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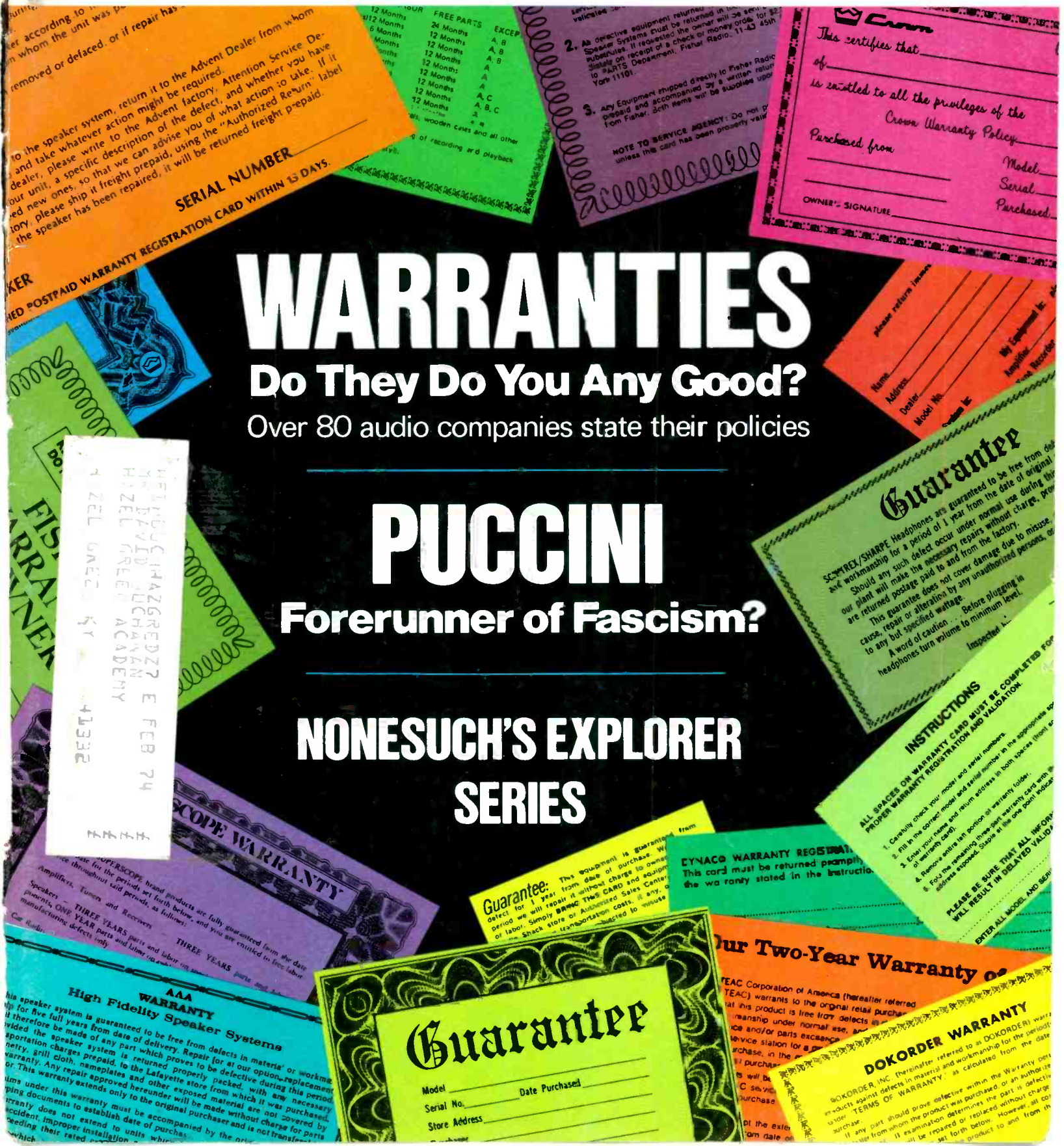

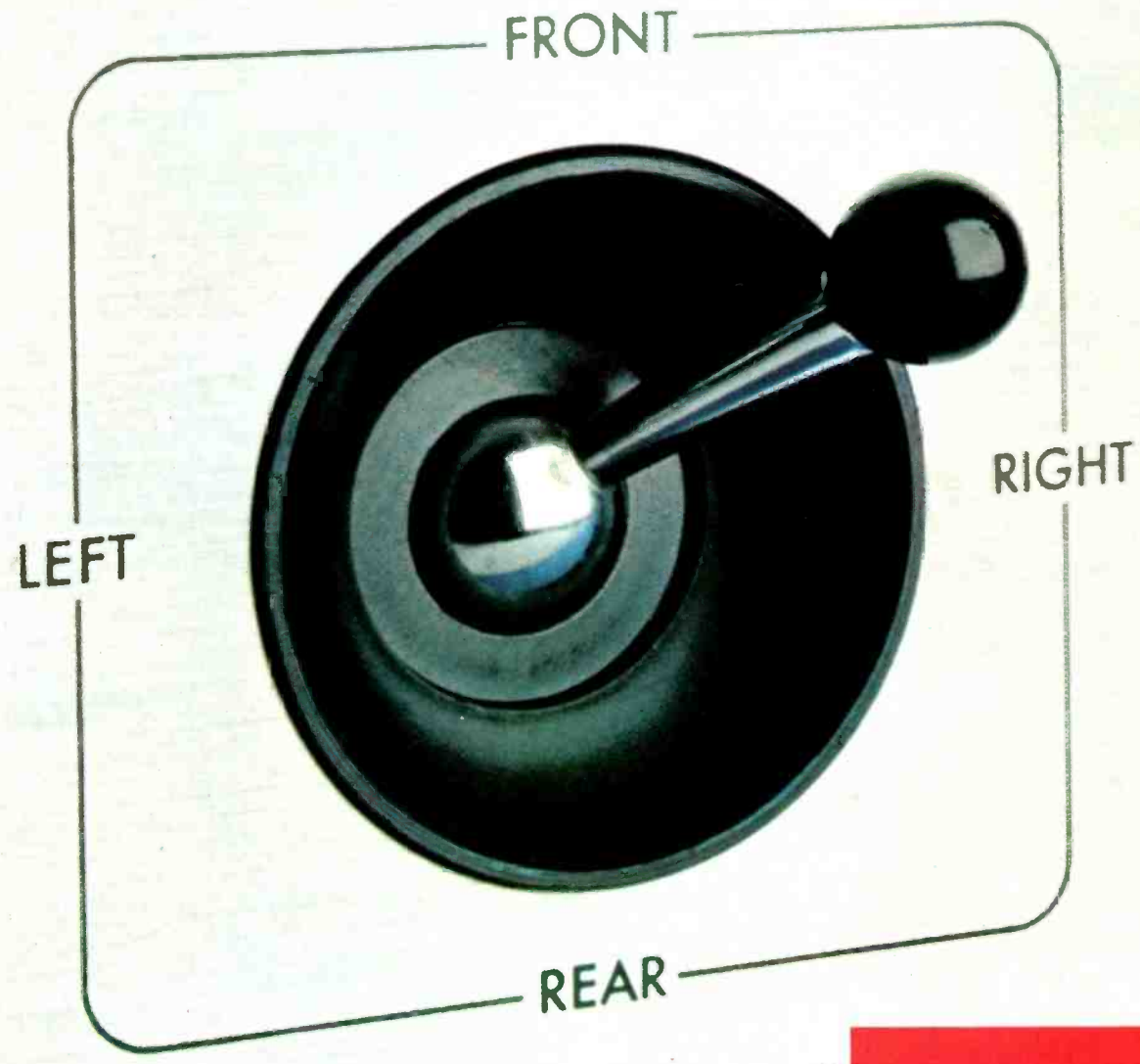

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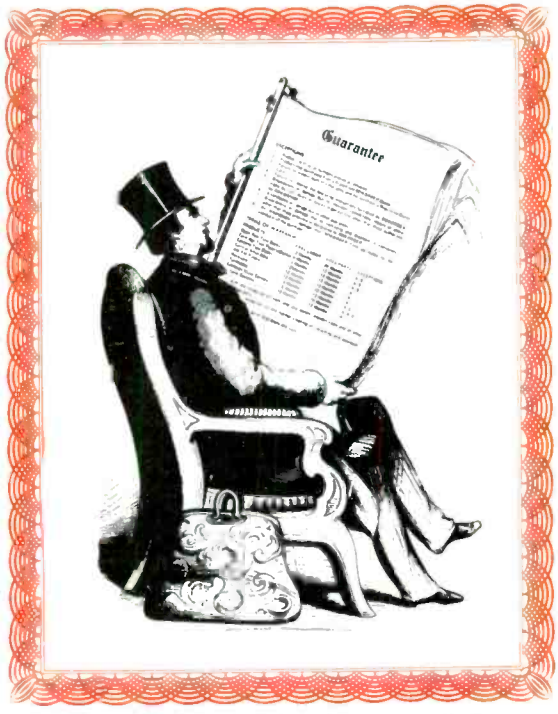
May 1973
VOL. 23 NO. 5



What good are warranties? See page 44.

HIGH FIDELITY

Objection! See page 55.

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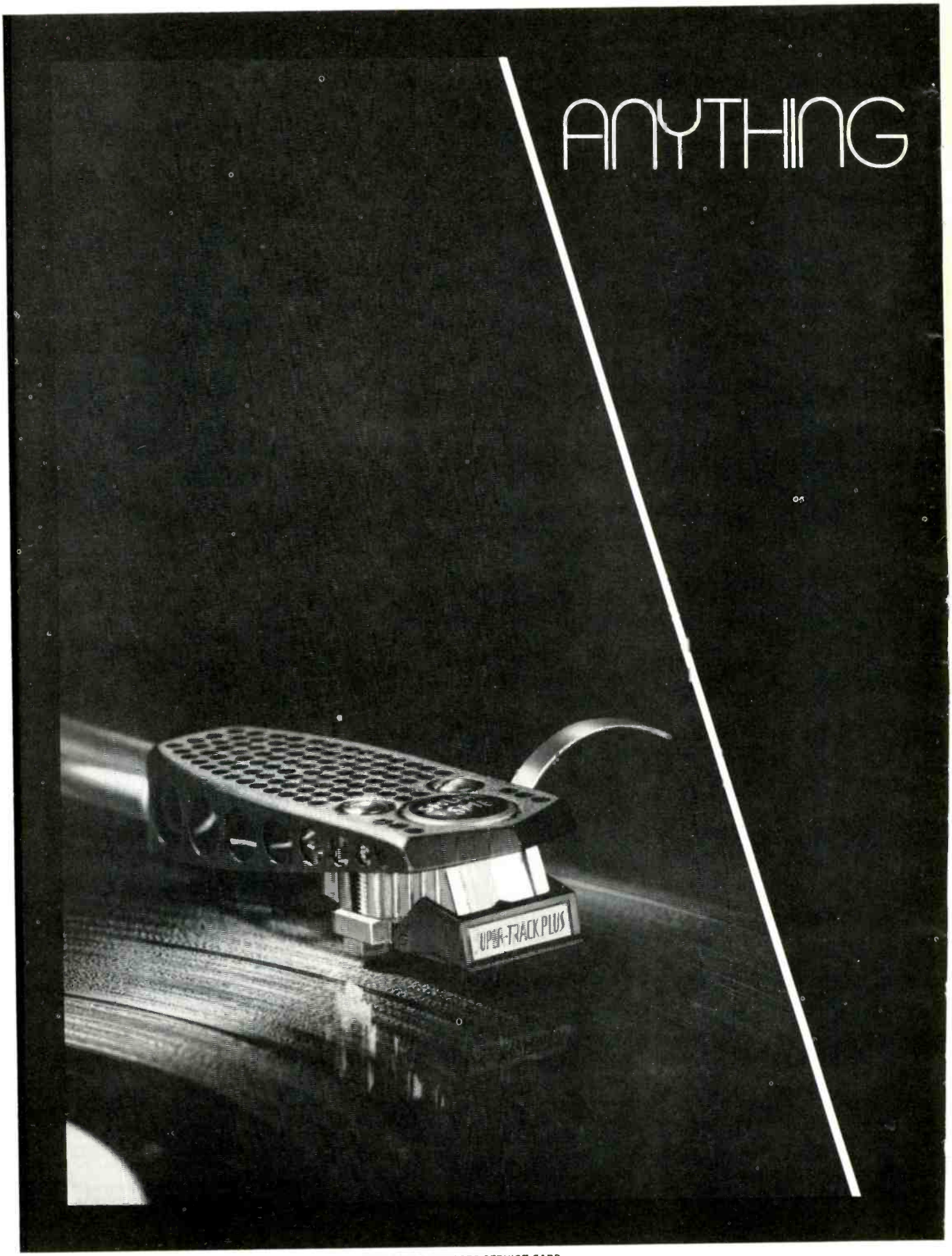

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HIGH FIDELITY

letters

Composing Women

In "Why Haven't Women Become Great Composers" [February 1973], both Ms. Rosen and Ms. Rubin-Rabson omit consideration of an important question: Why have so many women emerged as respected composers in the Soviet Union? They do not consider the achievements of women in Eastern Europe, where "machismo" may not be such a crucial determinant of professional success as it is in the West.

The *doyennes* of Soviet music are perhaps Nina Makarova and Galina Ustvolskaya. Makarova toured America early in 1972 with her husband, Aram Khachaturian, but her name remained as obscure here as before. Ustvolskaya's *Lights in the Steppe* is as hauntingly atmospheric a nature poem as the works of Delius—although more robust and "masculine" than most of Delius! Her touching *Children's Suite* is as delightful and sensitive a contribution to children's musical literature as Debussy's *Children's Corner* and Prokofiev's *Peter and the Wolf*.

Lydia Auster, an Estonian, might be characterized as a "poor woman's Tchaikovsky," for her lush and sensuous piano concerto clearly stands in the tradition. Ester Miagi is another Estonian who has contributed significantly to Soviet musical life. Nina Karnitskava, author of a tuneful and well-written piano concerto, must be the most illustrious musical figure, male or female, from the minuscule and obscure Caucasian republic of North Ossetia.

Among the most fascinating composers in the U.S.S.R. are those of the non-Slavic ethnic groups of the East who have successfully fused Russian romantic compositional techniques with their own richly colorful musical folklore. Among the more prominent is the young Uzbek woman Shakhida Shaimardanova.

Among other women from Eastern Europe represented on records are Alexandra Pakhmutova and the Rumanian Carmen Petra-Basacopol.

None of the works recorded are on the scale of the big symphonies of Prokofiev or Shostakovich; nor are they of trail-blazing originality. But they are a far cry from dainty drawing-room music. Not even a male chauvinist pig could say, "That must have been written by a woman."

Here is my supplement to "Available Recordings of Works by Women Composers":

Auster, Lydia (1912–): Piano Concerto, in G. Heljo Sepp, piano; Estonian Radio Symphony Orchestra, Neeme Jarvi, cond. Melodiya D 020577/8 (mono).

Karnitskaya, Nina (1906–): Concerto for Piano and Orchestra, No. 1, in D minor. Beatrice Friedman, piano; North Ossetian Symphony Orchestra, P. Yadlkh, cond. Melodiya D 6971/2 (mono).

Makarova, Nina (1906–): Symphony No. 1, in D minor. U.S.S.R. State Symphony Orchestra, Olaf Koch, cond. Melodiya SM 01585/86.

Miagi, Ester (1922–): Kalevipoeg's Journey to Suomi (cantata). Estonian S.S.R. Academic Male Chorus; Estonian Radio Symphony Orchestra, Neeme Jarvi, cond. Melodiya D 020219/20 (mono).
Serenade for Violin and Orchestra. Estonian Radio Symphony Orchestra, R. Matsov, cond. Melodiya D 05906/07 (mono).

Pakhmutova, Alexandra Nikolayevna (1929–): Concerto for Trumpet and Orchestra, in E flat. Popov, trumpet; U.S.S.R. State Radio Orchestra, Yevgeni Svetlanov, cond. Monitor 2030 (mono).
Youth Overture. U.S.S.R. State Radio Orchestra, A. Beloussov, cond. Monitor 2038 (mono).
Russian Suite. U.S.S.R. State Radio Orchestra, A. Beloussov, cond. Melodiya D 3188/89 (mono).

Petra-Basacopol, Carmen: Concertino for Violin and Orchestra. George Hamza, violin; Rumanian Radio Symphony Orchestra, L. Baci, cond. Electrecord ECE 0404 (mono).

Shaimardanova, Shakhida (1938–): Symphony, in C. Uzbek State Philharmonic, Zakhid Khaknazarov, cond. Melodiya D 026785/86 (mono).

Ustvolskaya, Galina (1919–). Lights in the Steppe (symphonic poem). Leningrad Philharmonic, Arvids Jansons, cond. Melodiya D 010305/06 (mono).
Children's Suite. Leningrad Philharmonic, Yevgeni Mravinsky, cond. Melodiya D 04430/1 (mono).

Soviet Melodiya imports are available from August Rojas Classical Imports, 936 S. Detroit St., Los Angeles, Calif. 90036, or from Four Continent Book Corp., 156 Fifth Ave., New York, N.Y. 10010.

William Oyler
St. Paul, Minn.

Perhaps because of a bias for classical music, Judith Rosen ignored one argument to support her thesis that women haven't become great composers because they have been squelched by men: In the past decade, there has been an unprecedented emergence of female popular composers, including some I think should be considered—contrary to the assumption of the article's title—great. Janis Ian, Buffy Sainte-Marie, and Joni Mitchell are at least the equal of the men who have gained prominence in this field during this period. But it is only in this decade, when the feminist movement has become so strong, that so many women have become successful popular composers, which proves to me that women have always had the ability to be great composers and that it was solely society's false ideas about women that prevented these abilities from receiving full expression.

Stanley Becker
Jamaica, N.Y.

You did not mention my favorite woman composer, the contemporary Polish composer Grazyna Bacewicz. Her *Music for Strings, Trumpets, and Percussion* was available on Philips PHS 900 141 (deleted), and the Polish label Muza put out a disc (XL 0274, mono) containing four works: *Musica sinfonica in tre movimenti, Pensieri notturni*, Concerto for Orchestra, and an overture. In both cases Witold Rowicki led the Warsaw Philharmonic Orchestra. The notes on the Muza album, written about five years ago, list among her works four symphonies, five violin concertos, two cello concertos, a piano concerto, a concerto for strings, seven quartets, five violin sonatas, a piano quintet, two ballets, and an opera for radio!

Buffy Sainte-Marie—
a great composer?

Paul Brians
Pullman, Wash.

I was surprised that no mention was made of Canadian women composers in either of the articles on women composers or in the list of women composers on record.

Canada has five published and recorded women composers: Norma Beecroft, Barbara Pentland, Violet Archer, Sonia Eckhardt-Gramatté, and the best-known, Jean Coulthard. Ms. Coulthard, a native of Vancouver, B.C., has songs recorded by Maureen Forrester on Westminster, a piano sonata and piano variations recorded on RCA/CBC by John Ogdon, a cello sonata published in 1970 by Novello and recorded for Columbia by Ernst Friedlander, and choral music recorded on RCA/CBC by the Hugh McLean Consort of Vancouver.

All five composers are heard regularly on the radio network of the Canadian Broadcasting Corporation and their music is among the best known in this country.

Don Mowatt
North Vancouver, B.C.

One famous woman composer you omitted is the legendary mezzo-soprano Pauline Viardot. She wrote many salon operas, including—at the age of 83—*Cendrillon*.

Geraldine Segal
Baltimore, Md.

To my surprise you did not mention the Irish-French composer Augusta Holmès, a pupil of César Franck among others and highly respected in Europe during the last quarter of the nineteenth century. She wrote in large forms—symphonies, choral works, symphonic poems, and an opera, *La Montagne noire*, which was produced at the Paris Opéra in 1895.

George L. Nyklicek
San Francisco, Calif.

Westminster's Ring Defended

In "What? Another Ring?" [February 1973], Peter G. Davis shrugged off Westminster's budget release of the Wagner *Ring des Nibelungen*, summarizing the enterprise as "a workaday event . . . this new version can only have a sort of weird documentary value." I am writing for the sake of the interested consumer who, in the wake of Davis' criticism, would likely ignore this recording, which I believe is a bargain worth investigating. Far from being the whipping boy of the well-advertised Furtwängler edition, it presents for me an equal and often superior experience.

I own and am fully familiar with the complete sets by Furtwängler, Karajan, and Solti, as well as some Bayreuth broadcast tapes and a decent number of Golden Age excerpts. Following the score, I have given this Westminster set three complete hearings plus spot checks. Davis is a busy man; I doubt that he gave it such attention. I found this recording a taut, enjoyable presentation, with a surprising number of real strengths. It features clean stereo sound, authoritative conducting by

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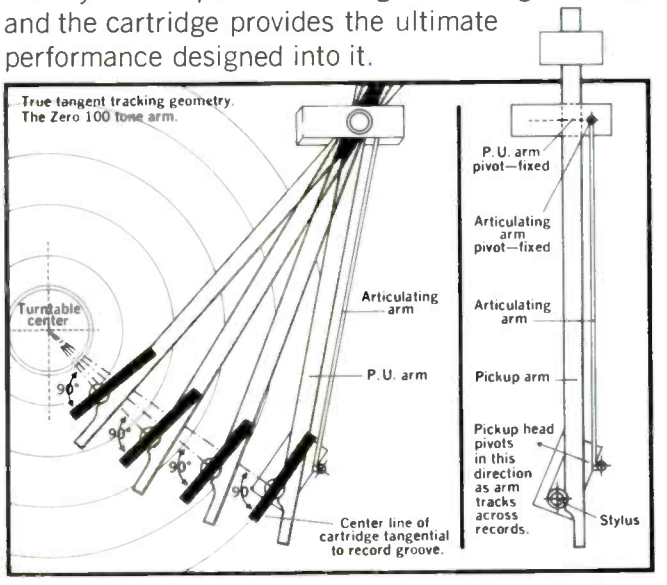

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Swarowsky, who chooses excellent tempos (e.g., *Siegfried*, Act I) and excavates much interesting detail from the part writing, and orchestral work tidier than that on the Furtwängler set (the brass are remarkably strong).

There are two points to be made about the cast. First, this is the only extant *Ring* recording to retain the same singers throughout the cycle. There are no part-time Alberichs, no changing Wotans midstream; the gain in unity, continuity, and theatrical continuity is inestimable. Second, many of the singers, though young and little known, are superior talents. Fritz Uhl's agile character tenor renders the most plausible Loge yet; Herold Kraus's Mime is similarly valuable; Rolf Polke is a splendid Wotan (the "*Abendlich strahlt*" in *Rheingold* is exemplary: rich, steady tone, perfect legato, solid top F). Rolf Kühne's Alberich, Ruth Hesse's Fricka/Waltraute, and Rudolf Knoll's Gunther are as potent as any on the market. And I can't accept Davis' estimation of Ditha Sommer's Sieglinde ("wild, insecure"): a few pitch lapses aside, she is an attractive spinto Sieglinde of the Janowitz persuasion.

Davis lands hard on house tenor Gerald McKee, saying his voice has an "unvarying metallic buzz" and he tends "to sing around the notes, especially in rapid passages." None of this reaches my ears. McKee's voice sounds bright, fresh, and dead-accurate (with roughly the stature of Kónya or Thomas, though in better health than either); he handles the patter writing more cleanly and gracefully than any tenor I know. I find him the most likable Siegfried on LP. Davis hears vocal disorder in Nadezda Kniplova's Brünnhilde. Some of her work *is* wiry and tremulous, but much of it (try *Götterdämmerung*) is excitingly good, and her line readings are continuously stimulating and imaginative.

Listeners who pay better heed to the groove content than to the cast list and the idiot packaging will hear an astonishingly vital performance. The Westminster edition is an excellent, inexpensive route to the *Ring*.

Frederick Walter
Chicago, Ill.

Casals Archives

Mrs. Pablo Casals is establishing an archive to preserve the legacy of her husband. The Casals Archives is trying to get copies of any recording from any source of Maestro Casals' performances as cellist, conductor, and composer. If any HIGH FIDELITY readers can be of help, especially with recordings of broadcast performances, please write to me.

Jose D. Alfaro
Casals Archives
169-05 Northern Blvd.
Flushing, N.Y. 11358

Missing Variation Found

Reader Leland Windreich asked ["Letters," January 1973] about the omitted variation in Tchaikovsky's Trio in A minor, Op. 40, as recorded by the Beaux Arts Trio on Philips.

The second movement consists of two parts: Section A comprises the theme and eleven variations. The eighth variation, a great piece of fugal writing, is indicated as "optional" in the score, and the Beaux Arts boys took the easy way and left it out. Part B consists of the final variation and coda.

In our recorded version of the work (ORS 7265) with Henri Temianka, violin, Jeffrey Solow, cello, and Doris Stevenson, piano, the fugue variation is played in its glorious entirety.

Giveon Cornfield
Director, Orion Records
Malibu, Calif.

Grand Stand

Bravo! Someone finally has taken a constructive step to alleviate the mess in stereo FM specs. Your article, "At Last—An Up-to-Date Approach to Stereo FM Tuners and Receivers" [January 1973] covers my complaints and viewpoints very well. Now that the ice is broken, perhaps the IHF will be "forced" into taking long overdue action. Keep up the good work.

Philip Blair
South Euclid, Ohio

Paralyzed Chords?

In his review of Richmond's Anita Cerquetti recital [February 1973], Dale Harris refers to her "paralyzed vocal chord." If the lady tried to sing a chord, no wonder her career was so sadly curtailed. How, I have often wondered, does a cord of flesh become metamorphosed into a chord of music?

David Pierce
Vero Beach, Fla.

The easiest way is with the help of typographical gremlins. We can assure Mr. Pierce that Mr. Harris does indeed know his cords from his chords.

More Korngold

I certainly agree with Royal S. Brown's review of Korngold's movie music [February 1973]. I hope the sale of the disc will encourage other Korngold recordings. A new recording of the violin concerto is needed, and couldn't some enterprising company do a complete *Die tote Stadt*? It caused quite a stir in the Twenties, especially with Maria Jeritza in the soprano lead. Judging from pirated recordings of the opera, someone like Nicolai Gedda would be an ideal choice for a complete commercial recording.

I'll keep my fingers crossed.

William J. McCarthy
New York, N.Y.

Culshaw on Carmen

I am afraid that Peter Davis has slightly misquoted me ["Behind the Scenes," January 1973]: I never said that *Carmen* was unrecordable—indeed I would have thought that at least three of the existing versions proved that this masterpiece takes well to records.

However, having been involved with *four* recordings of one sort or another in the past twenty years, what I did say was that it was uncastable.

John Culshaw
London, England

Restoring Acousticals (continued)

In the December 1972 "Letters" column Stephen Rhodes expressed doubt over the possi-

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CIRCLE 99 ON READER-SERVICE CARD

bility of restoring old acoustic recordings, including the shattered waveform present on so many of them. Perhaps my letter in the same issue explained some of the work now in progress.

In the interim, Professor T. G. Stockham, Jr., and his associates have successfully removed Caruso's voice from the orchestra and noise of his 1907 recording of "*Vesti la giubba*" (Victor 88061). The result is fantastic—though not, as yet, perfect. Work is under way to extend the band of frequencies that undoubtedly are harmonics of the basic vocal frequencies. Whether these "highs" need to go to 10 kHz is questionable, since it is doubtful that the human male singing voice produces signals that high.

Extracting the voice was accomplished with a speech analysis/synthesis system (homomorphic vocorder), wherein quality was the main objective. Pitch estimation was done by cepstral pitch detection. The entire process is implemented digitally on the PDP-10 computer under the TENEX operating system. The technical aspects were presented at a recent meeting of the Audio Engineering Society by Miller and Stockham in their paper, "Recovery of the Singing Voice from Noise by Synthesis."

With the results we have heard to date, it may be truly possible to restore the old acoustic records to near modern recording quality. At that time we will undoubtedly have an opportunity to hear how the great voices of the past would have sounded on records had modern recording processes been available.

B. V. Pisha
Albertson, N.Y.

Reader's Choice

I still haven't seen a review of Irwin Bazelon's Fifth Symphony on Composers Recordings in HIGH FIDELITY. I think it's a fine modern work and a splendid recording, and I'd like a few more people to hear about it.

John Holt
Boston, Mass.

Space prevents us from reviewing more than a selection of the huge number of new releases. However we are happy to pass on reader Holt's recommendation.

Progress

The two letters under the caption "Four-Channel Fraud" [November 1972] were, at best, amusing: one from a psychic who *knows* it's a gimmick, and the other from a medium who gets strange messages and knows exactly who to blame.

Did they "blame" Columbia when the LP was introduced? Did they "blame" anyone when stereo was introduced? Both were labeled "gimmicks" by fools at the time of their introduction. Have they even bothered listening to quad sound, or are they still stacking five 78s for one Beethoven symphony?

It is and always will be the RCAs of industry who move us ahead, to quad sound now and to the moon in the not too distant future. Whether anyone *needs* quad sound or a trip to the moon is up to the individual to decide, just as he decided to use the light bulb, to buy a Lizzy or one of those contraptions called a ra-

CIRCLE 5 ON READER-SERVICE CARD →

The ADC-XLM "...in a class by itself."

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

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

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

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

Distortion Distortion readings...are almost without exception better than those for any other model we've tested. *High Fidelity*
The XLM has remarkably low distortion in comparison with others. *Audio*
At 0.6 grams the distortion was low (under 1.5 per cent). *Stereo Review*

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

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

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dio, to take his life in his hands and actually fly in an airplane. And wonder of wonders, he discovered to his everlasting delight that everyone of those gadgets, those gimmicks, actually did what it was supposed to!

Don E. Manning
Chicago, Ill.

Szell Off the Air

As welcome as George Szell's Mahler Sixth Symphony would be under any circumstances it is doubly welcome as a sign that Columbia is going to make available on disc at least some of the best performances from the Cleveland Orchestra broadcasts. This is good. We should not have to wait for a George Szell Society to have these performances.

I hope that Szell's highly praised performance of the Sibelius Fourth Symphony is high on the list of performances to be released. From all reports there is not a Sibelius Fourth in the catalogue that can match it. Surely this is the type of live performance that deserves permanence.

Carrington B. Dixon, Jr.
Garland, Texas

Who Wrote Joyce?

I was delighted to read Leo Haber's exposure of the Beethoven myth ["Who Wrote Beethoven's Music," November 1972]. Unfortunately for his argument, however, he errs in stating that no artist was ever the son of a drunkard who was also a tenor. This unscholarly generalization dooms his search for the composer of "Beethoven's" music. Those familiar with the life of James Joyce will remember that *his* father, John Joyce, was a notorious drunk and was said to have possessed the finest tenor voice in all Ireland. Thus, by an Haberian deduction, it can be incontestably proven that James Joyce wrote "Beethoven." The only remaining question is who wrote Joyce's books? I suggest that Stravinsky, who is known to have written *Orpheus* and *Apollo*, is at least responsible for *Ulysses*. I am sure that Mr. Craft will want to pursue this matter further.

Thomas J. Rice
Columbia, S.C.

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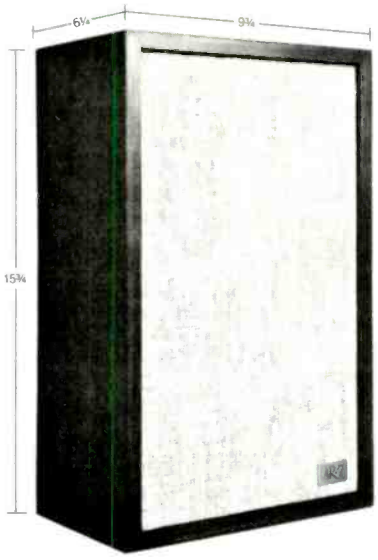

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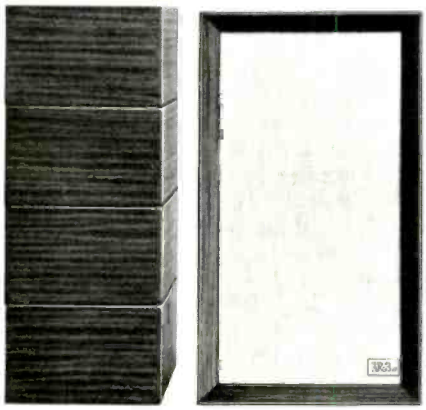
The AR-7 is the smallest speaker system Acoustic Research has ever designed. It is purposely small.

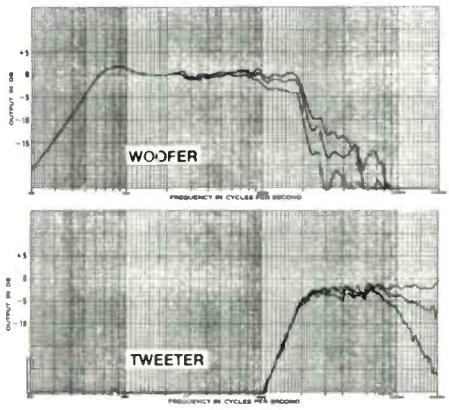
Recognizing the space demands imposed by four channel stereo music systems, AR decided to develop a small speaker to permit installation in areas where our larger speakers are not appropriate. At the same time, this speaker must offer the extended range usually associated with speakers of much larger dimensions.

That the AR-7 has achieved both design objectives is clearly evident.

The size (9¾ x 15¾ x 6¼) is such that four AR-7's occupy less cubic volume than a single AR-3a.

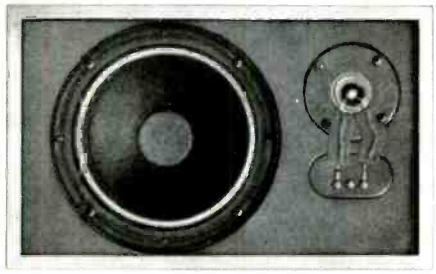


The accuracy of the sound is such that we show these power response curves and guarantee each AR-7 speaker to match the curves within ± 2dB. Such accurate, full frequency range performance from an enclosure of this size did not come easily. It required years of development and state-of-the-art technology.



The woofer of the AR-7 uses such advanced design and manufacturing techniques that its low frequency response extends substantially below that of competitive speakers of far greater size.

The tweeter of the AR-7 is similar to the tweeter used in the highly acclaimed AR-6. It produces smooth, wide dispersion sound. Both the woofer and the tweeter use high temperature voice coils, permitting higher power handling capability.



Though the AR-7 was designed primarily with four channel stereo installations in mind, its accurate wide frequency response makes it a wise choice for high quality two channel stereo systems.

AR-7's come packed two to a box and sell for $60.00 each.

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behind the scenes

Antal Dorati (seated) and members of the Philharmonia Hungarica celebrate finish of their Haydn symphonies project.

Watch All the Conductors Please

LONDON

"There's a change of tempo there, so watch conductor please!" The telegraphic style with "the" omitted in a vital place, gives the clue to the identity of the conductor. Leopold Stokowski, just coming up to his ninety-first birthday and, if anything, more active than ever before in the recording studio, thanks to Decca/London's Phase 4 label. Tony D'Amato of Phase 4 is budgeting to spend most of his classical allocation for as long as possible (and current signs suggest it will be a fair period yet), recording the old man in as much of the repertory as he can cover.

After his return from Prague and the sessions when at a live concert he recorded Elgar's *Enigma* Variations and Scriabin's *Poem of Ecstasy*, Stokowski recovered from his sprained leg with amazing resilience. I talked with him for over an hour at his hotel as he was preparing for a concert at the Royal Albert Hall. "I try to say to Beethoven," he confided in me, " 'Please help me. You are saying something beyond my comprehension, but help me so that I do not spoil it.' " Imagine my surprise, even after that warning, when at the concert one of the reprises of the scherzo and trio in Beethoven's Seventh disappeared completely. Few listeners seemed to notice, and even I wondered whether I had been dreaming, lulled by the master's still hypnotic powers. "It is the eye," he told me, fixing me hard. "I don't understand it, but I look at a certain player, maybe the English horn, or, say, the solo cello, and I want him to do a certain phrasing or tone often very different from what is customary, and he is willing to do it. I don't understand it. I only tell you what happens."

Reporting in my turn what happens at a Stokowski session, I can say only that the New Philharmonia Orchestra was transformed both at the concert and at the recording in Kingsway Hall. The first session must have been one of the oddest in history. For ninety minutes Stokowski battled away at Beethoven's *Egmont* Overture, doing four complete performances and worrying a great deal over details of balance. In many ways it seemed a conventional recording technique. Imagine my amazement after the tea break, when in the remaining seventy-five minutes Stokowski went on to record straight through no less than fifty-five minutes of music—Beethoven's Seventh Symphony (all four movements) plus Rimsky-Korsakov's *Capriccio espagnol* with a few brilliant Stokowskian amendments.

It was in the Rimsky-Korsakov that Stokowski asked the players to look at him during the tempo change, but he need not have worried. Stokowski may seem to conserve every scrap of energy, sitting still and merely fluttering his hands, but the concert and the sessions found him amazingly alert, not missing a thing, the eye as keen as ever. "Bad start," said Stokowski over one take in the Rimsky-Korsakov, and a violin admitted to playing out of tune. "Change places!" ordered Stokowski in mock anger, offering the offender his baton. The second session found the old man repeating the technique of the earlier occasion—a virtually straight run-through of the symphony and the *Capriccio* with Raymond Few, the Phase 4 recording

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manager, checking up on a few of the places remaining "uncovered." "There's a gloomy silence from below," said Stokowski after one take during an ominous pause, but in fact the atmosphere in the control room was anything but gloomy. Stokowski will now be recording the *Eroica* almost at once, and the four odd-numbered Beethoven symphonies (Nos. 3, 5, 7, and 9) will appear in a box as well as separately.

In his way André Previn has inherited something of the Stokowski flair as a recording conductor, and no one could have missed the magic, when with the London Symphony Orchestra he recorded Rachmaninoff's Second Symphony with the score completely uncut. This was one of the works that Previn recorded for RCA in his very early days in collaboration with the LSO, but then the score was severely cut. As I witnessed myself, it was a work that held a special place with the orchestra as well as with the conductor when in the spring of 1971 they went on a tour of Russia and the Far East. The experience of nine performances in a month had left its mark even after nearly two years, when recording started on this new version for EMI at Kingsway Hall. During twenty minutes of intensive rehearsal for the first take of the first movement (Previn always records each movement in correct order), the conductor could be heard from time to time groaning with pleasure at Rachmaninoff's surging lyricism. "Make a little more of the hairpins, boys!" he urged at one point, and they hardly needed encouraging.

By a strange coincidence two major Haydn projects have just been completed, and a third Haydn project has just begun, all in the space of weeks. I flew to Marl in West Germany as the guest of Decca/London for the culminating session of Antal Dorati's massive project of recording the complete symphonies of Haydn in the Robbins Landon editions, with the Philharmonia Hungarica. Originally this was a band of Hungarian exiles, but now it is much more cosmopolitan with even a girl from Scotland (identified by her kilt) among the violins. Happily the great project ended—almost by chance—not with the jolly little midperiod finale scheduled for the day—the second of four alternative finales to No. 53 (all of which have been recorded for the series)—but with a soaring fragment of what for me is Haydn's greatest slow movement, the Adagio of No. 102. With fresh evidence at hand Landon (present at the sessions) had told Dorati that a certain chord as recorded had a wrong note in it, and so the sublime first seventeen bars of the movement had to be freshly done.

The whole series of sessions has been spread over three and a half years. James Mallinson, the Decca/London recording manager, quickly changed the original scheme of having sessions over a period of three weeks at a time, conscious that this would make for routine. Instead he opted for ten-day spells, and it worked like magic. Decca/London is delighted that this largest of its projects has been completed with extraordinarily few changes of plan or personnel. "It was your idea in the first place," said Ray Minshull of Decca to Dorati, "and my goodness you were right." The company is now looking forward to achieving in the very near future the million mark with the sales of Haydn discs. Already 400,000 have been sold of the series.

Their success may help to account for the other major project sponsored by Argo, a Decca/London subsidiary, which is comparable with the symphony cycle. Over the next four years the Aeolian Quartet—now finer than ever with Emanuel Hurwitz as leader—will be recording the complete cycle of Haydn string quartets, including at the end (Hurwitz explains) an "apocrypha" of dubious works such as the famous and misattributed *Serenade*, Op. 3, No. 5. The sessions at St. John's, Smith Square—a baroque church bombed, restored, and turned into a delightful concert hall, one of Argo's favorite recording places—started with the mature quartets of Op. 74 (included in the final

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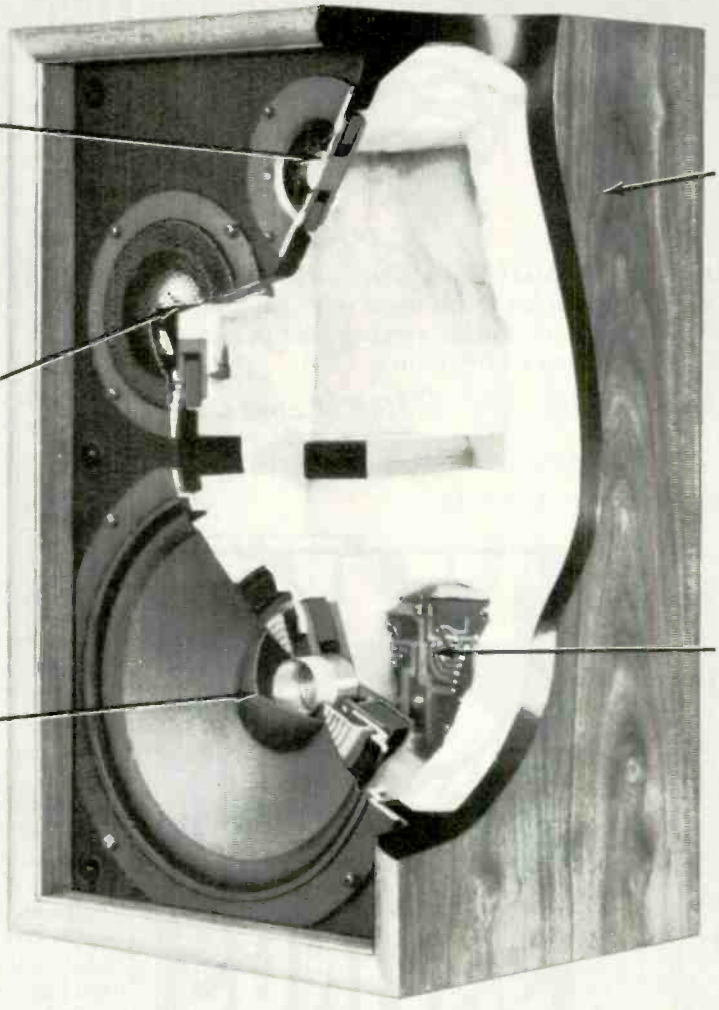

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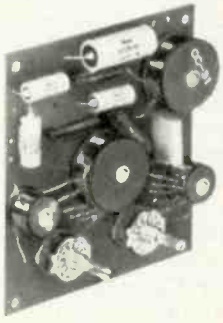

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volume of Vox's Haydn quartet series, but currently unavailable in the British catalogue) and progressed in the second period of sessions to the Op. 1 quartets. The Aeolians are using the Robbins Landon editions, which they like very much, but they find they have to do a fair amount of proofreading with their rehearsals on the lesser-known works.

The third Haydn project is rather smaller but nonetheless important: the last twelve Haydn symphonies (Nos. 93 to 104) written for Salomon, the "London" symphonies. Deutsche Grammophon had the bright idea of recording them in London for their massive seventy-fifth-anniversary symphony project. The orchestra is the London Philharmonic, and the conductor is the exuberant Haydn interpreter Eugen Jochum, who has already won London hearts in his concerts over the last year at the Royal Festival Hall, each one presenting in public the particular symphonies recorded.

The session I attended at Barking Town Hall came in the afternoon within three hours of a series of Stravinsky sessions that the orchestra had undertaken for Philips with their principal conductor, Bernard Haitink. The experienced Jochum was well aware that after playing the *Rite of Spring* for a couple of days the LPO players would be too taut to relax properly in Haydn, at least for a while. So it was that he chose the finale of the *Clock* Symphony (No. 101) for the breaking-in period. The challenge was great, for Jochum's idea of presto is very fast indeed, with the glorious double fugue taxing the players every bit as much as Stravinsky.

Jochum's manner in the recording studio is endearing as he beams his delight like a happy St. Bernard. "*Aufnahme*!" he will order, tapping his baton on the indicator light operated from the control room, and at once the place is electric. "*Achtung*, flute," he would say, patient in his review of the playback, "a bit too big!" And from behind the screen at the back of the control room the flute's admission came promptly, "Exactly!"

Philips has been recording Maria Callas in duets with Giuseppe di Stefano. The orchestra was the LSO, and security precautions of the most exacting intensity were taken to prevent any news leaking outside the City of London church where sessions were held. But after a week the sessions broke up with less than a full LP completed. Callas returned to Paris and though there are those who still speak encouragingly, Callas devotees should not build their hopes too high. Erik Smith was a wonderfully patient recording manager, but he will need to persuade Callas afresh if his careful work is to come to fruition.

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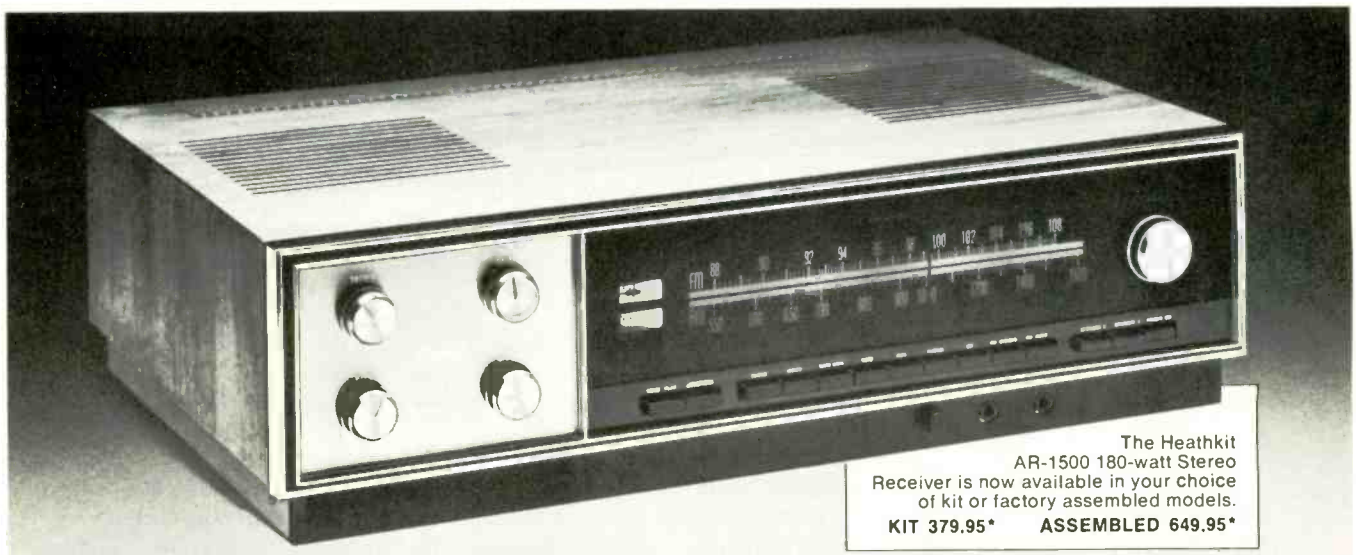

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"...it significantly bettered Heath's conservative specifications. Into 8-ohm loads, with both channels driven, the continuous power at clipping level was 81.5 watts per channel. Into 4 ohms it was 133 watts per channel, and even with 16-ohm loads the receiver delivered 46.5 watts per channel. Needless to say, the AR-1500 can drive any speaker we know of, and with power to spare...

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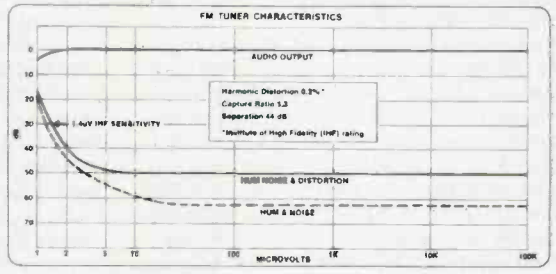
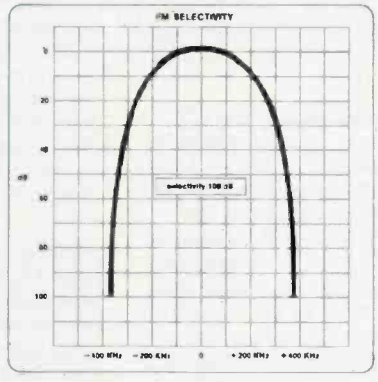
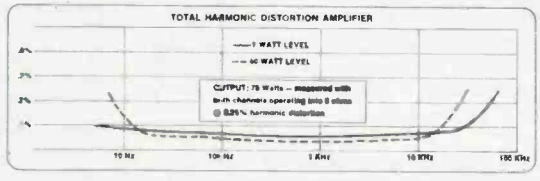
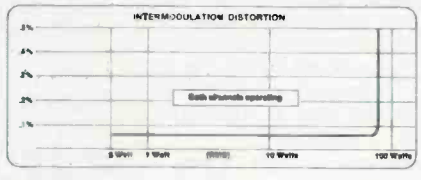
AR-1500 SPECIFICATIONS — TUNER — FM SECTION (Monophonic): Tuning Range: 88 to 108 MHz. **Intermediate Frequency (IF):** 10.7 MHz. **Frequency Response:** ±1 dB, 20 to 15,000 Hz. **Antenna:** Balanced input for external 300 ohm antenna. 75 ohm antenna input may be used between either FM antenna terminal and ground. **Sensitivity:** 1.8 uV.* **Volume Sensitivity:** Below measurable level. **Selectivity:** 90 dB.* **Image Rejection:** 100 dB.* **IF Rejection:** 100 dB.* **Capture Ratio:** 1.5 dB.* **AM Suppression:** 50 dB.* **Harmonic Distortion:** 0.5% or less.* **Intermodulation Distortion:** 0.1% or less.* **Intermodulation Distortion:** 0.1% or less.* **Hum and Noise:** 60 dB.* **Spurious Rejection:** 100 dB.* **FM SECTION (Stereophonic): Channel Separation:** 40 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. **Frequency Response:** ±1 dB from 20 to 15,000 Hz. **Harmonic Distortion:** 0.5% at 1000 Hz with 100% modulation. **19 kHz and 38 kHz Suppression:** 55 dB or greater. **SCA Suppression:** 55 dB. **AM SECTION: Tuning Range:** 535 to 1620 kHz. **Intermediate Frequency (IF):** 455 kHz. **Sensitivity:** 50 uV with external input; 300 uV per meter with radiated input. **Selectivity:** 20 dB at 10 kHz; 60 dB at 20 kHz. **AM Antenna:** Built-In rod type; connections for external antenna and ground on rear chassis apron. **Image Rejection:** 70 dB at 600 kHz; 50 dB at 1400 kHz. **IF Rejection:** 70 dB at 1000 kHz. **Harmonic Distortion:** Less than 2%.* **Hum and Noise:** 40 dB.* **AMPLIFIER — Dynamic Power Output per Channel (Music Power Rating):** 90 watts (8 ohm load)*; 120 watts (4 ohm load); 50 watts (16 ohm load). **Continuous Power Output per Channel:** 60 watts (8 ohm load)*; 100 watts (4 ohm load); 40 watts (16 ohm load). **Power Bandwidth for Constant .25% Total Harmonic Distortion:** Less than 8 Hz to greater than 30 kHz.* **Frequency Response (1 watt level):** −1 dB, 7 Hz to 80 kHz; −3 dB, less than 5 Hz to 120 kHz. **Harmonic Distortion:** Less than 0.25% from 20 Hz to 20 kHz at 60 watts output; less than 0.1% at 1000 Hz with 1 watt output. **Intermodulation Distortion:** Less than 0.1% with 60 watts output, using 60 and 6,000 Hz mixed 4:1 less than 0.1% at 1 watt output. **Damping Factor:** Greater than 60. **Input Sensitivity:** Phono, 1.8 millivolts; Tape, 140 millivolts; Aux, 140 millivolts; Tape Mon, 140 millivolts. **Input Overload:** Phono, 145 millivolts; Tape, greater than 10 volts; Aux, greater than 10 volts; Tape Mon, greater than 10 volts. **Hum & Noise:** Phono (10 millivolt reference), −63 dB. Tape and Aux (0.25 volt reference), −75 dB. Volume control in minimum position. −90 dB referred to rated output. **Channel Separation:** Phono, 55 dB; Tape and Aux, 55 dB or greater. **Output Impedance (each channel):** 4 ohm through 16 ohms. **Tape Output Impedance:** Approximately 50 ohms. **Input Impedance:** Phono, 49 k ohm (RIAA** Equalized); Aux, Tape, and Tape Mon, 100 k ohms. **Tape Output:** Tape or Aux inputs, 1 volt output with 0.2 volt input. **GENERAL — Accessory AC Outlet Sockets:** Two. One switched and one unswitched (240 watts maximum). **Power Requirements:** 120 or 240 volts 50/60 Hz AC. 40 watts idling (zero output) and 356 watts at full output with no load on accessory outlets. **Dimensions:** Overall — 18½" W x 5⅛" H x 13⅞" D.

*Rated IHF (Institute of High Fidelity) Standards.
**Rated RIAA (Record Industry Association of America).









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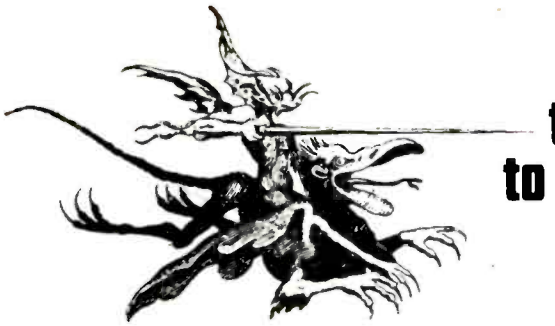

too hot to handle

On the basis of a) performance, b) durability, and c) dependability, which cassette deck should I buy: the Teac 350, the Harman-Kardon HK-1000, or the Sony/Superscope TC-161SD?—Arturo E. Marchand, Chestnut Hills, Mass.

We have not yet tested the Sony (though we plan to do so), and by now you may have seen our report on the Harman-Kardon (March 1973), in which we said that its performance was the best we had yet tested. Durability and dependability factors (a fine distinction perhaps) are not taken directly into account in our reports; to do so would require long-term testing of multiple samples. We do examine the units we test for general design and mechanical quality, of course, and comment on any unusual findings.

Linear Design Labs advertises the LDL-749 speaker system at $299.95 per pair; your test report [January 1973] says $279.50. Were you quoting a discounted price?—John M. Searle, Baltimore, Md.

No, and though both prices have appeared in LDL literature, neither is correct any more. The laminated-magnet model that was tested in the lab now is called the LDL-749A (the samples we tested were marked LDL-749, and the manufacturer appears to have called them the LDL-749 Professional at some point in the interim) and sells for $400 a pair. The price of the original LDL-749, which has a solid magnet structure and retains the original model designation, is $299.90 per pair.

RCA seems to have dropped the Dynagroove label from its record jackets. Have they stopped this nefarious practice at last? And what about original Dynagroove titles now being reissued on Victrola, et al.: Have they been laundered, or are the old excesses still there?—Hal M. Davidson, Washington, D.C.

The word Dynagroove is a bit of press-agentry that backfired on RCA. As your letter makes plain, the public conceives of it as a single "process," and those who dislike what they've heard in some Dynagrooves tend to damn them all. But as far as we can determine, Dynagroove recordings may make use of any or all (or perhaps sometimes none) of a series of concepts and techniques that had come along at about the time the word was coined. Since there is no specific that sets Dynagroove apart, your categorical disdain for them appears to be unwarranted. In preparing masters for reissues, it is standard practice to reassess the sound to see whether it might be improved in the recutting. Therefore some Dynagroove recordings may be "laundered" while other, differently Dynagrooved discs may not need reworking.

Your test report on the Scott 477 receiver [January 1973] states that a service manual can be obtained for $1.00 by mailing a card (included with the receiver) to Scott. I purchased the 477 in October but got no card. I've written Scott twice but got no reply. The local dealer cannot supply the manual and the unit's not in Sams Photofacts. What do I do now?—William R. Kennedy, Jr., N. Augusta, S.C.

Weep. Or wait. Or both. About the time our January issue went to press the Scott plant was shut down and the company went into Chapter XI—that is, it declared bankruptcy. At this writing it has just been bought out by its former European distributor, and the new management says it will recommence manufacturing. But it's too early to tell what models will be offered and whether or not the service manual will be available from them.

When you test a pickup cartridge or a loudspeaker and say that it does an excellent job with one sort of music or another, how can you tell? Do you always use the same recordings? If so, what recordings are they? If not, how can you make valid comparisons?—John M. Meecham, Carle Place, N.Y.

We use a variety of program sources, depending on the product under test and what we think will give it the most significant workouts. We use the latest blockbusters from the recording companies, and while this group is changing all the time we listen to the new material both on older equipment with which we are very familiar and on the equipment under test—so there is a comparison. But we also use a great many thoroughly familiar old standbys. (See, for example, the article "Ten Records to Test Speakers By," June 1972.) If you're looking for some sort of basic test material, you might be interested in JBL's Superecords, which contain a well-chosen variety of musical sounds in convenient form. One, produced by Warner Brothers, is devoted to contemporary (pops/rock) music; the other is classical and was produced by Angel. Originally intended as part of a special promotion that began about two years ago, we understand the Superecords are still available and can be bought through JBL dealers.

I plan to add a DBX-17 expander/compressor to my stereo system, but I don't know how to hook it up. I have a Dynaco PAT-4 preamp, a Soundcraftsmen 20-12 equalizer, and a Dynaco 120 power amp. Should I put the DBX before or after the equalizer?—C. Engebretsen, Port Reading, N.J.

The answer would appear to depend on the way you use the equalizer. Since you make no mention of tape equipment—which could complicate the setup considerably if you use the Soundcraftsmen as a program equalizer in copying "problem" signals (from old discs, for example) onto tape—the exact hookup would not appear to be critical for your purposes. Without this problem, and assuming that you use the Soundcraftsmen as a speaker (rather than program) equalizer, we'd expect it to work best between the DBX and the power amp so that the expander/compressor action wouldn't be unduly influenced by signal information peculiar to the frequency bands in which you've applied the heaviest equalization.

My new TV (Motorola WP589NW) has an external-amp jack on the back, rated at 20,000 ohms, for interconnection to a high-impedance amplifier so that TV sound can be heard through a component system. But the aux-in jacks on my Fisher 500TX receiver are supposed to be connected to a low or medium impedance source. How can the mismatch be corrected? If it cannot be, will it harm the sound or the equipment?—Stanley Becker, Jamaica, N.Y.

It sounds to us as though you're quoting from the respective manuals and encountering a mismatch not in impedance but in terminology. On much mass-market home equipment today the term low-impedance specifies the neighborhood of 4 to 8 ohms—for example the low-impedance earphone outputs on portable tape recorders and the like. So Motorola is using this frame of reference in calling for a "high-impedance" amplifier (that is, one with an input-impedance rating greater than the 20,000 ohms specified for the output jack). The inputs on components may run much higher, however. Though we can find no input-impedance specs for the 500TX, its "low to medium" rating may be taken as suggesting values below 100,000 ohms. You could check the actual rating with Fisher, but it appears that you have nothing to worry about. In any event you won't damage the equipment even if there were a serious mismatch; all you'd do is lose highs in the signal. If necessary that could be corrected with an impedance-matching transformer.

I've seen mention of the metal cases that Auricord uses in its cassettes, supposedly to get greater precision than is possible with molded-plastic cases. Wouldn't the metal also have the advantage of protecting the tape inside against stray magnetic fields? But at the same time, might it not prevent bulk erasure?—Brian Mann, New York, N.Y.

The metal case won't prevent bulk erasure with a typical (approximately $15) handheld AC home tape degausser; we know because we've tried it. Therefore, as far as we can tell, it won't significantly inhibit stray magnetic fields from affecting the tape either.

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This new Wollensak 8-track keeps track of the exact recording and playback time

The Precision Digital Elapsed-Time Counter in the new Wollensak 8055 8-track preamp deck takes the guesswork out of timing recordings. It tells you the exact minutes and seconds that are available on a cartridge so you always know how much time is remaining. And you never have to waste time looking for a particular selection. Just list its time right on the cartridge and find it right away with the fast-forward control.

The Wollensak 8055 records from any sound source for playing back through your home stereo system or for the 8-track unit in your car. Its Logic Control Circuitry contains a "cuing" control that guarantees the tape is always at the beginning when recording. It's easy to create superb recordings with the 8055's dual illuminated VU meters with switchable automatic record level. Previously recorded programs will be protected from accidental erasure while in the recording mode because of the 8055's built-in automatic eject system. And the Wollensak 8055 also offers a pause control with lock and dual recording level slide controls.

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CIRCLE 62 ON READER-SERVICE CARD

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Putting More Fire in the Irons

news and views

Tape coatings made of iron oxide—or more properly, gamma ferric oxide—often are termed "standard" in cassette-deck manuals to distinguish them from the newer chromium dioxide magnetic particles, yet there's nothing really standard about them. Some are "hotter" than others, meaning that they have greater high-frequency response; some have inherently lower noise; some have greater leeway against overload; and so on. In recent years the emphasis has been on finer milling of the ferric oxide particles, the use of minute quantities of cobalt ("cobalt doping") in the oxide, and increasingly rigorous quality control throughout production to squeeze greater performance out of the ferric formulas.

The most recent round of improvements includes the MRX_2 oxide used by Memorex in its Memorex 2 cassettes and open-reel tapes. In describing the oxide, Memorex cites more needlelike particle shape, near-perfect crystal structure, and reduced particle volume by contrast to more conventional oxides. The result, the company says, is improved sensitivity across the frequency spectrum—but particularly at high frequencies—and reduced distortion for a given input level.

A new tape from Audio Devices (part of Capitol Industries and the producer of Capitol as well as Audio tapes) is called HOLN (high output low noise) and is intended for mastering. It uses a new iron oxide particle, a new dispersion process, a new binder, and a new back coating (Cushion-Aire). Among its claimed results are maximum storage and handling reliability, and reduced head wear and print-through.

Ampex developed a new mastering tape some time back and now is using its magnetic coating in premium Ampex consumer products—specifically, the 20/20+ cassettes. Their smooth surface is said to improve tape-to-head contact and reduce hiss. The net result, Ampex claims, is a 1.5-dB greater signal-to-noise ratio and 3 dB more response at 10 kHz.

3M, whose Scotch-brand products originally introduced back coating (Posi-Trak, a surface treatment intended to promote greater motional stability) to the consumer tape market and whose cobalt-doped High Energy tape was the first successful use of that approach in improving high-end response and over-all performance, is talking more about its new packaging than about new formulations as such, though it is a shock to note that the old standby, Scotch 111, has been eliminated in favor of the various low-noise formulations. Of these, the original Dynarange open-reel series (201, 202, 203) has been replaced by a new one (211, 212, 213, 214) whose formulation appears basically unchanged. The opposite number in the cassette hierarchy, Extended Range, has been replaced by Low Noise/High Density, for which a 75 per cent output increase is claimed.

Soundcraft—a division of CBS—also has introduced

An acoustic achievement destined to become the universally preferred sound reproduction system.

Too often these days superlatives are used to camouflage mediocrity. Let's just say, you'll be excited with the magnitude of the achievement of the three new Pioneer series R speaker systems, once you hear them. We built in the sound most people prefer when compared with the conventional speakers now available.

Pioneer has incorporated many meaningful refinements to achieve this exceptional sound reproduction.

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Another example of Pioneer's meticulous engineering detail is the unique concave center pole with a pure copper cap/ring. Not only does this reduce the inductance of the voice coil, it also reduces the dynamic magnetic field generated by the voice coil, for minimum intermodulation distortion and magnificent transient response.

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By using improved horn tweeters instead of less costly cone or dome-type tweeters, you can hear the difference in wider dispersion, lower distortion and high transient response.

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new formulations, to be marketed under the Columbia name. TDK had previously introduced its ED (Extra Dynamic) as a sort of super-SD (Super Dynamic); Audio Magnetics has added cobalt doping with the Tracs Plus series; and so on—and on. Many of the claims made for these new tapes, though expressed in different terms from company to company, add up to similar improvements. While company salesmen talk glibly of their new "hotter" tapes, the actual improvements generally are of a fairly complex nature. But they are improvements; the technology of gamma ferric oxide is by no means standing still.

The World's Most Expensive Cassette Deck

Last fall, during the New York High Fidelity Music Show, visitors were overheard to ask each other: Have you seen the $1,000 cassette deck in the Concord room? At more than three times the going cost for most top-of-the-line decks, the price alone had to be a subject of wonderment. But the unit itself gave one a lot to cogitate on, particularly as a forecast of what the next state of the cassette art may be.

Or rather the present state, since the unit was introduced for sale this February in two New York stores (Harmony House and Thalia), with more in other cities promised. Those promises come from Nakamichi Research (U.S.A.), Inc. of Carle Place, N.Y., the American branch of the manufacturer, Nakamichi Research of Tokyo. Heretofore Nakamichi has built equipment to order for other companies selling in this country, but has never marketed a product here under its own name. The Nakam name appeared on the prototype displayed in New York (and later used by CBS Labs for our cassette-tape reports; see March 1973 and elsewhere in this issue), and the plan had been to market it under that name through Concord. Presumably because the Nakamichi 1000, as it now is called, is best considered a professional unit, the two companies have agreed that it will not be included in Concord's basically consumer line, but marketed directly by Nakamichi itself (though other Nakamichi products may be sold by Concord).

And the 1000 can with justice be called professional. It's designed so that it can be rack-mounted; it has large peak-reading meters; it has a built-in user-adjustable phase-sensing azimuth alignment system for the record head; it uses a dual-motor drive system including a DC servo-motor driving dual capstans and equipped with a speed vernier; it has three heads (erase, recording, playback/monitor); its solenoid-action feather-touch motion controls include an elaborate timing-logic system to sequence subfunctions and prevent pops, wows, and other misbehaviors: it includes two complete noise-reduction systems (Dolby B and DNL), which can be used singly or simultaneously; it includes three-input mixing (left, right, and center) and a switchable limiter system.

Some of these features already have been incorporated into prototypes or production-line models of other manufacturers, but this is the first time we've seen anything like this lineup of new departures embodied in a single unit.

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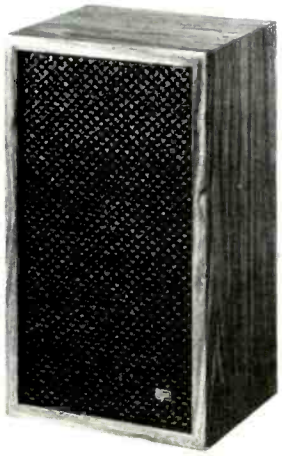
equipment in the news



Bozak introduces bookshelf speaker system

The Sonora Model B-201, a bookshelf speaker system from Bozak, uses a bass driver, the B-800B, employing a rigid, low-mass, aluminum cone. According to Bozak this gives the unit a high power-handling capability (up to 60 watts) because the aluminum cone acts as a heat-sink for the voice coil. The unit also has a B-200Y treble speaker and LC crossover network. Impedance is rated at 8 ohms. The unit has a removable grille cloth, is finished in walnut-grain vinyl, measures 11¾ inches by 20¼ inches by 10 inches deep, and costs $96.50.

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Sony receiver features mike mixing

Sony Corp.'s STR-7065 AM/FM receiver, with special features for the recordist, has stereo mike inputs on the front panel that can be mixed with other inputs. The feature is handy for those who want to mix narration with music and is helpful in recording with a Dolby unit that does not have microphone inputs. The receiver also provides inputs and outputs for two tape decks. Sony offers these specifications for the tuner section: 1-dB capture ratio, 70-dB selectivity, and 2.0-μV sensitivity. The amplifier section is said to deliver 60 watts continuous power per channel into 8 ohms, with both channels driven at harmonic distortion of less than 0.2 per cent across the full audio bandwidth. The price including walnut-finish case is $459.50.

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Only the sound is heavy.

Koss breaks the lightweight sound barrier with a revolutionary new High Velocity Stereophone.

Up until now a lightweight phone meant a lightweight sound. But not any more. Because Koss engineers have developed a micro/weight, high velocity type stereophone that sounds like a heavyweight. And that's an achievement no music lover will take lightly.

Unique electro-acoustical design.

Unlike conventional stereophones which contain the sound waves in a sealed acoustical chamber, the new Koss HV-1 High Velocity Stereophone vents the back sound waves to the rear. Without raising the resonance or inhibiting transient response. This unique electro-acoustical design concept provides not only unusual lightness and hear-thru characteristics, but also the exciting, full-range Sound of Koss as well.

Superb tonal quality.

And by substantially reducing the mass of the moving diaphragm assemblies used in the HV-1, Koss has been able to achieve a wide-range frequency response of unusual fidelity. Delicate overtones, which add to the faithfulness of the reproduction are retained. Yet, bass response is extended, clean and "unmuddied."

Stylish low-silhouette design.

Designed to fit close to the head, the new Koss HV-1 Stereophone has a stylish, low-silhouette design without the cone-type projections found in other headphones. This slim design permits unusually fine acoustical tuning of the element chamber at the factory. Which means that, unlike other lightweight phones, every Koss HV-1 Stereophone provides the breath-taking Sound of Koss. And that's not something to treat lightly.

Designed for unprecedented comfort.

You'll listen in comfort hour after hour. Because the new Koss HV-1 is lighter than 10 ounces. And because it has the perfect balance you expect in a Koss Stereophone. Not to mention a glove soft vinyl-covered headband and acoustical sponge ear cushions.

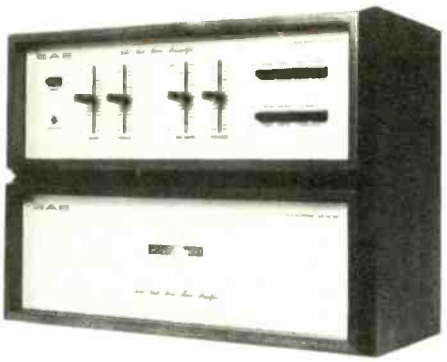
Hearing is believing.

Listen to the Koss HV-1 Stereophone at your favorite Hi-Fi Dealer or Department Store. And get the whole story on the heavy Sound of Koss by writing Virginia Lamm, c/o Dept. HF-372. We won't take your interest lightly either.

KOSS HV-1 stereophone

from the people who invented Stereophones.

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wis. 53212. Koss S.r.l., Via Dei Valtorta, 21 20127, Milan, Italy



Power center from SAE

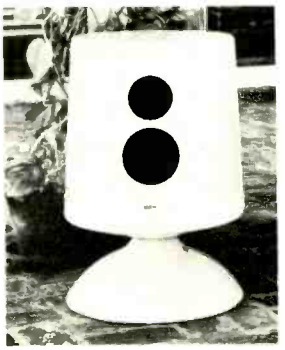
The Mark XXX stereo preamplifier and Mark XXXI stereo power amplifier have joined the solid state component line from Scientific Audio Electronics. The Mark XXX uses slider pots; pushbuttons control tone defeat, balance, program selection, mode, and power on/off; and the unit has three accessory outlets plus stereo headphone jack. The Mark XXXI is a direct-coupled amplifier rated at 50 watts per channel into 8 ohms at less than 0.1 per cent distortion. A 60-watt mono version also is offered at $150. The stereo Mark XXXI and Mark XXX each sell for $200. Walnut cabinetry is optional.

CIRCLE 148 ON READER-SERVICE CARD

Empire offers indoor-outdoor speaker

The Jupiter 6500 is a sleek new pedestal speaker from Empire. Made of a material called Uniroyal Rubicast and containing weatherproofed drivers, the speaker can be used outdoors or in. Its drivers include a downward-facing 12-inch woofer, a midrange radiator, and a wide-disperson tweeter. Empire rates the Jupiter 6500's frequency response at 30 Hz to 20 kHz, impedance at 8 ohms, and its power handling capacity at 75 watts. The finish is gloss white, and the price is $139.95.

CIRCLE 149 ON READER-SERVICE CARD



Concord receiver spares the budget

At $199.85, the Concord Model CR-250 stereo FM/AM receiver from Benjamin Electronic Sound powers your system at a moderate price. Rated by Concord at 50 watts continuous output power (25 watts per channel), the CR-250 has a Duo-Glo stereo indicator: a tuning pointer that changes color when a stereo station comes in. In addition to built-in AM, FM, and stereo FM functions, the unit includes inputs for tape, phono, and aux. Its harmonic distortion rating is 1 per cent, and its signal-to-noise ratio is 75 dB. The price includes walnut cabinetry and brushed aluminum front panel.

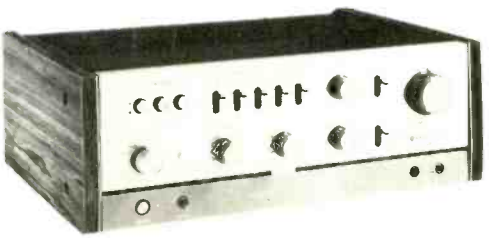
CIRCLE 150 ON READER-SERVICE CARD

Five models in Scintrex headphones line

The PRO-500 is the top model in a new line of stereo headphones from Scintrex. Scintrex is Sharpe's parent company; hence a similarity in appearance and model designations to the familiar Sharpe line is not surprising. According to the company, both lines are currently available though the Scintrex name is expected to supersede Sharpe in time. All models have liquid-filled ear cushions and a 10-foot coiled cord. The PRO-500 features a level control on each earpiece. It sells for $60; other Scintrex models range down to $19.95.

CIRCLE 151 ON READER-SERVICE CARD

Top-of-the-line amplifier from Kenwood



Kenwood has unveiled its new top-of-the-line amplifier, the KA-8004. It is rated at 55 watts per channel continuous power with both channels driven into 8 ohms, 20 Hz to 20 kHz, at 0.2 per cent THD. The unit features negative-feedback bass and treble tone controls, each with a two-position turnover-frequency selector switch, and provides terminals for two phonos, two auxiliary, and two full tape recording/playback systems with dubbing possible from A to B or from B to A. The KA-8004 accommodates three stereo pairs of speakers and can drive them individually or in any combination. The price is about $400.

CIRCLE 152 ON READER-SERVICE CARD

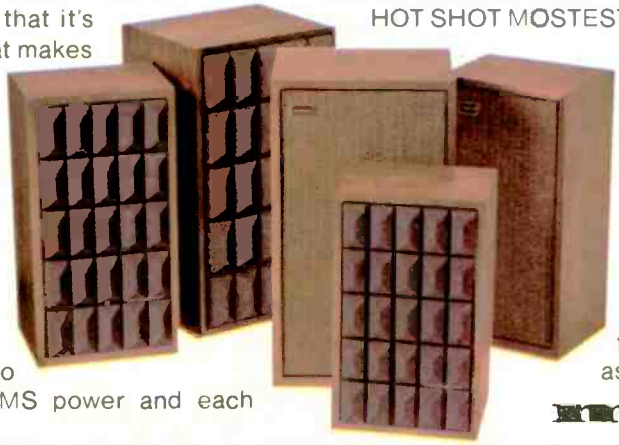
CIRCLE 43 ON READER-SERVICE CARD →

A Marantz speaker system breaks up that old gang of yours.

Separation of sound is a true test of a speaker system. And to put Marantz—or any speaker—to the test you should listen to something you are already familiar with so you'll be able to hear for yourself that it's the speaker and not the recording that makes the difference. Oh, what a difference Marantz makes! What you thought were two oboes are now clearly an oboe and a flute and that barbershop quartet...well, they're really a quintet.

Let's face it: ALL speakers claim to be the very A-1 HOT SHOT MOSTEST BEST.

But the proof is in the listening. And that's where Marantz speakers come in. Each model is engineered to handle a plethora of continuous RMS power and each employs a long excursion woofer and a tweeter with fantastic off-axis response. And Marantz offers you a wide selection of sizes. Each model for the money is truly the very A-1 HOT SHOT MOSTEST BEST.



However, keep this in mind. Marantz speaker systems are built by the makers of the most respected stereo and 4-channel equipment in the world. The same quality that goes into Marantz receivers and amplifiers goes into the entire line of Marantz speaker systems.

To find out how much better they sound, listen. That's all we ask. Listen.

marantz®
We sound better.

Memorex Chromium Dioxide Tape shatters an old theory.

The theory: Because cassette tape has a smaller surface and plays at a slower speed, it can't perform as well as open reel tape.

An old theory just went kaput.

Memorex Chromium Dioxide is the first cassette tape that can seriously stand up to open reel tape performance.

That's because Chromium Dioxide is a totally different kind of tape. Not just "energized" iron oxide tape. But a cassette tape uniquely suited for slow speed operation.

It's more sensitive. More responsive.

Try Memorex Chromium Dioxide tape on any CrO_2 equipped recorder. Compare it to open reel.

You'll hear.

MEMOREX Recording Tape

Sony/Superscope's Top Cassette Deck

The Equipment: Sony TC-161SD, a stereo cassette deck with built-in Dolby noise reduction circuitry, in wood case. Dimensions: 15¾ by 5 by 10⅞ inches. Price: $299.95. Manufacturer: Sony Corp., Japan; U.S. distributor: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif. 91352.

Comment: Sony/Superscope's top home cassette model is, as you might expect, one of the more impressive decks now on the market. The speed accuracy, for example, was measured at CBS Labs as absolute at all three line voltages used in this test—the first time such a "perfect" rating has shown up in our tests of this type of equipment.

At first glance the 161 doesn't seem particularly unusual. The meters—which appear to be of conventional (nonpeak-reading) type with better than average needle movement—are on an angled panel at the back with the tape counter and memory rewind on/off switch to their left. (The memory rewind, a feature that should be familiar to regular readers by now, stops rewind at a spot on the tape that previously had been "marked" by resetting the tape counter to 000 when the tape was at that point.) The cassette well, which has a removable lid for maintenance, contains a dual-capstan drive system: a type of drive originally found only in instrumentation recorders and mastering equipment but showing up more and more in the better consumer units because of the stability with which it draws the tape across the heads. When you press the motion-control keys you really become aware that this is not a garden-variety recorder. Their switching action has a "feel" comparable to that of a semipro open-reel deck and is quite different from the usual mechanical-interlock-plus-electrical-switch setup. The stop bar is separate from the other press-keys; the play/record key is oversize; the pause is a separate button. This differentiation helps in quick, positive identification of the right key to press. One unusual feature that we found took some getting used to: The pause automatically releases when you press the stop bar, altering the required sequence of activation in some processes.

At the right of the cassette well are switches for Dolby action (on/off), tape matching (chromium dioxide/"standard"), limiter (on/off), and AC power, plus dual sliders to control recording levels. (There are no playback level controls for the feed to an external stereo system.) At the front right are miniature phone jacks for left and right microphone inputs, a stereo phone jack for headphone monitoring, and a two-position level switch for the headphone output. On the back panel are regular pin-type jack pairs for line input and line output, plus a DIN input/output jack. One minor point, perhaps, is the omission of a readily accessible user adjustment of Dolby levels for fine tuning to the owner's tape.

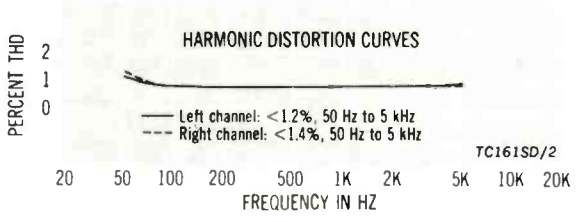
Except as otherwise noted, the lab data were derived

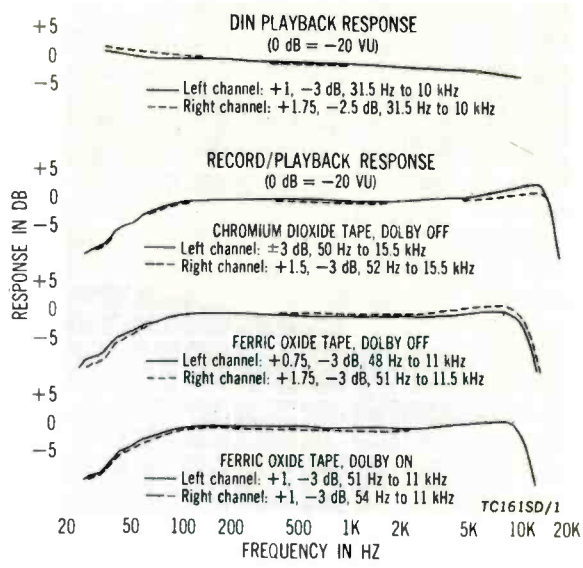
using ferric oxide tape. With chromium dioxide the high-frequency response is noticeably improved, and we used that tape in copying from the best commercially available sources we could find: Ampex Dolby-B open-reel tapes. After adjusting levels carefully to avoid any hint of overload even in the most heavily modulated passages, we could hear no difference between original and copy except for a slight increase in background noise. (Hiss level in the unrecorded portion at the end of the Ampex tape, however, is markedly below that in the cassette copy—proving both that the TC-161SD/Crolyn combination is not ultimately a true match for good open-reel equipment and that there is still room for improvement in the Ampex tape duplication process.) The hiss levels involved are not high enough to be audible at moderate listening levels; we had to drive our speakers to near concert-hall level to hear the distinctions noted here.

We also recorded some of the same passages (from *Petrushka*, which varies from full orchestra to almost chamber-music textures and includes plenty of sudden percussives) through the limiter, which proves unusually fine. It responds quickly to even the most violent outbursts, preventing audible distortion on the transients. If used with discretion its presence is difficult or impossible to detect. Even when used with the recording level all the way up (which produced horrendous overmodulation with the limiter switched off) the action often is difficult to spot, though the sound does take on a subtly "squashed" quality and in quiet passages the background noise can be heard sneaking back in. The best procedure is to set the gain for good levels with average signals and rely on the limiter only to tame unexpected peaks.

Particularly in making stop-start recordings from short selections on disc we found the TC-161SD to be unusually noise-free. The final copy plays back seamlessly, without the little noises and transients that usually betray the mechanics of the copying process. This nicety alone more than offsets one mechanical annoyance we encountered: a tendency to eject the cassette with enough vigor for us to recommend you have one hand ready to catch it.

All of the lab measurements represent average or better performance for a top cassette deck. In addition to the speed accuracy, examples of better-than-average readings would be those for harmonic distortion and intermodulation, the latter being, at 4 per cent, the best yet measured. (Several cassette units have come in at about 5 per cent.) All told, then, the TC-161SD is an excellent unit, either for the usual tasks to which a home cassette deck is put or for live home recordings or conference taping—undertakings in which many users (particularly those unaccomplished at riding gain) may find the excellent limiter virtually indispensable.





Sony/Superscope TC-161SD Additional Data

Speed accuracy	exact at 105, 120, and 127 VAC	
Wow and flutter	playback: 0.10% record/playback: 0.13%	
Rewind time, C-60 cassette	1 min. 11 sec.	
Fast-forward time, same cassette	1 min. 8 sec.	
S/N ratio (ref. DIN 0 VU, Dolby off)		
playback	L ch: 55 dB	R ch: 56.5 dB
record/playback	L ch: 52.5 dB	R ch: 53.5 dB
Erasure (400 Hz at normal level)	55 dB	
Crosstalk (at 400 Hz)		
record left, playback right	38.5 dB	
record right, playback left	38 dB	
Sensitivity (for 0-VU recording level)		
line input	L ch: 66 mV	R ch: 66 mV
mike input	L ch: 0.21 mV	R ch: 0.21 mV
Meter action		
ref. DIN 0 VU	L ch: 3 dB high	R ch: 3.25 dB high
ref. Dolby level	L ch: 2 dB high	R ch: 2 dB high
IM distortion (record/play, −10 VU)	4.0%	
Maximum output (line, 0 VU)		
	L ch: 1.1 V	R ch: 1.0 V

REPORTS IN PROGRESS

June—once again an all-speaker issue—will place special emphasis on new ideas in speaker-system designs.

Onkyo's First Stereo Receivers

The Equipment: Onkyo TX-666, a stereo FM/AM receiver in wood case. Dimensions: 18½ by 5½ by 13½ inches. Price: $429.95. Manufacturer: Onkyo, Japan; U.S. distributor: Onkyo Sales Sect., Mitsubishi International Corp., 25-19 43rd Ave., Long Island City, N.Y. 11101.

Comment: The first Onkyo products to be offered in this country were loudspeakers (see test report on the Model 20, March 1973); now Onkyo offers electronics as well, with the TX-666 as the premier stereo receiver in the line. It turns out to be a solidly built and generally well-planned unit with two details that should be of particular interest to recordists: a second, special tape recording output and a mixing mike input.

On the upper section of the front panel the tuning dial (which is "linear"—that is, evenly spaced—in the FM band) is flanked by the center-tuning and signal-strength meters on the left and the tuning knob at the right. The remaining controls are across the bottom. While their shapes and placement are fairly well thought out, the painted labeling requires adequate lighting to be seen. Included are a stereo headphone jack (live at all times), a combined AC on/off and speaker selector switch for two stereo pairs (either, both, or neither), dual concentric bass and treble controls, concentric volume and balance control, low and high filters (on/off buttons), loudness on/off, a mono/stereo button, a tape/source monitor button, muting on/off, mike mixer (with an off position at its minimum rotation), a mono phone jack for the mike input (which feeds both channels), and the selector switch: AM, mono FM, automatic mono/stereo FM, phono, aux 1, and aux 2.

On the back panel are pairs of standard jacks for magnetic phono, aux 1, aux 2, and tape-play inputs, plus two pairs (of which, more in a moment) for the output to a tape recorder and a DIN input/output jack for European-style tape-recorder connections. The antenna connections (AM, local FM, 300-ohm FM, 75-ohm FM) are of a screw type best adapted for use with small spade lugs, though they can be used for bare-wire connections as well. The local terminal is for use when a strong station interferes with normal reception. The amply separated (to avoid shorts) and color-coded speaker connections (for one or two stereo pairs) are a thumbscrew type that will accept large spade lugs or bare wires, which can be threaded through a hole in the shank. There also are two convenience AC outlets, one switched and one unswitched.

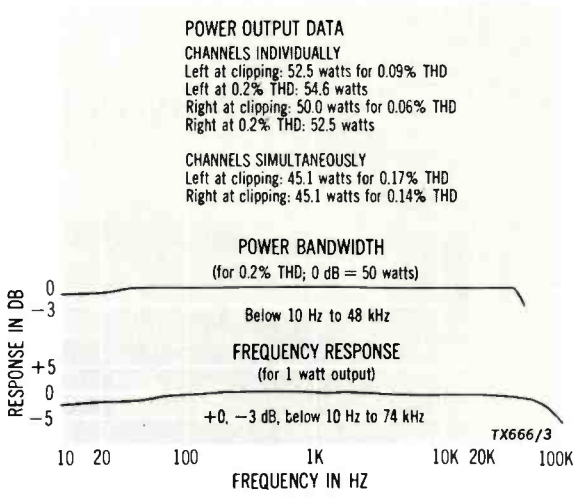
The first tape-recording output is wired normally: It takes the signal from the output of the preamp and selection section, ahead of the tape-monitor and filter switches and tone, volume, balance, and loudness controls. The other tape output takes the signal *after* these controls, just ahead of the power amplifier, so that any equalization applied by the tone controls or fillers is included in the feed to the recorder. This makes it easy to equalize "problem" sources—early LPs or 78s, for example, which normally sound less than ideal through the RIAA compensation of the phono preamp.

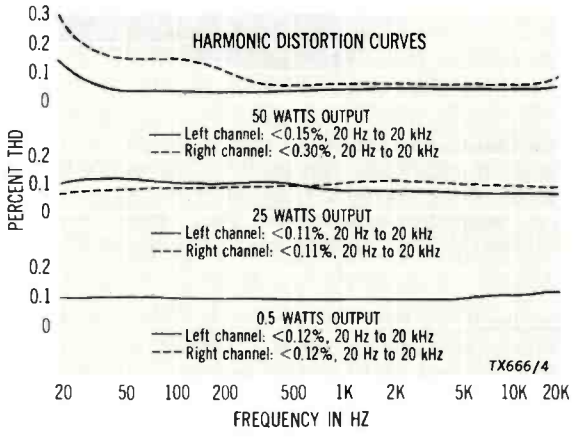
This output also is used if you want to record from the front-panel mike input, which of course can be mixed with another source, including signals from a previously recorded tape, arriving via the aux or tape play jacks. The tone controls therefore can be used as a mike equalizer, but if you are mixing they affect the other source as well. All this works well—and the multiple possibilities that the second tape output offers will be immediately apparent to the recordist—except in terms of levels. With fairly efficient speakers or even with headphones of only moderate efficiency, the volume control will drive the monitor signal to fairly high loudnesses before the signal from the second tape output comes close to normal levels. For example with the Sony/Superscope TC-161SD reviewed in this issue, we had to turn the deck's recording gain to maximum to get a full-level recording without exceeding moderate levels in the monitor. Of course for critical monitoring or with relatively inefficient speakers you would run the receiver's volume control at higher settings than we used. But if this feature is important to you we'd suggest you check the match between the TX-666 and the tape equipment you plan to use before you buy. It should be adequate, but in some cases it may not be.

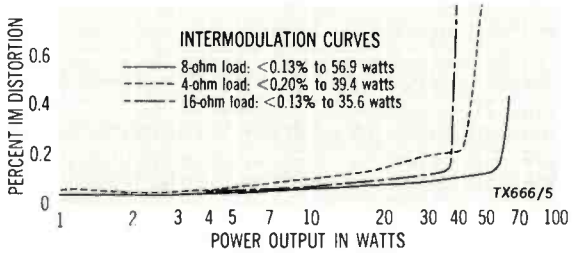
We were, of course, running the TX-666 at only a fraction of its rated 50 watts per channel. (Our speakers can get by with less than 10 watts.) In lab tests the unit met its power specs very well, though one measurement (50

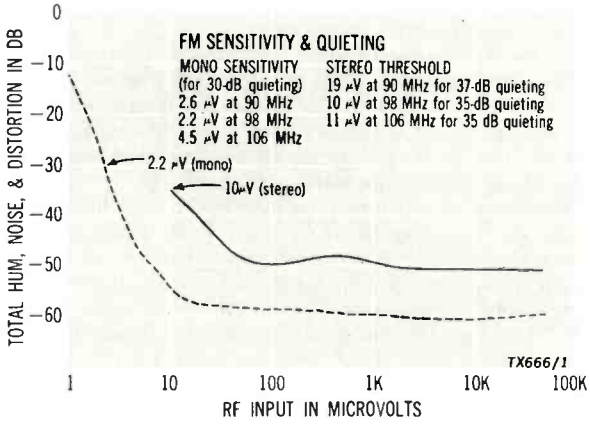
watts at 20 Hz in the right channel) ran slightly above the 0.2% harmonic distortion claimed by Onkyo. This figure is, of course, below rated distortion of many competing units, and the above-spec measurement occurs below the frequency range of normal program material; furthermore the distortion readings at the frequency extremes are exceptionally good for a receiver. So despite this one slightly over-spec measurement we would rate the TX-666 as excellent in terms of harmonic distortion. And intermodulation is comparably low for rated power and 8 ohms, though the amplifier will not deliver as much power at the other two impedances before exceeding Onkyo's 0.2% rating. Again, the 0.2% mark represents an unusually high standard in a receiver, and the TX-666 stayed well under this figure right down to the limit of testing (0.125 watts at 8 ohms, for example).

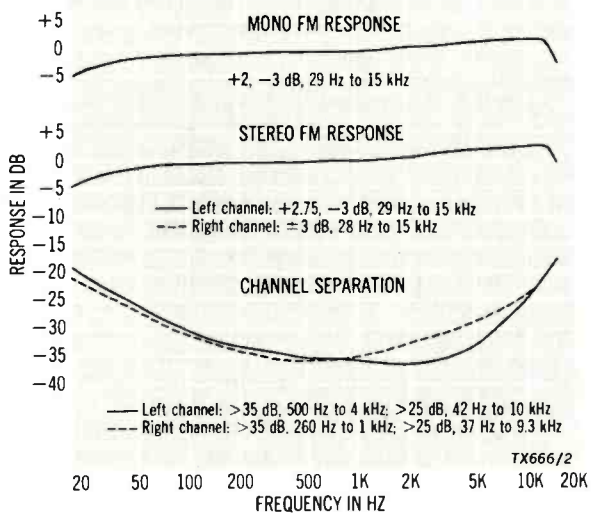
The amplifier section proved a hard act to follow; the FM section was notably less spectacular on the test bench, though in terms of stereo quieting—a parameter that some manufacturers seem to have been ignoring since there has been no standard test for this area of performance (stereo tests were begun with our January 1973 issue, q.v.)—its behavior was well above average among the units we have tested this way. Considering both mono and stereo curves, the TX-666 is exceeded in its quieting performance only by one receiver we

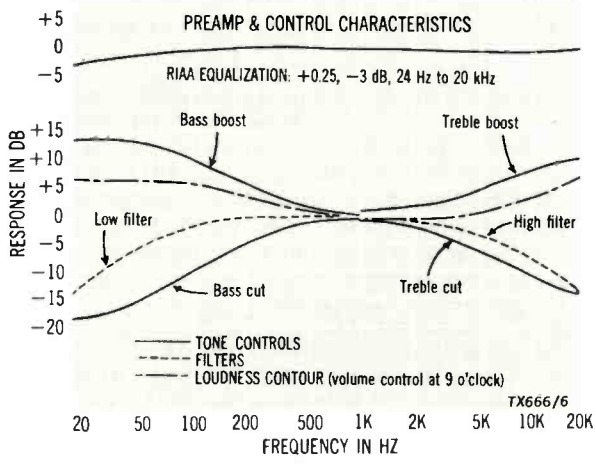


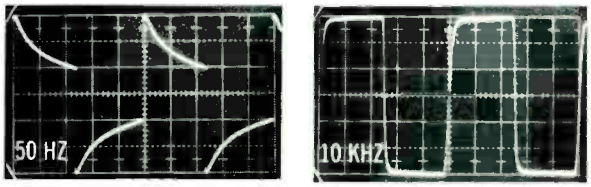












Square-wave response

have tested (the quadraphonic Fisher 504, at $100 more); many units outpace it on IHF sensitivity rating, but we would consider the Onkyo's relative freedom from noise and distortion for normal input signals to be far more important. Its thump-free behavior as you tune across the dial is an attractive plus.

All told this is an interesting and attractive receiver There are some things we would like to see Onkyo change in future models. For example, the addition of a 20-dB attenuation switch between the second tape output and the power amplifier could double as both a "muting" control and a way of getting more signal to that tape output without excessive output to the speakers. But even in its present form the TX-666 is a worthy introduction and suggests that we have good things to expect from this company.

CIRCLE 145 ON READER-SERVICE CARD

Onkyo TX-666 Receiver Additional Data

Tuner Section

Capture ratio		2.5 dB	
Alternate-channel selectivity		65 dB	
S/N ratio		70 dB	
THD	Mono	L ch	R ch
80 Hz	0.23%	0.53%	0.54%
1 kHz	0.19%	0.52%	0.50%
10 kHz	0.25%	3.5%	3.5%
IM distortion		0.42%	
19-kHz pilot		-54 dB	
38-kHz subcarrier		-67.5 dB	

Amplifier Section

Damping factor	50	
Input characteristics (for 50 watts output)	Sensitivity	S/N ratio
phono	3.3 mV	60 dB
aux 1 & 2	149 mV	83 dB
tape play	149 mV	83 dB

Philips' Electronically Controlled Turntable

The Equipment: Philips GA-212, a two-speed single-play turntable/arm ensemble with integral base and hinged dust cover. Over-all dimensions: 15¼ inches wide; 13¼ inches deep; 6 inches high with cover down. With cover open and latched, 14 inches high; maximum height with cover fully up, 15⅝ inches. Price: $149.50. Manufactured by Philips of Holland; U.S. branch, Norelco, 100 E. 42nd St., New York, N.Y. 10017.

Comment: The GA-212 employs an electronic speed-control system that makes for inherently accurate and constant operating speeds. Further assurance of speed accuracy is provided by the fine-speed adjustments (one for each of the unit's two speeds, 33 and 45 rpm). The 2 pound 9 ounce platter is driven by a belt from the motor shaft and shares a floating suspension with the tone arm. Operation, via a power off-on button and three feather-touch electronic buttons (one each for speed and one for stop), is smooth, positive, and silent. Indeed the GA-212 is one of the quietest turntables we've measured, with an ARLL rumble figure at -61 dB. Flutter was clocked at CBS Labs at 0.07 per cent (ANSI-weighted; 0.06 per cent unweighted). A single-play manual model, the GA-212 includes a photoelectric switch that stops turntable rotation at the end of a record but leaves the motor on and the pickup resting atop the record. You then may raise the arm manually or with the built-in cueing device, which of course you also may use initially to lower the pickup onto the record. This cueing device works flawlessly, with no side drift.

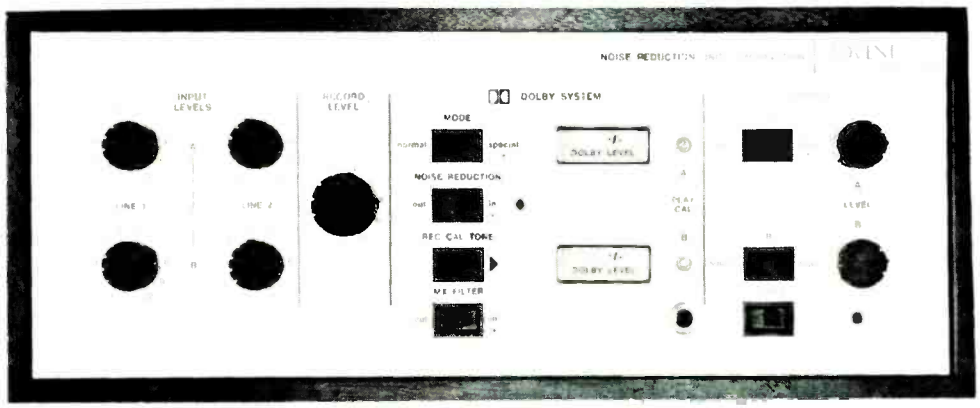
Ringing the outer edge of the platter are two sets of strobe markings, one for each speed. While useful, these markings must be illuminated by an external light (there is no built-in illumination), and it takes some squinting from the proper angle to see them clearly. When a 12-inch record is on the platter the strobe markings are completely covered, but this is hardly a problem in view of the unit's absolute speed accuracy regardless of changes in line voltage. The total range measured for the fine-speed adjustment was +4.8 to -3.6 per cent at 33 rpm, +4.5 to -3.6 per cent at 45 rpm.

The platter is covered with a mat, and you may slip a 45-rpm large-hole adapter (supplied) over the center spindle. The GA-212 sold in the U.S. and Canada comes preset for 117-volt AC operation; similar models sold abroad have a built-in voltage adapter that permits their use on other line voltages.

Complementing the smooth-running platter is the GA-212's tone arm, a low-mass metal tubular type with a rear counterweight for initial balance and a sliding weight for setting vertical tracking force. You adjust the latter according to a calibrated scale, engraved on the arm, which CBS Labs found to be thoroughly accurate. Similarly, the twin antiskating adjustments (one each for elliptical and spherical stylus tips) were found to provide close to theoretically ideal compensation with regard to the VTF used. Installing a pickup in the arm shell is relatively easy thanks to a slide-out platform; a jig is supplied to adjust the pickup for correct stylus overhang and longitudinal alignment. Arm friction both laterally and vertically was found to be negligible; arm resonance was measured as a 7-dB rise at 9.5 Hz with a Shure V-15 Type II Improved cartridge.

The GA-212 ensemble, which comes with a wooden base and an excellent dust cover (it latches automatically into place as you raise it), is a handsome, modern-style unit whose appearance is as impressive as its performance is delightful. It is superbly crafted and soundly built. Anyone in the market for a high-quality manual player would do well to take a long look at the GA-212.

CIRCLE 141 ON READER-SERVICE CARD



Advent 100A Dolby Unit: A Good Product Made Better

The Equipment: Advent 100A, a stereo Dolby B noise-reduction unit for use with tape recorders (any format) or in reception of Dolby-encoded FM broadcasts, in metal case appropriate for built-in or freestanding use. Dimensions: 13 by 5 by 7½ inches. Price: $250; optional WC-1 wood case, $20. Advent Model MPR-1, a stereo mike preamp designed for use with the 100A, in black metal utility case. Dimensions: 6 by 2¾ by 1½ inches. Price: $25. Manufacturer: Advent Corp., 195 Albany St., Cambridge, Mass. 02139.

Comment: The similarities between the 100A and its predecessor (the 100; see HF test reports, January 1971) are evident at first glance. Both are stereo Dolby B units with separate Dolby circuitry for recording and playback, allowing properly compensated off-the-tape monitoring during Dolby-encoded recording. The main difference between the two models is in the front-panel switching: a seemingly minor change but one that significantly affects the versatility of the unit. The 100A is, in fact, the most versatile Dolby unit on the home market, and its human engineering—already excellent in the 100—is improved.

The 100 had two input pairs: one for line, one for microphones. The 100A has no built-in mike preamps; either or both of its two line-input pairs may be converted to mike use with the MPR-1 preamp. Since each channel of each input has its own fader, mike signals may be mixed with those coming from other sources, or a total of four mikes or four line inputs (in stereo pairs, of course) can be used. The 100A therefore can be used as a four-channel stereo (as opposed to quadraphonic four channel) mixer—and a fine one electrically by comparison to the budget consumer units—as well as a noise-reduction device.

The inputs on one end of the mike-preamp unit are phone jacks that will handle either the normal (unbalanced, or hot-plus-ground) phone plugs supplied on most of the microphones that the serious home recordist is likely to use, or the three-pin types (balanced bridge plus ground). The three-pin connectors normally supplied on some professional mikes are of the Cannon type; you will need an adapter from Cannon to a tip-ring-sleeve phone plug (the type used on stereo headsets), or you can replace the Cannon plug with a stereo headphone plug. On the bottom of the preamp is a sensitivity switch offering a choice of 40 to 60 dB of gain. The outputs are shielded leads approximately one foot long, terminating in color-coded RCA pin-type (phono) connectors; a similar lead delivers power (18 VDC) to the preamp from the 100A.

Aside from the DC output jacks (two of them, so that

both input pairs can be converted for mikes) the line-2 inputs are the only new items that need concern the user on the back of the 100A. All audio connections are via RCA jacks in left-and-right pairs: line-1 input, line-2 input, output to the tape deck, playback input from the tape deck, and output to the stereo system. In addition there is an unswitched convenience AC outlet and access for instrument calibration of the 100A's internal circuitry, for use by a service technician. (He too will find some changes and simplifications.)

On the front panel are the individual input faders, then the master recording level control, then four switches: mode (normal/special), noise reduction (in/out), recording-calibration tone (spring loaded and normally off), and multiplex filter (in/out). The special mode is new. It turns off the Dolby encoding in the recording circuit whether or not the Dolby decoding in the playback circuit is on. The importance of this switch will become evident in due course. The recording-calibration tone switch combines the functions of two switches on the 100, making alignment considerably simpler. The Dolby action was individually switchable for the two channels on the 100; but even in making mono tapes we never found a really practical use for this capability, so we have no beef with its omission in the 100A. These four switches, then, perform the functions of five on the 100, plus the new mode option.

Following the four switches and the Dolby calibration meters are the screwdriver controls for playback calibration. Small knobs were used for this purpose on the 100. They sped up alignment; but unless you use a variety of tapes and decks (we do, of course, but you may not) and therefore must realign frequently you will think this an extremely minor point. Below these adjustments is a stereo headphone jack. At the right are the output level controls for each channel (governing the feed to your stereo system), independent source/tape monitor switches for each channel, and the main on/off switch.

The "special" mode is important for two purposes: copying Dolby-encoded tapes and receiving Dolby-encoded FM broadcasts. For copying purposes, you might decode the original and then re-encode in making the copy; but any hum or electronic noise picked up between the two passes through the Dolby circuitry would not be suppressed. A more elegant approach is to copy the encoded signal verbatim, using the Dolby circuit only for monitoring purposes. This the "special" mode will do. Similarly, signals coming from your stereo system normally are Dolby-encoded as long as the noise-reduction switch is at "in." FM signals that already are Dolby-encoded need only decoding. With most Dolby units of our acquaintance this requires you to reconnect leads, feeding the FM signal to the tape playback connections. (If you have either the 100 or the 101 and want to use it for FM, Advent will supply appropriate instructions.) With the 100A Dolby-FM listening is simplified both by the mode switch and by a series of asterisks on the front panel next to each switch position used in decoding the broadcasts. Some stations using the Dolby technique transmit reference-level signals for system alignment from time to time; any adjustment is made at the 100A's line-input controls, so tape-system alignment is unaffected. Advent suggests you mark the input faders at the aligned setting (which theoretically should not vary between stations if more than one in your area used Dolby encoding). To receive these broadcasts you (or anyone, it's so easy) simply turn the input knobs and all switches to the marked positions.

For aligning the tape system itself, Advent includes a reference cassette and a length of test tape on open reel. Also included with the unit are interconnect cables and an excellent owner's manual—one of the best we have seen.

All told the 100A is second to none among the available home Dolby units, and in some systems (particularly where its mixing capabilities are of value) we believe it has no equal. As the importance of Dolby processing in home stereo grows, so does the importance of the equipment. And it is growing: To Dolby-processed FM broadcasts and cassette recordings have recently been added some superb open-reel tapes from Ampex, while Vanguard has promised quadraphonic Dolby-processed open-reel tapes (which would require two stereo Dolby units for correct playback, of course) in the near future. (Rumors that Ampex was planning to bring out Dolby-encoded eight-track cartridges appear to be unfounded.) Unless you have a tape deck with separate recording and playback heads you don't need the full complement of Dolby circuits offered by the 100A, and a less expensive unit will do; but for the serious open-reel recordist, who generally demands the monitor head, it is an exceptionally attractive unit.

Reports on Two Cassette Tapes

A detailed description of the test method, criteria, and terms used in testing cassette tapes appeared (together with reports on ten other tapes) in our March 1972 issue. That background information may be summarized as follows:

Relative Sensitivity. The curve shown represents sensitivity across the frequency spectrum relative to a reference cassette on a machine adjusted for that cassette. If your deck is optimized for tape with a "hotter" high end, it would be best matched by tapes showing a rising high-frequency characteristic in this test; conversely if it is adjusted for tapes that are less sensitive at high frequencies, the "hotter" tapes will produce brighter than normal sound. The numerical sensitivity rating indicates output level with respect to the reference cassette for a given recording level at 400 Hz.

Maximum Recorded Level. The curve indicates the levels at which the tape is driven to 3 per cent total harmonic distortion or into self-erasure, whichever occurs first, and indicates the headroom or overload margin across the frequency spectrum.

S/N Ratio. The figure shown is frequency-weighted

on the basis of audibility factors and is measured with respect to the DIN 0-VU level.

Dropout Count. Two samples of tape are measured for 15 minutes apiece on automatic equipment that distinguishes between major (audible in almost any type of music), medium (audible in fairly continuous music), and minor (barely perceptible) dropouts.

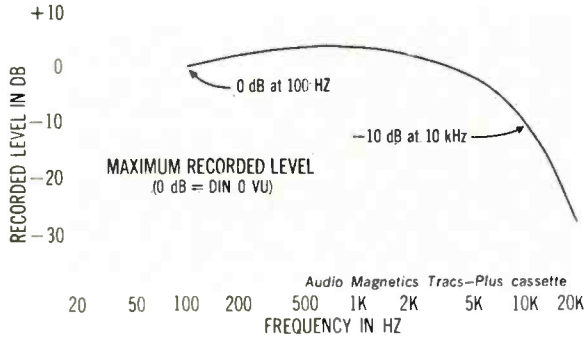
Tracs Plus Cassette

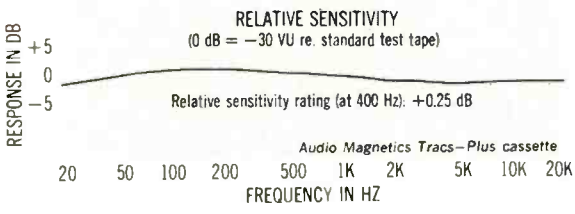
The Equipment: Tracs Plus, a low-noise, cobalt-doped ferric oxide tape cassette. C-60 price: $1.89 in Philips box, $1.99 in blister-pack card with Philips box, or $1.75 for two or $2.39 for three in poly bags without boxes; comparable packagings available also in C-40, C-90, and C-120. Manufacturer: Audio Magnetics Corp., 14600 S. Broadway, Gardena, Calif. 90248.

Comment: Tracs Plus can be described as a "medium-hot" tape; high-frequency sensitivity is a little below that of the reference cassette and about average among the low-noise ferric tapes we've tested. The sensitivity rating is slightly higher than average. Maximum recorded level is about par for this group across the frequency range. Signal-to-noise ratio is better than average.

The paper liner of the Philips box has good space for detailed information but somewhat limited space on the narrow edge (the "spine" if you stand your cassettes like books). The cassette itself has somewhat less than average labeling space. It is held together with screws and has metal idler pins. Windows and spring-mounted pressure pad are of standard design.

CIRCLE 142 ON READER-SERVICE CARD.





Audio Magnetics Tracs Plus Additional Data

S/N ratio (NAB)		57.5 dB	
Dropout count	Major	Medium	Minor
sample 1	0	1	4
sample 2	0	0	0

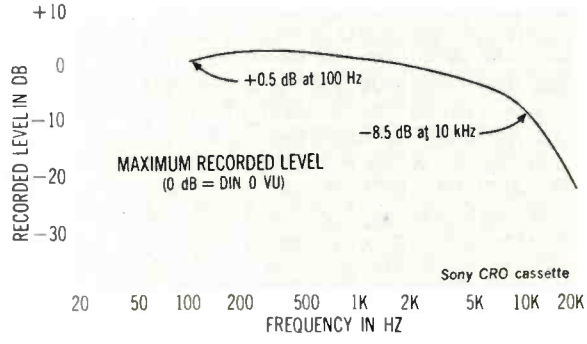
Sony CRO Cassette

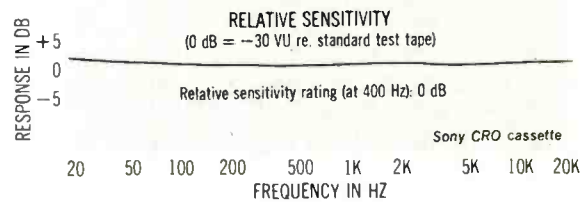
The Equipment: Sony CRO, a chromium dioxide tape cassette. Price: $3.49; available in C-60 only. Manufacturer: Sony Corp., Japan; U.S. distributor: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif. 91352.

Comment: Though chromium dioxide tapes vary little from brand to brand they do differ markedly in both high-frequency headroom and response (which of course are related) with respect to ferric oxide tapes. Similarly, S/N ratios for chromium dioxide have so far been measured at 59 or 60 dB; for ferric tapes they are significantly poorer and vary over a somewhat wider range of about 55 to 58 dB. So when we say that Sony's S/N is among the best at 60 dB, we're saying more about CrO_2 vs. ferric than we are about Sony vs. other CrO_2 brands. Such comparisons apply to the other data: Maximum recorded level compares favorably with the better chromium dioxides while relative sensitivity is about median, being slightly "hotter" than some, slightly less "hot" than others. CRO shares with only one other tape we've tested so far its just-short-of-perfect dropout count.

The labels on both the standard Philips-style box and the cassette case are better than average in terms of writing space. The case is held together with self-locking screws that defy removal. Idler pins are plastic, molded integrally with the case, which has standard-size windows and a spring-mounted pressure pad.

CIRCLE 143 ON READER-SERVICE CARD





Sony CRO Additional Data

S/N ratio (NAB)		60 dB	
Dropout count	Major	Medium	Minor
sample 1	0	0	1
sample 2	0	0	0

Are you playing your records or ruining them?

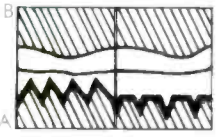
If you're like most music listeners, you never think about your records after putting them on your record player.

You just sit back and enjoy the music.

Chances are you'd be less relaxed, if you knew that your records might be losing something with every play.

Like the high notes.

It's something to think about. Especially when you consider how many hundreds or even thousands of dollars you have invested in your record collection. And will be invested in the future.



High frequency peaks can be lopped off as in A right. Less fragile low frequency contours are shown in B.

What happens during play.

Even the cheapest record changer can bring its tonearm to the record and lift it off again. But what happens during the twenty minutes or so of playing time is something else.

The stylus is responding with incredible speed to the roller-coaster contours of the stereo grooves. This action recreates all the music you hear, whether it's the wall-shaking cacophony of a rock band or the richness of a symphony orchestra.

The higher the frequency of the music, the more rapidly the contours change, and the sharper the peaks the stylus has to trace. If the tonearm bears down too heavily, the diamond-tipped stylus won't go around those soft-vinyl peaks. Instead, it will lop them off. The record will look unchanged, but your piccolos will never sound quite the same again. Nor will Jascha Heifetz.

It's all up to the tonearm.

What does it take for the stylus to travel the obstacle course of the stereo groove without a trace that it's been there? It takes a precision tonearm. One that can allow today's finest cartridges to track optimally at low pressures of one gram or less. For flawless tracking, the tonearm should be perfectly balanced with the weight of the cartridge, and must maintain the stylus pressure equally on each side wall of the stereo groove. And in order to maintain this equal pressure during play, the tonearm must not introduce any drag. This requires extremely low friction pivot bearings.

There is much more to the design and engineering of tonearms and turntables. But this should be sufficient to give you the idea.

Dual: the music lovers' preference.

By now you probably understand why serious music lovers won't play their precious records on anything but a precision turntable. And the most serious of these people, the readers of the leading music magazines, buy more Duals than any other make of quality turntable.

If you would like to know more about Dual turntables, we'll send you lots of interesting literature, including an article on how to buy a turntable, and reports by independent test labs. Or better yet, just visit your franchised United Audio dealer and ask for a Dual demonstration. You will never have to worry about your records again.

Dual®


Dual 1214, $109.50

Dual 1218, $169.50

Dual 1229, $225.00

How Dual protects your records.


Tonearm counterweight is elastically isolated from shaft to absorb any external shock, and is continually adjustable on vernier threads for perfect balance.

Gyroscopic gimbal suspension of 1229 and 1218 is best known scientific means for balancing precision instruments that must remain balanced in all planes of motion.

In all Duals, stylus pressure is applied around the pivot maintaining perfect dynamic balance of tonearm.

1229 tonearm is 8¾" from pivot to stylus, essentially eliminating tracking error while maintaining one-piece stability.

Unlike conventional tonearms, the 1218 and 1229 track records at the original cutting angle. The 1229 parallels single records, moves up to parallel changer stack. The 1218 has a similar adjustment in the cartridge housing.


For perfect tracking balance in each wall of the stereo groove, separate anti-skating calibrations for conical and elliptical styli are provided on all Duals.

Dual 1215S, $125.00

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

Exclusive U.S. Distribution Agency for Dual

CIRCLE 22 ON READER-SERVICE CARD

by Dennis Tuchler

What Are Your Rights When the Sound Goes Sour?

WARRANTIES

HAROLD OHRENKLANG, a middle-income sound buff, decided he wanted a tape recorder. Not knowing what kind to buy he shopped around, asked his friends and business associates, scanned high fidelity magazines, and read product reports. He then sent in request forms for information on specific products that were advertised in the magazines. After a long wait, he received three packets in the mail: one from Sonavox, one from Tandsui, and one from Dynaha. All three contained (1) a neatly done and relatively uninformative brochure which lauded the company's tape recorder and included a list of performance specifications; (2) reprints of articles and test reports about that company's tape recorder; (3) a covering letter which in each case stated that the "enclosed material will introduce our tape recorder, acclaimed as the finest in its price class." The brochure in each packet also included a statement of the company's warranty policy (in very small print on the back page) and specifications. These specifications were either identical to or more conservative than the performance specifications in the accompanying product test reports and articles.

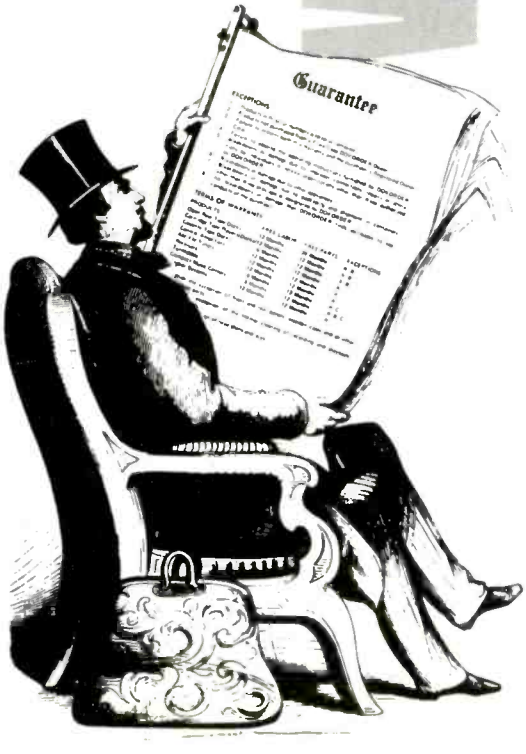
Harold made a tentative decision. He would buy the Sonavox. He went to High Fidelity Oasis, the only authorized dealer for Sonavox in town. He told the salesman what he wanted. "But," he said, "I'd like to know a little more about it. It's a bit expensive for a person in my position." The salesman was glad to help (though his specialty was electronic kazoos). When Harold asked the salesman if the tape recorder would really perform as well as the magazine reports said, the salesman went to a nearby rack where ads, brochures, and reports were shelved according to manufacturer and product and read some of the Sonavox test reports to Harold. After a little more sales talk, based largely on the test reports, Harold bought.

Harold took the tape recorder home; when he opened the box he found a small plastic bag with a book and some papers inside it. He set it aside and hooked up the tape recorder. He then opened the bag, and took out an instruction book, ads for other products made by Sonavox, and a card headed "Warranty." The card opened with a warning that the purchaser must fill it out and send it in within ten days if he was to receive any protection under the manufacturer's warranty. The paragraph below the warning stated:

> "Sonavox Corporation, a subsidiary of Gramofon, A.G., congratulates you on your purchase of an excellent piece of equipment. Sonavox guarantees to the original purchaser of a Sonavox Tape Recorder purchased from Sonavox in the United States of America that it will replace all parts failing within twelve months of purchase, without charge for parts and labor; and that it will provide free replacement of all parts other than capstan, record and playback heads, pressure roller, and switches which may fail thereafter, for a further period of ten years. This guarantee shall be void unless the purchaser sends this card to the Sonavox Corporation, 1512 Tulip Lane, Grimland, New Jersey, within ten days from the date of purchase, or if the tape recorder has been serviced by other than an authorized service station, or modified without authority or otherwise damaged by misuse. All transportation charges are to be borne by the purchaser. There are no warranties or guarantees except those expressed here."

Harold, who had bought other electrical and electronic equipment, automatically filled out the information on the card and sent it in.

The machine worked beautifully for a while; then performance deteriorated. He took it back to the place where he had bought it. The



Dennis Tuchler is a Professor of Law at St. Louis University in Missouri.

Audio Warranty Policies

What are the prevailing warranty policies in the audio industry? To find out, we sent questionnaires to the major companies. Our return rate was 92 per cent, with the majority of those not replying indicating they believed either that any skeletal presentation of their policy would misrepresent it, or that any published statement would limit their basically flexible, case-by-case policy. (Of course, many of those who did reply also indicated that their basic policy could be bent in individual situations. Thus the quantity of information supplied by a manufacturer is not in itself a criterion for judging his warranty program.) In any event the reader should remember that the policies listed are the currently stated ones and are subject to revision at any time.

About half the companies replied that the buyer "must" return the warranty card within a certain period to validate the warranty; others "request" the card; some require only the original bill of sale. As Prof. Tuchler states in the accompanying article, manufacturers cannot make their warranties contingent upon your returning the card—although it is certainly one means of demonstrating that you bought it legitimately and within the proper time period. Any information you supply on the card (if you choose to return it) is voluntary. If you plan to resell the unit some day, you should determine if the warranty is transferable to the next owner.

In most cases the complete warranty was stated on the warranty card; otherwise it was generally found on a separate sheet packed with the unit or in the instruction manual. In a few instances the warranty could be obtained only by sending in a warranty registration card.

The warranty periods vary from 90 days to 5 years (although a few companies do offer lifetime coverage to the original owner). Where you can obtain warranty service also varies from any authorized dealer or service station to the manufacturer's factory alone. When you must send a unit back to the factory, the buyer generally pays shipping one way, or both ways. A few manufacturers pay shipping costs both ways under certain circumstances.

Several conditions normally will void warranty coverage. These may include resale of the unit, damage in transit either to or from repair stations (although insurance usually covers losses here), unauthorized repairs resulting in damage to the unit, any unauthorized repairs, or any unauthorized modifications. Here too policies vary among manufacturers, although all void coverage when damage is due to other than "normal use."

A number of companies wrote that they will replace a unit under appropriate circumstances, but few have a stated policy of refunding your money. Replacement is generally considered if a unit just cannot be repaired. Some manufacturers who replace units say that if a subsequent model is on the market, and no new models of the irreparable unit are in stock, they will offer the newer model either in direct exchange or for the difference in cost between the two.

A suggestion: Even when you know your warranty rights, remember that dealers and company employees are only human and are more likely to respond to a calm, tactful approach than to aggressive fistbanging.

ACOUSTIC RESEARCH: SPEAKERS, TURNTABLES, AMPLIFIERS, TUNERS, RECEIVERS. Valid for original and subsequent owners; complete warranty on card; offers free parts and labor for speakers, 5 yrs., turntables, 36 mos., electronic components, 24 mos., replacement if unit substantially defective, free shipping carton (if needed), transportation costs both ways; free warranty service available at authorized service station or plant, parts under warranty at plant; company option whether unit goes to service station or plant; will consider replacing unit if repeated repair attempts fail, but will not refund money.

ADMIRAL: RECEIVERS, RECORD CHANGERS, HEADPHONES, DECODERS. Valid for original owner; reference made to warranty on card; offers 3 mos. free labor and parts, replacement if unit defective (only on exchange warranties); free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; resale, damage in transit; unauthorized repairs resulting in damage, any unauthorized modification not covered; under exchange warranty will replace with newer model if old model has been superseded and not in stock.

ADVENT: SPEAKERS. Valid for original and subsequent owners; proof of purchase required; warranty statement on speaker; offers 24 mos. free labor and parts; thermal damage of voice coils not covered, but customer is "forgiven" once—driver is replaced at no charge and customer informed of reason for burn-out to prevent future damage; free warranty service and parts at authorized service stations, dealer's place of business, and manufacturer's shop; buyer pays shipping one way; unauthorized repairs resulting in damage, units with altered serial numbers not covered; do not consider refunds, but will replace unit if it has repeated defects, or in other reasonable situations. **CASSETTE TAPE DECKS.** Similar to speaker warranty except warranty in owner's manual; offers 12 mos. free labor and parts; refunds handled by dealers.

AIWA—see Milovac International.

AKAI AMERICA, LTD.: ELECTRONIC COMPONENTS, TAPE RECORDERS. Valid for original owner; original sales slip required; offers free parts and labor (components, 24 mos.; tape recorders, 12 mos., except lifetime parts on GX heads; 24 mos. parts and labor on inverting mechanism of Invert-O-Matic, 12 mos. on remainder of machine; all nondomestically purchased units are 90 days labor, 12 mos. parts); free warranty labor and parts at authorized service stations or shop of the manufacturer; buyer pays shipping costs one way; resale, damage in transit, any unauthorized repair or modification not covered; refund considered in rare cases where all repair efforts fail and no replacement in stock; replacement considered where all repair efforts fail; replacement with newer model considered on individual basis.

ALTEC DIVISION, ALTEC CORP.: ELECTRONIC COMPONENTS, LOUDSPEAKERS. Valid for original and subsequent owners; complete warranty on card; offers 24 mos. on electronic components and compact unit electronics; free parts and labor on components, 12 mos. on compact unit record changer and tape recorders, 12 mos. on speakers (speaker warranty scheduled for revision upwards this June); free warranty labor and parts available at authorized service stations; buyer pays shipping costs one way; manufacturer may require unit to be returned to factory in case of specific models requiring special techniques; damage in transit to company, unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds not considered; replacement considered if warranty station repair service ineffective after two attempts; will replace with newer model for cost difference if original model is superseded and not in stock.

AUDIO RESEARCH CORP.: ALL MODELS. Valid for original and subsequent owners; none of warranty appears on card, but warranty bond furnished; offers 5 yrs. free parts and labor, except 24 mos. for tubes; free warranty labor and parts at some dealers, authorized service stations and factory; buyer pays all shipping costs; manufacturer may require unit to be sent to factory; damage in transit, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund or replacement not considered as units built with 20 to 40 yrs. life expectancy with normal maintenance. **KITS.** Warranty does not

cover damaged parts, improper construction; offers 12 mos. free labor and parts, except tubes, 90 days; charge for service under warranty for damaged parts, wiring errors, improper construction.

AUDIONICS: TL50 SPEAKERS, SQ COMPONENTS. Valid for original buyer; none of warranty on warranty card, usually included in advertising literature; offers free parts and labor, SQ components, 12 mos., loudspeakers, 5 yrs. on drivers; free warranty service at any authorized service station or the factory; resale, damage in transit (company will assist in transportation claims), unauthorized repairs resulting in damage, modifications including improper heat-sinking of amplifier and power supply modules or alteration or substitution of internal components not covered; refund considered if unit returned within 2 wks.; replacement considered (company option to replace with new or rebuilt unit, if manufacturing fault); will replace with improved version at cost, or at no charge (depending on circumstances) if buyer's unit has been superseded and is not in stock. SINCLAIR KITS. Similar to preceding warranty except offers 24 mos. free parts and labor; customer construction errors repaired for a fee, including shipping, company pays all charges if manufacturing fault; service charge for out-of-warranty kits ranges from $4.50 to $20; charge during warranty period if unit fails due to catastrophic failure caused by miswiring, incorrect soldering or unauthorized modifications. RADFORD COMPONENTS, LOUDSPEAKERS. Similar to Audionics warranty except card return is to insure unit was not purchased outside U.S. where warranty coverage is different; offers 24 mos. free parts and labor, replacement if defective (if repairs beyond capability of dealer, replacement will be of "equal physical condition" as old unit); free warranty parts and labor at authorized service station, or from factory if service station too far from customer.

AUDIOPHILE IMPORTS: STAX, ALL MODELS. Valid for original buyer; offers 12 mos. free labor and parts, replacement if unit defective; free warranty labor and parts at authorized service stations; buyer pays all shipping costs; resale, damage in transit to company, any unauthorized repairs or modifications not covered; refund or replacement at discretion of dealer. QUAD ACOUSTICAL MANUFACTURING, ALL MODELS. (N.B. speakers not warranted if *ever* played with amp other than Quad model II or Quad 303, unless dealers, at their own risk, assume responsibility.) Valid for original buyer; offers 12 mos. free labor and parts; free warranty labor and parts at any authorized dealer (dealers other than original seller may charge for labor, not parts); buyer pays all shipping costs; manufacturer may require unit to be returned to factory for service; resale, damage in transit to company, any unauthorized repair or modification not covered; refund and replacement at dealer's discretion. TRANSCRIPTOR "REFERENCE" AND "SATURN" TURNTABLES, "AUID" TONE ARM. Identical to preceding warranty except free warranty labor and parts available at authorized service stations; damage in transit to or from company not covered.

AUDIO-TECHNICA: ALL CARTRIDGES AND TONE ARMS. Valid for original owner; complete warranty on card except with low-cost, bulk-packed cartridges, which may include only statement of warranty; offers 12 mos. free labor and parts and replacement if defective; free warranty service only at manufacturer's service facility, although any authorized dealer may accept unit for return to company; free warranty parts at dealer's place of business or shop of manufacturer (for cartridges, either cartridge body or stylus is replaced—no attempt made to repair); buyer pays shipping costs one way; resale, damage in transit to company, any unauthorized repair or modification not covered; company backs dealers if dealer decides to refund; replacement considered if fast effective repair not feasible; will replace with new model if old model not in stock.

AUTOMATIC RADIO: ALL MODELS. Valid for original owner; complete warranty on card; offers 3 mos. free parts and labor; free warranty labor and parts at authorized service stations; buyer pays shipping costs one way; resale, and in

dealer's servicemen fixed it. But later, the problem recurred. After two or three such episodes, Harold decided he had had it. He demanded his money back from High Fidelity Oasis. They said they'd service the machine, but that was all. Harold then wrote to Sonavox and demanded his money back. They told him he'd have to return the machine to them and they would try to fix it. Harold realized that he would have to pay shipping costs and that he would be without a tape recorder anywhere from three to ten weeks while they looked at it. He changed his tactic. He'd take a replacement. No, said both the store and the manufacturer (although the store offered to sell his machine for a 35% commission and the manufacturer tentatively offered him an old demonstrator).

Quo Vadis Harold?

Is Harold stuck? This question gives rise to three others: (1) What did Harold buy? Of course he bought the machine, but did he also buy the obligation of the store and the manufacturer? What are these obligations or *warranties*? (2) Did Harold gain or lose by sending in the warranty card and abiding by the apparent restrictions on his right to have a functioning machine? (3) What remedies does Harold have and are they effective?

A warning is in order. This article was written only to give the consumer some idea of where he stands and is *not a basis for legal advice*! When manufacturers tell the consumer that he has only limited recourse when his highly touted machine goes bad, they are usually wrong and sometimes they know it. Consumers do have rights. Their remedies however are quite expensive and are often not worth the trouble. The Uniform Commercial Code has been adopted throughout the United States (except Louisiana), but there are variations in the language of some provisions, and in the interpretation of others, from one state to another. Furthermore, in some states the consumer can't sue the manufacturer if he bought his goods from a dealer, while in other states he can sue both. This article assumes that the latter is the situation in Harold's state, as it is in a growing number of states. Finally, laws dealing with warranties, sales, etc. are quite complex. I have simplified—and avoided some of the knottier problems altogether—in order to give the reader, who presumably has no legal training, "the big picture." If the reader believes that he has an actionable gripe, he should see a lawyer. The trip may be worth it if only to find that, when all is said and done, selling a bad machine may be cheaper than getting the price refunded.

Did Harold "Buy" A Warranty?

The law makes promises on behalf of some people even when those people themselves don't intend to promise anything. For those who sell goods for a living, the law makes promises concerning the goods they sell. Some of these promises are called "express warranties" because of the things merchants say, or have said for them. Other promises, called "implied warranties," are made for merchants because of what a buyer has a right to expect from a sale, even if he wasn't "sold." What buyers usually think of as warranties—those cards and promises that the manufacturer sends along with his product—may really be attempts to bypass legal obligations. In effect, they aren't warranties at all; they are warranty disclaimers. More about them later.

How is an *express warranty* made? This question is a bit complicated and requires a few paragraphs and some simplification. An express warranty is made when a seller or a manufacturer makes an "assertion of fact" that plays some part in the purchaser's decision to buy. The assertion doesn't have to play a *decisive* role. It just has to be part of "the basis of the bargain," that is, the decision to buy or the sale itself. Usually, it's pretty

easy to tell what an assertion of fact is. The specifications in the Sonavox brochure were "assertions of fact" and if the machine doesn't meet those specs, the buyer is entitled to his remedy for breach of express warranty. Mere expressions of opinion—sales talk or puffing—do not create any express warranty. What's the difference? Well, courts all over the country have been puzzling over that one for years. What it comes down to is context. If the salesman seems to have technical knowledge, then his statements of opinion based on that knowledge look pretty much like assertions of fact, and his employer—the dealer—can be held to them.

What about the test reports that Harold got from Sonavox? You may remember the Sonavox brochure had conservative specs, while the test reports' data were fairly impressive. No attempt was made in the accompanying letter to discount the more impressive figures in the reports. Since the manufacturer adopted the test reports for the purpose of selling the machine, I think he is stuck with the more impressive specifications in the test reports. If the reports vary in impressiveness, probably the least impressive of them would bind the manufacturer unless the specs in the brochure are better. I have little authority to back me up on this, but the acts of the manufacturer in making the reports part of his advertising are so close to a direct adoption of their more impressive specifications that a consumer-sensitive court would have little difficulty in sticking the manufacturer with them.

The test reports also bind High Fidelity Oasis. When Harold asked the salesman about Sonavox, the salesman referred to Sonavox's material and test reports which he used to sell Harold on the Sonavox. To me, that is enough for an express warranty to Harold by Oasis. Harold therefore has express warranties from the manufacturer and from High Fidelity Oasis; and if the machine does not behave as it is expressly warranted to do, Harold has rights against both.

Express warranties are very hard to worm out of. Harold has pretty solid promises and the only way he can lose them, as a practical matter, is if he signs an agreement with the store or the manufacturer in which these two statements appear: (1) That there are no warranties express or implied other than those in the written agreement; and (2) that the parties agree that the agreement between them is completely contained in the written contract. All time-purchase or "conditional sale" contracts have this kind of language in them. A conditional sale contract is usually a two-part sales agreement. The first part gives the dealer, or the person to whom the agreement is assigned, the right to take back the goods if the buyer doesn't make all of the payments. The second part of the agreement is a negotiable note, which is signed by the buyer and is given to a bank or finance company (called the "holder" of the note) in exchange for money paid to the dealer. The holder can now get the amount due from the buyer even if the buyer would have the right to a refund from the seller. This may sound unfair, but that's the way it works out sometimes. If you buy sound equipment—or anything with a similar warranty—and want to keep what you have in the way of warranty protection, don't sign the credit agreement form that is given you. Either pay cash, use your charge card, or borrow the money from a bank or loan company to pay for the goods. If the salesman starts breathing hard and tells you that you are getting a bargain and the same deal might not be around if you delay, *it's no bargain. Don't sign!* This holds true for implied warranties as well as express warranties. *Never* buy on conditional sales agreement if you can help it. And if you can't help it, wait—you might not be able to afford it yet. (This advice applies to cars too. Moreover, bank loans may cost you less in the long run than the loans you get through the seller.)

Oasis also made an *implied warranty* to Harold. He bought a machine for a specified price. He has a right to a machine of fair average quality in that price class. Even if the salesman had stood about and said nothing, and even if Harold had just walked into the shop, pointed to the machine, and said "Ring it up!," High Fidelity Oasis would have given Harold an

some cases unauthorized repairs and modifications not covered; refunds not considered; replacement considered if factory unable to cure recurring repair problem.

BANG & OLUFSEN: ALL MODELS. Valid for original buyer; complete warranty on card; offers free labor and parts (speakers, 5 yrs.; tuners, amplifiers, receivers, 36 mos.; tape recorders, turntables, 12 mos.); free warranty labor and parts at authorized service stations; buyer pays all shipping costs; resale, damage in transit, unauthorized repairs resulting in damage, any unauthorized modification not covered, refund or replacement not considered.

BENJAMIN ELECTRONICS: MIRACORD CHANGERS, LENCO RECORD PLAYERS. Valid for original owner; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts available at authorized service stations; manufacturer may require unit be sent to factory in case of difficulty at warranty station; resale, damage in transit to company, any unauthorized repair or modification not covered; refunds not considered; replacement considered if customer is not satisfied with normal warranty repair. CONCORD DIVISION, ALL MODELS. Identical to preceding warranty except offers 12 mos. free parts, 90 days labor for cassette recorders, record changers, speakers; 24 mos. parts and labor on "Mark" series receivers; other receivers, 12 mos. parts and labor.

BOSE: MODELS 901 & 501. Valid for original buyer; complete warranty on card; offers 24 mos. free labor and parts; free warranty labor and parts available at selected service stations and factory; buyer pays shipping costs one way; resale, unauthorized repairs resulting in damage, alteration of serial numbers not covered; refund or replacement is offered by some dealers during a limited time period; may replace with newer model if old one has been superseded and not in stock, subject to review of individual case.

BOZAK: No reply. See introduction.

BRITISH INDUSTRIES: ALL GARRARD MODELS. Valid for original and subsequent owners; reference made to warranty on card; offers 3 mos. free labor and parts; free warranty labor and parts at authorized service station, shop of manufacturer; buyer pays shipping costs one way; damage in transit, any unauthorized repair or modification not covered; refund and replacement considered at company's discretion. ALL WHARFEDALE MODELS. Valid for original buyer; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts at authorized service stations, free labor at dealer's place of business, free parts at shop of manufacturer; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory if no authorized service station near customer or if nature of repair requires manufacturer's facilities for best repairs; resale, damage in transit, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund not considered; replacement considered on individual basis.

BSR: TURNTABLE MODELS 1000/X, 4800/X, 510/X, 5500/X, 210/X, 6500/X, 310/X, 510A/X, 610/X, 610A/X, 610A/XW, MP60/X, 1100/X, 2000/X, 4700/X, 710/X, 810/X. Valid for original buyer; complete warranty on card, offers 12 mos. free parts and labor and exchange within 7 days of purchase (if unit substantially defective); free warranty labor and parts available at any authorized dealer or service station; buyer pays all shipping costs; manufacturer may require unit to be sent to factory in case of new models where field service literature not yet available; resale, damage in transit to company; unauthorized repairs resulting in damage, any unauthorized modification not covered; refund not considered; replacement considered if part required for repair unavailable or unit is irreparable; will replace with newer model if old model out of stock. MODELS TD85, TD85-W, TD85-W/4 TAPE DECKS. Same as preceding warranty except offers 3 mos. free parts and labor.

DAVID CLARK CO.: HEADPHONES. Valid for origi-

nal owner; complete warranty on card; offers 12 mos. free parts and labor; free warranty service and parts at shop of manufacturer; buyer pays all shipping costs; manufacturer may require unit be sent to factory; resale, any unauthorized repair or modification not covered; unit replaced if defective within 10 days of purchase.

CONCORD—see Benjamin Electronics.

CRAIG: ALL MODELS. Valid for original buyer; complete warranty on card; offers 3 mos. free labor and parts, replacement if unit defective; free warranty labor and parts at authorized service stations; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory for repair; resale, damage in transit, any unauthorized repair or modification not covered; refund considered in extreme cases; will consider replacing with newer model if old model has been superseded and is no longer in stock.

CROWN INTERNATIONAL: TAPE RECORDERS. Valid for original buyer; reference made to warranty on card, complete warranty packed with each unit; offers 12 mos. free parts, 3 mos. free labor; free warranty labor and parts available at authorized service stations and factory; buyer pays all shipping costs; resale, unauthorized repairs resulting in damage, any modification resulting in a defect not covered; refunds not considered; replacement considered in cases of repetitive or gross defects or unusual customer problems; will replace with newer model for cost difference if older model has been superseded and is not in stock. PREAMPLIFIERS, AMPLIFIERS, SPEAKERS. Identical to preceding warranty except offers 36 mos. free labor and parts and company pays shipping both ways within continental U.S.

DOKORDER, INC.: ALL MODELS. Valid for original owner; complete warranty on card; offers free parts (24 mos. open-reel decks, 12 mos. all others), free service (6 mos. cassette decks, turntables, compacts, 12 mos. all others); free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; resale, any unauthorized repair or modification not covered; refund not considered; replacement considered only in exceptional cases where there is a recurrent service problem with unit.

DYNACO, INC.: ALL ELECTRONIC COMPONENTS. Valid for original and subsequent owner; reference made to warranty on card; offers 12 mos. free parts and labor; free warranty service and parts available at dealer's place of business or shop of the manufacturer; free service also at authorized service stations, but free parts are optional; buyer pays shipping costs one way (wired products only); unauthorized repairs resulting in damage, any unauthorized modification not covered; refund not considered, but replacement considered in extreme cases where factory service cannot cure a persistent problem. KITS. Warranty service available at authorized service stations or factory; buyer pays all shipping costs; free parts under 12 mos. guarantee; service charge stated in owner's manual, usually ranges from $5 to $17.50; guarantee on service (90 days) and parts (12 mos.); incorrect or incomplete assembly may void warranty. LOUDSPEAKERS. Similar to main electronics warranty except: offers 12 mos. free labor and 5 yrs. free speaker drivers (provided no abuse); company pays return transportation if speaker acoustically defective, but cabinet damage from transit is excluded; replacement considered at company option.

EICO: No reply. See introduction.

ELECTRO-VOICE: ELECTRONIC COMPONENTS. Valid for original and subsequent owners; part of warranty on card, complete statement in instruction manual or on specification sheet with unit; offers 36 mos. free parts, 12 mos. labor, replacement if unit substantially or totally defective; free warranty labor and parts at authorized service station or factory; buyer pays shipping costs one way; unauthorized repairs resulting in damage, any unauthorized modification, operation under other than specified conditions not covered; implied warranty of "merchantability" with the deal unless the store was pretty explicit in disclaiming it. (If the item has a conspicuous tag on it that says "as is," beware! It had better be a cheapie.) The technicalities of disclaiming this implied warranty are not a proper matter for discussion here. If you spot anything on the tag, or in any form given to you to sign, that looks like it disclaims any and all warranties, think twice before you buy. Usually, you won't have to sign anything other than a charge ticket. The floor samples won't have warnings on them, and you'll get your machine in a box unmarked with conspicuous disclaimers. So in all probability this warranty subsists. Of course, you'd better go with the express warranties if you can prove them.

If Harold had said to the salesman, "I want a machine that will enable me to make an accurate recording at 15 ips of a female choir singing patriotic songs" and the salesman (a) knew that Harold was relying on his (the salesman's) judgment to pick out a machine that will do that and (b) picks one out and sells it to him, Harold has an implied warranty from the store that the machine will be fit for the purpose he described to the salesman. This is an easy warranty for the store to disclaim. Again, be careful of what you sign.

Did Harold Lose Anything by Sending in the Warranty Card?

There are two things you should know right off about warranty cards: If you don't see them before you buy, they are not part of the sales transaction, so you are not bound by anything on them if you don't mail them in; unless they specifically mention the obligations of the dealer, they have no effect on the warranties, express or implied, made by the dealer. They are addressed only to the manufacturer. This holds true even if the card includes the name and address of the dealer and a stub that is to be sent to the dealer to verify registration of your warranty (as is the case with Teac).

There are many variations on warranty promises made by manufacturers. Most of them amount to this: If the machine goes bad within a period of time, they will repair it. Implicit in this is the further statement, *"but you can't have your money back and you can't have a replacement if the thing falls apart."* As you will see below, the warranty card may have little effect on your rights. The only problem is that your rights may not be worth pursuing.

It would be of great service if the manufacturers would explain their so-called warranties to buyers. Buyers often think they are getting something when in most cases they are actually being asked to give up something—the right to get their money back or a replacement if the machine won't function. Some warranty promises do include substantial benefits. Revox, for example, has a rather generous warranty which allows the buyer to have free parts and service for a year and then some parts replacement for the rest of the time he keeps the machine. However, because Revox does not pay dealers for service costs, the only person who will service the machine free under warranty is the dealer from whom the machine was bought. If the dealer stops selling Revox or if the buyer moves to another city, or wants to change shops because the dealer's service department is poor, then as a practical matter, the buyer is stuck with labor costs the first year, unless of course each time something goes wrong he sends it back to Revox (at his own expense). There is nothing in the advertising literature or in the warranty statement itself that gives the buyer any warning of *this* limitation on the buyer's option to get free service under the warranty. McIntosh, on the other hand, pays its dealers for work done under the warranty, so the McIntosh buyer can go to *any* McIntosh dealer for warranty work. Moreover, on most (perhaps all) of its equipment, McIntosh will refund the price under its warranty. A majority of the remaining outfits pay a flat rate for service to their dealers. Dealers are not overly fond of servicing other dealers' sales.

ered; refund not considered; replacement considered if unit can be more easily replaced than repaired; will replace with newer model if old model has been superseded and not in stock. SPEAKERS. Identical to preceding warranty except offers 5 yrs. free labor and parts. MICROPHONES. Identical to preceding warranty except offers lifetime guarantee; professional line also carries 24 mos. uncondltional operating guarantee for repair or replacement.

ELECTRONIC INDUSTRIES (JANSZEN): ALL MODELS. Valid for original buyer; complete warranty on card; offers 36 mos. free parts and labor; free warranty service and parts available at any authorized dealer or service station; buyer pays shipping costs one way; resale, damage in transit; unauthorized repairs resulting in damage, any unauthorized modification not covered; will consider replacement if cabinet is defective; will not consider refund; will exchange for a new model for the difference in cost, a defective model that has been superseded and is no longer in stock.

ELPA MARKETING (THORENS, FERROGRAPH): No reply. See introduction.

EMPIRE: ALL MODELS. (Company says it attempts to handle all warranty policy on an individual case basis and thus information supplied is only a guideline.) Valid for original and subsequent owners; offers 90 days free parts and labor on cartridges, 12 mos. on speakers and turntables; try to avoid having customer ship to factory for repair by arranging for local repair on bulkier items; refund and replacement handled on individual basis.

EPICURE PRODUCTS, INC.: ALL LOUDSPEAKERS. Valid for original owner; complete warranty on card; offers 5 yrs. free labor and parts (except model 50, which is 24 mos.); free warranty labor and parts available at any authorized dealer, dealer's place of business or the shop of the manufacturer; written authorization required for shipment; buyer pays shipping costs one way (original cartons and packing must be used); resale, damage in transit if improperly packed, any unauthorized repair or modification not covered; refund or replacement considered only if unit lost in transit through manufacturer's fault.

ERCONA: ALL MODELS. Valid for original buyer; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts available at any authorized dealer or service station; buyer pays shipping costs one way; resale, any unauthorized repair or modification not covered; refund not considered; replacement considered if unable to repair unit; will replace with newer unit for cost difference if old unit has been superseded and is not in stock.

ESS: ELECTRONIC COMPONENTS. Valid for original owner; none of warranty on card, complete warranty sent upon receipt of registration card; offers 36 mos. free labor and parts, replacement if unit substantially defective; free warranty labor and parts available at authorized service stations, shop of manufacturer; resale, any unauthorized repair or modification not covered; refunds not considered; will replace with newer model if old model has been superseded and is no longer in stock. LOUDSPEAKERS. Identical to preceding warranty except offers 5 yrs. free labor and parts on conventional transducers, lifetime warranty to original owner for Heil Air Motion Transformers; free warranty parts and labor also available at dealer's place of business.

FERROGRAPH—see Elpa Marketing.

FISHER RADIO: ALL MODELS. Valid for original buyer; complete warranty on card; offers 24 mos. free parts and labor on all models except 90 days labor, 12 mos. parts on phono and tape units; free warranty service and parts at authorized service stations, dealer's place of business or shop of manufacturer; free parts also available at any authorized dealer; buyer pays all shipping costs; resale, unauthorized repairs resulting in damage, any unauthorized modification, units with altered serial numbers, units used on wrong line voltage not covered; do not consider refunds, but will consider replacement if field and factory service are totally ineffective; will exchange for new model of comparable price if buyer's model has been superseded and is not in stock.

FRAZIER, INC.: ALL LOUDSPEAKERS. Valid for original and subsequent owners; complete warranty on card; offers 5 yrs. free parts and labor; free warranty parts and labor available at any authorized dealer; unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds not considered; replacement considered if unit defective due to original materials or workmanship; will replace with newer model for cost difference if old model no longer in stock.

GARRARD—see British Industries.

HARMAN-KARDON: HARMAN-KARDON & CITATION SPEAKERS. Valid for original buyer; bill of sale required; reference made to warranty on card; offers 5 yrs. free parts, 12 mos. free labor; free warranty parts and labor available at authorized service stations or factory; buyer pays shipping costs one way; resale, any unauthorized repair or modification not covered; refunds not considered; replacement if unit found defective when returned to factory within 30 days of purchase; replacement with newer model if older model no longer in stock is considered if old unit has an insoluble repair problem directly resulting from original manufacture. CAD-5 CASSETTE DECK. Identical to preceding warranty except offers 12 mos. free parts, 3 mos. free labor. HK 1000 CASSETTE DECK, 8+ CARTRIDGE DECK. Identical to preceding warranty except 12 mos. free parts and labor. RECEIVER MODELS 230A, 330A, 630, 930, 50+, 75+, 100+, 150+. Identical to preceding warranty except 24 mos. free parts and labor. CITATION LINE (EXCEPT SPEAKERS). Identical to preceding warranty except for kit line. CITATION KITS. Same coverage as for wired products; factory work on kits at $35 per hour, when unit not assembled according to instructions; 90-day guarantee on factory service and parts.

HEATH: ALL WIRED PRODUCTS. Valid for original buyer; complete warranty on card; offers 12 mos. free parts and labor; free warranty service and parts at any authorized dealer or service station or by mail; buyer pays all shipping costs; resale, any unauthorized modification not covered; replacement considered if unable to satisfactorily repair unit; will consider refund or replacement with newer model if buyer's model has been superseded and is no longer in stock. ALL KITS. Service available at factory or any Heathkit Electronics Center; offers free parts and service and shipping costs on factory defects; fixed fee per kit for correcting customer construction errors; new 90-day warranty after repair by company; acid-core solder not covered; refund for unopened kits; replacement if freight damage. Additional services: Free advice and assistance to kit builders at Heathkit Electronics Centers; "Jiffy Service" for on-the-spot repairs, if possible; phone or mail technical consultant service; replaceable modules in kits tested free, in or out of warranty; out-of-warranty modules repaired for $5, usually within 48 hrs.

HITACHI SALES CORP.: ALL MODELS. Valid for original buyer; complete warranty on card; offers free parts and labor from 12 to 36 mos. depending on model, 5 yrs. parts and 12 mos. labor on transistors, 90 days parts and labor on record changers, and styli for initial failure; free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; resale, damage in transit, unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds not considered; replacement with newer model considered if cannot repair consistent problems and older model no longer in stock.

IMF: ALL MODELS. Valid for original buyer; complete warranty on card; offers from 2 to 5 yrs. free parts and labor depending on model; free warranty labor and parts available at authorized dealers, free labor also available at dealer's place of business and shop of manufacturer; assignment of shipping costs at company discretion; manufacturer may require unit to be sent to factory for repair; resale, damage in transit to company, unauthorized repair resulting in damage, any unauthorized modification not covered; refund considered on individual case basis; replacement considered if unit cannot be repaired within warranty period.

INFINITY SYSTEMS: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers 5 yrs. free labor and parts; free warranty labor and parts available at authorized service stations, free parts at any authorized dealer, free labor at some dealers; buyer pays all shipping costs; damage in transit to company, unauthorized repair resulting in damage not covered (reasonable modifications will be allowed); refund considered if unit completely unsuitable to customer; replacement considered in cases of unusual problems.

JANSZEN—see Electronic Industries.

JENSEN SOUND LABORATORIES: ALL LOUDSPEAKERS. Valid for the original buyer; complete warranty on card; offers 5 yrs. free labor and parts on speaker systems, 1 yr. on replacement speakers; free warranty labor and parts at shop of the manufacturer, free labor at authorized service stations, free parts at dealer's place of business; company pays all shipping costs; resale, damage in transit to manufacturer, any unauthorized repair or modification not covered; refunds not considered; replacement considered if customer not satisfied with repairs; may offer newer model for cost difference if old model has been superseded and is no longer in stock.

JVC, INC.: ALL MODELS. Valid for original buyer; complete warranty on card; offers 12 to 24 mos. free parts (models unspecified) and 3 to 24 mos. free service (models unspecified); free warranty parts and labor available at any authorized dealer or service station; manufacturer may require units to be returned to factory; resale, any unauthorized repair or modification not covered; refund not normally considered; replacement considered in cases of extreme dissatisfaction; will replace for newer model if old model no longer in stock.

KENWOOD: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers (12 mos. free labor and parts, headphones; 12 mos. parts, 90 days labor, tape recorders; all other components 24 mos. parts and labor; mechanical parts of compacts not covered); free warranty labor and parts available at authorized service stations; buyer pays shipping costs one way; damage in transit, any unauthorized repair or modification not covered; refund and replacement considered on individual basis.

KLH: ALL SPEAKERS EXCEPT MODELS NINE, 703, 708, AND RADIO SPEAKERS. Valid for original and subsequent owners; offers 5 yrs. free labor and parts; free warranty labor and parts available at authorized service stations or factory; free service also at any authorized dealer; buyer pays all shipping costs; unauthorized repair resulting in damage, any unauthorized modification, units with altered serial numbers not covered; refund considered at company option; replacement under company option in extreme circumstances when all repair efforts fail. TAPE RECORDERS, HEADPHONES. Identical to preceding warranty except offers 12 mos. free labor and parts. AUTOMATIC TURNTABLES. Identical to preceding warranty except offers 24 mos. free parts, 36 mos. free labor. TUNERS, AMPLIFIERS, RADIOS, RECEIVERS, MUSIC SYSTEMS. Identical to preceding warranty except offers 24 mos. free parts and labor.

KLIPSCH: ALL MODELS. Company states that it has no formal warranty policy, but will replace faulty equipment "within limits."

KOSS: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts available at authorized service stations, factory; buyer pays shipping charges

one way; unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds not considered; replacement considered in cases of recurring failure or inability to repair; will replace with newer model if old model has been superseded and is not in stock.

LAFAYETTE: RECEIVERS, TUNERS, AMPLIFIERS. Valid for original buyer; complete warranty on card; offers 24 mos. free labor and parts, full refund within 30 days if customer dissatisfied and unit is in reasonably good shape and has not been abused, replacement at company option if unit initially defective; free warranty labor and parts at dealer's place of business, shop of manufacturer; buyer pays all shipping costs; resale, damage in transit to company, unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds and replacements considered under previously stated conditions. **STEREO RECORD PLAYERS, TAPE RECORDERS, FOUR-CHANNEL SYSTEMS.** Identical to preceding warranty except offers 3 mos. free labor and parts. **INTEGRATED SYSTEMS.** Identical to preceding warranty except offers free labor and parts for 5 yrs. on speakers, 24 mos. on receivers, tuners, amplifiers, and 3 mos. on tape recorders and record changers. **SPEAKER SYSTEMS.** Identical to preceding warranty except offers 5 yrs. free parts and labor, excluding exposed areas open to damage (cabinetry, grille cloth, etc.).

JAMES B. LANSING (JBL): ALL LOUDSPEAKERS. Valid for original and subsequent owners; complete warranty on card; valid for 5 yrs. for all purposes, including free parts and labor (will repair or replace, at company option, any transducer, free of charge, during its entire normal life if factory inspection shows evidence of original manufacturing defect); free warranty parts and labor at authorized service station or factory; buyer pays shipping costs one way; manufacturer may require unit be sent to it when authorized servicing dealer cannot determine warranty applicability or when no authorized servicing dealer is within reasonable distance of the customer; damage by abnormal use, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund considered where circumstances warrant and no other option available; replacement with newer model for old one no longer in stock at dealer's option. **KITS.** Identical to main warranty.

LENCO—see Benjamin Electronics.

MAGNAVOX: RECEIVERS, SPEAKERS, RECORD CHANGERS. Valid for original owner; valid for 24 mos. for all purposes, including free labor and parts; free warranty labor and parts available at any authorized dealer or service station; resale, damage in transit to the manufacturer, any unauthorized repair or modification not covered; refund considered if customer is totally dissatisfied; replacement considered if cannot effectively or economically complete repairs. **OPEN-REEL, 8-TRACK, CASSETTE TAPE RECORDERS.** Identical to preceding warranty except offers 3 mos. free parts and labor (except models K8843 and K8844, which offer 12 mos. with repairs at the factory); manufacturer may require unit to be sent to factory.

MARANTZ: ALL PRODUCTS EXCEPT SPEAKERS & HEADPHONES. Valid for original owner; reference made to warranty on card; offers 36 mos. free parts and labor; free warranty labor and parts available at authorized service station or company-owned service facilities; buyer pays shipping costs one way in U.S.; resale, any unauthorized repair or modification not covered; refunds not considered; replacement considered when factory shop cannot repair to meet manufacturer's standards; will consider replacement with newer model if older model has been superseded and is no longer in stock. **SD-1 HEADPHONES & SPEAKERS.** Similar to preceding warranty except offers free labor and parts (speaker components, 36 mos.; cabinetry against manufacturing defects, 24 mos.; headphones, 90 days).

MASTERWORK: ALL MODELS. Valid for original and subsequent owners; sales slip required; complete warranty on card; offers 12 mos. free

In the case of kits, warranty promises are even more problematic. Harman-Kardon will give a fairly strong warranty for a kit built according to the directions it has supplied. In fact, this warranty is not too dissimilar to the one it gives for its fully constructed sets. Dynaco, on the other hand, gives less comprehensive protection to the kit builder on paper (although if something is wrong with what you bought, Dynaco's policy, like that of many other audio manufacturers, is often made flexible to satisfy a customer). But its written "warranty" provides for free replacement of parts, while the builder must pay labor costs at the regular rate if the repairs are made at Dynaco's plant. (After they repair the kit, H-K gives a 90-day full warranty on the item, and will even pay shipping costs during that 90-day period.) Of course, the dealer may be much more generous than Dynaco in such cases and for that reason it pays to buy a kit from a dealer rather than from a distant discount house. In fact, now that I think of it, it is usually better to buy from a dealer than a mail-order house. The dealer is often more willing and more able to give service after the sale, and if something goes wrong, he is usually easier to yell at.

There are two options with a warranty card that comes with the item purchased: Send it in, or throw it away. If you don't send it in, you retain the obligation of the dealer and the manufacturer to make good on their warranties. As I mentioned earlier, the warranty restrictions in such a card—including the scare language about sending it in within ten (or so) days—are no part of the sales bargain, and won't negate anything the law would otherwise have conferred. Even if the warranty were written out in the ad, as part of the company's advertising, it is still doubtful that the limiting language in that warranty would play any role. First, it will not negate express warranties made by the same company. Second, it will not negate the implied warranty of merchantability because its language is both inconspicuous and uncommunicative to the ordinary buyer. The advertised limitations play no role whatever with regard to the dealer's warranties, whether express or implied. That is a separate matter, separately handled.

What if the card is sent in? The obligations owed you by the dealer are not affected unless the dealer is in some way an actual party to the warranty card for reasons other than the manufacturer's obligation to pay for service. (It is possible for the warranty card to mention the dealer and limit his obligation as well. This is not the usual practice, however; the dealer's name and address are usually included purely for informational and registrational purposes.) The manufacturer's obligation is still unaffected insofar as express warranties are concerned (but see below). There being no real need, in the light of advertised claims, to worry too much about implied warranties binding the manufacturer, we'll skip over them. They become important only when personal injury or property damage results from the use of the machine. In such cases, the warranty card's language will have little limiting effect on the manufacturer's liability.

The card actually helps the manufacturer by limiting the buyer's legal remedies against the manufacturer to replacement and repair for a period of time. But if the repair is ineffective, or if replacement parts don't do the job, this limitation becomes ineffective. The Uniform Commercial Code provides that remedies may be limited by agreement, but if the remedy that remains "fails of its essential purpose," which is in this case making the machine function as it ought to, the buyer can ignore the limitation—pretend it wasn't there.

A good argument can be made that in most cases the warranty card is completely ineffective against the buyer anyway. After all, the buyer usually gets nothing in exchange for his right to damages. The seller will always prefer to try to repair the machine rather than lose the sale. The manufacturer would rather send replacement parts than a new machine or the buyer's money. All the buyer gets is the seller's or the manufacturer's preference. Big deal! On the other hand, the seller may offer the buyer more than the law would ordinarily allow the buyer (e.g., effective, lifetime parts

parts and labor; free warranty service and parts available at authorized service station; unauthorized repairs resulting in damage, or any unauthorized modification not covered; refunds or replacement not regularly considered.

McINTOSH: ALL MODELS. The company states that it is considering switching from a formal written policy. Warranty service is available at any dealer, and the company will refund. All claims are considered on an individual basis.

MILOVAC INTERNATIONAL: ALL MILOVAC & AIWA MODELS. Valid for original buyer; complete warranty on card; offers 36 mos. free labor and parts; free warranty labor and parts available at any authorized dealer or service station; buyer pays all shipping costs; resale, any unauthorized repair or modification not covered; refund not considered; replacement considered where serious defect obviates exchange rather than repair.

MIRACORD—see Benjamin Electronics.

MOTOROLA: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers 12 to 24 mos. free parts, 3 to 12 mos. free labor depending on model (unspecified); free warranty service and parts at authorized service stations; buyer pays all shipping costs, but is asked to hand-carry portable units to servicer; unauthorized repairs, any unauthorized modifications not covered; refund or replacement considered if unit has excessive history of service problems.

NIKKO ELECTRONICS CORP.: RECEIVERS, AMPLIFIERS, PREAMPLIFIERS, TUNERS, HEADPHONES, FOUR-CHANNEL UNITS, SPEAKERS. Valid for original and subsequent owners; offers 24 mos. free parts and labor; free warranty parts and labor available at authorized service stations, free service also at factory; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory for repairs; unauthorized repairs resulting in damage or any unauthorized modification not covered; refund or replacement considered if repairs for same defect are ineffective after three times; will exchange for a new model for the difference in cost if buyer's model has been superseded and is no longer in stock.

NORELCO: AUTO & RADIO CASSETTE UNITS, CASSETTE CHANGERS, & RECORDERS. Valid for original and subsequent owners; complete warranty on card; offers 3 mos. free labor and parts; free warranty labor and parts at authorized service stations; damage in transit to company; unauthorized repairs resulting in damage, any unauthorized modification not covered; refunds not considered; replacements handled on individual basis by dealers.

OLSON ELECTRONICS: TELEDYNE ELECTRONICS LINE, INCLUDING SPEAKERS. Valid for original buyer; proof of purchase required; complete warranty on card; offers 24 mos. free parts and labor; free warranty parts and labor at any authorized dealer or service station, free parts also by mail if need is established; buyer pays shipping costs one way; resale, damage in transit to company, unauthorized repair resulting in damage not covered; refund considered on individual basis; replacement considered if original unit fails to deliver stated performance; will possibly offer newer model for cost difference if old model no longer in stock, but each case handled individually.

ONKYO: RECEIVERS. Valid for original and subsequent owners; complete warranty on card; offers 36 mos. free parts, 24 mos. labor; free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; damage in transit, any unauthorized repairs or modifications not covered; refunds and replacements not considered. SPEAKER SYSTEMS. Identical to preceding warranty except offers 5 yrs. free labor and parts.

PANASONIC: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers 24 mos. free labor and parts (in U.S. only); free warranty labor and parts at authorized service stations, authorized self-servicing dealers; free labor also at factory, free parts also at regional parts depots; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory in case of unusual repair problems; damage in transit to company, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund considered if customer not initially satisfied with unit, or if repeated service fails to correct problem; replacement considered when repair unfeasible, or if service is delayed for more than 45 days; will exchange for newer model if old model has been superseded and is not in stock.

PERPETUUM-EBNER: (P-E) ALL MODELS. Valid for original owner; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts at authorized service stations or Impro Industries service department; resale, any unauthorized repair or modification not covered; refund and replacement not considered.

PHASE LINEAR CORP.: MODELS 400 & 700 POWER AMPLIFIERS. Valid for original buyer; complete warranty on card; offers 36 mos. free parts and labor and replacement of unit if defective; free warranty labor and parts available at any authorized dealer or service station; resale, any unauthorized repair or modification not covered; refund considered if the manufacturer ships new unit that doesn't work; replacement considered if unit cannot easily be repaired.

PHILCO-FORD: ALL MODELS. Valid for original owner; none of warranty specified on card; specific periods for free parts and labor unspecified; free warranty service available at authorized service station; resale, unauthorized modifications not covered; refund or replacement considered for reasons of quality, reliability, or serviceability as determined by company; will consider exchange for new model of equivalent price or refund if buyer's model has been superseded and is no longer stocked.

PICKERING: ALL MODELS. Valid for original and subsequent owners; reference made to warranty on card; offers replacement if defective (no time limit stated); free warranty parts and service available at factory; buyer pays all shipping costs; manufacturer may require unit to be sent to factory for service; refunds not considered.

PILOT: ALL MODELS. Valid for original and subsequent owners; none of warranty on card, complete warranty on product literature; offers 24 mos. free labor and parts; free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; unauthorized repair resulting in damage, any unauthorized modification not covered.

U.S. PIONEER: HEADPHONES, TAPE EQUIPMENT, TURNTABLES, STEREO SYSTEMS. Valid for original owner; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts available at authorized service stations (no parts given to individual customers); buyer pays all shipping costs; resale, damage in transit, any unauthorized repair or modification not covered; refund not considered; replacement at judgment of service department management. RECEIVERS, AMPLIFIERS, TUNERS, ELECTRONIC CROSSOVERS. Same as preceding warranty except offers 24 mos. free labor and parts. LOUDSPEAKERS. Identical to preceding warranty except offers 36 mos. free labor and parts.

QUAD ACOUSTICAL MANUFACTURERS—see Audiophile Imports.

RABCO: ALL MODELS. Valid for original buyer; reference made to warranty on card; offers 12 mos. free parts and labor; free warranty labor and parts at authorized service stations or factory; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory; resale, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund not considered; replacement if unit found defective and returned to factory within 30 days of purchase; replacement with newer model considered if old model has been superseded and is no longer in stock and if insoluble repair problem is a direct result of original materials or workmanship.

RADFORD—see Audionics.

RADIO SHACK: SPEAKERS. Valid for original and subsequent owners; complete warranty on card; offers free parts and service, 5 yrs. for Solo and MC series, lifetime for Minimus, Optimus, and Nova series; free warranty labor and parts available at any authorized dealer; unauthorized repairs resulting in damage, any unauthorized modification not covered; refund or replacement considered during first 10 days. RECEIVERS, TUNERS, AMPLIFIERS, DECODERS. Similar to preceding warranty except offers 12 mos. free parts and labor; free warranty service or parts available at any Radio Shack store; unauthorized modifications are covered; refund or replacement is store's option, if unable to repair. TAPE RECORDERS, CHANGERS, HEADPHONES. Similar to preceding warranty except offers 3 mos. free parts and labor.

RCA CONSUMER ELECTRONICS: Company has 3 separate warranties. Exchange warranty (applies to radios, tape recorders, portable phonos with "Z" as second letter of model number): Valid for original and subsequent owners; offers exchange through dealer during first 90 days. Parts & labor warranty (applies to stereo consoles covered for in-home service by local servicing agency of consumer's choice; other units with "Y" as second letter of model number covered for carry-in service charge at local servicing agency): Valid for original and subsequent owners; offers exchange within first 90 days; free parts and labor (parts may be new or rebuilt); free labor or parts at any authorized dealer or customer's local servicing agency. Return & repair warranty (applies to radios, tape recorders, portable phonos with "W" as second letter of model number): Valid for original and subsequent owners; offers exchange within 90 days and free labor and parts through factory; buyer pays shipping costs one way.

RECTILINEAR: ALL MODELS. Valid for original and subsequent owners; complete warranty on card; offers 5 yrs. free labor and parts; free warranty labor and parts at authorized service station, shop of manufacturer; buyer pays shipping costs one way to manufacturer, may differ if shipped to service station; refund is dealer's option; replacement considered by individual case.

REVOX CORP.: A77 TAPE RECORDER. Valid for original buyer; complete warranty on card (U.S. only); offers lifetime free parts to original owner, 12 mos. free labor; free warranty labor and parts available at dealer's place of business, shop of manufacturer; buyer pays shipping costs one way; resale, damage in transit to company if caused by inadequate packing, unauthorized repairs resulting in damage, any unauthorized modification not covered (warranty valid for all sections not damaged or modified); refund considered if valid fault cannot be fixed by Revox and customer refuses replacement; replacement considered if valid fault cannot be repaired; will replace with newer model for cost difference if old model has been superseded and not in stock. MODEL A76 TUNER, A78 AMPLIFIER. Identical to preceding warranty except offers 12 mos. free labor and parts.

SAE: ALL MODELS. Valid for original owner; reference to warranty appears on card; offers 5 yrs. free parts and labor, except tubes, which are 1 yr.; free warranty labor and parts at any authorized dealer or service station or at factory; buyer pays all shipping costs (return authorization must be obtained); resale, unauthorized repairs, unauthorized modifications not covered; do not consider refund, but consider replacement on individual case basis.

SANSUI: ALL COMPONENTS EXCEPT TAPE UNITS. Valid for original owner; complete warranty on card; offers 24 mos. free labor and parts; free warranty labor and parts available at any authorized dealer or service station; buyer pays all shipping costs; resale, damage in transit, any unauthorized repair or modification not covered; refunds not considered; replacement considered only during first 30 days through dealer. ALL TAPE EQUIPMENT. Identical to preceding warranty except offers 12 mos. free labor and parts.

SANYO: No reply. See introduction.

SCINTREX—see Sharpe Audio Division.

SHARPE AUDIO DIV. (SCINTREX): ALL MODELS. Valid for original owner; complete warranty on card; offers 12 mos. free labor and parts (except lifetime parts to original purchaser of model 770 and 24 mos. service on model Pro/500), and replacement if unit is defective; free warranty parts and labor at dealer's place of business or shop of manufacturer; buyer pays shipping costs one way; manufacturer may require headphones to be returned to factory as skilled factory personnel provide most satisfactory repair; resale, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund is dealer's option; replacement considered if warranty repair unsatisfactory.

SHERWOOD: RECEIVERS, TUNERS, AMPLIFIERS. Valid for original owner; sales slip required; complete warranty on card; offers 36 mos. free parts, 12 mos. free labor (except 36 mos. on models SEL 200 and SEL 300 when returned to factory), and replacement if unit substantially defective (subject to company inspection); free warranty labor and parts available at authorized service stations or the factory; buyer pays all shipping costs; manufacturer may require unit to be sent to factory to investigate unique problem reported by customer; resale, any unauthorized repair or modification not covered; refund not considered; replacement considered if unit has recurring component failure or severe intermittent problem; no policy on replacing with newer model if old model no longer in stock.

SHURE BROS.: MICROPHONES, PHONO CARTRIDGES, STYLI. Valid for original and subsequent owners; reference made to warranty on card, complete warranty on product data sheet; offers 12 mos. free labor and parts, replacement if defective; free warranty labor and parts available at shop of manufacturer; buyer pays shipping costs one way; damage in transit, any modification resulting in damage not covered; refund considered only if company directly involved with customer; replacement considered if unit technically impractical to repair; stock always sufficient to cover replacements during one-yr. warranty, but would consider exchange for newer model if owner's model was ever superseded and no longer stocked.

SINCLAIR—see Audionics.

SONY CORP.: ALL MODELS. Valid for original buyer; complete warranty on card; offers 24 mos. free labor and parts; free warranty labor and parts available at authorized dealers or service stations and Sony service centers; buyer pays all shipping costs; resale, damage in transit to company; any unauthorized repair or modification not covered; refunds and replacements handled on individual basis; will replace with newer model if older model has been superseded and is no longer in stock.

STANTON: No reply. See introduction.

STAX—see Audiophile Imports.

SUPEREX: HEADPHONES. Valid for original and subsequent owners; complete warranty on card; offers 24 mos. free labor, parts on most models (exceptions not noted); free warranty service at factory; damage by pets, or if headphones overdriven not covered; refund within 7 days if unit cannot be satisfactorily repaired.

SUPERSCOPE: AUDIO COMPONENTS EXCEPT TAPE RECORDERS. Valid for original and subsequent owners; complete warranty on card; offers 36 mos. free parts and labor; free warranty parts and labor available at authorized service stations; buyer pays shipping costs both ways; any unauthorized repairs or modifications, and units with altered serial numbers not covered; refund or replacement not considered. **TAPE RECORDERS.** Valid for original buyer; none of the warranty and service free) in exchange for a limitation on the buyer's remedies against the seller. In this case, the buyer is limited to the remedy spelled out in the warranty card. This is so because, in effect, he bought greater protection from the manufacturer in exchange for accepting the limitation spelled out in the card.

There is however an argument that the warranty card binds a buyer who sends it in, no matter what he gets in return. The Uniform Commercial Code allows parties to agree to modify their contracts without "consideration." For example: If I agree to sell someone 150 sheets of Friflboard, but can't ship all of the sheets, the buyer can let me ship 100 and be bound by that modification. This holds true even if he calls off the whole deal, or if he accepts the 100 and sues me for damages for the remainder. For this kind of modification, however, the Code requires an "agreement" or a "bargain." It is hard to accept the notion that a person who is induced by the manufacturer to think that he must send the card in if he is to get any protection at all is actually making a bargain with the manufacturer. Still, it's a possibility. In that case, however, even the express warranties made by the seller might be negated by the disclaimer clause in the card, thereby taking away *all* the protection that the buyer has except that specifically given him in the warranty card. It would be arguable that such a result would be "unconscionable" and hence unattainable under the Code. But the possibility of such a result should be weighed by the person who sends in the card.

Assuming, for one reason or another, that a buyer is bound by the limitations in the warranty card, he is bound by them only until they "fail of their essential purpose." As I suggested earlier, the Uniform Commercial Code allows the limitation of remedies only as long as the limitation is effective in giving the buyer what he thought he bought. Thus if Harold Ohrenklang returns his Sonavox tape recorder to the shop (or to the manufacturer's place of business) two or three times, and the machine still doesn't function well, Harold can disregard the limitation on what he can do which appears in the warranty card (assuming he was bound by it to begin with). He has given the manufacturer and the dealer (here acting for the manufacturer) ample opportunity to fix his machine so that it is as warranted. Since it *still* won't work as it should, Harold is out from under the terms on the warranty card. Similarly, if the problem is related to parts that had to be replaced, and none of the replacement parts function properly, Harold is not compelled to go back for more. He can now disregard the warranty card limitations and make use of any remedy the law allows.

Is Harold Stuck? Yes and No

What the law giveth, practicality taketh away. Without going into what Harold might get if he fought for it, let's see if it is worth his while. Assume that Harold paid $650 for his tape recorder. If he takes it to the dealer and demands his money back, the dealer may tell him to go peddle his papers. He may write a nasty letter to the manufacturer—and get one back. He then may have to get a lawyer who may cost him around $100 or $200 plus expenses. The resulting lawsuit will take a while and hence cost Harold more money. It may be cheaper for Harold to let the dealer try to fix the machine again or to pay for repairs elsewhere. Or Harold may find it even cheaper to take a $150 loss and either sell the machine or trade it in. (In the latter case, he may have to take a loss of $250 or so, in which case making trouble may be worth it.) For less expensive equipment, remedies are even more illusory. If the cost of a piece of equipment is $150 or $200, forget it; you might as well act as if you have no remedy other than that provided in the warranty card, and if in the long run that remedy is no good, take your lumps and forget it.

Is there any relief outside the courts? The Federal government has not yet decided to regulate relations between manufacturers of consumer equipment and consumers. While there is a good argument for such regulation, it isn't forthcoming. Letters to Consumers Union will do little, I suspect, and if the letter writer is unsure of his facts and overstates his case, he may be subject to legal action by the manufacturer for damages. State departments concerned with consumer matters, where they exist, vary in their effectiveness. The point is that the buyer of consumer equipment is full of rights and bereft of remedies. Legal aid won't help anyone who can afford sound equipment of any substantial value, since such a consumer is usually considered too "wealthy," even though he is too poor to afford a lawyer on a retainer for such matters.

If, on the other hand, you do want to make problems, here's how to begin. As soon as you spot a defect, and it seems substantial, let the dealer try to repair it, or simply demand that he take the machine back. (It would be well to have a third party check out the machine to make sure the defect exists, and is substantial.) In any case, notify the dealer and the manufacturer of the defect and of your intention to pursue your rights. Then contact a lawyer. He will tell you if you can get all your money back or just the difference between what the machine is worth now and what it would have been worth had it been in good condition. In many cases, the difference may be so small that it isn't worth pursuing. It is unlikely that you will get any more than the purchase price. It is likely that you will get less.

Conclusion

It all looks pretty sad, doesn't it? There you are, with all that armor and no horse to ride. The middle-income consumer is hard pressed to make a good claim for less than $800 to $1,000 and come out any better than if he had sold the machine or traded it in. Small claims courts are usually helpless in cases where there is need for technical evidence and witnesses. Lawyers cost money: court fees are expensive. What can be done?

First, it is fairly clear that consumers need an advocate at the *state* level who can provide service to consumers whose claims are too low to make a lawsuit worthwhile (but too high for consumers to really afford the loss!). It is high time for middle-income people to receive some support from the government, and this might be an excellent place to begin. In several states, government agencies are taking up the lance for consumers. But there is tremendous room for improvement, and an equally great reservoir of opposition to such improvement.

Second, the consumer should be exceedingly careful in his shopping and in deciding what he can afford. He should shop warranties and dealers as well as specifications, and even if it costs a little more, he should buy generally well-known products, those with a good reputation for solidity and durability, service quality, and over-all performance. You usually get what you pay for, and unless you are fairly sure of what it is you are getting, and of the chances you are taking, avoid "bargains."

[Third, you can write to HIGH FIDELITY. If after three attempts at getting satisfaction from a manufacturer (not a dealer) your equipment still isn't functioning properly, let us know and we will see what our good offices can provide—within the limitations of time, to be sure. No guarantee of course, but we may have more influence with manufacturers than you do.—Ed.]

There are always those who will buy pizzazz and flash, who do not pay any attention to any kind of warning. They are beyond the help of the law and this article. But they are the ones who are mainly responsible for the shoddy treatment some consumers get, for they assure the manufacturer and the dealer that no matter what they do they will have a market. ●

ranty on card; offers 12 mos. free parts, 3 mos. free labor, replacement if unit is substantially defective; free warranty labor and parts at authorized service station, free parts also at dealer's place of business; buyer pays shipping costs one way; manufacturer may require unit to be sent to factory if warranty station not familiar with unit (company pays all shipping costs); resale, any unauthorized repair or modification not covered (modification of model TC-105 AV for 60-Hz tone for blind users is allowed); refund not considered; replacement considered if "too many" warranty repairs within a given time; replacement with newer model if original model no longer in stock depends on circumstances.

SYLVANIA (GTE): ALL MODELS. Valid for original buyer; complete warranty on card; offers 24 mos. free parts, 12 mos. free labor; free warranty parts and labor available at any authorized dealer or service station; resale, damage in transit, any unauthorized modification not covered; refund or replacement considered on judgment of field service manager.

TANDBERG: ALL MODELS. Valid for original buyer; complete warranty on card; offers 12 mos. free labor and parts; free warranty labor and parts available at authorized dealers and service stations and at factory; assignment of shipping costs depends on individual case; resale, unauthorized repair resulting in damage, any unauthorized modification not covered; refund and replacement considered on individual basis.

TANNOY: No reply. See introduction.

TEAC: ALL MODELS. Valid for original owner; complete warranty on card; offers 24 mos. free parts and labor; free warranty labor and parts at authorized service stations; buyer pays shipping costs one way; resale, damage in transit, unauthorized repairs resulting in damage, any unauthorized modification not covered; refund or replacement considered in extreme cases where a machine cannot be repaired practically; will replace with newer machine for cost difference if original unit has been superseded and is no longer in stock.

TELEDYNE—see Olson Electronics.

TELEX: HEADPHONES. Valid for original buyer; complete warranty on card; offers 24 mos. free labor and parts; free warranty labor and parts available at authorized service stations; buyer pays all shipping costs; manufacturer may require unit to be sent to factory for repair; resale, any unauthorized repair or modification not covered; refund considered when circumstances warrant and dealer agrees; replacement considered when evident that product is a "lemon." EIGHT-TRACK TAPE EQUIPMENT. Identical to preceding warranty except offers 12 mos. free parts, 3 mos. labor. OPEN-REEL EQUIPMENT. Identical to preceding warranty except offers from 90 days to 24 mos. free parts and labor depending on model.

THORENS—see Elpa Marketing.

3M CO. (WOLLENSAK): TAPE RECORDERS. Valid for original and subsequent owners; complete warranty on card; offers 12 mos. free parts, 3 mos. free labor except 36 mos. free parts and labor for model 4765 cassette deck (covers flywheel, capstan, spindle, drive idlers, pressure roller assemblies, and motor), and refund or replacement if unit is substantially defective; free warranty labor and parts available at any authorized dealer or service station or at factory; manufacturer may require some models to be sent to factory, in which case it is stated on warranty; damage in transit to company, any unauthorized repairs or modifications not covered; refund or replacement if unit irreparable or cannot be fixed in reasonable length of time; replacement with newer model if old model no longer in stock.

Continued on page 112.

Albeit an expensive bargain, but a bargain nevertheless. For the Model Fifty-Four is without question the finest stereo receiver we have ever made. Indeed, it may well be the finest stereo receiver *anyone* has ever made. And if that wasn't enough, the Fifty-Four is also an absolutely incredible four-channel receiver. With 60 watts (RMS) per side in the two channel mode and 25 watts (RMS) per side in the four-channel mode, the Fifty-Four is an extraordinary power package. It's considerably more compact and sleeker than competitive models, yet it will outperform the biggest and bulkiest of them with ease.

And it's so very easy to use.

All the controls are clearly indicated and conveniently located on the front panel. You can change from one format to another—two channel, Stereo 4, SQ, etc.—with the simple flip of a switch. In addition, there's a neat "joy stick" for absolutely perfect balance control.

The Fifty-Four also features an exclusive automatic power control circuit (patent pending) that turns the receiver on and off to coincide with the operation of your automatic turntable.

All in all, we think the Fifty-Four is quite in a class by itself.

But don't take our word for it. Not for $525.† Go listen for yourself. And if the price still seems a bit rich, consider this: Buy the Fifty-Four and you'll never have to buy another receiver again.

Now *that's* a bargain!

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.

KLH RESEARCH DEVELOPMENT CORP.
30 Cross Street, Cambridge, Mass. 02139

†*Suggested retail price—slightly higher in the South and West.*

The new KLH-Model Fifty-Four Stereophonic/Quadraphonic Dual Function Receiver.

Our $525 bargain.

CIRCLE 33 ON READER-SERVICE CARD

by Jan Meyerowitz

The Objectionable Appeal of Giacomo Puccini

Did the composer's music anticipate the fascist mind?

"No more music, no more noise, no more *Bohème*!"—The last words of Henri Murger, author of the novel *Scènes de la Vie de Bohème*, who died in 1861.

NO DISCUSSION of Puccini's music is possible without noting that something is not quite straight in Puccini's musical expression, a feeling that is usually expressed in the complaint that he is "sentimental." This is a criticism that has been leveled against most composers since Schubert. Olin Downes charged that Mahler "enjoys his grief," which implies of course that he enjoys it unduly in a low moral disposition—not in the superior spirit in which Racine or Verdi created their tragedies. Sentimentality may be the improper intrusion of too personal a sensitivity into artistic expression, but the tearful sentimentality of Bellini, Massenet, or Mahler is at least sympathetic to the world—it is love.

Why does Puccini's brand of sentimentality affect us as so much more unnerving, in a way more powerful? Perhaps because while the genuinely romantic artist indulges in pitying, regretful abandon, Puccini gloats over the grief and the cruel destinies of his suffering characters. He does not enjoy his, but his characters', grief—a form of sentimentality, if it can be called that, that the twentieth century has been prone to cultivate. Puccini's fascination with the suffering of others in fact anticipated the form of mental deviation bred by fascism—in particular the Nordic variety.

The tragic dramaturgist must possess a form of sublime cruelty that enables him to fulfill the destinies of his "victims": if he is too soft and too meek—or even too noble, as Goethe was—then his accomplishments will lack the quality of true theater. His relationship to his characters must be that of a judge. But any judge who enjoys condemning people, and innocent people at that, is a monster.

At first glance it appears as though Puccini's choice of librettos was inspired by humanitarianism. Does not a strong social comment permeate *La Bohème*? It is emphatically staged that way in Eastern Europe. Is not *Madama Butterfly* the anticolonialistic story of a colonialistic playboy? Has not *Tosca* all the trappings of an antityranny play, and do not *Manon Lescaut*, *Il Tabarro*, and *Suor Angelica* also appear to have some social commentary?

But, as has been noted, the idealistic pretensions of Puccini's librettos are not substantiated in his music. The German champions of Puccini's respectability as a "classic" agreed that the social aspect of his musical dramas was not the essence of the composer's thought (was he really interested in the fact that Cavaradossi is a champion of liberty?). In search of a plausible motivation for Puccini's art, his converts resorted to: "the general sadness of creature," "the way the Eternal Feminine draws us heaven-and-hellwards," and the "absurdity of all human relationships." These general statements could be applied to much romantic art. They show

Composer and educator Jan Meyerowitz, a pupil of Respighi and Casella, was arrested by the Gestapo in 1938 and imprisoned at Sachsenhausen in Oranienburg near Berlin.

"Well, there's one good thing about it. We won't have to feel so sorry for Madame Butterfly any more."

Drawing by Helen Hokinson; Copr. © 1942, 1970 The New Yorker Magazine, Inc.

Helen Hokinson may not have realized when she created her early World War II cartoon just how profound her lady's remark was for pity is not the true essence of this opera and Puccini did not feel very sorry for his heroine.

only that even Puccini's admirers admit that the stories of his operas serve merely as vehicles for a more general expression. If there is a point in the "absurdity proposal," it is not that the characters on the stage feel "absurd" toward each other, but Puccini toward them.

The feature that lifts *Manon Lescaut* above the level of a well-conceived "*melodramma*" is the scene in Act III in which the sergeant calls the condemned women to board the deportation ship (the scene is not in the novel on which the opera is based and Massenet treated it very discreetly in his *Manon*). The bystanders behave like a mob at an execution. This brutal scene is most cleverly clothed in tender, sobbing, even caressing music that has been admired as an "understatement." In reality it is an overstatement that perverts our feeling from pity to an uncharitable relish of the situation.

This author has experienced very similar situations and behavior patterns in what the Germans call their "unvanquished past." Looking into the faces of SS guards in concentration camps one saw a pervading expression of leering sweetness that would be the perfect equivalent of that music. Through such an experience one might greatly increase one's admiration and understanding of a tragic art that deals forcefully with the inner threat of destructiveness in the human soul, but this writer has become increasingly alarmed by a luridly tender treatment of such horrors.

The crudeness of the second act of *Tosca* has escaped no one, but the incredible callousness of the finale of *Turandot* has attracted little comment. Here the noble prince watches as his female servant is tortured and then commits suicide to save him. A minute or two later he makes a jubilant declaration of love to the princess whose sensitivity could be awakened only by an unappetizing spectacle of that kind.

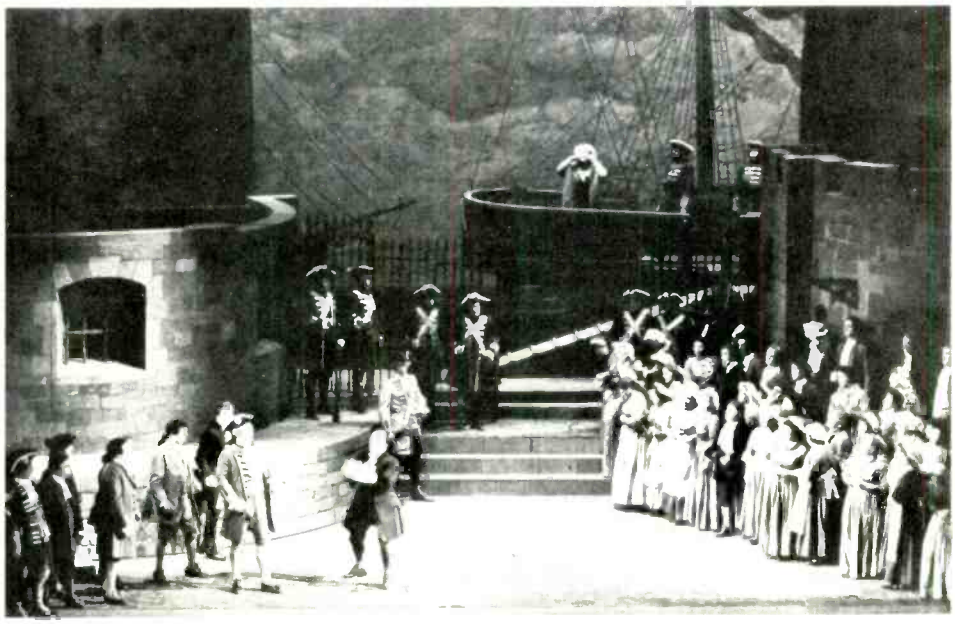
The bloody details of Gozzi's comedy *Turandot*, on which the opera is based, are about as serious and meaningful as those of *The Mikado*. What would we think of the mentality of an artist who transformed the harmless slapstick of that operetta into a sanguinary melodrama? *Turandot* is certainly very telling about the man who fabricated so inhuman and gruesome a libretto and who then wrote the same kind of music for it that he did for the gradual decay of Mimi and the cruel self-delusion of Cio-Cio-San.

The most obvious example of course is *Tosca*. The Italian critic Fedele d'Amico writes, in his essay *Puccini non Sardou*, that he admires Puccini's way of transforming the Grand Guignol character of Scarpia "into a human monster in whose face no artist before him has dared to look." There is no denying that the extraordinary transformation of the cheap play into a major work of art is admirable. D'Amico goes on: "Scarpia is the first evil character in operatic history with sex appeal." This must be qualified. Scarpia has no personal "sex appeal." The particular atmosphere of brooding, penetrant sensuousness that surrounds this elegant chief of police is not sharply concentrated on him—as the seductiveness of Don Giovanni or the Duke of Mantua is concentrated on them alone. It is all around in every utterance of the opera: all of *Tosca* is Scarpia, most of Puccini is Scarpia. The role is only a thicker lump in the whole texture of Puccini's works; and stories of love, heroism, happiness, and misery lose their moral and sentimental contours in that music, which exhales a troubled atmosphere similar to the swamp air surrounding Edgar Allen Poe's *House of Usher*. ("About the whole mansion and domain there hung an atmosphere peculiar to themselves—an atmosphere which had no affinity to the air of heaven.")

We can recognize the soul and character of a composer in the style of his music, and the greater the talent the easier it is to sense the man. Puccini makes the task a bit more difficult because his choice of subjects is often misleading. On the other hand, his originality is the result of a quite limited choice of characteristic expressive and technical devices.

The quality of a composer's feeling can be almost scientifically demonstrated by his harmonies, particularly by whether a harmony fits or disturbs an expressive frame. A melody by Stephen Foster with

Consider such scenes as the "incredibly callous" finale to *Turandot* (at left a Chicago production with Birgit Nilsson and Felicia Weathers) or the deportation scene of *Manon Lescaut* (below at the Metropolitan with Dorothy Kirsten and Richard Tucker). Does the music invite our pity or uncharitable relish?



harmonies à la César Franck or Poulenc would be a mismatch of two personalities representing two jarring styles. The expressive meaning of a harmonic combination is the result of its ingredients. Sweet and hollow consonances, mild and sharp dissonances, dry intervals, disturbing, tense alterations that give a neurasthenic twang to some common chords—all these can be mixed by an inspired composer to reproduce the minutest fluctuations of his soul.

Puccini's achievements in this field are especially striking and obvious since he can be credited with a powerful anomaly: With the possible exception of the creators of Blues, there are no other composers whose music needs the complete power of the emotional dynamo to come to life at all. Even superromantic music such as Mahler's gains in dignified, sober performances, as conductors like Furtwängler, Reiner, and Steinberg have proven. But if a temperate conductor would attempt to cleanse Puccini's music of the omnipresent bleeding outflow of sentiment and sensuousness, he would deflate it entirely.

This is a unique feature. Such a dependence of musical material on the feeling it expresses seems to deny the formalistic viewpoint that music cannot express feelings. There is no doubt that this deep break with classical concepts stemmed from an element in the composer's soul that prevented him from sublimating and transfiguring his horrors the way Verdi and Strauss transfigured the marvelous ferocities of *Il Trovatore* and *Elektra* into pure music.

How does this raw, unfiltered, and not completely humanized feeling show up in the music? Mainly, there are the tyrannical superrubatos, continuous retards and precipitations that make the conductor look like a puppet performing humiliating calisthenics upon the command of a sadistic guard or cruel child. "*Ah, tutto è finito*" from *Manon Lescaut* has *sixteen* changes of tempo in fifteen measures.

Furthermore, Puccini's lyricism has basically only one single, limited, and very special expression. There is a sameness to virtually all the arias and to most of the other set pieces. Effective and showy as certain of the typical cantabile melodies are, they are of such uniformity that it is sometimes possible to glide from one tune to another in the middle of a phrase (you can start with "*Ancor mi sento la vita*" from *Bohème* and continue with "*Sulla tua bocca*" from *Turandot*, for instance).

Puccini's arias are all in the same semifluid andante tempo (his fast sections are rarely inspired—only in *Turandot* does he seem to be catching on), and they exhibit the same kind of melodic inflection. The arias start with a generally descending motif that sticks in our brains immediately, especially as it will descend in sequences. The melody of "*Un bel dì*" from *Madama Butterfly* has five of these slumping sequences despite the optimistic text. Whatever their charm and theatricality, these arias lack even the slightest trace of characterization.

In all of his works Puccini has an obsessive preference for sweet-sour chords: dissonances stuffed with fat consonances. Whatever the tragic harsh-

ness of the events, we hardly ever hear a sharp, manly, neat dissonance as we do from Strauss or even Rossini. Puccini also has a penchant for the gluey sweetness of the augmented chord, which consists of two major thirds, the sweetest of all consonances, but gives as a sound-unit a vague, half-convincing dissonant impression. It is one of the two "atonal" chords in tonality (the other being the ubiquitous diminished-seventh chord with three minor thirds), which have no center and no direction. This chaotic quality combined with the sugary taste of thirds gives a weird, cruel impact to the death of Manon, and to Butterfly's encounter with Kate Pinkerton. If this chord is mounted on a slightly dissonant bass, as in the Bonze scene in *Madama Butterfly*, it sounds nasty and voluptuous at the same time.

Puccini's principal harmonic feature is perhaps the predominance of the dominant ninth chord, with or without the bass note, a combination of many lush consonances in a moderately dissonant frame (its more astringent forms, so magnificently used by Wagner and Strauss, are neglected by Puccini). Tosca knifes Scarpia at the sound of this chord; the music for his death agony is studded with more of the same; he expires on a slurring sequence of major thirds that slides through augmented and ninth chords and related sounds. It is as though the Baron is drowning in boiling, poisonous marmalade.

Puccini also shows great skill in giving unusual color and new, surprising emphases to simple harmonies by coloring them weirdly or connecting them abnormally. For instance, he provides parallel motion to the ponderous six-four chords—which in classical harmony should not move in parallel—causing them to either grate on our nerves or sound lecherous, as they do in the man-hunt music from *Tosca*.

Another effective mannerism is Puccini's setting of a melody in octaves with tremolo harmonies sandwiched in between, but without a bass line (a procedure comparable to playing the upper part of four-hand piano music alone). In Puccini's intense orchestrations this sounds very evil and menacing. It is perfectly possible to perceive the strange originality of Puccini's harmonization and its morbid implications without any technical knowledge of music, and there are few pages in his operas that do not give him away. There is also no need to deny that he wrote many pages of music that, taken out of context, are a superlative joy even to his detractors. The present "case" against Puccini is no denial of his great, inspired musicianship. The point to be made here is that beneath the colorful surface, the seemingly tragic events and pathetic miseries, the romantic imagery and outpouring of expressiveness, there is a pitiless, unromantic soul.

The great majority of Puccini lovers resemble the guileless narrator of Henry James's *The Sacred Fount* who does not know what unspeakable things go on at the Newmarch estate whose inhabitants he describes. The twentieth century has provided us with ample evidence that sensuous cruelty is immensely seductive to some people. But should our tolerance and understanding be so easily extended to this deviation and its artistic abuse? We must be more aware, and defensive against it, when it comes upon us in the form of hidden persuasion, as it does in Puccini's music.

This is no objection to the rough stuff that has to be a part of true tragedy, provided that it is a necessary part of the tragic conflict and not an accessory effect, nor to the "decadent" or "abnormal" element that can be a true source of tragic events. Certainly these features abound in *Salome* and *Elektra*, but Strauss's musical presentation of these subjects is not ambiguous. The treatment is straight, strong, and open—even a bit naive: the brutal pleasure we may get from it is still sublime and legitimate.

Do the facts of Puccini's life bear out the gory undercurrent of his music? We know that he did many ugly and nasty things—but then who didn't? As to his politics, very little honest speculation can be based on actual facts. He died two years after Mussolini came to power, and musicians of the time found no obvious reason to mind the pre-Hitlerian Mussolini who subsidized them and did not interfere with their ideas. Moreover, the relationship of pro-fascists with official fascism was a more complicated matter than most people suppose today. Some very fascistic-minded people, like poet Stefan George, loathed the Nazi Party while perfectly liberal, cosmopolitan men, like composer Alfredo Casella, felt attracted to Mussolini's ideas for a while. For many years the more fanatic side of Italian fascism was hidden and limited to an esoteric group that surfaced and came to power only upon Mussolini's alliance with Hitler. One important figure of that inner orthodox circle, Giovacchino Forzano, Mussolini's collaborator on a Napoleon drama, was a close friend of Puccini's and the librettist of his *Gianni Schicchi*.

In any event, playing detective with the biographical facts is less rewarding than pondering over the human aspect of a composer's works, especially when they so eloquently give away the secrets of the man.

Puccini was a powerful musician whose power was prevented from reaching the realm of genuine tragedy by a moral infirmity. We have only to compare the catastrophical but limpid majesty of the last minutes of Verdi's *Il Trovatore* with Puccini's displays of terror and death: We will see an eagle and a vulture.

Wide World Photos

Music for the Chinese ballet *Red Detachment of Women* was written collectively and anonymously by "the composers."

Composition by Committee

When composers cook up a communal dish, the result often ends up in the garbage disposal.

by William Zakariasen

ONE OF THE MORE interesting side effects of President Nixon's ping-pong diplomacy with the People's Republic of China in February 1972 was an NBC television special, aired barely a week after his toast to Chou En-lai. The special, introduced by Gene Kelly, was a ballet entitled *Red Detachment of Women*, the first glimpse ever vouchsafed to most Americans of the performing arts in China since Mao's Cultural Revolution.

The scenario, devised by Mao's wife, Chiang Ching, was rather absurd and childish in its revolutionary breast-beating. Even so, one could not help but marvel at the dancers' technique and dexterity, as well as at their sincerity in depicting a young woman's conversion to the anti-Kuomintang point of view.

How the music was composed aroused a bit of comment. No one composer was listed; references were made to "the composers," but no names were mentioned. In fact, the names of composers and dancers are being intentionally kept secret, for originality and individuality in the arts are frowned upon in the People's Republic. This artistic anonymity underlines the fact that Chinese Communist art derives exclusively from "the people."

The composers involved in this two-hour opus were undoubtedly Chinese, but the music was surprisingly occidental. One might say that the composing styles represented the three Ks of music—Khatchaturian, Kreisler, and Ketelbey, composers noted more for pastiche than panache. Over-all, the score resembled the soundtrack of an old Ted Husing sports short.

Another kind of revolutionary collectivism in music was scheduled in this country a year ago: Zu-

The author, formerly a tenor with the Metropolitan Opera Chorus, now writes music and art criticism for the San Francisco Examiner.

bin Mehta planned to conduct the Los Angeles Symphony and Chorus in a vocal symphony, *Music for Malcolm X*, for which four leading black composers had each donated a movement—*Youth*, by J. J. Johnson; *Imprisonment*, by Quincy Jones; *Conversion*, by Gerald Wilson; and a two-part Finale, *Enlightenment and Martyrdom*, by Benny Carter. Here, at least, musical socialism was not anonymous. The program, however, did not take place. Instead, Mehta hurriedly substituted a concert of older music by black composers. Asked for his reasoning, Mehta shrugged, "We get too much static from all directions."

Communist societies, one would think, would most likely produce a large catalogue of collectively written music. This does not seem to be the case. Only in mainland China where Communist theory is undiluted has this method been *de rigueur*, and in virtually no other society has it been successful. In almost every case, too many cooks have indeed spoiled the broth.

In Soviet Russia, the first Socialist state, a joint approach was tried only once. In 1927 a group of eight youths calling themselves the "Procoll," cooked up the first Soviet oratorio, *The Road of October*, commemorating the tenth anniversary of the October Revolution. The composers (partially anonymous, since for many years Russians never seemed to have first names) were A. Davidenko, B. Shekhter, V. Belyi, M. Koval, N. Chamberji, Z. Levania, S. Rvauzov, and G. Bruk. This dinosaur was set to the words of M. Gorky, V. Mayakovsky, A. Blok, and N. Asayev.

The collective preface stated this aim: "To create an oratorio score [sic] dealing with the high points in the development of the Revolutionary movement in Russia from the 1905 through the October Revolutions, the Civil War, and the setting up of the USSR." Little is remembered of *The Road of October* other than that it was full of whistling, foot-stamping, and other auditory effects. The official Communist press panned the work, while giving faint praise to two choruses by Davidenko. The general critique was, "Crude, lacking the stylistic unity necessary for a musical picture of Socialism." Here is a paradox—a collectivist government admitting that only individual talent is capable of translating its message. At any rate, hardly any of the eight composers was ever heard from again, and since then, the numerous Soviet oratorios and cantatas have all been composed by individuals. Indeed, the salient work commemorating the twentieth anniversary of that October Revolution was written by Prokofiev, and it stands as one of the finest compositions of its kind.

Ironically, musical collectivism was more in evidence in Tsarist Russia, where the famous Five attempted the composition of at least two committee-composed works. In 1870 Stepan Alexandrovitch Gedeonov, director of the Imperial Theater in St. Petersburg, wrote a scenario, *Mlada*, based on Slavic mythology. He commissioned Viktor Krilov, a hack poet who was César Cui's roommate, to write the libretto, and four of The Five to compose music for each of the four acts.

The ceremonial first act went to Cui, the romantic second act to Rimsky-Korsakov, the supernatural third (depicting a Black Mass on Mount Triglav) to Mussorgsky, and the fourth with its apparition of dead Slavic princes and a temple engulfed by the sea (presaging *Götterdämmerung*) to Borodin. In addition, Minkus, the official composer of the Imperial Theater, was to write incidental ballet music.

Balakirev, the founder of The Five was not asked to participate. He had recently lost his job as director of the Russian Music Society for the odd offense of speaking Russian to the largely German orchestral players. At the time of Gedeonov's brainstorm, Balakirev was a $40-a-month railway clerk. One can only speculate on the possibilities of the project's success had Balakirev's wisdom been put to use as a coalescing force. One can be sure that he would have vetoed the choice of Minkus and would have insisted on a less doggerel-ridden librettist.

As it turned out, a fiasco was inevitable. As often happens in "works to order," the composers drew upon their own unpublished manuscripts and unfinished pieces. Mussorgsky had already written *Night on Bald Mountain*, and merely lengthened it a bit, adding chorus and soloists, but he was stymied when he sat down to work on the inane libretto. In a letter to art critic Stassov, he wrote: "I am ashamed to take pen in hand to describe 'Sagle, hush!' and other such rubbish written at some time by someone, perhaps with drunken eyes and brains.... The treatment of the composers of *Mlada*, as though they were hired workmen, the stupid evaluation of their efforts, the complete lack of manners in the entrepreneur have the natural (and impending) consequence of a moral fiasco in our circle."

Mussorgsky's point was well taken. Gedeonov overestimated his financial resources and was fired from his job. The joint project disintegrated. The four composers, however, were able to salvage what they had written, using the material for later compositions that became fairly successful. Cui actually finished Act I, and it was eventually performed in concert form with great acclaim, though the music has hardly been heard since. Some of Rimsky's music went into *Snegurochka* and a string quartet, and he also orchestrated Borodin's contribution, publishing it separately as a *Finale to Mlada*. Some of Borodin's ideas ended up in *Prince Igor*, while Mussorgsky's expanded *Night on Mount Triglav* was incorporated into his *Fair at Sorochinsk*.

Almost twenty years later, Rimsky heard Karl Muck conduct Wagner's *Ring* for the first time in St. Petersburg. Overwhelmed by the music, and

The Russian Five tried communal compositions twice. Rimsky-Korsakov, Mussorgsky, and Borodin (above from left) were among those who wrote music for the ill-fated opera *Mlada*. Rimsky and Borodin also joined two others in composing variations on a child's tune, a work that so impressed Liszt (left) that he later added a piece of his own to it.

sensing the similarities in the mythologies, his interest in *Mlada* revived. Going it alone this time, he enlarged and completely revised Krilov's libretto, improving it to some degree. But the final scene still matches Anna Russell's *Ring* synopsis in absurdity. Wagnerian in the extreme, even to six harps, it is very likely Rimsky's most beautiful score, and can be sampled on Melodiya/Angel 40012.

In 1877 Borodin's adopted daughter picked out a tune on the piano with two fingers—similar to what would later be known as *Chopsticks*. The delighted Borodin promptly dubbed it *The Cutlet Polka* and composed a polka of his own to accompany it, using all ten fingers. Later he wrote a *Requiem* and *Mazurka* in the same manner. He showed these to his colleagues, Rimsky-Korsakov, Cui, and Liadov. The idea of writing little pieces to the *Chopsticks* accompaniment caught their fancy and the three added variations of their own. Rimsky contributed a *Berceuse*, *Tarantella*, *Minuet*, *Grotesque Fugue*, *Fughetta on B.A.C.H.*, *Carillon*, and other variations; Cui a *Valse*; and the usually lazy Liadov a *Valse*, *Gigue*, *Galop*, and *Cortège*. In 1879 the collection was published under the title *16 Paraphrases*. Franz Liszt was so impressed with this *merveilleuse oeuvre*, as he called it, that he contributed a short piece of his own to the second edition. In 1937 Nicolai Tcherepnin, a pupil of Rimsky, orchestrated these *Paraphrases*, adding twelve more the group had subsequently written, as well as a Finale. Tcherepnin's version of this collection was recorded by Werner Janssen and the Columbia Symphony Orchestra on Columbia ML4480 (deleted). Eighteen years later, Tcherepnin's son, Alexander, revised the work adding a recently discovered set of variations by Nicolai Shcherbachev. This version so far remains unrecorded, but it is probably no great improvement. Indeed, the 1937 version is possibly the dullest set of variations ever written.

Franz Liszt himself was responsible for a "multiple." In 1837 he invited five of his colleagues—Sigismond Thalberg, Johann Peter Pixis, Henry Herz, Carl Czerny, and Frédéric Chopin—to collaborate on his *Hexameron*, a series of variations on the Grand March from Bellini's *I Puritani*. The completed work was eventually orchestrated by Liszt. Its first performance, starring the greatest pianists of their era, must have been great fun, even if the music isn't. Michael Tilson Thomas recently resurrected *Hexameron* for the Boston Symphony; the work is generally nondescript, though it has the virtue of a certain unanimity of purpose, no doubt due to the common techniques of the virtuosos involved.

Like the Russian Five, the French Six attempted two collectively written compositions. In 1919 they published a six-movement piano suite with each composer contributing one: *Prélude*, Georges Auric; *Romance*, Louis Durey; *Sarabande*, Arthur Honegger; *Mazurka*, Darius Milhaud; *Valse*, Francis Poulenc; and *Pastorale*, Germaine Tailleferre. The

noted critic Henri Collet, in an article he wrote for the January 16, 1920 issue of *Commedia* entitled *Les Cinq Russes, Les Six Français, et Erik Satie*, said: "The different temperaments of the six composers jostle without jarring, and their works, individual and distinct, reveal a unit of approach to art, in conformity with the spokesman of the group, Jean Cocteau."

With this work, and this review, *Les Six* got baptized. Unfortunately, only one movement—Honegger's—is available on records (Turnabout TV 34377). Much was expected of their next venture, *Les Mariés de Tour Eiffel*, with a scenario by Cocteau, who described the stage work as "neither a ballet, a play, a revue, or a tragedy. Rather it represents a secret marriage between the tragedy of antiquity and the concept of a year-end revue." Actually it seems to have been a surrealistic *pot-au-feu*. After seeing the scenario Durey refused to participate, an understandable reaction when one considers its plot. It depicts the wedding banquet of a young couple on the first-floor terrace of the Eiffel Tower, attended by bizarre guests. Each time a photographer cries "Watch the birdie!" an apparition disrupts the proceedings—a bathing beauty contest, a nasty boy throwing ping-pong balls, and a lion that eats a general.

Auric wrote the overture and three ritournelles. Milhaud a wedding march and fugue, Tailleferre a quadrille and waltz, Honegger the funeral march for the devoured general, and Poulenc the Bathing Beauty Scene and *Discours du General*.

The premiere on June 18, 1921, by the Royal Swedish Ballet in the Théâtre des Champs Elysées, was a *succès de scandale*; the hoots rivaled the decibel rating of the *Sacre du Printemps* premiere. It has never been played since, though recently the complete score and designs were discovered in Stockholm—hence Prêtre's recording of Poulenc's witty if hardly memorable contribution on Angel 36519.

Later, reflecting on this fiasco, Milhaud said: "I fundamentally disapprove of joint declarations of aesthetic doctrines and feel them to be a drag, an unreasonable limitation on an artist's imagination."

In 1946 Hollywood also tried a collaborative effort. Nathaniel Shilkret, doubtless tired of conducting the melodies of Idabelle Firestone, let higher ambitions inspire him to commission seven contemporary composers for his seven-movement *Genesis Suite* for chorus, orchestra, and narrator. Based on highlights from the first book of the Bible, the division was as follows: *Creation*, Shilkret; *Adam and Eve*, Alexander Tansman; *The Covenant*, Ernst Toch; *Cain and Abel*, Milhaud; *Noah's*

The French Six also wrote two community efforts, a piano suite and (less Durey) a stage work, *Les Mariés de Tour Eiffel*, with a scenario by Jean Cocteau. They were Milhaud, Cocteau, Auric (the drawing), Honegger, Tailleferre, Poulenc, and Durey.

Ark, Mario Castelnuovo-Tedesco: *Babel*, Igor Stravinsky; and *Postlude*, Arnold Schoenberg. Actually, the best music in the score is Shilkret's, with Tansman running a close second. The worst is Castelnuovo-Tedesco, whose only good piece, in my opinion, was the ersatz opera cooked up for Paul Douglas and Linda Darnell in the film *Everybody Does It*. The whole work was once recorded on the now defunct Artist label (ARS-10) in acoustics resembling those of a laundry basket. It is worth searching for if only for the warmth and dignity of Edward Arnold's scripture reading. Stravinsky's contribution is heard on Columbia CMS 6647, and Schoenberg's (whose work is inexplicably retitled *Prelude*) on Columbia M2S 694. Both pieces are individual without being memorable.

Probably the most ambitious collective musical undertaking in history was the abortive 1869 *Requiem in Honor of Rossini*, the brain-child of Giuseppe Verdi, who asked thirteen Italian composers to contribute sections. A few days after Rossini's death in 1868, Verdi had written to his publisher, Ricordi, outlining his idea. "Above all," he requested, "Mercadante should be represented, if only by a few measures." As it ended up, Mercadante wasn't represented at all. Thirteen composers *were* chosen (to fit the requirements of the scenario Verdi submitted), but by lottery. No one knows for sure what names were put into the box—it does seem strange that such fine composers as Boito and Ponchielli were not chosen. Their omissions could have been due to politics. At any rate, the sections were assigned as follows:

Requiem, Antonio Buzzola; *Dies irae*, Antonio Bazzini; *Tuba mirum*, Carlo Pedrotti; *Quid sum miser*, Antonio Cagnoni; *Recordare*, Federico Ricci; *Ingemisco*, Alessandro Nini; *Confutatis*, Raimondo Boucheron; *Lachrymosa*, Carlo Coccia; *Domine Jesu*, Gaetano Gaspari; *Sanctus*, Pietro Platania; *Agnus Dei*, Enrico Petrella; *Lux aeterna*, Teodulo Mabellini; *Libera me*, Giuseppe Verdi.

The chosen composers were not as obscure as they may seem to us today. As Verdi scholar David Stivender notes, "Ricci's operas were well known, as were Cagnoni's (*Don Bucefalo* would be well worth reviving today). Petrella's *Jone* is a first-class work for its period, somewhat *classique* but containing wonderful melodies. The chief problem was that the selection by lot created a hodgepodge. The whole thing was doomed from the start."

Shortly after rehearsals were abandoned in acrimony, the scores were returned to their composers. Only one of these was destined for something other than oblivion. Mazzucato, a professor at the Milan Conservatory who attended some of the rehearsals, wrote to Verdi, in praise of the *Libera me*, and suggesting he expand it into a full Requiem. Verdi, dejected, answered: "There have been *so* many Masses written for the dead—why add another?" His subsequent change of mind was the foundation of his *Manzoni* Requiem, which is considered one of "Verdi's best operas."

America's great Charles Ives struggled for much of his creative life with what he insisted would be his most important work—the *Universe* Symphony in three movements: *Formation of the Countries and Mountains, Evolution in Nature and Humanity*, and *Rise of All to the Spiritual*, and designed to be performed out of doors, with various choruses, orchestras, and soloists situated on mountain tops and in valleys. Ives worked on it during the years 1911-28, then took it up again spasmodically after 1937. He never intended it to be finished. "It is not to be completed by me or any other composer," he said, "because it represents aspects of life about which there is always more to be said."

When Ives was not working on the symphony, he left the manuscript in his sitting room, inviting visiting composer friends to contribute to it. The score, apart from a passage in Henry Cowell's hand, seems to indicate that there were no takers, a fact that must have caused Ives some sorrow.

Occasionally the collaboration of just two composers has proven fruitful. Otto Luening and Vladimir Ussachevsky have written several electronic works in tandem, and some of these pieces are among the best in this genre. Talented arrangers such as Robert Russell Bennett have been largely responsible for the success on Broadway and on recordings of many tunes by Richard Rodgers, Jule Styne, and others. Of more dubious value are the completions of scores left stillborn by a composer's death (e.g., Alfano for Puccini's *Turandot*, Rimsky for Mussorgsky's *Khovanshchina*, Tcherepnin for the same composer's *The Marriage*). Then there are the questionable rearrangements by which a composer's work is best known—Rimsky's reworking of *Boris*, for instance. (My score of *Khovanshchina* credits Rimsky as the *composer*, with no mention of Mussorgsky!)

The multimedia entertainments of today have spawned many a multiple-composed *Gesamtkunstwerk*. One example is *HPSCHD*, scored for six harpsichords, thirty tape recorders, computer-generated recordings, and numerous visual projections, including Flash Gordon serials projected on four walls. The composers are listed as John Cage, Lejaren Hiller, W. A. Mozart, F. Chopin, F. Gottschalk, C. Ives, etc. The work has been recorded on Nonesuch 71224. The title *HPSCHD*, by the way, means "harpsichord." The work is designed never to begin and never to finish—one could only wish it had succeeded in the first part of its plan.

The epitaph for virtually every piece of collectively written music was well stated in the opening line of one of those ill-starred attempts, the *Genesis Suite*: "In the beginning, God created the Heavens and the Earth."

As with that auspicious occasion, the process of Creation has been best served by the individual. ●

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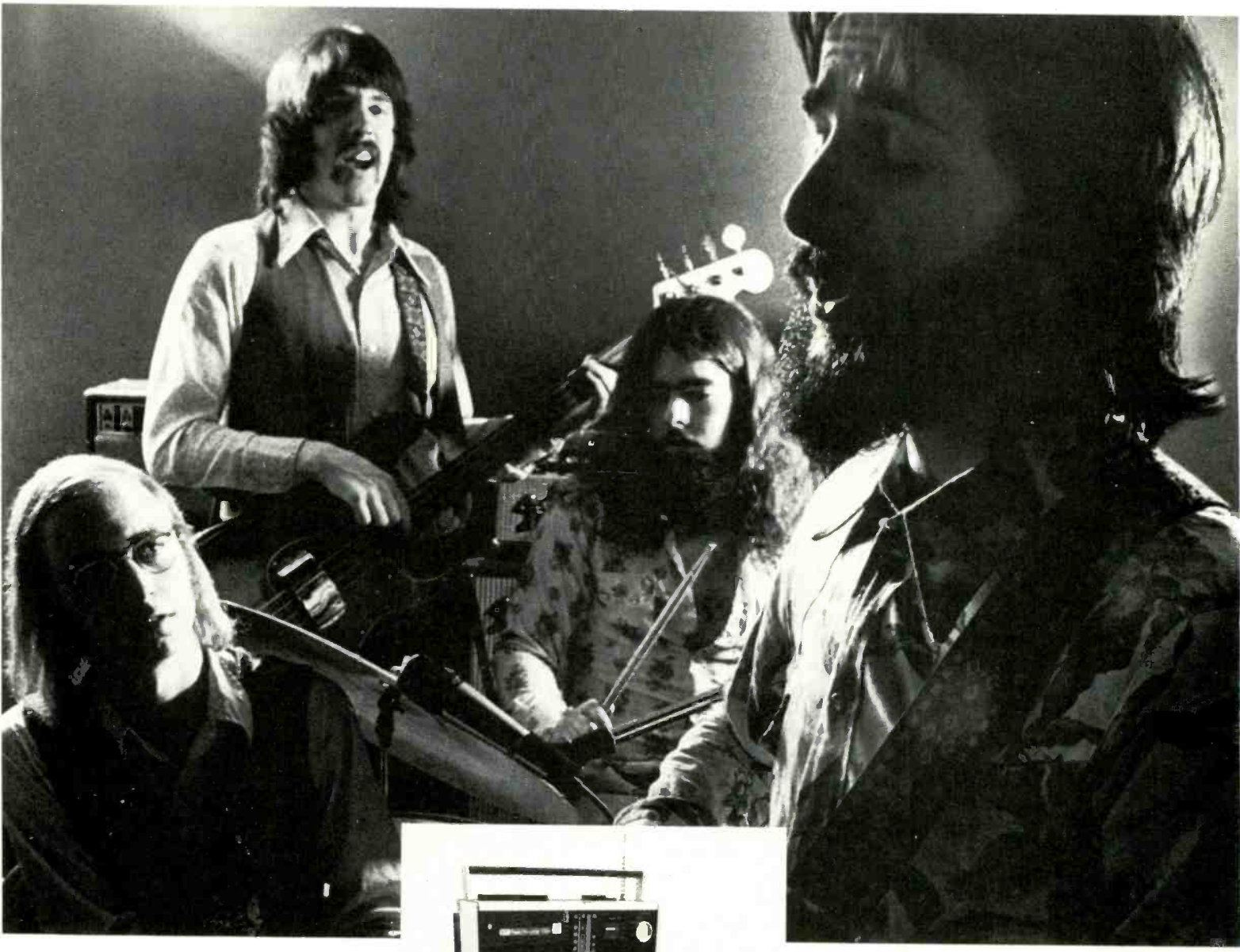

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by O. B. Brummell

The Nonesuch Explorer Series

Peruvian Inca music—a reminder of impermanent conquest.

Field recordings of the world's ethnic music—wrenched at last into the stereo era.

THE SCENE is the mountainous interior of a Caribbean island. At a small, isolated farmstead, Mother A.—priestess of the voodoolike Shango cult—is about to conduct a religious ceremony. Relatively little is known of Shango practices, and no one has ever recorded the old Africa-rooted chants *in situ*. But duly introduced by intermediaries and bearing offerings of live chickens and eau de cologne for the Shango gods, an American recording crew arrives at the farm as worshippers drift down from the surrounding heights. After long negotiations and a ritual pouring of oil and casting of bones before the altar to obtain divine guidance, Mother A. gives her consent: The visitors may tape the secret ceremony. Her conditions however are stringent. They must place their microphones as unobtrusively as possible in the sanctuary and may not adjust them; the men and the remainder of their equipment must remain out of sight throughout the ceremony. Even so, Mother's congregation disapproves of the impending sacrilege.

Swiftly, the engineer evaluates the outdoor site: he places the two mikes, races to his headphones as an assistant makes various test sounds, modifies the placement, tests again, relocates them. Lines snaking from the sanctuary connect the mikes to a big Ampex hidden behind the farmhouse. Forbidden to watch the ceremony, the recording crew gathers around the Ampex. Excitement grips them as the congregation intones a haunting litany to the Shango saints. But the earphones soon tell a crushing story. Relative to the swirling voices, the mikes are too distant, too close together, beset with ambient noise. The sound fed to the tape is thin and pallid. For almost two hours the recordists wait dumbly. Dutifully, they change reels on schedule, ever conscious of the rich sonorities echoing across the farmyard and the ghastly parody trickling through the headphones. At the end, they wordlessly pack their gear and depart amid the hostile stares of the worshippers. They have blown a magnificent opportunity to make recording—and anthropological—history. There will be no tomorrow.

I was a party to this episode a few years ago, and it poignantly illustrates the constant pitfalls and incipient heartbreak of field recording. Working in alien cultures, beset almost always by inimical climates, relying upon delicate equipment subjected to savage stresses, men in the field labor upon the farthest frontier of the recording art. The results they obtain should always be judged with this in mind.

In point of fact, serious recordings of ethnic music have always hovered on the edge of audio disaster. Many were taped by academics on misunderstood and/or painfully cheap machines; few received careful processing or even competent editing. Buyers of such discs long ago inured themselves to chronic sonic inadequacies. They need do so no longer. Nonesuch has been releasing entries in its Explorer Series until now the

Finbar Furey's appealing Irish pipes.

Lu-sheng Ensemble—serene music from ancient China.

number of titles has passed fifty. They focus on traditional music: most are recorded on the spot: virtually all boast unexceptionable sound. And the list price is a bargain $2.98 each.

Of the Nonesuch catalogue, I received thirty records to review. Although their content spanned the hemispheres nicely—Japanese kotos, Greek bouzoukis, African mbiras, Andean sikus—one is hard put to discern any coherent pattern. For instance, nine of the discs—almost one third—have an Indian provenance. When one considers worldwide musical possibilities, this strikes me as a gross imbalance. Valuable and vivid as is the music of India, it has been taped *ad nauseam*. Is there a single Hindu instrumentalist this side of arthritis who hasn't crashed the Schwann catalogue? The Nonesuch releases are impeccably recorded, possess musical integrity, and—geographically—encompass much of the subcontinent. But are they necessary? Do they fill a musical or ethnic void? In an age when—to choose a few obvious examples—Hebridean, Faroese, Portuguese, Breton, and Sicilian folk ballads are fast slipping into oblivion, how can one justify an endless succession of ragas?

Africa is represented by only two releases, one of them—"The African Mbira" (H 72043)—being 37½ minutes of crystallized monotony drawn from the music of Rhodesia's Shona tribe. The only instruments in evidence are the mbira, a small, hand-held keyboard, and the hosha, a gourd whose seeds, when rattled, provide a rhythmic accompaniment. The resultant tonal palette, despite the voices of the singers, is severely limited. Frankly, I don't think a record of this type does justice to black Africa. What of the flashing, complex xylophones of the Chopi people just to the east of the Shona? The lilting, six-stringed harps of Central Africa? The sophisticated music developed beside Lake Victoria by the Baganda? In all the glittering mosaic of African traditional music, that of the Shona represents a dim and minor tile. Why record it at the expense of the rest?

Such cavils of aimlessness and imbalance aside, the Explorer Series nonetheless stands as the finest and most catholic collection of folk music currently available. Permit me to hopscotch through the selections. The jewel of them all is "China" (H 72051), taped in 1972 when the Lu-sheng Ensemble toured the U.S.A. Although this tight-knit group of instrumentalists operates out of Taiwan rather than the mainland, this in no way diminishes either the authenticity or serene glory of their performance. The Ensemble draws its repertoire from Shantung Province, beside the Yellow Sea. The material is old: *Tao Yi Ch'u*, for example, traces back to a 1,600-year-old poem. The Shantung melodies are very beautiful, rather melancholy, and limn the sophistication of the world's oldest extant culture. Perhaps the most exquisite selection on the disc is *Chirping of a Hundred Birds*, wherein a flutist etches a variety of bird calls with incredible virtuosity.

An attractive record on its musical merits alone, "Kingdom of the Sun" (H 72029), taped in Peru, represents a stunning synthesis of Spanish and Indian idioms. It possesses other dimensions as well, both historical and anthropological. Here are ancient airs played on equally ancient *quenas*, or flutes, developed in the Andes more than a millenium ago. The survival of Inca music, as evidenced by this record, forcibly reminds one of the impermanence of conquest. More people in South America now speak Quechua, the language of the Inca empire, than when Pizarro smashed Atahualpa and all his mighty cities.

"Golden Rain" (H 72028) ranks in some respects as one of the most exciting gamelan recordings I have ever heard. Side 1 offers two outstanding Balinese compositions, *Golden Rain* and *Bumblebee*. Both are in the dynamic *kebjar* style which, in this century, has all but displaced the older, statelier sound of the traditional gamelan gong.

From the other side of the world, "The Irish Pipes of Finbar Furey" (H 72048) exerts instant appeal. Indeed, it is a rare treat to hear this complex instrument—actuated by an arm-clasped bellows rather than the lung power required by its Scottish counterpart—played so expertly and lyrically. Furey's pipe solos, along with a few tunes he plays on the whistle, are small apotheoses of the Celtic spirit. In particular, *The Young Girl Milking Her Cow*—a very ancient ballad air—lingers long in the memory.

The collection is not free of grotesqueries. For example, it includes two releases by an American group called The Pennywhistlers: they range largely through the songs and dances of Eastern Europe. What they are doing in a series that relies upon field recordings for authenticity is something of a puzzlement; but the mind really boggles at their programming. On "A Cool Day and Crooked Corn" (H 72024)—yet another romp through the Balkans and points east—one finds sandwiched between the Bulgarian song *Dve Nevesti* and the Russian *Za Lvesam* a hymn from Stone County, Arkansas, called *Bright Morning Stars*.

Still, the Explorer Series opens new doors into ethnomusicology as well as into simple musical pleasure. Best of all, Nonesuch offers a two-record sampler of the series—"The Nonesuch Explorer: Music From Distant Corners of the World" (H 7-11)—for an enticing $2.98. In sum, this company has finally wrenched field recording into the stereo era. For which, a hearty *bravo*!

B **NONESUCH EXPLORER SERIES.** Various performers. Nonesuch, $2.98 each disc.

THE MUSIC OF INDIA. S. Balachander, vina; Sivaraman, mridangam (H 72003). **BOUZOUKI—THE MUSIC OF GREECE.** Iordanis Tsomidis, bouzouki; others (H 72004). **THE KOTO MUSIC OF JAPAN.** Master Hagiwara, Master Hatta, Master Kitagawa, and Master Kukusui, koto (H 72005). **THE PENNYWHISTLERS:** Folksongs from Bulgaria, Czechoslovakia, Hungary, U.S.A., and U.S.S.R. (H 72007). **JAPANESE KOTO CLASSICS.** Shinichi Yuize, koto (H 72008). **THE REAL MEXICO IN MUSIC AND SONG.** Vocal and instrumental ensembles (H 72009, rechanneled stereo). **MUSIC OF BULGARIA.** Soloists, chorus, and orchestra of the Ensemble of the Bulgarian Republic, Philipe Koutev, cond. (H 72011, rechanneled stereo). **GEZA MUSIC OF JAPAN:** Music from the Kabuki Theater (H 72012). **THE REAL BAHAMAS IN MUSIC AND SONG** (H 72013, rechanneled stereo). **CLASSICAL MUSIC OF INDIA** (H 72014, rechanneled stereo). **MUSIC FROM THE MORNING OF THE WORLD:** The Balinese Gamelan (H 72015). **THE SOUND OF THE SUN:** Trinidad Steel Band (H 72016). **DHYANAM/MEDITATION:** South Indian Vocal Music, K. V. Narayanaswamy, singer; others (H 72018). **BHAVALU/IMPRESSIONS:** South Indian Instrumental Music (H 72019). **FLOWER DANCE:** Japanese Folk Melodies (H 72020). **THE PENNYWHISTLERS:** A Cool Day and Crooked Corn (H 72024). **A BELL RINGING IN THE EMPTY SKY:** Japanese Shakuhachi Music, Goro Yamaguchi, shakuhachi (H 72025). **VOICES OF AFRICA:** High Life and Other Popular Music, Saka Acquaye and his African ensemble (Ghana) (H 72026). **THE TEN GRACES PLAYED ON THE VINA:** Music of South India, M. Nageswara Rao, vina; others (H 72027). **GOLDEN RAIN:** Balinese Gamelan Music; Ketjak: The Ramayana Monkey Chant (H 72028). **KINGDOM OF THE SUN:** Peru's Inca Heritage (H 72029). **SARANGI, THE VOICE OF A HUNDRED COLORS:** Instrumental Music of North India, Ram Narayan, sarangi; others (H 72030). **THE PULSE OF TANAM:** Ragas of South India, M. Nageswara Rao, vina (H 72032). **INDIAN STREET MUSIC:** The Bauls of Bengal (H 72035). **RAMNAD KRISHNAN:** Concert of South Indian Classical Music, Ramnad Krishnan, singer; others (H 72040). **VILLAGE MUSIC OF YUGOSLAVIA** (H 72042). **THE AFRICAN MBIRA:** Music of the Shona People of Rhodesia (H 72043). **FIESTAS OF PERU:** Music of the High Andes (H 72045). **THE IRISH PIPES OF FINBAR FUREY.** Finbar Furey, pipes (H 72048). **CHINA:** Shantung Folk Music and Traditional Instrumental Pieces, Lu-sheng Ensemble, Liang Tsai-p'ing, dir. (H 72051).

B **THE NONESUCH EXPLORER:** Music from Distant Corners of the World (The Far East; India; Africa and the Americas; Continental Europe). Various performers. Nonesuch H7-11, $2.98 (two discs).

by Philip Hart

Prokofiev the Symphonist

Jean Martinon conducts a complete (almost) cycle of the seven symphonies.

SERGE PROKOFIEV (1891–1953) is one of a handful of composers since Mahler to have made a substantial and original contribution to the symphonic idiom. Sibelius (seven symphonies), Shostakovich (fifteen so far), and Stravinsky (three) are all composers in the Slavic tradition, where they are joined by such lesser lights as Miaskovsky and Kabalevsky. Leonard Bernstein and others have bemoaned the decline of purely symphonic writing in this century, but whatever the reasons, it has flourished in Russia. In the context of contemporary music, the symphony may represent a conservative, perhaps reactionary, trend, but Prokofiev's seven may well represent the most comprehensively successful effort of a modern composer to come to grips with the symphonic tradition.

In the seven symphonies composed between 1917 and 1952 Prokofiev seriously tackled the symphony in terms of twentieth-century experience and musical technique. In his autobiography, the composer listed five characteristic elements that he found in all his music, in varying degrees: classicism, innovativeness, "toccata," lyricism, and scherzo-humor. In the symphonies, the classical impulse carried him far beyond the imitation of earlier models in his first two and is manifest in his life-long search for large-scale symphonic structures. One of the hallmarks of Prokofiev's symphonies is his ability to juxtapose lyricism with sometimes diabolical humor; he was capable of highly expressive melody and a degree of true wit that is rather rare in music.

From his writings we know that Prokofiev took the symphony seriously: It was for him as important as opera. We also learn there how fervently he struggled with symphonic form in an effort to bring it and his own creative impulses together. This process had two distinct stages, separated by fourteen years in the midst of which he returned to Russia after a decade and a half of residence in Western Europe. The first four symphonies, three of them composed abroad in the 1920s, all have important external musical references, as if Prokofiev needed a "crutch" for his symphonic writing: The first two are modeled on traditional examples: the Third and the Fourth are based on thematic material from stage works. (The Fourth Symphony, as we shall see shortly, straddles this division.) The last three symphonies, composed toward the end of his life, are more self-sufficient musically, but reflect basic emotional experiences, especially in the Fifth and Sixth as reactions to the wartime experience. Prokofiev's symphonies vividly reflect, in the purest musical terms, his changes of residence and his growing artistic maturity.

These two three-record boxes are the closest thing to an integral set of the seven Prokofiev symphonies to reach these shores. The qualifications require some elaboration. This is not the first recording of all seven symphonies by one conductor: Six of Gennady Rozhdestvensky's performances with the Moscow Radio Symphony Orchestra have been issued in this country by Melodiya/Angel; but the Second Symphony, available in England since 1969, has never been released here. Several years ago, RCA announced its intention to produce a comprehensive series of Prokofiev orchestral music with Erich Leinsdorf and the Boston Symphony; this series, apparently now abandoned, included a number of concertos, ballet scores, and four symphonies. Finally, Martinon's "integral" set cannot be considered definitively complete: For some reason he has chosen to record the earlier version of the Fourth Symphony, which the composer later revised and expanded considerably. Though the earlier version is of great interest and might warrant inclusion in a *complete* production of Prokofiev's symphonies, the final version is even more indispensable to such a project.

Martinon seems temperamentally more equipped for Prokofiev's earlier, prerepatriation music than for the later works. Possibly because the Second, Third, and Fourth Symphonies were composed in France, under the prevailing musical ambience there of the 1920s, they seem more sympathetic to Martinon's interpretation. In the Fifth, Sixth, and Seventh, he takes a harder, less lyrically expansive approach. Rozhdestvensky, on the other hand, sees Prokofiev in relation to his later Soviet style: His performances of the first three symphonies seem to impose a somewhat more grandiose style on them. As for Leinsdorf, the other Prokofiev "specialist," he seems to

PROKOFIEV

me to lack both humor and lyric expansiveness, though the Boston Symphony is a strong plus factor in the four symphonies he recorded.

A major drawback in Martinon's set is the quality of orchestral playing and recording, not that they are bad—his orchestra is better than Rozhdestvensky's—but they are less than first-rate. I suspect that his orchestra is not a large one—probably eighty to ninety players rather than one hundred—and it sounds to me as if the performances were recorded in a radio studio with a rather hard sound. After a while I could concentrate on Martinon's formidable musicianship and many felicities of interpretation, but when I played Karajan's recording of the Fifth, I realized that the orchestral quality and acoustics of Martinon's records left much to be desired. This is unfortunate, because Martinon's over-all view of Prokofiev and his control of the orchestra are considerably more than commendable. The devoted student of Prokofiev will undoubtedly want this full set, especially at the reasonable price.

In the following comments on recordings of the seven symphonies, I have made selected comparisons on the basis of the current Schwann catalogue. It is, of course, impossible to buy individual symphonies from Martinon's sets. Some buyers may decide on the first box of four symphonies, in which Martinon is at his best, choosing alternatives for the last three. Similarly, despite an inferior orchestra, Rozhdestvensky's musical ideas are of special interest, since they reflect the local style in which Prokofiev worked in his last years. One of my complaints about the Moscow records concerns the dryness of string tone and the excessive vibrato of the brass; but then, in the last symphonies Prokofiev may have had the saxophonelike tone of the Russian horns in mind. Were I forced to recommend only one recording of each symphony without duplication I would select Martinon for the first four symphonies, Karajan for the Fifth, and Rozhdestvensky for the last two.

Symphony No. 1, in D, Op. 25 (1917)
Prokofiev explicitly described this symphony as an effort to re-create in modern terms the style of Haydn; composed in his twenty-sixth year, it is surrounded by other works that combine wit and lyric intensity, notably the First Violin Concerto and the Third and Fourth Piano Sonatas. Nowadays conductors tend to emphasize the lyricism and classic grace at the expense of its parodistic wit. Martinon projects a more biting humor, a brighter "classic" style than do the other conductors listed here. Most of the other conductors take much of the music more slowly, Abbado being almost languorous. I like Bernstein's unabashed vitality and good spirits, despite occasional rough playing by his orchestra, and the coupling with Bizet's Symphony in C (on MS 7159) is a delight. (The performance also comes coupled with *Peter and the Wolf* and the *Lieutenant Kijé* Suite, on MS 7528.) In the economy category, Kurtz gives a good, lively performance. Ormandy's is rather large-scale, brilliantly and opulently played. Rozhdestvensky lacks the necessary humor and grace. In some cases, the *Classical* is coupled with other works that may weigh in a choice: Abbado's superb Prokofiev Third, Bernstein's Bizet, and Frühbeck's *Sacre*.

Symphony No. 2, in D minor, Op. 40 (1924)
The Second Symphony is another "classical" symphony, but in a quite different sense: Here Prokofiev explicitly takes as his model Beethoven's last piano sonata—a powerfully energetic Allegro followed by an extended series of variations in different tempos. The first movement has always been a hard nut to crack: Scored heavily and most loudly, it offers little relief to the listener and challenges the conductor to clarify its frequently contrapuntal texture. Its style recalls the violence of some passages in the *Scythian* Suite. The variations, however, are by no means as difficult to listen to but their shifting moods require clear definition in interpretation. Failing Angel's release of Rozhdestvensky's later performance (he recorded it earlier badly on a now discontinued Artia record; there is also a version listed on Everest), Leinsdorf is the only alternative to Martinon: Fine playing by the Boston Symphony cannot ultimately compensate for Leinsdorf's lack of warmth and imagination, especially in the long variations. (The coupling is the *Lieutenant Kijé* Suite.) Martinon, moreover, successfully projects the individuality of the variations while holding the entire movement together as an integral expression; his performance here is a major argument for acquiring this set. This is the least played of Prokofiev's symphonies, but Martinon makes the best case for it that I have heard. (Incidentally Prokofiev, at the end of his life, planned to revise this symphony.)

Symphony No. 3, in C minor, Op. 44 (1928)
Though based on thematic material from his opera *The Flaming Angel*, Prokofiev made it emphatically clear that it is not a pastiche from that score but a full-fledged symphony in every respect, possibly his most lyrically expressive so far. Abbado's superb reading should go far to establish its merits and refute its reputation as abstruse and difficult. Though I object to his too-soft treatment of the *Classical* (on the same disc), I find him quite incisive here. He clarifies both the structure and texture of the score, projects a strong phrase, and gets superb playing from the LSO; together with Karajan's Fifth, this is the best over-all recording of any Prokofiev symphony. Rozhdestvensky tries to inject some of the "epic" mood of later Prokofiev here, not always convincingly. Martinon's is a fine reading, somewhat more hard-hitting than Abbado's, but his orchestra is outclassed by the latter's. In this company, I find Leinsdorf generally unsympathetic to the music, though his orchestra responds well. (His coupling is the *Scythian* Suite.)

Symphony No. 4, in C, Op. 47 (1930)
As noted above, Martinon plays the 1930 version, composed for the fiftieth anniversary of the Boston Symphony, whereas Rozhdestvensky plays the Op. 112 version that converted this score into a late-Prokofiev work. The difference is important, for the composer completely rewrote the piece, expanding it to nearly twice its former length and recasting it in the style of the Fifth and Sixth Symphonies, which preceded the revision. In the early days of LP, there was a Urania release of Op.

47, coupled with a suite from *The Prodigal Son*, from which Prokofiev drew much of the thematic material for the symphony; that coupling offered an instructive demonstration of the composer's differing methods in stage and symphonic composition. There was once an excellent stereo version of Op. 112 by Ormandy, which may turn up on Odyssey. In any event, Martinon's account of Op. 47 is excellent, quite in keeping with Prokofiev's style at the time, and interesting for comparison with Rozhdestvensky's idiomatic performance of the later version.

Symphony No. 5, in B flat, Op. 100 (1944)
Martinon refuses to linger over the important first movement or the Largo, thereby depriving that music of its essential breadth and lyric flow. Oistrakh has occasionally interesting ideas, but fails to weld them into a performance as integral as Rozhdestvensky's with a similar, and comparatively weak, orchestra. At budget price, Ormandy's record is a good buy, but it is early stereo, though an excellent performance. For some time, though, Ansermet was my favorite here; with his strong feeling for Russian music, he established a quite valid relation of this symphony to the tradition of Borodin and Tchaikovsky in one of his best performances on records. However, despite some idiosyncrasies, Karajan's is the most exciting of the lot, especially in recording and orchestral performance; I consider it indispensable for any Prokofiev collection.

Symphony No. 6, in E flat minor, Op. 111 (1947)
Coming after the justifiably popular Fifth, and immediately before the revision of the Fourth, the Sixth offers a complete contrast with its predecessor. Apparently, many of the ideas in this symphony developed in Prokofiev's mind while he was working on the Fifth. Both reflect the impact of the war on the composer, but in rather different ways. The Fifth, according to the composer, is "a symphony of the grandeur of the human spirit." Of the Sixth, he said that the war had left "scars that cannot be healed. One has lost those dear to him. Another has lost his health. That must not be forgotten." (Prokofiev himself had received a blow to his own health: Shortly after conducting the premiere of the Fifth Symphony, he fell and suffered a brain concussion that increasingly incapacitated him for the remaining eight years of his life.) It is as if Prokofiev wanted to remind his listeners, in the midst of celebrating a heroic victory, of the tragic realities of war and life in general. This is possibly the most personal of Prokofiev's symphonies and, on repeated acquaintance, probably the greatest. (It was also the object of the most devastating official attack on the composer, in 1948.) The long (fifteen-minute) first movement alternates between lyric and martial material, the lyric ideas attaining increasing urgency and power in their development and the martial ones presented with great bitterness. The slow movement is dominated, not by gentle lyricism but by intense anguish. (I cannot subscribe to R. D. Darrell's description of this symphony, in his otherwise excellent notes in the Martinon set, as "lighter in texture as well as in its demands on the listener.") In complete contrast, the finale is affirmative and tuneful, but at the end it returns to the tragic mood of the first movement, reverting to the unusual key of E flat minor. I find Martinon somewhat lacking in the personal intensity that I feel this score requires: He seems a bit too matter of fact in the first two movements, more so certainly than Rozhdestvensky. Neither offers as fine a performance as did Ansermet on an old London record long since deleted.

Symphony No. 7, in C sharp minor, Op. 131 (1952)
In this last symphony, Prokofiev sought a simpler style; while he was first working on it, he called it a "Children's Symphony." Despite its minor key, abandoned for the major in the finale, it is more lighthearted, brighter in texture, and simpler in structure, which is not called upon to carry the serious burden of the preceding two (or three, counting Op. 112) symphonies. For this reason, some have deprecated it as a falling off of Prokofiev's talent. His wit is much in evidence here, not just in scherzo passages, but throughout the symphony. For all of this, Martinon seems much better than the more serious Rozhdestvensky, and his performance is well played by the O.R.T.F. orchestra. (At this point it is interesting to note Prokofiev's little references to Beethoven in his last two symphonies: The Sixth bears the same opus number as the Beethoven sonata on which the Second Symphony was modeled, and the Seventh is in the same key and has the same opus number as one of Beethoven's greatest quartets. Moreover, the contrast between the Fifth and Sixth Symphonies may, in Prokofiev's mind, have mirrored a similar relation between Beethoven's Fifth and Sixth Symphonies. These by no means coincidental references reflect the degree to which Prokofiev must have identified his symphonic efforts with a great tradition.)

Overture on Hebrew Themes, Op. 34 bis (1919; 1934)
Goberman's old recording was of the 1919 Sextett version, and Martinon's is the only one available of the full orchestration of fifteen years later.

Russian Overture, Op. 72 (1936)
This is the only currently available recording. Scored for large orchestra, it is based on Russian folk tunes, which Prokofiev had been studying since his youth. Both overtures are well-played as "fillers" in the first volume of the Martinon set.

B **PROKOFIEV:** Orchestral Works. Orchestre National de L'O.R.T.F., Jean Martinon, cond. Vox SVBX 5123 and SVBX 5124, $9.95 each set (three discs).

Vol. I: Symphonies: No. 1, in D, Op. 25 (Classical); No. 2, in D minor, Op. 40; No. 3, in C minor, Op. 44; No. 4, in C, Op. 47; Overture on Hebrew Themes, Op. 34; Russian Overture, Op. 72. Vol. II: Symphonies: No. 5, Op. 100; No. 6, Op. 111; No. 7, Op. 131.

Selected comparisons (No. 1):	
Abbado, London Sym.	Lon. 6679
Bernstein, N.Y. Phil.	Col. 7159 or 7528
Frühbeck, New Philharmonia	Ang. 36427
Kurtz, Philharmonia	Sera. 60172
Ormandy, Philadelphia	Col. 6545
Rozhdestvensky, MRSO	Mel./Ang. 40061
Selected comparison (No. 2):	
Leinsdorf, Boston Sym.	RCA 3061
Selected comparisons (No. 3):	
Abbado, London Sym.	Lon. 6679
Leinsdorf, Boston Sym.	RCA 2934
Rozhdestvensky, MRSO	Mel./Ang. 40092
Selected comparison (No. 4):	
Rozhdestvensky, MRSO (Op. 112 version)	Mel./Ang. 40040
Selected comparisons (No. 5):	
Ansermet, Suisse Romande	Lon. 6406
Karajan, Berlin Phil.	DG 139040
Oistrakh, Moscow Phil.	Mel./Ang. 40003
Ormandy, Philadelphia	Odys. 30490
Rozhdestvensky, MRSO	Mel./Ang. 40126
Selected comparison (No. 6):	
Rozhdestvensky, MRSO	Mel./Ang. 40046
Selected comparison (No. 7):	
Rozhdestvensky, MRSO	Mel./Ang. 40061
Selected comparison (Overture on Hebrew Themes):	
Goberman, Vienna New Sym.	Odys. 32 16 0084

Three recordings of two operas from Böhm and Klemperer make a case for opposing views.

Karl Böhm

Otto Klemperer

Mozart—Rationalist or Romanticist?

by Dale S. Harris

KLEMPERER'S TREATMENT of *Le Nozze di Figaro* is bound to disconcert a lot of listeners—initially, at any rate. For some time now we have cherished a conception of Mozart as fleet, airy, and graceful, a composer who is always serious but rarely solemn. As a consequence, performances have tended to emphasize speed, lightness, and elegance. In the operas, we have grown used to a small-size orchestra, harpsichord accompaniment for the recitatives, and, when we are allowed to hear them, such features of eighteenth-century style as appoggiaturas and vocal embellishments. Most of today's conductors tend to see Mozart as the product of eighteenth-century rationalism, not as a precursor of nineteenth-century romanticism. Klemperer plainly does not fall into that category. From the first bar of the overture he proceeds not with swiftness but with deliberation, not with lightness and lucidity but with weightiness and sonorousness.

Klemperer's tempos are the most obvious indication of his attitude toward the music: Everything here is slower than we are accustomed to nowadays. The recitatives have unwonted substance; the arias and ensembles move at a temperate, reflective gait; the allegro patter of Bartolo's aria is astonishingly measured; even the retards (e.g., before the reprise of "*Se vuol ballare*") are massive and ponderous. In theory this approach ought to be fatal to Mozart's comedy. Nothing, after all, is worse than a heavy-handed humor. Klemperer, it turns out, knows better. After shock and surprise come surrender and delight. The comedy, we discover, still works; the great finales are especially full of life and joyousness—except that the tone is genial rather than ebullient, wise rather than witty, confident rather than tense.

To these ends Klemperer emphasizes the sheer sensuous beauty of Mozart's music as no one else today seems inclined to do. His unhurried manner gives the orchestra players time to articulate their parts with clarity of line and beauty of tone, and the effect is both constantly ravishing and endlessly illuminating. To hear so clearly the violins twining insinuatingly around the Count's words as he attempts to seduce Susanna ("*Verrai, non mancherai?*") is to better understand his dissoluteness and confidence.

The singers also benefit from Klemperer's relaxed view of the music. Susanna sounds, above all, like a woman, not merely a minx; she is here no less captivating, but she is warmer and more cherishable. Reri Grist, who sings the role for Klemperer, is better on this release than in the opera house, where the smallness of her voice imparts a soubrettelike character to her performances. She hasn't much sensuousness or variety of tone color, yet under Klemperer her intelligence and sense of situation have full play, and the results are delightful. All the singers, in fact, sound fine. Most are famous exponents of their roles. They all characterize as well as sing, and though theirs are not the most mellifluous voices in the world they are all technically very accomplished. I would unhesitatingly call this the finest recorded cast currently available, a true ensemble of musicians. Elisa-

beth Søederstrøem as the Countess and Gabriel Bacquier as the Count bring enormous distinction to their roles, and Geraint Evans' Figaro is very satisfying. Only Teresa Berganza sounds a little under par, strenuous and not readily lovable. If you are willing to surrender yourself into the authoritative hands of an idiosyncratic conductor, you are likely to find your knowledge of *Figaro* considerably deepened by this performance.

The air of Apollonian well-being produced by Klemperer is, it appears, no less legitimate than the old familiar air of high spirits. Karl Böhm's performance is imbued with the latter quality, and moves at what sounds like twice the speed. As this album reveals, Böhm was no less a superb conductor in the 1930s than he is today. Although the provenance of these discs is the Stuttgart Radio in 1938, the cast seems to be from the Dresden State Opera, where Böhm was at that time music director. Most of these artists are better known to American operagoers from the phonograph than from live appearances. Schöffler and Böhme, the exceptions, are good and very typical. The former, then in his early forties, was on the threshold of his long, distinguished career at the Vienna State Opera. The upper reaches of Figaro's music gave him difficulty even then, but his air of genial proficiency is very effective. The German language lies heavy on all these assumptions however. Ahlersmeyer's Count is often ungainly—the end of his aria is particularly heavy going. Cebotari, then in her twenties, had sung Aminta in the world premiere of Strauss's *Schweigsame Frau* three years before and was already famous as Susanna. Like Schöffler she graduated in time from the servants' quarters to the owners' apartments. Here she sounds curiously ill at ease. The voice is not properly supported and the tone is uningratiating. The high Cs in the Act II trio are precarious. But in Mozart Cebotari was always better to see than merely hear. Margarete Teschemacher, who created the title role in Strauss's *Daphne* the very year of this broadcast, begins acidulously, but gets very much better as the performance proceeds. Her response to the Count's plea for forgiveness in the last act is movingly beautiful. The others are hardly more than adequate vocalists, but the spirit of teamwork they project is laudable.

This is, of course, a "historical" performance, chiefly interesting for what it tells us about the past. Apart from the use of German, the sound is boxy, a piano accompanies the recitatives, there are no appoggiaturas (a problem with Klemperer's set too), and both Marcellina and Basilio have lost their arias (Klemperer also cuts Marcellina's). I find the performance very engaging nonetheless. Böhm's riper thoughts on the opera are superbly displayed on his recent Deutsche Grammophon recording (2711 007)—with Janowitz, Mathis, Troyanos, Fischer-Dieskau, and Prey. However, though this latter cast is vocally smoother, it does not by any means sound as lively as the Dresden group. It also makes a distinctly less distinguished impression than Klemperer's team.

The virtues that illuminate Klemperer's *Figaro* are present in his *Così fan tutte*. There is a whole catalogue of beautiful effects. To take a single example, the violin quavers that accompany Fiordiligi's "*Ah guarda, sorella!*" in Act I are breathed forth like sighs. But the opera doesn't come to life in the same way. An air of stolidity weighs down the comedy; smiles are rare.

A more suitable cast might have helped. Luigi Alva, sad to say, can no longer sing Ferrando's music very well. He remains a wonderful musician, but he cannot manage the notes in a pleasurable way. The same, alas, is true of Geraint Evans. Evans, who can be splendid as the old cynic Don Alfonso, is saddled here with the young man's role of Guglielmo. On the other hand, Hans Sotin—a youthful, smooth bass—is assigned to Don Alfonso! The women are more aptly cast, but apart from Lucia Popp's delightful Despina, they leave a lot to be desired. Margaret Price is young and gifted. She negotiates the notorious technical difficulties of Fiordiligi's music with a certain amount of genuine success—though also with obvious care—and she can, moreover, trill. Unfortunately, she sings in the top register with little vibrato, employing a flutey, white tone that not only is unpleasant to hear but also—since it tends to sound just a fraction below true pitch—blends badly with the other voices. The duets for soprano and mezzo are rather a trial because Yvonne Minton, the Dorabella, has a pronounced vibrato. To complicate matters, Minton's intonation is not really accurate. Furthermore, although there is no doubt about her talent, here she sounds mostly effortful and huffy. Appoggiaturas are observed, but there are cuts in the recitative, and the Ferrando/Guglielmo duet "*Al fato dan legge*" and Ferrando's "*Ah! lo veggio*" are omitted. None of this might have mattered very much had Klemperer found the same kind of ripe wisdom here that he found in *Figaro*. As it is, his solemnity exposes the mechanics of the performance.

The Klemperer *Figaro* has been available in England since 1971; the *Così* was released last year. Angel has no plans to issue either one domestically. The German pressings imported by Peters are faultless; the sound is first-class. Italian texts, German translations, and notes in German and English are included. The Preiser *Figaro* includes neither notes nor texts.

MOZART: Le Nozze di Figaro.

The Count	Gabriel Bacquier (b)
The Countess	Elisabeth Søederstroem (s)
Susanna	Reri Grist (s)
Figaro	Geraint Evans (b)
Cherubino	Teresa Berganza (ms)
Marcellina	Annelies Burmeister (ms)
Basilio	Werner Hollweg (t)
Don Curzio	Willi Brokmeier (t)
Bartolo	Michael Langdon (bs)
Antonio	Clifford Grant (bs)
Barbarina	Margaret Price (s)

Henry Smith, harpsichord; John Alldis Choir; New Philharmonia Orchestra, Otto Klemperer, cond. EMI Odeon 1C 191-02 134/7, $23.92 (four discs).

MOZART: Le Nozze di Figaro (sung in German).

The Count	Matthieu Ahlersmeyer (b)
The Countess	Margarete Teschemacher (s)
Susanna	Maria Cebotari (s)
Figaro	Paul Schöffler (b)
Cherubino	Angela Kolniak (s)
Marcellina	Elisabeth Waldenau (ms)
Basilio	Karl Wessely (t)
Don Curzio	Hubert Buchta (t)
Bartolo	Kurt Böhme (bs)
Antonio	Hans Herbert Fiedler (bs)
Barbarina	Hannerle Frank (s)

Stuttgart Radio Chorus and Orchestra, Karl Böhm, cond. Preiser FH 1-3, $22.50 (three discs, mono; recorded in 1938).

MOZART: Così fan tutte.

Fiordiligi	Margaret Price (s)
Dorabella	Yvonne Minton (ms)
Ferrando	Luigi Alva (t)
Guglielmo	Geraint Evans (b)
Despina	Lucia Popp (s)
Don Alfonso	Hans Sotin (bs)

Otto Freudenthal, harpsichord; John Alldis Choir; New Philharmonia Orchestra, Otto Klemperer, cond. EMI Odeon 1C 191-02 249/52, $23.92 (four discs).

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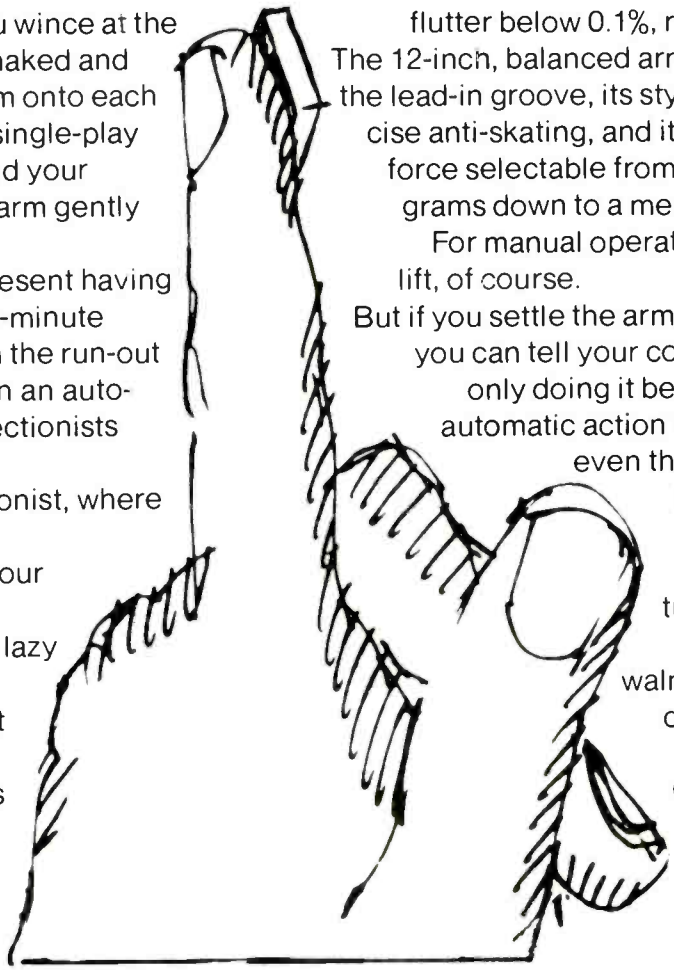

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The Fine Arts Quartet—astoundingly precise Babbitt.

B **BABBITT:** Quartet for Strings, No. 3. **WUORINEN:** Quartet for Strings. Fine Arts Quartet. Turnabout TV-S 34515, $2.98.

It is a disgraceful comment on the current American music scene that so few of Milton Babbitt's compositions are available on record. Only two electronic pieces are listed in the catalogue: some earlier instrumental pieces were previously available (and the Quartet No. 2 of 1952 is due to be released shortly), but none of his more recent instrumental works has been recorded. Furthermore, the availability of his music scores is little better. Considering the important role played by Babbitt in recent music, this is inexplicable. It explains why so much that has been written about Babbitt seems to have been formulated in a vacuum—with very little first-hand knowledge of his music.

Thus this release of the Quartet No. 3 (completed in 1970), issued simultaneously with the publication of the score by Peters Edition, is doubly welcome. The quartet is an extraordinary composition, as fresh and inventive in its basic musical material as it is logical in the organization of this material. It is a work that has an immediate and profound impact—an impact that is, moreover, totally individual and that is inseparable from the composition's own special qualities. The quartet is uncompromisingly polyphonic, not only in regard to the relationships of the four instruments to one another, but also in the internal organization of the individual parts. Related to this is Babbitt's almost kaleidoscopic use of different rates of speed: Although the entire work, which lasts nearly twenty minutes, is in one basic "tempo," the subdivisions of the pulse are so organized as to create constantly varying speed characteristics. This manifests itself both "polyphonically," in the simultaneous interaction of different rates among the various strands of the texture, and, on a larger scale, "formally," in regard to the over-all rates of different sections of the piece.

In his liner notes, Babbitt refers to the "sonic asceticism" of the work, pointing out that "there is not so much as a single *sul ponticello* or *col legno*." Yet to me this conveys an unfortunately misleading impression, as though the piece were not intended to be timbrally interesting. But if "timbre" is taken to mean the total sonic attributes resulting from the combined interaction of all the individual components of the piece, then the quartet can be said to be endlessly innovative and rich. Such things as the total (ensemble) rhythm, the interplay of constantly changing dynamics (which closely affect the attack characteristics), and the complex manipulation of different registers create an aural picture of unusual variety.

Charles Wuorinen's quartet is an important work in its own regard—one that I suspect could well become a "repertoire" piece. It is so beautifully written for the medium (which is here handled in a considerably more traditional manner than in the Babbitt, despite the fact that there is frequent use of such "effects" as harmonics, *sul ponticello*, and glissando), so direct in communication, and so persuasively argued from beginning to end, that it should prove attractive to ensembles looking for interesting new music. As with the Babbitt, pitch still matters in Wuorinen's music: To illustrate, I would note the several striking subsequent allusions to the three-note figure that opens the piece, and the telling use of pitch doublings (especially prominent in the opening and closing sections).

Taken together, these two quartets offer a most heartening picture of the state of American musical composition. The virtuosity of the Fine Arts Quartet matches that of the compositions step for step. Their precision in the Babbitt, given the complexity of this work, is simply astounding. Particularly impressive is the careful articulation of the dynamics, which are as differentiated here as in any non-electronic work I know. Even more important, however, is the feeling that the players are "making music"—not, as is so often the case with such difficult new pieces, just desperately counting their way through. Although I did not have a score of the Wuorinen, its performance seemed equally good. In other words, this is a first-rate disc all around. My only quarrel is that on my copy, at least, the liner notes are garbled (part of Babbitt's commentary appears in the section on Wuorinen). For some this may be hopelessly confusing. (Vox reports that this has been corrected.) R.P.M.

BACH: Concerto for Violin and Strings, No. 2, in E, S. 1042; Concerto for Two Violins and Strings, in D minor, S. 1043; Concerto for Violin and Strings, in G minor. Pinchas Zukerman and Itzhak Perlman, violins; English Chamber Orchestra, Daniel Barenboim, cond. Angel S 36841, $5.98.

Only a few months ago Columbia released a record of Bach played and conducted by Pinchas Zukerman with the English Chamber Orchestra. Now here he is playing Bach for Angel, ideally partnered by Perlman and Barenboim. Angel's jacket notes remind us that all three have been acclaimed "for a musical maturity that exceeds their youthfulness." And the violinists have been justly praised for their beautiful tone, impeccable technique, and sensitive musicianship. I find it curious, however, that these three superb young musicians play like old men. Barenboim freely acknowledges Furtwängler as a kind of spiritual mentor, and both Perlman and Zukerman seem to have in their heads the sound of some "elder statesman" of the violin. The approach is appropriate enough for the standard nineteenth-century concerto repertory, but here they sound terribly old-fashioned.

I was delighted, though, to hear for the first time the well-known F minor Harpsichord Concerto played in what must be its original version—a violin concerto in G minor. Probably all of the harpsichord concertos are ar-

Explanation of symbols

Classical:
- B Budget
- H Historical
- R Reissue

Recorded tape:
- ●● Open Reel
- 8-Track Cartridge
- Cassette

rangements Bach made in the 1730s of earlier violin concertos, but only two have survived in their original form. Of all the harpsichord concertos, the F minor (especially the middle movement) seems most inappropriate in its harpsichord version and needs desperately to be heard played by a violin or other instrument capable of playing a sustained melodic line. Perhaps some day other violinists more in tune with Bach's style will discover these several "lost" violin concertos. (In most cases they can be easily reconstructed from the harpsichord versions, as Gustav Schreck has done here.) In the meantime, Zukerman's version will have to do. C.F.G.

B R **BACH:** The Well-Tempered Clavier, Books I and II, S. 846-893. Wanda Landowska, harpsichord. RCA Red Seal VCM 6203 and VCM 6204, $11.98 each three-disc set (mono; from RCA Victor LM 6801, 1954).

B R **BACH:** "The Complete Flute Sonatas." Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord; Jean Huchot, cello. Odyssey Y2 31925, $5.96 (two discs; from Epic BSC 145, 1963).

Sonata for Flute Unaccompanied, in A minor, S. 1013. Sonatas for Flute and Harpsichord: in G minor, S. 1020; in B minor, S. 1030; in E flat, S. 1031; in A, S. 1032. Sonatas for Flute and Continuo: in C, S. 1033; in E minor, S. 1034; in E, S. 1035.

Selected comparison (Flute Sonatas):
Shaffer, Malcolm — Ang. 36337 and 36350

In spite of the tremendous changes in Bach performance style in the last few years, these famous Landowska recordings don't sound "old-fashioned" at all. Landowska had such a complete understanding of this music—and such a wonderful ability to communicate her feeling for it—that it will be a very long time before we really progress much beyond the level she reached. That subtle rhythmic flexibility and nuance place her in the company of a couple of today's most progressive young Bach specialists. In fact, I found myself wondering why it has taken nearly two decades for these ideas of hers to be accepted, why we still hear so many ricky-ticky, metronomically strait-jacketed readings passed off as "authentic." Landowska's tempos often do sound incredibly slow now. Many of these preludes and fugues could be exactly doubled in tempo and they wouldn't sound unusual.

But above all she was a profound thinker, with a profound ability to communicate her insights into, and her deep love for, this music, and that overcomes any possible criticisms—I even find myself accepting without complaint the sound of her treasured Pleyel harpsichord, which has without doubt produced some of the twentieth century's ugliest noises. These records should be on every music lover's shelf. RCA is to be commended for not rechanneling the (quite good) mono sound.

Of the current recordings of the flute sonatas, only the Shaffer/Malcolm version on Angel is really competitive with the Rampal/Veyron-Lacroix. Both offer superb playing and big luscious sounds. Rampal's is the more sprightly and "virtuosic" of the two, but neither shows any real understanding of the special stylistic requirements of the music. And of course Rampal's modern Haynes (gold) flute doesn't even approximate the sound of a baroque wooden transverse flute. In the absence of a more appropriate recording, Rampal's does come out on top.

I'm glad all eight of the flute sonatas attributed to Bach are included, even though recent research has shown pretty conclusively that three (S. 1020, S. 1031, and S. 1033) were not actually written by Bach. (The liner notes unfortunately are unaware of this, and in general the flowery, sentimental prose is better left unread.) C.F.G.

BEETHOVEN: Missa Solemnis, Op. 123. Agnes Giebel, soprano; Marga Höffgen, alto; Ernst Häflinger, tenor; Karl Ridderbusch, bass; Netherlands Radio Chorus; Concertgebouw Orchestra of Amsterdam, Eugen Jochum, cond. Philips 6799 001, $13.96 (two discs).

Selected comparisons:

Bernstein	Col. 619
Karajan (1959)	Ang. 3595
Karajan (1966)	DG 2707 030
Klemperer	Ang. 3679
Toscanini	RCA 6013

The record industry has now reached a serious crisis. The crisis is partly economic—it is getting increasingly difficult to sell records—but mainly, I believe, the direct result of the large companies' inability to face up to present-day problems. The economic squeeze is, without question, closely allied with the companies' troubles with repertoire. Everything is recorded, the heads of a&r assert. Similarly the companies' methods of packaging and advertising have *not* benefited from the pseudo-Madison Avenue attitudes that have in the last ten years crept into the business (Mozart records with a gorgeous naked girl holding a bust of the composer between her thighs, etc.). Astounded that naked girls, easy-to-read notes, and cheap labels have not helped them, the companies have taken to "Switched-On Bach" and Waldos de los Rios, whose arrangements of Mozart are monumental in their total lack of musicianship and vulgar taste. And then the companies wonder why they are in trouble. CBS refuses to continue issuing Haydn symphonies with Goberman because they can't sell them, yet London, having issued about half of the 107 symphonies (and not the best-known ones), has already sold 500,000 records of them—without the benefit of naked girls, Waldos de los Rios, or other evidences of Madison Avenue.

Perhaps the main trouble is still duplication. And this brings us to the present album, which has been available for some time in Europe but has just now been released in America.

Eugen Jochum has made a solid reputation and won many friends for his decency, honesty, and fidelity. He is known to be the *Urtext* man par excellence, and especially his Bruckner records always used and still use the so-called *Urfassung*. When he turns to other composers, he has always shown the same scrupulous regard for what the composer wrote. In Anglo-Saxon countries, used to conductors like Beecham whose cavalier disregard for what the composer wrote is proverbial, Jochum is considered solid but uninspired. Recently he has been in London, recording all of Haydn's "Salomon" Symphonies in the *Urfassung*, and the press comments have not been very encouraging, either about the performance or about the *Urfassung*. The Beecham legacy of inserted "hairpin" dynamics, etc., has colored the opinions of an entire generation of British and American music critics. On the Continent, where Beecham was regarded in many circles as an amateur ham, Jochum is considered the heir of Furtwängler, the defender of the German faith, a bulwark against the overfast tempos and "swish" approach of younger men.

It was therefore with a great sense of expectation that I listened to the Defender of the Faith playing one of the Faith's cornerstones—the Beethoven Mass in D. Jochum's is an honest, well-rehearsed performance with perfectly good soloists, smoothly recorded by Philips. But quite frankly, why bother? Who can want to trade in or give away his set with Karajan or Bernstein or Klemperer or even the ancient Toscanini to acquire this new Philips production? It simply doesn't make sense. There was no need to have recorded this performance. It is the kind of totally superfluous release that precisely confirms the growing opinion that the record companies simply don't know what they are doing.

Instead, they could have recorded Mozart's Mass in C, K. 337—which has never been issued by a major company. (It would sell, too, even without having a naked girl on the cover.) Or Haydn's *Mariazellermesse*, or Bruckner's Mass in D minor, or, or, ...

H.C.R.L.

B H **BEETHOVEN:** Symphony No. 7, in A, Op. 92. Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. Turnabout TV-S 34509, $2.98 (rechanneled stereo; from a 1943 concert performance).

A recording of some interest, for it presents a more volatile, less weighty interpretation than Furtwängler's Vienna studio recording of January 1950 (Seraphim IC 6018). The latter seems to me ultimately more compelling for its very detailed realization of the symphony's rhythmic detail, but the wartime concert occasion gave rise to an unusual, somewhat uncharacteristic Furtwängler reading, with uncommon drive and a tendency almost to run away at climaxes.

This effect may seem exaggerated in the recording as preserved, for those climaxes are rather severely monitored, and thus reduced in dynamic scale so as to seem out of proportion with their temporal aspect. The bass line is weak, too (the crucial ostinato in the last movement is less than ideally discernible), while assorted bronchial complaints suffered by members of the audience impinge at various points, to notably ill effect at the start of the second movement. And Turnabout's pseudostereo (a step backwards, for their previous Furtwängler historical material has been offered in undoctored mono) adds gratuitous echo.

The last of these disabilities, at least, did not affect the British issue (Unicorn WFS 8), which is thereby more recommendable if you can find it; both derive from a Soviet record, MK D 027779/80. Not really caviar for the general—you have to work pretty hard to infer what the performance really sounded like—but worthy of specialist attention. D.H.

BEETHOVEN: Symphony No. 9, in D minor, Op. 125 (*Choral*). Pilar Lorengar, soprano; Yvonne Minton, mezzo; Stuart Burrows, tenor; Martti Talvela, bass; Chicago Sym-

Georg Solti—a decent, honest account of Beethoven's Ninth.

phony Orchestra and Chorus, Georg Solti, cond. London CSP 8, $9.98 (two discs).

Selected comparisons:

Böhm	DG 2720 045
Klemperer	Ang. 3577
Ormandy	Col. D7S 745
Reiner	RCA 6096 or 3316
Szell	Col. M7X 30281
Toscanini	Victr. 1607

I have expressed doubts about the increasingly frequent one-disc format for the Ninth. A side break in the Adagio is inevitable, and usually one or both repeats have to be omitted from the Scherzo. In the recent two-sided Victrola reissue of Toscanini's Ninth the sound is bright and unimpaired, the Scherzo keeps its double repeat, and the side break is discreetly chosen. But this works only because of the maestro's faster than average tempos. London has gone to the other extreme, allowing Solti's rendition *four* sides, and rarely if ever have I heard a recorded Ninth that handles the large masses of sound with such spectacular ease and robust clarity. The sound is as realistic as—and considerably more sensational than—that of the recent Böhm version (occupying three sides of his nine-disc Beethoven symphony set). Though everything can be heard easily on the Toscanini reissue—and every instrument sounds recognizably like itself—London's reproduction makes one aware how recording techniques have progressed since the fine high fidelity of the Fifties.

If you try to cut through the sonic opulence, I think you will find that Solti's Ninth is on the tepid, routine side. The first movement moves steadily enough, but the tempo is slack. I have heard conductors (e.g., Casals and Klemperer) set an almost identical pace but maintain it with springing rhythmic impetus. Solti's treatment seems loose and unshapen: the performance is constantly hitting dead spots. I was particularly distressed to hear Solti slowing down still further for the final bars. The Scherzo has the double repeat—as in Toscanini, Klemperer, and the original, three-sided Ormandy (which Columbia later issued on a single disc, omitting both Scherzo repeats but including an endorsement from my review!)—and is naturally helped by the crackling presence of the timpani. But there is a sluggishness and heavyhandedness. The Adagio is worse: The strings and winds ooze together with heavy vibrato and pulsating superficiality. Lines cannot be heard with any clarity; the phrasing is amorphous. Some amends are made in the Finale—large-scaled, expansive, solidly conducted. The solo quartet is fairly good, although overmiked. Talvela and Burrows sound slightly shouty, but their fervor is suitable. There are some problems: The tempo for the tenor's *alla marcia* is a bit fast and nerveless; the ensuing double fugue, for all the brilliant engineering, lacks sufficient clarity. The chorus is quite fine, though no match for the suave Robert Shaw-led forces in the Toscanini and Szell versions. The Chicago Symphony is a great ensemble, functioning here considerably below its best. I am not fond of Reiner's artfully mannered reading, but its playing has far more "class" and point.

The Toscanini version, recorded in 1952, was obviously the final, reasoned attempt of a master musician who had scrutinized every interpretative detail over more than half a century; the Victrola price is less than one would pay to hear one live performance. Solti's is a decent, honest account from an extremely competent conductor, aided by state-of-the-art engineering. But will anybody still be listening to it in 1993? H.G.

Borodin: Prince Igor: Polovtsian Dances—See Rimsky-Korsakov: Capriccio espagnol, Op. 34; Russian Easter Overture, Op. 36.

Brahms: Sonata for Piano, No. 3, in F minor, Op. 5; Scherzo, in E flat minor, Op. 4. Claudio Arrau, piano. Philips 6500 377, $6.98.

Selected comparison (Sonata):
Rubinstein — RCA 2459

The F minor Sonata separates Brahms the man from Brahms the fledgling: Despite undeniable immaturities, the piece represents immeasurable growth over the rambling, discursive themes and disorganized harmonic relationships of the two earlier sonatas, Opp. 1 and 2. The opening movement and the Scherzo are especially heroic and well proportioned; the Andante espressivo slow movement, though on the long drawn-out side, also holds together. The weak movement is the last, which succumbs to sprawling rhetoric after a very promising introduction based on the earlier slow section. The Op. 4 Scherzo, on the other hand, sustains itself from sheer talent and the virility of its inspiration, but its style is more like (though superior to) Opp. 1 and 2. With its double trio sections and almost Lisztian bravura, it is not a piece one will want to hear too often—and then only in a truly masterful reading like Kempff's (DG/Decca, deleted) or Arrau's new one.

The F minor Sonata has had a successful phonographic history. But Arrau's performance is one of the greatest I have ever heard. He brings to the score the conviction that the Brahms of Op. 5 was as fully the mature master as the Brahms of Op. 119. There is a great deal of latitude and romantic rubato in his phrasing, but none of the flamboyance that, say, Rubinstein so tellingly projects in his interpretation. Arrau's readings of the two Brahms concertos released last year by Philips will give the cue for what to expect here. If anything, the present performance is even more impassioned and rugged. I admire the granitic, solid down-to-the-bottom-of-the-keys sonority, the magnificent "orchestration" of texture, the bass-oriented harmonic planning of Arrau's conception. To be sure, he stretches certain phrases to their philosophical limit and uses enormous elasticity in revealing certain ostinato figurations (e.g., in the slow movements), but unlike some of Arrau's Beethoven and Schumann performances, the continuity is never lost here. Philips' engineering is ideally warm and solid. Some may prefer Rubinstein's extroversion, Kempff's classicism (on a deleted mid-Fifties mono disc; perhaps he will remake the piece), or Curzon's hearty, yet intimate treatment (on a regrettably—and, I hope, temporarily—deleted London disc), but Arrau has without question turned in one of the finest discs of his long and splendid career. H.G.

Brahms: Sonatas for Violin and Piano: No. 1, in G, Op. 78 (*Regen*); No. 3, in D minor, Op. 108. Yong Uck Kim, violin; Karl Engel, piano. Deutsche Grammophon 2530 298, $6.98.

Selected comparison (Op. 78):
Szeryng/Rubinstein — RCA LSC-2620
Selected comparisons (Op. 108):
Szeryng/Rubinstein — RCA LSC-2619
Szigeti/Petri — EMI Odeon HQM 1127

DG's presentation here will gladden the hearts of believers in "Pianists' Lib": They list the pieces as "*Sonaten für Klavier und Violine*" and put Engel's name before Yong Uck Kim's. And one hears a similar state of affairs in the recorded balance. I am all for an ample measure of keyboard in these works—surely these piano parts are to the fiddle pretty much what the orchestra in a concerto is to the soloist. But in this case the sound gives the listener more of Engel's stolid playing than I care to hear. Everything is rather flinty and tight-fisted, angular and four-square. A gentler, more songful touch is needed to leaven the driving, muscular moments. Yong Uck Kim has superb intonation, a vibrant alert sound and, like virtually all of today's string players, an altogether excessive reliance on hairpins and vibrato.

These are earnest, idiomatic, *echt Deutsch* performances, but I continue to prefer the Szeryng/Rubinstein (No. 3 coupled with No. 2 and No. 1 with the Beethoven Sonata No. 8)

and the Szigeti/Petri version of No. 3 (recently reissued in England and available here as an EMI import). H.G.

BRUCH: Concertos for Violin and Orchestra: No. 1, in G minor, Op. 26; No. 2, in D minor, Op. 44. Yehudi Menuhin, violin; London Symphony Orchestra, Sir Adrian Boult, cond. Angel S 36920, $5.98.

Selected comparison (No. 1):
Heifetz, Sargent — RCA 2652 or 4011
Selected comparison (No. 2):
Heifetz, Solomon — RCA 1931

The First Concerto gets plenty of exposure, the Second much less. While the D minor deserves to be heard more often than it is, it is still no match for its predecessor. It begins very strong: clearly in the same mold as the G minor and if anything, more dramatic. Unfortunately the first impression does not hold up; by the finale one wonders when the piece will end.

There is little to quarrel with in the performances. A relatively leisurely tempo for the finale of the G minor does no ultimate harm, but at the movement's opening it has the effect of an abrupt hiatus in the work's forward motion. Menuhin does whatever is possible with the D minor Concerto, but his excellent playing only underscores the work's weaknesses. The virtues of Menuhin's recordings show up clearly in comparison with Heifetz' (the D minor in mono only): Glitter, even when technically perfect, is somewhat out of place in Bruch, and glitter is all Heifetz achieves.

Both soloist and orchestra give an abundance of rich, full-blooded sound. Unfortunately the engineers seem to have placed the microphones on top of the players, producing exhilarating effects in some places and undue harshness elsewhere. A.M.

BRUCKNER: Mass No. 3, in F minor (*Great* Mass). Heather Harper, soprano; Anna Reynolds, mezzo; Robert Tear, tenor; Marius Rintzler, bass; New Philharmonia Orchestra and Chorus, Daniel Barenboim, cond. Angel S 36921, $5.98.

Selected comparisons:
Forster — Ang. 35982
Jochum — DG 138 829

This is the last of a trilogy of liturgy settings that Bruckner composed while organist at the Linz cathedral. As with Beethoven's A minor Quartet (Op. 132), it is speculated that recuperation from physical illness partly inspired the work, which was written between 1867 and 1868. Thus this vast, hour-long paean stands between the first two of the Austrian master's numbered symphonies in chronology of composition. Like them, it tends to sprawl a bit, but does have many moments of exalted beauty and imagination. The absolute terseness and starkness of effect that have made the Te Deum of fifteen years later Bruckner's only choral work to achieve real popularity are rarely found here, but the F minor Mass is not wanting in conviction and individuality. Although four vocal soloists are called for, they are never heard in extended separate movements à la the B minor Mass of Bach, but rather emerge periodically as part of the overall ensemble texture, as in the comparable scores of Beethoven or Mozart.

The *Great* Mass of Bruckner is surely no easy assignment for a novice conductor, a fact

Yehudi Menuhin—better Bruch.

that does not deter a man of Daniel Barenboim's self-confidence and ambition. The present performance rides on the brink, to put it most charitably, of a chasm of disasters. From first-hand experience, I can attest that one lesson every chorister learns is not to attack too heavily the first syllable of an important phrase. The New Philharmonia Chorus is no novice group, and their trainer here, Wilhelm Pitz, is responsible for a long list of outstanding recordings from several locales. Hence the only explanations I can see for the way these forces explode on their entry sounds of stanzas are: (1) Barenboim wanted it that way (a crude effect); or (2) every singer was anxious about making entrances correctly (a phenomenon attributable only to confusing baton signals). In favor of the latter hypothesis, I suggest you sample the entries on the word "*Dominus*" in the Sanctus or the very beginning of the Credo. The attacks can only be likened to the splattering of eggs in a frying pan.

And that is only the beginning of a sorry litany. The violins' ostinatolike passages in the Credo's "*Et resurrexit*" are nervous and unsteady. There is some highly suspect pitch from the concertmaster in the "*Et incarnatus*," and in many places throughout the recording a sense of untidiness and shapelessness holds sway. Though there is frequently lovely tone from the chorus (especially the sopranos) the balance—chorally, orchestrally, and between the elements—is opaque. (Part of this may be the fault of the recording site.)

The solo quartet is variable. Harper is generally fine, except for a touch of constriction in the upper ranges. Reynolds has a harsh vibrato at the bottom of her line. Tear is adequate, and Rintzler goes in for some fairly desperate bellowing in heavily scored passages, like a man attempting to make himself heard over a stampeding crowd.

I would recommend either of the rival versions above this one. In fact, Forster's is so fine (his Lorengar/Ludwig/Fraxel/Berry vocal quartet has no weak link) that I can't understand Angel's apparent wish to replace it. The late German conductor's rendition is four minutes shorter than Barenboim's, and cohesion and purpose are thereby maintained at all times. The recording has a churchlike atmosphere, with space between as well as around the elements of the music, and this ambience is enhanced by the youthful voices of St. Hedwig's Cathedral Choir. Jochum is as slow as Barenboim, but the rhythmic thrust of his performance removes any suggestion of stodginess. The Munich forces sing and play well (I prefer the two men to the two women, among the soloists) and DG's engineering is especially kind to the brass and the organ. In this competition, the deficiencies of the latest entry are scandalous. A.C.

BRUCKNER: Symphony No. 4, in E flat (*Romantic*). Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M 31920, $5.98.

Selected comparisons:
Haitink — Phil. 835 385
Hollreiser — Turn. 34107
Klemperer — Ang. 36245
Mehta — Lon. 6695

Ormandy and his Philadelphians left behind a well-stocked refrigerator when they moved from Columbia to RCA some five years ago. The latest item to be served up is part of the renewed interest in Bruckner that the conductor was demonstrating around the time of that switch (Columbia has issued the Fifth Symphony and Te Deum, RCA the Seventh Symphony).

The character of this performance establishes itself firmly within the first twenty measures. The crisp assurance of the horn solo and the hustle and bustle of the string tremulandos are a world apart from the muted, expansive, and expectant atmosphere of those renditions idiomatic enough to make explanations of the work's subtitle superfluous. It is nice to hear the sixteenth notes of the horn phrases played quickly enough for a change, but the flutes and clarinets fail to match this a page later when they repeat the motif! Some surprising trumpet detail around bar 90 contributes little of relevance to the texture, which is generally blurry and heavy. The most blatant imbalance in the first movement is the prominence of the double basses, which sound like electronically amplified rock guitars.

The Andante quasi allegretto is badly deficient in the sustained, pavanelike pulse the conductor must provide if it is all to hang together, and there is scarcely a note here played below mezzo forte. The Scherzo is generally on the slack side, with a subtle but perverse speedup at letter F, where Bruckner asks *etwas ruhiger*. The trio sounds banal, where mere naiveté would be in order. If Ormandy does not work out the complex tempo scheme of the Finale too accurately, it should be noted that this is a stumbling block of even the greatest interpretations. To write further of the general loudness and shapelessness of this Finale would be to belabor the point.

Clearly this is not the place to go for a winning Bruckner Fourth, although it is worth pulling out of your dealer's rack to read Jack Diether's typically informative liner notes. Where to turn? Financially pressed buyers could do far worse than Hollreiser's modestly competent account with the Bamberg Symphony (Turnabout); better still, perhaps London will reissue on Stereo Treasury the brilliant Kertesz/London Symphony edition, recently deleted in favor of Mehta's rich-sounding and passionate one with the Los Angeles Philharmonic. But the *crème de la crème* remains for me the Haitink and Klemperer

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recordings. The Concertgebouw and Philharmonia Orchestras (respectively) have all the virtuosity of the Philadelphians and play with infinitely more character and style. Haitink's conception is a broad and noble one, which cuts loose for an uncommonly invigorating hunting-horn Scherzo that will have you yelling "Tallyho!" Klemperer is surprisingly mercurial, *except* in the Scherzo, which thrives equally at his grimly deliberate pace. Angel's recording, though often cited as bass-deficient, has marvelous transparency, and the Klemperer layout of divided violins pays handsome dividends in revealing not only the fiddle interplay but that of violas and cellos as well. Different as they are in conception, both recordings add up to a full experience of the *Romantic* Symphony. A.C.

BYRD: Missa tres vocum—See Tallis: Lamentationes Jeremiae.

CHOPIN: Preludes (complete). Christoph Eschenbach, piano. Deutsche Grammophon 2530 231, $6.98.

Preludes (24), Op. 28; Prelude in C sharp minor, Op. 45; Prelude in A flat, Op. posth.

Selected comparisons (Op. 28):
Auer — Pathé 045 10893
Moravec — Conn. 1366
Selected comparison (Op. 45):
Michelangeli — DG 2530 236

Chopin's Op. 28 Preludes have always exerted some sort of mysterious fascination for the Teutonic temperament. Bülow waxed ecstatic over these vignettes, giving each a melodramatic program; Busoni—half German in ancestry and doubly Germanic in outlook—overinterpreted them willfully (to judge from the few he left on record for posterity). Egon Petri, Busoni's prize pupil, turned them to academic dust in *his* recording, and Rudolf Serkin, having played them prosaically and brutally in a c. 1961 Carnegie Hall concert returned to that same auditorium several years later and rendered them to perfection. I wish that Columbia had taken their chances and recorded Serkin right after that second concert.

Eschenbach's readings are frequently impressive but just as often utterly wrongheaded. Some of the preludes show true discernment—No. 14, for example, which is taken in keeping the presto or agitato of the "traditional" reading. Another success is No. 5, done with exciting thrust and good inner voicing. Still another is No. 18, a big, expressive performance full of unusual stresses. The choralelike No. 20 sounds less like a miniature *Marcia funebre* than it often does—a fast, sanguine performance, with an E natural rather than an E flat in that controversial place. Similarly, the superb individual Prelude, Op. 45 is very convincing here, with a solidity and searching breadth that point up the foreshadowing of Brahms's F sharp minor Capriccio, Op. 76, No. 1.

On the other hand, Eschenbach's "personality" comes on strong again and again. Preludes Nos. 1, 2, 4, 7, and the middle part of No. 15 are full of perfume and swooning *espressivo*. No. 17 is full of stop-go mannerisms. The opening of No. 21 is phrased in a way that suggests a Y-A-W-N, while No. 19 grinds and churns. Must every downbeat there fall like a hammer blow? And must the pianist finish off No. 24 like an assassin stabbing his victim?

As an executant, Eschenbach is proficient but not really in the highest class. There are too many moments of slipshod articulation, overpedaling, and brittle tone. I'd recommend Ivan Moravec (Connoisseur Society) and Edward Auer (Pathé) for the Op. 28 even though neither of those discs offers the two bonus pieces. If you specifically want the Op. 45, Michelangeli's recent version of it (on another DG disc) is preferable even to Eschenbach's. H.G.

CORELLI: Sonatas for Violin Solo and Continuo, Op. 5 (12). Dénes Kovacs, violin; Ede Banda, cello; Janos Sebestyen, harpsichord. Hungaroton LPX 11514/5, $11.96 (two discs).

We have Sir John Hawkins' word for it (in a statement of 1777 quoted by Pincherle in *Corelli, His Life and Work*) that "the style of [Corelli's] playing was learned, elegant, and pathetic, and his tone firm and even; Mr. Geminiani, who was well acquainted with and had studied it, was used to resemble it to a sweet trumpet." The famous Op. 5 is Corelli's testament in action, so to speak—the summary of his style, taste, and technique. Odd as it may seem to compare a violin to a "sweet trumpet," one need only listen to the trumpeting figuration in the first Allegro of the Sonata No. 1 to know just what Geminiani must have meant. Elsewhere, the cantabile legato lines, the robust figuration, the stately *grave* movements bring us closer to Corelli than any verbal description can. Taking this music along with the hints that Geminiani passed on, we come to a fair approximation of what "the father of violin playing" must have sounded like.

Op. 5 was tremendously popular during and after Corelli's lifetime. It is divided evenly between the more learned sonatas da chiesa and the sonatas da camera with their varieties of dance movements. The last sonata in the set is the famous set of variations on *La Folia*, a textbook on bowing in its own right. Given the richness of this historic work, it is a pleasure to report that the performance of Dénes Kovacs and his two collaborators is excellent—Kovacs is a strong presence himself, with a clear, robust tone, a capacity for sustaining a good legato line, rhythmic vigor, and a firm yet graceful style. His ornamentation of the slow movements is elaborate—perhaps gilding the lily more than some—but he carries the listener with him. Cellist Ede Banda shows what *he* is made of in the *Folia* variation which pitches a number of difficulties in his direction. The balances among the three instruments are natural-sounding and appropriate, and there is good delineation of parts when the music requires it. S.F.

DELIBES: Lakmé.

Lakmé	Mady Mesplé (s)
Nilakantha	Roger Soyer (bs)
Gérald	Charles Burles (t)
Ellen	Bernadette Antoine (s)
Rose	Monique Linval (s)
Miss Bentson	Agnès Disney (ms)
Frédéric	Jean-Christophe Benoit (b)

Opéra-Comique Chorus and Orchestra, Alain Lombard, cond. Seraphim SIC 6082, $8.94 (three discs).

Selected comparison:
Sutherland, Bonynge — Lon. 1391

Lakmé belongs to the world of nineteenth-century exoticism that lent form and substance to the daydreams of the bourgeoisie. The French in particular had a taste for tramontane titivation: Bizet's *Pêcheurs de perles* (1863) took them to Ceylon; Meyerbeer's *L'Africaine* (1865) to Madagascar; Massenet's *Roi de Lahore* (1877) to India. The Meyerbeer work offered in addition the pleasures of a confrontation between East and West, an archetypal situation that pits the civilized against the primitive, mind against instinct, duty against love. In this species of fable the alien is always given female incarnation and is always imbued with erotic dangers: the sight of a native girl is enough to threaten the iron control, the sense of responsibility, on which civilization depends; though in the end Western superiority manifests itself, the white man leaves for sterner climes, and the great work of the world continues.

Lakmé (1883) is a very fetching example of this genre. Because Delibes embodied so many of the virtues of French culture, his erotic fantasy still exerts enormous charm. *Lakmé* is imbued with emotional directness and the uncomplicated depiction of primary emotions. Even more important, it never makes the mistake of taking itself too solemnly. Eschewing grandeur, tragedy, and spiritual loftiness, it settles happily for elegance, sensuous grace, and above all tunefulness. *Lakmé* reveals itself in song. There are, moreover, a shapeliness and clarity about its profusion of tunes which, allied to Delibes' sure instinct for melodic characterization, endow the opera with perennial life. *Lakmé* survives because it fulfills its modest aims with ease and distinction.

The virtues of the present performance are that it presents the work in the right spirit and consequently the right style. Always granted the technical competence of singers and orchestra the emphasis on gracefulness works wonders. Apart from Roger Soyer none of the artists involved here is especially distinguished, yet the results they produce are winning. Alain Lombard, though he allows some of the music to move too slowly (e.g., Lakmé's "*Dans la forêt près de nous*," marked Andante quasi allegretto), is generally lively and keeps the textures lucid. Mady Mesplé has a pretty little voice. The Es in alt, which give her no trouble at all, are sweet and pure. But the middle of the voice is by comparison fluttery and lacking in substance. Passages like "*Dans la forêt*" and the lullaby at the beginning of Act III tax her powers because they lie squarely in the middle of the staff. Mainly, however, the role lies high. The Bell Song is certainly very good, and Mesplé's share of the first-act love duet ("*C'est le dieu de la jeunesse*") is beguiling. As a whole then she is brilliant, agile, and sensitive, with a wonderfully forward enunciation of the text. The latter is also one of Burles's virtues. The voice is a very light tenor, bright in sound and easily produced, except at the top, where he has difficulties and has to force. Otherwise he is stylistically admirable and often achieves elegance. Roger Soyer is a splendid Nilakantha. He sings his high-lying aria with a full and expressive line that is very satisfying, especially as his scale is so even. The rest of the cast will serve. The London set is a very different kind of performance. Both Sutherland and Vanzo are vocally far stronger than their counterparts here. The former's middle voice of course is

especially rich. Yet in the end the style of the Seraphim performance is more authentic, more pleasing. At Seraphim's budget price the claims of the new set—despite a rumble-plagued pressing—are especially attractive. Libretto and translation. D.S.H.

ELGAR: The Dream of Gerontius, Op. 38. Yvonne Minton, mezzo-soprano; Peter Pears, tenor; John Shirley-Quirk, bass; London Symphony Chorus; Choir of King's College, Cambridge; London Symphony Orchestra, Benjamin Britten, cond. London OSA 1293, $11.96 (two discs).

Selected comparison:
Barbirolli Ang. 3660

"This is the best of me . . . this I saw and knew; this, if anything of mine, is worth your memory"—John Ruskin's words, written by Edward Elgar at the end of the manuscript score of *The Dream of Gerontius*. Its subject matter—Cardinal Newman's mystical poem of the dying soul's journey before its Lord—has perhaps kept this remarkable oratorio from winning an acceptance in American concert life commensurate with the composer's own high estimate of its worth: death and the spiritual crisis of accepting it are topics that our society endeavors to sidestep where possible. All the same, *Gerontius* is a deeply felt and masterfully composed work, varied and rich in choral and orchestral invention, subtle in harmonic treatment, expressive in treatment of text, and compelling in its succession of events.

This last characteristic is more obvious, I think, in this new recording conducted by Benjamin Britten than in the older (1965) Barbirolli performance that is currently the only available alternative. There can be no doubt that Sir John loved the score, but he had a way of indulging that affection by lingering over details and in the process disrupting the forward motion (as in the Credo passage of Part I: "Firmly I believe and truly. . . ."). Britten avoids this, following Elgar's tempo instructions more faithfully and building a stronger continuity thereby.

On the other hand, certain details of scoring are more accurately read by Barbirolli. At the climax of the Prelude (between Nos. 9 and 10 in the score), Britten has the drum roll through the indicated *Luftpausen* for the full orchestra—a procedure explicitly contradicted by Elgar's own acoustic recording of this passage. And just before the Angel of the Agony's final line in Part II, Britten has the timpani attack fortissimo, rather than building from piano to forte. Here too, that Elgar meant what he wrote can be checked from his own practice, as the surviving excerpts from the 1927 Hereford performance of *Gerontius* have just been reissued by EMI in England (RLS 708, five discs, mono)—a valuable package that comprises Elgar's own performances of *Enigma*, *Falstaff*, the two symphonies, the two concertos (with Yehudi Menuhin and Beatrice Harrison), some shorter works, a rehearsal sequence, and a handsome pictorial biography assembled by that indefatigable Elgar researcher and discographer, Jerrold N. Moore. One hopes this will be made available here, at least as an import; Elgar was a magisterial interpreter of his own music, and his records still project wonderfully well.

To return to our modern recordings, the work of the soloists generally reinforces the preference for the new London version. Peter Pears continues to amaze with the intensity and subtlety of his singing; his sixty-plus years show only in a couple of strained top As and in the perceptible beat that invades the voice, but these are small prices to pay for such miracles of phrasing, timing, and expressive diction. Even if Richard Lewis' honest and sincere performance for Barbirolli had been better recorded (it is badly disfigured at times by obtrusive sibilants), it simply does not compare in psychological and musical penetration. Conversely, Yvonne Minton's full-toned, cleanly sung Angel lacks the warmth and individuality of Janet Baker's—but the scales are again tipped toward Britten by John Shirley-Quirk's idiomatic and rich-sounding work in the bass parts; Kim Borg's accent and again, the oppressively forward recording of the Barbirolli soloists, put him at a severe disadvantage in this company.

Aside from this inequitable balance, however, there is a good deal to be said for Angel's sound; especially when played at a fairly high level, the choral and orchestral work comes through with much more clarity than in the somewhat cavernous and muzzy sonic picture that Decca/London has captured at the Maltings, Snape. Granted that Elgar was writing for a cathedral acoustic, it must still be possible to achieve a "bright" resonance rather than the "cloudy," essentially tubby low-register miasma that we get here. There is, fortunately, plenty of dynamic range and impact at climaxes, but not enough force of detail, and the choral work—obviously good—is never as audible, never as convincing as that of Barbirolli's Hallé and Sheffield ensembles (who have a particularly fine old time with the mockery of the demons' choruses).

Nevertheless, I commend this new version to admirers of *Gerontius*—and especially to newcomers, for it is more immediately compelling, a performance that relates the work more directly to the main European tradition. Barbirolli's context is a more local one—a performance by people who know and love the work, for others of the same persuasion who do not mind his more leisurely and affectionate dwelling upon details. Both recordings, incidentally, include librettos; in neither are the Latin portions of the text translated, however. D.H.

Edward Elgar—attracting new, persuasive champions.

ELGAR: Symphony No. 1, in A flat, Op. 55. London Philharmonic Orchestra, Georg Solti, cond. London CS 6789, $5.98.
ELGAR: Symphony No. 2, in E flat, Op. 63. London Philharmonic Orchestra, Daniel Barenboim, cond. Columbia M 31997, $5.98. Tape: ●● MT 31997, $6.98. Quadraphonic: MQ 31997, $6.98 (SQ-encoded disc).

Elgar has always been a peculiarly English phenomenon—except perhaps for the *Enigma* Variations. On records, his two symphonies have been the preserve of British conductors: the composer himself, Sir John Barbirolli, and above all Sir Adrian Boult. (Sir John's last recordings of the works are available on Seraphim S 60068 and SIB 6033 respectively; unfortunately Sir Adrian's—for the English Lyrita company—are available only by mail from the Musical Heritage Society.)

Elgar's idiom was an internationalized one; he never felt it necessary to prove his Englishness by a kind of subvariant of Dvořákian nationalism. The symphonies recall Brahms above all, but a Brahms updated by expansiveness possible only after exposure to a Wagnerism filtered through Bruckner and Richard Strauss. Elgar's motivic material tends to the short and compact, with a leitmotif-like developmental procedure that sometimes lends his work a needlessly choppy, foursquare feeling. As a rule, the slower, nobler parts make a stronger impression than the quicker sections, which sometimes lapse into empty bustle. The scoring is large and cleverly opulent, and if the over-all impression seems occasionally too bluntly Edwardian, there is the satisfaction of hearing a composer in harmony with the aspirations and assumptions of his age.

The First Symphony, composed during the summer of 1908, was first performed that fall under Hans Richter, to whom it was dedicated. It was an immediate popular success: The audience burst into applause after the slow movement, and the work received more

than a hundred performances in the first year of its life. If the Adagio is the heart of the work—along with the andante introduction to the first movement and the lento introduction to the fourth—the symphony as a whole has effective coherence. Solti's performance is a fine one, notable for the fullness and clarity of its sound, and for the sympathetic way in which the Hungarian conductor has embraced an idiom one might think foreign to his usual hot-blooded temperament. Occasionally, the brass cuts through with an inappropriate aggression, and sometimes, in the quieter parts, the line goes a little slack. Boult may not have been superseded, but he is attractively complemented.

Barenboim's account of the Second Symphony is more special. First performed in 1911, the work was dedicated to King Edward VII, who died the previous year. It was long assumed that the symphony—again crowned by a magisterial, elegiac slow movement—reflected the composer's sense of national loss. But parts of the piece were actually composed as early as 1904, and the final work would seem to reflect personal concerns and abstract musical thought as much as any larger context. The Second did not receive as initially warm a welcome as had the First—the disappointed composer referred to the premiere audience as "stuffed pigs"—but it is a more consistent and organic effort than its predecessor, and today it enjoys a high status among Elgar admirers.

This past winter Barenboim performed the Second with the Philadelphia Orchestra, and his reading—in New York, at least—struck me as a touch exaggerated and vulgar. The record captures all the virtues of the live performance—Barenboim's remarkable ability to highlight detail without impeding the longer-range flow of the music, his energy, the sheer sensuous richness of the playing—and yet avoids crude mannerisms. In any event, this record is a superior achievement—weighty, grave, and emphatic. It looks as if Elgar will have as persuasive champions in the new, cosmopolitan musical London as he had in the old, more insular one. J.R.

GOETZ: Complete Orchestral Works. Monte Carlo Opera Orchestra; Edouard van Remoortel, cond. Genesis GS 1031, $5.98.

Symphony, in F, Op. 9; Spring Overture, Op. 15; Overtures to The Taming of the Shrew and Francesca da Rimini.

GOETZ: Piano Music (complete). Adrian Ruiz, piano. Genesis GS 1023, $5.98.

Lose Blätter, Op. 7; Sonatina, in F, Op. 8, No. 1; Sonatina in E flat, Op. 8, No. 2; Genrebilder, Op. 13.

Genesis' dippings into the works of the neglected Romantics have here uncovered a real find, a composer who cannot rank as a forgotten master but whose music is nevertheless worthy of attention.

Hermann Goetz lived from 1840 to 1876, succumbing to tuberculosis after leaving the above compositions plus a piano concerto, a violin concerto, some chamber works, songs, and choral pieces. His style is obviously influenced by Brahms, Schumann, and Chopin, but he speaks with his own voice. Sometimes the voice is in better form than at others.

Judging from what is on these two discs, his piano compositions are the strongest, although the liner notes insist his masterpiece was the opera *The Taming of the Shrew* (available until 1971 on Urania 5221/3, a recording I've never heard). A cursory glance at the titles of his piano music would indicate they are the usual nineteenth-century run of salon pieces, but this is far from the truth. They are much more difficult, for one thing, and their beauty and complexity hold the ear far more firmly. The E flat Sonatina is the only weak piece, and even this has some dazzling bravura passages to capture attention at least momentarily.

Discussing Ruiz' Gade/Sinding/Raff recording for Genesis [May 1972], I remarked that both his technique and musicianship are deeply impressive. With Goetz he has found a composer more worthy of his abilities, but it would still be interesting to hear him play Schumann or Chopin.

The orchestral works are a bit disappointing. The symphony is in the main unorganized, repetitious, and static, although it has some lovely melodies, especially in the third movement. But there is no solid cohesion either within movements or in the piece as a whole. It makes one curious about the basis for Bernard Shaw's statement that "Goetz alone among the modern symphonists is . . . successful from beginning to end" (*Music in London*, 1893).

On the other hand, it is also going too far to call the *Spring* Overture "a late winter," as Hanslick did in 1878. This is quite an enjoyable work, with particularly effective use of woodwinds. It is certainly a lot more pleasant than the blustering, heavy-footed overture to *The Taming of the Shrew*. If the opera is any-

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thing like the overture. I cannot agree with annotator Donald Garvelmann that it is Goetz's masterwork.

The best of the overtures is that to *Francesca da Rimini*, Goetz's second opera. It is a highly lush and emotional piece, the only one on the record with any real feeling of drama and coherent musical progression.

The Monte Carlo orchestra plays all the works well but with a slight slackness of ensemble. One has the distinct impression during the symphony that the work's creeping dullness had a slowly debilitating effect on the musicians' interest. A.M.

HANDEL: Orchestral Works. Neil Black and James Brown, oboe; Ian Harper, Anthony Randall, Andrew McGavin, and John Pigneguy, horn; John Wilbraham and Ian Macintosh, trumpet; Martin Gatt, bassoon; Leslie Pearson, harpsichord and organ; English Chamber Orchestra, Raymond Leppard, cond. Philips 6500 369, $6.98.

Music for the Royal Fireworks; Concerto for Four Horns, Two Oboes, Bassoon, and Strings, in F; Concerto for Two Horns, Two Oboes, Bassoon, and Strings, in F; Concerto for Two Trumpets, Four Horns, Tympani, Two Oboes, Bassoon, Strings, and Organ, in D.

Selected comparison (Royal Fireworks):
Marriner — Argo 697

The dazzling *Royal Fireworks Music*, one of the glories of baroque orchestral music, has a curious history. George II, who liked to pose as a soldier, insisted that the music—commissioned for the spectacular fireworks to celebrate the Peace of Aix-la-Chapelle—should be scored solely for "warlike" instruments, i.e., for wind band. Handel demurred, and the king's emissaries had an exasperating time before the stubborn composer finally yielded. But did he? Contemporary sources agree that the orchestra numbered one hundred players, but since according to Handel's specifications the winds amounted to about sixty musicians, forty strings must have been somehow smuggled onto the scene. At any rate, the copies of the score now available contain the strings, indicating that the original concept was for full orchestra. What we really have in this bracing work is a grand suite for full orchestra, and grand it is, full of the magic Handel can perform with simple diatonic music.

We have many interpretations of the *Fireworks* music, including one frightening disc using "original" instruments not two of which are in tune. Now comes Raymond Leppard, a first-class musician who can be most competent and pleasing, but who has a penchant for "improving" the scores he interprets. This time he did two unpardonable things: He thickened the texture and emphasized orchestral virtuosity by taking very fast tempos. The old idea that Handel is always the Old Testament thunderer is of course ridiculous: his instrumental music is crystal-clear, transparent, refined, and *elegant*. In the *Fireworks* music there is a magnificent zest for life, a leisurely enjoyment of the sounds and colors of the outdoors such as only this incorrigible pantheist could conjure up. But Leppard destroys its spirit by the fat, stuffed sound, the noisy timpani, and the unholy clatter of the snare drum where Handel expressly omitted it. There can be no question that Neville Marriner's delectable recording (with an equally fine *Water Music*) is superior to Leppard's, but Philips does give us a bonus that makes the present

Christine Walevska—impressive Haydn.

venture interesting. There are three so-called concertos for winds and strings that are in fact studies for the *Fireworks* and *Water Music*. These are like Leonardo's sketches, fascinating as they disclose the working of the mind of a genius. So whether doctored or not, we warmly welcome—one side of this recording. P.H.L.

HAYDN: Concertos for Cello and Orchestra: in C; in D, Op. 101. Christine Walevska, cello; English Chamber Orchestra, Edo de Waart, cond. Philips 6500 381, $6.98.

Selected comparison (both works):
Fournier, Baumgartner — DG 139 358

Haydn became Vice Kapellmeister to His Serene Highness Prince Anton Esterházy in May 1761. At once he began to reorganize the orchestra, engaging several virtuoso players who looked to him for vehicles to display their skills. The C major Concerto was written for this purpose, catalogued, and then lost—until the manuscript orchestral material turned up in Prague a dozen years ago. It is probably best regarded as a preclassical work. The Concerto in D, dating from 1783, is much better known, and its authenticity (once doubted) was established when the original manuscript surfaced in Vienna in 1950. It is one of the major classical concertos for strings.

This record thus brings us two very important examples of Haydn's concerto literature, and it moreover reaffirms the performance practices of his day by including a keyboard continuo. One need only compare the effect with that of the Fournier/Baumgartner edition to hear how much the keyboard part contributes to reinforce harmony, brighten texture, and even provide interesting replies to the phrases of the solo instrument.

Up to now, my choice for this music would have been that Fournier/Baumgartner record, and it still has much to recommend it. But I think most listeners will prefer the new Philips. Fournier's lean tone is surely preferable to hamming up the music in the romantic manner (an approach all too well documented on records), but in contrast to Walevska it seems a little *too* austere. I prefer DG's balance, with the cellist not quite so prominent, and Walevska's rich, flowing sound is just a little too rich and flowing for music of this period and is marked by vibrato that I consider somewhat too wide and too fast. But the over-all effect of the performances is most impressive.

De Waart's conducting is a major advantage. Here he is very much into the eighteenth-century manner, with a sure sense of what to do in the early concerto when almost baroque elements appear alongside classical devices. He brings out the abundant energy and vitality of the music very well. The later concerto is, of course, a large-scale work that needs no more help than a fine performance, and he has full mastery of how that is to be done. R.C.M.

HONEGGER: Symphonies: No. 2; No. 3 (*Liturgique*). Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 068, $6.98.

Selected comparisons (No. 2):
Munch — Ang. 36585
Ansermet — Lon. 25320
Selected comparison (No. 3):
Ansermet — Lon. 6616

What a difference there is between these two performances by Karajan, whom one does not ordinarily associate with such fare. In the Third Symphony (1945–46), he turns in one of the best interpretations I have heard from him. In the violent and strident first movement, for example, Karajan's almost pointillistic delineation of the instrumental voices and his defining of the often extremely complex textures are a miracle of balance and precision; yet the conductor generates the enormous energy essential to Honegger's style. Karajan then sets the simple, poignant lyricism of the second movement—a typical Honegger contrast—in perfect perspective to the turbulence of the first, neither overdoing the sweetness of the movement's main themes and harmonies nor sloughing off the whole thing in order to get at the last movement. In the Finale, a relatively simple march that rises to a strongly dissonant climax in a long, continuous crescendo, Karajan's sense of timing gives the climax an emotional force that must represent precisely what Honegger felt, and the calm to which Karajan returns in the nostalgic, hymnlike coda likewise is almost numbing in its emotional impact. Karajan's performance stands in strong contrast to the version—also excellent—by Ansermet (with the Suisse Romande), who is much more interested in the work's numerous and contrasting sonorities. Both Ansermet and Karajan benefit from excellent engineering: London's sound has more of a thump to it, while the cleanness of the Deutsche Grammophon sonics perfectly complements Karajan's efforts.

Strangely, almost every bit of the vitality and control one can feel in Karajan's performance of the *Symphonie liturgique* is lacking in his approach to the Second Symphony, an almost lugubrious piece for strings only (with trumpet obbligato in the finale) written in 1941 during one of Europe's darkest periods. Honegger's Second is very much a symphony of countermelodies (some of them bordering on tone rows) that almost seem to float above the somber rhythmic and melodic configurations that accompany them, and Karajan again does a good job in sorting out Honegger's sometimes murky textures. But the conductor captures none of the almost obsessive rhythmic drive essential to this work (there are no internal meter changes in this symphony, a rarity in modern music), and the result, partic-

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ularly in the first movement, is frustration as the listener waits in vain for the conductor to get this magnificent music off the ground. My favorite version of the Symphony for Strings is the one by Munch and the Boston Symphony (coupled with Menotti's sublime Violin Concerto) on a long-vanished RCA disc; Baudo's unfortunately deleted Crossroads performance was also outstanding. Of the available renditions, Munch's on Angel (with the Orchestre de Paris) is greatly to be preferred to Ansermet's. The Karajan disc is most welcome for his splendid Third; but how much more welcome the project would have been had it included *any* interpretation of the still unrecorded First Symphony rather than Karajan's mediocre Second. R.S.B.

D'INDY: Sonata for Violin and Piano, in C, Op. 59. **LALO:** Sonata for Violin and Piano, in D, Op. 12. Henri Temianka, violin; Albert Dominguez, piano. Orion ORS 73105, $5.98.

A good century seems to separate the styles of these two "late French romantic" sonatas. The atypical Lalo work—although striking and beautifully written—harks back to the classical period, from the Beethovenesque introduction of the first movement to the theme-and-variations of the second movement. Even when Lalo waxes romantic, it is in a Brahmsian direction.

Papa Franck is never very far from the language of the D'Indy sonata. Even if one disregards the chromatic harmonies, the rhythmic and thematic patterns that open the sonata would be a dead giveaway. Yet D'Indy's sonata, composed in 1903 and 1904 shortly after the Second Symphony, is a strongly original work for all its debts. There is, for example, an airy and rather strange scherzo movement (the second of the four) that carries Franckian chromaticism past predictability into a weird, tonally ambiguous domain.

The D'Indy in particular represents a welcome and important addition to the recent recorded repertoire. (It was available on 78s; the Lalo once existed on an Allegro disc.) Both works receive stirring performances. The energy and timing with which Temianka and Dominguez execute the finale of the Lalo sonata, for instance, would make one think they had been working together for years. Temianka obviously identifies closely with the music and performs it with a particularly good tone, though his intonation often makes my teeth itch, especially in the D'Indy. The recorded sound is good, although some of the brightness and presence afforded the violin might have been shared with the piano. R.S.B.

LALO: Sonata for Violin and Piano, in D, Op. 12—See D'Indy: Sonata for Violin and Piano, in C, Op. 59.

LISZT: Organ Works. Daniel Chorzempa, organ (Flentrop organ of the concert hall De Doelen, Rotterdam). Philips 6500 376, $6.98.

Prelude and Fugue on B-A-C-H; Trauerode; Evocation à la Chapelle Sixtine; Tu es Petrus.

Selected comparison (Prelude and Fugue):
Newman Col. 31127

"It's just too churchified," we often hear of Liszt's organ music, and aside from the three works that have attained some measure of popularity, church and concert organists alike have dismissed the other works as sentimental Roman Catholic hocus-pocus. While I'm still embarrassed by some of Liszt's religious posturing, young Daniel Chorzempa's playing argues strongly in behalf of these neglected works. His first Liszt record (Philips 6500 215, reviewed in July 1972) contained two of the "big" works—the *Ad nos* Fantasy and the Variations on *Weinen, Klagen*. This new disc offers the third of the well-known three—the Prelude and Fugue on B-A-C-H—plus three of the dozen or so smaller pieces resulting from Liszt's ambitions as a composer of church music. The *Evocation of the Sistine Chapel* is a pious arrangement-paraphrase-extension of Gregorio Allegri's *Miserere* and Mozart's *Ave verum*. The Allegri *Miserere* was performed exclusively in the Sistine Chapel during Holy Week, and its publication in print was forbidden. Legend tells us the young Mozart heard the piece there in 1770 and later wrote it down from memory. There is, by the way, a gorgeous recording of the piece (as transcribed by Mozart) by the King's College Choir on their "Evensong for Ash Wednesday" record (Argo ZRG 5365).

The *Trauerode* is a product of Liszt's late years when the purple patches began to intermingle with some quite startlingly audacious harmonic changes. *Tu es Petrus* is one of several short organ pieces not in Karl Straube's two-volume (Peters) edition of Liszt's organ music. It originated as a Papal hymn, which Liszt later rearranged as a choral piece and included in the oratorio *Christus*. Two years

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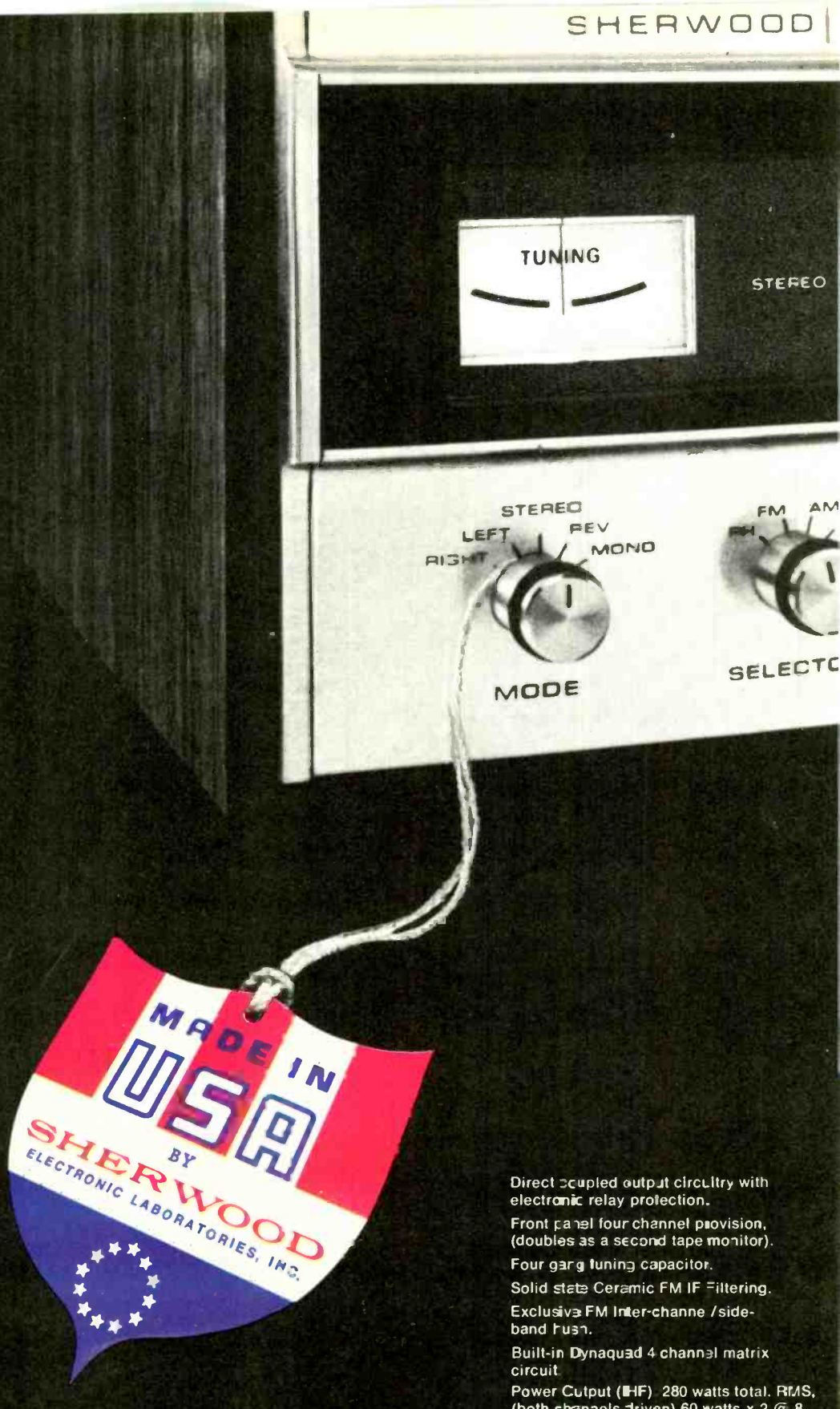

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later (1867) he rearranged it yet again for organ and gave it its present title.

All of these pieces are afflicted with the same weaknesses apparent in much of Liszt's output: more banalities per page than we are willing to excuse readily, a paucity of invention, and an incohesiveness resulting from the frequent changes of tempo, meter, color, and mood. Chorzempa does a better job than most in obscuring these weaknesses. His generally brisk tempos help knit the pieces into a cohesive whole, and when the musical interest begins to flag, we can at least marvel at Chorzempa's truly spectacular virtuosity. Only Anthony Newman's recording of the B-A-C-H is more hair-raisingly exciting, but both readings are superb. I also like Jeanne Demessieux's strong-willed, almost exotic reading of the piece on a French disc, Société Francaise du Son 115 007.

Again, as on the first Liszt record, Chorzempa plays the Flentrop organ of the concert hall De Doelen in Rotterdam, and again I am overwhelmed by the magnificently rich, clear, and colorful textures of this unique instrument: It is without doubt one of the finest examples of contemporary organ-building art. And it is admirably displayed by Philips' clean, quiet-surfaced recording. C.F.G.

MAHLER: Symphony No. 1, in D. Concertgebouw Orchestra of Amsterdam, Bernard Haitink, cond. Philips 6500 342, $6.98.

Selected comparisons:

Bernstein	Col. 7069
Brieff (with *Blumine*)	Odys. 32 160286
Horenstein	None. 71240
Kubelik	DG 139 331
Ormandy (with *Blumine*)	RCA 3107
Walter	Odys. 30047

The most salient comparison to the present disc is no longer listed in Schwann. American Philips 900 017 offered the first Mahler recording by the Concertgebouw under its then new principal conductor. Now that Haitink has completed a series of Mahler's nine symphonies and the Adagio from the Tenth, he has come full circle back to the starting point for a remake, a decade later, of the popular First.

I have no "inside dope" on why the Dutch conductor was dissatisfied with his earlier recording. But hearing it again, I am struck with a timidity, or tentativeness, of approach. It isn't just a matter of speed per se, but of excessive softness of accent and a palpable lack of the big line. Though a bright and clear enough recording, that older Concertgebouw version made the orchestra sound small and distant, with a resultant feebleness of over-all impact.

Most maestros who have recorded this work twice have fared better the second time (e.g., Walter, Horenstein, even—as Andrea McMahon pointed out in the January issue—Leinsdorf), and Haitink is no exception. There is now stride and assurance in his conducting, swagger and point to the phrasing, and a coordination of cross rhythms that alone are worth the price of readmission. The acoustical depth of the Concertgebouw (the hall itself, that is) is still in evidence, but the ensemble housed therein is that much more vivid. Bass-drum detail is particularly striking, and the trumpet is more properly an equal partner than of yore in the contrapuntal exultations of the Funeral March. The only points on which I must opt for the earlier edition are the greater limpidness of the oboes and the surer, darker sonority of the horns. Otherwise the latest Mahler from Amsterdam is impeccably executed.

Haitink's current reading differs from its predecessor on three major counts: It observes the exposition repeat in the first movement (the Scherzo's double bar was honored on both occasions); it takes Mahler at his word about the violin glissandos in the trio section of the *Ländler*; it manages the transition from the *Frère Jacques* march of the slow movement to the central section (the one quoting the final *Wayfarer* song) as smoothly as any recording I've heard. One very important lesson Haitink has *not* learned: At cues 25 and 26 of the Finale, he still (in company with nearly all his colleagues save Horenstein) indulges in unmarked rallentandos. If only Mahler had had the foresight specifically to write in *Nicht schleppend—in gleiches Tempo* as he did so often! To break the pace at those junctures is to render anticlimactic the dramatic recurrence a bit later of the same material.

As far as I can gather, there is no textual difference between Haitink I and Haitink II. There is no indication that the Critical Edition is used, but it would be of little practical consequence: Listening (without access to a C.E.) to Giulini's Angel version of a year ago, which claimed to be a premiere of the C.E., I could not for the life of me detect any audible departure from the standard 1899 score. The real difference in scoring from the Mahler First we know is in the 1893 version that included an extra movement, *Blumine*. Unfortunately the two domestic issues that include *Blumine* (Brieff's and Ormandy's) do so out of context, since they use the much fuller 1899 orchestration of the four familiar movements. For a textually consistent five-movement account, one must import the somewhat dully recorded Wyn Morris version (English Pye TPLS 13037).

For those who want simply the best possible recorded statement of the standard version of the symphony, the new Haitink is a strong contender. He may not offer the deep, warm glow of Walter, the straightforward pungency of Kubelik, the surprising buoyancy of Bernstein's almost Schubertian treatment, or the analytic detail and the wry, sardonic intensity of Horenstein, but this is certainly a fitting companion to the many excellent entries in Haitink's handsome and authoritative series of Mahler recordings. A.C.

MOZART: Le Nozze di Figaro. Matthieu Ahlersmeyer, Margarete Teschemacher, Maria Cebotari, Paul Schöffler, et al.; Stuttgart Radio Chorus and Orchestra, Karl Böhm, cond.

MOZART: Le Nozze di Figaro. Gabriel Bacquier, Elisabeth Søederstrøem, Reri Grist, Geraint Evans, et al.; John Alldis Choir; New Philharmonia Orchestra, Otto Klemperer, cond.

MOZART: Così fan tutte. Margaret Price, Yvonne Minton, Lucia Popp, Luigi Alva, Geraint Evans, and Hans Sotin; John Alldis Choir; New Philharmonia Orchestra, Otto Klemperer, cond. For a feature review of these recordings, see page 70.

MOZART: Symphony No. 29, in A, K. 201; Symphony No. 25, in G minor, K. 183. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 706, $5.98.

This is one of those rare performances where everything is in the right place at the right time, and with the right accents from first to last note. In the sunny A major Symphony the tempo of the first movement, so often miscalculated even by famous conductors, is admirably just; the "pedals" of the preclassic orchestra, the quartet formed by two oboes and two horns, not only fulfills its function but is always audible; the nonlegato runs of the strings are delectable; the reprise is beautifully prepared—in a word, Marriner shapes his music as on the potter's wheel. The Andante, played poetically like a love serenade at dusk, is as gentle as the soul of the miraculous seventeen-year-old musician; the Minuet piquant with its deftly whittled sharp rhythms; and the Finale—a delightful example of the *opera buffa* finale as transferred to the symphony—is again taken at a tempo that enables the amusing give-and-take to come out nicely.

The "little" G minor Symphony, composed the year before, is quite another matter: it is dark and passionate (but certainly not "raw" as the notes have it). It is disconcerting to think that a youngster can fall into such a tragic mood, but Mozart never loses control of himself. Marriner catches the spirit of the work and never relaxes it, because, contrary to the custom of the day, Mozart refuses to lighten

the mood, holding both Minuet and Finale to the dark minor key. The first movement is turbulent; the Andante with its mysterious dialogue between strings and bassoons, haunting; the Minuet unruly; and the Finale, with its peremptory unison passages, never permits the sun to shine through. The sound is excellent: delicate in the friendly symphony, sturdy in the vehement one. The four horns and the two bassoons in the latter are particularly commendable. Such a fine recording deserves better notes on the sleeve. P.H.L.

MUSSORGSKY: A Night on Bald Mountain—See Rimsky-Korsakov: Capriccio espagnol, Op 34; Russian Easter Overture, Op. 36.

MUSSORGSKY-RAVEL: Pictures at an Exhibition. **PROKOFIEV:** Concerto for Piano and Orchestra, No. 3, in C, Op. 26. Israela Margalit, piano (in the Prokofiev); New Philharmonia Orchestra, Lorin Maazel, cond. London Phase-4 SPC 20179, $5.98.

Selected comparisons (Mussorgsky):

Ozawa	RCA 2977
Toscanini	RCA 1273
Selected comparisons (Prokofiev):	
Argerich/Abbado	DGG 139349
Graffman/Szell	Col. 6925
Kapell/Dorati	RCA 1520

It seemed curious that the engineering-conscious Phase-4 people would choose to cram the entire *Pictures at an Exhibition* (30 minutes and 29 seconds in this performance) onto a single disc side, particularly since this piece ends with the "Great Gate at Kiev," so rich in

by Dale Harris

The Operatic Delius: Has His Time Come?

Meredith Davies—convincing within Delius' limits.

IN DELIUS' LIFETIME only three of his seven operas—*Koanga*, *A Village Romeo and Juliet*, and *Fenimore and Gerda*—achieved professional presentation. None enjoyed success. In 1962, to celebrate the centenary of the composer's birth, his native city of Bradford mounted the strongest of them, *A Village Romeo and Juliet* (derived from Gottfried Keller's powerful novella, *Romeo und Julia auf dem Dorfe*) which was sung in German at its world premiere. Though the English production subsequently found its way into the repertory of the Sadler's Wells Opera in London, the work failed to survive for more than a handful of performances. The situation has recently been changed however by what seems to have been the first really genuine success enjoyed by a Delius opera: the American premiere of *A Village Romeo and Juliet* given by the Washington Opera Society at the Kennedy Center in April 1972. So successful was this production that it is to be transferred intact to the repertory of the New York City Opera next fall, and plans are afoot to show it thereafter in San Diego, Seattle, and Saint Paul.

Perhaps Delius' time as an opera composer has come. Perhaps not. After listening to this new recording of *A Village Romeo and Juliet*, I can only assume that Frank Corsaro's Washington staging, with its extensive use of slide projections and film, lulled the audience into acquiescence. To judge by the music, Delius' success is only fitful: The characters stubbornly refuse to awaken our commitment, and their fate—the events of the opera—fails to seize the imagination.

A Village Romeo and Juliet is the story of a pair of young lovers, Sali and Vrenchen. Frustrated by hard times and warring parents, they choose death by drowning as an escape into everlasting happiness. Choose is probably the wrong word. The lovers drift into oblivion; they evaporate. Consequently they stir no more than pathos in us. There is no Tristanesque self-realization, no progression toward transcendence—only a series of reiterative, static tableaux. Each time they appear, the title characters (who are first seen as children) sing of love and the promise of bliss. But their love music never gets much beyond rather wan lyrical rhapsodizing. What we have here is essentially a long orchestral tone poem with vocal reinforcement. The quasi-realistic opening scene, which depicts the fathers' quarrel over a piece of land, is simply untranslatable into Delius' ecstatic mode; the fair, with its peasants and hucksters, is merely bumptious; the Paradise Garden is an uneasy blend of a realistic pleasure garden and a symbolic palace of wisdom. The Dark Fiddler, who in Keller's version is a shiftless wastrel dispossessed of his fields because of bastardy, becomes in Delius' hands a symbol of death and transcendent longing, but is quite without menace or mystery.

Delius' real skill is as an orchestral dreamer. His harmonic flux creates a kaleidoscope of refulgent sounds. A few orchestral figures, repeated and transformed, lend a certain amount of stiffening to the bright fabric of Delian sonorities. In *The Walk to the Paradise Garden*—the familiar interlude that bridges the last two scenes—Delius' vision makes its full effect. Unhampered by the need for specific dramatic function, the composer is free to lose himself in a dream of self-contemplation.

Meredith Davies, who led the Bradford performances in 1962, makes as convincing a case for the opera as he can. The Royal Philharmonic plays very beautifully, even when Delius is indulging in one of his crude orchestral climaxes. Elizabeth Harwood (Karajan's Countess in last summer's Salzburg *Figaro*) is appealing as Vrenchen. She has an attractive light silvery soprano (not unlike Isobel Baillie's in timbre) which at times is a little tremulous and breathy, and sounds in need of more adequate support. Robert Tear, the Sali, is intelligent and musical. But the voice is unattractive, even harsh, especially on top. His tentative, gingerly way of attacking exposed notes makes him sound irresolute—even in this bloodless context. John Shirley-Quirk as the Dark Fiddler sings well, if blandly—though that is doubtless Delius' fault as much as his—and the rest of the enormous cast is more than serviceable. Benjamin Luxon, in the tiny role of Sali's father, is something more.

The opera is sung in a new translation (by Tom Hammond) from the original German, a great improvement over the one formerly available. Poor pressings, plagued by rumble. Libretto and notes.

DELIUS: A Village Romeo and Juliet.

Manz	Benjamin Luxon
Marti	Noel Mangin
Sali (as a boy)	Corin Manley
Vrenchen (as a girl)	Wendy Eathorne
Sali	Robert Tear
Vrenchen	Elizabeth Harwood
The Dark Fiddler	John Shirley-Quirk
First Peasant	Stephen Varcoe
Second Peasant	Bryn Evans
First Woman	Felicity Palmer
Second Woman	Mavis Beattie
Gingerbread Woman	Doreen Price
Wheel-of-Fortune Woman	Elaine Barry
Cheap-Jewelry Woman	Pauline Stevens
Showman	Martyn Hill
Merry-Go-Round Man	John Huw Davies
Shooting-Gallery Man	Stephen Varcoe
Slim Girl	Felicity Palmer
Wild Girl	Sarah Walker
Poor Horn Player	Paul Taylor
Hunchback Bass Player	Franklyn Whiteley
First Bargee	Robert Bateman
Second Bargee	John Noble
Third Bargee	Ian Partridge

John Alldis Choir; Royal Philharmonic Orchestra, Meredith Davies, cond. Angel SBLX 3784, $12.98 (two discs).

decibels and dependent on bass response and tonal coloration. They have succeeded beyond all expectations—a tribute to fancy cutting as well as brilliant microphoning. Maazel, who recorded this suite previously for Angel with the same orchestra, has improved upon his already fine basic conception—broadening a bit here, adding a touch of personalized rubato there, but doing it all with an unfailing aristocracy and finesse. The playing is rich, clearly sculpted, and full of flowing line. Coloration tends toward lightness and volatility—no dark, shaggy Russianisms here—but each of the portrayals has substantial characterization. Definitely one of the better editions of this oft-recorded suite. Also worthy of attention are the Toscanini, the Ozawa, and the long-out-of-print Cantelli. London's Phase-4 sound is close, impactive, and very rich in the bass and middle frequencies with only one or two slightly annoying pre-echoes.

Israela Margalit (in private life Mrs. Lorin Maazel) turns in a rather lyrical reading of Prokofiev's most popular piano concerto. She is a nimble player with a sensitive singing touch and a gift for expressive phrasing. The tempos are on the leisurely side and the bravura passages emerge in a rather mild-mannered fashion. Maazel lends fine support and the close, multimicrophoning reveals all sorts of usually buried effects in the low brass. In sum, a pleasant but rather ephemeral edition, lacking the spontaneous lilt of the Argerich/Abbado (DG), the incredible steely brilliance and power of the Kapell/Dorati (RCA Victrola); the biting, analytical qualities of the Graffman/Szell (Columbia). Seraphim, by the way, would do well to restore the composer's own 1932 recording. H.G.

PETTERSSON: Symphony No. 7. Stockholm Philharmonic Orchestra, Antal Dorati, cond. London CS 6740, $5.98.

Allan Pettersson is not a familiar name on the international concert circuit, but on the basis of this record he deserves to be better known. Born in 1911 and raised in Stockholm, he studied at that city's Royal Academy of Music and played in the viola section of the Stockholm Philharmonic from 1939 to 1951. He emerged as a composer only in 1949, studied in Paris with Honegger and Leibowitz, and has lived in Stockholm ever since. The Seventh Symphony was premiered in 1968 (there have since been two more). It is dedicated to Dorati, principal conductor of the Stockholm Philharmonic, who gives the symphony what one must assume is an authentic, composer-approved reading.

Pettersson's Seventh is full of reminiscences of other composers: Shostakovich certainly, and with the persistent snare drum, Nielsen. The tonal language is conservative, the formal procedures in no way remarkable (although, with its continuous flow of invention, this symphony does offer a good deal of originality within the limits of late symphonic style). There are big, broad, heartfelt tunes; motoric climaxes—every trick in the book, in short, but executed with a combination of short-term innovation and long-term naiveté that proves appealing indeed. J.R.

PROKOFIEV: Concerto for Piano and Orchestra, No. 3, in C, Op. 26—See Mussorgsky-Ravel: Pictures at an Exhibition.

PROKOFIEV: Orchestral Works. Orchestre National de l'O.R.T.F., Jean Martinon, cond. For a feature review of these recordings, see page 67.

RIMSKY-KORSAKOV: Capriccio espagnol, Op. 34; Russian Easter Overture, Op. 36. **BORODIN:** Prince Igor: Polovtsian Dances. **MUSSORGSKY:** A Night on Bald Mountain. Orchestre de Paris, Gennady Rozhdestvensky, cond. Angel S 36889, $5.98. Tape: ☎ 8XS 36889, $7.98; ●● 4XS 36899, $7.98.

Selected comparison (Russian Easter Overture):
Stokowski RCA 3067
Selected comparison (Polovtsian Dances):
Ansermet Lon. 6212

About the only obstacle to this four-in-hand warhorse "Russian Concert" galloping to a big win will be the reluctance of potential customers to attempt to pronounce its conductor's name, or ask for it by order number—and be rewarded by a native conductor's versions of favorite showpieces usually heard (and recorded) in foreigners' interpretations . . . by distinctively elegant performances by what is now surely one of the world's finest orchestras . . . and by thrillingly strong, clean, and vivid recording. For many, perhaps most, listeners all this will be more than enough. And even more experienced connoisseurs are not likely to belittle such none-too-common merits. But *they* can reasonably qualify their praise with

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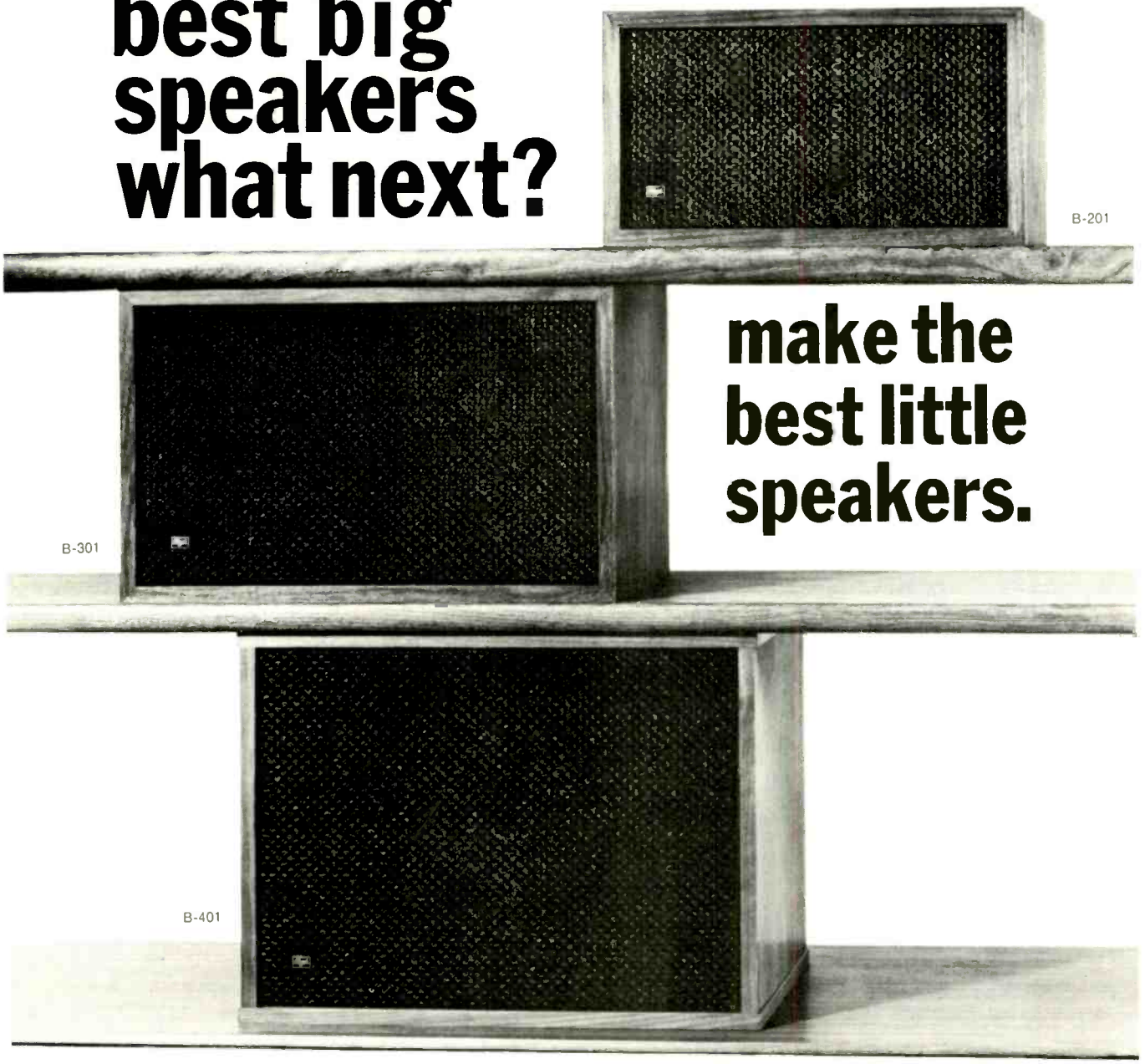

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mild regret that Rozhdestvensky seems just a bit self-consciously overcareful in leading the French virtuosos, with the result that his admirably straightforward readings don't always generate as much dramatic excitement as, say, Stokowski's *Russian Easter* Overture for RCA or Ansermet's *Polovtsian* Dances (which have the further advantage of including the choral parts) for London. Such interpretative nit-picking aside, however, it's a delight to hear playing and recording qualities as attractive as those proffered here by the Orchestre de Paris and EMI engineers. R.D.D.

B

SCHAEUBLE: Concerto for Piano and String Orchestra, Op. 50; Music for Clarinet and String Orchestra, Op. 46. Maureen Jones, piano; Jost Michaels, clarinet; Southwest German Chamber Orchestra, Pforzheim, Alois Springer, cond. Turnabout TVS 34513, $2.98

I have yet to find anybody—including myself—who has ever heard of Hans Schaeuble, and the liner notes for this disc do precious little to fill in the gap outside of noting that Schaeuble is Swiss and was born in 1906. But you don't even need to read that to know that Schaeuble is Swiss and contemporary, since both works recorded here owe a very large debt to Frank Martin—not a bad start. The opening of the 1967 Piano Concerto, for instance, with its minor-triad harmonies and its austere melodic lines, could initially fool the most devout Martin fans (to whose ranks I belong). And the second movement is dominated by a haunting five-note figure whose harmonies move in strongly Martinesque directions. Greatly lacking, on the other hand, is Martin's sense of formal tightness and rhythmic dynamism. The Piano Concerto's first movement, for instance, is built around some rather stock baroque devices, many of them antiphonal, while the third movement rambles on with very little sense of direction, in spite of some very attractive moments.

Somewhat more convincing is the 1961 Music for Clarinet and String Orchestra. Schaeuble shows particular sensitivity in the manner in which he combines the sonorities of the clarinet with those of the strings, and the lilting, almost Waltonesque opening theme of the first movement develops much more momentum than anything in the Piano Concerto. The moody, elegiac (but rambling) second movement also seems quite inspired, while the third, on the contrary, strikes me as mostly manner.

This record has been quite well engineered, and both soloists give competent performances, although the piano writing is not designed to launch anybody's career. The clarinet solo, however, offers more of a technical challenge, and Jost Michaels meets it quite well, although his tone could be fuller. The orchestral playing, unfortunately, is often dismal. But the music here is attractive enough, to my mind, to justify the record, and you can always have fun being the first in your block to own a Hans Schaeuble disc. R.S.B.

SCHUMANN: Symphony No. 2, in C, Op. 61; Overture, Scherzo, and Finale, Op. 52. New Philharmonia Orchestra, Eliahu Inbal, cond. Philips 6500 288, $6.98.

Selected comparisons (Op. 61):

Bernstein	Col. D3S 725
Karajan	DG 2709 036
Klemperer	Ang. 36606
Kubelik	DG 138 955
Szell	Odys. Y3 30844

Selected comparisons (Op. 52):

Karajan	DG 2709 036
Solti	Lon. 2310

Schumann's Second is the most demanding and, I think, the best of his symphonies. Inbal's treatment is a fine one, and his approach will have many adherents. The young Israeli conductor draws a very dark, almost suety sound from the ordinarily light-toned New Philharmonia. He soft-pedals articulation, yet everything is heard with requisite clarity. Thus everything remains mellifluous, and even the virtuosic moto perpetuo scherzo lacks the abrasive, gritty astringency that George Szell, for one, stressed. Pacing and tempo relationships are conservative—not too fast or slow—and there are few of the gear shifts and *Luftpausen* that certain performers feel are part of Schumann's idiom. Inbal's reading is "romantic" in its dark-hued eloquence, its commitment, and its warmhearted extroversion, but decidedly "classical" in its avoidance of vulgar excess. He scores by making the exposition repeat in the first movement (a virtue shared by Bernstein's two recordings and Klemperer's). He also scores with a superior sense of order and balance that permits easy audibility of all the instrumental strands even though the original—and often unjustly disparaged—Schumann orchestration is maintained with little or no retouching. Bernstein's second version (with the New York Philharmonic, on Columbia) similarly utilized the unretouched text but sounds disastrously brash and muddled. Inbal makes a fine, expressive, manly thing of the sublime Adagio and propels the finale along with excellent rollicking momentum. Such problematical details as the rallentandos in the Scherzo, the *L'Istesso* tempo markings in the finale, and the treatment of the drum strokes at the very close are all negotiated with taste and common sense, which I find most pleasing after Bernstein's theatrical excesses and Szell's one-upmanship. Perhaps some of the Karajan glint and urgency are missing, but on the other hand, the inner voices of the Adagio are recorded with a much more pointed, less smoothed-out perspective than on that recent Deutsche Grammophon disc. In sum, a reading that compares favorably with the very best (Karajan and Kubelik—both on DG, and Toscanini from the Arturo Toscanini Society).

Those who prize warmth of tone and singing inflection will cherish Inbal's soaring account of the *Overture, Scherzo, and Finale*. I would place it a close second to Solti's more brilliant, biting account (London) which seems to have more rhythmic thrust and tonal definition. On the other hand, Inbal scores an easy victory over Karajan, who in this work is so reasoned and controlled that the essential romping impact is all but lost. In every way, this is a highly competitive release. H.G.

B
R

SCHÜTZ: "A 300th Anniversary Edition, Vol. I." Schwäbischer Singkreis, Hans Grischkat, cond. (in *Christmas Story* and *Easter* Oratorio); Vienna Chamber Choir, Hans Gillesberger, cond. (in *Musikalische Exequien* and *Deutsches* Magnificat); Spandauer

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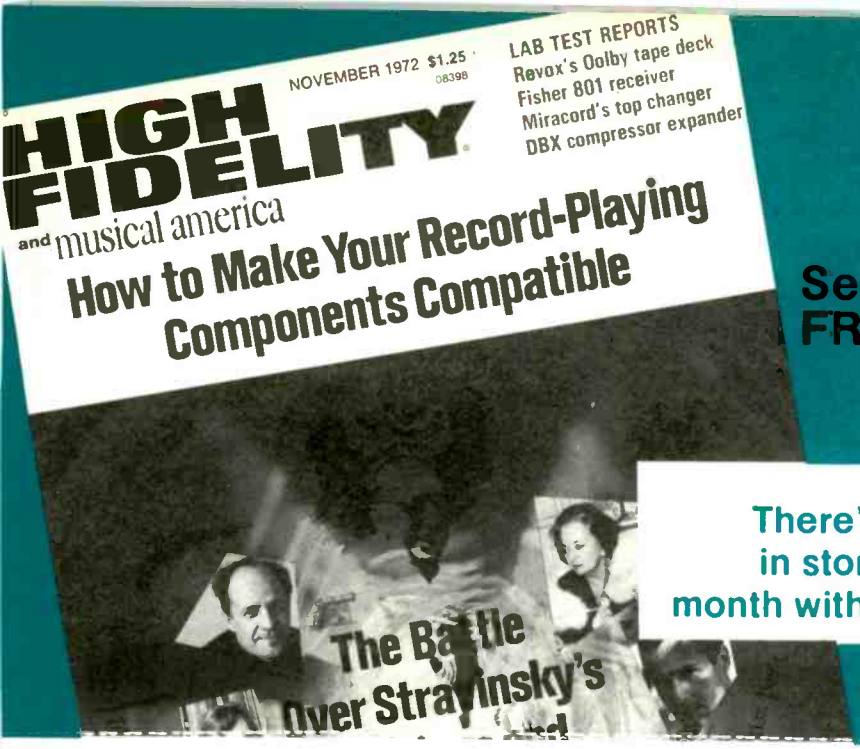

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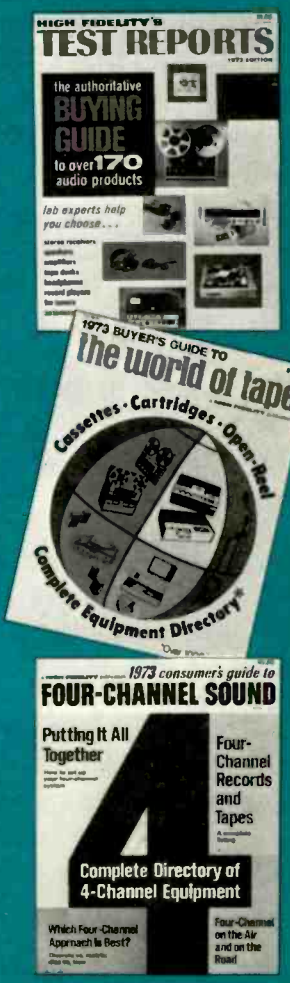

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Kantorei, Helmuth Rilling, cond. (in the Magnificat). Vox SVBX 5101, $9.95 (three discs).

The Christmas Story; Easter Oratorio; Musikalische Exequien; Deutsches Magnificat; Magnificat.

B **SCHÜTZ:** "A 300th Anniversary Edition, Vol. III." Various soloists; The Gregg Smith Singers, Gregg Smith, cond. Vox SVBX 5103, $9.95 (three discs).

Italian Madrigals, Op. 1: Selve beate; D'orrida selce alpina; Ride la primavera; Fuggi o mio core; Io moro, ecco ch'io moro; Sospir che del bel petto; Dunque addio, care selve. German Madrigals: Die Erde trinkt für sich; Vier Hirtinnen; Tugend ist der bester Freund; Liebster, sagt in süssem Schmerzen; Nachdem ich lag in meinem öden Bette; Lässt Salomon sein Bette nicht umgeben; Itzt blinken durch des Himmels Saal. Kleine Geistliche Konzerti: Habe deine Lust; Die Seele Christi heilige mich; Rorate Coeli; Allein Gott in der Höh sei ehr; O hilf Christi; Veni, Sancte Spiritus. Cantiones Sacrae: Ego sum Tui plaga doloris; Speret Israel in Domino; Domine, non est exaltatum cor meum; O bone, o dulcis, o benigne Jesu; Veni, rogo, in cor meum. Psalm 121: Ich hebe meine Augen auf zu den Bergen. Symphoniae sacrae, Part III: Es ging ein Samann aus. Seventeen selections from the Becker Psalms.

B R **SCHÜTZ:** The Christmas Story. Hans-Joachim Rotzsch, tenor; Herta Flebbe, soprano; Hans-Olaf Hudemann, bass; Westphalian Choir and Baroque Instrumentalists, Wilhelm Ehmann, cond. Bach Guild HM 11 SD, $2.98.

The 300th anniversary of Heinrich Schütz's death in 1972 didn't arouse a major flurry of activity among record companies as some of us had hoped, but it did inspire a three-volume tribute by Vox as well as a couple of other single items. The Vox series began with a three-record box of reissues of the *Christmas Story*, *Easter* Oratorio, *Musikalische Exequien*, *Deutsches* Magnificat, and Latin Magnificat. None of these performances are definitive, but all are at least capable; a glance at the meager competition, however, makes this volume look considerably more interesting.

The second volume contains excellent performances of Schütz's three late Passion settings; these will be discussed in a future issue.

The third volume is a *gemischter Salat*, put together by the Gregg Smith Singers, comprising a wide variety of "smaller" works, both sacred and secular, in different styles and from many different periods in Schütz's long career. In addition, a fair number of these have never been recorded.

Since the majority of Schütz's output that has survived is sacred, his importance as a composer of secular and stage works has been largely forgotten. In 1627, for instance, Schütz's *Dafne*, the first German opera, was produced (unfortunately none of its music has survived). Record companies, too, have concerned themselves almost exclusively with his sacred works, so it's especially gratifying to see that Gregg Smith has devoted a third of this collection to some of the secular works, particularly the so-called German Madrigals. The seven works included here are for various combinations of solo voices with continuo and strings, and are masterpieces one and all. From his better-known Op. 1, a set of nineteen unaccompanied five-voice Italian Madrigals, Smith has included six which are performed here with verve and beautifully blended tone by five solo voices. Nonesuch has available a single record (H 71177) containing eleven of these exuberant gems sung by a larger choir under the direction of Helmuth Rilling. Regrettably, all but one of Smith's choices, *D'orrida selce alpina*, are also included in the Rilling set, but the greater clarity and precision that he achieves with solo voices leads me to prefer Smith's reading slightly.

Smith gives us an entire record side of the lovely four-part chorale-style harmonizations from the Becker Psalter. Though he offers variety by assigning them to variously constituted vocal ensembles and accompanied solo, I would have preferred to see some of that space devoted to other previously unrecorded works.

The *Kleine geistliche Konzerte*, produced in two batches in 1636 and 1639, are small settings of biblical texts for various combinations of one to five solo voices with continuo. Fortunately, none of the six works included here is duplicated in Ehmann's excellent two-record collection of the complete Book I on Nonesuch (HB 73012), and only one (*Die Seele Christi heilige mich*) will be found in Mauersberger's Archive recording (198408).

The *Cantiones Sacrae* of 1625 are a collection of forty-one four-part motets written at a time when the continuo was just beginning to be considered indispensable. Schütz apparently included a continuo part only at the insistence of his publisher (so as not to seem old-fashioned) and indeed it is superfluous in many cases. Smith gives us three with the continuo and three sung by the a capella chorus. If you are intrigued by this sampling, you'll undoubtedly want to investigate Mauersberger's superb three-disc Telefunken recording (S 9468/70) of the complete set, though Smith's restrained and delicate "chamber-music" readings with only a few voices on each part (one is sung by four solo voices) are also excellent.

Schütz's most splendid and magnificent works, written in the sumptuous Venetian polychoral style, are included in the 1619 collection of twenty-six *Psalmen Davids*, for two, three, and four choirs of voices and instruments. Smith has chosen one of the smaller works from this collection in which a solo quartet is pitted antiphonally against a four-part choir with continuo. Right now only a few scattered excerpts from this magnificent collection are listed in the Schwann catalogue, though an Archive recording of the complete set has been released in Europe and may eventually be made available here.

In a similar style is *Es ging ein Sämann aus*, a concerto for four solo voices, choir (doubled by brass), two violins, and continuo from Part III of the *Symphoniae sacrae* (1650). This seems to be the first recording of any of the works from Part III, though several excerpts from Parts I and II are available.

On the whole I have nothing but praise for this thoughtfully gathered collection by Gregg Smith. It's true that neither he nor any of his young singers are Schütz specialists and their identification with the style and language is variable, but they sing with such verve and enthusiasm and have been so thoroughly and carefully rehearsed that the results are always musical and exciting. Smith favors crisp buoyant tempos and clear, transparent textures, and his group of young professional singers is able to deliver just that and superbly. The continuo accompaniments are neat and tasteful, but the string players in the several numbers where they are used are mediocre. Most of the performances seem to have been done in a spacious, reverberant room and the recording acoustic is excellent in those cases. Smith himself has supplied brief but informative notes and translations of all the works. By the way, my review copy of the Smith volume, which is being issued on the newly fashionable "skinny discs," arrived so badly warped it had to be replaced. Check your copy before leaving the store, or buy from a dealer you know will exchange it.

Vanguard has just transferred Ehmann's reading of the *Christmas Story* to its "Historical Anthology of Music" series from its previous incarnation on Vanguard S 232. It is, of course, the same performance that was first available here on the Cantate label (650201) in 1964. The Evangelist, Hans-Joachim Rotzsch, does a fine, light, and expressive job, and the other soloists and instrumentalists are all good if not spectacular. Ehmann's tempos are on the slow, cautious, unexciting side, and the ensemble is not always perfect; but nothing untoward happens and the warmth of the interpretation and recorded sound is appealing. Grischkat's similar reading, included in the Vox Vol. I, first appeared here in 1962. His Evangelist, Hans Ulrich Mielsch, is rather less interesting, and the recorded sound doesn't have the same warmth, but Grischkat's tempos are slightly more energetic and compelling. C.F.G.

Jorge Bolet—Sgambati rediscovered.

SGAMBATI: Concerto for Piano and Orchestra, in G minor, Op. 15. Jorge Bolet, piano; Nürnberg Symphony Orchestra, Ainslee Cox, cond. Genesis GS 1020, $5.98.

One of the more impressive discoveries in the continuing quest for obscure romantic works, this concerto offers an impressive workout for its soloist and substantial meat for listeners. Giovanni Sgambati (1841–1914) is best remembered today for his arrangements of Gluck's "Dance of the Blessed Spirits" from *Orfeo ed Euridice* and other bygone favorite encore pieces. Sgambati was a pupil of Liszt, an awesome virtuoso, and evidently, like his contemporary Martucci, one of the leaders of the Italian symphonic (i.e., nonoperatic)

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school. A famous conductor as well as a pianist, Sgambati knew his orchestration well, and that fact is everywhere evident in this large-scaled, darkly scored, impressively sonorous effort. A preponderance of brass makes one think of Wagner and Bruckner (and, in the finale, of the still-to-come tone poems of Richard Strauss). Ostensibly in G minor, a fondness for modulation and chromaticism puts this concerto all over the tonal map. Structurally, it has a long orchestral introduction in the classical tradition, but its cadenza is rather originally placed in the recapitulation between the first and second themes. Because of the constant modulation and lavish filigree the work *is* a trifle diffuse and hard to follow for sheer form, but there are so many lovely, poetic touches, so much glistening, technically intricate instrumental resourcefulness, and so many unexpected flights of fancy that I forgive Sgambati his excesses. The slow movement, in particular, made me think more than once of Dvořák's G minor Piano Concerto.

I have heard Jorge Bolet play with distressing insensitivity and with fortissimo chords that resembled concrete blocks. His work here, however, is all one could hope for. His sound is big but never unpleasantly percussive, the timing full of thrust, acumen, and expansive solidity. He also floats a tender cantabile line when required, and his trills and octaves send shivers down at least one spine. The Nürnberg orchestra is a bit woolly but never impedes the musical drama; the engineering is splendid. H.G.

STOCKHAUSEN: Es; Aufwärts (Nos. 13 and 7 from the cycle *Aus den Sieben Tagen*). Aloys Kontarsky, piano; Johannes G. Fritsch, viola; Alfred Alings and Rolf Gehlhaar, tamtam; Harald Bojé, electronium (in *Es*); anonymous trombonist (in *Aufwärts*); Karlheinz Stockhausen, filters, potentiometers, short-wave receiver, and sound direction. Deutsche Grammophon 2530 255, $6.98.

STOCKHAUSEN: Kommunion; Intensität (Nos. 11 and 9 from the cycle *Aus den Sieben Tagen*). Johannes G. Fritsch, viola; Alfred Alings (in *Kommunion*) and Rolf Gehlhaar, tamtam; Carlos Roqué Alsina, piano and (in *Kommunion*) Hammond organ; Jean-François Jenny-Clark, double bass; anonymous trombonist; Michel Portal, saxophone, flute, and piano; Jean-Pierre Drouet, percussion; Karlheinz Stockhausen, various instruments and sound direction. Deutsche Grammophon 2530 256, $6.98.

Aus den Sieben Tagen is a cycle written by Stockhausen in May 1968. Of the thirteen pieces (the published version also includes a poem to the performer and a "theater piece," making fifteen parts in all), eleven were recorded in late August and early September of 1969, totaling some six hours of music. The performers consisted of Stockhausen's own Cologne ensemble and a similar group of instrumentalists from Paris, comprising eleven players in all, who were then divided up for the various pieces so that no two compositions used exactly the same combination. Four of these performances—those of *Kommunion*, *Intensität*, *Es* ("It"), and *Aufwärts* ("Upwards")—have now been released by DG.

Aus den Sieben Tagen was Stockhausen's first attempt at what he calls "intuitive music": a music that "as much as possible should result from pure intuition, which in the case of a group of intuitively performing musicians is, due to their mutual 'feedback,' qualitatively more than the sum of their individual ideas." The "score" for each composition is not a set of specific musical instructions but a text designed, in Stockhausen's words, to "bring out the Intuitive in a specific way." The text for *Intensität*, for example, consists in its entirety (in English translation) of the following: "Play individual tones/with such dedication/until you sense the warmth/which radiates from you/Play on and sustain them/as long as you can."

According to the composer, different realizations of the same text, although they may vary widely in details, nevertheless reveal common musical characteristics. I have no way of judging this, as only one performance of each piece is included here. I am not even certain, at least after hearing these four pieces, that one can ascertain more than the most general kind of correlation between what is sounded and the text that evoked it. I do, however, find the pieces strangely beautiful—even moving, though I am hard put to say just why. I can point to striking individual moments: the terrifying scream of sound near the end of *Kommunion*; the sustained lyricism, almost reminiscent of Mahler, that closes *Aufwärts*.

But the real effect of these pieces results from their total atmosphere, which is much more difficult to talk about. Clearly their success depends largely upon the sensitive co-operation and interaction of the musicians, and I suspect that this—which comes through very strongly in these performances—accounts as much as anything for the quality of my experience. It is as if the players, all of whom have worked closely with Stockhausen, are setting up "sympathetic vibrations" with one another; and the listener, by "tuning" himself to these so that his own "resonances" are activated, is able to achieve a very strong sense of communion and participation with them. I have heard many groups attempt this kind of thing, but none has impressed me as much as this one.

Nevertheless, the possibilities of making *music* in this context seem quite limited to me. I am much more convinced by Stockhausen's subsequent attempts—as in *Stimmung* (1968) and *Mantra* (1970)—to frame his performers' intuitive responses in a more specifically musical structure, and thus to this extent to "control" them. The present pieces represent a critical stage in the composer's development—a sort of null point reached through Stockhausen's gradual emancipation from the "totally controlled" restrictions of his earlier works, and from which he now seems to be working toward a new synthesis. R.P.M.

David Oistrakh—Tartini and Brahms for the fiddle fancier.

STRAVINSKY: The Firebird: Suite (1919 version); Jeu de Cartes. Moscow Radio Symphony Orchestra, Henryk Czyz, cond. (in *Firebird*); U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. (in *Jeu de Cartes*). Melodiya/Angel SR 40219, $5.98.

About the suites from *Firebird* confusion is apparently endless, and the labeling of this disc will not help matters. "1916 version," says the jacket; "2nd version, 1916," says the label; and the liner notes propagate further misinformation. Whatever the source of this mythical new recension, the record turns out to contain the familiar old 1919 suite, rather ponderously, although not incompetently played. I continue to recommend, to those rare souls as yet *Firebird*-less, the complete ballet, in the composer's own performance (Columbia MS 6328).

Jeu de Cartes is another problem, calling for a rhythmic poise and adeptness that the U.S.S.R. Symphony doesn't command. Svetlanov also espouses a few sentimental touches that I wager Stravinsky would not have applauded. Happily, Columbia has just restored the "official" version with the Cleveland Orchestra, an affair of notably greater sparkle and precision (M 31921, formerly MS 6649); furthermore, the conjoined works (*Scènes de Ballet* and the small-orchestra arrangement of Tchaikovsky's *Bluebird pas de deux*) are unique in the catalogue, and thus more desirable than another *Firebird* Suite. D.H.

TALLIS: Lamentationes Jeremiae. **BYRD:** Missa tres vocum. Pro Cantione Antiqua, Bruno Turner, dir. Archive 2533 133, $6.98.

Selected comparisons (Tallis):

Willcocks	Argo 5479
Greenberg	Dec. 79404

Thomas Tallis was born into a thoroughly Catholic England, a place where a man could rely on the church for his faith and a good musician could count on it for a living. During his long life Tallis saw all this change. Waltham Abbey where he was organist was dissolved in 1540; the next two decades were filled with bitter quarrels between the most zealous Protestant reformers and the equally bloodthirsty Catholics; finally under Elizabeth a comparative peace was established but the world had lost the universal faith that had seen it through

the Middle Ages, and things would never be the same.

Externally Tallis fared pretty well—he learned to seek royal patronage, became a businessman at marketing his music, wrote for the new English church—but spiritually he seems to have maintained his allegiance to the Roman Catholic church of his birth. Certainly his greatest music, the motets of the *Cantiones Sacrae* published in 1575 and the superb *Lamentations of Jeremiah*, was inspired by the Roman rite, and it is tempting to see the *Lamentations* in particular as a plea for the return to the security of the old faith. We do not know when this extraordinary piece was composed, though the musical style and sophistication suggest it is a late work, but there is no questioning the deeply felt emotion that colors every phrase. Like *Das Lied von der Erde* or Beethoven's finale to the Ninth, the *Lamentations* are the work of a man who is passionately convinced of what he is saying, and one of the great creations of the human spirit.

The performance of the Pro Cantione Antiqua, a group new to me, does full justice to this masterpiece. Bruno Turner has chosen his tempos perfectly; the yearning outstretched lines are taut, pulling the listener inexorably on past the scenes of the world's misery to the final compelling cry *Convertere Jerusalem ad Dominum*. The dark somber tones of the choir are perfectly balanced, no parts stand out unduly. The biting dissonances are Tallis' own, made sharper by the generally clear intonation. Schwann lists two other recordings but they are both quite old and neither measures up to this one in sound or interpretation. The old Pro Musica Antiqua lacks balance and is not always in tune; the Argo sags emotionally and gets a bit wobbly on the sustained lines.

The accompanying Byrd Mass for three voices is a trivial companion for a work of the stature of the *Lamentations*. It has the mark of a work written to order—the short Kyrie, the simple scoring, uncomplicated musical ideas combined with great skill but, one senses, with little feeling. Probably it was chosen to let the upper voices of the Pro Cantione Antiqua, who don't appear in the Tallis, get their chance to show off. If so, it should be said that they perform very nicely. Because of its simplicity, the Mass is a favorite with amateur choirs and if it is familiarity that attracts you to this work, this Archive release is certainly the one to buy. S.T.S.

TARTINI: Sonatas for Violin and Piano: in G minor (*Devil's Trill*); in G minor (*Didone abbandonata*). **BRAHMS:** Sonata for Violin and Piano, No. 1, in G, Op. 78. David Oistrakh, violin; Frieda Bauer, piano. Melodiya/Angel SR 40197, $5.98.

This is one of those wonderful recordings that leaves one with little to say except how good it is. Oistrakh brings all the wisdom and technical accomplishment of the seasoned master to these two unlikely disc-mates. Tartini and Brahms, and in so doing gives us a recital that belongs in every fiddle-fancier's collection. The Tartini is handled with breadth, vitality, and warmth—the devil's trills really bite, the smooth legato line of the Larghetto affetuoso is broad, controlled, but never bland because there is so much variety in tonal inflection and dynamic nuance. (And incidentally, the last-movement cadenza can only be described as a luscious whopper.) *Didone abbandonata* is generally a lower-profiled piece, but a beauty; it is given every available dimension here, thanks to the contrast of tone, for instance, in passages like the first-movement horn figuration and the broad, low-pitched phrase that follows it: The drama here is almost operatic.

The Brahms stands up in every way to one of my favorite versions—the Isaac Stern on Columbia, now woefully deleted. Oistrakh has the same sense of over-all architecture, the building up from one phrase to the next which makes a total structure of each movement and creates a musical momentum that only the greatest artists achieve. Again, there is a kind of healthy strength in the whole approach which sets the music up on its own feet, so to speak, and in this Oistrakh's pianist, Frieda Bauer, is with him all the way. Together they make something almost monumental out of the Adagio; the big, bold piano statements have much to do with this. It is a superb recital. S.F.

VAUGHAN WILLIAMS: Orchestral Works. Iona Brown, violin (in *The Lark Ascending*); Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 696, $5.98.

Fantasia on a Theme by Tallis; The Lark Ascending; Five Variants of Dives and Lazarus; Fantasia on Greensleeves.

Exquisitely beautiful performances of the

most popular of Vaughan Williams' short pieces; the *Fantasia on a Theme by Tallis* is also one of the most profound compositions of the twentieth century. One is accustomed to hearing it with a considerably larger body of strings than is obviously used here, but the relative lightness of the texture in this recording, coupled with Marriner's superlatively sensitive interpretation, adds a certain lyric touch that does the music no harm. This recording also brings out especially well the contrasted groups of the score—big string orchestra, small string orchestra, solo quartet, and detached solo instruments.

Everybody knows *Greensleeves* but not everybody knows the richly sonorous variations on the folk tune *Dives and Lazarus*. As Marriner performs it, it seems like an especially eloquent slow movement from a symphony the rest of which Vaughan Williams unfortunately forgot to write. *The Lark Ascending*, with its delicate, ecstatic flight and chirruping song, is the very essence of English pastoral poetry in sound and is marvelously well done here by all concerned. A.F.

VERDI: Attila.

Attila	Ruggero Raimondi (bs)
Ezio	Sherrill Milnes (b)
Odabella	Cristina Deutekom (s)
Foresto	Carlo Bergonzi (t)
Uldino	Riccardo Cassinelli (t)
Leone	Jules Bastin (bs)

Ambrosian Singers; Finchley Children's Music Group; Royal Philharmonic Orchestra, Lamberto Gardelli, cond. Philips 6700 056 $13.96 (two discs).

Ask a real enthusiast his favorite among the Verdi operas not usually rated high and he is liable to reply with the name of the one he has most recently heard. That's how I felt after the Carnegie Hall concert performance of *I Lombardi*; I've never quite managed it after *Attila*—a Florence production with Boris Christoff; a Sadler's Wells production that did not stay long in the repertory; and most recently a performance, of sorts, in Newark. But a friend, fresh from a Florence *Attila* conducted by Riccardo Muti, was bowled over and maintains that it too should be on the list of Verdi operas worth doing, along with *Alzira*, *Il Corsaro*, and others once held in lower esteem. The Philips "crusade" for early Verdi, which began with *I Lombardi*, continues now with *Attila*, billed as the first complete and the first stereo recording. (Before it there was a rather rough Cetra set, never released here, drawn from a Verdi anniversary performance in Venice.) In a fine historical and critical essay accompanying the new set, Julian Budden is temperate but discerningly appreciative of the "plain massive style" of a score that is "all muscle and sinew, allowing little room for the gentler emotions." Rightly he finds lacking the dramatic consistency and sureness of purpose in Verdi's two previous operas, *Giovanna d'Arco* and *Alzira*; but again rightly he adds that "it remains an interesting and rewarding piece, vital to all who wish to explore the full range of Verdi's achievement." The new set is welcome.

Attila became successful as a patriotic opera. The line "*Avrai tu l'universo, resti l'Italia a me!*" ("You can have the universe, provided Italy stays mine!") was taken as a more contemporary political expression, and Verdi's setting shows that it was meant to be. Never mind that it is cried by a treasonous Roman general (the same Ezio who in Handel's opera is so noble) proposing a deal with the Hun behind his emperor's back. In fact, one dramatic trouble with *Attila* is that the Italian "heroes" are all treacherous: The tenor tries to poison Attila; the soprano, who takes Judith as her exemplar, is certainly not the most endearing of heroines; even Attila's Breton slave Uldino betrays him at the last. Another trouble—which matters more in the theater than on records—is that the last act moves so fast that it can easily become ridiculous. But then all of *Attila*, which has a two-scene prologue plus three acts, moves swiftly. The recording, which contains every note, has a total playing time of only one hour 42½ minutes. Verdi kept insisting what a good libretto he had. It is hard to agree, and hard to summon much interest in the characters—even in Attila himself.

There are striking things in the Prologue. In Act I there is Odabella's romance "*Oh! nel fuggente nuvolo*" with its curious accompaniment for English horn, and splashes of flute between the phrases. (Mr. Budden speaks of "a bright tapestry of sound, evoking . . . the clear sky, the stream sparkling in the sunlight," but I have always "seen" in this music a moonlit night with—as suggested by the words—fleeting clouds that form shapes in the sky; and indeed the Ricordi score specifies night and moonlight.) The opera becomes gripping in the scene that follows—Attila's account of his dream—and Ruggero Raimondi

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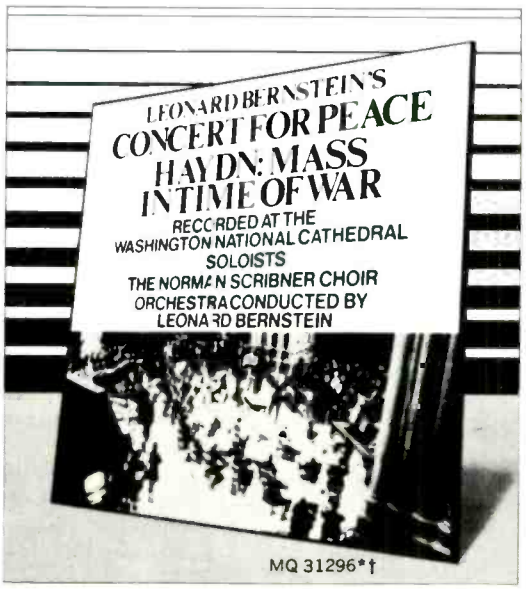

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sings this most impressively, observing the *sottovoce* that rises to *tuonante*, and at the end the *canto spiegato*, the broad slow melody slowly unfurled as the vision of Saints Peter and Paul with flaming swords repels him from Rome.

Raimondi and Sherrill Milnes are the only representatives here of the "standard cast" so often assembled in the studios nowadays (the others of course are Caballé, Domingo, and perhaps Cossotto when a mezzo is needed). Mr. Milnes makes disappointingly little of the famous phrase cited above; his high Fs there lack body. They ring out more boldly and freely in his Act II aria, and in general he gives a confident and very capable performance. Carlo Bergonzi is in many ways the most winning tenor in his field since Jussi Bjoerling; who else today caresses a word or phrase so lovingly? In Ezio's Act II aria, the tenor is called on to play the role usually allotted to a messenger or confidant—to provide the bit of news, after the first section of the aria, which then motivates the cabaletta. Bergonzi does it beautifully, making the most of Verdi's *sottovoce* and *con mistero* markings. One tiny quibble: In his Act III romance, sung in melting tones, he neglects the *messa di voce* (a swelling and then diminishing of the sound) indicated for the G just before the major section, and he leaves too big a break before launching into this section. In the ensembles, particularly in the Act III trio, he is recorded with a prominence that is somewhat unfair to the others.

Cristina Deutekom is Philips' prima donna. I wish I liked her voice better. She is certainly very much more secure, accurate, and clean than Leyla Gencer, the Odabella of the Florence and Newark performances. She sings the notes accurately, and one can almost sense her determination to give them the right expression. But in a role that calls for—well, Rosa Ponselle—one wants a voice with more generous, ample tone, more warmth, more color. I must not be grudging. Miss Deutekom is spirited. The first aria is a brute, with a declamatory vocal line leaping and running all through the registers, and she manages it far better than I thought she would. The voice is in better shape, more consistent, than in the *Lombardi* recording. (Is she really a regular visitor to the Metropolitan, as the album notes claim?)

Lamberto Gardelli conducts with his wonted vigor and feeling for Verdian color. The recording, though nothing special, maintains a decent technical standard; likewise the Ambrosian Singers and Royal Philharmonic.

A.P.

VILLA LOBOS: Soni Ventorum Plays Villa Lobos. Soni Ventorum Wind Quintet. Ravenna RAVE 702, $6.95 (available from University of Washington Press, Seattle, Wash. 98195).

Chôros No. 2, for Flute and Clarinet; Trio for Oboe, Clarinet, and Bassoon; Bachianas Brasileiras No. 6, for Flute and Bassoon; Quartet for Flute, Oboe, Clarinet, and Bassoon.

The Soni Ventorum is a wind quintet originally organized for the Casals Festival in Puerto Rico but now in residence at the University of Washington in Seattle; the record is released through the University of Washington Press. The horn player of the group took a walk while this recording was being made, but the other four—Felix Skowronek, flute; Laila Storch, oboe; William McColl, clarinet; and Arthur Grossman, bassoon—are magnificent virtuosos, and they have been magnificently recorded.

The disc contains two short works by Villa Lobos: Chôros No. 2 and *Bachianas Brasileiras* No. 6; and two long ones: the trio and the quartet. All four works are products of the composer's youth, when his talent was fresh and riotous and vital, when music spurted out of him like juice from a grapefruit, when his novelties and audacities knew no end and his invention no limit. In short, this is one of the most entertaining, not to say captivating, records that has come my way in a long time. You may have to order it by mail. But it is worth going to the trouble.

A.F.

H **WAGNER:** Die Walkure: Act I (complete); Wotan's Farewell and Magic Fire Music.

Siegmund	Max Lorenz (t)
Sieglinde	Margarete Teschemacher (s)
Hunding	Kurt Böhme (bs)
Wotan	Josef Herrmann (b)

Saxon State Orchestra, Karl Elmendorff, cond. Preiser 0120 015/6, $15.95 (two discs, mono; from a 1944 broadcast).

Selected comparison (Act I):
Lehmann, Melchior, Walter — Sera. 60190

Of various recent operatic resuscitations from wartime German archives, this seems to me one of the more impressive. For one thing, it is strikingly well recorded: clear, full-bodied, undistorted sound, markedly superior to, say, the contemporaneous New York recording of Act III (Odyssey 32 26 0018).

On this evidence, the Saxon State Orchestra was a fine Wagner ensemble, even in 1944, and Elmendorff obviously knew how to get the best from them. Right at the start, the cellos and basses dig into their storm music with a fine raspy staccato, and the tone of the strings throughout is warm and beautifully shaded. Elmendorff never had much of an international career, although he was a mainstay of Bayreuth from 1927 on (he conducted the 1928 abridged *Tristan* recorded there, and also the 1930 *Tannhäuser*—although the latter wasn't really his production; he deputized on discs for Toscanini, who couldn't record for Columbia). He was evidently more of a man for detail than for sweep, but the detail here is often very rewarding, especially in the earlier part of Act I, where every orchestral gesture is read with real *intenzione* and comprehension.

The love music later on comes off less impressively than in the famous 1935 Bruno Walter set, in part because Teschemacher and Lorenz are not Lehmann and Melchior. The soprano, a German favorite before the war, has a fresh, youthful sound and considerable intelligence; as the pitying and enquiring Sieglinde, she is most convincing—but dynamic power for the later climaxes is simply not there, so she remains careful rather than ardent. Lorenz was past his prime by 1944, and there is no sweetness left in the voice; he's all right when he can get set for the heavy spots, but fast material (and the legato line of "*Winterstürme*") finds him choppy and uncertain in detail. A major factor in the good effect of the opening scenes is the really superior Hunding of Böhme, who justly dominates whenever he sings.

The odd-side filler is a pretty fine version of *Wotans Abschied*. Josef Herrmann was another singer whose main career was limited to Germany; he had a firm *Heldenbariton*, not as velvety as some others, but impressively even throughout its range and capable of real force in the crunches. His soft singing, especially at "*so küsst er die Gottheit von dir*," is most expressive. Herrmann seems to be "giving" more in this performance than in his studio 78-rpm version of the same scene (recently repressed on Preiser LV 49).

A significant document in the history of Wagnerian performance, this recording is not without its musical rewards as well. No libretto is provided, just a biographical note, in German, mainly about Elmendorff.

D.H.

WUORINEN: Quartet for Strings—See Babbitt: Quartet for Strings, No. 3.

recitals and miscellany

LAS CANTIGAS DE SANTA MARIA. Waverley Consort, Michael Jaffee, dir.; Nicholas Kepros, narrator; Jan DeGaetani, mezzo-soprano; Constantine Cassolas, tenor; Kay Jaffee, recorder, rauschpfeife, psaltery, organetto; Sally Logemann, shawm, recorder, nun's fiddle; Judith Davidoff, medieval fiddles; Michael Jaffee, moorish guitar. Vanguard VSD 71175, $5.98.

The Cantigas de Santa Maria are a vast collection of folk ballads, popular in medieval Spain, describing miracles accomplished through the good offices of the Virgin Mary. The poems were assembled and probably partly written in the mid-thirteenth century by Alfonso the Wise, king of Castile and Leon, and patron of learning and the arts. Like the greatest medieval literature of which they are a part, the Cantigas combine the elegant tradition of courtly romance with the everyday love of a good story and a deep underlying faith in Christianity and the veneration of the Virgin Mary in particular. The stories are good and the characters sharply drawn. My favorite is the unlucky Abbess. "Although she prayed with great devotion, the devil did outwit her once, and she was then pregnant by a man from Bologna." Needless to say her miraculous recovery from this embarrassing situation is the subject of one of the tales. The Cantigas were originally sung in ballad form like the songs of the troubadours and trouvères in France. The melodies have been preserved in several manuscripts, but the language of the original, a dialect from Galicia and Portugal, makes them almost inaccessible to all but specialists today.

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director Michael Jaffee had the bright idea of providing an English narration and combining it with parts of the original songs, background music from the Cantigas, and a few contemporary compositions to form a fascinating evening's entertainment. This disc captures the spirit of the piece admirably, though it would be fun to see the work performed in the colorful costumes portrayed on the cover. The narration—admirably read by Nicholas Kepros—and music are cunningly overlapped so that one never interferes with the other. Song and story blend together to give the illusion that we are sitting spellbound in some high arched medieval hall listening to the strains of the Moorish musicians whose guitars, fiddles, and flutes accompany the familiar legends of miracles, the roses which bloom for the devout, the paralytic cures wrought by the Virgin, even the minstrel who plays his fiddle before her image and is rewarded for his gift.

Musically the star of the show is mezzo-soprano Jan DeGaetani whose clear warm voice and impeccable musicianship make her outstanding in any style she attempts. Tenor Constantine Cassolas sounds a bit forced in comparison though he does a valiant job nevertheless. The instrumentation is particularly well conceived and performed with style throughout. Altogether an entertaining record which might well be appreciated by those unfamiliar with early music, as well as the connoisseur.

S.T.S.

IGOR KIPNIS: The German Harpsichord. Igor

Kipnis, harpsichord. Angel S 36055, $5.98.
BACH: Chromatic Fantasy and Fugue, in D minor, S. 903; Toccata, in C minor, S. 911; Toccata, in E minor, S. 914; Toccata in D, S. 912; Prelude and Fugue, in A minor, S. 894.

IGOR KIPNIS: The French Harpsichord. Igor Kipnis, harpsichord. Angel S 36054, $5.98.
RAMEAU: Suite, in A minor. **DANDRIEU:** Suite, in C.

The confrontation here is not really between the instruments, both of which are excellent modern reconstructions of eighteenth-century originals, but between the music played on them. Bach's *Chromatic Fantasy and Fugue* shows how tradition-bound he was, despite his towering originality; this is the stunning and bold keyboard virtuosity of the old North German organist/cantors, demanding fluency as well as great interpretative freedom. Ideally this is really organ music, and I should love to hear it played on a fine baroque organ, but Kipnis makes it stand up beautifully on the harpsichord. His playing responds to the broad sweep of the fantasy-toccata style, the runs are not only decorative but meaningful, and though his sensitive agogic articulation naturally causes many tempo changes—and properly so—he never loses sight of the overall concept. The toccatas and the fine Prelude and Fugue in A minor are similarly well done.

It is known that the Bach clan did not think much of Rameau; "you can say it loudly," writes Emanuel, "that I and my late father are basically anti-Rameau-ish." This was only partly due to Rameau's theoretical principles; he was simply too profoundly French for the Germans, who liked the lightweight clavecin pieces of other composers but did not quite know how to take this particular Frenchman. The contrast between the two great baroque masters is sharp indeed: Rameau's harpsichord music, though from his youth, is bold, searching, idiomatic, and as French as Bach's is German. His compatriot, Dandrieu, was made of different timber from the gruff and earnest philosopher/musician; he is the typical French musical hedonist: amiable, skillful, elegant—and a bit superficial. Kipnis adroitly changes his playing to conform to the French style, and while perhaps he does not quite let himself go in the Gallic spirit of nonchalance, everything here is musical and very listenable. At that, his slight lack of intimacy may not be his fault. I only wish that harpsichords could be recorded without an acoustic magnifying glass. Bach's expansive music can stand a lot of clangor, but Dandrieu's bonbons need less volume and a more confined musical space. The quieter passages sound fine, but when all the couplers are engaged the instrument seems to grow to the size of a small orchestra. There are excellent notes by Kipnis' wife, Judy Robison. P.H.L.

MONSTER CONCERT: 10 Pianos/16 Pianists. Eugene List, Frank Glazer, Barry Snyder, Maria Luisa Faini, members of the Eastman School of Music Piano Faculty, and Eastman School Graduates, piano; Samuel Adler, cond. Columbia M 31726, $5.98. Tape: • MA 31726, $6.98; •• MT 31726, $6.98.
SOUSA: Stars and Stripes Forever (arr. Gould and Riepe). **ROSSINI:** Overtures to William Tell (arr. Gottschalk) and Semiramide (arr. Czerny). **J. STRAUSS II:** Thunder and Lightning Polka (arr. Riepe); Blue Danube Waltzes (arr. Schultz, Evler, and Chasins). **JOPLIN:** Maple Leaf Rag (arr. Riepe). **GOTTSCHALK:** La Gallina; Ojos Criollos.

Sometimes silliness can have its elephantine charms. The gimmick here is music played on multiple pianos. There are two pieces originally for two pianos in which four more barrel in for the climaxes, with three to a part. There are three pieces for ten pianists on ten pianos. And there are three pieces for sixteen pianists on eight pianos.

The performances are first-rate. There is a nicely musical lilt to most of the music played, and the arrangements don't weigh things down unduly. Making this record must have been a piano tuner's and a recording engineer's nightmare, and both have done their best: The results are joyfully free of the tuneless clanging or raucous banging one might have expected. It is surely not the sound one would hear live, but it is pleasant enough, and the directional effects are amusing.

Of course for the serious-minded there is still the nagging question, why bother? The best arrangement, Morton Gould and Russell Riepe's *Stars and Stripes Forever* for ten on ten, is fun because the arrangers make inventive use of ten different parts: The music is full of deliciously extraneous little pianistic swells and flourishes. Elsewhere parts are mostly multiplied or divided—thickening or tricking up rather than diversifying the originals.

The mind boggles at a possible sequel to this record. The Ninth for eighty-three vibraphones? *Parsifal* for a thousand kazoos? J.R.

4-channel discs/tapes BY ROBERT LONG

Some Q-8 Cartridges. RCA has issued "The Fantastic Philadelphians, Vol. 2"—previously available on Quadradisc—in quadraphonic eight-track tape cartridge form (Red Seal ART1 0017, $7.95), and the sound proves to be a major improvement over the apparently hasty remixes with which RCA entered the quadraphonic market on Q-8. The big, lively orchestral colors are kept firmly at the front and the back channels used for the hall-ambience effect. What a difference from the Saint-Saëns second piano concerto (with Falla: *Nights in the Gardens of Spain*; Rubinstein and the Philadelphia Orchestra under Ormandy; Red Seal RQ8 1165, $7.95) or the Tchaikovsky first piano concerto (Cliburn, Kondrashin conducting; Red Seal RQ8 1002, $7.95), in which the orchestral players just seemed scattered and the piano sound appeared in all four channels, defying aural localization!

The Philadelphians' new album shows up a shortcoming of Q-8, however: the insistent tape hiss. Since the level of the ambience signals in the back channels is relatively low and the sounds mirror those emanating from the front speakers, one is aware of little more than hiss in the back speakers. On some cartridges the hiss overrides even fairly heavy modulation; one example is Caterina Valente's "Love" album (London/Ampex L 77181, $7.95). At moderate volume-control settings the hiss is not too intrusive, however. And the recording is best suited to background listening. It uses the omnivalent soloist technique—so disastrous to the piano concertos—effectively. As you walk around the room Valente (being represented in whatever speaker is nearest) moves with you, while the accompaniment remains fixed in its separate channels and therefore always separated in space from the singer.

Another problem to beware of in classical Q-8s involves the awkward "program" breaks dictated by the recording company's attempt to split the music equally between the two passes of the tape loop. The worst I've come across is in the Price/Tucker/Leinsdorf *Butterfly* highlights (Red Seal RQ8 1048, $7.95). The break—a short pause accompanied by the "clunk" of the shifting head and (with the Wollensak 8054 deck I'm using) a "pop" in the audio as the metallic cueing tape touches the head—occurs toward the end of the first-act love duet. With so disturbing an interruption and with so little music remaining before the duet is over, the alternative of a break following the duet and a little wasted tape at the end of the second pass would surely have been far preferable.

Classics on Columbia. Of the welter of SQ issues, the Bernstein *Sacre du printemps* (with the London Symphony; Columbia MQ 31520, $6.98) still strikes me as one of the best. The decision to move brass sounds to the back channels works well in the score, and the sense of being "within" the music is both logical and exciting. My one beef with the disc is the high tape-hiss level, which is difficult to understand in the Dolbyized age. But Bernstein's performance is compelling and the sound is otherwise excellent. So is the sound on the Boulez *Petrushka* (with the New York Philharmonic; Columbia MQ 31076, $6.98). The incisive Boulez style keeps things taut, without the vagueness of design that intrudes when more sentiment and less discipline are in evidence. Orchestral placements are more conventional than in the *Sacre*; I'm not sure that this longer view is entirely to the score's advantage, though listeners who don't like to feel that they're on the podium will appreciate it.

André Previn's recording of his own Guitar Concerto and Ponce's, both with guitarist John Williams and the London Symphony (Columbia MQ 31963, $6.98), retain the longer view, though it is longest in the Previn. I don't know why anyone but a guitarist would want to pit that delicate instrument against a symphony orchestra—particularly when it is as opaquely scored as it is in the Previn. In trying to keep the guitar in the forefront the engineers have created Superguitar, an amplified monster that has little to do with the real acoustic instrument (nor, one trusts, with Williams' touch). Previn's angular though basically conservative modernism makes some interesting points, and the Ponce is pretty. But neither the music nor the quadraphonics make this a particularly memorable disc.

Also very pretty is the recording of Vivaldi's *The Four Seasons* in which Pinchas Zukerman doubles as violin soloist and conductor (with the English Chamber Orchestra; Columbia MQ 31798, $6.98). Its four concertos are energetically—if somewhat unctuously—pursued through a quadraphonic acoustic that is neither that of the concert hall nor the multiple-ping-pong kind of thing that must have been a temptation in such a score, particularly with the bravura approach that Zukerman takes. The sound and performance are, if anything, overaggressive; but even its stainless-steel glitter may appeal if you're growing tired of the uninspired antiquarianism that is creeping into today's more pedestrian baroque performances.

The organ is a natural for quadraphonic sound because it's such a spatial instrument: The pipes won't fit in limited space and often—particularly in a church—may be placed to create intentionally antiphonal effects. This specific sense of space is not much in evidence in E. Power Biggs's fifth recital of "Bach Organ Favorites" (Columbia MQ 31424, $6.98; containing the Fantasy and Fugue in G minor, S. 542, the Prelude and Fugue in B minor, S. 545, etc.), though the size and solidity of the sound created by the quadraphonics are becoming to the instrument—the Flentrop at the Harvard Busch-Reisinger Museum. This is the only way to hear an organ, I'm convinced, though I've heard more exciting organ sound than this on quadraphonics.

Chamber Orchestra on Vanguard. Johannes Somary conducts the English Chamber Orchestra on two attractive SQ discs. One features "the great young American trumpet virtuoso" Martin Berinbaum in concertos by Hummel, Albinoni, Torelli, and Haydn (Vanguard VSQ 30012, $6.98). Berinbaum is clean, zestful, musical, and possessed of a superb technique. He may not have the suave manner or limpid tone of George Eskdale (what trumpeter today does?), but the energy and ease with which he tosses off these four concertos is admirable indeed. I don't find that quadraphonics adds much; in fact with either the SQ circuit built into the Fisher 504 receiver or the more elaborate circuitry of the Sony SQD-2000 decoder the quadraphonic image is somewhat blurred by comparison to the less spacious stereo from the same disc.

The Prokofiev *Classical* Symphony (Vanguard VSQ 30016, $6.98) seems quadraphonically better defined, though this surely is at least in part because the chamber orchestra reveals so much detail that usually is slurred over by the larger organizations, playing the music as sheer tour de force. Somary gets off to a rather stolid start, but the second movement is a delight. The Tchaikovsky Serenade for String Orchestra, included on the disc, is not the lushest of performances; but the enveloping sense of space fits the music nicely and in some ways compensates for the want of orchestral velvet.

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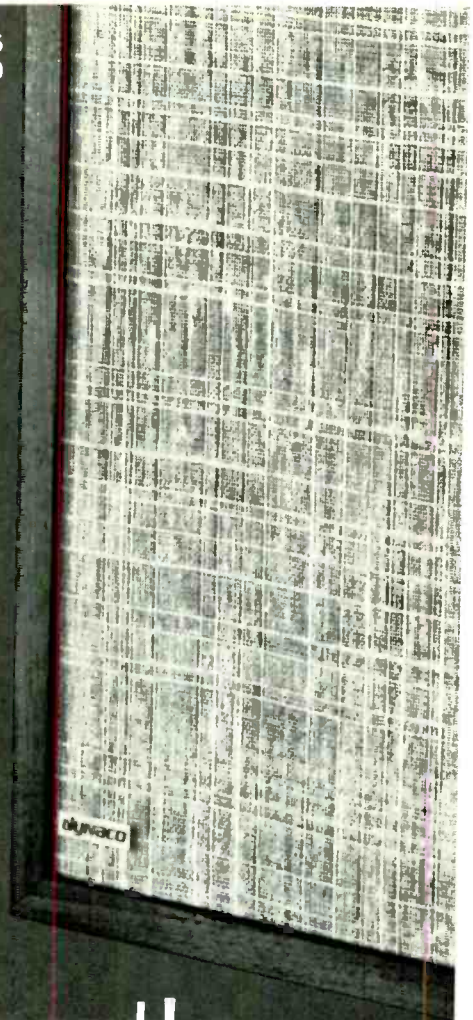

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Steve Goodman—a brilliant exposition of contemporary folksong.

✻ **STEVE GOODMAN:** Somebody Else's Troubles. Steve Goodman, vocals and guitar; vocal and instrumental accompaniment. *The Dutchman; Six Hours Ahead of the Sun; Chicken Cordon Bleus; Somebody Else's Troubles; The Ballad of Penny Evans*; six more. Buddah BDS 5121, $5.98.

Goodman's debut follows that of his friend John Prine by nearly two years and was well worth the waiting. His album is a brilliant exposition of contemporary folksong, the tunes well chosen, the singing and playing excellent. Goodman's voice is reminiscent of Tom Rush, and his manner is likewise relaxed. He opens the album with Mike Smith's *The Dutchman*, a magnificent, touching song about an elderly couple. *Six Hours Ahead of the Sun*, a Goodman composition about drinking and desolation in a foreign city, is also fine.

Chicken Cordon Bleus, also written by Goodman, is a great deal of fun, being a folk blues that skillfully takes apart the organic food craze. These songs are played with an accompaniment that ranges from quiet folk to moderate rock, all of it done with taste. I especially like the frequent interplay of acoustic guitar and fiddle. In all, I found this album the best I've heard from a folksinger since Paul Simon's "Paul Simon." M.J.

DAVID AMRAM: Subway Night. David Amram, songs, vocals, piano, arranging, conducting, producing. *Little Momma; Mean Dean; Neon Casbah*; eight more. RCA Victor LSP 4829, $5.98.

I asked two composers about David Amram: One said "He has long hair and wears nice turtleneck sweaters, is crazy, and doesn't write very well": The other, "He's crazy, but the funny thing is that he is really good. He starts a mile above the point where Gunther Schuller ends."

New York is Amram's turf. He has had his share of grants, has worked with the New York Philharmonic, and so on. Along with serious music, Amram has done film scores to mixed receptions, played some jazz and even some folk music with Bob Dylan. This album is a group of tracks with music and words by Amram, who sings. He sounds like Bobby Troup but less so. The large orchestra includes symphony musicians, exotic instruments, plus big-band and rock-pop players.

I can say what these tracks are not: songs. Amram gives us words and notes and no glue. He hacks his way through hundreds of words, then stops. Amram has at best a limited working sense of rhythm. Not one moment in the album swings, in any style—and many are explored.

One of the most grating tracks, *The Fabulous Fifties*, is Amram's chronicle of that period, year by year, from McCarthy and Korea through Pete Seeger and Chuck Berry. The words are crammed in tighter than stuffing in a sausage, as if Amram were on "Beat the Clock." Even then the piece is interminable, nearly five minutes long, and done in artificial '50s style. It's more like two-beat '30s music. One nice track is *Horn and Hardart Succotash Blues* ("Central European immigrant dues"), with a rich ethnic background to match. Other works are full of banalities and preachments (*Credo*: "All of you who love to hear and write and play and sing./Must prepare to build a life to always do your thing").

Amram is evidently talented, interesting, and in conflict. If he throws out all his hard-won "culture" for a time and does his homework in the area of true rhythm, then reapplies all he knows of music, he could be someone to reckon with. In this album he is not. M.A.

DUSTY SPRINGFIELD: Cameo. Dusty Springfield, vocals; strings, brass, woodwinds, percussion, keyboards, and vocal accompaniment. *Who Gets Your Love; Breakin' Up a Happy Home; Easy Evil*; eight more. ABC/Dunhill DSX 50128, $5.98. Tape: ●● M85128, $6.95; ●● M55128, $6.95.

Dusty Springfield is the big-voiced young woman whose powerful performance of *You Don't Have to Say You Love Me* made her an international sensation in 1966. She has never had a consistent image and has decided to confront the public instead with many different versions of herself. One writer at the time of her initial impact described her as "a country-and-western girl, in gingham and frilled petticoats, singing with a family group." Dusty then emerged as a solo artist, a white English vocalist who tried hard to duplicate America's Motown sound. Suddenly she transformed herself into a glamorous nightclub chanteuse. Just as suddenly she went to Memphis and had another major success with her Memphis-style electric rendition of *Son of a Preacher Man*. Now she seems determined to combine the best of all possible musical worlds by attempting to project a contemporary feeling even though she is hemmed in by a brassy set of nightclub arrangements. On this disc Dusty doesn't seem like a slick nightclub singer, and even though she does rock she does not rock hard enough to give the record an honest sense of the here and now. Dennis Lambert and Brian Potter, two of the album's three producers, have written five new songs for the vocalist. These numbers are rhythm tunes that deal with the torture of being female: they are aptly suited to the singer's intense readings. "Commercial" and well crafted according to a formula conceived with Dusty Springfield in mind, they do lack individual brilliance, however, and not one of them is able to deliver any real impact. In addition to these five, the vocalist tries her hand on the soulful Valerie Simpson/Nick Ashford *I Just Wanna Be There*. Dusty's performance is capable but she can't duplicate the energized efforts of the second-generation Motown contingent. This singer *is* in good vocal shape but these performances do not conjure up the dramatics that are locked in her prior recorded triumphs. "Cameo" presents a series of Dusty Springfield cameos that will please her die-

Explanation of symbols

✻ exceptional recording

Recorded tape:

●● Open Reel

●● 8-Track Cartridge

●● Cassette

hard fans but will not prove satisfactory to those for whom she is merely just another voice from the Sixties. H.E.

MARY TRAVERS: All My Choices. Mary Travers, vocals; Teddy Irwin, guitar; Hugh McCracken, guitar; Frank Owens, keyboards; Andy Muson, bass; Allan Schwartzberg, drums. *Too Many Mornings; Southbound Train; Doctor My Eyes; Goodbye Again; The Half of It; Five Hundred Miles*; four more. Warner Brothers BS 2677, $5.98.

This second solo album by Mary Travers after the break-up of Peter, Paul & Mary is quite good. In it she tries a variety of material ranging from standard folk to contemporary ballads. In most cases, the folk wins. Her remake of an old PP&M standard, *Five Hundred Miles*, is excellent and still moving, as is her reading of John Denver's *Goodbye Again*. Ms. Travers favors the work of young folksinger David Buskin, including three of his songs on this LP. The best is *The Half of It*, a fine ballad. Milt Okun's production seems a bit lighter on this album than the last—an improvement, I think. M.J.

ALUN DAVIES: Daydo. Alun Davies, guitars and vocals; strings, keyboards, and rhythm accompaniment. *Market Place; Old Bourbon; Portobello Road*; seven more. Columbia KC 31469, $6.98. Tape: ● CA 31469, $6.98; ●● CT 31469, $6.98.

Alun Davies is the wild-eyed, blond-haired guitarist who stands just outside of the spotlight that bathes Cat Stevens during Stevens' concert performances. Davies has just released this solo LP. It has been produced by Stevens' producer Paul Samwell-Smith, and Stevens himself plays keyboards on it.

Davies has a pleasant voice; he could even pass for a minor Cat Stevens. He sings *I'm Late*, the White Rabbit's song from the Walt Disney film version of *Alice in Wonderland*. He also performs Buddy Holly's *I'm Gonna Love You Too*. Of his own seven compositions on this disc, the most impressive are the ballad *Market Place* and *Old Bourbon*, a song about a dog which drips with sentiment. *Vale of Tears*, on the other hand, has lyrics that can best be described as dopey.

Alun Davies' fans should be quite pleased with this record. It will give them a clue into the talents of this guitarist who stands just outside Cat Stevens' spotlight. H.E.

BRUCE SPRINGSTEEN: Greetings from Asbury Park, N.J. Bruce Springsteen, vocals, guitar, bass, harmonica; vocal and instrumental accompaniment. *Blinded by the Light; Mary Queen of Arkansas; Lost in the Flood*; six more. Columbia KC 31903, $5.98.

Springsteen, on this debut LP, hearkens back to the grand days of Dylan, in the mid-Sixties when such famous "Doomsday poems" as *Just Like Tom Thumb's Blues* and *Desolation Row* were produced. Springsteen's voice is Dylanesque, and many of his songs are perilously imitative. Like Dylan, he uses three words where most lyricists employ one; like Dylan, inner rhymes run rampant. When the first tune opens with "madman drummers bummers and Indians in the summer," it sets the tone for much of the LP. When a songwriter employs *so many* words, some of them must connect simply due to the law of averages. Indeed, much of "Greetings from Asbury Park, N.J." is quite intriguing. The songs don't have the unity and sense of purpose even of Dylan's more oblique compositions, but the author does convince us that he has *something* to say. What that is, who knows. But I'm told that in some young opinions it no longer matters what you say as long as you say it with enough passion. Springsteen does, and for this he at least bears watching. M.J.

MICKEY NEWBURY: Heaven Help the Child. Mickey Newbury, songs and vocals; unidentified arranger. *Cortelia Clark; San Francisco Mabel Joy; Good Morning Dear*; five more. Elektra 75055. $5.98.

Mickey Newbury is the singer who had good luck with *An American Trilogy* about a year ago. I experience him first as a singer. His voice is compelling on its own—simple and real. Later I get into his songs, which are very much like his voice.

One could call Texas-born Newbury a type: earthbound, uncluttered, somehow Southern. The difference is that, among all those who fall loosely into that style, Newbury is the one with the voice. He can hold a note, bend its volume in and out, make it into a perfect tube through which to send us his honest feelings.

Newbury could sing anyone's songs, but unsurprisingly he writes his own. *Why You Been So Long* is as natural as its title and trucks along easily, some fiddle here and a little bottleneck guitar there. *Cortelia Clark* is a sweet/sad story of a young boy and an old blind man who go to Guthrie to see the Bluebird Special on its first run to New Orleans. "He was black and I was green." *San Francisco Mabel Joy* encounters the same boy from the country, dying of loneliness in the big city until he finds Mabel Joy. Things go well and things go badly; both loss and memory become permanent. The story is told well and simply.

The album is well produced by Russ Miller, Marlin Greene, and Dennis Linde. It is also short, even by today's standards. The record buyer deserves at least one more track.

Mickey Newbury—earthbound, uncluttered.

The last Mickey Newbury album gave no arranging credit; neither does this one. In both cases the background work is expert, both thoughtful and appropriate. If the arranger is the same on both sets, it's time for him to defend himself. M.A.

ELLEN MCILWAINE: We the People. Ellen McIlwaine, vocals, guitar, and piano; vocal and instrumental accompaniment. *Ain't No Two Ways to It; All to You; Sliding*; seven more. Polydor PD 5044, $5.98. Tape: ● 8F 5044, $6.98; ●● CF 5044, $6.98.

This second album by the only important blues and rock shouter to come along since Janis Joplin is a most impressive one. Miss McIlwaine's hard, almost brutal guitar style comes through especially well on the slide guitar, notably *Sliding*. And while she is best on this sort of fast material, her ballad work (*All to You*) is excellent. It takes a while to get used to the large amount of scat singing she does in order to encourage her fingers to greater deeds, but when one does, one recognizes Ellen McIlwaine's power. M.J.

DEEP PURPLE: Who Do We Think We Are! Roger Glover, Richie Blackmore, Jon Lord, Ian Gillan, and Ian Paice, all vocals and instrumental accompaniment. *Woman from Tokayo; Mary Long; Super Trooper*. Warner Bros. BS 2678, $5.98.

Before I ever heard this album, I heard its chief asset, *Woman from Tokayo*, blaring from the radio. This number is an automatic rock dance-a-long. Its pounding rhythm track can certainly get those foot muscles twitching. "Who Do We Think We Are!" illustrates the assets and disadvantages of a rock band whose only purpose is to create uncomplicated driving numbers that divert as well as serve as the accompaniment for that particular form of rock-and-roll-dancing called "boogying." Each number on this disc satisfies its undemanding potential: The rhythms are exciting; the lyrics though uncomplicated are articulate; the singing may be flat but it is functional; the instrumental work relying too heavily on feedback and distortion does create the obligatory wall of sound. Nevertheless, while the disc is entertaining, it is not interesting. Deep Purple has a formula, a workable formula that allows the band to create a number like *Woman from Tokayo*, to which one can periodically return to bask in its stirring rhythms, but a Deep Purple album is just too much of the same thing. "Who Do We Think We Are!" tells us who Deep Purple thinks it is. Now one knows. One also knows that it's not quite enough. H.E.

FRIENDS OF DISTINCTION: Love Can Make It Easier. Friends of Distinction, vocals; arranged by Ray Cork, Jr., David Blumberg, David Crawford, others. *Easy Evil; Believe in Me; Only Give Love*; eight more. RCA Victor LSP 4829, $5.98.

The Friends of Distinction is not a throw-back group. They could have happened in no time but the present, the age of sophisticated recording techniques. The Friends' sound is

created neither in a rehearsal hall nor on a back porch, but in the recording studio itself. Such projects work only when a strong producer is involved. In this case it is Ray Cork, Jr. who oversaw the group's earlier hits (Hugh Masekela's *Grazin' in the Grass, Love Or Let Me Be Lonely*, etc.). When the actual recording is finished, the producer finds himself in a booth with hundreds of pieces of tape. It is primarily up to him to produce an album from this emotional and musical jigsaw puzzle.

The Friends need a hit to return them to the position they carved out earlier. They may just have one or two here. One of the best tracks is the title, *Love Can Make It Easier*, written by Skip Scarborough, who also wrote the fine vocal chart. The pretty tune emerges as intricate without becoming intellectual, and ends in a long, infectious coda. With the tag, it stretches to 4:39, which might seem indulgent for the singles market. But in recording, one never knows until afterward which moment is really going to come together. You have to grab it as it comes. This coda is one of the brightest flashes in the set.

Now Is the Time also displays the producer's tricks. It is a technical juggling act that manages not to take attention away from the musical performance. *The Chittlin' Song* is special material, of a humorous type. If I put it down I will be accused of being white and have little comeback. If The Friends were to put such a tune down, they would have to put up with many heavier accusations. It is not that I don't believe what it's about. I believe it so much that I can't buy this superslick version. *Easy Evil* is more down The Friends' best alley, funky and honest and relaxed.

One problem of The Friends is that they do not have a really strong solo voice. It's very difficult to find a singer equally effective as a soloist and a group singer: The Friends have opted for the group sound.

Despite flaws, The Friends of Distinction and Ray Cork, Jr. are to be congratulated for a glittering album. All their futures look fine.

M.A.

CHUCK BERRY: Chuck Berry's Golden Decade. Chuck Berry, vocals and guitar; vocal and instrumental accompaniment. *Maybelline; Johnny B. Goode; Nadine; Roll Over Beethoven; Memphis; School Days; Sweet Little Sixteen; Rock and Roll Music; Back In the U.S.A.*; fifteen more. Chess 2CH 1514, $6.98 (two discs).

THE BYRDS: The Best of the Byrds. Roger McGuinn, vocals and guitar; vocal and instrumental accompaniment. *Ballad of Easy Rider; Jesus Is Just Alright; He Was A Friend of Mine; Chestnut Mare; Tiffany Queen; Drug Store Truck Drivin' Man; You Ain't Goin' Nowhere*; four more. Columbia KC 31795, $5.98.

We have in these two anthologies the best of the 1950s and the best of the 1960s. The Berry album includes a selection of his best tunes of 1955–1965, with most of them falling in the first half of that span. This two-disc set also contains material from an earlier recording, "Chuck Berry's Greatest Hits," and a lot more. It clearly is the definitive recording of the work of the man who is often called the "Father of Rock."

The Byrds were the fathers of folk-rock. They were the first pop musicians to combine the lyricism of Dylan with the rock of the Beatles. All the "new rock" or "progressive rock" that we have known from 1964 on can be traced back to the fusion they made. The definitive recording of their early (1964–1966) work is "The Byrds Greatest Hits"; this second volume in the series (1967–1972) is also impressive, if not as weighty as its predecessor.

M.J.

NOEL PAUL STOOKEY: One Night Stand. Cameron Kotler, Paul Prestopino, Eddie Mottau, Michael Lewis, Michael Epstein, Jimmy Nails, Jim Mason, and Barry Flast, vocal and instrumental accompaniment; Noel Paul Stookey, lead vocals and acoustic guitar. *Desert Island; The House Song; Get Together*; eleven more. Warner Bros. BS 2674, $5.98. Tape: • M82674, $6.95; •• M52674, $6.95.

Noel Paul Stookey is the Paul of Peter, Paul, and Mary. On December 19, 1972, Noel Paul gave a concert at Carnegie Hall as part of his continuing effort to establish his individual identity since the fabled folk trio decided to go their separate ways. Billing himself as "Noel Stookey" (his original name), Noel discovered that he was not much of a draw and he distributed 1,400 free tickets in order to guarantee a full house. With all those freebies floating around, the evening turned out to be quite a party. Noel Paul was, as he almost always is, in good voice and good humor. Only on *Funky Monkey Part One (Part Two Is Up to You)* did his taste lapse. The song, a hard-rock polemic about drug abuse, relies on a simplistic lyric to deal with a complicated problem, and reeks of the do-goodism that makes so many folk singers seem naive. "One Night Stand" also includes the schmaltzy *The House Song*, the inevitable *Get Together*, a rocked country-and-western version of *Jingle Bells*, and *Wedding Song (There Is Love)*, the number Paul created for ex-partner Peter's wedding. After performing this selection, Noel Paul provided a gratuitous parody of Peter's legendary verboseness and then introduced Peter. Peter surprisingly did not do much talking but did do a lilting version of his *Weave Me the Sunshine*. Throughout, the musicianship on this disc is exemplary. An effortlessness pervades the entire performance and one feels relaxed and pleased by much of the playing. As always, Noel Paul delivers the kind of slick, professional, show-biz folk singing that Peter, Paul, and Mary were famed for.

H.E.

ROGER KELLAWAY: Center of the Circle. Roger Kellaway, piano. *La Cookeria; Lay Karma Lay; Stereospecificautocatalytic*; nine more. A&M 3040, $4.98.

Roger Kellaway is not your average talent. Nor is he your average sellout. He has managed to produce some brilliant albums from his own integrity, with or without company support. One such album was his last, the "Cello Quartet," on A&M. He has done some original and successful work with Melanie and other singers, plus the closing theme of TV's "All in the Family," and charming backgrounds for Carroll O'Connor's vocal album. Before that he made many jazz albums that are considered classics. He has scored for films and TV. He has written for and conducted

major symphony orchestras. He is a stunning pianist.

Now we get to the "however." This is not Roger's best album. If it has a single problem, it is chaos. It is a musical salad with everything thrown in and no one flavor predominating.

Kellaway, the master pianist, appears solo on four tracks, all entitled *On Your Mark, Get Set, Blues*. The fourth is the best. These tracks grew out of one session which was called after many earlier sessions and in which Roger went in alone with only producer Steve Goldman and a fantastic Bluthner piano. The fact of the session itself was one evidence that the project had bogged down. Other tracks feature orchestra and sometimes chorus. Much of the original recording was omitted or edited down. Some tracks are lush, others raucous, some both.

In all, the album scatters me around. M.A.

DOUG SAHM AND BAND. Doug Sahm, vocals, guitar, bass, keyboards; vocal and instrumental accompaniment. *San Antone; It's Gonna Be Easy; Your Friends; Wallflower; Faded Love; Papa Ain't Salty*; six more. Atlantic SD 7254, $5.98.

This was the most talked about album of January 1973—not so much because Doug Sahm disbanded the Sir Douglas Quintet and moved from Smash to Atlantic, but because his new band included Dave Bromberg, Mac "Dr. John" Rebannack, and Bob Dylan. Dylan in particular seemed to be around quite a bit during the recording sessions, playing guitar, harmonica, and organ, as well as singing on several tracks.

For all the superstar sidemen, the album is simply a congenial collection of country music, with enough blues thrown in to justify being on Atlantic. Sahm has made better LPs, notably "Together After Five" (on Smash). This new one is happy, competent, and occasionally (*Your Friends* and *Papa Ain't Salty*) exciting, but in all it is not up to the attention it's been getting. And for those Dylan-philes who buy everything he does, let it be known that his contribution here is scarcely noticeable and in most cases nonmemorable. M.J.

theater and film

ACROSS 110TH STREET. Music from the motion picture soundtrack. Composed by J. Johnson and Bobby Womack; Bobby Womack and Peace, vocals; J. J. Johnson and his orchestra. United Artists UAS 5225, $6.98.

If the music on this record is your introduction to Barry Shear's *Across 110th Street*, you're apt to think that the film is something like a black *Thomas Crown Affair*, which is hardly the case. As often happens, much of the ambience music that creates the real atmosphere of the film never made it to grooves, while some of the cuts on this disc—four of which are instrumental versions of vocal numbers or vice versa—were never used in the film. But jazzman J. J. Johnson's instrumental numbers—particularly the *Harlem Love Theme*—are quite attractive, although occasionally camouflaged by wocka-wockas and other electronically produced sounds that are being run into the ground these days. I also like the Bobby Womack/J. J. Johnson title song, in spite of the I-was-born-in-the-ghetto-so-don't-blame-me-if-I-machine-gun-down-a-dozen-or-so-people lyrics, which strike me as a bit facile. Womack's other songs are less interesting. R.S.B.

THE LIFE AND TIMES OF JUDGE ROY BEAN. Original motion picture soundtrack recording. Maurice Jarre, composer and cond. Andy Williams, vocal. Columbia S 31948, $4.98.

Maurice Jarre has been responsible for some of the worst music ever to be used in the movies, and his score for John Huston's *Life and Times of Judge Roy Bean* is up to his usual level. The main theme offers a perfect example of Jarre's unquenchable predilection for vapidity, and the rest of the score—when it is not playing around with bad arrangements of folksy dances or a meager stock of old-hat ambience noises—rides the theme into the ground, a perfect example of beating a dead horse. In the song with the Bobbsey Twins title of *Marmalade, Molasses, and Honey*, Andy Williams' voice has about as much Old West authenticity as Liberace in a cowboy hat. Paul Newman fans (and I am one) may get a kick out of hearing their hero croak out *The Yellow Rose of Texas* in his best whisky baritone, but I can't see spending the price of this recording for that dubious pleasure, the only one to be had on this album. R.S.B.

jazz

DUKE ELLINGTON AND HIS ORCHESTRA: Latin American Suite. *Chico Cuadradino; Eque: The Sleeping Lady and the Giant Who Watches Over Her*; four more. Fantasy 8419, $4.98.

DUKE ELLINGTON AND HIS ORCHESTRA: Togo Brava Suite. Cootie Williams, John Coles, Mercer Ellington, Eddie Preston, Money Johnson, trumpets; Chuck Connors, Malcolm Taylor, Booty Wood, trombones; Harry Carney, Russell Procope, Norris Turney, Paul Gonsalves, Harold Ashby, Harold Minerve, saxophones; Duke Ellington, piano; Joe Benjamin, bass; Rufus Jones, drums; Nell Brookshire, vocals. *C Jam Blues; La Plus Belle Africaine; Happy Reunion*; nine more. United Artists UXS 92, $5.98 (two discs).

Duke Ellington, who has far more foresight than the record companies that will eventually profit from his persistence, has not let the unwillingness of recording executives to record his band in recent years keep the band's work from being preserved. He has recorded the band himself, or arranged to have it recorded, and stored the tapes away against an occasional moment when executive discernment may prevail over opportunism. Two of

Duke Ellington—foresight rewarded.

these stored treasures have recently been released—one, *Latin American Suite*, which sat on the shelf for four years; the other, a concert performance that includes the first recording of the Duke's *Togo Brava-Brava Togo Suite* after only a year's delay. Both of these extended works are full of rich Ellington colors and harmonies, lovely Ellingtonesque melodies, and rollicking, swaggering rhythms—the band is really on its toes.

Latin American Suite, composed during and after the band's South American tour in September 1968, has glimpses of the late Johnny Hodges and the now retired Lawrence Brown (one reason why it is important to keep a continuing recorded report on the band). But unlike much of Ellington's extended work, it is less a framework for the band's soloists than an ensemble piece with the Duke himself as the most ubiquitous soloist. The Duke has caught the rhythms and the spirit of Latin America without getting involved in Latin percussion or melodies in a traditionally Latin manner. It is purely Ellington, his musical reaction to sights and sounds, a mélange of rugged, burly pomp, sinuous, silken melodies, and gentle reflective moments, epitomized in *Tina*, a pianistic tribute to Argentina.

Togo Brava-Brava Togo Suite, composed in celebration of Togoland, is a relatively short (a little more than fifteen minutes) work that opens with one of Ellington's meltingly lovely pastels, moves on to some swashbuckling contemporary jungle music (as opposed to the Cotton Club "jungle music" of Duke's earlier days), and comes to an unexpectedly sudden end with a very brief bit of "great, gettin' up mornin' " music. In its short space, however, this suite encompasses most of the elements that characterize a full Ellington work.

The *Suite* is part of a two-disc set that also includes superb showcases for two of the newer members of the Ellington band—alto saxophonist Harold Minerve in an electrifying solo on *Addi* and Norris Turney, also on alto, playing a movingly evocative tribute to Johnny Hodges. United Artists has managed to mess up the sequence of pieces on the four sides, needlessly splitting the *Togo Suite* between two discs and playing the Duke's gentle, concert-ending piano-solo memorial to Billy

Stravhorn. *Lotus Blossom*, at the end of the second disc instead of at the end of the fourth, where the liner note writer quite logically expected it to be. J.S.W.

THE BOBBY HACKETT 4. Bobby Hackett, trumpet; Dave McKenna, piano; Tonny DeFazio or Tony Eira, bass; Ernie Hackett, drums. *Sweet Lorraine; Stompin' at the Savoy; Wolverine Blues*; six more. Hyannisport 1001, $4.40 (Hyannisport Record Co., Box 337, Hyannisport, Mass. 02647).

Bobby Hackett's first record on his own label is an appropriately relaxed, and beautifully played set of live performances. The beauty of the set lies not just in Hackett's playing, which is consistently top form—and possibly a bit beyond even that on *Star Dust*, a performance so breathtakingly perfect that it seems unlikely he could ever improve on it—but also in the presence of Dave McKenna. McKenna, like Hackett, is so utterly unpretentious that one is scarcely aware of the insistently propulsive swing of his playing until one is totally caught up in rhythmic response. McKenna has a way of sailing along on the melody, building momentum until he is ready to open up with a rumbling, bass-oriented attack that can lift you right out of your seat. He sails through *Cherokee*, boils and rumbles on *Fascinatin' Rhythm*, and does marvelous things with *Do You Know What It Means to Miss New Orleans* as he gracefully skirts the edges of the melody. Backed by a steady, no-nonsense rhythm section that includes Hackett's son Ernie on drums, the joy and beauty of the quite incomparable combination of Hackett and McKenna shine all through this disc. J.S.W.

JAY MCSHANN: The Man from Muskogee. Jay McShann, piano, vocal; Claude Williams, violin, guitar; Don Thompson, bass; Paul Gunther, drums. *Mary Ann; Smooth Sailing; Hootie Blues*; eight more. Sackville 3005, $4.50 (Coda Publications, 893 Yonge St., Toronto 5, Ontario, Canada).

A Jay McShann record is still enough of a rarity these days to make this a very welcome release. But this is more than just a Jay McShann record. It is, for all practical purposes, the recording debut of Claude Williams, a jazz violinist who combines suggestions of Stuff Smith's gutty attack and Eddie South's lyrical grace. Williams played violin with Andy Kirk's band in 1936 and he was the original *guitarist* in Count Basie's orchestra, playing on Basie's first four sides for Decca in 1937 before being replaced by Freddie Green. And that, apparently, sums up Williams' jazz recording career until this disc, made in Toronto in 1972. Producer John Norris has wisely let Williams share the spotlight with McShann. Williams indicates what is in store when he slashes right into the opening chorus of the first track, *After You've Gone*, then moves from there to a variety of very effective moods—turning Charlie Parker's *Yardbird Suite* from its customary boppishness to a smoothly swinging melody, going blue and bluesy on *Hootie Blues* and *Things Ain't What They Used to Be*, creating a gorgeous ballad solo on *These Foolish Things* and offering a taste of his rhythmic guitar on *Nancy Boogie*. This does not mean that McShann is neglected. He is all over the place, punching out strong, two-handed piano solos, singing the blues with a high, nasal twang on *Four Day Rider*, switching to a surprisingly warm, mellow recitative style on Rod McKuen's *I'll Catch the Sun*, then back at the piano, pulling out all the stops on *Jumpin' at the Woodside* to make it seem as though the entire Basie band is back of the keyboard. It is a very well-balanced program for showing off the various aspects of both McShann and Williams. J.S.W.

THE NEW MCKINNEY'S COTTON PICKERS. Tom Saunders, Paul Klinger, cornets; John Trudell, trumpet; Al Winters, trombone; David Huston, Ted Buckner, George Benson, Tate Houston, saxophones; Milt Vine, piano; Orrin Foslien, Jr., banjo; J. R. Smith, tuba; Chet Forest, drums; Dave Wilborn, vocals. *I Want a Little Girl; Cherry; Stampede*; seven more. Bountiful 38000, $5.50 (Bountiful Records, 12311 Gratiot, Detroit, Mich. 48295).

McKinney's Cotton Pickers is a band that is celebrated in jazz because of the period from 1927 to 1931 when Don Redman was its musical director, arranger, and over-all Svengali. It had been a funny-hat novelty band before Redman took over, and it went downhill after he left. But it was great during those four years. Because Dave Wilborn, who played banjo and sang with the band, is still active in Detroit, some young Detroit musicians were inspired in the summer of 1972 to form a band based on the Cotton Pickers, using Redman's arrangements for that band as well as others. The New McKinney's Cotton Pickers are not intent in slavish copying of the old Cotton Pickers records. They aim instead at Redman's ensemble style but let each soloist go his own way. The result on this record, made after the group had been playing together for more than two months, is a band that combines the polished ensemble writing of Redman (particularly his writing for saxophones) with the vital individuality of its present soloists, who are excellent, notably Al Winters, a trombonist who has the brash joy of a Jimmy Archey or an Abe Lincoln. Dave Hutson, the band's leader, a driving, post-Parker alto saxophonist, George Benson, a tenor saxophonist with a hard-edged attack that manages to suggest Lester Young, and Ted Buckner, the old Lunceford alto man. J. R. Smith on tuba gives the rhythm section the solid, muscular punch that the old Cotton Pickers had. It's a thoroughly refreshing band both because its basic material is not being played by anyone else these days and because it is warm, vital, and exciting on its own merits. J.S.W.

SPIRITUALS TO SWING. George Benson Quartet, Marion Williams, the Cafe Society Band, Joe Turner, Pete Johnson, John Handy Ensemble, Big Mama Thornton, Count Basie and His Orchestra. Columbia G 30776, $5.98 (two discs).

The first "Spirituals to Swing" concert was held in Carnegie Hall in December 1938, and

it was an eye-opener. By then, the mass public was becoming oriented to jazz through the success of Benny Goodman's band. But John Hammond, who produced that pioneering concert, used it to bring a variety of previously unrecognized talents to the attention of a New York audience—Pete Johnson, Meade Lux Lewis, and Albert Ammoons, the boogie-woogie pianists who went directly from this Carnegie Hall debut to a new Greenwich Village night club called Cafe Society where they made their reputations: Joe Turner, the blues shouter, who went to Cafe Society with them; Big Bill Broonzy, who simply went back to Chicago; and, difficult though it may be to believe from this distance, Count Basie's orchestra which Hammond was then desperately trying to promote (and with amazingly little success).

There was another "Spirituals to Swing" a year later, but then other things took over—a world war, the concerts of Norman Granz—and what with one thing and another there was not another "Spirituals to Swing" until 1967 when a thirtieth-anniversary concert was produced, once again by John Hammond. Things being as they are in the record business, it took five years to get these recorded excerpts of that concert into the stores. But here it is finally. This two-disc album can be looked at in two ways: It has some superb performances—by Big Mama Thornton, Joe Turner, Count Basie—but it does not open the doors that the original concert (and the second one) did. In the intervening thirty years, jazz developed an establishment, and that, rather than the raw, exciting roots revealed in the first concerts, is what shows in this 1967 set. J.S.W.

THE GIANTS OF JAZZ. Dizzy Gillespie, trumpet; Kai Winding, trombone; Sonny Stitt, tenor and alto saxophones; Thelonious Monk, piano; Al McKibbon, bass; Art Blakey, drums. *Tin Tin Deo; Woody 'n' You; Round Midnight;* seven more. Atlantic 2-905, $11.96 (two discs). Tape: • TP-2-905, $6.97; •• CS-2-905, $6.97.

The Giants of Jazz is an unusual group in that it is made up, for the most part, of jazz stars of such magnitude that each would normally be found leading his own group. Despite this, however, they have stayed together as an ensemble for two years as of this writing, and as a result, have gotten well beyond the tentative "who goes next" feeling that crops up when all-star groups on this level are normally brought together. The group was first formed by George Wein for the Newport Jazz Festival and subsequently used as the core of Wein's touring concerts and festivals both in this country and abroad, serving as a convenient way of packaging several stellar names.

With Dizzy Gillespie, Thelonious Monk, Art Blakey and Sonny Stitt representing two thirds of the group's personnel, it is quite literally a pantheon of the bebop era. And the pieces they play are, like the musicians themselves, products of that mid-Forties period of jazz—*Night in Tunisia, Allen's Alley, Blue Monk*, among others. In effect, these are the classic performers of the bebop era playing the bebop classics. In the quarter century since they were in the first flush of success, these musicians have matured and deepened and their performances now are products of all those years in between as well as of those early days of wild inspiration. So these recordings, made during a concert at the Victoria Theater in London, provide an authoritative summation of an era, played with polish and aplomb as opposed to the fiery but sometimes erratic and undeveloped recordings they made back in the Forties. Those original recordings are, of course, still essential. But as realizations of intent, this two-disc set shows off the best of the bebop period in its ultimate form. J.S.W.

in brief

MOUNTAIN: The Best of Mountain. Windfall KC 32079, $5.98.
The best-hits album by the best of the post-Cream "heavy rock" bands. A good lease-breaker. M.J.

HUGO MONTENEGRO: Scenes and Themes—Love Licks from the Golden Flicks. RCA Victor APD1-0025, $5.98 (compatible Quadradisc). Tape: • AP81-0025, $6.95; •• APK1-0025, $6.95; Q-8: APT1-0025, $7.95.
I like two things about this album: the title and the brilliant sound, which is pure pleasure even on my two-channel set. The album is vanilla all the way, but it has its moments. Sometimes vanilla tastes okay. M.A.

MAHAVISHNU ORCHESTRA: Birds of Fire. Columbia KC 31996, $5.98.
Another dishing up of frenetic progressive jazz-rock by the five-man orchestra that has captured the imagination of the young jazz-rock public. "Birds of Fire" is an unrelenting piece of musicianship; still, Mahavishnu novitiates will not find it inaccessible. H.E.

MITCH RYDER AND THE DETROIT WHEELS: Greatest Hits. Roulette SV 12001, $4.98.
This ensemble was one of the first "blue eyes soul" bands, and created a proper stir in the mid-Sixties. It also helped spark the active rock scene in the Detroit area. This long-needed compilation includes the group's best efforts, notably *Devil With A Blue Dress On/ Good Golly Miss Molly*, and *Jenny Take A Ride*. M.J.

VERONIQUE SANSON. Elektra 75050, $5.98.
European pop stars rarely have the same success in America that they have in their native countries. Add the French *chanteuse* Veronique Sanson to the list of those who have tried to conquer the U.S. and have not had much luck. These gently rocked ditties are just too precious for the American appetite, an appetite that demands that every track of an album be a full-course meal. H.E.

JUDY COLLINS: True Stories and Other Dreams. Elektra 75053, $5.98.
There is always something fresh and new in Judy Collins' albums. This time she even has a single cut climbing on the charts: *Cook With Honey*, written by Valerie Carter. Five tracks are written by Miss Collins, including a full production called *Che*. Highly recommended for her fans. M.A.

WARRANTIES

Continued from page 53.

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TRANSCRIPTOR—see Audiophile Imports.

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WHARFEDALE—see British Industries.

ZENITH: CONSOLE STEREO UNITS. Valid for original buyer; no warranty card involved, warranty printed in instruction manual; offers 3 mos. free labor and parts; free warranty labor and parts available at any authorized dealer or service station; resale, damage in transit, any modification resulting in damage not covered; refund considered only if service or replacement falls to satisfy customer; replacement considered if repeated service is ineffective; will replace with newer model if old model has been superseded and not in stock. PORTABLE AND TABLE RADIOS, MODULAR PHONO, AND "CARRY-IN" TAPE UNITS. Identical to preceding warranty except free warranty labor and parts at dealer's place of business or service company of dealer's choice; buyer pays all shipping costs; unauthorized repairs resulting in damage not covered.

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the tape deck BY R.D. DARRELL

Ritorna Vincitor! RCA Reels via Magtec. Exasperatingly delayed after premature announcements, the first batch of RCA Red Seal open reels processed by the Stereotape Division of Magtec finally reached me on the eve of the day this column copy had to be mailed out. So I'm confined for now to discussing only the two releases I've been able to play in their entirety. Fortunately, even so scant a sampling bolsters the hopes I—and many other reel collectors—have had for a triumphant remarriage of the RCA recording and the open-reel repertories. The then RCA Victor Company was the first of the majors to issue both mono and stereo two-track reel tapings (1954 and 1956 respectively). And if it was a bit slow to climb onto the 4-track reel bandwagon that began to roll in 1959 (RCA was busy promoting its own oversize 3¾-ips prototype of today's cassettes), its "FTC" series from 1960 to around 1967 contributed innumerable treasures to the tape catalogue. But the promotion of the first 8-track endless-loop cartridges took precedence from 1965 on and reel activities were restricted to the somewhat sporadic "TR3" series of 3¾-ips releases for a few years beginning in 1967. In the last couple of years, as every reel aficionado knows only too well, RCA tapes have been exclusively cassettes and cartridges, while the great earlier reel repertory drifted inevitably out of print.

While many Tape Deck readers may be unfamiliar with the names of the new processors/distributors (although veterans may remember Audio Arts' early Stereotapes, and in the larger tape world Magtec has become renowned as a duplicator of spoken-word tapings in particular), their seriousness and potential scope are demonstrated in two formidably impressive first release lists comprising no less than thirty-five Red Seal and three Decca classical programs, to say nothing of more than thirty RCA pops and over twenty from other companies.

Reel Spectaculars Then and Now. Amusingly, the first RCA/Magtec release I've pounced upon (ERPA 2431 C, 7½-ips reel, $7.95) is one I'm disqualified (as author of the liner notes, reprinted here) from formally reviewing: the famous Munch/Bostonian Saint-Saëns *Organ* Symphony of 1960. But since I know the recorded performance so well from the original master tape as well as the commercial disc and tape (FTC 2029) editions, it gives me an ideal chance to judge—quite objectively, I hope—the strictly technical characteristics of the new version vis-à-vis the old ones. And I'm happy to report that there has been no gimmicking: The sonics remain essentially the same except for a slight but unmistakable improvement in clarity and weight, while there now is less surface noise—indeed minimal by all but Dolby-B standards. Over-all, then, the processing qualities promise well for the other reissues in the first and future Magtec lists.

Next, I naturally wanted to hear most of all—to check the new series' abilities to deal with a present-day sonic spectacular—the Ormandy/Philadelphia Glière Third (*Ilya Murometz*) Symphony, the disc version of which I reviewed with such uninhibited relish in June 1972, and which now appears as RCA/Magtec ERPA 3246 C, 7½-ips reel, $7.95. This is its first tape edition, since discretion evidently was the better part of RCA's valor in contemplating a cassette or cartridge format. And while not everyone may be as ecstatic as I am over the "sound" here (for one dissenting view see the September 1972 correspondence column), the work has been generally acclaimed as a technological triumph. Certainly it provides the toughest possible test of both the tape-processor's skills and the capacities of one's own playback equipment. In A/B direct comparisons, the tape and disc editions seem indistinguishable to me unless there is an actual, not merely psychological, slightly greater expansiveness and impact in the tape. In any case, the recording itself still ranks as the best example I know of present-day multichannel audio engineering's ability to reconcile "the often conflicting demands of sonic lucidity, transparency, and differentiation with those of cohesiveness and homogeneity."

Back Again to Big Berlioz. It's now almost a year since I devoted a full column (for the first time in the Tape Deck's seventeen-year history) to a single conductor recording for a single label—but Colin Davis and Philips indefatigably continue their monumental Berlioz series, now with the first complete recording of the French master's first opera, the ill-fated *Benvenuto Cellini*. It was first performed (with recitatives substituted for the original dialogue) in 1838, but neither that nor its rare later stagings probably even approximated the composer's intentions until the notable 1966 Covent Garden production—the basis for Davis' present performance (recorded in July 1972), starring Nicolai Gedda in the title role, with a strong supporting cast, the Covent Garden Chorus, and the BBC Symphony Orchestra (Philips/Ampex W 43048, two Dolby-ized 7½-ips reels, $23.95; texts-and-notes booklet included).

Here, for once in the series, the outstanding musical and performance merits are not quite matched by the recording qualities, although it's perhaps only by the lofty standards set earlier that these sonics seem a bit bottom-heavy and not ideally transparent. But no true Berliozian will be bothered by such trifles when he is given at long last not only the opportunity of hearing this uneven yet irresistibly fascinating work but of hearing it sung and played so extremely well. And nonconnoisseurs should be informed that *Benvenuto Cellini* has a built-in attraction for them too: Substantial parts of it make use of the familiar melodies and rhythms of the often played and recorded *Roman Carnival* Overture.

Current Cassette Considerations continue to be somewhat overshadowed by the lively activity and publicity commanded by the open-reel renaissance, but the tiniest format just keeps rolling along, steadily building up an ever more impressive recorded repertory. Most of it involves less novel works than those featured in the reels noted above, but at least one program is a far from standard one, the Mehta/Los Angeles Philharmonic's three Liszt tone poems: the spellbindingly lyrical *Orpheus*, the grandiose *Battle of the Huns* (a tape first, I think), and the dramatic *Mazeppa*—all very excitingly played and recorded (London/Ampex M 10255, Dolbyized cassette; M 67255, 8-track cartridge; $6.95 each; also L 80255, 7½-ips reel, $7.95).

Two other Dolbyized musicassettes proffer more conventional fare in richly played and recorded versions drawn from Columbia's apparently inexhaustible Ormandy/Philadelphian archives. A "*William Tell* Overture" program also includes mostly lively short pieces by Delibes, Järnefelt, Kabalevsky, Liszt, Mussorgsky, Pierné, Rimsky-Korsakov, and Saint-Saëns (MT 31640, $6.98). The "Quiet Night" program (MT 31633, $6.98) features gentler entertainment like Delius' *On Hearing the First Cuckoo*, Fauré's *Pavane*, Bach's *Bist du bei mir*, Tchaikovsky's *Barcarolle* (*June*), etc.—some, but not all, of which probably haven't been released in earlier programmatic contexts. There are also 8-track cartridges editions: MA 31640 and MA 31633 respectively, $6.98 each.

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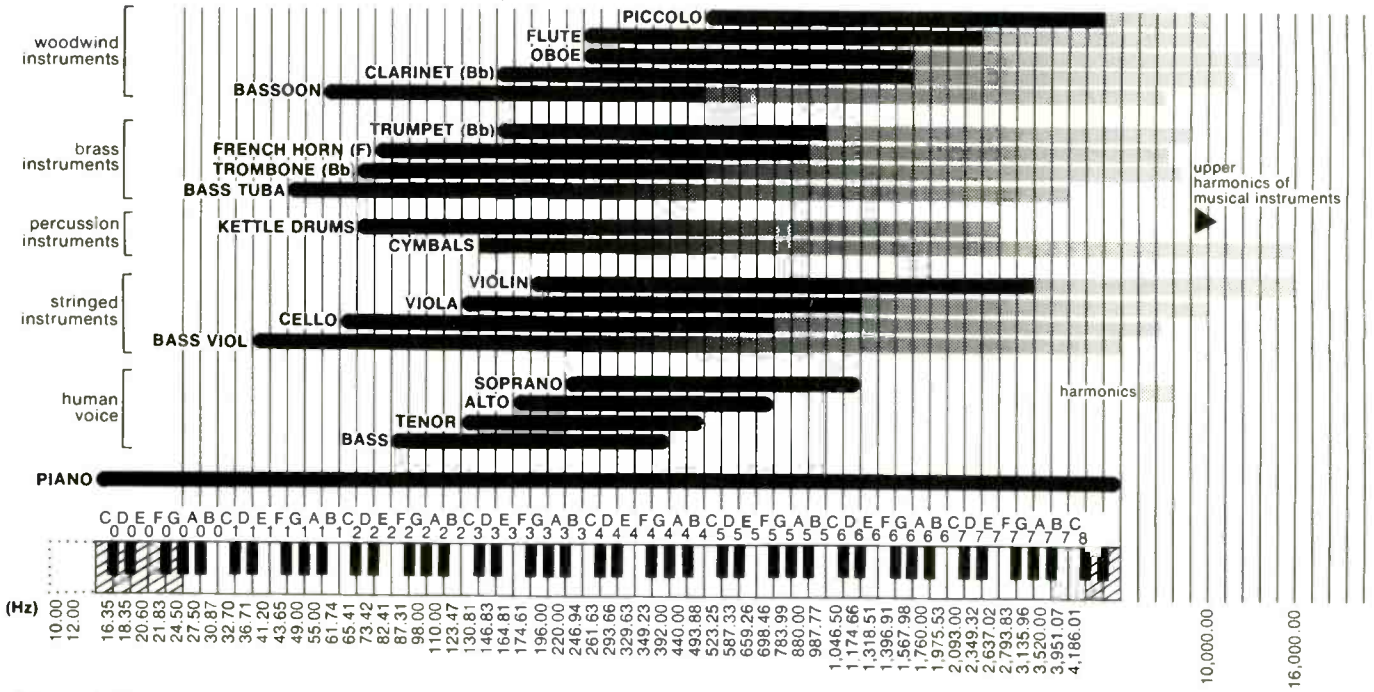


Chart 1. Frequency ranges of musical instruments and the human voice.

Chart 2.

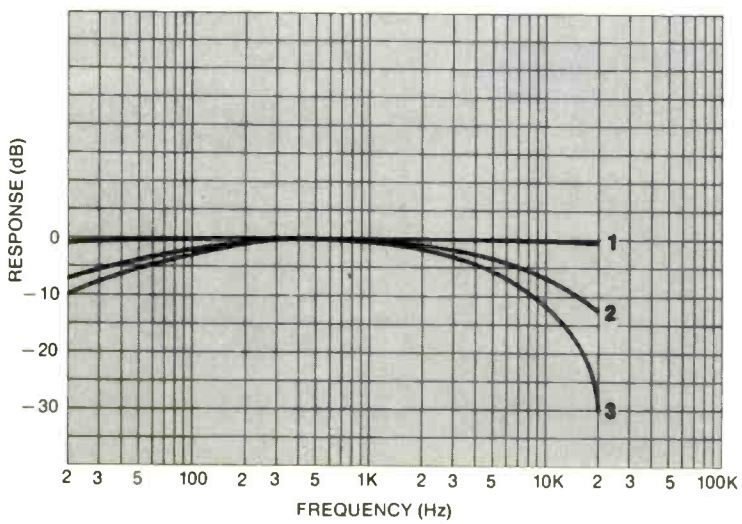
An approximation of volume levels of various types of orchestral music.

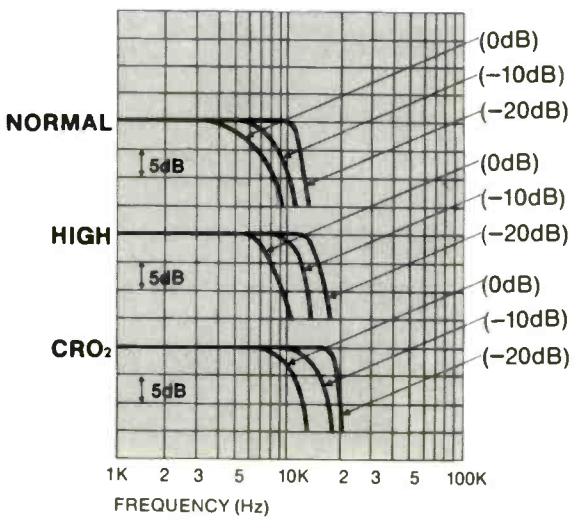
(This is a guideline chart, naturally subject to variables of orchestration, micing and mastering equalization.)

1. Electronic music (rock, underground and synthesized)
2. Semi-electronic music (pop-rock, some country-western and contemporary jazz)
3. Average "normal" acoustic orchestra (classic, semi-classic, "easy-listening" and jazz)

Chart 3.

Showing high-end frequency-response loss at various dynamic levels, and comparing this phenomenon for different tape formulations. (Note: Tape response characteristics will vary somewhat from brand to brand, and machine to machine).





known facts about

Audio buffs are discovering that even with increasingly sophisticated equipment, their recordings sometimes lack high-end frequency response. Despite your careful attention to recording levels, as shown on the meters, this high-end rolloff can occur with all decks—reel-to-reel and cassette—and at all recording speeds. However, it is more evident in cassette recording. It results from a phenomenon of tape called "saturation."

Once you understand the cause, the cure is simple.

High-end frequency-response losses occur when the head is unable to impress on, or retrieve from the tape's oxide particles the shorter wave lengths of the signal. In other words, when the wave length is actually shorter than the gap in the playback head, the head is simply unable to detect the signal. Increasing the record levels past this point demands more of the oxide particles than their magnetic properties permit, and distortion and saturation occur. However, this phenomenon, while somewhat due to the limitations of tape, is to a great extent a function of speed.

To put it another way: tape can only take so much high-end at high levels before losing response. Let's look at some reasons.

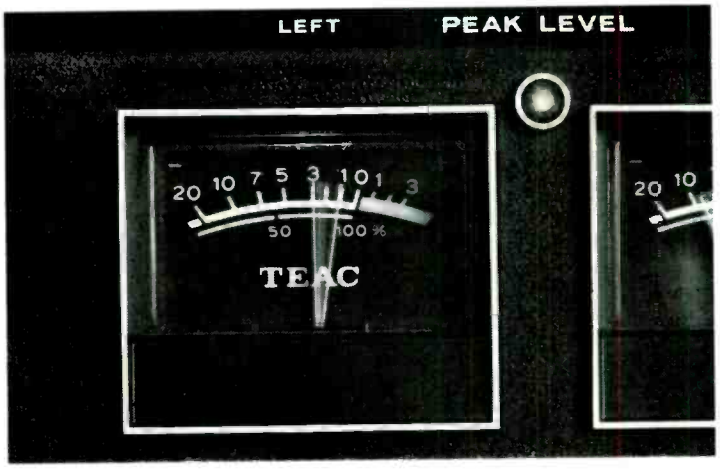
7½ is longer than 1⅞

With reel-to-reel, all the information in one second of time is distributed over 7½ inches of oxide particles. In the case of cassettes, this identical amount of information must be contained within 1⅞ inches of oxide particles. Thus, cassette tape flowing slowly at 1⅞ is more vulnerable to revealing distortion and high-end saturation. Reel-to-reel tape flowing at 7½ ips is much more "forgiving". The magnetic fields are longer, and these aberrations of the signal tend not to be revealed.

How music differs from music.

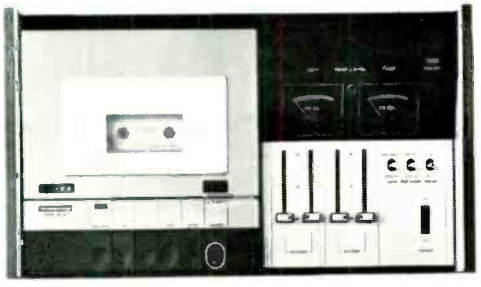
Most "normal" music—that is, classical and jazz recorded with acoustic instruments—is well within acceptable levels, and there is little danger of saturation. However, rock and the "new music" recorded with electronic instruments are loaded with high frequencies at excessively high levels. Look out. This is where a cassette transfer made at a "normal" −4 to 0 VU will saturate. Back off to around −8 to −4.

Chart 2 shows the volume levels of various types of music. A normal acoustic orchestra shows normal volume levels, with a "natural" rolloff at the high end. (Natural harmonics at 15 kHz are generally down over 20 dB). With this type of orchestra high-end loss will not be a problem.



However, look at the contours of pop and electronic music; these high-frequency, high-level signals will saturate quickly at 1⅞. So back off to a level that will give you a satisfactory compromise between frequency response and signal-to-noise. Remember, contemporary music puts extraordinary demands on cassette decks, so keep cassette limitations in mind. To help you avoid high-frequency loss, TEAC suggests you consider some not-so-evident facts:

Level meters and TEAC's LED: guides, not gods.



Any type of meter is a limited instrument. It cannot respond accurately to transient highs—those sharp, high-level sounds that last a fraction of a second, just long enough to saturate your tape. For this reason, TEAC has a Light Emitting Diode (LED) as featured on our top-of-the-line stereo cassette decks, to help you avoid tape saturation. TEAC's LED will supplement the meters by giving you an instantaneous peak-level indicator. When the LED flashes, you're saturating—regardless of what your meters are telling you. The LED should be your overriding guide; if it is flickering and your music characteristically has high frequencies at high levels, back off 2 to 5 dB on your meters. However, with "normal" music an occasional LED flicker is tolerable. Remember, your meters and LED are indicators, not controls. Look at Chart 3 showing high-end dropoff at various levels. You'll note that chromium dioxide tape resists saturation somewhat more than the new ferric oxides which saturate at a lower level, and normal ferric oxides saturate at a lower level yet.

The ultimate input: your own creativity and judgement.

There are compromises to be made all down the line, and your personal taste is the final arbiter. If you're not getting good frequency response, analyze the elements we've discussed. Then experiment. Make a test recording, backing well off on your meters to keep your LED from flickering (but not so far that on playback level you bring up "hiss" and suffer signal-to-noise loss). Regardless of what the ads say, even the finest equipment has limitations. Learn them.

Remember, saturation isn't normally caused by your tape deck—it's caused by a combination of the music, the tape and your judgement.

TEAC's LED is one guide we've developed to help you enjoy your equipment. Like every new TEAC feature, it was designed as a problem-solver—an extension of the TEAC leadership philosophy. (And if you want any other information on improving your recording techniques, write us. We'll be happy to discuss them with you).

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