblage was blatantly patterned after the Fifth Dimension (the "it-figures" department). Nevertheless, Friends make a pleasant sound, and in this album they have worked out their intonation problem at last. It's one of the better mediocre records of the month.

FRESH: Fresh Today. RCA Victor LSP 4427, \$4.98. Tape: P8S 1628, \$6.95; PK 1628, \$6.95.

This is a grade-C rock group that gets a little more action than the all-out losers. They're O.K.—who isn't? They suffer from nonoriginality, but some people don't mind. RCA doesn't—records keep record companies working.

RINGO STARR: Beaucoup of Blues. Apple SMAS 3368, \$4.98. Tape: 8XT 3368, \$6.98; 4XT 3368, \$6.98.

This album is Ringo's little way of saying that he enjoys singing country music. Atta boy, Ringo. Who needs the Beatles? (I do. Together the four of them created a fifth thing and it was extraordinary.) Ringo now presents us with this junior Erector set. If you're an immature fourteen, have daddy buy it.

LIZA MINNELLI: New Feelin'. A & M SP 4272, \$4.98.

Somebody had this great idea: have Liza do an album of back-broken standards (*Stormy Weather*, *Lazy Bones*, etc.), only record it in Muscle Shoals, Alabama! (Why not? Dozens of other city singers have done it lately so we won't have to risk doing something innovative.) Liza Minnelli is an authentic talent. Rex Kramer's arrangements are excellent (some of them anyway). The idea and the album are bull.

BARBARA MASON: If You Knew Him Like I Do. National General NG 2001, \$4.98.

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