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ANNIVERSARY ISSUE



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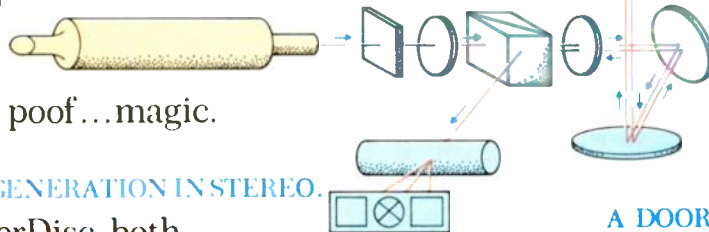
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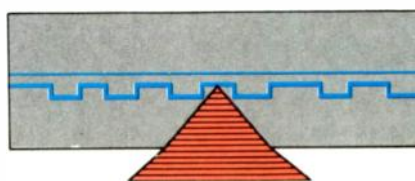
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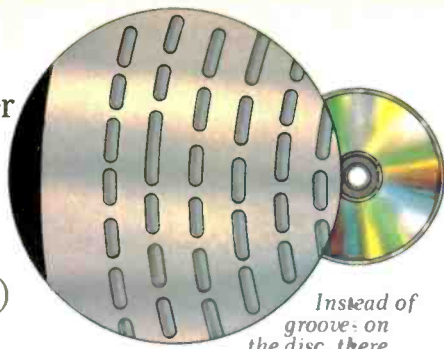
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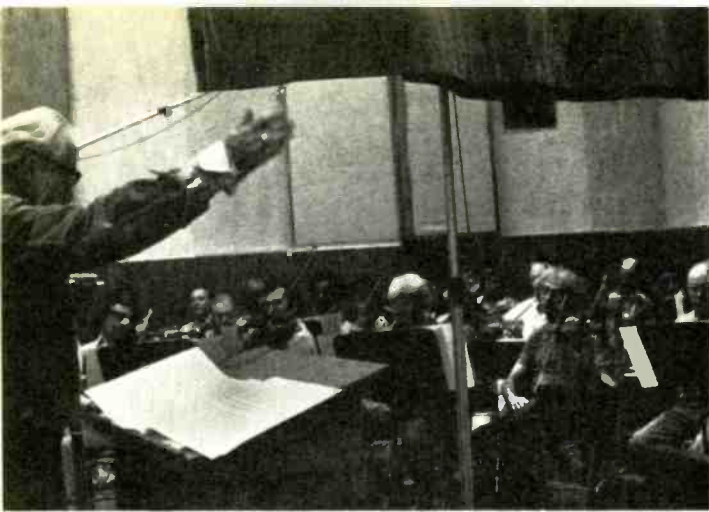
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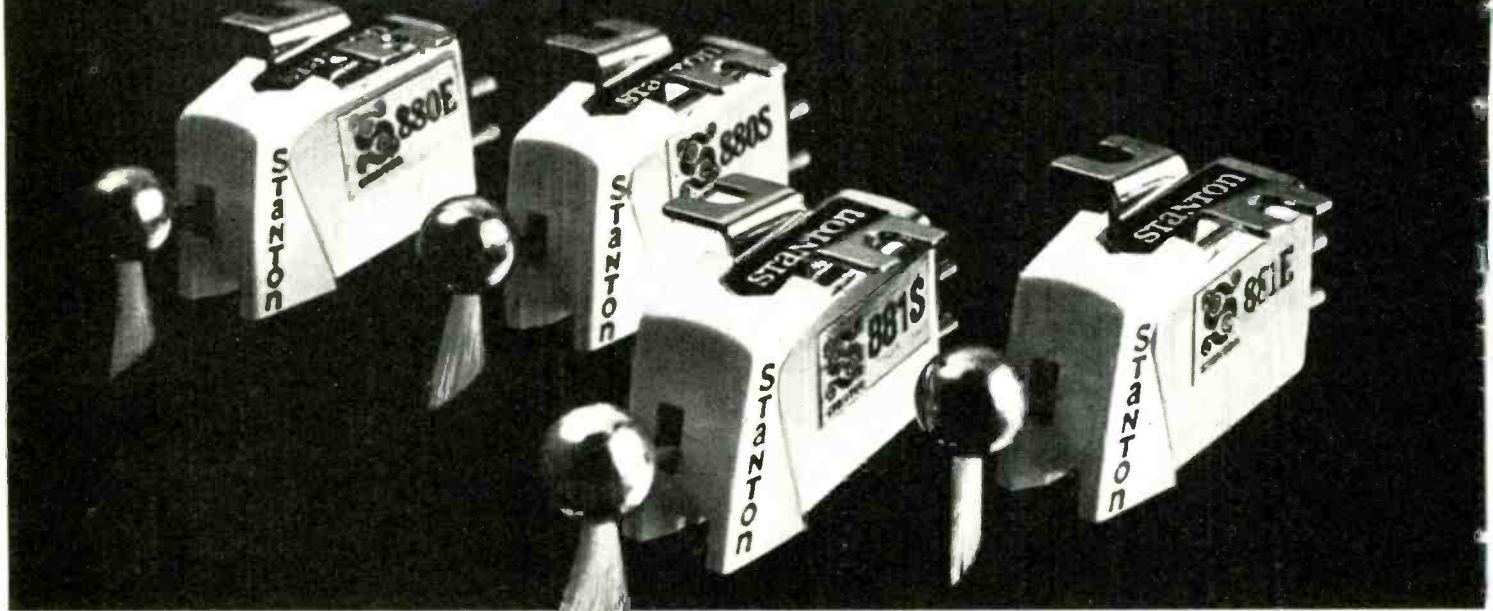


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ABOUT THIS ISSUE

When HIGH FIDELITY magazine rolled off the press for the first time thirty years ago, high fidelity was still in its infancy. Mono was king; the long-playing record still a novelty; stereo yet to come; quadriphonics yet to come and go. An audiophile was a person skilled enough with a soldering gun to assemble resistors and capacitors into a functional component. If his garage was big enough, he might have found himself a pioneer—one of the first high fidelity equipment entrepreneurs.

Today's audiophile for the most part is not the do-it-yourself hobbyist of the 1950s. He buys components already assembled, is often as interested in the equipment's appearance as in its performance, and is faced with an ever increasing earful of buzzwords: half-speed mastering, pulse-code modulation, audio-video interface, microprocessor, solenoid con-

trols, for examples. Some of these developments would have been difficult to predict in 1970, much less in 1950. What about the next thirty years?

You might ask yourself where music and music reproduction can possibly go from here. Aren't we fast approaching the ultimate? And what will home-entertainment systems sound like (and look like!) by the year 2011? For some informed opinions, we turned to the experts—two dozen of the foremost authorities in the audio, classical music, popular music, and video fields.

Their forecasts are provocative. Each person's view is slightly different, yet a consensus emerges: Today's "listening room" will evolve into tomorrow's "media room"—an area dominated by a large video screen, with an entertainment complex including audio, video, and a home computer. And the pace of these

developments will be so rapid that several of the panel declined to forecast beyond ten years. Our special thirtieth-anniversary section detailing these experts' thoughts is certain to stimulate your imagination.

One barometer of audio's current state of the art is the new models being offered. Our audio editors have assembled a special nine-page report on those units introduced at the recent trade-only Consumer Electronics Show. Coverage in this issue concentrates on the electronics. An overview of new video products appears in the VIDEO TODAY & TOMORROW supplement as well. We will have a special report on car stereo in May and an in-depth report on new speaker designs and models in June. Also slated for June is a complete look at our revamped speaker testing program, which we will inaugurate with that issue.—W.T.

Letters

More on Audiophile Recording

While I applaud your efforts to resolve the controversy over digital vs. direct-cut vs. analog discs [November 1980], it is my considered opinion that you blew it.

I am aware that the world views "experts" with a certain degree of awe and that distinguished panelists lend credibility to listening sessions, but you admitted yourselves that your findings were not very conclusive. I feel your panelists were listening for the wrong things.

A recording medium is supposed to replicate an original signal as accurately as possible, and that is the criterion for judging it. Personal preferences as to the resulting sounds are irrelevant, even those of experts. If the recording is an accurate replication of the input signal and the sound is deemed imperfect, that is the fault not of the recorder, but of the other recording equipment, the recording engineer, or the playback equipment.

Your tests should have tried to ascertain which recording medium provided the closest match to an original signal with which it could be directly compared. The best way to determine this accuracy is to use each system to make a copy of a playback from each of the others and compare each source with its copy; i.e., play a direct-to-disc

recording with a wide-range cartridge and preamp, tape it on both analog and digital tape, and see which tape sounds most like the disc playback. Listeners would express observations concerning the differences between original signals and the playbacks.

I have made cross-copying tests among different analog tape recorders and between analog and one digital recording system, with unquestionable results. The digital copy of an analog tape was substantially more accurate than any analog-tape copy of a digital original.

The highly touted accuracy of direct-cut recordings is illusory. Cartridges, tonearms, and preamps color the sound so much that playback typically will sound less like the original signal than a copy made on a cheap cassette recorder. Only by using the same cartridge, arm, and preamp as the recording studio's "reference" ones is it possible to make a direct-cut disc sound like a replica of the original. This would suggest owning a separate phono system for each brand of direct-to-disc recording, which is ridiculous.

J. Gordon Holt

Editor, Stereophile magazine

It was refreshing to hear a voice in the wilderness raising a note of caution about the coming digital "revolu-

tion." One hemisemidemi-quibble, however. In your conclusions, you state that "we did not compare and judge 'analog' vs. 'digital' vs. 'direct-cut' discs per se."

Then maybe you shouldn't have put a headline on the cover that screamed: "High-tech records. Are they worth the money? Double-blind tests reveal the truth!" If I want that kind of headline, I can buy the "New York Post," which I do faithfully. And with that analog-y, I hope I make myself perfectly direct—er, clear.

Eddie Rabin

New York, N.Y.

Vertical Tracking Angle

Your November 1980 article comparing analog, digital, and direct-cut recording brought to my attention for the first time the subject of vertical tracking angle, which apparently makes a difference in listening when not set correctly. I have a Yamaha turntable with a Yamaha cartridge in a tonearm that can be adjusted at the pivot point to change the vertical angle. The instructions say to set the tonearm parallel to the playing surface. I would, of course, like to get optimum performance from the turntable and would like to know more about vertical tracking angle.

Peter Kokolosky

Tuscaloosa, Ala.

(more)



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We hope the article "A New Angle in Record Playing" in the March issue was of some help to you.—Ed.

Karajan's "Tosca"

I agree in principle with Kenneth Furie's review of Karajan's new "Tosca" [November 1980], though I find his criticism of Scarpia's sadism ill advised. And those of us older than Mr. Furie are less surprised at assigning that role to a basso cantante like Ruggero Raimondi. More than a half-century ago Marcel

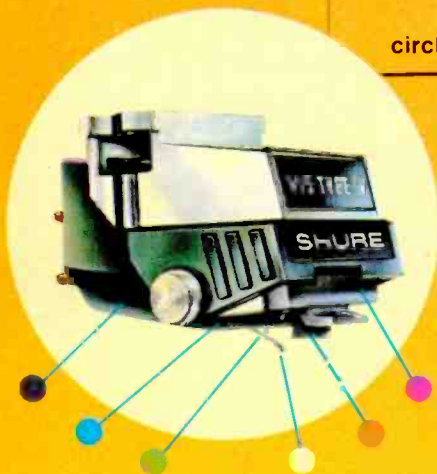
Journet used to sing Scarpia and Canio on the same evening at La Scala. He claimed that, since Scarpia died in the second act of "Tosca," he had plenty of time to rest up for the "Pagliacci" Prologue.

John Clarke Adams
Syracuse, N.Y.

If Kenneth Furie doesn't like a "sardistic" Scarpia, what does he think is going on in the second act of "Tosca," a parliamentary debate? You put your-

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selves farther and farther out of the realm of responsible journalism with your inane opera reviews. You ought to let some of the people who do such a good job with baroque music and orchestral selections have a crack at opera and retire Harris, Furie, Osborne, et al., whose main interest is in making a splash with the readers.

Carlotta Thomas
Larkspur, Calif.

Records that Fall in the Cracks

While not wishing to whip the proverbial dead horse, I find the continuing exchange of comments about recordings not reviewed in *HIGH FIDELITY* disturbing. The editor's remark ["Letters," January] that "Reimann's 'Lear' fell into the cracks between music editorships" seems to me to mean one of three things, none very healthy for a magazine of your type:

1. Nobody at HF knew how to classify "Lear." It's true that, since Henze stopped writing for the stage, contemporary German opera has not been much recorded ("Lulu" must now be accorded the status of an old classic!), but you were able to handle Henze's "Raft of the Medusa" and "El Cimmarón"—musical "What are they?" if ever there were any.

2. Nobody at HF is equipped to handle the critique of such a piece. If true, that is a serious flaw in your critical battery and should be attended to if reader interest is to be maintained.

3. Nobody at HF was interested in "Lear." The opera is being produced in San Francisco with Thomas Stewart and all over Germany with Franz Mazura because the creator of the part can't be in all the theaters that want to produce it. The recording is a document of an obviously important work. As it features a strong cast, including Dietrich Fischer-Dieskau, I would think it should have engaged somebody's attention.

Another example: After reviewing the first three installments, HF neglected the English National Opera's "Götterdämmerung." What possible crack can that have fallen into in an English-speaking country with a major bilingual Wagner festival? I thought Wagner was safe enough, Hanslick being dead and Rudolf Bing retired.

Because of the cost of recordings, for many of us the detailed review of a particular issue means a great deal in the decision to buy or not to buy. If the work is unfamiliar, that is doubly important. And the fact that "Lear" won the Koussevitzky prize tells me nothing

about how Reimann solved problems that kept a Verdi at bay.

Contrary to my opening sentence, my whip is out, and I'm looking for that horse. Couldn't we please have an article on "Lear," Reimann, et al.?

William Fregosi
Roslindale, Mass.

Art Ensemble's Jarman

As management for the Art Ensemble of Chicago, we would like to thank Don Heckman for his review of its most recent album, "Full Force" [August 1980]. However, Joseph Jarman was listed as Joseph Harman several times. Mr. Heckman praised Joseph, and it would be nice to have this error noted so that fans can watch for him.

Helene Cann
New York, N.Y.

Bach Review

With reference to Nicholas Kenyon's review of the Harmoncourt recordings of Bach's motets (Telefunken 26.34570) in January, I find his remark that their "Latin diction is not perfect" perplexing. On my copy of the same recording, the choir sings in German!

Mr. Kenyon errs in saying all the motets "have continuo." "Singet dem Herrn" survived with parts and Bach's autograph score intact and complete; there is no continuo, much less doubling instrumental parts.

Wesley K. Morgan
Professor
University of Kentucky Music School

A slip of the tongue, if ever there was one!—Ed.

Reverse-Channel Beethoven

Can it be that I am the only possessor of that audio oddity, a reverse-channel recording? I purchased Deutsche Grammophon's recently released cassette edition of the Beethoven symphonies, with Leonard Bernstein conducting the Vienna Philharmonic Orchestra. The first three cassettes have the "A" side channels reversed; i.e., Symphony No. 1, the first and second movements of No. 3, and No. 4. Not wishing to give up easily, I bought a second set of tapes, with the same result. I would be interested to know if other readers have similar copies—or do I have the only two "collector's items"?

Phillip Shapiro
Los Angeles, Calif.

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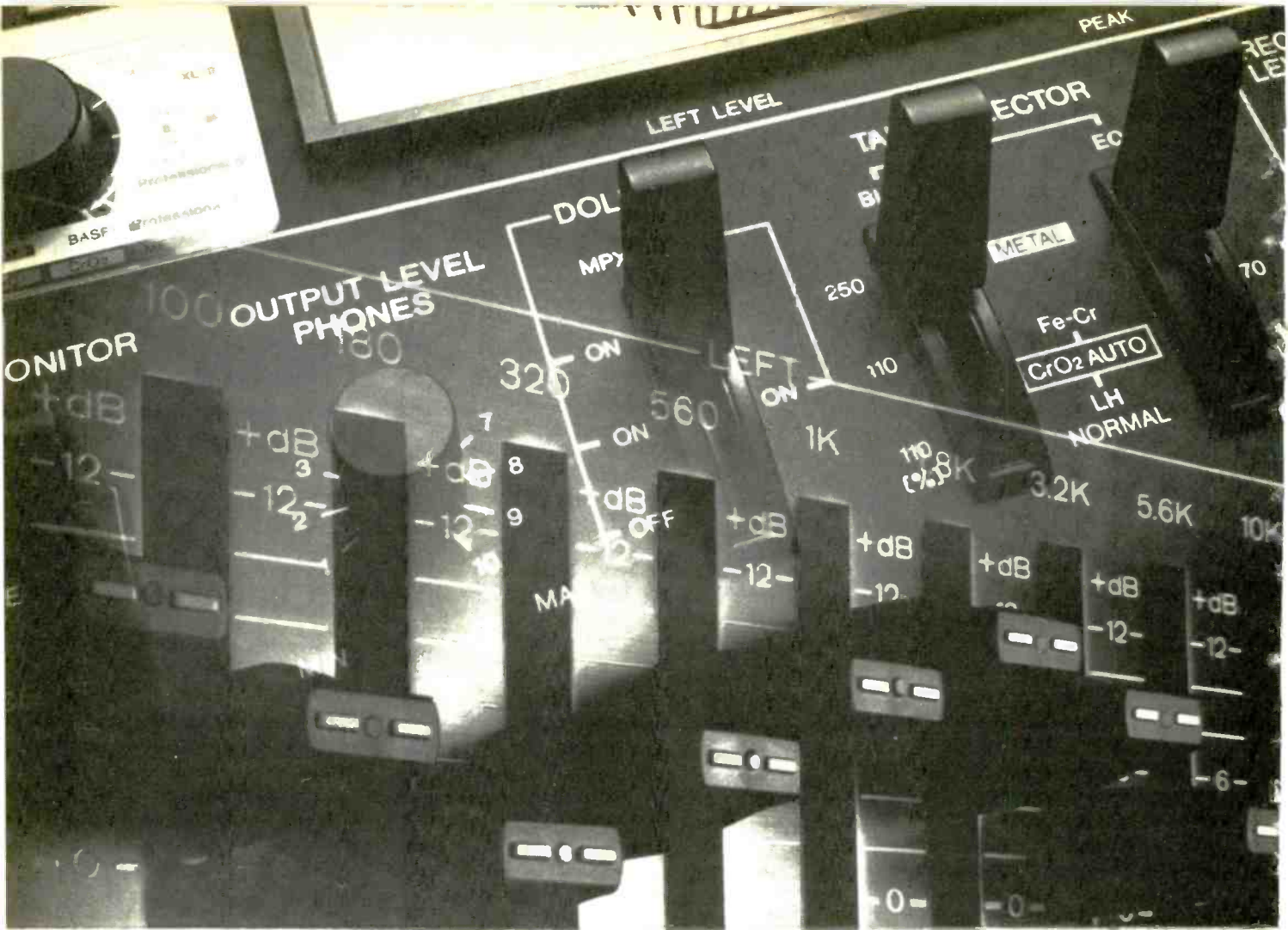


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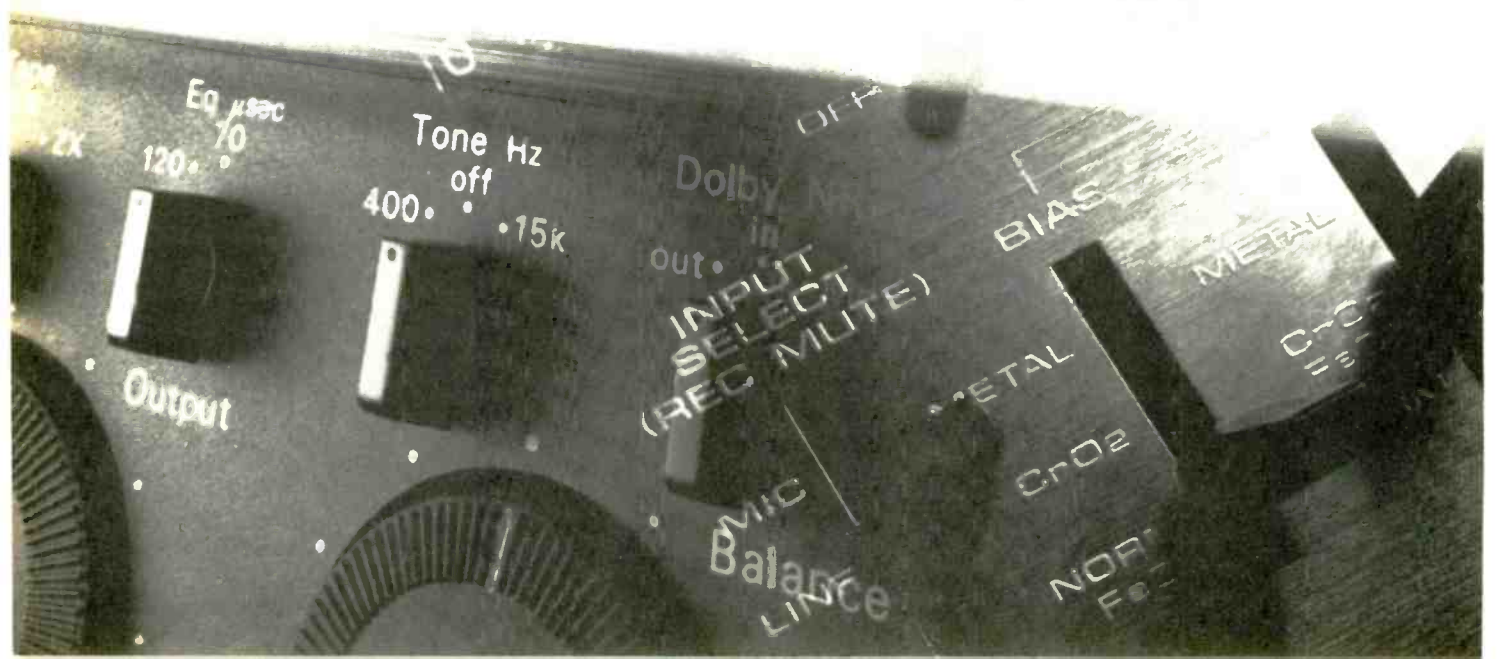
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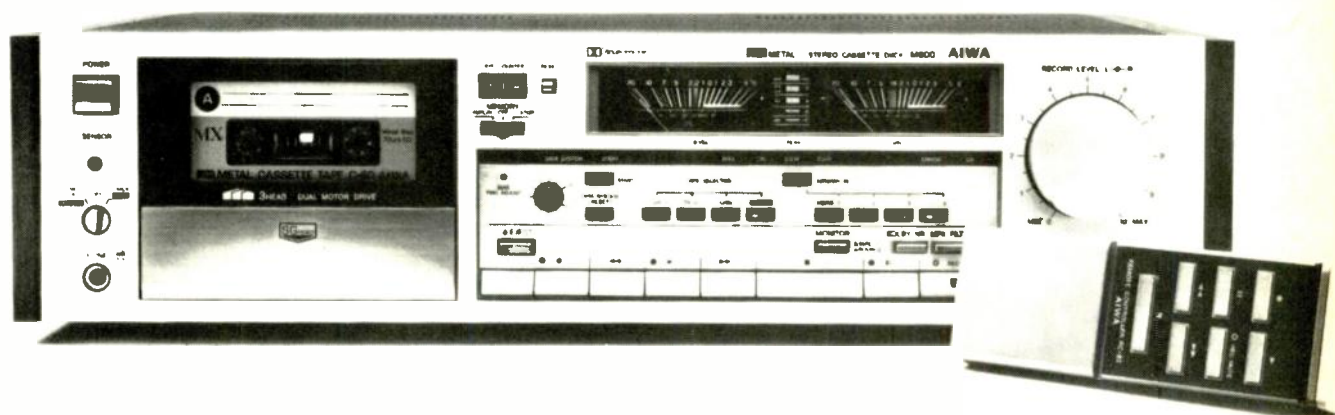
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CrossTalk

Q. I have my Marantz 2252B receiver connected to both sections of a UHF-VHF rabbit-ear TV antenna via the receiver's 75-ohm FM antenna terminals. When it is turned on, the signal-strength meter fluctuates for about fifteen seconds before stabilizing. Is this an indication that the antenna is not suited to my receiver; if so, what should I do?—Keith Rayle, Cicero, Ind.

A. We're not sure what is causing the meter fluctuation. In the absence of any other untoward symptoms, you probably can safely ignore it. But only the lead from the VHF section of the antenna should be connected to the receiver, and if it is ordinary twinlead (rather than 75-ohm coaxial cable), it should be attached to the 300-ohm antenna terminals.

Q. I am using a Shure V-15 Type III cartridge, installed in a Philips turntable and tracking at 1¼ grams. Lately I find that at least 25% of the new records I buy stick in at least one spot. Is this the fault of the records or of the equipment, and if the latter, what can I do to correct the problem?—Jeffrey Artis, Harrisburg, Pa.

A. It would be a surprising coincidence for that many records to have the same manufacturing defect. We suspect that a setup error is at the root of your problem. If the turntable (as most Philips models do) has a "static balance" tonearm, employing a weight to get VTF, it is important that it be level. You also should use a stylus-force gauge to check the tracking force. A number of good, inexpensive gauges are available, including Shure's SFG-2. And make certain that the signal leads are not snagging on anything when the tonearm rotates.

If the table is level and the tracking force is accurately set but the problem still occurs, the culprit may be excessive antiskating. Try backing off to half the recommended compensation (or just to the manufacturer's suggested value, if you find you have it set higher). The remaining possibilities are a worn stylus or a mechanical problem in the tonearm, such as dirt in the bearings. The former can be solved by replacing the stylus—something you should do anyway if it is more than a couple of years old. The latter would require the attention of a service technician.

Q. My system includes a Kenwood KR-4070 receiver, Bose 601 loudspeakers, and a Technics SL-1900 turntable with an AT-5013 cartridge. When I listen to records at low volume, my neighbor's CB radio, half a block away, comes in over my speakers. Curiously, my own CB, which is in the same room as the stereo, doesn't cause any interference. How can I stop this?—A.J. Goldsworthy, South Beloit, Ill.

A. Your neighbor's CB transmissions are getting into your receiver's phono preamp, which rectifies them into audio and amplifies them to audible levels. His RF signals may be entering the receiver directly, but more likely they are leaking in through the phono cables.

Your CB may not cause RFI in your system because you are in the shadow of your antenna and therefore receive a very weak signal from your own transmissions. It is also possible that your neighbor is transmitting with higher power (perhaps illegally) or with a higher-gain antenna or that his transmitter generates more spurious harmonics, which, again, is most likely if he's using an illegal "linear" booster amp to increase effective transmitter power.

In any case, your first step should be to make sure that he is operating within the confines of FCC regulations. If he is, you will have to take action at your end. RFI is a very strange beast—sometimes almost intractable, other times almost ridiculously easy to tame. Something as simple as scouring the phono plugs and jacks with steel wool or contact cleaner might do the trick. You might also try making loops in the phono cables or wrapping them around ferrite rings or rods. If these cures fail, you may have to consider replacing your phono leads with cables designed for high RFI rejection, such as Cotter Corporation's Triaxials, or buying an RFI filter to insert between your phono cables and your receiver's phono inputs. Such a device is available from Electronic Specialists of Needham, Massachusetts. Finally, it's always a good idea to check with the manufacturer of the receiver, who may very well have come across this problem before and devised an effective and relatively painless fix.

Q. When I record a mono LP onto my stereo cassette deck with the level controls for both channels turned

up, the music seems to be recorded in stereo, as both the VU meters register signals. Similarly, when I play back cassettes known to contain mono material, there seems to be output on both channels. What is the reason for this?—R. Venkatanarayanan, Manila, the Philippines.

A. The cassette format is specifically designed for this stereo/mono compatibility—meaning that mono signals should be recorded equally on the two stereo tracks and reproduced in both stereo channels, which fit into the same space on the tape as the wider track of a mono recorder. The reason you're getting signals in both channels when you play a mono disc is its lateral groove modulation, which a stereo pickup reproduces as identical (or nearly so) signals in its two outputs.

If you watch the deck's meters closely, you will notice that their movements are identical all the time. On a stereo signal, they would be different because each channel would be carrying slightly different information from the other. Without this difference, there would be no stereo, regardless of the number of channels.

Q. A friend tells me that to get more dynamic range from my system I will need a more powerful amplifier, but the salespeople I have talked to say that this won't do—that what I really need is an expander. Whose advice should I follow?—Randi Shepard, Minneapolis, Minn.

A. That depends. If your amplifier is often driven into clipping, you are losing some of the dynamic range (volume difference between the softest and loudest passages) of your source material. To solve this problem, you would need a more muscular amplifier or more efficient loudspeakers; an expander would just aggravate the problem.

If that is not the case, you would indeed need an expander to get more dynamic range. Expansion will increase the peak levels of the signals fed to your system, however, and you may find that, as a by-product, you need a more powerful amplifier as well. If you are already considering an expander, try to get a dealer to lend you one so you can see whether it gives you what you're looking for. **HF**

**WHY SPEND \$200 MORE
ON A BETTER TAPE DECK
WHEN ALL YOU NEED IS \$2 MORE
FOR A BETTER TAPE.**



No matter how much you spend on a tape deck, the sound that comes out of it can only be as good as the tape you put in it. So before you invest a few hundred dollars upgrading your tape deck, invest a few extra dollars in a new Maxell XLI-S or XLII-S cassette.

They're the newest and most advanced generation of oxide formulation tapes. By engineering smaller and more uniformly shaped oxide particles, we were able to pack more of these particles onto a given area of tape.

Now this might not sound exactly earth-shattering, but it can help your tape deck live up to its specifications by improving output, signal-to-noise ratio and frequency response.

Our new XLI-S cassettes also have an improved binder system, which helps keep the oxide particles exactly where they're supposed to be. On the tape's surface, not on your recording heads. As a result, you'll hear a lot more music and a lot less distortion.

There's more to our XLI-S tape than just great tape. We've also redesigned our cassette shells. Our new Quin-Lok™ Clamp/Hub Assembly holds the leader firmly in place and eliminates tape deformation. Which means you'll not only hear great music, but you'll also be able to enjoy it a lot longer.

So if you'd like to get better sound out of your tape system, you don't have to put more money into it. Just put in our new tape.

maxell
IT'S WORTH IT.

Two Paths to the Pinnacle

In a tradition
of beauty & performance



Nakamichi 700ZXE Auto Tuning Cassette Deck

An entirely new design...but one true to the Nakamichi 700 tradition. A unique blend of beauty and technology as ravishing to the eye as to the ear. And now...a choice of 700ZX cassette recorders. The 700ZXE with 50-dB peak-responding electronic metering, 9-program interstice-searching RAMM, and automatic calibration of azimuth, bias, and level attains a response from 18 to 23,000 Hz ± 3 dB...

Nakamichi 700ZXL Computing Cassette Deck

And the 700ZXL with subsonic encoding, 15-program RAMM, and A.B.L.E. processor to achieve a remarkable 18 to 24,000 Hz response ± 3 dB. Both have internal Double Dolby-B noise reduction and are compatible with more advanced external systems such as High-Com II and the NR-100 Dolby-C processor...and each has a full remote-control option. 700ZXE or 700ZXL...two paths to the pinnacle of perfection.

"Dolby" is the trademark of Dolby Laboratories.
"High-Com" is the trademark of AEG-Telefunken.

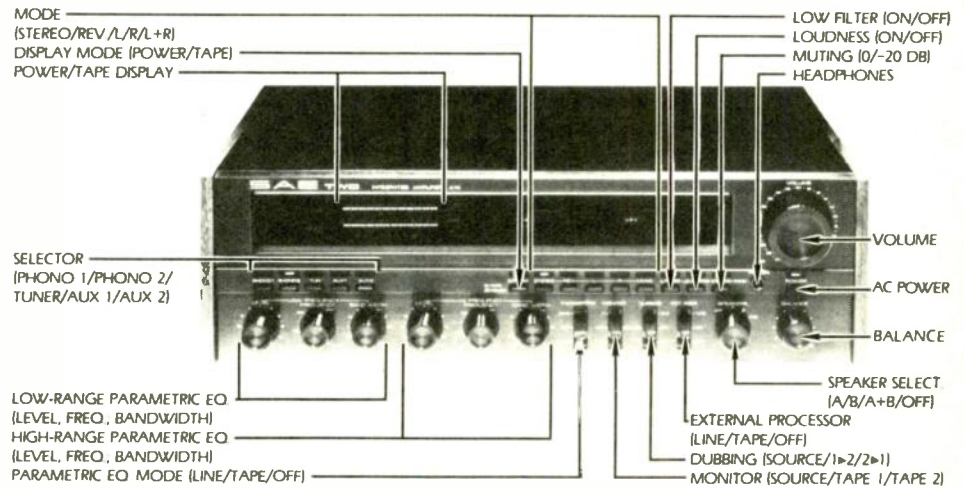


 Nakamichi

For more information, write to Nakamichi U.S.A. Corp., 1101 Colorado Ave., Santa Monica, CA 90401.

New Equipment Reports

Preparation supervised by Robert Long, Peter Dobbin, Michael Riggs, and Edward J. Foster. Laboratory data (unless otherwise noted) supplied by CBS Technology Center or Diversified Science Laboratories.



All This, and SAE Two

SAE Two Model A-14 integrated amplifier. Dimensions: 18¼ inches by 5¼ inches (front panel), 15¼ inches deep plus clearance for controls and connections. AC convenience outlets: three switched (150 watts max. total), one unswitched (250 watts max.). Price: \$750. Warranty: "limited," three years parts and labor. Manufacturer: made in Japan for Scientific Audio Electronics, Inc., P.O. Box 60271, Terminal Annex, Los Angeles, Calif. 90060.

In recent months, politicians have focused on the declining competitive position of American industry. Our once envied ability to crank out superior products at low prices has been surpassed by the capital-intensive industries of others. SAE evidently saw the handwriting on the wall well before the politicians and turned to Japan to manufacture the SAE Two line—high-performance componentry with attractive pricing. In the SAE Two A-14, emphasis is less on low price than on the performance/price ratio; less expensive integrated amps of similar power capability certainly are available, but you'd be hard pressed to find one with the flexibility and features of the A-14.

SAE pioneered the parametric equalizer as a consumer feature and even avoids conventional tone controls as a grossly inflexible alternative by comparison. The six controls that tailor the A-14's response afford such subtle and complete control over sound character that they place the amp almost in a class by itself. Boiled down to essentials, they constitute a two-band parametric equalizer. There are separate knobs in each band for FREQUENCY, BANDWIDTH, and LEVEL. The two frequency ranges are contiguous; one or the other will control response everywhere in the audible spectrum.

Diversified Science Laboratories found that, set to minimum frequency, the low-frequency section centers on 34 Hz, where as much as 20 dB of boost or 16 dB of cut can be applied. Set to maximum frequency, the same section centers on 1,300 Hz, with an almost equivalent control range. The high-frequency section encompasses the range from 1,200 Hz to somewhat above 20 kHz; again, the boost and cut approximate +20 and -16 dB, respectively. At each setting, nominal bandwidth is adjustable from 0.3 to 3.6 octaves—a remarkably wide spread. Frequency calibrations are quite accurate, although bandwidth tends to be narrower than indicated when LEVEL is adjusted to maximum or minimum. Maximum boost and cut at band center are affected only slightly by the bandwidth setting.

One of the niftiest features of the A-14 is its exceptional flexibility. A three-position lever switch defeats the equalizer or inserts it into the circuit either before or after the tape jacks. In the TAPE position, you can equalize any source prior to recording; at LINE, the program going onto tape is unequalized, and the contouring affects the program to which you're listening—including tape playback.

Separate three-position MONITOR and DUBBING levers allow you to dub between two decks in either direction independent of the program to which you

SAE Two Model A-14 Integrated amplifier

RATED POWER 2 1/2 dBW (140 watts)/channel

OUTPUT AT CLIPPING (both channels driven)

8-ohm load 23 dBW (200 watts)/channel
 4-ohm load 24 dBW (250 watts)/channel
 16-ohm load 20 1/2 dBW (106 watts)/channel

DYNAMIC HEADROOM (8 ohms) 2 dB

HARMONIC DISTORTION (THD, 20 Hz to 20 kHz)

at 2 1/2 dBW (140 watts) ≤ 0.016%
 at 0 dBW (1 watt) < 0.01%

FREQUENCY RESPONSE (at 0 dBW)

+0, -1/2 dB, 16 Hz to 23 kHz,
 +0, -3 dB, < 10 Hz to 90 kHz

RIAA EQUALIZATION

fixed coil input + < -1/2, -1/4 dB, 20 Hz to 20 kHz,
 -4 dB at 5 Hz
 moving coil input + < -1/2, -1/4 dB, 20 Hz to 20 kHz,
 -4 1/2 dB at 5 Hz

INPUT CHARACTERISTICS (IHF loading, A-weighting)

	sensitivity	S/N ratio
fixed coil phono	0.21 mV	74 dB
moving coil phono	15 μV	71 1/2 dB
aux	13 mV	74 1/2 dB

PHONO OVERLOAD (clipping at 1 kHz)

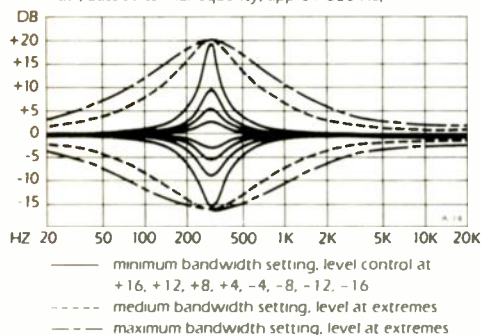
fixed coil 345 mV
 moving coil 25 mV

PHONO IMPEDANCE

fixed coil 48k ohms, 85 pF
 moving coil 55 ohms

INFRASONIC FILTER -3 dB at 40 Hz, 6 dB/octave

TONE-CONTROL CHARACTERISTICS (Treble control set "flat", bass at its midfrequency, approx. 320 Hz)



are listening: By switching the equalizer to TAPE, you can alter the program you're dubbing while you listen to another (or the same program) "straight." To equalize a program prior to recording and listen to that same program with equalization, you'd set the equalizer to TAPE and the MONITOR to whichever deck is making the copy. The icing on the cake is yet a fourth three-position lever that switches an external processor into the system prior to or after the tape output jacks. Thus you can use an outboard device (say, a DBX decoder or a stereo image enhancer) with all the flexibility available to the built-in equalizer; that is, you can use the outboard for listening and/or for recording, ad lib.

Topping off the tape-recording facilities are dual twelve-segment fast-acting displays that can be switched either to monitor output power or to indicate signal level at the tape output jacks, augmenting the action of the meters on your recorder. If you have a test tone, you can use it to adjust display's "0 dB" (which occurs when the output is 0.775 volt—standard 0 dBm) to the recorder's.

The LOUDNESS boosts both ends of the spectrum strongly (by 20 dB at 20 Hz and by 8 dB at 20 kHz at our test setting). This doesn't really correspond to current theoretical thinking on the subject, but taste tends to override theory here, in our experience. There is no high-cut filter on the A-14, but the high-frequency equalizer section doubles nicely. Set FREQUENCY to maximum and LEVEL to minimum. With BANDWIDTH at maximum, you have a filter that is down 3 dB at 2.7 kHz and falls at about 5 dB per octave; with BANDWIDTH at minimum, the system falls at nearly 20 dB per octave above 11.5 kHz. (Above 20 kHz, response increases again, but only at frequencies beyond normal adult audibility.) By manipulating BANDWIDTH, you can have a wide choice of hiss-reducing filters adaptable to almost any situation. An independent infrasonic filter cuts in below 40 Hz with a gentle slope (6 dB per octave). Since the low-frequency equalizer can't be tuned lower than 34 Hz and since response returns to normal in the infrasonic region, the equalizer can't be used to eliminate the side effects of record warps.

RIAA equalization is virtually perfect on either phono input. PHONO 1 is designed exclusively for fixed-coil cartridges and provides ideal loading for them. The low input capacitance allows you to use cartridges requiring less capacitance than average; for others, the capacitance can be augmented by external components if need be. A back-panel switch adapts PHONO 2 for use with either fixed-coil or moving-coil cartridges. In the MC position, gain increases by 23 dB (14 times) and input impedance drops to a value (55 ohms) suitable for the purpose. The overload points are exceptionally high, and noise is adequately low.

The A-14 exceeds its power rating by a comfortable margin. At rated output, distortion is less than one-third SAE's spec, and what little exists is entirely of the "soft" second-order type. Clipping does not occur until well above the rating. The dynamic headroom is just a shade greater than the clipping headroom.

In switching flexibility alone, the A-14 is extraordinary. We simply can't recall an integrated amplifier that allows you to do so much so well. Despite the apparent complexity of the switching, the logical arrangement and labeling of the controls minimize error. The parametric equalizer affords hours of delightful experimentation. Once you've played with it, you find regular tone controls absurdly simplistic and ineffective. Even the dyed-in-the-wool purist who wouldn't be caught dead fiddling a bass or treble knob will find these indispensable, if only to tailor a high-cut filter to the specific requirements of a program, to tune out a standing wave, or to subtly accentuate a soloist otherwise obscured by a surrounding orchestra.

Circle 135 on Reader-Service Card

KEF's Mighty Mini

KEF Model 101 loudspeaker system, in wood enclosure.

Dimensions: 7 by 13 1/2 inches (front), 7 1/2 inches deep. Price: \$590 per pair.

Warranty: "limited," five years parts and labor. Manufacturer: KEF Electronics, Ltd., England; U.S. distributor: Intratec, Div. of British Aerospace, Inc., 13850 McLearen Rd., Herndon, Va. 22070.

Though as reviewers we attempt to maintain a proper reserve when it comes to equipment evaluations, we must admit more than a little excitement when we learned that KEF had introduced a minispeaker, the Model 101. The awesome KEF 105 (test report, July 1979) left us with the impression that it would be considered by many as "a serious contender for the world's greatest loudspeaker." How then would the often less-than-interesting minispeaker genre fare in KEF's

Circle 4 on Reader-Service Card ▶

HIGH PERFORMANCE HIGH BIAS.



AMPEX GM II HIGH BIAS TAPE.

When you're recording music that's rich in high frequencies, you need a high performance tape. Ampex GM II high bias cassettes. They retain and release every note and nuance. Especially those found in highly amplified electronic music.

GM II's high performance begins with the magnetic particle. The ones we use are smaller, permit higher volumetric loading and greater uniformity of dispersion on the tape surface. This produces a more consistent energy, increased output sensitivity, and a substantial reduction in the third harmonic distortion level. Our unique oxide formulation and new processing techniques extend the high end while they lower the noise floor (-62.8dB @ 333Hz). And to make certain that tape-to-

head contact is precise, we use our exclusive Ferrosheen™ calendaring process to give the tape an ultrasmooth, glossy surface.

GM II's True-Track™ cassette mechanism is an audio achievement in and of itself. Every aspect, from the fore and aft guide system to the computer-torqued cassette housing screws, says high performance. Then every Ampex cassette must pass our stringent quality control standards.

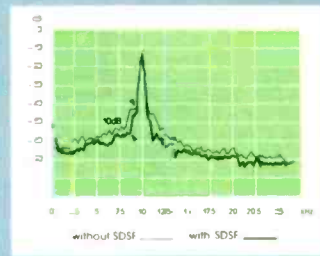
GM II high bias, high performance tape. Use it next time you're recording a passage that's rich in high frequencies. You'll hear what a difference it can make when your high bias tape delivers high performance.

For complete information and specifications on all Ampex premium tapes, write us for a copy of our Full Line Brochure.

AMPEX
The Tape of the Stars

MORE MUSIC. LESS NOISE. MORE MACHINE. SANSUI.

Noise is a thief. It robs you of the quality of music you are entitled to hear from a fine cassette deck. On the right is a picture of a type of dynamic distortion known as modulation noise. It makes music sound gritty, whether the sound is loud or soft. What these spectrum analyzer traces show, and your own ears will confirm, is that Sansui's new D-550M cassette deck, with



D-550M

its exclusive (pat. pending)

Dynamic Scrape Filter, reduces modulation noise by as much as 10dB! That represents a startling audible difference and a profound reduction in this most pervasive of tape noises. Until now, scrape filters were found only in professional reel to reel tape decks. Now Sansui has ingeniously engineered this valuable technology into a truly affordable cassette deck.

The D-550M is a 3-head machine with full IC logic control. It has a frequency response from 25-21,000Hz (± 3 dB, metal tape); user adjustable bias control; 2-motor drive that reduces wow and flutter to a miniscule 0.035% (WRMS); plus state-of-the-art heads and electronics that improves signal to noise ratio to 70dB (with Dolby-B™).

And if it is logical for our top-of-the-line D-550M to have full IC logic, then it is logical for our more modestly priced D-300M to have it as well. In fact, much of Sansui's advanced technology that's in our most costly models is also found across the entire Sansui line. Indeed, our lowest priced cassette deck, the D-95M, like the D-550M, D-350M and D-300M, has metal tape capability.

More music, less noise. More machine. Better value. That's what Sansui cassette decks are all about.

Come see the full line now at your local Sansui dealer.

D-95M



D-300M

SANSUI CASSETTE DECKS

D-550M

Metal-Tape Compatible

D-350M

Metal-Tape Compatible

D-300M

Metal-Tape Compatible

D-95M*

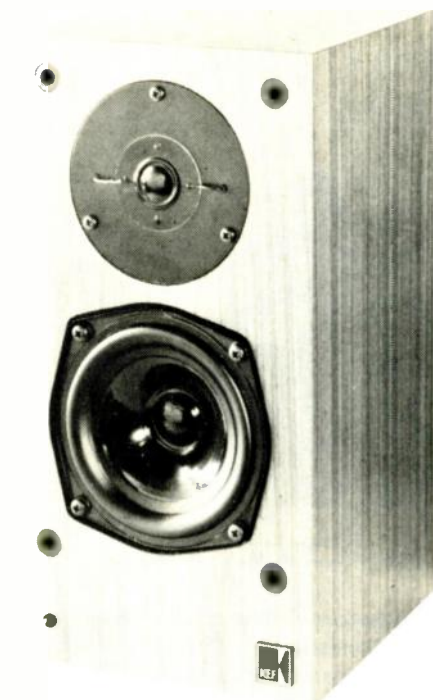
Metal-Tape Compatible

*D-95M available in silver only. All other models in silver or black.

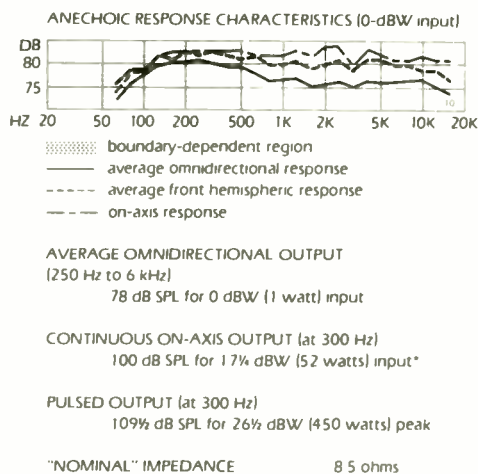
Sansui

SANSUI ELECTRONICS CORP.

Lyndhurst, New Jersey 07071 • Gardena, Ca. 90247
SANSUI ELECTRIC CO., LTD., Tokyo, Japan
In Canada: Electronic Distributors



KEF Model 101 loudspeaker



computer-assisted hands? We had heard that Raymond Cooke, president and founder of KEF, had been involved in the early stages of the development of a BBC broadcast minimonitor and that the 101 echoed some of the BBC's desiderata of accurate near-field listening from a speaker small enough to snuggle into a crowded control room. In due course the 101s arrived, and—simply put—we are delighted with them.

Though a hair larger than the smallest of the species, this nonetheless is a true minispeaker. Unlike some, it is beautifully and painstakingly constructed, with great care evident even in the veneer finish. An acoustic suspension design, the 101's driver complement consists of a woofer/midrange cone a little over 4 inches in nominal diameter and a dome tweeter. As with other KEF systems, the drivers and crossover networks are individually measured and graded with computerized digital testing equipment; during final system assembly, those parts with most similar performance characteristics are joined to form matched speaker pairs. A matched pair, which KEF claims will differ by a maximum of ½ dB in frequency response, bears identical serial numbers with A and B suffixes.

Also included here is KEF's steady-state and transient overload protection (S-STOP) circuitry. Should an overload condition threaten either of the drivers, a relay in this self-powered circuit opens to isolate it from the amplifier—lighting a front-mounted LED—and then closes to restore full input to the speaker when the condition is corrected. There are no driver level controls; connection to the amplifier is via rear-mounted spring-loaded clips.

Predictably, since the speaker is designed expressly for listening in small rooms, the S-STOP circuitry prevented it from accepting the full 20-dBW (100-watt) input that CBS Technology Center has adopted as the upper limit of its 300-Hz continuous-tone test. The 17½-dBW input that tripped the circuitry resulted in a 100-dB anechoic sound pressure level—more than ample for most listening situations. As KEF acknowledges, the 101's efficiency could hardly be termed high; this is one of the tradeoffs necessary in keeping enclosure volume small. Though you won't need a mega-amp to power the 101s, you'd probably be wise to err a bit on the high side here, especially in light of the overall high impedance values.

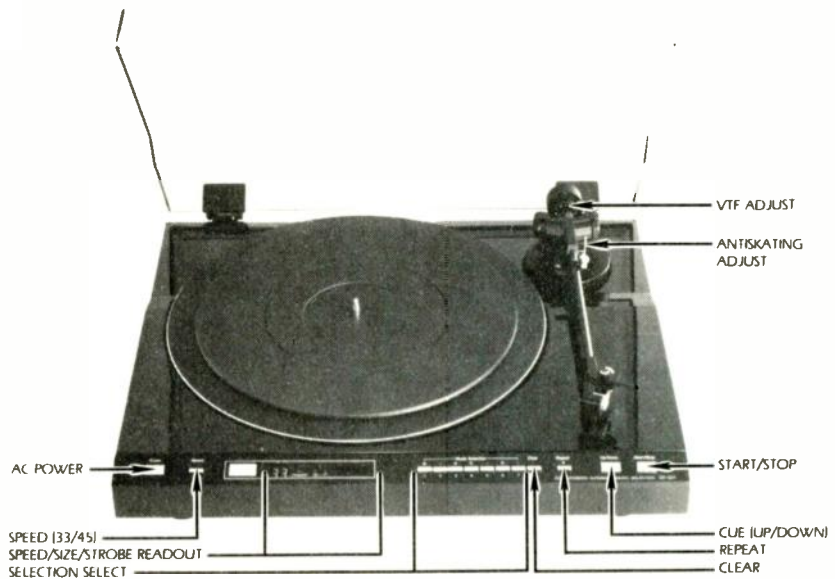
The system is spec'd at ± 2 dB from 90 Hz to 30 kHz for a listening position within a narrow window: ± 20 degrees horizontally and ± 5 degrees vertically with the speaker placed so that the center of the cabinet is slightly above ear level. KEF is adamant about the necessity of correct placement to derive the best possible performance from its designs, stressing the pre-eminence of first-arrival sound for optimum tonal quality and sharp stereo imaging. The CBS on-axis measurements essentially confirm the specs, though mike placement in the CBS anechoic chamber differs from KEF's measurement standard. With a front-firing speaker, some difference between on-axis and omnidirectional curves is to be expected; we were surprised to see so little here, especially in light of KEF's blandishments on the relative unimportance of wide high-frequency directivity.

Studying the harmonic distortion curves, we were again impressed with the obvious excellence of the 101s' engineering. At loud levels (90 dB SPL), both second and third harmonic distortion products remain remarkably low—well below 1% from 200 Hz up. At moderate listening levels, the distortion products average less than ½% across the same range. Scope photos show virtually perfect transient waveform reproduction with low-frequency pulses and just the slightest wrinkle in the high-frequency pulse to suggest a possible cabinet reflection.

And how do the speakers sound? Beautiful. They have exceptionally uncolored sound and superb stereo imaging with appropriate placement. Of course, these little guys make no pretense to the sort of visceral bass response of full-size loudspeakers, but it is to their credit that, unlike many of their ilk, they refuse to buzz or rattle when presented with loud bass notes. But take heed: If you fail to place the 101s properly, you will be disappointed. Severe off-axis listening lends a hollow coloration to their response.

Admittedly, this is an expensive little speaker, but few speakers of similar size will bear comparison to it, in our estimation. Pressing a full-size loudspeaker into quarters too cramped to allow proper placement is ultimately self-defeating; if the goal is accurate reproduction, the diminutive KEF 101s generally will offer a more satisfactory solution in such an environment. If you want to go for deeper bass response or more efficiency or greater power handling, you don't want a minispeaker in the first place.

Circle 131 on Reader-Service Card



Super Sansui Superautomatic

Sansui XR-Q11 turntable

SPEED ACCURACY (at 33 or 45 rpm)
no measurable error at 105, 120, or 127 VAC

WOW & FLUTTER (ANSI/IEEC weighted peak)
± 0.04% average, ± 0.055% max instantaneous

TOTAL AUDIBLE RUMBLE (ARLL) -67 dB

TO NEARM RESONANCE AND DAMPING*
vertical 7 Hz, ca 20 dB rise
lateral 7.5 Hz, ca 19 dB rise

STYLUS-GAUGE ACCURACY
no measurable error, 1-3 grams,
gauge reads 20% low at ½ gram

TOTAL LEAD CAPACITANCE 97 pF

*This measurement depends on the pickup mounted in the arm, all measurements made with supplied SV-101

Sansui XR-Q11 programmable automatic turntable ensemble, with base, dust cover, and SV-101 pickup. Dimensions: 19 by 16 inches (top), 5½ inches high with cover closed; additional 10¼ inches vertically and 2½ inches at back required with cover open. Price: \$680. Warranty: "limited," two years parts and labor. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 1250 Valley Brook Ave., Lyndhurst, N.J. 07071.

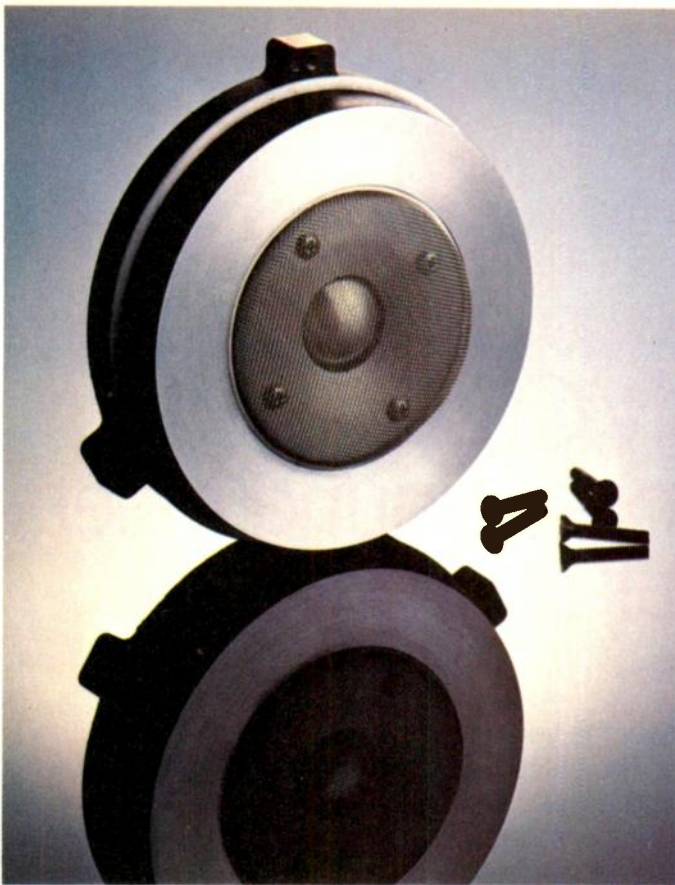
Time was when a record player was just that: a tonearm, a platter, and a motor to drive it—barely an electrical product, and certainly not electronic. In comparison, the Sansui XR-Q11 boggles the mind with its nearly sixty transistors, twenty-eight diodes, fourteen integrated circuits (one of which is a forty-two-pin microprocessor), and assorted other electronic goodies, all to accomplish the same ultimate purpose. At the same time, of course, the XR-Q11 affords features, such as seven-program music selection, and a level of performance beyond the reach of the classic "record players" on which high fidelity was founded.

Platter speed is monitored by two magnetic heads that read a pattern recorded on a magnetic stripe at the platter rim. These signals are compared with a quartz-crystal reference, and the "error" is fed to a servo that locks the rotational speed on target. No user-adjustable pitch control is provided, but both speeds are exact over a wide range of line voltage. More important, flutter is extremely low. A digital readout of the selected speed appears in the display; four LEDs illuminate a pattern in the display and serve as an electronic "strobe" whose accuracy is independent of line frequency. We view that as frosting because the platter is always on the money.

The Dynaoptimum Balanced tonearm is a straight design with offset headshell. Static balance is achieved via the conventional rotating counterweight. The tracking-force gauge, on a ring clutched to the counterweight, is accurate from 1 to 3 grams, with markings provided in ½-gram steps. A setting of 0.5 gram results in a tracking force of 0.6 gram, but few cartridges can be tracked correctly below 1 gram. A pivoted weight provides antiskating bias. The weight slides on a bar with markings for 0.5 to 2.5 grams of VTF, again in ½-gram increments.

The XR-Q11 comes with a premounted Sansui SV-101 dual-magnet, fixed-coil cartridge whose 0.6-mil spherical stylus tracks at a recommended VTF of 2 grams. The headshell will accommodate standard pickups weighing between 4 and 10 grams. Cartridges are premounted to a slider. An assortment of spacers to set height is available, along with a gauge to measure it. (Take care not to damage the stylus with the gauge.) To adjust overhang, slide the cartridge in its mount until the stylus aligns with a hole in the gauge. When all this is done, the slider mount slips into the headshell and is fastened by a single screw. Diversified Science Laboratories found the gauge quite accurate in establishing proper overhang.

The music-selection features operate from an optical sensor permanently attached to the arm, just forward of the cartridge. Thus, bands are selected automatically with any cartridge you choose to use. You enter program



JBL's L112 Century II. Introducing a new upper class.



Introducing a new class of tweeter performance:

The upper frequencies of music reproduced with accuracy, power, depth and subtlety that you've never heard from a bookshelf speaker before.

To advance the state-of-the-art of tweeter behavior, JBL engineers utilized laser holography to study cone diaphragm movement — while the cones were energized as in actual use. They were able to see motion that can't be detected with the naked eye (even through a microscope)

The resulting tweeter component for the L112 is a lightweight phenolic vapor-deposition aluminum-coated dome radiator with a copper voice coil that offers an optimum combination of strength, mass and rigidity. It's at the leading edge of technology.

It performs with exceptionally smooth response, wide dispersion, and it handles high power levels. You'll hear harmonics you've never heard before.

Combined with the newly

developed 044 tweeter is a 5" mid-range driver with a large 7/8" voice coil and stiffened cone that provides transients incredibly close to a live performance.

The L112's Symmetrical Field Geometry 12" woofer delivers low frequencies with extremely low distortion. Lower than any bookshelf speaker we've ever tested. You'll hear crisp, clean, powerful bass all the way down to the lowest notes.

And a new High Resolution Dividing Network controls the

L112's drivers throughout their full operating range. For sound so coherent, it will seem that only one extremely wide-range transducer is responsible — not three!

Each L112 is crafted at our Northridge, California facility, inspected and tested in over 50 test stations and beautifully hand-finished with oiled and rubbed American walnut veneer.

Get to know the new upper class. At your JBL dealer.

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Circle 19 on Reader-Service Card

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Only Custom-Tailored Sound meets your taping needs.

If tape is the only sound that's right for you, to maximize your taping requirements, an ADC Sound Shaper® Two MK III frequency equalizer is a must.

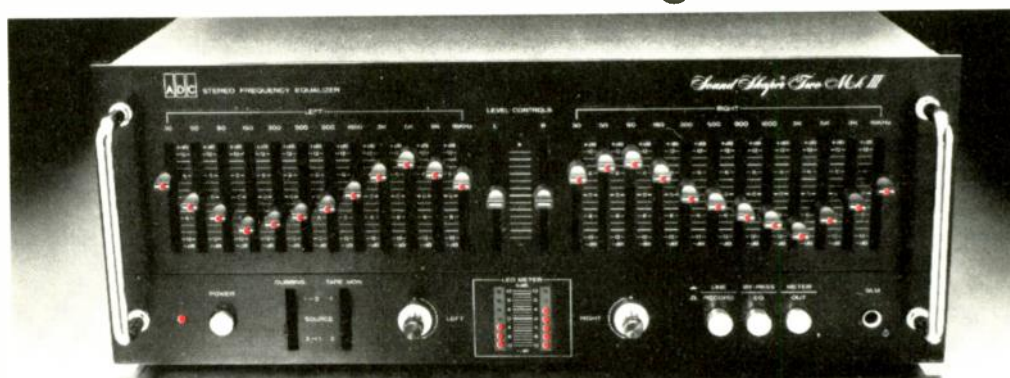
When they designed the Sound Shaper Two, they had you in mind. Because, aside from being a superb all-around equalizer, it lets you work with tape the way you want. For example, now you have two-way tape-dubbing capability, a feature many receivers don't offer. You can "custom-tailor" a record and then record it the way you would have engineered it. And that includes your golden oldies because, with the Sound Shaper Two, you can virtually eliminate the surface noise which has accumulated

over the years.

The entire ADC Sound Shaper line is impressive. The basic Sound Shaper One is a great introduction to frequency equalizers. And the top-of-the-line Sound Shaper Three, the *Paragraphic*™ equalizer, combines the ease and control of a graphic equalizer with the precision and versatility of a parametric. And, all Sound Shaper equalizers, except the Sound Shaper One, feature LED-lit slide controls, allowing for visual plotting of the equalization curve.

With the Sound Shaper Two MK III, you can appreciate the difference custom-tailored sound makes — over and over again.

Custom-Tailored Sound



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BSR (Canada) Ltd., Rexdale, Ontario

Sound Shaper® FREQUENCY EQUALIZERS

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Circle 1 on Reader-Service Card

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commands into memory by pressing any of the seven music-selection buttons in the order in which you want to hear the bands played. As each button is pressed, the corresponding LED lights; unless you remember the order of the commands, there is no way to recall which program will be played next. If you change your mind about a selection, a second press of the button will delete the choice from memory. You can do this prior to or during the playback sequence. If the XR-Q11 already is playing the selection you desire to cancel, the arm rises and moves on to the next program in the queue. You also can add programs to the end of the queue during play.

At the end of the program set, the arm returns to rest and the instructions are cleared—unless you have pressed REPEAT, whereupon the program cycle begins anew. Repetition is continuous until you cancel by pressing REPEAT a second time. The repeat mode is indicated by an LED, and the current selection number by the blinking of its LED. Program play can be interrupted at any time by pressing UP/DOWN, but if START/STOP is pressed during play, the arm returns to rest and all programs are cleared from memory. If you try to select, say, Band 6 on a four-band record, the arm searches to the end of the record and, not having found a sixth band, drops that number from the queue and goes on to the next choice.

All controls are outside the lid so they can be operated with the cover down. While the arm is carrying out an instruction, a COMPUTER lamp blinks, and further instructions (such as UP/DOWN) cannot be entered until the current one has been executed.

Sansui warns against replacing the turntable mat, a matte-black rubber affair, presumably because the optical sensor may be confused by a different surface. In conventional automatic operation (that is, when not using the music-selection feature), the optical sensor finds the lead-in groove, and one of two diameter LEDs (30 or 17 centimeters) lights. If no disc is on the platter, the arm searches to the center and returns to rest without lowering—a nice safety feature. The sensor is designed for the conventional black-vinyl disc; it may not function with discs of other colors or with a severely warped record. A three-position switch beneath the front edge of the base sets sensor sensitivity.

In use, the music-selection system works reliably with the sensor switch at medium. At the end of each band, output is muted, and the arm rises and proceeds to the next selection. The arm lowers just outside the interband spiral, but output remains muted until the beginning of the selection. Replaying the final grooves of the previous band takes time, and there is a break of 30 to 40 seconds between programs in the music-selection mode. The sensor obscures the stylus, making manual cueing difficult, but the automatic mode works so well that the point is moot.

ARLL-weighted rumble is well below the residual noise level of typical LPs. The shock suspension is quite effective, and thumping the table on which the XR-Q11 rests barely disturbs tracking. The cables are only 33 inches long, which doubtless helps keep their capacitance so low.

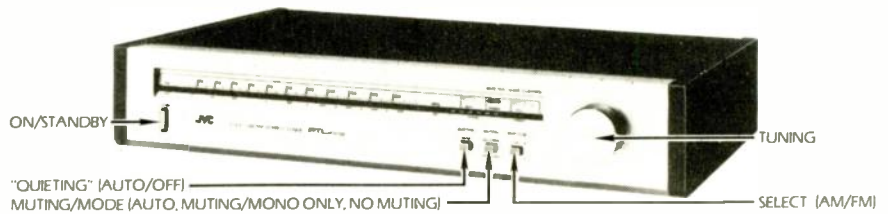
The mass of the tonearm proper seems to be relatively low; but the sensor appendage, being even further from the pivot than the cartridge, adds considerably to effective mass—as do the spacers and extra screw used in the Sansui mounting scheme. Tonearm resonance therefore occurs at a lower frequency than is ideal, especially when our "standard" Shure V-15 Type III replaces the unusually stiff Sansui pickup. Normally we would test such a "universal" arm with the Shure, but the supplied pickup seems a better bet for tracking warped discs, and we expect most users to stay with it. Therefore our tests concentrated on the as-delivered setup.

Beware of literal comparison between the bench measurements with those in previous turntable reports. This is the first turntable for which DSL has supplied our data; in the past it has measured some products that we have tested using data from another lab, and DSL's measurement technique, though similar, has consistently produced greater amplitude readings in the resonance tests. So while the present data document fairly hefty resonances, they should not be taken as the disastrous amplitudes that comparison with past reports would suggest. Likewise, the rumble figures are measured similarly but not identically; only when two figures result from the same measurement technique can they fairly be compared on a head-to-head basis.

As inveterate readers of this magazine must be aware, we have not gone overboard for superautomated turntables, wondrous though it may be that they can be made to work at all. Most—when we have decided to review them at

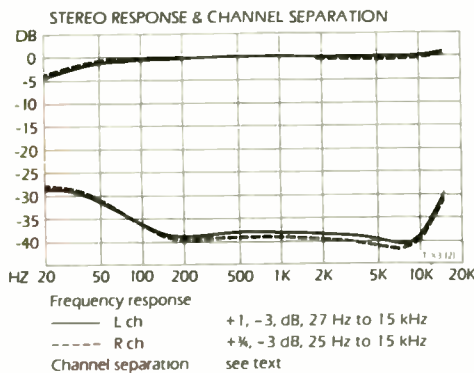
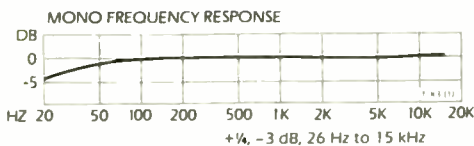
all—have earned strong caveats from our reviewing staff. The Sansui stands alone, in our experience, as a successful programmable model. The convenience features really work, and so do the mechanics it shares with manual models. And that's a triumph.

Circle 136 on Reader-Service Card



A Dandy Tuner from JVC

JVC T-X3 FM tuner section



JVC T-X3 AM/FM tuner, in simulated wood case. Dimensions: 18½ by 3½ inches (front panel), 11¼ inches deep plus clearance for controls and connections. Price: \$220. Warranty: "limited," two years parts and labor. Manufacturer: Victor Co. of Japan; U.S. distributor: U.S. JVC Corp., 41 Slater Dr., Elmwood Park, N.J. 08217.

In many ways, the T-X3 lies squarely in the "new tradition" of FM-tuner design. Gone are the signal-strength and tuning meters, replaced by illuminated arrays of LEDs. While we frequently have bemoaned the passing of analog metering, the displays offered on the T-X3 are so adept that we don't miss the meters. Then there's the styling; the simulated rosewood case struck us as pretty classy looking. And among the features is one that's unusual: JVC's Quieting Slope Control (QSC).

The signal-strength indicator is an array of five LEDs, the first pair yellow, the last three green. The first begins to glow at an input level of just 7½ dBf; the last is not at full brightness until almost 50 dBf. As the level increases, each LED becomes brighter in turn, affording a very legible and quasi-continuous indication of input power. The tuning indicator is tripartite, with right- and left-pointing red arrows flanking a green dot. The arrows show which direction to tune in for proper reception; they extinguish and the green dot lights when you are on the station. The control is remarkably precise, and you must tune carefully to assure that only the green LED is lit. Fortunately, the T-X3's smooth-acting electronic tuning makes this task much easier than it sounds. More to the point, Diversified Science Laboratories assures us that the indicator is accurate as well as precise: When the tuner is adjusted for minimum distortion, the indicator confirms perfect tuning—which frequently is not so, even in some expensive models.

At midrange and high frequencies, distortion in the mono mode is admirably low. Mono intermodulation distortion—a measure of the tuner's cleanliness at very high frequencies—is also noteworthy. In stereo, midband distortion is commendably low, but it increases substantially at 6 kHz. Most likely, this is caused by the unusually large amount of 19-kHz pilot and the less striking (but still notable) 38-kHz subcarrier in the output. Measured by spectrum analysis, DSL found 0.12% distortion at 6 kHz in the stereo mode. The stereo intermodulation (really intermodulation of the harmonics of the audio with the pilot) is not uncommonly high, but the pilot caused it to be much greater than the mono IM, which is exceptionally low. We doubt that these by-products would ever be audible in themselves, though the ultrasonic signals in the output could cause "birdies" and/or Dolby mistracking if you tape a broadcast without using a multiplex filter.

The ultrasonic residuals in the output created a floor under the stereo separation measurements. Measured in the customary fashion, "separation" was no greater than an adequate 29½ dB. Suspecting the ultrasonic energy, rather than interchannel crossfeed, to be the cause, DSL interposed a filter that cut off at 15 kHz. The resulting separation measurement, shown in the graph, improved to 38 dB in the midband. We assigned no numerical values to that curve because we don't normally employ the filter.

The poor pilot/subcarrier suppression is the one fly in an otherwise fine ointment. Adjacent-channel selectivity is much better than we usually find, and alternate-channel acumen is in the "very good" league. DSL remarked about the extraordinarily good matching in upper- and lower-channel selectivity. When tuned for minimum distortion on the desired station, the T-X3 is equally adept at rejecting stations 400 kHz away—either higher or lower. While this is as it should be, rarely

Now that other tonearms are finally going straight...

It's evident that other turntable manufacturers are learning what we've been stressing for many years. Curved tonearms contribute nothing to record playback except more mass and instability.

But there's more to tonearm design than the shape of the tube. Much more.

There's the pivot and bearing system. Settings for balance, tracking force and anti-skating. Resonant frequencies and amplitudes. The range of cartridges to be accommodated. Total effective mass. All these affect the accuracy with which the stylus tracks the record groove.

Anyone who has ever owned a Dual turntable knows exactly what we mean, and why the totally engineered Dual tonearm system convincingly outperforms all others.

ULTRA LOW MASS SYSTEM.

When a conventional (18 grams) tonearm and cartridge combination tracks a record with a 1 mm warp (barely visible), harmonic distortion reaches 11.5 percent. Dual's exclusive ULM tonearm and cartridge system reduces harmonic distortion to only 0.012 percent. That's an incredible—and audible—reduction of 958 times!

When you consider that just about every record manufactured today is warped, ULM is not just desirable—it's essential.

TUNABLE ANTI-RESONANCE.

Another Dual exclusive. Dual's tunable anti-resonance filter matches the ULM tonearm to the mass and compliance of any conventional 1/2-inch cartridge. Acoustic feedback and vibration sensitivity are reduced, tracking ability improved... and the sound is audibly cleaner.

GYROSCOPIC GIMBAL SUSPENSION.

The four-point gyroscopic gimbal centers and balances the tonearm exactly where it pivots. Tracking force remains constant and perpendicular to the record even if the turntable is not level.

In sharp contrast, tonearms that apply tracking force by moving the counterbalance—or some other weight—forward are actually *unbalanced* during play. Under typical playback conditions, tracking force cannot be precisely maintained.

DUAL'S LEGENDARY RELIABILITY.

At a time when "planned obsolescence" is an unhappy fact of life, it may be reassuring to know that Dual turntables continue to be produced with the same dedication and manufacturing precision that has made Dual so highly respected throughout the world.

Dual turntables are made in the legendary Black Forest where meticulous craftsmanship remains a way of life. But more than tradition is responsible for Dual's leading position in a lineup of some fifty competitive brands. The performance provided by Dual's precision engineering has always exceeded the demands of either the record or cartridge.

ONE FINAL THOUGHT.

It's one thing to make a tonearm that's shaped like a Dual. But that's a long way from a tonearm that performs like a Dual.

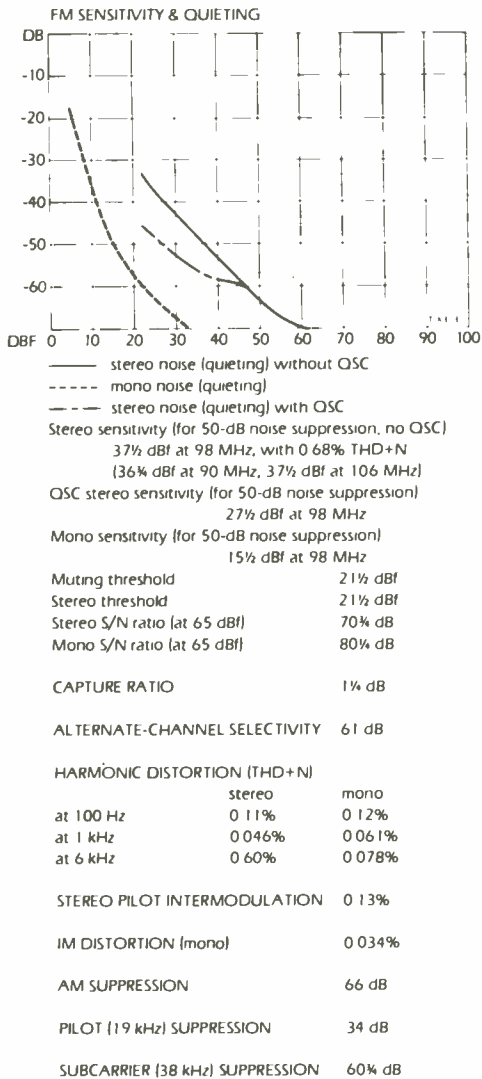
And that's telling it as straight as we can.

Write for our brochure describing all nine Dual ULM turntables. Prices start at less than \$190.

Dual

United Audio
120 So. Columbus Ave.
Mt. Vernon, NY 10553





do we find in practice such a testament to perfectly matched IF-filter "skirts." AM suppression is first-rate and identical at both the 45- and 65-dBf test levels. Capture ratio is very good (1¼ dB) at the 45-dBf test level and improves to 1 dB at 65 dBf.

The tuner is fitted with a 75-ohm coaxial-cable antenna connector. An outrigger transformer is provided to match this with conventional 300-ohm twinlead feeds. DSL used this transformer in making all its measurements. By the time the second yellow signal-strength LED begins to glow (17 dBf), mono quieting exceeds the 50-dB benchmark by almost 3 dB. At these minuscule levels, the PTL (phase-tracking loop) tuning indicator is not yet functional. It comes into play at 22¼ dBf, where mono quieting is a very listenable 60 dB. Ultimate mono S/N ratio is exceptionally fine.

The T-X3's muting and stereo selection are combined on a common button, so the stereo must be defeated to receive broadcasts weaker than 21½ dBf, the muting threshold. With such weak signals, stereo quieting is only about 32 dB—certainly insufficient for enjoyable listening. On many tuners, your only recourse is to listen in mono, and, of course, you have that choice on the T-X3 as well. In this case, quieting would improve to about 60 dB.

But you have another choice. The OSC feature blends the two audio channels of a weak stereo signal sufficiently to reduce noise, while maintaining a reasonable degree of stereo separation. The system automatically adapts to signal level, reducing the blend (improving the separation) as the level increases. With signal levels just over the stereo threshold, OSC reduces noise by 13 dB (to -45¼ dB); its 50-dB quieting is reached at only 27½ dBf—a full 10 dB less signal than is required without the control. By 50 dBf, quieting is the same whether or not OSC is switched on.

Using the JVC T-X3 is sheer delight. The OSC was especially helpful on several distant stations that we normally are forced to receive in mono. While mono is still the quietest mode, OSC stereo is much better than "normal" stereo and still affords a reasonably good stereo panoply. On stronger stations, the reception is bright and beautifully quiet. Tuning the T-X3 is a joy, and we find the tuning aids as accurate and useful as DSL did on the bench. The sharply defined muting threshold does cause weak, fading stations to pop in and out, but this is corrected easily by defeating the mute and listening in mono.

Frequently, we are warned not to judge a book—or a component—by its cover. We also are told that the exception proves the rule. If this be true, the T-X3 is that exception: Behind its sleek and attractive cover lurks a tuner that is easy to use and excellent in performance. A few years ago, such a tuner would have been priced beyond the reach of all but the most affluent audiophiles—if, indeed, it could have been produced at all. And there's the added bonus of an AM section, which mighty few high-priced models offer.

Circle 132 on Reader-Service Card

Mirage: Not a Desert-Island Speaker, but . . .

Mirage SM-1 speaker system, in vinyl-finish wood enclosure. Dimensions: 12¼ by 23 inches (front), 9¼ inches deep. Price: \$310 per pair; T-1 speaker stands (kit), \$30 per pair. Warranty: "limited," ten years parts and labor. Manufacturer: Inception Audio, Ltd., Unit One, 21 Progress Ave., Scarborough, Ont., Canada M1P 458.

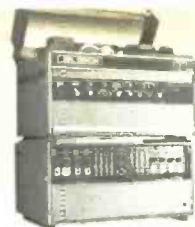
The word "mirage," according to our edition of "Webster's," is derived from the French verb "mirer," which means "to look at" and is the root of such other English words as "admire." While we do admire the speaker's plain but dignified looks, this seems an odd choice of name for a product that, essentially, should be heard and not seen. Still, we were curious to put through its paces one of several products that, taking courage from Dayton-Wright, accept the proposition that Canadian speakers can be sold successfully in the U.S. And why not, particularly when the specs are as impressive as those for the SM-1?

The electroacoustic design looks almost as simple as the styling. The two-way system employs an 8-inch plastic-treated woofer, a 1-inch soft-dome tweeter, and a 3.5-kHz crossover with slopes of 6 dB per octave. The primary reason for these gentle slopes generally is to prevent phase anomalies in the crossover region, and Inception confirms that one of its design objectives was maximum phase integrity in the sonic output. There is a tweeter level control next to the usual binding posts on the recessed back panel.

Our initial impressions with our test samples were by no means positive. The stands, which are recommended for correct placement—and best sound—with the SM-1s, come as knocked-down kits, requiring screwdriver assembly. The

Circle 10 on Reader-Service Card ▶

- 1939...FIRST DIRECT-DRIVE TURNTABLE SYSTEM.
- 1951...FIRST MOVING-COIL CARTRIDGE.
- 1972...FIRST DIGITAL (PCM) RECORDING.



Direct drive. Moving-coil. Pulse Code Modulation. All synonyms for technological innovation in the high-fidelity field, these phrases fill the pages of the audio magazines and the conversations of serious music enthusiasts. But aside from being major breakthroughs in audio engineering, they have one other element in common. They are all innovations developed by one company. Denon.

While other companies have just begun to offer products incorporating these new technologies, Denon originated them. And only Denon has had 41 years to refine direct-drive turntables, 29 years to perfect moving-coil technology, and almost a decade to further develop their invention of PCM digital recording.



• 1981...DENON DRA-600. THE FIRST RECEIVER FROM A TRUE AUDIOPHILE COMPANY

The Denon DRA-600, a synthesis of Denon's greatest technological strengths.

From our thirty years of experience with moving-coil cartridges, we gave it a moving-coil preamplifier stage sonically as transparent as our renowned separate head-amps.

From our fifty-plus years of electronics design experience, we powered the DRA-600 with a proprietary Denon Class-A power amp, a design that delivers unparalleled definition and openness, yet avoids the excessive heat, size and cost of traditional Class A amplifiers.

And, from our decade of experience since our invention of commercial digital recording (PCM), we equipped the DRA-600 with a digitally synthesized tuner stage for the most precise station tuning with the lowest distortion. Plus, we added the convenience of eight AM and eight FM presets with automatic station scanning.

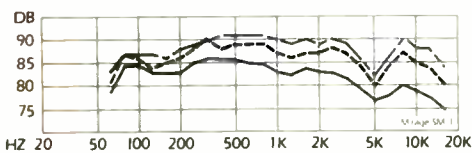
Denon, 70 years of audio design experience. An extraordinary history of technological firsts and advances in the state of the high-fidelity art. All embodied in the surprisingly affordable DRA-600. A most important first from Denon, where innovation is a tradition.

DENON
*Imagine
what we'll
do next.*



Inception Audio Mirage SM-1 loudspeaker

ANECHOIC RESPONSE CHARACTERISTICS (0-dBW input)



..... boundary-dependent region
 — average omnidirectional response
 - - - front hemispheric response
 - · - on-axis response

AVERAGE OMNIDIRECTIONAL OUTPUT
 (250 Hz to 6 kHz)
 83½ dB SPL for 0 dBW (1 watt) input

CONTINUOUS ON-AXIS OUTPUT (at 300 Hz)
 105 dB SPL for 14½ dBW (28 watts) input

PULSED OUTPUT (at 300 Hz)
 118 dB SPL for 27½ dBW (570 watts) peak

"NOMINAL" IMPEDANCE 8.0 ohms

TWEETER CONTROL RANGE see text

ineluctable scrutiny that assembly entailed (a scrutiny that, admittedly, Inception's workmanship would have been spared had they delivered only a finished product) revealed some points of poor adherence in the black pebble-grain finish material and screw holes that we considered poorly drilled. More important, we found that they gave poor support to the speakers; their designer, for one thing, apparently was unaware that the back panel of the speaker itself is somewhat recessed from the back edges of the side panels.

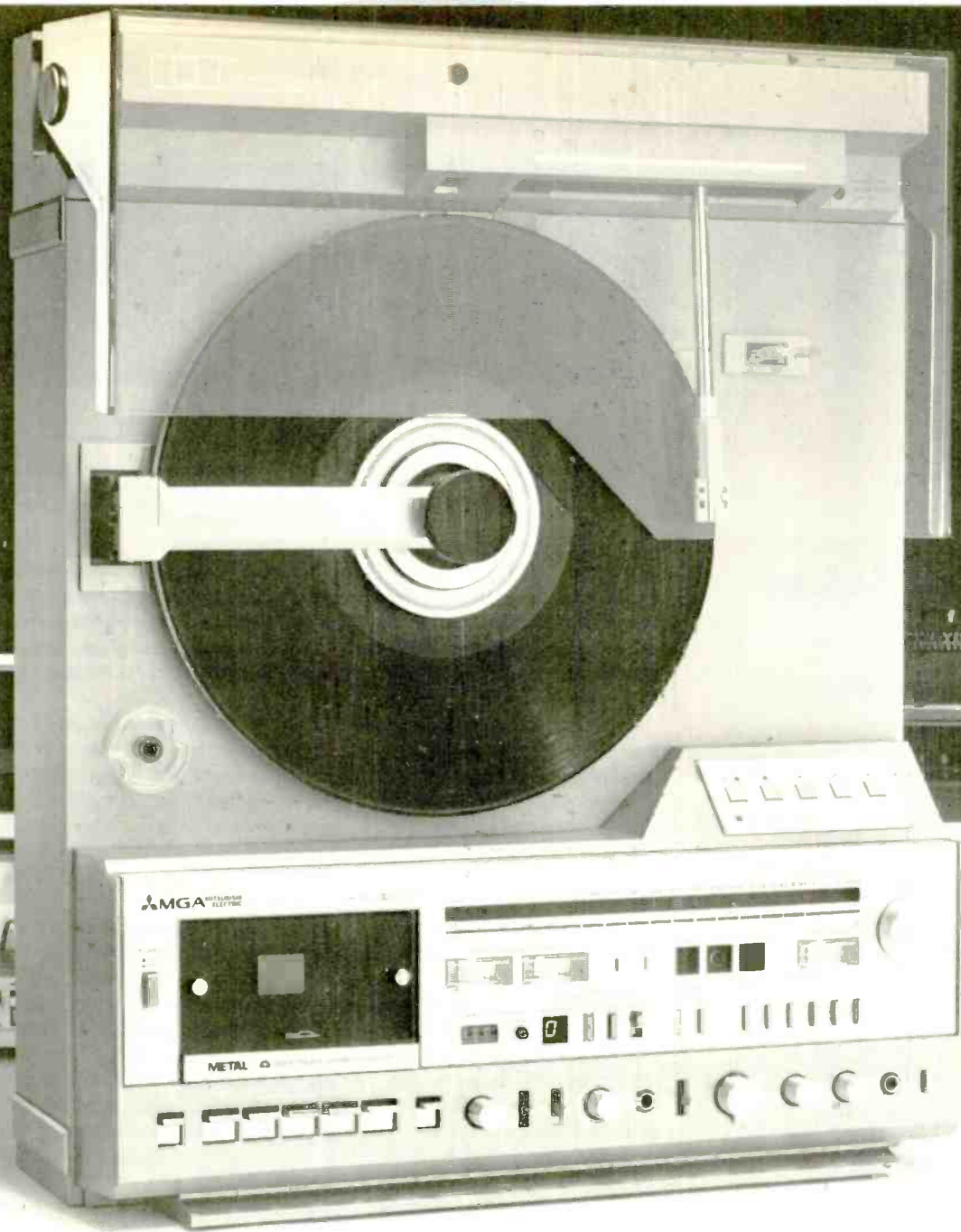
Then there was the question of the lab data from CBS Technology Center. We were aware of Inception's claim to have designed specifically for "real room" performance, as opposed to the anechoic chamber. As always, the listening room had to be the final arbiter, but caution in assessing the anechoic data seemed particularly necessary here. And several specifics gave us pause: a dip in the 5-kHz region that was difficult to explain on the basis of microphone position alone, the onset of buzzing at only 14½ dBW of input in the continuous 300-Hz test, and a tweeter control that evidently could decimate the entire top end at its minimum.

Since readers and manufacturers alike sometimes find our attitudes on this last point unreasonable or incomprehensible or both, we should explain. Driver controls are not, in our opinion, an effective means of adjusting overall sound to room acoustics. Some theoreticians insist that we perceive tonal color from the first arrival only—that is, from the speaker itself, untinctured by whatever the room may impart to the subsequent reflections. In this view, driver level controls are sonically useless and are provided only as a sop to prospective purchasers who think they need them. The more traditional view holds that room acoustics can be compensated for this way. When compensation seems desirable, however, we find conventional tone controls more adept than driver controls—even when the latter introduce no response anomalies, which they often do. Still, some speakers are not carefully designed for real placements in real rooms and therefore do need some sonic midwifery for a successful transition from their anechoic wombs to the larger world, and driver controls can help supply this need. But the Mirages should not be in that class. If, as Inception claims, they are already suited to the real, sonic world—and particularly the announced good-value corner of that world—little or no tailoring would be needed or even desirable and the control therefore essentially an unjustified cost. When the control also is capable of making a shambles of the touted sonic accuracy, we take double exception to it.

When we finally got down to the listening tests, however, it became apparent that our fears were largely unfounded. The tweeter control has a fairly gentle effect until it is quite close to its extreme counterclockwise rotation. At the midpoint, it attenuates tweeter response by about 5 dB, which should be enough for anyone. We preferred the control wide open—the nominally flat setting—and did most of our listening that way. The resulting sonic character was judged very good indeed: on the "cool" or "antiseptic" side (to use the least flattering epithets of our listeners), but clean, smooth, and open. In some vocal passages, especially with higher voices, a slight "hollowness" was attributed to the sound, but no other comments even remotely suggested a confirmation of the response dip in the anechoic curves.

There was better confirmation of the lab's distortion data, which generally stayed at below 1% in the low-level (0 dBW) tests. In the high-level tests (100 dB SPL), the third harmonic increased only marginally if at all through the midbass, midrange, and treble but increased from well below 1% to well above in the 100-Hz range, while the second harmonic rose to average approximately 1% throughout the range. This rise in distortion at 100 dB is not surprising since it is close to the 106 dB at which buzzing began in the 300-Hz test. And we did find that the clarity diminished noticeably when we pushed the speaker really hard. It is not a model we would recommend for those who like high listening levels in large rooms, but it is efficient enough to produce solid levels in smaller spaces despite the relatively low power-input capacity.

And in appropriate spaces, we really enjoyed the sound—especially the crystalline stereo imaging, a characteristic that may derive from Inception's care with phase integrity. Transient response was judged good. (A fairly low-level reflection visible in scope traces of 3-kHz pulses was not aurally perceptible.) If you're into paralleled speakers, the SM-1's classical 8-ohm impedance (it never measures below that value throughout the audio band and never rises above about 25 ohms) means you needn't worry about excessive current drain with two pair running simultaneously off typical transistor amps. And, perhaps nicest of all, this Mirage won't disappear from your sonic horizons when you consider your budget: It is both moderate in price and, in our view, excellent in value.



ONE SYSTEM STANDS ABOVE THE REST. VERTICALLY. SIMPLY. MITSUBISHI.

This is the system destined to turn the audio world on its ear. If you find that hard to believe, take another look. What you see is the InterPlay X-10™. The world's first *vertical format* complete audio system. No trick photography here. The way you see it is the way you play it. Vertically.

Play a record. Play a cassette. Play the tuner. Any way you play it, it's Mitsubishi.

The vertical *linear-track* turntable allows the X-10 to sit on a small bookshelf. It needs only 10" of shelf depth.

And we've integrated an AM/FM stereo tuner and cassette deck.

Hook up the speakers, plug it in, and turn it on. The InterPlay X-10 is stereo at its upright best.

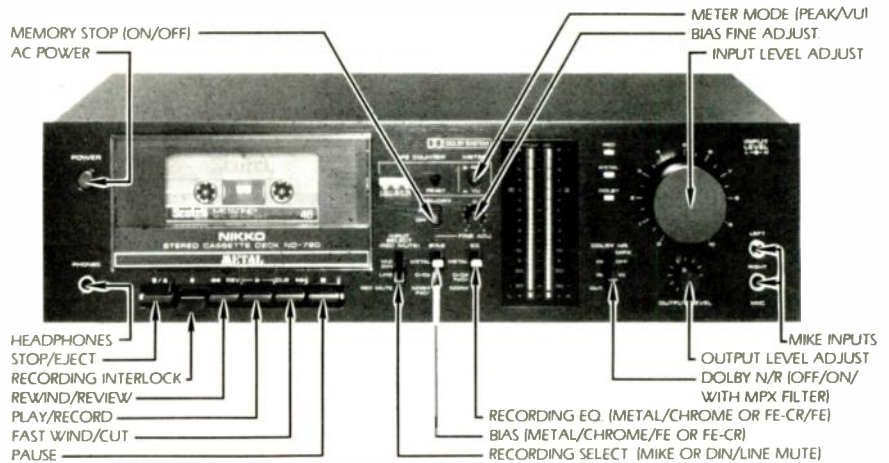
For your nearest dealer, call toll-free (800) 447-2882 or in Illinois, (800) 322-4400 and ask for operator X-10.

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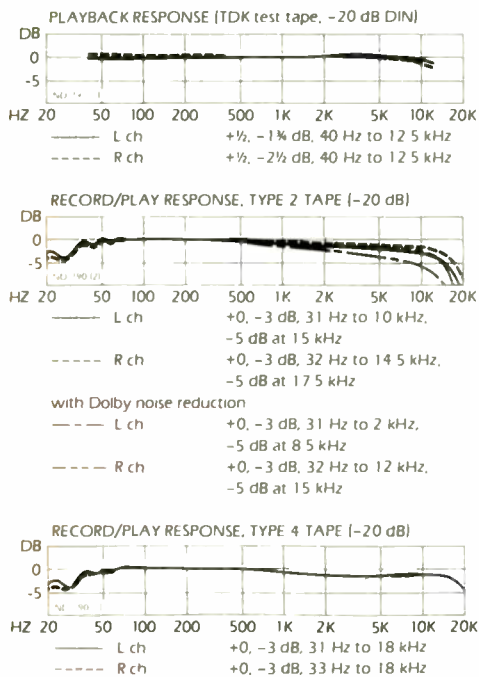


Shown here with optional CX-10 Cabinet and SX-10 Loudspeakers



Nikko Makes Its Move Into Tape

Nikko ND-790 cassette deck



Nikko ND-790 cassette deck, in metal case. Dimensions: 16½ by 4½ inches (front panel), 10 inches deep plus clearance for controls and connections. Price: \$330. Warranty: "limited," two years parts, one year labor. Manufacturer: Nikko Electric Manufacturing Co., Ltd., Japan; U.S. distributor: Nikko Electric Corp. of America, 16270 Raymer St., Van Nuys, Calif. 91406.

Nikko has been making good moderate-priced equipment, with some interesting forays into the upper reaches of price and technology in electronics, for a good many years. But until 1980 it did not offer tape equipment of any description. So we looked forward eagerly to this test—though not without some misgivings. Other companies have found the transition from electronics and/or turntables difficult to manage, even when (or because?) their first decks were built by an outside supplier with experience in the tape field. We wondered if Nikko's first try would be consistent with its reputation for good value.

The 790 is a moderate-priced two-head deck that can record on metal tape (noted for the record, though by now it's almost impossible to find even a mid-fi deck that can't) with a continuously adjustable but center-detented bias control. This last is, in our view, the crux of the design. Before turning our attention to it, we'd only mention that performance characteristics that are not influenced by this control generally are right in the ballpark for the price class, while the features pointed out in the illustration are rather more inclusive than you might expect.

We admire Nikko's courage in building a bias "vernier" into so modest a deck. At the same time, we question whether this is the model it should have been added to. The two-head design complicates use. The manual tells you to make a series of recordings, advancing the control progressively and making notes from which you can reconstruct the settings on playback, when you are to choose the one that best replicates the original source. That's much easier said than done. With a three-head deck, the virtually instantaneous comparisons available allow you to hear the result of your adjustment as you make it, vastly simplifying the matter, even if the usual test tones are dispensed with; here the process is both elaborate and, depending on the nature of your source signal, problematic. Hence the need for the detented "standard" position and a manual that tells you what tapes it is designed to accommodate.

The manual has a tape table and says that recommended types are in bold letters. Maxell UDXL-I is so listed among the ferrics, BASF FCR among the ferrichromes, and Scotch Metafine among the metals. So far so good. But in the chrome/ferricobalt group, there are no bold letters, though a larger type size is used for BASF SCR, TDK SA, and TDK SA-X. At the suggestion of Nikko of America, Diversified Science Laboratories used SA-X as the Type 2 tape for the bulk of the measurements, Metafine for Type 4, and UDXL-I for Type 1. For all the measurements, the BIAS was at the detent. As the graph of bias-control range with SA-X shows, however, flattest response actually was obtained with the minimum setting. Yet the increase in low-frequency sensitivity at the maximum setting suggests underbiasing in the detent position. And if you look at the Type 1 response curves, you will see the high-frequency droop characteristic of overbiasing. Only the Type 4 curves are really in the class we would expect for this deck with the BIAS at its detent.

A Quick Guide to Tape Types

Our classifications, Types 0 through 4, are based largely on those embodied in the measurement standards now in the process of ratification by the International Electrotechnical Commission. The higher the type number, the higher the tape price generally is in any given brand. Similarly, the higher type numbers imply superior performance, though—depending in part on the deck in which the tape is used—they do not guarantee it.

Type 0 tapes represent "ground zero" in that they follow the original Philips-based DIN spec. They are ferric tapes, called LN (low-noise) by some

manufacturers, requiring minimum (nominal 100%) bias and the original, "standard" 120-microsecond playback equalization. Though they include the "garden variety" formulations, the best are capable of excellent performance at moderate cost in decks that are well matched to them.

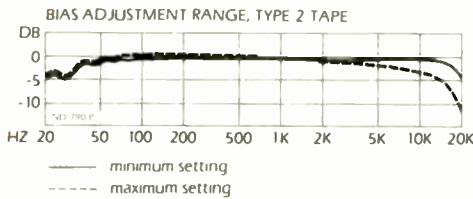
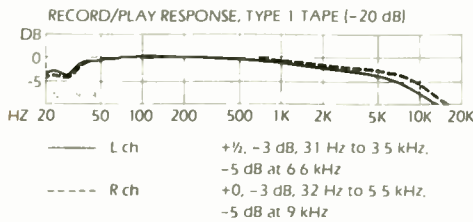
Type 1 (IEC Type I) tapes are ferrics requiring the same 120-microsecond playback EQ but somewhat higher bias. They sometimes are styled LH (low-noise, high output) formulations or "premium ferrics."

Type 2 (IEC Type II) tapes are intended for use with 70-microsecond

playback EQ and higher recording bias still (nominal 150%). The first formulations of this sort used chromium dioxide; today they also include chrome-compatible coatings such as the ferricobalts.

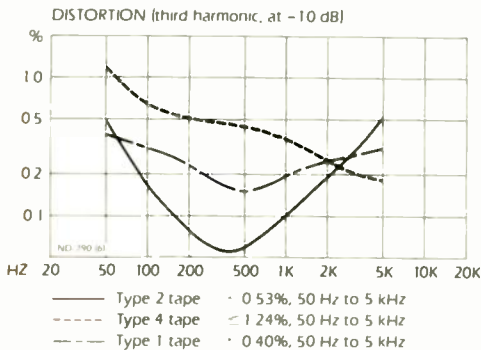
Type 3 (IEC Type III) tapes are dual-layered ferrichromes, implying the 70-microsecond ("chrome") playback EQ. Approaches to their biasing and recording EQ vary somewhat from one deck manufacturer to another.

Type 4 (IEC Type IV) are the metal-particle, or "alloy" tapes, requiring the highest bias of all and retaining the 70-microsecond EQ of Type 2.



S/N RATIO (re DIN 0 dB, A-weighted)	Type 2	Type 4	Type 1
record/play without noise reduction	57½ dB	59 dB	55½ dB
Dolby record/play	64½ dB	65 dB	63½ dB
METER READING FOR DIN 0 dB	+4 dB		

METER READING FOR 3% DISTORTION (at 333 Hz)	
Type 2 tape	+8 dB
Type 4 tape	ca. +6½ dB
Type 1 tape	+8 dB



ERASURE (333 Hz, re DIN 0 dB)	
Type 2 tape	75 dB
Type 4 tape	76½ dB

Without going into further specifics, we wonder whether Nikko really had its tape-type act together at the time (in October 1980) it made its recommendations to DSL. The Type 1 curves, in particular, suggest that the 790 might actually have been adjusted for something different (possibly Maxell XL-IS or TDK OD, both of which are so new in the U.S. that we have had little experience with them, though XL-IS may have been available in Japan for some time) in any event, the response curves don't represent the best this deck is capable of. Nor does it seem likely that you will get the best from it unless you have a good service technician tweak recording EQ and bias so that the detent position is optimized for the specific formulations you plan to use. But if you're willing to go to that length, the deck should prove a good buy, considering all its features.

There is, in fact, a lot that Nikko has done really well for its first time around in the field. Turning the metering on end seems a logical and creative move, for example. Some users will find its two modes an advantage. (Its peak readings respond to within 3 dB of full value for any pulse of at least 9 milliseconds; the VU mode requires at least 48 milliseconds.) The calibration runs from -30 to +8 dB, with the 0 dB a little lower than usual (4 dB below DIN's) and fairly fine-grained steps (evidently as small as 1 dB, though only alternate steps are calibrated) in the region around 0 dB. Thus we don't take our reservations about the 790 as boding ill for the future of the line—or even, necessarily, of this particular model, which could improve markedly in later production. The lab's test sample made clear that there is room for improvement; the design as a whole suggests the imagination and commitment to make it happen.

Circle 133 on Reader-Service Card

CHANNEL SEPARATION	53 dB	SENSITIVITY (re DIN 0 dB, 333 Hz)	
SPEED ACCURACY	0.6% fast, 105 to 127 VAC	line input	72 mV
		mike input	0.40 mV
WOW & FLUTTER (ANSI/IEEC weighted peak)		MIKE INPUT OVERLOAD (clipping)	130 mV
	average	maximum	
playback	: 0.08%	: 0.11%	
record/play	: 0.12%	: 0.17%	
		MAX. OUTPUT (from DIN 0 dB)	0.76 V



LAS VEGAS WINTER

High-end gear is hot,
digital technology
is not, at the
Winter CES



Audio in the Oasis

We audio editors are presented with a thorny problem this season: Having attended the Winter Consumer Electronics Show in Las Vegas—the smaller of the industry's two yearly trade events—can we, with our customary panache, expound on the important new trends in audio design? Facing a sluggish economy, manufacturers were hesitant to introduce whole new lines, preferring to wait for the Summer CES and hope for an upturn in the economy in the meantime. For the most part, what was exhibited in Las Vegas were drop-in products—two or three new models from the major manufacturers aimed at filling specific price slots. There were notable exceptions, however; we think immediately of KLH's re-emergence as a full-line manufacturer, Sherwood's totally revamped line, Sansui's exciting component systems, and Advent's cassette deck, receiver, and turntable offerings, to name just a few.

by Robert Long,
Peter Dobbin,
and Michael Riggs

By far the greatest activity took place in the realm of high-end gear—a predictable enough phenomenon in a soft economy, considering that anyone willing to spend \$1,000 for a preamp either is a "purist" who will accept nothing less or is just plain rich. Also showing growth this season are component systems. Aimed at a broad market, from the novice to the audiophile, they offer assurances of technical and styling compatibility and, at the top end, convenience features such as remote control. Priced from about \$600 to more than \$2,000, these systems are also being aimed at the distaff side of the market,

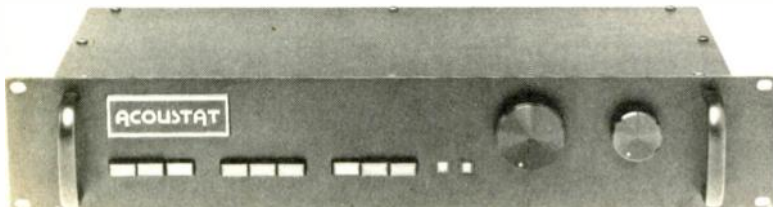
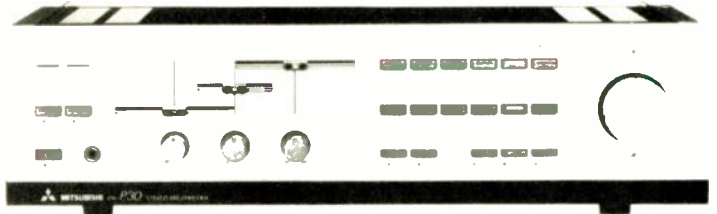
which American and Japanese manufacturers are taking more seriously than ever before. (We learned that Gloria Steinem flew to Las Vegas to lead a private seminar on marketing audio to the American woman.)

The consensus is that noise reduction is shaping up as the next great battleground of home audio. Be prepared to see a host of rivals for the Dolby Laboratories' crown. But we'll save the details on that for later.

Interestingly, the much-heralded digital revolution hardly waved a banner. Onkyo showed a prototype solid-state digital recorder capable of storing about 10 seconds of music in its read/write memory, but even company spokesmen concede that, for now and the immediate future, it is not a practical home product. Prototypes of digital disc players, as well as one combination VCR and digital audio recorder, also were shown. But again, we'll have to wait at



SAE employs full-logic function selectors in its \$1,000 X-1P preamp (above). The \$450 DA-P30 preamp (at right) from Mitsubishi can be physically and electrically docked to a companion power amp. The \$650 Acoustat RP-2 preamp (below) is said to use the simplest possible circuitry to maintain signal integrity.



least until the summer show to see how the audio story unfolds.

PREAMPLIFIERS

In preamps, the prevailing design philosophy is summed up in a comment by David Stebbings of KM Laboratories (a company founded in Belgium but now headquartered here): "We attempt to maintain the straightest, shortest, simplest design possible." The KM Labs' Model SP-100 (known last year in prototype form as the High-Spec preamp) is simple in overall circuit topography but offers a number of signal-processing options via easily installed circuit cards and a front-mounted processor switch. These include a stereo image enhancement device and a delay line; in the near future, a full-logic SQ decoder built around the Tate chip will be added. The SP-100, in its basic form, costs \$700.

SAE claims to reduce noise and hum with its Direct-Line Audio concept, whereby full-logic function selectors replace conventional mechanical switches to shorten the internal signal path. The first SAE preamp to incorporate such a design is the X-1P (\$1,000). A preamp also joins the SAE Two line of more moderately priced Japanese-made audio gear. The PA-10 (\$300) has a built-in moving-coil head amp, three-band defeatable tone controls, two-way dubbing, and an external processor loop. The Carver Corporation's new moderate-priced preamp is the C-1 (\$500). Its

second-generation Sonic Holography generator is said to provide a wider listening window and more precise imaging than the device built into the original C-4000 preamp.

Mitsubishi continues its "docking" approach: The DA-P30 preamp (\$450), which can be physically and electrically joined to the DA-A30 power amp, features continuously variable turnover frequencies in its three-section tone controls, dual-monaural construction, and a built-in moving-coil head amp. Stax describes its latest preamp, the S3,500 CA-X, as two mono preamps joined on one chassis. Audible Illusions, which last year appeared with a line of preamp and power-amp kits, takes the dual-mono approach in its Uranus-1 preamp (\$1,000).

Acoustat, the Florida-based manufacturer of full-range electrostatic loudspeakers, offers the RP-2 (\$650), designed with a minimum number of active components, yet containing a built-in moving-coil head amp and two sets of fully buffered tape outputs. MTI, Inc., which last year introduced a preamp with enough output capability to double as an integrated amp, adds a new term to the lexicon of preamp desiderata: time coherence. Its Models 200 and 202 (\$500 and \$400, respectively) are said to amplify input signals without introducing "errors in the time domain." Also from MTI is a moving-coil head amp, the Model 2 (\$350).

Sherwood, now a division of the

Inkel Corporation, launches a broad line this spring, including the S-5010CP (\$230) preamp. The unit reportedly employs FET differential amplification in all input stages. Amber Electronics also bows with a preamp, the Model 2 (\$400). Designed to complement Amber's Series 70 power amp, the Model 2 features switchable ultrasonic and infrasonic filters and true Class A operation in all gain stages. And finally, Adcom has the GFA-1 preamp (\$350) as companion to its GFP-1 power amp. Among its attributes are an FET phono input stage, stepped volume control with precision trimmed resistors, and full tape-dubbing facilities.

POWER AMPLIFIERS

Those who still eschew transistors for the delights of the so-called tube sound can have their tubes and power too with the 500-watt (27-dBW) mono amp from Esoteric Audio Research of England. Of course, if \$3,000 a side is too steep for you, there's a stereo model rated at 100 watts (20 dBW) per channel for a mere \$2,400. Audible Illusions this year presents two tube amps: a revamped version of its 45-watt (16½-dBW) stereo amp, the \$1,000 Mini-Mite IIA, and the mono M-80 (\$1,250) rated at 80 watts (19 dBW). Plasmatronics, manufacturer of the Hill Type 1 plasma speaker, offers a tube amp that it claims can drive an 8-ohm load at peak power levels of up to 300 watts (24¾ dBW) per



New power amp introductions include the NAD 2140 (above), costing \$270 and rated at 40 watts (16 dBW) per channel; the \$2,000 Revox A-740 (at right), 175 watts (22½ dBW) per side; and the single-channel Harman Kardon 775 (below), \$400 and rated at 130 watts (21¼ dBW).

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The essential controls are fully illuminated. car stereos to incorporate this feature sooner or later. At Blaupunkt we're used to that.

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- Autoreverse Cassette
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- Separate Bass and Treble
- Separate Fader and Balance
- Tape Bias Compensation Switch
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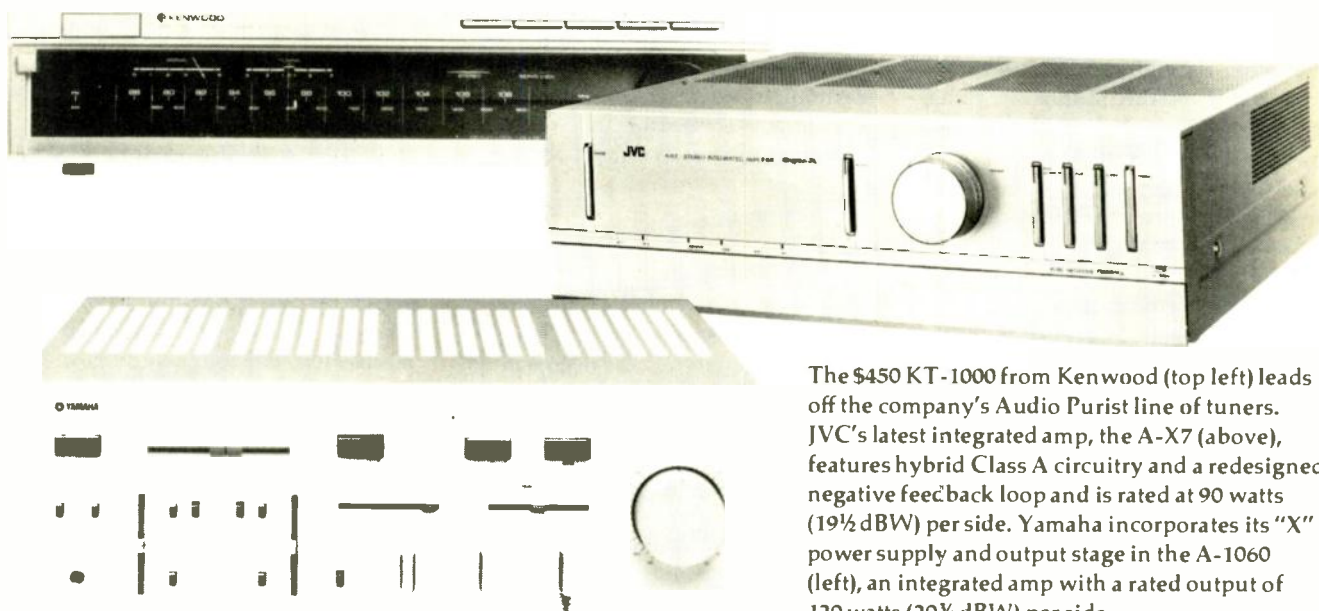
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BLAUPUNKT

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The \$450 KT-1000 from Kenwood (top left) leads off the company's Audio Purist line of tuners. JVC's latest integrated amp, the A-X7 (above), features hybrid Class A circuitry and a redesigned negative feedback loop and is rated at 90 watts (19½ dBW) per side. Yamaha incorporates its "X" power supply and output stage in the A-1060 (left), an integrated amp with a rated output of 120 watts (20¼ dBW) per side.

channel without benefit of an output transformer or coupling capacitor. The unit, which is switchable between Class A and Class AB operation, is rated at 50 watts (17 dBW) per channel in the former mode and 100 watts (20 dBW) in the latter. And Precision Fidelity has a tube amp, the \$1,600 Model M-7, rated at 50 watts (17 dBW) per channel.

If you're not all that attracted by the glow of thermionic devices, there's no shortage of new solid-state power amps. The Carver Corporation is at work on a magnetic-field model capable of 750 watts (28¾ dBW) per channel. The David Hafler Company includes much of the technology employed in its DH-200 amp in a more powerful one rated at 250 watts (24 dBW) per channel. The DH-500 (\$700; \$550 in kit form) features MOSFET output transistors and a built-in low-noise fan. SAE claims that its X-15A and X-10A power amps manage classic Class A performance while maintaining high efficiency. Rated at 150 watts (21¼ dBW) and 100 watts (20 dBW), the X-15A and X-10A cost \$1,150 and \$900, respectively. Also new in the SAE Two line is the \$350 P-10, rated at 100 watts (20 dBW) per channel.

Mitsubishi's latest is the DA-A30 power amp rated at 105 watts (20¼ dBW). At \$550, the model features a Freon-filled heat pipe convection system and provides 2 dB of dynamic headroom. Mission Electronics says that its Model 772 power amp (\$1,877) gives you the advantages of Class A operation without generating high heat levels.

Rated at 200 watts (23 dBW) per channel, the 772 employs no negative feedback and is reportedly virtually unaffected by even the most complex speaker load. MTI's Model 245 amp (\$600) has a claimed dynamic headroom of 4½ dB, which lets this 40-watt (16-dBW) compact amplifier reproduce peaks equivalent to 112 watts. It comes with a separate power supply module, and for about \$100 more you may obtain an extra capacitor pack for even greater energy reserves.

NAD continues its budget-conscious design with the Model 2140 power amp (\$270). Rated at 40 watts (16 dBW) per side, it can easily be bridged for mono operation for an output of 125 watts (21 dBW). New from Harman Kardon is the Model 775 mono amp, styled to complement the rest of the slim-line 700 series of components. Rated at 130 watts (21¼ dBW), the 775 costs \$400. Revox's new top-of-the-line power amp, the A-740, is rated at 175 watts (22½ dBW) into 4 ohms. This \$2,000 model features peak-reading meters and step-type level attenuators for adjusting gain over a 27-dB range and has a built-in subsonic filter.

Soundcraftsmen introduces two power amps this spring: the 250-watt (24-dBW) Model RA-7502 and the 125-watt (21-dBW) Model LA-2502. Both contain the company's Auto-Buffer circuit, designed to provide automatic internal electronic compensation for continuous 2-ohm operation without activating any protective circuitry and

without current limiting. They are priced at \$950 and \$650, respectively. And, finally the Model S-5020CP power amp from Sherwood (\$300) is a high-style unit with peak power level displays and is rated at 90 watts (19½ dBW) per side.

INTEGRATED AMPLIFIERS

One of the most interesting approaches to integrated amplifier design this year comes from Kenwood, with its Sigma Drive concept. Its three new models—rated at 100, 80, and 50 watts (20, 19, and 17 dBW) per side—each contain an extra pair of speaker-output terminals to accommodate the supplied four-wire, low-resistance speaker cables. With these wires linking the amplifier and speakers, the speaker cable itself appears in the amplifier's negative feedback loop, resulting in extremely high damping factors (up to about 1,000) and a claimed dramatic reduction in distortion at the speaker terminals. The KA-1000 (\$800), KA-900 (\$520), and KA-800 (\$395) also feature Kenwood's hybrid Class A (Zero Switching) circuitry and a nonmagnetic chassis. JVC continues its Super-A hybrid Class A approach with the Model A-X7 (price not established), rated at 90 watts (19½ dBW) per side. The amplifier's redesigned negative feedback loop (dubbed Pure NFB by JVC) is said to ensure adequate feedback levels at high frequencies. And unlike some other models that go for the outboarding of the power supply, JVC here places the transformer and power-sup-

ply capacitors as near to the amplifying circuits as possible to ensure low impedance across the entire audio frequency range and an increase in amplifier stability. Optonica's new hybrid Class A integrated is the SM-9005 (\$530). At 100 watts (20 dBW) per side, it features a built-in moving-coil head amp, separate recording output selector, and switchable infrasonic filter.

Apt's latest is descriptively titled the Power Tracking Integrated Amplifier (\$800). It derives its name from a switching power supply that tracks the input, providing higher voltages when necessary to reproduce musical peaks. Rated at 80 watts (19 dBW) per side, the Apt design is said to have an enormous 6 dB of dynamic headroom—for a momentary output capability of 316 watts (25 dBW). The Yamaha line of integrated amplifiers now numbers three, and each contains the compact and highly efficient X Power supply. The A-1060 is rated at 120 watts (20 3/4 dBW) per side, the A-960 at 100 watts (20 dBW), and the A-760 at 80 watts (19 dBW). Price for the A-1060 has not yet been determined, but the A-960 is expected to sell for \$480 and the A-760 for \$390.

Nikko rounds out its line with two new integrated designs, the NA-2090 (\$430) and NA-1090 (\$350). Rated at 85 watts (19 1/4 dBW) and 63 watts (18 dBW) per side, respectively, they offer built-in moving-coil head amps, switchable subsonic and ultrasonic filters, and two-way tape dubbing. Sherwood's introductions include the 60-watt (17 3/4-dBW) S-602CP, 40-watt (16-dBW) S-302 CP, and

25-watt (14-dBW) S-202CP, priced at \$330, \$260, and \$180, respectively. And Toshiba includes feather-touch, fully electronic function selectors and an automatic fader control in its \$300 SB-A60 integrated, rated at 40 watts (16 dBW) per channel.

TUNERS

Frequency synthesis is the buzz phrase of this season's tuners. Though each model differs to some degree in claimed performance, the offerings from JVC, SAE, Nikko, Sherwood, Toshiba, and Onkyo all hover around \$300, with much the same in the way of operating controls and features. Among standouts is the KT-1000 at the top of Kenwood's Audio Purist tuner line. Employing Kenwood's proprietary Pulse Count Detector circuitry and Sample-and-Hold MPX decoder that digitally extracts the left and right signals from the composite FM signal, the \$450 unit is rated at a signal-to-noise ratio of 85 dB in stereo, 90 dB mono! Revox's B-739, a combination tuner/preamp, also demands attention. This \$2,400 model, which has an eighteen-station memory, can be used with European, Asian, and American station allocations and de-emphasis curves and with all world-standard line voltages and frequencies.

RECEIVERS

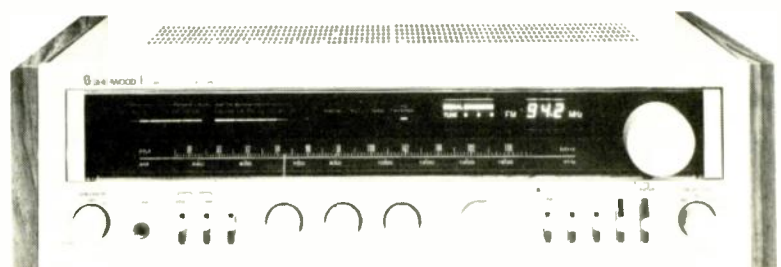
If you're shopping for a receiver, don't expect lots of razzle-dazzle. Most manufacturers are holding back intro-

ductions, and those new models that are available are mainly intended to fill out lines at needed price points. Notable exceptions include Nikko, which is initiating a receiver line consisting of four models that range in price from \$330 to \$620. The top-of-the-line NR-1000 has a claimed power output of 65 watts (18 1/2 dBW) per channel and features frequency-synthesized digital tuning and presets for twelve AM and FM stations. Likewise, Sherwood has revamped its receiver line with four new designs, from \$240 to \$440. Rated at 60 watts (17 3/4 dBW) per channel, the top receiver, the Model S-8600CP, comes with digital frequency readout with an analog tuning scale and separate signal-strength and channel-center meters. And Advent has replaced its venerable Model 300 with Models 350 (\$600) and 335 (\$300). The former is rated at 50 watts (17 dBW) per channel and employs the same Holman-designed preamp section used in the 300.

Technics continues its New Class A approach with two receivers, the SA-626 (\$570) and SA-424 (\$420). Their hybrid Class A amps, said to possess the virtues of Class A operation without its inefficiency, are rated at 65 watts (18 1/2 dBW) and 45 watts (16 1/2 dBW) per channel, respectively. Onkyo's latest, the TX-6000 (\$540) and TX-4000 (\$420), feature frequency-synthesized FM tuning, memory presets for station recall, and respective power outputs of 70 watts (18 1/2 dBW) and 45 watts (16 1/2 dBW) per channel. Akai has added the AA-R31 (\$350) and AA-R21 (\$300), which are equipped with servo-lock tuning, digital

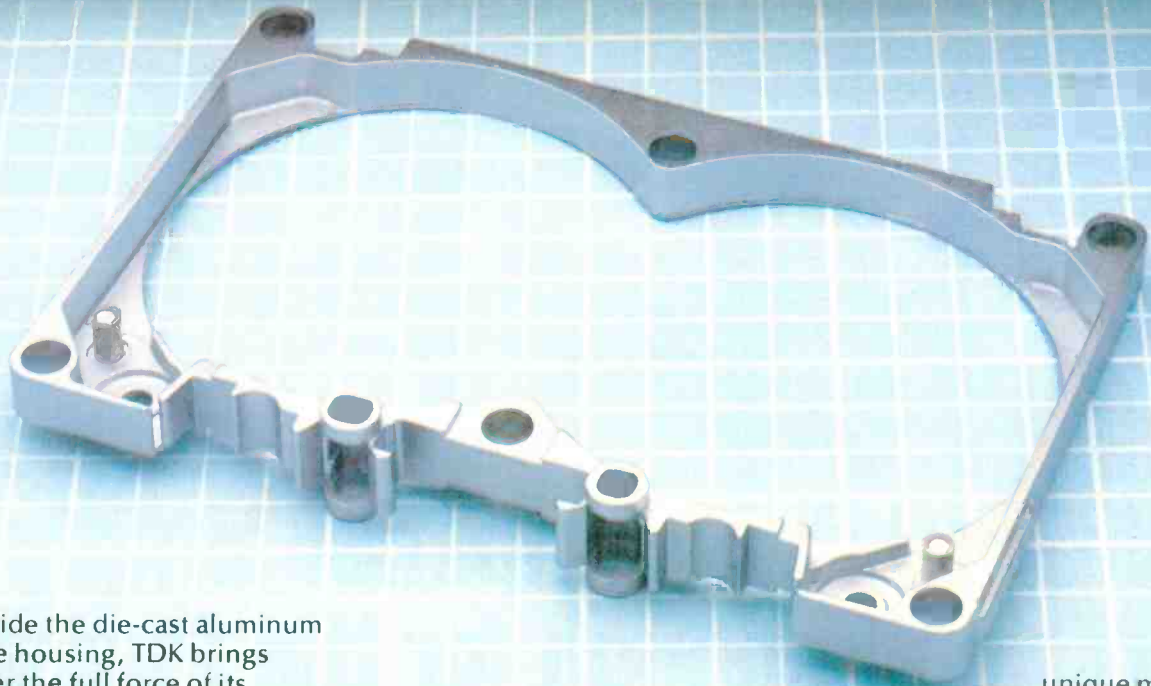


Nikko combines frequency-synthesized tuning and an output stage rated at 65 watts (18 1/2 dBW) per channel in its \$620 NR-1000 receiver (top left). Sherwood's S-8600CP (below) offers a digital frequency readout in combination with an analog tuning scale. The new model is rated at 60 watts (17 3/4 dBW) per side. Onkyo continues its slim-line approach to receiver design with the TX-6000 (lower left). It costs \$540 and is rated at 70 watts (18 1/2 dBW) per side.



The continuing story of TDK sound achievement.

Part Ten.



Inside the die-cast aluminum cassette housing, TDK brings together the full force of its revolutionary tape technology. *Part Ten* contains the ultimate mechanical perfection of the Reference Standard Mechanism. Around its precision seamless rollers and past its dual spring pressure pad flows TDK's unique metal-alloy tape. It's composed of ultra-fine metal particles called FINAVINX, whose recording capacity is four times as great as TDK's Super Avilyn. A special polymer coating makes this metal virtually impervious to oxidation.

To sharply define the difference between this cassette and any other, TDK encased it within two clear sheets of plastic. These sheets are thirty percent harder than the plastic used in ordinary cassettes. Die-cut, transparent liner sheets maintain a physical clarity that's matched by the crystal clarity of

sound. Six precision screws seal the shells and resist vibration. This state-of-the-art cassette is called MA-R. The effect is futuristic. But TDK does nothing merely for effect.

For example, *Part Ten* has the structural strength to withstand warpage, temperature, and humidity changes. In situations where stability and stress are critical factors, as in portables or car stereos, a bump in the road can throw a curve in the music. MA-R is warranted to perform uninterruptedly.

Because TDK has an unswerving commitment to music. It is the driving force behind every technological breakthrough. *Part Ten* plays as important a role in the MA-R's performance as its

unique metal tape. The added stability of structure and mechanism allows a more precise reproduction of music. TDK firmly believes a small cassette is governed by the same laws as a large orchestra. Music is the sum of its parts.



Assembled TDK MA-R cassette.



 **TDK**
The Amazing Music Machine.

SIGMA DRIVE



Without it, an amplifier simply isn't good enough for the Purist.

While everyone else was bogged down in the same old concept, Kenwood's engineers were busy developing a totally new way to look at amplifier performance.



Traditionally, audio engineers have tended to approach amplifier design from the same misconception: that an amplifier and speaker should function as separate entities; when in reality they function together.

After years of extensive research, our engineers have solved the problem with a radical departure in amplifier design. It's incorporated for the first time in our new KA-1000 Purist Amplifier.

Kenwood's exclusive patented SIGMA DRIVE ignores traditional amplifier-speaker relationships by extending the KA-1000's negative feedback loop past the output ter-

minals, all the way to the speaker terminals.

SIGMA DRIVE ties a speaker's behavior directly to the amplifier's performance, which produces an unprecedented damping factor in excess of 600 at the speaker terminals and literally forces a speaker to behave in perfect sync with the amplifier.

Just as impressive are the other Kenwood advanced audio technologies which helped pave the way for SIGMA DRIVE.



For instance, an exclusive non-magnetic chassis. Dual power supplies, totally separate from the main chassis to further minimize magnetic interference.

And DC amplification for crystal clear tonal response down to 0Hz. Plus a built-in preamp for moving coil cartridges.

We've also included our famous HI-

SPEED™ circuitry, which allows the KA-1000 to react much faster to dynamic music changes. And an ingenious touch-sensor

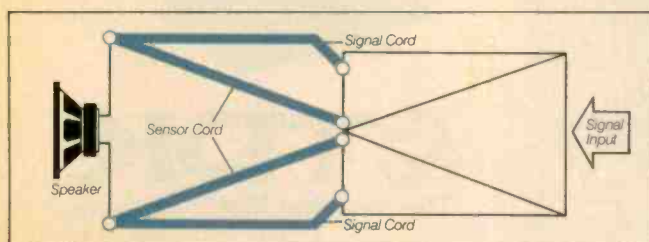


volume control that increases to any preset volume level or fades to silence.

Of course, there's even more

to the KA-1000 than we can possibly mention in this limited space. For the complete story, visit your nearest Kenwood Audio Purist Dealer. And find out for yourself why anything less simply isn't for the Purist.

Significant specifications measured at speaker terminals: 100 watts per channel, minimum RMS into 8 ohms from 20Hz to 20kHz with less than 0.005% total harmonic distortion. Transient Response: Rise Time 0.9 microsecond; Slew Rate ±120 volts per microsecond. Phono SIN: MM 93dB; MC 67dB. Special 10 meter speaker cables included.

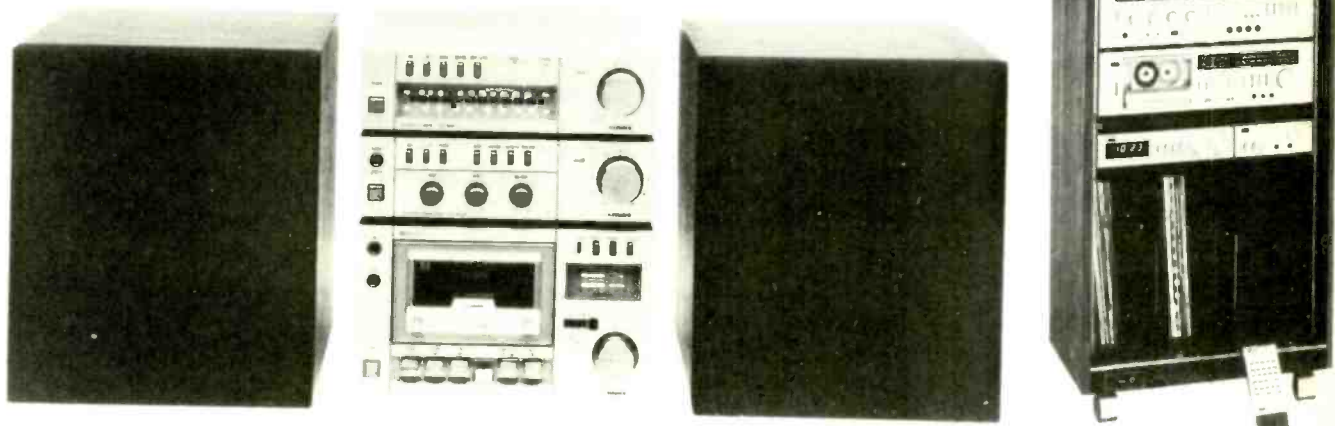


Audio
purist

KENWOOD

Not all Kenwood dealers carry these products. For the Audio Purist dealer nearest you, write Kenwood, P.O. Box 6213, Carson, CA 90749.

The trend to complete component systems continues this spring, with lots to choose from in both the full-size and the mini formats. Fisher's ACSM-103 (below) is a mini system consisting of a tuner, integrated amplifier, cassette deck, and two speakers. The whole package sells for \$650. Sansui's full-size Model A-9 system contains an AM/FM tuner, integrated amp, computerized turntable, cassette deck, infrared remote control, speakers, and cabinet. With optional timer and mixer/echo amp (as pictured at right), the A-9 system costs \$2,480.



frequency display, and power outputs of 38 watts (15¼ dBW) and 26 watts (14½ dBW), respectively.

COMPONENT SYSTEMS

This winter's show gave continuing evidence of the trend to prepackaged single-brand component systems. Aimed primarily at the nonhobbyist consumer who wants good sound but is intimidated by the rigors of selecting an appropriately matched ensemble, today's systems are light-years more sophisticated than low-fi compacts.

The big news comes from KLH, whose two introductions mark that company's return to full-line manufacturing. The System 500 (\$2,000) is a rack-mounted grouping consisting of an integrated amplifier, an AM/FM digital tuner with a total of fourteen station presets, a cassette deck, a belt-drive semi-automatic turntable, and a pair of three-way loudspeakers. The System 400 (\$1,000) is a minicomponent ensemble, also rack-mounted, with a power amplifier, a tuner/preamplifier, a cassette deck, and a pair of KLH-4 speakers.

Shooting for the lower end of the market is Advent's Response line of receiver/speakers combinations. They range from the \$140 Model 410M—an improved version of the Model 400 FM radio with a small two-way speaker—to the \$290 Model 420S, comprising two of the same speakers and a slim stereo re-

ceiver with phono, tape, and auxiliary inputs. Kenwood's Series 81 systems come in a pair of matching lowboy racks with glass doors, casters, and storage compartments. The S-8154 (\$2,050) includes an integrated amplifier, an AM/FM tuner, an automatic turntable, a cassette deck, and a pair of three-way loudspeakers. The \$1,545 S-8141 has slightly different models of the same electronic components, an automatic turntable, and a pair of smaller two-way speakers.

Five Super Compo setups from Sansui range in price from \$850 for the Model R-5 to \$2,150 for the Model A-9. Each includes a cabinet, a turntable, a cassette deck, and a pair of speakers. The R systems (R-5 and R-7) are built around receivers, while the A systems (A-5, A-7, and A-9) have tuners and integrated amplifiers. In the top-of-the-line A-9, an infrared remote-control system can be used to govern all functions. An AT-15S/B timer and an AX-3S/B mixer/echo amplifier are available as options with several of the Super Compo ensembles.

Fisher also has a wide range of new rack-mount and minicomponent systems. At the bottom of the full-size line is the \$600 ASC-116, which contains an integrated amplifier, an AM/FM tuner, a turntable, a pair of three-way speakers, and a component cabinet. The headliner is the \$1,200 System 2500, comprising a receiver, a direct-drive turntable, a cassette deck, a pair of three-

way speakers, and a cabinet. The ACSM-103 (\$650) minicomponent system has an integrated amplifier, an AM/FM tuner, a cassette deck, and a pair of min-speakers. The ACSM-500 is the same system except that it has a micro-cassette deck, a portable tape player with headphones, a timer, a dubbing module, and an equipment rack.

New to Akai's line of minicomponent packages are the UC-3 (\$820) and the UC-4 (\$930), incorporating an integrated amplifier, a tuner, a cassette deck, and a pair of two-way min-speakers. The UC-4 earns its higher price by virtue of a slightly more powerful amplifier and a digital frequency-synthesized tuner. Mitsubishi has mated a simplified LT-5V vertical linear-tracking turntable to a receiver/cassette deck and come up with the X-10 Interplay System (\$690). The turntable detects disc size and automatically sets speed, and the receiver section—rated at 25 watts (14 dBW) per channel—features six presets in its servo-lock FM tuner. Mitsubishi also has a lower-priced, second-generation minicomponent model. Consisting of an AM/FM tuner, a preamp, a power amp rated at 50 watts (17 dBW) per channel, and a metal-capable cassette deck, the whole ensemble sells for \$1,320.

JVC offers three component systems: an all-in-one cassette-deck/receiver, Model R-5000, rated at 30 watts (14½ dBW) per channel (\$600); a six-

Clockwise from right, Yamaha adopts the JVC-developed Audio High Density system in a prototype two-piece digital disc player; Technics combines stereo image enhancement circuitry, a five-band equalizer, and mixing facilities in the SH-8030 (\$400); DBX provides tape noise reduction and DBX disc decoding in the Model 222 (\$220); and Carver Corporation offers Sonic Holography as an add-on with the C-9 outboard unit (\$280).



piece mini system in its own rack, complete with speakers, linear-tracking turntable, and phono pickup (\$1,300); and a five-piece portable mini-component system (Model PC-5), comprising a tuner, an integrated amplifier, a cassette deck, and speakers (price not established). Technics also has a portable, the Model SA-C07 (\$800), which contains a frequency-synthesized digital tuner, a power amp rated at 30 watts (14¾ dBW) per channel, and a metal-ready cassette deck.

SIGNAL PROCESSORS

Surprisingly, there is not much action to report in the digital arena. Hitachi's PCM-V100 is the first to combine a PCM digital audio recorder and VHS video cassette recorder in a single unit. It uses the EIAJ Standard coding format, with fourteen-bit linear quantization at a 44-kHz sampling rate. The company expects to begin selling the system late this year for about \$3,000. This price, which is less than that of currently available PCM adapter boxes without tape transports or TV tuners, is undoubtedly the result of the integrated-circuit A-D (analog-to-digital) and D-A (digital-to-analog) converters developed by Hitachi. And Yamaha has a prototype AHD (Audio High Density) digital disc player, developed in cooperation with JVC, the originator of the format. But no plans for production have been announced.

There is a fair amount of activity in the less glamorous domain of purely analog signal processing. DBX has a new outboard noise-reduction device, the Model 222 (\$220). It is similar to the pre-

viously introduced Model 224, except that it does not provide for simultaneous monitoring as a recording is being made. The 222 can also be used to play back DBX-encoded discs.

While double-ended noise-reduction systems, such as Dolby and DBX, are aimed at preventing signal degradation, many other types of signal processors are designed to enhance (or at least change) the signals fed to them. Among the most ambitious of this genre is Carver Corporation's sonic hologram generator, now available without preamp as the C-9 outboard unit (\$280), which can be used with any preamp, integrated amp, or receiver. The function of the C-9 and other like devices is to create a more solid and spacious image from ordinary stereo recordings. In this regard, the C-9 is said to be an improvement over Carver's original hologram design, with a wider listening window, better imaging, and flatter frequency response. Technics' entry in the image-enhancement market, the SH-8030 Space Dimension Controller (\$400), also includes a five-band equalizer, plus mike inputs with mike/line mixing, echo, and pan-potting.

It's hard to believe that anyone could come up with something genuinely new in the way of equalizers, but DBX has with its ten-band Model 20/20, shown last year in prototype form. The \$1,500 device uses a built-in computer, real-time analyzer, pink-noise gener-

ator, and calibrated microphone to equalize your room to within ± 1 dB automatically in less than 15 seconds. The machine can store as many as ten equalization curves for instant recall and can be operated manually if desired.

Spectro Acoustic's Model 2107 seven-band graphic equalizer (\$150) contains an infrasonic filter with a slope of 18 dB per octave, as does MXR's Model 147 octave equalizer (\$250). The elaborate EQ-2700 (\$400) from Numark has ten bands of EQ per channel, plus a pink-noise generator and a frequency-selectable level meter. Together with an optional calibration microphone, these enable you to equalize for almost any desired response. Soundcraftsmen's AS-1000 real-time analyzer (\$450), which can be used as an aid to equalization or for general-purpose frequency-response measurements, displays levels in 2-dB increments for each of ten octave bands on an LED matrix. It has a built-in pink-noise generator and comes with a test record for determining the response of phono cartridges and preamps. Finally, a rather unusual device from KM Laboratories is the SSO-300 Servo Sub-Octavator, reported to provide servo control and adjustable bass equalization for the woofer of virtually any loudspeaker. KM says this improves both frequency and transient response.

CASSETTE DECKS

The next great battle in high fidelity technology will surely be fought on the competitive plains of tape noise reduction, and no discussion of cassette decks can begin without a frontline report on the strength of the forces at hand.

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VIDEO TODAY & TOMORROW**

We don't just guarantee AR speakers won't die. We guarantee they won't fade away.



All good speakers are guaranteed against defects in parts and workmanship.

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But AR also gives you a full warranty (not a limited one) with an important extra.

We not only promise that your speakers won't fall apart, we also promise that they'll perform within 1dB of design specs for 5 years from the day you walk them out the door (see our warranty for full details).

That's quite a promise.

But we build quite a speaker.

It's designed for accuracy; the most important quality in a speaker no matter what kind of music you're into.

Building it to stay accurate is the real challenge.

It means designing, building, testing and re-testing every driver

in the AR factory. We never buy drivers or cross-overs from outside suppliers as some makers do. We even wind our own air-core chokes. It's the only way to really control quality.

And isn't quality what you're looking for in your next speakers?

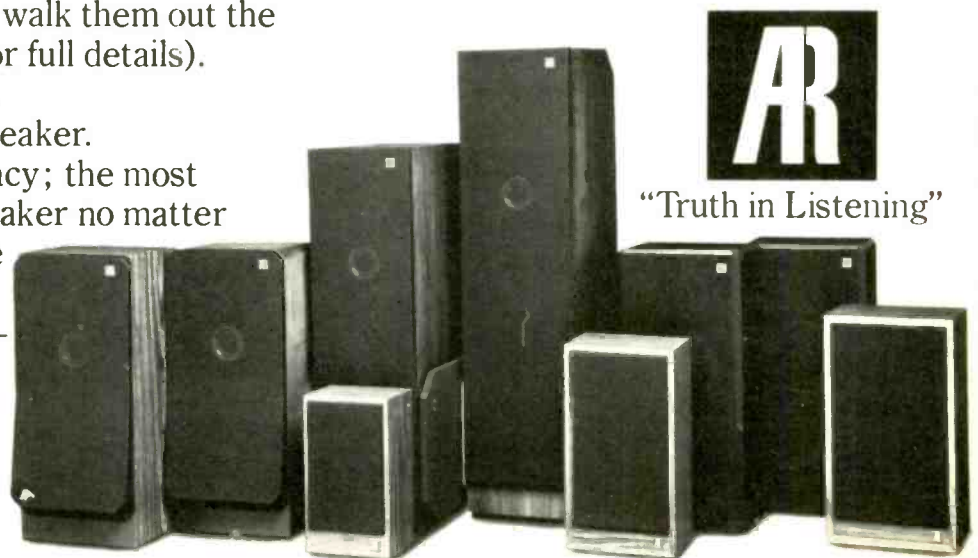
If it is, come listen to the best at your AR dealer's.

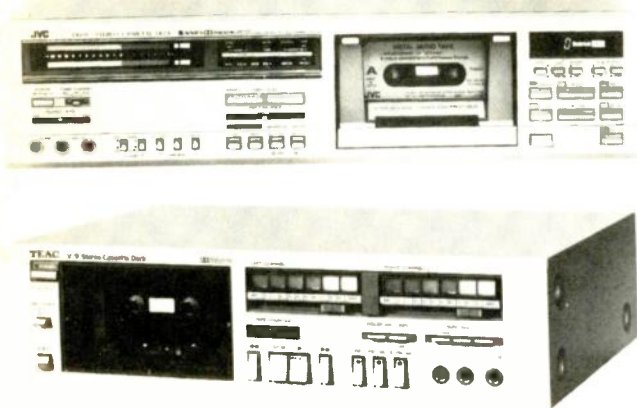
He has a catalog with pictures and specs of all nine models we build. If he's out of catalogs temporarily, write and we'll send you one.

We don't just promise to. We guarantee it.

TELEDYNE ACOUSTIC RESEARCH

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Akai's \$1,200 GX-F95 (below) automatically sets correct bias, equalization, and sensitivity levels. Oversized meters highlight Teac's \$400 V-9 (lower left). JVC includes Dolby C in its DD-9 deck (top left).



With the patents protecting the Philips-developed compact cassette medium rapidly expiring along with Philips' right to mandate noise-reduction systems, Japanese, American, and European companies see the time as ripe for a strike against the bastion of Dolby B.

Until very recently—perhaps two years ago—it appeared that Dolby B not only had helped to create the high fidelity cassette, but was the only noise-reduction system that, in practice, one might expect in cassettes. JVC's similar ANRS system was generally conceded to be interchangeable with it; DBX's incompatible system offered greater noise suppression, but Teac was the only deck manufacturer evincing much interest in using it for cassettes. Though these two poles—Dolby B/ANRS and DBX—have remained, a series of mutually incompatible systems have emerged in the space between them.

Many have come from Japanese companies. Sanyo's Super D, for example, came out last year, while Sony is among those working on proprietary alternatives. New to the U.S. market this year, though it has been on sale in Japan for some time, is Toshiba's ADRES-V, a 1.5:1.5 compander system with some form of intrinsic EQ. Since the compression/expansion ratio is not as great as the 2:1:2 adopted by DBX (among others), ADRES-V (for Automatic Dynamic Range Expansion System-Voltage) would seem somewhat more tolerant of dropouts and irregular head contact—which are exaggerated in one way or another by all companders when they are used with less than excellent transports and tape formulations. The new system is included in Toshiba's Model PC-X66AD, a two-head deck expected to sell for about \$350.

Rumor has it that the 1.5 ratio

(without EQ) also is used by CBS for a disc system in the prototype stage. The idea here is that the compressed discs will sound quite good when played without compensatory expansion; for full dynamic range—a range beyond the reach of unprocessed discs—you would have to play it through a decoder. CBS is offering the system (as it did the LP disc) free of royalty to other recording companies who want to share its advantages; equipment manufacturers would have to pay something, and CBS is said to be eagerly busy convincing them that they should. In the meantime, the details of the system have not been made public.

Presumably, the intent is to achieve much of the noise reduction incorporated in the DBX system without adopting its 2:1 compression, and hence compromising listenability when the disc is played without expansion. But the DBX disc already is well established, with titles added regularly; and now some of the same titles are recorded on chrome tape cassettes and selling for around \$20. Lacking, so far, is a wide variety of equipment for decoding the DBX discs and tapes. We had been told to expect several models from Technics this year, but there's only the RS-M270X cassette deck, equipped with Dolby B, DBX,

and a disc-decode DBX option (about \$500).

The big news, certainly, is the official announcement of the Dolby C circuit. It offers more noise reduction than Dolby B (20 dB instead of 10) and covers a wider frequency range (reaching about two octaves lower). Dolby licensees can add C to the B circuit with less than \$10 worth of parts and no additional royalty. Since the Dolby B circuit is obligatory in any cassette deck with pretensions to high fidelity quality, the C circuit probably will appear in many stepup models. It already is incorporated in the first deck in Advent's new component line (the Model 203, \$350). JVC has added it to an ANRS deck (the Model DD-9, price not established). JVC and Dolby Laboratories now agree that ANRS and Dolby B are identical, for all practical purposes.

Missing from the new models are two touted developments: Dolby HX and Telefunken High Com. Dolby Laboratories denies that its HX (headroom extension) can properly be called noise reduction, though it does extend dynamic range. Whatever pigeonhole it belongs in, deck makers do not seem eager to adopt it. Nor has there been any visible movement on the part of the many High Com licensees. And without some drama on behalf of these and other "also ran" circuits, they can easily be forgotten in the furor over the frontrunners: Dolby C and DBX.

Returning to more "standard"—i.e., Dolby-B-equipped—decks, there are lots of exciting new models to choose from. Dual leads off with two slim-line decks, Models 828 and 822 (\$500 and \$380, respectively). These two-head designs feature full-logic transport controls and Dual's Direct Load and Lock system that permits a cassette to be removed and a new one inserted, regardless of the

Auto Sound '81

Next month's HIGH FIDELITY spotlights the latest in auto sound with two special reports:

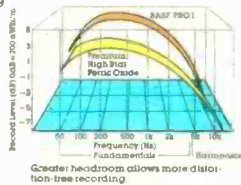
- Robert Angus previews this spring's car stereo gear.
- Robin Lanier assesses the past, present, and future of AM stereo.

The Tape Guide

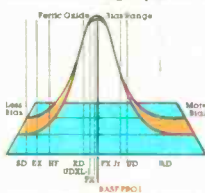
Professional-I.
The one tape
that stands up when
you crank it up.



Premium ferric oxide tapes have more headroom which allows higher maximum recording levels (MRL). Among all premium ferric oxide tapes PRO I has the best MRL for loud recordings. Uniform maghemite particles provide increased headroom for very accurate and loud recordings with virtually no distortion. In the fundamental music range (20Hz-5kHz) PRO I can be



recorded louder and driven harder than even high bias tapes. PRO I is the internationally accepted reference tape, whose bias point is specifically matched to the Type I/normal/ferric position on today's high quality cassette decks.

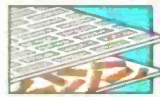


PRO I is designed to be compatible with the normal bias setting of most cassette decks than any other ferric tape.

Professional-II.
The world's quietest
tape puts nothing
between you
and your music.

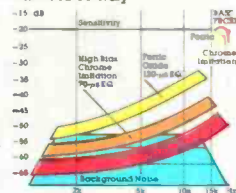


High bias tapes consistently provide wider frequency response and less tape noise (hiss or background noise) than any other tape type. Among premium high bias tapes PRO II is in a class by itself. It is the second generation chromium dioxide tape with superb frequency response and outstanding sensitivity in the critical (10kHz-20kHz) high frequency range. It also has the lowest background noise of any other competitive tape available today.



The pure chromium dioxide particles in the PRO II utilize ferric oxide particles, are homogeneously shaped and ultracleanly sized to give this tape superior performance.

PRO II will capture the many subtle harmonics of the most demanding recordings and play them back with the reality and presence of a live performance. PRO II is the tape for the Type II/chrome/high bias position that comes closest to Metal tape performance for half the price.

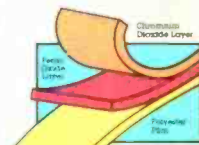


PRO II has the best high frequency sensitivity and the least background noise of any high bias tape.

Professional-III.
The only car tape
that eliminates
the car.

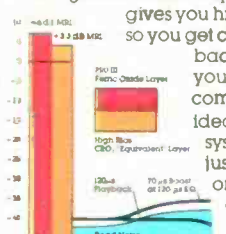


Ferrichrome tapes combine the benefits of chromium dioxide and ferric oxide tapes for superior performance in car stereos. The top layer is pure chromium dioxide for unsurpassed highs and low background noise. The bottom layer is ferric oxide for superior lows and great middle frequencies. And it also



Two distinct and different oxide layers for "extra bright" playback in car stereo systems.

gives you higher recording levels, so you get clearer, louder playback without cranking up your volume control to compensate. PRO III is the ideal tape for car stereo systems and performs just as well in the home on the Type III/ferrichrome position.



PRO III provides a higher maximum recording level (MRL) than high bias tapes, and effectively boosts the highs to overcome road and car noise.

**GUARANTEE
OF A LIFETIME**

"The guarantee of a lifetime." All BASF tape cassettes come with a lifetime guarantee. Should any BASF cassette ever fail—except for abuse or mishandling—simply return it to BASF for a free replacement.



Patented "Jam-Proof" Security Mechanism (SM)™
All BASF tape cassettes come with our exclusive SM—Security Mechanism. Two precision arms actually "guide" the tape in a smooth, exact and consistent track, so that winding is always even, no matter how often the cassette is played. SM puts an end to tape jamming.



Crosby Drive, Bedford, Massachusetts 01730

Now with the new BASF cassette shell.
Greater precision for greater performance.

SONY



Heavy.

Introducing another Sony only. The MDR series open-air headphones. The smallest, lightest stereo headphones available today. Or tomorrow.

With our lightest at 40 grams, you will barely know you're wearing them. Yet the sound is dynamite.

Through a remarkable new audio breakthrough, our engineers have succeeded in reducing big-headphone technology down to the size of your listening channels.

The MDR series headphones' airy spaciousness delivers absolute clarity through an ultra-small driver

unit that produces more than three times the energy of conventional circuits. And a new high-compliance diaphragm accurately reproduces the 20 to 20,000Hz bandwidth and improves low-range response.

That means you can listen to the heaviest of music for hours. Lightly. And know that you're hearing every nuance of the original recording from deep bass to the highest treble.

Listen to our new MDR series headphones. They're light. And heavy.



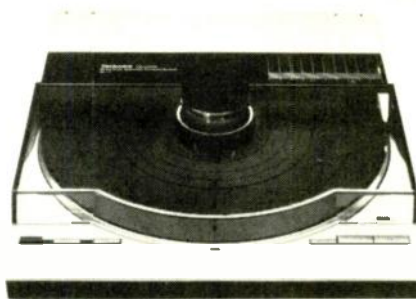
STEREO HEADPHONES
MDR

deck's operating mode—both, of course, metal-ready. Akai's three-head GX-F95 (\$1,200) includes a computer that automatically runs through a test protocol to determine and set optimum bias, equalization, and sensitivity levels for any tape formulation. Technics' Model RS-M260 brings the three-head configuration to an attractive price point, \$380. Sansui's latest three-header, the Model D550M (\$520), is equipped with a rotating tape guide whose motion is synchronized to that of the capstan to damp out annoying scrape flutter. And Fisher's three-head design (Model DD-450, \$580) employs the company's proprietary direct capstan drive system for accurate speed control.

Optonica's RT-6605 (\$550) is one of the most practical designs we've seen in a while. Its two tape compartments—one each for recording and playback—along with a calibrated dubbing level control make the process of copying cassettes a breeze. Optonica claims that separating the recording and playback functions allowed it to optimize heads and electronics for their specific tasks. Denon is launching its first three-head decks, the Models DR-330 and DR-320 (\$550 and \$450, respectively). Both employ a tape-tension "servosensor," full-logic transport controls, and a non-slip reel-drive mechanism. And Teac has introduced the two-head, three-motor V-9 (\$400). Its faceplate is highlighted with oversize color-coded meters—composed of six sections each for left and right channels—aimed at the novice recordist.

TURNTABLES

In turntable design, the process of refining the workhorse of audio goes on. Dual's three new direct-drive models have totally revamped, two-part suspension systems. Four accordionlike shock absorbers, each filled with a viscous fluid, support the tonearm, motor, and platter. In addition, the entire turntable sits on four isolator feet that are said to be tunable to provide maximum protection from acoustic and surface-borne feedback. Prices for the new Dual units range from \$330 for the semiautomatic, three-speed Model 608 to \$500 for the fully automatic 741Q. Building on the success of its compact, lateral-tracking SL-10, Technics has added two similar designs at either end of the price scale. At the lower end is the SL-7 (\$400), with a plastic top piece and fixed-coil phono



From top, Technics follows the success of the SL-10 with a lower-priced version, the SL-7 (\$400); Dual's 741Q (\$500) features a redesigned, two-part suspension system; and Sansui's computerized FR-D55C (\$400) offers programmable track selection.

pickup in place of the SL-10's die-cast aluminum top and built-in moving-coil pickup and head amp. At the top of the line is the SL-15 (\$850), with programmable track selection. That feature can also be found in Sansui's direct-drive FR-D55C (\$400). A less-expensive direct-drive model, lacking automatic track-selection, is the FR-D45 (\$270).

Other companies with turntable introductions concentrated on the lower end of the price spectrum. Onkyo's semiautomatic, belt-drive CP-1000A comes with a straight tonearm and costs \$125. A fully automatic version, the CP-1011F, goes for \$20 more. NAD's first turntable is the 5020A, a belt-drive, fully automatic model priced at \$200. Harman Kardon adds a unique feature to the

genre with a phono capacitance trim control on its Model 720 (\$219). And Fisher's two semiautomatic drop-in models, costing \$170 and \$150, offer direct drive at the higher price point (Model MT-6420C) and belt drive at the lower (Model MT-6410C).

TONEARMS AND CARTRIDGES

For those going the separates route, there are two new tonearms from the U.K. Both the Syrinx PU-2 (\$650) and the Mission 774 (\$400) are straight tubular models designed for high rigidity. And the Mission uses viscous damping of the paddle-in-trough style popularized by SME.

Mission also was among the many companies introducing high-output moving-coil designs at the show. Its cartridge has a line-contact stylus and is said to be less massive and to have a more compliant suspension than most moving-coil pickups. Improved transient response is said to be the main benefit of the reduced mass of the stylus employed in the Supex SD-901E+ Super (\$175). Adcom has updated an existing cartridge via a stylus change as well. The new tip, whose geometry was designed by a fellow named Van den Hul, is said to more nearly approximate the shape of the cutter stylus than other designs, providing better high-frequency tracing and reduced noise. Logically enough, Adcom dubbed the new pickup the Crosscoil XC-Van den Hul.

Several manufacturers have new moving-coil models with low output. The MC-702, which heads Fidelity Research's line, is integrated with its own headshell and is said to have a short cantilever for reduced effective tip mass. And Micro-Seiki—formerly known in the U.S. only for its turntables and tonearms—has two pickups: the LC-80W (\$400) and the LC-40W (\$225). The latter has an elliptical stylus, while the former features a line-contact tip and a tapered cantilever.

An entirely new series from Concord Electronics includes both moving-coil and fixed-coil models. The CMC-100, CMC-200, and CMC-300, which cost from \$100 to \$160, are high-output moving-coils with user-replaceable styli. The CMC-400 (\$180) is a low-output model, requiring the use of a stepup device. All of these cartridges have very low mass, weighing only 2.3 grams. The company's CIM-50 and CIM-60 induced-magnet cartridges (\$50 and \$40,

respectively) weigh in at a more usual 6.2 grams.

The new premium model in Ortofon's Variable Magnetic Shunt fixed-coil series is the VMS-30 Mk. II. It has a line-contact stylus and fairly moderate compliance, making it compatible with medium- as well as low-mass tonearms. At the bottom of Ortofon's Concorde integrated-headshell line is the STD. Empire's first integrated-headshell cartridge, the IC-350 (\$80), is similar in design to its Dynamic Interface series. And Sonic Research has added the Sonus Bronze Series II to the middle of its line of moving-iron pickups.

Probably the most expensive cartridge on the U.S. market is Nagatronics' \$2,000 AU-2000, an integrated-headshell model with a solid diamond cantilever and a 24-karat gold ribbon. The price of the cartridge (which is without stepup device, by the way) and the composition of the ribbon may explain the model number: "Au" is the chemical symbol for gold and "2,000" the number of greenbacks it takes to put one of these beauties in your pocket—or around your neck, if you decide that its richness makes it more suitable to jewelry than audio. No less unusual, but a good bit less expensive, is Micro-Acoustics' Model 100-e electret cartridge (\$90). The 100-e is now the lowest price cartridge in the company's line. Like its companions, it is said to be almost completely insensitive to loading variations.

SPEAKERS

As usual, speakers make up the largest category of new products by far. So much so, in fact, that we can hardly do them justice in the space available in this issue. Therefore we are scheduling expanded coverage of this spring's speaker introductions for our June issue. Meanwhile, here's an overview of what went on in Las Vegas.

Established manufacturers have broadened their offerings. For example, Acoustic Research, Jensen, KLH, and Genesis Physics all have new lines that rest mainly on refinements of earlier efforts, rather than radical design departures.



Shopping for a Speaker?

The June issue of HIGH FIDELITY is a must on your reading list! Here's a sampling of what's on tap:

- The most complete coverage ever of the season's speaker introductions, with prices and features of more than 100 models.
- Speakers come out of the anechoic chamber and into the real world with HF's new computer-assisted speaker testing procedure.

JBL has an improved version of its top model, and Beveridge and Acoustat—companies that made their reputations with high-end electrostatic loudspeakers—have new electrostatics at or near the bottom of their lines. And Bertagni Electroacoustic Systems (BES) is returning to market with new editions of

New headphone introductions include the Beyer DT-880 (\$125) and Koss's foldable Sound Partner set (\$35). At lower left is Concord's CMC-300 (\$160 without headshell), a high-output moving-coil pickup that weighs in at just 2.3 grams. At lower right is Empire's \$80 integrated pickup/headshell, the IC-350.



the flat-panel speakers it has been making on and off for some years.

The British assault on American shores continues with entries from B&W at the top and bottom of its Domestic Monitor series, from Celestion, and from Mission Electronics. Nor are the Japanese silent: Technics and Kenwood have models based on drivers built with advanced materials and fabrication techniques, and Sansui has a line of speakers designed to handle the dynamic range of digital program sources.

Several companies, including Weber Electronics, Shahinian Acoustics, Petrous Electronics, and Cizek Audio, have new subwoofers. And there are more speakers from Boston Acoustics, Altec, Koss, Snell, BSR, Revox, and a host of others, all of which we will cover in depth in June.

HEADPHONES

The success of Sony's super-lightweight headsets has sparked a host of similar designs. Mura has three new models in its featherweight Red Set series: the Red Set VII (\$35), II (\$25), and I (\$20). Koss's KSP Sound Partner (\$35) weighs only 3½ ounces and can be folded so that it fits into the palm of your hand. Two adapter plugs allow you to connect it to virtually anything equipped with an audio jack. Two headphones from Denon, the AH-9 (\$80) and the AH-7 (\$50), also weigh in at 3½ ounces.

Beyer has a new family of more conventional dynamic headphones. The DT-880 (\$125), the DT-550 (\$80), and the DT-330 (\$43) all seal tightly to the ear for good bass response but have slit backs for a more open sound quality than can be achieved with full sealed-cup designs.

The latest electrostatics from Stax are the SR-λ Earspeakers, which completely surround the wearer's ears with soft pads. The transducers themselves are held away from and angled toward the ears, to reduce the tendency for the sound to be localized at the back of the head. Price for the SR-λ is \$340 with a D-7 transformer or \$600 with an M-1 Class A driving amplifier. **HF**



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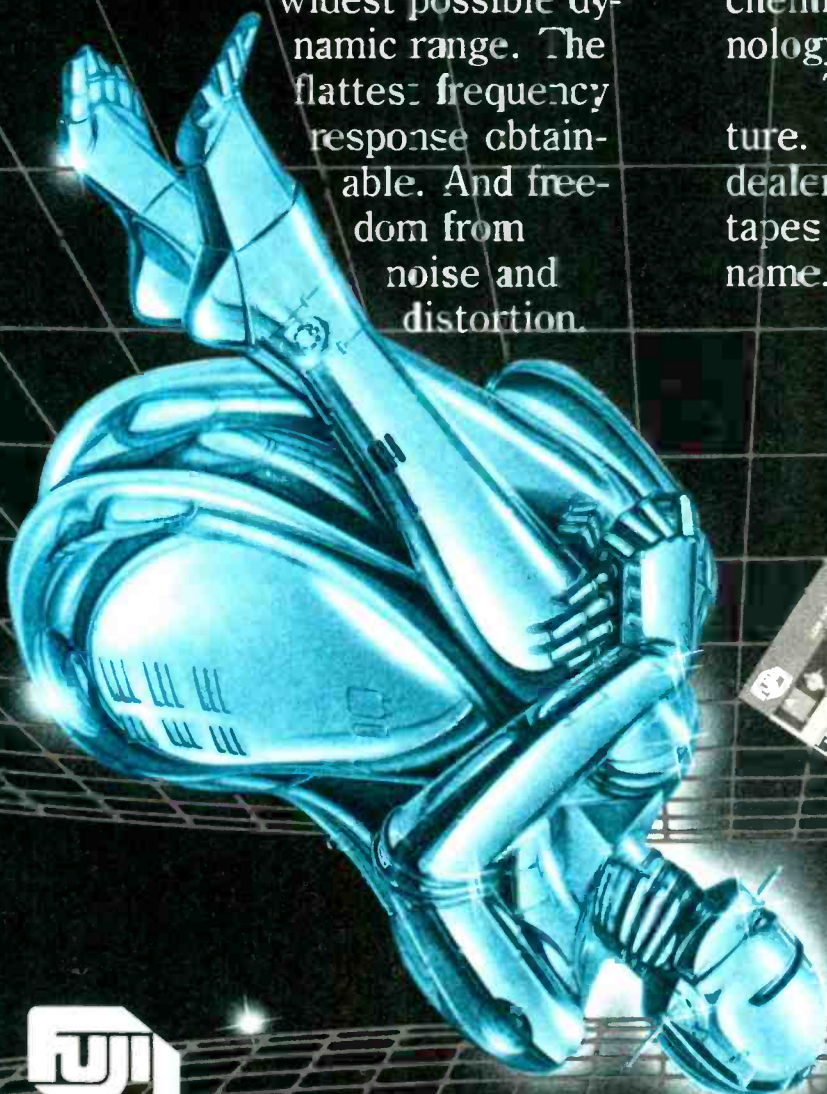
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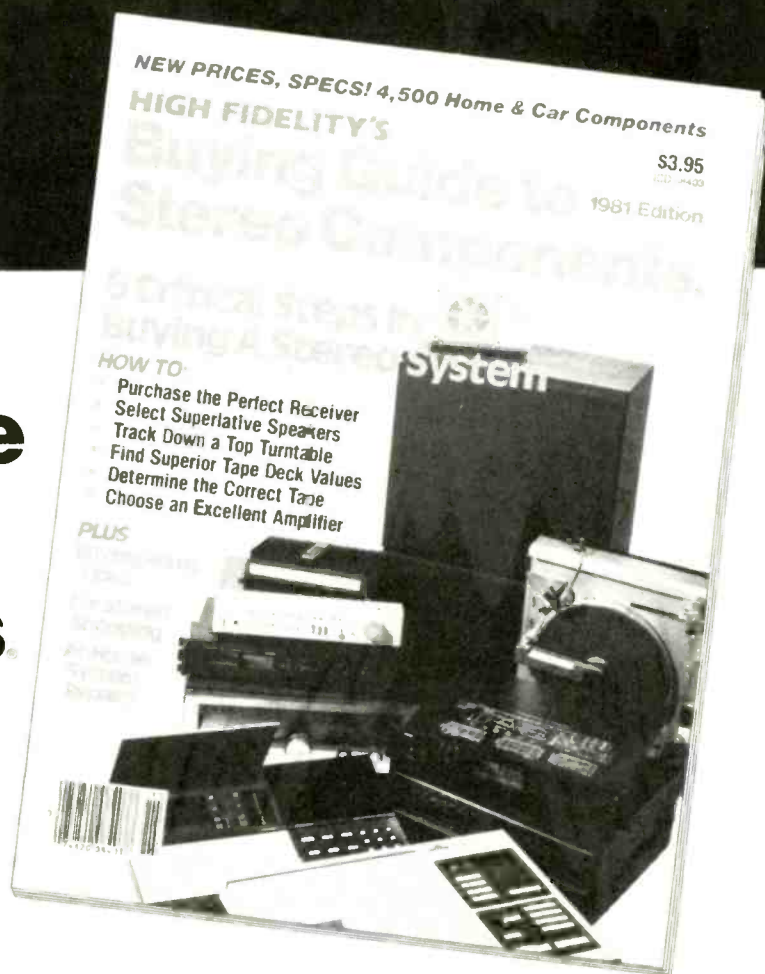
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The Next 30 Years

Twenty-four experts speak out on what's coming in audio, video, music, and recordings.

Special
30th-Anniversary
Section



To help us celebrate our thirtieth anniversary, we asked leading figures in the audio industry to ruminate on the supposed revolutionary impact that video and digital technologies will have on the home entertainment/information system in the next three decades. Did they agree or disagree, we wondered, that the millennium is at hand, and what will the typical home system consist of as the twenty-first century opens? Here are their stimulating replies.



E. Nakamichi produced the Nakamichi Research Institute's first tape recorder in 1950 and launched the brand name in the U.S. with the 1000, the world's first three-head cassette deck, in 1973.

Vast quantities of data will be stored on a single disc, hundreds of recordings in a player no larger than a cassette deck.

The past three decades have witnessed a stupendous growth in high fidelity, from a minuscule group of companies catering to the taste of an esoteric few to a major worldwide industry. A typical technological industry, its growth has been exponential.

Thirty years ago, phonograph records were the dominant source of program material. Stereo sound was a dream more than a reality. Tape recordings were open reels at speeds of 7½ ips and slower. Cassettes hadn't been developed, and the idea of recording music on such narrow tracks at 1⅞ inches per second would have been laughed at.

Since then, stereo has replaced mono, and the cassette has become a major high fidelity medium. We have witnessed the development of three-head cassette recorders with characteristics that far surpass those of early open-reel decks; we have heard high fidelity reproduction both at 1⅞ ips and 1⅝ ips!

Today the digital and the video technologies are at the same stage of maturity as audio was three decades ago. Over the next thirty years, we expect to see a comparable development. Video and audio will merge into a single, complete home-entertainment system. The creation of large-scale integrated (LSI) circuits will reduce cost, improve performance, and bring advanced technology to the general public. In part, this will happen well before 2011.

Within the next decade, laser-read pulse-code modulation (PCM) discs will become a major audio program source. Ultimately, sixteen-bit linear quantization will dominate the high fidelity market, but low-cost fourteen-bit systems will be popular in the mass market. Conversion codes at the beginning of the track will make software compatible with both fourteen- and sixteen-bit hardware. Quality will depend on the consumer's choice of equipment; when he upgrades hardware,

"Electronic home entertainment" has historically referred to the video and quality audio sectors where consumers spent both money and time. Any assumption of change in this area is generated by increasing choice as different entertainment formats start to compete for our time, interest, and dollars.

My opinion of the direction home entertainment will take is based on limited marketing data and visceral feeling, as follows. Three discrete entertainment activities using shared hardware will quickly emerge: teaching and video-game functions using microprocessor technologies; home-stored audio-visual formats (tape or disc) using digital techniques; and quality audio reproduction with a strong following of those who still want to "be there" in aural perception at whatever level the state of the art makes affordable.

A very important distinction must be made about present and future audio quality. Digital-technique playing formats are quite satisfactory for games and visually supported entertainment. There is, however, a clear line between the quality of digital playback systems intended for the home and older playback/storage means (phonographs and discs). In order to satisfy the "sixth sense" of the audio-



Bruce R. Maier, president of Discwasher, Inc., is the inventor of the Discwasher Record Cleaner. Currently he is at work on psycho-acoustics and development of other specialty or "niche market" products.

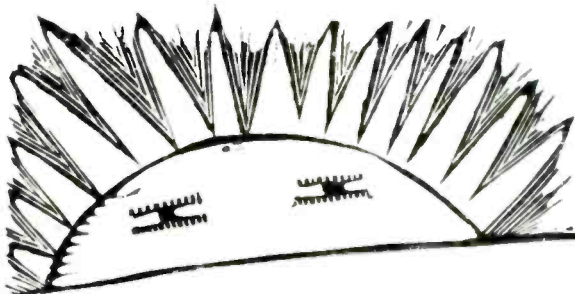
Three discrete entertainment activities using shared hardware will quickly emerge.

phile in comparative listening, digital home equipment must affordably achieve subtle but vast improvements in many of the parameters we associate with musical realism. The horizons for these "realism criteria" seem a long way off for stan-

dard home digital equipment.

Criteria for "advanced medium-fi," however, are effectively met by available and planned digital home systems. Thus the concentration of digital formats into the "audio-video home center" of the future will proceed in the next ten years toward a broad and cost-effective consumer investment. But peripheral centers strictly for audio (similar to separate TV sets) will persist where the delivery of auditory realism is "signal-processed" by the listener for pleasure and coping. This peripheral format will be separate from the multisensory (audio-visual) entertainment, which has more severe attention requirements and is less attractive upon multiple playback.

Long-range technological development will place great emphasis on the cost/benefit ratios of entertainment systems, and digital modes will unquestionably prove the best way to deliver entertainment to our homes at the minimum acceptable level of quality. Higher orders of quality will be developed to satisfy specialty consumers. Thus through an evolutionary process, analog, digital, and composite technologies will be selected to produce results we can live with for personal enrichment as well as simple pre-processed entertainment.



his software not only will be compatible, but will sound better.

It will be possible to record at home on a disc subsequently played back by laser. Vast quantities of data will be stored on a single disc; hundreds of records or tapes will be stored in a player box no larger than a cassette deck. Computer-assisted random access will allow instant choice of program material; each selection will be coded with title, artist, and so forth, so that the user can review his collection on a video screen and choose the program he desires. For the more esoteric, there will be voice-recognition equipment. Thirty years from now, you'll ask your system for "thirty minutes of Beatles music, c. 1960, ballads only," and it will respond with "Yesterday," "Michelle," and the like.

In video, each home will be hooked up by two-way optical-fiber cable much like the current telephone network. Pic-

ture quality and resolution will be five to ten times better than present systems. Screen size will be greatly enlarged, and, of course, stereo sound will replace mono. With optical-fiber transmission, there will be a tremendous increase in the number of channels. Not only video, but audio programs, too, will be piped to the home, replacing today's TV and FM broadcasts. Live concerts will be seen on a large stereo screen with super high fidelity sound; it will be as if you are at the concert itself.

Perhaps some of this sounds like science fiction. But if we were to transport ourselves back thirty years, who would have imagined high fidelity sound at $\frac{1}{8}$ ips? Who would have foreseen the laser video disc? With the exponential growth we have already experienced in this industry, these visions of the future can be reality, and Nakamichi expects to play its role.



In 1977, after a stint with Advent Corporation as audio design engineer, Tomlinson Holman founded Apt Corporation, manufacturer of the Holman Preamplifier and the Apt 1 amplifier. He is also active as a recording engineer.

I expect video technologies to make many incursions into home "listening" situations. Although we, as manufacturers of "pure" audio products, may wish to duck our heads in the sand and ignore the overlap between audio and video, the marketplace knows no such

The impact of digital technology on home high fidelity listening will be profound.

artificial barriers. The pioneering work of people like Henry Kloss, who helped found the audio industry and has now moved into video, will prove to be prophetic; the Advent Video Theater, combining large-screen projection television with high-quality audio, ultimately will be seen as years ahead of its time.

The impact of digital technology on home high fidelity listening will also be profound: When listeners can hear "through" to the master without the intervening difficulties of records and tapes, they tend to hear the microphone technique, mixing techniques, and the like to a greater degree than ever before. This makes the record company with good technique all the more likable and the company with bad technique all the more despicable. Perhaps the potential purity of the medium will prevent the overzealous hand on the equalizer, but one must wonder if any technical improvement can change such habits. It has been shown

that persons doing a mix tend to equalize for the monitor system they are facing: Thus two different rooms will yield two different equalizations on the final recording—the mixer is expending much of his effort correcting for difficulties in the listening environment. Improvements in this field emerge slowly, because one must build new rooms to expand the research horizon, rather than simply add a piece of equipment to the studio.

The digital presence calls for greater dynamic range in all associated equipment. And the development of more circuits for improved dynamic range—like the feedback volume control used in the Holman Preamplifier—and higher output capability in loudspeakers seems all the more necessary.

Currently digital technology inhibits adding ever more complex signal processing; a kind of "back to basics" movement has been born, because digital technology is not yet as sophisticated as analog. Since this movement is largely unintentional, it remains to be seen whether digital will go the way of analog, once it is "sophisticated" enough, or whether newly emerging techniques based on improved understanding of recording and playback geometry can lead the way to better listening.



Dr. Thomas G. Stockham Jr. founded Soundstream, Inc., in 1975 to promote the use of digital methods for recording and processing sound. The Soundstream technology has been used for nearly 100 digitally mastered recordings.

It is clear to me that digital technologies will have a dramatic impact on home entertainment in the immediate future. They have already affected professional video and audio. Almost all video seen in the home today is digitized for pretransmission manipulation (and converted back into analog form, of course, before transmission takes place). The reasons for digitizing are many but primarily to minimize recording problems and for special effects. On the audio side, the production of digitally mastered audiophile discs continues at a growing rate. Again, digitization is used professionally, the audio being returned to analog form for playback. The result is an analog stereo disc with greatly improved quality and auditory excitement.

Just around the corner is the introduction of a new form of phonograph record. When the consumer visits a record store, he will walk out not with grooves with wiggles in them, but with a small card or disc containing microscopic digits. Players capable of reproducing these records will be available at quite competitive prices and will produce in the home sound quality clearly exceeding that of present analog master tapes. The player itself will probably be much like a cassette machine. It will be roughly the size of a large book and will plug directly into high-level inputs on existing stereo electronics. In terms of home compatibility, the digital record will compare with the compact cassette.

It should be noted that this new record will not make existing stereo phonograph discs and tapes obsolete. These, of course, will still be playable on existing equipment, permitting continued enjoyment of current libraries.

With respect to newly manufactured stereo discs, it is my opinion that digital recording will curtail use of this medium more rapidly than is generally thought. Those who remember the period

following Columbia Records' introduction, in 1948, of the long-playing record, will recall that the 78-rpm disc disappeared from stores in an astonishingly brief time. I suggest that it will be somewhat the same for the stereo disc. One important difference is that, since catalogs and libraries of stereo discs are considerably larger than those of 78 records in the late 1940s, the transition will be slower, especially with regard to broadcast libraries.

So far, most people have only glimpsed the quality of digital recording through digitally mastered discs, which are surpassed by the masters themselves. I believe that, as the excitement and involvement provided by digital records becomes more generally apparent, there will be a new and broad interest in upgraded stereo performance and in various new kinds of stereo equipment. The commercial effect will be beneficial, for the most part, although the effect on phono cartridges, turntables, tonearms, and other equipment explicitly related to the stereo disc naturally will be negative. Since the new digital playback gear will work perfectly well with existing amplifiers and loudspeakers, there will be no obsolescence of these kinds of products. The enthusiast's appetite for new equipment will bring a healthy spurt of commercial activity to the industry.

As for music itself, I expect the

When the consumer visits a record store, he will walk out with a small card or disc containing microscopic digits.



technology to provide some stimulus for musical innovation. As a medium for musical expression, the digital record is a very different beast. Artists and musicians in particular are very quick to exploit changes of this type.

The most important points, however, are that digital records will generate a significant and startling increase in audio quality compared to stereo discs, that they will store in a smaller space than either compact cassettes or discs, and finally, that they will be relatively undamagable and readily adaptable to an automated home sound library.



David Hafler, the founder of Dynaco and its chief for fifteen years, currently is manufacturing electronic components and audiophile kits that bear his own name.

I do not agree that video and digital techniques will revolutionize home-entertainment/information systems in the next thirty years. There will be changes, yes; but revolutionary ones, no. If people are watching TV or listening to music from a digitally encoded source, I do not consider that revolutionary, as they will be seeing and hearing information only marginally different from that to which they are accustomed.

If we try to forecast what video and audio will be, our safest course is to project from existing technology. With video, the pattern for the future is beginning to appear. With audio, it is not so clear.

The video picture available will not



From the unlikely venue of Hope, Arkansas, Paul W. Klipsch and Associates have delivered loudspeakers around the world for decades. Klipsch wrote an article on speakers for HIGH FIDELITY's premiere issue in 1951.

To forecast events over the next fifteen to thirty years would require a remarkable crystal ball indeed. If it is true that the scientific advances of the past twenty years exceed those of the previous 2,000, predicting the next twenty might make science-fiction writers look like pikers.

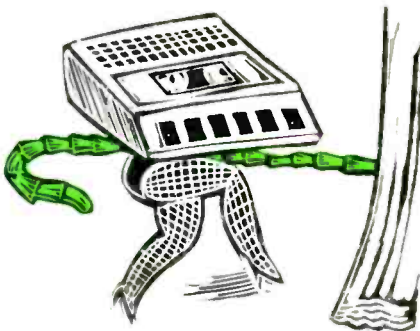
Video (translate "TV") has already revolutionized the home-entertainment field. It has reached the point where children no longer learn to read. "Revolutionize" may be the right word, but perhaps "monopolize" would also be appropriate.

be significantly different from that of today. It will be on a larger screen (either projection or flat wall-hanging "tube"), but its quality will not be changed. It is possible, but not likely, that stereoscopic TV will be available. It is highly probable that TV will be accompanied by stereophonic sound. The one form of visual entertainment that will change drastically is home movies, which will be based on video tape technology and played back through the TV set.

Video as a whole will undergo a three-way battle among telecasting as we know it now, cable and other forms of pay TV, and recordings on tape and discs. If the first two of these provide sufficient entertainment, then I feel that tape and discs will have limited application as video sources. Discs, in particular, will not have a bright future without a technique that will permit home recording on them. Otherwise, tape will control the home market, even though discs should always be cheaper to reproduce in quantity and offer instant accessibility to specific sections.

It is more difficult to predict the course audio will take. Contrary to the claims made by enthusiasts, I do not feel that digital techniques will add appreciably to the quality of sound. The one

A better technique—nonmechanical recording—is waiting in the wings; it has the potential for becoming the audio source.



advance that digital will provide is increased dynamic range—probably the least important attribute of sonic quality. However, digital tape recording will spread from its present limited professional use to home tape equipment, encompassing even cassette recorders as the electronics decrease in cost.

Despite the efforts being expended

on digital audio discs (as opposed to analog discs from digital tapes), they have an uncertain future, in my opinion. If video discs are a commercial success and if audio discs are made compatible with the video disc hardware, then the use of audio digital discs may become widespread. Without those two qualifications, they offer too little in quality at too much expense and technological complexity to supersede analog discs.

Furthermore, an even better technique is waiting in the wings, and it, I feel, has the potential for becoming the eventual winner of the competition to be the audio source: nonmechanical recording. There are two possibilities as to the form it takes. The first involves the use of a solid-state or similar electronic memory such as that used in computer storage. Here a module, perhaps the size of a cassette, would store an hour or more of audio and require no moving parts to read it out. The second is a printed digital encoding of music or speech, to be read out by electronic scanning. Such a printing technique could provide a system for mass duplication at very low cost. These nonmechanical systems offer much more potential than proposed digital disc storage, with its high rotation speed and focusing/tracking problems.

(Father to son: "Quit bothering us. Go watch TV.")

If we want to catch up with the Russians in defense, we need to catch up in education. One way to do this would be to saturate the Russian population with television sets, so that 99% of their children have constant access to them, and then feed them network programs. Get the kids to sit by the TV instead of studying. The second step would be to wean our own children from the pap of TV.

There is one phase of home entertainment that just might develop in an evolutionary, rather than a revolutionary, way: Music reproduction is slowly being improved, and while tastes tend to change, there is always a return to music that endures. I have a twenty-five-year-old tape of some Dixieland music that I still enjoy, and I have some recent tapes of the classics that I can play over and over without tiring of them.

As a maker of loudspeaker systems, my own interest has been in the reduction of their remaining defects, which are already approaching the vanishing point in some configurations. Our philosophy is that the four characteristics of a loudspeaker that must be dealt with are, in order of importance: power output capacity, distortion at that output, polar response, and amplitude response (or so-called frequency response). The



Perhaps science will show us how to obtain the sensation of listening to a live orchestra by implanting electrodes in our ears.

kinds of distortion to be considered are amplitude and frequency-intermodulation distortion, to the exclusion of harmonic distortion, which is always of lesser magnitude and of less irritating effect. Because distortion is at least proportional to power output in a given loud-

speaker structure, its reduction becomes a matter of choice of structure, including size. Since power-handling capability and the maximum wavelength capable of being radiated are proportional to size, and since distortion is inversely proportional to efficiency, the tradeoffs dictate the limits of size.

Small speakers with an extended bass range have been introduced over the years, but they exhibit limited power capability or high distortion. Miniature speakers are definitely possible, but no one has yet invented a miniature thirty-foot wavelength.

Design constraints dictate that a 1½-cubic-foot loudspeaker can offer a tonal range down to 50 Hz with tolerable distortion and power output adequate to reproduce classical music in a 1,700-cubic-foot living room. If more power output is needed or a more extended bass range is desired, a larger size is needed.

Perhaps science will show us how to obtain the sensations experienced in listening to a live orchestra by implanting electrodes in the basilar membrane and exciting them with a few microwatts of power. When that time comes, if I am still here on Earth, I hope I can just listen to the live orchestra or to a reasonably accurate reproduction thereof via a loudspeaker.



Harry F. Olson, who joined RCA's Research Department in 1928 and retired as a vice president almost forty years later, holds more than 100 U.S. patents, including those for the velocity and cardioid microphones.

The creation of the proper acoustic ambience promises more realistic reproduction, and digital systems will play a part.

Ever since the arrival of sound reproduction more than 100 years ago, the objective of scientists and engineers has been realism. To reach this objective, the following characteristics are required: response over the audio frequency range, uniform response with respect to frequency, imperceptible nonlinear distortion, true transient response, a high signal-to-noise ratio, auditory perspective, and acoustic ambience. Taking a cue from the line, "Future events cast their shadow before," from *Lochiel's Warning* by Thomas Campbell, the problems of achieving realism in sound reproduction will dictate the developments. Digital recording of sound is a significant step toward achieving realism. Advances in

solid-state electronics have supplied the means for digital recording; in the same way, technologies yet to be developed will provide added realism.

The loudspeaker is one of the elements in a sound-reproducing system in which there are possibilities for improved performance. Although simple in concept, a sound source that is practical and efficient is difficult to attain. Today the most common sound source is the direct-radiator dynamic loudspeaker invented more than fifty years ago. Many advancements have come about through better materials and design, however, and even now the most fruitful area of improvement in performance appears to be in new materials and designs. The chances for a radically new sound source seem remote at this time.

The creation of the proper acoustic ambience holds the promise of more realistic reproduction. Here digital delay and digital reverberation may be used; in any event, digital systems will play an important role.

A video disc provides both picture and sound from a record similar to an audio disc. The possibilities of this system are almost limitless. The crux is the relatively low cost, which will make it a universal medium for picture and sound. For example, it is possible that the cost of a recording of a Broadway show will be about the same as a single theater ticket.

As for the effect video discs will have on audio discs, however, the situation is analogous to that involving television and radio. Television did not drive out radio; the video disc will not drive out the audio disc. In fact, the video disc's tremendous packing density, developed in a rather short time, has been applied to audio, resulting in better performance and smaller than conventional size. Any new service in the home-entertainment field seems both to prosper and to render the existing service more successful.

With predictable disregard for history, the media are proclaiming the advent of domestic video recording as a revolution in home entertainment. I don't wish to detract from the obvious usefulness of video recorders, but just about their only revolutionary features are the tape spools. The benefit that home video recording brings is, of course, the addition of a memory to a TV set; but television with a memory is still television—with an extra channel, in effect.

Television broadcasting has been with us for more than fifty years, radio broadcasting for sixty, and sound recording for more than a century. Over the years, the improvements in television have made for brighter pictures with better definition—as well as color—from



Toshiya T. Inoue, a senior managing director of JVC Japan and engineer of the first video tape recorder design with two rotating heads, is now overseeing the development

of JVC's Video High Density/Audio High Density (VHD/AHD) system.

Before long, you might find yourself giving your multipurpose home-electronics center a series of instructions verbally.

Over the past thirty years, the information and entertainment media—long-playing records, audio and video cassettes, color TV, FM stereo broadcasting—developed around semiconductor and magnetic recording technologies and changed our lives. In the next thirty years, digital processing and super-high-density recording, supported by large-scale integrated (LSI) devices, will play a similar role.

Video discs, digital audio discs, two-way cable TV, and direct TV broadcasting from satellite to home are already here on a limited basis. In the home in future, all information and entertainment will come from broadcasting via satellites or cable (probably optical fiber), discs and tapes, or from miniature solid-state memory devices with enough capacity to

more compact and reliable equipment that is simple to operate. Corresponding technical improvements have taken place in domestic sound reproduction, giving us louder, more detailed, and three-dimensional sound images from more compact and reliable equipment, but so far operational simplicity has not been given a high priority. In fact, a modern comprehensive high fidelity installation can have as many as 100 knobs and switches controlling the selection of innumerable different combinations of settings. Small wonder that there are still many sensitive, music-needy people who have not progressed beyond cheap record players and transistor radios. Before we sigh for fresh fields to conquer, it would be well to tidy up the mess in the



Raymond E. Cooke's KEF Electronics, Ltd., is known worldwide for its use of impulse measurements and digital computer techniques to evaluate speaker performance and for the excellence of its speaker products.

store a complete program. The information may be stored temporarily on disc for editing, and the input signals may undergo digital processing with the aid of memory devices to produce sophisticated aural or visual output. A large flat screen may be employed to display high-resolution pictures.

"Hard copies" of the picture may be obtainable from an optional printer. Sound in super-fidelity would be produced from transducers of inconspicuous size. Technologies of voice and music synthesis and signal processing will advance also.

Before long, you might find yourself giving your multipurpose home-electronics center a series of instructions verbally. The center, via voice-recognition technology, will perform housekeeping jobs while you are on vacation or at work. It will control lights, appliances, air-conditioners, and security systems in the most energy-efficient manner. You may interrupt and change instructions given previously.

The audio-video entertainment system can be built into the center or be separate for more private use.

Operating the center as a terminal, you may shop, check your income tax payment, learn how to take care of your plants, or program inquiries to be made while you are out, the responses to which will be vocal with visual display. Information services such as weather forecasts, stock market reports, and public notices can be received on command. You may even tie in the center to your office, so that you do not have to commute to work—a great energy saving!

There are serious problems—security of personal information, computer criminals, and operational errors inherent in the hardware. But these will be worked out before the home-entertainment/information center becomes reality.

corner and henceforth put user convenience ahead of technical gimmickry in our list of desiderata.

There is no doubt that the concentration of technology and the application of microelectronics will accelerate the development of image and sound reproduction in the home. I see two possibilities: advances in group viewing and listening techniques on the one hand, and more refined methods of individual entertainment on the other. A natural outcome for group viewing would be large-screen wall television that displays a picture in the same way as a photographic print. Not only would this do away with bulky and unsightly cabinets, but we would no longer have to worry about ambient lighting conditions. Such a system would also



David Blackmer, president of DBX, Inc., invented the dynamic-range expansion and noise-reduction technology now widely incorporated into consumer and professional products.

Large-screen mural television combined with multichannel sound will be the core of typical home systems.



Digital technology has been widely touted as *the* technology of the future for home-entertainment centers. I do not believe, however, that it is the only, or necessarily the best, option available. The cost of current digital playback systems will prevent them from dominating the mass market. Digital technology will have a major impact on audio-system control, including detection and correction of imperfections. But unless there is a significant breakthrough in the cost of

I see two possibilities: advances in group viewing and listening techniques and refined methods of individual entertainment.

eliminate the present incompatibility between the visual image width of today's small-screen TV and the much wider stereo sound image.

One of the greatest obstacles to realistic sound reproduction in domestic circumstances is the effect of listening-room acoustics. Micro signal processors will eventually be used to reduce the subjective significance of these influences,

encoding and error correction, the universal use of digital systems in the home is unlikely.

Large-screen mural television combined with multichannel sound will be the core of typical home systems of the future. This will bring about total emotional involvement in the performance and enable audiences to feel that they are experiencing reality. Our present NTSC television standard does not contain enough information to serve the purposes of such setups. New signal formats for satellite and fiber-optic transmissions will be necessary.

We can expect that sound will be transmitted with full dynamic range and offer the listener the choice of expanding or compressing the dynamics of the original performance at will. By adjusting the dynamic range, you can adjust the programs' emotional impact.

I believe a playback system capable of delivering high quality video and/or excellent multichannel sound, probably derived from one of the current video disc formats, will emerge. A viable option for creating this multichannel sound is to use FM carriers on a video disc in conjunction with compander noise reduction. This will provide quality equal to or better than any of the present prototype digital audio systems. It will take at least ten years for a significantly better tape or disc of any kind to displace the 33 $\frac{1}{3}$ -rpm record as the principal software.

A signal delivery system that closely approaches "perceptual perfection" will be available within the next twenty years. To reach this state, all signal errors must be brought below the threshold of human hearing. I sincerely hope the audio industry does not jump the gun in its pursuit of novelty and allow itself to get locked into inadequate standards. A self-imposed race to an early finish line will delay progress toward perceptual perfection.

thus allowing recorded ambience to predominate. Loudspeakers of the future will be able to equalize their own performance, making them relatively insensitive to location.

Miniaturization has its place in all things, and there remains a great need for reproducing equipment that provides for unobtrusive individual entertainment by bridging the gap between full-scale concert hall simulation and headphone listening, with or without video accompaniment. A sort of talking book or tabletop theater is envisaged here—lightweight, portable, and yet entirely convincing to the user when heard and viewed at appropriately close range. Such a device would be a boon to apartment dwellers and in mobile homes or boats.



Brad Miller is chairman of the board of Mobile Fidelity Sound Lab, a pioneer in half-speed remastered recordings.

Although a technological revolution in home entertainment—including the digitalization of audio—has surely begun, there is no need to discard your present stereo system just yet. Digital audio must evolve over the course of the decade, as manufacturers become more aware of the needs of those using digital equipment and refine today's first-generation machines (based on devices and techniques originally developed for instrumentation and industrial-control applications) to conform fully to the requirements of audio reproduction. Analog systems will continue, however, to coexist with digital, because manufacturers, as well as artists, producers, and recording engineers, base many of their creative decisions on the "sound" of the technology itself.

At the same time, a number of incompatible video systems will slug it out for consumer acceptance and market supremacy. Whether video data storage and delivery systems developed for the home during the rest of this decade will alter the public conception of the musical experience remains to be seen. Will we prefer to watch our music being performed, to listen to it as we do now, or to indulge in some combination of both? There is no doubt that hundreds of channels of satellite programming, delivered through cable systems, will be available. What remains in question is the timetable, since inflation has already cut into the amount of disposable income we have for leisure activities. This has not been accompanied by any reduction in the length of the day, however, so new technology *must* deliver significant quantitative as well as qualitative improvements over the technology it attempts to replace.

It is this challenge that leads me to suggest that you can keep your stereo system. For there will remain a significant number of you who will continue to appreciate the highest quality audio programming available. The stereo phonograph record and audio cassette are cer-

tainly respected and cost-effective methods for getting it. And though video appears on the surface to be "the wave of the future," it should be considered a complement to audio, rather than a substitute for it.

There is no need to discard your present stereo system just yet.



Walter O. Stanton is president of both Stanton Magnetics, Inc., and Pickering & Company, the latter of which introduced the first U.S.-made magnetic pickup for stereo to the marketplace.

The main effect on our listening and viewing habits will be *selectivity*. We will be choosy about technical quality and content.

I don't know what home-entertainment devices will be like in thirty years. The technology is moving too fast for us to see ahead to the year 2011. But I have some predictions for revolutions coming in ten years or so.

We will have a single fairly compact device in the living room that supplies a large number of services. It will

have a set of pushbutton or piano-key controls to operate an internal microcomputer, which will connect the user with a variety of information services brought into the home by cable (more than likely a fiber-optic cable). There will be loudspeakers and a flat TV screen, on the wall or on a stand, for readout of the information.

As predicted often lately, this system will connect the user with his local bank and with certain kinds of retailing. It will bring him a facsimile system for mail; written communication will dwindle and, with it, the U.S. Postal Service.

The system will be capable of bringing many other kinds of information into the home: books, magazines, reference material, medical advice, lessons in everything. The terminal will have playback for digital and video discs and both recording and playback for video tape. Recordings on disc and tape will be extremely compact; the density of recording on both is far greater than type on the printed page and will be even greater. For example, the video disc, with a little higher resolution, will hold the entire *Encyclopedia Britannica* on one side!

The resolution of recorded video material, particularly on disc, will improve, with the use of around 1,000 scanning lines per frame. We will become accustomed to much higher technical quality in both audio and video.

In many areas, radio and television broadcasting will come in by cable, often brought to a local cable head end by satellite. There will be a great increase in sources of programming, with many new "software producers" coming from outside the traditional broadcast industry. There will be something for every taste, from hard rock and musical comedy to serious drama and discussions of philosophy. The main effect of these developments on our listening and viewing habits will be *selectivity*. We will be much more choosy, both in technical quality and in content, than we are today. Television will have stereo sound of excellent fidelity.

Yet I see analog audio recording continuing. We can keep noise and distortion extremely low in analog recording, and it can outdo digital by eliminating the approximations in the digital sampling process. And we can upgrade it by pushing the technology we have right now. Consider this hypothetical system, based on a disc about three inches across that turns at 4 to 5 rpm. A micro-microgroove drives an ultralight-tracking pickup. Playing time is one hour per side. The disc is pressed in plastic a few thousandths of an inch thick, at high speed on rotary presses. The cost of material and pressing is a few cents per disc. Fidelity is equal to or even surpasses today's best. That defines an audio system, extremely inexpensive and of high quality, that would find a market of its own.

What with the radical changes on the music scene over the past thirty years, we can't help but speculate about a future that promises developments still more radical. So we polled some leading figures in the art and the industry to find out what changes they foresee in popular and classical recording over the next several decades.





Founder of the Academy of St. Martin-in-the-Fields and the Los Angeles Chamber Orchestra, Neville Marriner is currently music director of the Minnesota Orchestra.

We are within a few years of an optimum product, and almost in danger of transcending the reality of human accomplishment.

In the 1940s and '50s, the overt sign of success as a performer was to become a "recording artist." The technical and musical manifestations of your achievements were encapsulated for public consumption, and a durable mantle of greatness was thrust upon you. In the '70s it has, however, become a more questionable accolade to be known as a perfectionist on disc. The engineering expertise at the disposal of the singer or instrumentalist has cast suspicion on the integrity of recorded performance—sometimes well-founded skepticism, as revealed in concert appearances.

For those musicians who enjoy the challenge of mechanical testaments, it

came as a relief to encounter less flexible technology. Direct-to-disc and digital systems have restored some of the limitations of the swashbuckling days of 78s, when at least four minutes of unperjured felicity was exacted, without let or hindrance. Probity has been recovered in exchange for unadulterated performance. There will undoubtedly be yet further remission from this discipline, as technology takes another leap forward and, for instance, the emotional content of an uninterrupted public performance will be achievable without the inevitable distractions of shared occasions. For high fidelity alone, I believe we are within a few years of an optimum product, and almost in danger of transcending the reality of human accomplishment.

Adding an image to music is a temptation and a presumption. Everyone is entitled to keep his fantasy intact, and any intrusion is fraught with only negative consequences. Nevertheless the fascination of exploiting the video disc is a fairly consuming passion, and both arrogance and sensitivity are regrettably repudiated when I speculate on the possibilities of this emergent medium. I would

certainly choose video disc rather than video tape. So far, tape runs too slowly to reproduce high fidelity sound. The problem remains of the visual tolerance of the consumer as opposed to the auditory interest.

If it were possible for the consumer to vary the picture at will, then I think it would be a more attractive mechanism. Offer the viewer six alternative picture tracks running simultaneously with a constant soundtrack, and give him the means to change at random, and he becomes his own producer. If we are talking of opera, there could be visual tracks of the stage left, stage right, conductor, music score always at the relevant page, orchestra, and a bonus of some abstract apposite to the composition. You will always have the same musical interpretation, but need never have the same picture.

I still retain great optimism for all varieties of musical chronicles-for-posterity. They keep our concert performing standards high by constantly sharpening the critical perceptions of the audience, and contain our own self-esteem by their very existence.



Karin Berg is director of East Coast a&r for Warner Bros. Records.

It's difficult to accurately predict the industry that will exist thirty years from now: The dominance of the familiar disc may be replaced by tape; the dominance of aural software may be replaced by the visual, in either video cassette or disc form. Any of this may bring subtle transformations in the way we approach recording music and what we will record. Though these are fairly academic speculations, we should be thinking about changing patterns of the future, so that

when they do occur we will be able to make informed decisions.

Many in the industry have a tendency to cling to yesterday's truths. In conversations about the present state of flux, one can sometimes detect a tone of defense for stasis, for comfort. But this is a business that must be open to change. That doesn't mean jumping on fad bandwagons and signing mediocre pop bands when a particularly good pop band is selling well. Nor does it mean signing mediocre new wave bands when a particularly good new wave band does well. In fact, the busy search for the "next big thing" has led many down a primrose path. Remember how "power pop" was going to be it, and everyone scurried to sign all the pop bands in sight?

It does mean that a fine pop band shouldn't be ignored just because it's different. The stonewalling of new music by many majors is also self-destructive. A few years ago many said, "No new wave

band will make it." Many are still saying that, choosing to ignore the initial success of the Police and others. In the Sixties, a record industry grown complacent was shaken by sounds it didn't understand. Company freaks were hired as go-betweens to talk to the aliens—the very artists the labels wished to court.

This resistance seems peculiar to the U.S.—probably because the stakes are bigger here. But that doesn't explain the conservative, sometimes frightened quality of the record industry and why so many seem to have lost touch with what's going on musically or, to use an overused phrase, many are out of touch with "what's happening in the street."

So, in the future, I would like to see the music business examine itself and take the steps necessary to become a more viable industry, one that can more readily take chances in developing fresh, exciting talent. I would like for all of us—everyone who earns a living in this busi-

One's expectation of the next thirty years of classical recording of "authentic" performances could be either an authentic eighteenth-century musician's stunned surprise that one should expect anything more than security and continuity from a patron or else *Oliver Twist's* authentic nineteenth-century request for "More!"

Certainly an enormous public enthusiasm for music of all periods played and sung according to the expectations of the original composer has been brought into focus by recordings made over the last twenty years. The initial aura of exoticism, of uncritical applause for the sound of the krummhorn or one-keyed flute, of blind tolerance for the most cacophonous ensembles that declared they were "authentic," has given way to a more sober and balanced appraisal of true documentation of the sonorities and styles of periods other than our own. Nothing is more heartening than to find major projects, such as the first recording of *Messiah* as Handel would have heard it, or the complete (sixty-five!) symphonies of Mozart given truly scholarly treatment by the technical teams of a leading record company and being welcomed by the general (rather than the elitist) public as revelations instead of intrusions.

A number of other recent developments encourage me to look forward to an increasing use of recordings as a means of establishing a sense of historical appropriateness in the ears of a worldwide public. The revolution, which started in Europe and spread to the United States and Canada, still needs a great deal of evangelism in most other quar-

British musicologist, keyboard performer, and broadcaster Christopher Hogwood founded and directs the Academy of Ancient Music.



ters. But now it is possible to see true museum documentation being undertaken; recordings of historic, sometimes unique, instruments under conditions that could rarely be achieved in a live concert; the assembling of specialist teams of players from many countries, recorded in controlled acoustics selected to match the repertory and instrumentation; the commissioning of expert repertory editions that may never be published but are needed as the bases of truly authentic recordings; even the inclusion of detailed performance information on liner notes. This all seems to suggest an attitude in classical recording comparable to that of the standard literary publishers and the scrupulousness with which a new edition of Shakespeare, Goethe, or Goldoni would be done. Byrd, Beethoven, and Vivaldi deserve the same.

We will never wear eighteenth-century ears, but that should not tempt us into "improving" on the sounds that

inspired earlier composers to spend a lifetime writing for those specific sounds. Recording experience has now shown that Bach, Mozart, et al., were right: The baroque flute *is* the right sound for an eighteenth-century sonata; Mozart's orchestral proportions and layout *are* right for the symphonies he wrote. Maybe Schumann's orchestration will be the next to be rehabilitated, not merely by playing the notes he wrote, but by playing them on the instruments he wanted.

The visual aspect of early performance has been sadly neglected until recently; baroque gesture is an integral part of the baroque cantata and opera. The movements of dancers should be associated with the pulse of the dance, the flourishes of the timpanist and trumpeters in a fanfare overture are to be seen as well as heard. Maybe the responsibility for reuniting the "authentic" sensations of sight and sound will now rest with the recording industry.

ness—to remember that we have a responsibility to future artists and audiences. We can't forever be looking back or depending on major acts that broke five to ten years ago. If the music sounds too rough, too strange, listen again and don't dismiss it out of hand. The Beatles, the Rolling Stones, the Who sounded rough and strange in their beginnings. I am also hopeful that those who do like standing in place will find some other business that enjoys reworking extinct ideas, such as television or the auto industry.

While I'm wishing, I would love to hear a radio station that has the sense to cover the ground that WPIX did before the sad demise of its courageous format. A situation could occur in the record industry akin to what has happened in book publishing. Oftentimes major publishers will not publish a book before getting favorable bids from paperback houses, movie production companies, or other

It's a sad thing to see people lose their jobs while the fat cats merely switch from heavy cream to light cream in their saucers.

outlets for subsidiary rights. We, as an industry, have become so dependent on radio that the possibility of airplay for an artist is often discussed before his talent and abilities. We should work to develop other areas of exposure. Touring is expensive, but some booking agents have been able to chop overhead and make it possible without a staggering bankroll. Also, there is much exposure value in rock dance clubs—witness the success of the B-52s, for instance. As other areas are explored, the true strength of a record

company's ability to break acts will be tested; labels' artist development departments will become more important as record companies try to deal with shifts in taste and economics.

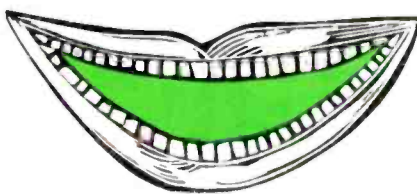
Unlike many, I think the future of the record business is a bright one. We may face further cutbacks, but we can choose how to deal with that. It's a sad thing to see people lose their jobs while the fat cats merely switch from heavy cream to light cream in their saucers. But the belt-tightening can be taken as an opportunity to be more creative, more motivated by the love of what is truly great about this business—the music. We must always remember that music is ever-changing, is fluid, and expresses the innermost needs of human beings, youngsters and adults. And when the young come along with a new idea, we must give them very serious attention. They are tomorrow. They are the next thirty years.



Thomas Frost, former CBS producer and a&r director, is now an independent producer and consultant to CBS Masterworks. He is writing a book on records and recording for Farrar, Straus, and Giroux.

Lacking that rare gift of clairvoyance, and knowing that even one significant but unexpected event can change the course of history, I have chosen two disparate scenarios that to me delineate the best and worst possible worlds for the classical music industry, its artists, and its audience. I dare predict that neither will come true, but it is possible that elements of each will become the build-

ing blocks of that mysterious and tantalizing entity we call the future.



Scenario I

In spite of economic upheavals and setbacks, the next thirty years will witness the growth of cultural activities in the industrialized nations of the world. Technology and education will bring about ever greater benefits to consumers, artists, and entertainment-media companies. Current trends in miniaturization of information storage and playback equipment, combined with growing tastes for natural reproduction of music, will culminate in dramatic advances: Electronic designers, using the human brain as their model, will be able to record information on the molecular level, enabling information storage to reach its

ultimate density. Thousands of hours of music, opera, and ballet performances will be stored in the memory banks of the home computer center that will serve every family's entertainment, educational, and bookkeeping needs; minute electronic components will "narrowcast" this information to one or more rooms, each equipped with a number of wireless speakers no deeper than an ordinary picture frame and equally shallow video screens; with the aid of the computer, multiple channels synthesized from basic stereo tracks will reproduce music with uncanny realism by transforming the acoustic properties of any room into those of the original recording location, or any acoustic environment the listener chooses. Because of this three-dimensional sound reproduction capability, recording itself will be relatively simple—basically, a sophisticated version of current binaural or *Kunstkopf* techniques, whereby an artificial head containing two microphones in place of eardrums is positioned in an ideal location in a concert hall or studio. Since recording phi-



The noted American composer and innovative music theorist Milton Babbitt is also a "mathematician." He has been on the music faculty at Princeton University since 1938.

If it be assumed that the thirty-year long-playing, evanescently quadriphonic, era is ending and yielding to the digital and laser days to come, it can be predicted, without appeal to the riddle of induction, that the joys of such sophisticated technology will be available luxuriantly to the true inheritors of the tradition of punk, country, western, and their fusions, while those of more exalted musical educations and dispositions will continue to make do with their old-fashioned, well-worn artifacts—comforting themselves with the assurance that the central issue for the next thirty years of recording, as for the thirty past, is not the state of the technological art, but simply who decides what is to be recorded, by whom, and under what circumstances.

One is obliged to infer, from the

musical consequences, that such decisions have been made by celebrated performers (a procedural *argumentum ad verecundiam* closely analogous to permitting printers to determine what books should be published) or, in the inclusive sense, by the conjoined influences of journalism, management, and public and private relations. And not just, or even primarily, because the intricately involved world of contemporary music is idiosyncratically and charily recorded, but in that the "major" companies have neglected even their most appropriate and useful role, that of providing adequate repertory museums. A single but striking instance is the recording lacuna of the music between the world wars—that range of music from Schnabel to Trapp to Erdmann to Kaminski to Hanenheimer to Gurlitt's *Wozzeck* through the musics of that unprecedentedly diversified period that, suddenly and summarily transplanted, spawned our even more fragmented and pluralistic musical time and place. A project comparable in scope to New World Records' American music documentation is required to represent just that epoch.

A recording is the most controllable and emphatically selective of performances, shaped—presumably—by the recording producer and the performers. Rather than aspiring to the dubious conditions of a "live" concert hall (easily accomplished by incorporating coughing, gum chewing, talking, and the rustling of shopping bags and scorecards), the recording producer—through the se-

lective capacities of microphones, mixers, and more—can create informed and focused performances representing with the highest fidelity his construal of the music.

And in the light of the possibilities of those resources, can the next thirty years finally produce someone who can and will commission and record works composed specifically for the controls and delineations of recording and thereby delivered from the received superstitions of "orchestration"?

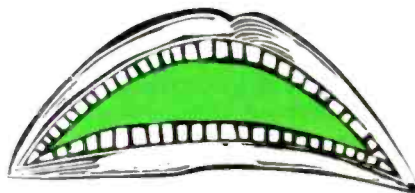
I dare to suggest that the responsibilities for the choice of works and performers, and the chores of the recording producer, be placed in the hands of those who have shown, among other musical attributes, the pertinent ability to think and talk about music reasonably, in that they are able and willing to provide coherent and verifiable reasons for their musical assertions and conclusions. Their names, knowledge, and accomplishments are known to the readers of *In Theory Only*, *Journal of Music Theory*, *Perspectives of New Music*, *Theory and Practice*, and—recently—*The Musical Quarterly*. For just as our most populist of cultures has produced, as an almost inevitable reaction, the most remarkable of elites, so our musical culture has induced such thinkers about music, as well as our astonishing young composers and performers. Their presence and influence in that most egalitarian of musical media, recording, would—over the next thirty years—reform every aspect of our relation to music's past and present.

osophy will stress not only natural, realistic sound, but musical values over technical slickness, recorded performances will regain the warmth and excitement that were partially lost through technological overindulgence during the four decades following the advent of magnetic tape.

Advances in technology will also contribute to increased efficiency in manufacturing techniques, keeping prices of equipment and recordings to reasonably low levels, affordable by almost all of the population. The continued growth of cable television networks devoted to cultural entertainment and educational programs will gradually create a larger, more discerning audience for live events and music/video recordings—a constituency that will show an increasing interest in the serious music of its time, in adventurous repertory, and in individualistic new performers.

A major trend reversal will take place in the marketing area. Product will no longer be largely bought sight unseen and sound unheard. Every music/video

recording will be available for sampling by potential consumers via their computer centers before purchase by means of cable connections to various distributors; record stores will have become obsolete by the year 2000.



Scenario II

If the presidential panel of experts that recently predicted conditions of life in the year 2000 is correct, recordings and all other cultural activities will be at a minimum, enjoyed only by an elite minority. Starvation, poverty, and crime will sap society everywhere, greatly reducing or eliminating government, private, and corporate funding of the arts. Since there will be less and less exposure to good music in the media and virtually no music edu-

cation, the already small contingent of discerning consumers will dwindle more and more.

A major economic depression will wipe out many of the entertainment-media companies, while shortages of raw materials and inflation will raise prices to prohibitive levels. Only the very rich will be able to afford recordings and new equipment. The few surviving companies will not be able to take risks with lesser-known artists or unusual repertory. As a result, a handful of artists performing the small body of familiar, safe repertory will dominate the market. Recording philosophy and technique will also take the safe and uncontroversial path to ever more perfect and slick recorded performances. Sensational sound and thrilling video images will be of primary importance. The consumers and musicians not seduced by these trends will be served by small, illegitimate companies that will sell clandestinely made recordings of the best, live performances of the day. The only part of the recording industry worth preserving will have gone underground.



John Hammond's involvement in both classical and popular recording has affected the careers of artists ranging from Benny Goodman to Bruce Springsteen. His new record label will be manufactured and distributed by CBS.

Since my career in recording studios began at the time of electrical recording in 1927 in the old Cameo Studios on East Thirtieth Street in New York, I feel a bit cautious about predicting changes in the next thirty years. I have lived through the days of wax, flowed wax on aluminum, acetate, and finally magnetic tape in all its widths and

I suspect that the discovery of overdubbing and multitracking was one of the great steps backward in the history of sound reproduction.

speeds. Back in 1931, when I supervised my first dates at the old Columbia Studios at 55 Fifth Avenue, I learned that the best fidelity came from using the fewest possible microphones. Those first recordings with Fletcher Henderson's thirteen-piece band were all done on a single microphone, as were my initial Benny Goodman, Bessie Smith, Billie Holiday, and Benny Carter recordings. No matter what the size of these groups, we had to get the proper balance in the studio, and we twiddled the dials in the control room as little as humanly possible.

Now that we are passing through the 4-, 8-, 16-, 24-, 32-, and 48-track jungles, it is wonderful to be able to come back to the comparative simplicity of 2-track digital recordings, which are the undoubted future of the audio disc. English Decca, with its single-microphone classical recordings and later on with the two-microphone systems, pointed the way to the ideal recordings of the future. It is a shame that so few American companies followed suit, since the British techniques were so superior to ours from the late '40s through 1960. I suspect that the discovery of overdub-

bing and multitracking was one of the great steps backward in the history of sound reproduction. Maybe in the future the Federal Trade Commission will decide (In classical performances, at least) that splicing in corrections of mistakes will be considered fraudulent and that artists can be judged by actual rather than patched-up performances. Then maybe we can have an honest business again.

And now for a note of gloom. The last good recording studio in New York, at 205 East 30th Street, has been sold by CBS and will be replaced by a modern commercial building. This is the place where Goddard Lieberson made some of our finest recordings of shows, chamber music, operas, and small-force symphonies. It should have been saved and renamed Lieberson Hall.

It reminds me of the time CBS sold the building at 799 Seventh Avenue, where the first long-playing records were recorded and where all the real improvements in recording were developed in the early days of microgroove and finally stereo. No sooner had CBS sold it than they realized they had made a horrible mistake. Their old radio studios at 49 East 52nd Street were in no way comparable to Studio A at 799 Seventh Avenue. But it was too late—Phil Ramone of A&R Recording had bought the two floors and has used the space successfully to this very day. With the passing of Thirtieth Street, the last of the great studios is gone. It is a sorry reflection on the record business that this has been allowed to happen again.



Bruce Lundvall is president of CBS Records.

It is important to pause and question if, in pursuing perfect sound reproduction, we at times may find ourselves overlooking the inherent qualities of the music itself.

Although it is virtually impossible to predict the state of popular music and

recording studio technology by the year 2011, I would like to offer my personal observations and expectations for music in the next century.

We are now living in an age where technological advances are emerging almost faster than we can keep track of them. Over the past fifteen years we have seen such innovations as multitrack recording, transistorized automated consoles, computer lathes, specialized "effects" equipment, half-speed mastering, digital recording and mastering, and, most recently, compact optical discs. I applaud all of these breakthroughs and improvements and eagerly look forward to the future.

However, I feel it is important to pause and question if, in pursuing perfect sound reproduction, we at times may find ourselves overlooking the inherent qualities of the music itself. The ultimate goal of technology is to enrich the listener's enjoyment—without detracting from the creative process. The finest technology is that which neither precludes nor interferes with music, and we must develop it to best serve the interests of the message.

One of the most strikingly important technological advances in recent times is the marriage of video and music in cassette and disc form. This presents

unlimited possibilities, and I anticipate that video artists will reach far beyond the boundaries of conventional concert footage as we know it. The video revolution will also expand outlets for exposing and promoting music. We will see more television broadcast hours devoted to musical programming as well as new formats such as twenty-four-hour video music stations. This medium will open up tremendous opportunities for musical artists by expanding their audiences and creative horizons.

Burgeoning technology will enable listeners to enjoy the full musical experience with greater accuracy. As music and technology broaden, I hope to see audiences liberate their tastes from self-imposed limitations. I am often disturbed by those who cling to a single aesthetic sense and shut out the rich variety of music that is available. Certainly many rock enthusiasts have learned about jazz through jazz/rock fusion, and country music has been popularized on a national level by such artists as Willie Nelson and Waylon Jennings. In talking to musicians, I am often struck by the breadth of their listening experience, since it frequently covers all types of music. I hope audiences one day will learn from them and thereby derive pleasure from the full creative spectrum.



Hal David is president of the American Society of Composers, Authors, and Publishers (ASCAP).

As much as music's directions are altered by new technologies, there will never be a substitute for a great song.

Composers, lyricists, and publishers have gone through a great many changes since they first teamed up in the days of vaudeville. And while they've weathered well the transitions from the big band era to live radio to recordings to television, they have come out of each new period and trend with a distinctly dif-

ferent stamp and style. So it seems more than likely that the current technological revolution will similarly revolutionize the ways in which songs are used and perhaps even created.

The next twenty to thirty years, most industry figures agree, will be the era of video discs, international satellites, cable TV, and other communications advances not even presently imagined. We have already seen the birth of these new industries and the possibilities they offer to the writer and publisher. There is little doubt that, with so many new music users coming into the picture, the outlets for a songwriter's material will snowball to extraordinary dimensions. And, while the performance sources will generate more revenue for music creators, they will also present new challenges for them.

Songwriters may find, for instance, that with the spread of "visual" records, songs will have to *look* as well as *sound* like hits. Whereas in the '70s the songwriter relied heavily on the arranger's skill to help launch a disco hit, he will now have to forge a new relationship with the film director, producer, and editor to create a hit video disc.

Satellite television will enable more and more writers to reach out to international audiences. Once again, the open-

ing of vast new markets will be coupled with the challenge to the songwriter to come up with material with universal appeal. Conversely, cable TV, with its promise of great diversity in programming, may require extreme specialization in order to attract viewers in specific areas to the "personality" of a program or station.

Of course, burgeoning broadcast technology will also increase and make more complex the work of performing rights organizations throughout the world. New licensing agreements for new users as well as expanded interchange among the foreign societies will become necessary. The amount of data to be stored on songs, authors, performances, and so on, will rise dramatically, resulting in a task of herculean proportions even for the computer.

But all of these developments augur well for the music business. As it continues to grow, the songwriter and publisher, as in the past, will respond to changes in the vehicles for their songs with their customary flexibility and resilience. And as much as music's directions are altered by new technologies, there will never be a substitute for a great song. That was true in the days of Victor Herbert and will still be true in the years to come.



A clinical psychologist and former editor of publications for the U.S. State Department Interdepartmental Committee for Cultural and Scientific Cooperation, Amelia Haygood is director of Delos Records.

It takes no special prescience to predict that we will have better sound, more portable sound, more realistic yet affordable sound in the next thirty years. It also seems reasonable to expect that the miracle long-playing disc will gradually be replaced by a miracle nonpetroleum digital disc or card, read without a stylus contact. Large and small companies around the world are currently developing software and hardware for digital home-playback systems, which will become affordable to increasingly large numbers of people as the technology works its economies. What other emerging recording technology awaits us in 2011 is, however, as unpredictable as was the integrated circuit before its revolutionary arrival.

The big question in my mind is not technology, but the survival of the American classical recording industry, which seems in 1981 to be an ailing if not endangered species. As Peter G. Davis wrote in the *New York Times* in January 1980: "Classical records are in trouble. In fact, the problems that presently beset the industry may soon begin to affect not only the record buyer, but the musical health of the country as a whole." In 1981, sales of classical recordings in the U.S. represent less than 5% of overall record sales—some say closer to 3%. Of that small portion, the preponderance comes from the "International" sector—from major record companies based overseas and having American distribution branches or from multinational companies, some originally American, which are finding classical recordings increasingly bothersome to market and unrewarding to produce.



But I hope we can move through this depressing phase to a revivification of our industry. Just as the long-playing high-technology recordings of the '50s brought classical music (unfamiliar as well as familiar) with stunning impact to ears listening for the new sounds, so the technological advances of the next thirty years could create a new classical music audience via state-of-the-art sonics. From the last thirty years, which gave us the possibility of achieving music signal without distracting noise and new decibel heights without distortion, we should move naturally into a time when recordings are ever more sensitive to detail, nuance, and individuality. Then, perhaps pianissimos will be prized as much as fortissimos; perhaps the unique personal expression of one, two, or a few players will be exciting to an increasing number of listeners. I hope, too, that an increased concern with quality control in our software and its packaging will rekindle the interest not only of the American record buyer, but of the foreign buyer as well.

Most of all, I hope that, borne on the wings of a new technology, Americans will come to a new kind of consciousness: a new pride in and support for our rich musical culture. I would like to see the artist-import syndrome replaced by a healthy interest in our own artists and musical groups, the recording of those musicians with the best technology we can harness, and the export of our music-making. It would be tragic, with our artistic wealth, if we were to become mere passive consumers of foreign product rather than active builders of a true intercultural exchange.



Robert Woods, who along with Jack Renner founded Telarc Records, now serves as the label's producer and head of a&r.

1. More classical music listeners

Surveys conducted over the last decade have indicated a small but steady increase in the amount of classical music on radio stations, and also more buyers of classical records and tapes. Several factors will contribute to the continued enlargement of the market for classical recordings: a growing adult population

with a strong musical interest, more leisure time to pursue hobbies and casual interests, and more listeners discovering that classical music affords the greatest opportunity to exploit their audio interests.

2. Further improvements and developments in digital technology

We at Telarc anticipate further technological developments in the digital recording/playback processes (especially from DRC/Soundstream), with the most important affecting the evolution of digital home-playback devices. The first "audiophile" quality all-digital playback units should be in limited circulation within the next three to five years. General economic factors will play a large part in the speed of change, and the presence of many incompatible, competing digital playback systems will prevent the changeover from paralleling the rapid transition that occurred when the LP record replaced the 78.

Large corporations will no longer be able to afford classical record divisions solely for prestige reasons.

3. Fewer classical recordings

Sadly, the next several years may see fewer classical recordings issued because of the cost factor. Major ensembles and artists all require more revenue, and this plus higher associated expenses involved in the recording process will make it difficult to record any but the "sure" things and small-scale projects. Large corporations will no longer be able to afford classical record divisions solely for prestige reasons, and business realities will play a much greater role in musical a&r decisions.



Tom Oberheim is president of Oberheim Electronics, which specializes in polyphonic synthesizers for the professional market.

"The musician working in his private studio with an orchestra at his fingertips." This phenomenon, which began in the '70s, will continue to grow in importance in the '80s and '90s. More and more musicians will have a private studio in

which to work, akin to the traditional studio of a painter or sculptor. High-quality recording equipment will become more affordable. Automation will eventually enable the musician to control the recording process completely while performing. Signal processing will become more standardized, making the catalog of sound effects easier to learn and control.

We will also see more use of computer-controlled musical instruments and expansion of the capabilities of analog and digital synthesizers. Composers, arrangers, and orchestrators will be able to hear the fruits of their labors immediately. Because of the increased interaction between the musician and the instrument, familiar musical styles will be enhanced and new ones will emerge.

Synthesizers not only will be much simpler to operate, but also will be more proficient in producing sound colors. Their current ability to imitate natural acoustic instruments will proceed, but additional signal processing and related

More and more musicians will have a private studio in which to work, akin to the traditional studio of a painter or sculptor.

circuitry will put them solidly in the category of a truly expressive musical instrument. Less and less will a synthesizer simply be just another electric keyboard instrument.

The result of these developments will be that popular music will become more personal artistically as musicians become less dependent on others for the production of their art. Let us hope that the methods for disseminating our musicians' work will also become more personal and less dependent on huge organizations whose major effort is spent on searching out and creating the "million seller."



Max Wilcox is an independent classical record producer, the U.S. audio producer for Unitel Munich's television productions, and contributing editor of The Audio Critic. From 1959 to 1976, he produced Arthur Rubinstein's recordings for RCA.

Leonardo, Copernicus, and Jules Verne were able to gaze into the future with a kind of vision that continues to dazzle the contemporary mind. Conversely, today's pop record producers are fortunate if they can guess what the teenage universe will be into as late as the summer of 1981. Somewhere between these vast extremes, the conservative adventurers of classical recording ply their trade.

Any prediction of the future of classical recording must be a mix of the prognosticator's experience and imagination. If an editor allows you to design your own yellow brick road, it might as well take you somewhere you would like to visit.

For me that idealized and perhaps even possible future is a place where music sounds musical and not electronic. Aha, audiophile recording? Yes—but since this is *my* imaginary time journey, let me redefine the already rather abused term "audiophile recording."

The invention of digital sound recording (preceded slightly by the reinvention of direct-to-disc) has given us recordings labeled "audiophile." What this should describe and define is a recording that is as accurate a reproduction of the original musical performance as modern electrical science will allow. By that standard Peter Bartók was making audiophile recordings in the 1940s. There have always been a few gifted practitioners of the art of recording who believed that beautiful and accurate recordings could be made by following a few simple steps:

1. Select a warm and resonant-sounding recording location.
2. Seat the musicians so that they are comfortable playing and can hear each other properly (no artificial physical separation).
3. Place a very few flat-response microphones (preferably omnidirectional) in positions that will capture the overall blend and balance of the group and give the desired ratio of direct to reflected sound.
4. Pass the microphone signals through the minimum amount of high-quality electronics necessary to get them to the recording storage device (tape, disc, digital recorder).
5. Have the musicians establish a

The idealized and perhaps possible future is a place where music sounds musical and not electronic.

balance in the hall or studio and have them listen to a test playback to confirm that their balance and sonority are being reproduced in the control room; then *leave everything alone*.

6. If a musical balance seems awry, let the musicians make the correction by rebalancing the performance.

7. Master the resulting recording from an edited version of the *original* sound source (without post-session mixing, equalization, and general second-guessing about the sessions, all then transferred to a second-generation version of the original).

8. Finally (and most maddeningly), carefully shepherd the recording onto a pressing that is clean and quiet enough to reproduce the original sound with a minimum of extra noise.

This is *my* definition of an audiophile recording. To my ears, relatively few of the examples available today have been recorded and processed in such a manner; to proclaim a recording "audiophile" simply because it is stored in a digital device does not make it so, no matter what the record jacket says. May this philosophy, none of which in any way originated with me, see widespread use in the future. Who knows? It might even turn some audiophiles on to music!

VIDEO TODAY

& TOMORROW

(CONTENTS/APRIL 1981)

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Special
Report

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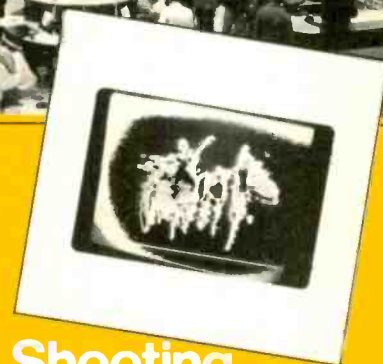
In Focus



The newest dimension in TV viewing. Page A2

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How to generate your own video slide imagery. Page A11



Will 3-D TV—three-dimensional television—be a bust, as its film counterpart was in the 1950s, or will it emerge as another star of the video boom in the '80s?

Its promoter, the 3D Video Corporation of North Hollywood, is betting on the latter, with its new 3D Video Process having already received a public airing on a recent SelecTV broadcast. The subscription television operator sent out some 140,000 pairs of stereo glasses so that SelecTV subscribers in Los Angeles and Milwaukee could view the 1953 movie *Miss Sadie Thompson*, starring Rita Hayworth and originally filmed in Technicolor 3-D. This trial airing is said to have been the first public transmission of 3-D home television in the U.S., although the Japanese have been enjoying 3-D animated cartoons on TV for at least three years.

James Butterfield, chief scientist for 3D Video Corporation, and Daniel Symmes, its technical director, consider the first broadcast a success and have received generally favorable feedback from a panel of 3-D experts who were present for the viewing. According to Symmes: "The element of depth is as natural as sound, color, and the wide screen. . . . We can only hope that the quality and subject matter employed in future 3-D television and film will equal or surpass the public's expectations for the art."

A second feature, *Bwana Devil*, starring Robert Stack, was shown by SelecTV recently. There is also

a surprisingly large backlog of 3-D films from the late 1940s through early 1970s, some of them shorts, some soft-core porn, some adventure thrillers. Most of them are decidedly unmemorable, with the possible exception of *Dial "M" for Murder* and a few others. So there is plenty of room for improvement of material to meet "the public's expectations for the art."

The 3D Video Process will work with any film originally shot in 3-D, according to the company. Films can be broadcast through subscription TV or cable or transferred to video disc or cassette. The transfer is made possible by a special stereo coder that provides different colors for the right and left eye in 3-D images. This two-color separation is then recorded onto a 1- or 2-inch master video tape. The master is used for multiple duplication on any video medium.

Stereo glasses complete the 3-D picture. SelecTV program guides are carrying coupons good for two free pairs of the glasses at any Sears, Roebuck store. Additional sets of two will sell for \$1.25.

The 3-D effect is retained without any alteration to standard television receivers. But Butterfield, who developed the process, is negotiating with a major manufacturer to come up with prototype 3-D TVs. The most impressive model would have a 30-inch projection screen and retail for less than \$1,000. A less expensive set would employ a standard cathode ray tube and sell for about \$200 more than a conventional color TV. But all plans hinge on response generated by the first few trial broadcasts.

—Tony Galluzzo



On the Mark

Thank you for an excellent article, "A Matter of Tempered Excitement" [December 1980]. Most of your comments about video discs are on the mark. I purchased the Pioneer Laser Disc system because, overall, it would be cheaper than subscription, video tape, and pay TV—and especially because of its high quality color. I believe that I made the right decision and that laser discs will win out over the regular phonograph-record type of video disc. After getting involved with a personal computer (in 1977), I soon realized that the software, not the hardware, is the key to a successful system.

Some comments. First, Pioneer should receive some type of award for making the channel 4/channel 3 switch in the rear of the player almost impossible to operate. Also, most retailers in Arizona are marketing the player and remote-control unit together at one (high) price. So far, I have found little use for the remote unit.

It seems that the MCA software is available through a number of dealers, but certain ones (at least here in Arizona) have preference for the new releases. *Smokey and the Bandit* and *The Blues Brothers*, for example, are found only in a few stores; others aren't even aware that these titles are on the market.

One Extended Play disc set (four sides) is available in Phoenix: *Deliverance*. The quality is excellent. It's interesting to note that, when using fast forward ("search"), the color leaves the picture until normal "play" is resumed. The first disc (two sides) uses CLV (constant linear velocity), while the final two sides are encoded in the regular CAV (constant angular velocity).

In my current library (48 hours and 48 minutes total), I find that about 15% of the programs (based on time) are poorly pressed and that it is necessary to return them.

Jim Schreier
Phoenix, Ariz.

WHAT THE EXPERTS SAY ABOUT THE NEW 7-LB. TECHNICOLOR VIDEO RECORDER

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NEWSWEEK

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VIDEO REVIEW

"A truly portable videotape format has made the scene."

HOME VIDEO

"You'd be cheating yourself if you didn't include it among the ones you try out."

VIDEO



"Cassette is essentially the same size as an audio cassette and will sell for about the same as a quality audio cassette."

MODERN PHOTOGRAPHY

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"An impressive challenger in the portable market to 1/2" Beta and VHS models."

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"At last, a video recorder you can take with you."

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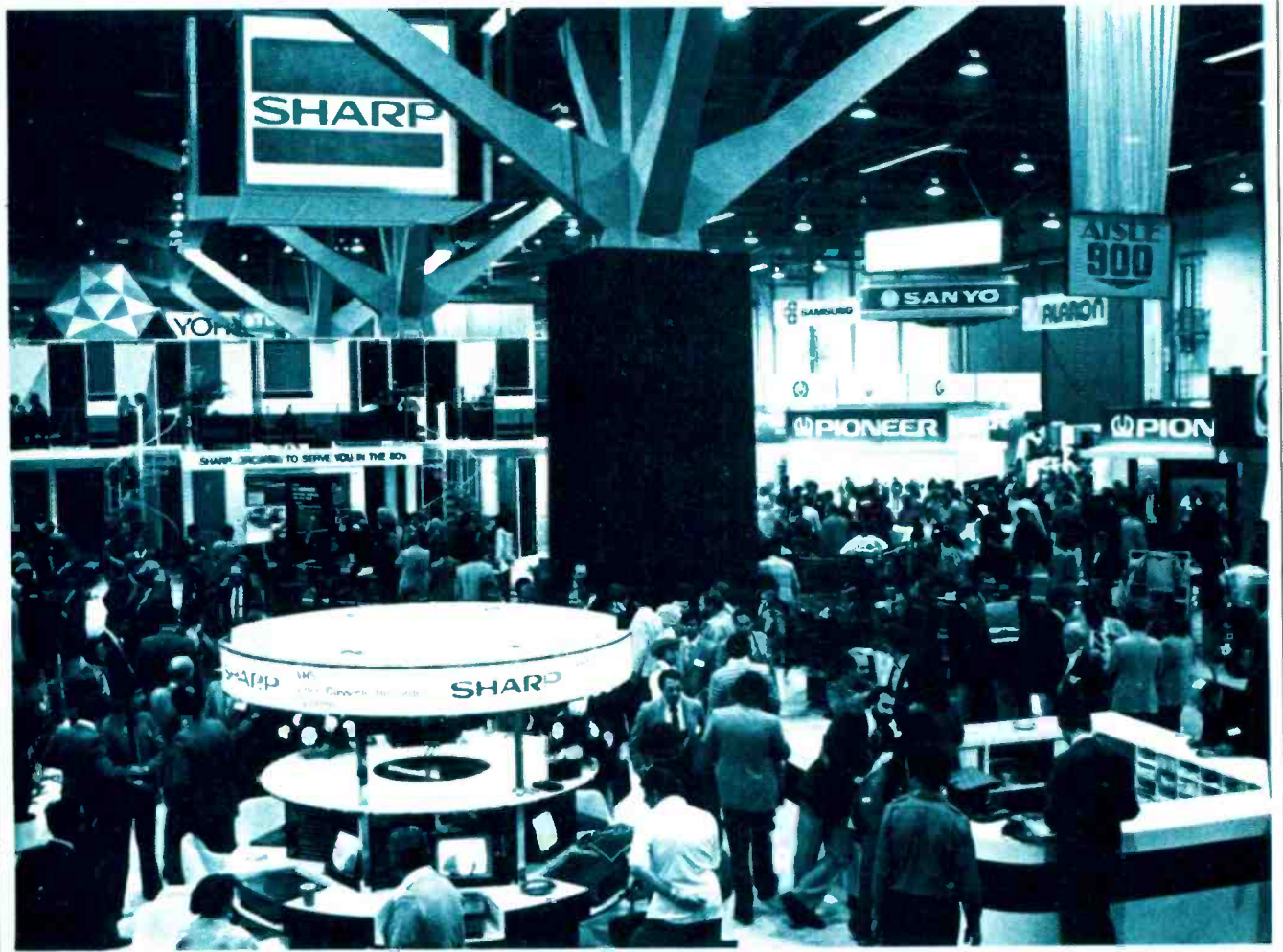
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This Season's Newest & Hottest Video Gear

Twice a year manufacturers of video cassette recorders (VCRs), video disc players, video cameras, and projection television systems unveil their latest models at the Consumer Electronics Shows. This month's special VideoFronts coverage gives you an overview of video equipment introduced at the recent Las Vegas show and scheduled to reach store shelves during 1981. by Peter Dobbin and Michael Riggs *(continued on page A6)*



THE LOWER YOUR RECORDING SPEED, THE MORE YOU NEED MAXELL HIGH GRADE.

Whenever you use your video cassette recorder for slow motion, freeze frame or in the six-hour mode, it must operate at a lower speed. Even though most recorders are designed to handle this, most video cassettes aren't.

Lower recording speeds place a lot more pressure on the video tape, which can cause the magnetic oxide particles on the tape's surface to loosen and eventually fall off. And once a tape starts to lose its oxide particles, you start to lose your picture quality.

Unlike ordinary video tape, Maxell High Grade is designed to give you a clear, sharp picture at any recording speed. Our oxide particles are smaller

and more densely packed on the tape surface.

Which is why we have better color resolution, frequency response and signal-to-noise ratio, especially at the lower speeds.

And, because of our unique binding process and calendaring system, the oxide particles on Maxell High Grade stay put. This drastically reduces friction and video recorder head wear. So not only will you get better picture quality, but you'll also be able to enjoy it a lot longer.

And you thought all video tape was pretty much the same. **maxell**
IT'S WORTH IT.

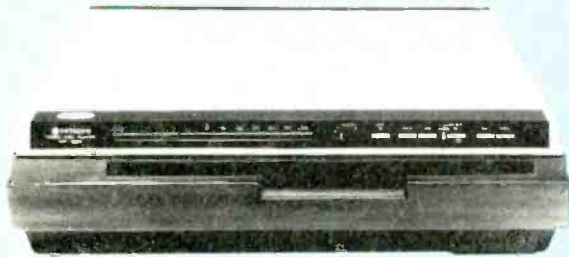


VIDEO DISCS:

Where the Action Is

The big news in video discs is that RCA is finally bringing its long-awaited Selecta-Vision CED player to the market (March 22), together with a large selection of program material culled from film and television libraries. A giant in the television industry, the company is aiming for the mass market (the "TV" rather than "videophile" households) through the same distribution network it uses for TV sales. Though a latecomer to the game relative to the optical format, RCA is entering it at a lower price and with more program titles. Presumably manufacturers committed to other systems will respond by releasing more titles and by emphasizing the special-effects features available only with the optical format.

Panasonic's video disc player uses JVC's VHD (Video High Density) system, which, like RCA's CED, employs a capacitance pickup stylus. The significant difference is that the 10.2-inch VHD disc is grooveless; tracking is controlled by servo signals engraved in the plastic disc. This makes such functions as freeze frame and random access somewhat easier to implement. There is an advantage for the manufacturer as well: The discs can be produced with essentially the same facilities now used to make phonograph records, at a slightly lower cost than that for current laser-optical systems. The Panasonic model can deliver stereo sound and comes with a wireless remote-control unit. Features include fast forward and reverse at 3 times normal speed, forward and reverse search at 180 times normal, slow motion at 1/4 normal speed, and programmable random access of as many as five disc segments.



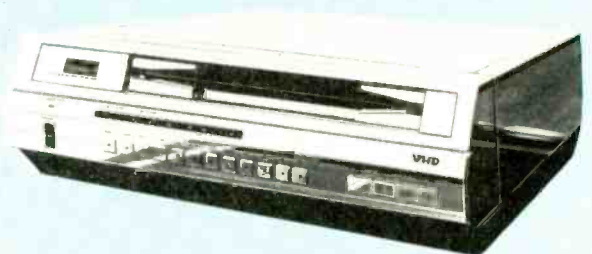
The VIP-1000 CED video disc player (\$500) from Hitachi has a wide array of features, including pause, fast forward and reverse at 10 or 60 times normal speed (both with picture), still frame, and optional wired remote control. The machine is equipped with audio, video, and RF outputs and probably will be convertible to stereo operation should RCA ever begin releasing stereo discs.



The first video disc system from Quasar will be available late this year. The VHD front-loading player provides stereo sound, fast forward and reverse, a search mode, freeze frame, slow motion, and programmable random access.

Toshiba says that its CED player will be available this fall. It will, of course, accept RCA discs. Functions include pause, 12 and 120 times normal speed in fast forward and reverse, and still frame. Price has not been set.

Scheduled for release late in the year, Sansui's VHD video disc player has stereo sound, fast-forward and reverse, search, and still-frame capability. It also incorporates a frame-numbering system with digital display on the TV screen. Sansui will also develop and market an AHD digital audio adapter for use with the player.



(Video Discs continued on page A10)

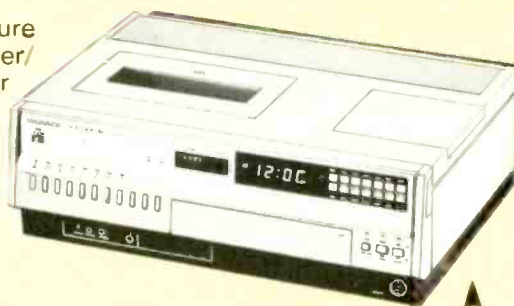
VideoFronts

VCRs:

No-Frills to Feature- Filled

The video cassette recorder market is thriving, and this season's debuts run the gamut from no-frills to full-feature home and portable models. So great is the potential of the VCR market — which this year, according to predictions by RCA vice president Jack Sauter, will top the 1-million-unit sales mark — that several companies have announced their intention to produce their own brands. These include Advent and Fisher with Beta decks some time next fall and Marantz with a VHS deck by the end of '81.

Toshiba goes Beta with a two-piece portable system. The Model V-8035 (\$1,345) includes a two-speed recorder with Beta Scan visual picture search (17 times normal speed) and a tuner/timer that doubles as a battery charger for the VCR's built-in battery pack.



Magnavox's new top-of-the-line VHS deck is the Model 8340 (\$1,500), capable of three-speed recording. It provides 14-day/7-event programming, full-logic transport controls, and such special functions as 9-times-normal visual search, variable slow motion, and freeze frame. At the bottom of the Magnavox line is the Model 8310 (\$800), 1-day/1-event programming, electronic digital clock, and remote pause.

Panasonic's PV-1750 is a three-speed VHS deck with 14-day/8-event programming capability. Its four separate video heads, mounted on a direct-drive head cylinder, are said to make for optimal performance at each speed. Among special functions are Omni-Search—9 times normal playback speed in forward and reverse for visual cue and review—variable slow motion, double speed, still frame, and frame-by-frame advance. The PV-1750, which allows automatic tape speed selection during playback and remote control of all features, costs \$1,500.



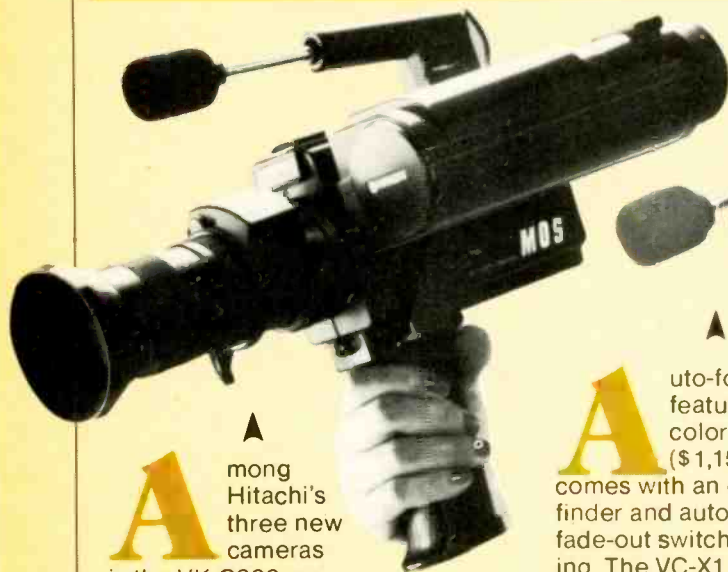
Quasar calls its latest VCR a no-frills design, aimed at the videophile who wants VCR convenience but not all the special functions. The VH-5015 (\$1,000) offers 2 1/4/6 hours of recording and is programmable for 1-day/1-event unattended operation. This VHS deck also has a remote pause control and memory tape counter.

(continued on next page)

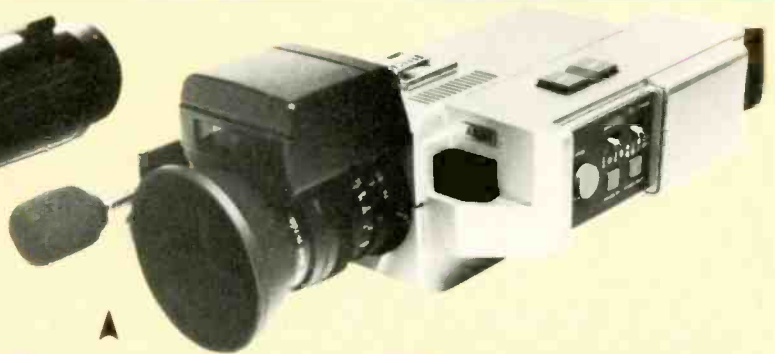
VIDEO CAMERAS:

Focus on Ease of Use

Video manufacturers clearly see user convenience as the key to selling cameras. Almost all of the new entries shown in Las Vegas have one or more features aimed at making life easier for the person behind the eyepiece. These include reduced power consumption (for longer recording time in the field), lighter weight, and, most prominently, automatic focusing. By means of sophisticated optical and electronic systems, a number of the new cameras can hold an object, whether stationary or moving, in perfect focus without manual intervention.

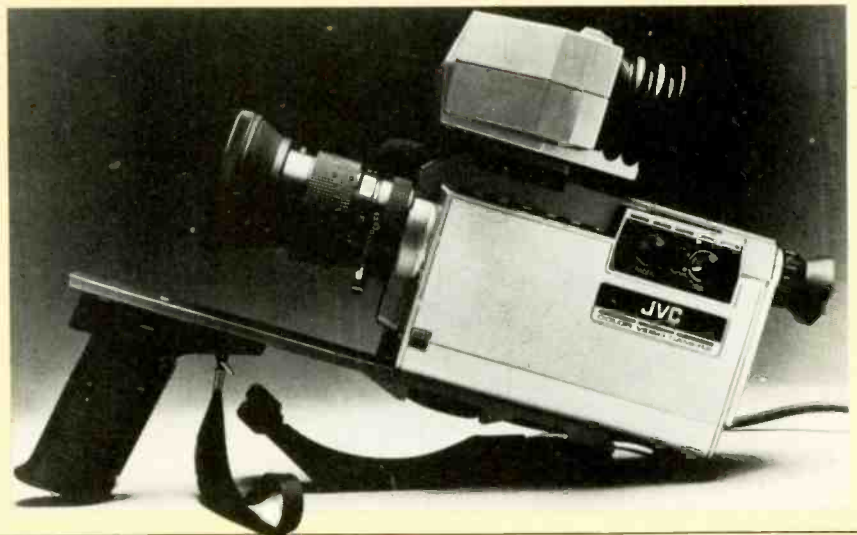


Among Hitachi's three new cameras is the VK-C800, an auto-focus model that sells for about \$1,000. A $\frac{1}{2}$ -inch Saticon tube is said to provide a horizontal resolution of more than 260 lines. Other features of the 6-pound unit include a power zoom lens, an electronic viewfinder, a condenser microphone, a portable handle, an adjustable shoulder mount, and a standby switch to conserve power during long pauses. Minimum illumination is 50 lux, and video signal-to-noise ratio is claimed to be better than 46 dB. Hitachi also has a 2½-pound camera built around a $\frac{1}{2}$ -inch MOS (metal-oxide semiconductor) image sensor, in place of the standard video tube. Called the VKC-1000, it will sell in Japan for the equivalent of about \$1,750; Hitachi has not announced price or availability in the U.S. Minimum illumination is 100 lux, and resolution is said to be 260 lines horizontal, 350 lines vertical. The camera is equipped with a power zoom lens and a removable electronic viewfinder, which weighs slightly more than a pound.



Auto-focus is the central feature of Akai's VC-X1 color video camera (\$1,150), which also comes with an electronic viewfinder and automatic iris, fade-in/fade-out switch, and white balancing. The VC-X1 has a two-speed power telephoto lens with six-to-one zoom and a telescopic unidirectional boom microphone. Its reverse-polarity control enables you to convert film negatives directly into video tape positives. The camera is rated at a resolution of 270 lines; video signal-to-noise ratio is 46 dB.

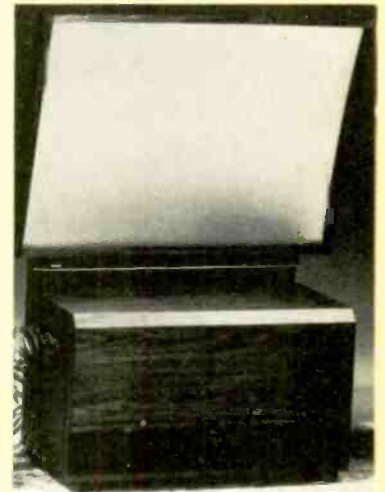
Intended primarily for use with the company's HR-2200U portable VCR, the JVC GX-68U color video camera consumes only 5.8 watts of power (said to be 20% less than other cameras), or 2.5 watts in the standby mode. A zoom lens, a three-position color-compensation control, a separate tint control, a through-the-lens optical viewfinder with split-image range finder, an automatic fade-in/fade-out mechanism, and a built-in condenser microphone are among its features. JVC's other new camera, the GX-
(continued on page A10)



PROJECTION TV: Brighter Pictures Ahead

New models from old-timers in the business, as well as a couple of newcomers, attest to the continuing popularity of large-screen television. Manufacturers are emphasizing both quality – with brighter pictures – and convenience, producing projectors and screens that fit more naturally into a conventional living room. Sheer physical awkwardness (along with price) has been a significant impediment to the growth of the market, so a trend to units that work well both as furniture and as television receivers could be very important.

The first projection television from Hitachi, the CT-5011 (\$3,300), is a one-piece system with a 50-inch screen. Its three-tube in-line optics are said to yield 120 footlamberts of brightness. Included in the CT-5011 are two speakers with 5-inch woofers and 2-inch tweeters, an 18-button remote control, and RF, video, and audio inputs.



RCA is now offering a projection television system. Called the PFR-100R, it has a 50-inch screen and four speakers fed by a stereo amplifier rated at 10 watts per channel. The new set has RF, video, and audio inputs and comes with an infrared remote-control device.

Mitsubishi has launched a one-piece design with a 50-inch screen. Two versions are available: the VS-520U (\$4,200) and the VS-520UD (\$4,500), which has doors that close over the screen when it is not in use. Brightness is rated at 120 footlamberts. Both models have built-in speaker systems with amplifiers and can reproduce stereo sound from two-channel sources.



The latest from Advent is the one-piece VBT-100 (\$2,500). When its 50-inch screen is folded down, the model becomes an attractive 27-inch-high table. Advent says this is its brightest television, with a rating of more than 75 footlamberts. The company's new top-of-the-line model, the VB-225 (\$3,300), is a two-piece system. It has a 6-foot screen, a total of five RF and video inputs, and a full-function remote-control system. Its brightness rating is more than 60 footlamberts.

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VIDEO DISC (continued)



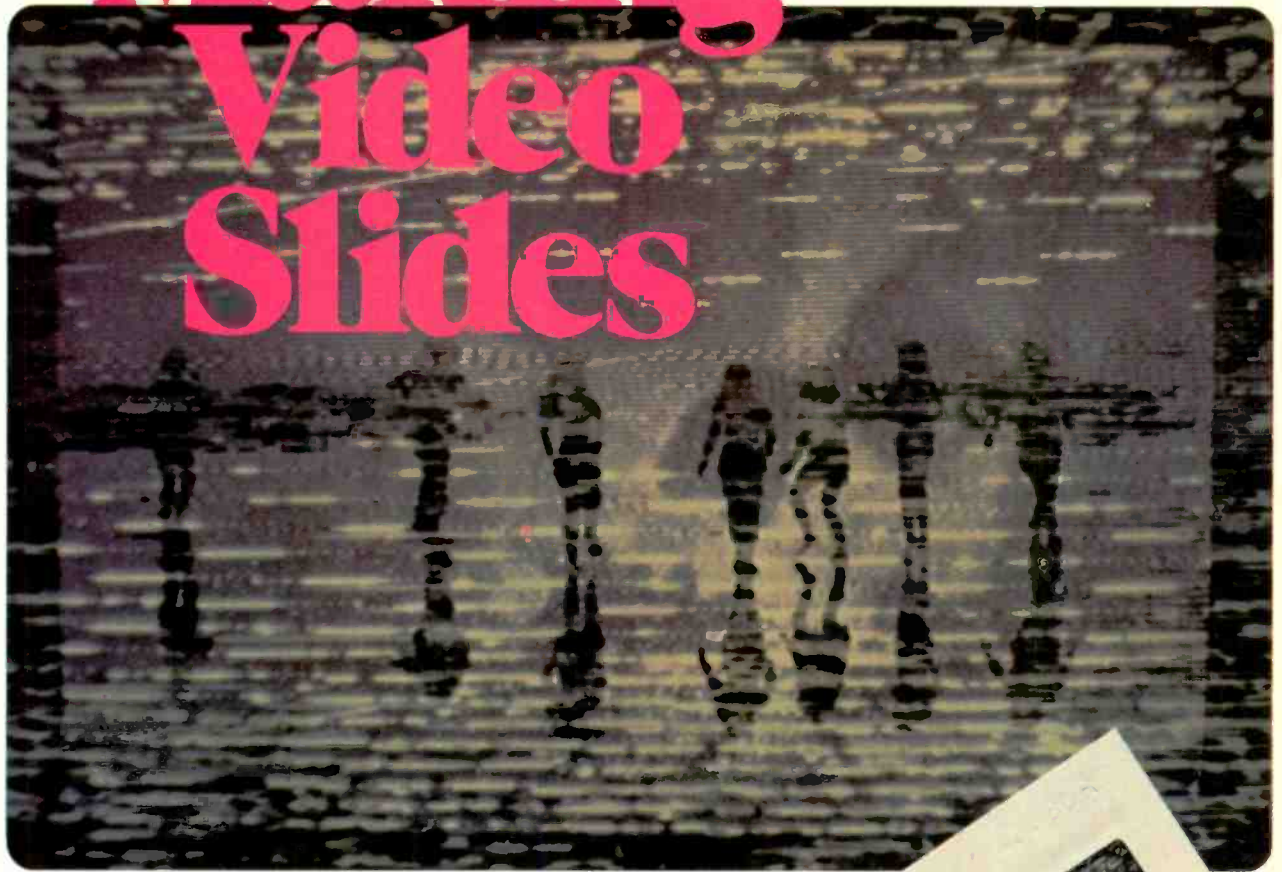
SelectaVision (\$500) is RCA's first video disc player designed for the CED (Capacitance Electronic Disc) system that the company invented. CED players accept a grooved plastic disc the size of a standard phonograph LP. The video signal is frequency-modulated into the groove, which is traced by a diamond stylus. An electrode attached to the back face of the stylus and conductive disc form two plates for a capacitor. As the stylus rides along the groove, the electrode senses the changes in distance between the peaks in the groove undulations as changes in capacitance, which the player's circuitry translates into a video signal to be fed directly to the antenna inputs of an ordinary television receiver. As much as an hour of video can be engraved on each side of a CED disc. The player features a pause plus fast forward and reverse at either 16 times normal speed (without sound) or at about 120 times normal speed (with neither sound nor picture).

VIDEO CAMERAS (continued)

88U, has much in common with the GX-68U, including its low power consumption. In addition, it has a built-in electronic viewfinder with a 1.5-inch CRT, a built-in color-conversion filter that can be switched in to compensate for a change from natural to artificial lighting, and a shoulder rest attachment.

The Technicolor Model 412 (\$950) uses a tri-electrode vidicon tube to provide 250 lines of horizontal resolution with a claimed video signal-to-noise ratio of 42 dB. Weighing in at 4½ pounds, it includes a zoom lens, an electronic viewfinder, a white balance meter, an automatic sensitivity control for optimum exposures, a high-gain switch for operation under very low lighting, and a built-in omnidirectional electret condenser microphone.

Making Video Slides



Combine color slides with video imagery to create some amazing effects. by Mary Ross

Take one color television set, one video cassette recorder, and a color video camera as basic ingredients. Don't stir; just plug them all together, and you have the makings for some very tasty video imagery that you can concoct right at home. To spice things up, throw in your own color slides and black-and-white negatives or prints, and get ready to turn them into a photographic video soufflé, as you re-photograph these images from your television screen.

In a way, slides are the easiest to reproduce on the tube, since the only lighting they require is the beam from your slide projector. But you will have to keep the projection setup isolated somewhat from the TV set to prevent stray light from reflecting off the surface

of the TV screen. And I usually cover the top of my projector with a piece of black cloth (or cardboard will do) for the few moments it takes to make an exposure. With the room light out, the only illumination should be from the slide projection beam and its reflection off the slide screen. You can check for other reflections easily by aiming your 35mm or 2 $\frac{1}{4}$ single-lens reflex (SLR) camera at the televised image and peering through the viewfinder.

(continued on next page)

Mary Ross is a photographer who teaches photography at the State University of New York at Binghamton. Last year she was co-recipient of a grant from the National Endowment for the Arts for *Dance, Film, Video*.



When you've selected the slides you wish to reproduce in video, project them on the screen from a fairly close position to gain greater illumination and sharper reproduction. Since video cameras usually focus as close as 3 to 5 feet, the projected image doesn't have to be much larger than a foot across. And many video cameras come with zoom lenses, allowing you to focus on selected portions of the slide. Only a small projection surface is needed, and it is often more convenient to tape a slab of smooth, white artist's board to a wall rather than use a conventional screen.

When you set up, place the video camera on a tripod—locked in firmly—on the same level as and as close as possible to the slide projector. This minimizes the angle of incidence from the screen surface to the camera lens and practically eliminates distortion. Once you've focused the slide, use the image on your TV screen to manually set color and contrast controls. Most color video cameras also

have white-balance and color-temperature controls with settings for daylight, tungsten, and fluorescent light sources. Tungsten is the "correct" setting for slide projection, but you can always experiment to get the effects you like best. Color and contrast can be altered by changing the f-stops on the video lens as well.

When you're satisfied with the televised image, set the brightness level of your TV a little higher than is normal for regular viewing. You may still have to adjust tint or hue controls, but brightening should give you a reasonably good, well-balanced picture for rephotographing.

A TV picture is formed of separate frames, which are transmitted at a rapid rate—30 per second. This would suggest that we need a still camera shutter speed of 1/30 second to photograph one TV picture. Chances are, however, the shutter speed on the SLR will not be *exactly* that. If it's slightly faster, a dark band (the frame edge) will appear in the finished shot. More than

likely, you'll need a shutter speed of 1/15 or even 1/8 second. With my 35mm camera, best results have been obtained at the latter speed.

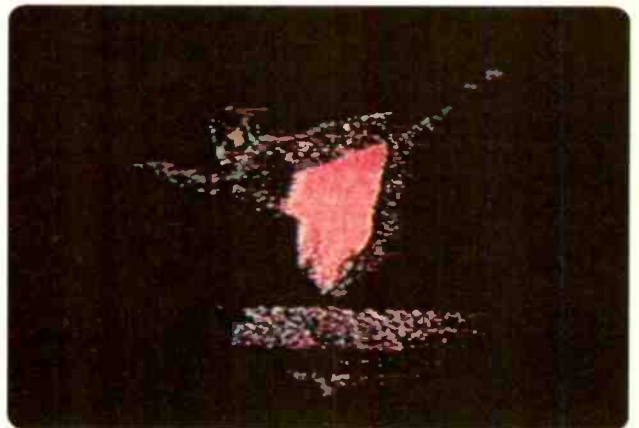
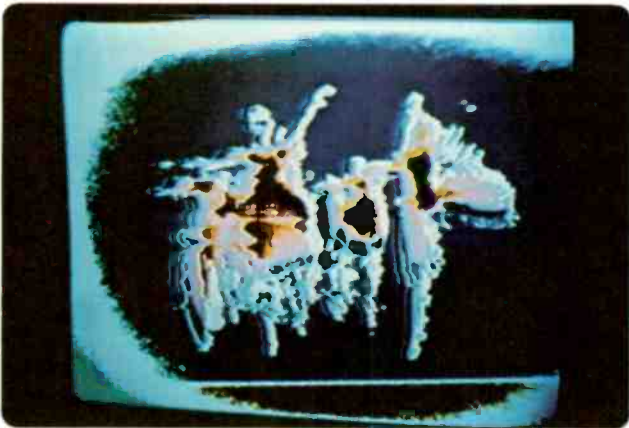
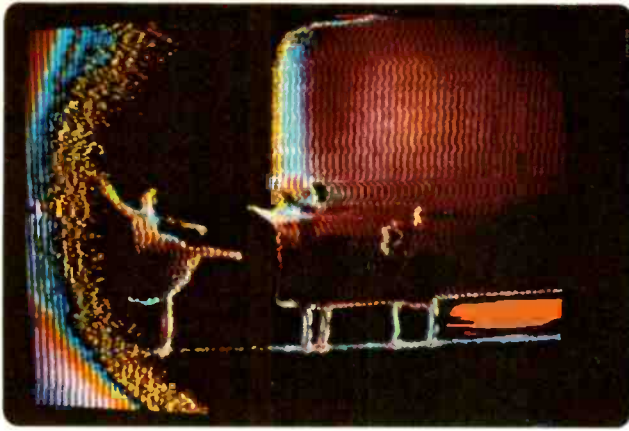
Daylight-balanced film is required. Without a filter, a slight blue cast appears on the film in response to the light from the TV set. For better color rendition, I put a Kodak 40 red color-correction gelatin filter over my 55mm lens. For film, I use Kodak High Speed Ektachrome (ASA 200) because it's both faster and less expensive than the Kodachromes.

This allows me to close my lens down and provides adequate depth of field, particularly when I'm shooting a dark scene through the 40 red filter. I focus carefully on the center of the TV screen and use my built-in camera meter to determine exposure. Still, it's best to bracket exposures, shooting one f-stop over and under the meter reading, especially when faced with contrasty images.

Unusual color effects can be generated with and without filters,



You can do it at home. "Danse Macabre" (see page A11) combines projected slide of faintly seen skull, Kodalith of dancers, and "snow" static created by fooling around with VCR tracking controls. "Runaway, Las Vegas" (above) was produced by sandwiching a video-taped face and a shot of the Las Vegas Strip. Both images were rephotographed on 35mm slide film.



You need special video gear for this. The author used facilities at the Experimental Television Center to produce the computerlike video fantasies shown here. Sequencing modules vary the rate of scan lines, and spacial and intensity digitizers break up the image into squares, as seen most dramatically in the pointillist effect of the solo dancer in shades of magenta. Universities and video workshops often have multiple video camera setups and the more sophisticated equipment not usually available to the general public. Also, many photography-oriented organizations now have video courses.

by using Kodak Infrared color slide film, which is easily obtained through your local camera shop and takes the readily available E-6 developing process. Check your camera manual for specifics on how to make the slight focusing adjustment needed when working with this film.

For monochromatic color effects, you can mount and project some of your black-and-white negatives. Or you can focus the video camera on black-and-white or color prints (8 by 10 or larger). Just be sure that the prints are evenly lighted for good detail. "Live" scenes also require lots of illumination to make a good TV image, and you may need to set up some additional lights. Dramatic lighting effects, which can be used to great advantage in realistic photographs, can also enhance a video photograph. Again, make sure no extraneous light is reflected onto the TV while you're shooting off the screen.

You can, of course, record the "live" scene on video tape with your video camera, then replay the tape for rephotography. To do this, press the PAUSE button on the VCR when the scene you want appears; make color and contrast adjustments, and shoot. The only real problem with this method is that most home VCRs produce a jittery still image. On some models, the tracking control may correct this. With practice, I found that I could move the instability to either the far top or far bottom of the screen, where it would not interfere with the image I was shooting. (One word of caution: Leaving the machine in pause for more than a few minutes will clog the heads, causing degradation of the picture as well as dropouts on the tape.) Also, Fotomat Corporation will transfer your home movies to video tape for you.

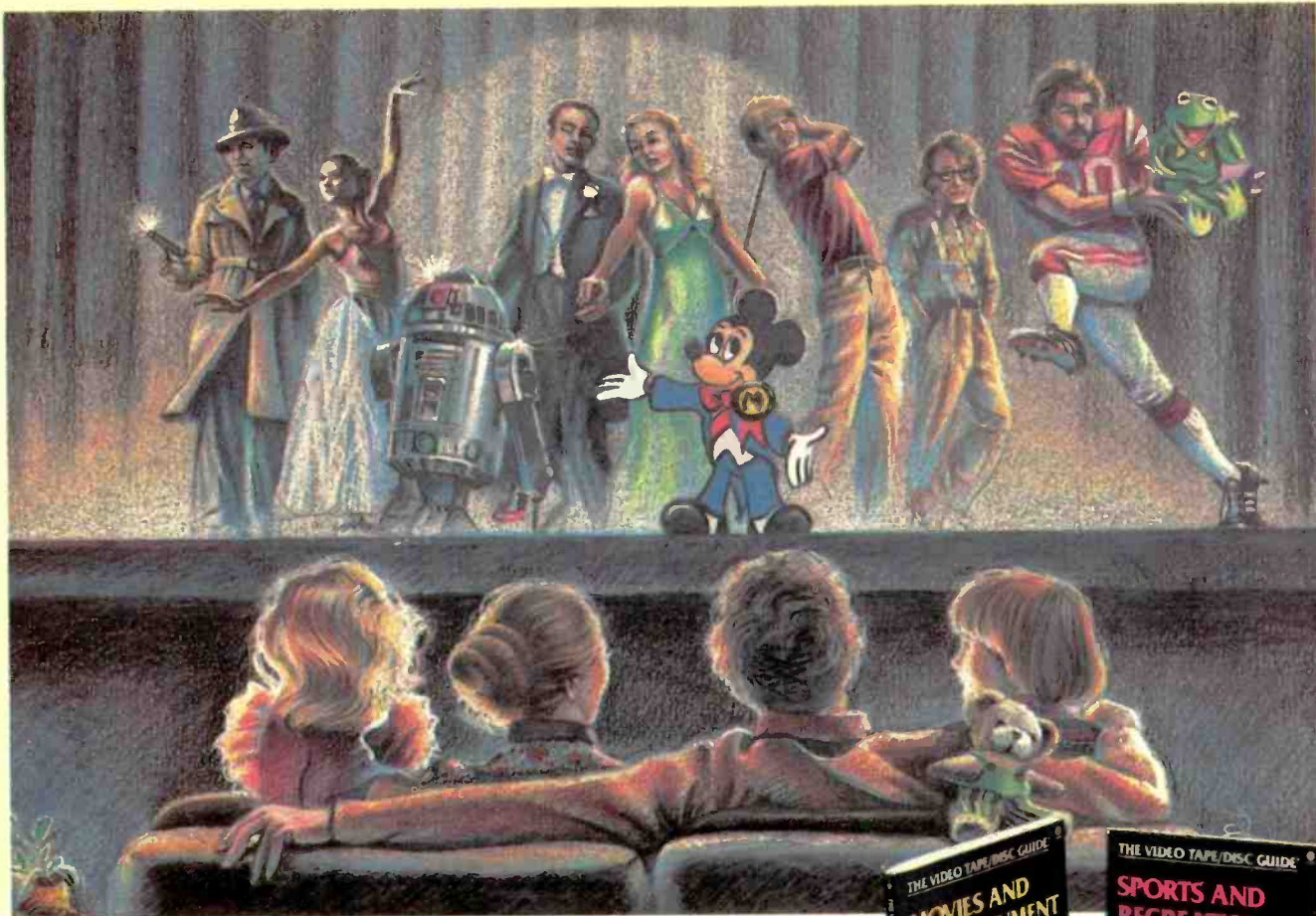
You can manipulate video photographs even further by applying

creative camera and darkroom techniques. One of my favorites is montage, or slide "sandwiching" — combining two or more slides to make the final photograph. "Runaway, Las Vegas" (shown here) was made using this technique. The face is from a color slide photographed from a black-and-white video tape. Since the film was balanced for daylight and no filter was used, the slide appears blue. It was then "sandwiched" with another color slide of the Las Vegas Strip taken at night through a simple glass prism.

"Danse Macabre" (page A11) is another slide sandwich. The skull was photographed from a black-and-white video tape, using daylight-balanced slide film without a filter, so it also appears light blue in color. To create the white "snow" going through it, I pressed PAUSE on the video tape recorder and played around with the tracking

(continued on page A16)

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Video Vignettes

A successful bare-bones production.

Readers of VIDEO TODAY & TOMORROW often have video experiences that are of general interest. From time to time we'll select from those submitted to us and share them with you. This month's video vignette was submitted by Elliott Landy, an experimental video filmmaker from New York.

A singer/songwriter friend of mine needed a video tape made in a hurry. There was only one day left before her agent was to present her music to a group of collegiate concert organizers.

We had a portable Magnavox VHS deck, a JVC single-tube color camera, a color TV set for use as a monitor, and a tripod intended for still photography. Our first choice was to tape outside, eliminating the need for a studio or interior setting, but Mother Nature had other plans. It rained—and rained. We finally had no choice but to work indoors in my rather small apartment.

Out came some 3,200-degree K bulbs and a couple of sockets for a very primitive lighting setup. One 250-watt bulb in a 12-inch reflector was pointed directly at Beth from the left side of the camera; another 500-watt reflector flood was taped to the wall on the right and directed toward the ceiling to provide a soft bounce-fill light.

I used the color monitor to select lighting effects, since I found it impossible to accurately judge either the exposure or the lighting balance with the small black-and-white viewfinder attached to the camera. Achieving the desired soft effects required overriding the automatic diaphragm control. Quite often the red light came on, indicating underexposure of the image, but as long as the picture looked acceptable on the monitor, I kept on taping.

When I zoomed back from her face (which also involved panning

(continued on next page)



Basic setup (below) included two lights, standard color TV, portable VCR, single-tube color camera, and a quality microphone. Placement of monitor near camera allowed performer to see the image being recorded at any particular moment.



VIDEO VIGNETTES (continued)

downward to keep the picture centered), I would invariably find the image crooked in relation to the vertical lines of a rug on the wall behind Beth. Eventually I gave up doing this and settled for occasionally panning down from her face along her arm to the guitar, along the guitar and back to her face again, stopping for moments while the camera focused on her fingers as she played. This was the solution I found to the lack of a proper tripod for moving images—one with a fluid head to properly execute pans and tilts. The result was a tape with a unique look, and in the end the handicap turned out to be quite beneficial, as I was forced to use the subject's face more than I would have thought.

Early in our shooting, we also found it helpful for Beth to be able to see the monitor as she was singing. I therefore set the monitor on a table slightly behind me and watched it over my shoulder while picking up her movements with the camera. In this way she was able to glance at me, the camera, or the monitor without it being apparent on the screen. Generally we found the best visual results occurred when she did as she felt while sing-



Lighting effects were easier to judge on the color monitor than through the small viewfinder on the camera.

ing and I followed her movements.

Each song was done in a single continuous take. Editing was not possible. If a song didn't work, we erased it and did it again. There were occasional flaws in the shooting: Part of Beth's face might disappear from the screen in the middle of a tight shot, or an unsightly microphone wire might

intrude into the picture. But, to my mind, the naturalness and easiness of the experience we created together far outweighed any minor "technical" imperfections.

I was struck at one point by the beautiful effect achieved when only the 500-watt bounce-fill light was on, and I decided to tape a song that way. The simplicity and softness of this type of lighting accentuated the feeling of what Beth was doing, and the piece turned out to be quietly sensual. It was during this take particularly that the underexposure warning light went nuts. So much for warning lights.

With each successive piece, I went in closer and closer to her face, finding new camera angles for her to play to. The sparsity of lighting equipment forced me to be more creative, and I don't feel I could have captured the essence of her performance any better if I had had a hundred lights and a full sound stage.

The tape was successful in that Beth received several bookings and a lot of interest at the convention showing. And I have a tape that I enjoy each time I see it—as much as, if not more than, the time before.

SLIDES (continued)

control during exposure. I then placed an enlarged Kodalith high-contrast black-and-white negative of dancers right on the surface of the TV screen. (Static electricity in the screen held the Kodalith to it as if it had been glued.) Next step was to rewind the video tape. This created "noise," which could be seen through the clear areas of the Kodalith. I made my exposure on Tri-X while the tape was rewinding. The resulting black-and-white negative was "sandwiched" with the color slide of the skull to make the final image.

When you've reached the limitations of the single camera-VCR system, further opportunities in video await you. My work has depended in part on having access to specialized equipment, such as the video processing system at the Experimental Television Center in Binghamton, New York. It consists of colorizers, keyers, sequencers, mixers, and other electronic de-

vices that modify a video signal in specific ways. The setup I use to make video photographs is similar to the one I've just described. The difference is that I have two or three black-and-white video cameras electronically focused on the projected image. Colorizers enable me to add color electronically to the black-and-white video signal. Keyers let me create high-contrast

effects. I can make positive and negative images, mix the inputs of up to seven cameras, and create electronic effects unique to video. All these modifications can be seen on a monitor as they occur. The results are photographed from the TV screen either accepting the image as is or manipulating it in the darkroom.

Where can you obtain access to such video equipment? Colleges and universities commonly are sources of instruction and equipment. Organizations that have traditionally offered photography programs are adding basic and advanced courses in video to their workshop schedules. Other groups have been formed specifically for exploring video as an art form and for the research and development of video tools. There are at least fifteen organizations throughout New York State that have video programs. Check your area to see what resources are available and discover a whole new world of visual awareness.



Video processing system, Binghamton.

Behind the Scenes

Just a year ago we ran an article describing the parlous times in the classical recording industry. The year has proved painfully memorable for most companies, haunting for some, and fatal to a couple. Peters International stopped producing new classical recordings late last year but will continue to distribute its present stock; MCA Westminster survived but nine days into 1981, and the parent company has reportedly dumped some 300,000 discs onto the cutout market. Begun late in 1979, MCA became "the shortest-lived classical label ever," according to its former head John Sievers, who has since joined Varèse Sarabande.

The near future holds at least some continuation of gloomy trends—for one, rising prices. RCA's and Angel's recent hike to a basic list of \$9.98 seemingly augurs another broad round of increases (though it becomes increasingly difficult to tell where one round ends and the next begins in this endless loop). There are some positive signs, however, and even pockets of optimism, with new ventures planned by established companies. RCA is making an all-out bid for the audiophile dollar (\$15.98, to be exact) with imported pressings of its digital discs, manufactured by Teldec in West Germany. Pickwick, best known for its Quintessence line, has launched a Pro Arte label that will feature, among other things, digital recordings licensed from German Harmonia Mundi (first release scheduled for this month), and later, original digital productions (Beethoven piano sonatas by Russell Sherman, produced by Thomas Frost).

At about the same time he was preparing his contribution to this issue, Neville Marriner was recording Haydn's *The Seasons* at St. John's Smith Square in London in sessions visited by our European correspondent. The Philips engineers used high screens to divide the rather reverberant space in half for greater intimacy, causing one company executive to complain about engineers who always want as big a hall as possible for their sessions and then make it smaller. Just previously, the St. Martin's Academy had performed the work at its "home" church, but without the star soloists brought in for the recording—Edith Mathis, Siegfried Jerusalem, and Dietrich Fischer-Dieskau. Of these, the most impressive was Jerusalem, "fabulous, almost another Wunderlich," with a somewhat baritone lower register curiously and con-

fusingly resembling Fischer-Dieskau's sound.

Christopher Hogwood's Academy of Ancient Music, meanwhile, also carried out sessions in conjunction with a concert performance of Vivaldi's *L'Estro armonico*, Op. 3, at Queen Elizabeth Hall for Oiseau-Lyre.

Haydn? *L'Estro armonico*? HF contributors? Let's try again: The British Saga label has begun recording the Haydn symphonies on original instruments in chronological rather than numerical order, with the first fifteen (those written for Count Morzin at Lukavec) taped late last year. Concertmaster Derek Solomons directs the *Estro Armonico* Ensemble—presumably made up of many of the same players who perform in the Academy of Ancient Music and the English Concert. (How many of these early-instrument specialists can London have, after all?) Former HF contributor H. C. Robbins Landon (who else?) provides liner notes and serves as an advisor for the project, which has been partially subsidized by the Martini and Rossi vermouth people (a bid to gain wider recognition for Haydn's contemporary Padre Martini?). Hopes are, of course, for a complete series.

London Records was *Billboard's* top classical label in 1980, largely on the strength of Luciano Pavarotti's recital albums. He was recently forced to cancel plans to make another, due to his father's illness. Instead, the National Philharmonic and Riccardo Chailly went ahead with a recording of Rossini overtures, an obvious followup to their recently released *William Tell*.

On these shores, Decca/London has begun a backward-looking experiment, following DG in its 1977 move to Chicago's Orchestra Hall for recording sessions. Georg Solti recently made his first recordings there, digital tapings of Bartók's *Concerto for Orchestra* and *Dance Suite* and Tippett's *Suite for the Birthday of Prince Charles*. Still, it's a cautious experiment; for the Bruckner Fourth recorded a week later, Decca used the Medinah Temple, where most Chicago Symphony recordings have taken place in the past decade.

A new company in Palm Springs, California, Record Straight, claims to be able to rid records of warpage through a mechanical process invented by its vice

president, Vincent Camodeco, for \$3.00 an LP. Proceed at your own risk.

In connection with this month's "phone festival," the New York Philharmonic is offering a two-record set made from concert tapes never before released on disc. Dimitri Mitropoulos conducts performances of Mahler's Fifth Symphony (January 2, 1960) and Richard Strauss's *Death and Transfiguration* (December 2, 1956)—the latter from a concert that was scheduled to have been conducted by Guido Cantelli, whose fatal plane crash occurred just eight days earlier. The set, NYP 811/2, is available from the New York Philharmonic Symphony Society, 132 W. 65th St., New York, N.Y. 10023, for \$20. All proceeds go to the Orchestra Fund.

Good news for those who feared that rising prices, economic recession, and creeping cultural disaffection would have a withering effect on artistic activity in the U.S. Under the auspices of the American Council for the Arts and Philip Morris, Inc. (for two decades a generous and largely unsung corporate patron of the arts), the respected polltaker Louis Harris last year sampled American opinion on the arts and the public's degree of involvement in them—an update of similar studies conducted in 1973 and 1975—and recently announced the results to the press. Among the sanguine conclusions are that "there has been a sharp upward trend since 1975 in attendance at almost every type of arts presentation" and that "personal involvement in the arts has been rapidly on the rise in this country."

As an index of the latter, the survey reveals that "the number of people who play a musical instrument has risen from 18% to 30%." In the same period, "the number nationwide now reporting buying tapes or records of classical music has risen from 37% to 45%. And the number listening to classical music on tapes or records or on the radio has gone up sharply from 56% to 71%." All very heartening—but you can't eat percentages, and just what relationship such figures have to the well-being of artistic endeavor and the artistic community in the U.S. is a very open question. Still, the study, called "Americans and the Arts," contains a great deal that is enlightening and suggestive. It is available for \$10 from ACA (570 Seventh Ave., New York, N.Y. 10018), and a pamphlet summary can be had for \$3.00. **MF**



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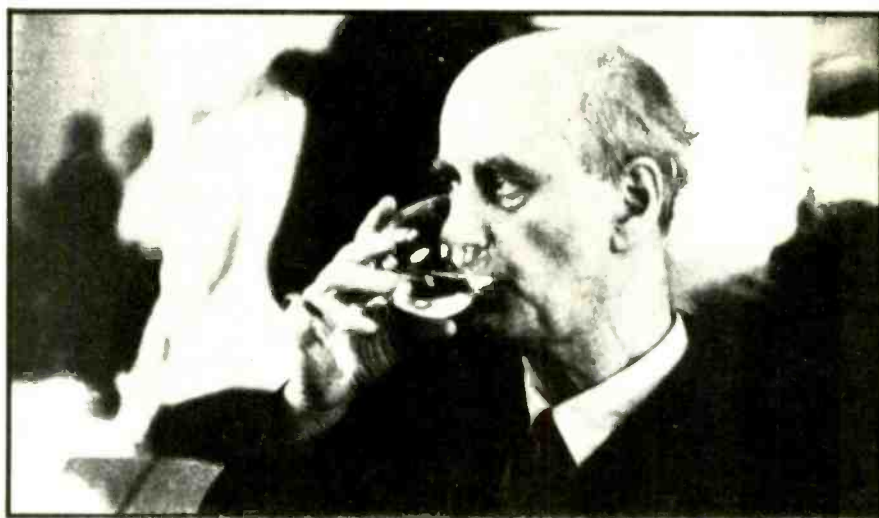


Record Reviews

Brahms's Demons Unbottled

Furtwängler's sorcery might have seduced even that notorious Brahms-baiter Hugo Wolf.

by Joseph Horowitz



Wilhelm Furtwängler in an unbuttoned moment

Wrote Hugo Wolf of Johannes Brahms in 1884: "He comes like a departed spirit back to his home, staggers up the rickety staircase, turns with much difficulty the rusty key that creakingly opens the cracked door of his deserted dwelling, and sees with absentminded gaze the cobwebs pursuing their airy constructions and the ivy staring in at the gloomy windows. A bundle of faded manuscript paper, a dusty inkpot, a rusty pen arouse his attention. As though in a dream he totters to an antediluvian armchair and broods and broods and can't rightly recollect anything at all. At length his mind begins to clear; he thinks of good old Father Time, whose teeth have all fallen out, who has become shaky and wrinkled, and who cackles and chatters like an old woman. He listens long to this voice, to these sounds—so long that at length it seems to him as if they had shaped themselves into musical motifs. With an effort he reaches out for the pen, and what he writes down are notes, to be sure, whole hosts of notes. These notes are now stuffed into the good old form according to the rules, and the result is—a symphony!"

The view of Brahms as a stodgy graybeard is no longer as maliciously propagated as when Wolf waged war with Eduard Hanslick. But following Wolf at a prudent distance, it remains easy for addicts of Wagner and Bruckner to feel disappointment that Brahms is no striver and transcender in the Beethoven mold.

Of those who love Brahms, some find in the caution and sanity that infuriated Wolf certain prerequisites for hon-

esty, rigor, and cohesion. But there exists an alternative avenue of appreciation: to find in Brahms a heady quotient of Beethovenian extremism after all. Among Brahms interpreters, the unrivaled exponent of the latter approach, at least on recordings, is surely Wilhelm Furtwängler.

In place of bourgeois decorum, Furtwängler finds in Brahms Dionysian gusts of fury and ecstasy. Where other Brahmsians are securely confident, he is anxious or awestruck. It is not really farfetched to suggest that he purports to extract the composer's own suppressed demons. The gruff exterior of Brahms the man was said to have hidden a clot of violent feeling.

Furtwängler's Brahms recordings have never been adequately represented in the American catalog. The present seven-disc set on German EMI, imported by German News, is a glorious corrective. All four symphonies are included, as are the *Haydn* Variations and all the concertos except the D minor for piano. The only performance that duplicates a current SCHWANN listing is that of the violin concerto, also available on Seraphim. For those unacquainted with its contents, the set all but guarantees startling surprises, no matter how familiar the music may have seemed before.

My own first exposure to Furtwängler's Brahms was a portion of the Third Symphony, encountered over the radio a decade ago, and the principal surprise was the first-movement development section, taken nearly 30% faster than I had ever heard it before. Encountering the same recording here, I find the passage even

more remarkable. Beyond igniting an astonishing outburst of energy, Furtwängler devises a large-scale scheme of tension and release that makes the outburst seem inevitable. Vital to this design is the exposition repeat: The second time around, the opening is more propulsive, less exploratory. Preceded by a series of bold tempo modifications leading to a final, precipitate accelerando, the hurtling development arrives at the peak of the emotional arc. Twenty measures later, the energy unravels, predicating a huge distension of the pulse. To launch the recapitulation at this point is a test of strength that, far from undermining the forward thrust of the structure, emphasizes it. Later the coda reaches a new summit of intensity, then sinks into exhaustion.

Taken as a whole, the performance illustrates additional trademarks of Furtwängler's Brahms. Beyond the masterly interpolation of tempo changes, numerous local rubatos are inserted to articulate the flow. Beyond the surprising turbulence, every opportunity is seized to stem the tide and gaze into the depths. The sound of the Berlin Philharmonic is warm and richly textured, with generous underpinning from the cellos and basses. In the final analysis, one may question whether all the demons are rebottled at the close, as Brahms evidently intends. But this seems a small price for so much sorcery.

The Second and Fourth Symphonies receive comparable treatment. In the Fourth, I am especially impressed by the Andante, which begins unusually slowly and inwardly, as if recoiling from the tu-

mult of the first-movement coda. An ecstatic lyric surge furnishes a plausible transition to the passage in staccato triplets, where Furtwängler's tempo is necessarily quicker. The ensuing second subject acquires nearly Brucknerian sanctity; listen to the poised fervor of the violin arpeggios above the tune. Furtwängler's supercharged reading of the Second is less successful; he never smiles. The coda to the slow movement is notable for its *Tristan*-like desolation.

Rightfully, the First Symphony should elicit the most persuasive interpretation in the set, for it is a victory symphony after Beethoven. A towering Furtwängler performance has been preserved, but it is on DG 2530 744. Like EMI's versions of the Second, Third, and Fourth, DG's First is a concert performance with the Berlin Philharmonic. EMI's is an altogether tamer studio job with the Vienna Philharmonic. Furtwängler's conception, as the Berlin performance makes clear, proposes a moral contest culminating in a purgative explosion just before the finale's great horn call. Cozily ensconced in the Vienna studio, he applies the same battle plan but lacks sufficient firepower to activate it; the rubatos are at the same time less drastic and less compelling.

Except for the three *Hungarian Dances*, a worthwhile filler, the only other private studio performance in the EMI box is of the violin concerto, and it, too, disappoints. The best of the collaborative performances is that of the B flat Piano Concerto, with Edwin Fischer as soloist. In two respects, Furtwängler and Fischer excel where most others fail: They fashion an evenhanded partnership commensurate with the work's assertive interpenetration of orchestra and piano, and they manage to savor the passages of mature repose without losing sight of the whole.

Fischer's excellence as a partner is partly a matter of sonority: Like Furtwängler's orchestra, he produces a full-bodied yet febrile sound, equally expressive of strife, elation, and tenderness. It is also a matter of temperament: Like Furtwängler, he is a fearless, even incautious interpreter, more ready to make an emphatic mistake than to choose a safer, less committed course. Each is as likely as the other to whip the pulse forward or hold it back, and without so much as a sideways glance. In a work that can seem massively impervious to spontaneous exchange, Furtwängler and Fischer offer the very model of a flexible collaboration.

As for structure: Here is a performance of the first movement in which the opening and the recapitulation are as sublimely spacious as anyone could want, in

which the tutti leading into the development does not plod as it usually does, and in which the various other transitions—notwithstanding an extravagant range of tempo—are once again disarmingly honest. The *Più adagio* section of the slow movement, with its distant clarinets and floating arpeggios, is carried aloft into the thinnest air Brahms ever breathed.

Listeners enamored of the precision and self-conscious suaveness of many present-day performances will be disappointed by the number of wrong and missing notes in the piano part. And as in other performances in the set, Furtwängler's strings are guilty of occasional raw or imprecise attacks. Judged not as a militia, but as a vibrant, self-willed body of men, his players are remarkable. Especially significant is the wealth of portamentos and vibratos in the strings. If these and other local expressive devices seem valid rather than abused, it is because feeling dictates their usage, not the other way around.

Given the age of the recordings, polyphonic detail—important in Brahms—is inevitably muddled. Otherwise, distortion almost always remains tolerable. In the B flat Concerto, where distortion is a problem, the transfer is fuller and more vivid than Turnabout's.

In sum, these Furtwängler performances constitute an indispensable point of reference. Some who love Brahms will not love them. Some will be made to love Brahms more. And some will be made to love Brahms who never much cared for him. Even Wolf might have been seduced.

BRAHMS: *Orchestral Works and Concertos.*

H Edwin Fischer, piano*; Yehudi Menuhin** and Willi Boskovsky†, violins; Emanuel Brabec, cello‡; Berlin Philharmonic Orchestra**, Vienna Philharmonic Orchestra†, Lucerne Festival Orchestra**†, Wilhelm Furtwängler, cond. EMI ELECTROLA 1C 149-53420/6M, \$55.86 (seven discs, manual sequence; mono) (distributed by German News Co., 220 E. 86th St., New York, N.Y. 10028).

Symphonies: No. 1, in C minor, Op. 68‡ (11/47); No. 2, in D, Op. 73** (5/7/52); No. 3, in F, Op. 90** (12/18/49); No. 4, in E minor, Op. 98** (10/24/48) [from TURNABOUT TV 4476, 1972]. Concertos: for Piano and Orchestra, No. 2, in B flat, Op. 83*** (11/8/42) [from TURNABOUT TV 4342, 1970]; for Violin and Orchestra, in D, Op. 77*** (10/7/49) [from SERAPHIM 60232, 1974]; for Violin, Cello, and Orchestra, in A minor, Op. 102** (1/27/52). Variations on a Theme by Haydn, Op. 56‡ (1/27/52). *Hungarian Dances* (orch. Brahms): Nos. 1 (3/30/49), 3, 10 (4/4/49).‡

Goldmark's Exotic Queen of Sheba in a Splendid Revival

Hungaroton offers the first recording of a once famous but long-neglected opera.

by Paul Henry Lang

One learns with amazement that this is the first integral recording of Goldmark's *The Queen of Sheba*, an opera once popular from Vienna to Buenos Aires and from Sofia to New York. As recently as the 1920s it was still in the repertory of those great opera houses that could stage such a spectacular grand opera; many of the outstanding singers—among them Selma Kurz, Rosette Anday, Leo Slezak, and Caruso—counted its roles among their favorites, while such maestros as Mahler, Walter, Richard Strauss, and Reiner conducted it with relish. What made this celebrated opera fall out of favor when much less substantial fin-de-siècle works still hold the boards?

The Queen of Sheba was composed in the 1860s and first performed in 1875 to tremendous popular and critical acclaim, joined in even by Liszt and Brahms. This was the time when most composers began to surrender unconditionally to the magic of Wagner and to the enforced leitmotiv construction. Goldmark's admiration for Wagner was not unconditional; he, too, used the leitmotiv, but (as Verdi did in *Aida*) sparingly, in telling situations. On the other hand, unlike the true believers Kienzl, Brüll, and Schillings, he was clearly a grand opera composer, of the school descended from Spontini and Meyerbeer,



The Queen of Sheba's visit to Solomon, from Raphael's Bible

with many Italian traits added. Recitative and aria are clearly distinguishable—many in “closed” forms, albeit tonally related—and there is little of the frequent discontinuity characteristic of Romantic opera. The great display pieces—marches, ballets, and religious scenes, the sine qua non of grand opera, often spliced in haphazardly (Scribe was a past master at inserting such scenes into finished scores)—are here pretty much an organic part of the action; in this respect, too, *Sheba* resembles *Aida*, a coeval opera with which it has much in common, though arrived at independently.

The chorus plays a much larger role than customary in grand opera, furnishing not only the usual jubilation and religious color, but also contemplative numbers and commentary in the manner of the ancient Greek drama. The vocal writing, both for solo and chorus, is far more Italianate than German. Indeed, at the rehearsal for the first Italian production of *Sheba*, the conductor reportedly exclaimed after one of the arias, “This is a real Bellinian melody!” Goldmark shows a fondness for bel canto in the midst of the Wagnerian disdain for Italian opera, and he is partial to ensembles; there are two remarkable sextets and several fine duets in the opera. His orchestra is brilliant and very colorful, and the relation-

ship between pit and stage is admirably equalized.

The main attraction of *Sheba* undoubtedly was—and should still be—the unusually exotic, sultry, erotic tone and mood, which though pervasive, is never forced, febrile, or torrid. Whether authentically “Oriental” or not (there are some stylized citations of Hebrew psalmody), the music—again like *Aida*—does convey exoticism, notably because of Goldmark’s use of the so-called melodic Gypsy minor, a Hungarian specialty neither tonal nor modal and little known in Western art music.

“Eclecticism,” the dirtiest word used by critics, nevertheless comes in many varieties and degrees. Goldmark is simply paying his debt for having been nourished by Mendelssohn, Wagner, and the Italians, and he does it with taste, through echoes rather than imitation. If his musical language at times seems old-fashioned, it is mainly in the cadential tuttis and the accompanied-recitative formulas; there are few tremolos (usually a sign of embarrassment), but there is some storm music, with the strings racing and the piccolo whistling. Yet from Berlioz and Rossini on, most composers used this old trick. Now that we know the earlier Verdi operas and nine-

teenth-century grand opera in general, we accept these things if they are balanced by more original stuff, and in this regard *Sheba* goes through the operatic centrifuge in good shape. Goldmark is comfortable and unselfconscious in his style and idiom. This is not music like Alfano’s or Giordano’s, with skillfully wrought syntactic surface structures couched in the artificial smoothness of processed cheese spread; it is well worked yet spontaneous and can rise to tragic accents. Take the second-act nocturnal tryst in the garden—both pastoral and passionate, full of dark lush colors, and very well constructed. The similar scene in *Tristan* was not yet known to Goldmark, because the proposed Vienna production had been abandoned, the work having been judged unperformable; this night music owes nothing to Wagner, but something to Mendelssohn’s *notturmo* moods.

Nor does the opera sag; even the long monologues are well sustained. All this is remarkable, because up to this point the only credits Goldmark had earned as a purveyor of opera were ten years spent in the pit as a violinist; this modest man, who learned everything by himself, must have been a very good observer.

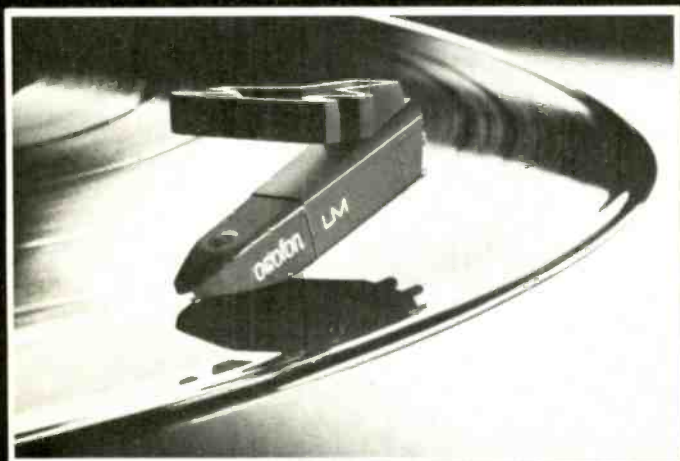
S. H. Mosenthal, the librettist, was a man of letters well known at the time but of rather limited talents. As such things go, the book is neither better nor worse than the usual operatic concoctions, though the poetry in the set pieces can be a little trying. To his credit, he at least avoided the atrocious Wagnerian alliterations and the heavy symbolism that most German librettists of the period considered de rigueur. The many word and line repetitions, rather surprising for the second half of the nineteenth century, are undoubtedly the doing of Goldmark, who, in almost baroque fashion, uses them for emphasis. We may call the book a “standard” grand opera libretto, and we know that Goldmark was less than enchanted with it; still, its exoticism found a ready audience.

For centuries the Biblical story of Solomon and Sheba, with a number of variants, was a favorite of painters and writers, but surprisingly (and aside from Handel’s magnificent “oratorio” *Solomon*) only one opera used it before Goldmark: Gounod’s *La Reine de Saba* (1862), in which Gérard de Nerval’s libretto supposed an amorous involvement between the Queen and Solomon. This is an easier, if historically unjustified, dramatic situation, yet Gounod made a salon opera of it. Mosenthal restores to Solomon his traditional role of the wise and compassionate king and gives the principal male role to the king’s favorite, Assad. Thus, Solomon, the High Priest, and even Sulamith, Assad’s betrayed angelic bride,

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are only accessories to the drama, though Goldmark gives them plentiful good music. The real hero is the heroine, the imperious, insatiable, and cruel Queen, a composite of the Queen of the Night, Turandot, and Salome; Goldmark succeeds in endowing her with both incendiary sensuality and cold malevolence. Assad presents dramaturgical difficulties because essentially he is a pawn, a victim, rather than a hero, totally demolished by the demoniac Sheba. But Goldmark makes the most of the situation, for Assad is also passionate and frenzied, ultimately finding redemption in death. Moshenthal must have read some of the Wagnerian librettos.

The performance is splendid, the cast superlative, and the sound first-class. Klára Takács is a mezzo with a dusky low register and a ringing top who can match in timbre and power any dramatic soprano; she throws herself into the title role, attracting, attacking, seducing Assad, and then with icy disdain rejecting him: "I don't know this man." She carries her duplicity through four acts with impressive consistency and conviction. Veronika Kincses, a lovely clear-voiced soprano, is the slighted bride Sulamith, and Magda Kalmár sings the Brangäne-like Astaroth to satisfaction. Siegfried Jerusalem gives a good interpretation of the bewitched Assad, who cannot free himself from the tempestuous Queen; he sings well (only a few high notes are a little pushed) and creates a more believable figure than the librettist provides. Baritone Sándor Sólyom Nagy (Solomon) and bass József Gregor (High Priest), both Sarastro types, delight with their manly dignity and their resonant yet smooth and warm voices.

Orchestra and chorus are worthy of the soloists, and the conductor, Adam Fischer, unknown hereabouts, surely will not be for long. As is Hungaroton's wont, the elegant brochure contains excellent historical and analytical notes and the libretto in four languages.

GOLDMARK: Die Königin von Saba.

CAST:

Sulamith	Veronika Kincses (s)
Astaroth	Magda Kalmár (s)
The Queen of Sheba	Klára Takács (ms)
Assad	Siegfried Jerusalem (t)
King Solomon	Sándor Sólyom Nagy (b)
Baal-Hanan	Lajos Miller (b)
The High Priest	József Gregor (bs)
Watchman of the Temple	László Polgár (bs)

Hungarian People's Army Male Chorus, Jeunesse Musicale Chorus, Hungarian State Opera Chorus and Orchestra, Adam Fischer, cond. [János Mátyás, prod.] HUNGAROTON SLPX 12179/82, \$39.92 (four discs, manual sequence).

Classical Reviews



Harpsichordist Mireille Lagacé: Warmth, sensitivity, and a graceful manner in understated performances of Bach

reviewed by

John Canarina
Scott Cantrell
Kenneth Cooper
R. D. Darrell
Kenneth Furie
Harris Goldsmith
David Hamilton
Dale S. Harris
R. Derrick Henry
Nicholas Kenyon

Allan Kozinn
Paul Henry Lang
Irving Lowens
Robert C. Marsh
Karen Monson
Robert P. Morgan
Conrad L. Osborne
Andrew Porter
Patrick J. Smith
Paul A. Snook
Susan Thiemann Sommer

BACH: Keyboard Works.

Mireille Lagacé, harpsichord. CALI-LOPE CAL 1657, \$11.98 (distributed by Brillly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211).

Italian Concerto in F, S. 971; French Overture (Partita in B minor), S. 831; Duets: No. 1, in E minor, S. 802; No. 2, in F, S. 803; No. 3, in G, S. 804; No. 4, in A minor, S. 805.

BACH: Italian Concerto in F, S. 971; French Overture (Partita in B minor), S. 831; Concerto for Keyboard, in D, S. 972.

Trevor Pinnock, harpsichord. [Andreas Holschneider, prod.] ARCHIV 2533 424, \$9.98. Tape: 3310 424, \$9.98 (cassette).

Published together in 1735 as the second volume of Bach's *Clavierübung*, the

Concerto in the Italian Style and the B minor Partita reveal his complete mastery of two of the most influential musical forms of the day—the Vivaldi-style Italian concerto and the French suite (otherwise known as "overture" or "partita") based on a sequence of dance movements. They also make happy companions on a record, and in addition to these recordings, the catalog lists similar pairings by Igor Kipnis (Angel S 36096) and Blandine Verlet (Philips 9500 588, April 1980).

Once again exhibiting the warmth and sensitivity I have admired in the past the Canadian Mireille Lagacé offers very much the better of these new releases. The Second and Third of the four duets from *Clavierübung*, Part III (included as filler), are particularly winning demonstrations of her graceful manner, and elsewhere there are a good many moments of subtle eloquence. I would prefer more shaping of phrase beginnings and endings (notably in the Bourrées of the partita) and greater spring to the rhythms in the first movement of the concerto, but these are minor reservations. Indeed, those who do not share my enthusiasm for Verlet's ebullient performances will probably find Lagacé's more understated manner quite appealing. Her harpsichord (nowhere identified!) sounds pleasant enough, and the recording—although a little close—is satisfactory. Be warned, however, that the layout of the disc sides agrees with neither label nor sleeve, and the sleeve notes (which repeat that silly theory that

the four duets represent the four elements) are in French only.

If Lagacé is a bit understated, the Englishman Trevor Pinnock is self-effacing to a fault. For all his fastidious technical command, his performances are virtually devoid of warmth and panache; the notes are churned out with almost no acknowledgment of their collective contours, and such rhythmic inflections as do occur are so subtle as to elude any but the most acute ears. The *Italian Concerto* sounds rather mindless, the partita graceless. Nor am I enthusiastic about Pinnock's instrument, a 1972 Clayson and Garrett said to be "after Dulcken": As recorded here at least, it has a disagreeable clang and a mean-sounding bass. This is the sort of record that gives quasi-scholarly performances of baroque music a bad name. S.C.

BACH: Magnificat in D, S. 243*; Brandenburg Concerto No. 5, in D, S. 1050*.

H Anna Báthy and Judit Sándor, sopranos*; Magda Tiszay, alto*; Lajos Somogyvári, tenor*; György Littasy, bass*; Tibor Ney, violin; János Szebenyi, flute; Annie Fischer, piano; Budapest Chorus* and Symphony Orchestra, Otto Klemperer, cond. HUNGAROTON LPX 12160, \$9.98 (mono) [recorded in concert, January 13, 1950].

Piety is a most laudable quality—if not carried too far. The good Hungarians want to honor Otto Klemperer, who spent

B Budget
H Historical
R Reissue
A Audiophile
(digital, direct-to-disc, etc.)

Critics' Choice

The most noteworthy releases reviewed recently

BACH: English and French Suites, S. 806-17. Curtis. TELEFUNKEN 46.35452 (4), Jan.
BARTÓK: Bluebeard's Castle, Op. 11. Süss, Kováts, Solti. LONDON OSA 1174, Jan.
BEETHOVEN, MOZART: Keyboard Works. Bilson. NONESUCH H 71377, N 78004, Feb.
BEETHOVEN: Symphony No. 6, Op. 68. Stuttgart Klassische Philharmonie, Münchinger. INTERCORD INT 160.828, March.
BEETHOVEN: Violin Concerto, Op. 61. Mutter, Karajan. DG 2531 250, Feb.
BERG: Lulu: Suite. Der Wein. Blegen, Norman, Boulez. CBS M 35849, Jan.
BRAHMS, BEETHOVEN: Clarinet Trios. Pieterson, Greenhouse, Pressler. PHILIPS 9500 670, Feb.
BRAHMS: Double Concerto, Op. 102. Perlman, Rostropovich, Haitink. ANGEL SZ 37680, Dec.
BRAHMS: Piano Trios Nos. 1, 2. Schneiderhan, Mainardi, Fischer. BRUNO WALTER SOCIETY BWS 739, Feb.
GRIEG: Works for String Orchestra. Norwegian Chamber Orchestra, Tønnesen. BIS LP 147, Nov.
HAYDN: Great Organ Mass. Academy of Ancient Music, Preston. OISEAU-LYRE DSLO 563, March.
HAYDN: L'Incontro improvviso. Zoghby, Ahnsjö, Dorati. PHILIPS 6769 040 (3), Feb.
HOLST: The Planets, Op. 32. Scottish National, Gibson. CHANDOS ABRD 1010, Feb.
JANÁČEK: Diary of One Who Vanished. Márová, Příbyl, Páleníček. SUPRAPHON 1112 2414, Nov.
LISZT: Hungarian Rhapsodies (7). Various. ARABESQUE 8011, Dec.
MASSENET: Le Roi de Lahore. Sutherland, Lima, Milnes, Bonyngé. LONDON 3LDR 10025 (3), Jan.
PURCELL: Music for a While. Deller, Christie. HARMONIA MUNDI FRANCE HM 249, Jan.
RUGGLES: Complete Works. Thomas, Kirkpatrick. CBS M2.34591 (2), Oct.
SCHOENBERG: Orchestral Works. BBC Symphony, Boulez. CBS M 35880, Jan.
TAKEMITSU: Instrumental Works. Tashi, Boston Symphony, Ozawa. DG 2531 210, March.
FERNANDO DE LUCIA: The Gramophone Company Recordings, 1902-9. RUBINI RS 305 (5), Dec.
EZIO PINZA: The Golden Years. PEARL GEMM 162/3 (2), Feb.
MAURIZIO POLLINI: Piano Music of the Twentieth Century. DG 2740 229 (5), March.
RÓZSA, WAXMAN, WEBB: Film Music. ENTR'ACTE ERM 6002, March.

three years in their midst (1947-50) conducting opera and concerts in Budapest. A number of these performances were recorded; now the old discs are being brought up from the basement, dusted off, reprocessed, and presented as a memorial release. Sad to say, the results are rather pitiful.

The performance of the *Magnificat* is a disaster that cannot even be judged, because every choral number is a sonic bedlam; the ensembles are ruined by a badly oscillating soprano, the basses grunt and rumble, and so forth. Yet there is a creative spark there—in the wrong place: The continuo player, using a fine concert grand, is not satisfied to realize the figured bass, but presents brand-new compositions. Needless to say, the primitive recording technique of those days is largely responsible for the mess, but Klemperer also has a good share in it.

The Fifth *Brandenburg* Concerto is a little better, though the solo violin is timid, wobbly, and sugary. The keyboard part, well played by Annie Fischer on a Bösendorfer (by that time Wanda Landowska had made the harpsichord known all over the world), discloses far more understanding of this music than does Klemperer. The conductor does not directly hurt the concerto—even his famous slow tempos are well within bounds—but there is a curious lack of flow in both performances (except when Fischer has her way), a sameness that seemingly excludes any effort or desire to interpret. This is particularly surprising in "*Et misericordia*" in the *Magnificat*, a gently undulating siciliana, the poetic Bach. Here the music does not undulate and the poetry is absent; the running triplets just follow one after the other.

There is really no point in exhuming these old platters except, perhaps, to show that every generation has its own beliefs about performance practice, which usually make those of the previous generation look silly. The double-dotting fraternity will be shocked at Klemperer's ignorance of this basic article of its faith, and he also lacks the satchel filled with *notes inégales* that every performance practitioner must carry with him at all times. Our turn will undoubtedly come in due course, but we will be answerable to the computer, not to frail human ears, so our defeat will be the more inevitable. P.H.L.

BALASSA: The Man Outside, Op. 27.

CAST:

Girl	Ilona Tokody (s)
Beckmann	Sándor Palcsó (t)
God	Attila Fülöp (t)
Colonel	Sándor Sólyom Nagy (b)

Cabaret Director György Bordás (b)
 One-Legged Man László Polgár (bs)
 Death Josef Gregor (bs)
 Hungarian Radio and Television Chorus, Budapest Symphony Orchestra, György Lehel, cond. [Tibor Erkel, prod.] HUNGAROTON SLPX 12052/3, \$19.96 (two discs, manual sequence).

Although Sándor Balassa is listed in neither *Schwann* nor *Baker's*, his reputation as one of Hungary's most talented postwar composers has been slowly spreading to the West. Two of his works—*Legend*, Op. 12, and *Requiem for Lajos Kassák*, Op. 15—have won prizes at competitions in Paris; others have been performed in London and, this past summer, at Tanglewood; several are available on disc from Hungaroton. Oddly, composing is a part-time occupation for the forty-five-year-old Hungarian Radio producer. This opera was commissioned by his employer and staged by the Hungarian State Opera in 1978.

Based on a play by Wolfgang Borchert, *The Man Outside* is an unrelentingly bleak antiwar tragedy, a chronicle of the last hours of Beckmann, a German foot soldier who returns from the war to find himself utterly displaced and ridden with guilt and responsibility that no one will share or acknowledge. Géza Fodor's libretto is peopled with nameless and rather obvious symbols, the only fully developed character being the protagonist. The scoring is dark, tense, and predominantly atonal.

The five-movement work begins with a side-long prologue, in which Death rejoices in his war bounty—a world of men "dying, just like flies"—while a withered and impotent God grieves, in a Hebraic-sounding modal lament, at the triumph of mankind's self-destructive impulse. Beckmann, up-stage, throws himself into a river, only to be pulled out in the second movement by the Girl, supposed here to symbolize the plight of women left behind when men go to war. Beckmann has his own ideas about that plight, though; his attempted suicide was prompted partly by the discovery that, in the three years he was away fighting, his wife took up with another, leaving him homeless. The Girl explains that her husband, also gone for three years, has undoubtedly starved to death or died in action; the two console each other until the One-Legged Man appears. This symbol of the millions crippled in war turns out to be the Girl's husband; what's more, he lost his leg while on a forest patrol under Beckmann's command. The movement ends with a painfully chilling trio: The Man is bitter and accusatory, Beckmann tortured by guilt, the Girl horrified and confused.

Beckmann, however, sees no reason to accept full responsibility for the mutilation of the One-Legged Man or for the deaths of eleven of the twenty men in his patrol. He searches out the Colonel, who sent them on the fatal mission, and tries to "return" that moral burden. But the Colonel, now living comfortably on the fruits of war profiteering, will have none of it: He denies knowing Beckmann, saying the war is over and should be forgotten.

Despondent, Beckmann gets drunk and bemoans his lot in a sarcastic, almost balladlike plaint, attracting the attention of the Cabaret Director, who tells him that he's talented but that nobody wants to hear about suffering anymore. This section is of particular interest since, according to the booklet essay, it is Balassa's commentary on the postwar artistic situation: "We don't need the kind of art that makes you restless," the cynical Director says, "but the kind that relieves, gives pleasure." To Beckmann/Balassa's protest, "but the truth?", the Director replies, "What has art to do with the truth? We don't accomplish much with the truth. We only make ourselves detested with the truth. And besides, who's interested in the truth today?"

Not to be won over by the prevailing escapism, Beckmann wanders the streets until he meets the ghost of the One-Legged Man, who has by now killed himself, laying the blame for his death on Beckmann. Somewhat predictably, Beckmann returns to the river where he earlier tried to drown himself and this time succeeds.

All told, *The Man Outside* is a powerful and depressing work, logically constructed and, even without character development, full of parallel relationships one needn't dig too deep to discover. And there are clever touches. The music heard at Death's first appearance—low-pitched brass and percussion figures over a sustained pianissimo string shimmer—permeates the work as a reminder that Death dominates these proceedings. An off-stage chorus seems to turn Beckmann's gnarled thoughts into the wailing of suffering humanity, and two or three bars of lugubrious string writing hint at his helplessness and frailty as one door after another closes on him.

Balassa, in the Cabaret Director scene, has anticipated and addressed the major criticism that can be leveled at this work—namely, that seventy-three minutes

of unbroken tension, confrontation, and crisis are too tough to swallow. Which is not to take up the Director's argument that nobody wants to hear "the truth" or that art should be escapist; yet the truth may have more facets than Balassa is willing to explore. The album notes quote the composer: "This work allowed me to lay my cards on the table and say all I know about man and the century I live in." András Mikó, who directed the Hungarian State Opera production, elaborates: "The subject cannot be narrowed down to the war. The war is merely a heightening of the situations of life."

Certainly, if Balassa felt there were no more to life in the twentieth century than this, he would have joined Beckmann in the river long ago. Granted, the subject and circumstance do not lend themselves to light treatment; yet the infusion of some of life's other fundamental elements would have made the work less grating—and indeed more truthful. The Beckmann/Girl scene, for one, affords an opportunity to break the harrowing spell with a moment of tenderness, which would be shattered soon enough by the One-Legged Man. Instead, Balassa's music (here and through-

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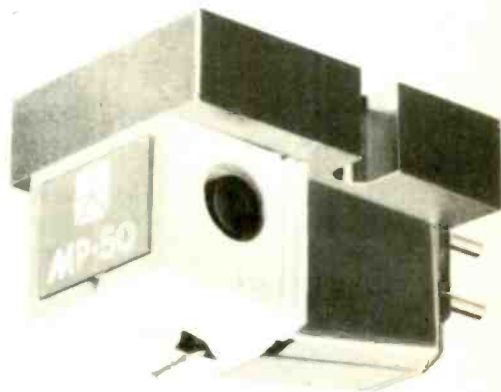
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out) shows only Beckmann's capacity for suspicion, self-pity, and rage. Similarly, the Cabaret Director scene could have been expanded, if only by an orchestral parody of the ludicrous self-indulgence (as Balassa sees it) of postwar art, to provide a needed respite between Beckmann's confrontation with the Colonel and the real climax of the work—the final apparition and suicide. Questions of life, truth, and war aside, the problem is simply that when a work is all climax, its power dissipates. The natural climax, when it finally arrives, is hollow and anticipated rather than cathartic.

The Hungarian cast gives as convincing a performance as the score allows, though the vocal writing is not especially demanding. Only Sándor Palcsó (Beckmann) has much opportunity to show his vocal or dramatic wares, and this he does with versatility: At the start, when he is found half-dead on the riverbank, his voice is devoid of body and color; but coming to life, he reveals a full-bodied dramatic tenor that is at its strongest in the Colonel scene and tempered at times with a sneering, sarcastic nasal timbre.

György Lehel leads the Budapest Symphony in a solid performance of Balassa's often dense, surging, and percussive, sometimes eerily static, score. The chorus, effective when used by itself (as it is most of the time), becomes drowned out, its text incomprehensible, when the orchestra joins in toward the end. The recording is fair, but the review copy has noisy surfaces. A.K.

BARBER: Essay for Orchestra, No. 3—See Corigliano: Tournaments Overture; Elegy.

BRAHMS: Orchestral Works and Concertos. For a review, see page 69.

BRAHMS: Quartets for Strings (complete). SCHUMANN: Quartets for Strings (complete).

Guarneri Quartet. [John Pfeiffer*, Peter Dellheim*, and Max Wilcox†, prod.] RCA RED SEAL ARL 3-3834, \$29.94 (three discs, automatic sequence). Tape: ARK 3-3834, \$29.94 (three cassettes).

BRAHMS: No. 1, in C minor, Op. 51, No. 1*; **No. 2, in A minor, Op. 51, No. 2*;** **No. 3, in B flat, Op. 67.** **SCHUMANN: No. 1, in A minor, Op. 41, No. 1;** **No. 2, in F, Op. 41, No. 2;** **No. 3, in A, Op. 41, No. 3.***

BRAHMS: Quartets for Strings, Op. 51: No. 1, in C minor; No. 2, in A minor.

LaSalle Quartet. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2531 255, \$9.98. Tape: 3301 255, \$9.98 (cassette).

BRAHMS: Quintet for Piano and Strings, in F minor, Op. 34.

Maurizio Pollini, piano; Quartetto

Italiano. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2531 197, \$9.98. Tape: 3301 197, \$9.98 (cassette).

The packaging of the three Schumann string quartets with the three by Brahms is one of the phonograph's marriages of convenience. RCA's Guarneri anthology, the third of its kind, takes its lead from the dismally inadequate Kohon Quartet Vox Box (SVBX 542) and the admirable Quartetto Italiano Philips set (6703 029). But a uniform interpretive approach does not work as well here as, for example, in the Debussy and Ravel quartets, divergent as they are.

Notwithstanding the famous friendship between the older Schumann and the fledgling Brahms, a huge aesthetic and emotional gulf separated these giants. Brahms was the classicist, Schumann more the innovator—although the rigors of quartet writing imposed a certain restraint on his flights of structural fancy. Schumann's rhythms, rich in dislocated accents, overcome the tyranny of a regular bar line, and his music needs a certain heated tonal lushness. (Yet the Droic Quartet, in a deleted DG cycle, showed that these quartets can withstand metric rigor and tonal acerbity surprisingly well.) Brahms, of course, no less than Schumann, displaced rhythm and was fond of such devices as hemiola, but he was generally strict and contained. Schumann was much more of a sensualist.

The Guarneri does admirably enough with the Brahms but is markedly more at home with the Schumann works. Though I persist in a perhaps perverse fondness for the New Music Quartet's readings of Nos. 2 and 3 (Columbia, deleted)—absolutely straightforward, unaffected, "objective" performances that nevertheless possess a matchless tonal beauty—I find the Guarneri's greater editorialization of phrasing and meter entirely appropriate. In more classical fare, the group's inflection sounds decidedly syrupy, and even in an arguably more Romantic work such as the Schubert G major, the prevailing smooth tonal gloss and agitated taffy-pull expansion and contraction of dynamics impart a curiously anachronistic, Scriabinesque fever to the playing. But Schumann, with his frequent alternation of manic assertiveness and wistful introspection, profits from the Guarneri's studied exaggeration, jewel-like balances, and compact opulence. The finale of the A major, to cite one movement, surges with pulsating energy.

There are plenty of good moments in the Guarneri Brahms as well—the vigorous, accented finale of the A minor comes to mind. But the predilection for making points slightly upsets the structural equilibrium. To be sure, these readings are far

more disciplined than, for example, the Cleveland Quartet's (RCA VCS 7102); textures are better balanced and tempos more consistently maintained. (Take the opening movement of Op. 67: The Guarneri's is broad and steady, the Cleveland's rashly precipitate yet unable to sustain the momentum.) Nevertheless, such tautly sprung readings as the Berg Quartet's (Telefunken 26.35447), the Budapest's (CBS M25 734), and the LaSalle's have greater shape.

RCA's sound, best in the Brahms Op. 67, is fairly consistent despite the variety of producers. At times I missed some incisiveness in the highs and some bite in the cello. Still, this set is one of the Guarneri's finest achievements.

The LaSalle disc is also part of a Brahms cycle; its Op. 67 will be along shortly, coupled with the Schumann piano quintet (with James Levine). The outlook here is highly Germanic and unyielding, with brisk tempos, rigorously maintained. The marcato figurations and the habit of nailing everything to the mast (or, rather, to the bar line) make the playing bristle in a way unpleasantly reminiscent of some of George Szell's spikier interpretations. Yet in the main, I find these performances cleansing in their no-nonsense astringency. Lyricism is slighted, but the muscular vitality and punching bass lines are aspects of Brahms that deserve emphasis. The LaSalle, generous with repeats, furnishes some first-ending bars not heard in the Guarneri set. DG's reproduction has magnificent bite and dynamic range.

With both Claudio Arrau and the Quartetto Italiano under contract to Philips, I had supposed that it was only a matter of time until those temperamentally well-matched artists recorded the Brahms piano quintet. Indeed, I can almost hear such a performance, with its rhetorical gestures, its weighty, broad tempos, and close, impactful Philips sound—a formidable rival for Serkin/Budapest (CBS MS 6631), Richter/Borodin (handsomely remastered on Westminster Gold WG 8356), and Rubinstein/Guarneri (RCA LSC 2971).

The chemistry between the Quartetto and the more modern, objective Maurizio Pollini (in his first chamber music recording) is somewhat more complex, and the result must be perceived through two additional factors: the more distant DG perspective and the quartet's first personnel change (Dino Asciolla replacing Piero Ferrulli, the group's original violist). What emerges is a large-scaled reading, more businesslike than the one we might have had from Arrau but—paradoxically—with the strings sounding less massive and more rounded than they usually do on Philips. It's a very impressive performance: The

strings supply enough hue to offset Pollini's slightly denatured tone, and the pianist animates tempos to avoid any sense of stagnation. Yet for this kind of imperious, monumental reading, I still prefer the Serkin/Budapest, which sounds somewhat firmer and more purposeful. Part of the problem (if such a small quibble can be so called) is the tendency of the strings to round things off too much rhythmically—a characteristic that becomes more noticeable with the prevailing mode of big-studio reproduction. The first-movement exposition repeat is observed. H.G.

CHOPIN: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21—See Schumann: Concerto for Piano and Orchestra, Op. 54.

CHOPIN: Polonaises (6)—See Recitals and Miscellany: Lazar Berman Live at Carnegie Hall.

CORIGLIANO: Tournaments Overture; *Elegy*. **MARTINÛ:** Concerto for Oboe and Orchestra.*

Marion Gibson, oboe*; Louisville Orchestra, Sidney Harth, cond. [Andrew Kazdin, prod.] LOUISVILLE LS 771, \$7.95 (Louisville First Edition, Louisville Orchestra, 333 W. Broadway, Louisville, Ky. 40202).

CORIGLIANO: Concerto for Clarinet and Orchestra.* **BARBER:** Essay for Orchestra, No. 3.

Stanley Drucker, clarinet*; New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] NEW WORLD NW 309, \$8.98.

John Corigliano, now forty-three, has emerged in recent years as one of this country's most significant younger composers, largely by writing music that is accessible, communicative, and colorful without sounding anachronistic, formulaic, or cheap. To be sure, his music is eclectic: *Tournaments Overture* and *Elegy*, his first orchestral scores, show stylistic traces of Barber and Copland; the clarinet concerto contains echoes of *Le Sacre du printemps*, sections reminiscent of Terje Rypdal's *Whenever I Seem to Be Far Away* (for electric guitar and orchestra, ECM 1045) and Keith Jarrett's saxophone concerto, *Luminessence* (ECM 1049), an occasional twelve-tone row, and direct quotations from Gabrieli. In other works, the influences run even farther afield; yet wherever the materials come from, they are assimilated completely into Corigliano's own basically conservative language. That the resulting works are by no means stylistic hodgepodes and in most cases sound fresh, inventive, and unified is his triumph.



John Corigliano: Eclecticism that nevertheless sounds fresh and inventive

The clarinet concerto, a dazzling virtuosic showpiece not only for the soloist, but for the orchestra and conductor as well, is difficult to describe in a nutshell: Its outer movements, for the most part energetic and gripping, and at times positively explosive, also contain quiet, mysterious sections. The middle movement is dedicated to the memory of the composer's father, who was the Philharmonic's concertmaster for twenty-three years; it is thus more restrained and elegiac, and the concertmaster has a prominent solo part, sweetly played here by Sidney Harth. The clarinet part calls for virtually every effect and nuance of timbre the instrument can summon, plus its full compass. The Philharmonic's principal clarinetist, Stanley Drucker, is equal to the task, and he handles some breathtakingly fast passagework without compromise.

There are shortcomings. The premiere performance was conducted by Leonard Bernstein, who took the outer movements a touch faster and supplied greater cohesion and heightened suspense; his middle movement was more lyrical, though just short of being lugubrious. More importantly, a broadcast tape of that first performance shows a firmer command of the work's considerable rhythmic complexities than Mehta's and, when the unusually large orchestra plays at full throttle, a clearer, more effective balancing of forces. Another problem occurs in the recording. The score calls for several wind and brass groups that, in live performance, are stationed in the balconies for a climactic antiphonal finale. This effect cannot be as startling on a stereo disc as it is in the concert hall, but certainly, some attempt could

have been made at least to suggest this placement; instead, the antiphonal groups are buried in the mix. Otherwise, the recorded sound is quite good, as is the Philharmonic's playing, and even with Mehta at the helm, a great deal of this indestructible work's excitement comes through.

The two earlier works, not nearly as impressive as the clarinet concerto, nevertheless reveal the beginnings of Corigliano's subsequent approach. Like the concerto, they are marked by scrupulous attention to orchestral color and structural logic. *Tournaments Overture* is something of a good-humored, showy game piece in which a single chorale theme is the subject of often virtuosic variation by each instrumental group. *Elegy*, a lyrical work with splashy climaxes, makes references to a few of Barber's orchestral scores. Both works make pleasant, if not especially provocative, listening. Harth, in his recording debut as a conductor, proves quite adequate. The sound is clean and well balanced, and but for a thump around the middle, the pressing is fine.

The Louisville First Edition disc adds the MartinÛ oboe concerto (not a first recording—there's one on Supraphon 50486), which, though full of delightful harmonies, never becomes much more than a pretty piece. New World offers Barber's final work, the *Third Essay for Orchestra*; brief but uneven, it combines a few fresh ideas with some slick, Hollywood-style string figures. A.K.

FOSS: Quartet for Strings, No. 3*; Music for Six*; Curriculum vitae¹.

Columbia Quartet*; University of Buffalo Percussion Ensemble*; Guy Klucsevsek, accordion¹. [Carter Harman, prod.] COMPOSERS RECORDINGS SD 413, \$7.95.

Although Lukas Foss (b. 1922) must now be considered a member of the "older" generation of American composers, he has remained remarkably responsive to the wide range of new compositional techniques and has been quick to incorporate them into his own work. This has lent his oeuvre an appearance of eclecticism and stylistic uncertainty. Having begun as a neoclassicist, influenced by Hindemith (with whom he studied) and Stravinsky, Foss had by the late 1950s moved toward a more experimental approach that encompassed elements of both serialism and indeterminacy. His music has continued to change ever since, often reflecting current fashion. Yet in his best work, he has shown a remarkable capacity for adapting new developments to his own aesthetic purposes in compositions that remain essentially personal despite their debt to his younger colleagues.

Of the three works recorded here, all written in 1976 and 1977, at least one is exemplary: the Quartet No. 3. Heard superficially, it may seem to be just another of those minimalist works so prevalent in recent years. It consists almost entirely of repeated figures, essentially rhythmic rather than melodic, which move in and out of phase with one another to create constantly shifting patterns. But instead of maintaining the same basic figures over long stretches, Foss periodically alters the shapes to produce a transparent sectional structure that expands and contracts within a highly structured larger form analogous to those found in more traditional music. His old neoclassicism has not been completely submerged.

In *Music for Six*, however, the sense of formal growth and decay so apparent in the quartet is much less in evidence, and one misses a more forceful evocation of Foss's own compositional personality. Playable by any six instruments but here performed exclusively by mallet and keyboard instruments, the work sounds too much like a watered-down version of Steve Reich, at least until its end, when a more extended melodic sequence finally emerges to produce a sort of formal capstone.

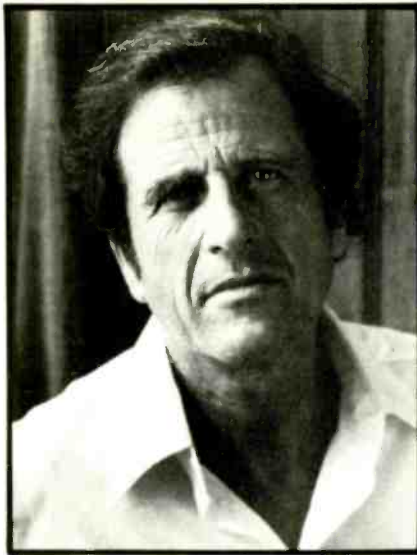
Curriculum vitae, a virtuosic vehicle for solo accordion, is again quite different. Here Foss evokes his musical past (thus the title) by quoting in a quirky, almost surrealistic context snatches of tunes having strong autobiographical associations: "a Brahms Hungarian dance (a record given to him as a child), the Mozart *Marche turque* (the first Mozart piece he ever played), the Nazi anthem [Foss was born in Germany but fled with his family in the 1930s], etc." Although clearly an occasional piece, less than eight minutes long, it should nevertheless make an effective concert number and be a welcome addition to the limited accordion repertory. R.P.M.

GOLDMARK: Die Königin von Saba. For a review, see page 70.

HANDEL: *Messiah*.

Judith Nelson and Emma Kirkby, sopranos; Carolyn Watkinson, alto; Paul Elliott, tenor; David Thomas, bass; Christ Church Cathedral Choir (Oxford); Academy of Ancient Music, Christopher Hogwood, cond. OISEAU-LYRE D 189D3, \$29.94 (three discs, manual sequence). Tape: K 189K33, \$29.94 (three cassettes).

James Bowman, alto; Robert Tear, tenor; Benjamin Luxon, bass; King's College Choir (Cambridge), Academy of St. Martin-in-the-Fields, David Willcocks, cond. [Christopher Bishop, prod.] ARABESQUE 8030-3L, \$21.94 (three discs, manual



Lukas Foss: Music that reflects fashion yet retains personality

sequence). Tape: 9030-3L, \$21.94 (three cassettes).

Behold, I tell you a mystery: We shall not all sleep, for they may offer unto the Lord an offering in righteousness. Here are two very nice, brisk, bright, spanking new, note-perfect, uncut English versions of Handel's *Messiah*. One pretends authenticity in all points and accomplishes it in some; the other sounds very much like it, only a half-step higher. Most listeners will find both sets relatively authentic: The score is followed faithfully in most details; forces are small; tempos are reasonable; balances are fairly clear; choral and solo singing is well enunciated, rhythmically accurate, and largely in tune; orchestral playing is neat, clean, and often spirited; string articulations are stylish except when the swellings of the baroque bows become more apparent than the musical lines; and everything moves along quite amiably. *The crooked straight and the rough places plain.* Christopher Hogwood uses eighteenth-century instruments (or copies) and adheres to Handel's 1754 performance version; David Willcocks presides over an all-male cast in which the boys of King's College Chapel sing all the soprano parts, choral and solo. Aside from a possible grumble about the usurpation of a charitable work by private enterprise, what more could Handel have wished for? *Who is the King of Glory?*

We are critical nowadays of past views of *Messiah* that we feel reflected cultural biases other than Handel's. We fault Sargent, Beecham, Scherchen, Bernstein, and even Mozart for historical carelessness or recklessness, although they all revered Handel and believed they were rendering his music more meaningful to their au-

diences. Of these, I believe only Scherchen used the word "authentic," and in fact, his espousal of the original orchestration for the first time entitled him to do so. Compared to what we now think is correct Handelianism, something was always missing: the right instruments, the right voices, the right balances, the right tempos, the right ornaments. Never missing until now, however, if the present pair of sets is indicative, was the belief in the text, or at least the attempt to convey the depth of its implications. Sargent's Hallelujah Chorus, however leaden, was always a celebration of celebrations; Bernstein's "Wonderful," while a little brash, was a taste—a sense—a chill; and the late Margaret Ritchie (in Scherchen's set) knew that her Redeemer lived. *Messiah* was not just another baroque vocal (or instrumental) work—no one until recently was concerned whether it was baroque or not—it was a moving spiritual drama. Willcocks' and Hogwood's *Messiahs*, with their emphasis on sound over substance, historicity (or tradition) over creativity, mirror accurately our nonspiritual, non-Romantic, scientific society. Their baroque performances, as a critic recently wrote, are "up to date." *O death, where is thy sting?*

There is definitely much to enjoy in these *Messiahs*. Hogwood's Overture is certainly a statement of some sort; both basses sing "Thus saith the Lord of Hosts" and "He walked in darkness" expressively (in each David Thomas is rather faster and lighter than usual); Carolyn Watkinson executes some graceful ornaments in "O thou that tellest"; Ian Hare does a few harpsichord leg-ups in Willcocks' otherwise angelic "Rejoice greatly"; Willcocks offers fine choral pacing in the "Surely" group, Hogwood buoyant baroque string playing in a number of agitato passages such as "He gave His back to the smiters," sung bitingly by Watkinson; the St. Martin's strings provide fine, smooth, and blended textures throughout; Hogwood's "Since by man" is especially effective; and both companies do splendidly in the final anthems. But one might wish to be forewarned about a few interpretive details. Hogwood's version (Handel's of 1754) uses the original eleven-measure *Pifa*, which is not nearly as atmospheric as the more extended revision. Also, the B section of "Why do the nations" occurs as a recitative; I disagree with Hogwood that the longer B section "holds up the drama." In "Glory to God," Handel's intentions are respected by neither ensemble; the experienced dramatist specifically wrote "*da lontano e un poco piano*" (from a distance and rather softly). *Since by man came death, by man came also the resurrection of the dead.*

If we are going to be thorough about an authentic re-creation (how presumptuous we are), we must understand that Handel expected a mature dramatic and rhetorical ability from his singers. Most of his favorites for the *Messiah* soprano and alto solos were the professional singing actresses from Covent Garden and Drury Lane. It is entirely possible that his arrangements of some of these arias for tenor and bass reflected his desire for the right sort of delivery. Above all, he admired the art of tragedienne Susanna Cibber, for whom he supposedly created "He was despised." Her voice, according to Burney, "was a thread . . . , yet from her intelligence of the words and native feeling, she sung . . . in a more touching manner than the finest opera singer. . . . She captivated every hearer of sensibility by her native sweetness of voice and powers of expression . . . and received the greatest applause for her truly interesting person and pathetic voice and manner. . . ."

Where in these "authentic" performances is the likes of Mrs. Cibber? *There was no man; neither found He any to comfort Him.* Very casually treated are all those mountains and valleys, kings, angels, refiners, purifiers, redeemers, rebukers, scorers, and even sheep. (This goes for the choirs, too.) *Lift up thy voice, be not afraid.* What we get are the depressing detachment of countertenor James Bowman (in the Willcocks set) and the sweet crooning of soprano Judith Nelson (I presume), who, with the help of Hogwood's silly triplets, sings "I know that my Redeemer liveth" in a manner suggesting that her redeemer might actually arrive at 7 o'clock to take her to the prom. (Remember that delightful rendition of "Where'er you walk" by Julie Andrews?)

On the other hand, the excitement generated by Benjamin Luxon (on Willcocks' set) is spectacular indeed. His trumpet aria, bold and uncut, has fantastic breadth and nobility and is truly expressive of the incorruptible. *The voice of him that crieth in the wilderness.* Hogwood's bass, David Thomas, while the most sensitive of his group, should be banned from singing English for a year for pronouncing "incorruptible" with the stress on the *tib*. We all know it was Handel's mistake, but he was human and a non-native Englishman, and surely he received skilled help from his artists, not to mention courtesies. *And the tongue of the dumb shall sing.*

The choruses are lovely, light, and clear, the boys of the rival cities characteristically adding airiness and subtracting conviction; the Oxford boys find their yoke a little easier at the lower pitch. Hogwood deserves the Anachronism of the Year award for making the Hallelujah Chorus sound

more like a Morley canzonet than ever before. Could Ralph Waldo Emerson now call this chorus, as he did in 1843, a "melodious uproar"? *And we shall all be changed.* The absence of (audible) women in the choruses presents dramatic problems—the boys have a hard time conveying anger in "He trusted in God," for example—and breeds a frustration that sends one seeking evidence of Handel's practice. At least Hogwood (or his diligent annotator) admits the dilemma: "As soloists cannot be expected to sing choruses nowadays, the original balance is here

restored by use of a choir slightly larger than Handel's, though fundamentally the same in constitution." If Handel planned to have female singers of solo caliber sing in the choir, we cannot disregard his intentions without altering significantly the dramatic weight of the work. It is not right to suggest that Handel performed his *Messiah* with less impact than we do now.

Many of these arguments must be aired when a musician as qualified as Hogwood has had the courage to attempt a new approach to a great classic and, with the

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support of his colleagues, has succeeded so well. This attention to musical attitudes and how they are expressed is meant to clarify controversies and to encourage more such projects—and bolder ones—not to discourage artists, listeners, or companies from becoming noticeably involved. *Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; then shall the eyes of the blind be opened, the ears of the deaf unstopped; and the desire of all nations shall come.* K.C.

MAHLER: Symphony No. 6, in A minor.

Chicago Symphony Orchestra, Claudio Abbado, cond. [Hans Weber and Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2707 117, \$19.96 (two discs, manual sequence). Tape: 3370 031, \$19.96 (two cassettes).

COMPARISONS:

Solti/Chicago Sym. Lon. CSA 2227
Bernstein/N.Y. Phil. CBS M3S 776

Mahler's Sixth is often considered the most traditional of his symphonies. It is certainly true that its four movements, all purely instrumental, correspond to the conventional formal patterns associated with the symphony since the latter part of the eighteenth century more closely than those of any of Mahler's other works (although the long, complex "introduction" to the last movement is problematic). Yet the Sixth is quintessentially Mahlerian in the way it embodies these formal types with an extraordinary range of musical material, so diverse both in its technical and expressive features that one can only marvel at the composer's ability to bind it together so tightly. This has always been, to me, the special wonder of this work; and I think it explains why this symphony is a favorite of so many musicians, especially composers. It also accounts for the unusual difficulties attendant upon any performance, which must somehow balance a clear presentation of the larger shape of each movement (as well as the whole) with an adequate differentiation of its radically contrasting parts.

Claudio Abbado here achieves this balance as well as any conductor I have heard in concert or on record. He takes a comfortable pace throughout, enabling him to bring out individual details with remarkable clarity. Secondary voices, so critical to an adequate presentation of Mahler's rich contrapuntal webs, stand out with striking lucidity, cutting through the massive textures with bell-like precision. Yet they are never allowed to detract from the larger line etched by the principal voice, which is largely responsible for defining the total rhythmic shape of the piece.

Abbado's gift for sustaining the flow is especially apparent in those sections, so characteristic of Mahler, where material of an apparently episodic character interrupts the forward impulse and the music seems to hang suspended in midair. In the famous cowbell segments of the first and last movements, for example, all the magic of these tenuous, uncertain moments is preserved—at no expense to the larger connections. These passages always provide moments of musical transfiguration; but when heard, as here, as temporary breaths taken within a larger temporal context, their expressive meaning becomes considerably richer and more profound.

A further example: In the second movement, Abbado paces the subtle shifting of gears from the turbulent music of the scherzo to the first trio with uncanny certainty. This transition often seems abrupt, making the rather stodgy character of the trio (marked *Altväterisch*, or "old-fashioned") sound ponderous and awkward; here it achieves the intended effect of relaxation and clarification.

As in any performance of a long and complex work, one can question certain details. The slowing of tempo in the third and last statement of the main subordinate subject of the first movement, just before the end of the exposition, for instance, detracts from the cumulative growth of the section as a whole. (There appears to be a tradition for holding back here, although there is no such indication in the score.) But such reservations pale alongside the many virtues of this rigorous yet sensitive reading.

Comparison with Solti's recording, also featuring the Chicago Symphony, is instructive. Solti matches Abbado's ability to convey the larger formal sweep in clear and transparent shapes. To do so, however, he relies upon faster tempos to keep the momentum going. This can be effective, as in the explosive and propulsive rendering of the opening marchlike theme; but many of the details within the more complex textures are swallowed up in the relentless push forward. The orchestra sounds more subdued under Abbado: The color is darker, and the punctuations are less emphatic. Yet the playing has a wonderful warmth and vibrancy largely missing under Solti.

Closer to Abbado, both in approach and quality, is Bernstein. Here, too, the wealth of orchestral detail is consistently evident. But going back to Bernstein after listening to Abbado, I was struck by the occasional fussiness of the rendering (as when interpretive points are made with too much emphasis); and the instrumental playing

and ensemble are not quite up to the level achieved here by the Chicago Symphony.

DG's sound is excellent, as usual. A very interesting essay on the work by the prominent German Mahler scholar Constantin Floros is included in the program book. For reasons that escape me, however, it has been translated only into French and Italian. In place of an English version there is an independent, though not especially dissimilar, essay by Dika Newlin, a prominent American Mahler scholar. Could it be that the intellectual demands of the Floros piece are considered too much for our kin? R.P.M.

MARTINÛ: Concerto for Oboe and Orchestra—See Corigliano: Tournaments Overture; Elegy.

PROKOFIEV: Peter and the Wolf, Op. 67.* **L. MOZART:** Cassation in G (*Toy Symphony*).

Jacqueline du Pré, narrator; English Chamber Orchestra, Daniel Barenboim, cond. [Werner Mayer and Steven Paul, prod.] DEUTSCHE GRAMMOPHON 2531 275, \$9.98. Tape: 3301 275, \$9.98 (cassette).

PROKOFIEV: Peter and the Wolf, Op. 67.* **PROTO:** Casey at the Bat.* **SOUSA:** The Stars and Stripes Forever.

Tom Seaver* and Johnny Bench*, narrators; Cincinnati Pops Orchestra, Erich Kunzel, cond. [Judith Sherman, prod.] MMG 1127, \$7.98. Tape: CMG 1127, \$7.98 (cassette).

The liner notes for the DG recording of *Peter and the Wolf* tell us that Jacqueline du Pré, narrating the work at a London concert, "brought to it a fresh, natural approach that immediately restored to the words the childlike quality they should possess. . . . Miss du Pré offered a reading that had unaffected spontaneity. . . ." It must have been quite different from the austere and gravely deliberate one presented here. Never having heard her speak, I can't say if the slightly Slavic accent, full of rolled rs, is her normal delivery or one adopted for the telling of a Russian folk tale. "Gravely deliberate" applies as well to Barenboim's direction, which provides all the lightness and fun of a Bruckner symphony; the hunters' procession would not be out of place in the Mahler First funeral march.

The first Cy Young Award winner to narrate *Peter and the Wolf*, Tom Seaver gives an ingratiating, unaffected reading, marred occasionally by the accentuation of an unimportant word. While he makes no attempt at characterization, there is a friendly quality to his voice that is most appealing.

Erich Kunzel presents the livelier, nimbler Peter, though Barenboim's wolf is more menacing, his grandfather more tedious.

Frank Proto plays double bass in the Cincinnati Symphony and has even composed a concerto for that instrument. His setting of Thayer's *Casey at the Bat* should be a valuable addition to the repertory for pops and young people's concerts. It was written especially for Seaver's battery mate Johnny Bench, who is called upon to sing the blues as well as narrate: He does both with great flair yet without slighting the serious tone appropriate to such a tragedy. This very entertaining piece skillfully incorporates jazz and electronically synthesized sounds, plus taped crowd noises. (The inevitable cry of "Cold beer!" can be heard shortly after the start.) Unlike *Peter's* orchestra, as important as the voice in advancing the story, *Casey's* settles for second place. To set the scene, the work is preceded by "Take Me out to the Ballgame" and "The Star-Spangled Banner." The very sedate rendition of *The Stars and Stripes Forever* that concludes the festivities fails to efface memories of Arthur Fiedler, not to mention Toscanini. (Yes, he recorded that, too!)

Leopold Mozart's Cassation in G contains, as three of its movements, the famous *Toy Symphony* once attributed to Haydn. In fact, the entire piece could be called the *Toy Cassation*, as the toy instruments play throughout. It proves thoroughly delightful, and Barenboim gives it an infectious lilt totally missing from *Peter*. The difficult horn parts are superbly played, and the toy instrumentalists, distinguished musicians all, acquit themselves nobly. There is a bit of cheating, however. The all-important cuckoo part is given to a recorder, not a toy instrument at all. No doubt a historical precedent for this practice has turned up in some doctoral thesis. J.C.

RACHMANINOFF: Variations on a Theme of Corelli, Op. 42; Preludes (6)—See Recitals and Miscellany: Lazar Berman Live at Carnegie Hall.

ROSSINI: Il Barbiere di Siviglia.

CAST:

Rosina	Mercedes Capsir (s)
Berta	Cesira Ferrari (s)
Count Almaviva	Dino Borgioli (t)
Figaro	Riccardo Stracciari (b)
Fiorello	Attilio Bordonali (b)
Doctor Bartolo	Salvatore Baccaloni (bs)
Basilio	Vincenzo Bettoni (bs)
An Officer	Aristide Baracchi (bs)
H	La Scala Chorus and Orchestra, Lo-

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renzo Molajoli, cond. ARABESQUE 8029-3L, \$21.94 (three discs, manual sequence). Tape: 9029-3L, \$21.94 (three cassettes). EMI ITALIANA 3C 153-18403/5, \$26.94 (three discs, manual sequence) (distributed by International Book and Record Distributors, 40-11 24th St., Long Island City, N.Y. 11101). [From Italian COLUMBIA originals, 1929.]

This celebrated set—one of the earliest complete opera recordings that still offers as much aesthetic pleasure as historical instruction—has not fared well on LP. In the 1950s, American Columbia brought forth a dubbing (Entré EL 1), the basic soundness of which was disastrously compromised by a preposterous added resonance (no doubt from the famous stairwell at 485 Madison Avenue that served then as Columbia's ad hoc echo chamber). I never directly heard the contemporary Italian Columbia issue, nor a later version in "stereo"—but EMI Italiana's most recent republication evidently derives from the same tape transfer. Although the English-language copy on the box calls it a "new technical edition from original tapes made in 1979 by EMI Italiana," what the Italian phrase really means is "new technical edition made in 1979 by EMI Italiana from original tapes"—a deplorable economy, for that 1955 tape was ineptly made: The first minute or so of each original side is afflicted with a bouncing burbly bump, recurring at the rate of seventy-eight per minute. A quarter of a century later, that ineptness is still being offered for sale. (The same ailment disfigured the Italian "stereo" edition of the Molajoli *Rigoletto*, which has an almost identical reissue history.)

Though packaged with photographs and libretto reproduced from the 1979 Italian set, Arabesque's re-edition of this *Barber* bears the credit, "transfers from 78 rpm by Ward Botsford." This is a new dubbing, presumably undertaken to avoid the Italian set's inexcusable flaw. Perhaps we should be grateful for even small blessings, but this is little more than an amateur job, from a set of originals in something less than mint condition. To anyone who has heard the transfers made by EMI's Anthony Griffiths of such contemporary sets as the Sabajno *Aida* (EMI Italiana 3C 153-01616/8), the Molajoli *Trovatore* (3C 153-03024/5), *Traviata* (3C 165-18029/30), and *Pagliacci* (3C 165-17998/9), it will seem incomprehensible that we must put up with anything less. Arabesque's *Barber* spares us the active defacements practiced in the earlier editions, but no effort has been made to match the often extreme disparities of level between the original sides, to make an overlap splice in the first finale that is necessary for

musical continuity, or properly to equalize the original sound (in which regard both the Entré and EMI Italiana sets may be found superior). One significant, if inadvertent, advantage must be conceded to Arabesque: In the EMI Italiana edition, some officious editor has "restored" Bettoni's performance of "*La calunnia*" from the standard transposition of C major to the score pitch of D—which may just explain why the annotator feels that Bettoni "cannot reveal here . . . all the natural splendor of his timbre and his impressive low register"!

Clearly, a Society for the Prevention of Cruelty to Old Recordings is needed. And perhaps a Truth Squad as well, to cope with exaggerated claims and arrant misinformation. Of this set, Arabesque boasts, "In the first place it is, of course, the first recording ever made of the *Barber*. . . ." Despite that casually authoritative "of course," Molajoli's *Barber* is the *third* complete recording, for it was preceded by two acoustic sets: a Phonotype recording on thirty-eight sides, published in 1919, and a Voce del Padrone set on thirty-four sides, issued a year later. (Molajoli's took thirty-two sides, so clearly we are dealing with recordings of comparable comprehensiveness.) This is more than a matter of discographical trivia, for if we are talking about stylistic authority (and Arabesque's annotator makes some claims in that department), the Almaviva of the Phonotype set was Fernando de Lucia (1860-1925; see Andrew Porter's review, December 1980), a name that looms large in operatic history; even nearing the end of his sixth decade, and transposing most of the music down, De Lucia represents a tradition still more deeply rooted in the nineteenth century than the work of Molajoli's singers. All of Almaviva's music from the Phonotype set was reissued a few years ago on England's Rubini label, with meticulous attention to the transpositions and playing speeds (SJC 121, two discs). The Voce del Padrone set, however, included no names of comparable réclame.

You mustn't believe Arabesque's annotator, either, when he tells you that the cuts taken by Molajoli and Company "were sanctioned to keep the price down." These cuts—and the soprano transpositions, and the interpolations—are substantially those that prevailed in almost all opera houses during the first half of the twentieth century: You will hear pretty much the identical performing text of the *Barber* in all the 78 sets, in Met broadcasts up to the mid-1950s, and even in some of the earlier LP recordings. It's silly to be apologetic on this score; one of this recording's values is precisely that it preserves the practice of its

time and place—and, not uninterestingly, indicates that, even in the era of Arturo Toscanini, no textual restoration of Rossini's opera was undertaken at La Scala (where, to be sure, the Maestro himself never conducted the piece).

The pervasiveness of such performing "traditions" may be illustrated by one of the oldest—and now the least familiar, for it vanished in subsequent recordings; like many such practices, it had originally a reason behind it. In November 1816 at the Pergola in Florence, less than a year after the opera's premiere, a bass named Paolo Rosich (later the Bartolo of the famous 1825 New York performances) proved unable to sing Bartolo's big solo, "*A un dottor della mia sorte*," and the composer Pietro Romani (1791-1877) wrote for him a simpler piece, "*Manca un foglio*." This substitution became quite popular, no doubt in part because it made the role of Bartolo manageable by lesser (and more plentiful, and cheaper) singers—and, indeed, faced with a choice between Rossini's showy aria massacred or Romani's plainer one sung decently, even a purist might accede to the substitution. But this practical expedient for certain contexts evidently became an almost universal practice: For example, I have traced some ten acoustic recordings of the Romani aria (including four by Antonio Pini-Corsi and three by Ferruccio Corradetti, the leading buffos at the turn of the century), but none of the Rossini original, and the substitution is made in both the acoustic complete sets. Even in 1929 in Milan, with Salvatore Baccaloni cast as Bartolo, nobody thought to re-examine this "tradition." Baccaloni was in fact able to sing "*A un dottor*," and well; eventually, he introduced it to the Metropolitan Opera (where, as late as 1938, Pompilio Malatesta was still singing "*Manca un foglio*"), and he recorded it in New York in the early 1940s (Odyssey Y 31736, deleted)—but in Milan in 1929 Romani was the rule.

Because this set obviously preserves an earlier way of performing the opera, one might easily be tempted to assume it a more "authentically Rossinian" way. I would regard such assertions with some skepticism. For example, if one assumes that Rossini wrote ornamentation that he expected to be performable by singers of his day, then Dino Borgioli and Riccardo Stracciari—admirable though they are in many ways—are evidently not accomplished in the same skills as Rossini's contemporaries were; neither can clearly articulate a good deal of the writing in "*All' idea di quel metallo*." (Nor is this a matter of age, for Stracciari came no closer fifteen years earlier in his recording of the duet with Fernando Carpi.) In the duet with Rosina, the baritone simplifies

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HIGHLIGHTS OF APRIL

- Friday 3** Joseph Schwantner's *Through Interior Worlds*, commissioned by the Chamber Music Society of Lincoln Center, is given its premiere.
- Thursday 9** Morton Gould's *Burchfield Gallery*, based on the paintings of Charles Burchfield, is premiered by the Cleveland Orchestra under Lorin Maazel.
- Friday 24** Carlisle Floyd's *Willie Stark*, based on Robert Penn Warren's *All the King's Men*, is unveiled by the Houston Grand Opera.
- Wednesday 29** Donald Erb's Trumpet Concerto, commissioned for principal trumpeter Don Tison, is premiered by the Baltimore Symphony.

Contributing editors:

Charles B. Fowler, education

Jack Hiemenz, television

Joan La Barbara, new music

Jacqueline Maskey, dance

Patrick J. Smith, book reviews

Dorle J. Soria, personalities

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Myung-Whun Chung

The young Korean conductor fulfills the promise of his name

Melody Peterson

For a while it looked as if there might not be an interview. Myung-Whun Chung was conducting *La Bohème* at the San Francisco Opera (“... a magnificent grasp of the score... a haunting performance,” reported Robert Commanday in the *San Francisco Chronicle*). From there, the twenty-seven-year-old was off to Ottawa for concerts with the Canadian National Arts Orchestra. Then suddenly he dashed to New York to visit his seriously ill father. (A substitute stepped in for the conductor at a scheduled Young Musicians Foundation concert.)

When finally Chung returned to Los Angeles, the excitement continued. His wife promptly gave birth to their first child. The happy conductor just as promptly became a father-in-residence at Cedars-Sinai Hospital. And, at last, we arranged to talk... amid the sunshine and confusion of the hospital’s coffee shop.

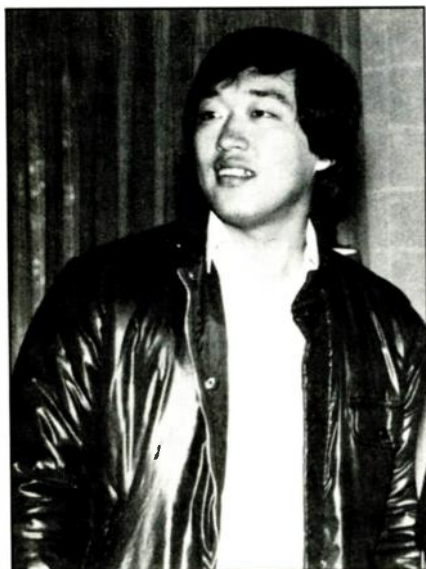
Dressed in an open-collared shirt and dark slacks, Chung arrived with his longish hair flying, a copy of *The Abduction from the Seraglio* under his arm and a broad smile on his face. Obviously, fatherhood would be the first thing on our agenda.

“An amazing experience,” Chung immediately reported. “Everyone says the same thing when a baby is born... but,” he shrugs disarmingly, “he was *so* beautiful.” Chung orders a tuna melt. “His name is Jin. But we are not absolutely sure. Jin Chung. How do you think it sounds? I felt I wanted him to have a Korean name.” Jin, as it turns out, is translated “truthfulness.” What then does Myung-Whun (the W is silent) mean? “Myung means ‘bright,’ ” Chung obliges. “Whun means ‘brings fame or recognition to the homeland.’ ”

It seems the perfect appellation. At age seven, Chung donned short pants and knee socks to appear as piano soloist with the Seoul Philharmonic in his native Korea. “Instead of clapping, the audience burst into laughter. They were so surprised,” he chuckles fondly. “*Later*, they clapped.”

Shortly after his family’s arrival in the United States, the pianist, then nine, made his debut with the Seattle Symphony. While a teenager, he gained recognition as partner to his sisters, violinist Kyung-Wha and cellist Myung-Wha, in the Chung Trio. It was there he gained the skill as an accompanist which now brings him consistent praise as a conductor. Drolly, he gives his sisters credit, claiming they were “extremely picky” about his work. In his early twenties, Chung took the silver medal at the International Tchaikovsky Competition in Moscow. Now he juggles responsibilities as pianist, international guest conductor, music director of the Young Musicians Foundation Debut Orchestra, and associate conductor of the Los Angeles Philharmonic. Thus far, virtually everyone one talks to describes him as “a nice guy.” But couldn’t the continuing, impressive successes go to his head? Chung quickly pooh-poohs the idea of ever feeling that he has arrived. “You arrive only when you die,” he asserts vehemently. “If you arrive before, you have nothing to live for.”

In fact, an “almost destructively self-critical” attitude has tempered Chung’s estimate of his accomplishments in the past. “When I was four to nine years old in Korea, I worked extremely hard. The kids would stand at the window and ask me to come out and play and I would say ‘No.’ That changed when I came to the States. I became very athletic—a fanatic.” (Among other things, the stocky Chung played quarterback on his junior high football team.) “For five years, I lived a normal life and kept up my music.”



Chung: a chain of good luck

Then, deciding in favor of music, Chung went to New York at age fifteen. Quietly, he relates that he was despondent “the first three to four years” there. “I became depressed because I thought I was behind.” Studies at Mannes School were followed by time at Juilliard. But Chung remembers that much of what he is about today first came from the late Bertha Jacobson, his piano teacher in Seattle. “She told me, ‘If you are going to be a piano player the rest of your life, I don’t want anything to do with you.’” Chung, who has been eating and talking practically nonstop, now leans forward, sandwich sturdily in hand, eyes intense. “That was where the germ was planted. She gave me an idea of orchestral sounds.”

In New York, Nadia Reisenberg supervised his piano studies and Sixten Erhling his conducting. “As far as my teachers are concerned, I’ve had a continuous chain of good luck.”

This luck may have peaked with the confluence of Chung and Los Angeles Philharmonic music director Carlo Maria Giulini. “Giulini’s absolutely outstanding quality is his quality as a person. He is one of the deepest thinking musicians I know.” Once again, Chung is resolutely quiet before going on. “If I really become a conductor,” he goes on slowly, “I owe to Giulini—I’m speaking nonmusically—the knowledge that one can be completely honest. One doesn’t have to be defensive. One can be nice. One needn’t be afraid to be open or make a mistake.

“Musically,” Chung continues, “Giulini stands apart from most people in that he takes his time . . . so he can restudy every time he does something. It’s such a relief to find that this is possible.” Chung beams. “His interpretations become that much more personal. They always do utmost justice to the composer.”

A frustration with Giulini? Well, maybe a little one. Chung relates that when he first knew Giulini, he asked the older conductor many musical questions. Soon, however, he discovered that “Giulini has a standard answer.” Chung sits back and grins ruefully as he recites the Italian’s advice. “‘It takes time.’”

Just how much time will it take before Chung commands an orchestra of his own? Offers have already started coming in, but the conductor feels that “Probably I will settle down with an orchestra in three to four years time.” His answer, however, is carefully qualified. “I don’t want to hurry into this. A lot of people take an orchestra with the idea it will be a stepping stone. They say, ‘I will work here for three years and go on to the next stepping stone.’ But I like to know the people I work with. Rather than take an orchestra I might outgrow in two years, I would rather wait.”

In the meantime, Chung wrestles with ideas on internal orchestra dynamics. “The thing I’m still struggling with is how is it possible that the relationship of conductor and orchestra can be improved? The psychological factor of playing in a large orchestra is still not ideal. Maybe some kind of rotation system,” he muses. “Chamber ensemble work . . . more time off,” he tosses out, thinking aloud.

Once again, it is evident that Giulini is a positive influence. “Giulini feels every single person is of the utmost importance. He treats everyone alike. But one has to know where to draw the line. As nice as he is, Giulini knows that. It is for the good of the whole group.”

Continued on page 10

“I owe to Giulini—I’m speaking nonmusically—the knowledge that one can be completely honest . . . One needn’t be afraid to be open or make a mistake.”



The Chung Trio

A Dallas Delight— Civic Opera Goes All Out for Vivaldi

“Orlando Furioso” continues an adventurous tradition

Dorle J. Soria



We don't know if that wave of Dallasmania which swept the country early this season was responsible. But there was something a little mysterious about the urge which, over the long

Thanksgiving weekend, brought musicologists and opera lovers to Dallas to discuss Vivaldi and to see a Vivaldi opera, produced in Venice in 1727, have its first American performances at the Dallas Civic Opera. The musicologists, a learned international group, discussed “Opera and Vivaldi, Reflections of a Changing World” for four days in the handsome Meadows School of the Arts of Southern Methodist University, where there was also a fascinating exhibition of “The World of Antonio Vivaldi” prepared by the Istituto Italiano Antonio Vivaldi in collaboration with the Comune of Venice.

The opera, *Orlando Furioso*, had three performances to enthusiastic audiences, as large as those for *Turandot* earlier in the season. And the Music Hall at Fair Park is huge, some four thousand seats. Thirty years ago Vivaldi was known only to specialists and chamber music fans. *The Four Seasons* was then a delicious and prized discovery. Now Baroque is “in” and Monteverdi and Handel operas are part of the repertoire. But of Vivaldi's fifty-odd operas little is known. The mystery would be revealed with *Orlando Furioso*. Heard in Dallas, it proved to be a masterpiece, and one brilliantly presented. Pier Luigi Pizzi presided as stage director and designer over sets imported in six 40-foot truck containers from Verona, where the production was presented in June 1978 at the Bibiena Teatro Filarmonico for the tricentenary of Vivaldi's birth. Nicola Rescigno, artistic director of the Dallas Civic Opera, conducted the work with the joy of discovery. Marilyn Horne was the hero, the knight Orlando who goes mad for love [for a review, see page 34].

We remember when the Dallas Civic Opera began, because it was Maria Callas who inaugurated it. In late November 1967 there were headlines in the Dallas papers. Elsa Maxwell, famous partygiver and Hearst columnist whose gossip and name-dropping could make or destroy those jet-setters she chose or rejected, had arrived. She announced she had come for the concert of Maria Callas, which was to launch the new Dallas Civic Opera. She had been invited by Larry Kelly, the daring young head of the Texas venture who two years before, with Carol Fox, had brought the diva to the Chicago Lyric Opera. La Maxwell, for reasons of her own, had been unmoved and disappointed when Callas made her Metropolitan Opera debut, but soon afterwards she met her and was converted, bewitched, enslaved. It did not hurt Dallas when she announced that, with Callas to open the first season, “Dallas, Texas, was the opera capital of the United States.”

That was how it all began with Larry Kelly and his co-founder, artistic director Nicola Rescigno. The Callas first night benefit concert was followed by the first opera, *L'Italiana in Algeri* with Simionato in the title roll and Zeffirelli making his American debut as stage director. Neither performance was sold out, but no one bothered. Standards had been established, the audiences would come. Kelly went on to bring back Callas in

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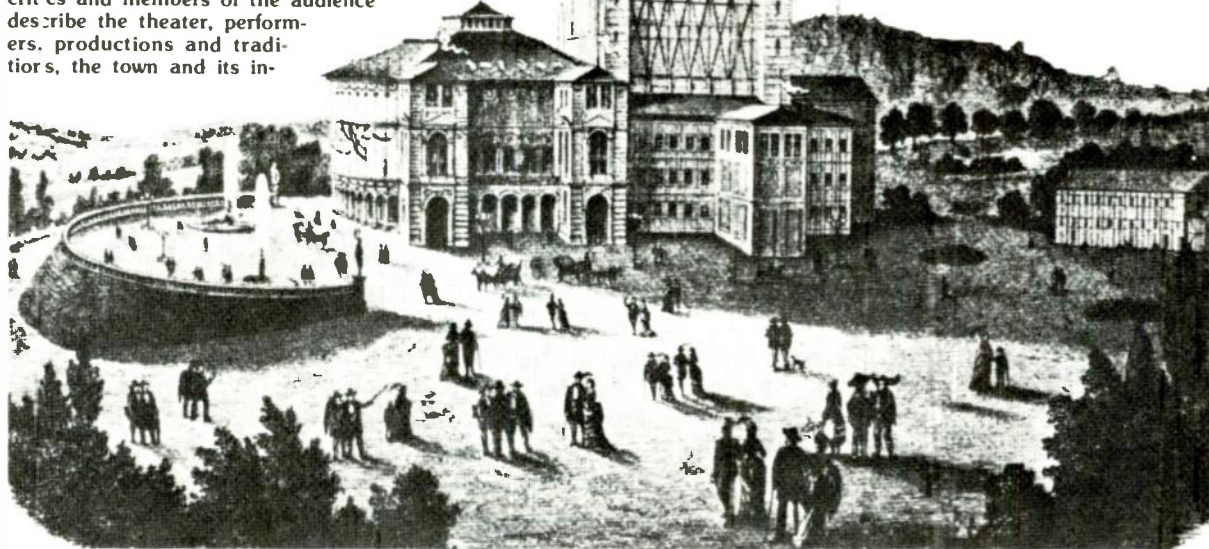
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"I have always wanted to investigate that music which has been overlooked. And we have by this time educated our audiences so that they look forward to the more esoteric works."—Rescigno

Medea, Traviata, and Lucia, and to introduce on the American opera stage such artists as Sutherland, Caballé, Berganza, Olivero, and Gwyneth Jones, Domingo, and Vickers. Then, when Larry Kelly died prematurely in the autumn of 1974, Rescigno took over. By this season the company had given seventy-five operas and six American premieres.

1981 will mark the silver anniversary of the Dallas Civic Opera and gala plans are under way. Operas announced are *Roméo et Juliette, Butterfly, Ernani*, and *Walküre*, the first production of a new *Ring*.

Even the Italian Ambassador came from Washington to see *Orlando Furioso*, based on the great Ariosto epic which we have seen in many forms, from the play of traditional Sicilian puppets to the mad production of the Teatro Libero of Rome, staged by Ronconi, where lovers and ladies, sea monsters and flying horses, were propelled through space on high wooden platforms. But this *Orlando Furioso* was pure delight, visually and vocally. White columns flanked a black marble-like floor and there was a background of dark reflecting mirrors against which scenes changed magically. Boats sailed across the stage. There was a great triumphal sailing vessel with a golden winged horse on deck. There was a marvelously seductive bed for the sorceress Alcina. Cupids, as in a wildly Baroque church, were flying about all over. Colors were the delicately muted shades of Tiepolo frescos, but Alcina, first seen in soft pink, met her doom in fiery red. As for Orlando, she (he) strode about in black and silver, with plumed helmet, breastplate, and sword.

The night after the first *Orlando* we had supper with director-designer Pizzi—an old friend familiarly known as "Pigi"—together with Terry McEwen (who when he takes over the San Francisco Opera officially in the spring of 1982 will begin with another Baroque opera, *Giulio Cesare*), Mr. and Mrs. Plato Karajanis, and an opera fan from Mexico. We said to Mr. Karajanis, who is the dynamic general director of the Dallas Opera, that his name augured well for the company. He said "especially since I have been told that Karajan's name was originally Karajanis."

We were at the Hotel Fairmont Brasserie, the only place where one can eat late at night in Dallas. It seems that the sooner you go to bed the earlier you strike oil. Everybody was happy and hungry and we all drank red wine. Pizzi had grapefruit and a sirloin steak sandwich and pecan pie, and we joined him with the steak because after a series of parties we had enough of Tex-Mex food and barbecues and hot Texan beans. We talked until the small hours and Pizzi, who was flying at six in the morning for Paris where he had his first rehearsal for a new *Flying Dutchman*, said he would sleep on the plane. He is a quite extraordinary and very nice man, with wise eyes and pepper and salt beard and a vast fund of knowledge on everything. He has been a prominent director and designer in the international opera and theater world for twenty-five years, but he could easily have been an art historian or book or music critic. He and Terry McEwen argued amicably about opera production. Which comes first, the chicken or the egg—the conductor and

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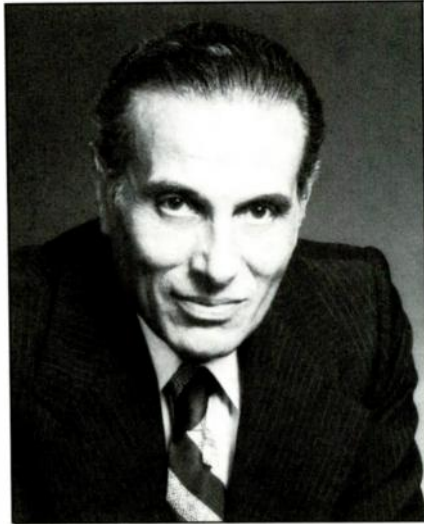
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stage director or the singers? Terry was firm in his views. "First I will cast the singers," said the man who was once a tenor himself and who, until he left London Records for the San Francisco Opera post, was responsible for the canny sales promotion and recording ideas which catapulted Pavarotti, among others, to the top of the charts.

Artistic director Rescigno, a lover of the Baroque period, was responsible for *Orlando Furioso*. "I have always wanted to investigate that music which has been overlooked. And we have by this time educated our audiences so that they look forward to the more esoteric works we do." His baroque record with the Dallas Civic Opera is noteworthy: Handel's *Alcina*, *Giulio Cesare*, and *Samson*; Monteverdi's *L'Incoronazione di Poppea*; Purcell's *Dido and Aeneas* and *The Fairy Queen*. *Orlando Furioso* was a happy challenge to him. "The Venetian school of Baroque music is as full of color as the paintings of Giorgione, Tiziano, and Tiepolo. And Vivaldi was a true son of Venice."

The Claudio Scimone edition was basically used in Dallas as it was in Verona. But the question of cuts and changing scenes, ornamentation and embellishments, and the need for original instruments—Rescigno had included as many as existed in Dallas with musicians to play them—and textual preparation for the singers all brought the conductor into occasional sharp conflict with the musicologists. Sometimes we thought Orlando would have gone even madder if he could have heard the discussions raging around his legendary head. Rescigno, as a musician and man of the theater, said: "One presents the evidence. One helps the performers in every way to get the best possible results. But it cannot all be done with rules and rehearsals. There are practical limitations to everything. And one must leave room for that ultimate thing which happens only in performance, the 'chance' which



Rescigno: a notable record

brings everything to life. We do not live in the age of Vivaldi. We are children of our time."

Nicola Rescigno was back at the Metropolitan Opera last month to conduct *L'Elisir d'Amore*. It is a house where he should feel at home; his father had been a trumpeter in the Met orchestra for thirty years. As impresario and conductor Rescigno is equally at home in two countries. He was born in New York, studied law in Rome, started his career touring America with the San Carlo Opera Company. During busy summers abroad he spends what time he has at his home near Rome in a villa said to have been built by Pope Alexander VI, a Borgia, for his notorious daughter Lucrezia. But he is even prouder of his garden and grounds, his vegetables and flowers, chickens and rabbits, and his fig trees which give him such delicious jam.

A friendly man lacking the typical ego of his profession, he describes his career with the Latin phrase "*festina lente*"—meaning to "make haste slowly." *Orlando Furioso* may illustrate the extreme truth of the maxim. It took 173 years to reach the American opera stage. It was well worth waiting for. Pretty soon, the way things are going, culture in Dallas may catch up with the Cowboys. **MA**

Myung-Whun Chung

Continued from page 5

At present, Chung conducts primarily the big Romantic orchestral works "just because of the demand." In the future, his preference for the Classical period may be indulged to a greater degree. His weakest spot? "Present-day compositions." Chung, however, intends to gain important experience in this area when he directs the LAPO in a workshop series of contemporary American pieces in October.

Also coming up next season are two weeks at the Hollywood Bowl, additional weeks in the Dorothy Chandler Pavilion, three weeks in Copenhagen, nearly a month in Israel (he enjoyed his last engagement with the Israel Philharmonic "tremendously"), and the customary week or two with the Chung Trio. Opera continues to be an interest although quick rehearsal schedules and tight budgets frustrate Chung terribly. Characteristically, he would like to take time and work with cast and crew "from the beginning to the end." Despite the pace, he also intends to keep up his career as a solo pianist, confessing a "special place in my heart for Chopin."

And what about Jin? Does Chung have any musical ambitions for his young son? The conductor laughs. "I've already reserved a space with the Philharmonic in the year 2000." Then he reflects. "Seriously, the child is going to have to choose on his own. For me to give him encouragement, he's going to have to have a distinct talent."

That being the case, Chung can promise the child what he proudly says he got from his parents. "Strong support . . . without pushing. That's the key. Support and constant encouragement."

As the afternoon shadows lengthen, Chung picks up his *Seraglio* score, says his good-byes, and swiftly heads down the hospital corridor. **MA**

Dance Theatre of Harlem

“Schéhérazade” is colorful, entertaining

Jacqueline Maskey



In Paris, in 1910, *Schéhérazade* set the opening-night audience on its ear. Not in the way the Diaghilev Ballets Russes was to do three years later with *Le Sacre du Printemps*—nobody felt insulted or bewildered by its clear-cut tale of infidelity and retribution in the setting of an Oriental harem straight out of the *Arabian Nights*—but thrilled and excited by the voluptuous world created by Fokine and Bakst to portions of Rimsky-Korsakov's *Schéhérazade* suite. Nijinsky danced the Favorite Slave in a manner which forever imprinted itself upon the imaginations of those who witnessed it (in his *Nijinsky*, Richard Buckle records impressions from contemporary pens, most of which employed animal images: “. . . stallion, cat, snake, hare, panther, fish!”). Edwin Denby, reporting in the New York *Herald-Tribune* in 1944, also used an animal image; he called the Ballet Russe de Monte Carlo production, “. . . an illustrious warhorse foundering in dishonor.”

Denby comes as something of a shock, as we are assured by those around at the time, both on-stage and off, of how wonderful it all was. My own *Schéhérazade* stories come from two friends, members of the Monte Carlo *corps* in the '40s who were fined for “indecency” during the orgy scene. It is the Monte Carlo version upon which the new Dance Theatre of Harlem production is based, staged and directed by Frederic Franklin who, as that company's *premier danseur*, danced the Favorite Slave to Alexandra Danilova's Zobeide.

A bread-and-butter future

It is not a slam to say that *Schéhérazade* is not what it used to be. Fo-



Smith and Johnson in “Schéhérazade”: there is still a touch of Fokine

kiné himself started complaining in that vein after his break with Diaghilev in 1912, and had in his memoirs some hard things to say about the glamorous Lubov Tchernicheva, who danced the role for some years with Diaghilev's troupe.

What DTH has now is not Diaghilev's *Schéhérazade*, nor even the Monte Carlo's, but a colorful piece of vastly entertaining hokum which, in a repertoire short on story-ballets, will very likely develop into a sturdy bread-and-butter ballet. There is still enough of Fokine in terms of structure, drama, and theatricality to admire: the astuteness with which the action is fitted to a score not composed for it; the sure building to climax as each string of dancers enters and becomes part of the fabric of the orgy; the inspired handling of Zobeide's reaction to the Shah's unex-

pected arrival and the ensuing slaughter—no trembling, no tears, simply a statue-like stillness.

Schéhérazade challenges the dancers as actors, and solid performances were forthcoming from Lowell Smith and Mel Tomlinson as the Shah and his brother; Virginia Johnson, a gentle and rather reticent dancer, looked beautiful as Zobeide and in some passages indicated a growing grasp of character and effective gesture. On the other hand, Eddie Shellman as the Golden Slave had the physicality but not the imagination for the part: smiling cheerfully he projected less the lustful animal than the schoolboy in possession of an unexpected half-holiday. The decor for this production was based by Geoffrey Guy on the original Bakst, with costumes in an appropriate if not inspired mode by Carl

Michell. The orchestra, led by Noel Smith, dealt respectably with the lush and colorful score.

"Bele" & "Designs"

Bele, a Geoffrey Holder company piece which derives from French court dances in Caribbean Creole adaptations, was also new to the repertoire this season. In terms of costuming it was a sensation—the men in tight, white, one-piece suits open to the waist, hats tilted rakishly over one eye; the women in softly voluminous skirts, many-layered, scarlet feathers frothing from slick coiffures, heeled scarlet slippers matched by knee-length stockings. Led by Karen Brown, Lorraine Graves, and Virginia Johnson in goldenrod-yellow, scarlet, and pink, the dancers lavishly projected an atmosphere of carnival gaiety and warmth. Had there been a structure beyond continual promenading to support all this gorgeousness, *Bele* would have been something, but the best of it was minor indeed: a little pawing step and tiny beats which telegraphed a French flavor, even a fleeting image of Marie Camargo, the French ballerina who in the eighteenth century shortened her skirt and by so doing opened the way for the development of the small-scale but intricate steps which are the basis of the classical vocabulary. Holder was in this one a triple-threat man—not only were the costumes and choreography of his invention but also the music. On this aspect of *Bele* it is difficult to report, as the orchestra was so badly miked that one heard over a percussion section only a blur of sound through which violins or a flute thinly made their way.

The other new addition to the repertoire was John Taras' *Designs with Strings* (Tchaikovsky). Outlasting much of the cascade of ballets produced since its premiere by the Metropolitan Ballet, this modest, sweet-tempered little ballet for two boys and four girls is, unbelievably, thirty-three years old. Its first cast in-



Marbeth

Tomlinson and Johnson in "Bele": costumes were the highlight

cluded Erik Bruhn and Svetlana Beriosova and it is a ballet which particularly suits the young dancer, from senior student upwards, with its intimations of romance, even sadness, and its playfulness. What has kept *Designs* going is its craft; much influenced by Balanchine, Taras was careful to give his ballet form and structure and the result is its extraordinary performing-span. The DTH dancers, especially Stephanie Baxter and Mel Tomlinson in the central *pas de deux*, gave it a charming performance. Baxter, an unusually supple dancer with a romantic sensibility, really let herself go in this one, giving an impression of one not so much dancing as being ravished by the waltz; if she would resist dropping her knee when in *attitude* (there are a number of these poses in the *pas de deux*), one could praise more than her musicality and feeling.

The company seemed generally in excellent performing shape—a par-

ticular pleasure was a handsome performance of Balanchine's *Concerto Barocco* led by Elena Carter, Judy Tyrus, and Mel Tomlinson—with several dancers showing particular promise. One who caught my eye was Karen Brown, not a conventionally attractive dancer but one with a needle-sharp technique, speed, stamina, and a latent dramatic intensity reminiscent of another sharp, speedy, strong dancer—Melissa Hayden.

The Contemporary Ballet

A brand-new company, the Contemporary Ballet, made its debut at the City Center for a short run of seven performances (November 25-30). The director of the fourteen-member troupe, Peter Reed, presented a rather modest portfolio of credentials for such an undertaking: brief stints as a dancer with West Coast companies like the Pacific Ballet and the San Francisco Opera Ballet; some administrative work as



"Designs": the craft supports this sweet-tempered ballet

fund-raiser, and involvement with the California Association of Dance Companies.

For fund-raising, Reed gets a gold star (a New York appearance demands a considerable wad these days); for selection of dancers a silver one (performers of the caliber of Laurie and Yoko Ichine and Naomi Sorkin and a clutch of others with respectable backgrounds such as American Ballet Theatre, the Joffrey and Eliot Feld companies). For selection of repertoire . . . well, that's another matter entirely, as Reed seems to have gone for variety rather than quality.

There was William Whitener's pseudo-Tharp *Night and Day*, set to five versions of the Cole Porter song: two by Marjorie Mussman, *Closing* (Schubert) and *Suite for Annette* (J. Hancock); the inevitable Choo San Goh piece, *Casella 1, 3, 4* (A. Casella); and the also-inevitable setting of Garcia Lorca by Demy Reiter-Soffler,

Yerma (Grumb). And there was John Pasqualetti's *Sequence* (Berio), in which the dancers performed strange rites and undignified practices upon a good-natured soprano (Francesca Howe). Ann Marie de Angelo invented her own piece, *Work # 6* (Prokofiev) and not unnaturally put in some passages of the powerhouse sort for which she is known and appreciated. Margo Sappington's *Juce* (M. Kamen) only confirmed how threadbare and banal the work of a once-promising talent has become. The only work of distinction on the programs was William Forsythe's *Time Cycle* (Foss), in which Nancy Thuesen, De Angelo, Sorkin, and Lisa Headley contributed strong portraits of personalities in disintegration.

In an interview in the *New York Times* just before his company's opening, Reed indicated that fear of mediocrity concerned him deeply; a repertoire like this one gives unfortunate shape to that fear.

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A Visual Aid to Music Appreciation

Slide projections "de-mystify" the score

Charles B. Fowler



Mathys Abas is a courageous man. He has tried to do what few would dare: come up with a new way to teach music appreciation. The problem of what-to-listen-to in music is an age-old one. Like so many doctors dissecting a cadaver, the masters of the elusive and fleeting art of music have analyzed its constructions, composers, and periods in program notes, articles, and lectures designed to enlighten listeners and rivet their attention. But unlike the cadaver, music does not lie down to let us take an objective look at it. Necessarily, our observations are of a moving object, like describing the features of a car traveling at fifty-five miles per hour.

A unique solution

Abas has arrived at a unique solution. Instead of telling the listener ahead what he is about to hear, or providing insight after the experience—or, worse yet, attempting to shout over the music in order to point out a particular detail—he provides a visual analysis that is synchronized with the musical performance. This simultaneous translation is achieved by the use of a film strip that is timed to the uninterrupted performance of the music.

The approach is logical but by no means simple, since the decisions about what to show in order to illuminate the music are both complex and arbitrary. Abas, a violinist and conductor, makes these decisions both musically and consistently, though probably not to everyone's artistic or educational satisfaction.

For a teaching/learning tool designed to reach students who have had little or no previous experience in listening to the classics, he deliberately uses a great deal of musical no-

"Magnificat": the musical flow, with accurate rhythmic relationships

Bartok "Intermezzo": line depicts the melodic contour

New World Symphony: the images establish a visual/aural association



Grünewald's "Crucifixion"

tation, believing, as he says, that "students should learn the language." Rarely do these examples use a staff, but they do show the relative upward and downward flow of the music with accurate rhythmic relationships. No precise music reading ability is required.

Other visual representations of the music are even more approximate. The general contour of a melody is indicated by a squiggly line. The viewer/listener learns to associate the visual-design-seen with the melodic-shape-heard.

In his Introduction to the materials, Abas explains that the "central point of focus is the score: the bulk of projected images consists of themes, their functions and progressions. . . . Projected images reflect *highlights*; a full page of the score is seldom shown. Decoding it would be a major undertaking, leaving scant time for listening—unless, of course, you are adept at score reading."

De-mystification

His intention, he told me, is to "translate what is happening in the music, to show students the traffic

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signs in order to de-mystify it, and to demonstrate that music doesn't have to be a foreign language." The individual slides set up a problem for the students that puts their minds to work. "The idea," Abas says, "is that with every new slide the students must find out how the symbolism matches the sound. They must search for the coincidence." It is in that search, theoretically, that students discover what to listen for. The advantage of this visual/audio approach is that each frame automatically changes in time to the music so that the student's eyes and ears are continually bombarded, the visual signals providing metaphorical and analogical explanations.

In addition to the direct references to the musical score, the slides convey programmatic content and provide commentary suggesting expressive intent. "Related arts, such as literature, drama, painting, sculpture, or photography," Abas explains, "can be helpful in getting the message across—[the] reason why music slides in some productions are interspersed with illustrations. Selecting appropriate ones for the works by Hindemith [the Isenheim altarpiece that is the subject of *Mathis der Maler*], Respighi [the various locations described in *The Pines of Rome*], and Tchaikovsky [quotations and scenes from the play, *Romeo and Juliet*] presented no problem: the composers themselves left little doubt as to their source of inspiration. Art objects chosen for Bach's *Magnificat* underline the text, or they reflect voices or instruments at work. An earlier version of a Dvořák Symphony, strictly based on the music, was enhanced with illustrations by popular request, to provide a change of pace, in view of the work's length." Here the choices of visual material become more subjective and personal.

This is even more the case with the moods that Abas suggests. In Schumann's Piano Concerto in A minor, for example, he characterizes the opening theme as "a defiant exclamation." Later, in the second move-



"Along the Appian Way" from "Pines of Rome"



Trumpeters heralding return of Consular Army, "Appian Way"

ment, he says, the "clarinet and bassoon cast a shade—like a white cloud, temporarily blocking the sun." For the Finale of Beethoven's Fifth Symphony, he labels the themes "jubilant," "heralding," "joys of living," and "taking pride." To describe the activity that is going on, Abas uses phrases such as: "The brass delights in sadistic fanfare," and "the horns cheer them on."

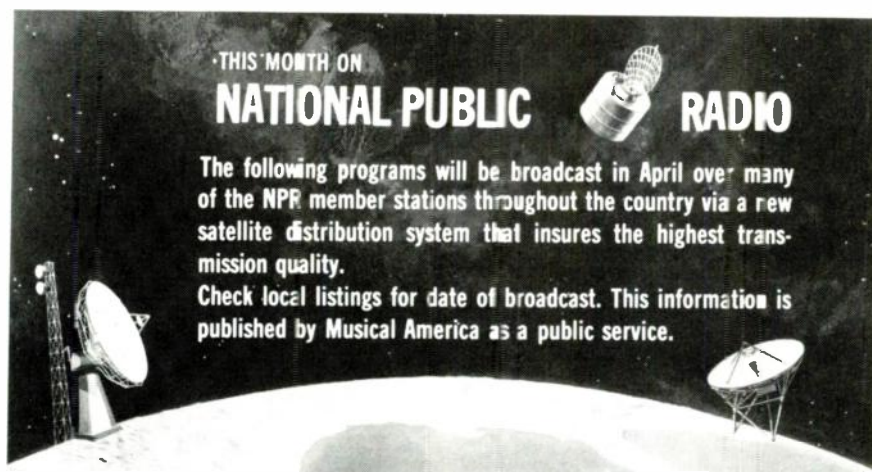
A grain of salt
 Luckily, Abas is not self-righteous or insistent upon the listener's taking these characterizations verbatim. In approaching the visuals, he tells the listener, "The best advice we can offer is to *take everything with a grain of salt*. The method is imperfect from the start: slides reflect a point in time, while the music keeps moving along. Often, but not always, the informa-

tion dispensed is rendered obsolete within a few seconds. Doubling or tripling the number of slides would have circumvented this problem, at the expense of listening. . . . Characterizations are strictly the commentator's. When, for instance, the word 'melancholic' appears, describing the mood of the moment, it is intended as a *suggestion*, not fact. Music means different things to different people; you may very well be hearing something else."

Abas also warns against using the visuals too often: "Overexposure could result in associating the music, every time you hear it (be it at a concert, over the car radio, or in your living room) with certain adjectives or illustrations. This would be altogether wrong. If, after a while, you'd say: 'Heck, I don't need this stuff any more,' we would take it as a compliment, a hint at 'mission accomplished.'" I find it difficult to fault his attitude; in fact, in this context, I can accept his extramusical suggestions and subjective, emotional comments, if only because I'm invited to take them or leave them. They are one man's opinion, presented so, and may well give novice listeners their first concrete notion of how musical symbolism suggests mood.

An accompanying workbook provides four pages of concise notes on each selection, including interesting information and illustrations about the composer as well as background analysis of the work, along with some of the visual material on the slides.

The whole program is called the "Intelligent Listening Series" and is published by Intelist Theatre, 1625 W. Bannock, Boise, Idaho 83706. The eight original works were field-tested in fourteen institutions. The program is available in alternative formats—slides with open reel tapes, say, instead of filmstrips and cassettes. Some sixty institutions are now using these materials as an audiovisual supplement to their regular music appreciation program. More compositions will be available in the future. **MA**



INTERNATIONAL CONCERT HALL

Witold Rowicki and Stanislaw Skrowaczewski conduct the Swiss Festival Orchestra: Rowicki conducts Bohuslav Martinu's "Lidice"; and Karol Szymanowski's Stabat Mater, opus 53 with the Lucerne Festival Choir; Jadwiga Gadulanka, soprano; Urszula Mitrega, contralto; Macej Witkiewicz, baritone. Skrowaczewski conducts Beethoven's Piano Concerto No. 5, opus 73 (Claudio Arrau); and Lutoslawski's Concerto for Orchestra. (Taped Aug. 20 & 16, 1980, Lucerne International Music Festival.)

Helmuth Rilling conducts the Stuttgart "Bach" Collegium Ensemble: Sinfonie No. 20 and Motet "Wachet auf ruft uns die Stimme" by J.C.F. Bach; W.F. Bach's "Dies ist der Tag"; and Cantata No. 51 by J.S. Bach (Taped Aug. 3 & 6, 1980.)

Gilbert Amy conducts the Nouvel Orchestre Philharmonique de Radio-France: All-Varese program including "Intégrales," "Hyperprism," "Offrandes," "Arcana," and "Amériques"; Christiane Eda-Pierre, soprano. (Taped Oct. 6, 1980.)

Antonio de Almeida conducts the Stuttgart Radio Symphony Orchestra: Soprano Barbara Hendricks performs arias and recitatives from operas by Mozart, Bellini, Donizetti, Puccini, and Charpentier. (Taped May 15, 1980, Schwetzingen Festspiele.)

LOS ANGELES PHILHARMONIC

Myung-Whun Chung, conductor: Brahms Double Concerto, opus 102 (Kyung-Wha Chung, violin, Myung-Wha Chung, cello); "A Midsummer Night's Dream" by Mendelssohn, Rohan McCullough, narrator; Women of the Los Angeles Master Chorale. (Taped Feb. 13 and 15, 1981.)

Kiril Kondrashin, conductor: "En Saga" by Sibelius; Hindemith's Clarinet Concerto (Michele Zukovsky); "Ein Heldenleben" by R. Strauss. (Taped Feb. 21 & 22, 1981.)

Zubin Mehta, conductor: Mozart's Symphony No. 25 in G minor, K. 183; Bartók's Concerto for Two Pianos and Orchestra (Katia and Marielle Lubque); Symphony No. 4 in F minor, opus 36 by Tchaikovsky. (Taped Feb. 26 & March 1, 1981.)

Carlo Maria Giulini, conductor: Bartók's Viola Concerto (Heiichiro Ohyama); Rossini's Stabat Mater. Leona Mitchell, soprano; Frederica von Stade, mezzo; David Rendall, tenor; Paul Plishka, bass; Los Angeles Master Chorale. (Taped March 6 & 8, 1981.)

NPR RECITAL HALL

The Brahms Ensemble: An all-Brahms program including various trios and the Opus 25 string Quartet. (Taped July 1, 1980, Ludwigsburg Festival.)

Turibio Santos, guitar: Five Preludes by Villa-Lobos, Suite in E Minor for Lute by J. S. Bach; "Mallorca" and "Asturias" by Isaac Albéniz; and Momentos Nos. 1 & 3 by Marlos Nobre. (Taped April 27, 1980, Xavier U., Ohio.)

The German Wind Ensemble: Donizetti's Sinfonia for Winds; von Weber's Adagio and Rondo for Winds; Gounod's Petite Symphonie for Winds; and Mozart's Serenade in C minor, KV. 388. (Taped July 1, 1980, Ludwigsburg Festival.)

Catherine Tait, violin, and David Liptak, piano: Leon Kirchner's Sonata Concertante; Karel Husa's Sonata (1978) and Sonata No. 2 by William Bo com. (Taped March 9, 1980, at Michigan State U.)

SAINT LOUIS SYMPHONY ORCHESTRA

Leonard Slatkin, conductor: "Benvenuto Cellini" Overture by Berlioz; Shostakovich's "Execution of Stepan Razin," opus 119; and Ravel's "Daphnis et Chloé" with the Symphony Chorus. Thomas Peck, director. (Taped June 26, 1980.)

Leonard Slatkin, conductor: Academic Festival Overture by Brahms; A Lyric Symphony (world premiere) by Robert Wykes, and Dvořák's Symphony No. 9, opus 95. (Taped May 10, 1980.)

Leonard Slatkin, conductor: Joseph Schwantner's "Aftertones of Infinity"; "Schemelo," Hebraic Rhapsody for Cello and Orchestra (Zara Nelsova) by Ernest Bloch; and Beethoven's "Eroica" Symphony. (Taped Sept. 18, 1980.)

Erich Leinsdorf, conductor: Ravel's "Le Tombeau de Couperin," and Symphony No. 4, by Anton Bruckner. (Taped Feb. 16, 1980.)

WINDWORKS

Robert Gray conducts the University of Illinois Wind Ensemble: "Aria della Battaglia" by Giovanni Gabrieli. **John Paynter conducts Northwestern University Wind Ensemble** in Verticals Ascending by Henry Brant. **Frank Battisti conducts the New England Conservatory Wind Ensemble** in Joseph Schwantner's " . . . and the moon taints rising nowhere . . ."

Frank Battisti conducts the New England Conservatory Wind Ensemble: Hill Song No. 1 by Percy Altridge Grainger, and his "Children's March." **Dwight Utman conducts Baldwin-Wallace College/Conservatory of Music Symphonic Wind Ensemble:** Grainger's "Lincolnshire Posy"; **Keith Brion conducts the Yale University Band:** Grainger's "Country Gardens."

Terry G. Milligan conducts the University of Cincinnati College-Conservatory of Music Symphonic Band: William Schuman's "Chester Overture"; **Dorothy Kotzman conducts Brooklyn College Symphonic Band:** "Skating on the Sheyenne" by Ross Lee Finney. **Robert Wojciak conducts University of Southern California Wind Ensemble:** Piston's "Tunbridge Fair"; **Eugene Corporon conducts the University of Northern Colorado Wind Ensemble:** "Country Band March" by Ives

Eugene Corporon conducts the University of Northern Colorado Wind Ensemble: Mozart's Divertimento in B-flat, K. 186 and Perichetti's "Masquerade"; **H. Robert Reynolds conducts the University of Michigan Wind Ensemble:** Alvin Etler's Concerto for Clarinet and Winds (David Shifrin).

The Rush to Arts Cables— More Cost to the Viewer?

But public television hits a high with the Met's "Lulu"

Jack Hiemenz



Photos by J. Heffernan

Migenes-Johnson: a star is born



"Lulu": TV's most distinguished act this year



Sign of the times: suddenly Covent Garden has gotten into the video cassette business. At least three operas or ballet performances, each year for the next five years, will be recorded on cassettes—as was the company's lavish *Tales of Hoffmann* shown over television last January.

Another sign of the times: whereas viewers in New York City paid nothing to see *Hoffmann* over the local Metromedia station, viewers in other parts of the country—even those with public television stations—saw it over cable, and hence paid for the privilege.

Videocassettes, videodiscs, new cable networks, the drying up of foundation support, a probable influx of conservative appointees to the Corporation for Public Broadcasting, commercial television's hungry awareness of the upscale audience that public television has cultivated—there are so many variables and cross-currents in Teevee-land that only a fool would confidently predict the fu-

ture of televised music. When it comes to public television, nothing is eternal—witness the disappearance of the once heavily funded "Evening at Symphony" series by the Boston Symphony. Then there's the rumor that Lincoln Center, which began by giving away its shows for free, has in recent years been asking the producing station WNET for a fee—and has been repeatedly refused. For until now, public television has been sitting safely in the catbird seat: Lincoln Center had nowhere else to go.

Cultural cables in the making
This is no longer the case. Suddenly everybody is getting into arts programming via cable. ABC has put together a cultural cable network called Alpha that will premiere on April 5. Programming will begin at 9 p.m. and run to about midnight each night; already scheduled is a *La Bohème* from Milan with Pavarotti, as well as piano recitals and concerts. Also planned for mid-1981 is a cultural cable service from CBS, which

will operate twelve hours a day and has readied such attractions as a complete Beethoven symphony series with Bernstein and the Vienna Philharmonic, a musical series by Elizabeth Swados, and a monthly two-hour arts magazine.

These cable services from the networks will be offered at no extra cost to cable subscribers. But another culture-minded network called Bravo, consisting of several smaller cable operations, will charge \$5 or \$10 for its monthly programming, which in addition to such shows as an eightieth birthday tribute to Aaron Copland, also includes its own magazine format. Bravo shows will be broadcast, in stereo, on Sunday and Monday evenings from 8 p.m. to 2 a.m.

As if that weren't enough, PBS itself is considering producing cultural shows for cable subscribers. PBS president Lawrence Grossman's plan—an alliance between arts institutions and PBS—would have subscribers paying \$100 a year. Such an

arrangement, Grossman predicts, would raise \$100 million for participating institutions and television stations.

With all this going on, it's small wonder that shows we've been taking for granted, such as the Metropolitan Opera and the New York Philharmonic telecasts, might cease to be available free to the viewing audience. At some not-so-distant date, they may be able to choose among bidding networks. Music, like any other business, follows the buck.

"Lulu" at the Met

Given my annual earnings as freelance writer, I've no business being a Metropolitan Opera partisan. But this year, as in previous years, I must push aside my cockroach stew, dip my quill in ink stolen from the local post office, and report that another Met presentation, Alban Berg's three-act *Lulu* on December 20, was far and away the year's most distinguished achievement in televised music. There was the star-is-born excitement of seeing an unknown singer, Julia Migenes-Johnson, substituting in the title role and faring spectacularly well. There was the pleasure of watching a production that had been intelligently put together from the ground up. But over and above the many felicities of production and performance, there was *Lulu* itself, whose telecast represented probably the longest presentation of a "modern" or "difficult" score in the history of television.

Let me say this, too. *Lulu* offers particular difficulties for an audience that sees it in a big house, and hence misses much of its comic nuance. And its atonal idiom demands that an audience comprehend the language in which it is being sung, for like all German opera from Wagner onwards, it is not a work that can be carried solely by melodic content. Both of these difficulties, inevitably, must have dampened the enthusiasm of those who saw it only in the house; but both were marvelously overcome, on television, by the camera's inti-

macy and the use of subtitles. Even my musically "conservative" friends watched it in fascination to the end.

Aiding their comprehension and enjoyment were the intermission features: an illuminating discussion by Teresa Stratas on the character of Lulu, and two lectures given by George Perle. Using keyboard illustrations (on a shockingly out-of-tune piano, alas), Perle filled us in on *Lulu*'s

background; more importantly, he dealt directly with the music, demonstrating each character's motivic material, and illustrating the score's romantic derivation. It was an amazing upswing in quality for the Met's intermission features, whose ever-deepening dreariness (vacuous dialogues on the genius of Verdi, divas puffing themselves) had seemed an irreversible trend. **MA**

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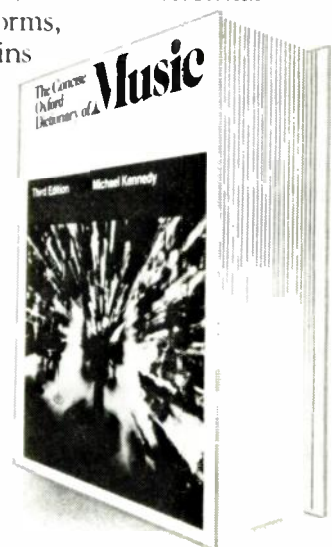
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Costa



Baryshnikov and Moffo

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Pianist Sequeira Costa proved that it is possible to be a hero in your own land. His April 22 concert at Carnegie Hall is enthusiastically underwritten by such Portuguese entities as Banco Portugues do Atlantico, Banco Totta e Acores, the Portuguese Government Trade Office, the Portuguese National Tourist Office, and TAP-Air Portugal . . . Soprano Anna Moffo and dancer Mikhail Baryshnikov were among the performers who "broke in" the newly refurbished Metropolitan Center in Boston on opening night . . . A double ceremony was in order for Otto Luening who celebrated both his 80th birthday and the publication by Scribner of his autobiography, *The Odyssey of an American Composer*. BMI president Edward M. Cramer joined Jacques Barzun, literary advisor to Scribner, in congratulating Luening at a festive dinner party in New York.

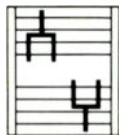


Barzun, Luening, and Cramer

Organizing—It Makes a Difference

Focusing of energies and money augurs well for American composers

Joan La Barbara



There is a growing trend across the country for those involved in contemporary American music to stop complaining and start organizing. Take, for example, the Minnesota Composers Forum, a group of composers which has, as one of its functions, the task of administering a Composers Commissioning Program. The purpose of this project is to stimulate the development of new works by Minnesota-resident composers. It encourages community groups to formulate a proposal and helps locate the composer who can fulfill that idea. Although the piece must receive its premiere in Minnesota, it will, hopefully, be added to the repertoire of performers and will receive hearings outside the state as well.

This same Composers Forum is holding a conference this month (April 3-5) of sponsoring organizations from across the country to discuss problems, ideas, programs, and services that are central to the needs of composers.

New Music Alliance

The New Music Alliance which was formed at the time of the first New Music New York conference/festival (held in New York in June 1979) had a similar purpose in trying to establish a touring network to aid composers traveling around the U.S. A list of sponsoring organizations is offered to the composer so that a single or several concerts in various locations can be filled out to form a real tour, thereby making the trip economically feasible.

The New Music Alliance has also established a precedent of holding early summer festivals at different places in the country to bring current

"We should see a growth of American music on the American scene . . . instead of seeing [it] exported."

trends and ideas in composition to various locations, while focusing on local talent in each area. In 1980, New Music America was held in Minneapolis, gathering groups and individual composers from different parts of the country for a series of concerts (both indoor and outdoor), as well as for installations in malls, parks, airports, and supermarkets [see *MUSICAL AMERICA*, November 1980]. In addition to the official concerts and events by invited composers, any group or performing composer who wished to travel to Minneapolis could, having made the necessary arrangements, perform in a public forum.

This year the festival will be held in and around San Francisco and will be called New Music West. Events are still in the planning stages, but it promises to be an exciting series

The California plan

California has become aware of the need to assist noncommercial new music. The California Arts Council has initiated a Pilot Music Touring Program. In its first stage, a committee was formed to suggest groups and performers who should be invited to apply. There are some snags in the applications requirements; performers and groups are supposed to be nonprofit organizations and although most are, by virtue of their decision to perform new music, few are incorporated as such.

But the Council indicated that the program is open to revision in all its aspects.

The idea is that a bona-fide group (i.e., one with at least a three-year performance record and fiscal history) can apply and, if selected, the Council would pay fifty percent of the fee charged by the group for each performance. The money would go to the sponsor, who would then add that amount to its own funds and pay the performing group a more reasonable fee for its work. It is an admirable idea and one which should encourage more performance within the state. It should also convince other states that such a plan is a good working idea, offering a compromise between complete subsidy and partial support.

Meet the Composer

Meet the Composer, the New York-based organization which expanded several years ago to the tri-state area, has been a pioneer in assisting composers attend their own performances, produce projects, and present concerts. Again, it is based on giving money through the sponsoring organization, which must make the initial application, proving audience size, publicity, in-kind services, and programs. Funds are then supplied, up to one half the composer's fee. In many cases, this funding has made the difference between a project's being presented or not, and a composer's being able to afford to be present.

Meet the Composer is now offering guidelines for country-wide expansion of this program. When any state can meet the criteria (a location where the MTC staff person can have an office within an existing estab-

Continued on page 39

Making It in Music

A noted pianist and educator tackles a perennial problem

Abram Chasins

In a year made dismally memorable by the Metropolitan Opera's shutting its doors for half the season, it is timely for the University of Southern California's School of Music and its College of Continuing Education to initiate a course called "Making It in Music." I feel honored and excited at the invitation to conduct this course; in a long and crowded career, I cannot recall launching any project with more enthusiasm.

If the struggling members of our "music biz" will be patient for a while, there should be quite a few capable graduates of USC using their energy and skill to fulfill one of our primary aims: to personify and to stimulate a more viable musical environment with far fewer fatalities.

The plight of gifted young musicians has long concerned me. Thirty years ago at *The New York Times*, we initiated "Musical Talent in Our Schools," to encourage and recognize well-trained talents among high school instrumentalists. The successful candidates performed as soloists on Leonard Bernstein's TV Youth Concerts and also over the *Times's* radio station WQXR, whose musical programs I developed and directed for twenty-five years.

Around the time of my retirement in 1965, an epidemic of collapsing careers broke out, even infecting winners of international competitions

"We must refuse to believe that a people and a government that can find billions to rescue mismanaged industrial corporations would permit the demise of artistic institutions . . ."

and not a few who had been considered well on their way to successful concert activity. So they thought too, until they suddenly learned the hard way that music is not only a mercilessly exacting art but also a ruthlessly illogical business. Six years before, my book *The Van Cliburn Legend* had already noted perhaps the most dramatic example. Musical mortality and the reasons behind it became a major preoccupation of mine.

For five years I traveled up and down the land invading the music departments of dozens of academic institutions. I chronicled my impressions in a book, *Music at the Crossroads*. Certain sections aroused heated reactions from the academic world which, I stated, "with few exceptions is failing dismally to teach today's musical realities."

Always . . .

Many of these realities were identical to those of today, for various aspects of the musical world appear to be perennial. Always, there is the tiny quota of performing superstars who monopolize the headlines and command vast fees for appearances. Always, there is the large group of professionals whose abilities and achievements far exceed their

public recognition, and who are not only performers or composers but also educators, teachers, writers, and the personnel of the musical institutions, organizations, and businesses which comprise the entire professional panorama.

And year in year out, the instrumentalists, vocalists, and conductors are far more numerous than the music business is able to employ, despite the fact that a remarkable number of them are outstanding artists. They earn the largest proportion of their livelihood from teaching privately and performing sporadically. Most of them started out as starry-eyed students with expectations of stardom, only to be defeated by the realities of their profession, within which they soon learned that crisis is a way of life, even for some with artistic distinction and vast experience.

As for performing groups, large and small, their staggering costs, operational overhead, and disastrous deficits place them continually in jeopardy. But now inflation has aggravated their situation, for it is no respecter of art or of its vital role in enriching life.

Guarding our resources

The major and minor symphony and now chamber orchestras of America are both barometers and symbols of the nation's cultural ideals. They are also primary sources of steady employment for our finest instrumentalists. We must guard them carefully, and we must not count too heavily on the national "cultural explosion." That glowing picture has been fading for some time now. We must be alert, though we must also refuse to believe that a

Mr. Chasins, noted composer, pianist, teacher, and author, published Music at the Crossroads in 1972. He was consultant and then director of WQXR from 1943 to 1965, and taught at the Curtis Institute for a decade. Other teaching posts include Tanglewood, the University of Pennsylvania, and USC.

people and a government that can find billions to rescue mismanaged industrial corporations would permit the demise of artistic institutions whose benefits to the human heart and spirit are so profound.

Reliable surveys report a steadily increasing percentage of jobless musicians, suspended music school teachers, curtailed classes and activities. Concert managers announce dwindling audiences (except for super stars), along with the shortening or termination of concert and opera series. Nevertheless, I cling to an undocumented optimism in the belief that our musical life will survive regardless of these dour tidings. Technology, for example, offers rich opportunities to those alerted to films, radio, TV, recordings, and computers. This rapidly expanding field holds unexplored potentials, which are also to be found in non-electronic terrains.

In any event, the "business" of music will not differ too radically. Most of it, as always, will apply to the few charismatic personalities, their managers and press agents, to technicians who create and maintain instruments and equipment, and to highly paid teachers of universities, colleges, and conservatories. Most others, especially the armies of hopeful and degreed "grads" of these institutions, will find it extremely difficult to capitalize on their years of expensive training and strenuous work; they stand condemned to remain unutilized and unprized as well as unrewarded.

That precisely is what we must no longer permit. As their trusted teachers we must provide them with more effective and practical guidance. Together with them we must determine whether they are headed in the right direction: whether they are fully pursuing the path of all true education—how to teach oneself, how to grow as a complete human being, how to develop in many vital ways



Chasias: "We must be alert"

that regimented academic schedules so often preclude.

They cannot too soon be made to realize that their chances after commencement compared to classmates such as technicians, engineers, and doctors are virtually nil. Should a miracle produce the hoped-for opportunity, few would be sufficiently prepared to use it advantageously. The teacher must share that responsibility. Luck, of course, is an enormous factor in everyone's life, but luck has a way of favoring those who are best prepared. Seeing to that is part of our job.

Survival

My first chance to tackle this whole subject in its lair on campus arose in 1972 at the University of Southern California, where Jascha Heifetz and Gregor Piatigorsky and other distinguished musicians were teaching. Some still are, fortunately. The Dean of Performing Arts, Grant Beglarian, invited me to conduct a course called "Survival in the New World of Music." It attracted a large attendance and yielded gratifying results in widening opportunities to specialists and, to nonspecialists, expanding activi-

ties in closely allied fields.

After two years another pressing issue arose. Because of my radio background and the raw fact that audiences are as indispensable as artists to a healthy musical milieu, I was asked to turn my attention to the musical development and direction of the university's radio station KUSC. During a five-year tenure, I established a scholarship in broadcasting which for the first time provided internships for on-the-job training. The two recipients were Joshua Livingston (MIT), now program director of station KXPR, Sacramento, and Gal Eichenthal (UCLA), now host of the Los Angeles Philharmonic's national broadcasts produced by KUSC, rated the top station on the NPR network. So far, so good.

And now, once again in USC as an Adjunct Professor, I am in the inaugural stages of a major effort closest to my heart: assisting talented musicians to cope with our precarious profession, and guiding them hopefully towards fulfillment and its tangible recognition. In dealing with topics such as "Assessing Our Own Potentials," "Competitions, the Only Game in Town," and "The Paying Public and New Music," I am joined by visiting experts, leading personalities in the creation, performance, criticism, administration, and transmission of music. Students will also be alerted to available grants and competitions.

Apropos pupils, we especially recognize and welcome those to whom music is a calling, not just a profession; those who must live in it even if they cannot make a living at it. Usually, they are the ones who can. But the joy of music itself and the satisfaction of musical communication belong to all, not only to the stars. Nietzsche said that without music, life would make no sense. I wish he would have included love and chess. But then, he was only a philosopher, not a musician. **MA**

Summer Festivals Part 1

ALASKA

SITKA SUMMER MUSIC FESTIVAL. Sitka, June 5-26. Paul Rosenthal, music director. In its tenth anniversary season, the Festival is dedicated exclusively to chamber music performed by prominent soloists playing in ensembles which are created for each concert. Seven concerts will be presented on Tuesday and Friday evenings in the 500-seat Centennial Building, surrounded by miles of untamed wilderness.

CALIFORNIA

CABRILLO MUSIC FESTIVAL. Aptos, August 17-30. Dennis Russell Davies, music director. The 19th Festival season will feature orchestral, chamber, recital, and choral performances held at various locations around Santa Cruz County. Guest roster includes Jan DeGaetani, Philip West, Thomas Paul, and Justus Franz. Current plans also include guest composers-in-residence Alan Hovhaness, Pauline Oliveros, and Linda Montano. Compositions by Mozart and Antheil. Children's concerts, composers panel discussions, and lectures also highlight this season's events.

MUSIC ACADEMY OF THE WEST SUMMER FESTIVAL. Santa Barbara, June 29-August 22. Theo Alcantara, artistic director and conductor. Faculty and guest artists including Itzhak Perlman, Nathaniel Rosen, the Cleveland Quartet, Jerome Lowenthal, Gary Graffman, Zvi Zeitlin, Gabor

Rejto, Mitchell Lurie and others, will appear in recital as soloists with the Festival Orchestra, Chamber Symphony, and in chamber music performances. Fourteen events are planned, including performances of Gounod's *Romeo et Juliette*, directed by Martial Singher.

MUSIC AT THE VINEYARDS, PAUL MASSON MOUNTAIN WINERY. Saratoga, June 6-28. Sandor Salgo, musical director. This season will feature performances by the San Jose Symphony and the Cleveland String Quartet. "Vintage Sounds," 10th season July 4-September 20, includes George Shearing, Stephane Grappelli, Toots Thielmans, Mel Torme, Chick Corea, Dave Brubeck, Ramsey Lewis and David Grisman. Weekend concerts by jazz and blues artists.

SAN DIEGO OPERA VERDI FESTIVAL. San Diego, June 19-28, 1981. Three performances each of the operas *Nabucco* (June 19, 21, 27) and *Un giorno di regno* (King for a Day) (June 20, 26, 28), and one performance of the Verdi "Requiem" (June 25) all at the Civic Theater. *Nabucco* features Cristina Deutekom, Kari Nurmela, Ezio Flagello, and John Sayers, conducted by Maurizio Arena, directed by Ghita Hager. *Un giorno di regno* stars Arlene Saunders, Susanne Marsee, Bruce Reed, J. Patrick Raftery, and James Billings, conducted by Calvin Simmons, directed by Tito Capobianco. The San Diego Opera Verdi Festival is the only event in the world which annually celebrates the works of Giuseppe Verdi.

OJAI MUSIC FESTIVAL. Ojai, May 29-31. Daniel Lewis, music director; William Malloch, artistic director. The five-concert series in the outdoor Festivals Bowl will present music by the Ojai Festival Chamber Orchestra, the Sequoia Quartet, the I Cantori singers, and solo artists to be announced. Programs will include works by Mozart, Clementi, Ives, Chavez, Debussy, and others. Jazz artists will perform in the traditional Sunday morning jazz concert.

HOLLYWOOD BOWL. Los Angeles, July 1-September 11. Ernest Fleischmann, general director. Summer home of the Los Angeles Philharmonic, which will play under music director Carlo Maria Giulini and associate conductors Myung-Whun Chung, Edo de Waart, Erich Leinsdorf, Jesus Lopez-Cobos, Zubin Mehta, Michael Tilson Thomas, and John Williams. Roster of international soloists includes pianists George Shearing, Emanuel Ax, Alicia de Larrocha; violinists Kyung-Wha Chung, Itzhak Perlman, and Isaac Stern; flutists James Galway and Jean-Pierre Rampal; cellist Lynn Harrell; and singers Sherrill Milnes and Andy Williams.

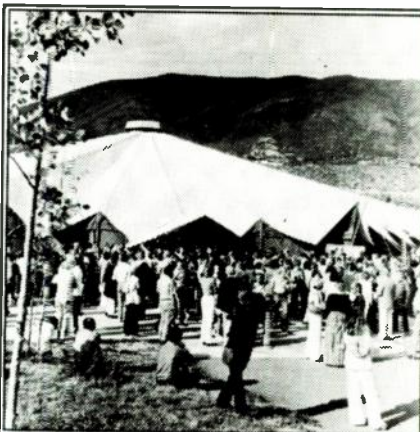
Pre-season concerts feature two all-Bach programs with Karl Richter as conductor and harpsichordist, and a Fourth of July Family Fireworks concert under the direction of Calvin Simmons. Virtuoso Series lists recitals by Rampal, Perlman, the Romeros, and the Hollywood Bowl debut of the New York Philharmonic under its music director Zubin Mehta. "Jazz at

the Bowl" concerts are produced by George Wein.

COLORADO

ASPEN MUSIC FESTIVAL. Aspen, June 26–August 23. Gordon Hardy, president; Jorge Mester, music director. Marking the Festival's thirty-second season will be performances of works for full-sized and chamber orchestras and chamber ensembles. Solo performers include Young Uck Kim, Misha Dichter, Zara Nelsova, Jan DeGaetani, Elmar Oliveira, and Claude Frank; guest conductors include Leonard Slatkin, Sergiu Comissiona, Dennis Russell Davis, John Nelson, and Jerzy Semkow. Featured components of the Festival are the Aspen Opera Theatre, Aspen Choral Institute, Audio-Recording Institute, and Jazz Ensemble. The Conference on Contemporary Music hosts composers-in-residence; and, ensembles-in-residence include the American Brass Quintet, the Cleveland Quartet, and the New York String Quartet. The Aspen Music School session is held concurrent with the Festival, and offers master classes and seminars open to the public.

COLORADO PHILHARMONIC ORCHESTRA. Evergreen, Golden, Denver, Vail, Breckenridge, and other locations, June 20–August 15. Carl Topilow, music director; Sharyn Baker, administrative director. Guest artists and conductors appear in twenty-five concerts including chamber music, choral music, opera and orchestra.



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ELEVENTH ANNUAL

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ARTISTS

EVENING CONCERTS: György Sandor, Lili Kraus, Rudolf Firkusny, Israella Margalit, Eugene List, Paul Badura-Skoda, Competition Finals with the Baltimore Symphony Orchestra, Sergiu Comissiona, Music Director, Silva Pereira, Conducting.

MASTER CLASSES: John Perry, Ludwig Hoffmann, Harold Schonberg, Béla Böszörményi-Nagy, Daniel Ericourt, Joseph Bloch, Paul Badura-Skoda.

LECTURE-RECITALS: Stewart Gordon, Frances Walker, Joseph Banowetz, Eugene List, Tadeusz Kerner, Howard Karp.

INTERNATIONAL JURY FOR THE COMPETITION: John Perry (USA, Chairman), Joseph Bloch (USA) Alceo Bocchino (Brazil), Béla Böszörményi-Nagy (Hungary), Pierre Colombo (Switzerland), Daniel Ericourt (France), Ludwig Hoffmann (Federal Republic of Germany), Evelyn Swarthout Hayes (USA), Franco Mannino (Italy), Harold Schonberg (USA), Zadel Skolovsky (Canada).

TEACHER CONSULTATION SESSIONS: These sessions, of particular interest to teachers, followed by open forums, will be directed by Julio Esteban, Elza Marques Guard, Clifford Herzer, Raymond Jackson, Robert Joseph Silverman, Nelita True.

COMPETITION: Prizes, \$5,000, \$3,000, \$1,500, plus special prizes and engagements in the U.S. and abroad. Total prizes: \$14,000. Commissioned work by George Walker.

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CONNECTICUT

MUSIC MOUNTAIN FESTIVAL. Falls Village, June 20-September 19. Seventeen concerts feature the Manhattan String Quartet—the quartet in residence. An Adult Amateur Chamber Music Conference is scheduled from June 13-26. Up to fifty participants are being recruited, and Rachmael Weinstock will assist in coaching. The Young Professionals Quartet Seminar will be held from June 26-July 17 for twenty-four scholarship students, and student recitals will be held weekly.

INDIANA

DES MOINES METRO OPERA. Indianola, June 19-July 12. Robert L. Larsen, artistic director, Douglas J. Duncan, managing director. The ninth season will include *Tosca*, *The Ballad of Baby Doe*, and *Lucia di Lammermoor*. *Tosca*, with Stephanie Sundine and Garry Grice, is scheduled for June 19, 21, 27, July 3, 11; *Baby Doe* with Jennifer Ringo—June 20, 28, July 4, 8, 10; *Lucia* with Claudia Cummings—June 26, July 2, 7, 12, 15.

MASSACHUSETTS

SEVENARS MUSIC FESTIVAL. Worthington, July-August. Pianists Robert, Rolande, and Robelyn Schrade with David James, artistic directors. Piano and chamber music recitals per-

formed by various artists. Concerts are held weekly and are preceded by arts and crafts exhibits. Featured on P.M. Magazine T.V.; Time Magazine. Guest roster to be announced.

MICHIGAN

THE NORTHWOOD INSTITUTE'S FESTIVAL OF THE LAKES. August 5-August 23. Featuring the Northwood Symphonette, under the direction of Don Th. Jaeger, the Festival will take place in the following cities: Harbor Springs, Mackinac Island, Roscommon, Charlevoix, and Traverse City.

NEW HAMPSHIRE

WHITE MOUNTAINS CENTER FOR THE ARTS. Bretton Woods, August 12-30. Gerard Schwarz is music director of the White Mountains Festival Orchestra with featured guest artists including Rudolf Firkusny, Janos Starker, and Elmar Oliveira. Full orchestral performances are held Thursday and Saturday evenings.

STRAWBERRY BANKE CHAMBER MUSIC FESTIVAL. Portsmouth, July and August, every Saturday at 8:00 p.m. Chamber groups include the Chester String Quartet, the Boston Chamber Singers, and the White Mountains Festival Orchestra. Concerts held at the Unitarian Church on State Street.

NEW JERSEY

WATERLOO MUSIC FESTIVAL. Waterloo Village, Fairleigh-Dickinson University, Stanhope, Madison, July 3-August 1. Gerard Schwarz, music director. This season will feature performances by Emanuel Ax, Lorin Hollander, Leon Fleisher and the Pro Arte Chorale. Fourteen different performances of symphonies and chamber music. Music School housed at Fairleigh-Dickinson University.

FAIR LAWN SUMMER FESTIVAL. Fair Lawn, June 28-September 6. Isadore Freeman, Director. Season will open with a concert performance of *Die Fledermaus*. Other performances will feature symphonic, opera, light classic performances, sounds of the big bands, Dixieland, and country-western. Conductors will be Larry Newland, John Lochner, Murray Colosimo, Walter Engle, Walter Schoeder, James Oliver, Gerry Capuccio, and Domenick Ferrara. Soloists include Marilyn Brustadt, Sherry Zannoth, Rimma Sushanskaya, and Ron Rogers.

NEW MEXICO

SANTA FE CHAMBER MUSIC FESTIVAL. Santa Fe, July 12-August 17, 1981. Alicia Schachter, artistic director. Artists include: James Buswell, Ani Kavafian, Ida Kavafian, Daniel Phillips, Yuuko Shiokawa, violin; Hei-chiro Ohyama, Walter Trampler, viola; Timothy Eddy, Ralph Kirshbaum, cello; Edward Auer, Alicia Schachter, Andras Schiff, Andre-Michel Shubb, piano; Frank Cohen, clarinet; and Carol Wincenc, flute. John Harbison will be the 1981 American Composer-in-Residence. Weekly concerts, recitals, and discussion rehearsals. Touring residencies in Los Angeles, Seattle, and New York City—August 19 through September 3, 1981. Live radio broadcasts from New York residency.

THE SANTA FE OPERA. Santa Fe, July 3-August 29. John Crosby, general director. The 25th Anniversary celebration includes productions of Puccini's *La Bohème* (July 3, 11, 15, 24; August 6, 11, 18, 26, 29), Rossini's *Il barbiere di Siviglia* (July 4, 8, 10, 17; August 4, 13, 22, 25, 27), Strauss's *Daphne* (July 18, 22, 31; August 8, 12, 21), Stravinsky's *The Rake's Progress* (July 25, 29; August 7, 15, 19), and Hindemith's *News of the Day* (August 1, 5, 14, 20, 28). Advance ticket reservations recommended.

NEW YORK

SUMMER OF MUSIC ON THE HUDSON FESTIVAL. Tarrytown, July 4–August 15. Every Saturday evening. The County Symphony, Stephen Simon, music director. Guest artists and a guest conductor.

NORTH CAROLINA

BREVARD MUSIC CENTER. Brevard, July 1–August 16. Henry Janiec, director. This season will feature productions of *Barber of Seville*, *Pirates of Penzance*, *Samson and Dalila*, *Fiddler on the Roof*, *Magic Flute*, and *Student Prince*. Nationally famous guest artists appear in more than fifty different performances of symphony, chamber music, recitals, musical comedy, and operas. Entire guest roster not yet completed but will include Alicia de Larrocha, the Romeros, Steven Swedish, Gellert Modos, the NY Philharmonic Brass Quintet, NC Dance Theater, and Robert McDonald. Robert Ward will be composer-in-residence.

OHIO

CINCINNATI OPERA. Cincinnati, April 1–August 2. James de Blasis, general director. The 61st season continues in April with *Faust*. Summer Festival (June 18–August 2) will feature *Aida*, *Das Rheingold*, *Don Pasquale*, *Tosca*, *H.M.S. Pinafore*, and *South Pacific*. Artists include John Brecknock, Giorgio Tozzi, Sheri Greenawald, Johanna Meier, Carol Neblett, Mignon Dunn, John Alexander, Leif Roar, Michael Cousins, Jack Eddleman, Eleanor Berquist, Italo Tajo, Gwynn Cornell. Anton Guadagno conducts *Faust* and *Aida*. Byron Dean Ryan is resident conductor.

OREGON

PETER BRITT MUSIC FESTIVAL. Jackson-ville, August 7–22. John Trudeau, artistic director. Orchestral concerts,

and guest artists and recitalists including Paul Schenly, Marcus Thompson, Charmian Gadd and the Kazoophony. Also scheduled are a Bluegrass Festival (July 24–26) and a Labor Day Jazz Festival.

PENNSYLVANIA

BACH CHOIR OF BETHLEHEM. Bethlehem, May 8, 9, 15, 16, Packer Chapel on the Lehigh University Campus. Programs include Cantatas 137, 68, 180, 198, 7, 195, the Peasant Cantata, Motet II, and the Mass in B minor. Chorus of 185 voices with the Professional Festival Orchestra and Soloists. William Reese, music director.

MANN MUSIC CENTER. (Robin Hood Dell Concerts) Philadelphia, June 16–July 30. Fredric R. Mann, President; Mrs. David C. Martin, Executive Director. This season will feature Riccardo Muti, Eugene Ormandy, Zubin Mehta, Andrew Davis, Robert Shaw, Henry Mancini, Eric Knight, and Jesus Lopez-Corbos as conductors of the Philadelphia Orchestra for the eighteen evening open-air concerts in Fairmount Park. Guest artists include Leontyne Price, Isaac Stern, Alexis Weissenberg, Elmar Oliveira, Ethel Merman, Bella Davidovich in her Philadelphia debut, and James Galway. General admission is free through daily newspaper coupons.

MUSIC AT GRETNA. Mt. Gretna, Sunday evenings, June 7–August 23. Carl Ellenberger, artistic director. This season will feature the Audubon String Quartet with guest artists including Toby Appel, Jerry Bramblet, Larry Combs, Steven de Groote, Thomas Hryniv, Bernard Goldberg, Allen Krantz, Jude Mollenhauer, Gail Williams, and others. Chamber music from the Baroque through the modern periods. New "Jazz at Gretna" series includes Marian McPartland Trio (Memorial Day weekend) and Dave Brubeck Quartet (Labor Day weekend).

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SOUTH CAROLINA

SPOLETO FESTIVAL, U.S.A. Charleston, May 22–June 7. Gian Carlo Menotti, artistic director. Festival includes opera, dance, chamber music, symphonic concerts, theater, jazz and visual arts. Presentations include *The Last Savage*, Los Angeles Philharmonic, Renata Scotto recital, two world-premiere operas by Stanley Hollingsworth, and companies from Spain, Australia, Italy, and India.

TENNESSEE

SEWANEE SUMMER MUSIC CENTER. Sewanee, June 20–July 26. Martha McCrory, executive director. Twenty-fifth anniversary of the Center. Guests include Dr. Karel Husa, Pulitzer prize-winning composer; Hugh Wolff, assistant conductor of the National Symphony; Mark Thomas, flutist; Werner Torkanowsky, conductor and violinist. Over thirty artist-teachers will be in residence, including Yair Kless, Israeli concert violinist and head of the string department at Tel Aviv University; Aaron Krosnick, artist-in-residence, Jacksonville Symphony; Peter Spurbeck, principal cellist of the Memphis Symphony; Ernest Harrison, oboe, from LSU; Bruce Heim, solo horn of the Oklahoma Symphony. During the five week session, the Center will present about thirty concerts, including nine during the Festival, July 23–26.

TEXAS

FESTIVAL-INSTITUTE. Round Top, June 5–July 5. James Dick, founder and artist-director. This season's performers will include: James Dick, Leon Fleisher, Jeannette Haien, Yehuda Hanani, Isidor Saslav, Donald Weilerstein, Vivian Weilerstein, Patricia Zander, James Van Demark, Thomas Bacon and other instrumentalists and seminar speakers to be an-

nounced. Solo, chamber, and orchestra works are performed on the campus of the Festival-Institute which includes the William Lockhart Clayton House, the Dalies Frantz Chamber Music Courtyard, and the Mary Moody Northen Pavilion.

VERMONT

MARLBORO MUSIC FESTIVAL. Marlboro, July 4–August 9. Rudolf Serkin, artistic director. Chamber music performances Saturdays at 8:30 and Sundays at 2:30. Friday concerts on July 24, 31 and August 7 at 8:30. July 24 Bach program with Brattleboro Music Center Chorus and orchestra.

VERMONT MOZART FESTIVAL. Burlington area, July 19–August 8. Melvin Kaplan, artistic director. This season includes concerts by Menahem Pressler, piano; Charles Bressler, tenor; John Solum, flute; Edward Carroll, trumpet; Sharon Moe, horn; Harriet Wingreen, piano; the New York Chamber Soloists (presenting Mozart's *Bastien und Bastienne* and DeFalla's *Master Peter's Puppet Show* in collaboration with Daniel Llords, solo marionettiste); the UVM Choral Union (performing Handel's *L'Allegro ed il Penseroso* and Beethoven's Choral Fantasy with Menahem Pressler, piano soloist); and the Emerson String Quartet (performing the six Mozart "Haydn" Quartets and three programs of Romantic quartets). Special features include three concerts on the ferryboat M.V. Champlain (the first a program of six winds, the second of four horns, and the third of four tubas); workshops in voice, piano, flute, and puppetry; and a Telemann 300th Birthday Musical Celebration.

VIRGINIA

WOLF TRAP FARM PARK FOR THE PERFORMING ARTS. Vienna. Craig Hankenson, executive director. This season will feature productions of *Attila*,

Carmen, *Tosca*, *The Student Prince*, and *The Marriage of Figaro*. Guest artists appear in the more than 100 different performances of opera, symphony, chamber music, recital, dance, pop, country, folk, and musical comedy. The program will include appearances by the National Symphony, the New York City Opera, the Joffrey Ballet, the New York Philharmonic, the International Mime Festival, Yehudi Menuhin, Stephane Grappelli, Bill Cosby, and the Preservation Hall Jazz Band, as well as Wolf Trap productions.

WASHINGTON

PACIFIC NORTHWEST FESTIVAL. Seattle, July 18–August 2. Wagner's *Der Ring des Nibelungen* is presented in complete German and English cycles. Seattle Opera hosts the *Ring* July 18–23 in German followed by the English Cycle July 28–August 2. This year the Wagner Festival will add a new production of *Tristan und Isolde* in a single performance on July 26, with sets and projections by the young Austrian designer Siegwulf Turek. Henry Holt conducts; Lincoln Clark is stage director. The artists for this season's complete Ring Cycle include Ute Vinzing, Franz Ferdinand Nentwig, Edward Sooter, Emile Belcourt, Janice Yoes, Raimund Herinx, William Wildermann, Oskar Hillebrandt, Elliot Palay, Noel Mangin, and Geraldine Decker. The artists for *Tristan und Isolde* include Ute Vinzing, Edward Sooter, Nancy Williams, and Archie Drake. An added special recital will feature Wagnerian soprano Rita Hunter on July 27.

WISCONSIN

PENINSULA MUSIC FESTIVAL. Fish Creek, August 7–August 22. Michael Charry, conductor and musical director. This season will feature soloists including Sidney Harth, violin; Nathaniel Rosen, cello; and Tana Bawden, piano.

Eleanor Steber: A Helping Hand

Her foundation opens doors

Sheila Rizzo

“I love to teach—I’ve been teaching since I was sixteen years old!” At that time Eleanor Steber was giving piano lessons to children for 50¢ an hour in her home town of Wheeling, West Virginia. After that, of course, Miss Steber shifted from piano to voice and went on to fame and fortune, via the New England Conservatory, where she was aided by scholarships, and eventually by winning the Metropolitan Opera Auditions of the Air in 1940. In those days, winning the Auditions guaranteed a contract, and Steber made her debut at the Met as Sophie in *Rosenkavalier* the same year. After that came Glyndebourne, Edinburgh, Bayreuth, plus the radio and TV shows which made her a household name: The Voice of Firestone, Coca-Cola Hour, Bell Telephone Hour.

And now Miss Steber is channeling a good part of her enormous energy, know-how, and enthusiasm into helping young singers—if not to follow the same route, at least to be able to make a living year-round by singing. “It’s much harder now—a young singer has to scramble to make a living.” There are no radio shows, no opportunities at such places as Radio City Music Hall or the Roxy. There are more opera companies, to be sure, but hardly any of them operate year-round.

Finding the talented

This realistic appraisal of the present employment situation, and a willingness to share her knowledge and connections in the music world, prompted her to establish a foundation in her name. The Eleanor

Sheila Rizzo, a former member of this magazine's staff now living in New Jersey, contributes articles and interviews on musical subjects.



Steber: a sense of commitment

Steber Foundation, now in its fifth year, sponsors an annual competition designed to seek out talented young singers and to give their careers a boost by dint of financial aid (this year \$10,000 was divided equally between four winners) and a gala New York concert to which the all-important managers and critics are invited. This year's crop had a high success rate [see page 32], which is very gratifying to Miss Steber: three were offered contracts with the Opera Theatre of St. Louis, and baritone Nicholas Karousatos was selected for the principal part in Menotti's *The Hero* at Juilliard's American Opera Center, which resulted in an invitation from Menotti himself to appear in *La Loca* at Spoleto this summer.

To watch Miss Steber with a student is an educational experience in itself. She is obviously one of those rare artists who can transmit her

ideas clearly and systematically. Patient, perceptive, encouraging are the key adjectives used by students to describe her qualities as a teacher. She is a great believer in building a strong technique, and goes about this in a methodical, no-nonsense way, starting if necessary from the basic speaking voice. Not that she neglects the dramatic aspects of the art, a fact attested to by a new feature of this year's contest which required applicants to do a dramatic reading.

The masterclass experience

Aside from teaching at Juilliard and at her homes in Manhattan and Long Island, plus giving an occasional concert such as the annual Homecoming Concert in Charleston, West Virginia, one of the things Miss Steber enjoys most is to give masterclasses, which she does about a half-dozen times each year at universities and music schools around the country. At these classes she likes to prepare the singers for a performance at the end of the series. Again, not only the participants gain from the experience. A student in Cleveland describes one such occasion: “It was tremendous. There were about two hundred students and faculty members in the auditorium and she had everyone in the audience trilling!”

Eleanor Steber, it seems, has a strong sense of commitment in passing on what she can to the next generation of singers, and her foundation is just one of the ways she can do this. As she says, with a humility surprising in one so celebrated, “My competition is part of a whole picture. We all have to try to help these young people today. I can only hope that my contribution, in expertise, and obtaining financial assistance will help them along their way.” **MA**

Debuts & Reappearances

New York

Diane Curry, mezzo-soprano: Lees "Paumanok" [premiere]

There is no right or wrong way to interpret a piece of music, only a convincing or unconvincing way. Styles, tastes, opinions about propriety are ever moot questions. The only safe bet is that total conviction carries the day. A case in point was the recital of mezzo-soprano Diane Curry at the Abraham Goodman House on December 9. Perhaps entirely due to her musical presence and the surpassing potency of her voice, Miss Curry was able to sail through an evening rife with difficulties and emerge without a scratch.

Her hardest challenge was the world premiere of Benjamin Lees's *Paumanok*, based on Walt Whitman's *Sea Drift*. Lees set Whitman's vivid, often wildly despairing words of love and loss to an harmonically ambiguous, distraught voice line; and even though Lees times his mood changes well and maintained the natural rhythms of the words, attention was wont to wander. Without Miss Curry's handy mediation between the gloomy rigor of the music and the passion of the text, *Paumanok* would not have fared so well. She proved that it is a viable, well wrought piece, as long as it is performed with supreme vocal technique.

Miss Curry's rendering of seven Brahms songs proved to be another moment during the evening when thin ice was underfoot. Power of delivery and phrasing characterize her singing, and although they work for Wagner, they can vitiate *Der Tod, das ist die kühle Nacht*, and *Von ewiger Liebe*. The very force of her voice skinned each song of its customary Brahmsian plush. Yet here is where I cannot praise Diane Curry enough. Her



DeGaetani: cool, correct

Brahms was not at all to my taste, but she utterly convinced me. I swallowed it whole, and happily.

In a program that also included works of Handel, Monteverdi, and three bland songs in Norwegian by Eyvind Alnaes, accompanist Margaret Singer proved to be a wonderful pianist; her name should have appeared in the program.

BROOKE MCELDOWNFY

New York

Jan DeGaetani, mezzo-soprano: Crumb "Apparition" [premiere]

Walt Whitman wrote *When lilacs last in the dooryard bloom'd* as an elegy for Abraham Lincoln. Hindemith set it as an elegy for Franklin Roosevelt, and Sessions as one for John Kennedy. But George Crumb, in his new cycle, *Apparition*, has no such immediate object: his setting for voice and prepared piano is an abstract meditation upon death, evoked in conjunction with sounds of nature and the infinite spaces of the Beyond. It is a wholly typical Crumb work, with its whispers and its soft color

washes, framed on each end by a repeated song and containing, in the middle, one loud and pounding one. It was written in 1979 for Jan DeGaetani and pianist Gilbert Kalish, and was given its world premiere by those artists at the YMHA in New York on January 13.

DeGaetani's cool and correct mezzo voice is loveliest and most communicative at low dynamic levels, and she took full advantage of the subtleties and glints of the music—it would be hard to imagine a better performance. Kalish contributed the usual Crumb wizardry in, on, and around the piano, and the work's haunting power was conjured from those timeless spaces that are the composer's home.

In this, the first of three recitals at the Y this year by the two artists, the other outstanding performance was one of the *Histoires naturelles* of Ravel. DeGaetani's intelligence, and her ability to give an ironic distance to her singing, coupled with her serene command of legato made these wonderful vignettes of anthropomorphosed animals spring alive onstage, aided by Kalish's witty pianism.

Yet it is precisely this distance, inherent in her singing, which mitigated against much of the rest of the recital: groups of songs of Bartók and Rachmaninoff. I assume that the Hungarian and Russian were as well rendered as the English and French, but DeGaetani's temperament simply cannot portray the sexual fervor of several of the Bartók songs, nor the Slavic anguish of several of Rachmaninoff's. In addition, her voice at full force and toward the top of her range is now hardening to a metallic sheen, which prevents her from coloring the texts.

But few singers can spin *pianissimos* as beautifully as she, and few have a better grasp of what the songs are saying.

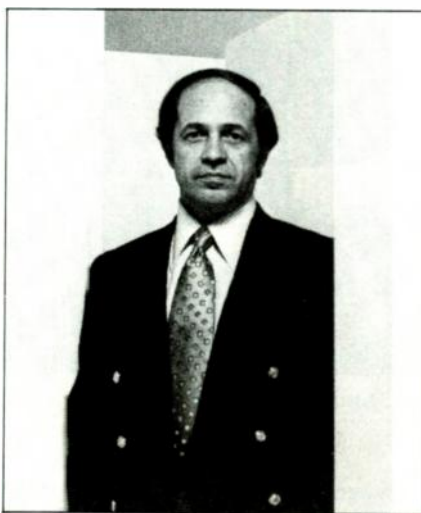
PATRICK J. SMITH

New York

N.Y. Philharmonic: Boulez "Notations" [U.S. premiere]

Well, well, well. In recent years George Rochberg has rediscovered the tonal system, Peter Maxwell Davies has rediscovered the merits of the once-scorned Jan Sibelius, and David Del Tredici openly boasts of writing music for a general public. And now the Great French Mandarin Pierre Boulez, from his electronic home at IRCAM in Paris, has produced what is undoubtedly his most accessible and winning score, the less-than-fifteen-minute *Notations*, given its United States premiere December 11 in Avery Fisher Hall by the New York Philharmonic under Zubin Mehta. Will wonders never cease.

Let us, however, maintain perspective. These four short pieces, the first of twelve to be composed using as bases very early unpublished piano works, are indeed extremely beautiful in their elaboration of timbre and color, but they are nowhere as exploratory or magisterial as either *Le Marteau sans Maître* or *Pli selon pli*. They are not meant to be. They are rather, on one level, a masterly demonstration by a major composer of how to write glitteringly effective music of clarity and force for a very large standard orchestra. As such, they put into the shade most other pieces of that ilk—including the Xenakis ones programmed earlier this year by the orchestra. They shamelessly evoke other composers in a way that Boulez has heretofore scrupulously avoided, but in their refinement they balance underlying structure (often, a short phrase which trembles on the edge of an outright theme) with sound *per se*. And did I hear, at the end of the third piece (*très modéré*) a shimmering inverted fifth?



Boulez: more than dazzle

With all the compositional expertise and deftness at handling large numbers of instruments which are Boulez trademarks, however, I sense in these pieces something more than just dazzle. *Notations* taps a wellspring of emotive joyousness that has lain dormant in the composer's work. I would hope that *Notations* would be taken up by other orchestras, as it is a top-level example of the genre. Mehta altered the order of the four pieces, so that the Stravinskian *très vif* came last and the fourth moved to second; the Philharmonic gave its best in their service.

Mehta moreover was wise in prefacing the Boulez with a performance of the symphonic excerpts from Debussy's *Martyrdom of Saint Sebastian*. These four pieces are written in the heavily perfumed hothouse style of late romanticism, and their languorous web of sounds wove its erotosomnolent spell, but they represent precisely the kind of tonal painting that is so much a part of French composition and which is so splendidly carried forward by *Notations*.

The concert concluded with the Dvořák Cello Concerto, Yo-Yo Ma as soloist. The orchestra took a move-

ment to come into conjunction with Ma, whose small-toned but very romantically inclined playing requires careful backing. PATRICK J. SMITH

New York

Naumburg Anniversary Concert

The tenth anniversary of the Walter W. Naumburg Foundation Chamber Music Program celebrated the "chamber music revolution" in a varied program at Alice Tully Hall on December 15. The performances, all played by former Naumburg winners, were not only excellent, but inspired and inspiring. Neils Gade's Octet for Strings in F major, written in 1849, began the program, performed by two recent winners, the Emerson Quartet and the Primavera Quartet. Robert Mann sees this obscure work as "the greatest octet after Mendelssohn." Certainly, it was influenced by the masterpiece and is beautiful to hear.

Spotlighted on the program was the Empire Brass Quintet, a top-notch group who performed Hindemith's *Acht Stücke*, Op. 44, No. 3 and Albinoni's Suite in G. Their control of pitch and balance in addition to their musical understanding, places them as one of the best brass quintets playing today.

Donald Martino's *Notturmo*, commissioned by the Naumburg Foundation for Speculum Musicae and winner of the 1974 Pulitzer Prize, brought us up through the world of post-war chamber music. The brittle surface of the work reveals sharp points, a sparse texture, little counterpoint, and many coloristic effects. In a piece of more edges than middle, so to speak, one can't help but wonder how much of the work's energy is provided by the performers. Speculum Musicae gave *Notturmo* a compelling



Gailbraith, Willis-Jaron, Steber, Norskog, and Karousatos

performance.

The grand finale to the evening was a performance of Dvořák's String Serenade in E, Op. 22 played by a bevy of Naumburg chamber music winners, each a soloist in his/her own right. Such a combination of excellent individual musicians could have a deleterious effect on the notion of ensemble. Here, however, the group played passionately and perfectly together, guided by Gerard Schwarz's effortless leadership. Performances such as these refuel the revolution.

ANDREA OLMSTEAD

New York

Eleanor Steber Music Foundation

The program presented by the winners of the Second Annual Eleanor Steber Music Foundation Competition at Town Hall on December 8 was a dual celebration of the past career of one of this country's most celebrated native-born opera singers and of the careers to come of some of her talented protégés. It was just forty years ago that Miss Steber made her Metropolitan Opera debut. Since her retirement in the past decade she has established a foundation to provide young operatic talent with cash awards [for more on this subject,

see page 29]. This year's beneficiaries included baritone Nicholas Karousatos and sopranos Lani Karen Norskog and Shirley Willis Jaron. Another winning baritone, Robert Galbraith, was performing elsewhere and unable to participate.

Nicholas Karousatos opened the program with pieces by Handel, Ravel, and Verdi and showed a securely produced voice, agile, healthy, and of good size and range. His account of the jealousy monologue from *Falstaff* was especially gripping, despite the almost nonexistent support of the piano accompanist. A duet from Donizetti's *Don Pasquale* also revealed a flair for buffo. In short, Karousatos has all the goods and something more.

Lani Karen Norskog impressed with a soprano voice of warmth, luster, and youthful purity, with just a shade of voluptuousness. She should have much to offer in roles of medium weight. Some points were missed here and there. The high Gs in Duparc's *L'invitation au voyage* could have floated a bit more dreamily, and the pathos in "Dove sono" from Mozart's *Le nozze di Figaro* could have been drawn more acutely. Still, there was a touching irony here in Miss Norskog's Countess, with the character's tarnished marital state lamented in such untarnished vocal terms.

Shirley Willis Jaron came across as the most sophisticated interpreter of the three in a showy set of lyric-soubrette selections including three Poulenc songs and "Glitter and Be Gay" from Bernstein's *Candide*. The voice itself, however, was a bit metallic and shallow in tone, and there were some pinched high notes.

The retrospective activities occupied a large, maybe too large, part of the evening. Music critic Robert Jacobson served as emcee and gave a gracious tribute to Miss Steber. She herself then recited anecdotes involving other operatic personages, many of whom—such as Licia Albanese, Nell Rankin, Jan Peerce, and Donald Gramm—were in the audience and had to undergo the ritual of rising and taking bows. Finally Miss Steber herself took the part of the Marschallin in the final trio from Strauss' *Der Rosenkavalier*, an opera she had specialized in at the Met.

ANDREW DERHEN

New York

Henryk Szeryng, Y Chamber Orchestra

That motive which compels a solo instrumentalist to conduct while he plays must surely deserve mention in any catalogue of masochistic urges. For unless the orchestra is excellent and responsive, no performer could court mediocrity more ardently.

On December 14 at the 92nd Street Y, when Henryk Szeryng appeared as soloist and conductor with the Y Chamber Symphony in a concert of Bach and Vivaldi, an uncertainty of orchestral control plagued the performance. In Bach's Concerto in C minor for violin and oboe, for instance, the orchestra relentlessly slowed during the solo passages, only to be whipped back to speed in the tutti, when Szeryng's hand was free. One hesitates to blame him. There is only so much torso-bobbing that a violinist can do, amidst playing, to communicate tempo.

However, something pedestrian

pervaded the accompaniment to Bach's A minor Violin Concerto, and *The Four Seasons* of Vivaldi became tedious; all of which was not consistent with Szeryng's own attractive musicality. One could not help wishing that a conductor had been there, with both hands unoccupied. I must add that, although there are some fine musicians in the Y Chamber Symphony, on this occasion they played with an indifference that moved the listener to equal indifference.

As for Szeryng's own playing, it was, as ever, sweet, passionate, facile, imaginative. I could listen all day. Ronald Roseman, the oboist in the C minor Concerto, phrased with beauty and a full sound. His performance was marred only because his oboe was flat during the first movement, and again in the last.

One more complaint concerns the lighting, which fell entirely behind Szeryng, leaving him in a sort of corona of illumination. Being the cynosure of the concert, he certainly deserved better. BROOKE MCELLOWNEY

Philadelphia

Philadelphia Orch., Dylana Jenson

Dylana Jenson was something of a surprise when she swept past the international field to win the silver medal in the 1978 Tchaikovsky Competition for violin. At seventeen, she had not had the time to build a name and career. Now, two years later, she is catching up with all that, and is giving American audiences a chance to hear what it was the judges admired in her playing in Moscow. In her debut performances with the Philadelphia Orchestra early last December, she played the Sibelius Concerto in concerts at the Academy of Music and in Carnegie Hall, all led by Eugene Ormandy.

The violinist's musical heritage is unmistakable. As a student of Nathan Milstein, she has absorbed many of his qualities and views.



Szeryng: sweet-toned, imaginative

These are heard in the particularly fluid bowing and graceful line, the almost complete absence of roughness in attack, a singing style that implies elegance. Her playing remained within a frame of emotional and dynamic limits which apparently felt safe to her. The 1743 Guarneri del Gesu violin that she is using is a silvery-toned instrument, and the quality of her tone is very even from top to bottom.

It probably was to be expected that her Philadelphia performances sounded as if learned rather than discovered, for this was hardly the place for big risks and radical departures. Her playing avoided bravura sweeps into the top of the range in the first movement as if she were unwilling to challenge the orchestral sound behind her. Her first performance included some fading and growing of concentration, moments of soaring beauty followed by routine phrases in the first and second movements. Within the expressive range she had set out for herself, she touched a subtle variety of levels. Her sense of line was unshakeable in all this, as was her care in projecting a single voice. There was youthful freshness in this playing and the promise of depth, poise, and command enough to make her a violinist to watch.

DANIEL WEBSTER

St. Louis

St. Louis Sym.: Bennett Harpsichord Concerto [premiere]

British composer Richard Rodney Bennett learned only a month before the premiere that he, not the originally scheduled Igor Kipnis, would be the soloist in his own Concerto for Harpsichord and Orchestra that St. Louis Symphony Orchestra music director Leonard Slatkin commissioned in honor of the orchestra's centennial season. The December 4 and 6 concerts, then, were doubly auspicious events: they marked not only the birth of a delicious new work for harpsichord, but also Bennett's very successful debut as a virtuoso performer on the instrument.

Bennett's concerto, some twenty-two minutes in length and cast in the traditional three movements, is more a study in sound color than a bravura showpiece. The harpsichord part is decidedly brilliant, but its primary function is merely to decorate with its jangling timbre the softer orchestral fabric. Even in the cadenzas that serve as the music's main structural bases, one finds a minimum of gesture—although generated by a series of twelve-tone rows, the material remains essentially harmonic, and as often as not when presented by the harpsichord in the cadenzas it takes the form of vapory trills and arpeggios that seem static, almost noncommittal, when compared with the orchestra's animated rhythms. Simultaneous contrasts—the metallic harpsichord sound *vs.* the plush strings, the skittish solo lines *vs.* the lyricism of the winds, sustained chords *vs.* aggressive percussion figures—are the key ingredients here, and Bennett handles them with admirable facility. Like the textures and flavors in a well-prepared gourmet meal, every element balances with and complements the others. And like the best of meals, the concerto satisfies without being overly filling.

JAMES WIERZBICKI

Vivaldi's "Orlando Furioso"—a U.S. premiere

Marilyn Horne excels in title role

John Ardoin

The name most bantered about in Dallas last fall, other than J.R. Ewing, was Antonio Vivaldi. At mid-point in its 1980 season, the Dallas Civic Opera gave the first professional performance in America of a Vivaldi opera—his *Orlando Furioso*. The event attracted scholars, press, and the curious from throughout the United States and abroad, and concurrent with three performances of the work, the company and Southern Methodist University offered a four-day symposium on "Opera and Vivaldi: Reflections of a Changing World." The papers and panels dealt with all aspects of the Baroque, from musical to dramatic to social, and to complement the talk there was an extensive exhibition on Vivaldi and his world prepared by the Istituto Italiano and flown to Texas by Alitalia.

It was logical that Dallas should be the venue of this Baroque activity, for eighteenth-century works have played a greater part in the life span of DCO (which in 1981 is twenty-five years old) than they have in any other American company. Civic Opera has produced Handel's *Alcina* (which brought Joan Sutherland's American debut), *Julius Caesar* (two seasons before the more famous New York revival at City Opera) and *Samson*, as well as the first professional staging in the U.S. of Monteverdi's *L'incoronazione di Poppea* and Purcell's *Fairy Queen* and *Dido and Aeneas*.

"Orlando" via Verona

Orlando Furioso, then, was not a work from left field, but a more-or-less natural course of events in the company's history. As in its previous Baroque adventures, all under the direction and supervision of DCO's ar-

John Ardoin is music editor of the Dallas Morning News.



Photos by Philip Sherman

Killebrew aboard one of Pizzi's designs

tistic director, Nicola Rescigno, Dallas made its own edition or approach to an edition. In the case of *Orlando*, Rescigno built his performance on the version prepared by Carlo Scimone for the resurrection of *Orlando* on discs and at Verona's Filarmonica Theater two years ago for the composer's three-hundredth birthday. The decision was virtually the only one possible, as DCO imported from Verona the sets and costumes of that production by Pierluigi Pizzi, as well as Pizzi himself to supervise and re-create his staging.

But within the limits which Pizzi had established with Scimone in Italy, Rescigno was able to exercise his own sense of theater and make certain adjustments in the score, such as the addition of piccolo in several spots, further cuts, a reordering in places of recitative and a reworking of the final chorus as a sextet for the principals with an echo chorus from

the pit. (In his staging, Pizzi banished the chorus, which has only three bits of singing, from the stage.) All of this, of course, was in keeping with practices of Vivaldi's day, when he would make additions and adjustments in accord with the particular cast and instrumental resources he would find from city to city.

In a musical sense, however, the difference then and now rests largely on the amount of music performed. *Orlando*, we read, ran some five or six hours at its premiere in 1727. None of us, I am afraid, are as hardy theatergoers as were Vivaldi's contemporaries, and until someone discovers a way to re-create a Baroque audience, we will never experience a Baroque opera in all its fullness and "correctness." But though some scholars found many things not to their liking in Dallas' *Orlando*, the more unwashed were delighted at how engaging an experience *Orlando* was in the



Killebrew and Bowman in a uniformly superb cast



Horne at her virtuosic best

Scimone-Rescigno edition, and in the lavish, gleaming white and gold architectural settings devised by Pizzi, not to mention his lovely Veronese costumes and almost choreographic staging.

Horne heads the cast

The cast was a uniformly superb one, headed by Marilyn Horne, who had taken part in both Scimone's recording and the Verona performances. Though she began the series of *Orlando* performances with a debilitating virus, and thus used her voice gingerly at the first performance, by the final one she was her enviable, virtuosic self throughout the evening, singing as no one else can today. In particular her third-act mad scene, prefaced by the interpolated aria "*Fonti di pianto*" from a Vivaldi solo cantata, was as noble and compelling an event in vocal theater as it is possible to have these days.

Complementing Miss Horne's heroics was the subtle, warm singing of Ellen Shade as Angelica; the smoky, pliant voice of Gwendolyn Killebrew as Alcina; the deeply affecting and intensely musical singing of countertenor James Bowman as Ruggiero; the welcome discovery of the shining voice of tenor Dano Ruffanti (in his American debut) as Medoro, a major talent to be remembered; and Rose Taylor and Nicola Zaccaria as Bradamante and Astolfo. The orchestra under Rescigno continually distinguished itself, and one listener rightly dubbed it "I virtuosi di Dallas."

"Turandot" with Knie

Beyond *Orlando*, this was a remarkable season for Dallas Civic Opera and a courageous one as well, for the balance of the repertory was also out-of-the-ordinary, or at least for a Texas audience which tends to think

of opera in terms of *Bohème* and *Carmen*. The season opened on Halloween with a new production of Puccini's *Turandot*, which travels from Dallas to Miami, Houston, and San Francisco. It was designed by Charles Allen Klein, whose stated intent was to create a "magical" rather than literal China. This, of course, was Puccini's intent as well, and Klein's designs served Puccini with a degree of honor all too rare in contemporary operatic theater.

The basis of Klein's single but very clever set was an immense, gilded dragon which held Turandot in one claw and the Emperor Altoum in another. The dragon was masked to create the opening palace scene, the Ping-Pang-Pong scene, and the garden scene in Act III, but its presence was always strongly felt and dominated the action. The staging was traditional but highly effective in its pageantry and sweep; Carlo



Knie: a fearsome first Turandot



Christian Steiner

Welting: perfect chiming

Maestrini was the director.

Appearing in the title role for the first time in her career was soprano Roberta Knie. She was a fearsome and involved personage on stage, and her top voice was open, ringing, and exciting. She has to find a better balance between her top and middle, which tended to drop in projection and quality, but surely this is a matter of experience and of learning to gauge more accurately the demands of the part. Ermanno Mauro was a virile and commanding Calaf, Diana Soviero a Liù in the best traditions of the part, and Nicola Zaccaria a figure of authority as Timur. Rescigno's unswerving theatricality welded all the production elements into a cohesive and expressive whole, and especially distinguished was the singing of the company's chorus as trained by Roberto Benaglio.

"Lakmé" with Ruth Welting

As DCO has led the nation's opera companies in the Baroque, it has also spearheaded revivals of certain French repertory as well. There was *Thais* (long before Beverly Sills took on the part), *La voix humaine*, and now the first major production of *Lakmé* since Lily Pons and the Metropolitan

Opera put this enchanting score on the shelf. Though a fragile work which must be carefully and lovingly produced and sung, as it was in Dallas, *Lakmé* proved to be a surprisingly stageworthy piece; despite its faded edges and frequent improbabilities, it works amazingly well, and one is easily swept up into the melodrama of this Indian girl who loved well but hardly wisely.

The title role was taken by Ruth Welting, who not only chimed the renowned Bell Song to perfection, but was immensely sympathetic in the bargain. Her voice was never tinged with hardness nor did she mechanically tick off notes. Every phrase was handsomely shaped and had an expressive purpose. Her Gerard was tenor Alfredo Kraus, performing this role for the first time in his career. Like Miss Welting, he is neither a casual nor indifferent artist, and sought to make his part sensible and lively. As usual, his singing was a model of style and lyricism. Paul Plishka was the excellent Nilakantha, and David Holloway and Carolyn James were noteworthy as Frederick and Mrs. Benson. In a season of contrasts, Rescigno displayed his remarkable ability to reacclimatize himself to varying

musical terrain, and his way with French music proved as different and as complete as his handling of Vivaldi and Puccini.

Lakmé was designed by an outstanding new (at least to America) Italian designer named Pasquale Grossi. His flexible and versatile sets were a romantic and breath-stopping distillation of things Indian, and director Alberto Fassini made capital of the spaces and potentials of Grossi's sets, yet created movement which was of impressive directness and simplicity.

The season was completed in mid-December with Dallas' first viewing of Britten's *Peter Grimes*, with Jon Vickers in the title role. David Atherton conducted, and the production was on loan from the San Francisco Opera. Others in the large cast included Teresa Kubiak as Ellen and Morley Meredith as Captain Balstrode.

Dallas Symphony Festival

The Dallas Symphony on its own (and out of the Music Hall's pit), opened its fall season last September with a six-week French Festival under its music director Eduardo Mata, with a single concert conducted by associate conductor Christian Tie Meyer. It was on the whole a spotty affair in terms of programming and performances. There was little viewpoint to the music included, apart from the loose fact that all of it was by French composers. The pleasure one took from the festival was linked primarily to individual performances—particularly Mata's of *La valse* and the Franck Symphony.

Still, there was the inclusion of Berlioz' Requiem as well as the American premiere of Charles Koechlin's *Seven Stars Symphony*, a work written in 1933 in tribute to seven Hollywood personalities, including Dietrich, Chaplin, Douglas Fairbanks, and Clara Bow. It proved, however, to be an ambling, unfocused piece, of the sort which gives eclecticism a bad name. It evoked little and was anything but stellar. **MA**

Chicago Lyric: Ghiaurov's "Boris" Is the Highlight

Scotto and Pavarotti join, coolly, in "Ballo"

Phillip Huscher

Lyric Opera of Chicago entered its second quarter-century on a troublesome note. During the 1980 autumn twelve-week season, Lyric produced only five operas, cut back from seven last year and eight as recently as 1974. The reduction was justified by general manager Carol Fox as a "reflection of the caution we all share—brought on by our desire to demonstrate financial integrity, by a growing concern about the economic impact of these times on our annual budget, and by our present union negotiations." Shortly after that announcement, a union agreement was reached, guaranteeing Chicagoans opera for the next three years, with a return to the seven-opera season effective next fall. Still, this season's move represents drastic behavior from the company that considers itself one of America's Big Three.

The reduced season did record business at the box office anyway, no doubt because of a *Ballo in maschera* that reunited Luciano Pavarotti and Renata Scotto for the first time since the *Gioconda* bruhaha in San Francisco last year. *Ballo* was Chicago's hot ticket, and *Lohengrin* and *Attila* were both Lyric firsts. But the highlight of 1980 was the opening *Boris Godunov*.

"Boris" & "Attila"

Ironically, Lyric began its "austerity season" with this truly splendid *Boris*, one of the rare nights when opera is beyond price. Lyric had the good sense to offer Mussorgsky una-

Mr. Huscher covers the Chicago musical scene for Chicago Magazine.



Dave Phillips

Ghiaurov as Attila: curious

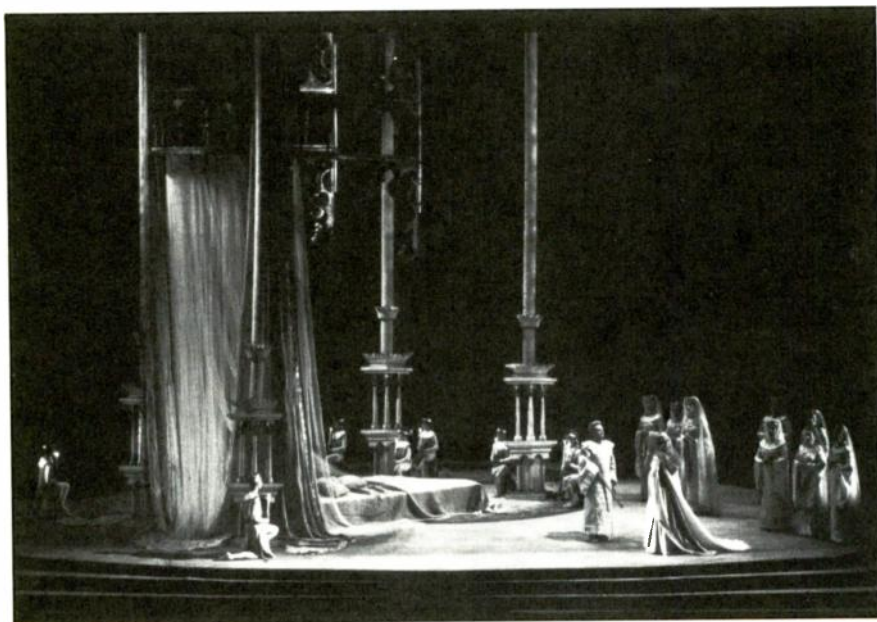
dulterated (in the Met's stunning Ming Cho Lee production), and it had the clout to get Nicolai Ghiaurov as the doomed Czar. Ghiaurov, who was singing the original Mussorgsky scoring for the first time in this country, is still the definitive Boris: powerful, mesmerizing, and immensely moving. At Lyric he was surrounded by a fine cast, including Wieslaw Ochman as Dmitri and Hans Sotin as Pimen.

At Ghiaurov's request, Lyric mounted for him a new production of Verdi's rarely performed *Attila*, which the Rumanian basso evidently views as a kind of Italian *Boris* and

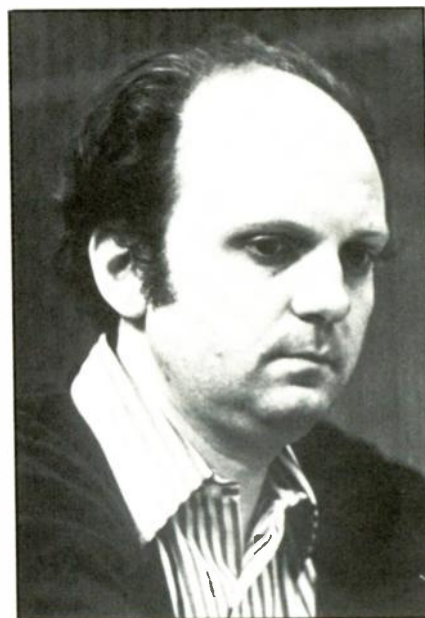
has been singing frequently. It is always revealing to encounter another early Verdi opera on the stage; *Attila* remains a curiosity that piques, but does not sustain, our interest. The libretto has neither historical accuracy nor credibility on its side, and the score is not the best of the young composer (after all, *Macbeth* was written only months later). *Attila* is filled with hints of the great Verdi scenes to come but, unfortunately, it does not have one compelling scene of its own.

Even so, the opera held our attention whenever Ghiaurov was on stage. Although the role lies high for him, the familiar, enveloping voice and presence worked wonders. The nightmare scene was truly harrowing—in the tradition of a great Boris. Still, this is a curious assignment for Ghiaurov and one wonders why he favors it (he sang it again in Vienna in December).

The rest of the cast did not rise above the limitations of the music and libretto. Both Veriano Luchetti as Foresto and Silvano Carolli as Ezio sang well, in an unsubtle, grand-opera manner. Gilda Cruz-Romo made some lovely sounds in her Act I *romanza*, but resorted to shrill, clumsy singing elsewhere. All three need stronger direction; unfortunately, Ernst Poettgen seemed content to accept this as a hopeless botch, dramatically. Ming Cho Lee's designs placed stone ruins in various combinations against wind-swept skies—a commendable if unimaginative approach in a time of financial pinch. The new production was to be shared with the New York City Opera in March, and San Diego in 1983.



"Lohengrin": authority emanated only from the pit



Janowski: a real find

Janowski's "Lohengrin"

Another Lyric first, Wagner's *Lohengrin*, ended up as a showcase for Marek Janowski, who made his American conducting debut as a last-minute replacement. Best known here for his *Euryanthe* recording, Janowski turned out to be a brilliant Wagnerian, drawing precise and impassioned playing from Lyric's fine, but variable, orchestra. Although Lyric is often justly accused of neglecting leadership in the pit, it recognized Janowski as a real find and immediately signed him for future ventures.

On stage, things were less happy. The only authoritative Wagner singing came from Hans Sotin as King Henry. Elsa Marton made an unusually strong Elsa, but there was little essential contrast between her voice and that of Janis Martin, the Ortrud, and the power of their confrontation was lost. In this day of heldentenor pretenders, William Johns supplied a musical, intelligent Lohengrin, but he was not the real thing.

Roberto Oswald's production (on loan from the Teatro Colon) is viewed through a scrim, darkly, and borrows generously from Wieland Wagner's Bayreuth. Oswald's own

touches included Carolingian motifs and a gaudy grand-opera wedding scene. As in his *Tristan* seen at Lyric last year, many essentials are only suggested; the swan was a projected blur of blinding white, the dove did not appear. Still, with Janowski in the pit, the essence of Wagner was there.

"Don Giovanni" & "Ballo"

With *Don Giovanni*, Lyric reunited Chicago and Jean-Pierre Ponnelle's Salzburg Mozart cycle; as always, the freewheeling director-designer divided the house. There was no debate, however, on the glorious singing of Anna Tomowa-Sintow's Donna Anna, or the delightful Zerlina of Isobel Buchanan. Richard Stilwell seemed uncomfortable with the first Don Giovanni of his career; his singing was strained, and his acting wooden. Carol Neblett sang Elvira loudly, securely, and without a clue to Mozart style. John Pritchard presided at the harpsichord with eloquence and precision.

Ballo, for all the excitement, was simply a disappointment. Fortunately, the action was returned to Sweden, eliminating the Indian ambush and Pocahontas-Ulrica of Lyric's last effort. But, Pritchard

missed much of the surging power of the music, and the singing was not all it should have been. Kathleen Battle sang a spirited Oscar (stepping in for Ashley Putnam, who evidently decided Oscar is not for her). Leo Nucci has the voice and style for Renato, but he seemed to overdo everything, and frequently veered off pitch. Patricia Payne was a frightening fortuneteller, mainly because she shouted the music at fever-pitch. Attention, of course, was focused on Renata Scotto, who had not sung at Lyric in over a decade (she made her American debut here in 1960) and Luciano Pavarotti, who can't sing here enough to please Chicagoans. Neither is at his/her best in *Ballo*. Scotto is certainly a vivid Amelia, and aside from the usual pinched high notes, this was marvelously expressive singing. Pavarotti sang with his usual style and brought down the house, although he was not in good voice on either evening that I heard him. He ventured no more than a handshake during the love with Scotto; this was not a warm collaboration and, judging from backstage reports, it was their last. While in town, Pavarotti further enhanced his considerable reputation by organizing and singing in a recital which



Pavarotti, Scotto: under par

raised the handsome sum of \$200,000 to benefit the Italian earthquake survivors.

Carol Fox's resignation

A surprising postscript to the 1980 season sheds new light on Lyric's current plight. On January 8, four weeks after the final performance, Carol Fox announced "reluctant acceptance" of early retirement as general manager of the company she founded with Nicola Rescigno and Lawrence Kelly in 1954. Although official statements indicated that severe illness prompted her departure, insiders claimed that Fox was ousted because of increasing friction with the board over financial matters. The company has, reportedly, suffered serious internal tension since the staggering deficit incurred by the world premiere of Penderecki's *Paradise Lost*, commissioned in 1972 and first performed in 1978. On January 9 the board met and announced the appointment of Ardis Krainik as Fox's successor.

Although Miss Krainik has been with Lyric since the first season, and has served as assistant manager since 1960, the change in leadership unmistakably marks the end of an era in Chicago opera. **MA**

New Music

Continued from page 21

lishment, a local administrator, matching funds up to \$15,000 to launch the program, etc.) Meet the Composer is ready to establish its composer-assistance program there as well.

The American Music Center has been working hard to represent the entire country. For many years it seemed to concentrate mostly on New York, but recently its board of directors has been chosen from all parts of the country. As an information source for the country (and for the world, for that matter) about American music, much is being done to help the flow from New York out to all parts of the country, and to get information flowing back into the central file and library facility in New York. AMC now serves all branches of composition.

With all of these organizations showing concern and, more importantly, coming up with workable ideas and solutions, we should see a great growth of American music on the American scene, instead of seeing one of our most important natural resources exported because of financial necessity. It's time we helped the American people have the opportunity to experience and appreciate the wonderful works being done by our own talented composers. **MA**

CORRECTIONS: The February article on the San Francisco Opera stated incorrectly that 1980 marked the farewell season of general manager Kurt Herbert Adler. Such is not the case: Mr. Adler continues in his post through the fall of 1981 and we regret, in the words of Mark Twain, having greatly exaggerated the reports of his departure. . . . Our report on the Edinburgh Festival (December 1980) failed to identify tenor David Kuebler as one of the last-minute replacements in the cast of *Il matrimonio segreto*. We regret the omission.

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Young Talent—An Australian Export

Queensland Youth Orchestra sets an international standard

Tanya Buchdahl

In the flurry of midseason concert-giving, the focus in 1980 was clearly on the youthful talent which is positively overflowing in Brisbane. The city boasts three youth orchestras for a population of just under one million people, of which the Queensland Youth Orchestra I has an enviable reputation not only in Australia but worldwide.

It trains all year round both with section tutors and with its permanent conductor, John Curro. An ex-architect, a fine violist, and a Lecturer at the Queensland Conservatorium, he founded the orchestra some fourteen years ago and has been the driving force behind it ever since. Last summer he took it for the third time to the International Festival of Youth Orchestras in Aberdeen as the host orchestra for the nine orchestras present. At least thirty-two of its members, furthermore, were selected for the International Youth Orchestra, and three of them were among the eight finalists for the Skene Award for the most outstanding instrumentalist.

The orchestra also toured to London, plus four German and three Italian cities, giving fourteen concerts in under six weeks and never receiving less than rave reviews anywhere. Lionel Bryer, founder and chairman of the Youth Orchestra festival is quoted as saying that he hadn't heard an orchestra of QYO's caliber since the European Economic Community Youth Orchestra, which is conducted by Claudio Abbado.

A question of money

Such forays to the other end of the world do not come cheaply: the summer tour cost \$240,280. Public

and governmental support for the fundraising was in direct proportion to both the orchestra's enormous ability and the pride which Queenslanders feel in it—which comes as something of a surprise to the southern states which consider that Queensland has plenty of sunshine but slightly less cultural life than the Gobi Desert. The Queensland State Government, judged by non-Queenslanders to despise artistic and intellectual pursuits, nevertheless donated \$64,500, while the Federal Government managed to find \$2,500 via the Arts Council. Large private corporations donated over \$2,500, twenty-two others gave \$500 or more, and even the cost of the girls' new orchestral dresses was supplied by a hardware company.

And in a particularly generous gesture, Rolf Harris, one of Australia's top entertainers, not only contributed a substantial financial sum but donated a series of TV commercials, with the time given by Channel Nine. (At the same time, it did not pass unnoticed that the Canberra Youth Orchestra, another of the nine orchestras in Aberdeen, was unable to obtain substantial contributions from any source except the Department of the Capital Territory and from the Arts Council; a sorry story for an orchestra in the national capital which also boasts the country's highest per capita income.)

Young performers competition

Just before the orchestras left, the Australian Broadcasting Commission held its annual Instrumental and Vocal Competition, the most prestigious competition for young performers in the country. Of the nine competitors who took part in the four sections of the finals (Vocal, Piano, Orchestral Strings, and Other

Orchestral), two were present members of the QYO and one was a past member; two of the three won their sections. The past member, David Nuttall, who is now co-principal oboe in the Melbourne Symphony Orchestra, gave an exquisite performance of Strauss's Concerto, but he ran second to Michael Mulcahy, principal trombone in the Melbourne Symphony, who performed a concerto by Gordon Jacob.

In the second half of the finals, Stephen Emmerson, who happens to be the QYO's principal viola, won the Piano Section with a remarkable performance of the third Bartók Concerto—brilliantly thought-out and executed, and at the same time passionate and intellectual.

The Orchestral Strings section was won by Sue-Ellen Paulsen, the twenty-one-year-old principal cello in the QYO, who played the Dvořák Concerto (first two movements) that she repeated complete in Aberdeen. While it was not the greatest performance she has given, it was nevertheless one which showed her spectacular talent. She is a natural musician; she has not only instinctively beautiful phrasing and understanding of cantabile, but her playing has the rare quality of charm. With a clutch of prizes and scholarships, she has just left to study in Vienna where, if her progress continues, she will become a world-class player.

Unfortunately, she is only one of many who have left for greener pastures overseas. Which leaves us with the ironic situation that Australian players are liberally sprinkled throughout the orchestras of Europe while the Australian orchestras are frantically trying to recruit from overseas. Yet another manifestation, unfortunately, of the Great Australian Inferiority Complex. **MA**

Tanya Buchdahl is a free-lance critic living in Australia.

some of the writing—though the soprano does not, and in fact it is Mercedes Capsir, the youngest and the least admired (in her day and since) of these principals, who comes closest to encompassing the notes that Rossini wrote.

Another basis for skepticism: If we compare Borgioli's singing of the Count's arias with that of an earlier generation of tenors—Bonci, Anselmi, and Carpi, not to mention the fabled De Lucia—we find that the older singers used a pronounced rapid vibrato, and tended to "float" the fioritura on that vibrato, whereas Borgioli uses a much straighter tone. In neither case are flawless results achieved, but the point is that both technique and sensibility arguably altered over the first three decades of this century—what may not have happened in the preceding eighty years? (Strikingly, the most technically imposing recordings of "Ecco ridente" are those—one in German, one in Italian—by Hermann Ladlowker, but neither has much to do with the way Italians have sung these arias, then or since!)

Rather than "authenticity," what can surely be ascribed to this recording is stylistic coherence. These people come at the opera from pretty much the same place, and they share a common view of what it's about. This gives their work an integrity that is palpably missing from many more recent performances with polyglot casts from different backgrounds singing in secondhand Italian. Indubitably, it is Rossini seen through the eyes of the *verismo* generation—which does not mean that these singers lay into it as if it were *Cavalleria*. They know the difference, but these are, after all, instruments that on other nights have been flexed in the music of Verdi and his successors rather than on a steady diet of early *ottocento* opera.

(Arabesque's annotator implies that our increased musicological knowledge and desire for authenticity are somehow to blame for the stylistic and vocal deficiencies of modern *Barbers*. I would suggest that the cause more probably lies in the fact that the world has changed, that cheap and rapid communications and travel have drastically eroded the continuity and stability of training and traditions that earlier generations, more or less without being aware of it, enjoyed. Earlier singers sang everything from the standpoint of their own time and place; modern singers are expected to sing a much wider range of styles, each from the standpoint of its time and place; inevitably, you are not going to get the same kind of performances. This is a vast and complex question, not to be answered simply by invoking demons.)

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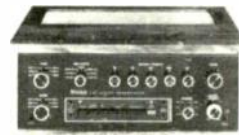
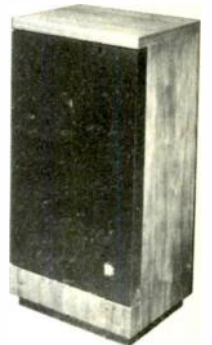


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Reds battery mates Tom Seaver and Johnny Bench join Cincinnati Pops conductor Erich Kunzel in their "classical"-recording debut—See page 81.

and place, fortunately, this is a pretty remarkable performance. At age fifty-four, Stracciari still boasts a splendid voice in perfect health, and a contagiously merry spirit. His delivery of the recitatives is much more stylized than the work of his younger colleagues, but is not thereby necessarily more "authentic"—the still older De Lucia's delivery was much more leisurely and natural. What both singers do share is the ability to center even the most casual-sounding parlando firmly on pitch, which gives their deliveries a remarkable amount of variety, such as you will rarely hear among today's singers.

Borgioli, more nasal of tone than modern taste admires in a tenor, is a gracious Almaviva. As already noted, he lacks the flexibility that Rossini imagined, and this surely conditions his interpretations, which remain generally shapely and musical in their own terms. Despite the differences in technique, he can still summon a De Lucia-like *morbidezza* in the cantilenas, and his patter is as rapid and as clear as Baccaloni's.

Though Borgioli can invest a line with a smile or a chuckle, such good humor is foreign to the Rosina of Capsir, a soprano of steely tone and brittle character, though undoubtedly accomplished technically. When she shrills "*Crepa di rabbio, vecchio maledetto*" at Bartolo, she sounds simply a

termagant, and there is not a moment of her performance to which one might apply the adjectives "gentle," "sweet," or "charming." This is an extreme version of a characterization of Rosina that, in a suitably modulated form, appears to have been quite common—Bidú Sayão was a later, more attractive exemplar. (In the Lesson Scene, Capsir offers an anonymous and rather garish set of variations on "*Je suis Lindor*," a song from the original production of Beaumarchais's *Le Barbier de Séville*.)

Purists will surely find Baccaloni's Bartolo the hardest part of this recording to take, for it abounds in liberties, interpolated lines, and sound effects. Of course there are other ways to represent a vivid Bartolo, but of its style Baccaloni's is a virtuosic achievement of voice and character. Vincenzo Bettoni's Basilio is not particularly interesting, even when pitched properly. Lorenzo Molajoli, Italian Columbia's house conductor in the '20s and '30s, was not on the Scala staff, but he clearly belongs to the same community of opinion about the work as his singers, and the pacing and playing are of a piece with the singing and acting.

Having noted all that, I must recall my original theme, deploring the fact that this significant and enjoyable recording cannot now be heard on LP at anything like its potential best. If you cannot wait, the

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Ara edition is the cheapest and least offe , it is also absurdly wasteful of shelf space, for in order to accommodate a nasty squat little libretto booklet (of a size and shape presumably destined to fit a cassette container), the album box for the three discs is almost an inch thick. D.H.

SCHUBERT-LISZT: Song Transcriptions (6)—See Recitals and Miscellany: Lazar Berman Live at Carnegie Hall.

SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54. WEBER: Konzertstück in F minor, Op. 79.

Alfred Brendel, piano; London Symphony Orchestra, Claudio Abbado, cond. PHILIPS 9500 677, \$9.98. Tape: 7300 772, \$9.98 (cassette).

SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54. CHOPIN: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21.

BR Fou Ts'ong, piano; London Symphony Orchestra, Peter Maag, cond. [Kurt List and John Sievers, prod.] MCA WESTMINSTER MCA 1415, \$4.98. Tape: MCA 1415, \$4.98 (cassette). [From WESTMINSTER WST 17040, 1963.]

Claudio Abbado is apparently becoming a stylistic heir to the mid-Sixties Karajan: The similarities include a preference for legato (non)articulation, a luminous tonal refinement, and most crucially, a rounding off of crisp rhythmic pulse. Recently, Karajan has been returning to a more kinetic athleticism, but Abbado has given some beautifully cultivated performances in an extremely free rhythmic mold; indeed, they have almost no rhythmic backbone at all, even when the tempos and playing are animated and disciplined. In such a work as Mahler's Fourth Symphony, the loving refinement and imaginative nuance can almost make one forget the disjointed feeling, or at least not regret it; but a recent Chicago Symphony broadcast of Beethoven's *Eroica* seemed all wrong—spongy and gradual where it should have been granitic and abrupt.

Abbado's buttery framework in Schumann's piano concerto, immaculately played though it is, meets Alfred Brendel's solo rendition, also slightly offbeat, in a distinctly odd alliance. Where the conductor is seamless, the pianist is segmented and prickly, with a chaste, treble-oriented, slightly percussive sonority and with phrasing that rarely transcends the bar lines. The result is a judiciously paced, even lively, reading that is all glitter and no accent—a string of beads without the string!

Weber's *Konzertstück* relies less upon rigorous form to make its point, and there



Dickran Atamian: A volatile, no-holds-barred performance of tremendous impact

the Brendel/Abbado partnership paradoxically becomes more rigorous. Brendel's sound is less sensual and solid than Arrau's in his old Seraphim version with Galliera (S 60020), but the crisp refinement and punctilious feathery runs convey a welcome sense of fantasy. The cool woodwind sonority brightens the tonal canvas, and the trumpets, with at least a modicum of biting asperity, give the tuttis some focus (which would have similarly benefited the Schumann). But the velvet paw is ever present, and Philips' superbly airy, spacious reproduction actually enhances the low-pressure feeling, with climaxes too comfortably absorbed.

The MCA reissue also offers a curious hybridization of seemingly unrelated traditions. Fou Ts'ong brings to his readings a mixture of wayward Romantic stylization and a contained miniaturization reminiscent of those quick, lucid brushstrokes in an ancient Oriental watercolor. One expects greater tonal heft from a pianist who opts for such a degree of molded rubato (e.g., Cortot or Nat) and chaster, stricter phrasing from an objective, "classical" pianist (Lipatti, Solomon, Istomin, or Perahia). Moreover, his performances seem underrehearsed at a couple of untidy moments and lack the intensity that offsets such mishaps on those old Cortot records. These are, however, sensitive interpretations that would probably have been more convincing with sound less constricted and boxy. H.G.

SCHUMANN: Quartets for Strings (complete)—See Brahms: Quartets for Strings.

SCHUMANN: Sonata for Piano, No. 2, in G minor, Op. 22; Fantasiestücke,

Op. 12, Nos. 3, 4—See Recitals and Miscellany: Lazar Berman Live at Carnegie Hall.

SOUSA: The Stars and Stripes Forever—See Prokofiev: Peter and the Wolf.

STRAVINSKY: Le Sacre du printemps.

A Cleveland Orchestra, Lorin Maazel, cond. [Robert Woods, prod.] TELARC DG 10054, \$17.98 (digital recording).

STRAVINSKY: Le Sacre du printemps (arr. Stravinsky); Three Easy Pieces; Five Easy Pieces.

R Bracha Eden and Alexander Tamir, pianos. LONDON TREASURY STS 15531, \$5.98 [from LONDON CS 6626, 1969].

STRAVINSKY: Le Sacre du printemps (arr. Raphling).

A Dickran Atamian, piano. [John Pfeiffer, prod.] RCA RED SEAL ARC 1-3636, \$11.98 (digital recording). Tape: ARK 1-3636, \$9.98 (cassette).

Three score and ten years have now passed since Stravinsky's conception of what Pierre Boulez has termed "the cornerstone of modern music." Once the epitome of modernity and the scourge of conductors and orchestra musicians, *Le Sacre* has become a warhorse frequently programmed even by college and community orchestras. So thoroughly has it been domesticated that one talented amateur violinist of my acquaintance blithely characterizes its demands as "easy."

Yet this epoch-making work loses none of its vitality, fascination, or relevance. Theorists unceasingly argue the fine points of Stravinsky's compositional procedures, a task immeasurably abetted by the 1969 publication of a beautifully reproduced facsimile of the sketches (Boosey and Hawkes). And conductors love to rethink this score, which can withstand so many interpretive stances—cool (Karajan), steamy (Muti), meticulous (Boulez/Cleveland), feverish (Bernstein/New York), restrained (Haitink), savage (Dorati, Markevitch). Stravinsky himself made three recordings (and a piano-roll arrangement for Pianola in the mid-'20s, unfortunately long unavailable); Pierre Monteux, who conducted the premiere, made four. Ansermet, Bernstein, Boulez, Dorati, Karajan, and Mehta have all recorded it more than once. Michael Tilson Thomas recorded it from two vantage points: leading the Boston Symphony and joining Ralph Grierson at the piano in Stravinsky's four-hand arrangement.

Now Maazel joins the list of two-timers. His 1975 Vienna Philharmonic recording (London CS 6954) ranks lowest among sixteen recordings evaluated in the

1977 *Penguin Stereo Record Guide*: "too idiosyncratic to command much compulsion." While admittedly eccentric and occasionally lethargic, that version is at least played with considerable commitment and conveys some of the elemental passion intrinsic to the score. But his new recording, minimally inflected, offers perhaps the least emotional involvement since Karajan's controversial 1964 DG disc (deleted). The playing, subtle neither tonally nor dynamically, lacks the razor-sharp edge and careful balances that make the Cleveland Orchestra's previous record (Boulez; CBS MS 7293) so memorable. Everything seems too studied, and Maazel shows no easy command over the rhythmic complexities. The realization is on the whole somewhat slow (running two minutes longer than Stravinsky's own). This is not in itself bothersome, but some of the individual tempos and relationships are positively perverse. (This was equally true of his earlier recording, even slower.) Stravinsky specifies a gradual acceleration from quarter note = 60 in "Mystic Circle of the Adolescents" to quarter = 120 for the eleven brutal hammerstrokes leading into "Glorification of the Chosen One," which then follows at a still faster 144 for paired eighths. From quarter note = 69 in "Mystic Circle," Maazel accelerates as directed but then lays into the hammerstrokes at an absurdly slow quarter = 66, speeding up drastically to a still slow 120 for "Glorification." That is outright distortion.

Maazel presents *Le Sacre* in the usual published version, with the 1920 "Dance sacrale" that Stravinsky later revised and rescored. With no special musical attractions to recommend this recording, interest must naturally focus on Telarc's sonic quality. Alas, like most digital recordings I have heard, this one is superficially impressive but ultimately disappointing. Once one's ears have adjusted to the striking clarity and vivid low-woodwind definition in the opening pages, one notes with increasing frustration that the tonal character is emaciated; scarcely a minute passes without an uncharacteristic timbre filling the air. Strings sound dull, winds bland, brasses raw and buzzy. The piccolo shrieks in "Glorification" are intended to shock the listener—and usually do in recordings; here they seem uncommonly polite, a sign of deficient high-frequency reproduction. Telarc's balances are believable and ungimmicked (except for overprominent timpani and bass drum, coming to be the label's hallmark), as is the sense of hall perspective. Yet Mercury's 1960 Dorati/Minnesota Orchestra recording, likewise made with a simple setup of three omnidirectional mikes, presents a larger sound

stage and more precise localization of instruments. And more to the point, that old recording offers far greater authenticity of timbre. (For that matter, so does Stravinsky's CBS disc from the same year.) Telarc is reportedly considering release of analog versions of some of its discs at reduced prices; I would heartily welcome such a policy and the opportunity for analog/digital comparison of these recordings, exceptionally well made in most respects. As usual, Telarc's pressings are almost flawless.

To assist in rehearsing the ballet, Stravinsky prepared a piano four-hand reduction (published in 1913). This served another practical purpose as well, giving musicians the opportunity to play through and study the score before the days of readily accessible performances in concert and on radio and record. To claim more for the arrangement's merit (as various annotators do) is misguided. It represents simply a black-and-white reduction (and a decidedly unpianistic one) of the riotously colorful orchestration. Such monochromatization does nothing to enhance the revolutionary rhythmic aspects of *Le Sacre*; in fact, the complex rhythmic counterpoint becomes less discernible without the assistance of Stravinsky's distinctive tone colors. The orchestration, we should not forget, is one of the work's great glories. What does come across powerfully in this piano arrangement is the deliberate starkness and repetitiousness of much of the harmony; the primitive aspects of this sophisticated piece come to the fore.

Stravinsky himself sanctioned the two-piano realization employed by Eden and Tamir in their 1969 recording. I wish there were something positive to say of this reissue. It is coarsely played, often plodding, almost entirely devoid of tension and excitement. And the sound is horrible. Close miking and a healthy dose of artificial reverberation, so it seems, produce a mixture that is both hard-toned and murky; worse yet, it is dynamically constricted. Surfaces are extremely gritty. (Is this what we must expect from future London domestic pressings?) An incomparably finer performance of Stravinsky's four-hand reduction—indeed, a thoroughly gripping one—is that made by Thomas and Grierson for Angel in 1967, unfortunately deleted.

In 1975 Lyra Music published a solo piano arrangement of *Le Sacre* by composer and pianist Sam Raphling. It received little attention until November 19, 1979, when Dickran Atamian presented its world premiere in Carnegie Hall. Raphling's objective was not merely to provide a learning and analytical aid for conductors and music students, but also to create "a virtuoso pi-

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ano piece for concert performance." He succeeds admirably. His arrangement is extremely idiomatic; certain contrapuntal lines obviously have to be eliminated (this is also true of Stravinsky's four-hand arrangement), but Raphling manages to reproduce a remarkably complete illusion of the original, faithful for the most part even to such niceties as chord spacing.

Atamian gives a volatile, no-holds-barred performance of tremendous impact, blazing through the score in barely half an hour. (The only comparably paced orchestral recording is Dorati's.) At times he gets carried away, as in the concluding pages of the "Danse sacrée," which fly by at an incredible pace approaching 192 for the eighth. (Stravinsky specifies 126.) Also striking is his flexibility of tempo. (Note the generous use of rubato in the introduction to Part II.) Indeed, he conceives the piece as virtuoso program music, a sort of early-twentieth-century transformation of Lisztian blockbusters. While I don't like everything he does, his is certainly an arresting conception that sheds new light on the interpretive possibilities of *Le Sacre*. I hope that conductors will listen to it carefully and that other pianists will add Raphling's arrangement to their repertoires. (The reworking is hardly less valid than Stravinsky's own 1921 virtuoso arrangement of three movements from *Petrushka*.) I would love to hear what a Richter, Horowitz, Berman, or Pollini could bring to it.

RCA's sound is remarkable chiefly for its overwhelming dynamic range and imposing bass. As in many digital recordings, the timbre is lean and brittle and rather tinny in the high registers at loud volumes. (Again, I'd like to compare an analog equivalent.) Still, these shortcomings (and the crackly surfaces) are offset by the potent positive qualities. This is a record well worth having. R.D.H.

VERDI: *Aida*.

CAST:

Aida	Mirella Freni (s)
Priestess	Katia Ricciarelli (s)
Amneris	Agnes Baltsa (ms)
Radamès	José Carreras (t)
A Messenger	Thomas Moser (t)
Amonasro	Piero Cappuccilli (b)
Ramfis	Ruggero Raimondi (bs)
The King	José van Dam (bs)

Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, prod.] ANGEL SZCX 3888, \$30.94 (three discs, automatic sequence).

Herbert von Karajan's 1979 Salzburg Festival *Aida*, a theatrical and musical fiasco, afforded one of the least enjoyable

evenings I have ever spent in an opera house, by reason of hideous and unevocative scenery by Günther Schneider-Siemssen; a production (directed by Karajan himself) of monumental ineptness; unidiomatic conducting; and a cast of singers most of whom were far too puny in voice to do justice to Verdi's majestic conception—or for that matter, to compete successfully with Karajan's megalomaniacal fondness for floods of orchestral sound.

This recording, made in Vienna a few months earlier in conjunction with the Salzburg performances, is a good deal better. For one thing, the cast is somewhat different and, in the major role of Amneris, much improved. For another, the recording has been skillfully designed to minimize the unsuitability of the casting.

As with any Karajan opera recording these days, the star is the orchestra. One could go a lifetime without hearing orchestral playing of such beauty and virtuosity. The sound of the trumpets and trombones that punctuate the recitative to "*Celeste Aida*," the trumpets in the Act II triumphal march, the fierce orchestral peroration at the end of the judgment scene of Act III, the vaporous passages for divided strings that accompany the final duet—these are simply astonishing. Also admirable is the sweep with which Karajan directs the big ensembles of Acts I and II.

There my admiration ceases. On the whole, this performance is no more idiomatic than Karajan's live one. In particular, his typically tramontane propensity for endowing important lyrical passages with slow, broad tempos and fluctuating rhythms robs *Aida* of a great deal of its passionate energy—from the mannered Prelude to Act I to the curiously lifeless "*O patria mia*" and the stiff-jointed scene for Amneris that opens Act IV. Nor do I find persuasively Verdian Karajan's vast dynamic range, with its startling juxtaposition of very soft and very loud—a whisper followed immediately by a cataclysm. The absurdly explosive treatment of Amonasro's outburst in the Nile scene, "*Su, dunque!*," or Amneris' "*Tremal!*" in Act II, Scene 1, is enough to make one run for cover.

To my astonishment, José Carreras sounds the best of Karajan's singers. In the opera house he was pathetically overstretched by a role he should never have embarked on at this juncture in his career. Flattered by the microphone, however, he comes off very well: uneasy on his top notes and still too unvaried in attack and coloration, yet manly, capable, and sympathetic.

Mirella Freni fares less well. The close recording of the solo voices aggravates the beat that has invaded all her sustained singing below the level of forte. She

is a more intelligent artist than most of today's prima donnas—if not intelligent enough to have avoided roles like Elisabeth de Valois and *Aida*—but for all her vividness of intention, she can give the music of *Aida* none of its necessary grandeur and depth. Nor, sad to say, can she even sing lyric music like "*Numi, pietà*" or "*O patria mia*" with the firmness of line and beauty of tone they require.

Agnes Baltsa far surpasses Marilyn Horne, the Salzburg Amneris, yet she still falls well short of the demands of this glorious part, at once larger than life and intensely human. Throughout, she sounds like a mezzo of the Hänsel or Composer variety who has strayed into the wrong opera. Amneris' five-bar invocation to love in Act II, Scene 1, is beautifully sung, but the confrontation with *Aida* a little farther on and the entire judgment scene find her completely out of her depth—and dangerously straining what sounds like a fine lyric voice.

Piero Cappuccilli has no problems with the scale of his music. He is a little livelier than on the Muti *Aida* (Angel SCLX 3815) but not much, and his voice sounds as woolly as ever. Ruggero Raimondi is a suitably saturnine Ramfis, though he lacks weight at the bottom of his range. So does José van Dam as the King. Katia Ricciarelli sings the music of the Priestess prettily. Thomas Moser's messenger injects the only poor Italian enunciation into this well-prepared performance. As for the enormous-sounding Vienna State Opera Chorus, one can praise it no more highly than to say that it is fully worthy of Karajan's orchestra.

Angel's sound in the spectacular scenes is remarkably rich and full. In the intimate scenes, the voices are too close and glaring. As so often, Angel's pressings are unworthy of the project. Notes and a bilingual libretto are supplied. For those without an *Aida* recording, I recommend the Angel set in mono (3525), on account of Serafin, Callas, and Gobbi, and the London in stereo (OSA 1393), principally for Leontyne Price's ravishing vocalism. D.S.H.

VERDI: *Rigoletto*.

CAST:

Gilda	Ileana Cotrubas (s)
Countess Ceprano	Olive Fredricks (s)
A Page	Audrey Michael (s)
Maddalena	Elena Obraztsova (ms)
Giovanna	Hanna Schwarz (a)
Duke of Mantua	Plácido Domingo (t)
Borsa	Walter Gullino (t)
Rigoletto	Piero Cappuccilli (b)
Marullo	Luigi de Corato (b)
Herald	Anton Scharinger (b)
Sparafucile	Nicolai Ghiaurov (bs)
Count Monterone	Kurt Moll (bs)

Count Ceprano Dirk Sagemüller (bs)
Vienna State Opera Chorus, Vienna
Philharmonic Orchestra, Carlo Maria Giu-
lini, cond. [Hans Weber and Günther
Breest, prod.] DEUTSCHE GRAMMOPHON 2740
225, \$29.94 (three discs, manual sequence).
Tape: 3371 054, \$29.94 (three cassettes).

COMPARISON:

Callas, Di Stefano, Gobbi/Serafin
Ang. BL 3537

For all the starry casting, and despite a conductor celebrated as a famous Verdian, this strikes me as just about the least dramatic, in many ways the dullest, of the many *Rigoletto* recordings that have appeared in the last quarter-century. (Which means, in effect, the stereo versions; the Callas/Di Stefano/Gobbi set, which is mono, was recorded in 1955 and issued the following year.) The new performance contains many finely considered and many carefully executed details, but of emotional excitement, of theatrical surge, of characters who live, love, and suffer, and care about one another, it has surprisingly small trace.

Some of the lights seem to have gone out in Giulini. This *Rigoletto* matches the concerts I've heard him give in recent years. He was always an earnest and noble conductor, magnificent in *Il Trovatore*, *Don Carlos*, and Verdi's Requiem, lyrical and grand in Schumann symphonies. He was always a humorless conductor, and therefore limited in Mozart, unexhilarating in Rossini, and disappointing in his finely polished *Falstaff*. But now the passion that informed his performances seems to have cooled into some-

thing like a reverence of approach bordering on pedantry. Try the start of the second scene: The dark clarinet and bassoon chords, the figures on the lower strings are beautifully played, but all feeling of menace and the theatrical picturesqueness of the passage are missing. Later in the scene, after "*Puri siamo*," the tempo breaks into *allegro vivo*, and the orchestra breaks out forte, all as indicated—but has there ever been a less impetuous, less rapturous meeting of Rigoletto and his daughter? Or, in the last act, a less physically exciting storm trio?

It's not a performance without character, but the character is an odd one, and oddly undramatic. The execution has evidently been carefully pondered. The playing of the Vienna Philharmonic is very fine. Everything is in place, precise, and beautiful in tone. But it is not like the equally fine orchestral playing to be heard in Karajan's recordings. Karajan, orchestral virtuoso though he be, is also a masterly accompanist. One feels that although he has bent his singers to his will, he has done so by persuasion, considered their individual abilities, and drawn from them the very best performances they can give. In performance, he then presents them, and everything comes together. But in this *Rigoletto* there is little sense of Giulini as an accompanist. Rather, one has the feeling of three very experienced principals loyally and intelligently trying to do what the celebrated maestro wants, to fit their regular performances to his conception, but not quite getting the hang of what he wants. Giulini has failed to inspire them.

This manifests itself in various ways, even in the recorded balance. Sometimes the orchestra sounds exaggeratedly exquisite, precise, and delicate. Then—at the end of the first section of the Rigoletto/Gilda duet, for example, before Gilda's "*Già da tre lune*"—it seems to rise up out of the pit and surge into the foreground, drawing all attention to itself. If Verdi had set a full chorus surging across the stage at this point, it could hardly be more disruptive of the father/daughter dialogue.

Then there is the edition. The score is done complete, though not in accordance with latest thoughts about the text Verdi intended. After "*Caro nome*" Gilda rises to the printed E as she murmurs the name "*Gualtier Muldè*," instead of staying down on the B; and in Act III the Duke still orders wine and a room, rather than a sister. (Today we no longer need respect the susceptibilities of the 1851 Venice censor.) Sometimes the singers stick to the printed notes. Cappuccilli does so at the end, using the unfamiliar low version; but elsewhere he inserts traditional high notes. Domingo ends "*La donna è mobile*" with a ringing high B (but not "*Possent amor*" with a high D). These things are perhaps not very important, one way or the other; that would seem to be Giulini's view, too, since he countenances the inconsistency. More important is the way he allows his cast to ignore beautiful and dramatic indications in Verdi's vocal line: the little fourth-beat accents in "*Ah! veglia, o donna*," for example, which should propel the long melody on its way; the forte attack followed by a diminuendo on the high F at Rigoletto's "*tu hai!*" (Cappuccilli first swells the

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Lazar Berman: An earnest, stolid temperament that confounds the typecasters

note). In general, the approach to Verdi's slurs is cavalier. Domingo ignores the "lift" that joins the third and fourth notes in each limb of "*La donna è mobile*." Cappuccilli breaks the slurred rising octave, F to F, at the close of "*Cortigiani!*," and in the following duet breaks the slurred fall on "*quanto*."

So there is a curious mixture of scrupulousness and infidelity. Giulini allows the oboe a beautiful expressive freedom in "*Tutte le feste*" but has not inspired Ileana Cotrubas to mold and breathe her phrases in the same eloquent way. The opening conversation is placed over the distant (here, very distant) dance music with admirable freedom; but "*Questa o quella*" and, later, "*La donna è mobile*" are—by the standards of old elegance and airy verve—handled in a square, heavy fashion. Domingo has energy, and he is in fine, shining voice. Yet—as I remarked when contrasting his account of the second-scene duet with De Lucia's (December 1980)—he is hardly seductive, captivating, in matters of phrasing. This is a Duke with beef and brains, and a fine healthy singer—but not a wicked, witty, inventive charmer.

Much of the time, Cappuccilli is first-rate. He has been a leading Rigoletto for twenty years or so, and it's odd that he should not have recorded the role before. A good deal of what he does is powerful, dramatic, affecting. For Gilda, I like a freer, fresher voice and manner than Cotrubas's, but she sings a pretty "*Caro nome*," and in her careful, tasteful, intelligent way she is pleasing. It was presumably "name-casting" that brought us Obraztsova's distinctly unvoluptuous Maddalena and Kurt Moll's surprisingly weak, unimposing Monterone. Ghiaurov is a good Sparafucile, though I think his conversations with Rigoletto in the last act sound hurried

rather than—what was presumably the intention—urgent.

In sum, this is an interesting and serious-minded interpretation, but hardly a gripping, exciting account of the drama. For that, go back to the Angel version; Serafin conducts, and demonstrates that tempos someone described as "stately" need not be incompatible with drama. Or, if you can put up with old recorded sound—and some acid tone from Mercedes Capsir's Gilda—try the prewar Columbia (now on EMI Italiana 153-17081/2M), for the sake of Stracciari's grand Rigoletto, Borgioli's elegant Duke, and Molajoli's eloquent conducting. A.P.

WEBER: *Konzertstück in F minor*, Op. 79—See Schumann: *Concerto for Piano and Orchestra*, Op. 54.

Recitals and Miscellany

LAZAR BERMAN LIVE AT CARNEGIE HALL.

▲ Lazar Berman, piano. [Steven Epstein, prod.] CBS MASTERWORKS 12M 35903, \$29.96 (two discs; digital recording).

BEETHOVEN: *Sonata for Piano*, No. 8, in C minor, Op. 13 (*Pathétique*). CHOPIN: *Sonata for Piano*, No. 2, in B flat minor, Op. 35; *Nocturne in E minor*, Op. 72, No. 1. CLEMENTI: *Sonata for Piano*, in B minor, Op. 40, No. 2. GERSHWIN: *Prelude No. 2*. LISZT: *Rhapsodie espagnole*; *Trauvorspiel und Trauermarsch*. MOZART: *Rondo in A minor*, K. 511.

CHOPIN: *Polonaises (6)*.

Lazar Berman, piano. [Werner

Mayer, prod.] DEUTSCHE GRAMMOPHON 2531 094, \$9.98. Tape: 3301 094, \$9.98 (cassette).

Polonaises: No. 1, in C sharp minor, Op. 26, No. 1; No. 2, in E flat minor, Op. 26, No. 2; No. 3, in A, Op. 40, No. 1; No. 4, in C minor, Op. 40, No. 2; No. 5, in F sharp minor, Op. 44; No. 6, in A flat, Op. 53.

RACHMANINOFF: *Variations on a Theme of Corelli, Op. 42; Preludes (6)*.

Lazar Berman, piano. [Werner Mayer and Hanno Rinke, prod.] DEUTSCHE GRAMMOPHON 2531 276, \$9.98. Tape: 3301 276, \$9.98 (cassette).

Preludes: Op. 3, No. 2, in C sharp minor. Op. 23: No. 1, in F sharp minor; No. 2, in B flat; No. 4, in D. Op. 32: No. 10, in B minor; No. 12, in G sharp minor.

SCHUMANN: *Sonata for Piano*, No. 2, in G minor, Op. 22; *Fantasiestücke*, Op. 12: No. 3, *Warum?*; No. 4, *Grillen*. SCHUBERT-LISZT: *Song Transcriptions (6)*.

Lazar Berman, piano. QUINTESSENCE PMC 7155, \$5.98. Tape: P4C 7155, \$5.98 (cassette). MUSICAL HERITAGE SOCIETY MHS 4066, \$6.95 (\$4.45 to members). Tape: MHC 6066, \$6.95 (\$4.95 to members) (cassette). (Add \$1.25 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.)

Transcriptions: *Der Leiermann*; *Täuschung*; *Die junge Nonne*; *Ave Maria*; *Der Erlkönig*; *Wohin?*

A delicious *New Yorker* cartoon depicts a couple walking past Carnegie Hall, looking at a poster of a large bear, and has the caption: "What, another legendary Russian pianist?" Both physically and musically, Lazar Berman invites such easy characterization, with something of the wild beast in his burly temperament. Then again, in many ways the Soviet artist confounds the typecasters. His playing, at times wayward and undisciplined, is not really free emotionally, and despite some wrenching metrical distortions, his rubato is fairly predictable. Although he is anything but capricious, neither is he really objective or straightforward. In fact, his pianism calls to mind the "Bydlo" section of Mussorgsky's *Pictures at an Exhibition*, a work he recently, and successfully, recorded (DG 2531 096): His earnest, stolid temperament and ample muscularity evoke that oxcart making its tenacious run over cobblestones.

CBS's offering is the most ambitious here, a digital recording of Berman's March 11, 1979, Carnegie recital, coughs and all—with even a bit of applause after the beginning of the Gershwin encore. For some performers, the interaction with an audience chemically influences the playing, creating greater excitement and inducing greater risks, but Berman's playing in recital is much like his studio work; what changes

there are mostly negative—a few untidy details and one or two metric exaggerations that might have been reconsidered.

The opening Clementi sonata is anything but classical, what with huge, blockbuster sonorities and overdrawn dynamics, some heaving and tugging at tempos, and rather unrefined articulation and phrasing. Yet it's strangely likable in its misguided sincerity. Mozart's brooding, Chopinesque A minor Rondo, on the other hand, is rattled off in a brusque, uncomprehending manner, with little pathos and less introspection. Berman's *Pathétique* Sonata is blunt and square until he tries to be "expressive"; paradoxically, the very brisk tempo of the Adagio's main theme makes the unintelligent "stop and go" phrasing all the more apparent (and unbearable). I am all for characterization and even some startling dynamic contrasts—within a context; Berman, like so many previous Russian pianists, shuns such self-imposed rigors, and the playing is coarse-grained, frenetic, and undisciplined. (And it is not at all "Romantic," this crocodilian snapping at every run and accent!)

Chopin's amazingly original *Funeral March* Sonata falls similarly flat; Berman blocks out its basic contours with admirable breadth, but his square, stiff, jerky rubato lacks the requisite subtlety. The scherzo, unusually slow and steady, is spoiled by some jumping of beats and a trio section insipidly toyed with (like the central section of the *Marcia funebre*). Only the twisting, enigmatic finale, very lightly pedaled, is really interesting—a sort of super-Czerny rather than the famous "Wind over the Grave." Berman observes the exposition repeat in the first movement.

Suddenly in the Liszt, Berman comes alive. His barnstorming *Trauervorspiel und Trauermarsch* (composed a year before the composer's death) has thrust and a huge dynamic range—like that, perhaps, of a Nyiregyházi who has practiced. We have heard Berman's galvanic *Rhapsodie espagnole* before, in many concerts and on record; this account has much richer sound than his 1962 Russian recording (CBS M2 33928), and here, too, sparks fly. The Gershwin prelude, very fast and metrical, follows a fairly routine Chopin E minor Nocturne.

Sonically, the digital engineering represents a big step forward for CBS Berman recordings: There is an occasional clattery passage, probably as much the pianist's fault as the producer's, but the spacious acoustic gives solidity and weight to the piano tone (and at the beginning of the Chopin sonata and in both Liszt works, even something approaching the velvety plushness of DG's analog sound). Surfaces are impeccable.

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Berman's Chopin polonaises remind me that a generation (or more) ago, the Op. 26, No. 2, in E flat minor, was nicknamed *Siberian*. These are curiously impressive performances, albeit without the chiseled contours of Pollini's intellectual readings (DG 2530 659) or the grace of Arthur Schnabel's earthier ones (RCA LSC 7037). Quite possibly, Berman's approach resembles that of Anton Rubinstein, who had the reputation of breaking strings and hammers galore. These sonorous performances growl and sweat and, in their primitive, elemental way, convey a certain authentic grandeur. But Pollini's disc adds the sublime *Polonaise-Fantaisie*, Op. 61 (a piece I would not particularly want to hear Berman attempt).

Even more impressive is the account of Rachmaninoff's so-called *Corelli Variations*. (As we now know, *La Folia*, the subject of its antics, antedates Corelli.) Berman's conception is uncommonly deliberate (more so even than Vladimir Ashkenazy's second version, London CS 6822), and this allows for all sorts of textual niceties—scintillant colors, effective cross-accents, and the like. The preludes, too, are quite effective, although the culminating B flat major, Op. 23, No. 2, is too reminiscent of Klemperer's conducting. (Richter's similarly broad rendition has more spark and flame.) Both DG discs are splendidly rich-toned, with nary a percussive note.

The frenetic Schumann sonata is efficiently played—perhaps too much so. Arrau (Philips 6500 394) and Kempff have recorded more poetic accounts, and Argerich (DG 2530 193) and Gelber have realized not only the poetry, but the irrationality of a composer who would direct that his music be played "as fast as possible," then "faster," and "faster still." Berman's two *Fantasiestücke* are unexceptionable but for an extra, spurious repeat in "Grillen." "Warum?" has lovely color, and its long phrases are lingered over nicely; "Grillen" suffers from bloodless, tinny reproduction, and Berman himself overlooks the choralelike possibilities for resonance and color, dispatching the chords efficiently. As for the Schubert-Liszt transcriptions, "Der Leiermann" is surprisingly effective and wrenching; the others, by their glib, fluent application of color and strangely uncomprehending metrics, suggest that Berman has never heard the original songs. The MHS pressing of this recital is equalized somewhat more agreeably toward the bass than is the Quintessence.

Berman is not the thinking man's pianist. His work, sincere and proficient, is hard to dislike, what with so many stiff, cerebral icebergs about, but a little goes a long way (even when it gets there quickly). H.G.

The Tape Deck

by R. D. Darrell

On various hi-tech fronts—

1. From Japan: The first metals

Up to now, the "ultimate" in magnetic tape formulations—metal particles—has been so impracticably costly for commercial recorded-tape use that its expanded frequency and dynamic ranges have been enjoyed only by professional and wealthy amateur recordists. So it's an exciting surprise to encounter examples of the first metal-tape musicassette series, produced by JVC (Japanese Victor Company) and imported (for \$16 each) by Audio Source, 1185 Chess Dr., Foster City, Calif. 94404.

I haven't yet seen any technical test reports, but my initial impressions are ambivalent. Metal tape's technological excellence is undeniable; yet thoroughly admirable as the present exemplars are, they don't fully exploit their incalculable potentials, and so the improvement, if any, over the best commercial superchrome tapings is barely perceptible. The exception is the one digitally recorded program, David Grusin's *Mountain Dance* and other pop selections (MDS 7). The other, musically less distinctive, pop programs—by the Watanabe, Gyra, and Los Irakere ensembles (MDS 1, 2, and 4)—are all technically first-rate but just not miraculous.

Ditto the only two classical releases: a sampler of Sir Georg Solti's London repertory (DKL 8) and the 1979 Decca recording of Berlioz' *Symphonie fantastique* by Bernard Haitink and the Vienna Philharmonic (DKL 14), not yet issued here by London. The Solti sonic-spectacular warhorse anthology ranges from his 1966 "Ride of the Valkyries" through 1971 Mahler and 1972 Berlioz excerpts and the 1977 Ravel *Bolero* to the 1979 "Mars" from Holst's *Planets*. Haitink's *Fantastique* is characteristically lucid and precise but too restrained for full dramatic excitement. Fine as both are sonically, they scarcely demonstrate any distinct superiority over the best superchromium cassettes—even with Dolby surface-noise silencing, near ideal only in MDS 2 and 4. What does burn me up with envy is the inclusion of two-page leaflets with extensive annotations (in Japanese, of course). Otherwise, this series impresses me as a fascinating pioneering venture, the full potentials of which remain to be exploited by more demanding, probably digital, symphonic recordings.

2. Digitals and/or chromiums

The latest CBS Mastersound digital/superchromium releases (\$14.98 each) painfully remind one that even the finest processing technology never can compensate for inferior recordings, much less for inadequate performances. Tape processing is, if anything, even better than in the earlier examples ("Tape Deck," December 1980), but otherwise things have gone from bad—in the Leonard Bernstein/Israel Philharmonic Prokofiev Fifth (HMT 35877) and Zubin Mehta/New York Philharmonic Beethoven *Eroica* (HMT 35883)—to worse, in the Richard Kapp/Philharmonia Virtuosi "Greatest Hits of 1790" (HMT 35858). Better, despite its often mannered reading, is the mighty Haydn *Theresien* Mass by soloists and the London Symphony Chorus and Orchestra under Bernstein (HMT 35839), which has no current tape competition.

Since the much-anticipated debut list of Vanguard superchromiums hasn't yet reached me, my only others are four of In Sync Laboratories' real-time tapings (\$14.98 each) of Connoisseur Society analog recordings, which strikingly reinforce the long-established reputation of this series for superbly authentic piano sonics. Particularly welcome is the first representation I've heard of Israeli virtuoso David Bar-Illan, who demonstrates his affinity for the Romantic grand manner in exciting if sometimes heavy-handed performances of Schumann's Op. 22 Sonata, Schubert's *Wanderer* Fantasy, and Mendelssohn's *Rondo capriccioso* (C 4061). Realistic, vividly present piano sonorities also distinguish Antonio Barbosa's nine Schubert-Liszt song transcriptions in readings a bit too constrained for ideal eloquence (C 4058) and Ruth Laredo's newly recorded Scriabin/Debussy/Prokofiev/Rachmaninoff recital (C 4060). More novel is the all-Szymanowski program (C 4059), featuring the heroic Op. 9 Sonata and four shorter works, by violinist Wanda Wilkomirska and her truly collaborating compatriot, pianist Tadeusz Chmielewski.

3. State-of-the-audio-art reels

It's reassuring if ironic that, despite continuous technological advances, especially the near miraculous ones in cassette improvement, it's still hard to match the

sonic excellence of ferric-based, analogically recorded open reels—at least when they're duplicated with the skill of Barclay-Crocker (11 Broadway, New York, N.Y. 10004). Witness my long-cherished paradigm of Rimsky-Korsakov *Scheherazade* recordings, the 1974 Haitink/London Philharmonic version on Philips, which sounds more glorious than ever in its B-C reel edition (G 6500 410, \$10.95). Or Haitink's 1971 Richard Strauss *Heldenleben* with the Concertgebouw and with Herman Krebbers as incomparable violin soloist, now available at last on tape (Philips/B-C G 6500 048, \$10.95). Warhorse status isn't essential: My all-round favorite recordings of 1980—the incredibly transparent and buoyant Mozart Symphonies, Vol. 3, which sound newborn in the period-instrument versions codirected by Jaap Schröder and Christopher Hogwood—are even more delectable in their two-reel edition (Oiseau-Lyre/B-C W D 169D3, \$26.95) than in last December's three-cassette box.

Great unexpectations

Hard as it may be for fanatical audiophiles to comprehend, many listeners are most effectively turned on not by technological sensationalism, but by fresh, sheerly musical discoveries and personalities. Some of these pop up, in current musicassettes, where we least expect them—as in four familiar recorder concertos by Handel, Giuseppe Sammartini, Telemann, and Vivaldi, all recorded before by noted baroque specialists, though never with the infectious verve of the twenty-two-year-old Michaela Petri with the Academy of St. Martin-in-the-Fields (Philips 7300 808, \$9.98). Uninhibited relish in their own virtuosity also enlivens the Canadian Brass players' "Village Band" program, at once loving and satirical, with its amusing operatic transcriptions and Sousa, Foster, and Civil War medleys (RCA Red Seal ARK 1-3770, \$8.98). And who would ever have expected that anyone other than a Montreux could restore all the original kaleidoscopic coloring and vivacity to the hackneyed Glière *Red Poppy* and Shostakovich *Age of Gold* ballet suites? Yet Milton Katims and the Seattle Symphony do just that—and add Rimsky-Korsakov's *Sadko*, Op. 5, for good measure (Vox CT 2224, \$4.98). This is surely a "best buy." **HF**



BACKBEAT



Como: 1949 runner up



Summer: two hits in '79



Sinatra: "Somethin' Stupid" in 67

Thirty Years of Superhits: Some Enchanted Evening Meets Hot Stuff

by Stephen Holden

Recently, *Variety* published a compilation of the annual Top 10 hits from the swing era to the present. Although the survey shows great changes in style from one period to another, it also reveals certain constants. For instance, the level of musical sophistication among superhits tends to be pretty low, and all have an obviously catchy tune.

The listings include far fewer well known standards than one might imagine. For every *White Christmas* (No. 1 in 1942) and *Mack the Knife* (in 1959), there is a *Near You* (No. 1 in 1947) and a *Cherry Pink & Apple Blossom White* (in 1955). Indeed, a majority of yesterday's hits are almost totally forgotten today. Like last year's best sellers on diet and self-improvement, they had their moment, then disappeared. Also, the songs that were the

biggest hits for stylish singers were often less-than-overwhelming performances. The one time Ella Fitzgerald made the yearly Top 10 was in 1944, singing *Into Each Life Some Rain Must Fall* with the Ink Spots. Frank Sinatra scored twice after leaving Tommy Dorsey—with the unmemorable *Five Minutes More* in 1946 and *Somethin' Stupid* (a duet with his daughter, Nancy) in 1967. Equally surprising is the appearance of only one Cole Porter song, the western parody *Don't Fence Me In*. No Stephen Sondheim song has ever made the yearly listings, and the same goes for Bob Dylan, whose *Blowin' in the Wind* just missed in 1963. The only Broadway tune ever to come in first was the Fifth Dimension's version of *Aquarius* in 1969. Runner-up is Perry Como singing *Some Enchanted Evening* (No. 2 in 1949).

An amazing number of superhits have been novelties and singalongs. Of the former, some of the biggest in the last thirty years have been *Come On-a My House* (No. 8 in 1951), *How Much Is That Doggie in the Window* (No. 3 in 1953), *Sh Boom* (No. 5 in 1954), *Purple People Eater* (No. 7 in 1958), *Sugar Sugar* (No. 2 in 1969), *The Streak* (No. 10 in 1974), and *Boogie Oogie Oogie* (No. 4 in 1978). Examples of the singalong, which often overlaps with the novelty, have been *Good-night Irene* (No. 1 in 1950), *Auf Wiederseh'n Sweetheart* (No. 4 in 1952), *The Yellow Rose of Texas* (No. 5 in 1955), *Michael* (No. 6 in 1961), and *Y.M.C.A.* (No. 2 in 1979).

A significant number have also been tied directly to other media or trends: Meco Monardo's disco version of



Village People: hit singalong in '79



Starland Vocal Band: one biggy with "Afternoon Delight"



Lanza: No. 6 in '51

Star Wars (No. 2 in 1977); *Ballad of Davy Crockett* (No. 7 in 1955), which was a spinoff from a TV show; and *Convoy* (No. 3 in 1976), which celebrated the CB radio craze. Among those that introduced dance crazes were *The Twist* (No. 1 in 1962), *Kung Fu Fighting* (in 1974), and *Le Freak* (in 1979).

Beyond difference in production style, the love ballad seems to have changed very little over the years. Compare, for instance, Mario Lanza's *Be My Love* (No. 6 in 1951) with Morris Albert's *Feelings* (No. 8 in 1975). Most of those that have hit the year's Top 10 have either been too simple or too saccharine to become standards. Four of the big ballads of 1954, for example—*Wanted*, *Little Things Mean a Lot*, *I Need You Now*, and *Secret Love*—certainly haven't remained in the

standard nightclub repertory. And it's an open question if *You Light Up My Life*, *Evergreen*, *Feelings*, and *When I Need You*, four more recent contenders on the list, will hold up over the long haul.

The first black acts to crack the yearly Top 10 were the Mills Brothers in '43 and Ella and the Ink Spots in '44. Sam Cooke's *You Send Me* (No. 10 in 1957) was the first gospel-styled single to make it. For all the recent talk of a country music revival, country-styled music has been with us all along: *Ghost Riders in the Sky* (No. 1 in 1949), *The Tennessee Waltz* (No. 2 in 1951), *The Battle of New Orleans* (No. 2 in 1959), *Honey* (No. 7 in 1968), and *Have You Never Been Mellow* (No. 3 in 1975).

Perhaps the most significant fact to be gleaned from the survey is that, with

the exception of Bing Crosby, Elvis Presley, and the Beatles, most superhits have not been created by name singers. Indeed, the listing is filled with names of one-hit wonders who never had another gold record. Recent examples include Gilbert O'Sullivan, Looking Glass, Stories, Terry Jacks, George McCrae, Paper Lace, Morris Albert, C.W. McCall, Dickie Dees, Wild Cherry, the Starland Vocal Band, Alan O'Day, Mary MacGregor, Taste of Honey, Exile, Samatha Sang, and Anita Ward. In almost every case, the material launched the hit. For despite the efforts of record company promotion departments, once a certain level of exposure is achieved, it's the public that decides what will be a superhit. In thirty years, that's one law of pop that hasn't changed and probably never will. ♣



Boomtown Rats: multi-directional music

Barde: Images

Quentin Meek, producer.
Flying Fish FF 217

by Sam Sutherland

On these shores, the combining of folk traditions with pop techniques has usually yielded folk-rock. But in England and Europe, the same process has long produced music at once far more haunting and considerably more challenging to mass tastes. That may explain why such late '60s and early '70s stylists as Fairport Convention, Steeleye Span, and Pentangle never captured the same popularity here as they did on their home turf.

If American major labels long ago abandoned such experiments, a new generation of small record companies persists in releasing examples of what might best be described as progressive folk. Although recorded two years ago, the first U.S. release for Barde is no less welcome for the delay, signalling as it does the winning survival of subtle, intelligent folk syntheses.

The sextet comes by its deceptively coherent mix of musics naturally enough: Identified only as three Americans, three French Canadians, and three Irishmen, Barde's deftly integrated acoustic ensemble style plumbs Celtic origins and their Transatlantic descendants. Lending added color is an instrumental palette that accentuates the music's European focus

and invokes points beyond by balancing authentic Celt elements (bodhran, tin whistles, and Celtic harp) with cousins near (accordion, concertina, recorders, and violins) and far (bouzouki, polymoog, tenor banjo, and guitars).

The music that emerges subordinates its modern revisions to the elegance and melancholy of its roots, so that synthesizer and wooden wind instruments overlap seamlessly. Likewise, engineering effects such as reverb are used subtly enough to make the production lucid and naturalistic.

Material is predominantly traditional, culled from a varied array of ethnic sources, and while the choral arrangements and vocal solos recall Fairport and Steeleye efforts from the past, it's Barde's instrumental expertise that ultimately stands out: Slipping from the sure-footed square meters of folk dance to dizzying, shifting time signatures that bridge traditional music and modern polyrhythms, this multinational alliance proves charming indeed.

The Boomtown Rats: Mondo Bongo
Tony Visconti & the Boomtown Rats,
producers. Columbia Records JC 37062
by Ed Levine

The Boomtown Rats have a problem. Though leader Bob Geldof has written some excellent pop-tinged songs, no-

tably *I Don't Like Mondays* and *When the Night Comes* (from their last LP, "The Fine Art of Surfacing"), the band has always suffered from a lack of stylistic direction. Within a single side of an album, it has been known to travel from vital pop melodies to dronelike tales of alienation to jagged bits of punkdom, never sounding comfortable in any one context.

Geldof's songs on "Mondo Bongo" are characteristically ambitious in scope. *Another Piece of Red* gleefully addresses the decline of the British Commonwealth. *Banana Republic* and *The Elephants Graveyard* also have explicitly political overtones, as does a reworking of the Stones classic *Under My Thumb*. But neither grand intentions nor political fervor can hide a lack of originality. The Rats borrow generously from everyone from Elvis Costello to the Hollies to Buddy Holly. True, creative thievery is an essential part of rock (as Costello, for one, will surely attest). But models should be assimilated, not copied at random.

The production doesn't help matters much. The Rats and Tony Visconti have gone for a highly textured keyboard, synthesizer, and percussion-dominated sound, replete with oddly placed saxophone solos and various bits of studio wizardry. In some cases—such as *Banana Republic*—elaborateness works. In others—the gloomy *Hurt Hurts*—it is simply inappropriate.

Still, with all its problems, "Mondo Bongo" does contain some first-rate songs. The Elvis Costello-ish *The Elephants Graveyard* has a finely crafted melody, the Buddy Holly rave-up *Don't Talk to Me* is a lot of fun, and the reggae-drenched *Banana Republic* has a catchy, sweetly insinuating chorus highlighted by some excellent background singing by the band. The Boomtown Rats are at a crossroads. What they need is a singular artistic direction that is commensurate with their talents.

Defunkt

Byron Bowie & Janos Gat, producers
Hannibal HNBL 1301
by Tom Vickers

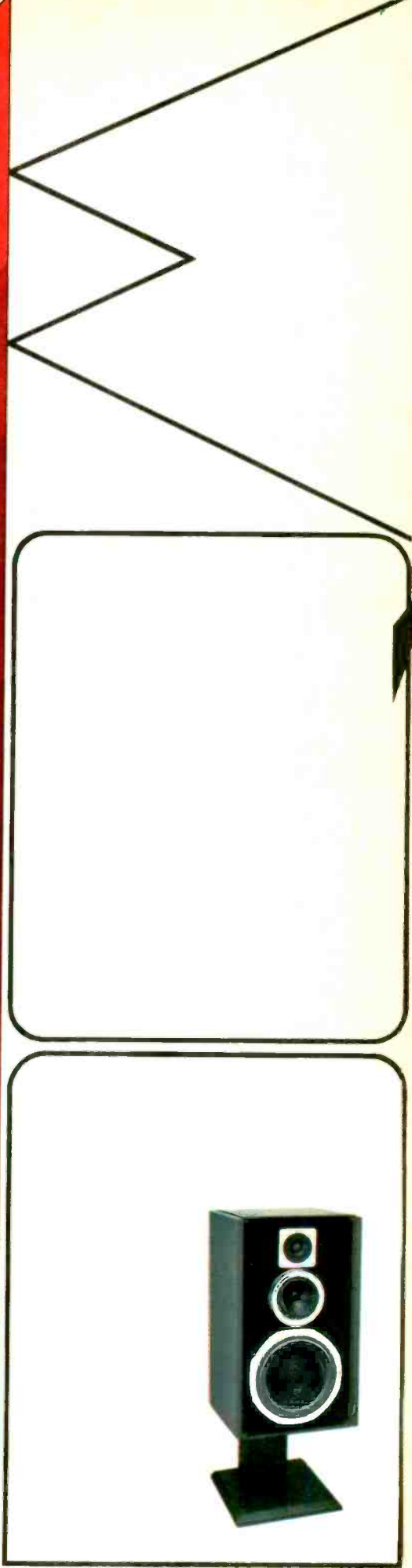
Defunkt is an interesting concept but an uninteresting record. Formed by trombonist Joe Bowie (younger brother of trumpeter Lester Bowie of the Art Ensemble of Chicago), the band consists of

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Defunkt: a directional decision is in order

six avant-garde jazz musicians playing their idea of funk. Usually, the album sounds as if they can't decide whether to aim for the head or the booty. And when they go for the latter, none of them has that innate sense of street style and rhythm to pull it off. They say you can dance to this music, but having tried, let's just say there are a minimum of accents on the first beat of the measure (in most funk the emphasis is on one) and a maximum of busy, Chinese-sounding horn arrangements and quirky rhythm lines.

But embracing funk, jazz, and the avant-garde is a risky undertaking, and it's to the group's credit that it works in at least one case. On *Make Them Dance*, a boss guitar line forms the anchor for a funky flight as Bowie's double-tracked trombone line does battle with itself. But then the lyrics tell us the dance we're doing is the "dance of death." Fun, huh?

In fact, lyrics are a problem throughout. Those on the more "out there" jazz numbers (*Strangling Me with Your Love* and *Thermonuclear Sweat*) neither scan rhythmically nor fit the melodies. And the dance tunes are littered with boring chants (*Defunkt* and *We All Dance Together*). *Defunkt* has created a type of music that fits between categories rather than fusing them. Until it gets its vision clearer, it will remain a band with a concept but no audience.

Pearl Harbour:
Don't Follow Me, I'm Lost Too
Mickey Gallagher, producer
 Warner Bros. BSK 3515
by Steven X. Rea

Pearl Harbour—formerly of the Bay Area band Pearl Harbour & the Explosions—is a Yankee living and working in the U.K. But unlike fellow emigrant Carlene Carter who surrounded herself with Rockpile and Rumour members, Harbour (alias Pearl E. Gates) has been encircled by sundry members of the Clash and Ian Dury's Blockheads. The recorded result of this cliquish gathering is miles beyond the floundering riff rock of the singer/songwriter's first outing. In fact, it's downright good.

Produced by Blockhead keyboard maestro Mickey Gallagher, "Don't Follow Me, I'm Lost Too" is rampant with crazy rockabilly rhythms, jolting Jerry Lee Lewis-inspired boogies, down-home country, and generally irrepressible charms. Apparently due to contractual haggling, none of the musicians are credited, but odds are that the jaunty saxophone wailing throughout (particularly rollicksome on the Chiffons' sound-alike, *Everybody's Boring but My Baby*) belongs to Blockhead Davey Payne. Judging from the gritty, grinding mesh of guitars and the

Continued on page 102

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Eve Moon: Slick and Street-wise

by Crispin Cioe

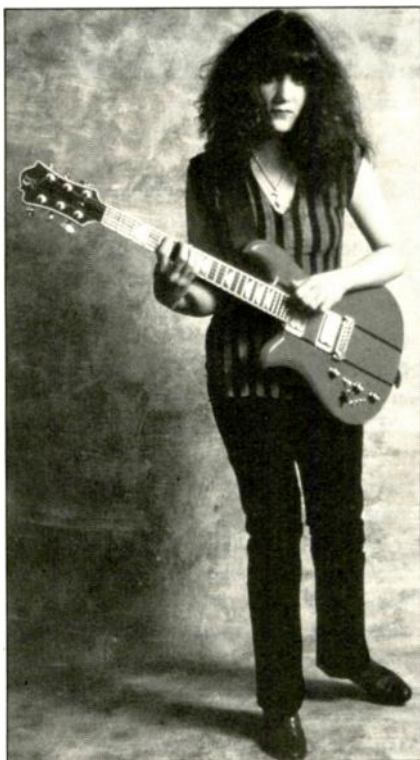
Eve Moon

Colin Thurston, producer
Capitol ST 12132

I first heard Eve Moon three years ago at a West 3rd Street subway entrance in Greenwich Village. She was all alone, belting out a Chuck Berry song and playing electric guitar through a small, battery-powered amplifier. A sizable crowd had gathered, not knowing exactly what to make of this sight but unable to move on, since she was projecting an awesome and unique combination of real musical sensitivity and fierce energy.

As she began to appear on the Manhattan club circuit, I made a point of catching her in various instrumental line-ups and stylistic contexts. Her debut album shows her to have found a band and style that comfortably fits her street-wise rock & roll. This is very hard-sounding rock, but hard in the airy and spacious manner of Pete Townshend and the Who, rather than in the brittle heavy-metal context of such shock troops as Van Halen and AC/DC. Moon's only previous release was a cut on a late-'70s LP called "Stars of the Street" (still available as an import on the French Barclay label), a collection of notable New York City street musicians that was responsible for bringing her to the attention of major labels.

While it's true that the field of hard-edged rock & roll has opened up to women in recent years (particularly as seen by the successes of Heart and Pat Benatar), Moon, by virtue of her sheer musical self-assuredness, has staked out some virgin territory. Her brash urban ap-



proach is inseparable from her material. *Play Rough* is built around a streamlined, uptempo Bo Diddley-style rhythm pattern that sounds like drive time on the East River Drive, where "traffic's fast and getting faster, so easy to lose what you're after." A half-time chorus neatly sums up with classic rock brevity what it takes to survive in this environment: "If you're gonna play rough, you'd better be tough." On *New York*, the Manhattan-born singer

pays homage to her roots with a pumping anthem that captures a native's bitter-sweet feelings about living here.

Moon is an accomplished and forceful guitarist, which further helps to integrate her music's intent. Her style is very much in the blues/rock tradition of Eric Clapton, Dave Mason, et al., but her rich, flowing sound is clearly her own. At the same time, her three-piece band is anything but anonymous. Guitarist Jimmy Ripp expands the textbook on funky hard-rock playing. On *Just One Dance*, for instance, his neo-Keith Richards chording has an acerbic, twangy insinuation to it that, combined with his fluid technical command, lifts the track immeasurably. Drummer Bob Riley is punchy and propulsive, while bassist Tommy Wolk has a fat, contained sound that rhythmically focuses the band's energies. Producer Colin Thurston has engineered such LPs as David Bowie's "Heroes" and Iggy Pop's "Lust for Life" and produced English bands like Magazine and the Only Ones. He knows how to get big, ultrapresent sounds without resorting to artifice and the result is a ringing naturalistic finish, highlighted by Ripp's spacious-yet-precise guitar tones.

This is not merely a well-performed debut. For Eve Moon comes to the genre of funky hard-rock with roots aplenty, musical prowess, and the background to make her lyrics meaningful, her material sound lived-in. This particular kind of rock & roll treads a thin line between slick schlock and well-crafted quality, and Moon hits the scene solidly in the latter category. ♪



Pearl Harbour: downright good



Jackson: hit and miss

Continued from page 98
galloping rhythm section, a coterie of other Blockheads and Clash-men are involved as well.

Harbour's voice is deep, husky, forceful, and almost man-like: it is full of wry, wailing curves. On the rockabilly *Fujiyama Mama* she hiccups her words with hysterical frenzy to a backdrop of churning guitars. *Do Your Homework*, *Out with the Girls*, and *Alone in the Dark* all show allegiance to the temper and times of Jerry Lee Lewis, but they're also firmly footed in the present tense. This is modern day rockabilly, not '50s retreads.

On *Losing to You* and *Heaven Is Gonna Be Empty*—two near-clichéd country excursions—Pearl sings in a hokey, cornball hillbilly timbre, backed by the twangy pseudo-American picking (replete with pedal steel) of her anonymous Anglo band. All in all, "Don't Follow Me, I'm Lost Too" is nothing short of a resounding good time: it also suggests that young Pearl has a lot more savvy, style, and skill than anyone might have guessed.

Millie Jackson: I Had to Say It

Millie Jackson & Brad Shapiro, producers. Spring SP 1-6730

by Tom Vickers

Millie Jackson sells records without airplay because she swears, sings, and

raps about adult themes. These include such time-honored country topics as cheating, drinking, and love making, and her songs retain a trace of country musically as well. But it is Millie's raps that are her trademark. Unlike today's formula boastful-rhyme raps, hers are stories, mini-soap operas that take a raunchy yet truthful look at the man-woman equation.

The whole first side of "I Had to Say It" is rap, Millie style. The title track is a straight-ahead parody of the current rap records, and when Millie drops a few expletives you know she's having fun with this one. *Loving Arms '81* is a gospel/country song that breaks up the raps, and though we've heard this style from her before, nobody does it better. The long sermon called *The Rap '81* tells of her one-nighter with a groupie and her subsequent guilt and confession to her old man. Again, nothing new here, but it is nonetheless great.

Side 2, which is where the songs are, is much more of a hit-or-miss affair. Let's face it, there's not a whole lot of range in Millie's voice, but there's a gang of attitude, so the material makes the difference between a great performance and a bland one. *I Ain't No Glory Story's* blend of southern boogie and tough-as-nails lyrics gives her something substantial to work with, as do the rocking *Ladies First* and the swampy, low-down *Somebody's*

Love Died Here Last Night.

Jackson knows what she does best and sticks to it. If you're a fan, you might even be wondering when she's going to shake things up a bit. But if you've never heard her preach, sing, and swear, this is a good place to start. For no other female singer talks to her audience as directly and with as much warmth and sassy humor as Millie does.

Rick Nelson: Playing to Win

Jack Nitzsche, producer

Capitol SOO 12109

by Steven X. Rea

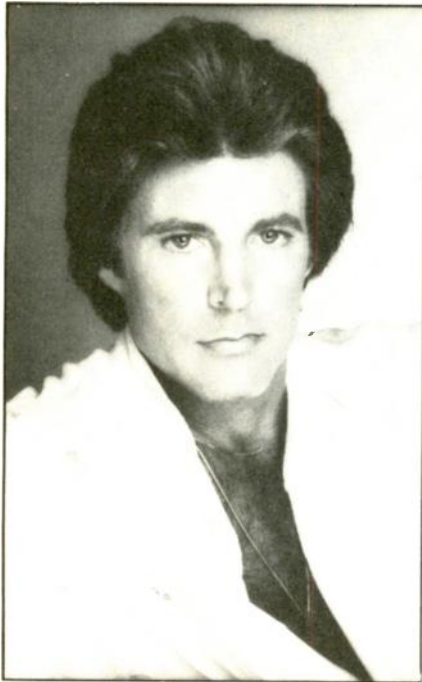
The '70s weren't very kind to Rick Nelson: one hit single in '72 with *Garden Party* and a couple of lackluster country/rock/pop albums. Certainly the '50s and '60s were better: during Nelson's halcyon days he amassed something in the vicinity of 35 million sales units, a figure that places him in the Top 10 of all-time best-selling recording artists.

Now, at the age of forty, "Irrepressible Ricky" has gone back to his roots. He has hired a four-piece band (guitarist Bobby Neal, keyboardist Charlie Harwood, bassist John Davis, and drummer Micky McGee), emphasized a "live-in-the-studio" sound (who better for such a task than Graham Parker/Neil Young producer Jack Nitzsche?), and even re-recorded one of his biggest '50s hits—Johnny & Dorsey Burnette's *Believe What You Say*.

The problem with all this is that while Rick's intentions are good, there's no tension, no fervor in the music. Admittedly, his huge success was due in part to his trademark smooth vocals and wholesome image, both of which provided a safe alternative to the animal gyrations of Elvis or the "race music" of Chuck Berry. But there was also a spirit of rebellion and teenage cockiness in his work, which is now a thing of the past.

"Playing to Win" is most dismal on the out-and-out rockers: a vapid reading of Graham Parker's scorching *Back to Schooldays*, a limp remake of *Believe What You Say*, and a quick nap through Billy Steinberg's *Don't Look at Me*, on which the contrast between the band's churning rock and Rick's complacent vocals is most striking.

John Fogerty's *Almost Saturday Night* fares far better, as does John Hiatt's



Nelson: low on fervor

It Hasn't Happened Yet. The latter is a twisted condemnation of love and former loves, and it is the album's highpoint: The stark difference between Rick's velvet-smooth, lilting crooning and Hiatt's acerbic, almost nasty lyrics—accompanied by swaying, sweet midtempo rhythms—makes it oddly perverse and endearing. Arguably, and by default, "Playing to Win" is Nelson's best effort in at least a decade. But there's also no arguing that the man isn't hungry anymore (if, indeed, he ever was, and you can't recapture the spirit of the early days of rock unless there's some thing serious gnawing at your soul.

The Plimsouls

*Danny Holloway, producer
Planet P 13*

Great Buildings:

Apart from the Crowd

*Ed E. Thacker & John Boylan,
producers. Columbia NJC 36920
by Gene Sculatti*

Two debuts from the Los Angeles newwave scene dramatically illustrate what has happened in the four years since the genre first staged its revolution against corporate rock. The Plimsouls' music is a well tempered extension of basic punk/newwave: concise, energetic, form-conscious songs, with lots of passion and rough edges. This is in every way a con-

temporary young band, one that recalls the spirit of mid-'60s music, particularly its last days before psychedelic styles forever severed rock from pop. Leader Peter Case's model in the Easybeats (1967's *Friday on My Mind*), but the Plimsouls' fusing of melodic pop with rock grit is clearly superior to its source.

Lost Time and *I Want What You Got* spin off from the same pop-inflected r&b as the Beatles' earliest (and best) originals. *Everyday Things* is a joyous tribute to the Bobby Fuller Four of *I Fought the Law* fame, while *Zero Hour* is the kind of instant classic one would expect a hundred garage bands to copy tomorrow. A rough cover of Wilson Pickett's *Mini-Skirt Minnie* at least displays good taste.

That is considerably more than can be said for *Great Buildings*. What it has in common with new wave or punk is unclear. Despite the requisite number of '60s hooks and harmonies, its music more closely resembles the histrionic, over-arranged pomp rock of Queen, Styx, or Supertramp. The insidious influence of David Bowie lurks here (*Dream That Never Dies*) right alongside the basest of grand Anglo-rock (*Combat Zone, One Way Out* and half a dozen other bad models. *Great Buildings* reminds one of the clinical technicians and virtuosos who still dominate mainstream "progressive rock" in 1981: mannered, stagey, and preoccupied with elaborate construction and bogus enthusiasm.

Elvis Presley: Guitar Man

*Felton Jarvis, producer
RCA AAL 1-3917
by Mitchell Cohen*

If RCA had a sense of humor, or a twinge of conscience, it wouldn't have titled this album for Jerry Reed's *Guitar Man*, but for the Chuck Berry song to which Elvis gives such a perfunctory run-through, *Too Much Monkey Business*. As the guardian of Presley's awesome recorded legacy, the label has been consistently crass, from the two volumes of the stripped-down "Our Memories of Elvis" to the coffee-table anthology "Elvis Aaron Presley" to this latest, and possibly most dubious, enterprise.

What the late producer Felton Jarvis did on "Guitar Man" was take ten Presley vocal tracks (c. 1968-76) and graft on, in the words of a trade-paper story, "new instrumental sessions at Nashville's

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Elvis: a production fiasco



Shoes: Jeff, Skip, John, and Klebe

Young'un Sound to create fresh cuts that compliment the familiar Presley sound." In practice, this bizarre notion (shades of what was done posthumously to incomplete Buddy Holly recordings) meant overdubbing some chicka-chick guitar licks, clichéd bass lines, and female background singers onto a batch of country-oriented Elvis vocals. This does less damage to Presley's lazier readings of songs like *She Thinks I Still Care*, *Just Call Me Lonesome*, and *You Asked Me To* than it does to tracks that had any power in their original form.

After Loving You, from one of Presley's greatest sessions ("From Elvis in Memphis") is perhaps the worst defacing job here. It is followed closely by the title song, which was such an integral part of his brilliant 1968 television performance, and *Faded Love* from the fine "Elvis Country" set. Granted, Presley's work varied from punchless to passionate in his later years, depending on his commitment to the material. And "Guitar Man" is no worse, really, than albums such as 1976's "From Elvis Presley Boulevard." But the real issue here is how the music and memory of an American treasure are best served. In Great Britain, RCA has prepared such valuable reissues as "Elvis Presley Sings Leiber & Stoller" and two discs that encompass his complete 1956 output. Meanwhile, at home, the voice of Elvis Presley is lifted out of context to serve contemporary ideas of commerciality. It's a damned shame.

Shoes: Tongue Twister

Shoes & Richard Dashut, producers Elektra 6E 303
by Mitchell Cohen

The songs of Shoes are about lack of resolution. Questions, melodies, feelings, harmonies all hang intriguingly in the air. The band from Zion, Illinois, has such a subtle sense of pop dynamics that on first listen or two "Tongue Twister" might not even register. But eventually the tunes come through. The intermeshing of ethereal voices and acoustic and electric guitars harkens back to such '60s sources as Left Banke, the Byrds, and, naturally, early Beatles. This sound, added to the single-mindedness of their romantic vision, makes for a nervily anachronistic image.

"Tongue Twister" doesn't have the serendipitous charm of "Black Vinyl Shoes," an assemblage of the band's living room demo tapes, but it's an advance from their first major label album, 1979's hesitant "Present Tense." This time, all three composer/singers—John and Jeff Murphy and Gary Klebe—contribute high-class, high-gloss songs: Klebe's *Burned Out Love*, John's lovely *Karen*, and the three-way collaboration *Your Imagination* are only the most catchy of the batch. The prevailing tone of the album is ingenious make-out rock with modern skepticism and deceptive moves.

Apparent attempts have been made to toughen Shoes up on this disc. But despite the efforts of coproducer

Richard Dashut (who worked with Fleetwood Mac on "Tusk" and "Live") to spike the punch with touches borrowed from the Cars or Cheap Trick, the band just doesn't sound comfortable doing open-throated hard rock. On the reflective rockers and such airy ballads as Jeff's *Found a Girl* and *Only in My Sleep*, Shoes breathes new life into the perplexities of boy meets/wants/loses girl.

Sir Douglas Quintet: Border Wave

Craig Leon & Cassell Webb, producers Takoma TAK 7088
by Mitchell Cohen

Long before the onset of outlaw country chic, the Sir Douglas Quintet was attempting to build a musical link between rednecks and freaks. This Texas band combined rolling western-Mexican riffs with a blues flavor and a rock spirit to create a uniquely affable style. But its eclecticism failed to yield a wide following, and leader Doug Sahm gave up the group concept. "Border Wave" is a reunion of sorts, since it brings Sahm back together with organist Augie Meyers—the instrumentalist most responsible for the Quintet's rollicking attitude. The LP and its title are deliberate reminders that the loose-limbed, organ-based sound of the SDQ foreshadowed much of today's new wave rock and Lone Star country rebel fare.

It's a fun record. Sahm's music, as always, has an unfussed-over, first-take
Continued on page 106

New Acts

by Steven X. Rea

The Johnny Average Band: Some People

Griff McRee & Mick Hodgkinson, producers
Bearsville BRK 3514

Four folks from the Woodstock, N.Y. Bearsville clan herein don skinny neckties and weird sunglasses, but the end result is anything but newwave. It's more a mix of swift bluesy rock, reggae, and even Abba-esque pop (courtesy of Mr. Average's sultry-voiced singing partner, Nikki Wills). It's not always a successful mix, either.

Doug & the Slugs: Cognac and Bologna

Doug & the Slugs, producers
RCA AFL 1-3887

North-of-the-border nonsense of a highly enamoring nature, this LP is a wacky combination of show-tune choruses, '50s rock (*Too Bad*), country swing, and tongue-in-cheek ballads. Doug & the Slugs are, at their worst, mildly amusing, but at their best (*To Be Laughing*, *Chinatown Calculation*) they're irreverently inspiring.

Echo & the Bunnymen: Crocodiles

The Chameleons & Ian Broudie, producers
Sire SRK 6096

If groveling on the carpet in an acid-induced stupor is your idea of a good time, run out and get "Crocodiles." And even if it's not, Echo & Co. are well worth investigating. Stu-

dents of the same British neo-psychedelic school that has unleashed the likes of A Tear-drop Explodes and Crispy Ambulance on an unsuspecting world, the Bunnymen assault listeners with an intense, moody brew of Doors-like dynamics (Jim Morrison is definitely vocalist Ian McCulloch's godkin), demented surrealism, and dark, haunting melodies.

Fortress: Hands in the Till

Freddie Piro & Larry Brown, producers, Atlantic SD 19282

Bad Company? Or is it Humble Pie? (The title track certainly harkens back to that heavy metal chestnut, *Forty Days in the Hole*.) Nope, it's just a California foursome, fronted by throaty singer Jim West, plying its trade in the hard-rock game. Atlantic Records actually is boasting that Fortress was signed "without a single piece of tape ever recorded." One hopes that means it sounded better live.

4 out of 5 Doctors

Alan Winstanley, producer
Nemperor NJZ 36575

Don't be misled by the Devo cover or the catchy moniker. This Washington, D.C.-based quartet dishes out synthesizer-ridden pop/rock that occasionally veers in a Steely Dan direction. But lead singer Cal Everett's white-bread bland vocals take the edge off the well-crafted, frequently bent lyrics, making this only a so-so debut.

Hawks

Tom Werman, producer
Columbia NJC 36922

Known during their days on the concert circuit as Junior Wild, this Iowa quintet epitomizes American power pop. Like the Raspberries and, in its early days, Cheap Trick (also produced by Tom Wer-



Doug and the Slugs: irreverently inspiring

man). Hawks' material shimmers with a pseudo-Anglo pop sheen (*I Want You*, *I Need You*) and energetic teenage elan (*Lonely Nights*, wherein Gilbert O'Sullivan meets the Bay City Rollers).

Jah Mallah

Michael Kamen, producer
Modern MR 38 135

This New York-based group of second-generation Jamaicans boasts among its ranks the sons of ska veterans Roland Alphonso and Ernest Ranglin. Like Third World, Jah Mallah weaves r&b and pop threads into its basic reggae fabric. Note for Dylanologists: JM covers a previously unrecorded latter-day Dylan tune, *Ain't No Man Righteous*. No, *Not One*. It also does a reggae version of Creedence Clearwater's *Bad Moon Rising*—an idea that sounded better on paper than it does on vinyl.

The Rings

The Rings, producers
MCA 5165

The boss Beantown beat pounds again: the Cars, the Elevators, and now the Rings. Taut, stuttering rhythms and steely keyboards frame the echoing vocals of the Rings' three singer/songwriters. Mark Sutton's lead guitar adds a pop luster, setting the group apart from the arid cool of the Cars. Taking a bad cue from the Police, the reg-

gae-ish *Let Me Go* sports phony West Indian vocals. Despite this and other occasional signs of identity crises, the Rings show a lot of promise.

Mark Saffan & the Keepers

Richard Perry, producer
Planet P 12

Mark Saffan hails from the same Los Angeles axis as the Cretones' Mark Goldenberg, Billy Thermal's Billy Steinberg, and Andrew Gold. Compared to Goldenberg's wry, cinematic excursions into the profoundly hip, or Gold's romantic pop passions, Saffan's material sounds fairly banal and uninteresting. Even Perry's impeccable production can't conceal the fact that, basically, there's just not much happening here.

Visage

Visage & Midge Ure, producers
Polydor PD 1 6304

Ultrastylish electrorock from sundry members of *Ultravox*, *Magazine*, and the Rich Kids, this eerie, frigid stuff pulses along with a deadpan determination. From the cover art to the cold, cracking drum machines, "Visage" is a dispassionate, image-conscious excursion into the future as perceived by a gaggle of art-school graduates who've hit upon a successful—and fashionable—formula.

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Sir Douglas: an overly casual production of fun music

Continued from page 104,

quality and real beer-blast atmosphere, typified by such "Border Wave" romps as *It Was Fun While It Lasted* and *Sheila Tequila*. Particularly nifty are the Kinks' *Who'll Be the Next in Line: You're Gonna Miss Me*, an exciting, sinister tribute to those pioneering Texas wackos the 13th Floor Elevators; and SDQ member Alvin Crow's *Tonite, Tonite*, which displays the good natured spunk of Rockpile.

But "Border Wave" is also something of a disappointment. It clocks in at under a half-hour, the production is overly casual, and Sahn's new songs (*Revolutionary Ways* is an okay remake) don't match the slangy verve that marked his finest past work. *Down on the Border's* melody is too obviously based on Del Shannon's *Keep Searching*, the title cut is self-conscious turf-claiming, and *Old Habits, Die Hard* lacks snap. For an introduction to the Tex-Mex roller rink/honky tonk of Sahn's band, a better buy is "The Best of the Sir Douglas Quintet," the recent Takoma reissue that contains such Huey Meaux-produced gems as *She's About a Mover*, *The Rains Came*, and *Mendicino*.

||:||||: JAZZ ||:||||:

Buck Clayton: Tenderly
Mastered by Bill Kipper
Inner City IC 7019
by John S. Wilson

Ever since trumpeter Buck Clayton developed problems with his mouth about ten years ago, it has been a heart-wrenching experience to listen to him. This session was recorded in Paris in 1959 and serves as a warm reminder of what a polished, controlled, and tasteful musician he was.

Backed by three Frenchmen and American drummer Kansas Fields, Clayton gives quiet, close-to-the-melody performances of such mainstream pop tunes as *Pennies from Heaven*, *I'm in the Mood for Love*, and *Tenderly*. He plays so simply, with such ease and gentleness that one soon forgets the routine nature of the repertoire. He is aided primarily by Jean-Claude Pelletier, a pianist who approximates Count Basie's sense of economy and sparseness but who, ingeniously, never really borrows from Basie. Pelletier also



Davison: a softly singing style emerges

shares the Count's instinct for proper, unobtrusive fills that make the most of the briefest little accent.

In addition to ten very familiar pop tunes (including *Sugar*, which is mislabeled *Sugar Blues*), there are two compositions by Sidney Bechet—*Lonesome* and *Premier Bal*. Both are in Bechet's slow, minor mode, and both are so totally different from the rest of the material that they stand out like beacons. According to his onetime protégée Bob Wilber, Bechet left a vast (over three hundred) treasure of compositions. Very few have ever been recorded, and on the basis of these two as well as several Wilber plays, they are worthy of exposure.

Eddie Condon Jam Session with Wild Bill Davison

*Hank O'Neal, producer
Jazzology J 100 (Jazzology Records
3008 Wadsworth Mill Place,
Atlanta, GA. 30032)*
by John S. Wilson

Most of cornetist Wild Bill Davison's recordings have focused on his brash, sassy, driving, uptempo playing. While no Wild Bill performance could be

completely without his gutsy, side-of-the-mouth mannerisms, this one—led by Eddie Condon and recorded in 1970—finds him in more carefully crafted and well-mannered circumstances than usual. This is particularly true on the ballad *Time After Time*, the arrangement of which showcases a delicacy and softly singing style filled with nuances one rarely hears in his work.

That tune and *Crazy Rhythm* are the only formal arrangements on this disc, since Condon's concept of jazz was strictly centered on small-group improvisation. They are also the only instances in which the band sounds uneasy, as if squinting at the arrangements' restrictions. For all these fine musicians are stalwarts of the Condon faith: clarinetist Johnny Mince, trombonist Ed Hubble, pianist Dill Jones, bassist Jack Lesberg, and drummer Cliff Leeman. Each knows when to speak up and, for the most part, the result is a relaxed framework in which Wild Bill can work.

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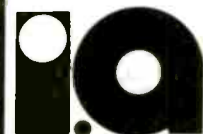
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by John S. Wilson

During the past decade, David Jasen has released over thirty albums, collectively documenting ragtime from its earliest days through the post-ragtime piano novelties of the '20s and on into latter-day ragtime. Having seemingly exhausted that area, he is now turning to Dixieland, commencing with "Dixieland Jazz Classics," an overview of the generally accepted jazz giants of the '20s.

Like the word "jazz," "Dixieland" (which Jasen spells with a small "d") is open to interpretation. For instance, Jasen describes Fletcher Henderson's orchestra as "a twelve-piece dixieland band." That may raise a few eyebrows. Many view Dixieland in the late teens and early '20s as primarily white music that differed from black because it was oriented toward ragtime rather than the blues. Jasen does recognize this distinction, though he never really emphasizes it. He describes Dixieland as a combination of "the syncopations of ragtime with the . . . melodious and lyrical quality of the pop song," and cites the original Dixieland Jazz Band as a primary creative source. He has also put the white bands on one side of the disc and the black on the other, and the aural difference is obvious.

This disc is a good introduction to the best jazz of the '20s. Along with the groundbreaking original Dixieland Jazz Band sides, Jasen has included such obvious choices as Bix Beiderbecke, Louis Armstrong, and Jelly Roll Morton. Lesser known numbers are provided by the Original Memphis Five, the Bucktown Five (with Muggsy Spanier and Volly De Faut), the Arcadian Serenaders (with Wingy Manone), Red Nichols, Freddie Keppard, and Bennie Moten's mid-'20s orchestra. One might question some of his choices (are three Beiderbecke pieces necessary when one is the thin Paul Whiteman version of *San?*), but twelve of the sixteen provide an adequate basis for a quick purview of decade of jazz.

Dexter Gordon: Gotham City
Michael Cuscuna & Jim Fishel,
producers. Columbia JC 36853
by Don Heckman

Dexter Gordon's current popularity—welcome as it is to a performer who



Gordon: consistently interesting

has paid so many dues over the years—creates a real credibility problem for the serious jazz listener. Even in his fine, youthful days, Gordon was not a consistently top-level saxophonist. Capable as he was of some stunning moments (several old Blue Note discs come to mind), he was more characteristically interesting than exciting. Now, returned from Europe like a prophet with honor, he has been bestowed Columbia's mantle of jazz respectability; young audiences unfamiliar with the work of, say, Lucky Thompson, Don Byas, James Moody, or Harold Land, are told by the label that Gordon is mature jazz incarnate.

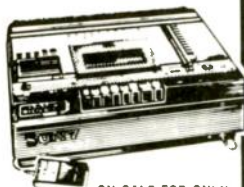
There's no question that he shouldn't revel in every bit of commercial success his contract can provide. I just wish he was playing better—at least as well as he did in 1960. On "Gotham City" he sounds generally bored with the proceedings. *Hi Fly* is a wonderful, though sadly neglected, tune by Randy Weston, but Gordon doesn't do much more with it than run his favorite licks. The less interesting *A Nightingale Sang in Berkley Square* becomes a near-somnolent tour. He comes to life on *The Blues Walk*, triggered, perhaps, by the presence of Woody Shaw's energetic trumpet.

Gordon gets superb support from pianist Cedar Walton, bassist Percy Heath,

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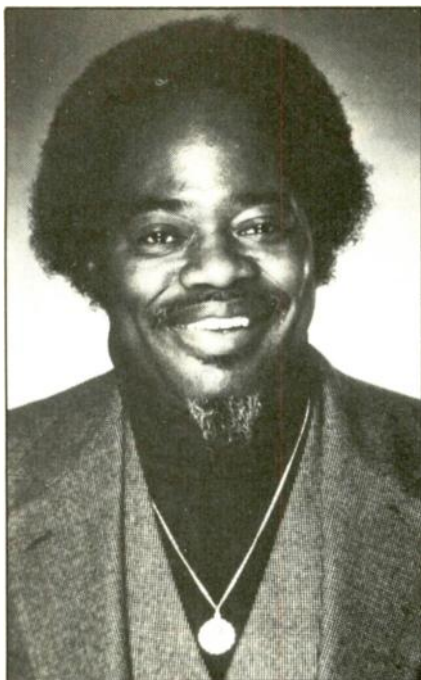
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Hanna: attention grabber

and drummer Art Blakey. Heath is, as always, steady and rock solid, and Blakey is as tastefully spunky and alive as a twenty-year-old. The real surprise is Walton, who actually steals the record. Every note he plays is worth hearing.

Twenty years ago a recording exactly like this would have been considered an interesting, if somewhat hastily prepared, studio jam (though the sound would have been better balanced). Perhaps the best thing is to regard it as such today. If it doesn't really test the limits of Gordon's improvisatory skills, it at least shows that he knows how to pick his rhythm sections.

Mel Graves: Three Worlds

Arch Records 1780
(1750 Arch Street, Berkeley, CA 94709)
by Don Heckman

The Sixties, those watershed years for both jazz and pop, opened up improvisation for players who either felt uncomfortable within the limits of sequential chord structures or who could not come to grips with the subtleties of triplet-derived rhythmic phrasing. On a record like "Three Worlds," the implications of those developments become particularly apparent. Here, bassist Mel Graves—assisted by bassoonist Julie Feves, percussionist

George Marsh, and steel drum player Andy Narell—performs a group of pieces that are partially composed, partially improvised, and that rely on both jazz and classical phrasing.

The music is emotionally demanding and provocative, primarily for the way it moves—organically through texture after texture. Lacking any long-form melodies (most of the themes are short, fragmentary motives) the pieces tend to blend into one another, but there are high points: the superimposition of Marsh's jazz-derived rhythms over the oriental textures of *Ladder to the Moon*; bassoonist Feves's extraordinary array of sounds, from double-stops to hummed duets with herself; Narell's stunning ability to get timbral (and emotional) variations out of his steel drums; Graves's ever-strong bass playing (especially on an overdubbed solo, *Energy Fields*); the complex interplay of a huge array of pitched percussion.

"Three Worlds" is not music for dinner time, and it will surely irritate anyone who approaches it casually. But give it a chance. Graves may be demanding musician, but he's a good one, and his music will give as much as you're willing to take.

Sir Roland Hanna:

Swing Me No Waltzes
Rune Ofwerman, producer
Storyville SLP 4018
by John S. Wilson

Roland Hanna has said of his hometown, "Detroit tells a story. You hear other pianists running notes and changes. But a musician from Detroit makes an effort to arrive at his own story and tell it in music. Many pianists don't grab your attention, but we do."

When one thinks of such other pianists from that city as Barry Harris, Hank Jones, and Tommy Flanagan, one is inclined to agree. Hanna's story telling is certainly vivid; the body and substance of his performances not only grab you, they give you something to grab




With the exception of Duke Ellington's *Everything but You*, all of the compositions on "Swing Me No Waltzes" are Hanna's, and all are richly melodic, full of open, wind-swept phrases. On *Anticipation*, his forceful playing takes him back to the two-handed drive of the stride pianists. On *I Hear You Knockin' but You Can't Come in*, he finds fresh inflections and

Continued on page 114

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by Elise Bretton



Costello: rocks easy

**Elvis Costello:
A Singing Dictionary**

Warner Bros., 70 songs, \$14.95

This collection is culled from Elvis Costello's complete domestic output as of 1980: "My Aim Is True," "This Year's Model," "Armed Forces," "Get Happy!," and "Taking Liberties." All have been critical favorites, and Costello is certainly considered to be one of the prime movers and shakers on the current scene.

Yet in print, many of his melodies prove to be limited-range chants, and his lyrics are dangerously vapid. Key words sometimes rhyme, but adjacent sentences are disconnected and often bear no relationship to the subject at hand. The project is not entirely without merit, however. The transcriber has taken true aim indeed at the new wave groupie marketplace by providing clean, simple piano-vocal settings that rock easy.

The Empire Strikes Back

Columbia Pictures, 6 songs, \$6.95

I don't recommend this item to anyone who is seeking melodies rather than movie stills. Frankly proclaiming itself to be a souvenir folio, it has myriads of pictures but very little in the way of playable



Kansas: Livgren, Walsh, Hope, Steinhardt, Ehart, Williams

music, save for the *Star Wars* theme. I'm sure even John Williams would agree that his fine score is best appreciated on record.

Kansas: Audio-Visions

Bradley/April Blackwood,
10 songs, \$7.95

Kansas' new folio, transcribed from its latest LP, is a powerhouse team effort. Though composers Kerry Livgren and Steve Walsh rarely collaborate, their combined individual output perfectly embodies the corporate Kansas image, representing two sides of one Everyman.

The music is born of, and designed for, flashy fretted instruments, but keyboard players will be glad to see that the group's hard rock syncopations have been made easy to negotiate.

Carole King Complete (Vol. 1)

Columbia Pictures, 84 songs, \$14.95

Stevie Wonder Complete (Vol. 1)

Columbia Pictures, 90 songs, \$14.95

Prolific, proficient, and heart-wrenching, this month's two anthologists are to be commended for the consistently high caliber of their writing for the contemporary market, an area in which

record sales are frequently and incorrectly equated with genuine composing talent. Ms. King is a true rock baby who learned at an early age how to tailor her material to fit the uncertain needs of a&r men. Only after years of creating monster hits for other performers did she venture to the microphone herself. Among the many selections here some of the better-known are *Natural Woman*, *Go Away Little Girl*, and *I Feel the Earth Move*.

Our second artist, on the other hand, has always written music for his own use. Along the way, he has managed to consistently impress the entire industry with his sheer energy and the vibrant, sweet melodies he attaches to funky-soul rhythms. You can be sure that "Stevie Wonder Complete" includes *You Are the Sunshine of My Life*, *My Cherie Amour*, *Sir Duke*, and *Isn't She Lovely?* Both of these volumes are also crammed with less familiar musical delights. I urge you to explore and expand your own horizons.

Magic and 13 Other Chart Busters

Big 3, 14 songs, \$4.95

A large portion of this inexpensive collection has been recorded by people who should know better. Oh, the empty calories! Most nutritious are the title tune,

**King: rock baby**

Dan Fogelberg's *Longer*, and Billy Joel's *It's Still Rock and Roll to Me*. A big almost is Fred Knoblock and Carson Whittett's *Why Not Me?*—a great lyric idea marred by lazy construction. The best that can be said for the remainder is that it should be heard, but not seen in print.

Remember This One?

Big 3, 44 songs, \$6.95

This is low-priced largesse, with an eye-popping table of contents for those in quest of the unusual. Highlighting the proceedings are Harold Arlen's rarely printed *As Long as I Live*; Pinetop's *Boogie Woogie* (with Norman Gimble's lyrics); a second chorus of *After You've Gone*, which cleverly shifts the song into the first person singular; and, the tune that Fats Waller immortalized, *Your Feet's Too Big*. Call it nostalgia if you will, but it is undeniably great fun. Best of all, the well-constructed piano-vocals allow room for personal interpretation along the way.

35 Rock Classics

Warner Bros., 35 songs, \$7.95

Contemporary Classics

Big 3, 28 songs, \$5.95

"Rock Classics" is a heady mixture

**Wonder c. 1977**

of standards ranging from Lennon/McCartney's *I Saw Her Standing There* to Fleetwood Mac's *Rhiannon*, Elton John's *Rocket Man*, Neil Young's *Cinnamon Girl*, and Jimmy Webb's beleaguered *MacArthur Park*. Nothing innovative here, but the material is time-tested and the rich brown leatherette binding makes it a handsome addition to your folio shelf.

"Contemporary Classics" presents much Billy Joel (*Just the Way You Are*, *Piano Man*, *She's Always a Woman*), much Barry Manilow (*I Write the Songs*, *Weekend in New England*, *Looks like We Made It*), a little Abba (*Knowing Me, Knowing You*), and Kenny Rogers (*You Decorated My Life*). Both volumes, curiously enough, feature the Beatles' *She Loves You*—same arrangement, same type face, different publishers—but that's the only duplication. Since \$13.90 is all it takes to keep you musically au courant, why not spring for both?

The World's Greatest Songs (Book 2)

Big 3, 49 songs, \$6.95

Somebody with a quirky sense of humor and an utter disregard for personal safety has put together an outrageously eclectic grouping of tunes. Casting all marketing logic aside, our compiler has

**Joel: a contemporary classic**

thrown together some rock (*Let the Sunshine In*), some Broadway (*As Long as He Needs Me*, *Without a Song*), a few swing era favorites (*At Last*, *Skylark*), country (*Don't It Make My Brown Eyes Blue*), m.o.r. (*Knock Three Times*), soul (*Handy Man*), and a pinch of esoterica (*The Gang That Sang "Heart of My Heart," Make Me Rainbows*). Rise up, folio purchasers, this one will afford you many hours of pleasure.

The World Needs Country Music

Big 3, 39 songs, \$6.95

Country Music Classics

Big 3, 38 songs, \$5.95

Okay, the world does need country music. (This publisher, for one, wouldn't be functioning without it.) The question is, who needs duplication? With so many delicious country tunes to choose from, it seems odd that ten of the same songs appear in both of these simultaneously released folios—which is to say that 25% of the material is identical. Why? One may be hooked on *Lucille*, passionate about *Amanda*, devoted to *Daytime Friends*, and wild about *Back in the U.S.A.* and *Help Me Make It Through the Night*, but, in the words of the immortal Barbra-Donna Streisummer, enough is enough.

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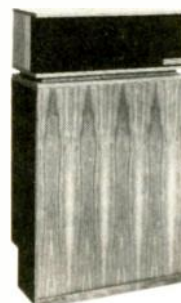
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Continued from page 109
colors to stir into a customary blues brew. He makes *Some Kind of Folk Song* consistently engaging, despite the utter simplicity of the performance. But the most vivid instance of Hanna telling his story is *Everything but You*, on which he filigrees Ellington's tale with his own conception of the composer's style.

Eddie Jefferson: There I Go Again
Orrin Keepnews, reissue producer
Prestige/Fantasy P 24095 (two discs)
by **Crispin Cioe**

Eddie Jefferson's tragic murder two years ago came at a time when this trailblazing jazz singer was finally beginning to get the acclaim he so richly deserved. Though he started out as a tap-dancer in the '30s, by 1952 he was singing and recording, often with his longtime associate and instrumental counterpart, saxophonist James Moody. Jefferson wasn't the first to set lyrics to improvised instrumental solos, but he brought the style to new heights in post-war America. His ground-breaking versions of such solos as Moody's alto break on *I'm in the Mood for Love* laid the stylistic basis for a slew of singers to follow—from King Pleasure to Lambert, Hendricks & Ross to Al Jarreau to the Manhattan Transfer.

This two disc set amply documents Jefferson's range of work from 1953 to '69. In the '50s, he created sagaciously streetwise lyrics for bop classics like Charlie Parker's *Billie's Bounce*: a decade later, he flowingly verbalized Miles Davis' modal solo on *So What*. His sheer musicality—a sure sense of pitch, an exemplary swinging feeling, a vocal timbre that was incredibly close to that of his favorite instrument, the saxophone—usually inspired sidemen to match his exuberance. *Strictly Instrumental*, originally a 78 rpm single and one of the singer's first releases, features a beautifully suave tenor solo by Selden Powell; on *Soft and Furry*, Johnny Griffin's harmonization in fourths with Jefferson's burnished baritone is a delight. "There I Go Again" is proof positive that Jefferson charted the course for the mainstream vocalese.

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Peruna Jazzmen: Come On and Stomp, Stomp, Stomp

Bob Erdos, producer
Stomp Off S.O.S. 1003
 (Stomp Off Records, 549 Fairview Terrace, York, PA. 17403)

by John S. Wilson

For over twenty years, the Peruna Jazzmen—a Danish group—have been performing classic jazz tunes. Their goal has been to play their material as closely as possible to the way its composers would have. Where composers' recordings have not been available, they have used classic interpretations, such as, on this disc, Clarence Williams' rendering of *Log Cabin Blues* and *Mountain City Blues*. Half the tunes on "Come On and Stomp..." are based on their writers' performances, and the band has over three hundred of such pieces in its repertoire.

The Peruna Jazzmen (which actually includes one woman in pianist Anette Strauss) come as consistently close to the feeling, the attack and, to some degree, the solo styles of traditional jazz classics as any band that I have ever heard. Their sense of tempo is unusually good. They have absorbed their material to such a degree as to be relaxed in it. And, unlike most classics copiers, they do not press.

Nor are they bound to rendering solos totally in the original manner. The two cornetists, Mikael Zuschlag and Peter Aller, are both Armstrongites and they remain so whether playing Armstrong, Jelly Roll Morton, or the Original Dixieland Jazz Band repertoire. Clarinetist Neils Westergaard derives from Johnny Dodds but has a thinner, more liquid tone and is less intense than his source. Arne Hojberg, the trombonist and leader, is not tied down to anything, and plays his broad, fat, open phrases loosely and fluently. The band gets a wonderfully firm foundation from Leo Hechmann on sousaphone, particularly on *Log Cabin Blues* and *Mountain City Blues* when he is following in the footsteps of the elegant Cyrus St. Clair. Pianist Strauss seems to have modeled her playing on that of Lil Hardin in the early '20s. This is unfortunate for she carries that heavy, stolid style from the Armstrong selections into the other pieces. But aside from this and an occasional fluff by a cornet, the Peruna

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Gary Wofsey: Kef's Pool

Gary Wofsey, producer
 Ambi Records MG 152 1
 (Ambi Records, Box 2122,
 Darien, CT. 06820)

by Don Heckman

For every artistically successful Thad Jones-Mel Lewis ensemble, for every creative Akiyoshi-Tabackin band, there are literally hundreds of groups with similarly high hopes but drastically lower achievement levels. Trumpeter/arranger Gary Wofsey is apparently so sure of the potential of his band, the Contemporary Jazz Orchestra, that he is producing its recordings on his own label. To make sure that the jazz audience pays attention, he has brought in Phil Woods as a guest soloist and added such familiar names as pianist Mike Abene and baritone saxophonist Ronnie Cuber.

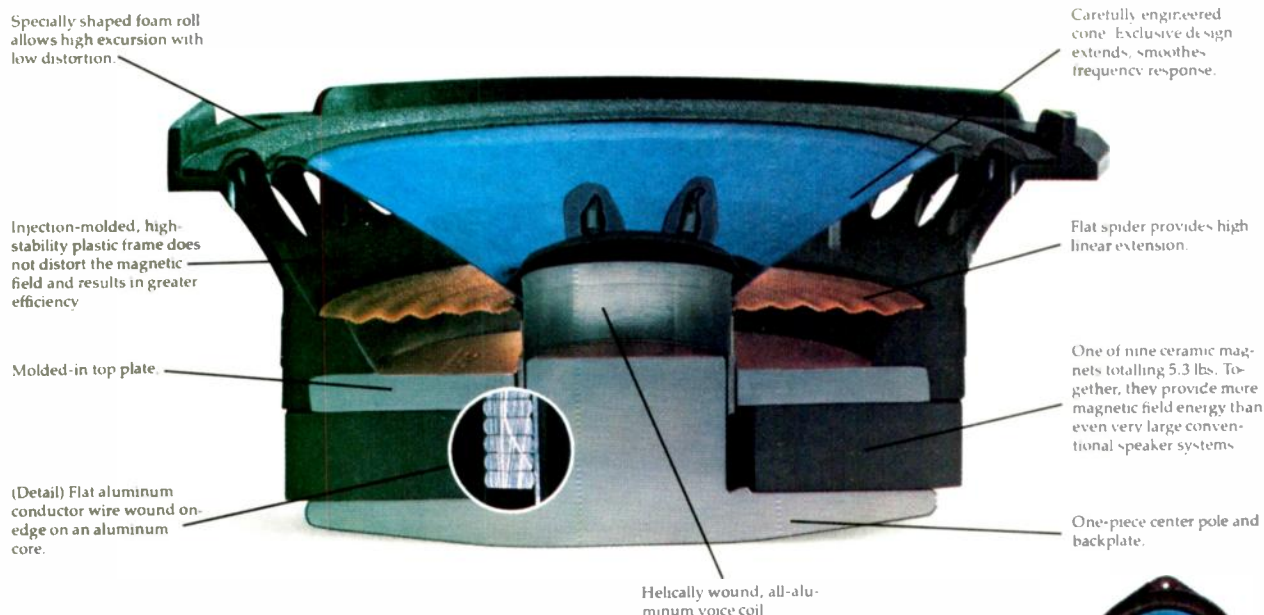
Much as such enterprise should be encouraged, there are only a few moments on "Kef's Pool" that go beyond the level of a thousand other Monday night rehearsal big bands. Those usually come when Woods is playing, especially in a marvelous two-alto-saxophone duet (*New York Scuffle*) with an excellent player

named Dick Oatts. Solo entries are provided by Cuber on the provocatively titled *Afro Jewish Cuban Latin Mother* and Abene on *Scuffle*.

Unfortunately, most of the solo space is taken by Wofsey. His trumpet and flugelhorn playing reveals good chops but minimal ideas. (His sheer mechanical ability is impressive on *Scuffle*, where he plays both instruments simultaneously—shades of Roland Kirk.) Similarly, his arrangements are always competent, but never particularly surprising. His choice of *Slaughter on Tenth Avenue* is mysterious, and he does nothing to bring this already moribund turkey back to life. *Birth Without Violence* rambles around inconclusively and *Kef's Pool*, Wofsey's other original, gets a few bright bossa-nova styled moments from Woods, but little else.

The best charts and the best playing come on two pieces written and arranged by tenor saxist Gary Brown, *Afro* and *Scuffle*. In fact Wofsey would be wise to avoid falling into the trap of using the group as a vehicle primarily for his own ideas. The Contemporary Jazz Orchestra plays well enough, and it clearly has worked hard, but I'd like to see it explore a wider range of material. I'd also like to hear it recorded properly. Even granting Wofsey's presumably limited production budget, he surely could have done better than the compressed, muddy sound on "Kef's Pool."

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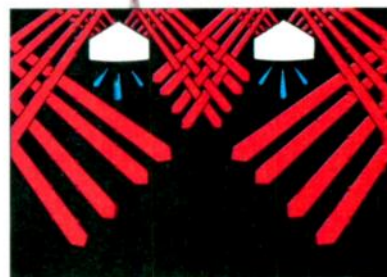
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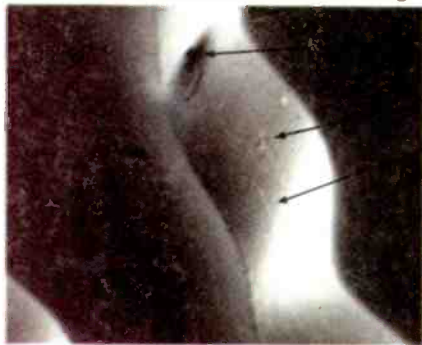
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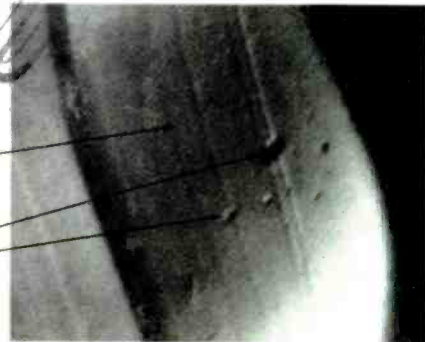
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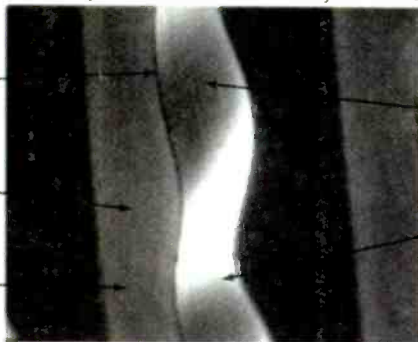


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