

SPECIAL RECORD AWARDS ISSUE

FEBRUARY 1983 • \$1.25

Stereo Review

TWELVE BEST RECORDS OF THE YEAR

EUGENE ORMANDY

Symphonic Music
For the Millions

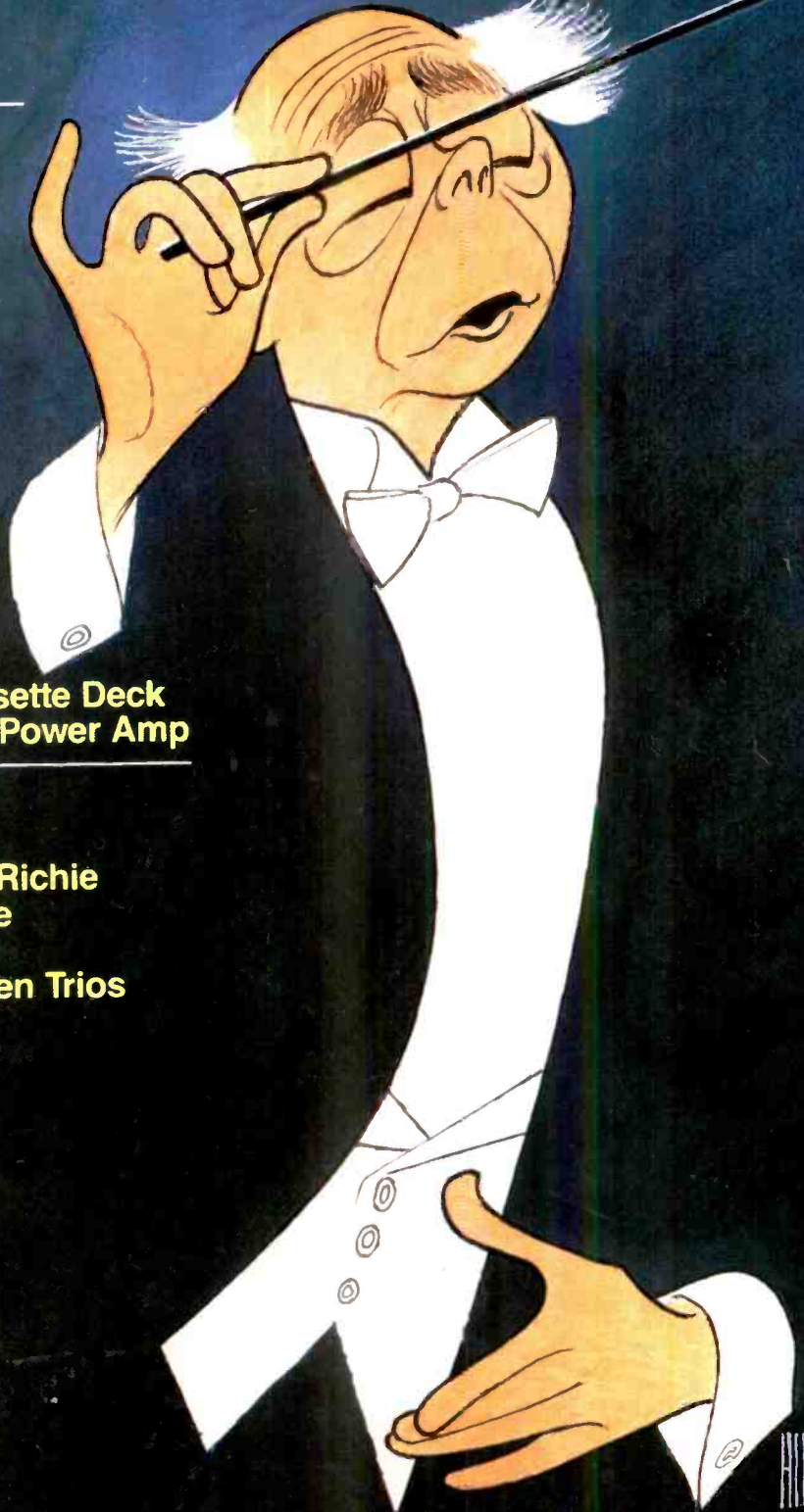
Experts Predict
The Audio Equipment
Of the Future

Equipment Test Reports:

- DCM QED Speaker System
- Onkyo TX-51 AM/FM Receiver
- Denon DP-11F Turntable
- Vector Research VCX-800 Cassette Deck
- Kenwood C-1 Preamp and M-1 Power Amp

Disc Specials:

- Linda Ronstadt • Peter Gabriel
- The Roches • Utopia • Lionel Richie
- Louis Armstrong • Roy Eldridge
- Rudolf Serkin • Alfred Brendel
- The Real Háry János • Beethoven Trios



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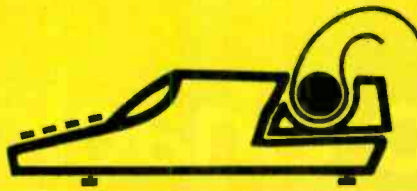
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Stereo Review

BULLETIN

Edited by Christie Barter and Gordon Sell

● PRE-CHRISTMAS RECORD SALES were good enough for the RIAA to certify twenty albums gold in the month of November alone, each signifying sales of over 500,000 LP's and cassettes. It was the biggest month for gold certifications in nearly two years and one of the three best since the market began to shrink in 1979. Among the November gold titles were Billy Joel's "The Nylon Curtain," Elton John's "Jump Up," the Clash's "Combat Rock," and Olivia Newton-John's "Greatest Hits, Vol. II." Newton-John's album was also certified platinum.

● MOTOROLA'S AM STEREO system has won the endorsement of General Motors' Delco Electronics division as the AM stereo system with the best combination of price and performance factors. The decision was reached after tests were conducted on Magnavox, Motorola, and Harris AM stereo systems. While the decision isn't binding on any of the GM car divisions, they are all expected to offer AM stereo as an option on their 1984 model-year cars.

● SUPERTRAMP is tooling up for a tour that should have them in Europe in May and the United States in July. Their last tour in 1979 was such a mammoth undertaking that it involved fifty-two tons of gear, ten miles of cable, and \$5,000,000 worth of equipment. It took a forty-man crew two days to set up for each date.

● COMPACT DISC NEWS: CBS/Sony, which is a corporation equally owned by CBS Inc. and Sony Corp., plans to build a plant in this country to manufacture digital Compact Discs beginning in 1984. But sooner than that, "in the first quarter of 1983," the company will begin importing CD's from Japan, with marketing being handled by CBS Records. At the same time, Sony will introduce its CD player domestically, well ahead of schedule. Launch of the CD system in Japan has been "a great success," according to CBS/Sony chairman Norio Ohga, but costs are high and Japanese retailers give no discounts. Prices of thirteen CD players shown at

the Japan Audio Fair last fall ranged from \$618 to \$936, the average being \$775. Digital disc prices were the same as those projected for the U.S., \$13 to \$15. CBS imports from Japan will include pop, rock, and classical recordings....RCA Records is entering the market, too, joining CBS/Sony and the Philips/PolyGram group in the European launch of the Compact Disc and its players in March.

● PIONEER recently demonstrated a prototype PCM digital cassette recorder that uses fixed heads in recording fourteen-bit digital audio on a conventional compact cassette. The company is also showing a prototype FM tuner with a "Direct Digital Decoder" that has an adjacent channel selectivity spec of 65 dB (specs of 6 to 10 dB are common on good equipment) and stereo separation of 75 dB.

● THE ROYAL OPERA HOUSE, COVENT GARDEN, in London has been celebrating its 250th season with special observances in the last two months. Among them is the release of a commemorative five-record album, "The Story of Five Seasons," covering the years 1899 to 1919. Compiled by Rubini Records, one of England's leading specialists in historic recordings, the set is available in the United States from German News Company, 220 East 86th Street, New York, N.Y. 10028. Price: \$39 plus \$2 for shipping.

● VIDEO TWEAK: With a process called Optimax, CBS recording band Aerosmith has made what it claims is the first 3-D promotional videotape. According to the producer, it is "so realistic that it looks as though lead singer Steven Tyler has kicked through your TV screen, cakewalked around your livingroom, and is tweaking your nose."

● SR CRITIC GEORGE JELLINEK has won a Gabriel Award "for excellence in broadcasting" presented by the American wing of the International Catholic Broadcasters Association. Jellinek's winning entry was a radio documentary titled "Poland's Search for Freedom."

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Stereo Review®

(ISSN 0039-1220)

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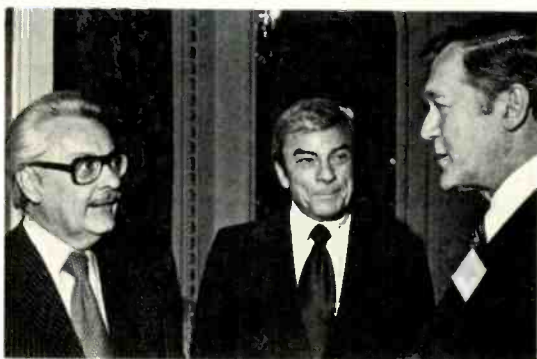
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Speaking My Piece

By William Livingstone

Editor Livingstone (right)
with record producers
Richard Mohr (left) and
John Pfeiffer



TWENTY-FIVE

If you are an average reader of this magazine, you are above the national average in educational background and in annual income. You own several hundred record albums, and you have spent more than \$2,500 on your current hi-fi equipment. You are male and between twenty-five and thirty years old. That means you are just a little older than we are: STEREO REVIEW is twenty-five this month.

At our annual party honoring the Record of the Year Award winners and Eugene Ormandy, the recipient of this year's Certificate of Merit, we may not be able to refrain from mentioning our birthday, but we are not planning to make a big scene about it. Well, you know how it is—somehow a birthday doesn't feel the same now as when you turned ten, or fifteen, or even twenty-one. Passing the quarter-century mark doesn't mean that you've entered the September of Life, with the days dwindling down to a precious few, but as time goes on you do get a bit blasé about being one year older.

In February 1958 when the magazine was born, it was called *HiFi & Music Review*. Stereo was just being introduced commercially, and in May 1958 one of our columnists wrote that manufacturers' marketing strategy would determine whether stereo was to become "a magnificent new listening medium for the home or a fiasco like color TV." I don't remember how long it took color TV to find a place in American homes, but stereo established itself so quickly that in February 1960 the name of the magazine was changed to *HiFi/Stereo Review*, and it became STEREO REVIEW in November 1969.

In our twenty-five years we have published hundreds of laboratory test reports on audio equipment and thousands of new-product entries and record reviews. There are a few articles that

we are especially proud of, such as the ones on the audibility of distortion and piracy in the record industry and the ones in our American composer series.

We have given yearly record awards for sixteen years, and Maestro Ormandy is the ninth recipient of our special award for outstanding contributions to the quality of American musical life. The others are Mabel Mercer, Jascha Heifetz, Arthur Fiedler, Richard Rodgers, Beverly Sills, Earl Hines, Aaron Copland, and Benny Goodman—a pantheon that demonstrates STEREO REVIEW's catholic taste in music.

So much for the magazine's past. Like most twenty-five-year-olds, we are convinced that the best is yet to come, and we are eagerly looking toward the future. For our twenty-fifth birthday issue we asked Alan Lofft to survey the audio industry and ask the experts how they think the world of audiophiles will change in the next twenty-five years. His report begins on page 63.

Twenty-five years from now, in the year 2008, you average readers will be middle-aged when STEREO REVIEW turns fifty. The experts think there will still be large numbers of you who will want music and good sound in your home, car, or space shuttle, and they have some ingenious ideas about how you will get it there.

I am glad they don't suggest that computers will replace human composers and performers in the future. No matter how hi-fi technology is perfected, both extremes of the audio chain will still be human, beginning with the expressive musicians and ending with the receptive listener. Music will remain a medium through which people can transmit nonverbal thoughts and feelings to each other. Even in 2008 music will still be a language in which one human heart can communicate to another its secrets. □

Stereo Review

PUBLISHER
J. SCOTT BRIGGS
EDITOR IN CHIEF
WILLIAM LIVINGSTONE
MANAGING EDITOR
LOUISE GOOCH BOUNDS
ART DIRECTOR
BORYS PATCHOWSKY

TECHNICAL DIRECTOR
LARRY KLEIN
TECHNICAL EDITORS
DAVID RANADA, GORDON SELL

MUSIC EDITOR
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RICHARD SARBIN
EDITORIAL ASSISTANTS
BARBARA AIKEN, JOSEPH GLICKMAN,
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LONDON EDITOR
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CONTRIBUTING EDITORS
CHRIS ALBERTSON
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STEVE SIMELS
CRAIG STARK
JOEL VANCE

ADVERTISING DIRECTOR
BRIAN E. McCABE

ASSISTANT TO THE PUBLISHER
JEAN ANDERSON

Editorial and Executive Offices: 212 725-3500
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
National Advertising Manager: Richard J. Halpern
Eastern Advertising Representative: Charles L. P. Watson

Midwestern Office, The Patis Group: 312 679-1100
4761 West Touhy Ave., Lincolnwood, Illinois 60666
Arnold S. Hoffman, David W. Palcek

Western Office: 213 387-2100
3460 Wilshire Boulevard
Los Angeles, California 90010
Western Advertising Manager: Marge Doherty-WilHITE

Japan: Iwal Trading Co., Ltd.
J. S. Yagi
603 Ginza Sky Heights Building
18-13, Ginza 7-Chome
Chuo-Ku, Tokyo, Japan 104
Telephone: (03) 586-0185, 545-3908

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Letters

Bruce Springsteen

● I wasn't surprised at Steve Simels's use of such words as "cynical" and "primitive" in his December review of Bruce Springsteen's "Nebraska," but "boring"? Hasn't he ever heard of the blues? Perhaps the songs are laden with simplicity and just not fun, but, excuse me, fun is not the point. Do you really think the laid-off auto workers sing to the music of Gary U.S. Bonds? Did blacks sing to Bing Crosby or did they sing to Billie Holliday?

Springsteen is from a lower-middle-class environment and sings about the lower middle class. "Nebraska" is about having second-best, growing up with used cars. It's about working hard but getting the rug pulled out from under you. It's about frustration—frustration to the point of risking your life's savings on one night in Atlantic City. "Nebraska" is realism—something, judging from Mr. Simels's review, that rock isn't quite ready for.

GEORGE D'URSO
Union, N.J.

● Bruce Springsteen's first two albums were brilliant, but those since have indeed become increasingly—to use Steve Simels's shockingly honest word—*boring*. The "starmaking machinery" built Springsteen into the new rock-'n'-roll emperor, and he's tried hard to live up to the high standards expected by critics who want what Mr. Simels calls the "Big Statement." Thanks to Simels for pointing out the truth about the emperor's new clothes. I hope that Springsteen will think back to those early records and realize that it's the *sound* that counts, and that he doesn't have to imitate Steinbeck, Guthrie, Dylan, or anyone else to make sounds that count. He can leave the "Big Statement" to his banker.

Meanwhile, I'll follow Steve Simels in listening to *Mr. Tambourine Man* and *Turn, Turn, Turn* while reading that new book about the Byrds. That's one way to get intelligent words and great sounds at once.

CHARLES YOUNG
Glen Oaks, N.Y.

Faust's Fate

● While I agree with Eric Salzman that few singers do justice to the French language, it appears from his December review of London's new recording of Berlioz's treatment of Goethe (*La Damnation de Faust*) that he needs a refresher course himself. Mr. Salzman says that Faust offers himself to be damned in place of Marguerite, but during the ensemble in the previous act, Mephistopheles is already anticipating his capture of the "proud spirit" rather than the innocent he has brought to ruin. Faust cries to Marguerite that he is coming to her;

when he winds up directly in hell it is to his considerable surprise!

RICHARD E. SEBOLT
Springfield, Mass.

Eric Salzman replies: Mr. Sebolt is being awfully literal about this. I really do think that Berlioz saw Faust as taking Marguerite's place in hell, as a kind of metaphorical sacrifice. It is not a common idea, only a notion, but I feel it is the composer's attitude toward the Faust story.

Short Memories

● In the December issue there was a letter from Mark Schmieder correcting a reviewer's reference to Steve Hackett as the original guitarist of Genesis, ascribing that honor to the "now-forgotten" Anthony Phillips. Forgotten? How could someone who has, since 1976, turned out album after album of finely crafted music—from the renaissance-flavored beauty of "The Geese and



Anthony Phillips

the Ghost" to the more song-oriented "Sides" [both on Passport]—possibly be forgotten? Well, Mr. Schmieder is right. I can't remember one Ant Phillips album ever being reviewed in STEREO REVIEW.

DAVID A. LEEMHUIS
Charleston, S.C.

"Private Parts and Pieces III" by Anthony Phillips and Enrique Garcia was favorably reviewed in our November issue.

Jussi Bjoerling

● Harald Henrysson's letter in the October 1982 issue omits several significant facts about *A Jussi Bjoerling Discography* published by the Bjoerling Archive in May 1982. Your readers deserve to know these facts, which can be fully documented from the correspondence files of the co-authors.

In 1968, I, not Henrysson, initiated the original work. In 1973, Henrysson asked me to help him prepare a Bjoerling discogra-

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get pure sound reproduction out of a low power amplifier. You need lots of power... power for purity. Advances in recording technology like direct-to-disc and digital audio disc recordings require enormous amounts of peak power. Without it, the amplifier simply clips the peaks leaving you without the full musical experience. For example, accurately reproducing the final cannon shot from a digitally recorded version of

Tchaikovsky's 1812 Overture can require 900 watts of peak power! And that's at reasonable volume levels. That much power is needed because the dynamic range (the ratio of the loudest note to the residual noise) of a digital audio disc is about four times that of a conventional record.



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an additional component.

The rest of the line is equally impressive. From our 12-band SS-20 to our ten-band SS-10 to our five-band SS-5, all ADC Sound Shapers offer you fingertip control of your frequency response, with features geared to your equalization needs.

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CIRCLE NO. 7 ON READER SERVICE CARD



phy. As we began our nine-year collaboration, I required, and Henrysson agreed, that the work would be published by us as co-authors. In February 1982, Henrysson and his intended Swedish publisher failed to comply with our earlier understandings that we would be presented unequivocally as co-authors and that the Bjoerling Archive would distribute the book in "the U.S. and certain other areas." I notified Henrysson and his intended publisher that I would not tolerate that situation and proceeded to exercise my legal right as co-author to publish the manuscript as our joint accomplishment. Before publication, the work was checked many times over for accuracy and completeness. To date, there have been no significant corrections or additions.

A Jussi Bjoerling Discography has been received with great enthusiasm by readers throughout the world; it has been favorably reviewed by music critics and was hailed by John Steane in *Gramophone* as "a model of its kind." It is still available through the Bjoerling Archive.

JACK W. PORTER

Jussi Bjoerling Memorial Archive, Inc.
P.O. Box 2638, Indianapolis, Ind. 46206

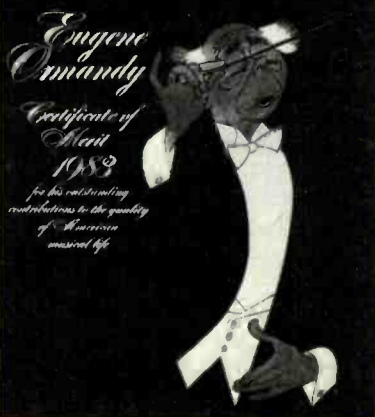
Correction

● An editing error produced an incorrect statement in Ivan Berger's November "Car Stereo" column "... cables used with 8-ohm speakers in a car should be heavier... than with 4-ohm car speakers" should have read: "... cables used with 4-ohm car stereo speakers should be heavier than with 8-ohm speakers."

THIS MONTH'S COVER

is being made available in a limited-edition poster version, 18 x 24 inches, in full color, to commemorate STEREO REVIEW's 1983 award of the Certificate of Merit to Eugene Ormandy. Send \$4 (check or money order) to Eugene Ormandy Poster, Stereo Review, P.O. Box 506, Murray Hill Station, New York, N.Y. 10016. Remember: it's a limited edition, so first come, first served. The price includes handling, mailing tube, tax, and postage.

Stereo Review



The purpose of a turntable is to remain quiet. It should contribute no noise or vibration to the sounds picked up by the cartridge.

That's why our new T-Series turntables all use belt drive.

The belt drive provides acoustic isolation from motor vibrations. It literally separates the motor from the platter and spindle. This avoids the noise problems inherent in direct drive, where the motor is connected directly to the platter.

A belt design, of course, requires more careful engineering to achieve a constant platter speed. But we considered it well worth the effort.

In fact, we went to great lengths to make the T-Series among the finest turntables you can buy. Doing so required using massive platters; wooden bases that provide isolation from room vibrations; as well as disc stabilizers and vibration-absorbent platter mats.*

We also used low-mass tone arms to handle warped records, and capacitance trim to electrically match your cartridge and receiver.

And even though Harman Kardon's new T-Series delivers features found only on the world's most expensive turntables, we haven't made ours expensive. Harman Kardon turntables start at less than \$200. You can see them at quality audio retailers. But you certainly won't be able to hear them.

*Available on T40 and T60 models.



Belt drive is essential to isolate the platter from motor vibrations

TO KEEP A TURNTABLE QUIET YOU HAVE TO GIVE IT A BELT.

hk harman/kardon

T20 T40 T60

BELT DRIVE
TURNTABLES

For your nearest dealer, call 1-800-528-6050, ext. 870, or write Harman Kardon, 240 Crossways Park West, Woodbury, NY 11797-2057. In Canada, Gould Marketing, Quebec.

New Products

Latest Audio Equipment and Accessories

Alpine's Top Automotive Cassette/Tuner/Preamp

□ Alpine's Model 7347 FM/AM/cassette player is described as a "state-of-the-art" unit. It includes both Dolby-B and Dolby-C noise-reduction circuits along with a dbx



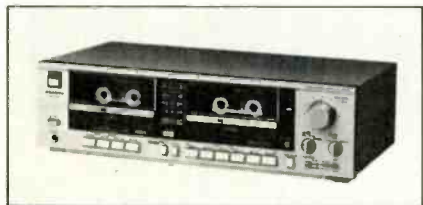
decoder. Digital frequency synthesis is used in the tuner section, which also incorporates a balanced-mixer FM front end said to eliminate r.f. overload. A programmable Music Sensor permits automatic location of any of nine selections on a tape. Other features include a ten-station preset capability, ignition-off cassette eject, locking fast-forward and rewind, separate bass and treble controls, dual preamplifier outputs with fader, and a light-touch keyboard.

The list of specifications includes an FM usable sensitivity of 16.3 dBf (1.8 microvolts). Tape-drive wow-and-flutter is 0.09 per cent (wrms). Frequency response with metal or chrome tape is 40 to 18,000 Hz ± 3 dB. Chassis size of this in-dash unit is 7 $\frac{1}{8}$ x 2 x 5 $\frac{1}{8}$ inches. Price: \$599.95.

Circle 120 on reader service card

Sanyo's Fast-Speed Dubbing Cassette Deck

□ Sanyo's RDW310 deck permits quick and easy copying of a stereo cassette for use in a portable tape player or car stereo system. The unit has Dolby-B noise reduction, metal-tape capability, and an Automatic



Music Select System for quick location of specific recorded selections. The dubbing takes place at two and a half times normal playing speed, enabling a C-90 cassette to be copied in 36 minutes. One of the two tape transports is for playing tapes only, the other for either playing or recording. Other features include LED peak-level meters, a record-mute function, light-touch transport

controls, microphone mixing, and a tape counter. Specifications include a frequency response of 40 to 17,000 Hz ± 3 dB. Wow-and-flutter is given as 0.08 per cent (wrms). Signal-to-noise ratio is 65 dB (metal tape, Dolby-B). Dimensions are 16 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 8 $\frac{3}{4}$ inches. Price: \$219.95.

Circle 121 on reader service card

Hafler Upgrades Its Power-Amplifier Kit

□ The David Hafler Company has introduced the DH-220 power amplifier as the successor to its earlier DH-200. The new model features updated styling, increased output power, and high-quality polypropylene capacitors in the signal path. Units are available in either kit or assembled form.

The DH-220 uses completely symmetrical, mirror-image complementary push-pull circuits from input to output. The design is



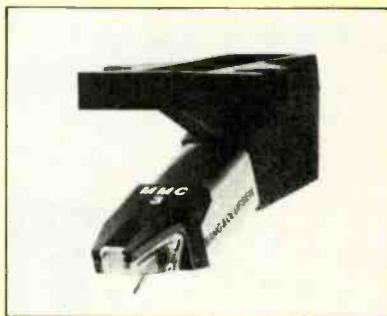
said to give the amplifier enough reserve power to handle mismatched loads or the back-emf generated by loudspeaker cones without generating interfacing distortions. Special protective circuits are unnecessary because the self-protecting output stage prevents thermal "runaway."

The power rating is given as 115 watts

Five Low-Resonance Bang & Olufsen Cartridges

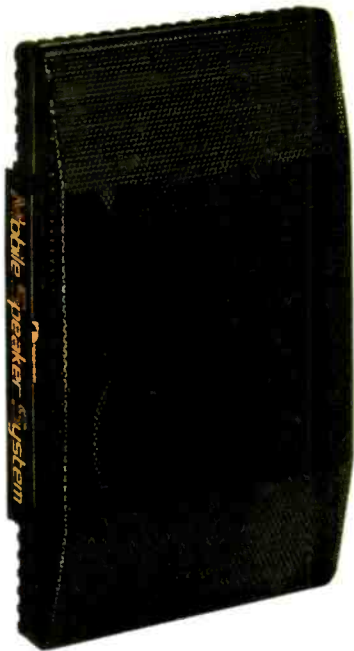
□ The five phono cartridges in Bang & Olufsen's new MMC series are designed to take advantage of the principal resonances of a cartridge/disc system. Stylus/disc resonance usually occurs between 50 and 60 kHz; cantilever/suspension resonance varies according to the program material but typically lies in the 20- to 30-kHz region. In the MMC line, the two resonances are at the same frequency, 39 kHz, so that they will tend to damp each other out. The result is more diffuse resonances at greatly reduced amplitude. The cartridges' mass is lowered since less mechanical damping is needed. A symmetrical electromagnet circuit in these moving-iron cartridges gives optimum channel separation, less distortion, and greater resistance to external hum fields. Samarium-cobalt magnets of high coercivity allow further reductions in mass. Each cartridge in the series weighs only 1.6 grams (or 4.6 grams including 1/2-inch mounting bracket).

The Models MMC 1 through MMC 5 (photo shows the MMC 3) differ only in



type of stylus and cantilever used. The top two models, the MMC 1 and MMC 2, each incorporate a "contact-line" stylus with a hollow-tube crystal-sapphire cantilever. Tracking force for both is 1 gram. Compliance is given as 30 micrometers per millinewton. Frequency response is 20 to 20,000 Hz ± 1 dB for the MMC or ± 1.5 dB for the MMC 2. Channel separation at 1,000 Hz is more than 30 dB for the MMC 1, more than 25 dB for the MMC 2. Sensitivity for both cartridges is greater than 0.6 millivolt per cm/sec of rms groove velocity. The preamplifier load for all cartridges in the series should be at least 47,000 ohms, with no more than 400 picofarads of parallel capacitance. Tracking forces for the other cartridges in the line are 1.2 gram (MMC 3 and MMC 4) or 1.5 gram (MMC 5). These models have elliptical styli and aluminum-tube cantilevers. None of the MMC series styli are user-replaceable. Prices: MMC 1, \$445; MMC 2, \$290; MMC 3, \$180; MMC 4, \$105; MMC 5, \$60.

Circle 122 on reader service card



PA-300 Mobile Power Amplifier



TD-1200
Mobile Tuner
Cassette Deck



SP-400 3-Way Mobile Speaker System

The Wait Is Over.

- 20–22,000 Hz \pm 3 dB¹
- \pm 0.045% WRMS Wow & Flutter
- 70 dB S/N with Dolby* C NR
- 70 Watts per Channel²
- Less than 0.003% THD³

Finally, an audio system for your car that will do justice to your best cassettes—the Nakamichi Mobile Sound System. It's here now, and it delivers performance well worth the wait.

The incredible TD-1200 Mobile Tuner/Cassette Deck is DIN-sized to fit virtually any dashboard. Its precision transport glides out to meet your hand and handles your tapes with characteristic Nakamichi gentleness, smoothness, and steadiness. Of course, the TD-1200 incorporates legendary Nakamichi head technology, EQ selection, and both Dolby B and C noise reduction.

But the pièce de résistance is NAAC—Nakamichi Auto Azimuth Correction—a remarkably clever servo system which automatically aligns the play head using only the audio signal already on the tape. The result: optimum response in both tape directions regardless of any cassette housing asymmetry.

You can also listen to the air waves in style with the TD-1200's superb AM/FM quartz-PLL synthesizer tuner. It has 10 station presets (5 AM, 5 FM), manual and seek tuning modes, programmable Dolby FM, and special circuitry to minimize interference of all kinds.

Because the chain of sound should have no weak links, the Nakamichi PA-300 Mobile Power Amplifier has generous power reserves and the lowest distortion among automotive amplifiers. Similarly, the SP-400 3-Way Mobile Speaker System uses a die-cast frame, precision drivers, and a sophisticated crossover network. It reproduces a broad frequency range with uniformity, clarity, and power handling not possible with simpler designs.

The system you've been waiting for is now waiting for you at your nearest Nakamichi Mobile Sound System dealer. Take some of your favorite cassettes with you, and ask him for a demonstration. Or write for more information: 1101 Colorado Avenue, Santa Monica, CA 90401.



Investment Protection:
Engraved on your key is a unique personal code which "unlocks" the system and brings it to life. Without the code, your TD-1200 is absolutely inoperable and of no use or value to anyone.

*TM Dolby Laboratories Licensing Corp. ¹play response with Nakamichi test tape ²at 4 ohms, both channels driven ³at 1 kHz, 10 watts
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New Products

per channel into 8-ohm loads with less than 0.02 per cent distortion at any frequency between 20 and 20,000 Hz. (For applications requiring extra high power, the DH-220 may be bridged to convert it to a 350-watt monophonic amplifier.) SMPTE intermodulation distortion is less than 0.005 per cent from 1 to 115 watts output. Total harmonic distortion at 1,000 Hz is given as 0.0015 per cent. Frequency response is ± 0.5 dB from 10 to 40,000 Hz. Signal-to-noise ratio is greater than 100 dB (below a 115-watt output). Input impedance is 47,000 ohms, and 1.55 volts rms will drive the unit to full output. Damping factor is 150 at 1,000 Hz. Output into 4-ohm loads is given as 175 watts. Dimensions are 5 1/8 x 16 x 10 1/2 inches; weight is 26 pounds. Prices: kit, \$349.95; assembled \$449.95.

Circle 123 on reader service card

dbx Introduces Non-PCM Digital Audio Processor

Intended primarily for professional use but also usable with home Beta and VHS videocassette recorders, the dbx Model 700 digital-audio processor does not employ the usual technique of multibit pulse-code modulation (PCM) as do other digital-audio



VCR adaptors. Instead, the device uses "delta modulation," a process in which the numbers produced by the analog-to-digital converters represent the *differences* between successive samples of the audio voltage rather than the momentary values of the audio voltage itself. The dbx processor uses a "companded predictive delta modulation" technique in which an analog compander forms an integral part of the analog-to-digital and digital-to-analog conversion processes. This system is tolerant of data errors, since a delta-modulated signal degrades "gracefully" as the number of errors increases, unlike a PCM signal. The encoded signal from the Model 700 is *not* directly compatible with any other digital audio processor yet announced.

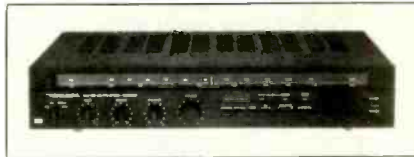
Frequency response is given as 10 to 20,000 Hz ± 0.5 dB. Dynamic range is greater than 110 dB. Wow-and-flutter is less than 0.01 per cent unweighted, less than 0.006 per cent wrms. Total harmonic distortion is given as less than 0.003 per cent at 1,000 Hz. The error-correction circuitry will completely correct as many as eight 1,024-bit burst errors in a thirtieth of

a second. There are two thirty-segment LED level-indicator arrays switchable to show either the equalized record level, the signal level, or a loudness-function-weighted level. The processor will feed NTSC-standard 1-volt peak-to-peak signals to a VCR. The video portion of the adaptor uses BNC connectors. Audio inputs are balanced through both line and microphone inputs. The dbx 700 measures 5 1/4 x 19 x 11 1/2 inches and weighs about 20 pounds. Its price is less than \$5,000.

Circle 124 on reader service card

Low-Profile Receiver From Radio Shack

The Realistic STA-700 AM/FM stereo receiver (Radio Shack No. 31-1969) is rated at 12 watts minimum per channel into 8 ohms from 20 to 20,000 Hz with no more



than 0.5 per cent total harmonic distortion. Measuring 3 x 16 1/2 x 8 1/2 inches, the unit incorporates eleven-step bass and treble controls, a loudness switch, and connections and switching for one tape deck and two pairs of speakers. A special EQ switch matches the receiver to the impedance and frequency-response characteristics of the Realistic Minimus series of speakers. The amplifier section's frequency response is given as 15 to 25,000 Hz ± 1 dB. Phono signal-to-noise ratio is 82 dB. Usable sensitivity in FM is 2.8 microvolts (14.17 dBf); capture ratio is 2 dB. Signal-to-noise ratio in FM is 62 dB. Stereo harmonic distortion is 0.6 per cent. Price: \$179.95.

Circle 125 on reader service card

ADS Car Speaker System Is Easy to Install

ADS's Model 320i car speaker system consists of two tweeters, two woofers, and two crossover networks. Its modular design allows the tweeters to be placed in the most



favorable positions for accurate stereo imaging. The tweeters are surface-mounting units installed using bayonet brackets like those found on camera lenses. Electrical connections are made automatically by nicked-plated contacts within each tweeter. Made of a woven material, the 1-inch dome driver has a proprietary damping treatment, and its voice coil is a single-layer type

meant to withstand high temperatures.

The 5-inch cones of the 320i woofers are made of structurally damped Stiffite with a butyl-rubber surround treated to be water resistant. The encapsulation of the woofer basket and magnet structure is rustproof, nonmagnetic, and corrosion resistant. The crossover components are mounted on a glass-epoxy circuit board housed in a glass-reinforced ABS plastic enclosure. Each crossover unit includes a quick-acting 1.6-ampere fuse (with spare) and a three-position tweeter level control. Crossover occurs at 2.5 kHz with 12-dB-per-octave slopes.

Frequency response of the full system is rated as 58 to 20,000 Hz ± 3 dB. Sensitivity under laboratory conditions is 91 dB sound-pressure level at 1 meter with a 2.8-volt input. Nominal impedance is 4 ohms; recommended amplifier power is from 5 to 100 watts per channel. The tweeter requires 1 1/4 inches of free space above it, none below except for screw-penetration depth. The woofer also needs 1 1/4 inches above (including the grille), 1 5/8 inches below. The crossover housing is 3 3/8 x 5 1/8 x 1 1/2 inches. Price: \$378 complete.

Circle 126 on reader service card

Integrated Sound Systems' Budget Audio Mixer

A small audio mixer suitable for use in small clubs or by audiophiles who want smooth mixes on tapes made at home, the PMX 7000 from Integrated Sound Systems features a transition control for smooth



blends and segues on tape or over speakers. There is also a three-band equalizer. Two VU meters monitor program level and, together with a rear-panel gain control, give an accurate indication of amplifier-input overload.

The unit will accept signals from two turntables, two tape decks, and one microphone. The phono inputs have 18-dB-per-octave infrasonic filters to prevent amplifier overload, rumble, and feedback. A headphone amplifier drives low- or high-impedance headphones, and the high-current line amplifier can drive up to twelve power amplifiers in a large-scale sound system. The cue/audition system can select any input for headphone monitoring in one ear while the program being played is heard in the other ear.

Specifications include a phono signal-to-noise ratio of more than 70 dB below a 10-millivolt input. Phono input impedance is 47,000 ohms. Maximum input capability is 220 millivolts at 1,000 Hz. Auxiliary-input signal-to-noise ratio is 85 dB below 1 volt. The 600-ohm microphone input has a 75-dB dynamic range and a 14-dB reduction gain in talkover mode. The graphic equalizer uses FET-input operational amplifiers and provides boosts or cuts of up to 12 dB in the 60- and 12,000-Hz bands, up to 6 dB in

New Products

the 1,000-Hz band. Line output can drive a 10,000-ohm load with a 10-volt rms signal. Distortion is typically less than 0.005 per cent. The mixer is rack-mountable and measures 7 inches high and 19 inches wide. Weight is 11 pounds. Price: \$299. Integrated Sound Systems, Inc., Dept. SR, 22-50 Northern Boulevard, Long Island City, N.Y. 11101.

Circle 127 on reader service card

Cassette Storage Racks From Wire for Sound

Wire for Sound's C-42 cassette storage modules each hold forty-two cassettes in their plastic boxes. The stackable units fea-

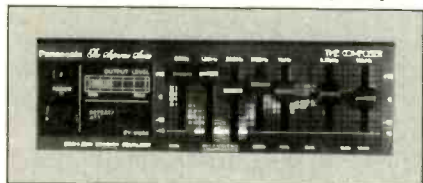


ture a pull-out drawer with a smoothly gliding track for easy and silent access to the tapes. Made of metal with a baked-on polyester finish, the modules come in six colors: chrome, black, brown, grey, blue, and red. A set of alphabetical divider and title cards is included with each module. Price: \$24.95. Wire for Sound, Dept. SR, 6840 1/2 Vineland Avenue, North Hollywood, Calif. 91605.

Circle 128 on reader service card

Panasonic Car Equalizer Also Boosts Power

Panasonic's CY-SG50 graphic equalizer for cars, called "The Composer," is intended to compensate for frequency-re-



sponse aberrations peculiar to a car's interior. Boosts and cuts of up to 12 dB are available in seven bands (60, 125, 250, 500, 1,000, 3,500, and 10,000 Hz), and in the important 125- to 250-Hz region the device offers an additional cut of up to 6 dB (-18 dB total). The front panel is marked with the settings that extensive testing in cars has found to be usually most effective. The curve shows a large dip in the 125- to 250-

Hz bands, a slight boost in the 500-Hz band, a slight cut in the 1,000-Hz band, and a slight boost in the 10,000-Hz region.

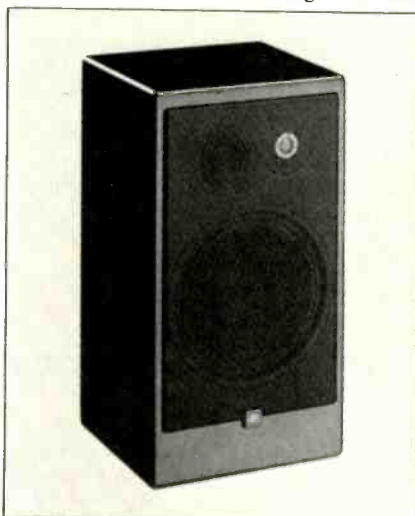
The device also provides an output power of 12.5 watts per channel (rms) into 4-ohm loads from 20 to 30,000 Hz with no more than 1 per cent total harmonic distortion. The 1,000-Hz distortion at a 1-watt output level is given as 0.09 per cent. Signal-to-noise ratio is 83 dB, and sensitivity of the 500-ohm input is 0.9 volt for a 1-watt output. The unit measures about 6 1/4 x 5 x 2 inches and weighs 2 1/4 pounds.

The CY-SG50 is automatically activated when the car's in-dash stereo system is turned on, and it has a lighted display panel for easy use at night. There is an attenuator/equalizer-defeat button to switch out the equalization and reduce the sound level. A fader is provided to control front/rear speaker balance. Small enough for placement in a glove compartment, the unit comes with a black cover to conceal the front panel. Price: \$120.

Circle 129 on reader service card

Canton Speaker Has Titanium Tweeter

The three-way, floor-standing CT 1000 speaker system from Canton incorporates a titanium-dome tweeter. This material was chosen after extensive listening tests. The



thermal characteristics of the tweeter are also said to be improved by the construction since heat is transferred from the voice coil to the dome for radiational cooling. Unlike conventional sealed midrange drivers, the CT 1000's midrange unit is mounted in a cylinder that is open at the rear of the cabinet, with the opening covered by a domed perforated grill. Dispersion is said to be improved by this arrangement. The system's woofer has a special coating said to reduce resonances. The cabinet—available in either oak or walnut veneer or with a black or white lacquer finish—is made of high-density chipboard. Internal ribbing cuts cabinet resonances. An optional stand gives optimal clearance from the ground and proper listening angles.

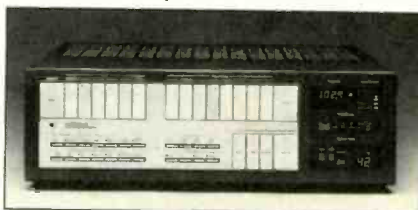
System impedance is rated at 4 ohms. Frequency response is given as 20 to 30,000 Hz. The woofer is 310 millimeters in diameter, the midrange 120 mm, and the tweeter

25 mm. Bass-resonance frequency is given as 41 Hz; crossover frequencies are 450 and 3,100 Hz. Distortion is less than 0.1 per cent. Dimensions are 13 3/4 x 32 1/4 x 26 inches. Prices: \$1,250 per pair; \$1,400 with FG 200 stands. Canton North America, Dept. SR, 254 First Avenue North, Minneapolis, Minn. 55401.

Circle 130 on reader service card

J.C. Penney Receiver Has Pushbutton Controls

The J.C. Penney MCS Series Model 3285 receiver is rated at 85 watts per channel into 8-ohm loads with no more than 0.005 per cent total harmonic distortion from 20 to 20,000 Hz. The low distortion figure is made possible by circuitry said to eliminate the switching distortion common to class-AB amplifiers. A four-bit micro-



processor executed in CMOS integrated-circuit technology permits all-pushbutton operation. The IC controls volume, bass, treble, balance, function selection, mode selection, tape dubbing, audio muting, and filter positions. Two filter and tone-control settings can be memorized for instant recall. At the right of the front panel a large vacuum-fluorescent display shows volume level, bass and treble settings, output power, and station frequency. LED's indicate stereo broadcasts and signal strength.

The amplifier-section features include infrasonic, high-frequency, and multiplex filters; a 20-dB audio-mute switch; moving-magnet and moving-coil phono inputs; and connections and switching for two tape decks and two speaker systems. Specifications include a power bandwidth of 5 to 40,000 Hz, phono frequency response of 20 to 20,000 Hz \pm 0.5 dB, phono overload level of 150 millivolts at 1,000 Hz, and phono signal-to-noise ratio of 80 dB.

The digital-synthesis tuner section stores up to sixteen AM and sixteen FM stations and has a switchable i.f. bandwidth for best reception under difficult conditions. Ratings for FM include a usable sensitivity of 10.8 dBf (1.9 microvolts), capture ratio of 1 dB, frequency response of 20 to 15,000 Hz \pm 3 dB, and distortion in stereo of 0.15 per cent. The AM section has a sensitivity of 300 microvolts per meter and a selectivity of 45 dB. Price: \$699.95.

Circle 132 on reader service card

NOTE: All product descriptions and specifications quoted in these columns are based on materials supplied by the manufacturers, who will respond directly to reader requests for further information.

Domestic inflation and fluctuations in the value of the dollar overseas affect the price of merchandise imported into this country. Please be aware that prices quoted in this issue are therefore subject to change.

ADVENT

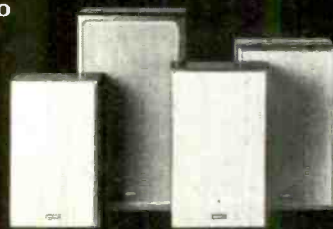
The one thing we never change.

During the last fifteen years, we've made a lot of improvements on our Advent speakers. 137 to be exact. We've redesigned woofers and tweeters. Crossover networks and phase plates. Cabinets and mounting hardware. Even screws. But there's one thing we haven't changed. That's the value. The ability of an Advent speaker to cut-perform many speakers that cost more. How? By making changes that sound good not just look good. While other speaker companies have spent their time adding all manner of dials, knobs and wild grilles, we've quietly gone about the business of perfecting the two-way speaker.

For example, our newest change is the Advent "Direct Report" tweeter. It is a parabolic rather than hemispheric design. And the special phase plate for the tweeter has been tapered to improve dispersion. Stereo Review liked it as much as we did. They said, "We cannot recall ever having measured a front-radiating dome tweeter whose dispersion equaled that of the new Advent design."

We think you'll agree with Stereo Review. The new tweeter is indeed exceptional. The change substantially improved the sound quality. But it hasn't substantially changed the price. You see, value has always been a part of the Advent legend. And that's something we haven't changed... never will.

For the location of the Advent dealer nearest you, call toll free 800-323-1566. (In Illinois call 800-942-0502.)



ADVENT

The legend continues.

CIRCLE NO. 59 ON READER SERVICE CARD

*Excerpted by permission, Jan. 1981, Stereo Review.

ADVENT

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CIRCLE NO. 18 ON READER SERVICE CARD

Audio Q. and A.

By Larry Klein



Technical Director Klein contemplates the acoustic properties of a typical chamber in a castle in Heidelberg, Germany.

Subliminal Rock

Q. CBS News recently reported that some rock-and-roll songs have subliminal messages recorded on them that can only be heard when played in reverse—as I have heard for myself on the song Snowblind by Styx. I would like to know if these messages will appear on tape when I record the song? And will these messages be audible when the tape is played in reverse?

PATRICK KILGORE
Rising City, Nev.

A. Since "subliminal" refers specifically to stimuli that are outside the range of conscious perception, I perceive a certain terminological confusion in your question. "Subliminal" has lately come to mean a technique that purports to plant ideas in a viewer's or listener's mind by presenting a message in such a way that is lodged directly in the unconscious, thus bypassing conscious critical evaluation. The purpose of the subliminal message may be legitimate ("Shoplifting is a bad thing to do"), illegitimate ("Vote for me"), or simply fooling around.

The backward but audible Styx message is obviously not an example of subliminal communication unless you feel that one of your unconscious talents is understanding reversed language. Sound is sound, and it should be recordable and playable in reverse if you can coax your machine to do it. One final point: a colleague on *Psychology Today* magazine told me that there are no hard research data indicating that subliminal sales or motivational messages have any effect at all—except possibly to enrich those who are selling the concept.

Car Stereo Specs

Q. How valid is it to evaluate car stereo equipment using standard home hi-fi specs?

RICHARD GARFIELD
Bronx, N.Y.

A. Not very. Although a car stereo system resembles a home component system in many of its functions and fea-

tures, you should be aware that there are significant differences between the two types of equipment. In a home hi-fi receiver, amplifier power is the specification that mostly determines its retail price. High-power performance generally requires large and expensive transformers, capacitors, and heat sinks as well as a chassis big enough to accommodate it all. On the other hand, because it works on a 12-volt battery (rather than 120 volts from the a.c. power line), a car stereo amplifier has to use different and more complex techniques to achieve high power. In addition, since the space in a dash-mounted chassis is severely limited, separate power-amplifier modules are frequently used when the power rating is greater than about 12 watts a channel.

When comparing printed power specs, make sure that the comparison is a legitimate one, not of apples versus oranges—or lemons. This problem arises because one manufacturer's honest rating of, say, 3 watts from 50 to 20,000 Hz at 1 per cent distortion might be the equivalent of another manufacturer's fast-and-loose 25 watts measured only at 1,000 Hz and with 5 to 10 per cent distortion.

How much real power do you need in a car? It depends on what you are after. If your purpose is to blow out the ears of back-seat drivers or to entertain the crowd in a parking lot, then don't stint yourself. But if you simply want to listen to wide-range music at reasonably loud levels, 10 honestly rated watts per channel should certainly be adequate. Keep in mind that every little bit of extra loudness you want requires just about a doubling of the power output, and every 3 dB of bass or treble boost applied by your equalizer or tone controls also doubles the power demand. Because of all these factors, it is difficult to give precise power advice. Most manufacturers have available power boosters that can be added to already installed equipment. So if down the road, so to speak, you find that you can't get enough clean loudness from your honestly rated low-power installation, you can always add a power booster.

Another audibly important specification usually not handled adequately in car-stereo manufacturers' literature is frequency response. Unless there is a $\pm x$ dB designation after the specified range—for example,

MAXELL IS PLEASED TO PRESENT AN EVEN HIGHER PERFORMANCE TAPE.



If you're familiar with Maxell UD-XL tapes you probably find it hard to believe that any tape could give you higher performance.

But hearing is believing. And while we can't play our newest tape for you right here on this page, we can replay the comments of Audio Video Magazine.

"Those who thought it was impossible to improve on Maxell's UD-XL II were mistaken. The 1981 tape of the year award goes to Maxell XL II-S."

How does high bias XL II-S and our normal bias equivalent XL I-S give you such high performance? By engineering smaller and more uniformly shaped epitaxial oxide particles we were able to pack more into a given area of tape. Resulting in a higher maximum output level, improved signal-to-noise ratio and better frequency response.

To keep the particles from rubbing off on your recording heads Maxell XL-S also has an improved binder system. And to eliminate tape deformation, XL-S comes with our unique Quin-Lok Clamp/Hub Assembly to hold the leader firmly in place.

Of course, Maxell XL II-S and XL I-S carry a little higher price tag than lesser cassettes.

We think you'll find it a small price to pay for higher performance.



IT'S WORTH IT.

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Next, the heart of the B791: precision engineering. A quartz-regulated Hall-effect direct-drive motor assures absolute speed stability with no cogging effects. Even the vari-speed is quartz-locked, with an LED display to show the nominal speed and exact percentage of deviation.



The Revox B791 is solid, substantial, and meticulously assembled. It is designed for maximum user convenience, sonic accuracy, and exceptional longevity. It is not inexpensive.

That's the straight line. Hear the full sound at your nearest Revox dealer.

STUDER REVOX

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CIRCLE NO. 49 ON READER SERVICE CARD

30 to 15,000 Hz \pm 3 dB—even an engineer couldn't guess how well the treble will be heard. Unlike the bass frequencies (which in a car installation are not likely to go much below 60 Hz or so), high notes *can* be cleanly reproduced and will be missed if they are not. The very-high-frequency shimmer of wire brushes, the clash of cymbals, and the characteristic sound of a tambourine are all dependent on the frequencies from about 9,000 to 12,000 Hz. If the amplifier, the speakers, or the tape head in the cassette player can't reproduce those frequencies, much of the life and excitement in the music will be lost.

Other specifications require less discussion. By checking the catalogs from several manufacturers and the data in recent directories, you will be able to get a good idea of what level of performance is available for what price. Audiophiles will find that they have to reassess their technical aspirations when dealing with car stereo equipment. That's necessary because the small, moving, and noisy car environment places different and sometimes more stringent demands on audio equipment.

45-rpm Holes

Q. With the advent of the 45-rpm disc, RCA came out with a small record player with a large spindle to fit the large center hole. The record player, though popular, was discontinued. My question is, why do 45's still have that large hole instead of a standard (small) hole that would be more convenient?

JESSE W. COWAN
Everetts, N.C.

A. I would guess that there are two reasons: (1) Many of the 45-rpm presses and injection-molding machines are set up for the large holes and retooling is too expensive, in the view of the manufacturer, to be worthwhile. (2) Inertia.

Underdriven Tweeters

Q. I have some small speaker systems in my bedroom rated at 40 watts maximum. I seldom go beyond five watts per channel—and usually a half watt or less. My speakers, however, have gone through four tweeters between the two of them. The other day an acquaintance told me that if speakers aren't powered adequately, the tweeters will tend to blow out from being underdriven. Is this true? If so, why?

ROB ROSENBERGER
APO, New York, N.Y.

A. Although my doctor maintains that human bodies are likely to suffer from early failure if not exercised sufficiently, the same thing is not true of tweeters. Your friend has his facts slightly confused. What will destroy tweeters is an inadequately powered amplifier that puts out lots of spurious high-frequency energy when consistently overdriven into clipping distortion. Perhaps your amplifier is unstable and puts out high-level ultrasonic signals—or perhaps you are trying to drive your amplifier to put out more power than you think you are. □

Before now, all ultra lightweight headphones rolled off at 150-200 Hz.

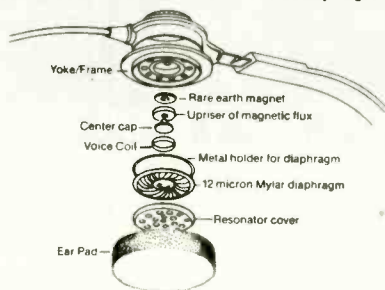
Not so the Mura RED SET VII.

In addition to using samarium cobalt magnets, RED SET VII incorporates unique magnetic uprisers to increase the already high

magnetic flux density in the voice coil gap. The result is superb low frequency response, with 33 Hz response, only 3 dB down from the 1,000 Hz reference point. Overall frequency response is 20-20,000 Hz (30-20,000 Hz at the 6 dB point down from the 1 KHz reference level). Sensitivity is 98 dB at 1 milliwatt.

A 4 ft. cord with a 3.5mm stereo plug and an included 8' extension cord with a 1/4" stereo plug makes RED SET VII ideal for both portable and home hi fi listening.

Mura RED SET VII... the one lightweight that gives you all the bass the music has to offer.



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You'll be hearing from us.™

A lightweight with full bass response



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CIRCLE NO. 35 ON READER SERVICE CARD

STEREO REVIEW

THE TOGETHER SEPARATES

Tandberg TIA-3012 Innovations And Specifications

All discrete
selected components

Moving-coil and
moving-magnet inputs

No electrolytic or ceramic
capacitors from phono in
to speaker out (cleaner
sound path)

Separate "listen/record"
input selector switches

Minimum phase shift
for superior imaging

High-speed design (1,000
volt/micro-second slew rate)

Tone control circuits with
variable turnovers utilizing
1% calibrated resistors

Dedicated digital input
(no capacitors through entire
circuit) capable of 20-volt
input without overload

MOSFET output devices
with no current or
voltage limiting

Toroidal power
transformer

Thermic servo-
loop biasing
(maintains
stability
without
affecting
musical
signals)

Main remote
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switching
with gold-
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heavy duty
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binding post

Unit constructed of extruded
aluminum profiles for
strength and heat dissipation

100 watts RMS/channel,
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less than 0.02 THD and IM

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components, based on fifty
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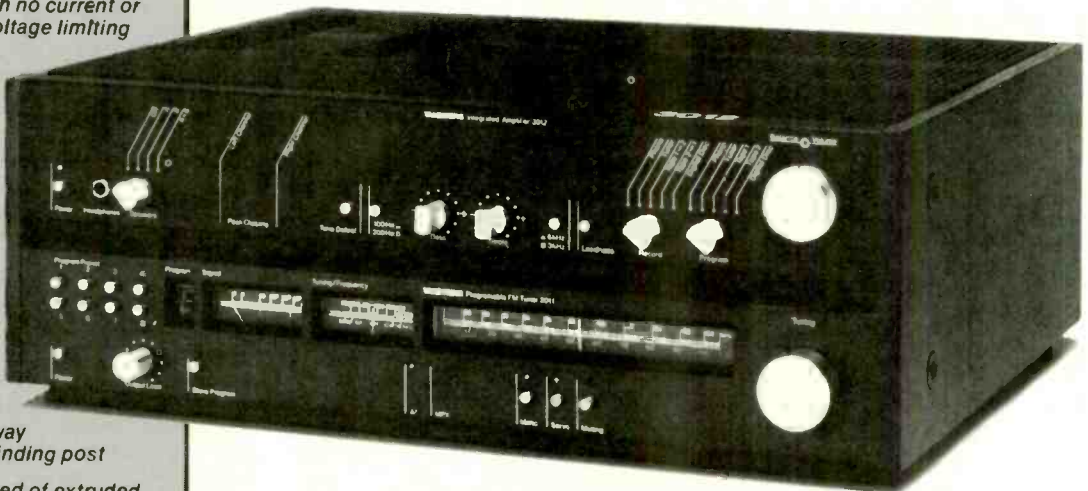
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components endowed with
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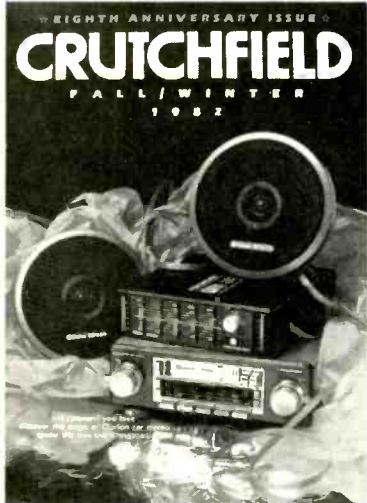
The TIA-3012, in com-
bination with either of our
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Series tuners and a pair
of rosewood side panels,
forms the world's finest
receiver, with built-in
flexibility without loss
of investment.

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TIA-3012 at your local
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Audio/Video News

By David
Ranada

Technical Editor Ranada holding a "wafer" of integrated circuits prior to its being cut up into individual chips



Water: courtesy Analog Devices

BITS OF THE FUTURE

DIGITAL. No other word so completely summarizes what the future holds in store for audio and video media. This was made evident in recent meetings of both the Audio Engineering Society (AES) in Los Angeles and the Society of Motion Picture and Television Engineers (SMPTE) in New York. These engineering conventions—where technical leaders in the audio, video, and motion-picture fields present their latest research findings and production techniques—are often the places to find the seeds of upcoming technological change. And digital recording, control, and testing pervaded both conventions.

At the AES convocation, for example, papers were given on integrated circuits for playing digital-audio Compact Discs (Matsushita), on a new digital-audio adaptor for videocassette recorders (again Matsushita), on the accepted format of a digital-audio master tape meant for Compact Disc distribution (Sony and Philips), on random-access digital-audio editing (Soundstream), on digital testing of audio equipment (CBS and NHK), and on using computers to help design analog transducers (best represented by Bang & Olufsen's computer-aided design of a series of phono cartridges).

These papers, however, generally represented extensions of previous digital-audio technology, refinements of "old" techniques. The really fascinating stuff was presented at the SMPTE meeting, where digital techniques seemed to have taken over, and not just in audio soundtracks.

Television engineers seem to be taking digitally encoded video signals far more seriously than their 20- to 20,000-Hz audio brethren are taking digital audio. That digital signals are the video waveforms of the future seemed to be a forgone conclusion judging by the number of digital-video papers given at recent SMPTE meetings. These have ranged from fairly abstruse technical works on digital-video bit-rate reduction to popular and well-attended demonstrations of the latest in computer-generated special effects and "graphics" for film and television.

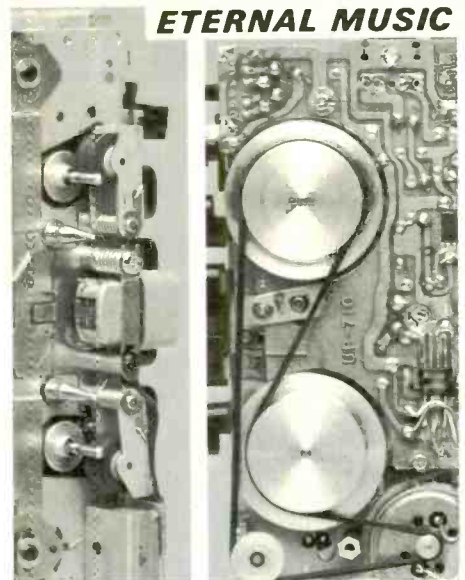
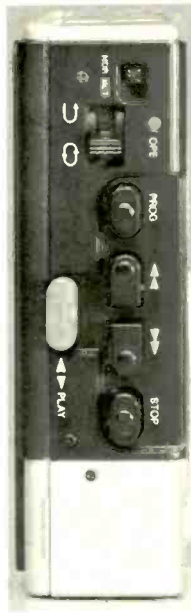
One of the greatest benefits of using digital techniques—expanded control of mechanical processes—was exemplified by

Kodak's presentation of a process the company calls Datakode. As "the bridge between film and computers," Datakode uses a very thin, transparent layer of magnetic recording particles deposited on the non-emulsion side of a motion-picture film. On this coating are recorded digital timing and cueing signals for reading by computerized editing machinery. Kodak estimates that full use of the process can reduce post-production time and labor expenses by 30 to 50 per cent. With the amount of work necessary to produce today's blockbuster films, such a saving can amount to millions of dollars. (Kodak, by the way, used to make magnetic audio tape. Since the coating of films with emulsions and tapes with magnetic particles are nearly identical processes, Datakode is perhaps Kodak's way of returning to magnetic recording.)

"... filmgoers are often lucky to get any sound at all. Digital to the rescue? Maybe."

Much post-production work is spent on a film's soundtrack. Long neglected by both film and video producers, the audio quality of soundtracks received quite a bit of attention at the last SMPTE meeting. The most fascinating presentation was given by James Moorer of Lucasfilm, Ltd. (*Star Wars*, *Raiders of the Lost Ark*, etc.). His group recently completed an all-digital audio-signal-processing "station" that is essentially a high-speed digital computer with an internal "architecture" optimized for the processing of digital audio signals. In digital signal processing, all changes to the signal occur while the signal is in digital form and are the result of computerized arithmetical operations.

Although designed for audio editing, sound-effects synthesis and processing, and sound mixing, such a station can even synthesize music. The key is the programming. Future plans include "software" for speech



Dual capstans and matched brass stabilization flywheels give you rock stable bi-directional play.

Musical Chain Reactor

Just touch the Bi-Directional play button once and you'll experience a nonstop musical chain reaction. You can listen to this personal stereo while you're on the move or with the included interface, sit back and enjoy an evening of nonstop, uninterrupted music through your own home stereo. Even a regenerating power supply is included free.

Kick back and relax. Here's a personal stereo with thundering kaleidoscopic sound that you'll wear when you're out, but that you'll probably get even more use out of at home.

Later you'll read about the sophisticated electronics, the dual capstans and the anti-rolling tape movement system with twin matched brass flywheels (pictured above). But, first let's see what this deck has to offer that's so special for use at home.

NOT A \$1000 DECK

No, the new DAK Micro XV5000 continuous play auto-reverse deck won't outperform the specs of your \$1000 home cassette deck. But, it's closer than you'd imagine. And when you use the special interface cable we supply as a FREE BONUS with the deck, you can plug the deck directly into any 'aux' or 'line' inputs in your stereo system.

Now here's the good part! The sophisticated Bi-Directional play mechanism of the deck provides you with continuous unattended play of both sides of your cassette over and over again.

You can be in bed and have hours of uninterrupted music. At the office, you can listen to your cassettes without worrying about changing them when they get to the end.

So while you may prefer your current expensive cassette deck for its specs, you'll love this deck for the freedom it gives you from changing or turning over cassettes every 45 minutes or so.

And this deck is no lowlife. It plays both normal and metal tapes. The fidelity is so good that if you want to copy a tape, just play it on this deck and record a new copy on your current home deck.

ON THE ROAD

Slip this ultra microsized champagne gold personal stereo into its matched protective leatherette case complete with belt loop and shoulder strap.

Then plug in the 1½ oz. Samarium Co-

balt headphones and you're ready to hit the road. At 11 oz. and at only 4½" X 3½" X 1½", it's less than 1/4" wider than the cassette box it's pictured sitting on above. (Cassette not included).

Whether you're into gymnastics, long walks, or mowing the lawn, you'll enjoy the unbelievably rich stereo sound.

The deck incorporates a special dual flywheel tape movement system with a unique anti-rolling mechanism resembling a fine clock. It compensates for movement to keep the music smooth and stable even when you're not.

Wait till you see this incredible deck glide into action. As each of the dual capstans (pictured above) effortlessly and automatically engages you can see and feel the mechanical quality just as sure as you will hear the sophisticated electronic quality by the clear dramatic musical sound this deck produces.

You can easily test the stability of a personal stereo cassette deck by shaking it while you listen to music. If the music wows badly, or even stops, you have a cheap unit. DAK's is superbly stable. We feel it is easily equal or superior to anything we've seen on the market.

FREE BONUS ENERGY DYNAMO

What you don't usually read about in most ads is that as good sounding as personal stereos may be, they tend to eat batteries. So, every 3-8 hours or so you will be laying down more of your hard earned cash to keep the music rolling.

Well No More. Here's a slightly ridiculous example. Let's say that you listen to cassettes for 4½ hours a day, 7 days a week, 365 days a year for 3 years.

With the FREE BONUS dynamo charger and the FREE BONUS energy cells included with your DAK XV5000 Micro Bi-Directional cassette deck you'll still be at full power in 3 years because the energy cells we supply carry a separate 1000 charge or 5 year limited warranty.

And best of all, in 3 years, you'll be

several hundred dollars richer in money that you haven't spent on regular 'throw away' batteries. There's also a DC input that you can use to plug in any external 3V DC power supply (not included).

GUARANTEED

The XV5000 is made specially for DAK by one of the largest manufacturers of personal electronics. It's the latest generation in microsize and features. And, wait till you hear the sound.

DAK is America's largest direct selling manufacturer of magnetic products. We have been in business over 11 years. Your deck is backed by the standard limited manufacturer's warranty.

TRY BI-DIRECTIONAL PLAY RISK FREE

Take the DAK XV5000 on walks, to the mountains or as you commute to work. Then just plug it into any home or office stereo system for continuous nonstop play of your favorite cassettes.

If for any reason you aren't 100% satisfied, simply return it and our special free bonuses in their original boxes within 30 days for a courteous refund.

To order your DAK XV5000 Bi-Directional Personal Stereo Cassette Deck complete with the home stereo interface the dynamo charger and energy cells risk free with your credit card, call the toll free hotline, or send your check for the incredibly low introductory price of \$79 plus \$3.50 for postage and handling Order No. 9600. CA res add 6% tax.

Why settle for a radio station's choice of music and commercials when you can have your own choice of nonstop uninterrupted music anywhere anytime.



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SOUNDS THAT SOOTHE.

The Marsona sound conditioner generates the primal sounds of nature—the surf, the rain, the rhythmic gushes of a waterfall. And these sounds aren't recorded—but synthesized—with the use of advanced solid state electronics.

Hospitals use sound conditioners like the Marsona to relax patients in the coronary and respiratory care sections. Controlled laboratory tests at a university sleep lab indicated that sound conditioned

sleepers got to sleep quicker, slept longer and received about 50% more Delta (stage 4) deep sleep.

Marsona's all-electronic design offers several advantages over earlier electro-mechanical models: more types of sounds (2 surf, rainfall, waterfall). There are no moving parts, no tapes, nothing to wear out. And it uses less electricity than a small night light. Measures only 7x8x5".

And you can fine tune sounds to exactly your likes; from a mere whisper all the way up to a strong masking sound. With the surf you can even vary the rhythm from slow to fast to random.

The Marsona 1200 uses 'white noise'—long recognized by scientists for its ability to mask out unwanted noise that interferes with sleep, relaxation or work. We offer you the Marsona 1200 for a full 30 day money-back trial. One year warranty.

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synthesis, voice modification, and other "exotic" digital audio effects to go along with the company's digital video and film effects. On the hardware side, each processor is capable of performing the basic signal-processing operation (a multiplication/addition) twenty million times a second. The audio is encoded (or synthesized) in sixteen-bit samples for wide dynamic range while the internal machine registers are twenty-four bits wide. This preserves a sixteen-bit dynamic range when the results of many arithmetical calculations are rounded off or "truncated."

Dr. Moorer said that there were no plans for using the processor in any upcoming film (the most likely candidate would be the next installment of *Star Wars*, due out soon), but that the processor could be redesigned for mass production. With sales of a few dozen a year, digital audio processing would be cost-competitive with conventional film-sound techniques. As shown, the basic architecture of the machine seems suitable for home digital signal processing (filtering, equalization, reverb, imaging) if the hardware can be reduced to large-scale integrated circuits.

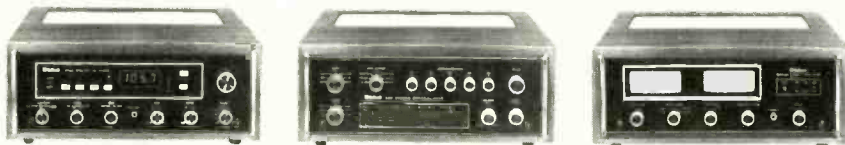
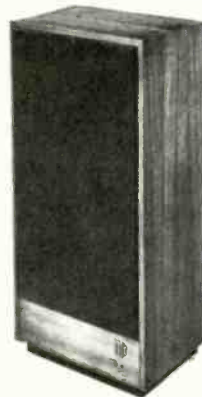
The more-than-90-dB dynamic range of sixteen-bit-encoded digital audio would be very effective in a movie theater if it were only possible to deliver it in such an environment. Between scratched and dirty film prints, misadjusted projectors, and maladjusted projectionists, filmgoers are often lucky to get any sound at all. Digital to the rescue? Maybe.

A company with ties to the Disney empire—Digital Fluorescencesound—presented information on how the standard six channels of an audio soundtrack can be put on a 70-mm film print in digital form. The playback-only process (still under development) also uses the back side of a film (Datakode, move over). Instead of magnetic particles, the Fluorescencesound system uses "brighteners" similar in action to the chemicals used to make your wash "brighter than bright." Deposited on the film in the binary patterns required by the digital encoding system, the brighteners absorb ultraviolet light and emit it as visible light, and yet they are transparent in a normal projector beam. As the film passes through a special reading mechanism, the brighteners are bombarded with ultraviolet light; the visible light returning from the fluorescing bit pattern is picked up by a light-sensitive device and digitally decoded to yield six discrete channels of digital audio sound (four channels with 35-mm films). To guard against film damage affecting the sound quality, the encoding format (designed by Thomas Stockham of Soundstream) is 100 per cent redundant: each digital "word" is deposited twice in separated locations on the film.

Not everything at SMPTE was digital audio, of course. Emil Torick of the CBS Technology Center proposed that a three-channel sound system be adopted for stereo TV broadcasts. The third channel would be a quadrature-modulated sideband in either the Zenith or Telesonics stereo-broadcast system. The addition of the third channel for center-screen dialogue and sound effects would degrade the stereo signal-to-noise ratio by only 1 dB, he said. Stereo TV of any kind, however, is at least a year away from reaching the home market. □

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CONCORD.

Anything else is a compromise.

It's quite a claim, we realize. But our goal of constantly perfecting sound has resulted in the first line of car stereos which offers true high fidelity specifications, and therefore true high fidelity sound reproduction.

So for the first time, the uncompromising listener can hear music in the car — and feel truly at home.

As an example, let's take a look at Concord's latest, the HPL-130.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to believe (out to 20,000 Hz).

To ensure enough power to take advantage of all these features, there's a superb amplifier which — like all the others in the Concord line — is designed with exactly the same high fidelity specifications as



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response.

Quite a list! But then the HPL-130 is quite a machine.

It all adds up to the first car cassette deck that can accurately reproduce your DBX recorded tapes through its built-in amplifiers, and perform comparably to the high fidelity equipment in your home.

So as you perhaps suspected, at around \$600 the HPL-130 costs a little more than average.

But as with all Concord equipment, we think you'll find the difference is worth the difference.



First and foremost, it features Concord's exclusive signal processor circuitry which (with our plug-in HPQ 90 adaptor) lets you enjoy the superb high fidelity of DBX recorded tapes. Alternatively, you can plug in a stereo imager or equalizer for further sound enhancement.

But quite apart from its exclusive DBX capability, the HPL-130's other features take it far beyond the current state of the art.

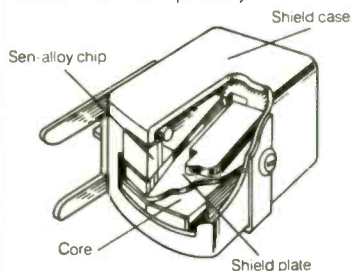
Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year-old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of power-off auto eject.

Concord originated the concept of using high performance long-

home amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 amplifier for a 48-watt system (100 watts maximum power).



Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls, Dolby noise reduction, speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear

SPECIFICATIONS:

| | |
|--------------------------|---|
| Tuner Section | |
| Sensitivity: | 30dB Quieting 1.0 Microvolts 11.2 dBf |
| Stereo separation: | min. 35dB |
| Frequency responses: | ±2dB 30-16,000 Hz |
| Tape Section | |
| Frequency response: | ±2dB |
| Standard tape: | 30-15,000 Hz |
| Metal tape: | 30-20,000 Hz |
| Wow & flutter: | 0.08% WRMS |
| Amplifier Section | |
| Maximum power: | 25 watts/Ch |
| High fidelity power: | 12 watts min. RMS per ch into 4 ohms. 30-20,000 Hz with 0.8% THD max |

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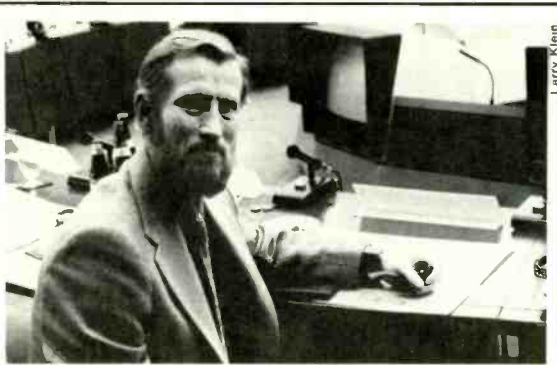
Anything else is a compromise.

CONCORD ELECTRONICS, 6025 Yolanda Avenue
Tarzana, California 91356 (213) 344-9335

Tape Talk

By Craig Stark

Contributing Editor Stark at the BASF technical conference in Germany



INTERNATIONAL CASSETTE STANDARDS

RECENTLY Larry Klein, Julian Hirsch, and I, among others, had the opportunity to spend nearly a week with BASF's top technical personnel in Ludwigshafen, West Germany. Our hosts took us through every stage in the manufacturing of top-quality cassettes—from the grimy industrial processes necessary to produce chromium-dioxide particles to the final loading, labeling, and packaging of the finished cassettes. At each step along the way, including the testing of finished cassettes, the emphasis on quality control was—if not unparalleled in the very best of the many other tape plants I have toured—positively astounding in its scope and thoroughness.

With such dedication to top-quality tape performance, it is little wonder that BASF has long been deeply involved in the development of proper mechanical and electromagnetic tape standards. Indeed, the company's chief application engineer for audio/video products, Wilhelmus (Bill) Andriessen—as knowledgeable a tape expert as there is anywhere—chairs the tape-standards committee of the International Electrotechnical Commission (IEC), and he was able to bring us all up to date on the nearly complete IEC cassette standards, adoption of which will have world-wide ramifications for tape and tape-equipment manufacturers. Since many readers are probably unfamiliar with the IEC, a little explanation is in order. Every industrialized country has a national standardizing body, such as ANSI (the American National Standards Institute), DIN (Germany), CCI R (France), JIS (Japan), etc. Often these government agencies do not actually write a standard but turn to the technical experts who belong to such organizations as the EIA (Electronic Industries Association) or EIAJ (Electronic Industries Association of Japan). The IEC is composed of national representatives who hammer out common standards for approval by their home countries' appropriate bodies in order to facilitate international trade and communication. The process is tortuous, for politics and national commercial interests may play an even larger role than honest technical differences.

Within the European Economic Community, and even in Communist-bloc coun-

tries, IEC standards have been accepted as the basis for no-tariff-barrier trade and so enjoy essentially the status of law. In this country, in contrast, some courts have decided that the use of many industry-established standards constitutes restraint of trade! And in Japan (where most of the tapes and recorders that Americans use are

“. . . politics and national commercial interests may play an even larger role [in the process] than honest technical differences.”

made), despite growing interest in IEC tape standards on the part of the technical delegates to the IEC, some of the commercial interests within the EIAJ apparently still have reservations about key provisions in the proposed standards.

There is little controversy about two important IEC decisions. First, as everyone knows, there are currently four basic types of cassette tape—ferric, chrome (or CrO₂-equivalent), ferrichrome, and metal—and the IEC has decided to call them simply “IEC-I,” “IEC-II,” “IEC-III,” and “IEC-IV.” Further, as you may have noted from Hirsch-Houck Laboratories test reports, there are now official IEC playback-calibration tapes (manufactured by BASF). As long as different recorder manufacturers adjusted their machines with different playback-calibration tapes, there was little hope that a prerecorded cassette would sound the same played on different decks.

Other provisions may engender more dispute, however. The IEC has agreed that there should be not only standard playback-calibration tapes, but also standard *blank* reference tapes of each tape with known bias, sensitivity, and frequency-response characteristics. BASF is the designated producer of IEC-I and IEC-II blank reference tapes, Sony of IEC-III, and TDK of IEC-IV. The proposed procedure is that a

tape manufacturer would test his tapes against the reference tapes using the IEC standard bias and level settings, then list any differences in bias and sensitivity he considers desirable to optimize a recorder for his particular product. Further, the proposed standard would require deck manufacturers to use the IEC reference tapes to set the bias, frequency response, and sensitivity characteristics of their recorders. This would certainly tend to diminish the importance of “bias optimizing” circuits and would tend to discourage tape manufacturers from making tapes that differ significantly from the IEC reference tapes.

The IEC proposal has an appealing simplicity. After all, the cassette medium is used principally by consumers who don't normally have the instruments to determine “optimum bias,” and for the real tape fanatic some manufacturers will always provide decks with user- or microprocessor-controlled adjustments to iron out any minor remaining variations from brand to brand. The response tolerances within each tape type are said to be broad enough that they will, in practice, accommodate the performance of almost every high-quality tape now on the market. Uniform record-level sensitivity is also increasingly important, since the new Dolby-C noise-reduction system must be very accurately aligned or frequency-response errors will result. And tape manufacturers would still be free to develop new tapes with higher maximum output capabilities at all frequencies and/or lower noise levels.

Against all this there is the argument that to develop the “best” tape it may be necessary to use a non-IEC-standard bias, which might be discouraged by adoption of the standard. (The IEC-II reference cassette, incidentally, closely resembles the characteristics of BASF Professional II.) Debate on this and other IEC-related matters occupied much of the time during the BASF press trip, but they were conducted in the most friendly spirit. Judgment on all the proposed IEC standards cannot really be passed until all the concerned parties have



Some of BASF's IEC standard calibration and reference tapes.

had an opportunity to do some serious testing of the IEC reference tapes and procedures. To assist me in this process, Nakamichi was kind enough to lend one of their superb GX-9 decks, which permits nearly every conceivable adjustment. In future columns I will report on the results of trying out the IEC proposal. □

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Technics turntables with the patented P-Mount tonearm/cartridge system change all that. By providing complete compatibility between tonearm and cartridge to achieve the optimum tonearm resonant frequency: the level at which bass frequency interference is minimized. For the accuracy and fidelity conventional turntables can deny you.

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Just plug any P-Mount cartridge into a Technics straight, low mass, high performance tonearm, and tighten one locking screw. With Technics, your records are now virtually immune to the groove wear, poor channel separation and distortion caused by improper cartridge-to-tonearm mounting.

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The P-Mount plug-in cartridge system. Just one of the many advances you'll find in the new line of sophisticated Technics turntables. From belt-drive to direct-drive to quartz-locked.

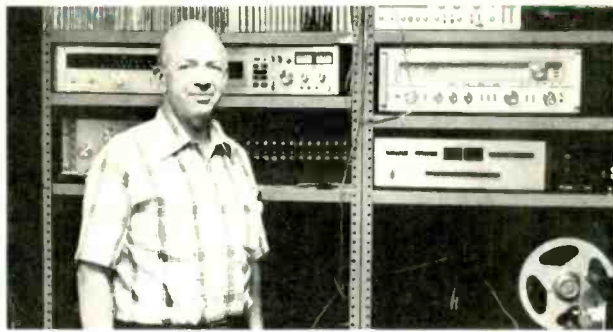
The turntable revolution continues at Technics.

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The science of sound

CIRCLE NO. 46 ON READER SERVICE CARD

Technical Talk

By Julian D. Hirsch



Do You Hear What I Hear?

RECENT columns have dealt with the controversial question of whether electronic audio components have any distinctive "sounds" of their own. With loudspeakers, there is no question that different models sound different. The issue is whether there is any way to *describe* those differences in terms that will mean roughly the same things to at least a majority of readers. There is also the related issue of whether evaluating loudspeakers on the basis of their *perceived* sound can be anything but a purely subjective process.

These issues were raised again in a recent letter from a reader who followed my often-repeated advice to take several favorite records to an audio showroom and use them to audition a variety of speakers. Among the speakers he listened to were several that we have reviewed in these pages and praised highly. *His* reaction to hearing them, however, was uniformly negative. To him, they all sounded *bad*.

As it happens, these same speakers have also been reviewed in other publications, which came up with conclusions generally similar to my own. So how is the discrepancy with my reader's reaction to be explained? Are all the reviewers incompetent or even dishonest? Were all of us given specially modified test speakers that differed materially from regular production units? Both of these explanations are extremely unlikely. Most probably, since the critics undoubtedly heard the speakers in rooms with different acoustic properties than the showroom where my correspondent listened, we simply heard different sounds.

The same reader also noted that electrical engineers at the large company where he works find that my reported test measurements are meaningless to them. They would prefer that I simply state "in layman's language" how speakers sound with different kinds of music. Of course, hardly any of my test data is printed in our published speaker reports, for the very good reason that this information would *not* be very meaningful to most readers. It does have significance to those familiar with the intricacies of speaker design, who would understand the data even if they disagreed with the tests themselves or with my interpretation of their results.

Believe me, I wish that I *could* describe "in layman's language" (or any other, for that matter!) how a speaker sounds to me. That would be no small achievement from a semantic perspective, since English, like most languages, has very limited descriptive resources in this area. This problem has not hindered many other reviewers from regularly attempting such descriptions (and I too have made a few small-scale efforts in that direction), but I fear the results have been without much value to anyone.

There are several obstacles to "objective" listening tests or sonic descriptions. Besides the large differences in personal taste in reproduced sound (as well as, of course, in the type of sound—the music—being reproduced), there is the enormous influence of the listening room and the placement of speakers within them on their perceived sound ("enormous" is really a rather mild adjective in this context). Even more impor-

tant, however, is that no two people *ever* hear "the same thing" even when they are in the same room at the same time and placed very close to each other.

It is possible to measure with reasonable accuracy the sound field that impinges on a listener's ears in a given acoustic environment. This is not as easy or simple as one might wish it to be, but it *is* possible. The problem is that what is measurable is *not* what a listener hears! What we "hear" is not the varying sound field at our outer ears, or even at our eardrums, but the result of our brains' processing of all the auditory data it receives. There is absolutely no way for one person to know what another is "hearing" except in rather gross and imprecise terms (which is not to say that we can't know what another person is *listening to*—that is, the source of the perceptual stimuli that result in the experience of hearing).

If, as I firmly believe, this is a correct assessment of the situation, a description of the "sound" of any speaker (or any other stereo component, for that matter) is necessarily a matter of personal opinion. It is perfectly possible for two sonically knowledgeable people to sit side by side, listening to the same loudspeakers, and come to completely different conclusions about what they have heard.

In view of all this, I feel that our reviews ought to present objective measurements for the most part and comment on the sound (the *perceived* sound) only in a rather general way. Such terms as "graininess," "definition," "haziness," and the like are entirely too specific and personal to have much

Tested This Month

DCM QED Speaker System • Onkyo TX-51 AM/FM Receiver
Denon DP-11F Turntable • Vector Research VCX-800 Cassette Deck
Kenwood C-1 Preamplifier and M-1 Power Amplifier

meaning to another individual, especially one who is not sharing the same listening experience.

In the same vein, another reader wrote to suggest that we rank speakers in order of their performance versus that of competitively priced units. He would be happy to see additional comments on the individual speakers' colorations, efficiency, etc. Somehow, the question of how to evaluate those qualities when ranking the speakers in the first place seems to have been overlooked! This does not seem to have bothered the

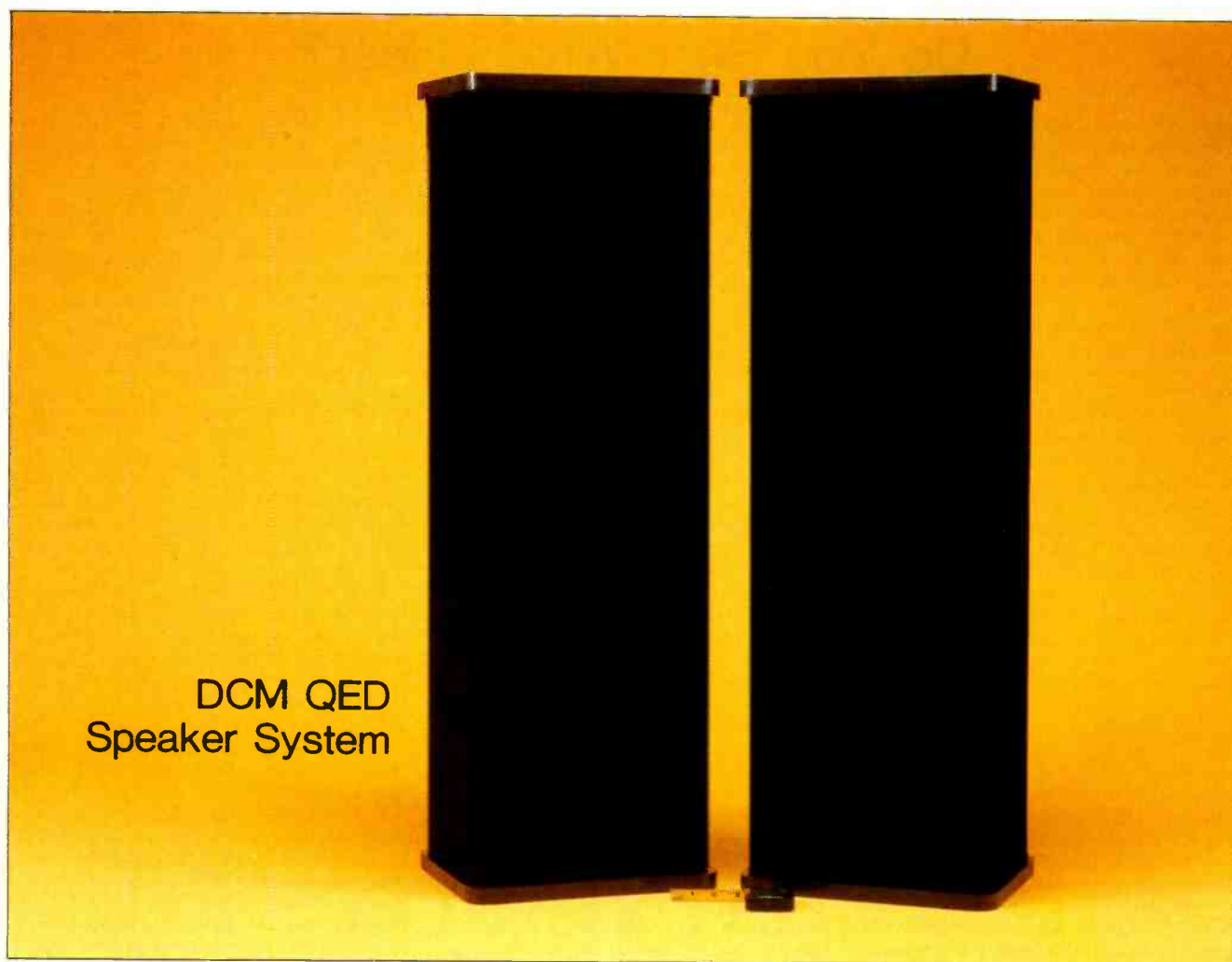
staff of *Consumer Reports*, since their use of an overall merit rating, regardless of its meaning or worth, makes it simple for them to rank even products as acoustically problematical as loudspeakers. Lacking confidence in such a rating system, we prefer to avoid comparative ranking except when we engage in a carefully designed listening or performance test of several units at once.

In conclusion, I can only reiterate my suggestion that you listen for yourself and choose the speaker in the price range you can afford whose sound is most pleasing to

you. No review can be as valid in guiding your purchase decision as that approach, although we can offer guidance in determining which speakers are worth auditioning and which can be excluded from consideration. Just try not to get carried away by advertising hyperbole. My first correspondent summed up the matter beautifully, saying that "No speaker [sound] even approaches the real sound of instruments or voices. It is a crude analog." I certainly agree, but I must add that listening to that crude analog can still be a most enjoyable experience. □

Equipment Test Reports

Hirsch-Houck Laboratories: Julian D. Hirsch and Craig Stark



DCM QED
Speaker System

THE DCM QED is a floor-standing, two-way speaker system whose design emphasizes linear amplitude and phase response. It employs an 8-inch woofer operating in a transmission-line-loaded enclosure whose port is at the end opposite to the woofer (which is located at the top of the column-shaped enclosure, close to a seated listener's ear level). The tweeter, which appears to be a dome driver (it is not readily visible through the opaque, non-removable

foam-plastic grille), is located near the woofer and just below it. The crossover frequency is not stated. The manufacturer specifies only the system dimensions (36 inches high, 11 $\frac{3}{4}$ inches wide, and 9 $\frac{1}{4}$ inches deep), its net weight (41 pounds), and a few electrical ratings. These include a system sensitivity of 87 dB sound-pressure level with a 1-watt input at 1 meter in a normal listening room, a nominal 12-ohm impedance (8 ohms minimum), and the am-

plifier power recommendations (20 watts minimum, 100 watts with integrated program material, 50 watts with pink noise).

According to the manufacturer, the QED is the result of research into the audible effects of variations in crossover design. In the QED the acoustic outputs of the woofer and tweeter are in phase through the crossover region. The outputs of the two drivers are meant to combine to form a uniform acoustic power output over the crossover range. A

Photos by Roy Schneider

...and then came the SE-9.

35 years ago, to satisfy listening preferences, serious music lovers had to redesign their listening rooms. Remove the drapes. Add a rug here. Rearrange the upholstered sofa there. Get rid of that crystal chandelier!

Bass and treble tone controls came later, and they helped — but only a little. When you needed a boost in that lowest bass region, you had to accept boosted upper bass and mid-range tones as well — whether you needed them or not.

By 1958, the first equalizers appeared. They allowed you to alter specific bands of tones to suit the needs of the listening room — and the music program. With special mics, a pink noise generator, and a real-time

analyzer, you could electronically adjust your system to your listening preference. If — that is — you didn't mind spending several thousand dollars and a half hour adjusting and readjusting controls to enjoy a half hour of listening.

Then came Sansui's remarkable SE-9 Compu-Equalizer. It takes the guesswork and the frustration out of equalization. At the touch of a button, the SE-9's built-in pink noise generator feeds its signals first to one speaker, then the other. Sounds picked up by the SE-9's calibrated microphone are then analyzed by its microprocessor. Sit back and watch in amazement, as the SE-9's motorized system moves each of its

16 fader controls (8 per channel) to create the curve that yields precisely flat response at your preferred listening location.

Touch another button, and the curve is memorized for future, instant recall. Move to another location — even another room — and the SE-9 can create and store a new curve — up to four of them.

At last, after 35 years, a perfect equalization system without errors or frustration. And, at a price that makes perfect equalization affordable for all serious music lovers.

See the SE-9 and Sansui's truly complete line of high quality components and systems at your Sansui dealer today. Or write to us for details.



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test reports

part of the crossover design is the addition of a short time delay to the tweeter circuit. This places the "plane" of correct time compensation or alignment at the height of the drivers and thus at the expected height of a listener's ear. According to DCM, the enclosure is designed to stand about 3 feet from the wall behind it for best (flattest) bass performance.

Oil-finished walnut plates are used for the top and bottom of the QED, the rest of it being covered by a snugly fitting sleeve of black foam plastic. The connectors in the rear are jacks that accept standard dual banana-plug connectors (furnished). Price: \$504 per pair.

● **Laboratory Measurements.** The close-miked woofer response of the DCM QED was flat within 2.5 dB overall from 60 to 650 Hz; it dropped another 2.5 dB from 650 to 1,000 Hz and fell more rapidly at higher frequencies. The contribution of the port to the total output was slight, affecting only frequencies below 35 Hz.

The smoothed and averaged room-response curve had the usual midrange peaks and dips, but it was notably smooth above 2 to 3 kHz. After correction for room absorption at high frequencies, the response was ± 3 dB from 300 to 20,000 Hz. When it was spliced to the woofer curve, the resulting composite response was flat within ± 3.5 dB from 45 to 20,000 Hz. Its general trend was downward with increasing frequency, with a peak of several decibels at 16,000 Hz and a ± 2.5 -dB irregularity in the 1,000- to 1,700-Hz range.

The quasi-anechoic axial frequency re-

sponse was measured with our IQS FFT signal analyzer at a 1-meter distance from the microphone to the grille. It was flat within ± 2 dB from 300 to 17,000 Hz. A shallow depression in the response could be seen at about 1,500 Hz, and there were sharper peaks and dips between 3 and 4.5 kHz and between 7 and 8 kHz. These variations were minor in the context of the overall flatness of the system response, but they showed up at different microphone distances and even in a measurement made 45 degrees off the speaker axis.

The tweeter of the DCM QED had very good dispersion up to about 11,500 Hz, although the outputs of the left and right speakers (representing an angular difference of about 30 degrees as viewed from the microphone position) differed by 10 to 12 dB in the range of 12,000 to 20,000 Hz.

The phase response of the QED was very good over most of the audio range, the principal deviation from linearity being around 4,000 to 4,500 Hz, where the group delay fluctuated between 0.2 and 1.6 milliseconds. Otherwise, except for a smaller fluctuation at 7,000 to 8,000 Hz, the group delay was uniform within 0.2 millisecond from 1,000 to 20,000 Hz. The impedance hit a minimum of about 8 ohms at 35 and 140 Hz and about 7 ohms at 10,000 Hz, and its maximum was about 25 ohms at 67 and 1,200 Hz. We would consider its true "nominal impedance" to be 8 ohms rather than the published 12 ohms. The sensitivity was almost exactly as rated, measuring an 88-dB sound-pressure level at 1 meter when the speaker was driven by 2.83 volts of band-limited pink noise.

The woofer distortion at a 1-watt drive level was between 0.5 and 1 per cent from 100 to 65 Hz, rising to about 8.5 per cent at 30 Hz (the distortion was measured at the port for the lowest frequencies). Raising the drive level to 10 watts increased the distortion to 1.5 to 2.5 per cent from 100 to 65 Hz and to about 19 per cent at 30 Hz.

● **Comment.** The DCM QED sounded about as smooth as it measured, with a slight but distinct warmth contributed (we surmise) by the woofer output's being, on the average, a couple of decibels higher than the average tweeter level. Whatever the cause, the sound was as enjoyable to hear for extended periods as that of almost any other speaker we have used.

The QED is an excellent example of a well-designed speaker system created to produce a specific result (accurate impulse response, as described in DCM's literature), making the inclusion of a tweeter-level balance control neither necessary nor desirable. Frequency-balance modifications for speakers, in our opinion, are *best* made with tone controls or an equalizer.

The virtues of the DCM QED become even more apparent when one considers that it is not only a very fine and musical-sounding speaker, it is also simply and attractively styled so as to be compatible with a wide range of home furnishings, its impedance properties will present no problems to any amplifier, and it is priced only slightly above the class of medium-sized bookshelf speakers.

—Julian D. Hirsch

Circle 140 on reader service card



Onkyo TX-51 AM/FM Receiver

The Onkyo TX-51 AM/FM stereo receiver features a phono preamplifier switchable for either moving-coil (MC) or moving-magnet (MM) cartridges and a built-in CX decoder capable of reducing noise by as much as 20 dB when playing CX-encoded discs. It is rated to deliver 40 watts per channel into 8-ohm loads between 20 and 20,000 Hz with no more than 0.04 per cent total harmonic distortion.

The tuner section of the TX-51 employs digital frequency synthesis for both FM and AM bands, with tuning intervals of 100 and 10 kHz, respectively. Like many other digital receivers, the TX-51 is tuned by pressing either end of a horizontal bar, pivoted at its center, to move upward or downward in frequency. Above the tuning bar (which is in the lower right corner of the panel) are three light-touch pushbuttons, marked

MEMORY, MANUAL, and AUTO. In MANUAL the frequency shifts by one step each time the bar is pressed, and the tuner scans rapidly if the bar is held in for more than a second or two, stopping when it is released. In AUTO, a single touch of the bar starts the scanning action, which stops automatically when it encounters a signal strong enough to overcome the muting threshold. The

(Continued on page 34)

4

Fourth in a series
on how Delco
Electronics and Bose tech-
nology contribute to your
enjoyment of driving.

"...you have to hear it to believe it!"

Popular Mechanics

"A new and revolutionary sound system has been developed by the most unlikely partnership ever to be created in the audio industry...General Motors...has teamed up with Bose Corporation to create a car stereo system that is so far ahead of anything currently available in car audio that audio enthusiasts who can afford it may well be spending more time listening to music in their cars than they do at home."

Len Feldman, Audio Times

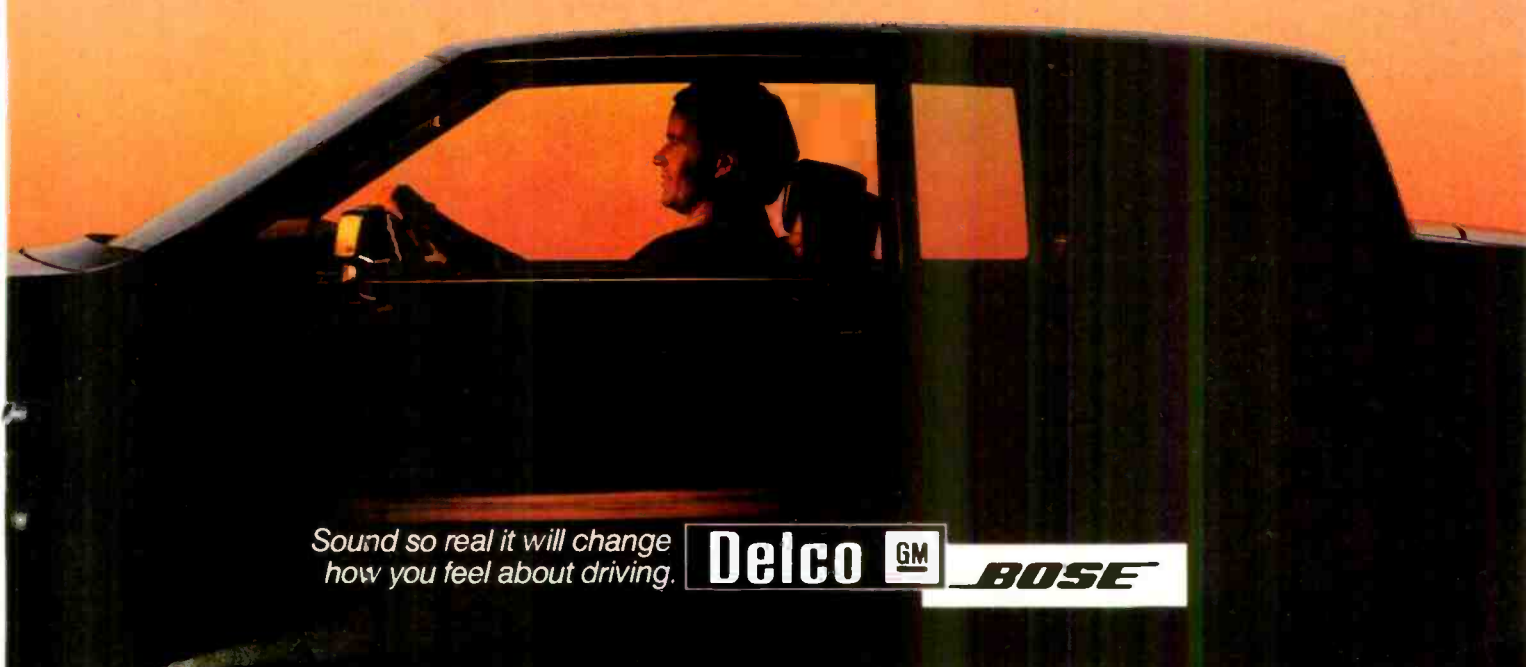
"The performance of the Delco-GM/Bose Music System was astounding...I can't imagine anyone...buying (one of these cars) without the Music System."

Gary Stock, High Fidelity

"If your car is this well equipped, you won't want to go home again."

Rich Warren, Chicago Magazine

The Delco-GM/Bose Music System is available as a factory installed option on Cadillac Seville and Eldorado, Buick Riviera, and Oldsmobile Toronado.



*Sound so real it will change
how you feel about driving.*

Delco 

BOSE

ULTRA LIGHTS: 5 mg. "tar" 0.5 mg. nicotine av. per cigarette by FTC method.
FILTER: 9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report DEC. '81.

A man with dark hair, wearing a light blue dress shirt, a yellow vest, and a striped tie, is leaning over a white architectural model of a building. He is smiling and holding a lit cigarette in his right hand. The background is a plain wall with a decorative architectural element. The overall scene is brightly lit, suggesting an indoor setting.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Setting your sights.

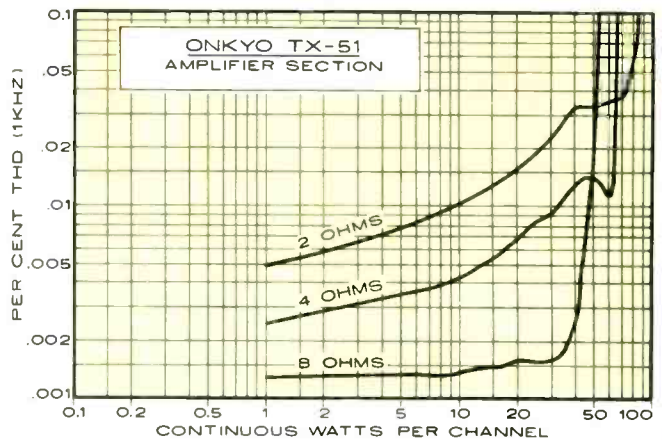
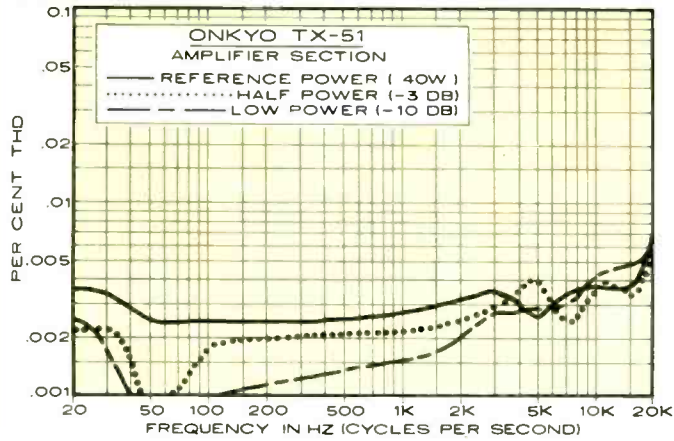
Once upon a time you were a master block-builder and your sand castles were voted best on the beach. It took more than a couple of years and a lot more work. But at last you've designed a building that's going to last.

You're tasting success and it sure tastes good.

VANTAGE.
THE TASTE OF SUCCESS.

*Great Taste
with Low Tar.
That's Success!*





MEMORY button is used with the eight station-preset buttons to store the frequencies of up to sixteen stations (each button serves for one AM and one FM channel).

About half of the front panel is devoted to a display window containing the frequency readout (four large, pale-green numerals), a four-segment signal-strength indicator, and orange stereo and CX NOISE REDUCTION lights. The preset buttons, below the right half of the window, are supplemented by illuminated indicators. To the left of this control group are the input selectors: square pushbuttons for TAPE-2, TAPE-1/AUX, phono, and tuner (an FM/AM button next to the last switches between the two bands). These buttons operate with a very light pressure, and illuminated symbols above them show which function is selected.

The left half of the panel contains a number of slim rectangular pushbuttons that activate the two sets of speaker outputs, the CX noise-reduction system, the loudness compensation, and FM muting. Other buttons select mono or stereo operation (with any program source), the MM or MC phono-preamplifier mode, and either the normal 75-microsecond FM de-emphasis time constant or the 25-microsecond value for use with an external Dolby-FM decoder (connected in one of the tape circuits).

Below the buttons are three knobs, for the bass and treble tone controls and the REC SELECTOR. The last supplies the TAPE-1 and

TAPE-2 outputs with either the tuner or the phono signal, disconnects them from all signal circuits, or cross-connects them for dubbing tapes from either machine to the other without interfering with the normal use of the receiver. These knobs are detented, with panel markings to show their settings, but the setting of each knob is also shown by a back-lit green identifier visible through a small window above the knob. The remaining front-panel controls are the power button, the headphone jack, and a large volume control at the right above the tuning controls. The volume control is concentric with the balance control, a narrow ring close to the panel, which is adjusted by means of a small, protruding tab.

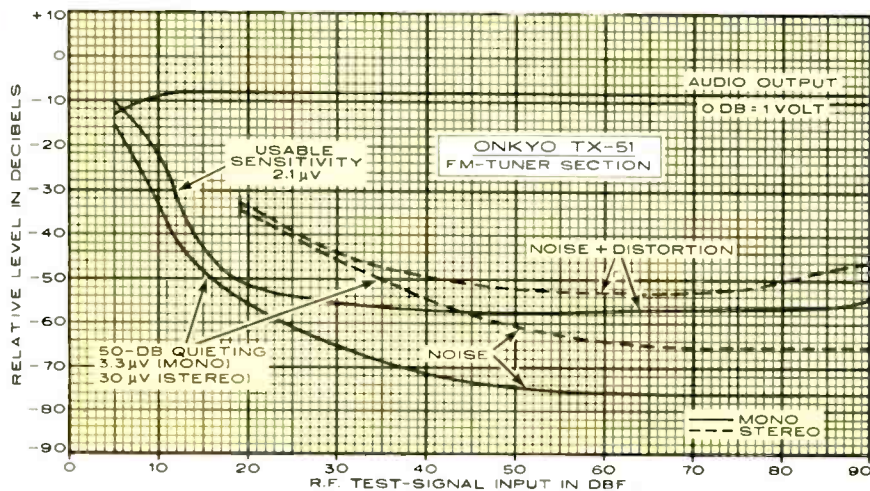
On the rear apron of the Onkyo TX-51 are the usual signal input and output phono jacks, binding posts for the AM and FM (75- and 300-ohm) antennas, and a detachable pivoting AM loop antenna whose 2-foot connecting cable allows it to be positioned for best reception. There are also two CX ADJ controls for matching the cartridge output level to the requirements of the CX decoder circuit. A small flexible disc provided with the TX-51 contains 3.54-cm-per-second calibration test tones recorded separately for left and right channels. While playing one channel at a time, the corresponding adjustment is varied until the LED lights. That occurs only within a limited range of adjustment, making this a con-

venient and accurate means of calibrating the CX decoder system. The speaker output terminals resemble binding posts with holes into which the stripped ends of the wires are inserted. A clockwise rotation of the post makes a solid electrical connection with a firm mechanical grip on the wire. One of the two a.c. outlets is switched. The output transistors of the receiver are protected by fuses in the speaker lines that are readily accessible by removing a plastic protective cover in the rear of the unit. The front panel of the Onkyo TX-51 is finished in silver, contrasting with its grey metal cabinet. It measures 16½ inches wide, 15½ inches deep, and 4¼ inches high and weighs about 21 pounds. Price: \$400.

● **Laboratory Measurements.** The Onkyo TX-51 amplifier clipped at 52.5 watts per channel when driving 8-ohm loads at 1,000 Hz, for a clipping-headroom rating of 1.18 dB. With 4-ohm loads, the clipping power was 68 watts. When we drove 2-ohm loads, the 4-ampere output fuses blew before the waveform clipped. We temporarily replaced them with 5-ampere fuses and observed a clipping power output of 84.5 watts per channel. The dynamic-headroom test produced clipping outputs (during 20-millisecond tone bursts) of 62.6, 92.5, and 105.5 watts per channel into loads of 8, 4, and 2 ohms, respectively. This corresponds to an 8-ohm dynamic headroom of 1.95 dB. The slew factor of the TX-51 was greater than 25, and it was stable with reactive simulated loudspeaker loads.

The 1,000-Hz distortion into 8 ohms increased smoothly from 0.0013 per cent at 1 watt to 0.0145 per cent at 50 watts output. With 4-ohm loads, the distortion increased from 0.0025 per cent at 1 watt to 0.016 per cent at 65 watts. Driving 2-ohm loads resulted in appreciably higher distortion (though still much less than would be audible in actual use), ranging from 0.005 per cent at 1 watt to 0.036 per cent at 70 watts and rising rapidly to 0.36 per cent at 80 watts. The distortion varied little with power, over the audio frequency range, typically reading between 0.001 and 0.003 per cent from 20 to 10,000 Hz at power outputs from 4 to 40 watts and rising slightly to 0.007 per cent at 20,000 Hz. All distortion readings were far below the very conservative 0.04 per cent amplifier rating. The IHF

(Continued on page 40)



Once again, JVC harnesses higher tech in the pursuit of higher fidelity.

The power of higher tech, harnessed by superior engineering. Once again, it's the mark of JVC's leadership. Even in the realm of moderately priced components like these.

The intricacy of JVC turntable design.

You see it, and hear it, in attention to subtle, yet significant details. Like a straight, low-mass tonearm with *tracing hold* to stabilize tracking. And quartz control to insure virtually perfect platter rotation.

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A JVC innovation called *Super-A* removes subtle forms of distortion. So

musical overtones and transients are amplified intact for a pure, musically natural sound. Add graphic equalization and quartz tuning, and you have receivers unsurpassed for performance and versatility.

The innovators in metal cassette decks.

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Unprecedented in recording history — the complete
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*"Now it's all together ... all the best of jazz,
at long last, in one place. With all the joy,
the sorrow, the vitality that makes jazz great.
It gives me a tremendous feeling to know
this collection is being done, and
I'm delighted to be a part of it."*

—Dave Brubeck

A collection that only the Institute of Jazz Studies could assemble:

- *The best of over 60,000 records from the Institute's archives and the vaults of every great jazz label.*
- *Including rare out-of-issue pressings, unreleased recordings — and studio "takes" just recently discovered.*
- *The first and only collection to tell the entire jazz story.*

FOR THE FIRST TIME EVER, the greatest recorded performances in the history of jazz will be brought together in a single, definitive record collection.

This unprecedented collection is being issued by the Institute of Jazz Studies, home of the world's largest archive of original jazz recordings. It will include the most important recordings of every major jazz artist who ever lived. And it will span all periods . . . all labels . . . all the great styles that have made jazz the most inventive and exciting music of our century.

From the world's largest jazz archive *The Greatest Jazz Recordings of All Time* is the culmination of years of work carried on at the Institute's headquarters at Rutgers University — by a staff of authorities unique in all the world.

As they set about making their selections, no resource was denied them. They considered countless recordings, beginning with the Institute's own archive of more than 60,000 records. In addition, they received the support of all the great jazz labels, whose vaults hold the master recordings essential for this collection.

The most comprehensive collection ever assembled

As a result, this will be the first collection to capture the all-time best of

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The best of *bop* and *cool jazz* — with alto sax artists ranging from the fiery Charlie Parker to the impeccably graceful Paul Desmond . . . trumpeters Dizzy Gillespie and Miles Davis . . . the Oscar Peterson Trio . . . Milt Jackson, with the Modern Jazz Quartet.

And the great musicians who are bringing jazz to more people than ever today — including George Benson, Herbie Hancock and Chick Corea.

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This is a collection that could not be duplicated by any individual. For it draws upon a wealth of rare recordings which belong to the Jazz Institute — including important material just uncovered in the last few years.

Some of these recordings, such as Teddy Wilson's solo piano version of 'Somebody Loves Me,' have actually never been issued before. Others have been unavailable for decades — such as Art Tatum's 'Chloe.' And among the most fascinating of all are the previously unreleased studio "takes" of well-known numbers like 'Benny's Bugle' by Charlie Christian and 'I Can't Get Started' by Bunny Berigan.

And all the *classics and hits* of jazz will be here. Unforgettable performances of 'St. James Infirmary' by Jack Teagarden, 'China Boy' by Eddie Condon, and 'Star Dust' by Lionel Hampton.

The superior sound of proof-quality records

The sound quality of each record will be a revelation. For every vintage recording will first undergo a painstaking restoration. Each will be electronically "cleaned," groove by groove . . . bring-

ing you closer to the actual performance than was previously possible.

Furthermore, the Institute of Jazz Studies has appointed The Franklin Mint Record Society, one of America's leading producers of high-quality records, to press the records for this collection. And they will use a special vinyl compound containing its own anti-static element. In addition, each record will be pressed in an atmosphere controlled "clean room." The result — a pressing of superior fidelity that is also more durable and resistant to dust. A record of true *proof-quality*.

The records will be issued in hard-bound albums. Each album will hold a set of four 12" long-playing records. And each will present a specially conceived *program of selections*, which brings together related performances in a way unique to this collection. Accompanying each album will be an expert commentary, written under the supervision of Institute Director Dan Morgenstern.

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Throughout the world today, people are



rediscovering jazz: realizing anew what a vital musical form it is. If you have a love for jazz . . . whether you follow it avidly or remember it with nostalgia . . . this is an opportunity not to be missed.

The collection is available *only* by subscription. Albums will be shipped at the rate of one every other month, and the price of \$10.75 for each proof-quality record will be *guaranteed* throughout your subscription period.

To subscribe now, mail the accompanying application to The Franklin Mint Record Society, Franklin Center, PA 19091, by February 28, 1983.



Louis Armstrong, Stan Getz: Photos by Robert Parent; Ella Fitzgerald: Photo by Raymond Ross; Lionel Hampton, Dave Brubeck: David Bedfern/Retna Ltd.; Benny Goodman: Rex Features Ltd.; King Oliver's Creole Jazz Band: Courtesy of the Tulane University Jazz Archive.

Test reports

intermodulation (IM) distortion, using mixed test signals of 18 and 19 kHz whose peak level was equal to that of a 40-watt sine wave, was -88 dB at 1,000 Hz and -61 dB at 17 and 20 kHz (relative to 40 watts).

Through the high-level (aux) input, 24.5 millivolts (mV) was needed to drive the amplifier to a reference output of 1 watt, and the MM phono sensitivity was 0.4 mV. The MC input sensitivity was 0.06 mV. The A-weighted noise level (relative to 1 watt) was -70 dB for aux, -77 dB for phono (MM), and -69 dB for phono (MC). The only measurement we made of the CX noise-reduction system was a spectrum analysis of the noise output of the amplifier using the phono input with the CX switch on and off. The reduction was about 15 dB over much of the audio range, decreasing to about 10 dB at 10,000 Hz and 5 dB at 20,000 Hz.

The phono (MM) overload input level was between 185 and 200 mV over the 20- to 20,000-Hz range. The phono (MM) preamplifier input termination was 47,000 ohms in parallel with a rather high capacitance of 275 picofarads (pF). Many cartridges will operate perfectly well with a total load capacitance of 400 pF or more (which would result from using this amplifier with turntables having average output-cable capacitance), but some might not. The MC input termination of 330 ohms should be compatible with most moving-coil cartridges.

The tone controls had the usual Baxandall response shape (a sliding turnover fre-

quency in the bass and hinged curves in the treble), although the control range was unusually large (the maximum bass boost, for example, was 20 dB). We also noted that most of the control action took place in the last half of the control rotation. The loudness contours provided a moderate boost of both low and high frequencies at control settings of -20 dB and below. The RIAA phono equalization was flat within ± 0.5 dB from 60 to 20,000 Hz, and it was up 1.3 dB in the 20- to 40-Hz range.

The FM tuner section had a usable sensitivity of 11.6 dBf (2.1 microvolts, or μV) in mono, and the stereo sensitivity was set by its switching threshold of 19 dBf (5 μV). The 50-dB quieting sensitivity was 15.6 dBf (3.3 μV) in mono and 35 dBf (30 μV) in stereo. The tuner distortion at 65. dBf (1,000 μV) was 0.14 per cent in mono and 0.22 per cent in stereo, and the respective signal-to-noise ratios at that level were 76 and 64.5 dB (the former is an excellent figure, the latter a little below average). The FM 1HF IM distortion (14- and 15-kHz modulating signals) was -65 dB at 1,000 Hz and -49 dB at 13 and 16 kHz in mono, -52 and -49 dB in stereo. While these readings are not particularly low compared with those of some tuners and receivers we have tested, they are quite negligible from the standpoint of audibility.

The stereo FM frequency response was flat within 0.5 dB overall from 30 to 15,000 Hz. The channel separation was about 40 dB at low audio frequencies and 37 dB at 1,000 Hz, decreasing smoothly to -30 dB

at 15,000 Hz. The FM capture ratio was an extremely good 0.79 dB at 65 dBf input, at which level the AM rejection was a fairly good 53 dB. The image rejection of 36.5 dB was only fair. Alternate-channel and adjacent-channel selectivity readings were 61 dB and 4.1 dB, respectively, both typical of moderate-priced receivers. The muting threshold was 16.6 dBf (3.7 μV). The 19-kHz pilot-carrier leakage into the audio was a relatively high -38 dB, but the only practical disadvantage of this would be a possible interaction with cassette recording using Dolby-C if the recorder lacked an MPX filter (which very few do). The tuner hum level was an extremely low -78 dB. The AM tuner frequency response was down 6 dB at 70 and 2,600 Hz relative to the 1,000-Hz level.

● **Comment.** In many respects the Onkyo TX-51 is representative of a new generation of moderate-priced receivers offering performance and operating features that could not have been imagined only a few years ago. Some of these, such as digital-synthesis tuning, are now standard in most receivers above the budget class. Others, such as switchable MM and MC phono inputs and a separate recording output selector that does not require the user to forgo his preferred programs while recording or dubbing tapes from other sources, have been available on much more expensive separate preamplifiers and amplifiers for several years but were not at all typical of receivers in the \$400 price class. The latest feature to appear in this product category is the CX decoder, and we can only hope that CX records will be more aggressively promoted.

In use, the TX-51 presented us with no bugs or unpleasant surprises. It sounded excellent, and it was a smooth performer in every respect. We played our collection of CX-encoded records through it and found it to be subjectively every bit as impressive as the separate CX decoders we evaluated after the introduction of the system by CBS. The setup of the receiver with a phono cartridge takes only moments with the supplied record, after which using the CX system requires only the press of a button. The noise reduction of 15 dB or so is definitely worthwhile, although it may not always be obvious because of the masking effect of the program, and we found no disadvantage whatever to the CX system when used with encoded records.

We were also pleased to find that the TX-51 has a very healthy current-output capability and can drive 2-ohm loads to a considerable output without difficulty. Although the receiver is not rated for use with loads lower than 8 ohms (this is true of most), it apparently depends more on its output fuses than on a severe internal current restriction to protect itself, and the result is a benefit to the user. The relatively high peak-power outputs of the TX-51—at least compared with many other moderate-priced receivers—should stand it in good stead not only with CX-encoded discs but with true digital discs as well.

—Julian D. Hirsch

Circle 141 on reader service card

(Continued on page 44)



"... I take it back, Lionel—your amplifier didn't clip!"

"Polk reinvents the loudspeaker"

High Fidelity

"Literally a new dimension in the sound"

Stereo Review



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"Astounding... Mind Boggling... Flabbergasting..." *High Fidelity*

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— *Stereo Review* (Dec. 1982 All Rights Reserved)

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CIRCLE NO. 33 ON READER SERVICE CARD

Pictures simulated



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1948 The living room was dark, the neighbors crowded around the couch, no one made a sound, and you turned on the black-and-white box. Suddenly, there weren't enough adjectives to describe it. Amazing! Unbelievable! Incredible! We were looking at something called television. And we were seeing magic.

COLOR MADE TV BETTER. THEN SONY® MADE BETTER COLOR.

New technology soon gave TV a bright new dimension: color. Suddenly, the sky was blue... the grass was green... and the experience was more vivid.

 **TRINITRON®**

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system that brought color to life. And the difference was remarkable. Trinitron revolutionized color TV and set a new standard for the industry.

INTRODUCING PROFEEL™ THE ONLY COMPONENT TELEVISION THAT'S A TRINITRON!

If the first miracle was putting it all together, the second miracle was taking it all apart. Now Sony has transformed television into a series of individual components. These extraordinary components are designed to give you a far better picture and sound than any single unit can.

And what makes Sony so superior to every other component television is the unique Trinitron system. Because of Trinitron, Profeel will give you a picture of breathtaking clarity, color, and detail. But Profeel is more than just a new TV set — it's an entirely new TV system.



TING AS THE FIRST TV.

THIS NEW TV MAKES OTHER NEW TVS LOOK OLD.

The giant 25" or 19" monitor (measured diagonally) has a much higher resolution than conventional television. So you get a picture so good it can be compared with a professional broadcast.

Profeel adds another dimension that TV has always lacked: high-fidelity sound. The separate speakers have a high-performance woofer to give you rich, resonant lows and a precision tweeter for crystal-clear highs. The woofer is magnetically shielded to eliminate TV distortion. And with Profeel, you can choose either side-mounted or free-standing speakers.

The Access Tuner™ is Profeel's control center. With it, you can adjust volume, tone, and balance. Or you can switch instantly among five different video and audio

inputs like direct VHF/UHF/Cable TV reception, or your VCR, videodisc player, and home computer. The 10-key infrared Express Commander™ gives you complete remote-control convenience from anywhere in the room.

IF YOU THINK IT'S TERRIFIC NOW, STAY TUNED...

Profeel is ready to receive future program sources like stereo TV, subscription television, information sources like teletext and videotex, and direct-broadcast satellite transmission. So why buy a new television when you can buy the first really new television.

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CIRCLE NO. 47 ON READER SERVICE CARD

Denon DP-11F Turntable



THE Denon DP-11F is a single-play automatic turntable with a two-speed quartz-locked direct-drive motor and a servo-controlled low-mass straight tubular tone arm. The overall operation of the turntable is controlled by a microprocessor, ensuring safe and "foolproof" automatic record-playing performance.

The operating controls of the DP-11F are flat push plates or buttons located on the upper front surface of the grey plastic base, where they are accessible with the cover lowered. The power is switched by a button at the left, and next to it are the controls for selection of 33 $\frac{1}{3}$ - or 45-rpm speeds and arm indexing for either 7- or 12-inch records. In each case the selection is made by pressing the corresponding end of the plate, and each has a back-lit indicator to show that it has been selected. Similar controls activate the repeat and arm-lift functions. Pressing the former causes a record side to be replayed indefinitely until the button is pressed a second time. The LIFTER control raises and lowers the tone arm on alternate presses. The remaining controls are start and stop, which affect the automatic operation of the DP-11F.

The turntable's speed is regulated by a combination of a quartz reference oscillator and a magnetic pulse generator. A coating of magnetically recorded material on the inner rim of the platter induces electrical pulses in a base-mounted pickup head as the platter rotates. The frequency of these pulses is compared with that of the oscillator, and a servo amplifier constantly regulates the voltage to the platter motor to maintain the correct speed. The 12-inch die-cast aluminum platter weighs 2 pounds, 10 ounces (including its rubber mat).

The arm has a low-mass headshell that can be rotated (after a setscrew is loosened) through an angle of up to 120 degrees, permitting a cartridge to be easily mounted or removed without separating the shell from the arm tube. Cartridges weighing from about 4 to 6 grams can be balanced by an integral counterweight, which is adjusted by turning a ring at the rear of the arm (with the turntable switched off) until it floats freely in a balanced condition. The downward tracking force is set electronically by turning a calibrated knob on the motorboard next to the arm (the scale is calibrated from 0 to 3 grams at intervals of 0.1 gram). This knob varies the current through a torque motor that supplies the vertical tracking force. Antiskating compensation is applied automatically as the tracking force is adjusted.

The Denon DP-11F is a compact unit measuring 14 $\frac{3}{8}$ inches wide, 13 inches deep, and 4 inches high with the clear-plastic cover lowered. It weighs about 11 pounds. Price: \$200.

● **Laboratory Measurements.** Although our test sample of the DP-11F was supplied to us with a Denon DL300 moving-coil cartridge installed (the DP-11F is not normally supplied with a cartridge), we made most of our measurements with another cartridge, the Dynavector DV10X Type 3, whose higher output simplified the test process. Installation of the cartridge in the nonremovable but rotatable shell of the arm was straightforward.

We used a tracking force of 1.7 grams (both cartridges require approximately the same force). The actual force was slightly higher than the control setting, with a typi-

cal error of +0.2 to +0.4 gram, which, being in the "safe" direction (too high) presented no operational problem. The tracking error of the arm was very low, less than 0.4 degree per inch for radii between 2.5 and 6 inches.

When we measured the cartridge frequency response in the Denon arm, we found some rather large peaks in the crosstalk (separation) curves, corresponding to smaller peaks in the cartridge-response curves. The left-channel peaks were at 400 Hz, and the lower right-channel peaks were at about 600 Hz. We repeated these measurements with both cartridges, using both the CBS STR100 and JVC 1007 test records, with essentially identical results. The anomalies seem to stem from the tone arm of the DP-11F, and we assume that they are torsional resonances or, since they were of different frequency and amplitude in the two channels, perhaps related to the arm pivots or servo-control system.

The very-low-frequency tone-arm resonance, as would be expected from a servo-controlled arm, was very well damped. Playing the Shure "Audio Obstacle Course—ERA V" test record, we could see a very small amplitude resonance over the range of 8 to 15 Hz, but it was impossible to determine the actual resonance frequency from the physical arm movement. The arm's effective mass without a cartridge was about 7 grams (measured with the power off, since the arm servo would have affected our measurement). This confirmed that the light-appearing Denon arm was indeed a low-mass design. The antiskating compensation was approximately correct using the criterion of equal distortion in both channels when playing high-velocity

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test reports

records. The arm cueing (LIFTER) system worked very smoothly and rapidly, but the outward drift of the pickup during its descent caused about 7 seconds of a disc to be repeated each time the arm was lifted and lowered.

The turntable had a rather low unweighted rumble of -36 dB, improving to -57 dB with ARL weighting. The rumble spectrum was fairly uniform from 5 to 35 Hz, with narrow peaks at 10 and 25 Hz. The flutter was 0.07 per cent weighted rms (JIS) and ± 0.08 per cent weighted peak (DIN), and its spectrum was confined principally to the range below 5 Hz. The turntable speed was virtually exact, reading 0.05 per cent fast (the speed is not adjustable, and the "error" is well within the tolerances of our test records). The four soft rubber mounting feet of the base provided isolation of the record player from conducted vibration that was about as good as that of most other direct-drive players we have tested. The principal transmission frequencies were 25 and 40 Hz.

The automatic operation of the DP-11F was notably smooth and silent, and it was flawless in its handling of the record and cartridge. When the start button is pressed, the arm begins to move slowly inward and the turntable starts to rotate before the arm reaches the lead-in grooves, where it stops and descends. The automatic ON cycle requires about 8 seconds, and the OFF cycle from arm-lift to motor shut-down is about 9 seconds. The arm-lift and descent require

less than 1 second each. In general, the cycling times of this turntable are appreciably shorter than the average for the automatic record players we have tested.

● **Comment.** The low price, compact size, and ease of operation of the Denon DP-11F make it a most attractive choice for a budget-priced stereo system. In addition to its normal fully automatic mode of operation, the DP-11F can be used as a manual player by simply lifting the tone arm (this starts the motor) and cueing it by hand or with the aid of the LIFTER button.

The turntable's operating characteristics are good enough that the DP-11F will not degrade sound quality. In other words, the flutter and rumble are below audible thresholds under ordinary circumstances. And one cannot overlook the outstanding warp-tracking ability conferred by the servo-controlled low-mass tone arm. This player was able to track the very warped records in our "chamber of horrors" collection of discs that would long since have been thrown out by even a modestly serious phonophile. Furthermore, it negotiated the hills, dales, and eccentricities of most of these records without any audible indication that they were not perfectly flat and reasonably well centered.

Our only reservation about the DP-11F concerned the arm resonances at 400 and 600 Hz. We have observed similar resonances on other tone arms, though always of much smaller amplitude. One reason for

our changing cartridges, and for using two different types of test records, was to be certain that the problem lay in the arm and not in the cartridges. The resonances had not been apparent in the listening tests conducted before our measurements were made. From their very high "Q" (narrow bandwidth), we would not have expected them to be excited significantly by musical material. (Unless a frequency component of appreciable amplitude were to fall exactly on one of the resonant frequencies, it would be unlikely to generate any significant spurious output from the cartridge.) As a further check, we listened to the sweep records that had disclosed the resonances on our chart recorder and heard *no trace* of the peaks either in the direct response or in the crosstalk to the opposite channel. Therefore, while we would have preferred not to have these resonances present, we cannot downgrade the DP-11F too greatly because of them. More annoying from the average user's standpoint would be the excessive outward tone-arm drift during the cueing descent.

All things considered, though, the Denon DP-11F impresses us as an attractively styled, very attractively priced record player with considerable operating versatility and excellent warp-tracking ability. We find many more pluses than minuses in our overall appraisal of this unit.

—Julian D. Hirsch

Circle 142 on reader service card



Vector Research VCX-800 Cassette Deck

THE Vector Research VCX-800 is a three-head, dual-capstan cassette deck with both Dolby-B and Dolby-C noise reduction, the Dolby-HX headroom-extension system, and a programmable tape counter whose digital display reads out directly in remaining minutes and seconds per side. It also includes a number of highly unusual features.

The record and playback heads are sepa-

rate Sendust units contained in the same physical casing. This permits optimizing both head-gap widths for their different tasks, and it also allows the user to make an instantaneous comparison between the input and the recorded signals. A phase-locked-loop (PLL) d.c. servomotor drives the two capstans in a closed-loop configuration, and a second d.c. motor is used to turn the reels. Cassettes are mounted, tape open-

ings downward, into slides on the rear of the cassette-well door. When the door is closed the reels are driven momentarily, taking up any tape slack. The cassette well is illuminated, and the cover is easily removable for head cleaning and demagnetizing.

The transport of the VCX-800 is solenoid controlled, and the buttons for record, rewind, play, fast forward, and pause functions have LED indicators. Pressing the re-

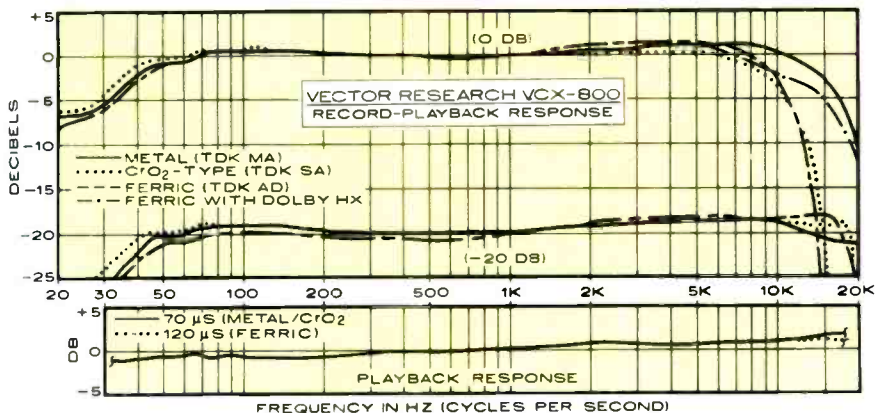
test reports

cord pushbutton automatically activates the pause function as well; recording actually begins when the pause button is pressed. A record-mute pushbutton, with LED indicator, inserts a four-second silent space between selections; the silence can be extended by holding the button down.

A twenty-segment peak-reading fluorescent display, calibrated from +8 to below -30 dB (the two lowest segments are not marked) is used to show recording and playback levels. Dolby level is set at 0 dB. A pair of associated pushbuttons determine whether the peak level is to be held and, if so, whether the length of the hold will be indefinite or for only a few seconds. Also associated with the display is one of the VCX-800's more unusual features: a properly equipped test generator for making line bias and tape-sensitivity adjustments. When the TEST button is pressed, a 400-Hz Dolby-level tone in the left channel is used, with a RECORD CALIBRATION control, to compensate for differing tape sensitivities, ensuring minimum Dolby tracking error. At the same time a 400- to 15,000-Hz swept tone, shown on the right-channel indicator, is used for setting the BIAS ADJUST control to flatten the frequency response of different tapes of the same overall type. (The swept tone is, of course, recorded at a low level to prevent high-frequency tape overload, but compensating additional amplification is switched into the right-channel display when the test procedure is used.) Pressing the TEST MONITOR switch permits the tones to be heard.

While most memory rewind/repeat features use a 0000 tape-counter reading as their reference point, the microprocessor that controls the digital counter of the VCX-800 permits two separate locations to be stored in its memory. The SAVE 1 and SAVE 2 buttons can be used to store currently shown remaining times from the real-time counter display, or they may be independently programmed using ten numerical pushbuttons (0 to 9). In either case the location(s) stored can be checked by pressing MEMORY READ or cleared with SAVE CLEAR. Pressing the SEARCH button moves the tape rapidly to the SAVE 1 location, and pressing AUTO REWIND finds the SAVE 2 point. In addition to using the ends of the tape for automatic rewind/replay, therefore, the user can select a specific section of a cassette side for comparable treatment. A little practice in thinking backwards is necessary when programming the display, since its readings constantly decrease to correspond to the remaining time, but this difficulty is quickly overcome. The SEARCH, AUTO REWIND, AUTO PLAY, and SAVE buttons all have LED indicators, as do the C-45, C-60, and C-90 buttons that calibrate the counter. For nonstandard tape lengths a LOCK button, pressed in conjunction with C-90, sets the counter to read in untimed units.

Dolby-B and Dolby-C noise reduction are switch-selectable, and the VCX-800 adds two more Dolby functions rarely found on cassette decks today. One is a Dolby-FM switch that automatically provides proper decoding either for recording or for listening to Dolbyized broadcasts. (Rear-panel adjustments are provided for calibrating the Dolby system for such broadcasts, since the



The upper curves indicate overall record-playback response at the manufacturer's indicated 0-dB recording level using the tapes designated on the graph. In the center are the same measurements recorded at -20 dB relative to the upper curves, a level conventionally used for tape-deck frequency-response measurements. Bottom curves show playback response from calibrated test tapes and indicate performance with prerecorded tapes.

normal record-level controls are bypassed in this mode.) Further, the Dolby-HX headroom-extension system, which extends tape treble capacity by modifying recording bias and equalization simultaneously in the presence of high-level signals, is also switch-selectable. Each of the Dolby functions has its own LED indicator.

A three-position switch sets the proper bias and equalization for ferric, CrO₂-type, or metal cassettes; no provision is made for ferrichrome. The output control affects both the level at the rear jacks and at the front-panel stereo headphone jack, and a dual-concentric input control sets the recording level. Both these controls are multiply detented. Plugging one or two microphones into the front-panel jacks disconnects the line-level inputs automatically. A three-position switch is included for external timer activation, and a pushbutton inserts an FM stereo-multiplex filter.

The rear panel of the Vector Research VCX-800 contains the normal line-level input and output jacks, Dolby-FM adjustments, a socket for plugging in an accessory remote-control device, and an interconnect jack for operation under the control of the matching VRX-9500 receiver. Rack-mounting adaptors are optional. Overall, the VCX-800 measures 17¹/₁₆ inches wide, 5⁵/₈ inches high, and 14¹/₈ inches deep, and it weighs a little under 21¹/₂ pounds. Price: \$1,000.

● **Laboratory Measurements.** Vector Research supplied the actual cassettes used in its factory setup of our sample of the VCX-800, and we used them for our primary measurements. These were: TDK AD (ferric), TDK SA (CrO₂-type), and TDK MA (metal). At the same time, however, by using the bias and calibration procedure (which takes only a few seconds), we obtained virtually identical results with some well-known premium tapes from Maxell, Fuji, Sony, BASF, 3M, and Memorex.

Playback frequency response, checked with our BASF New IEC Standard test tapes, was extremely smooth, within +1.5, -1 dB throughout the 31.5- to 18,000-Hz range. The response with ferric tape was so

similar to the CrO₂-type response that it is barely possible to separate them on the graph. On an overall record-playback basis, measured at -20 dB, high-end response was within +2.5, -3 dB to 18 kHz with the ferric TDK AD, to 19 kHz with TDK SA (CrO₂-equivalent), and slightly beyond our 20 kHz measurement limit using TDK MA (metal). Low-frequency response began to fall off appreciably below approximately 40 Hz. At a 0-dB record level the high-frequency headroom of the metal tape is clearly shown in the graph, but switching in the Dolby-HX system improved the treble capability of the ferric AD substantially. Nearly as much improvement was noted with TDK SA, but the HX system did not materially improve the performance of the metal tape.

Third-harmonic distortion of a 0-dB 315-Hz tone measured 1.2, 1.2, and 2 per cent for the ferric, CrO₂-type, and metal tapes, respectively, and the 3 per cent distortion levels were +2.5, +2.75, and +1.65 dB. Unweighted signal-to-noise ratios, without noise reduction, measured 50.2, 52.2, and 51.2 dB for the three tapes, and the addition of IEC weighting increased these figures to 55, 56.2, and 55.3 dB. With Dolby-B and A-weighting the ferric, CrO₂-type, and metal tapes had signal-to-noise ratios of 63.7, 63.9, and 63.2 dB, respectively; with the more powerful Dolby-C noise-reduction system and CCIR-ARM weighting, the ratios were 71, 71.2, and 70.5 dB.

Wow-and-flutter, measured with a Teac MTT-111 test tape, was 0.034 per cent on the customary wrms basis and 0.06 per cent with the more stringent DIN peak-weighted standard. Dolby calibration was exact, and tracking error, with -20- and -30-dB inputs, was within ±1 dB with Dolby-B and ±2 dB with Dolby-C. The addition of the HX system produced a gradually rising response in the upper treble region, amounting to a maximum of about 2.5 dB with Dolby-B and 5 dB with Dolby-C in the 10- to 15-kHz region with the ferric and CrO₂-type tapes. Although the rise was measurable, the audible effect was negligible with musical material. Fast-forward and rewind

(Continued on page 50)

CAMEL

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test reports

times for a C-60 cassette were each 110 seconds, which is somewhat on the slow side. At the line-level inputs a signal of 0.064 volt (64 mV) was required for a 0-dB indication, which produced an output of 0.71 volt. Microphone sensitivity was 0.22 mV, and the mike inputs accepted levels of up to 30 mV before overload—rather typical results.

● **Comment.** Sonically, the VCX-800 produced no surprises: dubs of FM and discs were extremely clean, and only with certain

test signals (such as interstation FM hiss) did the combination of Dolby-C and HX make the copy sound slightly brighter than the original. As good as Dolby-B is, only with Dolby-C were the last vestiges of tape noise eliminated. While we have measured slightly better wow/flutter figures, we found that audibly the VCX-800 was particularly good in this department.

With some forty switches on the front panel it naturally takes a little time to become acclimated to the VCX-800, but the

intelligent use of LED indicators at nearly every point eases the task. And the test circuitry particularly appealed to our sense of good engineering, though most people would probably not use it as often as we did. Overall, we found the combination of features and performance of the VCX-800 very impressive, and we suspect it will give the really serious recordist everything he wants—and then some. —Craig Stark

Circle 143 on reader service card



Kenwood C-1 Preamplifier and M-1 Power Amplifier

KENWOOD'S Basic C-1 preamplifier and Basic M-1 power amplifier are part of its "Audio Purist" series of high-fidelity components. The C-1 and M-1 are matched in size, appearance, and function, forming a very high-quality amplifier system of moderate cost.

The C-1 preamplifier, 17⁵/₁₆ inches wide, 12⁷/₈ inches deep, and about 3 inches high, weighs 9¹/₂ pounds. The M-1 power amplifier, the same width, almost exactly the same depth, and 4⁷/₁₆ inches high, weighs 20 pounds. The units are finished completely in flat black, with controls of the same color.

The C-1 has inputs for two high-level sources (aux and tuner) and a single phono cartridge with front-panel switching for either a moving-magnet (MM) or a moving-coil (MC) type. There are input and output facilities for two tape decks, and selecting both simultaneously connects them for dubbing from deck A to deck B. All signal selection is by means of narrow rectangular pushbuttons (mechanically interlocked) with red LED's above them to show when they are engaged. A smaller button turns on the SUBSONIC FILTER, which rolls off the response at 6 dB per octave below 18 Hz. The power switch is a large square button at the left of the panel.

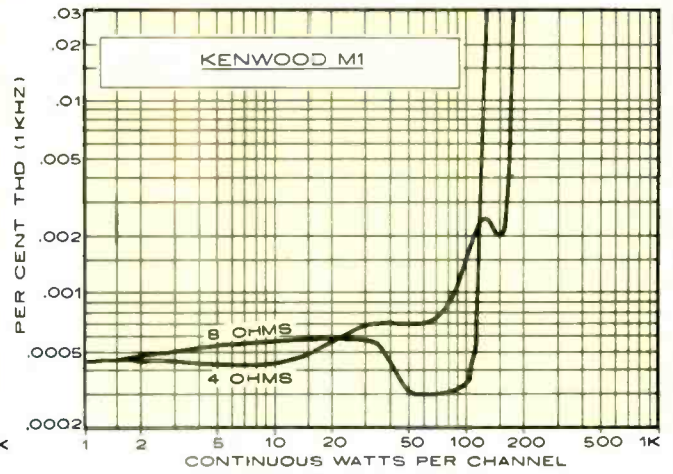
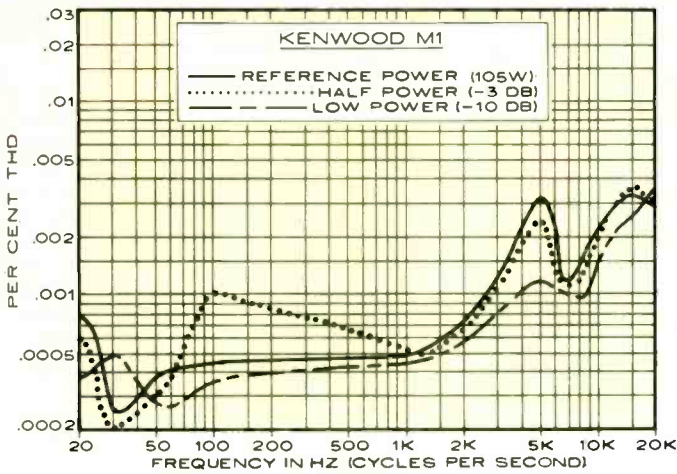
The other front-panel controls of the C-1 are a large volume control, small center-tuned knobs for bass and treble tone controls and the balance control, and a loudness knob. At the loudness knob's farthest counterclockwise setting the loudness compensation is off, and turning the knob progressively clockwise adds a low-frequency response boost. Unlike most loudness controls, this one acts independently of the volume setting. On the rear of the C-1 are phono jacks for the various signal inputs and outputs and for the two preamplifier output jacks. There are three a.c. convenience outlets, one of them unswitched. There is no headphone output. The performance specifications of the C-1 are impressive, especially in view of its modest price. They include distortion of less than 0.005 per cent at a 1-volt output from any signal source and a frequency response down by 3 dB at 1 Hz and 250 kHz. The rated output is 1 volt, with a maximum output of 5 volts before clipping sets in.

The companion M-1 power amplifier carries a rating of 105 watts output into 8-ohm loads from 20 to 20,000 Hz with no more than 0.005 per cent total harmonic distortion. Although the M-1 has no formal power rating for lower load impedances, Ken-

wood does specify its 1,000-Hz clipping-power and dynamic-power outputs into both 8 and 4 ohms, as well as the corresponding headroom ratings. The dynamic-output rating of 210 watts per channel into 4 ohms implies a good current-delivery capability. Like the preamplifier, the M-1 is a wide-band design. Its response is rated at -3 dB at 1 Hz and 300 kHz, with a slew rate of ± 100 volts per microsecond.

The M-1 has no controls on its panel other than the square power button (with an adjacent pilot light) and two narrow pushbuttons for independent (not simultaneous) operation of two sets of speakers. It also has a front-panel headphone jack. The M-1 features the Sigma Drive circuit introduced by Kenwood a couple of years ago. The technique essentially extends the negative-feedback path of the amplifier to the speaker terminals themselves instead of only to the amplifier output terminals, as is usually the case. This allows the negative feedback to compensate for any losses or other undesired effects in a long speaker cable, and it requires either a special four-wire cable or the use of two wire pairs per speaker.

On the rear of the M-1 are large insulated binding posts for the speaker outputs (including an extra pair of SIGMA SENSOR ter-



minals for each of the speaker-A outputs), the input phono jacks, and three a.c. outlets, one of them switched. The Sigma Drive circuit operates only on the speaker-A outputs, and the speaker-B terminals are two sets of conventional binding posts.

The suggested retail prices of the Kenwood C-1 and M-1 are \$225 and \$330, respectively.

● **Laboratory Measurements.** The C-1 preamplifier had a frequency response flat within 0.5 dB overall from 20 to 20,000 Hz, and the SUBSONIC FILTER reduced the 20-Hz output by about 1.5 dB. Its 6-dB-per-octave rolloff rate is too slow to be very effective at reducing infrasonic signals, however. The tone controls had conventional characteristics, with a moderate control range of about ±10 dB at the frequency extremes.

The loudness control, as specified, also had a modest effect on the overall response. At its maximum setting, the maximum boost below 100 Hz was only 8 dB. We noted that the turnover frequency of the loudness compensator was approximately the same as that of the bass tone control, making the two somewhat redundant (except in the unlikely case of using both simultaneously). The loudness compensation did not affect the high-frequency response of the amplifier.

The RIAA phono equalization was perfectly flat from 100 to 20,000 Hz, rising only 1.5 dB at 20 Hz. The phono (MM) input termination was 47,000 ohms in parallel with 30 picofarads, an unusually low value that makes the C-1 compatible with virtually any combination of cartridge and tone-arm wiring. The phono preamplifier overloaded at a relatively high input level of 200 to 217 millivolts (mV), depending on the frequency, over the entire audio range. The input sensitivity for a reference output of 0.5 volts was 84 mV for the high-level inputs and 1.4 mV for the phono (MM) input. The sensitivity of the phono (MC) input was approximately 20 dB higher, or 0.12 mV. The A-weighted noise level, for any input, was below our 100-microvolt measurement "floor" (-76 dB referred to 0.5 volt). The isolation between inputs of the C-1 was total, with no cross-coupling detectable, even at 20,000 Hz, down to -140 dB.

The distortion of the Kenwood C-1, at most frequencies and output levels, was

nearly unmeasurable. From 0.0003 per cent at 1 volt output (1,000 Hz), it rose smoothly to 0.0008 per cent at 4 volts and 0.0028 per cent at 5.7 volts, just before the output clipped at 5.75 volts. (All measurements were made with a standard IHF load of 10,000 ohms in parallel with 1,000 picofarads.) At a 1-volt output, the distortion was 0.0013 per cent at 20 Hz, 0.0003 per cent at 1,000 Hz, and 0.007 per cent at 20,000 Hz. At 5 volts it was slightly higher, 0.0045, 0.001, and 0.022 per cent, respectively.

During its hour of preconditioning at one-third power (35 watts), the M-1 power amplifier became only slightly warm over the heat-sink ventilating slots. Later, our high-power tests, especially with 4-ohm or lower load impedances, caused the top of the amplifier to become quite hot, although its thermal protection system never shut it

down. In normal use, its top plate became only slightly warm.

We made all our measurements on the M-1 at its speaker-B outputs (without Sigma Drive). With both channels driving 8-ohm loads at 1,000 Hz, the outputs clipped at 132 watts per channel, for a clipping-headroom rating of 1 dB. With 4-ohm loads, the clipping power was 177 watts (it is specified as 160 watts). Although the M-1 is not rated for driving 2-ohm loads, we also tested it in that way and found that the 6-ampere power-line fuse blew before we reached clipping (it is an internal fuse, not intended to be user-replaceable). Dynamic power measurements produced maximum outputs of 178 watts and 284 watts for 8- and 4-ohm loads, respectively (the ratings are 170 and 210 watts). Thus, the 8-ohm dynamic-headroom rating is a very



"Dave, there's an erratum slip in the owner's manual. . ."

Tchaikovsky

Swan Lake



"Tchaikovsky would be pleased"
— Dame Margot Fonteyn

Tchaikovsky

The Sleeping Beauty



Tchaikovsky

The Nutcracker



John Lanchbery conducts
The Philharmonia Orchestra

A du Maurier Record Collection

Kenwood C-1 and M-1

(Continued from page 51)

good 2.3 dB. We also found that the M-1 delivered a considerable output (200 watts) into 2 ohms under dynamic-test conditions.

The M-1 was stable with reactive loads, although we observed a tendency for its protective relay to shut it down momentarily when we drove a 10,000-Hz square wave into a load whose impedance fell to about 2 ohms at about 70 kHz. This is highly unlikely to occur with any reasonable combination of speaker load and input signal. The input sensitivity of the M-1 (for a reference output of 1 watt) was 100 millivolts. The output noise was less than our measurement floor of 100 microvolts, or -90 dB referred to 1 watt. The frequency response of the amplifier was flat from 10 to 20,000 Hz, falling to -0.3 dB at 5 and 50,000 Hz, and to -4 dB at 500,000 Hz (our upper measurement limit). The slew factor exceeded our measurement limit of 25.

The distortion of the M-1, like that of the C-1, was difficult to measure. At 1,000 Hz, it was 0.00045 per cent at 1 watt, 0.0034 per cent at the rated 105 watts, and 0.0045 per cent at 120 watts. With 4-ohm loads, the readings were very similar, 0.00045 per cent at most listening levels, 0.0025 per cent at 120 watts, and 0.0045 per cent at 160 watts. The IHF intermodulation distortion with test signals of 18 and 19 kHz was -82 dB for second-order (1,000-Hz) components and -69 dB for third-order (17- and 20-kHz) components referred to 105 watts.

● **Comment.** Our measurements on the Kenwood Audio Purist Basic components speak for themselves. For all practical purposes (and most impractical ones!) they are distortionless and noiseless. The C-1 preamplifier offers all the control flexibility most of us will ever need, yet it is simple to use and free of any "bugs" that we could find. The combination of the C-1 and the M-1 power amplifier was audibly completely noise-free at maximum volume on any input except phono (MC); the high gain of this input produced an audible hiss at maximum volume, but the amplifier was totally quiet at any normally usable control setting.

Naturally, these amplifiers have no sound of their own. We did not attempt to use them with Sigma Drive, but we have previously tested Kenwood amplifiers having that feature and have found no effects, good or bad, from its use. The ability of the M-1 to drive almost any speaker load under program conditions is a strong plus (the blown fuse during its high-power steady-state operation into 2 ohms is a sign of the effective protection designed into the amplifier).

It is satisfying to find this caliber of performance at what must be considered very moderate prices in today's market. At higher prices one can probably find more or different control features or added signal-processing flexibility as well as higher power (though we doubt that many people will find the power capabilities of the M-1 inadequate). We are quite certain, however, that more money will not buy better-sounding amplifiers.

—Julian D. Hirsch

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DSC-3931

DSB-3932

DSB-3933



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STEREO REVIEW

Stereo Review's Record of the Year Awards for 1982

in recognition of significant contributions
to the arts of music and recording
during the 1982 publishing year

EUGENE ORMANDY is the ninth recipient of STEREO REVIEW's Certificate of Merit for outstanding contributions to the quality of American musical life, but the magazine has been giving Record of the Year Awards for sixteen years. The 1983 honors list covers the 1982 publishing year and includes the records that most impressed our staff and contributing editors.

The six "popular" and six "classical" Records of the Year pictured on the next two pages were all reviewed in the magazine during 1982—with one notable exception, the recording of Bach's *Goldberg Variations* by the late Glenn Gould on CBS Masterworks, which was selected as a Best of Month recording in the January 1983 issue. But it was a 1982 release, and its review took three months or so to be printed because of the long "lead time" required in publishing a monthly magazine.

By the same token, some of the other Records of the Year, like *Ghost in the Machine* by the Police on A&M and Lena Horne's *The Lady and Her Music* on Qwest, as well as a few of the albums given Honorable Mention, were actually released in 1981. Each of them, however, at the time of its review, was singled out as a Best of Month re-

ording, a Recording of Special Merit, or a release that for some particular reason was given feature treatment. These awards, then, should really be considered an extension of our policy at STEREO REVIEW of highlighting every month the recordings we feel are artistically outstanding.

And artistic quality is the basis of the awards. That includes, in part, the quality of an album's recorded sound, which is also the result of artistic considerations. The awards are in no way tied to the actual or potential sales of an album, although some have enjoyed, or will enjoy, award-winning sales. Others will not. These albums, covering a broad spectrum of musical taste, were simply the ones we all felt represented the very best the record industry produced last year in terms of artistic achievement—and enduring appeal.

In making these best-of-year selections, we found it especially gratifying to note that, despite its widely publicized problems, there's plenty of life in the record industry yet. Whatever its malaise at the moment, it can still produce some pretty remarkable musical treasure.

—Christie Barter, *Music Editor*

Record of the Year

Selected by the Editorial Staff and Critics



MAHLER: *Symphony No. 7, in E Minor* (Chicago Symphony Orchestra, James Levine cond.). RCA ATC2-4245.



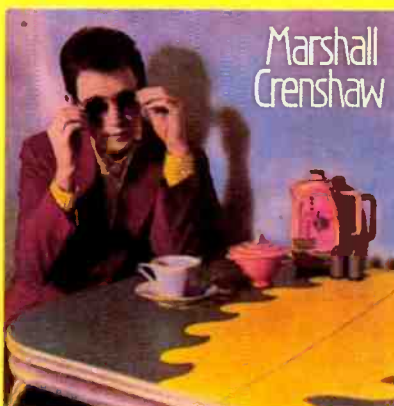
LENA HORNE: *The Lady and Her Music*. QWEST 2QW 3597.



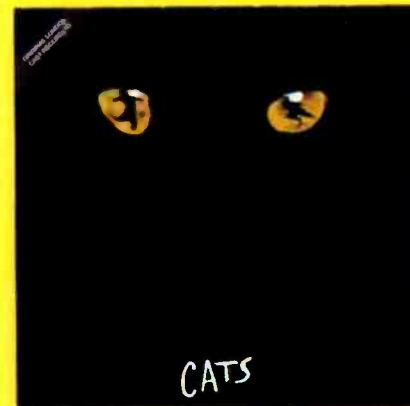
JANÁČEK: *The Cunning Little Vixen* (Vienna Philharmonic Orchestra, Sir Charles Mackerras cond.). LONDON LDR 72010.



BEETHOVEN: *Cello Sonatas Nos. 1 and 2* (Yo-Yo Ma, cello; Emanuel Ax, piano) CBS IM 37251.



MARSHALL CRENSHAW. WARNER BROS. BSK 3673.



CATS (Original London Cast). GEPFEN 2GHS 2017.

Honorable Mentions

THE ART OF THE TRANSCRIPTION (Earl Wild, piano). AUDIOPON 2008-2.

J. S. BACH: *The Harpsichord Concertos* (Trevor Pinnock, harpsichord; the English Concert). ARCHIV 2723 077.

BARTÓK: *Orchestral Works* (Budapest Symphony Orchestra and Budapest Philharmonic Orchestra, Árpád Joó cond.). SEFEL SEFD 5005-9.

BEETHOVEN: *Violin Concerto in D Major, Op. 61* (Itzhak Perlman, violin; Philharmonia Orchestra, Carlo Maria Giulini cond.). ANGEL DS-37471.

GARY U.S. BONDS: *On the Line*. EMI AMERICA SO-17068.

BRAHMS: *Clarinet Sonatas Nos. 1 and 2, Op. 120* (Richard Stoltzman, clarinet; Richard Goode, piano). RCA ARC1-4246.

FLUTE MUSIC OF "LES SIX" (Bonita Boyd, flute; Kimberly Schmidt, piano). STOLAT SZM 0119.

ARETHA FRANKLIN: *Jump to It*. ARISTA AL 9602.

THE GRIFFITH PARK COLLECTION (Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke, Lenny White). ELEKTRA/MUSICIAN E1-60025.

BILLY JOEL: *The Nylon Curtain*. COLUMBIA TC 38200.

KID CREOLE AND THE COCONUTS: *Wise Guy*. SIRE/ZE SRK 3681.

KING CRIMSON: *Beat*. WARNER BROS./EG 1-23692.

CLEO LAINE AND DUDLEY MOORE: *Smilin' Through*. FINESSE FW 33091.

SUSANNAH McCORKLE: *The Music of Harry Warren*. INNER CITY IC 1141.

MERRILY WE ROLL ALONG (Original Broadway Cast). RCA CBL1-4197.

MOZART: *The Marriage of Figaro* (Ramey, Allen, Te Kanawa, Popp, Von Stade; London Philharmonic Orchestra, Solti cond.). LONDON LDR 74001.

MARK MURPHY: *Bop for Kerouac*. MUSE MR 5253.

Awards for 1982

For the Readers of Stereo Review



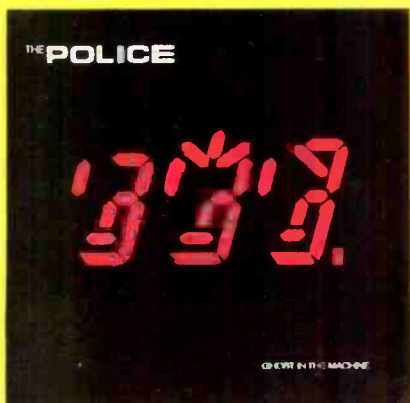
HAYDN: *Complete Songs* (Ely Ameling, soprano; Jörg Demus, piano). PHILIPS 6769 064.



THE TANGO PROJECT (William Schimmel, accordion; Michael Sahl, piano; Stan Kurtis, violin). NONESUCH D-79030.



J. S. BACH: *Goldberg Variations* (Glenn Gould, piano). CBS IM 37779.



THE POLICE: *Ghost in the Machine*. A&M SP-3730.



RICHARD AND LINDA THOMPSON: *Shoot Out the Lights*. HANNIBAL HNBL 1303.



WYNTON MARSALIS. COLUMBIA FC 37574.

DOLLY PARTON: *Heartbreak Express*. RCA AHL1-4289.

PUCCINI: *Tosca* (Renata Scottò, Plácido Domingo; Philharmonia Orchestra, James Levine cond.). ANGEL DSBX-3919.

RAVEL: *L'Enfant et les Sortilèges* (London Symphony Orchestra, André Previn cond.). ANGEL DS-37889.

CLAUDIA SCHMIDT: *Midwestern Heart*. FLYING FISH FF 241.

SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93* (Berlin Philharmonic Orchestra, Herbert von Karajan cond.). DEUTSCHE GRAMMOPHON 2532 030.

THOMSON: *Four Saints in Three Acts* (Orchestra of Our Time, Joel Thorne cond.). NONESUCH 79035-1.

SIPPY WALLACE: *Sippie*. ATLANTIC SD 19350.

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Eugene Ormandy

"The Philadelphia Sound — it's me!"

By Herbert Kupferberg

Louis Hood / Philadelphia Orchestra

AMERICAN tastes in popular music change comparatively often, but our favorite classical fare has long been the symphony and related forms of orchestral music. No conductor in our history has reached more listeners through live performances, broadcasts, and recordings than Eugene Ormandy, conductor laureate of the Philadelphia Orchestra, who is this year's recipient of STEREO REVIEW's Certificate of Merit for outstanding contributions to the quality of American musical life.

Ormandy likes to say that he was born in New York City at the age of twenty-two. It is a statement that, however whimsical, gets to the heart of the Ormandy paradox—that of a traditional yet modern conductor who combines a European background, outlook, and training with the vigor, flexibility, and



adaptability of an American organization man. At the age of thirty-seven, Ormandy took over a great orchestra and enhanced its quality. He followed one of the most popular classical music acts of all time, the Leopold Stokowski Show, with the Eugene Ormandy Saga, which ran even longer—for an unprecedented forty-four years—and still isn't completely over. Now eighty-three years old, he remains a conductor who is alert, active, and readily identifiable by the smooth, seamless orchestral sound that has been his hallmark for half a century.

It has always been easy to underestimate Eugene Ormandy, for he has never been one of the glamour boys of the baton. The grand gesture, the sweeping statement, the building—and gilding—of the image, are not part of his character. Yet the Philadelphia Orchestra of

today, which he assembled and shaped, represents as imposing a monument as any conductor could desire. It is no accident that the Philadelphia is probably the most consistent, reliable, and versatile of the great American ensembles, for these qualities are reflective of the man who put the orchestra together. Ormandy is perhaps the most outstanding all-around musician among the conductors of today. In an era that abounds in specialists from Mozartians to Mahlerites, he remains a universalist, at home in all styles, schools, and centuries.

In fact, Ormandy has made something of a specialty out of being a non-specialist. He remains the orchestra man *par excellence*. Little interested in opera (though he has conducted it occasionally, notably the Metropolitan's *Die Fledermaus* in the early Rudolf Bing

years), he possesses a remarkable ability to transform a symphonic score into a live performance with a minimum of fuss, fanfare, or flamboyance. His memory and his ear are almost legendary, and his gifts as a musical collaborator have earned him the title of the "prince of accompanists." More wary of his audiences than Stokowski, he has nevertheless always displayed a willingness to play twentieth-century music. His nearly five hundred LP's, made first for Columbia, then for RCA, and more recently on a variety of labels, have established him as the most frequently recorded conductor in U.S. musical history. His impact upon this country's musical life has indeed been prodigious.

Ormandy's understanding of the soul and psyche of the orchestral musician probably stems from his unusual per-



The young Eugene Ormandy (photo courtesy of Mrs. Ormandy)

Soon word began to spread in musical circles about the diminutive movie maestro with reddish-blond hair who could conduct almost anything in an efficient, musicianly way. He began to get outside engagements, including an evening at Carnegie Hall, where he directed a group of musicians from the New York Philharmonic accompanying a dance recital by Isadora Duncan's adopted daughter, Anna. In the audience that night was Arthur Judson, then the monarch of managers. Judson, who was there to sign up Anna Duncan, remarked afterward, "I came to see a dancer and instead I heard a conductor." He promptly took Ormandy under his managerial wing, had him resign from the Capitol, and put him into radio broadcasting. Over the next few years the future music director of the Philadelphia Orchestra was kept busy conducting the *Dutch Masters Hour*, the *Jack Frost Melody Moments*, and other shows now remembered only by nostalgia buffs.

Consequently, Ormandy didn't learn his trade, as so many of his contemporaries did, in European provincial opera houses and secondary symphonic centers; he learned it in American movie theaters and radio studios. With his sure sense of timing, his remarkable memory, and his ability to provide what was wanted, he was soon earning \$500 a week for his broadcasting activities—more than many purely symphonic conductors were making.

Judson also put Ormandy out on the summer symphonic circuit, getting him engagements that included the New York Philharmonic at Lewisohn Stadium and the Philadelphia Orchestra at Robin Hood Dell. In October 1931, Judson was suddenly confronted with an emergency situation. Arturo Toscanini had been contracted for a two-week guest-conducting stint at the Academy of Music in Philadelphia while Leopold Stokowski was on a brief vacation. But Toscanini developed a bad case of neuritis in his baton arm and was forced to cancel. Judson needed a conductor in a hurry—one who was unafraid of simultaneously following Stokowski and replacing Toscanini. "All of a sudden, everybody was busy that week," Judson recalled in later years. "I thought of Ormandy. I said to him, 'Gene, there's a vacancy in Philadelphia, but it could be suicide for you.'"

It wasn't suicide. Performing a program consisting of Brahms's Fourth, Strauss's *Till Eulenspiegel* and *Rosenkavalier* Waltzes, and the Polka and Fugue from Weinberger's *Schwanda the Bagpiper*, Ormandy made such a hit with audience and critics that he

sonal history. He began his musical life as a violin prodigy at the age of four in Budapest, where he was born in 1899. His father, a dentist, was a frustrated fiddler himself, and he named his son Jenö (later Americanized to Eugene) in honor of Jenö Hubay, the greatest Hungarian violinist of the day.

When he was nine years old, little Jenö began taking lessons with big Jenö, and by the time he graduated from the Royal Academy at the early age of fourteen he was already marked as one of the most promising young virtuosos in Hungary. He was scarcely twenty when he began making his first European tours as a soloist.

This was the era in which Jascha Heifetz and other young European violinists were acquiring reputations and rewards in America, and Ormandy, urged on by two Viennese promoters, decided to try his luck here too. Unfortunately, his backers were as inexperienced as he was, with the result that the tour fizzled before a single concert could be given. In December 1921, the twenty-two-year-old Hungarian youth found himself stranded in New York with little more to his name than a tuxedo and a Balestrieri fiddle that no one wanted to hear him play.

That was when his rebirth occurred.

Ormandy, always the practical-minded musician, took a job for \$60 a week playing at the last desk of the second-violin section of the Capitol Theater pit orchestra. In later years he liked to de-emphasize his experience as a movie-house fiddler, but it should be noted that the Capitol, then under the aegis of the celebrated "Roxy" (S. L. Rothafel), maintained a high-quality, eighty-five-piece ensemble. With two able conductors in Erno Rapee and David Mendoza, it did more than play accompaniments for silent films, for its repertoire also included light classics and symphonic excerpts. Ormandy quickly made his skills apparent, and after his first week he was promoted to the position of concertmaster.

For two years Ormandy remained in the Capitol orchestra, gaining the kind of deep insight provided only by playing four shows a day. Then, one afternoon, he was suddenly asked to step in for the conductor, who had fallen ill that morning. He remembers that the program for the day included a capsule version of Tchaikovsky's Fourth Symphony and that he had no trouble at all directing it. From then on he was asked to take occasional turns on the podium, and eventually he was named full-time conductor of the Capitol.

was promptly invited to fill the second week of Toscanini's engagement too.

As a result of his Philadelphia success he was engaged as music director of the Minneapolis Symphony (now the Minnesota Orchestra), whose conductor, Henri Verbrugghen, had been incapacitated by a stroke. Ormandy stayed five years in Minneapolis, polishing his skills yet maintaining his link to Philadelphia by appearing regularly there as a guest conductor. While he was in Minneapolis he also acquired something of a national reputation through a series of pioneering recordings.

The Minneapolis Symphony then had a contractual quirk with its union that provided the players no extra compensation for recording sessions as long as these fell during their regular work week. This enabled RCA Victor, starting in 1934, to record more than a hundred works with the orchestra, including such phonographic "firsts" as Kodály's *Háry János* Suite, Bruckner's Seventh Symphony, and Schoenberg's *Verklärte Nacht*. The rubric "Eugene Ormandy and the Minneapolis Symphony" became associated in the minds of many 78-rpm record collectors with adventurous and unusual repertoire.

In 1936, Leopold Stokowski finally carried out the latest of his several threats to resign as music director in Philadelphia. Ormandy was the unanimous choice of the board of directors as his successor. Thus began what was to become the longest tenure any conductor has ever had with a major orchestra anywhere, setting a record for durability in music that may well, like Lou Gehrig's record in baseball, stand for all time.

Sometimes there is a tendency to regard Ormandy's success in Philadelphia as merely a continuation of Stokowski's, since it had been the latter, after all, who had taken over a provincial ensemble back in 1912 and turned it into a world-class ensemble. But Ormandy's achievement was strictly his own. Wise enough not to undo Stokowski's work in assembling and training a great orchestra, he nonetheless gradually and quietly put his own imprint upon it, and that endures to this day.

Talking about his takeover in later years, Ormandy explained: "I think most conductors, stepping into a new job with an orchestra, would have said, 'Now I'm going to show them how I conduct, how I approach Tchaikovsky or Beethoven or Stravinsky or anybody else.' I instinctively, without talking to a single human being, said to myself, 'My dear friend, you've found a marvelous orchestra, one of the greatest in the world, with an incomparable sound. Be careful to preserve that sound.' So I de-

cidied to continue the orchestra as I found it, making gradual changes according to my own ideas."

Those changes, in the end, were tantamount to building a new orchestra within the framework of the old, an all-but-imperceptible process that Virgil Thomson once likened to a wine-lover's replenishing a fine cellar bottle by bottle. The last player who had been hired by Stokowski, bassist Carl Torello, retired in August 1982; today's orchestra is 100 per cent Ormandy's in personnel, reflecting his acuteness of ear and feeling of ensemble. Just as Louis XIV could announce "*L'état—c'est moi*," so can Ormandy claim, as indeed he has, "The Philadelphia Sound—it's me!"

Most of the musicians who have played for Ormandy regard him as supreme among orchestra technicians. He has had throughout his career an uncanny ability to draw his characteristically rich sound from almost any orchestra he conducts, as he has demonstrated in the relatively few recordings he has made outside of Philadelphia. His own musicians ascribe his results to the efficient yet relaxed manner in which he conducts rehearsals, covering a maximum amount of music in a minimum amount of time, without bruising anybody in the process. Samuel Mayes, who for many years was the Philadelphia's first cellist, describes Ormandy as a conductor who "gives you an idea of what he wants and then lets you, with your basic individuality, produce it. . . . He never made the mistake

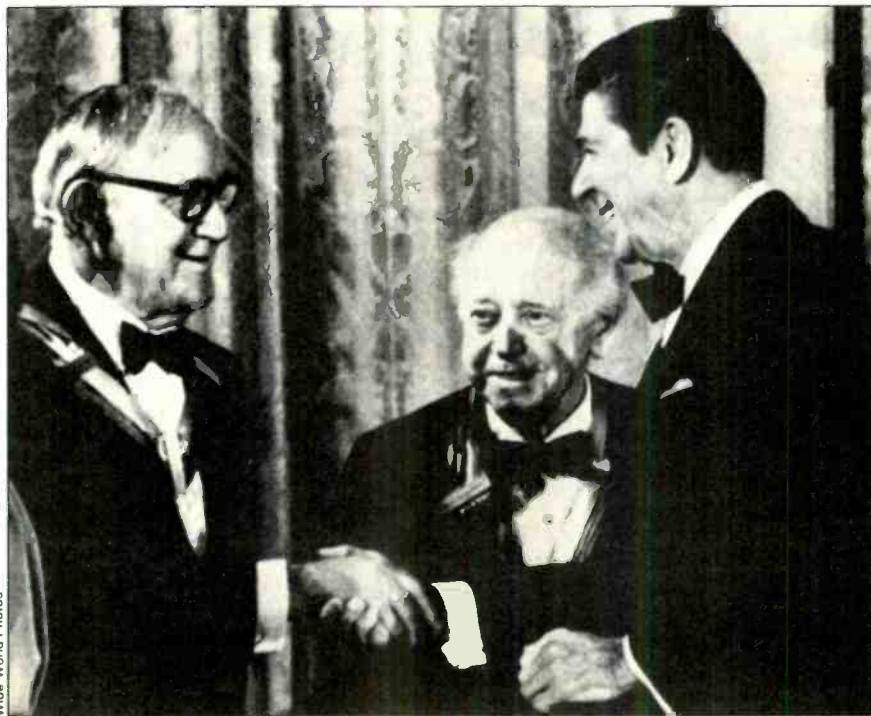
some conductors make of trying to conduct every note, of hamstringing you by beating a stick in your face."

Ormandy regards it as a mistake to over-rehearse an orchestra—to leave the concert, as the saying goes, in the rehearsal room. When he was asked if his relations with his musicians have changed over the decades, he replied, "Years ago when I heard something wrong, I looked in that direction. Now I look the other way. I started to do that when I realized that every member of the orchestra is as human as I am. I make mistakes too."

In common with most conductors of his generation, Ormandy believes that the art of the baton must be mastered through instinct and experience and cannot be taught. "I am reminded of a story I heard when I was a young violinist touring Germany," he says. "A young man went to Arthur Nikisch as he was getting out of his car at the Leipzig Gewandhaus and said, 'Maestro, please give me lessons. I want to be your pupil.' Nikisch replied, 'Of course, I'd be glad to. It's very easy: 1-2-3-4, 1-2-3, 1-2. The rest you have to do yourself.'"

In more ways than one Ormandy represents the last of the generation of symphonic conductors who raised orchestral music to the central position it continues to hold in America's concert life. His active career overlapped and outlasted the performance years of Stokowski, Toscanini, Koussevitzky, Walter, Szell, Rodzinski, Mitropoulos, and

President Reagan congratulates Eugene Ormandy (center) and Benny Goodman (left) on the occasion of their receiving Kennedy Center Honors in December 1982.



Reiner, to name only some of those active in the United States. He is the sole survivor of an era in which a conductor was associated almost exclusively with one orchestra and one city, building an audience, expanding a repertoire, and creating and preserving an active musical center.

Today's jet-age conductors represent a subject upon which Ormandy speaks out with uncharacteristic bluntness. "Their attitude often is: 'I want to make a worldwide reputation in a hurry, and I don't have time to sit down.' Some of them have committed to memory or are prepared to play five or ten programs, and they would love to cash in on them, conducting them in various European countries. The responsibility of a major or even a lesser symphony orchestra is something they don't want. That is not good for an orchestra; one of the reasons for the stature of the Philadelphia Orchestra is that it had only two conductors for so many years. It is not good for the development of a conductor either. Conductors grow with their own orchestras."

The Ormandy repertoire has always been eclectic and inclusive. When he first took over the Philadelphia Orchestra, he began to program a good deal of Haydn and Mozart, composers who had been relatively neglected by Stokowski. The contemporary works he played were somewhat fewer and certainly less far-out than Stokowski's choices had been, but he by no means neglected modern music, particularly by Americans.

Ormandy gave the world premières of such works as George Antheil's Symphony No. 5, Samuel Barber's Violin Concerto (with American violinist Albert Spalding), Paul Creston's Symphony No. 3, David Diamond's Symphony No. 7, Louis Gruenberg's Violin Concerto (with Heifetz), Howard Hanson's *Sinfonia Sacra*, Roy Harris's Symphony No. 9, Gian Carlo Menotti's Violin Concerto (with Efreim Zimbalist), Walter Piston's Symphony No. 7, Virgil Thomson's *Louisiana Story*, and dozens of others. As far back as 1947 Ormandy was given the National Music Council Award of Honor in recognition of the American premières he had directed. In addition, of course, were the numerous American performances or world premières he conducted of new music by Bartók, Britten, Chávez, Von Einem, Ginastera, Hindemith, Křenek, Martinů, Milhaud, Penderecki, Prokofiev, Rachmaninoff, Shostakovich, Villa-Lobos, Webern—and others.

In another respect, too, Ormandy has been a distinct modernist: he has never hesitated to lead his orchestra into new travel or technological ventures. For him the season never ended with the last subscription concert at the Academy of Music; it continued at the Robin Hood Dell concerts and at the Saratoga Performing Arts Center during the summer. In his regime the Philadelphia was in the forefront of tours to Europe, the Soviet Union, and China; it claims to have logged more miles than any other orchestra, just as it has amassed the greatest total number of recordings—

nearly all with Ormandy conducting.

Only in the area of television has the Philadelphia lagged somewhat, for the Boston Symphony under Seiji Ozawa and the New York Philharmonic, first under Leonard Bernstein and later under Zubin Mehta, have developed stronger profiles on the TV screen—this despite the fact that Ormandy actually directed the Philadelphia in the first symphonic telecast in history, a CBS performance of Rachmaninoff's Symphony No. 1 on March 21, 1948, a time when few people had sets in their homes.

Although he has been formally retired since August 1980, Eugene Ormandy's influence on the Philadelphia Orchestra remains strong. He continues to conduct a share of each season's concerts, all members of the orchestra were chosen by him, and his successor as music director, Riccardo Muti, was hand-picked by him, with results as yet to be fully assayed. Of his own place in Philadelphia's—and America's—musical history there can be no doubt. It was expressed as long ago as 1938 by Lawrence Gilman, writing in the *New York Herald Tribune*, when he described Ormandy, after only two years in Philadelphia, as "an inseparable part of the American musical scene." It is an assessment that remains as accurate today as it was then. □

Herbert Kupferberg, senior editor of Parade magazine, is the author of Those Fabulous Philadelphians (New York: Scribners, 1969).

EUGENE ORMANDY ON DISC

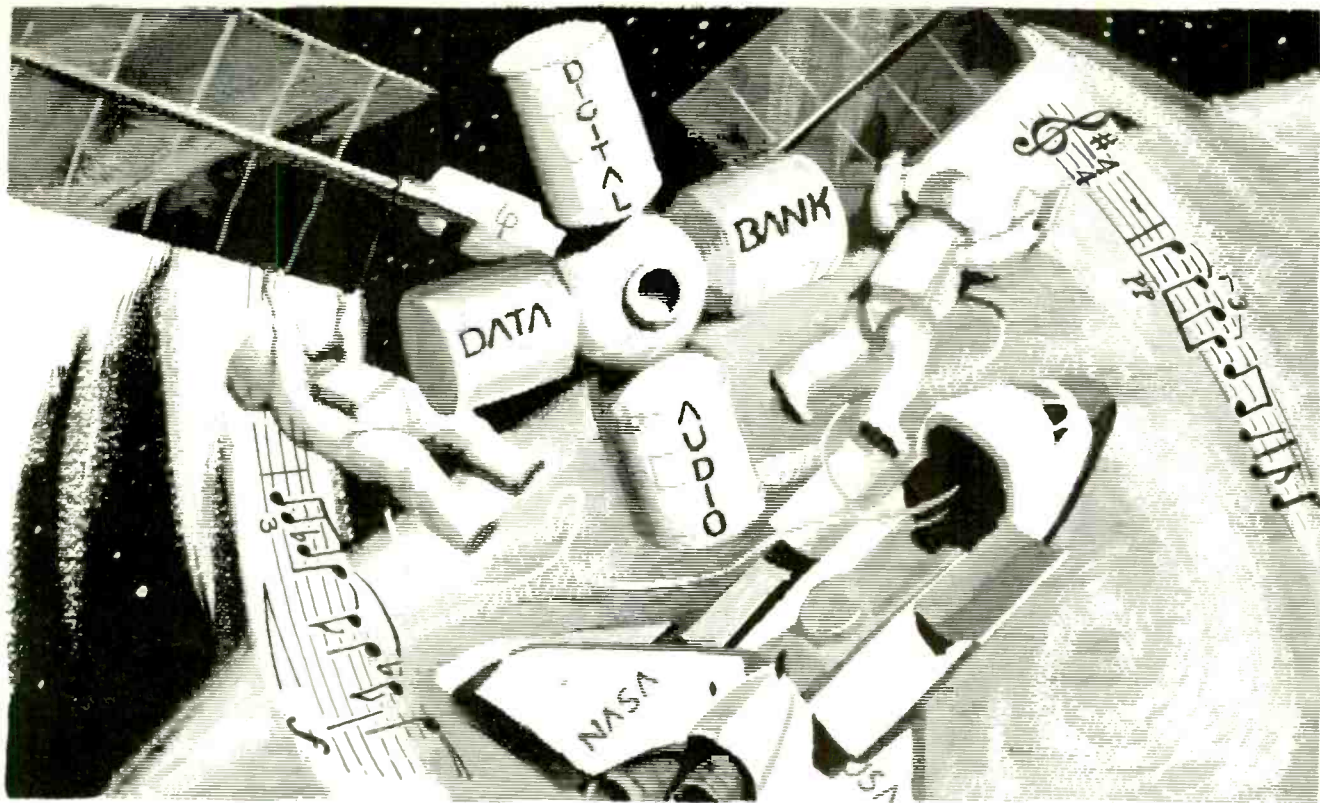
It is unlikely that any other conductor has made as many recordings as Eugene Ormandy. Certainly no other musician has maintained such a steady flow of recordings for so many years (nearly fifty) as Ormandy has. He has recorded almost every major piece of music in the mainstream orchestral repertoire and has recorded much of that repertoire more than once. It would, therefore, be impossible to compile a list of Ormandy's Top Ten. Here is a selection of current, very fine recordings by Ormandy and the Philadelphia Orchestra. Almost all are on CBS or RCA. Some are new and some are not so new, but, with or without soloists, all of them are representative of the man's style and are faithful to the sound of "his" orchestra. C.B.

- BEETHOVEN: *Symphony No. 3, in E-flat Major ("Eroica")*. RCA ● ATC1-4032, © ATK1-4032.
- BEETHOVEN: *Symphony No. 9, in D Minor ("Choral")*. CBS MY 37241, © MYT 37241.
- BIZET: *Symphony No. 1, in C Major*;

L'Arlésienne, Suite No. 1. RCA ARL1-3640, © ARK1-3640.

- BRAHMS: *Piano Concertos No. 1, in D Minor, and No. 2, in B-flat Major*. MENDELSSOHN: *Piano Concerto No. 1, in G Minor*. SCHUMANN: *Piano Concerto in A Minor*. Rudolf Serkin (piano). CBS D3S 741 three discs.
- BRAHMS: *Symphony No. 1, in C Minor*. CBS M 31821, © MT 31821.
- CHOPIN: *Piano Concertos No. 1, in E Minor, and No. 2, in F Minor*. Emanuel Ax (piano). RCA ● ATC1-4097, © ATK1-4097 (No. 1); RCA ARL1-2868, © ARK1-2868 (No. 2).
- DEBUSSY: *Nocturnes; La Mer; Clair de Lune; Prélude à l'Après-Midi d'un Faune; Danses Sacrée et Profane*. CBS MG 30950 two discs.
- DVORÁK: *Symphonies No. 7, in D Minor, and No. 9, in E Minor ("New World")*. RCA ARL1-3555, © ARK1-3555 (No. 7); RCA ARL1-2949, © ARK1-2949 (No. 9).
- HINDEMITH: *Concert Music for Strings and Brass; Symphonic Metamorphosis of Themes by Weber*. ANGEL SZ-37536.
- HOLST: *The Planets*. RCA AGL1-3885, © AGK1-3885.

- MENDELSSOHN: *Violin Concerto in E Minor*. TCHAIKOVSKY: *Violin Concerto in D Major*. Isaac Stern (violin). CBS MY 36724, © MYT 36724.
- MUSSORGSKY: *Pictures at an Exhibition*. RAVEL: *Boléro*. RCA ARL1-0451.
- PROKOFIEV: *Love for Three Oranges, Suite; Lt. Kijé, Suite; Symphony No. 1, in D Major ("Classical")*. CBS M 31812, © MT 31812.
- RACHMANINOFF: *Piano Concerto No. 3, in D Minor*. Vladimir Ashkenazy (piano). RCA ARL1-1324, © ARK1-1324.
- SAINT-SAËNS: *Symphony No. 3, in C Minor ("Organ")*. Michael Murray (organ). TELARC ● DG-10051.
- SHOSTAKOVICH: *Symphony No. 5*. RCA AGL1-3886, © AGK1-3886.
- SIBELIUS: *Four Legends from the "Kalevala"*. ANGEL S-37537, © 4XS-37537; MOBILE FIDELITY SOUND LAB (mastered at half speed) MFSL 1-523.
- R. STRAUSS: *Also Sprach Zarathustra*. ANGEL ● DS-37744.
- TCHAIKOVSKY: *Symphonies No. 5, in E Minor, and No. 6, in B Minor ("Pathétique")*. DELOS ● DMS 3015, © DPR 3015 (No. 5); DELOS ● DMS 3016, © DPR 3016 (No. 6).



2008: A Sonic Odyssey

A Survey of What Lies Ahead for Audiophiles

By Alan Lofft

IN 2008 A.D., "We'll have a small digital player with no moving parts and little plug-in memory modules, each with several hours of music stored in solid-state memory circuits. You could take the module in to a record dealer who would slip the cartridge into a machine, punch a code into the console, and thirty seconds later hand it back to you. You'd pay your bill and away you'd go. Furthermore, the original musical information would not be in the retail outlet; it would likely be down-linked by satellite from a central data bank. The fee charged by the retailer would be broken up and distributed to the appropriate artists, producers, and owners of the digital musical software."

A little too Buck Rogers, perhaps? Too close to those outlandish *Popular Science* cover stories circa 1955? Not

at all. These are the confident predictions of Almon Clegg, assistant general manager of the Matsushita Technology Center's audio division (Matsushita is the corporate parent of Panasonic and Technics). He is intimately involved with developing the audio hardware you'll be using in your homes to enjoy music five, ten, or twenty-five years from now.

Clegg's confidence in the emergence of direct channels of software delivery to audio consumers (whether by satellite, cable, or FM) is reinforced by his company's involvement in a unique experimental system called Codart, currently being tested in San Francisco preparatory to being launched nationally. "Codart is the embryo of a very efficient distribution of software, whether it be music or video games," says Clegg. In its present form, Codart pro-

grams are broadcast late at night over FM radio. Codart sends out a code that turns the subscriber's tape recorder on at the right time to record a selected program, then turns it off at the program's conclusion. The charge for the musical selection is automatically added to the subscriber's monthly credit-card bill. The fee is typically the same as the royalty charge included in the purchase price of a record, without the costs of vinyl, pressing, distribution, and sales packaging. "A disc might cost \$8 or \$9 in a record store," notes Clegg. "With Codart, the charge might be \$2.50 or \$3." In Clegg's scenario, Codart could be extended to satellite or cable delivery systems (likely in digital-audio form) and would not necessarily spell the end of record stores. "The retailer might have a down-converter into which you'd load your tape or data

module," Clegg says. "Twenty-five years from now I see a very low-cost down-loading system of software distribution, perhaps a fourth generation of Codart."

Whoa! Ease back on that throttle, Captain Kirk! "Data module"? "Down loading"? "Software distribution"? At a time when many stereo owners are barely confident about (finally) having their tone-arm geometry correct and their tape heads demagnetized, when many of them are uneasy about the introduction of an entirely new playback standard—the digital-audio Compact Disc—talk of plug-in data modules can summon up in even the hardest of audiophiles disquieting feelings of being *left behind*, of (horrors!) *technological obsolescence*. Talking with industry experts, I found general agreement that these changes are not going to come about overnight. Nonetheless, there is a distinctly positive and excited tone to their forecasts of things to come, a sense that change is inevitable and that we should climb aboard the digital train, for it's going to be an extraordinary journey!

The notion of a central data bank for distribution of digitally recorded music is a recurring motif among industry thinkers (and one with interesting variations), although Bob Ingebretsen, president of Soundstream and a close associate of digital-recording pioneer Thomas Stockham, believes that a market for "hard copy" (prerecorded music on a digital disc or card) will exist for many years. He thinks that economics will determine which format—disc or card—becomes the predominant medium. "The AudioFile Card that Soundstream has developed has the potential to be a very inexpensive distribution medium. It's a photographic process, the card can be replicated very cheaply, and the information density is extremely high—about 320 million digital bits per square inch, greater than that of the Compact Disc."

Robert DeForest, president of Digital Recording Corporation, the company

that developed the optical technology on which the AudioFile Card is based, cites the coexistence of the LP record and the audio cassette as showing that two different media can be widely accepted. He suggests there may be room for both the digital card *and* the digital disc in future listening rooms. "We believe the AudioFile Card has the capability of setting an additional standard in digital audio. It's smaller than the

gies—the videodisc, the home computer, the personal calculator, the video recorder, the Compact Disc, the AudioFile Card, video games. In twenty-five years these will all converge into a single modular system to which you can connect a video game, a symphony recording, a TV movie, or a home-budget computer program; it might also interface with a cable service for a video newspaper or magazine. The key is the

"How many speakers would you need . . . ? Do you have wallpaper made up of many tiny loudspeakers that are 'array-addressable' . . . ?"

Compact Disc (it measures 3 x 5 inches, the same size as a file card), thus increasing the likelihood of its being played in an automobile, and it's less expensive to produce. Therefore the cost will be attractive enough to generate a sufficient market." DeForest also points out that, while the current version of the AudioFile Card can hold 45 minutes of music, future versions may be produced in a kind of sandwich, with several layers of digitized programs on one card and a possible total playing time of 450 minutes. The optical scanner will play back successive layers, each 45 minutes, switching between layers the way an eight-track tape deck switches between tracks. And, in a fascinating extension of card technology, it is even feasible (by shortening the playing time of each card to 3 minutes) to reduce the size to that of a 35-mm slide, making possible the ultimate digital juke box! The AudioFile system has yet to receive its first public demonstration, however.

Looking well ahead, both DeForest and Ingebretsen envision an eventual consolidation of disparate media into one console-like home computer/entertainment unit. As Ingebretsen put it, "There are all these different technolo-

gies, whether it's a bank account or a symphony. The digital commonality will tie all the forms of home entertainment together."

Emil Torick of the CBS Technology Center suggests that listeners of the future may assume a more active musical role in the home, particularly as synthesizers and other electronic keyboard instruments are connected with some computerized entertainment consoles. "This offers a new extension of music reproduction, performance, and composition possibilities. For audiophiles, in one embodiment, I can see it as a kind of space-age piano roll; software could be sold which would not be reproduced, but *played* by the computer through the electronic instruments interfaced with the home's Apple, Radio Shack, or IBM computer." In an elaborate field test of the Videotex system being conducted by CBS and A.T.&T. in Ridgewood, New Jersey, two hundred homes have been outfitted with interactive terminals that are connected to a central data base.

"As a kind of sidelight to the project," Torick explained, "we included data to play the electronic organ in a subscriber's home. You can dial up the selections you want, and the computer in the central data base will then 'play' the organ to entertain you for the evening. It does illustrate that there are more ways to get music to the home than simply playing a record through a pair of loudspeakers. The problem with an interactive system accessing high-quality digital stereo is the very wide transmission bandwidth required," since it would take about a week to send one hour of high-quality digital audio over a telephone line. "So the ability to have each subscriber call for exactly what he wants when he wants it," Torick points out, "could tax the abilities of



any systems that we could possibly think about now."

And the Compact Disc?

"At this point it's at least 50 per cent more expensive than a conventional disc. The man in the street may not find enough additional value in it. With earlier developments in audio—going from a breakable shellac disc to an unbreakable vinyl—I can see why there was a stampede, but the degree of improvement with the digital disc is not that great. While it certainly has some advantages, it's not clear to us in the industry that the large population of record buyers will necessarily see them."

The long-term future of the Compact Disc—in North America, at least—will be determined by American record companies' acceptance of the new format. William Fox, vice-president of operations and finance for CBS Records, notes that while CD's are selling very well in Japan, "What happens in Japan and what happens in the rest of the world are two different things."

Henry Kloss—president of Kloss Video Corporation, the "K" of KLH, and the founder of Advent, a man who has had an enormous influence on home entertainment over the past twenty-five years—does not envision any dramatic revolution in audio over the next quarter century, with the possible exception of one device: "A sound system which provides a thoroughly well-done, effective form of synthetic reverberation; one that makes the immediate environment appear to be a large, exciting place, rather than a living room. It's necessarily done by a complicated system, one that utilizes many speaker systems." Kloss calls the Compact Disc "a half-way step" to an eventual no-moving-parts module for digital storage of audio. And TV sound? "The sound already supplied by the PBS network is already good enough that if it had always been that good, we wouldn't be complaining. Not sending the sound over telephone land lines is the first step; this step has already been taken by PBS. When people start not buying a particular TV set because the sound isn't good, then we will get better TV sound."

Readers who anticipate the eventual arrival of the large, hanging, flat-screen TV are doomed to disappointment, according to Kloss, a pioneer in large-screen-TV projection technology. "The forms into which screen technology can possibly change are strongly influenced by 'How big do people want this? Are they happy with a 45-inch, or do they really want a 10-foot picture?' Beyond 45 inches, it becomes impractical other than by projecting light. If all anybody wants is a 45-inch picture, then you in-

crease the chance that a flat-screen system (that is, where the image is created at the screen) can happen. But it won't be larger than 45 inches, and it won't be cheap."

CBS's Emil Torick predicts a combining of video with audio: "We're studying ways of improving the quality of television reproduction both with high-definition TV (HDTV), which will certainly be adaptable to large, wide-screen displays, and with multi-channel sound as well."

Sony's president, Akio Morita, echoes Torick's thoughts on the value of HDTV and points out that with its high scanning rate (it has twice the number of scan lines as conventional television), it is equal to 35-mm film in picture definition and color quality. Because videotape facilitates faster production and is easier to edit than film, Morita expects HDTV to bring about a "revolutionary change in the motion-picture industry" rather than a fundamental alteration of television standards.

Henry Kloss has strong views about HDTV: "Talk of HDTV seems to suggest that the present standard can't permit a really good picture, and that is absolutely wrong. I bristle at the attention given HDTV when one is comparing it with what is a poor use of the present standard. The present standard, properly done, can create just about all the excitement you can stand. Would a book of poetry be much more enjoyable printed on particularly fine paper?" Kloss *does* predict the arrival of HDTV, however, probably from direct-broadcast satellites, but, apart from technical/scientific applications, he says, the need "is not substantial."

There is a widely held belief among audio-industry leaders that analog audio hardware has reached a point in its development where there is little room left for improvement. The current state of the art is very fine indeed, and any significant improvements in audio components in the years to come will be seen not in tuners, amplifiers, receivers or loudspeakers but in signal-processing

devices used to create the illusion of a three-dimensional, live, acoustic space.

Bob Carver, president of Carver Corporation, asks, "Why is it that no four-year-old can be fooled into believing that he's listening to a live band rather than a pair of loudspeakers? It's because the timing cues and spatial clues are missing. Fundamental research into psychoacoustics seemed to stop once Bell Labs determined what they needed to know to make communications systems. Some very bright people are going to have to thoroughly investigate and understand exactly how it is we hear things, and then that's going to have to be translated into hardware."

Are multichannel, multispeaker systems the answer? Carver thinks not. "In real life you hear two sound arrivals for each sonic event; these provide the timing information that your brain needs to reproduce a three-dimensional image of the sound field. Two channels can convey all the necessary information—it's just that they have to contain the *right* cues. The more speakers you have, the more sound arrivals there are, and the more difficult it becomes to erase the signatures of all those sound sources and bring it back to those two arrival cues. If the necessary psychoacoustic research happens, music systems twenty-five years from now can be breathtaking in their realism."

Roy Allison, of Allison Acoustics, also emphasizes the need for productive research into psychoacoustics and foresees a greater involvement of signal-processing techniques in simulating a desired acoustic environment: "With a greater knowledge of how to produce any subjective aural effects we wish, manipulation of existing signals (especially older recordings of great performances) will become more effective and rewarding. Digital processing techniques should provide further impetus to the generation of sophisticated hardware." Allison predicts a "fairly rapid" move to digital tape equipment in the home and an eventual transition from the digital disc to some sort of electron-



ically scanned solid-state memory cartridges, but he doesn't foresee any revolutionary changes in loudspeaker design. "There is still plenty of room for refinement of current speaker technology and adaptations in form to meet whatever the 'system' requirements may be in the years ahead."

Matsushita's Almon Clegg is also confident about the endurance of two-channel stereo: "With the signal-processing skills that will be developed over the next few years, I believe that two channels can transfer enough information to the listener." Along with several Matsushita engineers, he has already developed and demonstrated a system that uses analog-computer simulation of the sound-pressure ratio between the left and right ears to achieve control of sound-image localization in a complete circle around the listener with conventional two-channel, two-loudspeaker playback. But this "spatial fidelity" technology will be applied in the recording studio rather than the listening room. "During the mix-down and mastering," Clegg says, "the localization signals will be buried in the stereo signal. No signal-processing apparatus will be required on the playback end."

Mark Davis, a development engineer at dbx and contributor to the *BAS Speaker* (the journal of the Boston Audio Society), is not at all convinced that two channels can convey enough information, but he recognizes that there are many problems inherent in a multidimensional approach. "How would you intelligently control, say, a hundred channels, instead of two, in the recording studio? How do you encode that information in a finite amount of space on a record or a digital card? If you're intending to control the spatiality of the presentation, how do you deal with the widely varying 'spatiality' of listeners' homes?" Davis predicts the eventual appearance of a high-speed digital processor that would control the dispersal of sound in a room with great precision, "a device that would control the pressure waveform as a function of time throughout the room," which would likely involve "a microphone array that feeds back information to the processor about what's happening in the room and how to modify the signals to the loudspeakers accordingly."

Davis points out some very real problems in such a presentation: "How many speakers would you need to put in a room so that you couldn't hear the sound as coming from any one of them? Do you have wallpaper made up of many tiny loudspeakers that are 'array-addressable' in the manner of a moving-light display sign?" Any such approaches would require much faster,

more powerful, and less expensive digital processors—able to do "fairly magical things in real time"—and, he adds, "we're only at the dawn of that sort of thing." Davis is apparently working "feverishly" on such devices at dbx. He won't give details, but he did acknowledge that dbx has already run A/B tests on several prototypes and that their effects are "clearly audible." Whether people will consider the effects an improvement, he says, is not clear.

Some of the most spectacular leaps in technology over the next quarter-century may well appear in the area of magnetic tape and disc recording devices. Ed Havens of TDK reports on an extraordinary new magnetic-optical formulation currently under development: "It's in disc form, is both record-

about as far as possible in terms of performance. The only trend visible is one toward a reduction in size; for the same sound quality and performance, everything is becoming smaller, and this can be seen in portable equipment too."

Music buffs and audiophiles made apprehensive by the foregoing prophecies of change need only recall the music-reproduction machinery of a quarter-century past: clumsy turntables, vacuum-tube amplifiers, and transducers that in comparison with the best of today's components were almost crude. Since then, formats have come and gone (perhaps a brief word in memory of quadraphonics and the Elcaset?), and standards have changed, yet audiophiles have proved to be remarkably adept at accommodating the shifts in audio technology. In the next quarter-

"There has been a change in commitment on the part of consumers from the appurtenances of success—the size, scale, and glitter of components—to the music."

able and erasable, and is suitable for data, audio, or video. It uses a substrate material that is made to be magnetized very easily; the coercivity can be raised or lowered through a light treatment that's applied to it. It uses a laser beam. Once the digital pulses are put down, the material will retain them until it is again put under a special treatment for rerecording. On playback there's an optical sensor that can actually sense the direction of the magnetization; the light is refracted differently from, say, a pulse or an absence of a pulse." Havens noted that the new optical/magnetic disc is "certainly within the time frame of twenty-five years" and that it will be "targeted to the consumer market."

"The next transition, less than ten years away," said Havens, "is digital recording applied to a compact audio cassette. Pioneer, JVC, and Sharp have already introduced prototypes that use compact cassettes and stationary heads, and other manufacturers are working along similar lines." But, Havens cautions, "it's unlikely that this technology will be applied to portable or auto-sound applications because of its sensitivity to vibration and the critical nature of the tape tracking."

Havens went on to say that "The general feeling in the industry is that current analog audio cassette technology, and the tape machines, have been taken

century there will be time to adjust to the increasing presence of the ubiquitous digital *bit* in our musical lives. Moreover, there is reason for excitement about the changes that digital technology may introduce. Bob Berkovitz, a consultant in computer applications to various companies including Boston Acoustics, notes that "There has been a change in commitment on the part of consumers from the appurtenances of success—the size, scale, and glitter of components—to the music. And this is one of the healthiest things to have happened."

By now it must be quite obvious that the many knowledgeable audio-industry spokesmen have quite different views of the future. A big stumbling block to finding out how these people are planning to make their fortunes in the future is that they don't want to give away any secrets. It seems that just about everyone in the field has his own pet project, and they all work very hard to divert any conversation from prematurely revealing its nature. It is, therefore, quite likely that the future will be even more exciting than the predictions here suggest.

But whatever kinds of hardware and software we will be using in the year 2008, you can rest assured that it will deliver full-range, noise-free music with realistic ambience. If you close your eyes □

Best of the Month

Stereo Review's Selection of Recordings of Special Merit

A Nearly Perfect Set of Well-Made Pop Songs: A Tonic from Utopia

OVER the years, Utopia has worn almost as many hats as its best-known member, songwriter/producer/guitar wizard Todd Rundgren. The group has presented itself as heavy-metal space-rockers, as cosmic parodists, as a cover band, and even occasionally as a back-up group. But the hat that seems to fit the band best is the one it wears on the new Network album, "Utopia." This nearly perfect set—one regular LP plus a bonus disc with five more songs—confirms Utopia as masters of the well-made pop song. Every one of its fifteen concise, cleverly crafted tunes is a gem. They run the gamut from head-bangers to tear-jerkers, and all sport hummable melodies, amusing lyrics, and smart arrangements.

Utopia's basic recipe is simple. First, take an offbeat angle on a familiar situation. On *Feet Don't Fail Me Now*, for example, we have a guy whose girl has just shown him the door, but he can't leave: "Feet don't fail me now./ Stop pretending you've gone to sleep . . . / Time to hit the highway . . . / But it feels like my shoes have been Crazy-glued." Second, hang it on a strong melody. Then throw in enough surprises to keep a listener off balance, and you've got 'em hooked. It's so simple, I don't understand why every rock band doesn't do it.

There's a tendency to think of Utopia as "Todd Rundgren's band," but that vastly undervalues the contributions of keyboardist Roger Powell, bassist Ka-

Utopia (left to right): Todd Rundgren, Kasim Sulton, Willie Wilcox, and Roger Powell



Jensen, Roberts & Associates

sim Sulton, and drummer Willie Wilcox. All four share in the songwriting, and all take turns on the lead vocals. Rundgren has a hard time even finishing in the money in the vocal department. Sulton is a great power vocalist (on the order of Journey's Steve Perry), and Powell and Wilcox are both capable of the kind of agile phrasing that makes a song sound freshly minted every time you hear it. And their Fab Four harmonic style is one of the sharpest hooks the band has.

This is the kind of album that gives you three or four favorite tracks immediately, but every time you listen to it you have to add to the list (mine is up to ten now). These three sides selling for the price of two are just the tonic to help us get through some sobering economic times. Great stuff, and a bargain too (but be forewarned: the bonus disc will be available for a limited time only). "Utopia" really is the best of all possible worlds.

—Mark Peel

UTOPIA. Todd Rundgren (guitar, vocals); Roger Powell (keyboards, vocals); Kasim Sulton (bass guitar, vocals); Willie Wilcox (drums, vocals). *Libertine; Bad Little Actress; Feet Don't Fail Me Now; Neck On Up; Say Yeah; Call It What You Will; I'm Looking at You, but I'm Talking to Myself; Hammer in My Heart; Burn Burn Burn; There Goes My Inspiration; Princess of the Universe; Infrared and Ultraviolet; Forgot-*

ten but Not Gone; Private Heaven; Chapter and Verse. NETWORK 60183-1 two discs \$8.98, © 60183-4 \$8.98.

The Chamber Version of Steve Reich's *Tehillim*: A Rare and Really Joyful Listening Experience

STEVE REICH's recent *Tehillim*, now available on an ECM recording, differs from his earlier work in its use of a text—four of the Biblical Psalms ("tehillim" is Hebrew for psalms)—as well as in its mood of religious ecstasy and its being through-composed instead of worked out in short, overlapping cycles of repetition. Nonetheless, most listeners familiar with Reich's earlier work will regard *Tehillim* as a completely logical and highly satisfactory development out of his earlier style. All the so-called "hypnotic" qualities of minimalist music lend themselves perfectly to the sense of spiritual exaltation that sweeps across this work and makes it a rare and really joyful listening experience.

The orchestral version of *Tehillim* was presented by the New York Phi-

harmonic earlier this season and was not much liked. The record is of the chamber version—the "original chamber version," one is tempted to say—and it is scored for a typically Reichian combination: four jazz-style female voices (Pamela Wood, Cheryl Bensman, Rebecca Armstrong, and Jay Clayton), two electric organs, a string quintet, four wind players, and six percussionists playing tambourines (really small drums), maracas, marimba, vibes, crotales, and hand-claps. This is undoubtedly the right sound for what is essentially a vocal work of praise. The voices sing nearly continuously in a close harmony or close canon, underlined mainly by the iteration of the jingleless tambourines, maracas, and hand-claps, rather lightly supported (and occasionally interrupted) by the simplest of instrumental punctuations. The frame is light and relatively short: thirty minutes, with some internal contrasts. And, for once, Reich sustains the moods of the music just long enough, not too long.

This is a lovely performance and a crisp, striking recording of a new work that is about as "up" as they come.

—Eric Salzman

REICH: *Tehillim* (Psalms). Steve Reich and Musicians, George Manahan cond. ECM ECM-1-1215 \$9.98, © MSE-1215 \$9.98.

Steve Reich
in front of
Jackson Pollock's
Pasiphaë at the
Metropolitan
Museum of Art



Alicia Jeffrey/Lynn Garcon Management



The Roches:
top to bottom,
Suzzy, Terre,
and Maggie

The Original and Inimitable Roches Keep On Making Art, Not Just Pop Product

If the Roche sisters were painters, they'd be surrealists—closer to Miro than Magritte, and probably closer still to Peter Blume. They don't juxtapose sequiturs and non sequiturs; they just make "reality" seem a rather ethereal and slithery concept. And if they were painters, it would be more readily seen that they are trying to make art and not just pop product.

Their new "Keep On Doing," for Warner Brothers, assures us that the Roches intend to follow their own advice to *Keep On Doing What You Do* even though most people—like Tom Snyder back when he had them on the *Tomorrow Show*—don't know what to make of them. It's partly artistic temperament and partly a matter of their being unable to sound like anyone else if they tried. The Roches are as original as anybody in pop music.

The vocal harmonies are actually a little straighter here than in their previous albums—there are fewer discords—but they are still eerie and unique. The songs are both sophisticated and childlike. There is a fair amount of indirect, off-center, sometimes goofy insight in the lyrics and

some daring, sometimes dazzling, progressions and modulations in the melodies. *I Fell in Love*, for example, has some really strange chording—and Robert Fripp, who also produced the album, plays some even stranger guitar runs—but the result is as musical as it is effective.

Or consider the song *The Largest Elizabeth in the World*. It's about the way one feels, Terre Roche writes, "at a time when the boy is oblivious to the girl" (adding, "I read in the paper the other day this has been happening to everybody more and more."). Maggie Roche's *Losing True*, the opposite of *Elizabeth's* tumble of words, bends each syllable through two or three unrelated chords. The song's advice is, "Make no mistake when mystiquing a make." Even the two non-Roche songs are a little bent. George Gerdes's *Steady with the Maestro* has a warped child's way of putting things (which is something like the way the Roches work), and David Massingill's *On the Road to Fairfax County* has a folkie feel to it but an odd, puzzling ending. Incidentally, the vocal harmonies on the latter are particularly dazzling, as they are also on the opening *a cappella* version of Handel's *Hallelujah Chorus* (a feature of the Roches' live show for several years).

Throughout "Keep On Doing" there's not a single gratuitous pop device. The Roches refer mainly to a

world of their own creation; they are so far beyond borrowing that they've forgotten how. They are unique.

—Noel Coppage

THE ROCHES: *Keep On Doing*. Maggie Roche (vocals, guitar, keyboards); Terre Roche (vocals, guitar); Suzzy Roche (vocals, guitar); Robert Fripp (guitar); other musicians. *The Hallelujah Chorus; Losing True; Steady with the Maestro; The Largest Elizabeth in the World; On the Road to Fairfax County; I Fell in Love; The Scorpion Lament; Want Not Want Not; Sex Is for Children; Keep On Doing What You Do; Jerks on the Loose.* WARNER BROS. 23725-1 \$8.98, © 23725-4 \$8.98.

Brendel and Serkin: Different but Equally Persuasive Approaches to Mozart Piano Concertos

BOTH Alfred Brendel and Rudolf Serkin have long been associated with Mozart's piano concertos, and each has now given us an exceptionally appealing new entry. Brendel's is a high point in his continuing series with Neville Marriner, pairing No. 21, in C Major (K. 467), with No. 15, in B-flat Major (K. 450). Serkin's inaugurates a

new series with Claudio Abbado with No. 20, in D Minor (K. 466), and No. 12, in A Major (K. 414). What these two great pianists of different generations share here is an uncommonly intense sense of conviction and integrity in their approaches to the music—approaches that may be different from each other but are equally persuasive.

One might say Brendel demonstrates that freshness of thought needn't involve eccentricity, while Serkin, who will soon be eighty, reminds us with similar effectiveness that consistency of approach needn't be equated with staleness or lack of imagination. Brendel's tempos in the beloved K. 467 are all noticeably brisker than the norm, yet not at all uncomfortable. In his annotation Arthur Hutchings cites Brendel's opinion that the opening of the work "conveys the spirit not of a solemn march but of an opera buffa scene. He points out that the tempo *Allegro maestoso* habitually associated with this movement is not authentic and feels that it contradicts the basic character of the piece." How the music springs to life here without losing any of its breadth! And how elegant the much-abused andante sounds! (Surely it was never meant to be the sentimental adagio so many interpreters make of it.) The work gains life, too, from Brendel's

tasteful embellishments here and there. The splendid cadenzas he plays are by Radu Lupu, whose own recording of K. 467 (London CS 6894) is one of the finest of the more conventional sort. Brendel's playing of K. 450 is similarly enlivened, with the slow movement again taken as a true andante, which seems to make more sense—and show more depth—than the slower pacing generally favored. Both solo performances are provocative in the best sense—stunningly played, beautifully accompanied, and especially attractive in Philips's wide-open digital sound.

Serkin's debut on Deutsche Grammophon is digital too, and the lifelike quality of the sound enhances the very "live" quality of the performances. In his recording of K. 467, made nearly thirty years ago with Alexander Schneider conducting, Serkin too took a fairly brisk tempo in the opening movement, though he took conventional ones in the other two. There is nothing unusual or unconventional in his pacing of either K. 466 or K. 414 on the new disc. His interpretation of each work remains essentially what it has always been, except that both readings seem—as his remakes of such works so often do—still deeper inside the music, still more stimulated by a newly discovered detail here or a previously unnoticed

one there to shed a bit more light on the score without in any way altering its previously established proportions.

Serkin does not venture ornamentation, but he makes every phrase glow with life, one flowing into the next with the sort of natural momentum that is the ultimate validation of this music regardless of the tempo chosen. There is some faintly audible grunting in spots, but it is not obtrusive enough to spoil the magic—and that is just the word for these performances. Abbado's part in them is thoroughly worthy of his superb soloist (who plays Beethoven's cadenzas in K. 466 and Mozart's own in K. 414), and so is the achievement of DG's engineers. What gladdening releases these are—both in themselves and as implicit promises of more to come.

—Richard Freed

MOZART: Piano Concerto No. 15, in B-flat Major (K. 450); Piano Concerto No. 21, in C Major (K. 467). Alfred Brendel (piano); Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHILIPS 6514 148 \$12.98, © 7337 148 \$12.98.

MOZART: Piano Concerto No. 12, in A Major (K. 414); Piano Concerto No. 20, in D Minor (K. 466). Rudolf Serkin (piano); London Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON 2532 053 \$12.98, © 3302 053 \$12.98.

Rudolf Serkin

Alfred Brendel



Clive Barde/Deutsche Grammophon

Clive Barde/Phonogram



Don't blame your TV if it doesn't sound as good as your stereo. Now for just \$7, you can get full rich vibrant TV sound through your own stereo system. But, there's a catch.

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So, why do TVs sound so crummy? Well, if you compare a \$1000 stereo system to even the best \$800 TV, you'll realize that when you bought your TV, all the talk was probably about picture quality, sharpness, and color purity etc.

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It doesn't matter if you have an \$89 black and white portable or an \$800 color TV. Your stereo system's sound is bound to be much better than the TV's.

DAK's new Sound Enhancer TV to Stereo Interface lets you use your TV just like any other audio component (it plugs in just like your turntable) to plug into your preamp or receiver.

Actually there's no installation. Just locate the earphone jack on your TV. Then plug in the special cable (included) between your TV and the Enhancer.

Connect the standard stereo cables (also included) from the Enhancer to any 'aux' or 'line' input into your stereo system. Note: We supply 4' cables, but

you can use any standard patch cords to extend the distance.

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The TV Sound Enhancer Stereo Simulator works by taking the standard 8 ohm earphone or speaker output from your TV, transforming, enhancing and altering it into two high impedance 'simulated stereo' outputs to plug into your stereo. It works with all stereos and all TVs with earphone jacks.

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Once you've plugged into your stereo, you can make audio cassette recordings with your own cassette deck just as you would from any other sound source. The quality is great. And, it's backed by a standard one year limited warranty.

THE CATCH

Frankly we are losing our shirts on the TV sound Enhancer, but we're looking for audiophiles who use audio cassettes.

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We want you to try DAK's new Gold Label MLX ultra high energy, normal bias cassettes. Not at \$4.50 or even at \$3.50 each, but at a factory direct price of just \$2.49 for a 90 minute cassette.

We challenge you to compare the frequency response, dynamic range and signal to noise ratio of our new Gold Label MLX to Maxell UDXL or TDK

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Popular Music

News Briefs



Publicity Services

THE painting of Rod Stewart shown above is one of fifty-seven portraits of rock artists by Debra Hope Schwartz recently exhibited in New York at the Century Café. Schwartz studied painting when she was a child in Philadelphia but eventually left art behind and went into the music business. While working as manager and booking agent for a local club, the Main Point Café, she sketched such musicians as Tom Rush, Tom Waits, and Bruce Springsteen, who advised her to dump the music biz and use her obvious talent

for art. Schwartz managed to combine both of her interests in a "Music on Canvas" exhibit featuring portraits of Elton John, Mick Jagger, Debbie Harry, the Police, and others. Her works are owned by such musicians as Jackson Browne and James Taylor and by many music-industry executives. All of Schwartz's paintings are for sale, and she accepts commissions for new works. It is rumored that the ever-youthful Dick Clark has a Schwartz original portrait tucked away in his attic . . . P.W.

ROCK-AND-ROLL nostalgia strikes again! EMI Records, the Beatles' English label, plans to reissue each and every Beatles single in chronological order to coincide with the twentieth anniversary of their original release dates. The company has also issued a boxed, complete collection of the twenty-six Beatles singles at a suggested list price of \$35. Meanwhile, *Love Me Do*, the Fab Four's debut disc, recently crashed onto the British charts at No. 14, which is three positions higher than it was when it peaked back in 1962. Next up: *Please Please Me* followed by *From Me to You*.

American Beatles fans, meanwhile, also have some-

thing to look forward to. MGM/UA has brought out "The Compleat Beatles," a superb video compilation tied in with the recent Delilah coffee-table book of the same name. Featuring some of the rarest extant footage of the group in performance, the videocassette and CED videodisc versions were released last fall, the LaserDisc in January. Both discs are, of course, in glorious stereo. □

PROCEEDING on the theory that if you can't lick 'em, join 'em, CBS Records' top-selling arena rock band Journey has scored a surprising first: they will be the first rock group to have their very own

video game named after them. The object of "Journey Escape" is to "move" the five members of the group past various obstacles, which in this case are not rampaging alien invaders but the rather more mundane and realistic types they might actually encounter: photographers, critics (!), and fans. To win, you have to get the band into a waiting limousine (I am not making this up). The game, marketed by a California-based firm called Data West, will be available in the Atari format and will list for the somewhat steep price of \$34.95. A massive promotional push is threatened to coincide with the band's forthcoming spring tour. S.S.

ROCK singers are usually praised for their ability to swing with a backbeat, but Loverboy's Mike Reno recently won acclaim for his way with a backhand swing. At the first annual Music and Tennis Festival in Atlanta, Georgia, last year, Reno was a finalist in the "Wimbledon Division," while keyboardist bandmate Doug Johnson won the "U.S. Open Division" competition.

In the meantime, Loverboy is winning over audiences internationally and racking up impressive statistics for a neophyte rock band. At this

writing, the group has sold 5,250,000 records worldwide. Their debut album, "Loverboy" (Columbia JC 36762), has been on the charts for ninety-five weeks, their second, "Get Lucky" (Columbia FC 37638), follows close behind at fifty-two weeks, and their third album is on the way. Reno, pictured to the right of actor Vince van Patten below, is holding his trophy—you guessed it, a loving cup. P.W.

STILL another sign of tough times in the record business: Stiff Records, the pioneering English independent label that first brought Elvis Costello to our attention, is phasing out its American office, and insiders report that it will be closed up entirely by the time you read this. Ironically, the move occurs at the same time the label has signed an American distribution arrangement with Phonogram.

Stiff's U.K. branch has released two interesting videocassettes, a documentary on British ska revivalists Madness called *Take It or Leave It* and a compilation tape including songs by Costello, Ian Dury, Lene Lovich, and others. Given the label's precarious American status, there are no plans for domestic release yet, but the tapes (in

Actor Vince van Patten and Loverboy's Mike Reno



Columbia Records

VHS or Beta) can be ordered from Stiffilms, 115-123 Bayham Street, London N.W.1, Great Britain. □

GRACENOTES: Go-Go's lead singer Belinda Carlisle has been hanging out with a new beau—Los Angeles Dodgers rookie Mike Marshall. Seems Marshall was smitten when he saw Belinda on a cable music show. When she didn't answer his invitation to see a Dodgers game, the undaunted athlete tracked her down backstage at the group's recent L.A. concert. The rest, as they say, is history; the pretty punkette even met Marshall's parents when the Go-Go's and the Dodgers were both on tour in Cincinnati. According to one wag, the relationship makes perfect sense; after all, she's got the

beat and he's got the bai. Ouch! . . . This may be a first: NBC is considering a pilot TV version of the Broadway hit *Pump Boys and Dinettes* for inclusion on its fall 1983 schedule. A modified variety show, the pilot features the original Broadway cast as both stars and writers. What next, a sitcom version of *Nicholas Nickleby*? . . . No, that photo at the right is not a portrait of the Melbourne Skeet Shooting Association. Rather, it's Australian rock sensation *Men at Work* receiving quadruple-platinum certification for the antipodean success of their debut album, "Business as Usual," on Columbia Records. We suspect, though, that the Men are rather more pleased with the LP's single-platinum certification here in the States; after all, in Australia a



"platinum" album only has to sell 50,000 copies; here it's 1,000,000. . . . Guitarist Carlos Santana claims he has renounced his long-time guru, Sri Chinmoy. When a colleague asked Santana recent-

ly, "What are you into now?," the mustachioed musician replied, "Tennis." Does this mean Carlos will now perform with an 8 x 10 glossy of Jimmy Connors taped to his amplifier? S.S.

Disc and Tape Reviews

By CHRIS ALBERTSON • NOEL COPPAGE • PHYL GARLAND • MARK PEEL
PETER REILLY • STEVE SIMELS • JOEL VANCE

TONI BASIL: *Word of Mouth*. Toni Basil (vocals); vocal and instrumental accompaniment. *Mickey*; *Rock On*; *Be Stiff*; *Nobody*; *Time After Time*; *Space Girls*; and four others. CHRYSALIS CHR 1410 \$8.98, © CCH 1410 \$8.98, © 8CH 1410 \$8.98.

Performance: **Frantic**
Recording: **Rackety**

About a minute or so into this album, even before I realized that the soloist was the dancer and choreographer Toni Basil and not just a singer with the same name, I got the feeling that hers was a visual act. It would almost have to be, given the frantic convolutions of her vocal style. Basil has already had a hit with *Mickey*, included here, but about the only female singer who can consistently get away with the kinds of things she attempts to do is Pat Benatar—who also happens to be one hell of a good musician. P.R.

NEIL DIAMOND: *Heartlight*. Neil Diamond (vocals); vocal and instrumental ac-

companiment. *Heartlight*; *I'm Alive*; *I'm Guilty*; *In Ensenada*; *Front Page Story*; and six others. COLUMBIA TC 38359, © TCT 38359, © TCA 38359, no list price.

Performance: **Gussied-up**
Recording: **Very good**

There's an interesting contrast here between how seriously Neil Diamond takes himself and how seriously the songs take anything. Collaborating mostly with Burt Bacharach and Carole Bayer Sager, Diamond has finally managed to re-create the spirit of Tin Pan Alley—in other words, he's recycling the mainstream pop music of 1953.

Ironically, although he has been trying to move uptown for years, Diamond still sings with the real-person earnestness of his Brooklyn roots. Combine that with the too-sophisticated-to-be-sincere nature of the songs, the 1953-style orchestral settings ("relieved" occasionally by the even worse sound of a synthesizer imitating a string section), and you can imagine my various and not quite compatible reactions. Some of the stuff here is attractive enough in its own way; it just doesn't respond to Diamond's attempts to breathe life into it. N.C.

DIRE STRAITS: *Love Over Gold*. Dire Straits (vocals and instrumentals). *Telegraph Road*; *Private Investigations*; *Industrial Disease*; and two others. WARNER BROS 23728-1 \$8.98, © 23728-4 \$8.98.

Performance: **Run of DeMille**
Recording: **Slick**

Mark Knopfler's dazzling guitar playing aside, the reason Dire Straits hit as big as

they did had a lot to do with their laconic understatement; they said more with fewer notes than just about any other group you could think of. Well, forget all that. With this new album, Knopfler, now the band's undisputed leader, has abandoned all caution and churned out a series of Springsteen-style epics that make the occasional operatic excursions on the previous "Making Movies" sound as pithy as haiku in comparison. The opening tune alone runs over fourteen minutes, about two of which are almost worthwhile. What's worse, the man has clearly swallowed his rave reviews and now believes he has Something to Say. So we get lots of strained metaphors out of pulp fiction (*Private Investigations*) and a general air of portentousness that would be funny if Knopfler weren't so obviously serious. The record could be a brilliant parody of the excesses of the Moody Blues except that it's meant to be taken straight.

Knopfler's guitar playing remains spectacular, but, given the hot air that surrounds it, it's impossible to care. S.S.

RECORDING OF SPECIAL MERIT

DARYL HALL AND JOHN OATES: *H₂O*. Daryl Hall, John Oates (vocals and instrumentals); other musicians. *Maneater*; *Crime Pays*; *One on One*; *Art of Heartbreak*; *Open All Night*; *Family Man*; and five others. RCA AFL1-4383 \$8.98, © AFK1-4383 \$8.98, © AFS1-4383 \$8.98.

Performance: **Classy**
Recording: **Excellent**

Say what you will about Daryl Hall and John Oates—that they're popularizers rath-

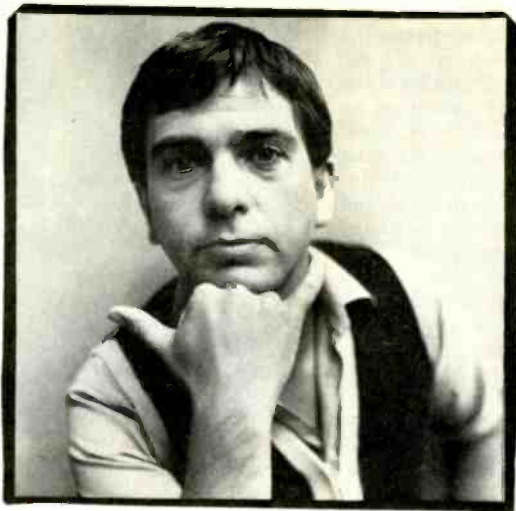
Explanation of symbols:

- Ⓢ = eight-track stereo cartridge
- Ⓢ = stereo cassette
- Ⓢ = digital-master recording
- Ⓢ = direct-to-disc
- Ⓢ = CX-encoded

Monophonic recordings are indicated by the symbol Ⓢ

The first listing is the one reviewed; other formats, if available, follow it.

Peter Gabriel



Deborah Feingold/Reine Ltd

ALTHOUGH Peter Gabriel's previous solo work has been marked by consistent care and intelligence, and is always well received by the critics, I don't think anyone could have predicted his new record on Geffen, "Security." It's ambitious, original, and profound. Fusing one of man's oldest art forms, ritual drumming, with state-of-the-art electronics, Gabriel has transposed the elemental rhythms and spirit of native African music into a modern, technological context. The result is neither pretty nor easily approachable, but it's hard to imagine how the album could be more powerful. The spare instrumentation—usually just drums, synthesizer, and electric guitar, all treated percussively for the most part, not melodically—is raw and harsh. What melody there is is kept deliberately simple; harmony arises from the collision of sounds rather than the intertwining of themes.

In this uneasy setting, without the "distraction" of tunes, Gabriel's voice comes to the fore, drawing the listener into his narratives with heightened expectancy. The lyrics are, in a word, overpowering. Just as his music bridges the primal and the modern, Gabriel's lyrics alternate between a primitive consciousness and contemporary anxiety. His various narrative roles include the psychologist Carl Jung, an American Indian, a madman, and a fishing villager. His oblique imagery is demanding, but when the lyrics take hold they are fiercely grip-

ping. *San Jacinto*, for example, begins as if we were witnessing an ancient Indian rite: an old man preparing to die. But as the medicine man leads him up a mountain to his resting place, they pass houses, pools, and modern totems—Geronimo's Disco and the Sit 'n' Bull Steak House—and you realize that what is happening is more than the death of a man; it's the death of a culture.

It has become fashionable to point to African "influences" in rock. While some of today's pop music does stem directly from African traditions, most of the influence is only second- or third-hand at best. But in "Security" Gabriel returns right to the source. One of the most effective examples is in the opening *The Rhythm of the Heat*, a song based on an account by Carl Jung of a mystical experience brought on by the hypnotic drumming of an African tribe. Near the end the narrative ceases, and the Ekome Dance Company takes up a furious coda on Ghanaian drums. It's a spine-tingling moment, I assure you. As I said, "Security" is a powerful album.

—Mark Peel

PETER GABRIEL: *Security*. Peter Gabriel (vocals, synthesizers, percussion); instrumental accompaniment. *Rhythm of the Heat; San Jacinto; I Have the Touch; The Family and the Fishing Net; Shock the Monkey; Lay Your Hands on Me; Wall Flower; Kiss of Life*. GEFEN ● GHS 2011 \$8.98, © M5 2011 \$8.98.

er than innovators, that they don't measure up to their r-&-b mentors—when one of their songs comes on the car radio, you listen, and without guilt. In other words, they're probably the only consistently successful pop musicians left in the Western world whose hit singles don't insult your intelligence. Granted, this is a parched time, and one expects less from pop music than one used to, but Hall and Oates have managed to combine the best elements of everything from Philly soul to English pop to whatever is fashionable this week in SoHo into something recognizably, delightfully their own.

Their new album does have a vaguely

formula feel to it; I miss the exhilarating sense of artists hitting their stride that characterized their last two. Yet there are some very good things here (*Italian Girls, Family Man, Delayed Reaction*), and even the throwaways are serenely well crafted. The overall gloss of the production is immensely appealing, even appropriate. Current wisdom has it that commercial success and quality are mutually exclusive, at least in rock-and-roll. "H₂O," however, is the kind of high-class popular music making that proves it need not be so.

S.S.

JIMI HENDRIX: *The Jimi Hendrix Concerts*. Jimi Hendrix (guitar, vocals); Noel

Redding, Billy Cox (bass); Mitch Mitchell (drums). *Fire; I Don't Live Today; Red House; Stone Free; Are You Experienced; Little Wing; Voodoo Chile; Bleeding Heart*; and three others. REPRIS 22306-1 \$8.98, © 22306-4 \$8.98.

Performance: **Good**

Recording: **Good**

I have long objected to the Jimi Hendrix junk-pile recordings released since his death, none of which he would have authorized. This collection of concert performances, while not a disservice to his memory, is little more than a patch job of acceptable scraps. Taken from appearances in California, New York, and London between 1968 and 1970, the package's selections span the time during which Hendrix verged on abandoning his original trio format and then returned to it because he could find nothing else. His brief and crude experiments with jazz led nowhere—it was too complicated for him—and he was forced to return to rock, which, by 1970, bored him.

Some of the selections are inordinately long or short, and most of the numbers are played as a job to be done for a paycheck. Hendrix's remarkable technique is evident, but the early enthusiasm that powered it is missing.

J.V.

JEFFERSON STARSHIP: *Winds of Change*. Jefferson Starship (vocals and instrumentals). *Winds of Change; Keep On Dreamin'; Be My Lady; I Will Stay*; and five others. GRUNT BXL1-4372 \$8.98, © BXL1-4372 \$8.98, © BXS1-4372 \$8.98.

Performance: **Variable**

Recording: **Plush**

The opening cut here, the title song, has Grace Slick sounding almost like her old self with those weaving, looping vocal lines, and it's worth having around. Unfortunately, most of the rest of the album isn't, largely reflecting the adjustment this middle-aged group has made to sell records to the kiddies. Sometimes I think Mickey Thomas's boy-soprano vocals are there for just that reason, and most of the material doesn't do much to discourage such thoughts. Most of the lyrics are the moon/June kind of thing Tin Pan Alley hacks were writing thirty years ago, and said hacks probably would have come up with better tunes. The instrumentals are the opulent, warm-metal kind of thing the Starship has evolved; an extraterrestrial, or a young enough human, would never connect it with the sound of the original Jefferson Airplane. Even though some of Slick's lyrics exercise her silly, self-indulgent side, I like it better when she's singing lead (they've got her harmony singing hamstrung these days) than when anyone else is—and usually someone else is.

N.C.

EVELYN KING: *Get Loose*. Evelyn King (vocals); vocal and instrumental accompaniment. *Love Come Down; I Can't Stand It; Get Loose; Back to Love*; and four others. RCA AFL1-4337 \$8.98, © AFK1-4337 \$8.98, © AFS1-4337 \$8.98.

Performance: **Too programmed**

Recording: **Good**

That "Get Loose" has risen to the top of the charts is less a tribute to its quality than an



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Lynn Goldsmith/LGI

Linda Ronstadt

THERE aren't many pop singers who can do as many things as well as Linda Ronstadt can. Her new Asylum album, "Get Closer," almost seems designed to demonstrate that, ranging as it does from hard rock through a number of "singer's

songs" to country harmonies with Dolly Parton and Emmylou Harris. The vocals are well nigh terrific throughout. Ronstadt never lets a difficult note seem difficult, and her ideas about when and how to decorate a phrase are impeccable. A couple of the rockers, the title song, and *People Gonna Talk* have nothing *but* good singing going for them. They are balanced, however, by Kate McGarrigle's difficult-to-sing (not that you'd suspect it from this rendition) *Talk to Me of Mendocino* and by *The Moon Is a Harsh Mistress*, which Jimmy Webb wrote in 1974 and which is his best song since his *Wichita Lineman* days.

Other high spots are the off-beat *Mr. Radio*, written in 1976 by Roderick Taylor but with a Depression-era romantic attitude about bringing a new radio home to the farm, the country-like *Sometimes You Just Can't Win*, written by Smokey Stover in 1962, and Parton's *My Blue Tears*. There are also some soaring vocals on a Joe South tune and a so-so duet with James Taylor. Kind of a strange little program. Ronstadt's eclecticism this time is more quirky than trendy, but her voice is great.

—Noel Coppage

LINDA RONSTADT: *Get Closer*. Linda Ronstadt (vocals); vocal and instrumental accompaniment. *Get Closer; The Moon Is a Harsh Mistress; I Knew You When; Easy for You to Say; People Gonna Talk; Talk to Me of Mendocino; Mr. Radio; Lies; I Think It's Gonna Work Out Fine; Tell Him; Sometimes You Just Can't Win; My Blue Tears*. ASYLUM 60185-1 \$8.98, © 60185-4 \$8.98.

indication of the pitifully limited taste of youngsters addicted to junk music. The heavy beat, underscoring such lyrics as "Ooh, you make my love come down," is supposed to incite a desire to dance, but this treatment is about as exciting as an unwashed sock. Both the tunes and lyrics (if you can call them that) sound as if they were written by a computer programmed to churn out mindless clichés. Evelyn King does project an appealing effervescence in her performances. She is good enough to make me almost like the better items here, *Becha She Don't Love You, Stop That, and I'm Just Warmin' Up*. Otherwise, listening to this album is like being trapped inside one of those portable noise machines that culturally stunted kids tote through the streets.

P.G.

RECORDING OF SPECIAL MERIT

KOOL & THE GANG: *As One*. Kool & the Gang (vocals and instrumentals); other musicians. *Street Kids; Big Fun; As One; Hi De Hi, Hi De Ho;* and three others. DE-LITE DSR 8505 \$8.98, © DCR4 8505 \$8.98, © DC8 8505 \$8.98.

Performance: **Top dance music**
Recording: **Very good**

Some records are bathed in such a happy spirit that listening to them is like taking a

short, revitalizing vacation. The effect has nothing to do with the loudness of the music or the heaviness of the beat; it's all in the spirit of the performance.

This special feeling is present in abundance in this new release by Kool & the Gang. Certainly it is one of the best dance records in many months, with most of the credit going to the Gang for fine vocal arrangements and to Eumir Deodato as producer. Though all the selections stimulate lighthearted fun, the reggae-flavored *Lei's Go Dancin' (Ooh La La La)* is the standout track. It is also the longest, lasting for nearly seven minutes; it could easily go on for twice as long without bogging down. It's almost as much fun as a trip to the Caribbean during Carnival. If you can't afford to travel, play this record instead.

P.G.

DAVID LINDLEY: *Win This Record!* David Lindley (vocals, guitar); El Rayo-X (vocals and instrumentals). *Talk to the Lawyer; Premature; Brother John; Turning Point; Spodie; Something's Got a Hold on Me;* and four others. ASYLUM 60178-1 \$8.98, © 60178-4 \$8.98.

Performance: **Very good**
Recording: **Good**

David Lindley, a versatile and gifted guitarist, is a well-known studio artist. Until recently he toured and recorded with Jackson

Browne, who featured him in his stage shows. His first solo album, two years ago, was a sort of guitarist's holiday, and "Win This Record!" seems to be a deliberately casual sequel.

Part of Lindley's humor is invested in the audio effects here. He uses corny echoes, worn-out amplifiers, and low-grade microphones to create a "garage studio" sound, a technical musical joke that may be lost on any listener who does not possess sensitive equipment. That aside, the songs are a mixture of good times and a specialist's whims. Too much of the album is given over to Caribbean rhythms and to Lindley's own material, which is obscure, faintly paranoid, and dependent on the sexual slang of his circle of friends. Still, his version of Etta James's *Something's Got a Hold on Me* is a rouser. He also knows how to convey the New Orleans funk of Cyril Neville's *Brother John*, and *Turning Point* is a real treasure in the Caribbean mode, with Lindley and Booker T. Jones, on organ, trading eight-bar fills to a point of righteous fusion. These three cuts make the album worth keeping for a long, long time.

J.V.

LORETTA LYNN: *Making Love from Memory*. Loretta Lynn, the Jordanaires (vocals); David Briggs (keyboards); Charlie McCoy (harmonica); other musicians. *Making Love from Memory; Don't It Feel Good; I Shouldn't Enjoy (Enjoyin' You So Much); Love the Day Away; Breakin' It; Deeper and Deeper;* and four others. MCA MCA-5354 \$7.98, © MCAC-5354 \$7.98.

Performance: **Good**
Recording: **Good**

Being a harmonica player myself, I like this album, because Charlie McCoy is all over it, playing some of the tastiest fills he's recorded in a couple of years. Jordanaires fans might feel the same way; those boys are all over it too. As far as the rest of the world is concerned, it could have been something truly fine if Loretta Lynn, or someone, hadn't suffered a diligence breakdown while picking out the songs. The title song is passable, and *There's All Kinds of Smoke* by Don Wayne and Lynn's own *Then You'll Be Free* would go down almost perfectly on a truck-stop juke box, which is the ideal place for a Loretta Lynn recording. She has never sung better, and the backing is good and clean and fairly honestly country. But most of the material doesn't deserve to be recorded.

Deeper and Deeper, as predictable as low tide, naturally has as its punch line "out of love"—and has to have an ugly hitch in its melody to get it in. In her last album, Lynn stretched out a bit on some material in other genres, but this is not a case of that sort of thing going awry. Only *When We Get Back Together*, by Nancy Dolman and Gordon Waszek, is unusually urbane, even for Loretta. The problem is that it isn't very good, and the mostly happy-talk country songs that flesh out the rest of the album share that difficulty. A pity.

N.C.

BARBARA MANDRELL: *He Set My Life to Music*. Barbara Mandrell (vocals); vocal and instrumental accompaniment. *What a Friend We Have in Jesus; Swing Low Sweet Chariot; Swing Down Chariot; I Turn to Him; I Will Glory in the Cross; Through It*

All; and five others. MCA MCA-5330 \$7.98, © MCAC-5330 \$7.98.

Performance: **Good vocals**
Recording: **Okay**

Country artists, as they call themselves, used to do this sort of thing all the time. Recording a gospel album now and then was to some a matter of paying dues, to others a hypocritical bid for money and image; in either case, it was routine. I think what happened was that many of these artists realized at some point that the majority of their fans were no longer traditional country people—rural and often fundamentalist—and were more receptive to bedroom songs than churchy ones.

In any case, Barbara Mandrell has picked some good songs for this, a nice blend of touchstones and the unfamiliar. She also gets some fine cameo appearances out of such guests as B. J. Thomas, Andrae Crouch, and the Mt. Pisgah Methodist Church Choir of Nashville. And Mandrell herself is maturing as a singer. My problem with her has been that she has always sounded as if she were merely singing a song rather than making a statement. That's still a problem in some of the cuts here, but much less so than before. What really hurts the album is the production, with its dreadful Nashville-on-TV sound, in which the entire, awful 101 Strings could sink without a trace. If you can live with that, you'll be reminded that a lot of those old gospel songs have terrific tunes. *N.C.*

ALICIA MYERS: *I Fooled You This Time.* Alicia Myers (vocals); vocal and instrumental accompaniment. *Better Woman or Bigger Fool; Is It Really Real; Here's the Ticket; I Want to Thank You; Concentrate on Love;* and three others. MCA MCA-5361 \$8.98, © MCAC-5361 \$8.98.

Performance: **Good**
Recording: **Good**

Alicia Myers is a talented musician, no question of that. She has a natural feel for vocal lines and a firmly accomplished way with a lyric. The problem here is that she's been given material, much of it written by co-producer Kevin McCord, that just sort of sits there staring at her. No matter how she tries to make it move or twitch, it remains leaden. She manages to get a little action out of the title song, *I Fooled You This Time*, but most of the rest ranges from languid to almost catatonic. *P.R.*

RECORDING OF SPECIAL MERIT

IGGY POP: *Zombie Birdhouse.* Iggy Pop (vocals); Rob duPrey (guitars, keyboards, vocals); instrumental accompaniment. *Run Like a Villain; The Villagers; Angry Hills; Life of Work; The Ballad of Cookie McBride; Ordinary Bummer;* and six others. ANIMAL APE 6000 \$8.98.

Performance: **Typically crazed**
Recording: **Pretty good**

As with all true anarchists, whatever social or political badge Iggy Pop wears is more apt to be an afterthought than a guiding philosophy—a *post hoc* justification for the pure delight of outrage and the liberating joy of havoc. Nonetheless, "Zombie Birdhouse" makes a pretty strong cultural state-

ment. I guess you could call it Iggy Pop's vision of the global village: not a world united by benevolent technology but a savage place where the first law is eat or be eaten and whose natives carry on their backs not baskets but TV sets.

Iggy, of course, is the global village idiot, and "Zombie Birdhouse" is the crazed mutterings of an unheeded prophet, a Cassandra of chaos. Warns Iggy, "The villagers are out tonight, uptight and bored, they're pushing you underground." He moves back and forth between civilization and the bush, from *The Angry Hills*, about a faceless menace that lies in wait on the outskirts of the village, to *Life of Work* with its blinking, unquestioning army of workers poised at dawn to descend drearily upon the city to face another day. Rob duPrey works a minor miracle here with his buzzing, hard-driving guitar and dissonant electric piano chords, creating a tense, roiling atmosphere for Iggy's half-sung, half-growled baritone. And he does it, as the jacket boasts, without using any synthesizers. Even if this weren't a fascinating record, that alone would make it worth looking into. *M.P.*

THE ROCHESES: *Keep On Doing* (see Best of the Month, page 69)

THE ROCKETS: *Rocket Roll.* The Rockets (vocals and instrumentals). *Rollin' by the Record Machine; Rock 'n' Roll Girl; (I Wanna) Testify; Mean Streets; Gimme Your Love;* and five others. ELEKTRA 60143-1 \$8.98, © 60143-4 \$8.98.

Performance: **Good**
Recording: **Good**

The Rockets grew out of the Detroit Wheels, Mitch Ryder's back-up group in the Sixties. They are a high-powered, skillful band, proudly parochial (as all Detroit combos seem to be), and they throw in a Ryder-like scream now and then. They're entertaining but best taken two or three cuts at a time. The subject matter of the songs—sex, cars, rock 'n' roll—is the usual guff masquerading as social commentary. But the Rockets really tear out on *Born in Detroit* and *All Night Long*, and their cover version of the r-&-b standard *(I Wanna) Testify* is excellent. This is basically a party album for dancing, and a good one. *J.V.*

DIANA ROSS: *Silk Electric.* Diana Ross (vocals); vocal and instrumental accompaniment. *Muscles; So Close; Who; Fool for Your Love; Turn Me Over;* and five others. RCA AFL1-4384 \$8.98, © AFK1-4384 \$8.98, © AFS1-4384 \$8.98.

Performance: **Good show**
Recording: **Very good**

"Silk Electric" is another three-ring effort by Diana Ross that succeeds more often than it fails. Ross has taken over the producer's job for her albums since her move to RCA, and the results have been excellent. While she may not have grown as an artist with this move, she has certainly expanded her talents. There isn't a moment on this recording that doesn't reflect her personal conviction about the material she's performing. Unfortunately, the material—including such fluff as *Muscles* and *Turn Me Over*—doesn't really bear the weight of her perfectionism. *(Continued overleaf)*



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Lionel Richie

ALREADY well known among r-&-b enthusiasts for writing a string of soft-soul hits for the Commodores, Diana Ross, and others, Lionel Richie proves that he is also a singer to reckon with on his debut solo album for Motown.

In his work, Richie has refused to limit himself to the familiar and related formulas of pop, funk, and r-&-b. He has opened his mind and ears to other sounds, particularly post-Sixties folk music and contemporary country music. The union of black blues and white country music is quite a natural one, for they are first cousins socially. Both are the expressions of economically deprived people, mainly in the South, who seek relief from their anguish in songs that

may wail or whine but always strike a chord of deep and genuine emotion. The similarity of themes in the lyrics of the two genres is often very striking. Both are story-telling forms, and both concentrate on hard times and hard luck in love. Country fans and blues fans have grown increasingly willing to listen to each others' music.

Lionel Richie is a careful listener, and, more important, he is a splendidly gifted writer. He has a firm sense of melody together with an emotional sensitivity that enables him to translate feelings into music with rare clarity. Most of the songs on his solo album will haunt your mind long after you've finished playing them. Granted, there are a couple of throwaway numbers, trite uptempo songs included to appease those who respond only to a heavy beat or are embarrassed by sentiment. But they are easily overshadowed by at least half a dozen songs that magically sparkle with the distinctive Richie touch.

Truly, which was released as a single, positively soars, borne aloft by its musical quality and Richie's extraordinarily appealing singing rather than by contrived effects. His voice here has a warmth and sincerity that make his delivery seem personally addressed to each individual listener. The buoyant *You Are* is, quite simply, one of the best new pop songs I have heard since the years when Stevie Wonder was producing such jewels as *You Are the Sunshine of My Life*.

With so much clutter, noise, and outright foolishness in popular music these days, Lionel Richie's album debut is an event, and the record itself is one to treasure and to listen to again and again.

—Phyl Garland

LIONEL RICHIE. Lionel Richie (vocals, piano); vocal and instrumental accompaniment. *Serves You Right; Wandering Stranger; Tell Me; My Love; Round and Round; Truly; You Are; You Mean More to Me; Just Put Some Love in Your Heart.* MOTOWN 6007 ML \$8.98, © M75 6007 \$8.98, © M8 6007 \$8.98.

Ross has now reached that stratosphere of sales and popularity where she can call the shots in every aspect of her career. So far she's been right most of the time. The weakest link in her albums right now is the paucity of songs that bring out the irreverent flip side of her performing personality. She's gone about as far as she can go with her particular brand of heavy glamour; she ought to try her hand at a little light comedy now.

P.R.

RUSH: *Signals*. Rush (vocals and instrumentals). *Subdivisions; Chemistry; Digital Man; New World Man;* and four others. MERCURY SRM-1-4063 \$8.98, © MCR-4-4063 \$8.98, © MC8-1-4063 \$8.98.

Performance: **Self-controlled**
Recording: **Very good**

Unlike Pink Floyd, Rush will probably never transcend the limitations imposed by the

big-arena "progressive" rock genre, but within its confines the band produces some fairly credible music. On "Signals" they have reined in some of their bombast and emerged with what may be the most satisfying Rush album to date. Lead vocalist Geddy Lee, whose high-pitched histrionics gave their past albums all the appeal of a smoke alarm at 3 a.m., is actually *disciplined* here, and the music is more effective for it.

Though "Signals" is largely concerned with the implications of technology, and with technology as metaphor, there is very little that's new or innovative about the music itself. But what it lacks in originality it makes up for with admittedly gimmicky but neat tricks of engineering (guitars that sound like helicopters, a dramatic missile launch). While synthesizers provide the primary texture, it's really Neil Peart's agile drumming that gives the music most of its structure as well as its power. The biggest

surprise is the lyrics, which are frequently overwrought but have many more intelligent moments than I would have expected; *Subdivisions* and *Losing It* are unusually lucid for this genre. A good album. M.P.

MICHAEL STANLEY BAND: *MSB*. Michael Stanley Band (vocals and instrumentals). *In Between the Lines; If You Love Me; Night by Night; When I'm Holding You Tight; Spanish Nights; Love Hurts;* and four others. EMI AMERICA ST-17071 \$8.98, © 4XT-17071 \$8.98.

Performance: **Not bad**
Recording: **Good**

MSB is a second- or third-generation rock band. When Michael Stanley is singing, he sounds like a poor man's Bruce Springsteen and the band like a poor man's E Street Band, but the album is not self-indulgent. There are no long, silly solos, and, this time anyway, there's a minimum of tuneless riffing. The group puts its collective head down and gets on with it. The playing is crisp and basic, and some of the songs are 100. The most impressive here are *Spanish Nights* and *Take the Time*, both written by Stanley and both about coping out on the streets in a rather pessimistic atmosphere. The five songs by Kevin Raleigh have less bite and more clichés and are less interesting. There's nothing here that will bowl over a veteran rock listener, but it's good training for the kids.

N.C.

STEEL BREEZE. Steel Breeze (vocals and instrumentals). *You Don't Want Me Anymore; Lost in the 80's; I Think About You; All I Ever Wanted to Do; Dreamin' Is Easy; Every Night;* and four others. RCA AFL1-4424 \$8.98, © AFK1-4424 \$8.98.

Performance: **Catchy**
Recording: **Good**

Most of these songs are all hook and no substance and rely heavily on synthesizers (you know how I feel about *those*), but these boys have still managed to fashion a catchy little sound of their own. What makes it work are the vocal harmonies, which are much better than average. Although guitarist Ken Goorabian likes to work with a gritty overlay of feedback, he knows how to weave lines around the synthesizer so that it doesn't sound grafted on, as it usually does in such bands. Goorabian is also the group's writer and seems to put most of his energy into the choruses and refrains. If you wait out the verses, you may tap your foot.

N.C.

SYLVIA SYMS: *Syms by Sinatra*. Sylvia Syms (vocals); orchestra, Frank Sinatra cond. *Hooray for Love; That Old Devil Moon; By Myself; Them There Eyes; All My Tomorrows;* and five others. REPRISE 23724-1 \$8.98, © 23724-4 \$8.98.

Performance: **Pro all the way**
Recording: **Glossy**

I looked forward rather eagerly to this album when it was announced. Sylvia Syms is one of the finer singer-stylists around, and she has made many good records in the past. Frank Sinatra is a personal friend of hers and admires her as a professional as well. It was his idea that they should collaborate on an album. Don Costa was called in

to do the arrangements and co-produce along with Sinatra.

Despite the famous mega-talents involved, "Syms by Sinatra" is something of a disappointment. Not that it isn't beautifully sung by Syms. It is. Not that Costa's arrangements aren't shining examples of popular art. They are. And, most of all, not because Sinatra's conducting isn't absolutely in sync with Syms's singing. It is. What's disappointing is that the whole production is so sleek, so glossy, so absolutely "perfect" in every detail that listening to it is like being in a room that's been so meticulously "designed" that mere humans seem out of place.

Consider, for instance, the lovely *By Myself*. This jewel of a song shines quite well on its own, but after being buffed and polished by Syms and Sinatra, it gleams with a laquered sparkle that seems slightly artificial. This sort of transformation happens more than once here. While it may please and delight Syms fans, who may feel that at last their girl is getting the kind of production she's always deserved, it also deadens her work into super-pretty still lifes.

There are a few grand exceptions, especially a truly lovely and pulsing *That Old Devil Moon* and a poignant *You Must Believe in Spring*, but overall this album suffers from its own perfection, its exquisite tastefulness, and its obvious expenditure of a great deal of money. P.R.

UTOPIA (see Best of the Month, page 67)

RECORDING OF SPECIAL MERIT

LUTHER VANDROSS: *Forever, For Always, For Love.* Luther Vandross (vocals); vocal and instrumental accompaniment. *Bad Boy/Having a Party, You're the Sweetest One, Since I Lost My Baby, Better Love;* and four others. Epic FE 38235, © FET 38235, no list price.

Performance: **Justifies his reputation**

Recording: **Good**

The accolades heaped upon Luther Vandross have been exceptional for an artist whose solo recording career began only one album ago. He has introduced a softer, more controlled sound into contemporary rhythm-and-blues, and he has become one of the top producers in this field, reshaping the formidable talents of Aretha Franklin and the promising Cheryl Lynn. With this second solo album, Vandross proves that he can sustain the charm.

All the elements blend with inconspicuous ease. Vandross suggests rather than shouts, making music that flows with a coolly sensual grace. And my, how this man can sing! He takes hold of a thematic fragment, lifts it above the instrumental background, and then runs vocal arpeggios that seem to transform it into something greater than anyone would expect. When he tackles uptempo material, he shifts the beat to avoid the tiresome, overdriven bass that has all but obliterated the art of black popular singing. In *Bad Boy/Having a Party*, for instance, he uses conversation to set the mood before laying down a relaxed beat that conveys a sense of celebration without frenzy. His update of Smokey Robinson and Warren Moore's *Since I Lost My Baby*, a hit for the Temptations years ago, reveals a gift for

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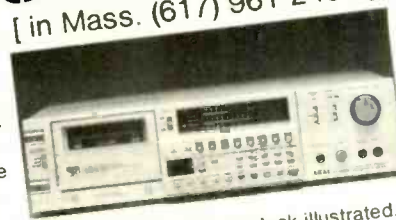
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reworking r-&-b classics that he should explore more fully. His own songs tend to be undistinguished or even dull. Nevertheless, the finest moment on this new set is in his own *Forever, For Always, For Love*. It is a shimmering ballad, a marvelous example of Vandross's vocal art and certainly the best song he has written. More! *P.G.*

VANITY 6. Vanity 6 (vocals); instrumental accompaniment. *Nasty Girl; Wet Dream; Drive Me Wild; He's So Dull; If a Girl Answers (Don't Hang Up)*; and three others. WARNER BROS. 23716-1 \$8.98, © 23716-4 \$8.98.

Performance: **Amusing soft porn**
Recording: **Good**

While the three sultry women who comprise Vanity 6 are not likely to win any prizes for their singing, that is not why people listen to them. They dish out a highly amusing kind of soft-porn entertainment that combines humorous raps and chanted lyrics with imaginatively tailored instrumentals. The sexual references are pretty blatant on *Nasty Girl*, and they are bound to bring a sly smile to your lips. Most of the other titles speak for themselves. *He's So Dull* comes closest to being a standard rock dance number. The funniest selection is *If a Girl Answers (Don't Hang Up)*, which contains some put-downs that are likely to find their way into the lingo. Generally, the music is fine for dancing, but keep an ear open for the lyrics. *P.G.*

JESSE COLIN YOUNG: *The Perfect Stranger*. Jesse Colin Young (vocals); Carlos Vega (drums); Michael Porcaro (bass); Bill Cuomo (keyboards); Dean Parks (guitar); other musicians. *The Perfect Stranger; Fight for It; Ophelia; Fire on the Water; Long Nights Coming; Jamie*; and four others. ELEKTRA 60151-1 \$8.98, © 60151-4 \$8.98.

Performance: **Fine vocals**
Recording: **Clear but cluttered**

Jesse Young managed to overcome the production to make a decent go of this album, but, I'll tell you, the St. Louis Cardinals had a much easier time subduing the Milwaukee Brewers, and that one went seven games. Put a lesser singer (Kenny Loggins, say; the material and the back-up remind me of him) in this same setting, and the thing would be obnoxious. A polite soft-rock combo and an overactive synthesizer serve as back-up, sounding too much like the MOR mush we hoped—and thought—rock-and-roll had banished twenty-five years ago.

The material, much of it a joint effort by Young and Wendy Waldman, is better than the production makes it seem, but several of the songs don't quite go the last mile. For example, *Fight for It*, a duet with Carly Simon, has the makings of a fine melody and a truly fine complement of voices to sing it, but it doesn't quite have a fine melody; it's about one idea short of one. Others have lyrics that encourage your mind to wander. *Ophelia* and *Jamie* keep my attention best; something about Young and girls' names, I suppose. Young's singing is lithe and athletic, but it never sounds unnatural. It's the one consistently good thing about this recording. *N.C.*



RECORDING OF SPECIAL MERIT

MONTY ALEXANDER, RAY BROWN, AND HERB ELLIS: *Triple Treat*. Monty Alexander (piano); Herb Ellis (guitar); Ray Brown (bass). *Body and Soul; When Lights Are Low; But Not for Me; Fungi Mama*; and four others. CONCORD JAZZ CJ-193 \$8.98.

Performance: **Shades of Cole**
Recording: **Excellent**

Remember the Nat King Cole Trio? If you are old enough to have listened to jazz in the middle to late Forties, when the trio's success spawned similar combos from, well, Natchez to Mobile, you will undoubtedly start reminiscing as soon as you hear this new Concord Jazz release recorded in Japan last March by Monty Alexander, Herb Ellis, and Ray Brown. If you heard their previous set, "Trio" (Concord Jazz CJ-136), you know what to expect here. If not, prepare yourself for a good taste of bubbly swing, some marvelous interplay, and a sound as rich and creamy as the three scoops of ice cream depicted on the cover. *C.A.*

ALL STAR TROMBONE SPECTACULAR. Art Baron, Sam Burtis, Gerry Chamberlain, Mickey Gravine, Sonny Russo, Rod Levitt, Jimmy Knepper (trombones); Roland Hanna (piano); Bucky Pizzarelli (guitar); Earl May (bass); Ronnie Bedford (drums). *Ballad Medley—That's All/Solitude/I Surrender Dear/You Don't Know What Love Is/Lover Man/A Flower Is a Lovable Thing/Imagination; Gus' Slide*. PROGRESSIVE PRO 7018 \$8.98, © C 7018 \$8.98.

Performance: **Well-locked horns**
Recording: **Very good**

This is the fourth in a series of Progressive albums of jam sessions featuring a rhythm section and six or seven horn men playing the same instrument. It is a gimmick, to be sure, but in many ways a worthwhile one. True to form, side one is devoted to a ballad medley, side two to a bouncy blues named after and credited to producer Gus Statiras. Of the seven trombonists, only Jimmy Knepper and Rod Levitt could, strictly speaking, be called stars, but their five lesser-known colleagues shine just as brightly, and all are given equal time. Each player has his own tune in the ballad medley (Sam Burtis's *Imagination* was left off the jacket listing, but it is intact on the record), and pianist Roland Hanna gets to make statements here and there. Well done. *C.A.*

JAN GARBAREK: *Paths, Prints*. Jan Garbarek (soprano and tenor saxophones, wood flutes, percussion); Bill Frisell (guitar);

Eberhard Weber (bass); Jon Christensen (drums, percussion). *Kite Dance; Considering the Snail; Arc; Footprints; The Move*; and three others. ECM ECM-1-1223 \$9.98, © M5E-1223 \$9.98.

Performance: **Entrancing**
Recording: **Excellent**

Norwegian reed player Jan Garbarek's style makes the erstwhile "cool" saxophonists from the West Coast sound positively torrid. He is still creating soundscapes of his homeland's mountains and fjords, and if you have ever sailed along the coast of Norway on a summer evening, you will relive the experience through Garbarek's music. Never has the picture been as sharply in focus as on "Paths, Prints," his latest ECM release. If you like mood music with bite, you can't go wrong with Garbarek. *C.A.*

RECORDING OF SPECIAL MERIT

RONALD SHANNON JACKSON AND THE DECODING SOCIETY: *Man Dance*. Ronald Shannon Jackson (drums); the Decoding Society (instrumentals). *The Art of Levitation; Catman; Belly Button; Spanking; Giraffe*; and four others. ANTILLES AN 1008 \$7.98.

Performance: **Intricate energy**
Recording: **Good**

The Decoding Society is a sextet led by drummer Ronald Shannon Jackson, whose experience includes time spent with such avant-gardists as Ornette Coleman and Cecil Taylor. But Jackson's band is saturated with tradition, all kinds of musical traditions tied together in a most compelling fashion. "Man Dance," the group's third album, starts with the title tune, a lively reflection of swing and rhythm-'n'-blues that stomps and bounces joyfully but retains a character all its own. The funk flies from there and does not abate until the very last note. But this is funk with substance, and if you have but an ounce of soul you will find it entrancing. Is it jazz? Yes, sometimes, but Jackson beats his drums down so many stylistic paths that to single one out would be unfair and inaccurate. *C.A.*

RECORDING OF SPECIAL MERIT

TOM SCOTT: *Desire*. Tom Scott (alto, tenor, and soprano saxophones, lyricist); Ernie Watts (saxophone, flute); Victor Feldman (keyboards); other musicians. *Desire; Sure Enough; The Only One; Stride; Johnny B. Badd*; and three others. ELEKTRA/MUSICIAN 60162-1 \$8.98, © E4-60162 \$8.98.

Performance: **Perfect fusion mix**
Recording: **Excellent**

Even if you haven't been an ardent fan of Tom Scott's, this album offers so captivating a sample of his special blend of jazz and pop that it is bound to win you over. Scott's involvement with fusion predates common usage of the term, going back to his experiments with the L.A. Express in the early Seventies. He has had so much practice in mixing musical styles that it is no wonder he does it so well. In the past I have criticized his tendency toward slickness. His music sounded too much like themes for TV cop shows—not surprisingly, since he has

scored many of them. But this time around he has gone beyond gloss to produce a set that scintillates with lively tunes and gritty performances, particularly by Scott and Ernie Watts on sax, Victor Feldman on keyboards, and Mike Landau on guitar. *Johnny B. Badd*, a wailing take-off on old-time rock-'n'-roll, is the most fun, with other treats being Feldman's *Stride* and a ballad called *The Only One* that's sweet without being mushy.

This album is Scott's debut on Bruce Lundvall's Elektra/Musician label and his first digital recording, done with no overdubs. The ensemble on "Desire" played together for some time before going into the studio, and in this album it exhibits exceptional cohesiveness and spirit. *P.G.*

RECORDING OF SPECIAL MERIT

JIMMY SMITH: *Off the Top*. Jimmy Smith (organ, Arp string ensemble); Stanley Turrentine (tenor saxophone); George Benson (guitar); Ron Carter (bass); Grady Tate (drums); Errol Bennett (percussion). *Theme from "M.A.S.H."; Ain't Misbehavin';* and four others. ELEKTRA/MUSICIAN 60175-1 \$8.98, © 60175-4 \$8.98.

Performance: **Off the cuff**

Recording: **Very good**

It has been a long time since I heard a new release by organist Jimmy Smith, and, quite frankly, I didn't think I was missing much. But "Off the Top" from Elektra/Musician made me revise my thinking. This is not Jimmy Smith thundering through pompous arrangements, as he so often had to do on the Verve label. No, this is Smith the jazz man, surrounded by an elite group of his peers, swinging through an enduring no-charts session. But that's not all, for the set also takes guitarist George Benson out of the pop context that has made him so widely known and puts him firmly back into jazz. It all adds up to a superb display of talent and experience. *C.A.*

RECORDING OF SPECIAL MERIT

SPYRO GYRA: *Incognito*. Spyro Gyra (instrumentals); instrumental accompaniment. *Last Exit; Old San Juan; Harbor Lights; Oasis;* and four others. MCA MCA-5368 \$8.98, © MCAC-5368 \$8.98.

Performance: **Fluent**

Recording: **Excellent**

There are no surprises on the latest offering from Spyro Gyra, the reigning chart-toppers of pop-jazz. While predictability is usually enough to do in any jazz album, this group seems to be able to get away with it. Neither visceral nor cerebral, "Incognito," like Spyro Gyra's work in general, just glides effortlessly by on its spry, crafty melodies, surehanded arrangements, and flawless production. It covers a lot of musical terrain with maddening ease: r-&-b, white funk, blues (Toots Thielemans tosses in some harmonica here), Latin jazz (Toots again, whistling this time), and the obligatory pop-jazz ballads. I suppose you could quibble over a band like this; they're too pat, too slick, too light. But their fans don't mind—and neither do I. *M.P.*

(Continued on page 83)

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Trumpet Titans

Roy Eldridge



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IN the early part of this century, when jazz first began to take form in New Orleans, the trumpet (or cornet) soon emerged as the reigning instrument. Cornetist Buddy Bolden may well have been the first jazz musician. He left no recorded trace of his playing, but he was said to have been so powerful that one could hear his horn from one end of the city to the other. While tales of his musical accomplishments have undoubtedly been generously embroidered over the years, he made a strong enough impression to have his legend live on into the space age. Many followed in Bolden's footsteps, and, fortunately for us latecomers, most of them have had their artistry well documented on records.

Louis Armstrong, of course, is not only the most influential trumpet player the idiom has known, he is also the best-known jazz performer in the world. It is therefore not surprising that producer Dan Morgenstern chose to feature him in the first release of what will eventually be twenty-five four-record sets in a collection jointly produced by the Institute of Jazz Studies and the Franklin Mint Record Society. This monumental series is ambitiously entitled "The Greatest Jazz Recordings of All Time," but, judging by the contents of the first album, "The Greatest Jazz Performers of All Time" would have been more accurate. For example, the set contains Armstrong's recording of *Avalon* with the Dukes of Dixieland, not by any stretch of even the most fertile imagination one of the "greatest recordings of all time." Nor are such items as *Darling Nellie Gray*, with the Mills Brothers, or Armstrong's 1956 Decca version of *Song of the Islands*. There are many wonderful things here, especially from the early part of Armstrong's long recording career, but only about half of the twenty-four tracks might qualify as among the "greatest jazz recordings." These include such Hot Five classics as *Struttin' with Some Barbecue*, *Basin Street Blues*, and *West End Blues* and the 1929 big-band version of *When You're Smiling*.

Sharing the Franklin Mint set with Armstrong is Roy Eldridge, another exceptional trumpeter who belongs among the handful of all-time trumpet titans. Eldridge continues to bear traces of Armstrong's early influence, but he developed a highly individual style in the Thirties, a style the young Dizzy Gillespie used to emulate with confusing perfection. The Eldridge performances here also cover four sides and also include material that is glaringly out of place in the prescribed context but rewarding nevertheless. Spanning three decades, from a 1935 recording with Teddy Hill's band (*Here Comes Cookie*) to a 1965 trio side for the Limelight label, the collection offers a good, representative glimpse of Eldridge's art and of the Swing Era that fostered it. Particularly interesting is Eldridge's appropriately torrid 1951 rendering, with Claude Bolling, of the 1928 Armstrong/Earl Hines *Fireworks*. Eldridge plays some of the Armstrong passages verbatim, but with a slightly different accent.

Any Eldridge fan, or trumpet fan, for that matter, should also look into another current release of old jazz, this one devoted entirely to "little jazz." Columbia calls it "Roy Eldridge—the Early Years," and that is exactly what it is. This two-disc set starts off with the same Teddy Hill side included in the Franklin Mint set and duplicates four other selections, but then it takes off in a different direction and offers ten previously unissued performances. Unlike the Franklin Mint, Columbia is restricted to its own material, but that is no problem here because Eldridge made many great appearances on that label and its subsidiaries. These include selections with him as leader and as a sideman with Hill, Mildred Bailey, Teddy Wilson (with Billie Holiday), and the Gene Krupa Orchestra.

The Franklin Mint set is attractively packaged, the records are a pleasant shade of deep red, and Dan Morgenstern's notes are authoritative if not comprehensive. Columbia's Eldridge set is not packaged with any notable distinction, but John Chilton's

notes for it are comprehensive and very well written.

—Chris Albertson

LOUIS ARMSTRONG AND ROY ELDRIDGE: *Jazz Masterpieces*. Louis Armstrong (trumpet, vocals); instrumental and vocal accompaniment. *Alone at Last; Butter and Egg Man; Struttin' with Some Barbecue; West End Blues; Symphonic Raps; Basin Street Blues; When You're Smiling; After You've Gone; Chinatown, My Chinatown; All of Me; Medley of Armstrong Hits; That's My Home; Dusky Stevedore; Solitude; Swing That Music; Darling Nellie Gray; Alexander's Ragtime Band; I Wonder; Some Day; You Rascal You; Song of the Islands; Avalon; Someday, Sweetheart.* Roy Eldridge (trumpet, vocals); instrumental accompaniment. *What Shall I Say; Rockin' Chair; Here Comes Cookie; Jangled Nerves; Swing Is Here; After You've Gone; Wabash Stomp; Heckler's Hop; The Gasser; Minor Jive; Fiesta in Brass; St. Louis Blues; Little Jazz; Twilight Time; Fireworks; I Remember Harlem; Easter Parade; School Days; Dale's Wail; I Still Love Him So; Wailing; How Long Has This Been Going On; Hanid; Undecided.* FRANKLIN MINT RECORD SOCIETY © 1-2-3-4 four discs \$43, © \$43 (plus \$3.80 postage and handling charge from the Franklin Mint Record Society, Franklin Center, Pa. 19091).

ROY ELDRIDGE: *The Early Years*. Roy Eldridge (trumpet, vocals); various orchestras. (*Lookie, Lookie, Lookie*) *Here Comes Cookie; Wabash Stomp (two takes); Florida Stomp; Wham (Re Bop Bom Bam); Rockin' Chair; Massachusetts; Harlem on Parade; What Shall I Say; After You've Gone (two takes); Let Me Off Uptown; The Marines' Hymn; Heckler's Hop; Where the Lazy River Goes By; That Thing; A Bee Gezinti; I'm Nobody's Baby; Green Eyes; Ball of Fire; That Drummer's Band; "Murder," He Says; Watch Out!; Swiss Lullaby.* COLUMBIA © C2 38033 two discs, no list price.



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Performance: **Market-researched**
Recording: **Good**

I haven't seen the film for which this package serves as a souvenir, but I've heard that it's not quite without redeeming social content. That, however, is more than can be said for the album, which is excruciatingly dull. In fact, if this is the music that real kids actually listen to while they're out raising hell, then we are probably nurturing a generation of accountants. "Heavy-Metal Revisited" or "Son of FM" is what it is; the music is a safely mixed bag of currently fashionable radio styles. There's a soupçon of arena-rock courtesy of Sammy Hagar, a shameless Doobie Brothers pastiche by Jackson Browne, contributions from four-count 'em, four—ex-Eagles, even a fangless dollop of New Wave pop from the Go-Go's. It's all inoffensive and utterly without quirks of any kind. Frankly, I'd rather play Pac-Man. **S.S.**

GEORGE GERSHWIN MEMORIAL CONCERT. Al Jolson, Fred Astaire, Lily Pons, others (vocals); Oscar Levant (piano); orchestra, Otto Klemperer, Victor Young, Alexander Steinert conds. *Prelude No. 2; Concerto in F, Allegro; Swanee; The Man I Love; They Can't Take That Away from Me; Porgy and Bess, excerpts.* CITADEL © CT 7025 \$9.98.

Performance: **Historic**
Recording: **Noisy**

This is an LP transfer of Ira Gershwin's private recording of the Memorial Concert for George Gershwin at the Hollywood Bowl on September 8, 1937, two months after his sudden death from a brain tumor at the height of his fame and the age of thirty-eight. The tribute brought out some of the biggest brass in films and music to honor him in grand style.

The program got off to a galvanic start with Otto Klemperer conducting his own arrangement of Gershwin's *Prelude No. 2*, followed by Oscar Levant's passionate performance of the first movement of the *Concerto in F*. The evening really ignited, however, when old-time Hollywood musical honcho Victor Young stepped up to the podium to conduct a "song group" that includes two very special performances. The first is Al Jolson's triumphant, express-train rendition of *Swanee*, which Gershwin had written for him in 1919. Jolson's *Swanee* is one of the truly great pieces of popular art,

"as legendary," as the liner notes to this album point out, "as Garland's *Over the Rainbow* or Paul Robeson's *Old Man River*." The second unforgettable performance is Fred Astaire's lithe and elegant run-through of *They Can't Take That Away from Me*; it's pure magic.

The second half of the program was devoted to excerpts from *Porgy and Bess*. Since this was Hollywood, remember, guess who was picked to sing the *Introduction* and *Summertime*? None other than Lily Pons, a stylish coloratura soprano from Nice who was probably the most celebrated "serious" singer of the Thirties (much like Luciano Pavarotti is today). Gershwin was said to have been a great admirer of Pons, but I wonder what he would have thought of her readings here ("Yawr dahdee eez reech and yawr maw eez good-lookeen"). The sound is acceptable throughout, but there is a muddy thump during a good deal of the program. **P.R.**

NINE (Maury Yeston). Original Broadway-cast recording. Raul Julia, Karen Akers, Anita Morris, Kathi Moss, Liliane Montevicchi, others (vocals); orchestra. COLUMBIA JS 38325, © JST 38325, no list price.

Performance: **Heavy-handed**
Recording: **Okay**

I have a theory about Maury Yeston and *Nine*: I think he spent a good part of the nine years it took him to get this show to Broadway commuting to New York from New Haven, Connecticut (where he's on the Yale music faculty), seeing every new musical in town (especially those of Stephen Sondheim), and, being a quick study, trying to synthesize the "perfect" musical of the Eighties. He did not succeed.

Yeston's score for *Nine*, his first for Broadway, lacks not only originality but any kind of cohesive, personal quality of the sort that might distinguish it as a "Yeston score." Nor is it even particularly "promising." Many of the numbers, such as Lilian Montevicchi's marvelously saucy *Folies Bergères*, are notable only for what a particular performer makes of them, and the lyrics, which Yeston also wrote, are too often truly embarrassing. *Be Italian*, a show-stopper on stage as performed by Kathi Moss, hits bottom on disc if you really listen to the words.

From the very start, with the sung *Overture delle Donne*, the recorded production is sodden, utterly lacking that quality of adolescent fantasy that is the hallmark of the Fellini film *8½* on which the musical was based. And, to be fair, the heavy-handed production does Yeston a disservice, for he did write a couple of really lovely ballads, one (*Simple*) sung by Anita Morris and the other (*Only with You*) by the show's headliner, Raul Julia. Casting Julia in this role does Yeston an additional disservice, for the man just cannot sing.

Nine won a Tony Award as Best Musical of 1981-1982 and earned Yeston a Tony as well for the season's best score. The cassette version contains over eighty minutes of that music, a fair amount more than the LP at the same price. Most prominently missing from the latter is a big chunk from the second-act production number entitled *The Grand Canal*. All in all, though, awards notwithstanding, it is no great loss. **C.B.**

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Classical Music

News Briefs



Morton Gould (left) with Soulima and Françoise Stravinsky

As everyone must know by now, 1982 marked the hundredth anniversary of the birth of Igor Stravinsky. Celebrating this occasion, the U.S. Postal Service issued a commemorative stamp. The first-day-of-issue ceremonies included a luncheon given by the American Society of Composers, Authors, and Publishers (ASCAP), Stravinsky's performance rights organization. The host was ASCAP

composer Morton Gould, and the guests included Stravinsky's son, Soulima (a former pianist and once an RCA recording artist), and his wife, Françoise. Also among the guests was ASCAP composer Aaron Copland, who took a long look at the Stravinsky stamp and, noting its two-cent denomination, observed: "Igor wouldn't really have liked this: he was such a dollars-and-cents man himself." □

CONDUCTORS: Antonio d'Almeida conducted the Royal Philharmonic in a recording of Canteloube's *Songs of the Auvergne*, with singer Frederica von Stade, which has just won a Grand Prix du Disque in France. The album was a November release by CBS Masterworks, and the label has scheduled Volume II of the songs with the same artists for fall 1983. . . . Celebrating his eightieth birthday this year (January 6) is Maurice Abravanel, conductor laureate of the Utah Symphony. He was its music director for thirty-two years, which probably puts him second only to Eugene Ormandy (see page 58) in length of service to a major American orchestra. Abravanel's more than fifty recordings are almost all on the Vanguard label. . . . Antal

Dorati, conductor laureate of the Detroit Symphony, has received the honorary degree of Doctor of Humane Letters from Wayne State University in Detroit. □

MANY musicians enjoy the respect of their colleagues, but few inspire affection as well as admiration from other members of the music world. An exception is the Spanish pianist Alicia de Larrocha. Following her recent recital at Avery Fisher Hall at Lincoln Center, the first well-wishers to arrive backstage included fellow pianist John Browning and philanthropist Avery Fisher himself. Commenting on the recital, Browning said, "I have never heard better performances of Debussy's *L'Isle*

Joyeuse and Ravel's *Alborada del Gracioso*." He was followed by senior colleague Claudio Arrau, who is celebrating his eightieth birthday this month.

The pianist who inspires most awe among other keyboard artists is probably Vladimir Horowitz, and when he arrived backstage, De Larrocha fell to her knees in front of him and worshipfully clasped his hands. Her daughter, Alicia Torra, reached for a camera, but when she asked for permission to photograph this historic meeting, De Larrocha assumed the more conventional pose with Arrau and Horowitz shown in the picture below.

Record companies are busy circulating the work of this trio of keyboard titans. London has a couple of albums by De Larrocha lined up for spring release—a coupling of Mozart's Piano Concertos Nos. 19 and 22 (K. 459 and K. 482, respectively) and an LP devoted to Schubert's Sonata in B-flat Major, Op. Posth. (D. 960).

RCA Records has just released a new recital album by Horowitz titled "Horowitz in London." It is a single-disc set (with a bonus Horowitz inter-

view record) recorded at Royal Festival Hall in London last May. The same concert was the source of not one but two videodiscs, also titled "Horowitz in London," one by RCA SelectaVision and the other by Pioneer LaserDisc. Both offer more of the actual program than the LP does.

Meanwhile, all the major record companies for which Arrau has recorded over a period of fifty-odd years have multi-record packages now being released or immediately upcoming. CBS Masterworks is issuing a three-record set in March, including a performance by Arrau of Liszt's First Piano Concerto with the Philadelphia Orchestra under Eugene Ormandy. EMI has in the works a three-record Arrau set spanning thirty-two years. And RCA-France is due to release what is announced as Arrau's very first American recording, Bach's *Goldberg Variations*, recorded in 1941 and never released.

Philips Records, the company with which Arrau has been associated exclusively for the past twenty years, will be bringing out the greatest number of his recordings. Called "The Arrau Edition," the complete set will comprise

Claudio Arrau (left), Vladimir Horowitz, and Alicia de Larrocha



fifty-nine LP's in seven deluxe boxes, the first of which has just been released. The initial batch includes all of the piano concertos of Beethoven and Brahms, with Bernard Haitink conducting, and all of Beethoven's piano sonatas.

For a glimpse of the man behind the music—a revealing portrait of the artist in his own words and the words of several of his distinguished peers—see the recently published *Conversations with Arrau* by Joseph Horowitz (New York: Knopf, 1982). C.B.

STARS OF DISC, TAPE, AND VIDEO: RCA has just released the two-record digital album "Leontyne Price and Marilyn Horne Live from the Met," derived from the PBS national telecast of last December. Conducted by the Met's music director James Levine, the program consists of the American prima donnas' renditions of arias and duets by Handel, Mozart, Rossini, Bellini, and Verdi. Miss Horne will be back on TV screens on February 9 when Zubin Mehta conducts the New York Philharmonic in Beethoven's Ninth Sym-

phony in Exxon's Live from Lincoln Center series on PBS. Other soloists will include Jon Vickers and Martti Salminen; a soprano is yet to be announced. . . . The January 30 Met concert of arias and duets by Placido Domingo and Sherrill Milnes, also conducted by Maestro Levine, will be simulcast "live on videotape" on PBS at a future date. . . . When the Royal Shakespeare Company's production of *Nicholas Nickleby* came to America's television screens (January 10 through 13 on Metromedia stations), the TV soundtrack album was not far behind—it has been released on the DRG label. Music and lyrics are by Stephen Oliver. . . . A Requiem by Geoffrey Burgon, composer of the music for BBC-TV's *Brideshead Revisited*, is as original in concept as it is impressive in realization. It is available here from PolyGram Special Imports on the Argo label. . . . RCA has issued the soundtrack album of Sir Richard Attenborough's film *Gandhi* (opening nationally January 28). The score is by sitar virtuoso Ravi Shankar and British composer George Fenton. C.B.

James Hefferman/Metropolitan Opera



Marilyn Horne (left) and Leontyne Price

Disc and Tape Reviews

By RICHARD FREED • DAVID HALL • GEORGE JELLINEK
STODDARD LINCOLN • ERIC SALZMAN

ALBINONI: *Concerti a Cinque, Op. 5. I* Musici. Philips ① 6769 082 two discs \$25.96. © 7654 082 \$25.96.

Performance: **Sparkling**
Recording: **Good**

Compared with Vivaldi's originality and rugged drive, Albinoni's music seems lightweight, relying more on charm than any inherent strength. A few of his concertos go a long way. I Musici performs twelve of them here in its usual polished manner; this is solid, modern string playing with very little reference to authentic performance prac-

tice. All in all, I'd characterize it as good sonic wallpaper. S.L.

ARENISKY: *Trio No. 1, in D Minor, Op. 32.*
GLINKA: *Trio Pathétique in D Minor.*
RIMSKY-KORSAKOV: *Trio in C Minor, Scherzo.* Eastman Trio. TURNABOUT TVC 37016 \$5.98, © CT 7016 \$5.98.

Performance: **Just fine**
Recording: **Well balanced**

Anton Arensky (1861-1906) is remembered now almost entirely on the strength of a single work, the Variations on a Theme by Tchaikovsky for string orchestra (originally, like the Barber Adagio, part of a string quartet). Aside from the charming waltz from the Op. 15 Suite for Two Pianos, which Harold Bauer and Ossip Gabrilowitsch recorded so memorably, and the balletic little Violin Concerto, whose waltz section Heifetz used to play as an encore piece, the D Minor Piano Trio is about the only other work of his we're likely to hear. Of the three current recordings of it, this newest one strikes me as the most attractive and surely the most committed. The nostalgic, fairy-tale aura that seems to emanate from so much of Arensky's music is given exactly

its due in this affectionate performance, which radiates just the sort of shared intimacy that is wanted in an undertaking of this kind.

Mikhail Glinka's more familiar *Trio Pathétique* was originally composed for clarinet, bassoon, and piano and has been recorded in that version as well as in a sort of compromise version for clarinet, cello, and piano. It also lends itself well to presentation by violin, cello, and piano, especially in the sympathetic performance recorded here. Rimsky-Korsakov himself chose not to publish his Piano Trio, or even to finish it, since he felt "that chamber music was not [his] field"; it was completed by his son-in-law Maximilian Steinberg some three decades after Rimsky's death. But it is a pleasant souvenir all the same.

All three performances suggest long acquaintance with the material and total unanimity of approach by the Eastman Trio's fine players (Zvi Zeitlin, violin; Robert Sylvester, cello; Barry Snyder, piano). The recording is very well balanced. R.F.

J. S. BACH: *Cantata No. 84, Ich bin vergnügt mit meinem Glücke; Cantata No. 52, Falsche Welt, dir trau' ich nicht; Cantata*

Explanation of symbols:

- Ⓢ = eight-track stereo cartridge
- Ⓢ = stereo cassette
- Ⓢ = digital-master recording
- Ⓢ = direct-to-disc
- Ⓢ = CX-encoded

Monophonic recordings are indicated by the symbol Ⓢ

The first listing is the one reviewed; other formats, if available, follow it.



Bart Mulder/Phonogram International

The Beaux Arts Trio: Isadore Cohen, Menahem Pressler, Bernard Greenhouse

Beethoven Piano Trios

WHEN Daniel Barenboim, Pinchas Zukerman, and Jacqueline du Pré completed their recording of all the Beethoven trios thirteen years ago (with clarinetist Gervase de Peyer replacing Zukerman in Op. 11), they were, respectively, twenty-seven, twenty-one, and twenty-four years old. Although the performances showed some of the excesses to be expected from players of such strong personality, so young and so newly formed into an ensemble—overintensity, a bit of laid-on expressiveness, a general underscoring in some passages that benefit most from a simple, straightforward approach—they also displayed the phenomenal musicianship that entitled *these* young players to undertake such a project and enabled them to carry it off with, on the whole, a great deal of persuasiveness.

The five-record set (Angel SE-3771) did not stay in the active catalog long, and no portion of it had reappeared until last fall when Vox reissued a single-disc package of the two Op. 70 trios on its Cum Laude label. These two performances may well be the most pleasurable segment of the original set, the two sides on which enthusiasm and subtlety are most effectively balanced and on which all elements come together most happily in the service of the music. The E-flat Trio is especially appealing here, the “pre-echoes” of Schubert in its third movement realized most endearingly. The recording is quite good, the balance for the most part excellent, though the cello seems a little artificially forward now and then.

Still more welcome is the Beaux Arts Trio's new Philips disc of the third trio of

Op. 1 and the second of Op. 70. This is not a reissue from the complete set recorded in the mid-Sixties when Daniel Guilet was the group's violinist (still circulating as Philips 6747 142) but the third installment in the current ensemble's project of rerecording the whole series. We have already had their new *Archduke* (9500 895) and Op. 1, Nos. 1 and 2 (9500 988). On those discs, and again on the new one, there is a more generous helping of repeats than in the earlier set and a little more expansiveness in the approach overall. Perhaps there is also a bit less drive in the final movement of Op. 1, No. 3, but there is certainly no shortage of vitality in any meaningful sense. Individually and collectively, the playing is on the highest level—at once aristocratic and warmhearted, and with an unflinching feeling for the true pulse of the music. Everything about these performances seems so utterly right that there is little to say about them except that they must surely be the “reference” versions of both works now and will surely remain so for a long time. The vivid, well-balanced sound could hardly be better, or the surfaces quieter. —Richard Freed

BEETHOVEN: Piano Trio in D Major, Op. 70, No. 1 (“Ghost”); Piano Trio in E-flat Major, Op. 70, No. 2. Daniel Barenboim (piano); Pinchas Zukerman (violin); Jacqueline du Pré (cello). VOX CUM LAUDE VCL 9024 \$8.98, © VCS 9024 \$8.98.

BEETHOVEN: Piano Trio in C Minor, Op. 1, No. 3; Piano Trio in E-flat Major, Op. 70, No. 2. Beaux Arts Trio. PHILIPS 6514 131 \$10.98, © 7337 131 \$10.98.

No. 209, *Non sa che sia dolore*. Elly Ameling (soprano); London Voices; English Chamber Orchestra, Raymond Leppard cond. PHILIPS 6514 142 \$10.98, © 7337 142 \$10.98.

Performance: **Very good**
Recording: **Very good**

The three cantatas offered here, two sacred and one secular, are serious without being solemn or gloomy. They are performed accordingly, with a welcome lightness of touch and a nice animation in the brighter sections. Both sacred cantatas have choral closings and two arias apiece; the secular No. 209 has an ingenious introductory concertante with a prominent flute part beautifully played here by William Bennett. In other solo contributions, violinist José Luis García and oboist Neil Black also perform with distinction.

Elly Ameling's tones are as pure and exquisite as ever, though of late her style seems to have become more self-consciously “arty” at the expense of spontaneity. The recording balances are good, and the disc has wonderful surfaces. Although the textures are transparent, there is a slight muddiness in the busy horn passages of Cantata No. 52, possibly a result of excessive hall echo. G.J.

RECORDING OF SPECIAL MERIT

J. S. BACH: Violin Concerto No. 1, in A Minor (BWV 1041); Violin Concerto No. 2, in E Major (BWV 1042); Concerto for Two Violins in D Minor (BWV 1043). Jaap Schröder, Christopher Hiron (violins); Academy of Ancient Music, Christopher Hogwood cond. L'OISEAU-LYRE ● DSDL 702 \$12.98.

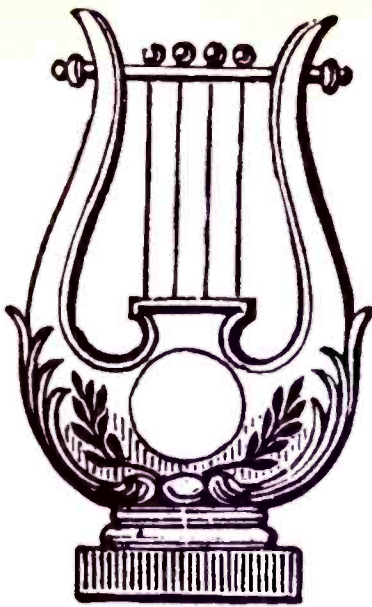
Performance: **Elegant**
Recording: **Fine**

Of all the recordings issued during the last few months of various Bach violin concertos, this one by Jaap Schröder (in both solo concertos), Christopher Hiron, and the Academy of Ancient Music under the direction of Christopher Hogwood easily takes first place. The use of authentic instruments lends the music a clarity of sound and a relaxed elegance lacking in others. The performance too is a strong one with well-chosen tempos and rhythmic vitality. The slow movements are particularly thoughtful; the sound of the short chords in the accompaniment of the andante of the A Minor Concerto can be achieved only with authentic instruments. Any effort made in locating this disc will be well rewarded. It is excellent. S.L.

BEETHOVEN: Piano Sonatas: No. 8, in C Minor, Op. 13 (“Pathétique”); No. 14, in C-sharp Minor, Op. 27, No. 2 (“Moonlight”); No. 23, in F Minor, Op. 57 (“Appassionata”). Vladimir Ashkenazy (piano). LONDON CS 7247 \$10.98, © CS5 7247 \$10.98.

Performance: **First-rate**
Recording: **Very good**

This package is labeled “Three Favorite Sonatas,” and, like virtually every other disc of these three works, it makes one of those deplorable sandwiches of its contents. In this case the sandwich is the *Appassionata*, which is divided between sides one



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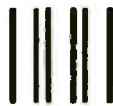
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and two. This same performance may be enjoyed without the gratuitous interruption on London CS 7226, which has the same *Pathétique* on the other side and includes the two sonatas of Op. 49. Ashkenazy's *Moonlight* may also be had on CS 7111, sharing a side with its companion sonata from Op. 27 and with Op. 31, No. 1, on side two. Surely these two discs, with their total of four additional works, add up to a much more satisfying way to enjoy Ashkenazy's Beethoven. *R.F.*

BEETHOVEN: *Symphony No. 4, in B-flat Major, Op. 60; Ah, Perfido!, Op. 65.* Eva Marton (soprano, in Op. 65); English Chamber Orchestra, Michael Tilson Thomas cond. CBS 1M 37209, no list price.

Performance: **Mostly excellent**
Recording: **Very good**

While the Collegium Aureum's "original instruments" chamber-orchestra recording of Beethoven's Third Symphony on Pro Arte is a bit too raw for my taste, Michael Tilson Thomas's recordings of the Fourth and Sixth (the latter released last year on CBS M 35169) with the English Chamber Orchestra are more successful. The instruments are modern, but the orchestra is more or less the size of one in Beethoven's day, which puts the woodwinds in proper balance with the string body without the doubling common to most performances by hundred-player ensembles. It also helps that these two symphonies are essentially lyrical and more intimately conceived than the *Eroica* Symphony.

As with his *Pastoral*, Thomas here gives us a sensitive, honest, and unmannered treatment of the music. Not only are the string/wind balances a pleasure, but his use of the Classical left-right arrangement of first and second violins also helps illuminate the score. The recording has fine stereo imaging, and the digital mastering is very clean. The developmental episodes of the finale benefit especially.

The brilliant concert aria *Ah, Perfido!* (Op. 65, not Op. 60, as it is identified on both the jacket and the label of this release) actually predates the Fourth Symphony by

ten years. Previous recordings have offered such heroic sopranos as Kirsten Flagstad, Birgit Nilsson, and Eileen Farrell. The Hungarian soprano Eva Marton brings a more Italianate, almost Callas-like passion to the music, as well as displaying remarkable vocal agility. She is clearly an artist to watch. Again, the sonics are excellent, with the voice a bit closely miked but not obtrusively so. *D.H.*

BERLIOZ: *Symphonie Fantastique, Op. 14.* Cleveland Orchestra, Lorin Maazel cond. TELARC 1 DG-10076 \$17.95.

Performance: **Stylish**
Recording: **Spectacular bass**

This second digitally mastered recording of the Berlioz *Symphonie Fantastique* is afflicted with some of the same sonic problems as the first, with Zubin Mehta and the New York Philharmonic on London, namely an acoustic surround that does less than full justice to the impassioned and corruscating music. In my opinion, Telarc committed a major gaffe in moving from the bright and open spaces of Cleveland's Masonic Auditorium to the comparatively dark and plushy environment of Severance Hall. It may have been convenient for piping in the McGaffin Carillon bells down the street to create an authentic and striking effect in the 'Witches' Sabbath finale, but I would gladly have done without this fine detail to have had the better sonic environment.

In particular, the bloom is missing here from the upper reaches of the violins, while the lower end of the frequency spectrum sounds overbearing. Subwoofer fans and those who like to show off their systems' transient response will find the bass-drum and cymbal bits in the two final movements most impressive. I suppose that it was to accommodate these that the lengthy *Scène aux Champs* movement was split between the two sides of the disc.

Musically speaking, except for the almost joggling of the March to the Scaffold, Maazel delivers a stylish reading that is very convincing throughout the first three movements, where the impassioned lyricism is most in evidence. I was also glad to hear

the cornet coloration in the *Ball* movement. But, given the availability of other fine recordings of the *Symphonie Fantastique* with lower price tags, including a 1980 CBS issue by Maazel and the same orchestra, I cannot work up much enthusiasm for this Telarc recording. *D.H.*

BERLIOZ: *Te Deum, Op. 22.* Francisco Araiza (tenor); London Symphony Chorus; London Philharmonic Choir; Wooburn Singers; St. Alban's School Choir; other choruses. Martin Haselböck (organ); European Community Youth Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON 1 2532 044 \$12.98, © 3302 044 \$12.98.

Performance: **Very good**
Recording: **Reverberant**

The *Te Deum* is characteristic Berlioz. Serenely meditative passages alternate with bombastic proclamations calling for performing forces of extraordinary size: full orchestra, multiple choruses, organ, and tenor soloist. We have the composer's word that 950 performers participated in the 1855 premiere. Deutsche Grammophon provides no specific information on the numbers involved here, but judging by the jacket photos this performance too had a cast of hundreds.

Recordings originating in churches (St. Alban's Cathedral, in this instance) are seldom blessed in a technical sense. The present effort conducted by Claudio Abbado is superior to an earlier one under Daniel Barenboim (Columbia M 34536) taped at the St. Eustache Church in Paris, scene of the premiere, but it is still a frustratingly imperfect realization of Berlioz's complex and highly imaginative writing. Orchestral details are audible but lack transparency, and choral pronunciation, especially on the part of the sopranos, is indistinct. It is a pity, for otherwise this has all the earmarks of being a dignified, well-paced, and imposing performance. I find it distinctly superior interpretively to the Columbia disc, on which Barenboim's faster pace in the final movement (*Judex Crederis*) is less effective. A still earlier version on Philips (839 790) is extremely well conducted by Colin Davis

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Zoltan Kodály in 1925 (drawing by Kunwaldt)

The Authentic *Háry János*

FOR the centennial of Zoltan Kodály's birth in 1882, Hungaroton released the first *authentic* modern recording of one of the real treasures of Hungarian music, *Háry János*. The work defies compact categorization. It is an operatic hybrid—a picaresque *Singspiel*, a nationalistic fairy tale, and a unique mixture of authentic folklore and distorted history. For a more detailed discussion I refer the reader to the 136-page book that comes with the album. That in itself is a thing of beauty: generously illustrated, it is equipped with analytical and historical notes and a libretto in five languages. The whole package should be a revelation to music lovers who know *Háry János* only through the familiar orchestral suite.

This is the only complete recorded version now available, and it surpasses everything heretofore attempted, most specifically London's misguided Anglicized effort of some years ago (OSA 1278, now withdrawn). The singing manages to combine artistic refinement with folkish gusto, and conductor János Ferencsik deserves praise for reconciling these frequently conflicting qualities. His working knowledge of the music spans more than forty years, beginning just about when I was myself introduced to this marvelously inventive theatrical work by an earlier generation of singers.

Normally, I would follow such an enthusiastic introduction with a firm recommendation urging record buyers to obtain such an artistic miracle. On this occasion, however, a few words of caution are called for. More than half of *Háry János* consists of

spoken dialogue. It is delivered here by top-notch actors whose flavorful diction is a folklorist's delight, but the language is Hungarian, and, libretto notwithstanding, the non-Magyar could easily tire of it. If Hungaroton were to release a single-disc collection of musical highlights from this recording, it would certainly have my unreserved endorsement.

An interesting innovation is that the set begins with the so-called Theater Overture that was originally intended for *Háry János* but subsequently became separated from it because of its length. It is colorful music, and it makes for a certain symmetry with the lengthy and elaborate chorus with which the play closes.

It is frustrating to come across such an exquisite product without being able to recommend it without reservations, but *Háry János* is an indigenous, untranslatable creation. Isn't it a pity, though, that Hungarian is not spoken more widely?

—George Jellinek

KODÁLY: *Háry János*. Sándor Sólyom-Nagy (baritone), Háry János; Klára Takács (mezzo-soprano), Órzsé; Maria Sudlik (soprano), Empress; Balázs Póka (baritone), Napoleon; Katalin Mészoly (mezzo-soprano), Marie-Louise; József Gregor (bass), Marci; Sándor Palcsó (tenor), Ebe-lasztin; others. Chorus and Orchestra of the Hungarian State Opera, János Ferencsik cond. HUNGAROTON SLPX 12187-89 three discs \$32.94 (from Qualiton Records, Ltd., 39-28 Crescent Street, Long Island City, N.Y. 11101).

and technically more satisfying. Abbado, however, has the advantage of a superior tenor in Francisco Araiza, whose fifth-movement solo is delivered soulfully and with an appealingly sweet tone. *G.J.*

RECORDINGS OF SPECIAL MERIT

BRUCKNER: *Symphony No. 1, in C Minor*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2532 062 \$12.98, © 3302 062 \$12.98.

BRUCKNER: *Symphony No. 2, in C Minor*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2532 063 \$12.98, © 3302 063 \$12.98.

Performances: **Eloquent**
Recordings: **Excellent**

BRUCKNER: *Symphony No. 9, in D Minor*. Leipzig Gewandhaus Orchestra, Kurt Masur cond. EURODISC 27 914 KK \$11.98.

Performance: **Spacious, transparent**
Recording: **Likewise**

These two digitally mastered Deutsche Grammophon discs mark the completion of Herbert von Karajan's integral Bruckner cycle for that label. Like Eugen Jochum in his earlier DG cycle, also with the Berlin Philharmonic, the two symphonies antedating No. 1 are omitted from the canon. In keeping with his other readings in the cycle, fine ones all, Karajan here emphasizes the architectural element and the basic line of musical logic. Unlike Jochum, he rarely lingers over poetically lyrical episodes. The First Symphony's opening pages do not go at the post-Schubert "walking" pace one usually hears but at more of a Mahlerian tramp. *Sturm und Drang* is what Karajan seems to find in this music, as is shown particularly in an impassioned slow movement and a fiercely forthright finale. The poetry does come through momentarily in the dreamy trio section of the scherzo.

In the Second Symphony, Karajan accentuates the dramatic contrasts throughout the first movement and conjures up a fascinating atmosphere in the "tick-tock" episode of the ruminative slow movement. Again the trio of the scherzo is, in its radiance, a high point of the reading. The finale comes off with the utmost brilliance as Karajan makes the most of the last pages where thematic elements from earlier on are merged into a triumphant conclusion. As with DG's other digital recordings of Karajan with the Berlin Philharmonic, the sonics are very strong on body, presence, and brightness.

From Eurodisc we get a fine sampling of the East German Bruckner cycle-in-progress with Kurt Masur and the Leipzig Gewandhaus Orchestra. The acoustic surround in the Gewandhaus is spacious indeed, and it adds "bloom" to the string tone. Four-channel playback of this quadraphonic recording helps somewhat in adding tonal body, especially for the apocalyptic vistas of the opening movement and the concluding adagio of the Ninth, but it also takes some of the "bite" out of an otherwise well-paced scherzo—regrettably split between two sides here. Masur knows his Bruckner inside out. If the grandeurs of Ka-

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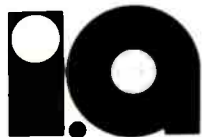
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rajan or the intensity of Jochum in his new Angel recording of the Ninth are a bit too heady for your taste, the Masur performance is a good alternative. *D.H.*

GLINKA: *Trio Pathétique in D Minor* (see ARENSKY)

RECORDING OF SPECIAL MERIT

HANDEL: *Lesson in B-flat Major (HWV 434); Sonata in G Minor (HWV 580); Sonatina in G Minor (HWV 583); Suite No. 5, in E Major (HWV 430); Prelude and Allegro in A Minor (HWV 576); Fantasia in C Major (HWV 490); Suite No. 8, in G Major (HWV 441)*. Igor Kipnis (harpsichord). NONESUCH 79037-1 \$11.98, © 79037-4 \$11.98.

Performance: **Bravo!**
Recording: **Glorious**

Handel and Kipnis—what an irresistible combination! Both have contagious energy and imagination bridled only by good taste. Where Handel left the performer room to improvise, Kipnis steps in with a strong hand. The arpeggiatos unfold with a wealth of improvised figurations, the repeats sparkle with ornamentation, and even such a lifeless little piece as the Fantasia in C Major is decked out with exciting new clothing. This is a joyous album. Bravo George Frideric! Bravo Igor! *S.L.*

HANDEL: *Messiah*. Judith Blegen (soprano); Katherine Ciesinski (contralto); John Adler (tenor); John Cheek (bass-bari-

tone); Musica Sacra, Richard Westenburg cond. RCA ◉ ARC3-4352 three discs \$38.94, © ARE3-4352 \$38.94.

Performance: **Solid**
Recording: **Very good**

We have been beset with recordings of many different versions of Handel's *Messiah*, so it is good to have a new one that will be musically satisfying to those who have been brought up with the work. It is wonderful to hear a female alto rather than a countertenor and to hear "But who may abide the day of His coming" sung by a bass-baritone rather than a soprano. All the way through, conductor Richard Westenburg has taken the best from both modern and "authentic" performing practice. Although returning to Handel's original orchestration, he has used modern instruments and a continuo divided between organ and harpsichord. The playing is essentially modern, but he observes the tradition of double-dotting and tastefully added ornamentation. The choral sound is full-bodied but light when necessary. All in all, the sonorities fit the musical textures very well. Interest is sustained by careful pacing, which defines the dramatic units of the text.

The soloists range from fair to excellent. Judith Blegen's light, clear voice projects the coloratura neatly (I wish she had done the sixteenth-note version of "Rejoice" rather than the triplet one), and her lyric singing is superb. Katherine Ciesinski's contralto suffers from a wide vibrato, but

the sincerity of her expression is effective. Both John Adler and John Cheek sing heroically, bringing strength to Handel's firm faith.

One can relax with this recording. There are no surprises, nothing controversial. The performance is solid, and the traditional version is ever so lightly spiced with the findings of historical research. *S.L.*

HAYDN: *Symphony No. 86, in D Major; Symphony No. 87, in A Major*. Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHILIPS ◉ 6514 122 \$12.98, © 7337 122 \$12.98.

Performance: **Striking**
Recording: **Very good**

HAYDN: *Symphony No. 82, in C Major ("The Bear"); Symphony No. 87, in A Major*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON ◉ 2532 037 \$12.98, © 3302 037 \$12.98.

Performance: **Routine**
Recording: **Super**

Haydn's Symphony No. 87, in A Major, the last of the "Paris" Symphonies, is by no means a great one. It is, in fact, arid and uninspired. Herbert von Karajan's reading, although solid, reveals the work's inherent weaknesses. Neville Marriner's reading, on the other hand, brings drive and excitement to the music, rendering it far more arresting in performance than it actually appears to be in score. Marriner drives the ubiquitous

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repeated notes of the first movement to their destination with edgy nervousness. Karajan's repeated notes go nowhere and become more and more irritating as the movement progresses. Marriner's adagio is on the quick side, which keeps the triplets flowing. Although the Berliners' wind playing is better, Karajan's tempo is so slow that the movement seems endless. Marriner embues the minuetto with a lusty peasant feeling, good-natured and strong; Karajan slows it down to a courtly tempo that wrings out the folksy elements so dear to Haydn. Marriner's finale is a delicious joke, while Karajan's pushes forward humorlessly. Fit the same comments to the other symphonies on each disc and choose accordingly. *S.L.*

The recording favors the orchestra, which may be a legitimate view considering Mahler's writing, but, for my taste, the singers are too much at a disadvantage in the first and fourth movements. In any case, the orchestral playing is magnificent. Colin Davis chooses some unconventional tempos, but he makes a reasonably strong case for them, even for the frenzied pace in the middle section of "Von der Schönheit," with which Miss Norman barely copes. In the tenor's "Von der Jugend," however, Davis is impossibly fast, though the main problem for me is the unfortunate choice of Jon Vickers for the part. I admire his energy and stamina, but his brusque, charmless non-legato is all wrong for most of this music. *G.J.*

arias that featured Dame Kiri Te Kanawa as soloist. Others are to follow, and eventually all thirty-five arias that Mozart wrote either for concert use or to be inserted into other operas will be available. The nine selections on this disc cover a substantial span of Mozart's life (from 1766 to 1789) and range from traditional *opera seria* situations set to Metastasio texts to the far more sophisticated expressions of the later years. There are a few absolute winners among them: the witty and charming K. 217, which belies its early origin, the grandly dramatic K. 369, the delightful K. 374 (somewhat weighted down by its lengthy introduction), and the sparkingly orchestrated K. 578. Several appear to be first recordings, including that of K. 580, which was left unfinished by Mozart (its scoring was completed for this record by a contemporary scholar).

Edita Gruberova's singing is pure in intonation and remarkably agile. I miss a certain smiling playfulness in K. 374 and a more dramatic weight in K. 369, but, on the whole, this is a very impressive album indeed. The orchestral backgrounds are a mite unpolished but acceptable. *G.J.*

MAHLER: Das Lied von der Erde. Jessye Norman (soprano); Jon Vickers (tenor); London Symphony Orchestra, Sir Colin Davis cond. PHILIPS 6514 112 \$10.98, © 7337 112 \$10.98.

Performance: **Controversial**
Recording: **Excellent**

There are things to praise in this release, but there are also some problems. Positive elements first. The recording is rich and admirably detailed, with nearly thirty-five minutes of music on the second side in bright and distortion-free sonics. Jessye Norman is in marvelous form. She does not always do full justice to the words, but her musical phrasing and tonal beauty are extraordinary, and she finds the mezzo tessitura entirely comfortable.

RECORDING OF SPECIAL MERIT

MOZART: Concert Arias. *Schon lacht der holde Frühling* (K. 580); *Per pietà, bell'idol mio* (K. 78); *Misera, dove son!* . . . *Ah! non son io che parlo* (K. 369); *Un moto di gioia* (K. 579); *Ah, non lasciarmi, no* (K. 295a); *Alma grande e nobil core* (K. 578); *Or che il cielo a me ti rende* (K. 374); *Se tutti i mali miei* (K. 83); *Voi avete un cor fedele* (K. 217). Edita Gruberova (soprano); Vienna Chamber Orchestra, György Fischer cond. LONDON OS 26662 \$10.98, © OS5 26662 \$10.98.

Performance: **Expert**
Recording: **Very good**

This is a companion disc to a previous London release (OS 26661) of Mozart concert

MOZART: Piano Concertos Nos. 12, 15, 20, and 21 (see Best of the Month, page 69)

MOZART: Violin Concerto No. 3, in G Major (K. 216); **Violin Concerto No. 5, in A Major** (K. 219). Pinchas Zukerman (violin); Saint Paul Chamber Orchestra, Pinchas

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Performance: **Beautiful, but . . .**
Recording: **Splendid**

CBS's new blue label, with its red stripe and two gold medallions, seems to be a throwback to the pre-electrical Columbia label with its various World's Fair medals. There's no such throwback in the grooves themselves, though: the stunning digital sound, both warm and well-defined (with particularly vivid bite to the double bass), is almost as appealing as Pinchas Zukerman's playing, which is surpassingly beautiful even by his standards.

My one reservation concerns the extremely leisurely approach to the slow movements here. The timings show that the performances are barely slower than in Anne-Sophie Mutter's recording of the same works with Karajan (DG 2531 049) or in David Oistrakh's (Angel SD-3789), but Zukerman's are just slow enough that the momentum tends to break down. In his generally Romantic approach, the outer movements too are expansive rather than crisp, but they are quite irresistible for the beauty of the playing and the splendid integration of soloist and ensemble. For many listeners, these qualities may suffice. Surely anyone who enjoys beautiful violin playing must at least hear this record.

R.F.

MOZART: Piano Quartet No. 1, in G Minor (K. 478); Piano Quartet No. 2, in E-flat Major (K. 493). André Previn (piano);

members of the Musikvereinquartett. LONDON CS 7220 \$10.98.

Performance: **Solid, restrained**
Recording: **Excellent**

These are solid performances and recordings, but I wish André Previn and these Viennese musicians had invested this music with the kind of expressive rhythmic and melodic flourishes that eighteenth-century players took for granted. I'm not even talking (necessarily) about eighteenth-century performance practice. It just seems odd to hear rich, robust, romantic tone and phrasing without the rhythmic and ornamental expressivity that should go with them. Not that these are bad performances. Quite the contrary: they are handsome ones. The feeling of constraint—I almost said caution—is quite intentional and self-imposed. More's the pity.

E.S.

RECORDING OF SPECIAL MERIT

NIELSEN: Symphony No. 3, Op. 27 ("Espansiva"). Elisabeth Rehling (soprano); Michael Wilhelm Hansen (baritone); Danish Radio Symphony Orchestra, Yuri Ahronovitch cond. UNICORN-KANCHIANA KP 8006 \$11.98, © UKC 8006 \$11.98 (from Euroclass Record Distributors, Ltd., 155 Avenue of the Americas, New York, N.Y. 10013).

Performance: **Stunning!**
Recording: **Handsome**

This March 13, 1981, concert performance of Carl Nielsen's *Sinfonia Espansiva*

nudges aside Leonard Bernstein's 1965 Columbia recording with the Royal Danish Orchestra as the most strikingly dynamic to make its way to discs. It is also superior to the Bernstein recording in its freedom from over-emphasis and its sonics.

Soviet émigré conductor Yuri Ahronovitch is currently chief conductor of the Stockholm Philharmonic, and from this reading it's easy to hear how he landed the job. From the opening flourish it is clear that this will be no ordinary rendition of Nielsen's Third Symphony. One is simply swept away by the Dionysian energy of the first movement, and Ahronovitch's absolute control of line, texture, and rhythm throughout is astonishing. The slow movement, so evocative of the Danish landscape in its atmospheric duet vocalise for soprano and baritone, goes flawlessly, and the quirkiness, both polyphonic and coloristic, of the allegretto third movement comes across without ever seeming mere academic musical gamesmanship. The march-like finale gets just the right pace here—brisk without being flippant and mercifully free of the undue solemnity Bernstein found in it.

On the recording we are treated in full to the wild audience ovation at the end. Obviously this concert was a real occasion, and those who in the past found the *Sinfonia Espansiva* a shade less exciting and absorbing than the Nielsen Fourth and Fifth Symphonies may well change their minds after hearing this disc.

D.H.

(Continued on page 96)

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CIRCLE NO. 19 ON READER SERVICE CARD

REGER: Piano Concerto in F Minor, Op. 114. Steven Mayer (piano); Hague Philharmonic Orchestra, Ernest Bour cond. LEONARDA LPI 113 \$8.98.

Performance: **Virtuoso piano**
Recording: **Live**

This is a big, gloomy work smack up against the dead end of the Classical-Romantic tradition. It combines introversion with extreme virtuosity, not entirely successfully. If you are a fan of late-Romantic masochism, you may enjoy wallowing in this one. It is certainly very brilliantly played by Steven Mayer in this live recording taped by Dutch Radio. The orchestra is a bit less impressive, and the recorded sound, favoring the piano, sets the solo instrument against a dark, gloomy-sounding orchestral texture punctuated by a few coughs from the audience. *E.S.*

REICH: Tehillim (see Best of the Month, page 68)

RIMSKY-KORSAKOV: Trio in C Minor: Scherzo (see ARENSKY)

ROSSINI: Sins of My Old Age. Cantemus Domino; Aragonese; Le Sylvain; Les Amants de Séville; Duetto Buffo di Due Gatti; I Gondolieri; La Passeggiata; La Fioraia Fiorentina; Un Sou; Le Dodo des Enfants; Toast pour le Nouvel An. Los Angeles Vocal Arts Ensemble; Armen Guzeliman, Raul Herrera (pianos). NONESUCH
D-79027 \$11.98, © D4-79027 \$11.98.

Performance: **Okay**
Recording: **Excellent**

Nonesuch was the label that first issued collections of Rossini's post-operative legacy on two European-recorded discs a number of years ago (H-71089 and H-71163). Several selections on the first of these, a vocal album, turn up in this new digital release taped in Los Angeles, including some settings inspired by the Metastasio poem *Mi Lagnerò Tacendo*. (In his informative annotation, Philip Gossett relates in detail Rossini's apparent obsession with the poem.) Among the new items are the pastoral *Le Sylvain*, the rather tragic *Un Sou*, and the familiar, not really authentic (as is also explained by Prof. Gossett), but decidedly hilarious *Duet for Two Cats*.

This is certainly an interesting collection, full of charming melodies, with some ingenious counterpoint and a great deal of liling, rippling pianism. The recording is remarkable in its clarity and immediacy. The two pianists are fine, and the singers are competent, if not always equal to Rossini's exacting demands. *G.J.*

RECORDING OF SPECIAL MERIT

SCHUBERT: Piano Sonata in A Major, Op. 120 (D. 664); Four Impromptus, Op. 90 (D. 899). Claudio Arrau (piano). PHILIPS 9500 641 \$10.98, © 7300 806 \$10.98.

Performance: **Marvelous**
Recording: **Limpid**

As perhaps the most songlike of all Schubert's song-filled sonatas, the A Major composed in 1819 has always been the most frequently performed, heard with some regularity even when the big late sonatas were

neglected. It is a youthful work especially favored by young performers and generally regarded as music of naïve sweetness. It is clear that Claudio Arrau does not so regard it. While barely making a ripple in the sonata's surface lyricism, Arrau conveys a sense of unsuspected depth, of barely restrained restlessness, and even, at times, of nobly concealed tragedy not quite entirely hidden. He manages to bring out these qualities without distorting or changing the work's familiar physiognomy; his performance is a marvel of subtle undercurrents and brief flashes of revelation. One senses, without the aid of big dramatic gestures, the self-questioning in the outer movements—a tight-lipped near desperation in the final one each time the dance is doggedly resumed—and enforced pathos in the brief andante. I think this recording will persuade many listeners that the conventionally ingratiating performances they enjoyed in the past left a good deal unsaid about this work.

There is a certain degree of sobriety, of aristocratic understatement, in Arrau's reading here of the Impromptus, the first of which bears a curious relationship to the opening of the sonata. Again, though, there is no conflict with the music's innate lyricism; the lyrical foundation seems more solid than ever, and each piece is so fully in character that one may more or less forget about Arrau as "interpreter." The sound is limpid and well-focused. *R.F.*

RECORDING OF SPECIAL MERIT

R. STRAUSS: Alpine Symphony, Op. 64. London Symphony Orchestra, Andrew Davis cond. CBS D 1M 37292, © IMT 37292, no list price.

Performance: **Musically remarkable**
Recording: **Excellent**

After the recent super-spectacular recordings of this work by Herbert von Karajan and Sir Georg Solti, it comes as a surprise to see both these formidable conductors outdone by one barely out of his thirties. Andrew Davis has chosen to approach the *Alpensinfonie* as pure music, not a movie score *manqué*, and to discover for himself, and for us, what can be made of it. He has been able to shuck off most of the work's programmatic baggage and to illuminate both linear and motivic elements that tend to get lost in performances that exploit the sonorities and timbres for their own sakes.

Not that this performance is lacking in sensuousness, but Davis has brought to the fore the score's substantial musical and poetic qualities. For the first time in my memory, this symphony held my interest from beginning to end. The treatment is lean, transparent, and poetic, making it the most musically intelligible performance I have ever encountered. The sound is first-rate and fits the reading perfectly. If you want a new and illuminating perspective on this Strauss essay, this recording is the one to have. *D.H.*

R. STRAUSS: Four Last Songs. Der Rosenkavalier: Da geht er hin. Capriccio: Closing Scene. Elisabeth Söderström (soprano); Philip Joll (baritone, in *Capriccio* excerpt); Orchestra of the Welsh National Opera, (Continued on page 100)

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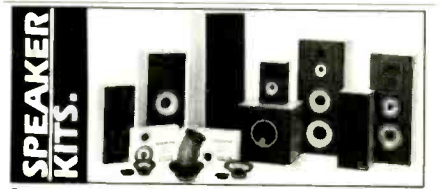
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Richard Armstrong cond. EMI ASD 4103 \$12.98, © TCC-ASD 4103 \$12.98 (from International Book and Record Distributors, 40-11 24th Street, Long Island City, N.Y. 11101).

Performance: **Good**
Recording: **Excellent**

After more than thirty years before the public, Elisabeth Söderström, a uniquely versatile and always absorbing artist, still appears in remarkable form in this all-Strauss recital. The low passages in the first of the Four Last Songs (*Frühling*) provide a few uncomfortable moments, but overall her renditions of these beautiful songs stand up well to the stiff current competition (Schwarzkopf, Janowitz, Te Kanawa, Sass). The top notes ring out with complete freedom, and if the last two songs seem somewhat less radiant and lyrical than they could be, it may be because of the conductor's rather prosaic approach.

The two operatic monologues are above criticism. Söderström is a seasoned interpreter of these two great Strauss roles; what she does with these scenes is dramatically apt, insightful, and touchingly communicative. These qualities are particularly important in the Closing Scene of *Capriccio*, which requires a major artist to sustain interest. (The baritone Philip Joll is no help in the brief role of the Major-Domo.) The recorded sound is outstanding. *G.J.*

TCHAIKOVSKY: *Nine Choruses, A Golden Cloud Stayed the Night; No Cuckoo in the Damp Woods; Morning; The Nightingale; Neither Time Nor Season; Hymn in Honor of St. Cyril and St. Methodius; Evening; Before Sleep Comes; Why Has the Merry Voice Grown Silent.* Sveshnikov Chorus. MUSICAL HERITAGE SOCIETY MHS 4432 \$7.75 (plus \$1.60 shipping and handling charge from the Musical Heritage Society, 14 Park Road, Tinton Falls, N.J. 07724).

Performance: **Ethereal**
Recording: **Very good**

Tchaikovsky wrote only a few works for chorus, but those few are predictably melodic and perfectly lovely. Except for a youthful cantata, based on the same *Ode to Joy* (Schiller) that inspired Beethoven, and a few scattered works for chorus and piano or orchestra, most of them are contained in this collection, originally released by Melodiya. *Before Sleep Comes*, a crepuscular piece on a text by the Russian poet Ogarev, is from Tchaikovsky's student days. The rest are largely from his later years and include settings of poems by Lermontov, Tsi-ganov, Balashov, and Pushkin, as well as a kind of allegory by Tchaikovsky himself about a nightingale that has to leave the "white winter" and the "wild wind" of Russia in order to feel warm enough to sing again. The performances by the Sveshnikov Chorus, under an uncredited conductor, are sublime. —Paul Kresh

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delsohn: Elijah: Hear Ye, Israel. Offenbach: The Tales of Hoffmann: Doll Song; Barcarolle (with Nellie Walker, contralto). Ardit: Il Bacio. Newman/Charles: Do You Believe in Fairies? Marsland/Phillips: Among the Willows. Isobel Baillie (soprano); various orchestras. PEARL Ⓜ GEMM 217 \$7.98.

Performance: **Refined**
Recording: **Dated**

Veteran collectors need not be told that Isobel Baillie was a popular Scottish/English soprano in the years before World War II; her imported Columbia discs enjoyed wide circulation in this country. She was not an active opera singer. Songs and oratorios were her specialty, and at times her records provided the only available version of a song or an aria in those far-away pre-LP years. As this reissue of recordings from 1927-1930 illustrates, Baillie could always be counted on for a pure tone, musical integrity, accomplished ornamentations, clear diction, and a natural and unmannered delivery. She may not have been a spectacular vocalist, but she was always a charming and cultivated artist.

All the selections are sung in English. Ernest Hall (in the *Samson* excerpt) and Charles Draper (in the Schubert) provide fine trumpet and clarinet obbligatos. The sound is clean enough, but the treble must be cut to reduce the surface noise transferred from the original discs. *G.J.*

JACQUELINE DU PRÉ: *Recital. Paradis: Sicilienne. Schumann: Drei Fantasiestücke, Op. 73. Mendelssohn: Song Without Words in D Major, Op. 109. Fauré: Élégie, Op. 24. Bruch: Kol Nidrei, Op. 47. Jacqueline du Pré (cello); Gerald Moore (piano). J. S. Bach: Adagio in C Major, (from BWV 564). Saint-Saëns: Carnival of the Animals: The Swan. Falla: Jota. Jacqueline du Pré (cello); Roy Jesson (organ, in Bach); Osian Ellis (harp, in Saint-Saëns); John Williams (guitar, in Falla). ANGEL S-37900 \$9.98, © 4XS-37900 \$9.98.*

Performance: **Superb**
Recording: **Quite good**

With the single exception of the Fauré *Élégie*, which was taped nearly seven years later, all the performances on this record were recorded in what must have been Jacqueline du Pré's earliest sessions, in July 1962, when she was only seventeen years old. The Bach, Saint-Saëns, Falla, and Bruch, which make up side two, have been circulating for more than fifteen years with the first of her two recordings of the Elgar Concerto (Angel S-36338) and continue to be so available. To describe as a "recital" what is mainly a collection of encore pieces (the Schumann and Bruch are the exceptions, of course) is hardly flattering to the performer or the listener, but some sort of label had to be affixed, and I suppose this is as handy as any. In any case, the album offers superb playing filled with real interpretive insights, strong, handsome tone, dead-on intonation, and the sort of freshness one hopes for from so youthful an artist. The recorded sound is good enough to pass for new, but my review copy was afflicted by both pinch-warp and surfaces apparently made of old emery boards. Other copies may well be free of these irritations. *R.F.*

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