

# Music Wherever ...

**A**S MORE AND MORE FM stations have sprung up to cover more and more areas of this country, a growing number and variety of FM receivers have become available. In the area of portable FM receivers this growth has been truly remarkable, perhaps ten-fold in the past three years.

FM's advantages account for much of this activity. FM is free of static and other interference problems under all but the most adverse conditions; FM's greater frequency range permits high-fidelity broadcasting and listening; and

FM programming is usually more intelligent and interesting than what is available on the AM broadcast band.

During the past few years, improvements in transistor technology have made possible radios that take better and better advantage of FM's superior quality while weighing and costing less, and taking up less space. There are now portables for every purse and purpose that will satisfy the discerning ear—and the discerning eye as well, for the styling of most quality portables is functional, restrained, and attractive.

Since AM broadcasting lacks the frequency range of FM, and is more subject to interference, few AM portables offer amplifiers so high in power, speakers as large and covering so wide a frequency range, and tone control facilities as elaborate as those found on their FM counterparts. Of the fifteen FM portables in the table below, eight offer one watt or more of audio output power (as opposed to the one in ten in SR's 1963 portable FM survey), and three provide separate bass and treble controls, while only one did three years ago.

Tone quality—important to the FM listener—can only be judged by listening to several radios and comparing them; but there are a few guidelines that indicate roughly which radios can be expected to sound good, and which not quite so good.

Size—both of speaker and case—is one. The bigger the radio and its

<i>Brand and Model:</i>	<i>Price:</i>	<i>Weight:</i>	<i>Audio output:</i>	<i>Speaker size:</i>	<i>Tone quality:</i>	<i>Special Features:</i>
Blaupunkt Riviera	\$160	10 lbs	2 watts	4" x 6"	excellent	a,b,c,e,i,j; 3 pre-set station selector buttons on FM
CBS Masterwork 2862	22.50	2/3 lbs.		2½"	acceptable	pocket-size
Bynaco B&O Beolit 700	120	8 lbs	1½ watts	5" x 9"	excellent	c,d,e,f,i; SW covers 49-meter band only, expanded 49-meter scale
Heathkit GR-61	45	3 lbs	¼ watt	4" x 6"	good	FM only; available only in kit form.; d,h,
Hitachi KH-970H	40	1½ lbs	¼ watt	2½"	fair	a,g; large pocket size
Lafayette Criterion I	25	3½ lbs	½ watt	4"	good	Lowest-priced unit tested
Motorola TP 11C	65	5 lbs	½ watt	4"	very good	built-in a.c.; a,d,h
Nordmende Transita Royal	90	5 lbs	2 watts		good	a,b,d,e,h,j; available with teak finish for \$10 extra
Norelco L-544	120	5½ lbs	1 watt	5" x 7"	good	d,e,f,h,j
Panasonic RF-2000	80	3 lbs	2 watts	3½"	fair	a,g; signal-seeking auto-tuning
Sony 2F-23W	40	1/3 lb	1/10 watt	2"	acceptable	pocket size; smallest unit tested
Tandberg "Auto"	145	6 lbs	1 watt	3" x 5½"	excellent	a,b,e,f,i,j; teak-wood cabinet
Telefunken Bajazzo "Sport"	110	7 lbs	1 watt		good	a,b,c,h,j; expanded 49-meter band
Zenith Royal 810	50	1½ lbs	1/10 watt	2¾"	fair	large pocket-size; a,d, metal cabinet
Grundig Music Boy	60	5 lbs	2 watts		good	a,e,f,h

Key to Special Features:

a) a.c. power adapter available. b) automobile adapter available. c) battery/tuning meter. d) switched AFC. e) includes short-wave coverage. f) long-wave coverage. g) two-position, switched tone control. h) variable, single-knob tone control. i) separate, variable, bass and treble controls. j) dial lighting.

speaker, the more full and rich the bass can be—and in well-made radios, the treble will be extended to match it. The tiny speakers and component-crammed cases of the pocket radios militate against good tone quality but through earphones even these can give surprisingly good results.

**A**UDIO output is another indicator; the more power an amplifier has, the louder it can play without objectionable distortion. One of the radios listed below, the Telefunken, automatically raises its power output level when installed in its automobile adapter. But there are no standards of measurement for portable radio output power, so the numbers are not directly comparable: one manufacturer's 2.2 watts may be another's watt-and-a-half.

The more versatile the tone controls provided, the better the listener can adjust the sound to suit his preferences. Some radios have no tone controls at all, others a "high-low" switch that cuts treble response when interference or distortion are affecting reception; still others have a continuously variable tone control, and increasing numbers have separate controls for bass and treble.

The number of transistors is virtually meaningless as an indicator of anything. What matters is the quality of the transistors and other components used, and the excellence of the design.

The quality of a radio's tuning section is harder to assess than that of its audio circuits and speaker, but a few quick checks can be performed in the store. Try to compare several radios at once, with their Automatic Frequency Control switches (if any) off. If possible, try them in several widely spaced points within the room. The radio that picks up the most stations, with the least variation in signal strength as it is moved about, is probably the best. Watch for "cross-modulation," the undesirable presence of a strong, local sta-

tion on two or three points around the dial. Make sure the batteries in the set you're checking out are new—weak batteries will seriously degrade a radio's performance.

Many radios incorporate battery-checking meters, which usually double as tuning indicators. Power-line adapters, whether accessory or built-in, will lengthen battery life. Most quality portables house their batteries in isolated or removable cases, to limit damage to the radio should a battery leak—but in any case, it pays to check batteries whenever performance seems to wane, and remove them if the radio is to be stored for any length of time.

**A**S the trend to FM in automobiles grows, more and more portables are adaptable to automobile use with accessory brackets for under-the-dash mounting. Such brackets usually include a lock to prevent theft of the radio, and automatic connection to the automobile's battery, antenna, and speaker. One such portable, the Blaupunkt Riviera, has three pre-set station selector buttons (like most car radios), a boon to the driver. Panasonic has announced an auto-adaptable portable with automatic, signal-seeking tuning that hunts for the next station whenever a button is pushed (the Panasonic RF-2000 in our table is not adaptable for automobiles, though it, too, has signal-seeking).

FM and AM programing, already different in philosophy and content will become still further divorced as a new FCC ruling takes effect: AM-FM stations in areas of more than 100,000 population may no longer devote more than half their FM programing to material broadcast over their AM channel. Music seems about to dominate the FM airwaves, talk the AM. For those wishing to hear both, virtually all FM portables (the Heathkit GR-61 appears to be the sole exception) receive the AM broadcast band.—IVAN BERGER.

portant contributions to get the project going. Other supporters and contributors include such racing names as Whitney, Payson, Widener, and Phipps among the many, many, more anonymous ones.

There is, of course, nothing at all ignoble in the objectives stated above. Indeed, other sponsors might have sought to accomplish the same results by putting in a dog track to supplement by night what the horses do by day (during August), or by devising a way to provide year-round skiing. It is something of a compliment to ballet and symphonic music that it has been esteemed enough of a lure for a good enough public to fulfil the hoped-for ends on behalf of the reservation and Saratoga Springs.

**W**HETHER it all works out that way remains to be heard, as well as seen. The primary audience for the Center is centered in the Albany-Troy-Schenectady triangle, none much more than an easy after-dinner drive. They have, together, perhaps half a million inhabitants. But the scheduling of events on Tuesdays and Wednesdays as well as the days nearer the weekend may be more than this public can sustain. New Yorkers can reach Saratoga in a little more than four hours by car, via the Thruway and its spur called the Northway, which offer a course of 185 miles without a single red light. This makes for an inviting week-end prospect, especially at the present time, when Saratoga Springs is reminiscent of Great Barrington and Stockbridge before the Boston Symphony boom. But the other dates have their leaner prospects, especially where a total of more than twenty ballet performances have been scheduled in less than a month.

All this is a matter for the future to determine. The present facts are that the Saratoga Performing Arts Center is a fine facility, a major addition to the musical and theatrical resources of the country, and one that is worth traveling miles and spending days to enjoy. Perhaps such an opera enterprise as the Metropolitan's National Company would be a wise addition to the drawing power of ballet. Or, better still, a high quality festival of a sort that the American opera audience has not been offered in the summer. Such possibilities as a Bayreuth-in-America or a Salzburg-bei-Saratoga are suggested by the resources embodied in the structure. Doubtless it will take some time, and money. In these particular circumstances, both would seem to be available in almost equal amounts.



"The Village Lane Theater! A happening is spilling out into the street."

# Time-Life Baroque

FOR THE RECORD we wish to correct some misstatements of fact, and answer some strictures passed by Paul Henry Lang in your issue of April 30. He was writing about *The Baroque Era*, a collection of recordings with a text by Frederic V. Grunfeld, produced by Time-Life Records as an album in its *Story of Great Music*.

1) Dr. Lang: "... the recordings themselves . . . are all old items culled from the Angel catalogue; they were reviewed years ago . . ." Except for two ducts lasting less than five minutes, none of the music on Side 1, by Henry Purcell, was available on the Angel label before this month, more than three months after *The Baroque Era*; the recording of the Telemann Concerto was released in the United States only last fall, as were those of the compositions representing Couperin, Rameau, and Scarlatti; the selections from *Messiah* are from a recording released here last September.

2) Dr. Lang takes us to task for not including "Monteverdi, Lully, Alessandro Scarlatti, Schütz, Carissimi, Buxtehude and all the others." The composers selected total nine men. With only eight sides available for music, we reserved Monteverdi and company for a separate volume on late Renaissance and early baroque composers.

3) Dr. Lang quotes the text as saying, "The inception of the baroque era in music is dated later than the onset of this style in other arts," which he interprets to mean, as he puts it, that "Time & Life researchers [are] thus passing on to the innocent reader the long discredited idea that music always limps after the other arts at a distance of the better part of a century." The text does not include any version of "the long discredited idea." It does say that some "historians of architecture . . . say that the Gesù Church in Rome, finished around 1580, heralded the baroque in building. Music critics think of baroque as opening with the first performance of . . . Peri's *Dafne*, in 1597 . . ." From 1580 to 1597 is not "the better part of a century."

4) Dr. Lang objects that "The Baroque Era" has no example of Italian opera of the period. Baroque opera gets few performances these days. Recordings of baroque instrumental music and oratorios are available by the hundreds but there are fewer than thirty baroque operas on records, many of them excerpts only, many monaural only.

5) Dr. Lang says that the excerpts from Handel's *Messiah* "are atypical both for Handel and the genre." The text does not say that they were typical either for Handel or the genre.

6) Dr. Lang: "Thus even Bach, who did not write operas so designated, composed operatic music aplenty. If the reader is not made aware of this essential operatic-dramatic quality in baroque music he

misses the key to the whole period." From the text: "The most baroque form of baroque theater was the Italian opera." And: "The *St. Matthew* . . . in provincial Leipzig . . . was judged too theatrical." And: "Bach . . . used all the musical resources . . . to create a superbly dramatic presentation."

7) Dr. Lang objects to Mr. Grunfeld's associating the "serenata of the baroque . . . with the serenade and divertimento . . . and . . . the romantic *Ständchen*." From Grove's *Dictionary of Music and Musicians*: "Serenade: (Fr. *sérénade*; German *Ständchen*; Ital. *serenata*—evening song, from Ital. *sera*). The word has been applied, indiscriminately, to many different kinds of music intended to be sung or played at nightfall in the open air . . ."

8) Dr. Lang quotes: "The baroque composer . . . did not have to calculate his counterpoint . . ." Then he asks: "Does [Mr. Grunfeld] really believe that such tremendous polyphonic structures as, say, the *Clavierübung*, were improvised without careful and lengthy studies?" Mr. Grunfeld does not so believe, and did not so write. He did write: "When Bach gave demonstrations on the organ, he would improvise with ease a fugue combining two or three different themes in ten or even twenty different ways." Bach's biographer Forkel, for one, describes these improvisations.

9) Dr. Lang: "... to state that [Handel] had 'no sense of showmanship' is really amusing." Handel went broke more than once running a theater in London. As Dr. Lang writes in his own *Music in Western Civilization*: "He proceeded to turn out operas with a supreme disregard for public demand." A man with a "sense of showmanship" and a desire to make money, as Handel had, would hardly run his theater with "a supreme disregard for public demand."

10) Dr. Lang asks: "What is meant by saying that Bach was 'much in demand as a visiting soloist'? Did he travel around to play concertos with the nonexistent Dresden or Berlin Philharmonic?" No. A common definition of the word soloist is "one who performs a solo." A solo is defined by Webster's as "a composition for a single voice or instrument with or without accompaniment."

11) Dr. Lang says it is incorrect to say that the so-called Passion Chorale of the *St. Matthew* is based on a Martin Luther hymn. He is right. It was a mistake to rely, as we did in this instance, on a discussion of the *St. Matthew* by William Mann, music critic of *The Times* of London.

12) "Sheer inventive poetry" is Dr. Lang's description of a discussion of the lost correspondence between Couperin and Bach. Says Wilfred Mellers in *François Couperin and the French Classical Tradition*: "... we know that Couperin had a

long correspondence about musical matters with Bach . . ."

13) Dr. Lang: "The book says that Walther's *Lexikon* (1732) devoted a meager three lines to Bach—the entry is actually almost a column long." The book actually states: "*The Musiklexikon* published in Germany in 1737 devoted a meager three lines to Johann Sebastian Bach." The reference is not to Walther's 1732 *Lexikon*, as Dr. Lang unjustifiably assumes, but to the musical dictionary published five years later by Johann Stössel. Here Bach did get only three lines.

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EDITOR'S NOTE: Dr. Lang replies: Mr. Gold's "corrections for the record" are scarcely sufficient to outweigh or to controvert the facts as stated in my review.

1) I concede that some of the Angel recordings are more recent than I thought, but nothing is said in answer to my major objection, which pertained to selection and quality.

2) So there will be another volume devoted to late Renaissance and early baroque music; that's fine, but only the first man of the "company" falls into this period. We shall have Monteverdi but still no trace of "Lully, Scarlatti, Schütz, Carissimi, Buxtehude, and all the others," who belong to the era treated by the release under discussion.

3) A stylistic era does not open with one evening's performance. This sort of thing is exactly what I object to, because it misleads the uninstructed reader. No qualified historian of music would state that the "baroque opened with the first performance of Peri's *Dafne* in 1597." He would say that the baroque era lasted roughly from about 1600 to about 1740, with a clearly perceptible trend from circa 1550, and with echoes still present till about 1760. Now the Time & Life booklet expressly states that the baroque era in music started later than in the other arts, and the fact remains that the earliest example of baroque music given on these recordings dates from 1692, which assuredly adds up to "a distance of the better part of a century."

4) To say that baroque opera "gets few performances these days" is no defense for excluding it. One cannot disavow history by pleading an unenlightened musical practice. And by the way, the New York City Opera will open its next season with a baroque opera!

5) The text does not say that *Messiah* is atypical but its selection implies that it is one of the best available examples of the oratorio. What other conclusions could the reader come to?

6) We are entirely in agreement that "the most baroque form of baroque theater was the Italian opera." But it was much more than that: opera was the foundation of baroque musical thought. My review acknowledged that "Mr. Grunfeld rightfully calls the 'St. Matthew Passion' dramatic, but fails to enlighten his readers concerning the principal ingredients of this music—recitative, arioso, aria, ensemble—