

# High Fidelity

T.M.

## MUSICAL AMERICA EDITION

Amazing Sure Cure for Your Warped Records

Tested! \$420 High Performance Tuner, Exceptional Polk Speaker

Which Video Recorder Features Do You Need?

The "Secret" Top Rock Stars Share • "New Wave" Classical?

### One-Brand System or Separate Components

- Which Should You Buy?
- How Specs, Features Compare



ONEONTA  
 NY 1382A  
 2LBR3 36666 66694 14KIN NOV81  
 HARTWICK COLLEGE LIBRARY  
 288 036 1 HAN





# A WHOLE NEW TOP OF ALL THESE FEATURES.

have won Pioneer acclaim throughout the high fidelity industry.

Pioneer's engineers have designed an exclusive ID MOS FET transistor for the front end of the SX-7's tuner. It allows you to tune in stations with weaker signals without worrying about stronger stations causing distortion due to front end overload. That's what keeps the SX-7 virtually free of RF intermodulation.

But no matter how free a receiver is from all forms of distortion, it must be able to keep the station you select perfectly tuned for hours. Pioneer's quartz-PLL digital synthesized tuning does this by making drift virtually impossible.

Pioneer's exclusive  
Non-switching™ amp

also eliminates distortion caused by output transistors switching on and off thousands of times a second in response to music signals. This is one of the reasons that the total harmonic distortion of the SX-7 is no more than 0.009% (continuous average power output of 60 watts per channel minimum at 8 ohms, from 20Hz to 20,000Hz).

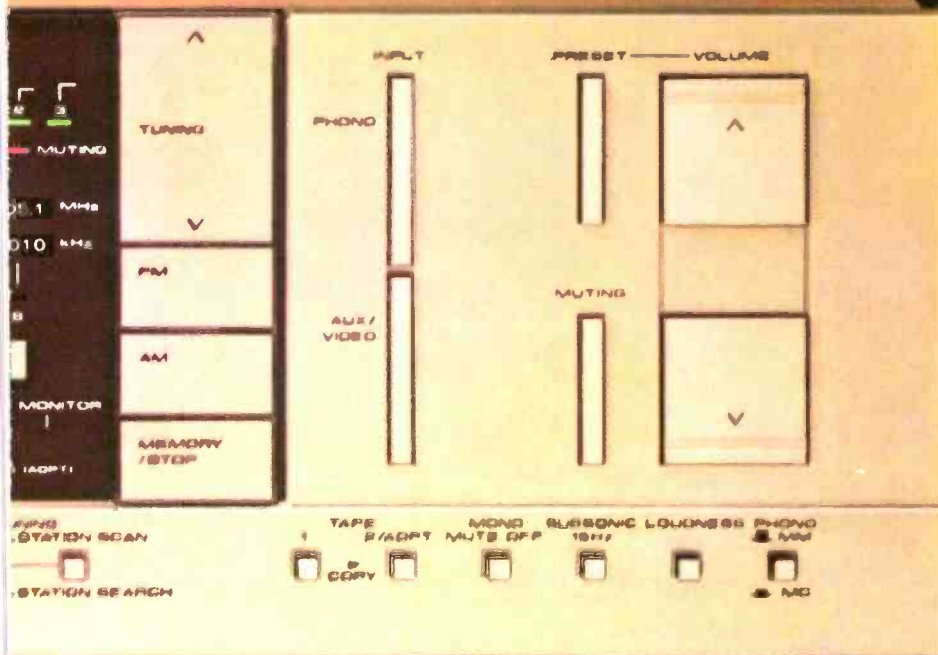
And Pioneer's high-gain phono preamp section allows the use of either MM or low-output MC cartridges selectable by a front panel switch. There's even a Subsonic filter you can use to do away with very low frequency interference caused by record warps.

Now if you think all these features sound great in print, listen to them in person at your nearby Pioneer dealer. He'll demonstrate the SX-7 and an entire new line of Pioneer receivers. And you'll quickly see that we've done everything humanly possible to give you more music for your money.

That's what made Pioneer No. 1 in receivers. And that's what's going to keep us there.

## SX-7 RECEIVER.

 **PIONEER**  
We bring it back alive.





# AND ONLY PIONEER OFFERS ENGINEERING CONCEPT ON T

You'd expect a new receiver from the leading manufacturer of stereo receivers to be packed with exciting features. As you can see, it is. But Pioneer didn't get to be No. 1 in receivers by doing the expected and stopping.

So we developed the SX-7 using a unique engineering concept we call High Fidelity for Humans. It makes the SX-7 as superb to live with as it is to listen to.

At the heart of the receiver is a microcomputer that's been programmed to operate controls electronically. It affords the owner of the SX-7 operating convenience unlike any previously available in conventional receiver designs.

For example, the microcomputer's prodigious memory allows you to preset up to eight FM and eight AM stations and recall them instantly. Once set, all stations are

directly accessible via "Station Call" buttons. And you can even recall them at the preprogrammed volume level because the microcomputer electronically controls volume setting.

What's more, with just the touch of a button you can search out the next station up (or down) the AM or FM tuning band. Stations are brought in perfectly tuned every time. And you can select any station by tuning it manually or scanning the entire band automatically sampling five seconds of each station.

But these human engineering features aren't all that make the SX-7 such an extraordinary receiver. It also offers features that

## INTRODUCING THE PIONEER

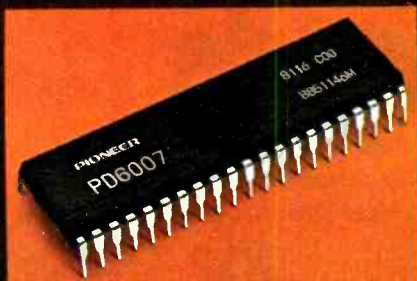


**NO OTHER  
RECEIVER  
OFFERS  
ALL THESE  
FEATURES.**



## Computerized Push Button Controls:

Pioneer has programmed a microcomputer to operate controls electronically for improved accuracy, reliability and convenience.



## Quartz PLL Digital Synthesized Tuning:

FM "Drift" is eliminated by this incredibly accurate tuner.

## Station Scan:



Touch this control and you'll hear

five seconds of every station strong enough to meet the mute threshold.

## Station Search:

Touch this control and move to the next station up, or down, the band.

## Subsonic Filter:

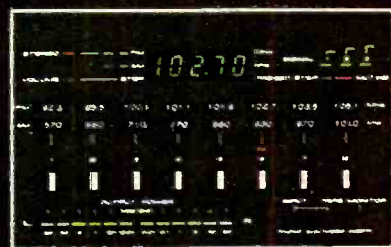
This control lets you do away with ultra low frequency distortion caused by record warps and such.

## Volume Memory:

The SX-7 will also remember the volume you select for each preset station.

## Eight AM presets, eight FM presets:

The SX-7 will memorize eight of your favorite FM and eight of your favorite AM stations and retrieve them instantly.



## Non-Switching Amp:

Pioneer's patented amp design gets rid of transistor switching distortion once and for all.

## High-Gain Phono Preamp:

Allows the use of either MM or low-output MC cartridges.

## ID MOS FET Front End:



This exclusive transistor circuitry tunes in weak stations as clearly and quickly as strong stations.



# The best for both worlds

The culmination of 30 years of Audio Engineering leadership—the new Stereohedron®

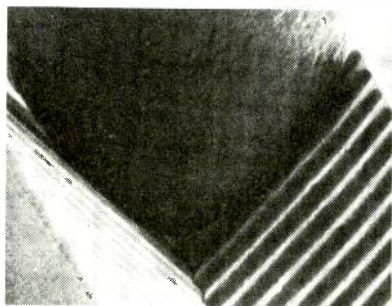
## XSV/5000

One of the most dramatic developments of cartridge performance was the introduction of the Pickering XSV/3000. It offered the con-



sumer a first generation of cartridges, combining both high tracking ability and superb frequency response. It utilized a new concept in stylus design—Stereohedron, coupled with an exotic samarium cobalt moving magnet.

Now Pickering offers a top-of-the-line Stereohedron cartridge, the XSV/5000, combining features of both the XSV/3000 and the XSV/4000. It allows a frequency response out to 50,000 Hz.



The Exclusive Stereohedron Tip

The new XSV samarium cobalt magnet accounts for an extremely high output with the smallest effective tip mass. The Stereohedron tip design is the result of long research in extended frequency response for tracing of high frequency modulations. The patented Dustamatic® brush and stylus work hand in hand with the rest of the cartridge assembly to reproduce with superb fidelity all frequencies contained in today's recordings.

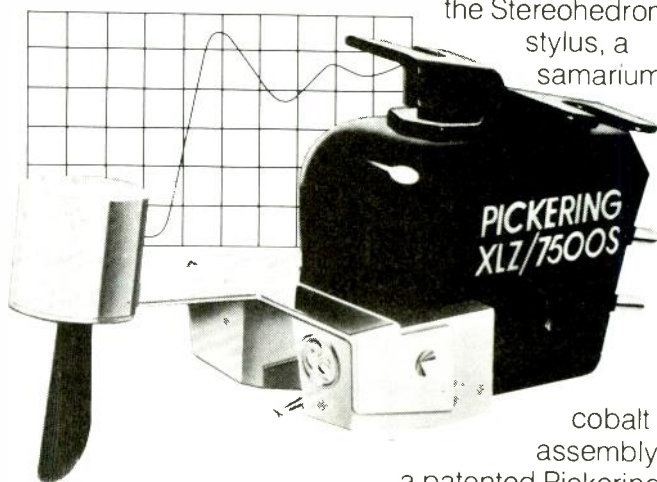
Pickering is proud to offer the XSV/5000 as the best effort yet in over 30 years of cartridge development.

A fresh new breakthrough in cartridge development designed specifically as an answer for the low impedance moving coil cartridge—

## XLZ/7500S

The advantages of the XLZ/7500S are that it offers characteristics exceeding even the best of moving coil cartridges. Features such as an openness of sound and extremely fast risetime, less than 10 $\mu$  seconds, to provide a new crispness in sound reproduction. At the same time, the XLZ/7500S provides these features without any of the disadvantages of ringing, undesirable spurious harmonics which are often characterizations of moving coil pickups.

The above advantages provide a new sound experience while utilizing the proven advantages of the Stereohedron stylus, a samarium



cobalt assembly, a patented Pickering Dustamatic brush, with replaceable stylus, along with low dynamic tip mass with very high compliance for superb tracking.

So, for those who prefer the sound characteristics attributed to moving coil cartridges, but insist on the reliability, stability and convenience of moving magnet design, Pickering presents its XLZ/7500S. THE SOURCE OF PERFECTION



"for those who can hear the difference"

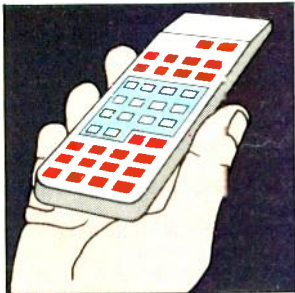
For further information on the XSV/5000 and the XLZ/7500S write to Pickering Inc., Sunnyside Blvd., Plainview, N.Y. 11803.

# from Pickering





50 Hot Tips



58 Full Function



64 Like Minerva



104 Platinum Hand

## AUDIO

<b>High Fidelity News</b> <i>by the Editors</i>			
An Amazing Grace?: A Towering Canadian: A Perfectionist's Headset			18
<b>CrossTalk</b> <i>by Michael Riggs</i>			
Mix or Match?: Hyped Hiss; Shocker; Get the Pops Out			24
<b>Basically Speaking</b> <i>by Michael Riggs</i>			
Among the most important specs is "frequency response," but what is it?			27
<b>*New Equipment Reports</b>			
Soundcraftsmen MA-5002A		Pioneer PL-L800 turntable	37
power amplifier	28	Nikko NR-800 receiver	38
Sansui TU-S9 tuner	30	Sound Concepts IR-2100	
Polk RTA-12B loudspeaker	34	image enhancer	43
<b>*Components by the Rackful</b> <i>by Robert Long</i>			
Does prepackaging components in one-brand systems make sense?			46
<b>*Waging War on Warps</b> <i>by Peter Dobbin</i>			
What to do when your favorite record is out of shape and unplayable			50

## VIDEO TODAY AND TOMORROW

<b>VideoFronts</b> <i>by William Tynan</i>			
Deluxe VHS recorder; Single-piece projection TV set; \$10,000 "Videoscape"			54
<b>*Which VCR Features are Essential?</b> <i>by William Tynan</i>			
How you'll use your video recorder determines the special features you'll need			58
<b>What Makes Your TV Set Tick, Part IV</b> <i>by Edward J. Foster</i>			
The problem: cramming color information into a system designed for black and white			60
<b>Video Q. &amp; A.</b> <i>by Edward J. Foster</i>			
Underwater Video; Battery Drain; Sound Advice; The 1/4-Inch Question			62
<b>TubeFood</b>			
Recently released videodisc programming			62

## CLASSICAL

<b>*Framing the River: A Minimalist Primer</b> <i>by Tim Page</i>			
Is the cutting edge of the classical vanguard truly popular music?			64
<b>The Mahler Boom, from Beginning to . . . Endless</b> <i>Reviewed by John Canarina</i>			
New releases, historic and up to date—if not always up to snuff			69
<b>Record Reviews:</b>			
Stern's sixtieth; Mendelssohn and Zelenka choral works; Historical Wolf			73
<b>Critics' Choice</b>			74
<b>Theater and Film:</b> Raiders of the Lost Ark			101
<b>The Tape Deck</b> <i>by R. D. Darrell</i>			
Roundup I; Reel Schumann			103

## BACKBEAT/Popular Music

<b>*The BACKBEAT Interview: Bill Szyczyk</b> <i>by Crispin Cioe</i>			
In the studio with the versatile producer of B. B. King, Bob Seger, the Eagles			104
<b>Any Trouble's "Wheels in Motion"</b> <i>Reviewed by Steven X. Rea</i>			
British quartet's second LP bows to Fairport Convention			107
<b>Pop Records:</b> The Manhattans; Stevie Nicks; Little Feat; Harry Belafonte			107
<b>Jazz Records:</b> Terumasa Hino; Count Basie; Red Norvo; Joe Tarto			111
<b>Music in Print</b> <i>Reviewed by Elise Bretton</i>			
Steely Dan; Judy Collins; Outlaws; and more			113

## DEPARTMENTS

\*Cover Stories

Letters	8	Reader-Service Cards	85
		Advertising Index	118

OWN THE FANTASY.



## GET THE SYSTEM!

The new Spectrum Series from Kenwood. A collection of complete stereo systems. Everything you need. Matched for great sound, without great complications. Branded with the one name that says you know a lot about sound.

And crafted with a look that says you also know a lot about style.

For more information, contact Kenwood,  
P.O. Box 6213, Carson, California 90749.

 **KENWOOD** Spectrum  
series

Circle 4 on Reader-Service Card

William Tynan,  
*Editor-in-Chief*  
Shirley Fleming,  
*Editor, Musical America*  
James R. Oestreich,  
*Classical Music Editor*  
Susan Elliott,  
*Editor, Backbeat*  
Robert Long,  
*Audio-Video Editor*  
Robert Maddocks,  
*Director of Graphics*  
Peter Dobbin,  
*Associate Audio-Video Editor*  
Michael Riggs,  
*Assistant Audio-Video Editor*  
Edward J. Foster,  
*Consulting Audio Editor*  
Peter Hemingson,  
*Copy Editor*  
Susan Galardi,  
*Assistant Editor*  
Diane Albano-Vian,  
*Editorial Assistant*  
*Contributing Editors:* Crispin Cioe, R. D. Darrell, Harris Goldsmith, Edward Greenfield, David Hamilton, Dale Harris, Don Heckman, Stephen Holden, Nicholas Kenyon, Paul Henry Lang, Irving Lowens, Robert C. Marsh, Fred Miller, Andrew Porter, Susan Thiemann Sommer, John S. Wilson  
Kathleen Davis,  
*Director of Production*  
Randy Brozen,  
*Art Production Assistant*  
Susan M. Allyn,  
*Circulation Director, Subscription Sales*  
Dominic Mustello,  
*Circulation Director, Newsstand Sales*  
William P. Johnson,  
*Circulation Service Manager*  
Suzanne Hochman,  
*Direct Mail Manager*  
Steven I. Rosenbaum,  
*Publisher*

Cover photo: George Menda

### ADVERTISING

**New York:** ABC Leisure Magazines, Inc., 825 7th Ave., 8th Floor, New York, N.Y. 10019. Telephone: (212) 265-8360. Seymour Resnick, Advertising Director; Raymond Foster, Associate Advertising Director; George Dickey, Record Advertising Manager; Ozzie Bruno, Eastern Advertising Manager; Yetta Peltzman, Classified Advertising Manager; Robert Maddocks, Director of Graphics; Kathleen Davis, Director of Production; Janet Cermak, Advertising Production Manager; Cecelia Giunta, Administrative Assistant.

**Midwest:** ABC Leisure Magazines, Inc., 190 N. State St., Room 632, Chicago, Ill. 60601. Telephone: (312) 782-1173. William P. Gordon, Midwest Advertising Manager.

**Los Angeles:** ABC Leisure Magazines, Inc., 2020 Avenue of the Stars, Suite 245, Century City, Calif. 90067. Telephone: (213) 557-6481. Andrew Spanberger, National Advertising Manager; Janet Endrijonas, Western Advertising Manager.

**Tokyo:** Japan Advertising Communications, Inc., New Ginza Bldg., 7-3-13 Ginza, Chuo-ku, Tokyo 104, Japan. Telephone: (03) 571-8748. Shigeru Kobayashi, President.

**HIGH FIDELITY** and **HIGH FIDELITY / Musical America** are published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. Robert G. Burton, President; Herbert Keppeler, Senior Vice President, Photographic Publishing Division; Ernest G. Searfone, Vice President of Graphics and Production; Steven I. Rosenbaum, Vice President, High Fidelity Group; Ronald Stuart, Vice President, Finance, Member Audit Bureau of Circulation. Indexed in Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity / Musical America are available on microfilm from University Microfilms, Ann Arbor, Mich. 48106. Microfiche copies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, O. 44691.

**Editorial correspondence** should be addressed to The Editor, High Fidelity, 825 7th Ave., New York, N.Y. 10019. Editorial contributions will be welcomed, and payment for articles accepted will be arranged prior to publication. Submissions must be accompanied by return postage and will be handled with reasonable care; however, the publisher assumes no responsibility for return of unsolicited photographs or manuscripts.

**HIGH FIDELITY** and **MUSICAL AMERICA** are published monthly at 825 7th Ave., New York, N.Y. 10019 by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. Copyright © 1981 by ABC Leisure Magazines, Inc. The design and contents of High Fidelity and Musical America are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at New York, New York, and at additional mailing offices. Yearly subscription in the U.S.A. and Possessions \$24, elsewhere \$29. Subscription including International Directory of the Performing Arts \$49 in U.S.A. and Possessions, elsewhere \$64. Single copies \$1.95. Subscribers: Send subscriptions, inquiries, and address changes to High Fidelity / Musical America, P.O. Box 10765, Des Moines, Iowa 50340. Change of address: Give old and new addresses, including ZIP Code. Enclose address label from last issue and allow five weeks for change to become effective. **Postmaster: Send Form 3579 to High Fidelity / Musical America, P.O. Box 10765, Des Moines, Iowa 50340. Postal Identification Number 964300.**





## Technics linear-tracking turntable. Program it to play any cut. In any order. Even upside down.

Technics direct-drive SL-15. It automatically plays the record selections you want and skips the ones you don't. It completely eliminates tracking error and is so advanced it can even play upside down.

The SL-15's microcomputer and infrared optical sensor let you play up to 10 cuts per side, in any order. Just press the program keys in the order of the selections you want to hear. And with the repeat button, the SL-15 can repeat the entire program or any selection.

The SL-15 performs virtually any function, automatically.

It accurately selects the record size and speed, finds the lead-in groove and begins playback at the touch of a button.

More proof of the SL-15's accuracy is its quartz-locked, direct-drive motor and dynamically balanced, linear-tracking tonearm. In addition to tracking perfectly, the SL-15 plays a record as accurately upside down as it does right side up.

Technics also offers other linear-tracking turntables, including our famous SL-10 and SL-7. Audition one and you'll agree when it comes to linear tracking, Technics is a cut above the rest.

**Technics**  
The science of sound



# THE HIGH FIDELITY SYSTEM MOST QUALIFIED

Introducing Pioneer Syscom: A totally new kind of high fidelity component system.

If you're in the market for true high fidelity sound, a pre-matched system is a good way to get it. Because it offers the sound quality of separate components and saves you the trouble of having to buy them piece by piece.

But not every pre-matched system is a good one

to buy. Many are made by companies known for only one thing. Like speakers. Or turntables.

Syscom, on the other hand, is the high fidelity system built by the people who are famous for every thing that goes into one. Pioneer. In fact, today Pioneer is the leading maker of virtually every kind of high fidelity component.

What's more, Syscom's components aren't merely

For the name of the Pioneer Syscom dealer nearest you, call 800-447-2882 (In Illinois 800-322-4400). Digital timer,



# SYSTEM FROM THE PEOPLE WHO BUILT IT TO BUILD ONE.



matched. They're built for each other by Pioneer audio engineers. This maximizes the system's performance and results in sound quality often not even found in systems costing twice as much.

There's a wide variety of Pioneer Syscom groups available in vertical and horizontal arrangements. One of them is perfectly suited to the way you live.

So why would you even consider buying a high

fidelity system from a manufacturer who knows how to build some of the components, now that you can buy one from the people who've perfected them all. Pioneer.



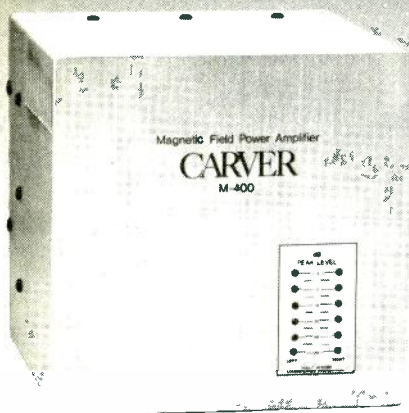
## PIONEER

We bring it back alive.



"It is hardly conceivable that a small, inexpensive, lightweight cube such as this could deliver as much clean power as any but a few of the largest conventional amplifiers on the market—but it does!"

Julian Hirsch,  
Hirsch-Houck Labs



### The Carver M-400 Magnetic Field Amplifier

The cube that impressed Julian Hirsch is indeed small: less than 7 inches. And it is very light: less than 10 pounds. And very inexpensive: suggested retail price, \$399.

As for its clean power: 201 watts per channel in stereo and 500 watts mono! That, of course, is RMS into 8 ohms, from 20 to 20kHz with no more than 0.05% total harmonic distortion.

As for its sound, Leonard Feldman reported in *Audio*: "Music reproduction was superb and completely free of any false bass coloration or muddiness... none of that brittle quality that one often detects from amplifiers that are beginning to strain."

In short, the M-400 is musical and accurate.

And now here's good news for everyone with a receiver. The M-400 can be added to it easily—with our new Z-1 coupler. So if you now have a 20-watt receiver, it can be a 201-watt (per channel) receiver!

For literature, test reports and nearest Carver dealer, circle number below. For faster response, write directly to us.

**CARVER**  
CORPORATION

P.O. Box 664, 14304 N.E. 193rd Place  
Woodinville, Washington 98072

## Letters

### Will the Real Colin Wilson Please Stand Up?

Faced with an identity crisis, not of his own making, a conductor finds that he works under another name in equipment by John Canarina



### Standing Up to Colin Wilson

I have rarely written a letter in response to a magazine article, but John Canarina's "Will the Real Colin Wilson Please Stand Up?" [August] demands an answer. I am one of the music lovers who bought the Aries records mentioned and am most grateful that someone (regardless of the circumstances or conditions) has given us the opportunity to hear something other than the umpteenth recording of Beethoven's Fifth Symphony, Verdi's Requiem, or Ravel's *Bolero*.

Perhaps there is a hint of immorality or a touch of larceny in releasing records without giving complete information as to the circumstances and artists. But I seriously doubt that the people who made these records have become millionaires because of them; as a matter of fact, this is probably a labor of love with little profit. I also seriously doubt that the actual artists would have become wealthy through the royalties derived from the sale of these records. So what we seem to have is another person (namely Mr. Canarina) whose sole objective in life is to make money at all costs. The almighty dollar is all that seems to matter; to hell with those who derive immense enjoyment from hearing Havergal Brian's symphonies, which otherwise would be nothing more than statistics in music books.

If you want to start a crusade, don't use Aries and the other adventurous small companies as your scapegoats; raise a hue and cry to force the major labels to get out of their ruts and start recording some neglected masterpieces. HIGH FIDELITY could do a great service to music lovers and record collectors if it would in the future print articles of a more positive nature instead of wasting valuable space on petty articles that resolve nothing and certainly do not contribute anything constructive to the musical scene.

**Robert N. Norton**  
Los Angeles, Calif.

John Canarina's article was disturbing enough, but what was really amazing and shocking was Aries' answer, or rather non-answer.

Shenanigans by record companies passing off artists and orchestras under various guises are nothing new; they date back to the dawn of commercial recording. However, it bothers consumers like me that in this day, when there is so much demand for truth in packaging, so many companies continue to

spurn laws and ethics.

This buyer-be-damned attitude comes across clearly between the lines of Aries' response. The spokesman starts out with the old ploy of blaming the messenger and then defends the company's project of presenting Brian's neglected music—an absolutely needless defense, since no one disputes that point. He then refers to an irrelevant legal action surrounding a supposedly purloined recording of a tiger's roar and wraps up the company's response with a charge that HIGH FIDELITY (a magazine that has long excelled in objectivity and fairness) is picking on the little guys because the big recording firms are among its advertisers.

The Aries spokesman deserves a raise for a superb PR smokescreen. His response smacks of disregard for the consumer. The lines of type say nothing of substance. What's between the lines and what remains unsaid can lead to only one conclusion: Aries got caught with its pants down. I wonder how many other bare-bottomed record companies there are out there.

**Rudy Hempe**  
Narragansett, R.I.

The story on the "real Colin Wilson" is topped off to perfection by the chutzpah of Aries' response.

Before we feel outraged by the supposed losses to the actual conductors of the pirated Brian series, it is well to recall, as has been done in the past, that the recordings in question have been made available by illegal means virtually by necessity. The BBC, like other holders of priceless archives of musical performances, has doled out painfully few of its treasures in its LP issues, which are excellent but often difficult to obtain. At the present rate of issue, we will all be long dead before a significant fraction of the archive is available.

In the future, we may see records and books become largely unobtainable in the market, because a home information network will give the public electronic access to music and words via the TV screen and its sound accompaniment. Musical performances will be stored in central computer memories, retrievable on demand. If this dream is realized, practical limitations will reduce the number of performances of a work, and even the variety of works, available to the public. Then only  
(Continued on page 17)



A Brand New  
Species of  
Mitsubishi.



Through a process of selective breeding, evolution, natural selection, and good old fashioned survival-of-the-fittest, there has emerged a new manner of Mitsubishi.

This is the 25/30 Series. It doesn't look like any Mitsubishi system that ever existed before.

For, in fact, these components are the result of a completely new design and engineering effort.

So, where once there were knobs, now there are push buttons. Analog displays and systems have been replaced by digital. Integrated circuitry (IC's), microprocessors, and microcomputers have been exploited to a degree where entire sub-assemblies and elaborate circuitry have been replaced by tiny chips.

By all sleek appearances then, the 25/30 Series Mitsubishi would seem to represent a major break from the past.

Not at all.

In its fundamental design approach, the 25/30 Series is vintage Mitsubishi.

The DA-P30 Preamplifier, using special printed circuit boards, maintains our traditional dual-monaural construction. By keeping the two stereo channels both electrically and physically separated, noise and distortion remain phenomenally low.

Paragraphic tone controls allow unusually delicate adjustment of tonal balance while providing a characteristically simple and practical alternative to a graphic equalizer.

A subsonic filter screens out those low frequency signals which, if allowed to

pass through the system, would compromise the output of the components.

Meanwhile, the DA-P30, with its extremely high switching speed and rapid response, transmits subtleties which would be lost on lesser systems.

---

#### TRUTH IN AMPLIFYING.

---

In designing our new DA-A30 Power Amplifier, we built on the successes of our earlier amps with their legendarily low distortion. And introduced some striking innovations.

Of particular note is a linear cross-bias switching system which manages to combine the supposedly incompatible qualities of high efficiency and ultra-low harmonic distortion.

Output transistors are cooled by a special heat pipe assembly. Highly conductive liquids, hermetically sealed in the pipe, replace pounds of bulky radiators and long loops of wiring which can create noise and instability.

The result of these refinements is the most accurate and faithful amplifier we've ever built.

It produces 105 watts per channel RMS. Both channels driven into 8 OHMS from 20HZ to 20KHZ with no more than 0.008% total harmonic distortion.

---

#### A NEW DECK MATCHED TO A NEW SYSTEM.

---

Our DT-25 Stereo Cassette Deck, though rather exotic in its execution is quite accessibly priced.

Some of its highlights are

metal tape capability (of course), costly sendust record/playback heads. Feather-touch microswitch controls with electronic logic monitoring. Fluorescent peak level meters for instantaneous and accurate readouts. And wow and flutter of just 0.004% WRMS.

---

#### A SYNTHESIZED TUNING SYSTEM THAT SOUNDS AS ACCURATE AS IT TUNES.

---

The advantages of digital synthesized tuning have long been obvious: It can't be mistuned, nor will it drift.

Unfortunately, the disadvantages have also been obvious to the ear. A bad, meaning low, signal to noise ratio.

Our DA-F30 Tuner features a quartz crystal phase locked loop frequency synthesizer tuning system. And a solution to the signal to noise problem.

So, along with digitally precise push-button station tuning and display, along with an 8-station memory, the DA-F30 delivers a signal-to-noise ratio of 78 dB (stereo).

Our tuner also provides a superbly graphic LED display of multipath and signal level. So you can adjust your antenna with precision for optimum reception.

For optimum reception of the message of this advertisement, however, you would do well to get closer to the source of the signal.

Pay a visit to one of our select circle of dealers.

There you can observe and study the species at close hand.

Perhaps a Mitsubishi 25/30 Series will be your natural selection.

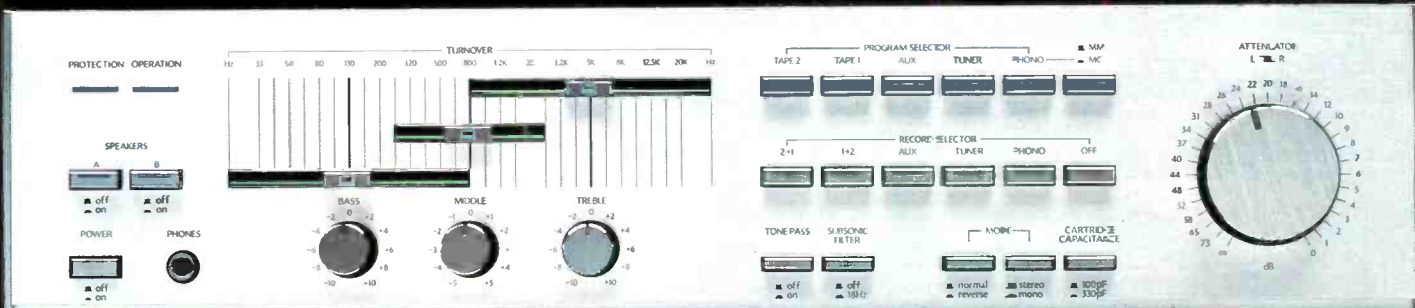




MITSUBISHI DT-25 STEREO CASSETTE DECK



MITSUBISHI DA-F30 FM STEREO TUNER



MITSUBISHI DA-P30 STEREO PREAMPLIFIER



MITSUBISHI DA-M30 POWER LEVEL METER



# At Last A Receiver Built Like A Mitsubishi.

On the subject of receivers, we can perhaps be accused of a bit of priggishness.

Having established certain standards in our components, we weren't about to put our name on a receiver if the receivers couldn't measure up.

It wasn't until very recently, in fact, that technological advances brought about a receiver good enough to be called a Mitsubishi.

And now we're introducing a receiver in our new 25/30 series, the R-25.

It owes a great deal to developments incorporated in our separates.

The R-25 features Quartz Synthesized tuning, for hair-splitting tuning accuracy.

Each station is illuminated on a fluorescent digital display. Tap the control bars and it proceeds to lock on to the first available station. Hold the bars down and it will scan up and down the band.

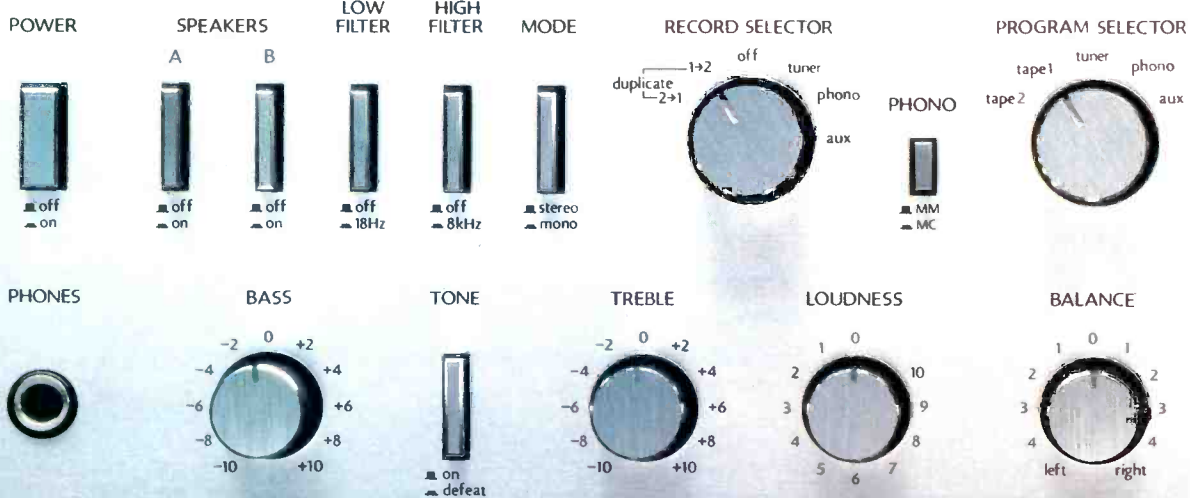
You can pre-select up to seven AM and seven FM stations for storage in memory.

## MAKE BETTER STEREO IN THE BLENDER.

FM stereo frequently falls prey to high-frequency noise when stations are weak or far away.

The R-25 has an Automatic Hi-Blend feature which blends stereo signals into monaural in the noisy high-frequency ranges. But it leaves the undisturbed low-frequency signals in the stereo mode.

This removes almost all



 **MITSUBISHI** DA-R25 STEREO RECEIVER

the perceived noise while preserving the broadcast in stereo.

### SEPARATING THE STRONG FROM THE WEAK.

Strong signals, by nature, will bully the weak ones, drowning them out, pushing them aside.

Our automatic IF (Intermediate Frequency) switching circuit solves this problem by narrowing the tuning window, thereby excluding interference.

However, since narrowing the window increases distortion, this switching function is introduced—with laudable discretion—only at that precise point where the increased distortion is a lesser evil than signal interference.

As a result of this automatic wizardry, it is a simple

matter to tune the R-25 perfectly. It cannot, in fact, be tuned otherwise.

### PEACEFUL CO-EXISTENCE WITH BUILDINGS.

High-rise structures make lovely skylines, but they're hell on signals.

Signals reflected off buildings result in multi-path phenomena, generating audio ghosts.

A signal strength meter on the R-25 functions also as a multi-path indicator. You can measure the amount of reflected signal from any one station. And adjust your antenna accordingly.

The R-25 Pre-Amp section features a continuous loudness control of ten settings. Rather than the usual single

on or off loudness mode. This lets you contour the low and high frequency ranges at low volumes for much richer tonal perception.

Built into the pre-amp section as well is a moving coil amplifier. A simple push of a switch and you're ready to use a high-grade moving coil cartridge without any other external unit.

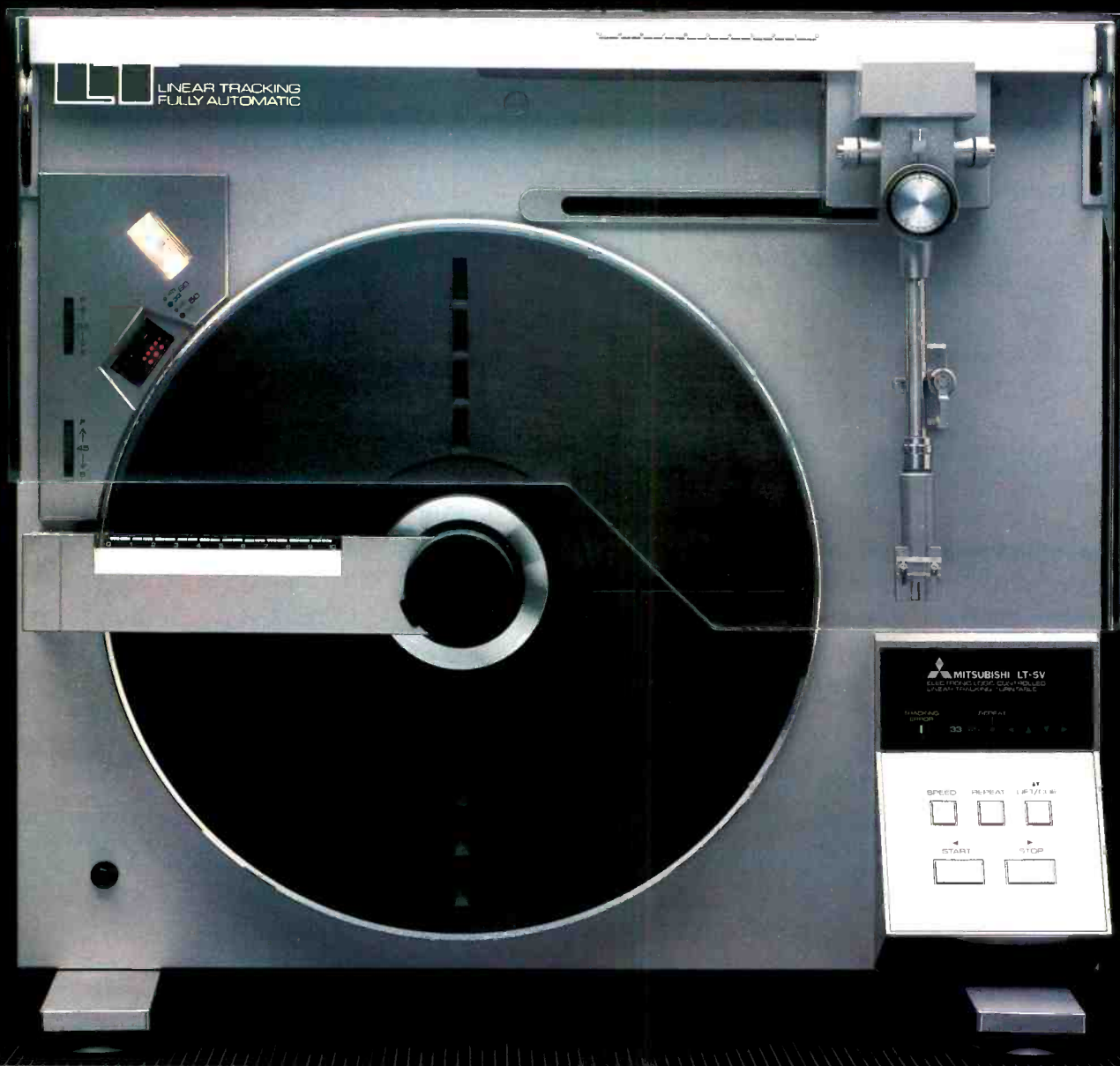
Meanwhile, back in the amplifier, cross-over and switching distortion is reduced to negligible levels by a linear switching circuit.

All of which might be considered a rather ambitious array of features for a receiver.

But the reason we include them is simple enough. If it says Mitsubishi, it's got to sound like a Mitsubishi.







# Mitsubishi Has Its Ups.

Our famous turntable, the linear tracking LT-5V, rather than rest on all fours, instead stands erect. A pose that is not only striking, but eminently sensible.

Our LT-20, on the other hand, is quite content to take things lying down. In the conventional manner.

But, as it too features linear tracking, it too plays straight with your records. Thus delivering performance

that is decidedly beyond the conventional.

As to which stance you choose, it's partly a question of the depth of your shelf space. And partly a question of your propensity for showmanship. For the LT-5V makes a good show as well as an exceedingly good sound.

Both our upstanding LT-5V and our reclining LT-20 have many extraordinary features in common.

Foremost is the — linear tracking mechanism itself. Much superior to ordinary pivoted tone arms in that it plays your records in the same straight line across the disc as the cutting head which made the original master recording.

Tracking errors and unbalanced side forces are therefore virtually non-existent. The result is a dramatic decrease in distortion and false coloration. And a strik-

# And Downs.

ingly audible improvement in stereo definition and real-life presence.

Our tone-arm transport system is notably simple, solid and reliable. The entire assembly is moved with smooth precision, guided to exquisitely fine tolerances by two sensitive optical sensors which hold the arm on a perfect tangent course across the disc.

All functions of our LT

turntables are controlled by an extremely advanced Large Scale Integrated (LSI) circuit—one of those fabled “computers on a chip.” Lift-up, cueing, starting, and return are all push-button operations.

An optical prism device perceives the size of your record and automatically sets the appropriate speed—33 1/3 or 45.

On the LT-20, that speed is maintained with chrono-

graphic accuracy by a Quartz Crystal Oscillator linked to its direct-drive motor through a frequency generator.

Now, what with computer controls, quartz oscillators, and optically monitored linear tracking, it may seem that we've gone to rather incredible lengths to spin a disc properly.

Not unusual for us, though. Because vertical or horizontal, up or down, that's what Mitsubishi stands for.





Excellence in the extreme can be intimidating. It smacks of drastic expense, requirements of a highly technical education, and tastes on the remote fringes of esoterica.

None of the above are required to enjoy the pleasures of Mitsubishi.

While not inexpensive, the price is not unreasonable.

For more information write to Mitsubishi Electric Sales of America, Incorporated 3010 East Victoria Street, Compton, California 90221

While Mitsubishi are technologically sophisticated, this is translated into simplicity of operation.

And while our standards of performance are demanding in every sense, we've never thought it wise to build equipment whose superiority could be appreciated only by laboratory instruments.

In short, if fine quality sound and finely made equipment mean something to you, then you should investigate Mitsubishi. It may well be that you can't afford to own the best of everything. But if you buy a Mitsubishi, you'll own the best of something.

 **MITSUBISHI**  
AUDIO SYSTEMS



# Are You Ready For A Mitsubishi?

(Continued from page 8)

the pirate entrepreneur may be a source for something other than officially sanctioned music. It's really a bit frightening—Big Brother balanced only by little companies.

**Frederick S. Lightfoot**  
Greenport, N.Y.

I don't know whether the "real" Colin Wilson has stood up yet to take credit for his recordings, but my candidate is the British author and philosopher of that name who many years ago wrote a book on music, *Chords and Dischords*. He praised the BBC for broadcasting little-known works and may even have mentioned Brian as an example. (My copy has disappeared.) Since a key premise of his book was that he is not a musician, Aries has rather played havoc with the real Wilson's reputation, not to mention those of Canarina, Del Mar, et al.

Aries does have a point, though. What artistic purpose will be served by having these performances disappear for all time? I may be a cynic, but I suspect that the "old" HIGH FIDELITY would have welcomed these records, or shut up about them, on purely artistic grounds: the tone and scope of your exposé seem intended to serve more of a corporate purpose, such as that of your record-company parent, perhaps.

**David K. Nelson**  
West Allis, Wis.

I do not see how your article, if its assumptions are false, can hurt Aries, as the company implies. Conductors, unlike tigers, are articulate, and Aries should be able to produce the "real Colin Wilson" and establish its source for these recordings without any great trouble or expense.

If the article is correct in its assumptions, Aries' actions are morally reprehensible, even if, by some quirk of international copyright law, those actions are legal, as claimed. Such dishonest labeling does indeed taint the value of these recordings, and their buyers, both past and prospective, should be warned.

Is there no hope of a legitimate issue of some of the BBC's Brian broadcasts? If recordings of broadcasts by Dennis Brain and Kathleen Ferrier are worth issuing for the performers, surely these are worth issuing for the repertory.

Your review on page 58 seems to imply that the Unicorn recording of Brian's Symphonies Nos. 10 and 21 is the first "legitimate" Brian release in the U.S. Certainly, Musical Heritage MHS 3426 [not in current catalog—Ed.] is legitimate, even if it doesn't appear in the retail catalogs.

**Carrington Dixon**  
Garland, Tex.

Your timely article reminds me that even Aries' designation of composer and composition is not always reliable. On the second side of LP 1615 is a lovely late-Romantic piano concerto that is definitely not Niels Gade's Fifth Symphony, as listed on the jacket and label. I know, because I have the Gade score. Whose concerto it is I have no idea, and neither does Aries. Perhaps one of your readers will know.

**J. Reece**  
Chicago, Ill.

**HF replies:** As this cross section indicates, much of the "Colin Wilson" correspondence takes us to task for providing a forum for Canarina's reactions to having his work misappropriated. Canarina did, of course, acknowledge that companies such as Aries "perform a substantial service," and collectors will no doubt continue to avail themselves thereof. They should do so, however, in full knowledge that, to a greater or lesser extent, reputations, careers, and livelihoods of performers are at stake.

However desirable the release of these records, it won't do to portray Aries as Robin Hood; indeed, Mr. Norton turns Robin Hood on his head, suggesting that, if Canarina stood to get rich, only then would he have a legiti-

mate stake worth defending. Moreover, if Canarina were the mercenary Mr. Norton describes, he would not be conducting Brian in the first place. That Canarina should want proper credit for his work is no less reasonable than that Mr. Norton should want his letter properly attributed.

Mr. Nelson should rest assured that, unlike the "old" HF of a few years back, we have *no* corporate relationship to a record company; ABC Records long since closed its classical and pop wings. Similarly, the Aries spokesman who suggests that we are trying to cozy up to the major labels would be hard put to convince them of that. Our editorial policy is independent of "corporate" purposes, be they ABC's or those of record companies.

# Soundcraftsmen . . .

presents the SP4002, World's Most Versatile Stereo Component.  
On one Beautiful Chassis is the Ultimate Octave Equalizer;  
plus an Incredibly Flexible Preamp-Control Center.



## THE EQUALIZER:

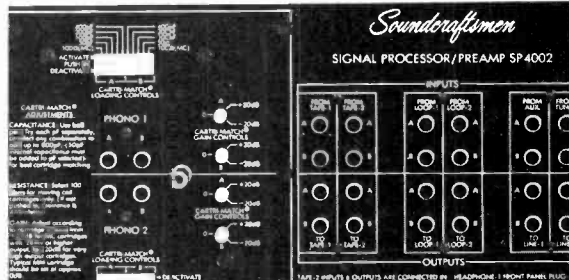
- Dual 10-band  $\pm 22/16$ dB per Octave
- Zero-gain/LED balancing to 0.1dB
- Frequency Analyzer Test Record
- EQ-Memory with Computone Charts
- Zero-dent Slide Potentiometers
- 19" Rack-mount Brushed Aluminum Black and Silver Panel, Walnut Side Panels

## THE PREAMPLIFIER:

- Adjustable Cartridge Loading, 50 to 800 pf
- Selectable 47k/100 Ohm Phono Impedance
- Adjustable Phono Levels,  $\pm 20$ dB Range
- Front Panel Tape Inputs and Outputs
- FOUR Mono Phono Preamps (2 stereo)
- Two Amplified Headphone Outputs
- Inputs for Most Moving Coil Cartridges
- Phono Preamps Signal-to-Noise — 97dB
- Three-Way Tape Dubbing
- Two External Processing Loops
- Sub-Sonic Filtering — 15Hz
- 32-stepped Precision Level Control

THE EQUALIZER is identical to Soundcraftsmen's model RP2215, considered by experts to be the **FINEST GRAPHIC OCTAVE-EQUALIZER** available. It uses costly **WIRE-WOUND INDUCTORS** instead of conventional IC's in each of its octave filters, in combination with Soundcraftsmen's **PATENT-PENDING DIFFERENTIAL-COMPARATOR** circuit, to provide precise 0.1dB ACCURACY and exceptional gain (OVER 32dB), with almost unmeasurable distortion and an unheard-of 114dB signal-to-noise ratio! Here is **THE ONLY EQUALIZER** that gives you total control with no unwanted side effects.

THE PREAMPLIFIER's flexibility with its **PUSH-BUTTON PATCHING** capabilities are endless. The preamp was designed for those audiophiles who take a "HANDS-ON" approach to their equipment. For the Tape enthusiast, it is capable of handling up to three recorders with **THREE-WAY** dubbing control. Along with this are **TWO SIGNAL PROCESSOR LOOPS** for added accessories, a Sub-Sonic filter and Stereo/Mono mode switching. Our unique **CARTRI-MATCH** phono-preamp design allows the use of two moving-coil cartridges without head amplifiers and **ADJUSTABLE CARTRIDGE LOADING** on both phono 1 and phono 2 from 50 to 800 picofarads. An **OUTSTANDING VALUE** at only \$699.00. Other Soundcraftsmen preamps start at **ONLY \$399.00.**



## NEW, 16-page Full Color Brochure, FREE!

Includes **TEST REPORTS**, complete specifications, Class "H" amplifier **ENGINEERING REPORT**, **EQ COMPARISON CHART**, and the "WHY'S & HOW'S" of equalization—an easy-to-understand explanation of the relationship of acoustics to your environment. Also contains many unique **IDEAS** on how the Soundcraftsmen Equalizer can measurably enhance your listening pleasures. How typical room problems can be eliminated by Equalization, and a 10-POINT "DO-IT-YOURSELF" EQ evaluation checklist so you can **FIND OUT FOR YOURSELF WHAT EQ CAN DO FOR YOU!**

SEND \$10.00 FOR 1 EQUALIZER-EVALUATION KIT 1-12" LP TEST RECORD.

1 SET OF COMPUTONE CHARTS 1 COMPARISON CONNECTOR 1 INSTRUCTION FOLDER

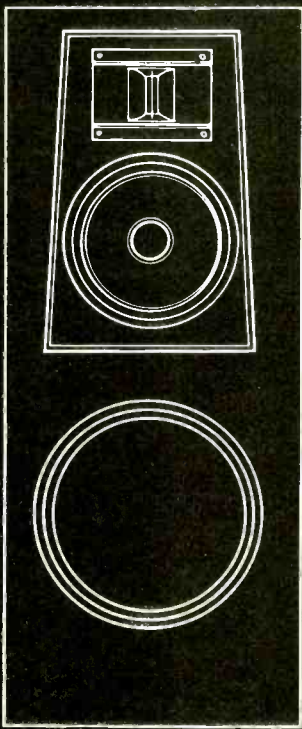




FRESH ON YOUR EARS.

Now from Speakerlab comes the new S11, S15 and S17. Housed in slender, elegant enclosures, these speakers are designed to reduce edge defraction for better "imaging". Componentry includes: amazing Samarium Cobalt leaf tweeters for limitless high-end; efficient, ultra-low distortion polypropylene/Polylam™ woofers; and passive radiators to extend the low end both powerfully and accurately. The combined effects are awesome —bringing you music that's so fresh on your ears it's really like being there.

Send for a free catalog and read about these and a dozen more new designs from Speakerlab.



speakerlab

Dept. HF111, 735 N. Northlake Way  
Seattle, Washington 98103

HF111.

name

address

zip

state

city



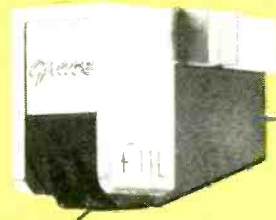
## AUDIO

# High Fidelity News

New equipment and developments by the Editors

### An Amazing Grace?

The first Grace moving-coil pickup to be released in the U.S., the F-11L is claimed to be the result of a two-year development effort between the Japanese manufacturer and Sumiko, the U.S. importer. The pickup is equipped with an ultrathin boron-alloy cantilever and a multiradial diamond tip. It weighs 8.6 grams, and its 0.75-millivolt output is claimed to be



high enough to drive high-gain preamps without the use of additional gain stages. The F-11L is priced at \$595.

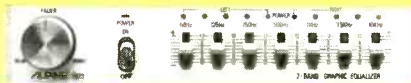
Circle 137 on Reader-Service Card



### Pro Power from Altec Lansing

Designed for heavy-duty professional use, the Model 1270 power amp from Altec Lansing is rated at 250 watts (24 dBW) per channel into 8 ohms and 400 watts (26 dBW) into 4 ohms. The amp is equipped with several error-detection and protection devices, including a V.I. limiter, a two-speed fan that responds to excessive heat conditions by locking into the fast-speed mode until temperature has been reduced, and a relay that prevents startup and shutdown transients from zapping loudspeakers. The Model 1270 costs \$1,400.

Circle 139 on Reader-Service Card



### Alpine's Car Combo

Alpine's latest car stereo component, the Model 3023, is a combination graphic equalizer/power amp that is said to be capable of 18 watts output into 4-ohm loads. The unit features seven bands of EQ and a 10-LED power-output meter. The device also provides line-level out-

puts to feed an additional amp. The Model 3023 is priced at \$150.

Circle 140 on Reader-Service Card

### A Towering Canadian



A two-way, floor-standing system, the Project B2 from PSB Speakers of Canada, is claimed to have an on-axis anechoic frequency response of 80 Hz to 20 kHz, ± 1 dB. The system's 8-inch woofer is crossed over to a 1-inch dome tweeter at 2.2 kHz. Said to produce a sound pressure level of 88 dB with a 1-watt (0 dBW) input, this 8-ohm system has a rated maximum power-handling capacity of 200 watts (23dBW) continuous. Available in either walnut or white-oak veneer finish, the Project B2 is priced at \$1,300 per pair.

Circle 138 on Reader-Service Card

### Cassette Kit Checks Tension

A cassette-deck maintenance kit called Clean-n-Check, marketed by Boughton Enterprises, includes a tension meter that, as far as we know, is unique in consumer products of this sort. It can be used to check the play, fast-wind, and re-

(Continued on page 22)

# WHY ONLY SONY WINDS UP WITH FULL COLOR SOUND.

Strangely enough, some of the things that make Sony Full Color Sound sound so terrific are things you can't hear.

Such as Sony's unique experience and technical achievement. Sony makes both tape *and* the equipment that plays it. So Sony's experience with tape recording is unique among major tape manufacturers. After all, you'd better know all there is to know about tape decks before you make a tape. Sony does.

Then there's unique Sony *balance*. The fine-tuning of all the elements that go into making a tape, so that each synergistically complements the other and delivers the finest recording humanly and technically possible to achieve.

You also can't hear Sony's unique SP mechanism, one of the carefully balanced elements in every Sony tape. It's a perfect example of Sony technical achievement. The SP mechanism is what makes the tape run so smoothly inside the cassette. And smoothly running tape is critical for total, perfect tape performance.

Smooth running means less friction. So some of the most popular tape makers give the tape as much clearance inside the cassette as possible. (We used to do the same thing.) But this method results in uneven or too tight winding and actually increases friction as you wind and rewind the tape. Jamming and even a stopping of the tape in its tracks can result.

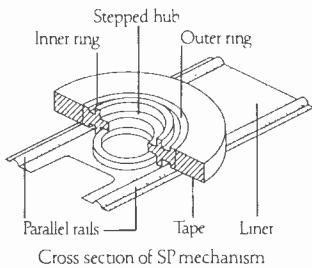
It was clear to Sony that even, uniform winding was the key. So Sony reversed the basic thinking about friction completely and invented the SP mechanism, the first positive guidance system on the market. Instead of giving the tape lots of room, it gently guides the tape smoothly and precisely through the cassette, and onto the reels, with a maximum of positive precision support, yet with an absolute minimum of friction. This is a perfect example of Sony

pioneering and how the Sony balance system works.

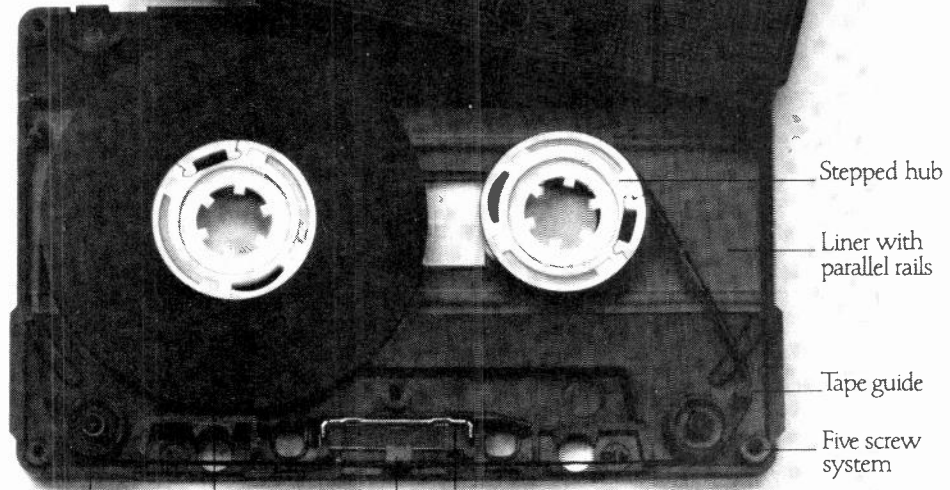
Some of the unique patented Sony innovations are the stepped hub wheel, which suppresses wobble; parallel "rails" of the liner which guide the tape and hub and keep the tape winding flat and even. Even the surface which touches the tape is special graphite-coated polyester, for the least possible friction.

Our Sony SP mechanism is actually 10 times more trouble-free in lab tests than our old conventional mechanism. And the increase of friction after 200 "torture-test" windings and rewindings has been reduced by nearly  $\frac{2}{3}$ !

The fact is, the more sophisticated your equipment, the more you'll appreciate Full Color Sound. Listen to Sony SHF (our best normal bias tape), EHF (high bias), FeCr or Metallic tape. Listen to the perfect balance of its perfect components. It's the secret of Full Color Sound. **SONY.**



Cross section of SP mechanism



Precision guide roller

Tape

Pressure pad

Shielding plate

©1981 Sony Corporation of America. Tape Div. SONY is a trademark of Sony Corp.

Circle 9 on Reader-Service Card





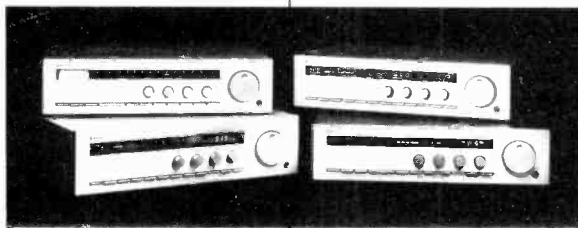
There is a truism in the marketplace that few of us ever question. It says, you get what you pay for. What it really implies is that more is better, but it will cost you, brother.

In the area of high fidelity stereo equipment, that point of view has been raised to dizzying new heights. And somewhere between the state-of-the-art technology and the state-of-shock prices a sense of value seems to be slipping away.

We're not playing that game at Sherwood.

Our design engineers employ proven advances in technology to produce superb sound.

Our marketing department helps keep them on planet earth. It's a philosophy that works. Sherwood equipment has been quietly snapped up by critical listeners for more than twenty-five years.



Changes are not welcome.  
Improvements are.

Early this year a panel of scrupulously honest reviewers examined fifteen mid-priced stereo receivers. The results were published in

America's leading consumer research magazine. Sherwood was rated #1, ahead of names that are probably more familiar to you.

We tell you that reluctantly, because a short time later we discontinued that superb model. And replaced it with the S-9600CP. It's better. It's more

# Sherwood: For fuss





(Continued from page 18)



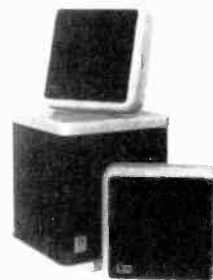
the key to avoiding snarled or damaged tapes, the company believes. The complete kit, with cleaning solvents and applicators, retails for \$7.00.

Circle 147 on Reader-Service Card

## Cizek's Three-Piece Suit

The Sound Window satellite/subwoofer system from Cizek Audio Systems is unusually compact. The satellites, which can be hung on a wall, each employ a

wind modes and will register NORMAL, FAULTY, or (at the borderline between the two) "requiring service soon." Awareness and repair of the drive deficiencies that cause FAULTY readings are



6 1/2-inch woofer and a cone tweeter in an acoustic suspension enclosure. The subwoofer's 10-inch driver has a dual voice coil and stereo crossover for use in a common-bass configuration, though separate subwoofers can be used for each channel. A 10-inch passive radiator keeps subwoofer efficiency relatively high despite the driver's small size. The entire Sound Window system, in oak or walnut finish, costs \$450.

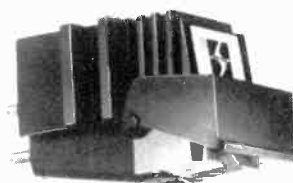
Circle 146 on Reader-Service Card



## MXR's Disc Denoiser

Among the decoders for playing the new CX discs (using a circuit designed by CBS, but licensed to other companies as well) is MXR Innovations' Model 156, dubbed the Discoder. It has three front-panel controls: an active/bypass switch, a sensitivity adjustment knob, and an on/off switch for the display (two LEDs) that's used in adjusting sensitivity with a reference-level disc. The Model 156 is priced at \$100.

Circle 145 on Reader-Service Card

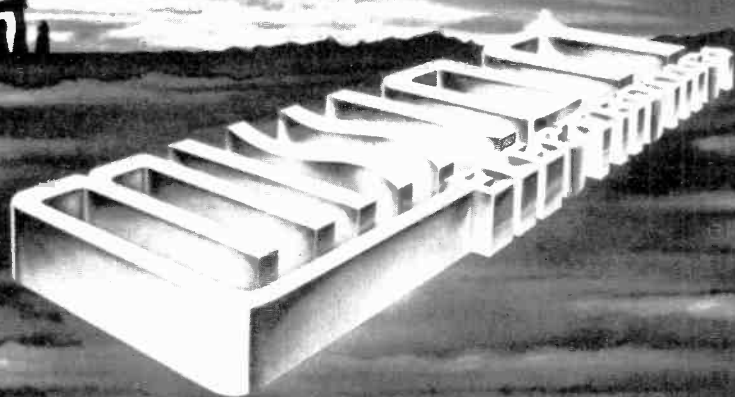


## Shure Goes Hyper

Shure's distortion-reducing hyperelliptical diamond stylus, first introduced in the top-of-the-line V-15 Type IV pickup, has been added to five more pickups, bringing to ten the roster of Shure cartridges so equipped. At \$92 and \$72, respectively, the M75HE Type 2 and M75HE-J Type 2 are designed to improve the performance of low-priced systems. For owners of linear-tracking Technics SL-series turntables, there are

(Continued on page 118)

and when you switch over to the 770's  
you will smile and say...it's magic  
because there is nothing like it  
under the sun!



Mission North America, 89 Galaxy Blvd., Rexdale, Ont., M9W 6A4 Canada  
Mission Electronics, George St., Huntingdon, Cambs., PE 1B 6BD England

Circle 11 on Reader-Service Card



## SA-X. HIGH BIAS IS RICHER FOR IT.

The greatest honor a cassette can receive is to be held in higher esteem than the one now setting the high bias standard. SA-X has already gone beyond SA in frequency response, sensitivity, and resolution. It was intended to. With its ultra refined dual layer of Super Avilyn and the Laboratory Standard Mechanism, nothing less was possible. TDK believes sound reproduction should have no set barrier. No limit. For us, high bias was a limit to be surpassed. SA-X has won three international audio awards to date. It will no doubt win others. But we take awards philosophically. They represent our continuing effort to create the machine for your machine. In that, we could not be happier with SA-X.

 **TDK**  
The Machine For Your Machine





Practical answers to your audio questions by Michael Riggs

## Shocker

*I have a GE color TV set, which I have connected to my stereo system using an adapter cable with two alligator clips on one end and a pin plug on the other. The two clips are attached to the speaker leads inside the TV set; the pin connector goes to the aux input of a Kenwood amplifier. Any idiot could wire this up, and it costs less than \$7.50—not \$75, like some of the converter kits in the stores. Why doesn't everybody do this? Do you consider this a safe alternative to the expensive kits?—B. A. Lolley, Wichita, Kan.*

Absolutely not. One accessories manufacturer canceled a device like yours before production began when it was discovered that some customers might be electrocuted by the high voltages with which the clips can come in contact.

## Mix or Match?

*I plan to buy a separate power amplifier and preamplifier. I can see the advantages of buying a matched set, since both units are designed to work together. But what if one of the two has features I don't want? How do I decide whether an amp and a preamp of different brands are compatible? Which specs and features should I look for, and which should I avoid? Or should I stick with the matched set that comes nearest to meeting my needs?—John Lundell, Alliance, Nev.*

Don't worry about mixing amp and preamp brands. The matching considerations involved (essentially, impedances and levels) are so standardized that any combination of genuine component brands will avoid the sort of matching woes here that can be a real problem elsewhere in the system.

## Rotten Rating?

*I have two sets of 8-ohm speakers connected to my Sony STR-V5 receiver. When I switch to the A + B speaker position, the sound deteriorates in quality and is distorted somewhat, though the speakers are in separate rooms and can't be in-*

*terfering acoustically with each other. What could the problem be?—Vincent Marangi, Rossmoor, Calif.*

Your system is probably suffering from inconsistencies in manufacturers' speaker-impedance ratings. If the 8-ohm ratings were true nominals (based on the effective midrange/midbass minima) which is unlikely, you should have no problem running both sets of speakers simultaneously from the Sony. But if "8 ohms" represents a sales manager's eyeballed average of an impedance curve, which is not at all unlikely (8-ohm ratings being "in" with speaker sales managers), the actual impedance may be significantly lower over important parts of the frequency range. The combined impedance of two such misspecified speaker pairs operated in parallel can drop significantly below 4 ohms and present a difficult load to the receiver, reducing the amount of power it can deliver and driving distortion up.

## Get the Pops Out

*I have just bought a DBX 224 noise reduction system that works very well on tape hiss. But what about noise from minor record abrasions, such as pops, clicks, or scratches? From your experience, which brand of noise reduction would be most effective (and cost-effective) in conjunction with the DBX, the Burwen DNF-1202A or the SAE-5000A Impulse Noise Reducer?—Robert A. Jones, Milford, N.J.*

The Burwen DNF-1202A Dynamic Noise Filter combats continuous noise (like tape hiss); what you're doubtless thinking of is the TNE-7000 Transient Noise Eliminator. Unfortunately, KLH (which has absorbed Burwen) has not resumed production of the TNE since moving to California earlier this year, and the supply is said to be scarce. Garrard also made a comparable device at one time, but it has "gone the way of the dinosaurs," according to a company spokesman. And Packburn equipment—though the most effective of all in HF's experience—is professional gear in the \$2,000 bracket and therefore not cost-effective. That leaves only the SAE as currently in production among the consumer models. HF's experience with it

and the Burwen TNE would put them about on a par (though you could argue the point one way or the other), so you'd probably be best advised to take the easy route and look for the SAE.

## Hyped Hiss

*Can dubbing somehow magnify the tape hiss of the original? I know this sounds improbable, but it's the only way I can explain why the background hiss is greater on the copy than on either the original or the blank tape on which I made the copy.—George Norris, Philadelphia, Pa.*

Tape noise does accumulate in successive dubbings, but what you're undoubtedly hearing is so-called modulation noise. Even with no input, the bias signal in the recording head will add noise to the background hiss of virgin or bulk-erased tape. When you play back a tape that has been recorded this way, the hiss level will suddenly rise at the point where you began your recording, even if no hiss is being contributed by the recorder's electronics or by the source.

## Speaker Protection

*I am now using a receiver rated at 40 watts [16 dBW] per channel to drive a pair of Kipsch Heresy speakers. I want to upgrade to separate components and more power, but Klipsch warns against using amplifiers capable of more than 105 watts [20¼ dBW] per channel. Unfortunately, most power amps of the quality I'm interested in have much higher power ratings than that. How can I use a high-power amplifier—say 200 watts [23 dBW] per channel—without damaging my speakers?—Alan Futterman, New York, N.Y.*

Put a fuse in the hot (i.e., positive) wire to each speaker. Write Klipsch for the proper value (a one-amp fast-blow type is about the most common recommendation for modern speakers). However, some of the finest power amps on the market are rated at 20 dBW (100 watts) per channel or less, and even if you do settle on a heftier model, it is unlikely that a speaker as sensitive as the Heresy used in a normal home would ever draw enough power to do itself harm.

# WITH SOME TAPE YOU CAN'T TELL YOUR BRASS FROM YOUR OBOE.

When the oxide particles on recording tape aren't of a uniform size and shape, you can end up listening to distortion as well as music. The sounds of different instruments get blurred together, and your music loses its clarity.

At Maxell, every inch of our tape is checked and rechecked to make sure the oxide particles are perfectly uniform. Which means when you listen to music on Maxell tape, every instrument will sound perfectly clear.

So if you can't tell your brass from your oboe, try using our tape.



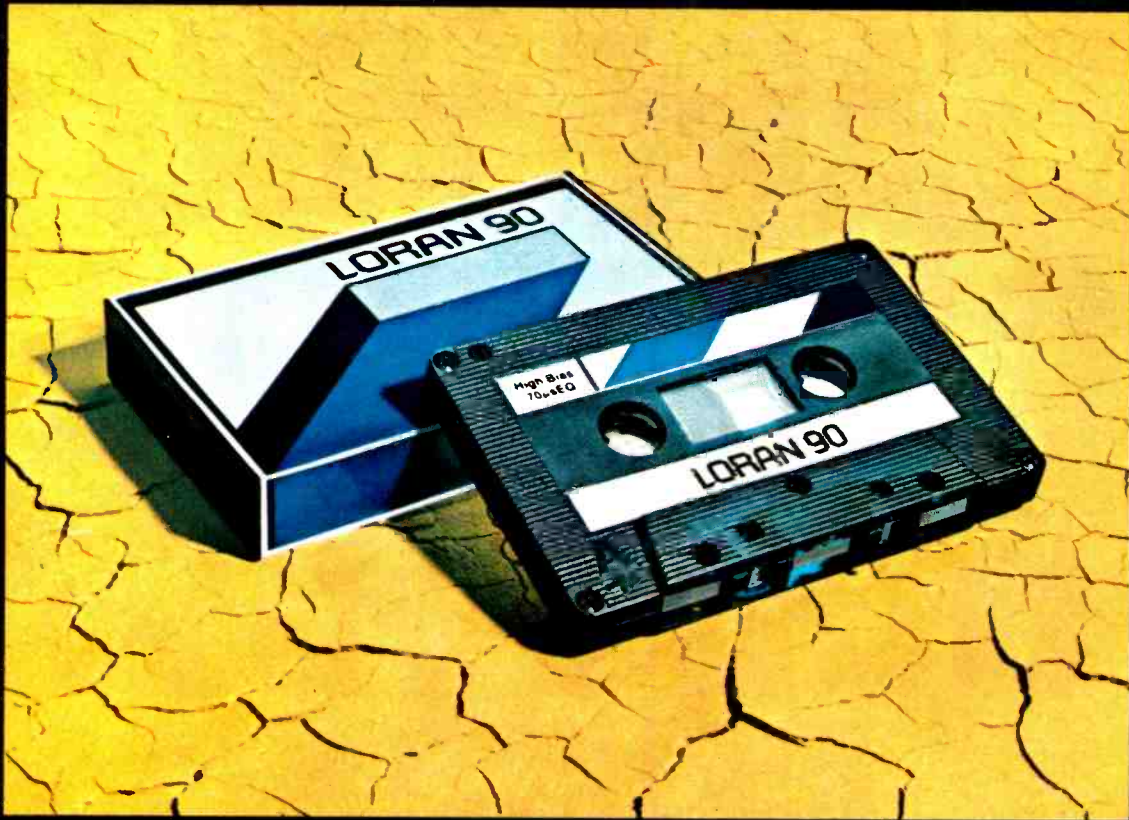
**IT'S WORTH IT.**

Maxell is a registered trademark of Chiba Corporation, Japan. © 1974

Circle 12 on Reader-Service Card



# INTRODUCING LORAN.<sup>TM</sup> THE MOST ADVANCED AND REVOLUTIONARY AUDIO CASSETTE IN THE WORLD.



Neither the heat of the desert, nor the cold of Alaska, nor the oven temperature of a closed car in the sun, nor falling on the floor can stop Loran from delivering incredibly clear, accurate and beautiful sound.

The Loran cassette has the only shell in the world made of Lexan<sup>®</sup> resin, the incredibly tough space age material used for bullet proof vests and bank teller windows. Unlike other cassettes it can stand up to extremes of heat and cold. It will not warp at 250° Fahrenheit or shatter at 60° below zero. That means you can leave Loran on an exposed dashboard all day long and still have trouble free performance.

Another unique Loran feature is the Safety Tab<sup>™</sup> (patent pending). A ½ turn of the Safety Tab<sup>™</sup> makes it virtually impossible to erase a recording. However, unlike all other cassettes, you can restore its erase and record capability by simply turning the Safety Tab<sup>™</sup> back to its original position.

Loran's unique tape formulations offer performance that matches the advanced technology of the Loran shell and tape guide systems.

Our Chrome equivalent high bias tape is coated with separate layers of two different oxides. It offers extremely low residual noise levels (-56 dB, A weighted, relative 0 VU) and an MOL of +6 dB relative of 0 VU for 3 percent distortion. This tape provides magnificent low-end response, in addition to the high-end response normally found in other Chrome equivalent formulations.

Loran's Metal, Ferric Oxide and Ferrichrome tapes also deliver improved and outstanding performance associated with these formulations.

Loran... the most advanced audio cassette in the world. Destined to become a leader. Share the excitement. Listen to Loran.

**LORAN**<sup>™</sup>  
The Great American Sound

Loran<sup>™</sup> is manufactured exclusively by Loranger Entertainment. Lexan<sup>®</sup> is a registered trademark of the General Electric Company.

Loran<sup>™</sup> Audio Cassettes have been selected by the Consumer Electronic Show Design and Engineering Exhibition as "one of the most innovative consumer electronics products of 1981."

# Basically Speaking

Audio concepts and terms explained by Michael Riggs

## Frequency Response and High Fidelity

REPRODUCED SOUND has been a part of our world for more than a century—ever since Edison's invention of the phonograph. The sounds of voices and instruments emerging from the horn of his primitive cylinder player were recognizable themselves, but little more. Still, for the last hundred years, listeners have regarded the illusion of reality as an achievable goal. Two principal difficulties still hinder its realization: making accurate recordings, and making the acoustics of a typical listening room sound like those of a real performing space, such as a club or a concert hall. These problems are probably not insoluble; neither are they easy to get around. So, for the most part, we routinely accept and enjoy something less than the ideal.

What we seek to extract from a good recording—one that, with proper reproducing equipment, could yield a credible sonic picture of the musical event it captures—is fidelity to the original. Hence the term "high fidelity," to indicate a very accurate translation into sound of the stored information.

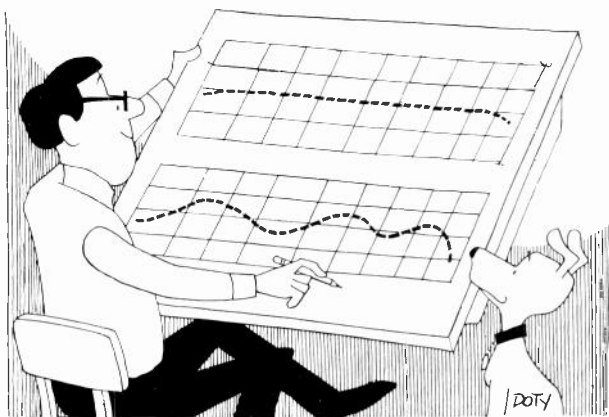
Knowing what we want, the question becomes: How do we know when we've got it? How can we tell a good translation from a bad one, high fidelity from low fidelity? In this hypothetical case, with a guaranteed good recording, our ears should suffice. Often, however, it is difficult to spot flaws in a reasonably good presentation without direct comparison to a better one. The ear is, fortunately, a little forgiving.

And if the recording itself is not very good, the ear becomes a problematic evaluator. It cannot differentiate between errors in the source material and those in the equipment. The latter, in fact, may even compensate for errors in a particular recording, creating an instance in which two wrongs make an apparent right. Thus you must isolate and define the errors introduced by the

equipment in order to determine a system's level of fidelity.

Technical specifications for the mechanical and electrical performance of the various components in a reproduction system provide the necessary definitions. Some are specific to individual components; others apply to all and, therefore, to the entire system as well. The level of performance with respect to any particular specification is measured by test instruments, which (unlike people) are unemotional and objective and (unlike the ear) unforgiving. Measurement is the key to isolating the errors.

Most basic audio specifications in-



volve one or both of the qualities of sound I mentioned last month: loudness and pitch. Among the simplest and most obvious of these is frequency range. For example, a pocket radio could never be a high fidelity device because its tiny speaker can't reproduce one portion of the audible spectrum: the bass.

The frequency band between 20 Hz and 20,000 Hz (20 kHz) is usually given as the range of human hearing. In fact, individual variations are great: Women tend to have somewhat better hearing at high frequencies than men of the same age, for example, and few people in middle or old age hear frequencies higher than about 14 kHz. In any event, the audible frequency spectrum is ample to accommodate music reproduction, which generally requires a range of no more than 30 Hz to 15 kHz. Actually, very little music contains any information below 50 Hz. So it's safe to say that a range of 30 Hz to 15 kHz is adequate for high fidelity reproduction.

There's more to the story than just frequency range, however. A cello and a

piccolo recorded at the same level should be at the same level when the recording is played back. If the piccolo comes out sounding louder than the cello, the reproduction system is doing something wrong, and fidelity to the original is diminished.

Ideally, signals between 30 Hz and 15 kHz that enter the system should emerge at the same relative volume regardless of frequency. If the high tones come out louder, the sound is said to be unnaturally "bright"; if they come out softer, the sound will be "dull." The specification by which we judge a system's impartiality with respect to pitch is called *frequency response*, and it can be stated in two ways.

The more informative is the graphical approach, in which frequency (in Hz) is plotted horizontally on a chart, and loudness (in dB) is plotted vertically. A signal of known, constant level is fed to the input of the component or system under test at all frequencies within the limits of interest (usually from 20 Hz to 20 kHz). The output level is then measured and plotted in dB for each frequency within the measurement limits. By looking at the resulting line, you can tell at a glance what frequencies the system is exaggerating and what frequencies it is attenuating, and by how much. Stating the maximum variation over the tested frequency range (e.g.,  $\pm 1$  dB from 20 Hz to 20 kHz) is simpler, but less revealing—you know the magnitude of the error, but not where it occurs.

Frequency response is among the most important audio specifications, because we are acutely sensitive to it—even to variations as small as a few tenths of a dB in some cases. Clearly, the ideal would be something like  $\pm 0$  dB from 30 Hz to 15 kHz, corresponding to a straight horizontal line across the response chart (i.e., "flat" frequency response). In practice, however, most audio components fall short of perfection. This is especially true of devices such as microphones, phono cartridges, and loudspeakers, which convert mechanical to electrical energy or vice versa. In later columns I'll explain how tolerable various types and magnitudes of frequency-response errors are in various components. **HF**



# New Equipment Reports

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

## Soundcraftsmen Shoulders the Load

**Soundcraftsmen MA-5002A power amplifier, in metal case. Dimensions: 19 by 7 inches (front panel), 13 inches deep plus 1 1/4 inches clearance in front for rack handles. Price: \$849. Warranty: "limited," two years parts and labor. Manufacturer: Soundcraftsmen, Inc., 2200 S. Ritchey, Santa Ana, Calif. 92705.**

**RATED POWER** 24 dBW (250 watts)/channel

**OUTPUT AT CLIPPING (both channels driven)**

8-ohm load 24 1/2 dBW (300 watts)/channel  
4-ohm load 26 dBW (400 watts)/channel  
16-ohm load 22 1/2 dBW (178 watts)/channel

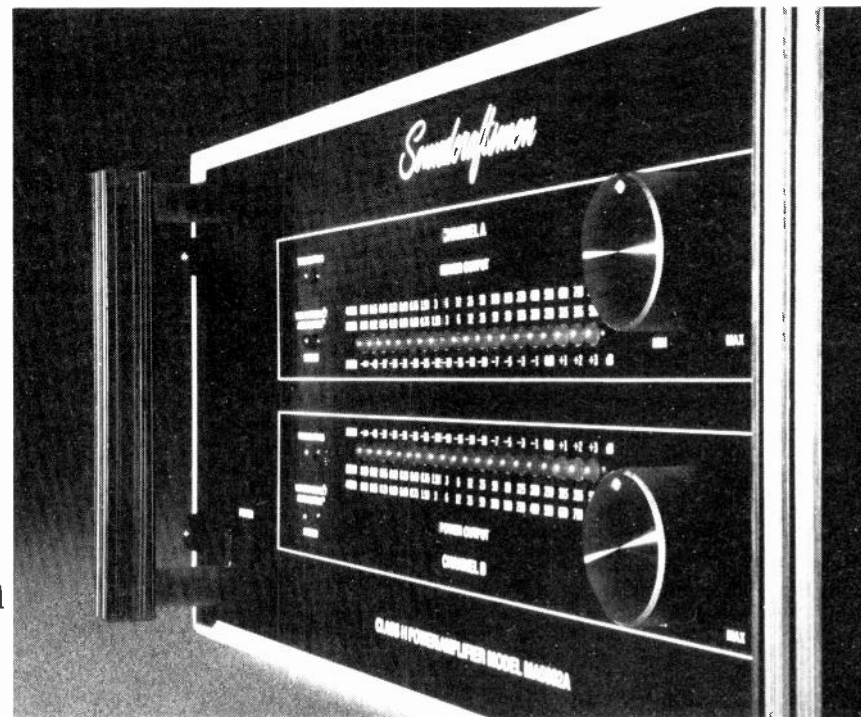
**DYNAMIC HEADROOM (8 ohms)** 1 1/2 dB

**HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)**  
at 24 dBW (250 watts)  $\leq 0.035\%$   
at 0 dBW (1 watt)  $< 0.062\%$

**FREQUENCY RESPONSE (at 0 dBW)**  
+0, -1/2 dB, <10 Hz to 35.3 kHz

**INPUT CHARACTERISTICS (re 0 dBW; A-weighting)**  
sensitivity 85 mV  
S/N ratio 83 1/2 dB

**DAMPING FACTOR (at 50 Hz)** 160



LIKE PREVIOUS SOUND-CRAFTSMEN power amplifiers, the MA-5002A incorporates what the company calls a Vari-Portional power supply, the purpose of which is to make the amp more efficient. It works this magic by operating at different supply voltages depending on the amount of power the 250-watt amp is required to deliver. When power demands are low to moderate, the power supply loafs along at a relatively low voltage. Only when the signal-tracking circuitry detects that high output will be required does the supply shift to higher voltages, enabling the amp to deliver its full rated power. When the peak passes, the Vari-Portional power supply drops back to its low-voltage state. The result, according to Soundcraftsmen, is an amplifier that runs cooler and uses less electricity than a similarly rated unit with a conventional single-voltage power supply.

Soundcraftsmen engineers have not been blind to the other possibilities inherent in a smart, dual-voltage power supply, and in the MA-5002A they have realized one of them in what they call the Auto-Buffer circuit. It makes the power supply just a little cleverer than it already was by sensing the impedance of the load it is driving. When the impedance is too low, the Auto-Buffer prevents the power supply from rising to any volt-

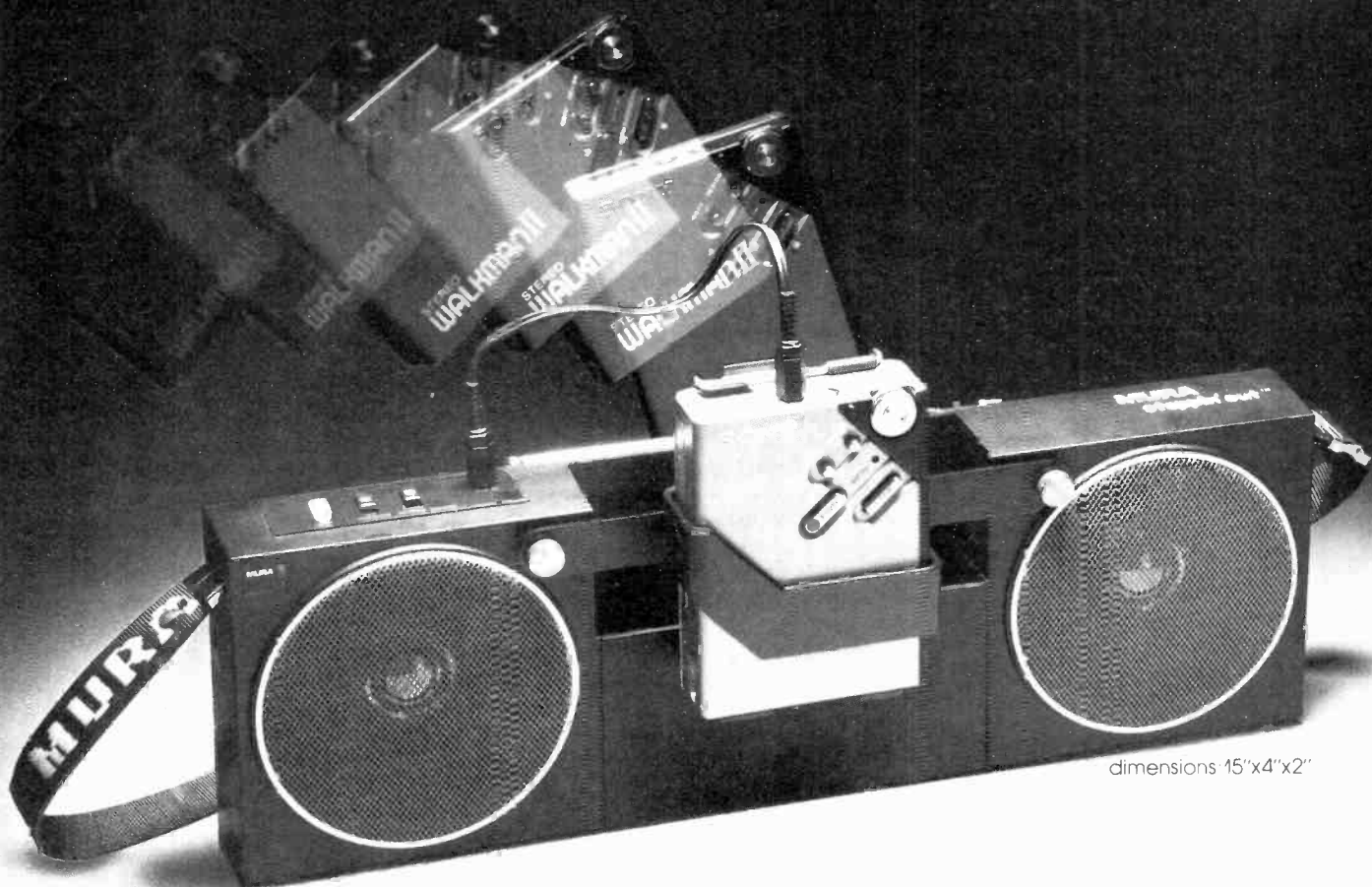
age that might create excessive current drain and the possible destruction of the output transistors. This enables the amplifier to drive impedances as low as 2 ohms safely without recourse to conventional current limiters, which can create severe distortion and, in some cases, cause the very damage they were intended to prevent. At the same time, it enables the amp to deliver full power into loads of 4 ohms or more. The beauty of this design is twofold: its low distortion and the fact that it entails no sacrifice of power at normal impedances.

Protection from more mundane threats, such as short circuits and simple overheating, is provided by what Soundcraftsmen calls its Auto-Crowbar circuit, which—when tripped—instantly shuts off the amplifier and bleeds the power supply. When this happens, a PROTECT LED on the upper right of the front panel lights. The amplifier automatically resets itself when the fault is corrected.

Other features of the MA-5002A's front panel are a power switch in the lower left-hand corner, level controls for each channel, two LEDs (one for each channel) that light whenever the Vari-Portional power supply shifts into high gear, a clipping-indicator LED for each channel, two peak-reading power meters (a row of twenty LEDs for each channel,

# HOW 23 PEOPLE SHARE A WALKMAN.

## WITH MURA'S STEPPIN' OUT.™



dimensions 15"x4"x2"

Sony's, Aiwa's and Mura's mini-portable cassette players and FM radios are great when you go solo. But not so great to share with friends.

Now Mura helps you make sound-for-one sound-for-all.

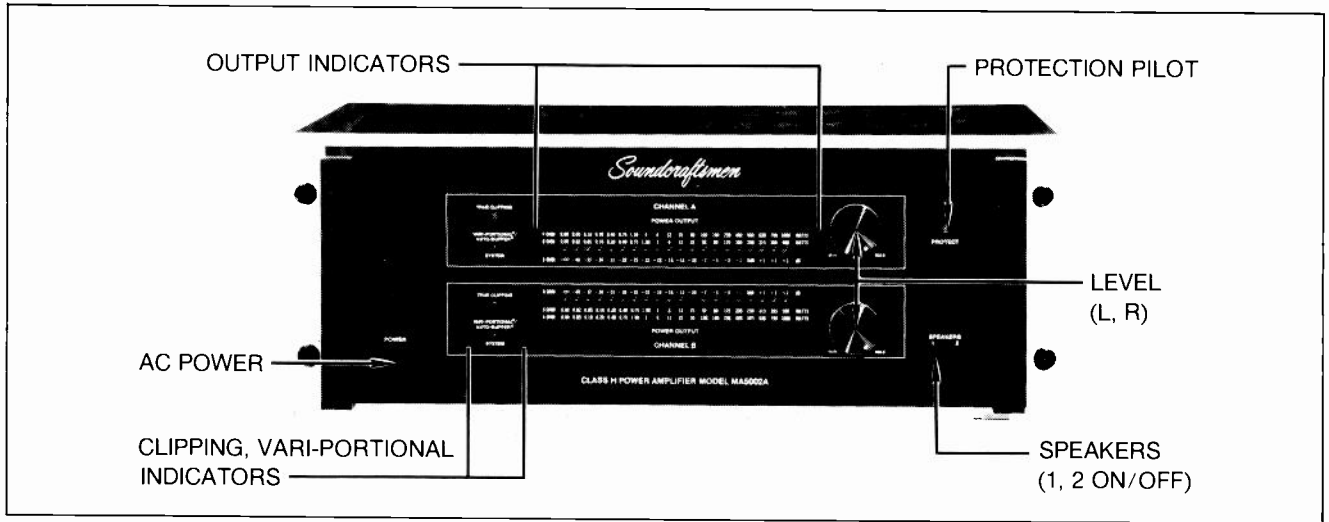
Just plug your Walkman (or any brand) into Mura's Steppin' Out and the sounds step right out. Through two 4 inch center domed speakers driven by a quality stereo amp.

Steppin' Out has a "presence" switch and a "stereo expander" switch which does to sound what 3D does to movies. Steppin' Out is also lightweight and portable. And the price is in step with your budget. Now you have a choice: solo or sharin' with Steppin' Out.

### **MURA**

You'll be hearing from us.





calibrated both in dB and in watts into 4- and 8-ohm loads), and switching for two sets of speakers. (A stripped-down version of the amp, called the PA-5001A, lacks the power meters, level controls, the Vari-Portional indicators, and speaker switching. It sells for \$100 less.) The amplifier also has screw holes and hand grips for rack mounting.

The back panel has two finned heat sinks mounted on either side of the input and output connectors. The inputs are ¼-inch phone jacks located at the top of the panel. Below these are color-coded binding posts for two pairs of speakers. The substantial AC line cord, which terminates in a three-prong plug, emerges from the chassis just below a power-line fuse holder and 10-amp fuse.

The data from Diversified Science Laboratories bespeaks a very fine high-power amplifier. Noise and distortion are more than adequately low, and the damping factor is appropriate. In continuous power tests, the amp beats its specs into all load impedances and still has some reserve left for peaks. DSL also found that the Vari-Portional LEDs come on at 20 dBW (100 watts) into 8 ohms, indicating that this is the point at

which the power supply moves out of its idling mode, and that the clipping indicators do indeed light up right at the amp's overload point. (The meters also prove responsive and accurate, but for most applications we consider them more of a frill than a necessity, especially since the overload LEDs tell you what you really need to know.)

The MA-5002A comports itself as well in the listening room as it does on the bench. It has plenty of power and sounds every bit as good as anything else we've come across, regardless of price. Our only complaints concern the lack of two little home amenities: regular pin input jacks and feet to protect shelves and tables from scratches—features that don't appear on many professional amps. But the overriding considerations, whether it is used for professional or home purposes, are the amp's reasonable price and its clever solutions to some real problems. In a world in which so many audio gremlins seem to be invented to match pre-existing answers, this is very refreshing. We think Soundcraftsmen has come up with another winner.

*Circle 132 on Reader-Service Card*

## Lots of Tuner At a Moderate Price

Sansui TU-S9 AM/FM tuner, in metal case. Dimensions: 17½ inches by 4 inches (front panel), 11½ inches deep plus clearance for controls and connections. AC convenience outlet: one unswitched (100 watts max.). Price: \$420. 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.

NEITHER SUPERFANCY MODELS nor bare-bones budget jobs have characterized Sansui's TU series, but it has had more than its share of good buys—in particular, models that approach or equal the specs of other companies' much-discussed supertuners, but at a fraction of the price. The TU-S9 continues this estimable tradition. We were delighted with both its performance and its personality, yet it certainly can't be counted a luxury model.

There are four basic ways of tuning it. Like most digital designs (and this one uses quartz reference, true frequency synthesis, and phase lock), it can be

made to scan the band, looking for stations, or it can step by discrete frequency increments. The S9's steps are 0.1 MHz wide for FM and 10 kHz wide in AM. (Outside the Americas, it is set to step in 9-kHz increments to conform to broadcast frequency allocations in those areas; the manual says that the tuner can be adapted if you move from one broadcast-practice zone into another.) The stepping process operates in either direction, as does the fast-scan mode, which is activated by a slightly harder pressure on the same UP and DOWN tuning buttons. Finally, if you press DIRECT SET, the ten station-memory buttons become a "key-



# Torn between Super-A, quartz tuning and graphic EQ? Why not get all three.

Choosing a receiver can be a painful experience. Especially when the features you want most don't all happen to come in the same package.

But now there's the JVC R-S77. With the sound purity of Super-A amplification. The precision and beauty of quartz tuning. And the flexible control of JVC's 5-band S.E.A. graphic equalizer.

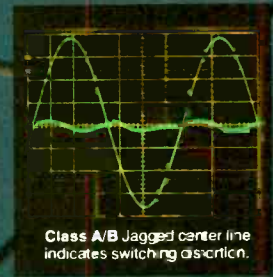
By completely eliminating switching distortion, Super-A allows the subtle details of musical overtones to come through cleanly and naturally. Add a powerful 60 watts per channel into 8 ohms, from 20 Hz to 20 kHz, with no more than 0.005% total harmonic distortion and you have an amplifier that sounds convincingly live on all kinds of music, loud or soft, simple or complex.

The quartz tuning system zeros in perfectly on every FM and AM station. So distortion and noise remain infinitesimally low. And with our pushbutton memory system, you can tune in any of six FM or six AM stations instantly.

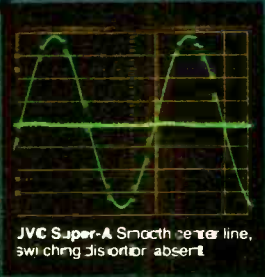
With our built-in S.E.A. graphic equalizer, you can give your system a thousand sound personalities. From flat-accurate for classical. To

bright and punchy for poplar. Or anything in between. You can also fix speaker quirks and room acoustics.

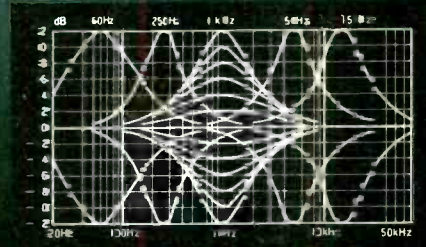
Beauty. Convenience. Control. And stunning sound quality. Now you don't have to choose which you want. Because you get them all in the JVC R-S77 receiver.



Class A/B Jagged center line indicates switching distortion.



JVC Super-A Smooth center line, switching distortion absent.



S.E.A. graphic equalizer permits independent control of 5 tonal regions.

# JVC®

US JVC CORP.

4 Slater Drive, Elmwood Park, NJ 07407  
JVC CANADA, INC., Scarborough, Ont.



**Why listen to the first names in music,  
on anything less than the first name in high fidelity.**

**Fisher ST925.  
Incomparable Fisher sound  
reproduction, plus quality Fisher  
craftsmanship.**

At Fisher, we believe that the only way to do justice to a great piece of music is to listen to it through a great pair of speakers. And after 40 years of designing speakers, the ST925 is our best ever.

As expected, it has the look and feel of fine furniture — hand-crafted with close attention to detail. Plus all the things needed to make it sound like a fine musical instrument.

Take the 15" low frequency driver, for example. Ours uses a low mass, high rigidity cone material to provide optimum deep bass response.

We didn't compromise on the midrange and high frequency horn drivers either. Both are suspended in an expensive ferrofluid that drastically reduces heat build-up, thus enabling the drivers to handle greater power.

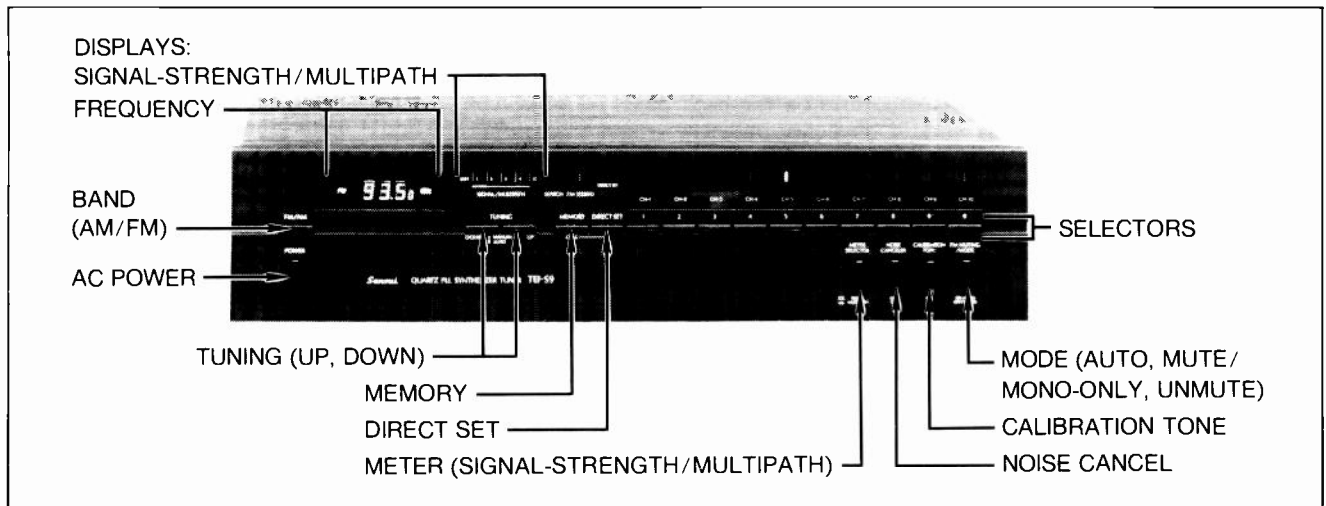
In fact, maximum power handling capability is 130 watts. Yet the ST925 is so efficient it can reproduce live concert sound levels with as little as 25 watts. Not only that, it can also reproduce the full dynamic range typical of the newest digital recordings.

If you think these are good reasons to buy them, you're not alone. After all, Fisher happens to be the largest manufacturer of speakers in America.

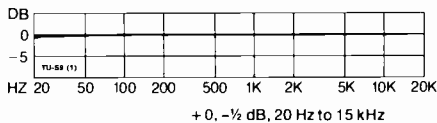


 **FISHER** The first name in high fidelity.

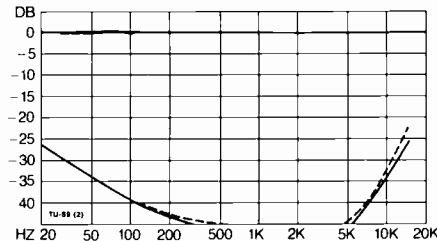
© Fisher Corporation 1981



MONO FM FREQUENCY RESPONSE

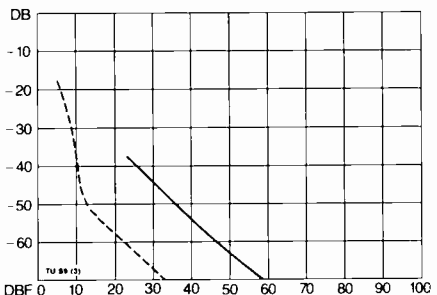


STEREO RESPONSE & CHANNEL SEPARATION



Frequency response  
 Left channel + 0, -1/2 dB, 20 Hz to 15 kHz  
 Right channel + 0, -1/2 dB, 20 Hz to 15 kHz  
 Channel separation  
 ≥ 45 dB, 700 Hz to 4 kHz;  
 ≥ 35 dB, 60 Hz to 9 kHz;  
 ≥ 25 dB, 20 Hz to 14.5 kHz

FM SENSITIVITY & QUIETING



— stereo quieting (noise)  
 - - - mono quieting (noise)  
 Stereo sensitivity for 50-dB noise suppression  
 35 1/4 dB at 98 MHz, with 0.36% THD + N  
 (35% dB at 90 MHz; 36 1/2 dB at 106 MHz)  
 Mono sensitivity (for 50-dB noise suppression)  
 12 1/2 dB at 98 MHz  
 Muting threshold 23 1/2 dB  
 Stereo threshold 23 dB  
 Stereo S/N ratio (at 65 dB) 72 1/2 dB  
 Mono S/N ratio (at 65 dB) 83 dB  
 CAPTURE RATIO 1 1/4 dB  
 SELECTIVITY (alternate-channel) 59 1/2 dB  
 HARMONIC DISTORTION (THD + N)  
 at 100 Hz stereo 0.27% mono 0.23%  
 at 1 kHz 0.084% 0.13%  
 at 6 kHz 0.21% 0.11%

board” so that you can enter a specific frequency. Even if you know only that the station calls itself, say, “Rock 102,” you can punch up 1-0-2-0 (102.0) and then step up and down from there until you find the station. Once you’ve found one you will want to come back to, you can press MEMORY and the word “memory” will appear in the frequency-display window for a few seconds. During this time you can enter the station into any of the ten memory positions. After those few seconds (or if you do enter the station), the “memory” legend disappears and so does the entering capability, preventing inadvertent reprogramming when you next touch one of the ten buttons. All told, this adds up to one of the most versatile, adept, and satisfying digital-tuning control systems we’ve encountered.

Many tuners and receivers will memorize more stations than the TU-S9, since each button on the Sansui will accept either one AM or one FM frequency (but not both). However, in regular use we find we do not need more than ten stations. And the S9 offers what, arguably, is a plus not found on most digital tuners: Its FM range goes low enough to encompass the audio of TV Channel 6.

Capping this control scheme is a custom faceplate that we admired more and more with use. The S9 is delivered with a lighted escutcheon that identifies the memory buttons simply as CH 1, CH 2, and so on. The entire mask on which these designations are printed slips out and can be replaced by a blank one on which, using transfer lettering supplied with the tuner, you can enter the call letters of each memorized station. There’s no more need for you to remember station locations, and no more hunting for that station you “know” you entered into a memory position.

The four buttons at the lower right of the front panel also have their particular virtues. The combination of muting/

defeat and mode (automatic/mono-only) in one button is occasionally somewhat hampering, depending on your tuning habits, but Sansui has chosen such appropriate threshold levels that we never really missed having a separate button for each function. The calibration tone is a convenience for recordists. The S9’s tone is at 400 Hz, 10 dB below 100 percent modulation. (After de-emphasis, 100 percent modulation in the RF translates to differing audio levels at different frequencies, but the equivalent of full modulation at 400 Hz is about the highest audio level you’re likely to encounter with typical program material.) As usual, however, the test tone is not at the Dolby reference level and therefore it isn’t much help in calibrating a decoder for Dolby FM reception.

The NOISE CANCELLER is a blend switch. When we looked at Diversified Science Laboratories’ separation curves made with this switch on, we thought Sansui had gone overboard, and we wondered why the subjective stereo effect was still so good with the blend in. On more careful examination, we realized that Sansui’s blend preserves roughly the separation of a typical phono pickup (about 20 dB at 1 kHz, with less at higher frequencies and more below) and that the blend’s “bite” is so big only because the separation is so exemplary without it. At any rate, we consider this feature unusually effective. The meter-mode switch also is effective—giving you quick comparison between signal strength and multipath readings at any antenna orientation—but the “meter” it controls (actually a set of five LEDs) is not. The thresholds for the lamps are reasonably well chosen, but there are so few of them and their on/off action is so sharp (in some designs they fade gradually as signal is reduced) that the sound actually is more help than the display most of the time when you’re tuning the antenna. If you don’t use a rotator, the point is moot; if you do, this



STEREO PILOT INTERMODULATION	0.13%
IM DISTORTION (mono)	0.089%
AM SUPPRESSION	54 dB
PILOT (19 kHz) SUPPRESSION	60½ dB
SUBCARRIER (38 kHz) SUPPR.	91½ dB

feature is among the very few curves the S9 will throw your way.

There also are some unusual features on the back panel. The AC convenience outlet is welcome. There's an output for a stereo-AM adapter, anticipating an approved broadcast system, and a battery compartment that holds two AA cells to prevent memory loss due to power failures. Particularly welcome in areas enjoying Dolby FM broadcasts is a pair of outputs with built-in 25-microsecond de-emphasis, ready to feed properly equalized stereo to a decoder. The antenna options include the usual binding posts for AM and both 300- and 75-ohm FM leads, plus a coaxial 75-ohm connector. A loop antenna for AM fits a swivel support on the back panel or can be mounted on a similar swivel bracket that will stick to any appropriate surface up to about two feet away, if that will achieve better reception. It's a nice idea but, judging from our experience, it needs re-engineering; the adhesive on our sample was not strong enough to

support the antenna's weight.

When you come to compare the S9's performance with that of competing models, you may not have to look far to find a better number here or there, but you'll have to look very far indeed to find numbers that are significantly better in any respect. Response is very flat, and separation exceptional; sensitivity is about as high as DSL has ever measured for us, and, conversely, both distortion and noise very low; though it doesn't show in our data, adjacent-channel selectivity is unusually high (DSL measured 7½ dB, which doesn't sound like much only because we're so used to the much higher alternate-channel figures). And listening confirms what the data declare: that the TU-S9 can hold its own against the sonic blandishments of any tuner you choose to compare it with. Fancier models may have extra features (CRT tuning aids, for example), but if you can hear a difference at all, it's likely to be in favor of the Sansui.

*Circle 131 on Reader-Service Card*



## Polk's Premium Loudspeaker

Polk RTA-12B floor-standing loudspeaker, in wood enclosure with walnut-veneer finish. Dimensions: 16 by 39½ inches (front), 12 inches deep. Price: \$1,000 per pair. Warranty: "limited," five years parts and labor. Manufacturer: Polk Audio, 1205 S. Carey St., Baltimore, Md. 21230.

FOUNDED LESS THAN ten years ago, Polk Audio has earned an enviable reputation for its line of moderate-price loudspeakers. The RTA-12B is the latest refinement of the company's top model, originally introduced as the RTA-12, whose main claim to fame was excellent phase response. Designer Matthew Polk has attempted to retain that quality in the 12B, while smoothing the system's frequency response and improving its cosmetics.

The new design is a tall, floor-standing column with a black grille cloth covering the bass drivers. The tweeters and crossovers are separately packaged, and you must mount them on top of the speaker bodies. This takes only a few minutes using the supplied bolts and thumbscrews. An interconnect cable from the tweeter/crossover module plugs into a socket on the top of the bass cabinet.

The 1-inch dome tweeter is mounted in free space (for low diffraction) and somewhat back from the plane of the bass drivers (for time alignment). A curved ramp extends down from the face of the driver-mounting plate to the front edge of the woofer enclosure, providing a hard reflective surface that directs high-frequency energy toward the listener and prevents the frequency-response notches that would otherwise occur because of delayed reflections from the top of the cabinet. In normal use, the tweeter and crossover are completely hidden by a rectangular cloth cap that matches the grille on the main enclosure.

Frequencies below 2 kHz are han-

dled by two 6½-inch woofers, which are mounted side by side below the tweeter, and a large passive radiator. The inner woofer of each speaker in a mirror-image pair is rolled off above 2 kHz, the outer woofer above 600 Hz. The intent is to reduce the off-axis comb filtering that occurs when two drivers are operated over the same frequency range. Connections to amplifiers are made at binding posts on the back panel, which accept banana plugs, spade lugs, or bare wire.

The RTA-12B's impedance curve is low over much of the frequency range but fairly smooth, with a maximum of 13.9 ohms at 50 Hz and minima of 2.9 ohms at 350 Hz and 1 kHz. From approximately 150 Hz to 1.5 kHz—the band in which most musical fundamentals occur—the speaker's impedance remains at or near 3 ohms. In the tweeter's range, above 2 kHz, the impedance meanders smoothly between the more comfortable limits of 7 and 11 ohms. But because of the low value of the impedance in the midrange and upper bass, some amplifiers might have trouble driving a pair of RTA-12Bs, and almost all would balk at two pairs in parallel.

This potential difficulty is ameliorated somewhat by the 12B's unusually high sensitivity, which—in combination with its high power-handling capacity—results in an exceptionally wide dynamic range. In Diversified Science Laboratories' pulsed-power test, the RTA-12B accepted 40 volts (equivalent to 23 dBW, or 200 watts, into 8 ohms) without excessive distortion, from which it delivered a thunderous output of 118½ dB SPL at 1

# The Onkyo CP-1130F.

It will startle you, shake you,  
satisfy and soothe you.



The Onkyo CP-1130F Computer Automated Direct-Drive Turntable is the most exciting fully automatic turntable in its price range. It not only provides a purity of sound unheard of in so affordable a unit . . . it also provides a breakthrough control feature that can extend the life of your recordings significantly.

At the push of a button, the CP-1130F's raised tonearm will automatically search across the record. So precise is its movement, that you can cue it to a single groove if you wish. Then at the touch of a

second button, you can lower the tonearm with absolute accuracy. Without ever touching the tonearm or opening the dust cover, you control complete tonearm movement. Other important features include a straight-line, low-mass tonearm . . . brushless electronic servo direct drive . . . a diamond-polished platter . . . soft touch microcomputer controls . . . a memory repeat function . . . and full remote control capability. Hear the CP-1130F now at your Onkyo dealer.



# DISCOVER GOLD.



## MARANTZ UNCOVERS THE GOLD STANDARD OF AUDIO EQUIPMENT.

Introducing Marantz Gold. The new standard of stereo sound. The new standard of audio technology.

Its performance will startle you. Its look will excite you. Its sound will move you. The classic quality only Marantz could produce.

## DISCOVER THE SOLID GOLD ADVANCES.

Like our 24-Karat Solid Gold Plated input and output jacks for the ultimate in oxide free/low distortion audio connections.

Our fully computerized cassette deck and receivers that will push your system to new levels of flexibility. There's even a deck with an advanced Linear Skating Drawer mechanism that slides effortlessly out of the front panel for cassette loading.

And True Power™ Amplification, a Marantz engineering breakthrough that delivers 25% to 50% more power into your speakers than other comparably rated receivers or amplifiers. That's more power for more clean sound.

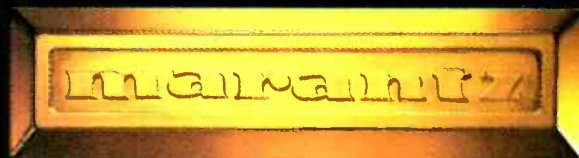
And there's still more. Because now we put a golden touch in every Marantz product — turntables, loudspeakers, portables. Everything. Each designed for better sound, not just better looks.

## THE NAME THAT'S GOOD AS GOLD.

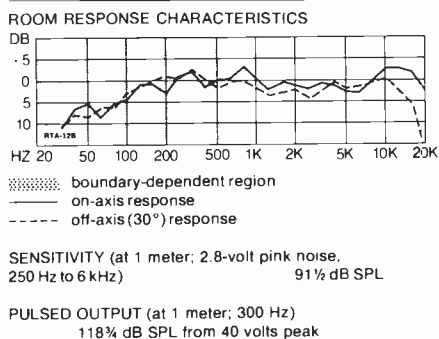
For over thirty years, Marantz has been recognized worldwide as a leader in quality, advanced stereo sound. So, it's only fitting that we should bring it to its new solid gold plateau.

There's a gold mine waiting to be discovered at your Marantz dealer now. Stop by soon. And take your pick.

© 1981 Marantz Company, Inc.,  
20525 Nordhoff St., Chatsworth, CA 91311.



THE SOLID GOLD SOUND®



**Report Policy:** Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by Diversified Science Laboratories. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are supplied on loan from the manufacturer. Manufacturers are not permitted to read reports in advance of publication, and no report or portion thereof may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested. HIGH FIDELITY and Diversified Science Laboratories assume no responsibility for product performance or quality.

meter on axis. Moreover, it was able to produce more than 114 dB SPL continuously at 300 Hz.

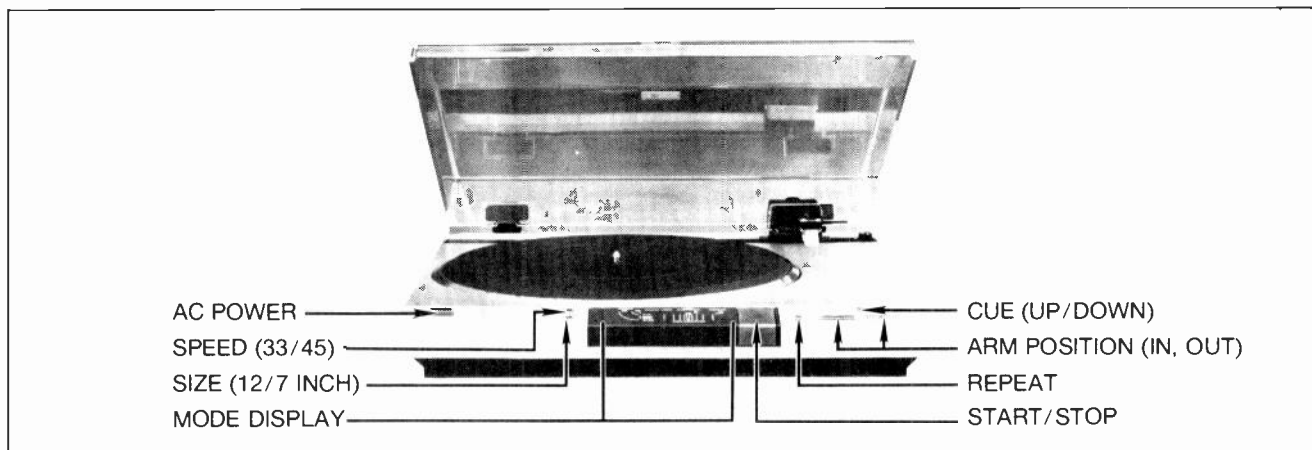
Distortion is commendably low. Above 100 Hz, it averages less than 1/2% at 85 dB SPL and less than 1% at 90 dB SPL. At the very high level of 100 dB SPL, THD creeps up toward 5% at low frequencies, but for the most part remains less than 2%.

As with DSL's other measurements, the frequency-response plot was taken with the speaker placed according to the manufacturer's recommendations, away from side walls and with its front panel four feet from the rear wall. In that position, response is quite smooth both on and, especially, off axis. The on-axis curve is flat within ± 3 dB from 120 Hz to 20 kHz, the only notable deviations from perfect linearity being the bass rolloff and mild peaks at 800 Hz and 12 kHz. Although not shown here, DSL also made response measurements with the speaker against the rear wall. The only significant difference between the two sets of curves is in the region below 200 Hz, which gets some desirable augmentation from the wall. In that position, the RTA-12B is flat within ± 3 dB from 40 Hz to 20 kHz on axis and from 40 Hz to 15 kHz off axis.

Listening tests bear out the measurements. Set up well away from the walls of our listening room, the RTA-12Bs sound unusually open and spacious, with precise stereo imaging and an excellent sense of depth. Coloration is very low, most notably so on vocals and percussion instruments, which emerge with utter clarity. There is some tendency to brightness, however, and a noticeable lack of weight in the low end. Moving the speaker back against the rear wall largely eliminates these slight deficiencies, especially in the bass, although at some expense to the speaker's still very fine imaging performance. Piano, organ, string bass, and timpani take on a fuller, more naturally balanced sound, making the wall position the favorite of most of our listening panel.

Much thought and care went into the design of the RTA-12B, and it has paid off in exceptional performance. The price is not low; neither is it extravagant by current standards. And this level of quality is rarely cheap. If you're in the market for good sound (and good looks to boot) and don't mind paying a little more to get a better product, you definitely should have a listen to the RTA-12B.

Circle 135 on Reader-Service card



# Thinking Man's Tangential from Pioneer

Pioneer PL-L800 automatic single-play turntable, with tangent-tracking tonearm and PC-4MC high-output moving-coil pickup. Dimensions: 16 1/2 by 16 1/4 inches (top plate), 4 1/4 inches with dust cover closed; additional 1 1/4 inches above and 1 1/4 inches at back required with cover open. Price: \$450. Warranty: "limited," one year parts and labor on turntable, 90 days parts and labor on cartridge and stylus. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 85 Oxford Drive, Moonachie, N.J. 07074.

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

A YEAR AND A HALF ago, in the May 1980 issue, we reviewed the Phase Linear Model 8000 Series Two turntable and commented on its obvious source: Pioneer—Phase Linear's parent company and the brand under which the 8000 has appeared in other parts of the world. Now the straight-tracking turntable design has percolated down into less heady regions of the audio sphere, and the PL-L800 bears Pioneer's own name in token of its arrival for a broader market.

The motive system is a coreless drive motor with quartz phase-lock loop for the two standard speeds—33 and 45. There is a positive indication of correct speed (a LOCK pilot) but no means of intentionally varying pitch. (The vernier-

and-strobe alternative, though it offers an important plus to some users, certainly doesn't justify its extra cost for the majority of purchasers, in our opinion.) When you switch on the AC, the 800 is ready to play a 12-inch LP; because speed and size are independently controlled, you can select unconventional combinations of the two—to play audiophile 12-inch 45s automatically, for example. For esoteric sizes, such as 8- and 10-inch LPs, you must cue by hand.

Pressing the START/STOP button begins automatic playback—including cueing and setdown at the beginning and arm return and shutoff at the end of the disc. If you want the record to repeat, you press REPEAT, which will keep the



WOW & FLUTTER (ANSI/IEEE weighted peak)  
 ±0.05% average; ±0.07% max. instantaneous

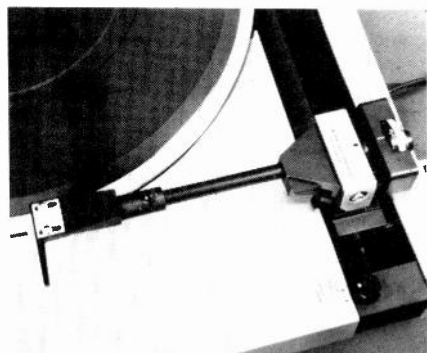
TOTAL AUDIBLE RUMBLE (ARLL) -65 dB

**TONEARM RESONANCE AND DAMPING**

With Shure V-15 Type III cartridge  
 vertical 7.2 Hz; 11-dB rise  
 lateral 6.8 Hz; 5¼-dB rise  
 With PC-4MC cartridge  
 vertical 12.5 Hz; 9¼-dB rise  
 lateral 8.4 Hz; 9¼-dB rise

VTF-GAUGE ACCURACY  
 no measurable error, 0.5 to 3.0 grams

TOTAL LEAD CAPACITANCE 225 pF



*Arm-balance and VTF adjustments are supplied by conventional calibrated counterweight at back of arm "carriage." (Antiskating is not required in a tangent arm.) Note arm-lock button at lower right.*

cycle going until a second touch of the button stops it. All of these functions—speed, speed lock, diameter setting, arm up/down, repeat, and arm motion in or out across the record—are signaled by graphic LED pilots on the mode-display panel.

The arm, which is constructed of polymer graphite, is fitted with a plug-in headshell whose arm mating is not the "universal" variety, but whose cartridge mounting provisions are standard. Thus the supplied moving-coil pickup can easily be replaced by any standard cartridge—moving-coil or otherwise. This feature will surely attract many users who would reject out of hand other models whose range of mating pickups is limited. Although Pioneer tells us it doesn't list the headshell in its accessories catalog, it is available as a replacement/part for multipickup users who want adlib interchangeability.

Though this is essentially a report on the turntable, we devoted some time to the supplied pickup—as, we imagine, most purchasers will, even if they plan to substitute their own favorite. Though it is a moving-coil design, its output is high enough (0.76 millivolts, ±½ dB, from 1 centimeter per second at 1 kHz, loaded by 50 kilohms) that it can be used with the standard phono inputs of typical preamps. At 2 grams, the median of Pioneer's recommended tracking-force range, DSL got encouraging results in the tests for distortion and maximum tracking level. Arm-resonance frequencies are nearly ideal, as the data show, and separation is good. Some eyebrows were raised by the frequency-response and square-wave tests, however; a marked overshoot in the latter appears to be related to a peak of 6 dB or more in the range just below 15 kHz. In listening, we do find transient-loaded highs (triangle, for instance) noticeably overetched, though the effect is not necessarily unpleasant. And voices (particularly,

it seems, mezzo-sopranos) can take on a rather metallic luster. But the pickup is remarkably clean and open and created a very favorable impression with most program material.

Our admiration is directed primarily toward the turntable itself, however. In particular, we liked the automation scheme, which covers all the important functions without in any way inhibiting manual use. If you want to play a record's third band, for example, you can position the arm by hand. When you draw it away from its rest position, the platter drive starts automatically; meanwhile, the arm's drive motor will respond to any pickup displacement by trundling the arm "carriage" in the appropriate direction. If you don't want to continue play into the fourth band, you'll have to retrieve the arm manually, of course. And there's no means to prevent the arm from settling down when there is no record on the platter—though there is a "logic" system of sorts that, for example, flashes the arm-motion indicator LEDs if you try to cue up before you have released the arm lock that prevents misadventure during disc cleaning. This is, in a word, a thinking-man's automatic, not a sybarite's home juke box.

The arm drive is so silent and so responsive to manual displacement that it almost seems alive. And since it responds in both directions, it can cope with even outrageous record eccentricity, which not all tangent arms can. The handsome base design, in which arm and platter share a subsuspension, is virtually unaffected by external shock of any reasonable magnitude. All operating controls are accessible with the cover closed. Speed accuracy and stability are beyond reproach. Adding to these factors the geometric elegance of tangent tracking and the felicities of the automatic control scheme, we consider the ensemble unusually attractive.

*Circle 134 on Reader-Service Card*

## Nikko Says It with Numbers

**Nikko NR-800 AM/FM receiver, in metal case. Dimensions: 17¼ by 4½ inches (front panel), 13¼ inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), one unswitched (200 watts max.). Price: \$520. Warranty: "limited," three years parts and labor. Manufacturer: Nikko Electric Mfg. Co., Ltd., Japan; U.S. distributor: Nikko Electric Corp. of America, 320 Oser Ave., Hauppauge, N.Y. 11787.**

IN DESCRIBING THE next-to-top receiver in Nikko's current line, the NR-800, the first word that comes to mind is "super-digital" because, in addition to a digital tuning display and array of memory buttons, the front panel is dominated by an output-power display whose LEDs register in discrete steps of 7 to 8 dB and thus is essentially digital. At heart it is a good, middle-of-the-road receiver. Nikko's long history of building good value into its equipment here stands it in good stead. The 800 may not be for everyman, but it satisfies the priorities of a broad segment of the receiver market.

As far as the controls are concerned, there are separate AM and FM tuners,

selected by the front-panel AM/FM switch; while you work with one, the other retains its last setting; unlike typical mechanical tuners, it doesn't lose your "place" on the FM dial when you change AM stations. There are four tuning modes, depending on the setting of the AUTO/MANUAL switch and the amount of finger pressure on the UP and DOWN tuning buttons. In AUTO, light pressure seeks out the next "receivable" station in the selected direction (the sensitivity depends on which of the three muting options you choose: HIGH, LOW, or OFF); harder pressure bypasses stations until you reach the portion of the dial in which you want to do your signal

# ...and then came the SE-9.

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

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

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

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

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

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

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

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

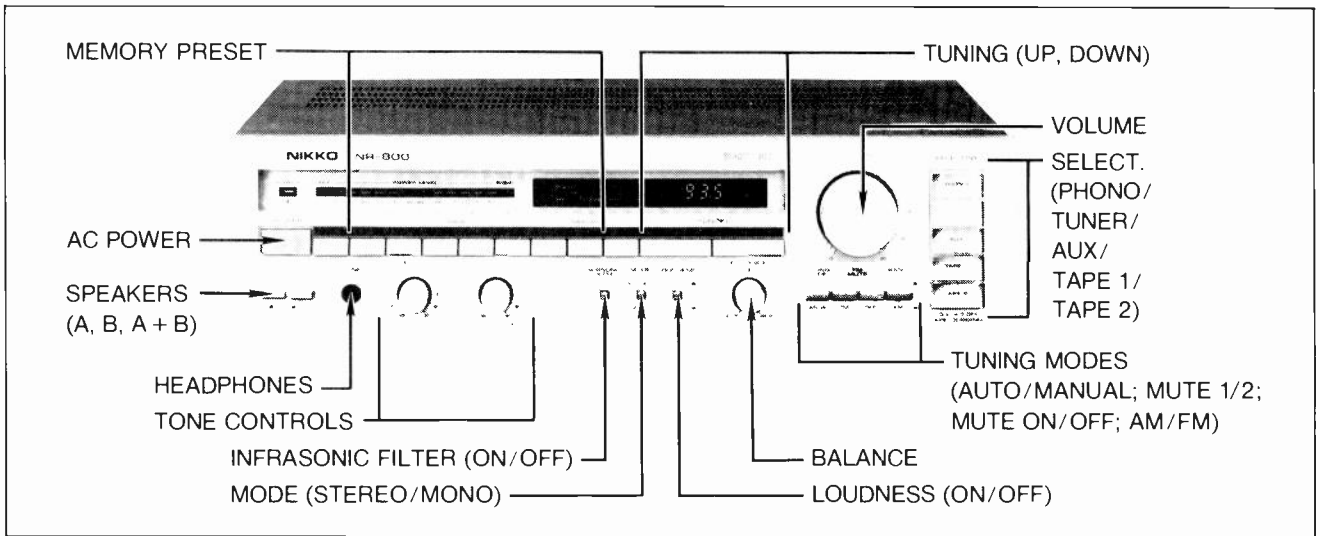
See the SE-9 and Sansui's truly complete line of high quality components and systems at your Sansui dealer today. Or write to us for details.



**SANSUI ELECTRONICS CORPORATION**  
Lyndhurst, New Jersey 07071, Gardena, CA 90248  
Sansui Electric Co., Ltd., Tokyo, Japan

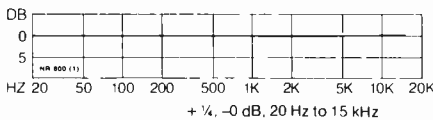




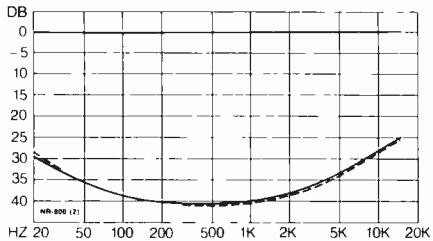


**FM tuner section**

MONO FREQUENCY RESPONSE

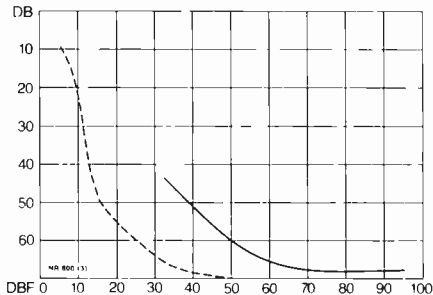


STEREO RESPONSE & CHANNEL SEPARATION



Frequency response  
 — L ch ± ¼ dB, 20 Hz to 15 kHz  
 - - - R ch ± ¼ dB, 20 Hz to 15 kHz  
 Channel separation  
 ≥ 35 dB, 50 Hz to 3.5 kHz  
 ≥ 25 dB, 20 Hz to 13 kHz

FM SENSITIVITY & QUIETING



stereo quieting (noise) 32 dBf  
 mono quieting (noise) 32 dBf  
 Stereo sensitivity (for 50-dB noise suppression)  
 39 dBf at 98 MHz, with 0.72% THD + N  
 (38% dBf at 90 MHz; 40% dBf at 106 MHz)  
 Mono sensitivity (for 50-dB noise suppression)  
 15% dBf at 98 MHz  
 Muting threshold 32% or 49% dBf  
 Stereo threshold 32 dBf  
 Stereo S/N ratio (at 65 dBf) 67% dB  
 Mono S/N ratio (at 65 dBf) 70 dB

CAPTURE RATIO 1% dB  
 SELECTIVITY (alternate-channel) 46% dB

HARMONIC DISTORTION (THD + N)  
 at 100 Hz stereo 0.29% mono 0.27%  
 at 1 kHz 0.37% 0.27%  
 at 6 kHz 0.21% 0.25%

searching. In MANUAL, light pressure steps the tuner 0.2 MHz along the FM band or 10 kHz in AM; heavier pressure produces rapid, continuous change.

When you press the MEMORY button, a pilot above it lights for a few seconds, during which time you can enter the selected frequency into any of the six memory positions. Because AM and FM selection functions are independent of each other, each button will memorize one station from each band. The memorization is semipermanent, though the owner's manual (which is only average and therefore leaves much room for improvement) doesn't explain the modus operandi. Unplugging the set doesn't wipe the memories, but leaving it unplugged for a day or two does make them falter.

There is a five-LED signal-strength "meter," which we didn't find very useful for aiming our antenna. The positioning of the LEDs, with the bottom two at progressively lower levels, presumably is intended to suggest the tuner's limiting curve; actually, however, audible signal deterioration sets in well before the middle LED (representing the minimum of "full limiting") goes out. The antenna connections on the back panel are all binding posts. Those for AM can be connected to the leads from the supplied loop antenna, which can be removed from its back-panel swivel bracket and repositioned for better reception.

The five illuminating switches that comprise the selector group control tape functions in an unusual manner. TAPE 1 and TAPE 2 are independent of the three main selectors (PHONO, TUNER, and AUX), which are mutually exclusive, canceling your previous choice when you make a new one. The tape buttons, too, will cancel each other, but either can be switched off by punching it once again. Thus, if you have pushed TAPE 1, it can be released by pressing either TAPE 1 or TAPE

2 but not by touching the other selector buttons.

This means that you can listen to either tape deck (assuming you use two) no matter which nontape source you have chosen without canceling that source. The same receiver switching is used whether you plan to play back a tape or (with a three-head deck) want to monitor the quality of something you are recording. But pressing either button makes its deck the source for dubbing; if you are recording on both decks, pushing TAPE 1 or TAPE 2 again will interpose that deck between your original source and the other deck. And if you are dubbing, you can't monitor the results on the copying deck without losing the feed from the source deck. Further, if you use either set of tape connections for an outboard signal processor—say, an equalizer or image enhancer—you will have the options of tape playback or source processing, but not processed playback. So, while we find the switching scheme very convenient in relatively simple systems, complex ones have to be thought out carefully if they are to work well with it.

The tone controls are gentle-acting. To say that both are capable of a little less than 10 dB of boost or cut is true but makes them sound inadequate; on the contrary, we appreciate their freedom from gross extremes, the evenness of their action, and the fact that both leave the midrange virtually unaltered. The rather high threshold of the loudness action, which includes a bit of hike in the high treble along with a broad bass boost, suggests that Nikko expects the NR-800 to be used with relatively inefficient speakers. With the fairly efficient ones in our test setup, we find the effect a little exaggerated, but judging loudness action is, at best, highly personal and subjective. The infrasonic filter is very gentle, but any attenuation of warp frequencies is welcome when you're having a problem with them, and

# BASF Chrome. The world's quietest tape is like no tape at all.

Today only one high bias tape is able to combine outstanding sensitivity in the critical high frequency range with the lowest background noise of any oxide tape in the world.

That tape is BASF's Professional II.

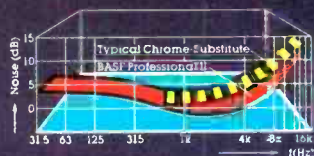
Professional II is like no other tape because it's made like no other tape. While ordinary high bias tapes are made from modi-

fied particles of ferric oxide, Professional II is made of pure chromium dioxide. These perfectly shaped and uniformly sized particles provide a magnetic medium that not only delivers an absolute minimum of background noise, but outstanding high frequencies as well.

Like all BASF tapes, Professional II comes encased in the new ultra-precision cassette shell for perfect alignment, smooth, even

movement and consistent high fidelity reproduction.

With Professional II, you'll hear all of the music and none of the tape. And isn't that what you want in a tape?



The difference in noise level between PRO II and ordinary high bias tape is greatest where the human ear is most sensitive (2-6 kHz).

**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.

**Mobile Fidelity Sound Lab.** BASF Professional II is so superior it was chosen by Mobile Fidelity Sound Lab for their Original Master Recording™ High Fidelity Cassettes. These state-of-the-art, pre-recorded cassettes are duplicated in real time (1:1) from the original recording studio master tapes of some of the most prominent recording artists of our time.



# CHROME



# BASF

For the best recordings you'll ever make.





A lot of high-fidelity manufacturers would like to impress you with how well their turntables play sideways or even upside down. But at Sony, we believe a much more valid test of a turntable is how well it plays flawed records. Which, in point of fact, is every single record you buy.

So, to prove to you just how much better Sony's new PS-X600 makes your imperfect records sound, bring us a warped record. An old favorite that barely plays. And play it on the X600.

Instead of bumps, jumps, clunks and other distortions, you'll hear crisp, clear sound. That's because the X600 features the only tonearm that actually comes to life the instant the record begins to play—Sony's exclusive Biotracer. The Biotracer's remarkable two-motor, computer guidance system

TO FULLY  
GRASP  
THE GENIUS  
OF SONY  
WE  
SUGGEST A  
SIMPLE  
EXPERIMENT.

actively senses record warps, center holes off-center, unwanted resonances—those factors that degrade the play of a record—and instantly compensates for them.

And you don't need a special cartridge for it to work. The Biotracer is compatible with the widest range of cartridges.

Other outstanding features: a Magnedisc servo speed control system works like a quartz watch to lock onto the correct speed; gel-filled feet isolate the turntable from vibrations; there's automatic record-size sensing and other sophisticated features without the sophisticated price.

So the point is simple. If you want to play records upside down, there are several turntables to choose from. But if you do your record playing right side up, there's really only one name to choose. It's Sony.

**SONY**. We are music.

FEATURES AND SPECIFICATIONS: Fully automatic direct drive turntable with Biotracer tonearm/Active damping of tonearm-cartridge resonances / Linear BSL motor/Quartz-lock Magnedisc servo speed control/Sony Bulk Molding Compound base/Awow & flutter 0.025% (WRMS)/Rumble: 78dB (DIN B) © 1981 Sony Corporation of America, 9 West 57th St., New York, NY 10019. Sony is a registered trademark of Sony Corp.

Circle 18 on Reader-Service Card

STEREO PILOT INTERMODULATION	0.092%
IM DISTORTION (mono)	0.068%
AM SUPPRESSION	56½ dB
PILOT (19 kHz) SUPPRESSION	68½ dB
SUBCARRIER (38 kHz) SUPPR.	>90 dB

**Amplifier section**

RATED POWER	17 dBW (50 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	18 dBW (63 watts)/channel
4-ohm load	18¼ dBW (67 watts)/channel
16-ohm load	15¼ dBW (38 watts)/channel

DYNAMIC HEADROOM (8 ohms)	1¼ dB
---------------------------	-------

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 17 dBW (50 watts)	≤0.031%
at 0 dBW (1 watt)	≤0.032%

FREQUENCY RESPONSE	
	+¼, -½ dB, <10 Hz to 19.5 kHz;
	-3 dB at 48.4 kHz

the filter reduces response by about 10 dB in the region of worst warps, around 5 Hz. Added to the fixed infrasonic rolloff in the phono section, that's some 20 dB of attenuation in this region. The detented volume control produces reasonably even steps, as such things go, but we continue to view the feature as a slight affliction. (A true stepped control can be calibrated for professional use; the increments in the detented alternative are too hit-or-miss for that.)

On the DSL test bench, the NR-800 showed nary a glitch. Considering Nikko's long experience, we wouldn't

expect any; but it's reassuring to see this evidence of engineering consistency. In our opinion, it represents a far greater achievement in this price class than does championship performance in some respects coupled with so-so behavior elsewhere. And, of course, the NR-800 sounds good in all respects. The most virulent objection anyone could muster, in fact, was over the lack of a switch to defeat the flashing of the power display. If you're in the market for a midprice, midpower receiver, the NR-800 leaves little room for improvement.

**Circle 133 on Reader-Service Card**

RIAA EQUALIZATION	+0, -½ dB, 29 Hz to 16 kHz;
	-10¼ dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW; A = weighting)	
sensitivity	S/N ratio
phono input	0.32 mV 74 dB
aux input	22 mV 75½ dB

PHONO OVERLOAD (at 1 kHz)	195 mV
---------------------------	--------

PHONO IMPEDANCE	50.2k ohms; 130 pF
-----------------	--------------------

DAMPING FACTOR (at 50 Hz)	78
---------------------------	----

INFRASONIC FILTER	-3 dB at 14 Hz; ≈6 dB/octave
-------------------	------------------------------

## Sound Concepts Enhances the Image

**Sound Concepts IR-2100 stereo-image enhancer, in remote-control metal case. Dimensions: 3¼ by 7¼ inches (control panel), 3 inches deep max.; plus 20-foot interconnect/power cable. Price: \$249; 12-foot extension cable, \$19. Warranty: "limited," one year parts and labor. Manufacturer: Sound Concepts, Inc., P.O. Box 135, Brookline, Mass. 02146.**

"Center" figures show results when test signal is fed equally to both inputs and one output measured; "side" figures show results when test signal is fed to one input and the summed output measured.

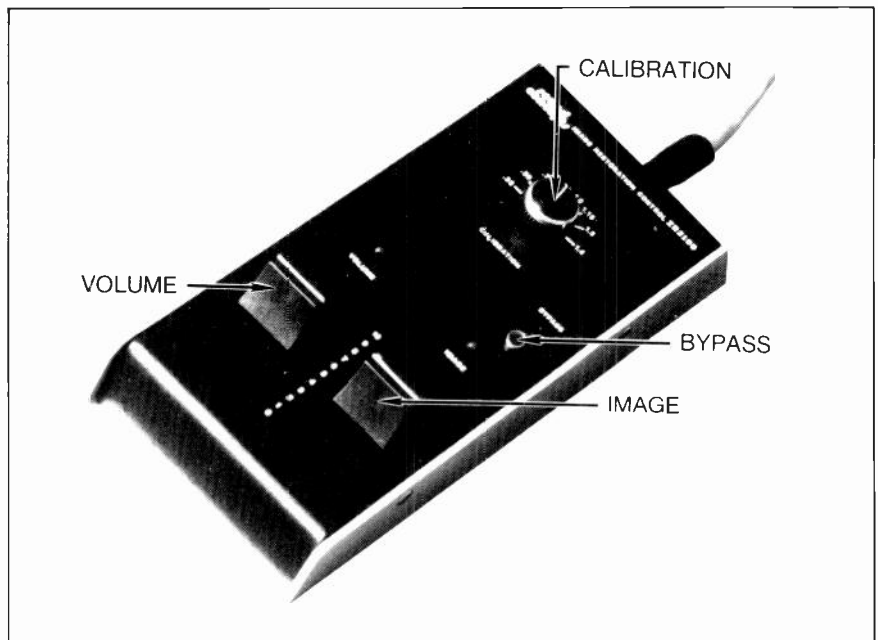
FREQUENCY RESPONSE	
center	±¼ dB, <10 Hz to 285 kHz
side	+0, -1 dB, 20 Hz to >20 kHz

INPUT OVERLOAD (set for unity gain)	
center	>8 volts
side	≥2 volts*

DISTORTION (THD; 20 Hz to 20 kHz; at 2 volts)	
center	<0.01%
side	≤0.015%

S/N RATIO	≥76 dB*
-----------	---------

\*At worst-case control setting; see text.



STEREOPHONIC SOUND can produce remarkably realistic imaging, but in theory, at least, it's far from perfect. Even assuming perfect channel separation in the recording and playback apparatus, your listening room blends the sound from your speakers—homogenizes it, so to speak—into a composite that limits the width and realism of the stereo image. "Image enhancement" devices intended to counteract this effect have been getting a lot of attention recently. The Sound Concepts IR-2100 is one that possesses some rather unusual technical and human-engineering features.

First let's look at the limitations of "normal" stereo. The image is created by differences in the loudness and phase (timing) of the sound waves that reach

your ears. If you're sitting equidistant from the left and right speakers (as you should be), sounds that emanate from each speaker at the same time will reach the corresponding ear simultaneously. If the sounds are equal in strength, your brain assimilates the information, and you "locate" the sound as coming from directly in front of you. No well-balanced stereo system has difficulty reproducing this center ("mono") image. But suppose an instrument in an orchestral sound source is to the left of center. The sound will arrive a bit sooner and a bit stronger at the left microphone than at the right. The left speaker therefore will reproduce it sooner and at a higher level than the right. Your left ear will hear the sound first, because it's closer to the left



speaker: after impinging on the left ear, though, the sound will continue around your cranium and reach your right ear. It may arrive there before or after the sound coming from the right speaker, which had a shorter distance to travel but began its journey later. Therein lies the problem with accurate stereo imaging: If the left sound reaches your right ear before the right sound does, your brain is confused and locates the image closer to center stage than it should.

The problem (which, of course, doesn't exist with binaural recordings played through headphones) was recognized by Ben Bauer of CBS Laboratories in 1960, but doing much about it took another two decades. In theory, if you fed some out-of-phase left-channel sound into the right channel and delayed it just enough so that it reached your right ear (from the right speaker) at the same time as the in-phase left-channel sound from the left speaker does, the two would cancel acoustically, and the right ear would not hear the left speaker at all. A similar right-to-left crossfeed would cancel the right-channel sound at the left ear. In practice, it's not quite so simple. The amount of delay required depends upon the geometry of your listening setup—the spacing between the speakers and between them and the listening position. And of course the cancellation is effective only at one point in the room.

The hand-held control of the Sound Concepts IR-2100 solves this difficulty quite neatly. The CALIBRATION adjusts interchannel delay; IMAGE varies the amount of crossfeed; a third control adjusts overall volume, while a bypass switch allows you to assess the effect of your chosen settings. (In some samples, including ours, it is marked backward, but a green LED infallibly informs you whether the circuit is active or bypassed.)

The control unit is connected to your system's signal-processor or tape-monitor loop via a rather heavy umbilical cord. Since the IR-2100 offers no tape-monitor switching to replace what it pre-empts, you may prefer to insert it between the preamp and power amp. If signal levels here are too far below the nominal 1-volt maximum (and they often are, particularly if a high-power amp feeds relatively efficient speakers, forcing low settings of the preamp volume control), the effective S/N ratio will suffer; for \$10, though, Sound Concepts will optimize the IR-2100 for low-level use. Power is supplied to the umbilical by a plug-in transformer. (It's big enough to block adjacent convenience outlets, so you may want to run it off an extension or plug it directly into a wall socket.)

Diversified Science Laboratories measured A-weighted noise levels that varied from 76 to almost 89 dB below our ½-volt reference, depending on how the controls were set. With low IMAGE settings—which we prefer—noise is at least 86 dB below reference level. Input overload (the flip side of this coin) depends on whether the sound source is centered or far to one side, since the IR-2100 handles each differently. Unlike some image enhancers, it concentrates its attention on the "difference" (stereo) information and does virtually nothing to the center (mono) image. To our way of thinking, this is a distinct advantage; the center image remains rock-stable in the stereo panoply. Incidentally, maximum output level approaches 9 volts—far more than you'd ever need—and interfar impedances are well chosen.

Center-channel frequency response is ruler-flat; that for off-center sources varies in accordance with the processing, but the total acoustic power remains flat within 1 dB in the audio band. (Some

other processors introduce a bass prominence that is difficult to compensate for, complicating the setup procedure.) At fairly high VOLUME settings, the IR-2100 applies slightly more than 6 dB of gain; a middle setting delivers unity gain.

Not all recordings take kindly to this sort of image enhancement. Some just don't respond; others may be too noisy. The processing seems to "localize" surface noise and thus makes it more apparent than it would be otherwise. But when it has good material to work with, the results can be impressive. We were particularly impressed with the Telarc *Firebird* (DG-10039), and you're more likely to get best results with audiophile recordings such as this than with the garden variety, which often are recorded with more microphones and less care, introducing confused and ambiguous phase relationships that can undo the stereo enhancement.

With good source material, the sound stage expands beyond the confines of the loudspeaker setup in both breadth and depth. We find the effect most satisfactory when we sit somewhat closer to the speakers than normal and not too close to the rear wall. (Reflections from a wall behind your head apparently interfere with the desired cancellation.) The listening area for the best results is fairly narrow, but not as narrow as theory would seem to indicate. Since it takes some control diddling to get an optimum image, which can be assessed only from the listening position, we appreciate the hand-held remote design. There's one thing the Sound Concepts won't do, and that's mess around with the center image. It remains stable, and the enhancement takes place about it. And that may be the IR-2100's most important virtue of all.

**Circle 136 on Reader-Service Card**

## Manufacturers' Comments

We invite rebuttal from those who produce the equipment we review. The comments printed here are culled from those responses.

**BSR Model 883 loudspeaker, June 1981.** We would like to comment about the fuse opening at 17.9 volts. Since the nominal impedance is 5 ohms, the 17.9-volt input would represent 64 watts. However, I deliberately specified a fuse value below the speaker's capability to insure safety in the event of associated problems such as hum and DC on the speaker line. In our extensive quality-control testing and eight months' field experience, we have not had a driver or fuse fail. No doubt this is due to the 106 ¼-dB "real-world listening situ-

ation," as you so aptly phrased it.

Incidentally, all BSR loudspeakers are designed to provide approximately 4 dB of "high-end brightness" over what might be considered nominal and have a control to adjust it from this +4 dB to -16 dB to compensate for extreme room acoustics.

J. G. Dodgson  
Vice President  
Director of Engineering  
BSR (U.S.A.), Ltd.

**Crown Pressure Zone Microphone Model PZM-30GPG, September 1981.** Your experience closely matches the results we have observed with most experienced microphone users. From a conceptual point

of view, we emphasize the sound's in-phase character, rather than terming the microphone's boundary "reflectionless" [as you do in the report], but the effect we are describing is the same. The sound field at the boundary is made up of both direct and reflected sounds from the surrounding sources and surfaces. The integration of direct and reflected sound fields at the microphone, so that the PZM will treat both equally, is an important factor in the design.

Incidentally, we would appreciate your noting that "PZM," "PZ Microphone," and "Pressure Zone Microphone" are trademarks for microphone products manufactured by Crown International under license from Synergetic Audio Concepts, Inc.

R. David McLaughlin  
Product Line Manager  
Crown International, Inc.

# IMPROVE YOUR IMAGE...

## ...With True Depth and Natural Ambience

If the sound image from your recordings leaves you flat, consider this—Dahlquist DQ-10 Phased Array™ loudspeakers give music back its substance and form and let you explore its inner spaces.

The DQ-10's precise, stable imaging, and open, airy presentation of each individual instrument make them perhaps the most musically *involving* loudspeakers you'll ever hear.

It's all made possible by our patented Phased Array™ principle: a system of mounting and aligning each driver to minimize diffraction and eliminate time delay distortion. The result is a five-way system that blends into a single, coherent, and *naturally* accurate, sound source. No wonder the DQ-10 has been acclaimed as a classic by esoteric audiophiles and dedicated music lovers alike. We think that you'll be impressed as well. Take the opportunity soon to audition a pair of Dahlquist DQ-10s and learn for yourself how important a good image can be.

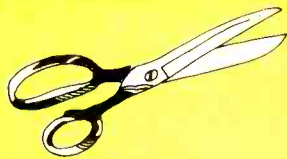
*DQ-10's are available in black or white grille cloths with solid oak or solid walnut side pieces and are supplied in mirror-imaged pairs. Remarkably, they are priced at a most reasonable \$500 each.*



## DAHLQUIST

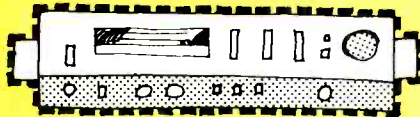
601 Old Willets Path Happaug, New York 11788 (516) 234-5757



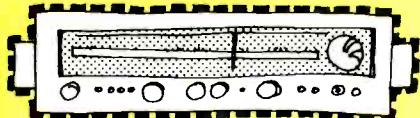


# Play the Rack-System Prepackaging Game

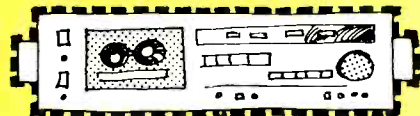
## COLUMN A The Moderate Approach



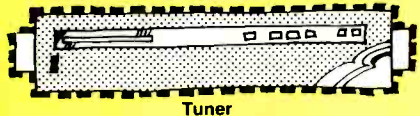
Integrated Amp



Receiver



Cassette Deck



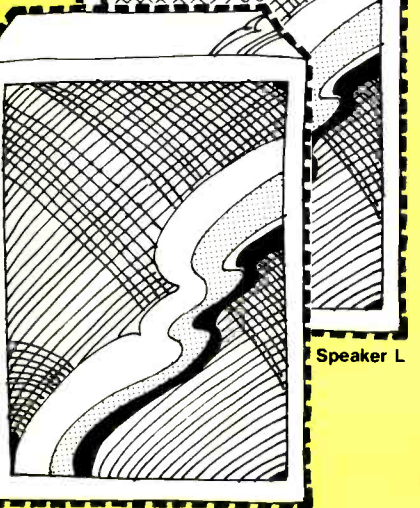
Tuner



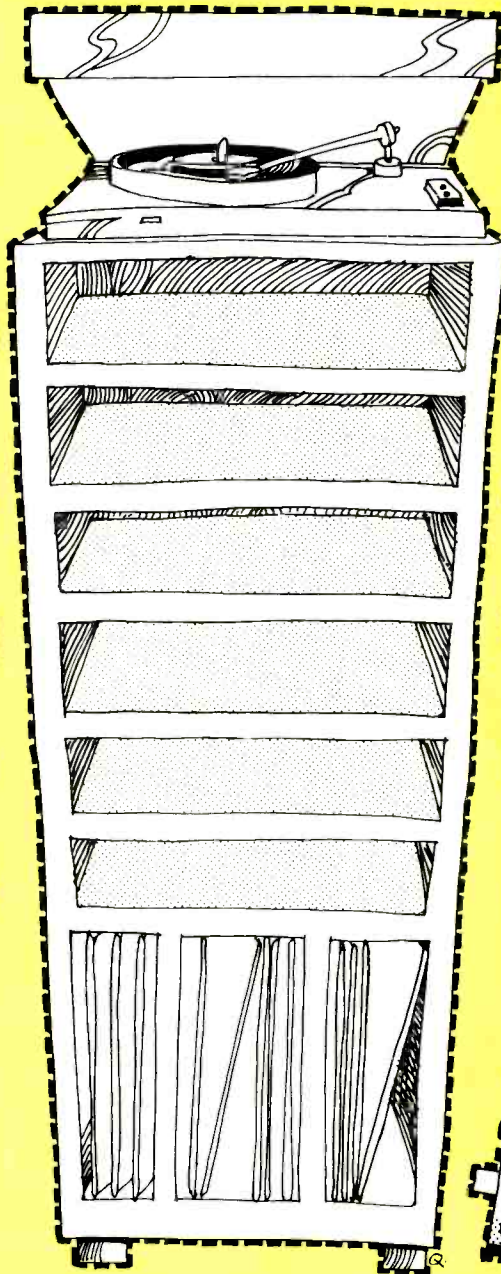
Equalizer



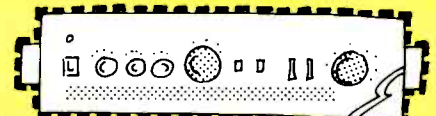
Speaker L



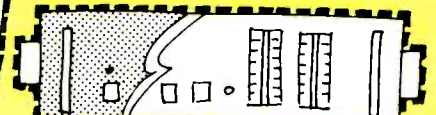
Speaker R



## COLUMN B The High-End Approach



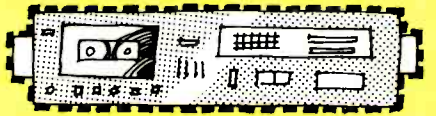
Preamp



Power Amp



Tuner



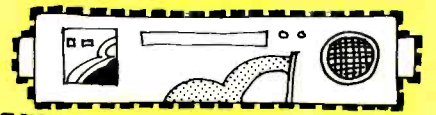
Cassette Deck



Signal Processor



Timer/Real-Time Analyzer



Remote Control System

**Directions:** The object of play is to devise the best possible one-brand stereo system. First, carefully cut out the elements along the dotted lines—the success of a rack system is measured partly by its neatness.

Next, decide between the timid approach (Column A) and the bold one (Column B). You may not mix components from one group with those from the other. If you do, you must return all cut-outs and begin again. Remember that Column B gives you more choices and therefore requires more thought to create a "good" system. (In competitive play, the better system wins.)

Having decided on the degree of challenge, sort the components into two piles: *package basics* and *package options*. (This is a crucial step in competitive play because it determines what components you may or may not deploy in the end-game—your final system choice.)

To deploy a component, place it on an empty

shelf, bending back the tabs to hold it in place. You must deploy all your package-basic components. The turntable is considered package-basic (though in real-world systems this is not necessarily so) and already is deployed for you on the top shelf. You may also deploy any package-option components—but not all of them. (If you deploy all in competitive play, you must declare yourself "wiggled out" and either 1) recommence play, beginning with the sorting of the components or 2) switch to Column B if you had previously been playing Column A.)

Finally, judge your system. Inexperienced players will create redundancies—two tuning sections, for example, where good players will have only one. (In competitive play, you must deduct points for *each* duplication: If there is both a cassette and a receiver in the system, the player is penalized separately for the redundant preamp, amplifier, and tuner sections.)

# Components by the Rackful

## Does prepackaging components in one-brand systems make sense?

by Robert Long

AS PATENT FILES can verify, nothing is ever entirely new and original, yet the familiar always seems to be coalescing in unexpected ways. If you're not paying attention, the process can creep up on you. For many audiophiles, the present rage for "rack systems" is an unexpected—perhaps even traumatic—inursion into the familiar world of componentry. If the opportunity to assemble a system by handpicking individual elements is what components are made for, what sense does it make to prepackage them in a cut-and-dried system? But I'm getting ahead of my story.

The basics were all there a few years ago. A series of amplifiers designed for the professional market—and, therefore, for mounting in nineteen-inch racks—by such companies as Crown International and BGW had become the darlings of the home-audiophile market through their combination of high power, low distortion, and often sophisticated protection circuitry. Gradually, rack-mount styling came to suggest quality, and manufacturers began adding rack-mount "ears" and handles to designs that weren't intended for the professional market and, in some cases, wouldn't even fit the standard spacing of professional racks.

The next step was obvious: These same manufacturers began producing furniture-style racks—first as a means of displaying their new "rack-mount" components in stores, and later as home products. Pioneer was among the first to capitalize on this idea by assembling an all-Pioneer system composed, in this case, of its most prestigious products—models that might, in fact, be employed in some professional applications. Nikko, among others, took this idea off on a very different tack. Though it offered a series of large rack-mount separates in its recently introduced high-tech line (the Alpha 1, etc.), Nikko con-

sistently chose the more modestly priced slimline components to display in its rack cases. Not only did a lot more components fit into the rack that way, dramatizing the "family design" characteristics, but as it turned out, many more purchasers were willing to consider a moderate-price one-brand system than were eager for semipro gear with a brand restriction—explicit or implicit.

And the sort of shopper who was most likely to stop and stare in admiration at the rack systems was not the traditional audiophile. Often he or she was a neophyte who knew that components were supposed to offer the quality route to sound reproduction but was rather intimidated by them. To such a shopper, the rack systems appeared to have all the technological glitter of separates, but shorn of their most intimidating element: the need to learn a little about the technology if the specific components are to be appropriate to each other and the system hookup at home is to be successful. And there is the germ from which the rack-systems idea has grown rapidly over the last year or two.

### What Systems Offer

The most obvious sort of rack system parallels what you might buy if you were to shop for a one-brand set of separate components. A typical configuration at the middle price points (say,

**ON THE COVER:** A prototype high-end rack system (the under-\$3,000 Rotel RY-1010) is compared with a relatively elaborate component collection (the Apt Holman preamp, Hafler DH-500 power amp, Sansui TU-S9 AM/FM tuner, Dual 741Q turntable, Nakamichi Model 582 cassette deck, Audio Control Richter Scale bass equalizer, SAE E-101 Computer Direct-Line parametric equalizer, MXR Discoder CX decoder, and RG Dynamics Pro-20 Series II dynamic processor).

about \$1,000) would include a tuner (often AM/FM, with station presets if it is a digital model), an integrated amplifier (rated at about 17 dBW—say, 40 or 50 watts—per side), a pair of speakers, and the rack/case to hold them. Usually the package also includes a turntable and magnetic pickup, though you may find systems in which a cassette deck is included and the turntable is an option, or even ones with both included. (Fisher includes a microcassette deck and a personal portable as well in one system, but most companies offer cassette decks as the sole tape option.)

As you go downward in price (most component manufacturers bottom out their rack systems at around \$500-600) it becomes impossible to build all these chassis and maintain the price, so receivers or other combinations become the rule, usually with about 13 dBW (20 watts) per channel. Many of the least expensive systems incorporate casseivers (receivers-cum-cassette decks), thus making a graceful transition to the compact three-piece "stereos" in which the turntable is mounted directly on top of the casseiver to form a single unit. At this point, obviously, we are talking of mass-market goods that may or may not qualify as high fidelity equipment, depending on your own personal value scale.

Moving toward the other extreme puts us in territory that would qualify as high fidelity by most standards—but not all. Product specifications are often indistinguishable from those of regular components. A head-count of features in any component category will generally give similar results when you compare rack systems with separates, though you get more chance to pick and choose your features if you buy separates, of course. But the available component categories are somewhat different, once the basics—amps, tuners, and so on—have been taken care of. Even elements as "eso-



teric" as graphic equalizers are available as options in many of the rack lines, but stereo image enhancers and the like generally are not. If you want these kinds of things, there are jacks that will accommodate them on most rack electronics; but the add-ons won't look like the rest of the system, and the rack may not have space to house the extra components.

On the other hand, the rack systems generally outstrip the separates in convenience features—at least by the time you get up into the \$2,000-system price range. There are elaborate timers specifically engineered to turn everything on or off when you want, encompassing uses ranging from that of a clock radio to a time-shifter for FM programming. There are also the industry's most elaborate integral remote controls, often included as part of the basic system at the

## Product specs are indistinguishable from those of separate components.

upper price levels. You can buy comparable remote controls for collections of separates, but the difficulty of retrofitting this function to components that were not designed for it can be immense—as can the price of a finished remotely controllable system that is assembled in this way. The integral-design approach obviously is far more efficient, and the variety of functions that can be controlled remotely may be greater.

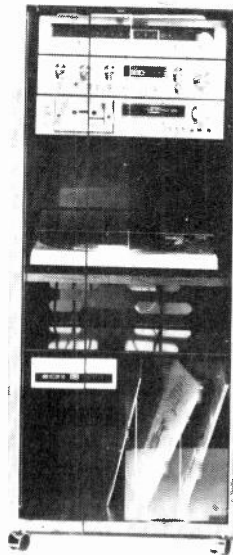
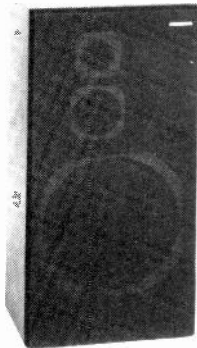
### Gaudeat Emptor

It's tempting to look at the differences between the prepackaged systems and the separates as a subject for debate. An argument could be made, for example, that the separates simply create confusion and hazards of possible mismatch as the price for the elitism and snobbery of the relatively few music lovers who know enough about the subject to avoid its pitfalls. The obvious rejoinder is that prepackaging inherently inhibits the *raison d'être* of componentry: choice; it is as if the dead and discredited concept of consoles and compacts, with all its compromises, had come back to haunt us in a new winding-sheet. And there is some truth in both points of view, though neither is entirely fair.

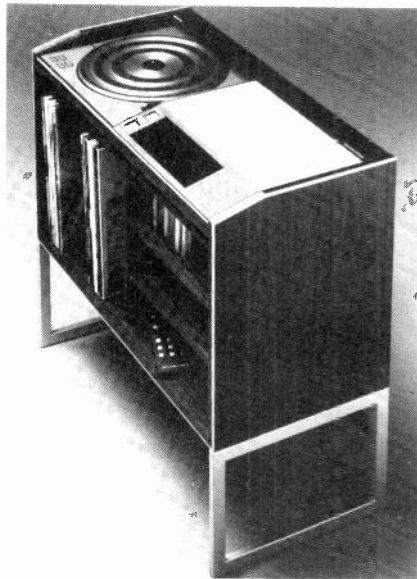
First, let's give the pick-and-choose approach its due. There are some things you simply can't get in a system that's devised to meet an existing market. An obvious example is in dynamic processors. If you take your taping at all seriously,

## As You Like It

*The variety of formats that can be found in rack systems is astonishing, as these examples demonstrate.*



*Among luxury systems, Kenwood Spectrum Series Model 77 (above) and Pioneer Syscom 5000 (left) take opposite format approaches. Horizontality of the Kenwood is less typical than the verticality of the Pioneer, though the latter's positioning of the turntable—about two-thirds of the way up the rack, so it can be reached from an easy chair—also is atypical.*



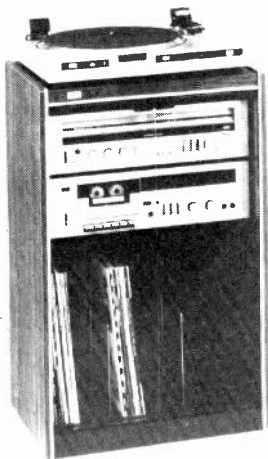
*Among what might be called superposh rack systems, Bang & Olufsen is a classic brand. This model, the Beocenter 7000 (which also includes speakers), is relatively modest.*



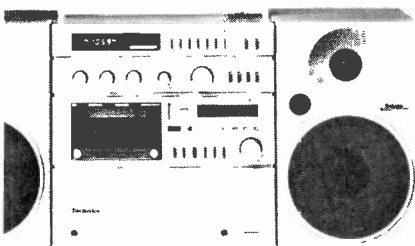
*Minicomponents (or "micros") are small, but can be luxurious in their own way. Note that this Fisher system (ACSM-500) offers multiple tape components, but no turntable in basic package.*



*The JVC Model G-101 Mk. II is typical of middle-of-the-road systems. Note turntable at top, tuner and integrated amp (rather than receiver), and finally a cassette deck and LP storage space.*



*Sansui does use a receiver in the Super Compo Series R-7, one of its less fancy models, to keep ensemble compact. (Speakers are included in the total system, of course.)*



*Technics Model SB-F07/SA-C07 combines micros (including speakers) and a carrying handle into the equivalent of a portable cassette/radio; at home, speaker separation can be increased for better imaging.*



*"Digital" electronics (synthesized tuning, "bar graph" cassette-deck display, and power-amp output display) are embodied in System 1352-2 from KLH, which started the rage for compacts a generation ago.*

you're probably wondering whether you should also have Dolby C or DBX noise reduction—or both. And since you're interested in these features, you should also be looking for the tape-matching adjustments—for fine-tuning bias, recording EQ, tape sensitivity, and even azimuth, whether manual or automatic—which help get the best performance from your tapes and, therefore, from your noise reduction. You'll look long and hard before you find these noise reduction systems or related features in the decks available for prepackaged systems.

You can always get some or all of them as add-ons by buying extra components for use with the system, of course, but then you're jumping right back into the field of separates. And, in some cases, you may find the system's switching won't accept the additions very gracefully.

## Rack systems generally outstrip separates in convenience features.

fully. The main point, however, is that if you're eventually going to need a mix-and-match component system, you'll do better to start out with that in mind and assemble one that's suited to your needs. Of course, since the individual parts of the rack systems are genuine components (give or take a few features), you can replace them one at a time as either audio technology or as your tastes change. But you can't expect to find replacements that both match the original rack system and are on the leading edge of the new technology. So in a number of important ways, going the rack-system route can involve real compromise.

Can involve real compromise. If your requirements are relatively simple and—more importantly—close to those of the sort of buyer for whom such a system has been packaged, there needn't be any compromise at all. It's not every music listener who feels eager or even comfortable about making equipment choices, and the notion that everyone would want a handpicked component system in the best of all possible worlds is both naive and foolish. But rack systems offer something better than the black-and-white choices of earlier years, when it was either componentry or low-fi, with precious little in between. Essentially, prepackaging gives you components with training wheels; you can remove the helpful restrictions whenever you're ready and move full steam ahead into separates—which you couldn't do with typical consoles or compacts. **HF**



# Waging War on Warps



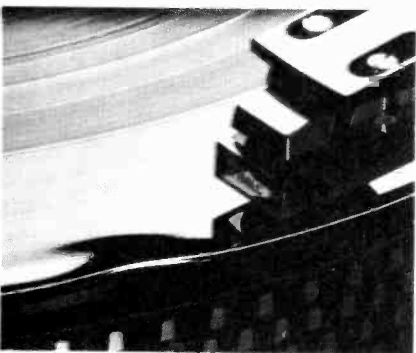
PHOTOS BY GEORGE MENDA

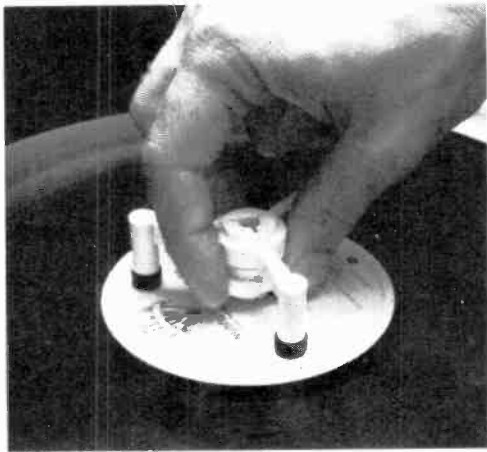
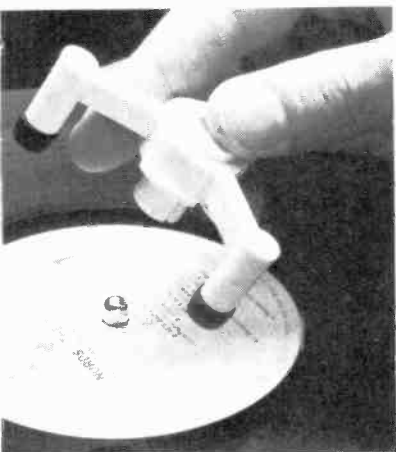
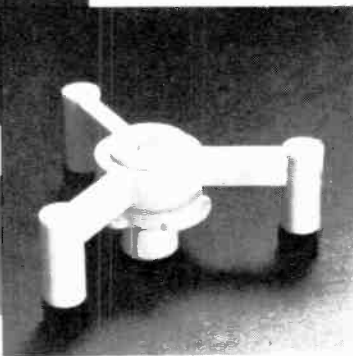
## What to do when your favorite LP is out-of-shape. by Peter Dobbin

WHAT COULD BE MORE frustrating than taking a favorite LP off the shelf and putting it on the turntable, only to find that its gently modulated groove has somehow been transmogrified into a playback-defying roller coaster? For me, it's getting a brand-new record that has been rendered unplayable through warping due to careless handling and storage at some point during its manufacture or shipping. The idea for this article, in fact, came from my desire to flatten out a recent birthday gift—"Nurds" by The Roches—that could not be returned to the dealer 1,000 miles away.

The three methods outlined in the following pages are usually not neces-

sary if you have time—lots of time. A warped record will, in fact, heal itself if you return it to its jacket and shelve it with your other records. (Naturally, we're assuming vertical storage.) Depending on the severity of the warp, the thickness of the vinyl, the amount of pressure being exerted on both sides of the disc by its neighbors (firm but not tight), and the ambient temperature of the room, the healing process will take anywhere from a few weeks to a few months. Judging by the severity of the warps in this LP—broad undulations over most of the surface and a hideous bead-bump (see left)—the "natural" process would've taken too long.





*Though I didn't have much hope that this technique would help with a bead warp, the combination of Platter Matter (\$55) and Eon Pod (\$15) had proven effective on less severe deformations—especially dish-type warps. The thick, squishy Platter Matter re-*

*places the turntable's existing mat. The record is then forced into tight contact with it by the clamping action of the Eon Pod. The downward pressure didn't reach far enough out, so to speak, to effect a material improvement of the bead, however.*

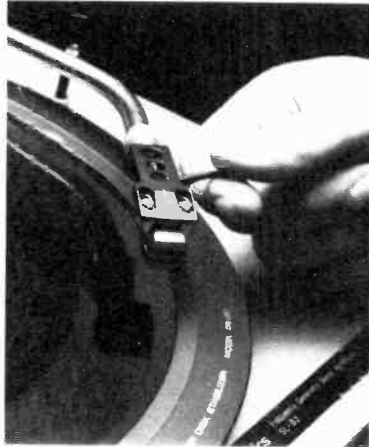


*Though not marketed as warp controllers per se, the Kenwood DS-20 outer disc stabilizer (\$150) and the DS-21 record weight (\$40) form an effective, albeit expensive, team. With "Nurds," the broad undulations were effectively flattened, and the large bead-warp was reduced enough so that the pickup could track the outer grooves.*

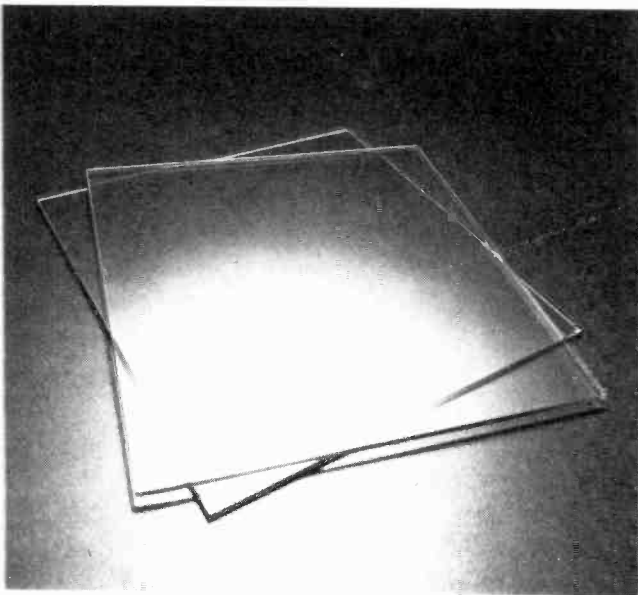
*As a first step in using the combination of devices, the DS-*



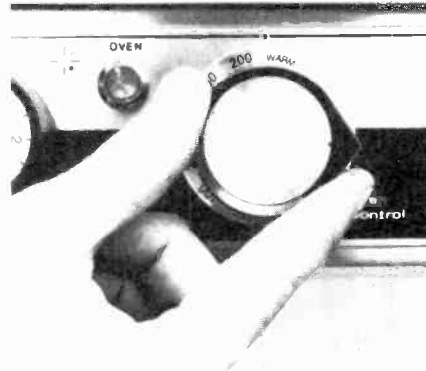
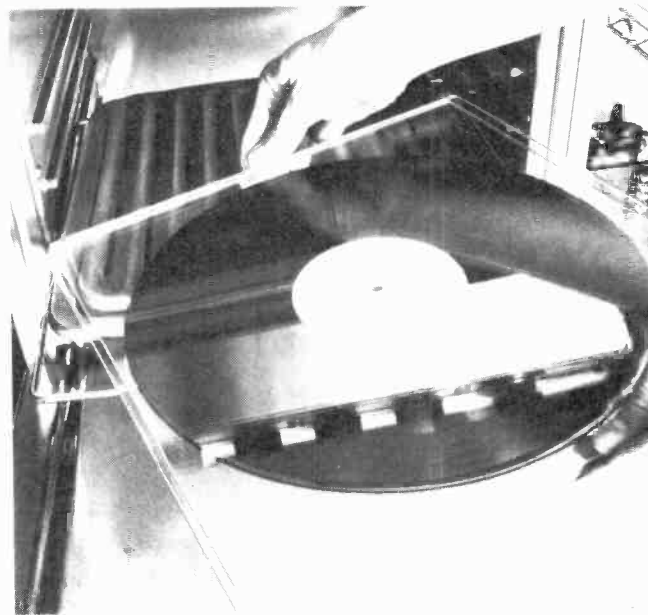




20's plastic positioning template is placed over the record to ensure that the outer brass ring will ride exactly on the head of the I.P. Kenwood says that after a little practice you might not need to use the template. With the outer ring correctly positioned on the head, the template is removed, and the record weight is placed over the spindle. This system has lots of caveats, however: The heavy brass ring and inner weight might present too much mass for a low-torque motor, and turntables with spring suspensions could well bottom out. Also, some phono pickups with large, squared-off bodies will rub against the inner edge of the ring, making outer-groove tracking impossible.



This is my favorite method for curing warps, and when done properly it is a surefire solution. Total cost of materials: about \$10, for two sheets of 1/4-inch plate glass 13 inches square. The recipe is really quite simple, but precautions must be followed in each step. 1) Make sure that both the glass and the record are scrupulously clean. Any particles of dust that undergo the treatment will be imbedded forever in the deli-



cate vinyl. 2) Sandwich the record between the two sheets of glass. 3) Preheat the oven for about 15 minutes at the lowest possible setting. Oven thermometers and thermostats are unreliable at these very low temperature settings, so don't try to calibrate the process this way. 4) Turn the oven off. 5) Place the glass-and-record sandwich on one of the oven racks and close the door. In about 15 minutes, open the oven door and let the sandwich cool in place. Complete cooling is very important—half an hour at the minimum. If your oven is equipped with a pilot flame, the normal ambient oven temperature might be sufficient for the "baking" process. In that case, let the record sandwich cool out of the oven.

*Remember: It's always better to err on the safe side—too low a temperature, too short a time in the oven—than to overdo it. A record that has not been sufficiently dewarped can always be treated again; a melted record is a total loss. HF*

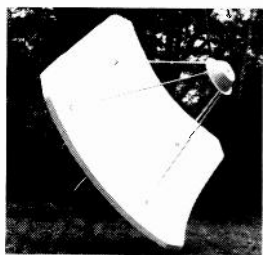




# VIDEO TODAY & TOMORROW

## VideoFronts

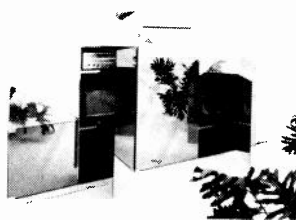
Latest video news and products by William Tynan



An octagonal shape characterizes Microtech's new Apollo X9 satellite TV antenna (\$1,995). Although this design has substantially less surface area than a comparable 10-foot parabolic antenna, it is said to offer better reception. Constructed from a single piece of fiberglass, this is the least expensive model in Microtech's TV antenna line.

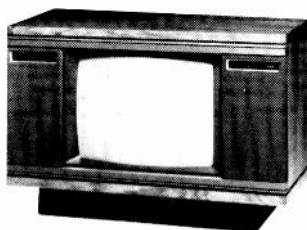


Designed for the wideband requirements of video signals, the Touch Sensor 4 from The Cable Works enables you to select among four inputs at the touch of a button. The device, which sells for \$100, is said to offer 90-dB isolation between inputs. Switches are labeled for antenna, VCR, video discs, and auxiliary.



With an eye on decor, the Design Institute of America is offering a modular wall system called the Cityscape Entertainment Center. Doors are of Diaglass, which con-

ceals a video or TV screen when the set is off; when the set is on it is clearly visible through the glass. Modules are 22 inches square and are available in a variety of heights. Price depends on the number and type of elements incorporated; the design shown here sells for approximately \$10,000.



Stereo-audio capability is built into General Electric's new 25-inch color-console television Model 25EM-2870P (\$1,290). The stereo amplifier is rated at 10 dBW (10 watts) per channel; it can be used with such stereo sources as video discs or tapes. The set also features a room-light sensor; dual-mode remote control; and 105-channel capability (35 of those channels are designated for basic cable reception). Separate bass and treble controls, audio-output jacks, and a full complement of audio- and video-input jacks are included.

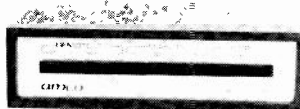


The deluxe entry among RCA's new VHS video cassette recorders is the VFT-650 (\$1,500). This top-of-the-line VCR includes a 105-channel cable-ready tuner and a wireless full-function remote control. The tuner is of the fourteen-day/eight-program variety. Features include a

memory counter and such special effects as still frame, single-frame advance, double speed, variable slow motion, and picture search.



A single-piece, drawer-type projection television set with a 50-inch screen is new from Pioneer Video, Inc. The LS-501 (\$3,300) incorporates two two-way speaker systems powered by a stereo amp rated at 10 dBW (10 watts) per side. The projection system itself is a three-tube, three-lens, in-line design with screen brightness rated at 120 foot-lamberts. Three video and three audio inputs are provided, along with a pair of speaker outputs. Controls include a built-in crosshatch test pattern. An eighteen-key infrared remote control is available as an accessory.



A passive video-source switcher called the Video Control Center is available from AMCO Electronics. The VCC-1 is a four-input/three-output RF switcher that accepts such sources as broadcast and cable/pay TV; VCRs; video disc players; and video games for distribution to two television sets at one time. The device, which sells for \$100, weighs 2 pounds and measures 8¼ inches wide by 2½ inches high by 5½ inches deep.



Designed specifically for 19-inch television sets, Gusdorf's 2490 video cabinet (\$87) has a VCR shelf that slides out for easy accessibility to the deck. Storage space is located at the base of the unit, behind a set of doors. The cabinet is 31½ inches high and has a walnut-vinyl finish.



Ease of relabeling is the goal of the Logan Design Group's new Indenta-Tape video-cassette labeling system. Specifically designed for people who reuse video tapes, each package contains five sets of four different kinds of labels, including one on which you can mark the number of times that a particular tape has been played. The kit also includes a special marking pen with fast-drying, smear-resistant ink that can, however, be erased easily with a damp cloth or tissue. Other labels are provided for titles, tape length, and special notations. The price of one packet is \$5.00.

For more information, circle the appropriate number on the Reader-Service Card.

- |                      |             |
|----------------------|-------------|
| 148 Microtech        | 153 Pioneer |
| 149 The Cable Works  | Video       |
| 150 Design Institute | 154 AMCO    |
| 151 General Electric | 155 Gusdorf |
| 152 RCA              | 156 Logan   |

# RCA HOME VIDEO CAMERAS

## NO ONE GIVES YOU MORE PROFESSIONAL RESULTS

### THE STATE-OF-THE-ART IN FEATURES.

Video cameras are the most advanced way to shoot home movies yet. And no home video cameras give you more professional results than RCA's.

RCA's CC010 gives you *the touch of a pro at the touch of a button*. You'll be able to videotape home movies with *color, sound* and an *instant replay* on your television — even if you've never used a camera before.

You can shoot dramatic close-ups or exciting wide-angle shots. An *8:1 two-speed power zoom lens* comes standard with the CC010.

The *reversible electronic viewfinder* lets you monitor what the camera records whether you're right or left-handed. If you don't like what you've shot, go back and start over. Video tape can be used again and again.

RCA's CC010 is lightweight, versatile and perfect for both portable and indoor use. And it comes with a *compatibility switch*. So you can use it with practically all VHS format video recorders.



### A STATE OF SIMPLICITY IN OPERATION.

Sophisticated? Yes. Complicated? No. Just aim, focus and shoot. The camera does the rest.

At the flick of a switch, an *automatic white balance system* electronically adjusts color levels. An *automatic iris* adjusts the lens setting to lighting conditions. And a *fade button* automatically gives you professional-looking transitions between scenes.

That's why we think RCA's CC010 will be an *automatic success* with you. See the full line of RCA home video cameras at your dealer's now. You'll see why no one gives you more camera for your VCR than RCA.



**RCA**  
**VCR**

No one gives you more

For the complete line of SelectaVision VCR models and color video cameras, write to: RCA Consumer Electronics, Department 32-312, 600 North Sherman Drive, Indianapolis, IN 46201



RCA-Video Equipment  
Supplier to the NFL.

**YOU ALREADY  
OWN HALF OF THE  
WORLD'S MOST ADVANCED  
HOME ENTERTAINMENT  
SYSTEM.**





You're already halfway to Magnavision® right now. Because all you have to do is plug it into your present color TV set.

Magnavision is a turntable. A video turntable as well as an audio one. It plays discs that show pictures on your TV. With stereo sound capability.

And what pictures. Magnavision delivers a picture that's clearer and crisper than video tape TV, even TV itself. And the Magnavision picture lasts, because the discs are impervious to wear.

See the buttons on the front of the Magnavision unit? They give you total control over what you watch and how you watch it. Consider the possibilities: Reverse. Slow motion. Individual frame-by-frame indexing. More. And you can exercise control from anywhere in the room, since Magnavision Model 8005 (shown here) gives you a full-feature remote control.

### AMAZING: PICTURES WITH STEREO SOUND.

Magnavision even gives you high-fidelity stereo sound.

Just run it through your present stereo system and choose from one of the many stereo videodiscs (concerts, musicals, shows). You can't get stereo with video tape, and stereo TV is years away. Imagine, now you can see Liza Minnelli\* for example, as well as hear her in stereo concert!

All of this wonderwork comes from Magnavision's laser-optical scanner. It is a beam of light that works like an audio player's "needle." But Magnavision's laser-optical scanner has none of the archaic limitations of a needle.

Magnavision is full of ideas. It can be a



LaserVision

THIS LASERVISION MARK CERTIFIES COMPATIBILITY WITH OTHER LASER-OPTICAL VIDEO PRODUCTS BEARING THE MARK

learning machine as well as an entertainment source. Many of the discs are interactive. You can carry on a dialogue with them. *How To Watch Pro Football*†, *The First National Kidisc*†—games, puzzles, questions and answers for your children, *The Master Cooking Course*†, and *Jazzercise*† are just four examples.

You can put as many different kinds of programs on your television screen with Magnavision as you can imagine. Choose from over 120 videodisc albums now. They range from classic movies to new releases. From sports instruction to art gallery tours. From cartoons to concerts. And new programs are continually being developed exclusively for videodiscs.



So put your half of the world's most advanced home entertainment system together with Magnavision soon. For the name of your nearest dealer, please call toll-free 800-447-4700 (in Illinois, 800-322-4400).

© 1981 N.A.P. CONSUMER ELECTRONICS CORP.

\*Liza In Concert © Pioneer Artists™ †Optical Programming Association©

# MAGNAVOX

The brightest ideas in the world are here today.



# MAGNAVISION

Circle 20 on Reader-Service Card

SHOPPING FOR your first VCR? Then you'll soon be faced with an array of features that can be confusing even to an experienced videophile. Every VCR, whether of portable or home design, has basic controls such as PLAY, RECORD, FAST FORWARD, and REVERSE. But what about those "special" features? Which ones do you need? Which ones are important for your particular purposes?

Special features fall into roughly three functional areas: programmability, or the ability to predetermine automatic time and channel-shifting; variable viewing speeds, or the ability to watch the picture at anything from a single frame at a time to twenty or more times normal speed; and remote capability, or the ability to operate the recorder without leaving the comfort of your armchair.

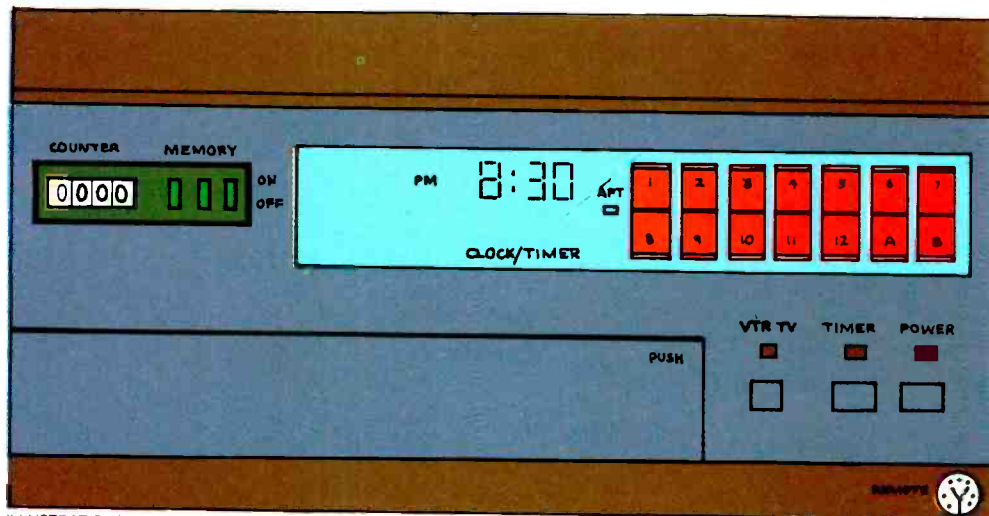
# Which VCR Features Are Important

How you'll use your VCR determines the special features that you'll need.

by William Tynan

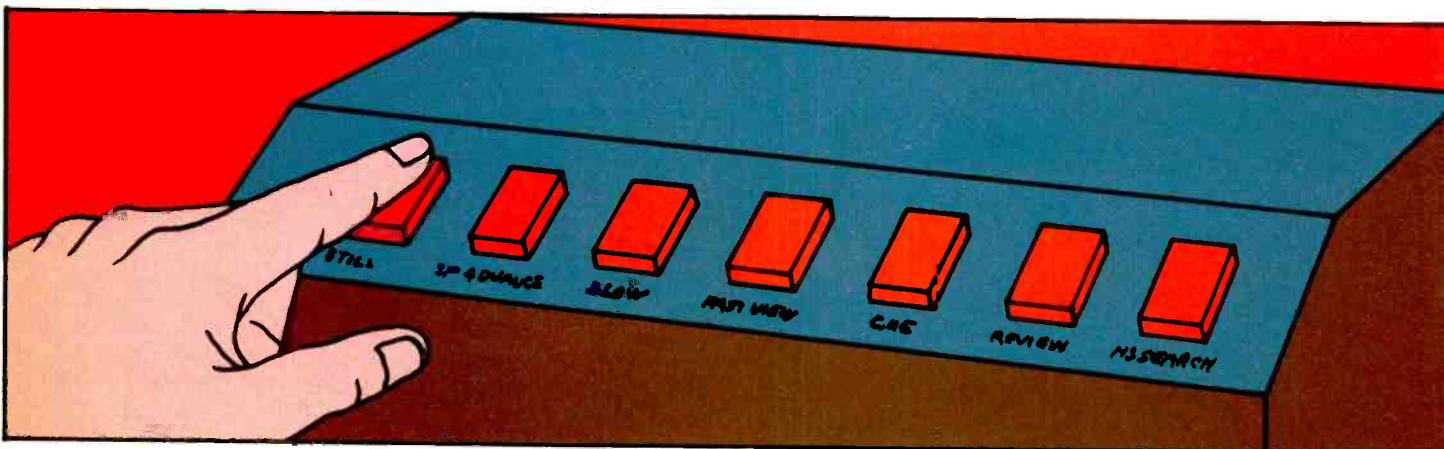
## Programmability

The tuner/timer section of your VCR determines the degree of its programmability. Some basic tuners merely record sequentially; that is, you can set them to turn on and turn off at particular times. Real programmability, however, is the ability to change channels automatically as well as to record at different times on different days. The most sophisticated units can record up to eight different programs across a fourteen-day period. While you may not need the full capabilities every time you record, if you're away on vacation, for example, you can tape your favorite shows automatically.



ILLUSTRATIONS BY MICHAEL COLEMAN

## Variable Viewing Speeds





If your main interest is in time-shifting programs for later viewing, then the ability to see the picture at a number of different speeds may seem of limited importance. However, there will be occasions when you'll want to see a scene either in slow motion or still frame to concentrate on a particular detail. This is especially true if you own a portable VCR and record your own video movies.

The types of variable frame speeds available run the gamut from still frame to almost full-speed advance. Still frame is essentially what the term implies—the ability to view a particular frame of a tape as if it were a still picture. Until recently, VCR design was not sufficiently sophisticated to eliminate interframe noise bars from still pictures. Now, many units use additional heads and special circuitry to create noiseless stills. If you plan to use this feature a good deal, it is worth investigating the newer, noiseless units.

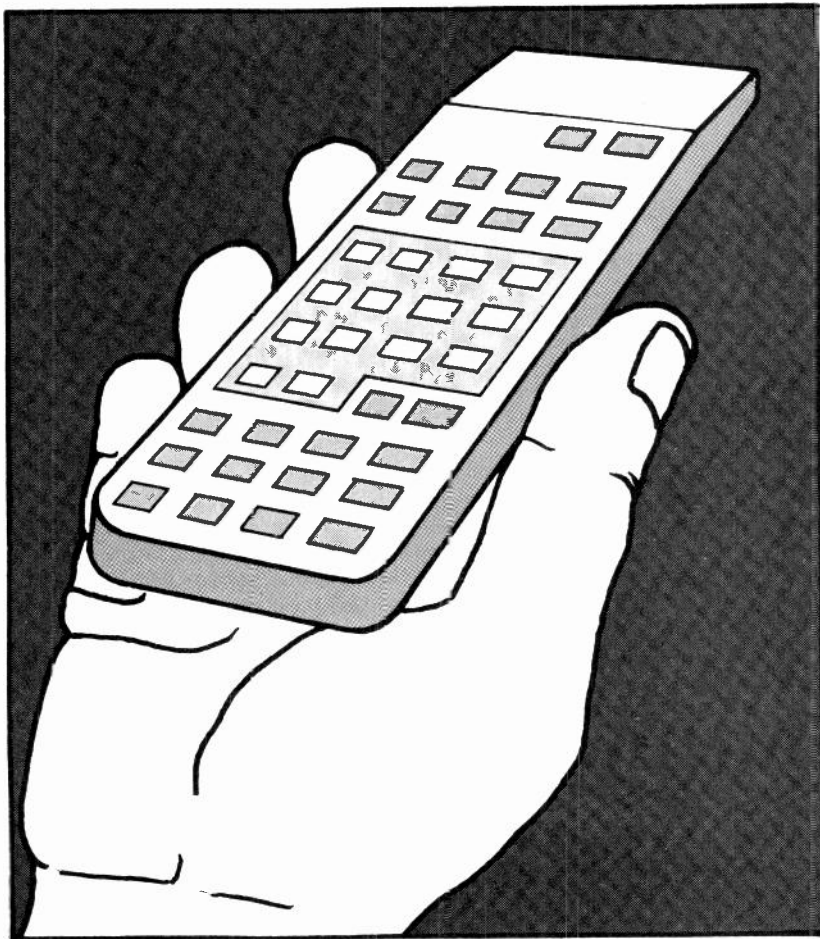
One step up from still frame is single-frame advance, which facilitates viewing the tape one frame at a time—much as you would a series of color photographic slides. This function is also noiseless on some of the new models.

Simple slow motion is available on many VCRs. Variable slow motion is more useful, however, because it enables you to adjust the speed of playback. This feature also comes in a noiseless variety. The technique used here involves advancing the tape alternately at regular and slow-motion speeds with the result that the interframe noise bars are not visible. Because this technique is so complex, noise-free variable slow motion is most effective on tapes made on the same machine. Otherwise the tracks may not match exactly and you may pick up some interframe noise.

Fast-viewing modes include 2x (two-times normal speed) and 3x (three-times); they allow you to move fairly quickly through a program and locate a particular scene. High-speed search modes operate at twenty or more times normal speed and—though the interframe bar is almost always visible—enable you to locate specific parts of the tape very quickly.

Some decks include electronic program indexing, which automatically locates the beginning of a program. In some cases a signal is placed on the tape when the RECORD function is engaged. Later, when advancing or rewinding in a fast mode, the deck senses the electronic signal and automatically stops. Other machines stop when they sense the absence of video signals between two programs. However, these units can be fooled if the program has been recorded on a previously used, un erased tape, or if inadequate blank space has been left between recorded segments.

What comprises  
"full-function"  
remote control  
varies among  
brands.



## Remote Capability

Remote control is an almost universally useful feature. If you get the type that has channel selection, you can use it with your TV, independent of the VCR. Many remote control devices are called "full-function," though what that actually means varies among brands. Ideally, a "full-function" key pad has all the controls that the VCR has. Among the most useful remote functions are channel selection, pause (for editing out commercials while recording), remote pause/still (essentially the same as pause, except that a picture remains on the screen until you disengage the mode), and remote fast wind.

One other important feature is interscene stabilization, which eliminates the noise, or "glitch," that occurs at the point where you have stopped recording and then started again (as you would do

when editing out a commercial). A break in the synchronization track occurs whenever you stop recording; without the stabilization circuit, in playback the picture will jump, waver, or be noisy as the edit points pass over the playback heads. A VCR with interscene stabilization circuitry backs up several video fields from the point where you stopped recording, so when you resume taping there is a degree of overlap. This feature works with varying degrees of success, and it is one you should check out if you will be doing a lot of real-time editing.

Certainly more special features will be seen on new VCRs during the coming months. But the great versatility already available should be sufficient to meet the needs of most videophiles for some time to come.

HF





# What Makes Your TV Set Tick

## Part IV

The problem: How to cram color TV information into a system designed for black-and-white.

by Edward J. Foster

*(This is the fourth in a series of articles describing how your TV set works and pointing out how to use the information to get the best possible picture.)*

THE SYSTEM USED for broadcast television in the U.S. was originally designed to handle black-and-white transmissions only. Adapting the system for color took a great deal of ingenuity, and in many ways the approach used paralleled the techniques developed for broadcasting stereo FM.

Color signals are so complex that you often have to fine tune your set to get the most pleasing hues. This is quite similar to using the tone controls on your stereo system to modify the sound of audio programming to your taste. In the case of a video system, you'll need to adjust the TINT (hue) and COLOR controls. To understand what those controls do, let's first look at how color TV signals reach your set.

Last month we noted that the major problem with the first color TV system—CBS's field-sequential approach—was its incompatibility with the millions of black-and-white TV sets then in existence. The NTSC system that is now used in many countries (including the U.S.) was developed specifically to achieve compatibility and thus save existing sets from obsolescence. Similarly, when stereo FM was developed neither the government nor the public was willing to duplicate equipment if satisfactory results could be achieved in another way. And the problem was the same too: how to cram additional information into a system that was not designed to accommodate it.

Not surprisingly, the technique used to achieve compatible color TV was similar to that used to produce mono-compatible stereo FM, although the video problem was more complex and compromise more likely. In stereo FM circuitry, the left and right signals are combined (L+R) into a single, monophonic signal that a mono receiver can detect in a normal fashion. A difference signal (L-R) is multiplexed, or piggybacked, on top of the mono signal. This difference signal modulates a 38-kHz ultrasonic carrier and is ignored by a mono receiver. A stereo receiver responds to the 38-kHz subcarrier, recovers the difference signal, and—by adding it to and subtracting it from the mono (L+R) signal—reconstructs the two independent channels.

In each FM channel there is enough additional spectrum space for the ultrasonic carrier, but in the frequency spectrum assigned to a broadcast television channel, nearly all the available bandwidth is needed for video information. The question, then, was how to transmit the RGB (red, green, blue—see October VIDEO TODAY) color information, which we intuitively would expect to require three times as much space as a black-and-white signal.

This dilemma is solved by one of the peculiarities of human vision: Fortunately, our eyes do not respond to color in fine detail. Unless a color spot is relatively large, we cannot distinguish precisely what color it is. Thus, it is not necessary to transmit as much color information as brightness or "luminance" information.

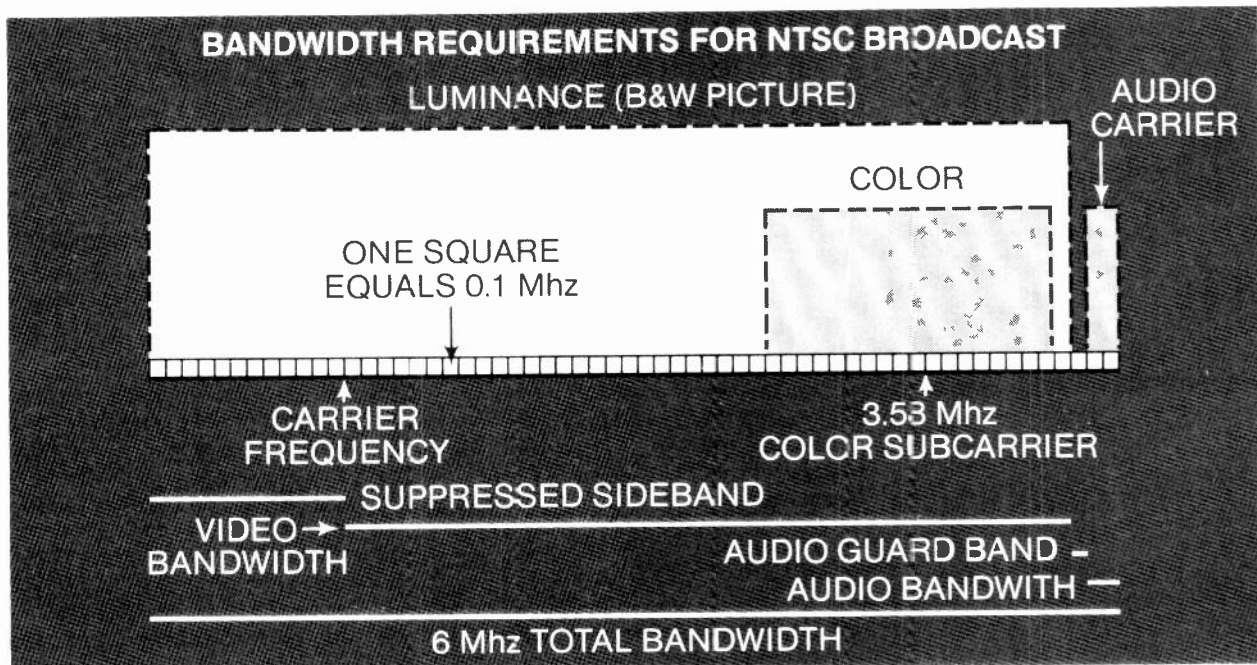
Fine detail in video is equivalent to

high-frequency information (see July VIDEO TODAY), so the bandwidth needed by the color signals is narrower than might be expected, provided that brightness is transmitted in sufficient detail. All color TV systems employ this principle by separating the color and luminance signals, transmitting the latter in fine detail in the normal black-and-white channel, and piggybacking low-detail color information on top of it. The technique is analogous to using a relatively broad brush to paint color on a finely detailed background.

In the U.S., TV channels are spaced 6 MHz apart in the VHF and UHF bands. Of this available space, 4 MHz is used for video information, sound is transmitted on a subcarrier at 4.5 MHz, and the remainder is used for guard bands. In the compatible-color NTSC system, the color information modulates a subcarrier placed at 3.579545 MHz—the significance of this frequency will become apparent later—which is transmitted along with the video luminance information.

All standard color TV systems assume that if color information does not appreciably affect the luminance of the reproduced picture, it will not be noticeable on a black-and-white receiver and—other than creating the desired colors—will not be seen on a color TV either. This approach allows the color subcarrier to be inserted right along with the video information and not be visible itself.

Since the color subcarrier is a high-frequency video signal, it might appear on a black-and-white set as a fine pattern of stripes—if suitable preventative pre-



Video and audio information for U.S. TV channels lies within a 6-MHz bandwidth. The signal that creates color is itself barely visible even on a black and white set and thus can be inserted in the main black and white signal.

cautions were not taken. Part of the trick in eliminating this interference lies with the particular choice of subcarrier frequency, 3.579545 MHz, which is "frequency interleaved" with the horizontal and vertical scanning frequencies and with the sound subcarrier. The purpose of this arrangement is to eliminate intermodulation, or "beats," among the four signals. Beats would appear in the picture as a moving pattern of bars, a phenomenon far more noticeable than the fine stationary pattern that interleaving produces. Furthermore, frequency filters are used to notch out the color subcarrier in order to minimize its interference with the luminance information. Finally, the particular choice of frequencies involved places the color subcarrier at an *odd* multiple of *half* the horizontal scanning rate, causing the interference pattern to interleave from scan to scan, thus appearing as fine dots too small to be seen at normal viewing distances.

To achieve the necessary frequency interleaving, slight changes had to be made in the established horizontal and vertical scanning rates. Rather than being 15,750 Hz and 60 Hz as they were in the original black-and-white system (see Part I of this series in the July VIDEO TODAY), the NTSC color system uses 15,734.264 Hz and 59.94 Hz respectively. The new frequencies are so close to the old that existing black-and-white sets synchronize easily with them.

The luminance information is transmitted in the same manner that it has always been for black-and-white reception, and it is not necessary to transmit all three color signals independently.

## Hue and Tint controls let you adjust theoretically "perfect" colors to suit your taste.

Just as with stereo FM, transmitting *two* of the three colors allows the third to be generated electronically in the receiver by subtracting the sum of the color signals from the luminance signal (see October VIDEO TODAY). The remainder is the "missing" third color.

Sometimes, however, crosstalk between the two transmitted color signals can cause color fringes at the edges of "neutral" (black, grey, and white) objects. To eliminate this problem, the NTSC system transmits color information as two "chrominance" signals (I and Q), which are derived from the luminance, red, and blue information in such a way that the color information goes to zero as the saturation of the colors decreases. Since the eye is most sensitive to color fringes on neutral objects, this technique minimizes the visibility of crosstalk-induced errors.

Obviously, the NTSC color television system is quite complex. To keep your home TV receiver synchronized with the transmitter so that it can decode the color information properly, a short burst of the color subcarrier is tacked onto each horizontal blanking interval. The transmitter controls the frequency

accuracy of the color subcarrier to within  $\pm 10$  Hz, and the subcarrier burst synchronizes a crystal oscillator within the receiver precisely.

The burst also tells the TV that the transmission it is receiving is in color and activates the color circuitry. When the subcarrier is absent, a "color killer" turns off the color demodulator and forces the set into the black-and-white mode. This assures that when the picture is weak the video noise will appear as white snow and not multicolored confetti. Occasionally a technician at the station forgets to turn off the color generator when transmitting an old black-and-white movie, and you're treated to random color splotches.

While the TV station theoretically is transmitting a picture in "perfect" color and a well-adjusted set should reproduce it perfectly, you may not agree with the TV technician's idea of what "perfect" color is. Sometimes station color technicians are literally asleep at the switch: as a result, color balance can change from program to program or from segment to segment. To deal with problems of this sort, you have a tint or hue control to vary the red/green balance and a color (intensity) control to adjust color saturation from pastel to vivid. Essentially, the TINT varies the strengths of the color signals relative to each other, while the COLOR adjusts the relative level of the color signals as a whole relative to the luminance. You should use these controls freely, just as you would the tone controls in your stereo system, to achieve the most pleasing color rendition.

HF



**FOR  
THE LOWEST  
PRICE ON  
SONY®**

**1-800-327-0596 Ext. 3**

**SONY Color TV's  
(Call for Lowest Price)**

- KV-4000, 3.7" color portable/Electronic search
- KV-4100, 3.7" color ptble /AM-FM radio/Micro-cassette recorder
- KV-5200, 5" color portable/Express tuning
- KV-8100, 7.7" color portable/Express tuning
- KV-9400, 9" color ptble./Elec. tuning system
- KV-1207, 12" color ptble./Exp. tuning/30-P chassis
- KV-1217, 12" color/14-pushbutton elec. tuning
- KV-1221R, 12" color/Exp. tuning/remote cont.
- KV-1515, 15" color/infrared remote/cble. ready
- KV-1545RS, 15" color/infrared remote/cble. ready
- KV-1715R, 17" color/Exp. tuning/infrared rmtc
- KV-1913, 19" color/V. R presetting/Exp. tuning
- KV-1923, 19" color/Exp. tuning/Semi-auto presetting
- KV-1945RS, 19" color/Exp. tuning/infrared rmtc /Cable ready
- KV-1946R, 19" color/infrared rmtc /5-LED vol. indicator
- KV-2145R, 21" color/Exp. tuning/scan syst / 30-P chassis
- KV-2145R, 21" color/Exp. tuning/Rmtc /Cable ready
- KV-2602, 26" color/Exp. tuning/scan syst / 30-P chassis
- KV-2645RS, 26" color/10-key tun. & rmtc /Matrix stereo sound
- KV2647R, 26" /Scanning syst /Exp. tuning/ Rmtc /Cable ready
- KV-2648R, 26" /Scanning syst /Matrix sound/ Rmtc /Cable ready

**SONY Projection TV's  
(Call for Lowest Price)**

- KP-5000, KP-7200, 50" & 72" screen/1-piece/ Infrared remote
- KP-5020, KP-7220, 50" & 72" screen/2-piece design/Exp. tuning

**SONY Video Recorders  
(Call for Lowest Price)**

- HOME SL-5800, Betamax w/ betascan pic search/Remote control
- PORTABLE SL-3000, Lghtwt Betamax/1-hr recording/Cue function

**SONY Video Tapes  
(Call for Lowest Price)**

- L-500, L-250 L-750 L-830

We also carry a complete line of SONY Audio Tapes

**SONY Color Cameras  
(Call for Lowest Price)**

- HVC-2200, 6.1 power zoom lens/Elec. view-finder/Sophisticated features

**We Carry SONY'S Complete Line of Products.**

We also carry

- PANASONIC, AKAI, SHARP, BLAUPUNKT, HITACHI, ATARI, SANYO, FUJI, BRAUN, JVC, ADVENT, and much more.

For more information send for a free catalog and enclose \$2.00 for postage and handling.

Order by phone or by mail, send money or certified check. Two week delay on personal checks, when paying by charge include card number and expiration date. Shipping charges will be added on to credit card.

Not responsible for typographical errors. Prices subject to change.

**international  
wholesalers  
OF MIAMI, INC.**

17866 IPCO ROAD • (N.E. 5th AVE.)  
MIAMI, FL 33162

For FREE 152 pg. catalog send \$2.00 for postage and handling.

Name \_\_\_\_\_

Address \_\_\_\_\_

3

# Video Q.&A.

by Edward J. Foster

**Q.** I know that you can use some consumer versions of 35mm cameras underwater without any special protection, but are there any such portable video cameras? If not, is there a simple housing you can use to protect the camera and shoot underwater, even if it's just in the swimming pool?—Edward Hargrove, Mountain View, Calif.

**A.** To the best of our knowledge, there are no underwater video cameras on the consumer market. For that matter, we haven't seen an underwater housing for a video camera either, although it's conceivable one might exist. The housing would be more complicated to make than one for a 35mm camera, because you'd need waterproof multipin electrical connectors for the cable. You'd also need to have access to the zoom and focusing controls and the run button.

I've had reasonably good luck shooting underwater in a swimming pool

by rigging a submersible box fitted with a large, flat mirror at a 45-degree angle at the bottom. The box is weighted to give it neutral buoyancy. I keep the camera above the water line where it will be safe and shoot the image reflected by the mirror: Consider the setup an upside-down periscope if you will. The pool has to be very well lighted for this technique to work, and it's only good to a depth of a few feet. It has been helpful in analyzing a swimmer's underwater strokes, however.

**Q.** A lot has been written about the new generation of video recorders that use 1/4-inch tape instead of 1/2-inch tape. [See the "Hands-On Report" in the September VIDEO TODAY, for example.—Ed.] Can the picture quality in this smaller format really match that of the 1/2-inch format?

**A.** Obviously, 1/4-inch wide tape has less surface area per inch than a 1/2-inch tape, so there's less magnetic material with which to capture the information. But don't discount technological advances. Remember when high fidelity tape recording required 1/4-inch tape running at 7 1/2 or 15 ips? Now we have cassette decks that run at a quarter to an eighth of those speeds, use tape that is just over half as wide, and outperform the best consumer open-reel decks of yesteryear. The moral is obvious.

# TubeFood

New (and sometimes original) video programming

*Video Discs*

■ **Columbia Pictures Home Entertainment** has hopped onto the optical bandwagon, and its first Laser Disc offerings (all in the one-hour-per-side CLV mode) include: *Tess, Close Encounters of the Third Kind—The Special Edition, The China Syndrome, California Suite, and Chapter Two.*

■ **Magnetic Video** is making big news this fall with its jump into video discs. Initial offerings, 40 in all, are in the Laser Disc format and include: *Nine to Five, All That Jazz, Alien* (stereo soundtrack), *The French Connection, Butch Cassidy and the Sundance Kid, The Graduate, The Muppet Movie* (stereo soundtrack), *Hello, Dolly, The Black Stallion, Return of the Pink Panther, Saturn Three, Kotch, Carnal Knowledge, They Shoot Horses, Don't They?, Raise the Titanic, Golden Decade of College Football, The Rose, The Producers, Take the Money and Run, The Fog, The Making of Star Wars, Notorious, Autumn Sonata, The Omen, Blue Hawaii, The King and I, Tora, Tora, Tora, The Sailor Who Fell from Grace with the Sea, Phantasm, The Day of the Dolphin, Murder by Decree, The Moon Is Blue, African Queen, West Side Story, Let It Be, Tom Jones, Annie Hall, Yankee Doodle Dandy, Carrie, and Apache.*

■ **Paramount**, too, has joined the optical camp, and its first offering of thirteen Laser Discs includes: *Ordinary People, The Elephant Man, Popeye, Grease, Saturday Night Fever, Airplane!, Starting Over, Up in Smoke, Urban Cowboy, Charlotte's Web, The Warriors, The Godfather, and Star Trek—The Motion Picture.*

■ **RCA's** video disc releases are, of course, in the CED format and include: *The History of the World Part One, Ordinary People, Goldfinger, The Pink Panther, The Ten Commandments, The Bad News Bears, North Dallas Forty, American Gigolo, and War of the Worlds.* Both **RCA** and **Pioneer Artists** have announced the upcoming release of a specially staged re-creation of the original Broadway production of the musical *Pippin*. It will star Ben Vereen and will be available in mono sound on the RCA format and, making use of the dual-channel audio capability of the optical format, in stereo from Pioneer Artists.

And finally, the entire library of **United Artists** feature films has been licensed to **VHD Programs, Inc.**, for release as video discs in the VHD format in mid-1982. Titles will include *Raging Bull, Rocky, La Cage aux Folles, Thief, Fiddler on the Roof, West Side Story, the Pink Panther* series, and films by **Woody Allen**.



# Yamaha. For the music in you.

"I love to play music that makes people feel good. But first it has to please me. I love sharing my music with an audience. That's when it really comes alive. And I love to hear it on a sound system that lets all those good feelings come through. Like Yamaha."

—Chuck Mangione

Yamaha. Because you want more than mere sound. You want to be moved. To be thrilled. You want the music.

And music is something we know a lot about.

Yamaha has been making musical instruments for almost one hundred years. So we know how music sounds. And we know how to make audio components that reproduce music accurately.

Every audio component we build must pass a final critical audition by the discerning ears of a Yamaha musical instrument designer. So it brings out what is most important. The music in you.

Yamaha Electronics Corporation, U.S.A.  
P.O. Box 6660, Buena Park, CA 90622

Chuck Mangione's album "Tarantella" is available on A&M records and tapes.

**YAMAHA**

# Framing the River: A Minimalist Primer

Suddenly, the cutting edge of the classical vanguard is truly popular music; but just what *is* minimalism?

by Tim Page

MINIMALIST MUSIC? PULSE MUSIC, if you prefer. Pattern music. The *New York Times* has called it "trance music"; critic Richard Kostelanetz refers to "modular music." Philip Glass, one of the leading figures in the field, likes to call his work "music with repetitive structures"; the rock crowd grooves to "space music"; and detractors have derided the "stuck-record school of composition."

Whatever the name affixed to this new music—and none of the above is entirely successful—there is little doubt that it has proved to be an important aesthetic, with a sphere of influence that grows daily.

Andrew Porter waxes rhapsodic about a Glass opera in the pages of the *New Yorker*, while David Bowie devotes much of a rock album to experiments clearly based on the work of Steve Reich. Both Glass and Reich, the two outstanding figures in minimalist music (to settle upon the most popular, if not the most apt, label for this style), have sold out Carnegie Hall as well as pop-music hangouts like New York's Bottom Line. Conservatory students diligently analyze the scores, while rock fans blast the tapes from dorm speakers. For the first time in the twentieth century, the cutting edge of the classical aesthetic is also truly popular music.

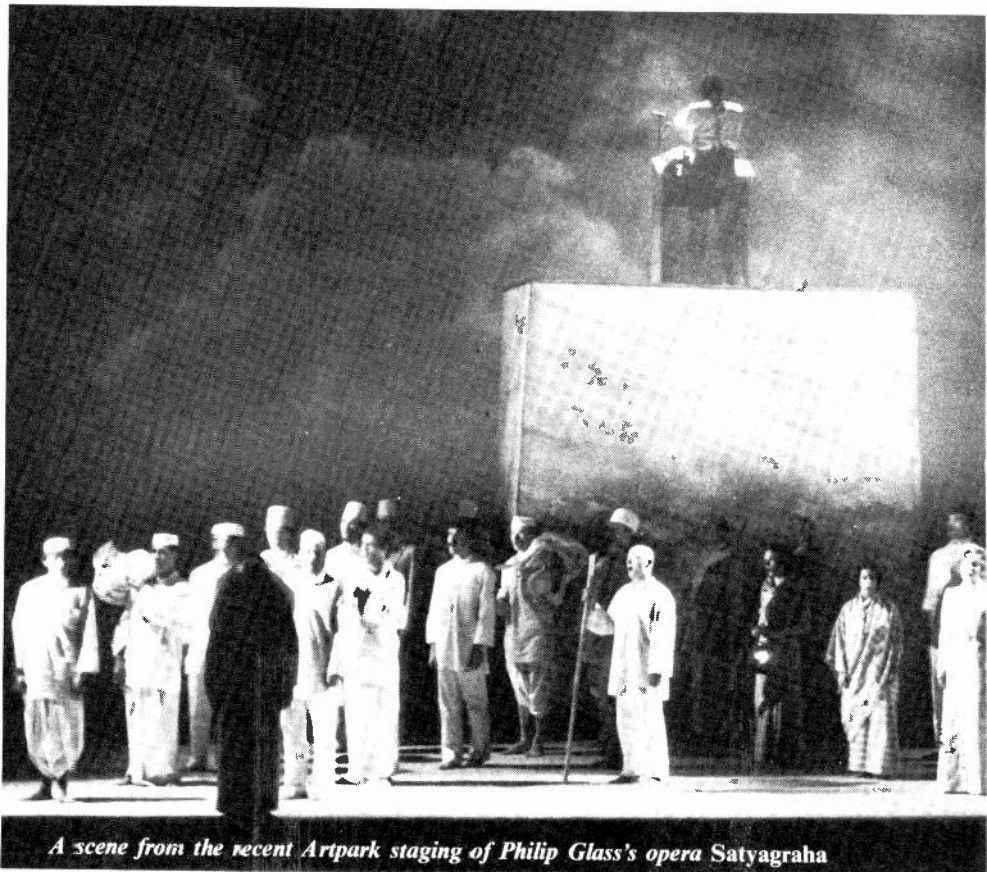
Minimalism marks a clean break with the musical avant-garde of the '50s and '60s. For years, "serious" music had been becoming increasingly academic and ingrown—moving away from literal repetition, tonality, and strong rhythmic pulse. After the death of Anton Webern in 1945, the vanguard of new music had two faces: the rigid serialism of composers like Pierre Boulez and Milton Babbitt, and the pointillistic, aleatoric music of those like John Cage and Earle Brown. Although compositional meth-

ods differed greatly, the products of both schools came out sounding spare, atonal, and arrhythmic. Minimalism—busy, generally very tonal, and very rhythmic—represents a complete about-face.

What *is* minimalist music? There is no doctrinaire "school"; composers may use any harmonic language they choose. An atonal—even dodecaphonic—minimalist work is conceivable. Nobody cares who follows the "blueprint"; everything is permitted. Minimalist elements can appear in improvised music or in Reich's strictly through-composed works.

Still, there are a few ties that bind

the movement together. Most immediately striking is the music's incessantly static nature. Minimalism implies fascination with repetition—through either the continual reiteration of brief, elegant melodic modules or the use of extended, dronelike held tones or chords. Compositional material is usually limited to a few elements, which are subjected to transformational processes. One shouldn't expect standard Western musical *events* (sforzandos, diminuendos, etc.) in these scores; rather, the listener is immersed in a sonic weather, in an aural kaleidoscope that slowly turns, revolves, develops, and changes. Minimalist mu-



A scene from the recent Artpark staging of Philip Glass's opera *Satyagraha*

*Tim Page, classical and new-music editor of the Soho News, also hosts a daily music program on New York's WNYC-FM.*



sic has nothing of the bell-shaped curve to it; Minerva-like, it springs to life fully formed—from dead silence to fever pitch. There is a strong feeling of ritual, a sense that—on some subliminal plane—this music has always been playing and that it will continue forever. Given such a focus on infinity, it is probably no coincidence that the four major figures in the movement's history are all deeply religious men.

Allow me two more metaphors, as a spiritual understanding of this music is much more central to appreciation than what would be gleaned from analysis of a detailed Schenkerian graph (if such a graph could even be made). Imagine concentrating on a challenging modern painting that always becomes just a little different every time you shift your attention from one detail to another. Or imagine trying to impose a frame on a running river—making it a finite, enclosed work of art yet leaving both ends open and free, leaving its kinetic qualities un-sullied. Minimalist composers are framing the river.

**Minimalism finds its roots** in many different places. There was an important "minimalist" movement in visual art in the '50s and '60s. There's also the influence of many non-Western musics—Balinese gamelan music, African drumming, Indian ragas. And there are European roots: Reich cites the music of the

thirteenth-century French composer Perotin as a major influence, and there is a spiritual kinship to the opening of Wagner's *Das Rheingold*, with its three-minute examination of an E flat major chord. Some might even note a resemblance to Bo Derek's tune, *Bolero*, though I disagree; Ravel's use of repetition is closer to sheer refrain than to the evolving musical tapestry of the minimalists. Yet in the long run, this music—with roots also in jazz and rock—is essentially American-born and -bred.

Whether or not La Monte Young was a true minimalist, there is no doubt that some of his mid-'50s experiments paved the way. A jazz musician with a strong classical background, he grew more and more experimental in his atonal pieces and became fascinated with long, sustained tones. By 1958, in his Trio for Strings, he took five minutes to present only four notes. "At that point," he recently recalled, "almost everyone thought that I had gone off the deep end."

In reality, he had begun to create a new musical language. Young continued to work with held tones, but most of his music does not fit into the category of minimalism. In recent years he has worked with "just" intonation, a manner of tuning based on natural overtones. His major work in this genre, *The Well-Tuned Piano*, with perhaps the most pretentious title in music history, is one of grace and intermittent power.

Minimalism really flowered in 1964, with the world premiere of Terry Riley's *In C*. Greatly influenced by his work with Young, Riley took some of his ideas and built on them. *In C* is basically improvised, in contrast to the painstakingly through-composed work of later minimalists. But it is the first piece to really view repetition as something other than accompaniment, refrain, or ostinato, and it features the steady eighth-note pulse that would become standard baggage in later minimalist endeavors.

*In C* is for any ensemble (the sole prerequisite is a piano), can last any length of time, and—more like a game than a composition—presents rules to the performer rather than standard notation. It contains fifty-three motives, all only a few measures in length and more or less consonant with C. Each performer must play the fifty-three motives, in order, as often as he wants, until he has played them all.

What keeps the work from being sheer monophony—and ties it to jazz and rock—is the fact that each performer progresses at his own speed, with a resulting jumble of rhythms and motives. And what keeps the whole from becoming total chaos, and really stamps Riley's work as minimalist, is the piano part, the "pulse." Throughout, the pianist ham-

mers the top octave of his instrument—parallel Cs—in even eighth notes. This pulse helps center the piece and gives it a timeless, open-ended quality.

Riley wrote a few more minimalist pieces, but it became increasingly clear that his real interest lay in Indian music, just intonation, and keyboard improvisation. Though he has made many later records—some superb (1969's *Rainbow in Curved Air*) and some execrable (1980's *Shri Camel*)—his important minimalist innovations began and ended with *In C*.

One of the performers in the initial San Francisco performance of *In C* was a young Juilliard-trained musician named Steve Reich. He had moved to the Bay area to study with Luciano Berio and Darius Milhaud but had become tired of the academic music scene and was not interested in teaching. So he remained in San Francisco, driving a cab at night and spending his days working on improvisational pieces with the San Francisco Mime Troupe and writing the music for light shows.

Riley's music had a profound effect on Reich, and he soon began his own experiments. In 1965, he invented a technique that would become very important to his early musical development. He set up two tape recorders with identical tape loops and let them run. Due to the intrinsic microvariations in motor speeds, one machine ran slightly faster; the loops moved in and out of phase, resulting in intriguing permutations. He applied this technique in a number of tape pieces, the best known of which are *Come Out* and *It's Gonna Rain*. He then attempted to transfer the phasing technique from tape to live music—music utilizing performers rather than machines. In *Piano Phase* (1967), one pianist repeats a melodic pattern while another plays the same sequence at a slightly faster tempo. As the pianists move in and out of phase, all sorts of inner harmonic and rhythmic relationships become apparent, and the music has a hypnotic, static quality.

At about this time, Reich defined some of his ideas in an article called "Music as a Gradual Process" (later anthologized in *Writings about Music*, New York University Press, 1974): "I do not mean the process of composition, but rather pieces of music that are, literally, processes. I want to be able to hear the process happening throughout the sounding music. . . . Performing and listening to a gradual musical process resembles: pulling back a swing, releasing it, and observing it gradually come to rest; turning over an hourglass and watching the sand slowly run through to the bottom; placing your feet in the sand by the ocean's edge and watching, feeling, and listening to the waves gradually bury them."

Minerva-like,  
minimalist music  
springs forth fully  
formed—  
from silence to  
fever pitch.



JAAP PIEPER





Steve Reich: "I want to be able to hear the process happening throughout the . . . music"; boos uptown, cheers downtown

The musical establishment slowly began to become interested in the new music. In the late 1960s Columbia Records recorded quite a few minimalist works, including *In C* (called a "masterpiece" by Alfred Frankenstein in the February 1969 issue of *HIGH FIDELITY*) and two albums devoted to Reich. With the growing acclaim also came dissent, and there were those who heard this music as nothing but mindless repetition.

In 1970, Reich finished *Four Organs*, scored for electric organs and maracas, which furnish a rhythmic pulse. Consisting of a single chord drawn out for twenty minutes, the work represents Reich at his most difficult, austere, and rigorous. A performance at a Boston Symphony concert at Carnegie Hall produced a scene that must have rivaled the Paris premiere of Stravinsky's *Le Sacre*.

Perhaps there were boos at establishment centers uptown, but downtown, among the art galleries and lofts of Soho, audiences cheered. Reich's *Drumming*, premiered in 1971, became a cult favorite; the *Village Voice*'s Tom Johnson considers it not only Reich's masterpiece, but the most important composition to come out of the entire minimalist movement. Though symphonic in length (eighty-five minutes), the scoring is confined to eight small tuned drums, three marimbas, three glockenspiels, male and female voices, whistling, and piccolo. It marks the most complex application of the phasing technique, with many instruments at a time phasing against each other, and it paradoxically manages to be both strongly invigorating and deeply calming. Deutsche Grammophon re-

ECM RECORDS

A passage from Reich's *Music for Eighteen Musicians*, showing both small-scale repetition within measures and larger repetition of a four-measure section; his recent *Variations* has no repeat signs—an interesting turn.

## With roots in jazz and rock, minimalism is essentially American.

corded *Drumming* in 1974 and released it as part of a three-record set, along with his *Music for Mallet Instruments, Voices, and Organ* and *Six Pianos*—the latter a work that emanated from the rather Busby-Berkeley-esque idea of composing a piece for all the pianos in a piano store.

Since *Drumming*, Reich's work has grown progressively more symphonic. He once wrote a tape piece (*Melodica*, 1966) in a single day, but it took two

years to bring the radiant and haunting *Music for Eighteen Musicians* (1976) to completion. By the time it was recorded, he was well on his way to becoming a truly popular composer. The *New York Times* named the record one of the ten best of the year, and ECM signed him to a contract.

The recent *Music for a Large Ensemble* (1978) is scored for twenty-seven instruments, and *Variations for Strings, Winds, and Keyboards* (1980) exists in two versions, one for full orchestra; it's easy to see why Reich objects to the term "minimalism." The orchestral version was performed last year by the San Francisco Symphony to a sold-out house; Reich has come a long way since his days of hack-driving and tape loops.

Reich's recent style is characterized by increasing mysticism and lyricism, tempered by a deeply classical sense of

## The Rock Connection

MINIMALISM has had a strong influence on contemporary rock—particularly on some of the more experimental "new wave" music. Brian Eno, who has proved to be one of the more literate and intuitively creative rockers, has not only utilized minimalism on his own albums, but also produced records for Laraaji and Harold Budd. In addition, Eno worked with David Bowie on the latter's most original and visionary album, "Low" (1977), a disc of minimal-oriented pieces.

The first experience many listeners had

with any kind of minimalism was with Mike Oldfield's "Tubular Bells" (1973)—later adapted as the theme for *The Exorcist*. It features a gentle, attractive exercise in repeating patterns somewhat derivative from Riley. In 1980, in his album "Platinum," Oldfield paid homage to Glass by including a discofied version of Glass's *North Star*. Glass himself has recently delved into the world of rock and with Kurt Munkacsi has produced two RCA albums for the new-wave band Polyrock.



GERARD MONICO

*Philip Glass: From the maverick Einstein to the conservative Satyagraha, which has absolutely nothing of the circus to it*



CBS MASTERWORKS

*Terry Riley: Minimalism flowered in 1964, with the premiere of his In C—more like a game than a composition.*



MARK DRURY

*John Adams: A rare talent who gives hope for a “second wave” of minimalism; far from rigid in his approach*

form. His great recent Octet (1979), which flashes and sparkles like a trout splashing through clear water, shows the strong influence of Stravinsky. Reich's harmonic language grows ever more sophisticated, but he is not losing the magnificently obsessive single-mindedness of his earlier work. The recent *Variations* is his first piece since student days completely devoid of repeat signs; *this* may prove an interesting development.

**The other crucial composer** on the current minimalist scene is Philip Glass. It has become a truism to pair the names of Reich and Glass—one that, alas, I am here perpetuating—yet as time goes by the coupling becomes increasingly misleading. In 1970, when there was little other repetitive music around and “new” music meant the work of composers like Wuorinen and Davidovsky, Reich and Glass seemed Siamese twins. Eleven years later, amidst a whole new generation of composers, it is obvious that the two differ enormously. They share a fascination with repetition and a general commitment to working within the boundaries of tonality. But in temperament, orchestration, melodic structure, harmonic language, and even the fashion in which each utilizes repetition, they are different.

Glass and Reich met as students at Juilliard in the late 1950s. When their studies ended and Reich went to California to assert himself, Glass—a flutist/philosopher-major-turned-composer—headed for Europe to study with Nadia Boulanger. Later he worked with Ravi Shankar and Alla Rakha and be-

came versed in Indian music. By the time he returned to New York in the late 1960s, Glass had begun to compose in a style that approximated minimalism. When he met Reich again at a 1967 concert, he was excited: “I discovered there was another group of musicians working in a way similar to the path I had begun to follow. . . . Reich and I spent a good deal of time together. We showed music to each other, and there was a very active kind of dialogue going on. It was a healthy and exciting period.” Each played in the other's ensembles, and they became closely associated in the public mind.

But there were many differences. Reich has always tended to eschew electronics, aside from amplification of acoustic instruments, an occasional electric organ, and a tape loop or two. Glass writes for an ensemble based on electronics; the woodwinds and voices are the exceptions. Reich came to minimalism via the phasing technique; Glass worked with “additive process”—as a motive is repeated, other notes gradually flesh out the phrase. Perhaps the most striking example is the keyboard piece *Music in Contrary Motion* (1969), in which a C minor/G major passage is expanded to many times its original length, until it becomes almost rococo, full of elaborate passing tones and countersubjects, while adhering to its original strict discipline.

By 1971, in *Music in Twelve Parts*, a three-hour examination of various techniques of repetition, Glass had achieved mastery of his style. Unfortunately, only Parts 1 and 2 have been recorded. He de-

veloped some of his ideas in the album notes: “It may happen that some listeners, missing the usual musical structures (or landmarks) by which they are used to orient themselves may experience some initial difficulties in actually perceiving the music. However, when it becomes apparent that nothing ‘happens’ in the usual sense, but that, instead, the gradual accretion of musical material can and does serve as the basis of the listener's attention, then he can perhaps discover another mode of listening—one in which neither memory nor anticipation has a part in sustaining the texture, quality, or reality of the musical experience.”

Glass's best known work is *Einstein on the Beach*—a unique opera, with staging and story by Robert Wilson. Glass's text consists of numbers, solfège syllables, and nonsense words; whenever actual sentences are used, they are always spoken. It is an opera that breaks all the rules; though it lasts five hours without intermission, audience members are free to come and go as they please. The Glass/Wilson creation affords a metaphorical look at Albert Einstein—scientist, humanist, amateur fiddler, and the man who split the atom. In the final scene, there is nuclear holocaust; the score, with the Renaissance-like purity of the choral writing and the frightening and virtuosic chromatic runs in the woodwinds, is awesome. *Einstein* was performed throughout Europe in 1976 and came to the Metropolitan Opera for two sold-out performances in November of that year. John Rockwell of the *New York Times* declared himself “profoundly—religiously—moved,” and this

nondescript opera, for dancers, solo violinist, amplified ensemble, and decibels galore, became the season's most talked about theatrical event.

Much of Glass's music, including *Einstein*, is for a set ensemble of seven musicians (as opposed to Reich's group, which expands or contracts for each new piece). Kurt Munkacsi, who mixes the sound, is considered an integral part of the group. The sound reaches the ear as an aural unit that slowly, inexorably shifts and develops.

Glass's more recent opera, *Satyagraha*, with a text that Constance de Jong adapted from the Bhagavad Gita, is based on Gandhi's years in South Africa (1893-1914). Premiered in Rotterdam in September 1980 and given its American premiere last July, the work is his most conservative to date. While the maverick *Einstein* radically challenged the standard notion of opera, *Satyagraha* puts Glass into the mainstream. It has a real plot, a full libretto, and set numbers. Though one can hear elements of other composers, the work always remains recognizably Glassian. More mystery play than opera, *Satyagraha* operates on an extraordinary moral level, with religious overtones. It is one of those works—like Wagner's *Parsifal*, Satie's *Socrate*, Busoni's *Doktor Faust*, and Pfitzner's *Palestrina*—that are more ritual than entertainment. Sibelius once said that his Fourth Symphony had "nothing, absolutely nothing of the circus to it"; the same can be said of *Satyagraha*.

While Reich and Glass dominate the current minimalist scene, there are others working in the same general vein. As with most artistic movements, much of what is being produced is junk; any generation has only a few real artists. But there are some promising records being made today that may signal a "second wave" of minimalism.

A recent album on the 1750 Arch label by the young Californian John Adams shows a rare talent developing. *Shaker Loops*, a work for seven solo strings, is far from rigid minimalism; it owes as much to Bartók as to Riley. But its repetitive sections are exciting and fresh, and its synthesis of styles bodes well for the future of this gifted artist.

David Behrman, who produced Columbia's outstanding new-music series in the late '60s, has made an album of his own on Lovely Music—two gentle and meditative works that are lovely music indeed. Composer Robert Ashley has worn a lot of hats in his time, and he is currently making music that is a wonderful hybrid of minimalism and text sound. His opera *Perfect Lives (Private Parts)* has elements of rock and jazz and tells an intriguing story, to boot. This unassuming music, easy to tune out, will never-

theless offer surprising substance to anyone who makes the effort to concentrate.

Meredith Monk, best known as a dancer, is also a fine composer. Her "Tablet" album is extraordinary—minimal in the truest sense of the word. Side 1 features only her versatile voice, and the shrieks, cries, moans, coos, and melodic phrasings must be heard to be be-

lieved. Side 2 is a lengthy suite for piano, recorder, and four women's voices.

This greatly simplified introduction to minimalism cannot find space to discuss the work of such notable composers as Jon Gibson, Beth Anderson, Rhys Chatham, Harold Budd, Laraaji, Glenn Branca, Jeffrey Lohn, and others. Suffice (Continued on page 117)

## A Basic Minimalist Discography

### Terry Riley

*In C*. CBS MS 7178. The genesis.  
*A Rainbow in Curved Air*. CBS MS 7315.  
An evocative piece for organ and electronics; a bit flaccid but with moments of rare beauty.

### Steve Reich

*Come Out*. ODYSSEY 32 16 0160. One of Reich's best tape pieces; early application of phasing technique.  
*Four Organs*. ANGEL S 36059. Austere and difficult.  
*Drumming; Six Pianos; Music for Mallet Instruments, Voices, and Organ*. DG 2740 106. The essential Reich; as important a set of new music as exists.  
*Music for Eighteen Musicians*. ECM 1-1129. Reich at his most accessible and jazzy; may seem superficial on first hearing but ultimately a deep and beautiful piece.  
*Music for a Large Ensemble; Octet; Violin Phase*. ECM 1-1168. *Large Ensemble* overfreighted and only intermittently successful; *Octet* splendid; *Violin Phase* an interesting early work, well played by Shem Guibbory.

### Philip Glass

"Solo Music." SHANDAR 83 515 (import). Containing *Music in Contrary Motion* and the early *Two Pages*, a good sample of the embryonic Glass style.  
*Music in Similar Motion; Music in Fifths*. CHATHAM SQUARE 1003.\* Good early Glass, particularly *Similar Motion*.  
*Music in Twelve Parts: Parts 1, 2*. CAROLINE CA 2010 (import). Glass at his best; Part 2, a Japanese seascape come to life.  
*Einstein on the Beach*. TOMATO TOM 4-2901. Fragmented, exciting, powerful, and important.  
*Dance: Nos. 1, 3*. TOMATO TOM 8029. Far from topflight Glass, but No. 1 has its moments; sound is fantastic.

### David Behrman

*On the Other Ocean; Figure in a Clearing*. LOVELY MUSIC LML 1041.\* Computer music made human.

### Jon Gibson

"Two Solo Pieces." CHATHAM SQUARE LP

24.\* A fine composer; *Cycles*, for solo organ, "trance" music of the first order.

### Frederic Rzewski

*Coming Together*. OPUS ONE 20.\* Left politics meets minimalism; an exciting work of political theater.

### Robert Ashley

*Perfect Lives (Private Parts) (excerpts)*. LOVELY MUSIC LML 1001.\* Minimalism meets poetry and cinema.

### Tom Johnson

*An Hour for Piano*. LOVELY MUSIC VR 1081.\* A little less than an hour of basic, puritan minimalism, beautifully performed by Rzewski.

### Meredith Monk

"Tablet." WERGO/SPECTRUM SM 10 22 (distributed by German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028). Ethereal and beautiful; not for all tastes.

### Lubomyr Melnyk

*KMH: Piano Music in the Continuous Mode*. MUSIC GALLERY EDITIONS MGE 18.\* A bit treacly at times but the final ten minutes gorgeous.

### Ingram Marshall

*The Fragility Cycles*. IBU 101.\* Haunting, lovely electronic music; includes minimalist piece based on Sibelius' Sixth Symphony!

### Laraaji

"Day of Radiance." EG EGS 203. Electronic zither music? Yes; wonderful and hypnotic.

### John Adams

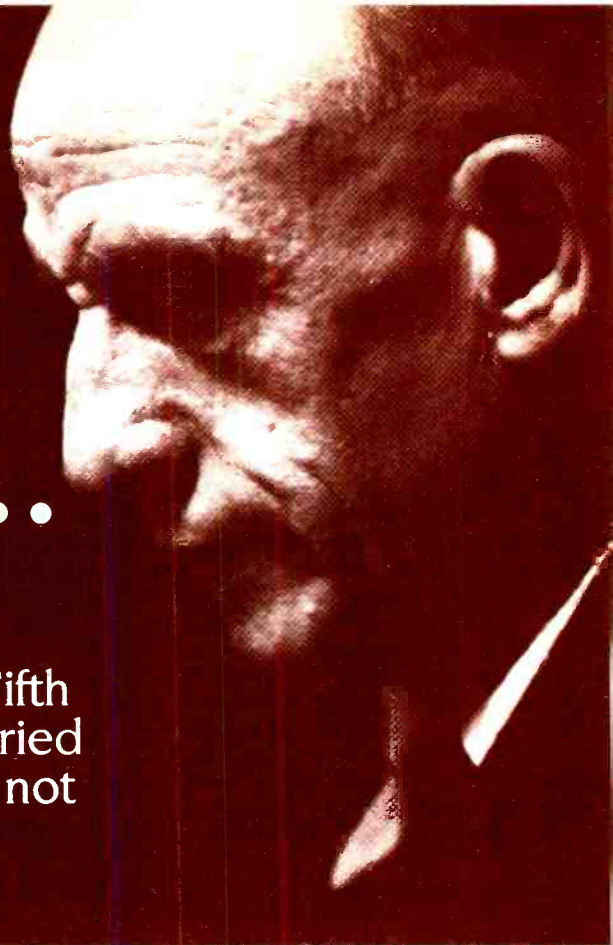
*Shaker Loops; Phrygian Gates*. 1750 ARCH S 1784.\* The best new-music record from the first half of 1981; Romantic, classical, minimalist, all at the same time; *Loops* a strong work of uncompromising power.

\*Available from New Music Distribution Service, 500 Broadway, New York, N.Y. 10012.



# The Mahler Boom, from Beginning to . . . Endless

Mitropoulos' 1960 Philharmonic Fifth takes us back to the start, and a varied new batch brings us up to date—if not always up to snuff.  
Reviewed by John Canarina



*Dimitri Mitropoulos: a Mahlerian of long standing in one of his last New York performances—a magnificent conception*

IN 1960, TO COMMEMORATE the centennial of the birth of its onetime music director, the New York Philharmonic presented a Mahler festival that has been credited with awakening widespread interest in the composer, the result being the enormous popularity his music enjoys today. Leonard Bernstein, then in his second season as the Philharmonic's music director, shared the conducting of the festival with Dimitri Mitropoulos and Bruno Walter, the latter leading *Das Lied von der Erde*. The symphonies performed were Nos. 1, 2, 4, 5, and 9, plus the Adagio of No. 10. Mitropoulos opened the series with the Fifth, which had not been played by the orchestra in thirteen seasons, and now, as part of its 1981 WQXR Phone Festival Radiothon, the Philharmonic has issued a recording of that historic broadcast. If the 1960 festival was indeed responsible for today's Mahler boom, then this performance is where it all began.

With conductors such as Walter, Mitropoulos, and Bernstein at the helm, the Philharmonic has always been the Mahler orchestra par excellence. Mitropoulos was, of course, a Mahlerian of long standing prior to 1960; his outstanding accomplishments included the American premiere of the Sixth Symphony in 1947 and the debut recording of the First in Minneapolis. His extremely personal approach to music-making, though not always successful in

the classical repertory, usually worked supremely well in late-Romantic music. This Mahler Fifth is one of those supreme instances. It is a magnificent conception, brilliantly performed; the very few imprecisions undoubtedly result from Mitropoulos' often idiosyncratic conducting style.

In the first movement, which unfolds with measured tread, the elasticity of phrasing in the opening lament is particularly noteworthy. In fact, throughout the symphony, the great tensile strength of the playing, even in the softest passages, rivets the listener's attention. Especially is this true in the sublime Adagietto, despite an extremely slow pace, the tension is never allowed to die. Walter played this movement much more briskly in his equally magnificent reading recorded in connection with his 1947 Philharmonic performance (Odssey 32 26 0016). The finale is fairly deliberate, and Mitropoulos slows down even more for the return of the Adagietto music. Though, of course, the slower tempo never approaches that of the earlier movement, it makes the passage seem less trivial than it usually does, played in the fast tempo; here it sounds, as marked, *grazioso*. The lilt of the third movement's waltz music is highly infectious, and the horn solos are superbly played by the Philharmonic's former principal, James Chambers, who has also written the excellent and extremely

informative notes for the album, on both Mahler and Mitropoulos. Along with a bit of applause at the end, there is also some after the third movement—with good reason: As the concert program attests, Mitropoulos took an intermission at that point.

The sound is quite good mono-stereo broadcasting had not yet become the norm—though the bass is somewhat deficient and there's a certain amount of hiss. The album gives indication ("Historic Recordings, Vol. 1") that the Philharmonic plans to continue issuing items from its archives on a limited basis. I nominate for future release Mitropoulos' overwhelming 1955 broadcast of the Mahler Sixth and his moving 1960 performance of the Ninth, his last appearance with the Philharmonic. (He died while rehearsing the Third in Milan exactly ten months after the performance of the Fifth presented here.) Recordings of Walter and Guido Cantelli would be welcome as well.

Speaking of Cantelli, also included in the present release is the December 2, 1956, *Death and Transfiguration*, played in memory of the young Italian conductor, who was killed in an air crash near Paris the week before, en route to his Philharmonic engagement. Mitropoulos and the orchestra give an emotionally supercharged reading, which also captures perfectly the serene resignation of the closing pages. Unfortunately, the

oboist comes to grief in his solo, four measures after letter B. Regardless, no lover of Mahler or admirer of Mitropoulos and the Philharmonic should be without this album.

A year ago I wrote that Klaus Tennstedt had given "the most extended performance—and one of the finest—I've ever encountered" of the Mahler Ninth (Angel SZB 3899, October 1980). Now along comes Herbert von Karajan to top not only Tennstedt, but everyone else, with what must surely be one of the greatest recordings he and the Berlin Philharmonic, either together or separately, have ever made—a spectacular achievement. The first movement begins almost inaudibly and proceeds inexorably to climaxes of staggering impact. The next movement's three tempos are perfectly integrated, each with the dance element always to the fore; the second tempo—only marginally quicker than the first, as indicated—emphasizes the music's grotesque buffoonery. In the brilliant Rondo-Burleske that follows, the suspended animation of the central section maintains the tension and heightens anticipation of the movement's frenzied conclusion. Karajan offers a warmly eloquent, truly heartfelt Adagio, with a tempo even slower than Tennstedt's, sustained with such rich intensity in the loud sections that the pianissimo passages seem all the more remote in their bleakness. Probably the last thing the Berlin Philharmonic needs to be told is that it is a superhuman orchestra, but so it sounds here. The passionate commitment of the playing simply must be heard to be believed. Had I attended a concert performance such as this, I would have felt privileged to be there.

The recording, although not labeled "digital," is the equal of any digital I've heard, if not better (closet digital, perhaps?). As with most Karajan DG recordings, the vast dynamic range gives the impression that the loud music has been recorded at close range, the soft passages from far away.

**After his wonderful Ninth of last year,** Tennstedt's new Third is slightly disappointing—but only slightly, for it is still, in toto, a fine performance. The first movement's great sweep is superbly conveyed, its sprawling structure (how often one can use those words with Mahler!) excellently grasped. The crystal-clear recording renders the soft solo bass-drum beats distinctly. Yet the final upward rush does not have the effect, as it does with Bernstein (CBS M2S 675), of lifting you out of your seat. The lovely Menuetto, a bit labored here, misses some of its charm. The third movement's irony is well captured, and the dreamy posthorn episodes are sensitively portrayed. (A distinguished Mahler conduc-

tor once scoffed at the idea that the posthorn's tune has a Spanish flavor, but portions of it are remarkably similar to the Spanish folksong employed by Glinka in his *Jota aragonesa* and Liszt in his *Rapsodie espagnole*. This viewpoint has also been espoused by Samuel Lipman in the November 1977 issue of *Commentary*.)

Ortrun Wenkel is a very expressive soloist in the fourth and fifth movements, and the latter includes fine work by the women's and boys' choirs; like the second movement, however, the fifth lacks some charm. The finale is simply not slow enough. Bernstein has demonstrated that it can be taken quite slowly without any loss of momentum. And though the London Philharmonic has also come to be a superb Mahler orchestra, its playing here needs more inner tension. In the closing pages, albeit im-

## Mitropoulos' personal approach worked supremely well in this Fifth.

pressive enough, one misses the last ounce of breadth and majesty that Bernstein supplies. The German marking *nicht schleppend* simply means "don't drag." It doesn't mean "get faster." (Though who am I to question Tennstedt's interpretation of German?)

It is fascinating to note the echoes of the Second Symphony in the Third: the many horn calls; stormy cello and bass passages; the third movement's emphatic triplets; another alto solo. Similarly, the Third includes pre-echoes of the Fourth, just as the latter contains a prefiguration of the Fifth's trumpet call. The more one immerses oneself in these symphonies, vast as they are, the more they begin to seem all part of one gigantic, cyclic canvas—an idea that found sympathy from the late Deryck Cooke.

Georg Solti herewith becomes one of the few conductors (Bernstein, Klemperer, Ormandy) to record the Second twice, as he apparently begins a new cycle. Likewise, with its second recording of the work, the Chicago Symphony joins ranks with the New York Philharmonic and the London Symphony, the former having recorded it twice, the latter three times.

The orchestra plays magnificently and Sir Georg conducts brilliantly; the performance has, nevertheless, an element of impatience. After a truly terrifying opening, the Allegro maestoso first movement lacks the very quality of majesty. Claudio Abbado's performance with the same orchestra (DG 2707 094) is more satisfying in this regard. Solti's

scherzo, glib and hasty, leaves little time to savor the music's irony or the mellow songfulness of the second subject. Here, too, Abbado is slightly more relaxed, hence more successful.

Conversely, Solti scores over Abbado in the second movement, admirably conveying the gentleness of the opening music and its recurrences and the sardonic quality of the triplet section. He betrays his impatience even here, however, as the pizzicato violins at figure 12 enter two beats prematurely, thereby destroying the feeling of triple meter. I might have attributed this to a faulty tape splice if Solti hadn't done the same thing in his earlier version with the London Symphony (London CSA 2217). Throughout the symphony, he shortens the rests before beginning a new section.

When it comes to presenting the long finale as a unified entity, Solti is superb. Yet here, too, he seems to want to get on with it. Abbado again finds more majesty in the martial episode. Margaret Hillis' Chicago Symphony Chorus is beautifully sensitive in its opening sections and warmly sonorous later on. The soloists, both new to me and about whom there is no information, are well matched in the finale and sing with great commitment there. But rarely have I heard the beautiful "Urlicht" movement sung so unmovingly as by Mira Zakai.

Ultimately, however, it's the recording that really lets the team down. Certainly its clarity is magnificent, but I can't imagine how anyone could find such a cold, hard, steely sound appropriate to Mahler's warmly expressive music—though apparently someone has. The violins sound especially dry and thin. Recent London digital recordings of Shostakovich and Sibelius have not been so afflicted.

**Solti's older version,** from the late 1960s, was altogether more satisfying. Its first movement was properly majestic, and the mystery and nobility of the work were captured successfully throughout. The scherzo, though just as fast, did not sound glib and hasty; the second movement, however, is better paced and more relaxed in the new performance. The earlier soloists (Heather Harper and Helen Watts) were more impressive and the recording was more natural, better suited to the music. The London Symphony, at the peak of its form in those days, had many outstanding principal players (Barry Tuckwell, Gervase de Peyer, John Georgiadis, and Neville Marriner, to name a few) who have since departed. I will gladly return to that version many times, but I won't come back to the new one soon, largely because of its glaringly harsh sonics.

My first exposure to the Sixth was the aforementioned 1955 Mitropoulos



Herbert von Karajan: Perhaps the players' lives depended on this performance

performance, heard live in Carnegie Hall. All subsequent versions have stood in the shadow of that magnificent event. Václav Neumann has always struck me as a rather unsmiling interpreter of Dvořák; since there is precious little to smile about in this grimmest of Mahler's scores, he succeeds extremely well in conveying its ominous character. In this mostly satisfying if unexceptional account, he is aided by excellent playing from the Czech Philharmonic, though the wavery oboes take some getting used to and the timpani are occasionally out of tune. As in the orchestra's native repertoire, the slightly astringent quality of the brass is well suited to the music.

More specific reservations are extremely few and minuscule. The opening *Allegro energico* moves rather briskly, perhaps more so than the qualifying "ma non troppo" might allow; Neumann's observance of the exposition repeat un-

doubtedly influences his choice of tempo. (This is the only time after the First that Mahler includes such a repeat.) The rather clunky-sounding cowbells, decidedly too close, mitigate the requisite feeling of distance. Mahler felt that when he took leave of this earth, the last sounds he would hear would be cowbells; these, I fear, would have hastened him on his way. Similarly, the Finale's famous hammerblows seem to have been struck on an anvil, for the sound has a bright ping, in contrast to the dull thud Mahler wanted.

While the lean textures Neumann favors admirably suit the rest of the symphony, the rather Rachmaninoffian slow movement needs a bit more opulence, as well as a more fervent espousal of its romanticism. In fact, it is this very reserve, persistent throughout, that ultimately militates against complete success, well played and conducted though the per-

This spectacular Ninth is surely one of Karajan's greatest recordings.

formance is; and the reserve is carried over into the Tenth Symphony's *Adagio*. Here again, a bit more opulence would not be misplaced. Curiously, Neumann takes the *adagio* sections faster than the *andantes*. These are both perfectly honorable readings, yet they lack that special Mahlerian flair necessary to make them outstanding. Supraphon's recorded sound is somewhat constricted.

In what may be the first Mahler recording by a French orchestra, Lorin Maazel leads the *Orchestre National* in a straightforward, light-textured reading of the First. I don't know how often Mahler is performed in France, but the orchestra, which obviously has the music in its fingers and lungs, does not seem to have it in its blood and heart. This is an extremely well-played performance if a bit too civilized, especially in the stormy pages of the finale, where the essential element of frenzy is missing. It just doesn't sound as if the players' lives depended on this performance, as the Karajan Ninth does. (There, in fact, it may be the case.)

No doubt Maazel bears the responsibility for this cool approach, yet there is still much to admire in his carefully chosen tempos and scrupulous observance of most of the score's indications. He does ignore, as do most conductors for some reason, the *accelerando* at the end of the scherzo, as well as the instruction to get progressively slower during the big buildup over reiterated cello and bass notes in the first movement and finale. Nor does he press forward during the symphony's closing measures.

The recording is rather dry and clinical, and like Solti's, it lacks an appropriately warm ambience. The funeral march seems to have been recorded at a higher level than the rest; some of its delicate passages actually sound louder than many of the finale's fortissimo episodes. And though the obligato trumpet passages in the march should cer-

**MAHLER: Symphony No. 1, in D.** Orchestre National de France, Lorin Maazel, cond. [Paul Myers, prod.] CBS MASTERWORKS M 35886. Tape: MT 35886 (cassette). [Price at dealer's discretion.]

**MAHLER: Symphony No. 2, in C minor (Resurrection).**

▲ Isobel Buchanan, soprano; Mira Zakai, alto; Chicago Symphony Chorus and Orchestra, Georg Solti, cond. [James Mallinson, prod.] LONDON LDR 72006, \$25.96 (digital recording; two discs, automatic sequence). Tape: LDR5 72006, \$25.96 (two cassettes).

**MAHLER: Symphony No. 3, in D minor.**

▲ Ortrun Wenkel, alto; Southend Boys' Choir, London Philharmonic Choir women and Orchestra, Klaus Tennstedt, cond. [John Willan, prod.] ANGEL DSB 3902, \$21.96 (digital recording; two discs, automatic sequence). Tape: 4Z2S 3902, \$21.96 (two cassettes).

**MAHLER: Symphony No. 4, in G.**

▲ Margaret Marshall, soprano; Scottish National Orchestra, Alexander Gibson, cond. [Brian Couzens, prod.] CHANDOS/DIGITECH DIGI 111, \$14.98 (digital recording). Tape:

SCR 111, \$9.98 (cassette). (Distributed by Sine Qua Non.)

**MAHLER: Symphony No. 5, in C sharp minor.\* R. STRAUSS: Tod und Verklärung, Op. 24.†**

New York Philharmonic, Dimitri Mitropoulos, cond. NEW YORK PHILHARMONIC 881/2, \$20 (mono; two discs, manual sequence) [recorded in performance, December 2, 1956\*, January 2, 1960\*] (New York Philharmonic Society, 132 W. 65th St., New York, N.Y. 10023).

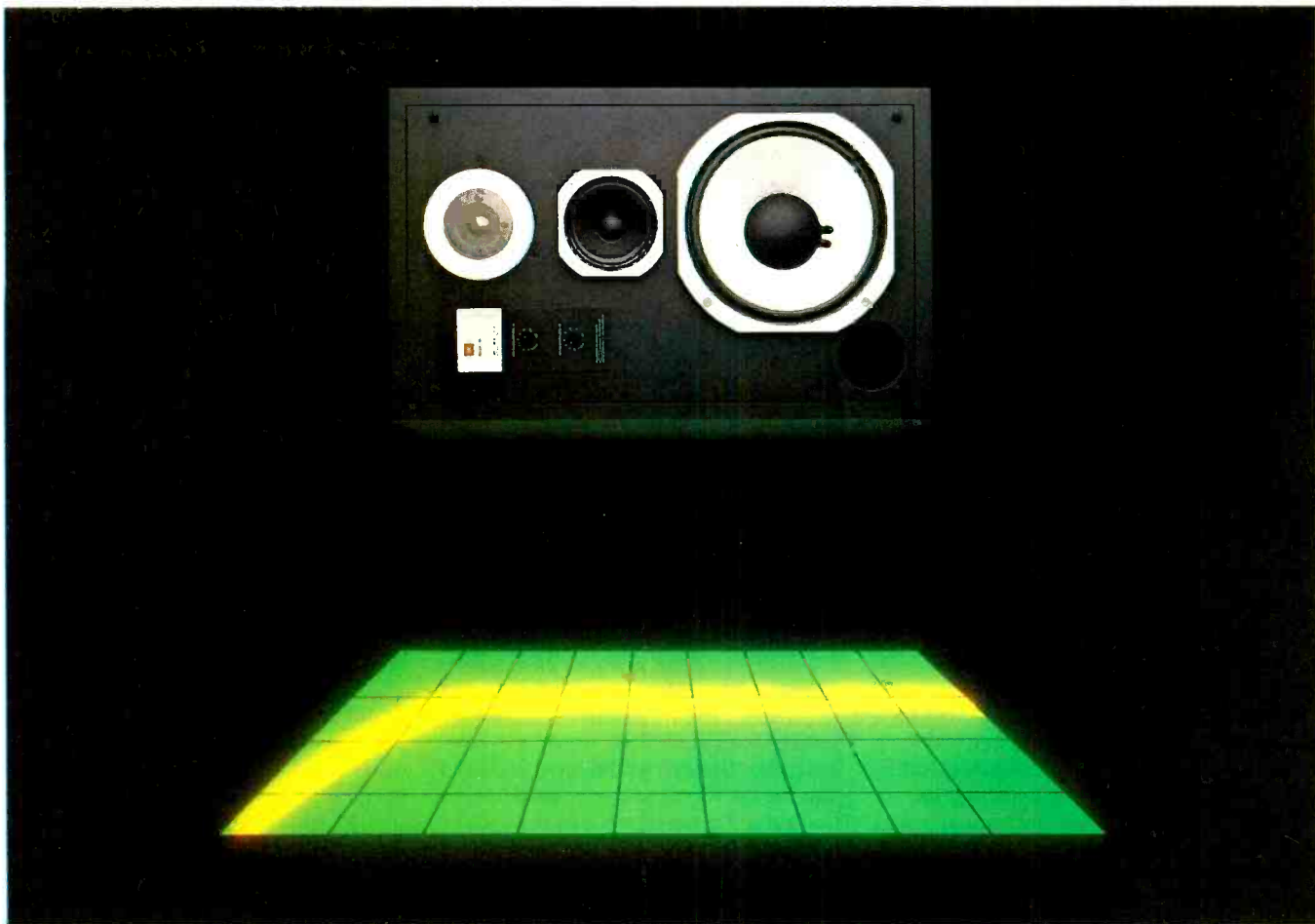
**MAHLER: Symphony No. 6, in A minor\*; Symphony No. 10: Adagio\*.**

Czech Philharmonic Orchestra, Václav Neumann, cond. [Milan Slavický\* and Pavel Kühn\*, prod.] SUPRAPHON 1410 3141/2, \$19.96 (SQ-encoded; two discs, manual sequence).

**MAHLER: Symphony No. 9, in D.**

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, Cord Garben, and Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2707 125, \$21.96 (two discs, manual sequence). Tape: 3370 038, \$21.96 (two cassettes).





## JBL's new L96. Perfect 10.



Having designed and built one of the world's most accurate and critically acclaimed 3-way 12-inch bookshelf systems (the L112), our engineers focused on a new challenge: creating a smaller system with comparable performance. The result is the perfect 3-way 10-inch system, the new JBL L96.

The world's best 10-inch woofer is a great place to start. Realizing that no ordinary, smaller-diameter woofer would maintain the true, deep bass performance required to do the job right, we used the world's best 10-inch woofer—a driver that

much larger models of our competitors.



The L96's woofer incorporates JBL's unique SFG (Symmetrical Field Geometry) design. The same huge magnetic structure used in our L112 system to reduce second harmonic distortion to infinitesimal levels.

But that wasn't enough. So we added something

unheard of in competitive 10-inch woofers: a larger-than-usual 3-inch voice coil (edge-wound, of course) to raise the power handling and improve the transient response.

The rest is the best of JBL. The other components of the new L96 speak for themselves. Extraordinary sonic detail from the dome tweeter. A superbly efficient, acoustically isolated midrange. And an electronically sophisticated, high resolution crossover network. All working together to produce an incredibly accurate overall sound—natural and effortless, with no sense of a

loudspeaker at all. Of course, every L96 system is built from the ground up in the U.S.A., manufactured to a quality standard that's become the benchmark of the industry.

Come listen to the new L96. Experience yet another chapter in JBL's relentless pursuit of loudspeaker perfection, with the help of the audio specialists at your nearest authorized JBL dealer. For the name and address of the dealer nearest you, write: James B. Lansing Sound, Inc., 8500 Balboa Blvd., P.O. Box 2200, Northridge, CA 91329.

JBL/harman international  
© 1991 James B. Lansing Sound, Inc.

Circle 23 on Reader-Service Card

JBL First with the pros.

# Record Reviews

Reviewed by:

<i>John Canarina</i>	<i>Allan Kozinn</i>
<i>Scott Cantrell</i>	<i>Paul Henry Lang</i>
<i>Kenneth Cooper</i>	<i>Irving Lowens</i>
<i>R. D. Darvell</i>	<i>Karen Monson</i>
<i>Kenneth Furie</i>	<i>James R. Oestreich</i>
<i>Harris Goldsmith</i>	<i>Conrad L. Osborne</i>
<i>David Hamilton</i>	<i>Andrew Porter</i>
<i>Dale S. Harris</i>	<i>Patrick J. Smith</i>
<i>R. Derrick Henry</i>	<i>Paul A. Snook</i>
<i>Nicholas Kenyon</i>	<i>Susan T. Sommer</i>



Soviet pianist Mikhail Pletnyov joins fellow Tchaikovsky Competition winners, violinist Elmar Oliveira and cellist Nathaniel Rosen, in the composer's trio. See page 97.

## BACH: Cantatas, Vols. 25-27.

Wilhelm Wiedl (in Nos. 99, 101, 105, 110), Detlef Bratschke (No. 100), Marcus Klein (Nos. 106, 107), and Stefan Frangoulis (No. 110), boy sopranos: Raphael Harten (No. 106) and Michael Stumpf (No. 110), boy altos; Paul Esswood, countertenor (Nos. 99-103, 105, 108-10); Kurt Equiluz (Nos. 99-105, 107-10) and Marius van Altena (No. 106), tenors; Philippe Huttenlocher (Nos. 99, 101, 102, 104), Max van Egmond (Nos. 100, 103, 106, 107), Ruud van der Meer (No. 105, 108), and Siegfried Lorenz (No. 110), basses; Tölz Boys Choir, Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. (Nos. 99, 101, 102, 104, 105, 108-10); Hannover Boys Choir, Ghent Collegium Vocale, Leonhardt Consort, Gustav Leonhardt, cond. (Nos. 100, 103, 106, 107). TELEFUNKEN 26.35443/35558/35559, \$23.96 each (two discs).

Vol. 25: No. 99, Was Gott tut, das ist

wohlgetan; No. 100, Was Gott tut, das ist wohlgetan; No. 101, Nimm von uns, Herr, du treuer Gott; No. 102, Herr, deine Augen sehen nach dem Glauben.

Vol. 26: No. 103, Ihr werdet weinen und heulen; No. 104, Du Hirte Israel, höre; No. 105, Herr, gehe nicht ins Gericht; No. 106, Gottes Zeit ist die allerbeste Zeit.

Vol. 27: No. 107, Was willst du dich betrüben; No. 108, Es ist euch gut, dass ich hingehe; No. 109, Ich glaube, lieber Herr, hilf meinem Unglauben; No. 110, Unser Mund sei voll Lachens.

The Jubilee Edition of Telefunken's Bach cantata series, Vol. 25, begins by offering an interesting comparison: two versions of similar music, one performed by Harnoncourt's forces and one by Leonhardt's. The two cantatas *Was Gott tut*, Nos. 99 and 100, have opening choruses that—though differently scored and of different length—use the same material. Leonhardt, handling the larger orchestra, wins without question: His subtlety of rhythm and dancing inflection of the lines are in strong contrast to Harnoncourt's insistent first-beat accents. And throughout these three sets (as one

cannot tire of pointing out in reviewing this series, they contain a rich and varied store of wonderful music), I became more irritated by the quiriness of Harnoncourt's accounts and more pleased by the lightness and deftness of Leonhardt's.

Why, I wonder, does Harnoncourt record so many more cantatas than Leonhardt (eight of these twelve)? I would have loved Leonhardt's quiet approach to the searing, chromatic D minor opening chorus of No. 101; Harnoncourt tends to plod. The opening of No. 102 would surely have been more graceful under Leonhardt; Harnoncourt makes it exciting but unyielding. In the second box, the lovely pastoral chorus of No. 104, *Du Hirte Israel, höre*, is spoiled by Harnoncourt's galumphing accents. But he does the marvelous opening of No. 105 (a great, neglected cantata) well, with dark colors and drooping suspensions, and his choir is lithe and bright in the fugato that follows. Indeed, most of the problems with the technique of choral singing and of boy soloists that

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

# Critics' Choice

The most noteworthy releases reviewed recently

**ADAMS: *Shaker Loops; Phrygian Gates*.** Various. 1750 ARCH S 1784, Oct.  
**BEETHOVEN: *Piano Concertos (5)*.** Schnabel, London Symphony, London Philharmonic, Sargent. ARABESQUE 8103-4 (4), Oct.  
**BOLCOM, COPLAND, RZEWSKI: *Rags, Blues, Ballads*.** Jacobs. NONESUCH D 79006, Aug.  
**BRAHMS: *Piano Concerto No. 1*.** Pollini; Vienna Philharmonic, Böhm. DG 2531 294, Sept.  
**BRAHMS: *Piano Concerto No. 2*.** Bishop-Kovacevich; London Symphony, C. Davis. PHILIPS 9500 682, Sept.  
**BRAHMS: *Symphony No. 4*.** Vienna Philharmonic, C. Kleiber. DG 2532 003, Oct.

**BRIAN: *Symphonies Nos. 10, 21*.** Loughran, Pinkett. UNICORN UNS 265, Aug.  
**CARTER: *A Symphony of Three Orchestras; A Mirror on Which to Dwell*.** Boulez; Davenny Wyner, Fitz. CBS M 35171, Aug.  
**CHOPIN, SCHUMANN: *Cello-Piano Works*.** Rostropovich, Argerich. DG 2531 201, Aug.  
**DELIUS: *The Magic Fountain*.** Pring, Mitchinson; BBC Concert Orchestra, Del Mar. ARABESQUE 8121-2L (2), July.  
**GRIEG: *Piano Works (complete), Vols. 1-14*.** Knardahl. BIS LP 104/17 (14), Aug.  
**JANÁČEK: *From the House of the Dead*.** Zahradniček, Zitek; Vienna Philharmonic, Mackerras. LONDON LDR 10036 (2), July.  
**ORNSTEIN: *String Quartet No. 3*.** New Boston Quartet. SERENUS SRS 12089, Oct.  
**POULENC: *Songs (complete)*.** Ameling, Gedda, Sénéchal, Souzay, Parker, Baldwin. EMI FRANCE 2C 165-16231/5 (5), May.  
**PUNTO: *Horn Concertos (4)*.** Tuckwell, Marinier. ANGEL SZ 37781, Aug.

**RAVEL: *Orchestral and Vocal Works*.** Denize; Philharmonique de Lille, Casadesu. HARMONIA MUNDI FRANCE HM 10.064, July.  
**SCHUBERT: *Piano Trios (2)*.** Les Musiciens. HARMONIA MUNDI FRANCE HM 1047/8 (2), Sept.  
**SCHUMANN: *Symphonies (4)*.** Philadelphia Orchestra, Levine. RCA ARL 3-3907 (3), Oct.  
**SHOSTAKOVICH: *Symphony No. 7; Age of Gold Suite*.** London Philharmonic, Haitink. LONDON LDR 10015 (2), Sept.  
**VERDI: *Un Ballo in maschera*.** Milanov, Bjoerling, Panizza. MET 8 (3), June.  
**LE CHANSONNIER CORDIFORME.** Consort of Musicke, Rooley. OISEAU-LYRE D 186D4 (4), July.  
**DECAMERON: *Monodic Ballatas*.** Lamandier. ASTRÉE AS 56, Sept.  
**THE MANNHEIM SCHOOL.** Camerata Bern, Furi. ARCHIV 2723 068 (3), June.  
**THE WALTZ PROJECT.** Moran, Cobb, Feinberg, Mikhashoff. NONESUCH D 79011, Sept.

plagued earlier volumes have been solved; the problem that remains is Harnoncourt's interpretational approach. In the arias, where soloists and obligato players dominate, there are far fewer reservations; his players have the edge on Leonhardt's for confidence and conviction—the glassy violins in the soprano aria of No. 105 and the three oboes with the bass in No. 101 are outstanding examples—and his soloists are experienced.

There are some well-known cantatas in this batch: In the last of the volumes, No. 110, *Unser Mund sei voll Lachens*, is the one that reworks the Fourth Orchestral Suite as its first movement; here again, Harnoncourt pounds the accents and makes his singers unnaturally do the same. He is better in the elegiac cantata No. 109, *Ich glaube, lieber Herr*, where he interestingly follows Bach's undotted notation precisely and consistently.

But the best of these boxes is Vol. 26—the only one the directors split equally. The arias in Harnoncourt's contributions are good, and there is lovely playing from the twin oboi d'amore in No. 104. Leonhardt gets No. 103, with its superb, extended chorus that features the brilliant trilling of Frans Brüggen on the flauto piccolo and an extraordinary central section, a bass recitative. However, I see no justification for Brüggen's using his supersonic instrument again in the cantata's alto aria; though he plays musically, the result is nonsense. The gem of this box is Leonhardt's account of No. 106, the famous *Gottes Zeit* funeral cantata, which sounds profound, gentle, and affecting in this new account. From the unearthly "Sonatina," with its serene gambas and clashing recorders, through the connected sequence of solos, fugues,

and chorales, a single coherent approach is maintained. (How much more coherent might the other performances be if they were not recorded in separate segments?) Bach's youthful vision of death remains unsurpassed, and this performance, light yet serious, touches the music's heart.

N.K.

**BACH: Concerto for Two Violins and Strings, in D minor, S. 1043.\***  
**MOZART: Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364.†**  
**VIVALDI: Concerto for Three Violins and Strings, in F, RV 551.‡**

▲ Isaac Stern, Itzhak Perlman\*, and Pinchas Zukerman†, violins; Pinchas Zukerman, viola†; New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] CBS MASTERWORKS IM 36692 (digital recording). Tape: HMT 36692 (cassette). [Price at dealer's discretion.] [Recorded in concert, September 24, 1980.]

This epiphany of Isaac Stern—commemorating his sixtieth birthday celebration at last year's gala opening night of the New York Philharmonic—is a uniquely valuable documentation of a milestone historic event. It's essential, of course, as a permanent memento for those who heard the concert either live or via television's grossly inadequate sound reproduction; but it's even more important to future music historians as a lasting memorial to the artistry and personality of one of our era's favorite and most influential virtuoso violinists. And if newer generations of listeners continue the present trend away from the romanticization of baroque music, this occasion may well be one of the last monuments of a concert tradition that has reigned su-

preme for more than a century (ever since, say, Mendelssohn's revival of Bach's *St. Matthew* Passion in 1829) and a recording tradition of something over half a century (ever since the acoustical-era recording of Bach's two-violin concerto by Fritz Kreisler and Efreim Zimbalist).

Nothing has been spared to make this a worthy production. The audience is respectfully silent, except between movements, and its enthusiastic applause at the end of a work is quickly cut off. Digitalism effectively differentiates, without spotlighting, the various soloists from each other and from the orchestral strings and does particular justice to Zukerman's sumptuous viola playing. There is, however, some stridency in loud high-register passages. The disc edition is mastered at half speed by the CBS DisComputer System; the cassette edition is duplicated on superchrome tape. All in all, Stern's innumerable fans, and those of Perlman, Zukerman, and Mehta, will be ecstatic; so will most romantically minded listeners. (I venture to doubt, though, that many Bach, Vivaldi, or even Mozart purists will willingly suspend disbelief.)

R.D.D.

**BARTÓK: Quartets for Strings (6).**

Tokyo Quartet. [Steven Paul (1, 3, 4, 5), Cord Garben (1, 2, 3, 6), Jobst Eberhardt (1, 3), Wolfgang Stengel (4, 5), and Karl-August Naegler (2, 6), prod.] DEUTSCHE GRAMMOPHON 2740 235, \$32.94 (three discs, manual sequence) [Nos. 2 and 6 from DG 2530 658, 1978].

Here is yet another fine recording of the complete Bartók quartets. Since we have been favored with a continuing series of outstanding releases of these central twentieth-century works, the competi-





**Revox.**

**An audible expression  
of Swiss design  
and engineering.**

In today's "me too" world of audio components, the Revox system stands apart.

The look is reserved, functional, elegantly understated.

The sound is natural, smooth, breathtakingly transparent—the result of over 30 years' experience in both professional and home audio.

The Revox system is a complete, flawlessly engineered combination of ideally matched components. The new B710 microcomputer controlled cassette deck. The B795 turntable with the exclusive Linatrack® tonearm. The B780 receiver with ultra-low distortion, microprocessor tuning, and 18 programmable stations. The B77 open reel deck for uncompromising professional sound reproduction. And the Triton subwoofer/satellite speaker system with built-in component shelving.

Revox audio components are designed in Switzerland, and manufactured in Switzerland and Western Germany. You may hear them today at your nearest Revox dealer. For more information, please write or call: Studer Revox America, Inc. Dept. HF, 1425 Elm Hill Pike, Nashville, TN 37210. (615) 254-5651

**STUDER REVOX**

*Professional standards  
in audio components*

tion is very stiff indeed. And although I would not rate the Tokyo set at the top (Juilliard's second release, CBS D3S 717, remains unchallenged), it does take a comfortable position in this rather elite field.

The Second and Sixth were recorded several years ago and released on a single (DG 2530 658, September 1978). The four new additions basically confirm my earlier impressions: The playing is always excellent, and the performances have been carefully thought out and meticulously prepared. Yet there is, in general, a rather neutral quality about these readings. One misses some individuality in the interpretations and a greater willingness to take chances. The group is at its best in the more subdued movements, such as the opening fugal movement of the First, the tenuous Adagio of the Fifth, or the fast, subtly articulated second movement of the Fourth (played with a marvelous light touch that seems almost to dissolve the music into an impressionistic haze). Where a stronger, more emphatic approach is called for, however, the requisite force is lacking. At the opening of the Fourth, for example, the tiny motivic particles that pass from instrument to instrument need to stand out more distinctly from the sustained background; everything threatens to merge into an undifferentiated mass. Even more problematic are the movements based on highly rhythmic, folklike material (e.g., the middle movements of the Second and Fifth, the Allegretto pizzicato of the Fourth). These must be played with greater intensity, whether with the Juilliard's driving, propulsive quality or the freer, more rubato-laden approach of the old Hungarian renderings.

Yet taken as a whole, this is an excellent set. For listeners who prefer a less aggressive, more restrained conception of this music, it may even represent an ideal choice. The sound is first-rate.

R.P.M.

**BEETHOVEN:** Symphony No. 3, in E flat, Op. 55 (*Eroica*).

Collegium Aureum. Franz Josef Maier, dir. [Thomas Gallia, B. Bernfeld, and Paul Dery, prod.] PRO ARTE PAL 1029, \$9.98. Tape: PAC 1029, \$9.98 (cassette).

▲ Philadelphia Orchestra. Eugene Ormandy, cond. [Jay David Saks, prod.] RCA RED SEAL ATC 1-4032, \$15.98 (digital recording). Tape: ATK 1-4032, \$15.98 (cassette).

**BEETHOVEN:** Symphony No. 5, in C minor, Op. 67; *Egmont*, Op. 84; Overture.

▲ Boston Symphony Orchestra. Seiji Ozawa, cond. [Robert Woods, prod.] TELARC DG 10060, \$17.98 (digital recording).

**BEETHOVEN:** Symphony No. 5, in C minor, Op. 67.

▲ London Symphony Orchestra. Lorin Tjeknavorian, cond. [Brian B. Culverhouse,



CHRISTIAN STEINER

*The Tokyo Quartet's Bartók: For some listeners, this may be the ideal choice*

prod.] CHALFONT SDG 314, \$15 (digital recording; distributed by Discwasher).

**BEETHOVEN:** Symphony No. 6, in F, Op. 68 (*Pastoral*).

▲ Berlin State Orchestra, Otmar Suitner, cond. [Heinz Wegner and Toru Yuki, prod.] DENON OX 7222-ND, \$15 (digital recording; distributed by Discwasher).

**BEETHOVEN:** Symphony No. 9, in D minor, Op. 125.

▲ Janet Price, soprano; Birgit Finnilä, alto; Horst Laubenthal, tenor; Marius Rintzler, bass; Concertgebouw Chorus and Orchestra. Bernard Haitink, cond. PHILIPS 6769 067, \$19.96 (digital recording; two discs, manual sequence). Tape: 7654 067, \$19.96 (two cassettes).

With the multitude of Beethoven symphony recordings available, the industry is casting about for ways to justify new versions; hence such jargon as "digital recording," "original version," and "on original instruments." The best justification of all—excellence of performance—arises only intermittently in this latest harvest.

A reasonably strong case can be made for the Pro Arte *Eroica*. As so often with Collegium Aureum performances, the use of original instruments affects the sonority less than does the reduced size of the ensemble. The winds may be a bit more plangent, and the natural horns have an enticing (and appropriate) "burr." The chamber-sized forces muster considerable tonal weight, with the strings sleekly in tune, buttressed by a mellow, supportive bass line.

The interpretation is solid and expressive. The first movement proceeds at a moderate, "Bruno Walter" tempo, and the *Marcia funebre*, though slightly brisk, has a modicum of pathos. The Scherzo is well-sprung rhythmically, and the central Trio retains the basic pulse. (As in the Klemperer, Jochum, and post-1945 Toscanini performances, the version that ties the three horn notes in the first ending of the Trio's second strain is

used.) The violins take pains to articulate the octave grace notes that open the finale (heard here to greater effect than in most big-orchestra versions), and the movement's contrapuntal episodes are powered with a natural—undemonic—rhythmic drive. But the second bassoon plays B-flat rather than B-natural in measure 351; is that a misreading or a textual variant I am unaware of? Everything considered, this is a well-played, musically enjoyable *Eroica*. The first movement (with repeat) occupies Side 1, the remaining three movements the other side of this excellently pressed disc—a smooth transfer from German Harmonia Mundi.

Eugene Ormandy's newest account largely retains the style of his earlier Columbia edition (D7S 745), but a combination of slightly too deliberate tempos, overly legato articulation, imprecise recorded balance, and generalized sound drains the music of all sense of purpose. The creamy timbres, blowsy, spreading bass line, and consistent lack of bite and dynamic range make this eminently competent performance seem much worse than it is; the record vies with Mehta's recent version (CBS IM 35883, January) as a soporific. The first-movement exposition repeat is (wisely) omitted. Surfaces are agreeably quiet.

Seiji Ozawa's 1969 Fifth with the Chicago Symphony (RCA LSC 3132) was one of his finest phonographic efforts, and his new Telarc account follows its general outline. Tempos are a bit more deliberate, and the newer version naturally cultivates a richer, weightier sonority, but in the main, this remains an honest, sensibly dramatic Fifth, with a welcome infusion of lyric warmth. Only the finale lacks true rhythmic incisiveness; the fastish tempo is not really held on a sufficiently tight leash as it was in the earlier recording. The *Egmont* Overture gets a shapely, middle-of-the-road reading, somewhat deficient in strife and combat but, again, richly reproduced. The Boston Symphony is in good form, and Telarc has produced an honest-sounding replica of Symphony Hall. The first-movement repeat is observed, but (happily) not the one in the finale.

The term "original version," applied to Lorin Tjeknavorian's Fifth, simply alludes to that extra repeat in the scherzo, espoused by Pierre Boulez on record (CBS M 30085) and Kurt Masur in concert. In addition, Tjeknavorian—like Ozawa on Telarc—leaves the bassoons unreinforced by horns at the famous spot in the first-movement recapitulation, in keeping with Beethoven's original scoring.

Chalfont's annotations are extensive and more than a little pretentious. Ates Orga's detailed evaluation of the performance might make sense were the



# Last year we gave our competition a lesson in geometry. This year it's physics.

For years, we've patiently explained why curved tonearms contribute nothing to record playback except higher mass and instability.

Finally, this simple lesson in tonearm geometry began to sink in. And as you've seen, more and more turntable manufacturers are now going straight.



Dual 508

While that's a step in the right direction, they still have a lot to learn before they can match the performance of a Dual.

Which brings us to Ultra Low Mass and the *physics* of tracking records.

Simply stated, the lower the mass of the tonearm, the better it will track. Especially on warped records.

So when we introduced ULM with total effective mass under 8 grams, it was quickly recognized as a major breakthrough in record playback technology. (Conventional tonearm and cartridge combinations typically have 18 grams total effective mass.)

All the independent test labs quickly appreciated the benefits of ULM. Julian Hirsch reported in *Stereo Review*: "...tracked the most severely warped records in our collection, usually so well that we heard nothing wrong."

And when you consider that most records manufactured today are warped, ULM is not just desirable—it's *essential*.

No surprise that our competitors are beginning to lower the mass of their tonearms.

But that doesn't make their turntables perform like a Dual any more than straightening their tonearms did.

Which brings us to the most important lesson of all: You can't equal a Dual by simply imitating one part of it. Or even two.

Because what makes a Dual a Dual is much more than its straight-line tubular design or Ultra Low Mass.

It's also the four-point gyroscopic gimbal. The new XM300

alloy (the most rigid and resonance-free material ever used for a tonearm.) The tunable anti-resonance filter that matches the tonearm to the mass and compliance of all available cartridges. And the unique tracking force and anti-skating systems that don't disturb the tonearm's perfect dynamic balance or increase its effective mass.

Beyond all this, there's the matchless craftsmanship long synonymous with Dual and West Germany.

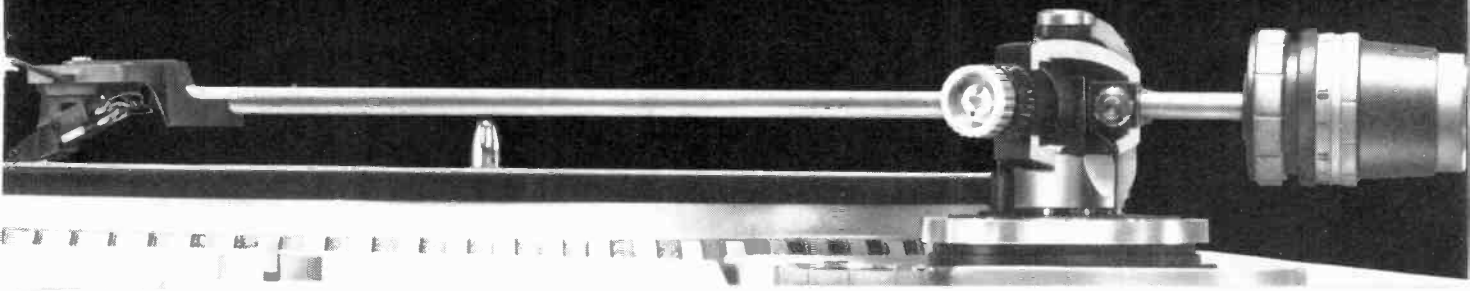
Fortunately, you don't have to wait until other manufacturers have learned all their lessons. Because we did our homework a long time ago.

Nor have we overlooked the subject of value. For example, the single-play, semi-automatic Dual 508 with Vario-belt drive is less than \$160.

For the complete curriculum covering all ten new ULM turntables, write to United Audio, 120 So. Columbus Ave., Dept. H, Mt. Vernon, NY 10553.

**Dual**<sup>®</sup>

Exclusive U.S. distribution agency for Dual.





but this time only the first scherzo repeat is observed (inexcusable, with the symphony spread onto four sides), and basso Marius Rintzler's opening solo is disfigured somewhat by a bleating tremolo. The Dutch chorus, however, is more luminous of sound and resilient of accent than its slightly woolly British counterpart.

I heard Haitink and the Concertgebouw do the Ninth in Carnegie Hall a few seasons back and enjoyed it very much. (The finale, if memory serves, was far better sung.) But is there really a market for another recorded Ninth, at a substantial, albeit reduced, price, when so many of those available—including Haitink's own earlier effort—are at least comparable? **H.G.**

BEETHOVEN: Trio for Violin, Viola, and Cello, in G, Op. 9, No. 1—See Schubert.

FRANCK: Organ Works—See Liszt.

**HOLST: The Planets, Op. 32.**

**A** RIAS Kammerchor, Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Günther Breest and Michel Glotz, prod.] DEUTSCHE GRAMMOPHON 2532 019. \$12.98 (digital recording). Tape: 3302 019. \$12.98 (cassette).

New England Conservatory Chorus, Boston Symphony Orchestra, Seiji Ozawa, cond. PHILIPS 9500 782. \$10.98. Tape: 7300 856. \$10.98 (cassette).

**AR** London Philharmonic Chorus and Orchestra, Georg Solti, cond. [James Mallinson, prod.] MOBILE FIDELITY MFSL 1-510 (half-speed mastered) [price at dealer's option] [from LONDON CS 7110, 1978].

## Most non-English interpreters overemphasize the sensationalism.

COMPARISONS:

Haitink/London Phil. Phi. 6500 072  
 Gibson/Scottish Nat. Chandos ABRD 1010  
 Akiyama/Vancouver Sym. CBC 5002

With the possible exception of Elgar's *Enigma* Variations, the one large-scale British symphonic score that irresistibly fascinates international virtuoso conductors, orchestras, and audiences is Holst's World War I suite *The Planets*. In part, this undoubtedly stems from its (actually minimal) astrological associations and (of late) the universal interest in anything concerned with outer space. But in larger part, the work is eloquently spell-binding by virtue of its endlessly imaginative music and orchestration. The latter is so potent indeed that it tempts most non-English interpreters into inexcusable overemphasis on sheer sensationalism. The latest Berlin and Boston examples are no exceptions: Resplendently spectacular as they are, they once again portray the heavenly bodies, not swimming luminously and serenely in infinite space, but cruelly "spread out against the sky/Like a patient etherized upon a table."


Herbert von Karajan's earlier Vienna Philharmonic version for London (deleted), though not the first stereo recording, was the first to exploit the full potentials of 1962 technology. His new one exploits (if scarcely to the full) the

potentials of today's digitalism, but the effectiveness of its tremendous power and blazing incandescence is less than it might have been if this release had not been preceded by Alexander Gibson's Chandos version (February 1981 HF), even more miraculous technically, and if it did not appear almost simultaneously with an Ozawa/Philips apotheosis of the (still unexhausted) potential of analog recording. In any case, Karajan and his men are Teutonically efficient and implacable throughout, manifesting not the slightest understanding of this music's inspired moments of quintessentially English bluff humor, pastoral serenity, and fervent songfulness.

Seiji Ozawa is, if anything, even more heavy-handed, hard-driving, and grimly humorless, but his Bostonians do play like angels, and the engineering dramatically demonstrates how far analog technology still is from reaching its limits. Never has the opening "Mars" sounded more terrifyingly brutal, nor have the big climaxes been more overwhelmingly powerful or palpably solid. But the unidentified producer has made a fatal miscalculation: Even if Ozawa's reading were more empathetic (and less blatantly pretentious—like Karajan's—in the unforgettable hymnlike Jupiter melody), the unnaturally vivid presence of such searchingly close miking would still insensately ruin the music's most endearing moments of impressionistic—even mystical—magic.

Much to my surprise, another Japanese conductor, Kazuyoshi Akiyama (as new to me as is his Vancouver Symphony) reveals greater Holstian affinities in a 1980 Canadian Broadcasting Corporation version distributed in this country by CBC Merchandising, 73 East

# All styli are not created equal.



When you select a phono cartridge, the cost will be strongly influenced by which stylus design you choose. Least expensive is the UniRadial (spherical or conical). A simple design, simply made. Or you can opt for better high frequency tracing with a BiRadial (elliptical) tip. Its more complex shape takes longer to make, so costs more. Best performance comes with a Line Contact (Shibata) tip whose shape permits the best high frequency tracing, yet whose long, narrow bearing face reduces groove pressure for longer record and stylus life. Add a positively-indexed square shank, plus laser-beam alignment of micro-polished surfaces and you have the finest stylus design available today. Make your choice with Audio-Technica. You'll hear the difference.

**audio-technica®**

Circle 55 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. The DRA-600 from Denon, where innovation is a tradition.

Circle 26 on Reader-Service Card

**DENON**  
*Imagine  
what we'll  
do next.*

Denon America, Inc.  
27 Law Drive, Fairfield, N.J. 07006



Some day, most drivers will enjoy car stereo of this sophistication.  
But for now, only Blaupunkt owners do.

## SOUND.

Your home stereo can reproduce it with breathtaking fidelity. High notes as pure and clean as the Swiss Alps.

Bass notes that set the woofers whispering like rustling grass. But in car stereo only one name approaches that kind of sound. Blaupunkt.

Blaupunkt makes a complete line of superbly-engineered AM/FM stereo cassette radios, so advanced they can do things other car stereos only dream of. Yet Blaupunkt equipment can be fitted into most domestic and import automobiles.

## A comfortably wide price range

While our most sophisticated models are unashamedly pricey, we have others that are very affordable.

The Blaupunkt Berlin sells for close to \$1,400—understandable, since it's probably the most advanced car stereo in the world.

But, in contrast, the Blaupunkt CR-2002 costs no more than \$290. Remarkably inexpensive, given the fact that its innovative features overshadow all but the very finest car stereo cassette radios.

## See and hear for yourself

Your Blaupunkt Dealer will be happy to arrange for you to hear any of the in-dash models in our full line of AM/FM stereo cassette radios. Or, for more information, write:

Robert Bosch Sales Corporation  
2800 South 25th Avenue  
Broadview, IL 60153

Robert Bosch Canada, Ltd.  
6811 Century Avenue  
Mississauga, Ontario L5N 1R1

**BLAUPUNKT**

©1981 Robert Bosch Sales Corporation

Suggested U.S. retail prices. ● Blaupunkt is a registered trademark of Blaupunkt Werke GmbH.



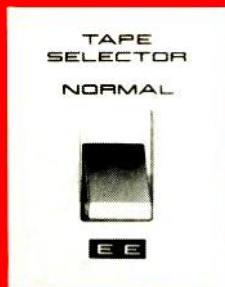




# THE ONLY THING MORE REVOLUTIONARY THAN AKAI'S NEW GX-77 IS THE TAPE IT PLAYS.



The new GX-77 is the world's first open-reel machine with a special setting for the new ultra-high-density "EE" tapes.



For the uninitiated, "EE" simply stands for extra efficiency. And the innovators at both Maxwell and TDK are committed to it.

For some very sound reasons. **Numbers don't lie.**

And what the numbers are saying is this. You don't have to sacrifice performance for economy. Not with a GX-77 and "EE" tape. Because at an efficient 3% ips, you'll still get the same frequency response, S/N ratio and dynamic range of conventional tape played at 7½ ips.

But see for yourself, below. The specs are spectacular at any speed.

**There's sound engineering, too.**

The GX-77 also features quick-reverse playback/record, 3 motors, 4 AKAI GX heads and



an optional dustcover that's the ultimate cover-up.

Plus a unique, motorized tape-loading mechanism that guarantees virtually perfect tape-to-head alignment. All at the touch of a button.

And all for a relatively modest \$775, suggested retail price.

Or, if you prefer the benefits of "EE" tape on a grander scale (including 10½" reels), consider the new AKAI GX-747.

Better yet, audition both at your AKAI dealer's soon. Or write: AKAI, P.O. Box 6010, Compton, CA 90224.

We'd hate to start the revolution without you.

AKAI GX-77 with:	Dynamic Range	Frequency Response	S/N Ratio
EE Tape (3% ips)	70 dB	25-25000 Hz	63 dB
Conventional Tape (7½ ips)	70 dB	25-25000 Hz	63 dB
EE Tape (7½ ips)	76 dB	25-33000 Hz	66 dB

# AKAI

YOU NEVER HEARD IT SO GOOD

# MUSICAL AMERICA

---

---

THE JOURNAL OF CLASSICAL MUSIC

NOVEMBER 1981



**ANDRÉ-MICHEL SCHUB**



Application for Admission

**Before you start applying to music schools, remember:**

Application may be used to apply for either UNDERGRADUATE or GRADUATE Category

**FMS TO BE COMPLETED BY BOTH UNDERGRADUATE AND GRADUATE APPLICANTS**

Mr \_\_\_\_\_  
 Ms \_\_\_\_\_  
 ing Address \_\_\_\_\_  
 ne Address \_\_\_\_\_  
 te of Birth \_\_\_\_\_  
 untry of \_\_\_\_\_  
 ame and \_\_\_\_\_

A performing musician needs more than sheer virtuosity. A composer needs more than a sure technique. An educator needs more than a knowledge of teaching methods. To be an educated musician, each needs the broadest possible perspective on the world of music and some understanding of related fields.

Look for a music school comprehensive enough to offer serious professional training in all aspects of music —whether you're on the way to being a concert artist, school music teacher, composer, orchestral player, music historian... or to any other musical career. Also ask: Are the school's faculty members professionally active and fully available to students? How complete and accessible is the music library? Will financial aid make tuition costs affordable? Are there frequent opportunities to perform, no matter what the student's major? How good are the concert halls? The electronic music studio? How numerous are the practice rooms? Is the school an integral part of a major university? Does the school's reputation help its graduates?

Names and locations of all colleges or schools attended since high school  
 Institution \_\_\_\_\_  
 Dates of Attendance \_\_\_\_\_

**Find out what's available at the Eastman School of Music.**

**Write: Charles Krusenstjerna, Director of Admissions, Dept. E, Eastman School of Music, 26 Gibbs St., Rochester, N.Y. 14604.**

*The Eastman School of Music of the University of Rochester provides equal opportunity in admissions and student aid regardless of sex, race, handicap, color, and national or ethnic origin.*



**1981-1982 REGIONAL AUDITION CENTERS**

Jan. 11,12	Boston	Feb. 9	Houston
Jan. 13,14	Philadelphia	Feb. 10	New Orleans
Jan. 15,16,17	New York City	Feb. 11	Tampa
Jan. 18	Washington, D.C.	Feb. 12	Atlanta
Jan. 25	Denver (Lakewood)	Feb. 13	Greensboro
Jan. 26	Seattle	Feb. 15	Cincinnati
Jan. 27,28	San Francisco	Feb. 21	Cleveland
Jan. 29, 30	Beverly Hills	Feb. 22,23	Minneapolis
Feb. 8	Dallas	Feb. 24,25,26	Chicago
		Feb. 27	Kansas City

**EASTMAN AUDITION DATES**

Nov. 13, Jan. 22, Feb. 5, Feb. 19, March 5



Henry Grossman

# MUSICAL AMERICA



## FEATURES

NOVEMBER 1981

- 6 André-Michel Schub: Musician of the Month**  
Shirley Fleming
- 18 "I Bring the Blood of Shostakovich to Freedom"**  
Theodore W. Libbey
- 20 Shostakovich's Memoirs: The Party Line**  
Seppo Heikinheimo
- 28 The Banff Center—It's Busting Out All Over**  
Banff/Jack Hiemenz
- 32 Midsummer Mozart at Covent Garden**  
England/Edward Greenfield
- 34 Ponnelle's New "Tristan und Isolde"**  
Bayreuth/James Helme Sutcliffe
- 36 Schrecker's Last Opera, "The Smith of Ghent"**  
East Berlin/Paul Moor

Shirley Fleming  
Editor

Susan Galardi  
Assistant Editor

George Dickey  
Adv. Sales Manager

Susan Allyn  
Circulation Manager

Steven I. Rosenbaum  
Publisher

## DEPARTMENTS

- 4 Artist Life**  
Dorle J. Soria
- 8 The Dance**  
Jacqueline Maskey
- 11 On Education**  
Charles B. Fowler
- 14 New Music**  
Joan La Barbara
- 15 Book Reviews**  
Patrick J. Smith, Ed.
- 23 Debuts & Reappearances**
- 26 Opera Everywhere**

## 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

## HIGHLIGHTS OF NOVEMBER

- Thursday 5** The Pittsburgh Symphony under Andre Previn plays the U.S. premiere of Oliver Knussen's Symphony No. 3—part of a ten-day British Festival.  
The 25th anniversary season of the Dallas Opera is launched with a performance of Gounod's *Roméo et Juliette*.
- Friday 27** The New York Philharmonic's all-Britten program includes the first U.S. performance of *The Young Apollo* for piano and strings; Christian Blackshaw is the soloist, in his debut with the orchestra.
- Monday 30** The Terrace Theater at the Kennedy Center opens with a production of *The Rake's Progress*, staged by Sir Robert Helpmann.

Advertising Sales Office, 825 Seventh Avenue, New York, N.Y. 10019, Telephone (212) 265-8360.

High Fidelity/Musical America (ISSN 0018-1463) is published at 825 Seventh Avenue, New York, N.Y. 10019 by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. Copyright © 1981 Musical America edition published monthly. Yearly subscription in the USA and Possessions \$24; elsewhere \$29. Subscription including International Directory of the Performing Arts \$49 in USA and Possessions; elsewhere \$64. Subscriptions and change of address: write Musical America subscription department, P.O. Box 10765, Des Moines, IA 50340. Postal identification number 964300.

# Young Concert Artists: Twenty and Triumphant

Two decades of  
management reveal  
an uncanny ear for talent

**Dorle J. Soria**



Young Concert Artists, as every budding artist knows, is the national non-profit organization founded by Susan Wadsworth “to launch the careers of extraordinary young musicians.” Last spring it celebrated its twentieth anniversary season. First there was a gala concert at Tully Hall. Everybody who appeared had begun as a Young Concert Artists Auditions Winner including mistress of ceremonies, flutist Eugenia Zukerman, who looked most festive in a pink and white frilled dress. In a spotlighted box sat Ania Dorfmann, guest of honor of the occasion to whom tribute was paid as “pianist [the only woman soloist to appear under Toscanini], teacher, inspiration, friend.” A large supper party after was at the Tavern on the Green in Central Park. Ania sat among old friends including Toscanini’s daughter Wanda Horowitz and David Rubin of Steinway and his wife Vivian, as well as her writer-daughter Natacha Stewart. Susan Wadsworth did not sit. She flitted from table to table, from artist to artist, radiantly accepting the congratulations which rained on her like a shower of grace notes.

A few weeks later we saw Susan Wadsworth again, this time in her busy, informal offices in the East Fifties. In her own room the walls are covered with photographs of artists whose careers she has launched and there was a framed certificate from the Mayor of the City of New York saluting her for “her endless supply of talent, dedication, energy, wisdom and love which have enriched the lives of all who love music.” Susan was tanned—she had had a brief vacation—and, in her school-girl sweater, looked like one of her own young artists. But when she talked she was her usual quick, keyed-up self, down-to-earth and pie-in-the-sky, discussing practically but idealistically the work of launching the young artist in the great wide competitive concert world.

It all began when Susan was at Mannes. She had been an English major at Vassar before but had decided that her real interest was music. After a year, however, she decided she was never going to be a professional pianist. She had, however, become friends with many of her fellow students, some of great talent. And she realized the problems which lay ahead for them—the difficulties in beginning a professional career for which they had not the money or the know-how, or the connections. After a year in the publishing business, she decided she would do something about it. With the courage of ignorance she decided to form a funded, non-profit organization to help young artists get started. She presented her first concert in a Greenwich Village restaurant loft. She rented the space, bought folding chairs, brought together an audience for a program which had rather unexpected competition. The restaurant cat had previously delivered a litter and, when the music began, there emerged a large family of kittens underfoot, miaowing and competing for attention. Undaunted, Susan went ahead. The concerts moved uptown, eventually to Tully Hall and the 92nd Street Y.

The very first year, 1961, was indicative: the list included Richard Goode, Shmuel Ashkenasi, Paula Robison. During the Sixties Susan Wadsworth launched forty-eight musicians, among them Joseph Kalichstein, Ruth Laredo, Anthony Newman, Murray Perahia, Ursula Oppens, Toby Saks, Fred Sherry, Pinchas Zukerman. The Seventies added another thirty-two, including Daniel Adni, Emanuel Ax, Boris Bloch, Zehava Gal, Stephen de Groote, Ani and Ida Kavafian, Daniel Phillips, plus the Tokyo and Chilingirian String Quartets and Speculum Musicae. The 1981 winners, selected from almost four hundred world-wide applicants, are soprano Marvis Martin, pianists Jean-Yves Thibaudent and Christopher O’Riley, trumpeter Stephen Burns, and two string quartets, the Mendelssohn and the Endellion.



Susan Wadsworth



Before going under commercial management, artists stay with YCA from two to six years. "They go when the time is ripe," says Susan Wadsworth. "We choose our artists not only for technique and repertoire but because we feel they have a personal statement to make, something to communicate. But we must help them to communicate. They all play an instrument well. But they must learn to play it in concert before people. They must learn how to relate to an audience, to make the public feel they care about them. It is not easy and it develops in many ways. A Rubinstein communicates from the moment he makes his entrance. He has a special aura. A Serkin holds his public in an entirely different manner. He comes out on the stage, shy and diffident, but endearing. And once at the piano he is a great communicative force. But it needs time for a young artist.

"Take Pinchas Zukerman. He is now one of the most magnetic personalities on the stage! But when he began he was just a frightened young violinist. I remember back in 1965 when Young Concert Artists booked him for his first American recital at Baltimore Junior College with pianist Richard Goode. I was acting as page turner and just before we were to start Pinky leaned back across the piano and whispered to me: 'My knees are knocking.'"

She talked of other artists' beginnings. "I had known Emanuel Ax since he was fourteen. His teacher Mieczyslaw Munz told me about him. He made a Tully Hall debut in 1973 and had such fabulous notices that it never occurred to me that he could need us. But, strangely, even after those reviews nothing happened. And so in the spring he entered our auditions and won and the next year he won the Rubinstein Competition and his career was made. Then there was Daniel Phillips. I heard him first at Juilliard. He was seventeen and he was playing chamber music. He applied for our auditions but it was too soon. He was too immature. He didn't even make it to the finals. But four years later he returned and this time he was a winner. Later he also was given a special prize by Young Concert Artists, the Michaels Award. And now he is

*Continued on page 38*

*"Where would the Pinkys and the Paulas be today, without such listeners?"*



**Surrounding Ania Dorfmann:  
Eugenia Zukerman, Ani Kavafian,  
Marcus Thomson, Hiroko Yajima,  
Fred Sherry, with Emanuel Ax  
seated**

# André-Michel Schub

For the winner of the 1981 Van Cliburn Competition, the risk was enormous but the rewards are worth it

**Shirley Fleming**

**B**y the time it actually happened, very few people were surprised. The Sixth Van Cliburn International Piano Competition had had an unprecedented amount of publicity as it unfolded, with a half-dozen articles by Harold C. Schonberg in the *New York Times* not only offering ringside seats to a national readership but making it pretty clear where the bets lay as far as the *Times's* cultural correspondent was concerned. In short, André-Michel Schub was a strong contender from early in the race, and the surprise would have been only if he had, in the final moments, fallen short of the finish line. He didn't, and on Sunday, May 31, viewed by millions on public television, Mr. Schub got the big silver cup and the \$12,000 and the dazzling list of future engagements that go with first place. It was well deserved, and all the greater honor because the runners-up, each in his different way, were so good. The jury scratched third prize in order to give both Panayis Lyras and Santiago Rodriguez equal status as second-prize winners, and few could have quarrelled with that decision.

**T**here is always gossip surrounding any competition of this intensity, and by the time I got to Fort Worth for the finals, the preceding ten days of trial and eliminations had churned up the usual conversational drafts in the corridors. Schub was not all that popular, it seemed—too aloof on stage, too unsociable, too introverted. Both the Greek-born Lyras, bouncy and boyish and sunny-tempered, and the Cuban Rodriguez, radiating a quite incandescent kind of warmth, had a stronger hold on the audience's affections. There was even some resentment that an artist so advanced in his career as Schub should have come into the competition. He is, after all, scarcely the kind of "new" talent that competitions like to claim they help discover. He won the Naumburg in 1974 and the Avery Fisher Prize in 1977, and he has been playing with orchestras like the Boston Symphony and the New York Philharmonic, and appearing in the Tully Hall Great Performer Series, at a satisfying clip.

But the unfairness of such an argument is obvious. The risks are enormous when an established performer stakes his artistic bankroll on a gamble of such size, when anything less than first prize for him can be disastrous. Why had he done it? We asked Schub the question while he—and everyone else—was still sweating out the final hours before the prizes were announced. "Well, I'm twenty-eight," he said, "and life is kind of short. If you don't take the plunge, nothing will ever happen to you."

**T**here were a couple of new wrinkles in this year's Cliburn competition, the most innovative being the use of videotapes in selecting the forty competitors from 128 applicants. Filming was done by the same engineering crew at various locations in the United States; European auditions were handled by another single crew. One advantage of this system, according to the competition director, Anthony Phillips, was that videotapes can't be tampered with. Furthermore, said pianist Earl Wild, one of the jurors, "What you see reinforces what you hear. A player ought to be part of the instrument—you should feel that his body extends right to the back of the piano." The consensus was that videotaping was a good idea.

The other element new to the Cliburn (but not to some other international competitions) was the addition of a Phase II to the first round, giving each contestant a chance to perform twice before any eliminations were made. (Phase II brought Mozart, later Beethoven, and some modern repertory into play.) "In some past competitions," said Leonard Pennario, who has been absent from only one Cliburn jury since the competition's founding in 1962, "we



Henry Grossman

felt we hadn't heard enough. But now I think we're hearing almost too much. For some of the contestants, Phase II helped. But it hurt others." Among those it hurt was an entrant from the People's Republic of China, Zhu Da Ming, who had impressed the jury the first time around but faltered in the second hearing. He made it into the finals, nevertheless, and placed sixth.\* There was a flat statement in the local newspaper that he had received special consideration because of his nationality, but this was denied. "Any man," commented juror Maurice Abravanel, "who played as he did on the first round has the intrinsic capacity within him. I wouldn't be surprised if in four or five years he should emerge as a superb artist. When he played, it was with such beauty, such delicacy. I was so delighted. I had been afraid that, in a competition like this, we would have forty monsters of technique!"\*\*

Whatever the pros and cons concerning Phase II, everybody agreed on the value of the chamber music round, relying this year—as in 1978—on the good services of the Tokyo String Quartet. "It shows the ability to adapt," said Wild, who went on to lament that one of his own favorites among the contestants, a twenty-three-year-old Hungarian named Christina Kiss who had "showed a wonderful sensitivity" in Schumann's Piano Quintet in E flat, had failed to place in the finals. "But these youngsters will never make a penny playing chamber music," Wild added practically. Lucrative or not, "Chamber music is terribly important," in the view of Pennario: "It's very revealing as a test of control and sense of musical balance and musicianship." André-Michel Schub, an old chamber music hand himself, agreed: "The chamber music brings out certain facets of playing that are important." And immediately putting the matter into a soloist's perspective, he added, "Rubinstein and Horowitz both played chamber music, of course."

A certain amount of conflict behind the closed jury room doors is an inevitable part of any competition process, and Fort Worth had its share. Abravanel was most open about it—"I hate, just *hate*, the playing of one of the finalists," he said at one point. "But discussion doesn't do much good, because judging is subjective. Look, we are all intelligent people on this jury, but if A likes a contestant and B doesn't, you can discuss all the logical aspects until the cows come home and it won't change anybody's mind."

Pennario pointed out that some disagreement arises because judges are looking for different things, in keeping with their backgrounds. "A conductor on the jury may listen for the way a competitor would work with him and his orchestra; a composer may be wondering, 'how would he play my music?' Each is listening for something special. Still, we all want to find star quality, to find the exciting player."

For most listeners, myself included, André-Michel Schub fulfills the criterion. Abravanel summed it up: "For some, he is intellectual, but the man has everything. Because what is intelligent is beautiful—mathematics is beautiful—and what is beautiful is intelligent."

Schub's intelligence, let it be noted, in no way obscures the fact that he commands a prodigious technique. His Beethoven Concerto No. 2 in the finals was chisled, clean, and tender, with crystalline runs and a feather-

*"Life is kind of short. If you don't take the plunge, nothing will ever happen to you."*

---

\*Fourth and fifth place winners were Jeffrey Kahane of Los Angeles and Christopher O'Riley of Jamaica Plains, Massachusetts.

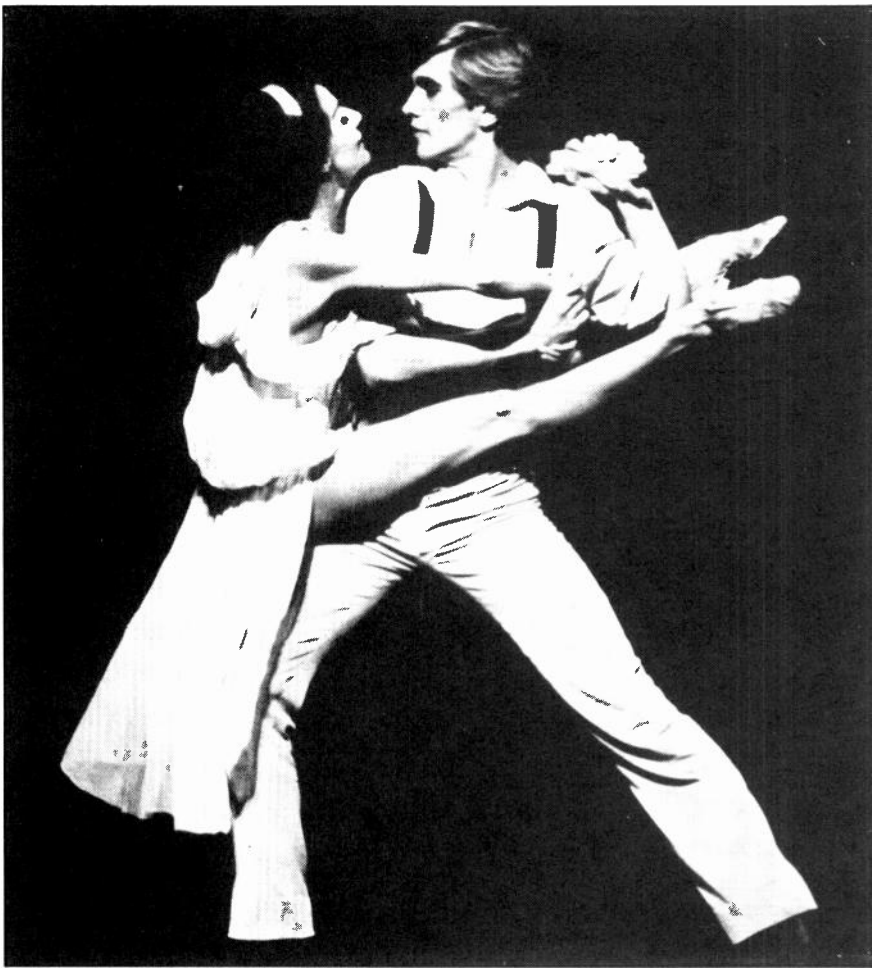
\*\*Jurors, in addition to those quoted, were: Marcello Abbado, Abram Chasins, Valentin Gheorghiu, Nicole Henriot-Schweitzer, Minoru Mojima, Vlado Perlemuter, Lucio San Pedro, and Zhou Guang-Ren. Lili Kraus was prevented by illness from participating in the judging. John Giordano was chairman of the jury and conducted the orchestras in the final round.



# Royal Ballet's Golden Jubilee

MacMillan's "Isadora" falls under its own weight

Jacqueline Maskey



Park & Hosking in *Isadora*: a complicated expression of passion



In the Annual Report of 1928-29 of the Old Vic Theatre, home of popular-priced Shakespeare and opera in London, there appeared a sanguine paragraph of interest to ballet lovers: "Perhaps its most far-reaching and important events were concerned with the Old Vic's first tentative efforts at founding a school of English Ballet." The Old Vic is, as of this year, no more; the "English Ballet"—as first the Vic-Wells, then the Sadler's Wells, and now Royal Ballet—goes on.

This is the Royal Ballet's

Golden Jubilee Year—the official founding date is May 5, 1931, when a complete ballet program was risked at the Old Vic—and its first appearance in New York at the Metropolitan Opera House in five years. The company appears to be in a transitional stage; the stars we remember with such affection and admiration—Fonteyn, Beriosova, Bergsma, Mason, Seymour, Sibley, Dowell, Grant—are retired or gradually receding into mime and character roles or (Dowell, for instance) facing the inevitable decline which age enforces.

There seems to be no lineup

equal in variety or stature. The younger dancers of the Royal Ballet, with the obvious exceptions of Jennifer Penney and Lesley Collier, impress one as a bland, not very individual bunch. There is competence in the front ranks of the company—craft, too—but precious little in performing magic, especially among the men. When Wayne Eagling comes on as Siegfried in *Swan Lake* you think him socially acceptable in country club terms ("Such a nice boy!") when what is wanting is the larger more dynamic dimension of "Prince!" That a certain lack in the "star" category was felt even at administrative levels was evident from the emergence from retirement of Antoinette Sibley, who made a much-appreciated return in a single role, Ophelia in Robert Helpmann's one-act *Hamlet*, opposite her long-time partner, Anthony Dowell.

### Strong corps and repertoire

There are still certain stable and dependable elements in the Royal Ballet: the excellence of the *corps de ballet*—a model of coherence—and the Ashton repertoire. Sir Fred, who has been a force in the company almost as long as its founder Dame Ninette de Valois, is in his seventies and still inventing ballets of school-boy vigor and satanic difficulty. *Rhapsody*, set to Rachmaninoff's *Rhapsody on a theme of Paganini* for Piano and Orchestra, is a case in point, a demanding virtuoso piece for ballerina, *danseur* and a *corps* of twelve. Created with guest Mikhail Baryshnikov in the leading male role, Ashton had the supreme joy of being able to throw the book at a dancer who could toss it back with text intact, and there is in it a kind of accelerating glee in the opportunity such a dancer presents.

In New York the role was danced by Dowell (looking rather

pressed by its demands, but elegant none the less) and the promising young soloist Stephen Beagley. Lesley Collier, whose superior speed, lightness, and lyricism are of high-order efficiency rather than poetry, flew through the ballerina role with the brilliance of a humming bird. But this role has such a made-for-Fonteyn aura about it that it was not until midpoint that Collier exorcised the ghost of Dame Margot and achieved an independent image all her own. The *corps* girls (Bryony Brind, Angela Cox, Gillian Kingsley, Karen Paisey, Genesia Rosato, Gail Taphouse) were absolutely exemplary, but there was some cause for worry among the boys, where one noticed in flashes strained shoulders or a drooping elbow *port de bras* all the more noticeable for being unusual in the Royal's ranks.

The rest of the Ashton repertoire comprised *A Month in the Country* (with both Merle Park and Marguerite Porter taking over the Natalia Petrovna role with extraordinary fidelity to Lynn Seymour's original interpretation), a *Daphnis and Chloë* which, without Fonteyn, seems to have lost its animating center, *Symphonic Variations*, and the too rarely seen *Scènes de ballet*. In the last, dressed and decorated with chic comprehension by André Beaurepaire, Ashton grapples with Stravinsky with tonic effect, creating a lucid, plotless ballet for ballerina, *danseur*, and *corps* whose spatial arrangements are continually engrossing.

After Ashton, Kenneth MacMillan is the choreographer with the longest on-going relationship with the Royal Ballet, beginning in the 1950s and peaking in the 1960s with his dramatic *The Invitation* and the full-length *Romeo and Juliet*. You have to give MacMillan credit. He tries and tries to make major ballets framing doomed heroines: *Anastasia*, *Manon*, *Mayerling* (never seen in New York), and finally this year *Isadora*.

#### Isadora

Over the years MacMillan's full-length works have become more

complicated theatrically, and in *Isadora* he goes to the chancey extreme of dividing the title role between a dancer (Merle Park) and an actress (the splendid Mary Miller), who speaks a running narrative drawn from Isadora's writings and the memoirs of those close to her. The dancing is hung on this narrative line, so to speak, chiefly in *pas de deux* for Isadora and her lovers which MacMillan has received not as tender interludes but as floor-bound and brutally complicated expressions of passion. These are, indeed, heavy going, and one is left in terms of entertainment with dances extraneous to the story, parodies of popular social dances like the tango and the stage fare of the time. In this vein the treatment of Loie Fuller is less than respectful, but a ballet company with a petulant *danseur* and especially a lineup of thundering Spanish music hall performers are frankly hilarious.

There is a chaste little solo for the youthful dancing Isadora, but the single most evocative moment in the ballet is dealt not to Miss Park but to Miss Miller who, with a few crimson flimsies and statuesque poses, suggests the electric quality of Isadora's *Marseillaise*. Totted up like this the dancing seems of dominant quantity, but the huge number of scenes and the prominence of the speaking actress in almost all of them combine to diminish the element which should be most prominent.

*Isadora* is close to three hours long—it's as if MacMillan wanted to cram in everything from the dancer's San Francisco childhood ("I was born by the sea, . . . My first idea of movement, of the dance, certainly came from the rhythm of the waves") to her death in the south of France as the victim of a freak accident in which her shawl, entangled in the wheel of the open car in which she

## "The Stanislavsky and the Reinhardt of opera."

The friend whom Richard Strauss described in these complimentary terms has now written a fascinating book on the staging of Strauss' own dramatic works. Drawing on first-hand accounts and photo archives, Rudolf Hartmann examines major productions of all 15 operas and both ballets to illuminate the process by which the composer's genius, the producer's vision, and the performers' skill unite to create great art.

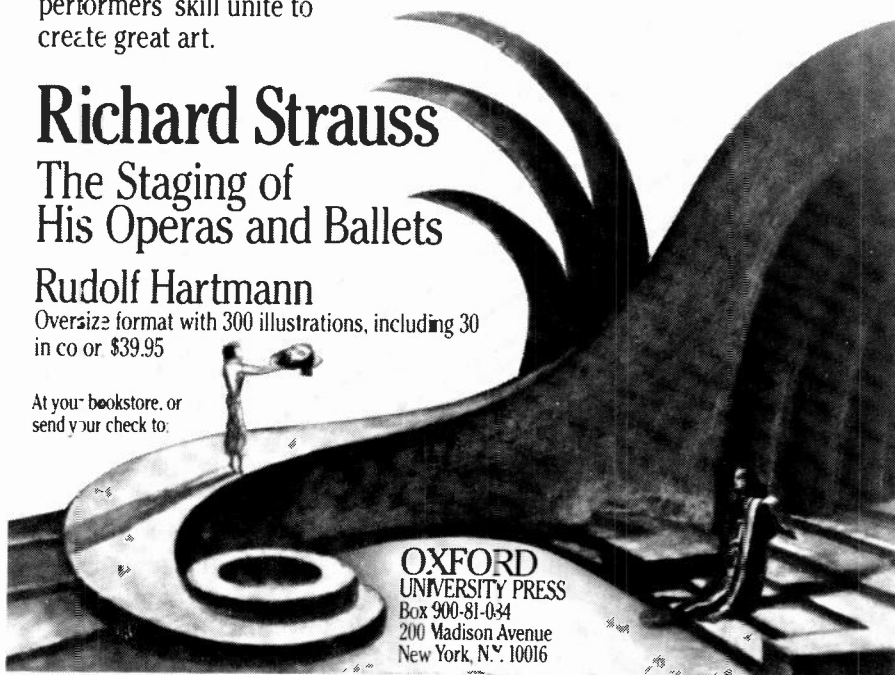
### Richard Strauss

### The Staging of His Operas and Ballets

### Rudolf Hartmann

Oversize format with 300 illustrations, including 30 in color or \$39.95

At your bookstore, or send your check to:



OXFORD  
UNIVERSITY PRESS  
Box 900-81-034  
200 Madison Avenue  
New York, N.Y. 10016

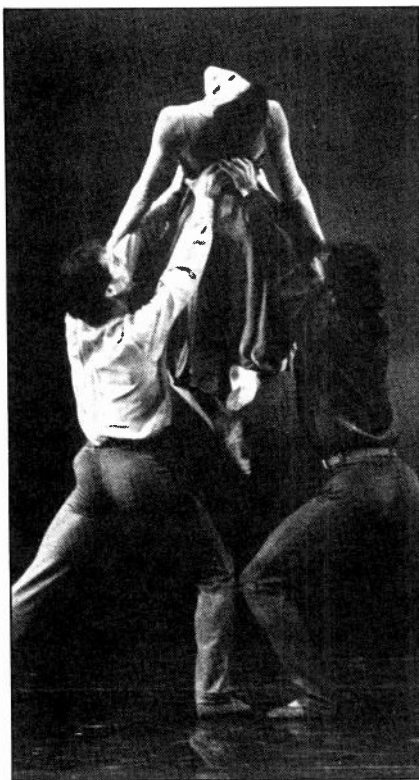
was riding, strangled her ("Adieu, mes amis. Je vais à la gloire!"). Like the movies, MacMillan uses flashback and dissolve techniques, abetted by Barry Kay's set—an enormous ellipse hung over the stage along whose track a curtain can be quickly moved to obscure a finished scene or reveal a succeeding one.

The score by Richard Rodney Bennett, conducted sympathetically by Ashley Lawrence, is a dextrous pastiche, just clever enough to suggest Isadora's favorite composers and any number of popular tunes. As for the dancers—how they worked! Park (sincere but miscast); Derek Deane, Julian Hosking, Derek Rencher, Stephen Jeffries as the men in Isadora's life; Monica Mason as a Lesbian "Fuller girl." In a better world, perhaps the effort and intent lavished upon *Isadora* would have ensured success; but in the theater of dance it makes its mark as a mammoth failure.

#### "Fin du jour" & "Gloria"

Another new MacMillan piece *La Fin du jour*, set to Ravel's Piano Concerto in G major and lavishly set and dressed by Ian Spurling, seemed the sort of ballet for which the term "chi chi" ("ostentatiously stylish; showy") was invented. Drawing its postures from fashion magazine illustrations of the early '30s and the craze for golf, swimming, and tennis, it recalled the hectic and superficial round of social life in another—eminently disposable—era. There were, nevertheless, dashing performances by Merle Park, Jennifer Penney, Julian Hosking and Wayne Eagling.

But after the glut of *Isadora* and the flash of *Fin* there was *Gloria* (Poulenc), an evocation of the World War I generation devoured by that conflict. Here MacMillan was fairly simple and restrained, using Andy Klunder's set—a representation of mounded earth stuck through with vertical poles which poetically suggested both the no-man's-land of the trenches and the rim of the world—with telling effect. The dancers



Jorge Fajaleros

*Overgrown Path*: frigid encounters

crawled or stepped over the mound's edge on their entrances and the very last action in the piece—a young man, the last of an anonymous horde, moving to its edge and stepping off backwards into space—projected it as the edge of memory from which these men and women came and to which they, ghost-like, returned. In its simplicity and directness of feeling—expressed beautifully by its leading dancers Jennifer Penney, Julian Hosking, and Wayne Eagling—*Gloria* managed to be a very moving piece and, happily for MacMillan, one of his best.

During its New York season the Royal also presented *Swan Lake* and *The Sleeping Beauty*, the latter in the most splendid production (designed by David Walker) ever seen here. However, after sitting through a *Beauty* in which the Blue Bird and Princess Florine came to grief, the "Fairy" variations are indifferently danced and the Lilac Fairy is a nonentity, it occurred to me that the Royal Ballet needs to reconsider the past as well as face the future. After

all, if the Royal cannot show us how to dance our classics, who can?

#### Netherlands Dance Theater

The Netherlands Dance Theater, thirty-one strong, followed the Royal Ballet into the Met for a week's season (July 6-11) bringing as is its custom a repertoire created by its artistic director Jiri Kylian. Once again—as in its surprise City Center season in 1979—it attracted a large and enthusiastic audience and once again one wondered precisely why.

Kylian's dancers—with the exception of tiny, red-haired Marly Knobén—generally remain as unindividualized as pickets in a fence; their costumes tend toward common-man drab; the pieces they dance are long and heavy laden with intimations of sin, sacrifice, and sorrow. So it was with some gratitude that I encountered among the New York premieres at least one which did not share these cheerless qualities: *Dream Dances*, accompanied by a series of folk songs set by Luciano Berio and sung with great gusto by Lucia Meeuwssen. Focusing on amorous entanglements—some wry, some jolly, some tender—its optimism kept breaking through, especially in the bouncy "Ballo" for Knobén and James Vincent and even in the melting "Black is the Color" for Jeanne Solan and Nils Christie.

The other two pieces seen here for the first time, the all-male *Soldiers' Mass* (Martinu) and *Overgrown Path* (Janáček), were more typically Kylian productions. The basic dignity of *Mass*, a lamentation for the young enmeshed in the bodily and spiritual destruction of war, was undermined by Kylian's lack of invention in movement terms and the irritating repetition of motifs and devices worn threadbare by their use in other pieces. As for *Path*, dedicated to Antony Tudor, its depressing panorama of rejection, separations, and missed connections in love recalled that choreographer only in terms of subject. Missing in Kylian's frigid encounters is the lifeblood of Tudor's best works, which is the heat of human passion.



# A National Advocacy Program

Non-profit group publishes "how-to" guides for arts education growth

**Charles B. Fowler**



At P.S. 312 in Brooklyn: education in all arts



Fargo, North Dakota schools offer Creative Arts Studio course

ready published), public service radio spots, a slide-tape program, and other materials that are designed to convince even the most recalcitrant educational fundamentalists that there is educational value in the arts.

At a time of dwindling national and state resources, there is a critical need to persuade state education departments, district administrators, and local school boards to maintain their support for the arts. This is no easy task when local school programs are feeling the pinch of failed tax levies, inflation, and reductions in state and federal moneys due to falling enrollments. When programs and staffs must be cut, school boards and administrators sometimes allow their own personal biases to surface. Like sacrificial lambs, whole subject areas, such as language and the arts, are reduced or even demolished.

### Need for arts advocates

All the more reason, then, that in these times of gloomy economics, those who believe in a balanced education that includes the arts become active advocates in support of arts education. David Rockefeller, Jr., chairman of the board of AEA, says it metaphorically: "If the salmon turned on their tail fins whenever the river ran against them, our bagels would sorely miss the company of the lox. So it is with arts in the schools. If arts education advocates don't stem the adverse current of public policy, the curriculum platter will not only be basic, but tasteless."

While its National Advocacy Program is only one of AEA's thrusts, Margaret Howard, executive director of AEA, says that the board of directors has "stressed the special role AEA has to play in building public support for the arts and education." Given

Those who recognize the value of the arts in every child's education and who want to establish better and broader programs on the state, district, or local level will find the materials published by Arts, Edu-

cation and Americans, Inc. (AEA) of considerable help. Under the banner of a National Advocacy Program, AEA, a national, non-profit organization working to strengthen the role of the arts in schools, is producing a series of monographs (seven are al-



the prevailing educational climate, that role becomes critically important. The reports and other materials that AEA issues to assist administrators and school boards in making more enlightened decisions regarding the arts assume considerable value.

Membership in AEA's National Advocacy Program is free and open to parents, educators, school board members, artists, arts administrators, legislators, and community leaders—the people to whom their reports, including the following, are addressed.

*People and Places: Reaching Beyond the Schools (Report No. 1)* examines the ways in which schools in large and small cities and towns have been able to enliven and extend the arts experiences of their students by joining forces with community artists and arts organizations. Such partnerships provide “a way to bring students into direct contact with the arts and artists and to make them aware of the power and joy of the arts, the life and work of artists, and the part the arts can play in their own lives.” In other words, the schools don't have to do the whole job alone, nor bear the whole cost.

This monograph goes on to give short case studies showing how such school-community linkages have enlarged arts offerings in Luling (Louisiana), Minneapolis, Ann Arbor, Boston, in a number of elementary and intermediate schools on Manhattan's Upper West Side, and in East Cleveland.

*Your School District and the Arts: A Self-assessment (Report No. 2)* asks basic questions designed to help people appraise the health of the arts program in their own school system: Is there a formal school board policy or set of goals concerning the arts? How are the arts reflected in the school budget? How strong is the arts program in the elementary schools? At the secondary level? Are there arts programs for students with special needs and interests? How are the arts integrated into the regular academic program? Does the district provide



Young Artists of Indiana bring programs into schools



In Georgia, art travels by bus



Minnesota Art Museum: ethnic art

only to people in the arts education field. Yet they are the best, most basic, and up-to-date resources for providing accurate information and insight.

*Method and the Muse: Planning a School Arts Program (Report No. 5)* presents three different approaches to planning, designed to clarify what can be a murky process. The case studies are of Brookline, Massachusetts; South Orange/Maplewood, New Jersey; and Santa Cruz County, California.

*Developing Financial Resources for School Arts Programs (Report No. 6)* surveys the whole range of possibilities for developing support in the manner of monetary or in-kind contributions, informal consultations, formal partnerships, or technical assistance. This monograph investigates the process of resource development and presents a whole catalogue of operational hints.

*The Case for the Arts in Schools (Report No. 7)* is simply the best rationale for arts education I have ever read. Clearly and concisely, it provides both historical perspective and a summary of current thinking. Of all the monographs, this one should be required reading for every school administrator and school board member.

All of these monographs were written by experts, among them Ralph Burgard (No. 5), Judy Murphy (No. 1), Richard A. Lacey (No. 3), and Junius Eddy (Nos. 2 and 7). Other titles now planned include: *Artists, Teachers, and Students Working Together*; *Arts and the School Curriculum*; and *What One Teacher Can Do to Bring Arts to the Classroom*.

To enroll in this National Advocacy Program, write to: The Arts, Education and Americans, Inc., Box 5297-MA, Grand Central Station, New York, N.Y. 10163. **MA**

staff in-service programs in the arts? Do school arts programs involve the community? Does the district have a comprehensive program in the arts? The explanations that follow these questions show how they relate to quality education.

*Local School Boards and the Arts: A Call for Leadership (Report No. 3)* is addressed to school board members and discusses topics they will find helpful in exerting leadership to enable the arts to flourish in their schools: budget design, turning an administrator into an ally, building a tradition of support for the arts among board members, developing policies and objectives, and long-range planning. The report suggests that the most effective leadership requires steady, patient efforts to achieve broad consensus in both the board and the community at large and suggests ways this can be achieved.

*Ideas and Money for Expanding School Arts Programs (Report No. 4)* provides a roster of resources available for developing and funding arts programs. This is a very "in" list; most of the publications, organizations, and individuals mentioned are known

## Growning achievements.

*Don Carlos, Aida, Otello, Falstaff*—these four masterpieces are the subject of the concluding volume in Julian Budden's masterful survey of Verdi's operas. "The eventual trilogy must become the standard work." Bryan Northcott observed, and at the publication of the first volume, Robert Craft said that it "towers above all others in English on any aspect of Verdi."

# THE OPERAS OF VERDI

Volume 3: From *Don Carlos* to *Falstaff*  
JULIAN BUDDEN

546 pages, with musical examples throughout, \$39.95

Previously published: Volume 1: From *Oberto* to *Rigoletto*, \$35.00  
Volume 2: From *Il Trovatore* to *La Forza del Destino*, \$39.95

At your bookstore, or send your check to:

**OXFORD UNIVERSITY PRESS**

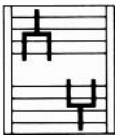
Box 900-81-125, 200 Madison Ave., New York, N.Y. 10016



# The Fascinations of Improvisation

A London festival shows the best and the worst

## Joan La Barbara



Improvisation is a fascinating format. Most musicians and many composers have ventured into the arena; some have stayed, some fled quickly. There are moments when participants can be touched by a very special sense, when the sounds flow with intensity, meaning, and life of their own. It can happen to a soloist or to a group, and the audience can sense the magic. Then there are times when, try as one may, nothing seems to catch fire.

All of these situations occurred during the International Festival of Improvised Music, Movement, and Voice in London last June at the Cockpit Theatre, a comfortably-sized theater-in-the-round. I attended every performance except the one just prior to my own (a total of eighteen concerts in three days). While not all of the music and movement was improvised, the back-to-back nature of the performance schedule allowed for some interesting insights into the positive and negative aspects of improvisation. When it works it can be glorious but when it doesn't it can be painful—which also manages to convey something in a bizarre kind of way, in the hands of skilled performers.

### Feminist Improvising Group

This was proven by the Feminist Improvising Group (F.I.G.). Cellist/bass guitarist Georgie Born, reed player Lindsay Cooper, vocalist/pianist Maggie Nicols, and vocalist/actress Sally Potter found themselves in an untenable situation: some combination of factors that spark the successful improv simply failed. Nicols and Potter explained that they couldn't get anything to happen, admitting that the nightmare of all improvisors had occurred . . . and they

were going to play it through. A large portion of the audience consisted of fellow performers who more than empathized with the onstage pain, and everyone, onstage and off, seemed to be wondering where it would all lead.

All but Potter tried a moment or two of musical activity, letting us know in brief snippets that each was indeed a fine and creative musician. Finally Potter and Born deserted Nicols and Cooper, and returned dragging a kind of French window complete with rose arbor and cur-

---

*When improvisation doesn't work it can be painful—which conveys something in a bizarre kind of way.*

---

tains (an operetta remnant, no doubt), and proceeded to improvise a hilarious star-crossed-lovers bit in perfect rhyming iambic pentameter. Somehow the earlier strain and the ensuing comic gem created a poignant event.

### Non-events, vocal improvs

The festival began rather inauspiciously with performance artist Catherine Seely, guitar and electric paraphernalia by Mike Cooper, and video work by Dov Eylath. That the three had never before worked together was soon obvious; there was no rapport, no connection, and no sense of how or when to close up shop. It was a non-event at best, annoying at worst.

Terri Quaye, a native of Ghana now living in England, brought a gentle, persuasive professionalism to work clearly planned for Shanti drums, a small African gourd marimba, kalimba (thumb piano), European piano, and voice. Ros Plotkin contributed some pleasant unaccom-

panied vocal improvisations marred by a too-shy stage presence. She suddenly broke through the timidity and shone on vibrant renditions of Kurt Schwitters text-sound poems, among them *Obervogelsang* (which she translated as the "superbirdsong"), and *The Real Disuda of the Nightmare*.

Italian jazz players Claudio Lodati and Foelanzo Soldene, with American singer Irene Robbins, were young, inexperienced, and lacking any sense of stage presence in their rather embarrassing effort at free jazz. Trevor Wishart, a composer specializing in voice and body sounds, seemed strangely mismatched with French hornist Martin Mayes. Despite Mayes's ventures, which included pouring water into the bell of the horn, the sound remained much the same in tone, timbre, intensity, and content. Wishart, on the other hand, made some wonderful sonic utterances, though the saliva dripping from his mouth during a few of them caused the effect to be rather grotesque. He has produced some highly inventive and imaginative music; his recordings and scores are worth searching out.

### Song and dance

I was most pleased to hear French singer Tamia in person at last. For the past ten years she has been exploring different aspects of vocal sound with a variety of artists in theater, jazz, and contemporary music, and most recently has been collaborating with dancer Hideyuki Yano. Their performance work in London was intensely spiritual, starting in a darkened theater with a disembodied voice crying out from nowhere. Gradually a light appeared a few inches above the floor, reflecting in a cracked mirror, and we could see

*Continued on page 22*

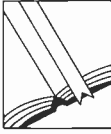
# Patrick J. Smith Editor

## Notes of Seven Decades

by Antal Dorati

Revised edition; Wayne State University Press, 371 pages, \$22.50

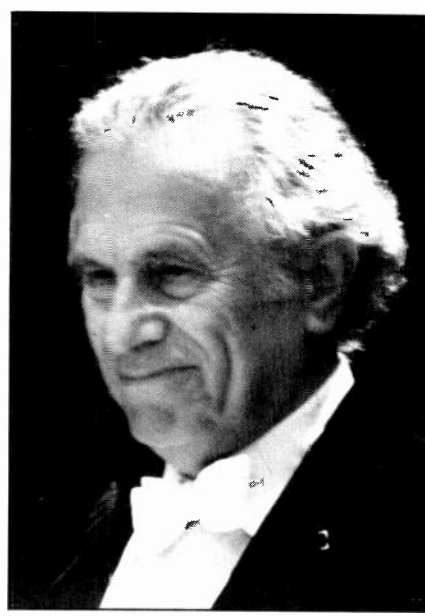
Reviewed by Leonard Marcus



Antal Dorati must be the world's most prominent conductor of B orchestras, most of which he elevated to at least B-plus status. He certainly has been a notable presence since he emerged from the staffs of the Ballets Russes de Monte Carlo and the Ballet Theater in the mid-1940s virtually to invent the Dallas Symphony Orchestra. For a decade he directed the Minneapolis Symphony, for seven years the National Symphony Orchestra in Washington, and since 1977 the Detroit Symphony Orchestra. He has headed the BBC Symphony, the Royal Philharmonic, and the Stockholm Philharmonic. Dorati's many fine recordings include Haydn's complete symphonic canon with the Philharmonia Hungarica. Perhaps his finest contribution has been his recordings of Haydn operas, which brought to world attention these extraordinary works. With such a wealth of experience, his *Notes*—which despite its title is of course more or less an autobiography—was looked forward to with much hope for musical and historic illumination.

I say more or less, because anyone interested in Dorati's life will find few details here. This book—originally brought out in England in 1979 by Hodder and Stoughton, but with twenty pages covering the Detroit years added for the American edition—is rather a discursive curriculum vitae. By the time the author admits on page 270 that "I am not writing . . . about my innermost private life," the reader will already have drawn that conclusion.

The volume starts out amusingly enough, as Dorati describes what it was like to be a pupil in Hungary just before, during, and



Dorati: details are scarce

after the First World War. Addled teachers, having first inculcated their charges with the glory of the monarchy, had next to impart the benefits of, in turn, postwar democracy, Béla Kun's short-lived Communist regime and, presumably, the government of Admiral Miklos Horthy. (At this juncture, young Tóni was sent to live with a family in Denmark, so we don't find out what schoolboys were expected to believe during that fascistic era.)

Dorati does give out some pungent thoughts in the Detroit pages. Admitting that he stayed in Motown only thirty-four weeks in three seasons, he blames today's deplorable tradition of absentee music directors, but not the directors themselves. "I think that, basically, it is today's public which has shifted its attention to a large degree from music to the music-makers, and as those are of less enduring interest than music itself, the public needs a greater variety of them. Actually, it is not *our* wish to be so little with the orchestras for which we are responsible. The entire situation is so perverted that, if we did have more time to offer, we would not be welcome." Note that last sentence's middle phrase.

Throughout the rest of the book, there are some surprise treas-

ures, as when, describing the "hardly existing . . . technique" of conducting, Dorati writes: "It is an elementary set of signals which can be explained in a few minutes, and understood in less. It is much simpler, as well as much less dangerous, than driving a car; something every half-wit can learn, alas."

The jewel here, of course, is that "alas." It implies volumes.

Unfortunately, most of the rest of the volume implies "alas." Dorati sidesteps with clichés nearly all questions that pop into the reader's mind. Why does he leave one position for another? "I followed my star" or "destiny intervened" or, in Minneapolis, his tenure "was approaching its natural end." The Vienna State Opera withdrew a proffered staff appointment because it "had made other plans." No fewer than three times does he designate himself "the Benjamin" of a group when he is its youngest member. Nor does Dorati enlighten us any better in matters musical. One would certainly like to know his thoughts about the Haydn operas and symphonies. Instead, he advises us to read H.C. Robbins Landon.

Curiosities abound. People and organizations are introduced several times, as though the author had forgotten he had already mentioned them. Influential composer Ernő von Dohnányi receives the one scathing review—as an incompetent conductor—in the book, and then, eighty pages later, we find that he was Dorati's uncle and refused to acknowledge the relationship during his nephew's struggling days. Schorr, Kiepura, Chaliapin, Ballistini, and Jeritza are all artists whose names "may mean little now." Bartók surprises Dorati with the secret that the fourth movement of his *Concerto for Orchestra* contains a parody of Shostakovich. (Was there really any musical literate who did not spot the take-off—complete with Bronx cheer—of the godawfully banal *Leningrad* Symphony, easily the most ballyhooed symphonic work of World War II?)

Dorati cries out against sloppiness, yet it permeates his book. Not only does he consistently misspell his colleagues' names, he omits first names he does not recall. For the benefit of any future revisions (was this edition really "revised"?), Dorati's mentor at the Dresden Opera House, the conductor Kutschbach, was Herman; Boosey and Hawkes executive Heinsheimer was Hans; the Goldmark responsible for the LP record was Peter. Also, Mr. Boccanegra's first name is Simon, not Simone. Nor did Columbia "buy out" Goldmark's "invention." Goldmark was its employee who headed the CBS Labs team that developed the LP. Léon Blum was not a "tragic victim" of the Nazis but lived to head a postwar caretaker government in France and died on his estate in 1950. Fred Gaisberg risked his job by giving a then-considerable sum of money—not a "lifelong contract"—to record the young Caruso, not Gigli. Dorati's antagonist at the New Opera Company was not a "Yolanda Yrion" but Yolanda Merö Irion. His producer for the Minneapolis recordings was not Wilma Cozart, then vice president of Mercury Records, but David Hall, unaccountably nowhere even mentioned by Dorati, but who directed the sessions and whose magic razor blade and editing block not only excised inadequacies but carved from myriad takes some of the finest recordings of the Fifties.

*Notes of Seven Decades* could have used a similarly gifted editor.

Leonard Marcus, formerly editor of *HIGH FIDELITY*, continues to write on musical matters.

### Facing the Music

by Harold C. Schonberg

Summit Books, 464 pages, \$17.95.



This collection of Harold Schonberg's *New York Times* pieces (mainly Sunday ones) while he was senior music critic is, for me, nothing new, as I read many of them when



Christian Dior

### Schonberg: a strong profile

they were written. Reading them again, I was struck less by my disagreements than by the consistency of his ideas over the years, which makes for a strong critical statement.

Schonberg is opinionated, and he rarely changed his mind ("Nobody ever changes. As we grow older we merely become an intensification of what we originally were."). He presents his arguments with a straightforward clarity which says, "Accept this or not: it's what I believe." As with any debater, Schonberg is not above marshalling the facts and the prose to suit his case, but the result is a forcefulness that, at the least, compels attention. He has a critical profile.

To those who have read Schonberg over the years, this collection will revisit the patinaed hobby-horses of the HCS Ranch: the undiscovered merits of the early romantic (and high romantic) composers—such as Dussek, Hummel, Saint-Saëns or Scriabin; the underappreciation of the great "romantic" pianists, particularly when set against the time-beaters of today; the merits of freedom in performance as against the strictures imposed by musicological book-learning divorced from the notes as sounded; the bleak wastelands of modern composition, especially serial composition (now with the rosy dawn

of neo-romanticism perceived?); the nefariousness of the cult of the opera director and its ludicrous consequences, etc. etc. Schonberg prides himself on being a reporter as well as a critic and thus places himself, in his prose as in his posture, as the audience's surrogate, and if he knows much more about the music than the average musicgoer the response is, finally, that of a member of the audience and not that of a performer, a musicologist, or a special pleader.

There is a dogged simplicity about his love affair with music which, if it is at times infuriating, also gives his writing a tone that sets it apart from most journalism. His hoary argument against opera in translation, however, is seriously undercut by the gaffe that appears on p. 213: "Opera composers want performances, and if the Paris Opéra in Verdi's day always used French, then Verdi was going to be happy to have *Don Carlo* or whatever sung in French, with the best translation he could oversee." Verdi wrote *Don Carlos* to a French text, and he set that text extremely well: it was later translated, with mediocre results, into Italian for La Scala, and Verdi did little to improve this mundane word-setting. Since one of the arguments of the "opera in the original" crowd is that the music fits the words much better, Schonberg's error reveals what I have always suspected: that the argument is but a smokescreen for the conviction that the words are superfluous, and that opera could be just as well sung with nonsense syllables—the music alone counts.

P.J.S.

### Jacques Offenbach

by Alexander Faris

Scribner's, 275 pages, \$25.

### Jacques Offenbach

by James Harding

Riverrun Press, 274 pages, \$29.95.



The centenary of Offenbach's death in 1980 produced many tributes to him in the form of revivals of *Les Contes d'Hoffmann*, and it also





The Bettmann Archive Inc

**Offenbach: total theater man**

produced these two biographies. Of the two, Alexander Faris' is the more substantial, for he, as a conductor and composer as well as longtime student of Offenbachiana, brings to his study a background of appreciation and knowledge.

Offenbach was the consummate theater man, intensely concerned with his one-act and full-length operettas, which he wrote, rewrote, revised, cut, added to, put on, withdrew—all the activity of the commercial arena. He insisted on being not only the composer but the impresario, and this created further freneticism which, when combined with his penchant for extravagance, led to inevitable financial collapses, as one hit was followed by a few failures. Offenbach shielded his wife and children from the riotous world of the theater, and over the years literally wore himself out with the pace of his overwork. His era was perceived then and now to have ended with the defeat of the empire of Napoleon III in 1870: the last decade of Offenbach's life was taken up with revivals of his hits and attempts to match the success of the 1860s. At the end of his life he was occupied with the composi-

tion of *Les Contes d'Hoffmann*, his thrust for legitimate musical recognition, but he never finished the opera.

The lively times of his greatest successes (*Orphée en Enfer*, *La Belle Hélène*, *La Périchole*, *La Vie Parisienne*) make for lively reading in both biographies, for the scene is peopled with theatrical figures such as Hortense Schneider, and the glitter surrounding the Second Empire. But Faris is the biographer who tries to get at the specifically musical qualities in Offenbach. Although, in the many musical examples he gives, he never penetrates too deeply, he does seek to understand Offenbach's merits as a composer and to explore the paradox of the German who wrote what the public felt was totally French music. In his final chapter, Faris discusses the problems of the unfinished *Contes d'Hoffmann*, but here he only partly succeeds—a much more thorough examination can be made on the basis of the newly published Oeser edition of the score, and in the writings of the Offenbach scholar Antonio de Almeida.

The urbane biographer James Harding tells many of the same anecdotes, and provides a more polished

(if lazier) style honed in the course of writing many books on nineteenth-century French composers. Like the loquacious fellow-passenger, he is ever prone to discursiveness: he cannot drop a name without telling a few anecdotes, which leads him farther and farther afield. He downgrades *Contes d'Hoffmann* (a swansong rather than a culmination), is uninterested in its musicological problems, and confines his musical comments to a few subjective and superficial observations. It is pleasant enough reading, but very lightweight. P.J.S.

**ALSO NOTED:**

**André Previn**

by *Martin Bookspan and Ross Yockey*.  
Doubleday, 398 pages, \$15.95.

**The Golden Century of Italian Opera from Rossini to Puccini**

by *William Weaver*.  
Thames and Hudson, 256 pp., \$27.50.

**My Memoirs in Pictures**

by *Birgit Nilsson*, translated by *Thomas Teal*.  
Doubleday, 127 pages, \$19.95.

**The Brown Symposium**  
**GUSTAV MAHLER**  
**AND HIS VIENNA**

**3, 4, 5 FEBRUARY 1982**

Southwestern University at Georgetown, Texas, presents the fourth in The Brown Symposium series, examining the artistic expressions of Gustav Mahler, Gustav Klimt, and their colleagues within their cultural setting — Vienna at the end of the nineteenth century. Featured speakers will be:

**Dr. Carl E. Schorske**  
Dayton-Stockton Professor of History, Emeritus, Princeton University, and author of *Fin-de-siècle Vienna*.

**Dr. Donald Mitchell**  
Chairman, Faber Music Limited, an expert on Gustav Mahler, and author of several Mahler studies.

**Dr. Alessandra Comini**  
Professor, Southern Methodist University, prominent art historian and author of books on Klimt and Schiele.

Plus a concert of Mahler songs by eminent contralto, **Maureen Forrester**.

The Brown Symposium, presented annually by Southwestern University at Georgetown, Texas, is funded through an endowment established by The Brown Foundation, Inc., of Houston. There is no charge for participation, but advance registration is required. For more information on any aspect of The Brown Symposium, contact:

**Dr. Ellsworth Peterson,**  
P. O. Box 80,  
Southwestern University,  
Georgetown, Texas 78626,  
512/863-6511.

# “I Bring the Blood of Shostakovich to Freedom”

Maxim Shostakovich tells why he left the Soviet Union

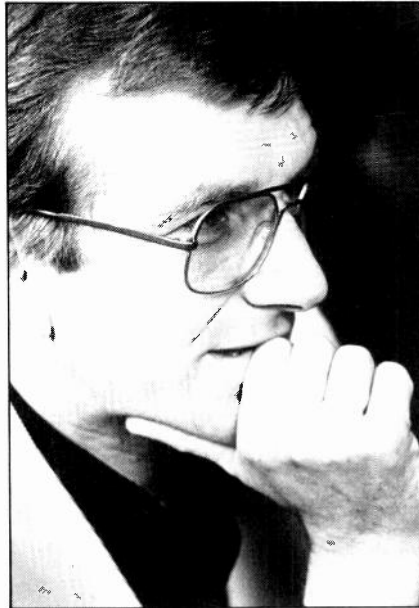
**Theodore W. Libbey, Jr.**

Within weeks of his defection from the Soviet Union last April, conductor Maxim Shostakovich startled musical observers yet again when he said, “I told my father, and my father knew, that I considered it my obligation to bring the blood of Shostakovich to freedom.”

The statement came midway through a two-hour interview with *The Washington Star*, during which the forty-two-year-old only son of the late Dmitri Shostakovich detailed his reasons for leaving the Soviet Union. Speaking with the aid of an interpreter, and joined by his son Dmitri, nineteen, a concert pianist who defected with him while the two were appearing on tour with the U.S.S.R. Television and Radio Symphony Orchestra in West Germany, Shostakovich said that his decision to seek asylum in the West was shaped by experiences going back to his own childhood and had much to do with the specter of “harassment” that hangs over his generation in the Soviet Union.

He also discussed the difficulties his father experienced throughout his career and called into question certain accounts and comments attributed to his father in the recent book *Testimony: The Memoirs of Dmitri Shostakovich* by emigre musicologist Solomon Volkov [for more on this subject, see page 20].

Shostakovich said he would “doubtless” have defected two years earlier—when he and his son were



Maxim Shostakovich

scheduled to appear in the U.S. with the Moscow State Symphony—if that tour had not been canceled at the last minute. The cancellation resulted from the U.S. government’s refusal, in the wake of the defection of Bolshoi ballet dancer Alexander Godunov, to guarantee Soviet authorities that defecting artists would be returned.

Shostakovich gave two reasons for not attempting to leave even earlier. “First of all,” he said, “my father was still alive and I couldn’t leave him.” (The elder Shostakovich died in 1975.)

“Secondly,” he continued, “my son was still too young, and a Soviet citizen cannot leave the country without leaving a hostage behind—wife, or child, or someone who would be held by the government. But . . . when he became a pianist capable of

playing a concert, I included him in my program on tour. Thanks to that ability, I’m here in the West.” Asked if that meant his son’s ability to play the piano, Shostakovich nodded and said softly, “*Slava Bogu . . .*” (“Thank God”). Shostakovich went on to say that being the son of the Soviet Union’s most celebrated composer enabled him to take the young Dmitri on tour, even though that left his government without a “hostage.”

“This is one of the positive aspects of having my name,” he admitted. “They couldn’t refuse. I traveled a great deal, and they knew that any journalist in the West would ask me, knowing that I have a concertizing son, why I didn’t take him with me. I think even the Soviet Union would be ashamed to hear my supposedly ‘good’ reasons for leaving him behind. Of course, they would have to say that he had a cough, or he’s on vacation and I can’t force him to work . . . and that couldn’t continue for long.”

## Defection hastened

Shostakovich said that his decision to defect with his son was strictly kept secret from his wife, from whom he has been divorced for several years, lest the Soviet authorities use it as an excuse to punish her after the fact. He revealed that the moment was hastened by several days (he had intended to defect in London) by the defection of the orchestra’s harpist earlier on the tour. After that, an agent of the KGB assigned to the tour told him there would not be another tour for him “for a long time.”

“According to the Soviet authorities,” Shostakovich explained, “I

*The present interview is an expanded version of the conversation published by Mr. Libbey in the now-defunct Washington Star, of which he was music critic.*

am directly responsible for the political views of my musicians. And if I allowed such *laxity*," he suddenly began mimicking the high-pitched tone of an official, "*I must be made seriously responsible!* I spent a great deal of my life under the impressions which were made during the 'personality cult' period of Soviet history," he continued, "and I remember the situation in which my father and our family found themselves. I remember how difficult he found life. And since that time there has been a protest that has been ripening within me against a system that would allow such conditions to exist.

"I did not undertake this step out of material, personal feelings of gain," Shostakovich insisted, recalling how Soviet authorities had painted Godunov's defection as resulting from Western offers of "mountains of gold and rivers of whiskey."

"Basically, living in Russia," he said, "I could fill bathtubs with vodka if I wanted to because I had enough money for it. But from my great-grandfather and grandfather, and from my father, I inherited a very sharp sense of political awareness. So I couldn't remain indifferent when people were actively suffering for their opinions. Rostropovich suffered for offering shelter to Solzhenitsyn during his most difficult time; Sakharov suffers because he defends the rights of man; Solzhenitsyn for opening the eyes to the conditions in the Soviet Union. And," the chain-smoking Shostakovich emphasized, "there are many, many others. I knew all of them. And this feeling of personal friendship, and knowing that these people suffered for nothing, made my grief even sharper."

Moving closer to his own experience, Shostakovich continued: "You always had the feeling that behind you there was this looming threat."

"The Sword of Damocles," Dmitri agreed.

"In short," Shostakovich contended, "you cannot be an artist and

a patriot of your country. About my personal life," he added later, "you see my son sitting next to me. I didn't want to see him live under the same conditions. I felt it an obligation to give him the choice of freedom."

"For which," Dmitri interrupted, "I am eternally grateful."

"My grandchildren," Shostakovich went on, "will be free."

#### Suffering confirmed

Shostakovich's remarks lent credence to the view of his father as a suffering artist—one profoundly at odds with the Soviet policies he paid lip service to—that Mstislav Rostropovich and others, among them Volkov, have furthered in the West.

"While my father was alive," he said, "I could see the difficulties he had every day. I could see the difficulties he experienced with his Thirteenth Symphony, with *The Execution of Stefan Razin*—compositions directly opposed, in their expression, to anti-semitism and despotism."

But Shostakovich questioned the authenticity of much of Volkov's book, which has had a major impact in musical circles outside the Soviet Union, saying that "it does not present a full picture of him as an artist and creator. These are not the memoirs of Dmitri Shostakovich. This book is a book written about Shostakovich by Volkov."

Returning to his reasons for seeking asylum in the United States, Shostakovich said, "The West has true freedom for creativity." He added that he hopes to continue collaborating with musicians "at the highest level" who have left the U.S.S.R., such as Rostropovich and Ashkenazy, "whose names are obliterated from the memory of the Russian people." Asked if his name would now be obliterated like theirs, Shostakovich replied

"Maxim Shostakovich, yes. But," he added, sarcastically paraphrasing a remark by the chairman of the union of Soviet composers Tikhon Khrennikov, "Dmitri Shostakovich will continue to shine." **MA**

## SUBSCRIBER SERVICE

### High Fidelity MUSICAL AMERICA

To enter a subscription (new, renewal or gift), or to change your address, simply fill in the information indicated below.

- New or  renewal subscription  
 Special gift rates!  
 (Please check all that apply.)

DOZII

Print name \_\_\_\_\_

Address \_\_\_\_\_

City State Zip

( ) 1 Yr. \$24.00 ( ) 2 Yrs. \$36.00

( ) Bill me ( ) Payment enclosed

### GIFT SUBSCRIPTIONS— SPECIAL RATES

For gift subscriptions, also fill in the following information:

Recipient's name \_\_\_\_\_

Address \_\_\_\_\_

City State Zip

( ) 1 Yr. \$21.95 ( ) 2 Yrs. \$31.95

( ) Bill me ( ) Payment enclosed

(We'll send a handsome card to the recipient announcing your gift.)

### CHANGE OF ADDRESS

Moved? Just send us your old magazine label (if available) and write in your new address. Or, fill out the information below:

Print Name \_\_\_\_\_

Old address Apt. # \_\_\_\_\_

City State Zip

Print new address Apt. # \_\_\_\_\_

City State Zip

Please allow 4 weeks for us to correct our mailing labels.

Mail to:

## High Fidelity

MUSICAL AMERICA

P.O. Box 10764

Des Moines, Iowa 50340



# Shostakovich's Memoirs: The Party Line

In the aftermath of Volkov's "Testimony,"  
Soviet biographers close ranks

**Seppo Heikinheimo**

When the existence of *Testimony*,\* Shostakovich's memoirs as told to Solomon Volkov, became known, Soviet publishers were stimulated into exceptional activity: within a year, three books on Shostakovich have seen the light of day.

Officially these books have nothing to do with Volkov's, but inevitably they will, of course, compete with it on the open market and be seen as a commentary on his opus. Every reader will have the opportunity to make up his own mind once they are translated into other languages. Whether or not this will happen will shortly be revealed—all three are currently on offer to foreign publishers. And even if there is little response, it is not impossible that some "progressive" publisher might take one or more of the books up. If no publisher can be found, this must be taken as a tacit acknowledgement that Volkov's book is genuine and will admit no competition.

## Shostakovich on himself

The most interesting of the three newly published Soviet volumes is obviously the one that collects the speeches and articles written, or at least undersigned, by Shostakovich

\**Testimony*: The Memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov. Translated from the Russian by Antonia W. Bouis. Harper & Row 1979.

Seppo Heikinheimo, who translated *Testimony* from the Russian into Finnish, is the music critic of the Helsingin Sanomat, the largest-circulating newspaper in Finland.

himself: *D. Shostakovich on Himself and His Times*, edited by M. Jakovlev [*D. Shostakovitsh o vremeni i o sebe*. Sovetski kompozitor, Moscow]. It follows Shostakovich's life from 1926 to 1975 year by year, and for each year there is review of events from Shostakovich's point of view and a selection of his own writings. Comparison between Volkov's and Jakovlev's books is both inevitable and easily made, as the same events are covered in each.

As might be imagined, not a trace of the anxieties and agonies that so deeply color Volkov's account is to be found in the pages of the Soviet book. Where Shostakovich in Volkov sees "nothing but corpses, mountains of corpses" and calls his whole life "bitter and grey," the same composer in Jakovlev from time to time launches into a hymn of praise for the progress made by Soviet music that year, or expresses his gratitude for the helpful criticism that has come his way. Take, for example, his comment on the action of the Central Committee of the Communist Party at the 1948 Congress of Soviet Musicians: "There have been many failures and serious omissions in my creative work although throughout my career I have never ceased thinking of our people who listen to my music, our people who brought me up, fed and clothed me, and I have always attempted to write music that is acceptable to them. I have always listened to criticism and tried in every way to work harder and better. I listen to it now and will continue to accept criti-

cal guidance. And I appeal to our musical organizations to practice criticism and self-criticism as extensively as possible . . ."

The criticism referred to was no small matter, but part of the witch-hunt which took place in 1948 all over the country to root out formalism from Soviet music—a train of events which is so graphically described in the *Memoirs*: "The whole country began a life-and-death struggle against formalist composers instead of thinking about its own squalid life." But Jakovlev succeeds in dismissing the whole thing in a few lines in which he admits that the "Historic Resolution" contained "a number of unjust and unnecessarily acrimonious strictures on the creative work of leading composers including Shostakovich."

The result of these "strictures" was that Shostakovich was declared an enemy of the people, that he and his assistant Revol Bunin were dismissed from their posts at the Leningrad Conservatoire, that all his "printed scores were pulped," that "radio tapes of formalistic compositions were destroyed," and that "the newspaper published hundreds of letters from workers thanking the party for having preserved them from the horrors of listening to Shostakovich's symphonies."

It could therefore be said that Jakovlev's description of these events is inaccurate, if not misleading. "Unnecessarily acrimonious strictures," nothing more terrible.

In the Volkov *Memoirs* we can read how Shostakovich felt in becoming the butt of this kind of criticism: "Criticism is held in high regard here. It is based on the well-known principle: strike but do not allow tears. If you are pelted with mud from top to toe on the order of the Leader and Teacher, do not imagine that you can wipe yourself off. Bow and give thanks. Give thanks and bow. In any case no-one will lend an ear to your angry denials. No-one will come to your defense. And, saddest of all, you



Dmitri Shostakovich

cannot let off steam to a friend because in this sort of situation there are no friends."

#### *Pravda's "Chaos . . ."*

The first crisis in Shostakovich's life took place in 1936 when *Pravda* printed an article, probably written by Stalin himself, entitled *Chaos Instead of Music*, in which the composer was pilloried for his opera *Lady Macbeth of Mtsensk*. In the *Memoirs* Shostakovich relates how his whole physical existence was threatened and what a deeply traumatic effect this criticism had on him. Jakovlev again treats these events cursorily and in a conciliatory tone: the article again contained "acrimonious and unjust criticism which the composer took badly but without, however, allowing himself to become depressed or his creative work to suffer." Jakovlev does not even refer to such an insignificant phenomenon as Stalin, not to mention the cultural minister Khrennikov, the "bloodhound."

The only text of Shostakovich's from this year that Jakovlev prints is a short autobiography which concludes as follows: "It would be impossible for me to imagine my future development divorced from the work of

socialist construction taking place in our country. My first consideration is to serve the construction of our great country with my art. Nothing can give a composer more joy than to realize that through his work he helps the rise of Soviet musical culture, a culture that has been chosen to play a leading role in the transformation of human consciousness."

The reader of Jakovlev's book knows nothing of what Shostakovich has to say in the *Memoirs* about the "transformation of human consciousness" in the Soviet Union over these years: "Before the war against Hitler even started there were millions in our country who were starving or had been tortured or shot. I myself at that period had vastly bigger chances of landing in a camp [than a tenor who actually was sent there]."

#### The price paid?

For the year 1972 Jakovlev gives the following statement of belief from Shostakovich: "Today we can say with pride that all the greatest achievements of Soviet art over the past fifty years bear the stamp of the immortal thoughts of Lenin. These thoughts nourish and enrich our art." In the face of such statements, which the book supplies by the bushel, the reader is bound to ask himself whether this was the price Shostakovich paid for being allowed to compose at all.

The most important question, of course, is whether the picture presented by Jakovlev can be trusted. To do this would, in fact, demand fanatical belief, for there are numerous conscious or unconscious omissions: in addition to the casual coverage of the great crises in Shostakovich's life, there is no mention, for example, of the man who premiered the Second Cello Concerto and Shostakovich's orchestration of Schumann's Cello Concerto—Rostropovich, that non-person and renegade who has also retrospectively been expunged from the histories of the Tchaikovsky Competition, in spite of the fact that

he was three times chairman of the jury for the cello section.

The editors of the book must have also nodded off in connection with the Estonian composer Arvo Pärt, who emigrated in January 1980 and now lives in Vienna. He is commended by Shostakovich in a text of 1968 but no doubt this error will be rectified in later editions and translations.

Other special features of Soviet music life which the reader may search for in vain in Jakovlev's book but of which Shostakovich relates in the *Memoirs* are the mass murder of the Ukrainian folk singers (the *banduristi* and *lirniki*); the widespread plagiarism of compositions and the use of compositional "assistants"; the persecution of the *natsmen* (i.e., composers of the Soviet republics); the annihilation of many musicians in the camps, including Nikolai Zilayev, Sergei Popov, Nikolai Vygodski, and Dima Gatshev; the systematic terror exercised by RAPM, the union of proletarian musicians; and the criticism of Shostakovich's symphonies. Virtually every symphony gave rise to "an evil affair," only the Sixth receiving "moderate abuse," with the result that throughout his life Shostakovich felt himself stamped as an enemy of the people.

How does *Testimony* open? "These are not memoirs about myself but about others. Others will write about us and naturally they will lie through their teeth. But that is their affair."

In all justice, it must be said that Jakovlev's book does contain one or two things of use to those engaged in research on Shostakovich, for example his opinions on other composers and on the development of Soviet music—even sometimes the mildest of criticism, which Shostakovich expresses, as he says, with reluctance. But there is nothing to approach the *Memoirs*:

"It is an entirely modern phenomenon that scoundrels who have demonstrated their incompetence in

the field of their own art push in among committees to make decisions and give orders to others. And once they have succeeded in reaching administrative positions, they devote all their energies to stifling the musically gifted. To burying them underground. But their own ungifted works they praise with every means at their disposal."

Unfortunately the reader is unlikely to derive much pleasure even from the sections of Jakovlev's book that are truly of interest, because it is all written in the dry, formal language of an official speech. One has only to compare it with the stunning immediacy which Volkov has managed to achieve in the writing of his book. And from time to time one encounters passages in Jakovlev that are as senseless as incomprehensible:

"In the struggle for the realization of the highest ideals of humanity Mahler stands side by side with the Soviet people, the builders of communism which is the most just social order in the world." Well, you may think whatever you like about the justness, but what in the world does Mahler have to do with the building of the Soviet system?

One wonders whether these and similar pronouncements were actually written or merely undersigned by Shostakovich; and if they were undersigned, whether he even read them before signing his name. In an interview with *Helsingin Sanomat*, the leading Finnish paper, on May 12, 1979, Rostropovich recounted how he had once expressed his surprise to Shostakovich over this matter and been told: "Look, Slava, I never read these things on principle."

### The official stance

In comparison with Jakovlev's book, the two others recently published are less interesting but reinforce the official stance. One of them, *Shostakovich: Life and Works* [*Shostakovitsh: tvortshestvo i zhizn*. Sovetski kompozitor, Moscow] is by Lev Danilevitch, who will be already known to readers of *Testimony*. Shostakovich

there talks ironically about "my biographer who is, you might say, a Shostakovich specialist and turned out to be a decent man." When the pianist Viktor Delson was released from the camp to which Danilevitch's denunciation had committed him, he publicly slapped the informer, but Danilevitch was decent and did not file a complaint with the police. In itself Danilevitch's monograph is a worthy study aimed at the professional reader, but to immerse oneself in the text of a musicologist who had distinguished himself as a denouncer leaves a bad taste in the mouth.

The most unpretentious of the three books is S.M. Hentova's *Shostakovich in Petrograd-Leningrad* [*Shostakovitsh v Petrograde-Leningrade*. Lenizdat, Leningrad]. As the first official introduction to Shostakovich's life and work, it would have some success were it not for the existence of Volkov's human document. The authenticity of *Testimony* will clearly remain the object of dispute: in the East it is perhaps all too vociferously denounced as a forgery, in the West it seems likely to remain the foundation-stone of our assessment of Shostakovich—more and more so, as Shostakovich's old friends and pupils emigrate to the West and substantiate its authenticity, as Rostropovich and Rudolf Barshai have already done.

And apart from all questions of authenticity, its literary merits are indisputable. Whereas the Soviet books are written in the dry language of scholarship, Shostakovich's own words leap off the pages of Volkov's book—lively, cutting, and tragic. Just like his life.

The life of many people would be easier if Shostakovich's memoirs did not exist but only Jakovlev's official version. As Shostakovich says: "No, it is far simpler to believe what you see. Of course you see what you want to see. Like a chicken. The chicken as it pecks sees only one grain. Nothing else. And it pecks away—one grain at a time. Until its neck is wrung." **MA**

## New Music

*Continued from page 14*

Tamia seated lotus-fashion behind the light and mirror.

Suddenly two additional arms appeared waving slowly behind her, giving the image of a many-armed deity. For a moment the effect was so mesmerizing that I forgot about the dancer and wondered how she was creating such an effect. Yano emerged from behind Tamia and she continued her plaintive, unaccompanied lament as he posed and moved before her. Although she employed some extended techniques—overtone focusing, upper-register fluttering, and split-tone wails—the vocal sound was predominantly traditional and captivating. Their work—intent and clearly ordered—was one of the highlights of the festival.

Two other duos are worth special mention. Keith Tippett and Julie (Driscoll) Tippett, a husband and wife duo with almost the same name, appeared last on the Saturday evening program and, unfortunately, were forced to do a shortened set due to the lateness of the hour. Julie revealed some Laura Nyro qualities in her voice at times, and mixed a quasi-popular style with extended vocal techniques to create a warm and truly wonderful effect. Keith was sensitively attuned to her every nuance, picking up each new tonality instantly, blending and building, overlapping genres as well.

Derek Bailey, a renowned improviser who also has written extensively on the subject, was disappointing. His personality seemed defensive and abrasive, and he often was unaware of vocalist Christine Jeffrey who tried to work with him. At one point he signaled verbally to the audience the end to an improvisation while she was still singing.

But despite shortcomings, festivals of this sort, combining music and movement, performance and video, are all too few. For those privileged to be there, it was a weekend to remember. **MA**



## Debuts & Reappearances



Shkolnik, Keene, Ovitsky, and Bach backstage at Grant Park

### Chicago

#### Grant Park: Jan Bach Piano Concerto [premiere]

Ravinia may have the Chicago Symphony and the stars, but Chicago's other summer festival, on the lakefront in downtown Grant Park, often has more interesting fare. The only premiere of Chicago's summer season, in fact, happened in Grant Park in early July when Jan Bach's Piano Concerto was first performed. This thirty-five-minute work actually predates Bach's best known effort, *The Student of Salamanca*, which was staged by the New York City Opera last year. Like *Salamanca*, the conservative, eclectic concerto suggests that Bach's heart lies with the music of the past.

The concerto's design is conventional. Two busy, dense movements surround a more serene set of variations on William Byrd's "My Sweet Little Darling." The Byrd lullaby—played on tape, in Alfred Del-

ler's lovely old recording—begins the slow movement alone; the piano and orchestra then take up the tune and move into a more dissonant and energetic interplay that suggests the mood of the outer movements. In both the opening *allegro con brio* and the final *rondo in moto perpetuo*, Bach touches on just about every gesture in the piano concerto literature of the past two centuries. The solo writing meanders from pounding tone clusters to impressionistic noodling to the bravura of the grand Romantic manner. There are jazzy syncopations in the first movement, and Gershwin clarinet wails in the last. Near the concerto's end, the winds stand up to blast out an Ivesian cacophony. It is all put together with evident delight and considerable skill, but Bach comes off as a clever musical editor with little to say himself.

The concerto was well served by pianist Sheldon Shkolnik and conductor Christopher Keene, despite the woes of summer rehearsal schedules and a breathless, hot Chicago night.

PHILLIP HUSCHER

### New York

#### Guggenheim Concert Band

"One of the nice things about this type of concert is that you never know who's going to be sitting next to you," remarked conductor Ainslee Cox to the audience that had gathered at Damrosch park in Lincoln Center on August 6 to hear the Guggenheim Concert Band. He was referring to the fact that all but one of the ten composers had been able to attend the program which had been aptly titled "Meet the Composer." The occasion also honored former Senator Jacob Javits who, before he left office last year, awarded the band a subsidy sufficient to allow it to continue its sixty-four-year tradition of free outdoor summer concerts.

The works on the program could be divided into three categories. Arnold Freed's *Win, Place or Show*, Jacques Press' *Wedding Dance* from *Hasseneh*, and Ashley Miller's *Emblem of Liberty* all belong to the genre of cheerful, lightweight numbers which generally dominate pops concerts.

Conversely, the two works in the second category attempted, though with little success, to apply new and experimental techniques to band writing. The interviewing of syncopation and counterpoint in *Leo Rising* by Peter Phillips may look clever on paper but sounds ineffectual in performance. *Stephen Foster Revisited* by Beatrice Witkin is a fitful nostalgia trip which might appeal more to admirers of John Cage than of Stephen Foster.

The third category comprised the middle-of-the-road and included the best music on the program. Roger Nixon was represented by two movements from his *Pacific Celebration Suite*. *Pageant* is a vigorous multithematic finale, while the preceding *Prayer* builds an atmosphere of eerie beauty

# NATIONAL PUBLIC RADIO



The following programs will be broadcast in November over many of the NPR member stations throughout the country via a new satellite distribution system that insures the highest transmission quality.

Check local listings for date of broadcast. This information is published by Musical America as a public service.

## RADIOVISIONS

**Details at Eleven:** A program juxtaposing the acoustic backgrounds of poet John Giorno and violinist/composer/performer Laurie Anderson.

**The Oldest Instrument:** Singer/composer Joan LaBarbara demonstrates the range of vocal extensions that fascinate contemporary composers. A new work by George Costinenco was commissioned expressly for this program.

**The Composer as Conductor:** The interaction between composing and conducting is explored in the creative lives of Leonard Bernstein, Aaron Copland, Lucas Foss, and Gunther Schuller.

**Music in Reaction: The New Consonance:** A change of consciousness among composers of the 1960s and '70s in the context of Western European musical tradition is traced over the past 400 years. Music by over a dozen composers.

## GERMAN ORCHESTRA SERIES

**Stuttgart Radio Symphony—Michael Gielen, conductor:** Notturmo by Busoni; Variations for Orchestra by Schoenberg; and Piano Concerto Opus 114 by Reger (**Aloys Kontarsky**).

**Daniel Nazareth, conductor:** "The Planets" by Holst; Piano Concerto No. 2 by Brahms (**Vladimir Ashkenazy**).

**Sergiu Celibidache, conductor:** Symphony No. 1 by Schumann; Suite from "Romeo and Juliet" by Prokofiev.

### Sudwestfunk Symphony

**Kazimierz Kord, conductor:** Gluck's Overture to "Iphigenie en Aulide"; Piano Concerto No. 18, K. 456 by Mozart (**Radu Lupu**); and Symphony No. 5 by Prokofiev.

**Kiril Kondrashin, conductor:** Violin Concerto No. 2 by Shostakovich (**György Pauk**); and Symphony No. 6 by Mahler.

## INTERNATIONAL CONCERT HALL

### American Composers Orchestra

**Theodore Antoniou, conductor:** the premiere of William Hibbard's "Processionals"; "Aureole" by Jacob Druckman; premiere of Two Arias from "Into Eclipse" by Stephen Albert (**Richard Barrett, tenor**); Symphony No. 7 by Roy Harris; et al.

**Dennis Russell Davies, conductor:** the premiere of "Humoresk" for Organ & Orchestra by William Bolcom (**Anthony Newman**); "Sonorities" by Hall Overton; "For Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation" by Pauline Oliveros; and "Orchestra Cycle I" by Anthony Newman.

**Dennis Russell Davies, conductor:** "Rituals" by Ralph Shapey; premiere of "Sequoia" by Joan Tower; Symphony No. 6 by William Schuman; and "Lousadzak" by Alan Hovhaness (**Keith Jarrett**).

**Ainslee Cox, conductor:** "Dolmen" and Elegy by Ben Weber; "Ritorno" by Donald Martino; Victor Herbert's Cello Concerto No. 2 (**Lorne Munroe**); "Stellae" for Orchestra and Electronic Sound by Maurice Wright; and Donald Erb's Trombone Concerto (**Stuart Dempster**).

## SAN FRANCISCO OPERA

**"Le Cid" by Jules Massenet:** Julius Rudel conducts; Carol Neblett; Plácido Domingo; and Ferruccio Furlanetto (taped Oct., 1981)

**"Wozzeck" by Alban Berg:** Wolfgang Rennert conducts; Janis Martin; Sir Geraint Evans; Richard Lewis; and Jean Cox (taped Nov., 1981)

**"Die Walkure" by Richard Wagner:** Otmar Suitner conducts; Leonie Rysanek; Birgit Nilsson; James King; Manfred Schenk; and Kurt Rydl (taped Nov., 1981)

**"Il Trovatore" by Giuseppe Verdi:** Pinchas Steinberg conducts; Leontyne Price; Fiorenza Cossotto; Giorgio Lamberti; and Wolfgang Brendel.

## NPR RECITAL HALL

### Highlights of the 1981 Kennedy Center Friedheim Awards

**Victoria de los Angeles, soprano;** Eliot Fisk, guitar; **Harvey Boatwright, flute:** Seven Spanish Songs by Roberto Gerhard; Graciano Tarrago's Popular Songs of Spain; Seven Spanish Popular Songs by Manuel de Falla; and Sephardic Songs by Manuel Valls. (Taped November 23, 1980, at Southern Methodist University)

**Yural Yaron, violin;** Gary Hoffman, cello; **Shigeo Neriki, piano:** Trio No. 3 and Trio No. 11 by Beethoven; and Trio No. 2 by Brahms. (Taped April 30, 1980, at Indiana University)

**Shigeo Neriki, piano:** Sonata No. 52 by Haydn; Sonata in B-flat by Prokofiev; and four works by Chopin. (Taped August 29, 1980, in Pittsburgh, Pa.)

## SAINT PAUL SUNDAY MORNING

### The University of Minnesota Wind Ensemble

#### The New Swingle Singers

**Members of the Saint Paul Chamber Orchestra:** works by Vivaldi, Sibelius, Handel, Warlock, Ravel.

**Family Chamber Music.** Performers include Eugene Levinson, double bass; Gina Levinson, piano; Gary Levinson, violin; with Peter Howard, cello.

## CATHEDRAL, COURT & COUNTRYSIDE

**Choralis Constantinus: Music of Heinrich Isaac** Featured are works from Heinrich Isaac's collection of motets, "Choralis Constantinus."

**National Styles in Renaissance** The program opens with music by Isaac's pupil, Ludwig Senfl. Following is music by three great nations during the Renaissance.

**Renaissance Instrumental Music A** listener's guide to the instruments in a Renaissance band opens the program, presented by New York Pro Musica.

**The Late Renaissance** Works from the golden age of Roman cathedral music are highlighted by Palestrina's "Missa Ut re mi fa sol la," performed by the North Texas State University Chamber Choral.

amid solemn chorales and fluttery percussion interludes. The enigmatic and trancelike *Memorials* from *American Ballads* by Morton Gould combines funeral dirge and montage. It was followed by *Pavanne*, which, after four decades, remains Gould's most famous work.

Among the weaker pieces, Michael Valenti's *March Pasha* makes a promising start with antiphonal fanfares and a bouncy, whistle-bait march tune, but soon hits rock bottom when it tries to parody oriental bazaar music. John David Earnest's *Fanfares and Dances* is ambitious but distracted by rhetorical flourishes, while David Schaefer's *Manhattan Carnival* makes few demands of either the listener or the cornet solo which was performed here by Vincent Didea.

The program posed various difficulties for Cox and his musicians but, aside from occasional evidence of a lapse in concentration, the performances sounded of high quality and ought to have given pleasure to the composers involved.

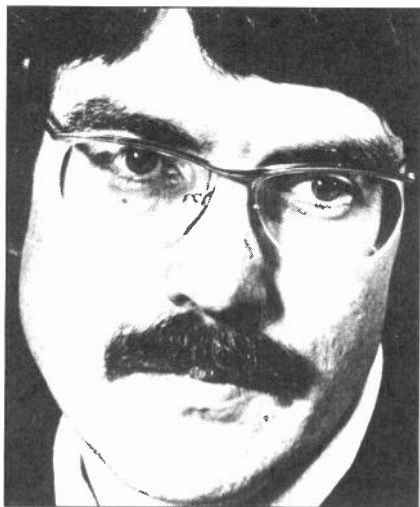
ANDREW DERHEN

## Santa Fe

### Santa Fe Chamber Music Festival: Harbison "Mottetti di Montale" and Piano Quintet [premieres]

Through nine seasons, the Santa Fe Chamber Music Festival has shown a remarkable propensity for selecting winners, most recently evidenced in André-Michel Schub, featured pianist with the festival since 1978, and now winner of the Grand Prize in the 1981 Van Cliburn International Piano Competition [see page 6].

Less apparent, but no less important, is the festival's current American-composer-in-residence, John Harbison. Commissioned by the festival, Harbison's *Mottetti di Montale* was given its premiere this August, with mezzo-soprano Janice Felty and pianist Edward Auer. The



Harbison: he has succeeded

work is a song cycle based on Nobel Laureate Eugenio Montale's poetic cycle, *Le Occasioni*. The poetry is quite dense, and there is a danger in setting literate text to music: an intricate libretto can easily detract from—or be diminished by—the music.

Without being at all theatrical, however, Harbison's score captures the humanity that unifies Montale's poems. The neorepresentational setting is as dense as the poetry it supports; and—given its fifty-minute duration—it presents a significant challenge to both pianist and vocalist. With Auer providing a counterpoint of irony and delicacy, Felty found and expressed an underlying warmth that pervades the music and defines the song cycle, faltering only slightly toward the conclusion of this intense piece. The piano part is almost self-coherent, delightful of itself, yet unquestionably integral to the composition. Auer interpreted it with a liquidity that belied the fierce concentration it required.

These are motets in more than the musical sense: there is an exquisite counterpoint of poetry and music. Each could stand alone; together they become something greater than either.

Less than a week later, Harbison had yet another work premiered: a Piano Quintet, commissioned by the festival and dedicated by it to art-

ist Georgia O'Keeffe as "an expression of admiration and gratitude" for her longtime friendship and patronage.

Harbison sees piano quintets as frequently being "a contest between piano and strings." In this score he was, he states, "trying to get to the sense where they are not in contest, but where they are exploring the different notions of cooperation." Consisting of five movements—Overtura, Capriccio, Intermezzo, Burletta, Elegia—the quintet is about twenty minutes long. It is of formidable difficulty and requires five artists of the caliber of those who premiered it: Daniel Phillips and Ani Kavafian, violins; Walter Trampler, viola; Timothy Eddy, cello; and Edward Auer, piano.

The work consists of three dense, evocative movements separated by two playful ones. These latter two are immediately accessible. The Capriccio is essentially a pizzicato section for the strings with a graceful piano counterpoint. Highlighted in the center is a canonical duet for bowed viola and cello with piano accompaniment, followed by an acidic duet for the violins playing alone. The Burletta flows through changing time signatures (seven of them in the first ten measures alone), never quite doing the expected. It is a scintillating dance, a theatrical burlesque in the tradition of the best of Bartók.

The three more serious movements require more than one hearing. Seemingly abstract, they contain a depth of feeling and a melodic invention that touches the listener. Harbison has clearly explored concepts of cooperation, but his explorations (antiphonal exchanges, canons, duets, trios) are all contextually consistent, evolving organically from the entirety. One never had the feeling that an instrument had been neglected or—conversely—forced into a certain attitude. It is always a quintet. This is a significant piece of music; it should become a standard of the literature.

MICHAEL J. CARROLL

# Saturdays are for the San Francisco Opera.

Every Saturday through November 28 hear the international glory of the San Francisco Opera on most of the member stations of National Public Radio.

**1981 Broadcast Schedule  
on National Public Radio  
Saturdays at 2 pm Eastern,  
1 pm Central, 12 Mountain,  
11 am Pacific Time.**

Check local listings for time  
and dates in your area.

Nov. 7	Le Cid
Nov. 14	Wozzeck
Nov. 21	Die Walküre
Nov. 28	Il Trovatore

Kurt Herbert Adler, General Director

## San Francisco Opera Broadcasts

Winner of the George Foster  
Peabody Award for Excellence



For a FREE San Francisco Opera  
Broadcast Guidebook, write to:  
Opera Broadcast Guide,  
P.O. Box 7430, S.F., CA. 94120

See The San Francisco Opera  
on WNET-TV's  
Great Performances Series  
on your local PBS-TV station.

Saint-Saëns'  
**SAMSON ET DALILA**  
Monday, November 23  
8 PM on PBS-TV



# Opera Everywhere

## Chicago

### Ravinia: "Macbeth"

Ravinia is no longer the great summer opera house it once was, but the Chicago festival still manages to capture the opera world's attention, if only for one night each year. Such was the case June 26, when James Levine opened his ninth season as Ravinia's music director with a concert version of Verdi's *Macbeth*—due at the Met in 1982 with the same stars, Renata Scotto and Sherrill Milnes.

Scotto was singing Lady Macbeth for the first time in this country, having done the role before only at Covent Garden in March. London reports varied, but at Ravinia Scotto was triumphant in her newest assignment, singing with great freedom and security, and creating an unforgettable sense of character. She sailed through the coloratura; managed the subtly changing colors and two-octave range of "*La luce langue*" beautifully; and, in the sleepwalking scene, cast a spell, and sustained it to the final *pianissimo* D-flat. As always, Scotto made much of the words, and recitative was shaped with remarkable rhythmic instinct. She can, of course, use the cutting edge of her soprano to great advantage as Lady Macbeth, but nothing was overdone; only an occasional top note turned shrill. The voice, in fact, has rarely sounded better. Scotto has done nothing finer in recent years.

Sherrill Milnes's *Macbeth* is expressive in a more conventional way, relying heavily on sheer vocal brawn for its effect. At Ravinia he was in fine form, and in tandem with Scotto, he seemed to be reaching for more imaginative effects. John Cheek sang Banquo with generous tone and style. Macduff gets only one aria to make his effect, but Giuliano Cianella succeeded beautifully.

Levine, too, was having a



Scotto: has rarely sounded better

good night. His tempos were exciting without being brash, and the interplay between voice and orchestra was lovingly handled. Levine has the rare gift for coloring instrumental passages with a sense of drama, and the Chicago Symphony responded like the opera orchestra of one's dreams.

PHILLIP HUSCHER

## Cincinnati

### Cincinnati Opera: "Das Rheingold"

It is not easy for a regional opera company to compete with the big ones in mainstream repertory, but the Cincinnati Opera thought it really had something when it put together a new production of *Das Rheingold* designed by Tony Award winner David Mitchell, conducted by the young American Christopher Keene, and directed by none other than Gottfried Wagner, the great grandson of Richard, in his American debut.

Leif Roar would sing the Wotan and Jess Thomas the Loge. The whole project looked very good. And

in a season that otherwise had offered *Carmen*, *Faust*, *Aida*, *Tosca*, and *Don Pasquale*, it gave the opera buffs in town their only collectors' item.

Gottfried Wagner being the big gun. Word had it that the thirty-four-year-old director—who had assisted Patric Chéreau at Bayreuth in the controversial 1976 *Ring* cycle and had gone on to create controversies of his own—was thinking in terms of an astronaut outfit for Loge, construction workers' uniforms for Fasolt and Fafner, miners' garb for the Nibelungs, and a gray silk three-piece business suit for Wotan. "The timelessness of timeliness" was his motto. He had told *MUSICAL AMERICA*'s Dorle Soria in 1978, "For living theater there can be only one style, that of its own period."

The announcement of Wagner's appointment was made May 4, 1981, with production scheduled for June 7, and the first performance June 25. On May 30, the big draw became the big headache. Wagner got sick and cancelled. To make matters worse, Jess Thomas got sick and cancelled June 5. Big stars had pulled out of Cincinnati productions before—cancellations are a fact of life for regional companies—but the timing of these particular emergencies was unusually threatening.

It is a tribute to the organization and professionalism of the Cincinnati Opera that the setbacks did not interfere with the quality of the final product. Wagner was replaced June 2 by Klas Liljefors, the twenty-nine-year-old stage director with the Royal Opera in Stockholm. Thomas was replaced June 6 by Ticho Parly, who is well known internationally for his interpretation of Loge. The results were remarkable.

It was conductor Keene's first *Rheingold*, but you wouldn't have known it from the solid job he did with the members of the Cincinnati Symphony in the pit. The orchestra wasn't big enough, but what he did

with it had great sweep and stylistic integrity. His sense of timing seemed born for the theater, and his instinct for adjustment was totally reliable.

Liljefors' talent had been untested in the States, but he emerged from this *Rheingold* as a smart young director who gave a richly humanizing interpretation to a story that is too often staid and symbolic. He forgot about the magical gimmicks and concentrated instead on sharply defined personalities, seemingly comfortable with the notion that it is not size which defines Fasolt and Fafner, not earth which defines Erda, not water which defines the Rhine maidens. He was luckily gifted with some fine actors, whose work he no doubt focused so that the essence of every confrontation was made understandable in contemporary terms. There were

no astronaut uniforms or construction outfits, but Liljefors' *Rheingold* was timely nevertheless.

Mitchell has worked for the Cincinnati Opera before. In fact the terrain of *Das Rheingold* was actually built in 1974 for his *Boris Godunov* and reused in 1978 for his *Die Walküre*. He adapted it with a series of backdrops in windswept blues and greens that suggested nature's timeless grandeur without limiting the story to a specific place or time. The whole is simple, spacious, and sometimes breathtaking, if you put the oddly cartoonlike representation of the rainbow aside.

Leif Roar played his Wotan as a scoundrel who lives his life on a heroic scale. It was a thoroughly worked interpretation, which found clues and observed nuances in the lan-

guage overlooked by others. He was well partnered by Ticho Parly, whose Loge was also impeccably articulated and thoroughly fleshed out. These two were fascinating together, and their battle of wits with Alberich (played by Andrew Foldi) was the most outstanding scene in the opera.

The *Rheingold* women were less expert in their roles, although there was some fine singing from Gwynn Cornell as Fricka, Eleanor Bergquist as Freia, and Karen Rambo as Erda. Liljefors used subtle staging to sharpen their various relationships and tensions.

He is a director to watch. A former assistant of Wolfgang Wagner at the Bayreuth Festival, he will assist Wolfgang Weber this season as the Metropolitan Opera revives its own *Ring* cycle.

NANCY MALITZ

Photos by Sandy Underwood

Crofts, Parley,  
Roar,  
Bergquist,  
and Cornell.



## The Banff Centre— It's Busting Out All Over

Amid scenic splendor,  
year-round arts training flourishes

**Jack Hiemenz**

Tourists, of course, know all about Banff. Each year they flock to this mountain resort, located inside Canada's second largest national park, to ski during the winter, to hike during the summer, or simply to gaze awestruck at the area's grandiose peaks and radiant turquoise lakes. The town itself has no industry; it is merely a congeries of motels that cater to the tourists. Just outside the town, though, is the Banff Centre and its School of Fine Arts—a complex of auditoriums, dormitories, practice facilities, and offices gathered at the foot of Tunnel Mountain. And because of it, Banff has become something more than just another scenic place to break a leg in; it now stands as an artistic nexus for the Province of Alberta—one indeed, whose activities are making an impact all across Canada.

And not just Canada. Though Banff is nestled in the remote splendor of the Canadian Rockies, its ties with musical America grow stronger each year. Distinguished American musicians—such as Donald Innes, Sidney Harth, and Julius Baker—troop in and out as part of its revolving faculty. At least twenty percent of the students are American, a number of them on scholarship. And American music schools, casting eager eyes at the high-quality students auditioned and brought in by the Centre, set up information tables in the lobby of the administration building. "I'm trying to interest these kids in Yale," says a visiting officer from that school, "but I'm also trying to get Yale students interested in Banff."

All this ties in with the Centre's own desire for international links



Student brass players get a workout in summer session

Photos by Kathleen Watt

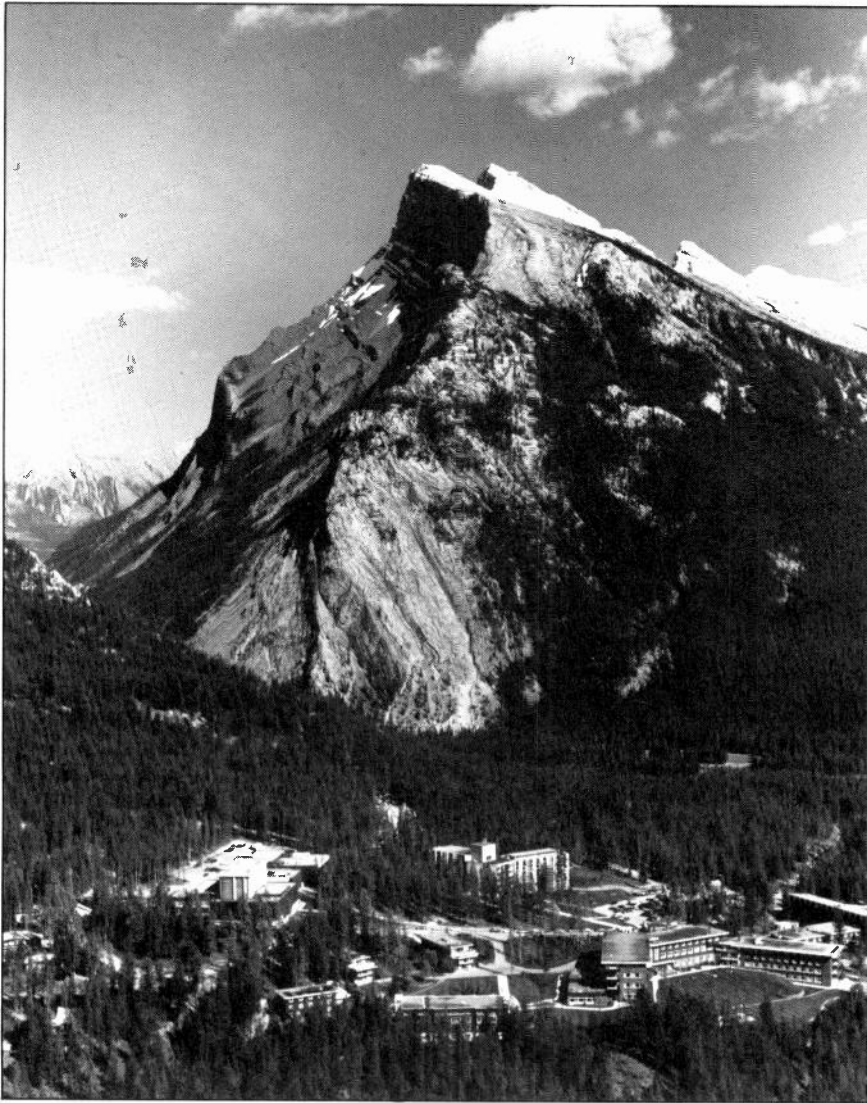
with sister institutions and for increased exchange of faculty and students. "We've been close to Indiana," says David Leighton, the Centre's director, "and I'd like to get closer to Juilliard, to the Royal College of Music in London, to schools in Mexico and Japan."

### The Leighton philosophy

Leighton, who has the white-haired handsome looks of a genteel millionaire, is a native Canadian who studied at Harvard Business School and later taught business at the University of Western Ontario. Following a yearning for greater involvement in the arts, he came to the Banff Centre as director in 1971. Since

then, he has brought about a number of changes: expanding its summer festival—hitherto confined to a few frantic weeks—to a period of nearly four months; introducing winter programs and thereby making the School of Fine Arts a year-round operation; and instituting an ambitious program in music theater. "When we started in 1933, we were simply a theater school," he recalls. "But then other organizations started giving theater training. If we had stuck just with theater, we would have died. So by 1970, we'd become something very different—we've added programs in music, ballet, photography, and other arts. We've developed, whereas my impression is that most





The Banff Centre: urban tensions are far away

schools haven't. They haven't sufficiently thought about their particular roles. They're drifting. They keep doing what they've always done."

Leighton is an unashamed advocate for continuing education. In oil-rich Alberta, which has moved from a way of life primarily agricultural/rural to one that is industrial/white-collar, and where so many have achieved wealth and security, a place like the Banff Centre fulfills a particular need. "These people have made their pile," he declares. "Now they have a hankering for the arts and for education geared to their needs. But at universities everybody looks down their noses at night programs and extension teaching."

#### Performance emphasis

Banff, then, isn't trying to become an institution that offers a full-fledged curriculum and degrees. What this means—for musicians, dancers, and theater people—are programs specifically geared for performance training and practical experience. It also means a faculty not of professors but of professionals. "We encourage work outside," Leighton emphasizes. "In fact, we insist that our full-time faculty members maintain professional careers."

In effect, the summer sessions can be regarded as extension programs. By and large, participants come in for six-week terms. There they may receive private lessons, at-

tend master classes, form chamber groups, join the Canadian Chamber Orchestra (an *ad hoc* ensemble recreated each summer), or participate in festival events. One advantage of the Banff system is that students taking master classes aren't bound to the same teacher for six weeks. Viola students, this past summer, spent three weeks with Donald McInnes, three with Lillian Fuchs. Cellists spent ten days each with Aldo Parisot, Vladimir Orloff, and Janos Starker. Another advantage is Banff's setting in a mountain community—a setting that offers calm, isolation, freedom from the distractions and nervous tensions of urban living, and an opportunity to concentrate fully on one's artistic discipline.

#### Problems & solutions

On the other hand, as with any summer institute where one has short terms and transient faculty, problems can arise; and Banff, last summer, encountered its share. A master class in double bass, to give one example, was left bereft when its instructor didn't arrive.

Another problem was described to me by a woodwind player: "They bring in six players for each wind instrument, and advertise that we will be sorted out into six woodwind quintets. Invariably, it never completely works out that way—some players don't show up, and so there's an imbalance. Or else personality problems crop up, and the group falls apart. So not everybody gets to play in a quintet."

And a student in the musical theater program, while extolling the quality of training, complained that training had been subordinated to working in the program's two productions: "They even *canceled* some classes in order to make time for rehearsals!"

When I mentioned this to one administrator, he nodded: "We had this problem last year with our opera program, but we solved it by making the program two-tiered—by having an advanced class for people who

would be involved in our opera production, and a program that would stress training. Now we have to address that problem as it applies to the musical theater students.”

### Winter cycles

If Banff's summer term is essentially an extension program, its recently instituted “winter cycles” might well be regarded as an immersion. Instead of 350 music students coming in for relatively brief periods, the Centre brings in a considerably smaller group of participants whom it deems at the threshold of profession careers. And for varying periods—as short as three months, as long as three years—these participants lead existences almost monastic in their single-minded pursuit of cultivating their talent, under the guidance of the Centre's small resident faculty and its visiting artists. “These musicians may be working up a repertory, or they may be preparing for a competition,” says one administrator. “Last year we had an oboist who had played with a number of U.S. orchestras. When he came up here, he studied with Heinz Holliger—the world's leading oboist!—but also with such great musicians as Janos Starker and Menahem Pressler.”

The winter cycle concept doesn't end there. Once the participants feel ready for it, the Centre then sends them on performance tours. “What better preparation could they have?” enthuses Donald McInnes. “That gets them out of the practice room and into the nitty-gritty of practical performing.” What this means, of course, is that the Banff Centre, more and more, is doing something unique for a music school—it is getting into management. Mary Vacca, who helps arrange these tours, points out that they aren't confined to Canadian artists; nor are they always restricted to winter cycle participants. Last summer, for example, the Pacific Quartet (the Los Angeles-based ensemble that won this year's Coleman Chamber Music Competition), after being



Sidney Harth conducts the Canadian Chamber Orchestra

brought to Banff for the summer as its quartet in residence, was then sent to the Stratford (Ontario) Shakespeare Festival, where they performed for five straight days. Miss Vacca also concedes that the Centre hasn't yet fully mastered the mechanics of management: “One problem with tours is that they can disrupt our winter cycle scheduling. Also we need a higher profile—people in the concert business still don't know much about Banff.”

### A sense of focus

While the business folk learn more about Banff, so do music lovers, thanks to its summer festival. Among the festival's many presentations by students, faculty, or combinations thereof, I attended a performance of *Albert Herring* that had been beautifully staged by the noted actor/director Douglas Campbell. I also attended most of the festival's Bartók centenary offerings, which included chamber music; a performance of the Viola Concerto with Donald McInnes as soloist (a few weeks later, the same piece, in a cello version, was per-

formed by Janos Starker); programs of Hungarian folk music performed on peasant instruments by the visiting Sebő Ensemble from Hungary; and a symposium of Hungarian musicologists. Because of the Bartók series—as well as a stress on the music of percussionist/composer William Kraft—the festival had a definite sense of focus; it wasn't just another summer-long sonic supermarket. Two musical theater events were put on—a revue of numbers from Broadway shows, and *The Threepenny Opera*. And there was also an evening of dance, which included two new works by Peter George and Jennifer Mascall (last year Banff's dance festival company consisted seventy-five percent of Americans).

There were other events, too. A production of Molnar's play *The Guardsman*. An exhibit of sculpture. An exhibition of fifteen American artists working in fibre. And . . . but you get the picture. Banff is busting out all over. Maybe, indeed, a bit too much. David Leighton has started tightening the reins: “We'd originally set our sights on having 130 music



Heinz Holliger works with string group

students by 1984," he declares. "But then we realized our internal organization wasn't quite up to handling further growth—so this year we decided to hold it at sixty-five and catch our breath."

Still, that's a music school with only sixty-five students and a big-name faculty. One that arranges tours—not only for individual performers, but for full-scale presentations of opera and musical theater. How on earth, you may wonder, can they afford it?

#### Self support

Banff is flourishing today, at a time when so many music schools are glumly facing the skids, for a number of reasons. For one thing, the Alberta government is giving enormous financial support to the Centre. For another, the Centre, taking advantage of its location in one of Canada's most popular tourist areas, has managed, in good part, to become self-supporting by renting out portions of its facilities during the winter to visiting conventions, and also by arranging management training pro-

grams, often for arts administrators. "All this," says David Leighton, "gives us autonomy, freedom of decision-making. We're insulated from political pressure or community animus. When we put on a certain kind of show, we don't have to worry about adverse reactions from the town, or about meeting the market need."

Banff's unique identity—and attitude of independence—had a curious result, back in the '70s, when the Canada Council (the government's arts-funding department) was considering establishing a national music school. A committee of consultants nominated Banff. Banff, after considering the offer, turned it down. "Presumably, a national music school would have been nationally funded," says Leighton, "hence we would have been subject to federal bodies, and been required to meet all sorts of conditions. Also, when that recommendation was announced, we were quite far advanced with our own plans for development. Also, we knew that politically it was a hot potato, and that probably it would be more trouble

than it was worth. Other conservatories had been angling for it, and we felt that we depended on their good will for our future programming."

And which new directions will Banff be taking? Another whole article would probably have to be written about its music theater (not *musical* theater) project, which is just getting underway: an attempt—coordinated by Michael Bawtree—to put together modest-sized productions involving singing actors, but productions which don't fall into the categories of opera or commercial musical. "We are looking for pieces that address themselves to contemporary audiences, the same way that modern dance broke away from classical ballet and eventually established itself as a twentieth-century vehicle." (Some of the people he hopes to bring into the project are composer Frederic Rzewski and avant-garde theater mandarin Robert Wilson.)

And Neil Armstrong, manager of the School of Fine Arts, speaks hopefully of another cherished project: the establishment of a recording studio, current negotiations for a partnership with a commercial label, and a day when Banff Centre artists will be available to the record-buying public (the government has already increased the likelihood of a label specializing in Canadian artists by imposing a whopping duty on imported discs).

Armstrong also mentions the Centre's plans to celebrate its fiftieth anniversary in 1983: an opera commission (with music by Canadian composer Galt McDermott); the premieres of four new dances; a string quartet competition; and an international symposium on the arts. Let us hope that Banff, even then, will remain what it is today—a place where American and Canadian talent can continue to mingle despite the barriers of work laws and cultural chauvinism; where the best and the brightest from both sides of the border can work together in art's perennial—and transnational—quest for excellence. **MA**



# Midsummer Mozart at Covent Garden

A new London festival proves captivating

**Edward Greenfield**

Outside the capital they always say it's grossly unfair: London gets all the best in entertainment, not least in music. Now at a time when the various established music festivals through Britain—Aldeburgh, Cheltenham, Bath, and the like—are less ear-catching than they once were, a new festival arises, one that by the test of public enthusiasm ought to recur annually forever. And where is it? In London at the most privilege-bound of all our entertainment places, the Royal Opera House Covent Garden.

## Operas and chamber music

But the fact is that in any survey of midsummer offerings this year the Mozart Festival at Covent Garden far outstripped everything else, not just in sheer fizzing enjoyment—you might expect that with Mozart and Da Ponte in alliance—but in the way it led to spin-offs on a wider plane. BBC Television used the Covent Garden Festival as the peg on which to hang the start of a summer-long music festival, presenting a Mozart fortnight as a prelude to dozens of extra music programs. There were not just opera productions and relays of concerts (including the Proms), but a series of masterclasses from Elizabeth Schwarzkopf, conducted at last year's Edinburgh Festival.

The basic idea at Covent Garden was to have recurrent cycles of the three Da Ponte operas, twelve performances in a great sequence with only Sundays making a break. Then Mozart chamber music took

over in the auditorium with the Amadeus Quartet the resident team. In addition there were lunchtime chamber concerts in the Crush Bar of the Opera House given by members of the Royal Opera House Orchestra, but most important of all there were outdoor chamber concerts in the new Covent Garden piazza, one of the few real successes of recent urban planning in London. It is a pedestrian precinct centered on the old fruit market buildings, and its sheltered terraces are always thronged, mostly with young people. There the wind players of the orchestra gave lunchtime concerts including the Serenade for 13 Wind Instruments conducted by Sir Colin Davis. Added to that, two cycles of the Mozart operas were designated "Prom performances," thanks to subsidy from the Midland Bank. As in certain cycles of Wagner's *Ring* at Covent Garden, the seats in the stalls were all removed, and the space given over to Promenaders standing in line on performance night—or more likely through the day.

## "Ring" parallel: thwarted

The parallel with the *Ring* cycle was intentional. It was some years ago that I remember suggesting to Colin Davis that Mozart might very effectively be used as a counterblast to Bayreuth. My suggestion was a full tetralogy with the three Da Ponte operas capped by the last of the great masterpieces, the opera which far more clearly than the others presents a philosophical conclusion, *Zauberflöte*. Thus Mozart, like Wagner in the *Ring*, might become an absorbing and self-contained experience for anyone attending the cycle. What has

happened—and I don't say it was I who started the ball rolling—is that two productions already in the Covent Garden repertory, *Le nozze di Figaro* and *Così fan tutte*, both with John Copley as the lively producer, were rounded out with the completely new production of *Don Giovanni* with Peter Wood as producer, sets by Henry Bardon, and costumes by David Warner.

The pity is that with that dichotomy of production, and three operas presented in sequence instead of adding up to a cycle, the listener was encouraged to compare and contrast each with the others. Sir Colin Davis may have been conducting all three, and various singers contributed more than one performance—Thomas Allen, for example, an authoritative Count in *Figaro* and then a twinkling Guglielmo in *Così*—but the failure of the new *Giovanni* to match the achievement of the other two had the cycle off-center, at least at this first attempt. Wood as a producer is one who believes in imposing his own original interpretation, with a capital "I." The point which most stuck in my throat was his turning Donna Elvira into a floozy—she who was fresh from a convent. Here Wood had the enchanting Kiri Te Kanawa waggling her hips as she walked, pulling up her skirt to finger her high kinky boots meaningfully, and generally behaving so out of character one wondered how anyone could be so perverse.

The Bardon sets, too, were unnecessarily distracting, a sort of Roman Coliseum in miniature, colonnades one above the other, which slid round and formed different shapes on

---

*Edward Greenfield is music critic of The Guardian.*

their circular railway. So Giovanni's house was nothing less than a palace where for no special reason grape-treading was laid on. Conducting and singing had to compete as best they could, but after a shaky start the cast was presenting very acceptable results musically—not just Miss Te Kanawa but Gundula Janowitz as Anna (yowly to start with, quickly settling down), Stuart Burrows a poised Don Ottavio (much preferable to his Ferrande in *Così*), and Ruggero Raimondi, today's obligatory Giovanni, dark and incisive.

Kiri Te Kanawa also appeared as Fiordiligi in *Così*, sounding far happier, and beautifully matched with Agnes Baltsa as Dorabella, both of them giving weight to the piece, a vein of seriousness. As for *Figaro*, the performance which latched in the mind delectably was from Lucia Popp as Susanna, a last-minute replacement for Helen Donath, and one who proceeded to dominate the occasion effortlessly, making it almost the *Marriage of Susanna*. And that in the face of an engaging Figaro, nobler and darker of tone than is common from Stafford Dean.

#### Aldeburgh's "Prodigal Son"

At the Aldeburgh Festival these days they only just manage an opera production—which is more than most festivals, always impecunious, can manage in Britain. Last year it was Britten's *A Midsummer Night's Dream* in geometric sets as unmagical as anyone could devise. This year, again with Christopher Renshaw producing, it was *The Prodigal Son*, Britten's third parable for church performance, given not in its original church setting at Orford but—for the sake of fitting in a bigger, economically more viable audience—in the Maltings Concert Hall. The focus was sharper, but the result far less moving with basic indications in the music often ignored.

#### Glyndebourne's freshness

For a magical evocation of a Britten opera, *A Midsummer Night's*

*Dream*, one had to go to Glyndebourne this year, which for the first time since the unhappy post-war experiment of presenting the first performances of *The Rape of Lucretia* there, has remained totally Brittenless. Its size, however, is ideal for the works with chamber orchestra. Bernard Haitink was conducting the London Philharmonic Orchestra, and he brought to the piece the sort of incisiveness and freshness that has transformed *Peter Grimes* in the reading of Colin Davis. Sir Peter Hall was producing, and there were enchanting designs by John Bury which moved and rearranged themselves before one's eyes, with each sprout of foliage boasting a familiar spirit acting as scene-shifter. With a mirror floor and cunning lighting evoking mists through the hours of the day

and night, the scene was often suspended in space. The cast was blessed with such singers as Ileana Cotrubas (Tytania), James Bowman (Oberon), Ryland Davies (Lysander), and Dale Duesing (Demetrius), while the women lovers really did present the right physical as well as vocal contrast, Felicity Lott a lofty Helena, Cynthia Buchan a diminutive Hermia. Heading the band of rude mechanicals came Curt Appelgren as Bottom (later an equally sonorous Rocco in the Glyndebourne *Fidelio*), and a fine tenor, Patrick Power, as Flute.

The weather this summer was even more unreliable than usual in southern Britain, but Glyndebourne deservedly had a vintage season, still blooming under the musical

*Continued on page 40*



Costume designs for Don Giovanni (two views) and Donna Elvira, by David Warner

# Ponnelle's New "Tristan und Isolde"

Some brilliant strokes mark the director's Bayreuth debut

**James Helme Sutcliffe**

New blood has been coursing through Bayreuth's veins since Wolfgang Wagner decided to entrust the centennial *Ring* to a French team and the following *Dutchman* and *Lohengrin* to Felsenstein apostles. It was almost inevitable, in view of this, that he someday invite one of the world's greatest "independent" director/designers to the Wagnerian temple: Jean Pierre Ponnelle.

The occasion itself, this past summer, was not all one might have hoped for. It would have been wonderful to experience Ponnelle's richly detailed, psychologically motivated movement in the season's new *Meistersinger* production, but it was, instead, *Tristan* that he chose to direct, and the results were disappointing.

Scenically the trees had, and held, center stage: three mighty trunks—ship's stern (I), forest giant (II), and blasted stem (III)—the central features of *Tristan*. But the opera was performed in its entirety behind a scrim, which allowed for entrancing lighting effects every few minutes that sometimes even substituted for action. What action there was, though, was telling. I'm not so sure it was a good idea to let the exchanges between Brangäne, Tristan, and Kurvenal in Act I take place behind the translucent mainsail (a double-scrim effect, in fact). But it was a brilliant stroke to ornament Isolde's bridal white with a pendant formed of the splinter of Tristan's sword that



Meier and Kollo, Act II

she had found in Morold's severed head, and to allow her to finger the gap in its blade as she sarcastically told him to put away the weapon. The vessel containing the supposed death potion was a flat bowl from which both could frenziedly drink at once, and the sectional action for Act II's tryst has never been less embarrassing, its mood recalling Menotti's 1968 Spoleto version. Visually haunting, too, was the sight of the sick Tristan in Act III suffering beneath the barren, split trunk on a rocky promontory around which Isolde's ship could at any moment have sailed, while the ancient bearded Shepherd dolefully piped in silhouette. Ponnelle touches all.

## Tristan's hallucination

But there were problems. Marvelous though it was to trap and weigh down the proud blonde Irish Princess under a white satin bridal cape thirty feet in diameter, bedecked with blossoms, pearls, and delicate paintwork, it was a scandal that the thing cost \$8,000, for it was little used and its filigree decorations were invisible through the scrim. King Mark looked the veritable Welsh bard in brown pelts, flowing white hair, and headband, but why did Tristan stalk around like a silent-screen idol, made up to match in black wig and villainous visage that would better have suited Melot?

Which brings us to Ponnelle's brilliant but impossible solution for the second half of Act III. Taking Tristan's third hallucination—Isolde floating to him over the waves—as his departing point, he turned the rest of the act into an extension of that vision: Isolde appearing between the two trunk shafts to sing her *Liebestod* and then disappear, and the arrival of the second ship with Brangäne and Mark together with the deaths of Melot and Kurvenal all presented as shadow-play on the cyclorama. There was no reunion of the lovers in death, but only the wish-dream of Tristan's dying fantasy. Clever, it must be admitted. Too clever, for it made nonsense of Wagner's idealized conception of perfect love realizable only in another world.

## Meier's Isolde

Musical riches made up for much, however. Daniel Barenboim's expansive, soft-edged contours were even better paced and architecturally more secure than when he first conducted the opera in West Berlin last year. The slight flutter in Johanna Meier's opulently expressive Isolde, audible in the broadcast but insignificant in the Festspielhaus, made her princess a regal, womanly portrayal, meltingly sung in Acts II and III with subtle power to spare. Matti



Salminen's Mark managed to tone down the bellowing he does as Daland to the level of touching lyricism. The Kurvenal and Brangäne of Hermann Becht and Hanna Schwarz sounded vocally uneven, his the hectoring "gombobble" quality so often heard in Germany, hers with more sense of strain in the voice than an instrument of that size should be displaying.

And what is one to say of René Kollo's *Tristan*? It does not have the weight we have come to expect in the role, sounding dry and uninvolved, and yet he really did get through it intelligently without flagging, except for indulging in more melodramatic *Sprechgesang* in Act III than is appropriate or endurable. But that's the wonderful thing about Bayreuth! All of the artists involved will have chances to revise and perfect their contributions as long as this *Tristan* is in the repertoire—four to five years.

#### "Meistersinger"

The new *Meistersinger* was good news from start to finish, although both Wolfgang Wagner's production and Mark Elder's conducting (he is musical director of the

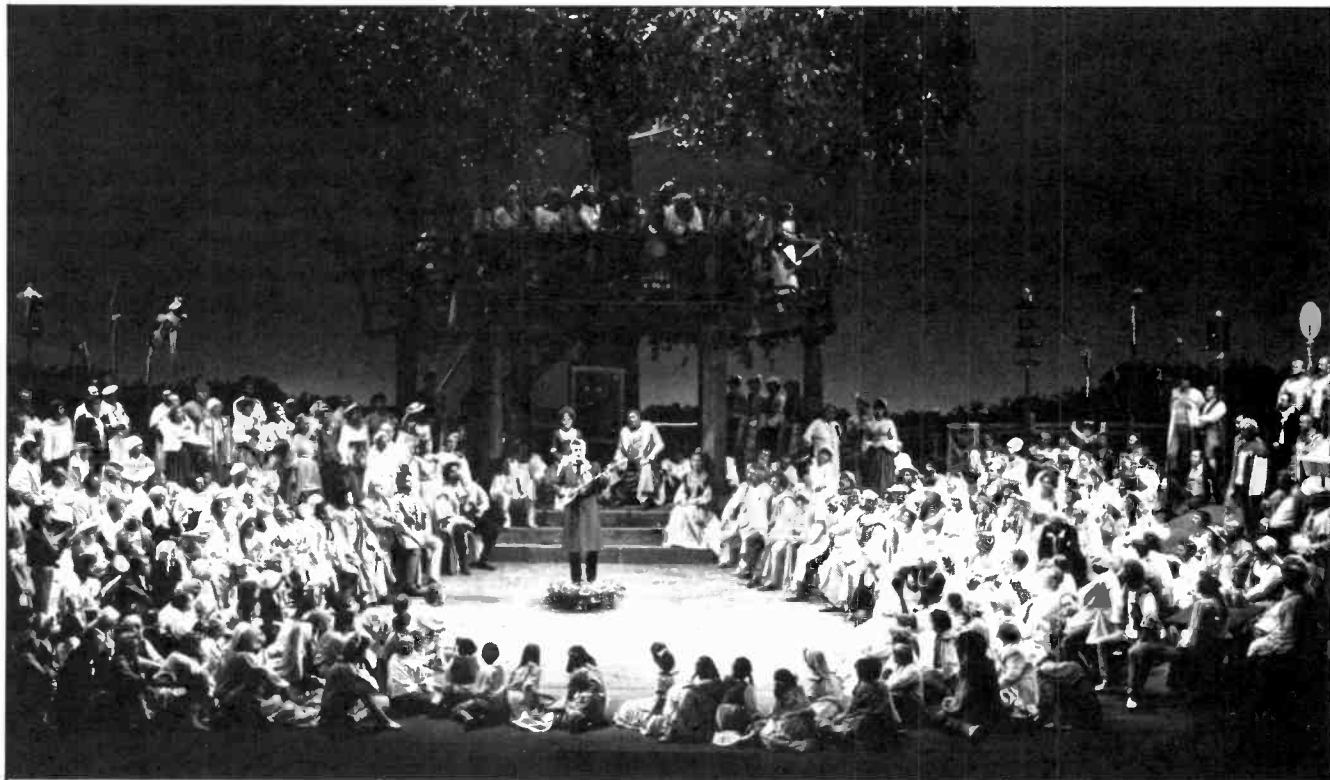
English National Opera) were brutally slashed by the German press. I overheard one audience member say about Elder, "You could see in his face that he knew he'd failed," and he was raucously booed after the five-hour marathon. Disgraceful, but then nobody thinks he knows better how a Wagner opera should go than your Bayreuth habitué, an expert on everything except common sense, which should tell him that the glory of such masterpieces is the varied ways they can be conducted, all valid. Elder's was in the broad, *gemütlich* style of England's grand old Wagnerian Reginald Goodall, a relaxed approach allowing for the shaping of orchestral strands and textures ravishing to the ear, and for absolute clarity of diction though control of dynamics. That it is harder to maintain dynamism when such an orchestral tapestry is spread before you is a commonplace, but Elder did it, and even Wolfgang Wagner's frequent ignoring of acting details his grandfather wrote into the score could be excused by the vivacity and good humor of the rest.

The voice of Siegfried Jerusalem (as Walther von Stolzing) is just

plain beautiful (although he sometimes seemed to be forcing), and he cut a dashing figure with Mari Anne Häggander's pettily perfect Eva as his beguiling foil, her vocal quality reminiscent of Hilde Gueden's. Hermann Prey was, well, himself as Beckmesser, although he valiantly tried to enter the role and was cheered for his attempt. Graham Clark brought exuberance and youthfully vocal vitality to David, excellently partnered by the Magdalena of Marga Schiml and Manfred Schenk's fatherly Pogner. Bernd Weikl, having sung the Night Watchman in Wolfgang's ghastly 1972 production, here graduated to Hans Sachs and invested the cobbler-poet with all the humanity of young middle-age, a vibrant baritone darling of Nuremberg (and Bayreuth) for whom Eva could very well have fallen had not Walther come her way.

History seemed to be repeating itself too, for the magnificent Night Watchman of Matthias Hölle deployed velvety tones that will surely command their larger share of Bayreuth's attention in festivals to come. All in all, a *Meistersinger* to renew one's faith in opera as one of the greatest art forms. **MA**

**Festweise** in Act III of *Meistersinger*: renews faith in opera as a great art form



# Schreker's Last Opera, "The Smith of Ghent"

German State Opera production  
furthers current revival of a persecuted composer

**Paul Moor**

Franz Schreker died of a stroke in 1934, but in effect the Nazis killed him. They also cast his music, including eight operas, into an oblivion which until relatively recently has remained almost total. In the Schreker operatic revival, East Berlin's German State Opera has now made a major contribution with an admirable new production of Schreker's last opera *The Smith of Ghent*.

This current revival began three years ago in Freiburg with *Christophorus* [MUSICAL AMERICA February 1979]. Schreker had composed it between 1924 and 1927, and the southwest German city of Freiburg scheduled its world premiere for 1931. By that time, though, even two years before Hitler actually came to power, the Nazis threw enough weight around for the Freiburg Opera to cancel the premiere "to avoid political demonstrations." In 1978, forty-seven years late and forty-four years after Schreker's death, the Freiburg Opera finally did *Christophorus*, the first event in the current revival which has included seminars and performances in Berlin and Graz and a revival of an important Schreker opera, *The Marked Ones*, in Frankfurt. (Schwann's comprehensive LP record catalogue carries one single Schreker listing, his chamber symphony entitled *The Birthday of the Infanta*, available on the Classical Excellence label.)

## The Schreker reputation

Musical oldtimers here, survivors of pre-Hitler Germany, say that no one who didn't experience that period personally can imagine the outstanding position Schreker occupied

then. Born in 1876, more or less by accident in Monaco, son of an aristocratic mother and a Jewish photographer father appointed to the Imperial court in Vienna, Franz Schreker got his education at Vienna's Musikakademie and joined the Volksoper there as choral and orchestral conductor at the age of twenty-eight.

He first met Alban Berg in 1910; he also became a close friend and regular tennis partner of Arnold Schoenberg, the world premiere of whose massive *Gurrelieder* he conducted in 1913. The year before that, the Frankfurt world premiere of Schreker's opera *The Distant Sound* had made him famous. Bruno Walter conducted two Schreker productions in Munich in 1914 and 1919, and in 1928 Erich Kleiber unveiled *The Singing Devil* in Berlin.

In 1920 Berlin's Musikhochschule had made Schreker its rector. His faculty, in time, included such stars as Paul Hindemith, his own composition class such important figures as Alois Hába, Ernst Krenek, and Karol Rathaus. His operas enjoyed more productions and performances than those of Richard Strauss. Then came the Nazis, under pressure from whom Schreker resigned from the Hochschule. Performances of his works, of course, ceased. On March 21, 1934, in Berlin, Franz Schreker died.

Experts from those days differ in their opinions on the relative merit of Schreker's various works. *The Treasure-Hunter*, which the Frankfurt Opera unveiled in 1920, became the popular favorite. Schreker himself confessed a secret weakness for *The Music-Box and the Princess* (1913,

Vienna and Frankfurt). H. H. Stuckenschmidt, the dean of Germany's present-day music critics, eighty this year, stands up for *The Distant Sound*. Bruno Walter placed *Irrelohe* (1924) at the top of the list, Erich Kleiber *The Singing Devil*.

Schreker's biographer Gösta Neuwirth gave first place to *The Smith of Ghent*, which had its first production in 1932 at the Berlin Municipal Opera, where the Nazis turned the premiere into an anti-Semitic scandal. In 1933 Schreker completed the overture to another opera, *Memnon*, but political and personal developments kept him from finishing it.

## "The Smith"

Schreker composed *The Smith* in 1930-31, a period of German economic and social ferment and upheaval, with many expecting the Communists to come to power and many others the Nazis. Somehow, in spite of everything, conceivably as a form of self-therapy, Franz Schreker managed to compose a downright merry comic opera.

He himself adapted his libretto from *Smelse Smee* by the early nineteenth-century Belgian writer Charles de Coster, remembered today primarily for his novel *Ulenspiegel*. Schreker once described *The Smith*, fittingly, as "an opera à la Brueghel."

The story focuses on Smee, the smith of Ghent, who in the sixteenth century, like most of his neighbors, did what he could against Spain's oppression in Flanders and the Catholic church's Inquisition which went with it. With his smithy and business ruined, Smee comes to terms with the Devil in exchange for seven good

years. A series of adventures ensues, among them an encounter between Smee and the Holy Family, who in this production have fetching neon haloes which they hold overhead on stems. In the end, Smee outwits Old Nick, then tries to follow his wife into heaven. St. Peter bars the way, but relents after St. Joseph himself intercedes, so all works out happily in the end.

Thanks particularly to fanciful staging by Erhard Fischer and to whimsical but stunning sets and costumes by two guests from Moscow's Stanislavsky-Nemerovitch-Dantchenko Theater, Valeri Levental and Marina Sokolova, this production adds up to an almost unalloyed delight. On opening night Rolf Reuter had his conducting hands full coordinating his large forces in the pit and on stage, but he and all concerned, particularly Jürgen Freier and Uta Priew as Smee and his wife, enjoyed thoroughly deserved bravoes at the end.

Haidy Schreker-Bures, writing in the printed program from Buenos Aires, shows that she has neither forgiven nor forgotten the wrongs which Germans inflicted upon her half-Jewish father. In a final, searing line about the stroke which killed him, she writes, "It may well have protected him against a worse fate."

**A glance back**

Writing this my final report from these parts, on the verge of pulling up thirty-two-year European roots and returning to my native shores, provides occasion to glance back at musical developments in the German Democratic Republic since I settled in (West) Berlin a quarter-century ago.

In general, those developments provide reason for rejoicing, not only for East Germans but for anyone who loves music. Stalin died three years before my move to Berlin, but Stalinist policies for some time continued to dominate the arts in East Germany just as they did politics. Looking back today, it seems almost incredible that



Sets and costumes by Moscow designers contributed to consistent delight

for quite a number of years such composers as Bartók and post-*Firebird* Stravinsky simply did not get performed—and of course the musical bosses equated Schoenberg and his disciples with original sin. Today the East German radio can even risk broadcasting a live Leipzig performance of John Cage's *Piano Concert*—even, this year for the first time ever, forty-five minutes of Stockhausen . . .

East Germany's performing musicians today appear throughout

the world, with at least two of them, Peter Schreier and Theo Adam, as famous abroad as at home. Leipzig's Gewandhaus Orchestra and the Dresden (formerly Saxonian) State Orchestra, two of the world's greatest, make major international tours. It has taken a long time, but gradually political paranoia has dissipated at least enough to permit East Germany to assume its rightful musical place internationally, to the enrichment of us all. **MA**



## Artist Life

*Continued from page 5*

getting a Stradivarius! Another artist was Murray Perahia. When he came to audition he had about four pieces in his repertoire and they were all Schumann's *Kreisleriana*. But he had only to play a few bars and I knew he had something special. And he was accepted. Someone who originally had no intention of applying was Stephen de Groote. He came to the auditions as accompanist to a clarinet applicant. When I heard him I said: 'Aren't you going to enter, too?' I asked for his repertoire and he had wads. He was persuaded and that year, 1977, he was the only winner, out of 360, of the International Auditions. The next autumn he won the Van Cliburn competition."

Susan Wadsworth spoke appreciatively of the many distinguished artists who serve without pay at the Annual Final Auditions. She singled out with special warmth Ania Dorfmann, her anniversary party guest of honor. "We met in 1965 at a competition for youngsters in Quebec and have been friends ever since. She is a wonderful person and judge. She doesn't care if it is somebody else's pupil, if he or she has a different style. I love the way she listens! She listens for the musical juices."

As does Susan Wadsworth. We wondered. Where would they all be today, the Pinkys and the Paulas, without such listeners?

**W**e were having dinner with composer Charles Turner and talk turned, as was only natural, to Samuel Barber, since Chuck had been a pupil of Barber's and then his lifelong friend. He had been near Barber a great deal during the months of his final illness—he died last January 23—and he told us this touching and typical story of one of Sam's last wishes. "As you know, Sam always liked food, good food, and he was especially fond of soup, and homemade croutons in his soup. One day,

towards the end, he said: 'When I am buried I don't want flowers on my grave. I want croutons sprinkled over it.' He died and we remembered. A good friend baked a large loaf of bread and each of us, gathered in Sam's apartment, ate a piece. The bread was then diced and toasted into croutons and we took them with us when we went to the funeral. It was in West Chester, Pennsylvania, where Sam was born. The cemetery is a peaceful place, with fine old trees, and all of Sam's family is buried there except for his aunt, the contralto Louise Homer, who died in Florida. After the services, standing around the grave, we scattered the croutons over it, as Sam had wanted."

We did know—from dinners with him here and at his home in Santa Cristina, Italy—how much Sam Barber enjoyed a good table and good wine. He once told us that for his first opera, written when he was nine, he had asked the family cook to write the libretto. Menotti, in his libretto for *Vanessa*, made various references to Sam's real-life tastes including his culinary ones. When the curtain rises Erika is giving the major-domo orders for an elaborate dinner which began with *potage crème au perles* (an excellent soup), included lobster with oyster sauce, and ended with a *gâteau d'amandés au miel*, plus the wines, Montrachet and Romanée-Conti. But Sam also liked the simpler things of life, the quiet of the country and bird-song. His love for birds, and the croutons, reminded us of Emily Dickinson's lines: "If I shouldn't be alive / When the robins come, / Give the one in red cravat / A memorial crumb."

Charles Turner also recalled that he had been at Capricorn, the home in Mt. Kisco that Menotti and Barber had shared for a large part of their lives, the day when Dario and I had brought Maria Callas there, together with Meneghini, her husband, and Toy, her poodle. She was to listen to *Vanessa*, scheduled for the Metropolitan, which both the composer

and Rudolf Bing were hoping would tempt the soprano to sing the title role. After lunch—this time Italian and copious—Sam went into his studio with Maria. Meneghini settled down in a large chair and eventually dozed off. We heard Sam playing and singing—he had an excellent baritone voice which he had cultivated when he was young. An hour or more passed, then suddenly there was silence. The door opened. Maria emerged. She was obviously through. She said something about "no melody," then, just like Maria, she turned on Sam. No, she did not want to do *Vanessa*. She had never sung in English. Besides, the mezzo was more important than the soprano. She was the young girl. She had the real love affair. She—Maria, the soprano lead—could never fall in love with a man who had already made love to the mezzo. But before she left, Callas told the composer that he should fall in love and get married and lead the happy married life she had with Meneghini—ironic in light of what was to come. Anyway, the Callas entourage returned with us to New York and Barber found a fine *Vanessa* in Eleanor Steber.

**R**ecently we had a letter from a writer engaged in preparing a biography of the distinguished music critic Lawrence Gilman. He had heard from Elizabeth Anderson, Lawrence Gilman's daughter, that we had known her father during our days as publicity head of the New York Philharmonic and that we might possibly have personal material of interest. Though we had kept practically nothing—everything was left behind at the Philharmonic and is probably long since gone—we did find a few letters which brought back warm memories of the elegantly erudite gentleman who wrote them. Lawrence Gilman, a public figure as the critic of the *New York Herald Tribune* and program annotator of the Philharmonic, was personally an intensely private man. Though courtly

in his manners if he chanced to meet you, he would avoid, when possible, human contact. If, for example, when walking down Fifty-seventh Street from Carnegie Hall to, perhaps, the Steinway Building, he saw someone he knew approaching in the distance he would quickly cross the street or retreat into a doorway to avoid the pain of passing the time of day. When we, on occasion, had a question to ask, a musical fact to be checked for a news release, we would always write, never telephone. Here are two characteristic Gilman letters. "Thank you for your heartening review of *Rébus*. Perhaps Markevitch is crazy, as you imply. But I doubt it. I think he's just another Russo-French nincompoop. A nincompoop, as you know, is 'an impotent ass,' according to the Dictionary. A puppy, again according to the Dictionary, is 'a contemptibly conceited and forward person.' Hence my portmanteau word. Don't you think it covers Igor's case?" We don't remember what we had written to provoke this reply because much later, when we knew Markevitch and published many of his recordings on Angel, and when we became friends, we found him sound and brilliant of mind and music though often unpredictable and difficult.

This episode, also inspired by Callas, is an example. The composer-conductor was passing through New York and we invited him to the Callas *Lucia* at the Metropolitan. Since the opera began at eight we told him we must dine early, at 6:30. My mother was then living with us and had concocted, with the cook, a light but quite special dinner. We sat down. The first course was passed. Markevitch took nothing. The second course, the main dish, followed and again Markevitch refused. Mother, concerned, said: "But, Mr. Markevitch, you are eating nothing." Markevitch, in his precise Proustian voice, answered: "Madame, for me this is tea-time."

We don't recall the reason for

### André-Michel Schub

*Continued from page 7*

touch control of fingerwork and coloring. The Tchaikovsky First Concerto which followed it on the program was full of purpose, both in overall shape and in the destination of individual phrases; it was never sentimental, but gave off flashes of fire, and once again displayed an extraordinary variety of touch.

#### Marked for music

The road to the Cliburn prize seems to have been a fairly direct one for this intent and focused young artist. Schub, who was born in France but was brought to the United States by his parents as a baby, grew up in Brooklyn and was marked for music from the start. When he heard Bach and Vivaldi on the phonograph at three and a half he began to conduct, and he credits his mother, a professor of languages, with realizing quickly that "music was pretty serious"—she began to teach him piano before he was five. As a child he was brought to concerts at Carnegie Hall—Heifetz,

the second letter, but it reflects Lawrence Gilman's courtesy and, again, his quiet humor. "It was almost worth being separated from the Philharmonic for a while when the reunion occasioned so gracious and friendly a word of welcome as yours. I need scarcely say that any information I happen to have (such as it may be) is always at your service. Facts are appalling bores, in any case, and usually they are broken reeds. Even the godlike Riemann is often wobbly—to say nothing of the rest of us." Then, before the final "Always yours" there was an asterisk, referring to a tantalizing postscript at the bottom of the letter. "Did you ever hear the diverting tale of Schnabel, the Mozart Piano Concerto, the cadenza, and the eminent London critic?" The answer was "no" but we were never enlightened. After these many years, we would be obliged to any reader who can satisfy our curiosity. **MA**

Rubinstein, Richter—and he remarks that "you can't overestimate" the influence exerted by such early experiences. From age twelve to seventeen he studied with Yascha Zaide in New York, and he gave Princeton a try for one year. But Rudolf Serkin offered him a scholarship to Curtis, and he studied for three years there, "practicing very hard" and benefitting from work with Serkin. "He got you to broaden your outlook on music. But you can't be overawed by a great teacher—you have to discover your own way to project music you love, in the way the composer intended. You can have interesting ideas just listening to yourself or walking down the street."

If this statement indicates a strong streak of self-reliance, it is probably not misleading. We talked with Schub twice, the first time before the winners were announced in Fort Worth, and found him well in control of the edginess he must have felt at the culmination of two weeks of extraordinary stress. Despite the fact that he'd played his two concertos with the Texas Little Symphony and the Fort Worth Symphony just the night before, he had been up since 7 a.m. ("I don't sleep much, here") and was quite willing to evaluate his situation objectively. "I've tried to stay on an even keel," he said. "I felt that the finals last night were my best shot. Playing the Tchaikovsky was a personal thing—I've never played it a great deal, but I felt that playing a really good Tchaikovsky was something I wanted to do."

Win or lose, was he glad he'd come? His answer was typically self-searching, and might, incidentally, stand as a justification for the ordeal of competitions, often criticized as part of today's career-making. "This has been a growing experience for me. You learn things about yourself. Sure, in the middle of all the tension you might ask yourself why you've come. But for one thing, it makes you consolidate your repertory—to play a wide range of styles in a short space of



Santiago Rodriguez



Panayis Lyras

time. And for another, a competition makes you confront some works that you might not otherwise do. For instance, I've never played Bach in public until last year." (He performed the Partita No. 5 in G in the first round at Fort Worth.)

#### On the battlefield

Schub decided a year ago that he would "probably" enter the Cliburn competition. "For the past month and a half," he said, "I've been working for it—I shut myself up and never saw the sun. Yes, it's been a terrific strain. If I were to say I'd just come out here and played, it wouldn't be telling the truth. What upsets me is when people say it's so easy for me to play! If they *knew* the tension." Later, in New York, he was even more adamant: "I felt the competition was a war. It was the Battle of Gettysburg, and by the end the wounds and sickness were everywhere. It's the most awful period of your life, but you learn how tough you are."

In the aftermath of victory, Schub remains levelheaded about the results of it all. "The publicity of winning a competition is simply one way to arouse interest, to get people to expect something worthwhile. Winning only gives you the opportunity, the credentials. But you have to have something to say, and to say it beautifully. The older I get, the harder some things are. When I was eighteen, a Beethoven sonata didn't seem so difficult. But now! Discouraging? No,

I think that's kind of wonderful. But maybe that innocence was a good thing? Anyway, now I can go out and enjoy playing a concert, and not feel it's a hundred-yard dash, that my whole life hinges on one day."

#### No more fantasies

Schub confesses that "one always fantasizes about playing in most of the major music centers." He need no longer fantasize; despite the high caliber of his career before the Cliburn, it is clear that a great many doors are opening faster after it. He will give his Carnegie Hall solo recital debut next March (he performed there with the American Symphony under Commissiona last month), and plays with a number of major orchestras, including the Philadelphia. There is a European tour next spring and in 1983 he makes his first tour of the Far East. Through it all, his close ties with the Chamber Music Society of Lincoln Center hold fast; he appears with the group repeatedly throughout the 1981-82 season. His first solo recording, too, is due out this month on the Vox Cum Laude label—the Brahms/Handel Variations and Liszt's *Dante* Fantasia and two of the Liszt/Paganini Etudes, all of which he played in Fort Worth.

It all adds up to the fulfillment of André-Michel Schub's own typically articulate summation about his calling: "I think the goal of any artist is to keep his career at a level with his musical ability—to have the two move together." **MA**

## England

Continued from page 33

directorship of Bernard Haitink, a conductor one would not expect to fit but who certainly does. Haitink also conducted the revival of Beethoven's *Fidelio*, another of Peter Hall's productions, while Strauss's *Ariadne auf Naxos*, ideally suited in subject and scale to this house, returned in the hands of Simon Rattle, another man who blossoms in Glyndebourne's country air. And if there was a singer this season who made her mark more positively than any other at Glyndebourne, it was the mezzo soprano Maria Ewing, dazzlingly provocative as Rosina in Rossini's *Barbiere di Siviglia*. Then vehemently pouting, she brought not only richness and passion but an irresistible cutting edge to the role of The Composer in *Ariadne*. And that was a cast which was firmly rooted on lively American singers—Gianna Rolandi as Zerbinetta, Dennis Bailer as Bacchus, and Dale Duesing as Arlekin. **MA**

## MUSICAL AMERICA Monthly Directory

### DALCROZE INTERNATIONAL SCHOOL OF MUSIC

"Combining the best features of European and American Music Education"



Complete Music Curriculum—Artist Faculty—Dalcroze Teacher's Certificate Program

Only Authorized Dalcroze Teachers' Training School in the Americas  
DR. HILDA M. SCHUSTER, DIRECTOR  
161 E. 73rd St., New York, N.Y. 10021 TR 9-0316

### HENDRICKS HOY

composer-pianist  
Instruction in Composition & Piano  
Box 29721, Philadelphia, Pa. 19117  
Tel. (215) 635-1675

COMING NEXT MONTH  
Songfest at the  
Ives Center  
Chamber Music  
in Finland  
Opera at Santa Fe  
Sydney Piano Competition



speaking a few words (in French) about the *Wallenstein* trilogy. No date is given for this fascinating bit of aural history, though it presumably dates from the early 1920s. Sympathetic, though occasionally irreverent, notes ("he refused to die until 1931") by Alan Rich complete the presentation.

I would recommend the second disc were it available separately. The first should be redone; as is, it's definitely a lemon. J.C.

**LISZT:** Fantasy and Fugue," Ad nos, ad salutarem undam." **FRANCK:** Prière, Op. 20; Choral No. 1, in E.

▲ Jane Parker-Smith, organ of the Church of St. Francis de Sales, Philadelphia. [John Willan, prod.] ANGEL DS 37748. \$10.98 (digital recording).

**FRANCK:** Organ Works.

Graham Steed, organ of Bath Abbey (England). [Michael Smythe, prod.] OISEAULYRE D 165D3. \$32.94 (three discs, manual sequence).

Six Pièces, Opp. 16-21; Trois Pièces; Trois Chorals; Rédemption; Symphonic Interlude (arr. Dupré).

**LANGLAIS, REGER:** Organ Works.

John Obetz, organ of the Auditorium, Headquarters of the Reorganized Church of Jesus Christ of Latter-Day Saints, Independence, Missouri. LYRICHORD LLST 7353. \$7.98.

**LANGLAIS:** Incantation pour un jour saint, Op. 46; Trois Paraphrases grégoriennes, Op. 5. **REGER:** Fantasy on "Wachet auf, ruft uns die Stimme," Op. 52, No. 2; Toccata, Op. 59, No. 5; Benedictus, Op. 59, No. 9.

**MESSIAEN:** La Nativité du Seigneur.

Theodore Gillen, organ of St. John's Abbey, Collegeville, Minnesota. [J. Michael Barone, prod.] LITURGICAL PRESS 7131. \$8.95 (Liturgical Press, St. John's Abbey, Collegeville, Minn. 56321).

**THOMAS MURRAY:** THE SYMPHONIC ORGAN.

Thomas Murray, organ of Trinity Church, Boston. [Scott Kent, prod.] AFKA SK 277. \$8.98 (distributed by BKM Associates, P.O. Box 22, Wilmington, Mass. 01887).

**BACH:** Bist du bei mir. **MASSENET:** Thais; Meditation. **MENDELSSOHN:** Frühlingslied. **ROSSINI:** Guillaume Tell; Overture. **SOUSA:** The Stars and Stripes Forever. **TCHAIKOVSKY:** Symphony No. 6; Andante. **THOMAS:** Mignon; Gavotte. **WAGNER:** Tannhäuser; Grand March.

Organ works of Liszt, Franck, Reger, Langlais, and Messiaen—along with a collection of transcriptions—may seem oddly juxtaposed in a single review, but a second glance will reveal the central strand. Common to all this music is a connection with the "symphonic" tradition of organ-building, developed around the middle of the nineteenth century and carried well into the first half of the twentieth. While the instruments that

# IT DOESN'T COST ANY MORE TO OWN A BANG & OLUFSEN CARTRIDGE.

One of the most prestigious names in audio offers a remarkably affordable way to improve your stereo system. Bang & Olufsen MMC Cartridges.

Their audibly superior innovations will now fit virtually all of today's better tonearms.

What is MMC? It's the patented Moving Micro Cross® armature found in all five Bang & Olufsen cartridges.

This MMC delivers exceptionally accurate stereo separation, depth and realistic stereo imaging which pinpoints the placement of individual instruments. One audition will convince you.

Our extremely low Effective Tip Mass affords much longer record life and better tracking even on "hopelessly" warped records.

You'll find a solid, single-crystal sapphire cantilever on the remarkable MMC-20CL.



Model MMC 20 CL with Universal Adapter.

Why sapphire? Because it has very low mass yet is 21% more rigid than beryllium and 500% more rigid than aluminum commonly used in other cartridges.

This rigidity virtually eliminates any distortion-causing vibration within the cantilever. Every subtle movement of the stylus tip is translated into transparent sound and musical detail.

Hear for yourself why the critics respect our MMC cartridges...and learn how for the price of a fine cartridge you can own a Bang & Olufsen.

For more information, write to:

## Bang & Olufsen

Bang & Olufsen of America, Inc.  
515 Busse Road  
Elk Grove Village, Illinois 60007

®Moving Micro Cross is a registered trademark of Bang & Olufsen.



**STEREO CORPORATION OF AMERICA**

**TRY & BEAT OUR PRICES!**

**OR CALL TOLL-FREE**

**800-221-0974**

**AND LET US BEAT ANY PRICE YOU CAN FIND!**

**RECEIVERS**



- PIONEER SX-6 ..... \$279
- TECHNICS SA-626 ... \$363
- SANSUI 4900Z ..... \$299
- SONY STR-VX6 ..... \$419

**CASSETTE DECKS**



- TECHNICS RS-M270X \$310
- JVC KD-04 ..... \$215
- AKAI GX-F90 ..... \$390
- SONY TC-FX6C ..... \$274

**BLANK CASSETTE TAPE**

- BASF PRO II C90 box of 10 \$29
- TDK SA-C90 box of 10 \$40
- TDK SA-C90 box of 10 \$29
- MAXELL UD-XL2-C90 box of 12 ..... \$39

**VIDEO**

- PANA. PV-1270 ..... \$699
- PANA. PV-3200 ..... \$899
- RCA VFT-650 ..... \$1189

**TURNTABLES**



- SONY PL-600 ..... \$261
- TECHNICS SL-DL-1 ..... \$224
- TECHNICS SL-Q202 ..... \$137
- PIONEER PL-8 ..... \$189

**CARTRIDGES**

- SHURE V15-4 ..... \$96
- SHURE M95HE ..... \$32
- SHURE M97HE ..... \$48
- STANTON 881S ..... \$74

**PERSONAL STEREO SONY**

- WALKMAN 1 ..... \$ 79
- WALKMAN 2 ..... \$139
- TCS-310 ..... \$149

**ACCESSORIES**

- SONY MDR-3 ..... \$31
- SONY MDR-7 ..... \$48
- DISCWASHER DISKIT ..... \$35

**Call Toll-Free! 800-221-0974**

(except N.Y., Alaska, Hawaii)

Mon.-Fri. 9Am - 5:30Pm

Thurs. til 9Pm Sat. 9Am - 5Pm E.S.T. or call (212) 253-8888

**Use our special Night-Owl line!**

**Call Toll-Free! 800-327-1531**

Mon.-Fri. 5:30-10 p.m. E.S.T.

**Write or call for FREE catalog!**

**AMERICA'S #1 SOUND CHOICE!**

**STEREO CORPORATION OF AMERICA**

Dept. 211  
1629 Flatbush Avenue  
Brooklyn, New York 11210  
MASTERCHARGE & VISA ACCEPTED

Circle 29 on Reader-Service Card

inspired Liszt differed significantly from, say, Messiaen's Cavallé-Coll at Sainte Trinité in Paris, the basic esthetic was the same: an orchestral range of color and volume, with enormous crescendos and decrescendos (as well as subtle shadings) facilitated by various stop-changing devices and swell-boxes.

By incorporating blatantly pianistic techniques as well, Liszt gave the Romantic/symphonic organ tradition its most flamboyant artifacts. His great *Ad nos Fantasy* is thus ideally suited to so flamboyant a player as Jane Parker-Smith, who makes the most of the music's dramatic features without slighting its lyrical elements. Her Franck has some wonderful moments, too, but they do not always make a convincing whole. The opening of the *Prière* is too tight-lipped, and the tempo at the beginning of the *First Choral* is too slow for the composer's designation, *moderato*. Nor are the sounds always what Franck calls for (partly the player's fault), although the sprawling neo-Romantic instrument in Philadelphia's St. Francis de Sales Church comes as close as anything else outside of France. The digital recording impressively captures the lavish acoustic and thunderous pedal, but the perspective is annoyingly diffuse, and the disc surfaces are afflicted with scattered pops and swishes.

The minor weaknesses of Parker-Smith's Franck are as nothing, though, compared to the offenses committed in Graham Steed's recording of the complete Franck organ works. One might consider Steed's registrations, eccentric articulations, and perverse rubato matters of taste, but surely there is no justification for the astonishing number of wrong notes captured here: at one point in the *First Choral*, he even brings in a solo a beat late to evade a tricky manual change. With such sorry performances as this appearing on a major label, it's no wonder organists aren't taken seriously. What's sad is that unsuspecting listeners may actually think these pieces are supposed to sound this way, wrong chords and all. Anyone interested in the complete Franck should seek out Marie-Claire Alain's recording on Erato.

John Obetz—well known for his radio program "The Auditorium Organ"—mixes Max Reger and Jean Langlais on his accustomed 1959 Aeolian-Skinner. For all the vastness of this instrument, its timbre is a bit ascetic, lacking the warmth of the organs for which these two composers wrote, and its leanness is emphasized by apparently close miking. But the recording is vivid and powerful—much above the usual Lyrichord standard—and Obetz plays with great flair. His Reger is especially effective, with structures elucidated by well-judged rubato. Performances as intelligent and

sympathetic as these may well win new friends for both composers, although a better case could have been made with more substantive sleeve notes.

Messiaen has a very persuasive advocate, too, in Theodore Gillen, who plays an unusually pleasing Holtkamp organ in Minnesota. Sometimes too concerned with getting the note values correct, Gillen misses the lilt of Messiaen's own interpretations, but his approach does clarify the music's rhythmic complexities. He is, in any case, a fluent and polished player, splendidly recorded in a spacious acoustic. (This performance, by the way, was broadcast on National Public Radio's "Recital Hall" in December 1977.) A black mark, though, for the omission of the organ's stop list.

In such august company, a record of organ transcriptions of orchestral and piano pieces may seem an irreverent intrusion, but before the last World War such fare was a mainstay of organ recitals in England and America. Ever a thoughtful musician, Thomas Murray approaches his task with seriousness and sensitivity, and his sleeve note puts it all in honest perspective. As for the performances, they reveal consummate skill and artistry in treating the organ as a great orchestra; some of the effects may sound "campy" to present-day ears, but there is hardly a hint of burlesque in Murray's playing. (Indeed, the tempo in Sousa's *Stars and Stripes* is a bit too leisurely.) The front-and-back organs of Boston's Trinity Church (built by E. M. Skinner and Aeolian-Skinner) are well supplied with Romantic "ear-tickers," and all is captured in an agreeably atmospheric recording. Liszt would have loved it—and so will you. s.c.

MAHLER: Symphonies (7); Symphony No. 10: Adagio—See page 69.

**MENDELSSOHN: Chorale Cantatas (5).**

▲ Albrecht Ostertag, baritone: Marburg Bach Choir, Hesse Bach Collegium, Wolfgang Wehnert, cond. [Peter Laenger, prod.] FONO FSM 68 101, \$13.98 (digital recording) (distributed by Fonodisc International, 535 E. 86th St., New York, N.Y. 10028).

Ach Gott, vom Himmel sieh darein; Jesu, meine Freude; O Haupt voll Blut und Wunden; Verleih uns Frieden gnädiglich; Wir glauben all an einen Gott.

**MENDELSSOHN: Te Deum in A.**

Elizabeth Lane and Rosemary Hardy, sopranos; Jean Temperley and Gloria Jennings, altos; Paul Taylor and Peter Hall, tenors; Paul Hillier and David Wilson-Johnson, basses; Christopher Bowers-Broadbent, organ; London Schütz Choir, Roger Norrington, cond. [Terry Edwards, prod.] FONO FSM 63 105, \$10.98.

Felix Mendelssohn was a man and artist





**illinois audio**



**SAVE** • money  
• time  
• freight

**AKAI CASSETTE DECKS**

- MODEL GK-F-35 GK HEAD DECK \*\*\*\*\* \$257.00
- MODEL GK-F80 SOLENOID CASS DECK 350.00

**ADC SOUNDCHAPERS**

- MODEL SS-110 MARK II EQUALIZER• \$150.00
- MODEL SS-2 MARK III 12 BAND EQ• 217.00
- MODEL SS-3 MARK II TOP OF LINE• 299.00

**B•I•C SPECIALS**

- MODEL TPR-200 TOWER LOUDSPEAKER \$ 90.00
- MODEL TPR-400 TOWER LOUDSPEAKER 150.00

**DUAL TURNTABLES - LOW MASS UNITS!**

- MODEL 506 SEMI-AUTO BELT DRIVE \$129.00
  - MODEL 1264 FULL AUTO W/ STACKER 169.00
- WRITE OR CALL FOR ALL OTHER DUALS!!!!!!

**JVC ELECTRONICS - TAPE DECKS - ETC.**

- WRITE OR CALL FOR JVC PORTABLES!
- MODEL DD-5 NEW DECK W/ DO1BY B® \$WRITE
- LA-31 NEW TURNTABLE BARGAIN ! CALL!

**KENWOOD DEALS - WRITE FOR OTHER MODELS!**

- KR-6050 SUPER RECEIVER DEAL ... \$269.00
- KX-2060 TOP CASSETTE DECK DEAL• 430.00

**MARANTZ SPECIALS!!**

- SR-6000 SUPER RECEIVER DEAL ... \$360.00
- SD-9000 2-SPEED CASSETTE DECK • 520.00

**PIONEER DEALS**

- SX-6 NEW SUPER RECEIVER \*\*\*\*\* \$281.00
- CT-6R NEW 3 HEAD REVERSE DECK • 235.00
- PL-7 NEW STRAIGHT ARM TURNTABLE 132.00

**SANSUI ELECTRONIX**

- 3900Z DIGITAL RECEIVER DEAL ... \$259.00
- 8900Z-DB RECEIVER W/ DOLBY® ... 560.00

**SONY SUPER DEALS !!!**

- STR-V55 RECEIVER CLOSEOUT ! ... \$329.00
  - PSX-65 TURNTABLE CLOSEOUT ! ... 254.00
- WRITE OR CALL FOR NEW 1982 MODELS AND \$

**TEAC CASSETTE DECK DEALS!!**

- MODEL CX-400 SUPERDEAL CASSETTE 199.00
- MODEL 550-RX CASSETTE W/ dbx® • 300.00

**TECHNICS ELECTRONICS**

- MODEL RSM-240K DEK CASSETTE DK. 232.00
  - RSM-260 NEW 3 HEAD CASSETTE DK. 252.00
  - SLB-101 NEW BELT TURNTABLE .... 71.00
  - SLB-202 SEMI AUTOMATIC TABLE .. 109.50
- SEE A BETTER PRICE ? LET US KNOW !!!!!!!

— send for free catalog —

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_

**illinois audio**

12 East Delaware Place  
 Chicago 60611



Phone Now  
 (312)  
 664-0020  
 TOLL FREE  
 (800)  
 621-8042

for whom life unrolled a red and softly piled carpet. Abundantly endowed with talent, he never had to struggle, and everyone loved him. Since his death there have been brief periods of eclipse—owing first to Wagner’s campaign against Jews in German art, then, of course, to the Nazis, and in our time to the vehemently anti-Romantic avant-garde—yet much of his music remains alive and widely appreciated. The anti-Romantics disliked (and secretly envied) him, because he had the power to present the unexceptional with attractive freshness and superb craftsmanship, but he could also rise to poise, grace, and here and there, to strength.

Still, a considerable portion of his oeuvre, his sacred music, has been neglected. I am not referring to the two oratorios, which during the nineteenth century in England and America rivaled Handel’s in popularity. They contain much fine music, but Mendelssohn tried too hard to blend the new with the archaic to be entirely successful. What I have in mind are the works composed with Lutheran, Catholic, and Anglican texts, some fine examples of which are recorded here. Listening to these deeply moving and beautifully composed works, one cannot help wondering how such masterpieces could have been neglected. Perhaps the anti-Semitism that was a sad reality in Mendelssohn’s Germany played some part in this, though he was baptized and brought up as a Christian and was a sincere believer. He was always well treated, and Schumann and his circle, the leading musicians in Germany, loved and adored him; honors were showered on him, but he was aware of the underlying sentiments, silenced only by his worldwide fame. While his *Midsummer Night’s Dream* music, the symphonies, concertos, and chamber music were always performed and liked, his religious music tended to be tacitly ignored. But if anti-Semitism was a factor, it was not alone responsible for the neglect, which later generations continued out of sheer habit. Sacred music had fallen on lean days; the great masters had ceased to compose for the church, giving way to the journeyman professional church composers, whose spiritual introspection had everything but spirit. The kind of profound art that Mendelssohn offered disturbed them, and they did not know how to respond to it.

Having been a pupil of Carl Friedrich Zelter, Mendelssohn was close to the Bach tradition, which—contrary to popular belief—was alive, handed down by Bach’s loyal disciples and treasured by professionals, if not by the musical world at large. He not only studied Bach’s available works, but performed them whenever he could, thus materially

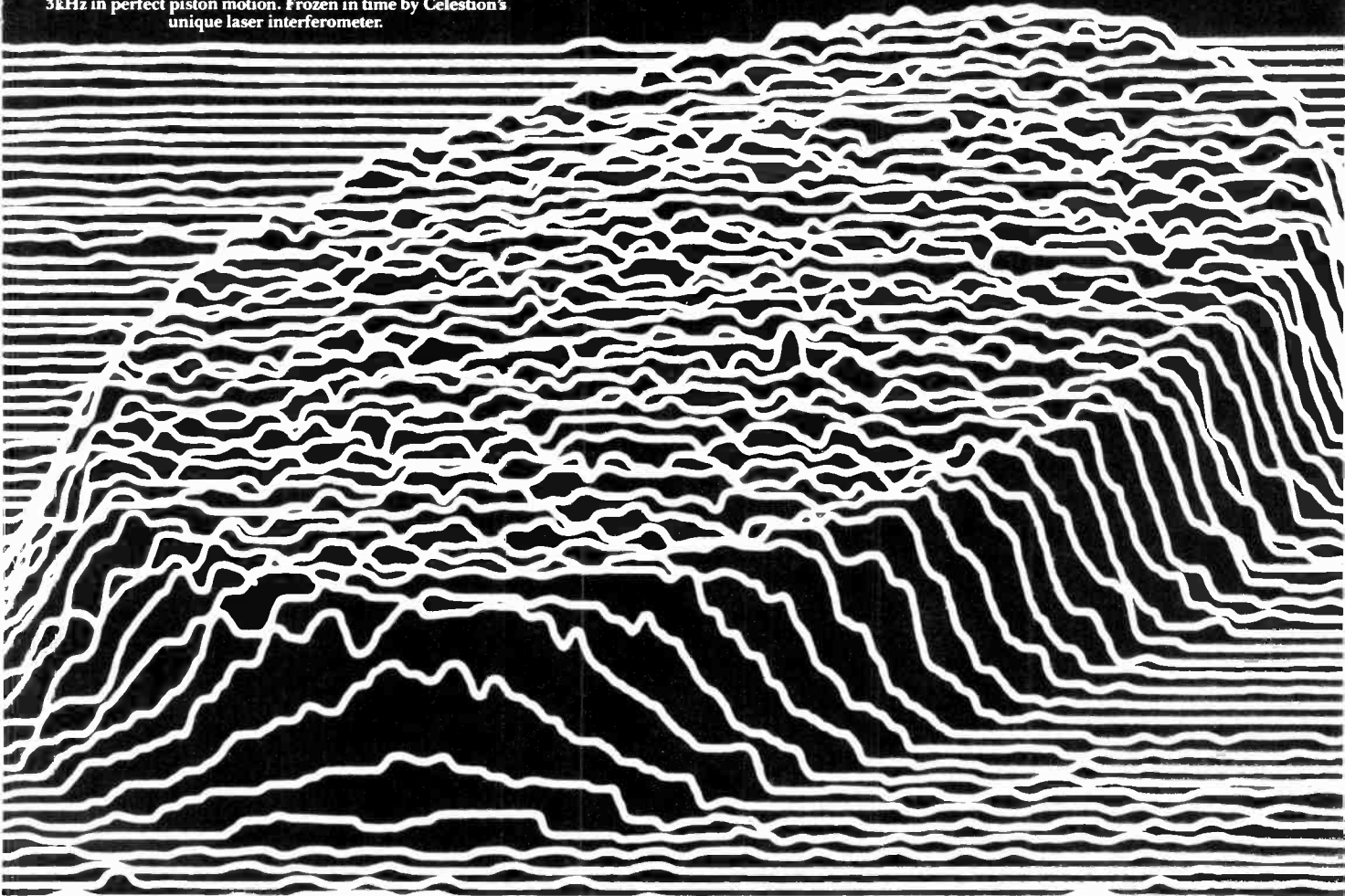
contributing to the Bach renaissance. Therefore it comes as no surprise that these works show a mastery of counterpoint not elsewhere found—except in Brahms—in the Romantic era. Mendelssohn no longer struggles to shake free from the net of previous conceptions; now the amalgam is solid, and there are no uncertainties. But there is much more here than superb craftsmanship. He avoids any archaism, something he failed to do in the oratorios; the style is a noble mixture of Palestrinian and baroque vocal polyphony—on Mendelssohn’s terms. There is no parallel in postclassical times to the great fugue in the penultimate number of the *Te Deum*. The magnificent eight-part setting of *Jesu, meine Freude* recalls the grandeur of the Venetian multiple choirs, yet here it is a gentle, lyrical, and marvelously fluid choral song. *Wir glauben all an einen Gott* seems to offer the clue to Mendelssohn’s frame of mind when—and why!—he composed these works. “We all believe in one God,” proclaims the chorale, and the composer takes it up less as a manifesto than as a confession; at moments, his fervor is almost militant. But the most moving, accomplished, and—frankly—altogether unexpected piece among these cantatas is the one based on the Passion chorale, *O Haupt voll Blut*. It was unexpected because I did not think that any composer would dare to set this hallowed tune—not after Bach. A unique masterpiece in the postbaroque world, it retains the ineffable quality of the great hymn, elaborating it with contrapuntal mastery and choral euphony worthy of the greatest masters of this art; yet it is Mendelssohnian without a false accent.

The performances of the German chorale cantatas are very accomplished. The chorus is gloriously true and expressive; phrasing, articulation, dynamics, and especially the balance between the orchestra and the voices are fine-tuned; and the pace is judicious and wholly free of the sentimental. Conductor Wolfram Wehnert not only knows his business, but with a fine sense has gauged just the right tone for this unusual style. Only the somewhat dry and unimaginative baritone solo detracts briefly from this excellence. The choral sound is most felicitously recorded.

The *Te Deum* performance, with English musicians and singers conducted by Roger Norrington, is less beguiling. It exudes Anglican propriety and restraint, the waxy smell of polished woodwork and starchy vestments. Everything is correct; but in the arts, this adjective is a condemnation. A recorded performance should be free of these inhibiting extraneous and extramusical constraints, alive, and true to the composer’s intentions. These singers and players simply won’t let themselves go; the dynamics

# YOU'VE NEVER HEARD LOUDSPEAKERS LIKE THIS BEFORE.

The new Celestion ULTRA™ Tweeter, vibrating at 3kHz in perfect piston motion. Frozen in time by Celestion's unique laser interferometer.



In accuracy. Response. Power-handling capability. And efficiency that makes even the most modestly-powered receivers and amplifiers sound dazzling.

All, because our engineers have accomplished what no one has ever done before. Frozen vibrating drivers in time. Observed them in the operating environment of an actual speaker system. Then magnified the results with 36,000-point, three-dimensional laser-plotted computer accuracy.

We've used this exciting new tool to uncover the problems of conventional loudspeaker designs. Discover the secrets of critical dimensions. Select the best materials. Optimize physical and electrical characteristics. To obtain maximum performance from drivers individually and as a total system.

The result is our incredible new ULTRA™\* Ditton line, now at your Celestion dealer. You'll appreciate in an instant, what took years to achieve. At prices as unbelievable as the sound.

*\*Ultra-accurate Laser Topographic Response Analysis*

celestion  speakers

AND PROFESSIONAL LOUDSPEAKERS

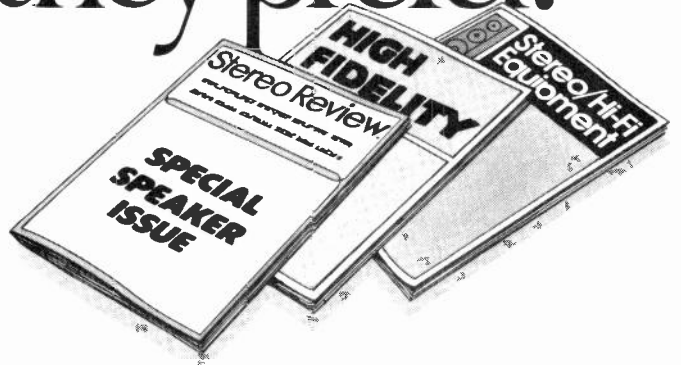
You'll know... in an instant

Kumihiko Drive, Box 321, Holliston, MA 01746, (617) 429-6706. In Canada, Rexdale, Toronto.





# Don't just listen to the audio experts, listen to the speakers they prefer.



When people work with sound reproduction day in and day out, they quickly learn to appreciate the difference in the equipment they use.

That's why Stereo Review Magazine brought together a panel of professionals—sound technicians, recording engineers, audio practitioners — to evaluate 15 comparably-priced speaker systems and to determine which speakers sound best to them.

The results? Of all the speakers tested, the one preferred most was the Jensen System 200.

And it's not just the System 200 that has been receiving such rave reviews. It's the entire line of Jensen System Series Speakers.

"Rich, warm tonal balance" and "deep, stereo imaging" is how High Fidelity Magazine describes the System B.

Stereo/HiFi Equipment agrees "The System B has solid, honest bass, smooth transition between drivers, good dynamics, and an impressive lack of coloration. In all we'd have to say that Jensen has done an admirable job."

About the System 500, High Fidelity Magazine says its "handling of a wide variety of musical material won unanimous plaudits."

Read the magazines. Listen to the audio experts. Then listen to the Jensen System Series Speakers for yourself.

For additional information, complete test results and for your nearest Jensen Dealer write to Jensen Home Audio, 4136 North United Parkway, Schiller Park, Illinois, 60176. Or better yet, call 800-323-0707.

## **JENSEN**

**Music...pure and simple.**

are cautious, and the boy trebles, though extremely well trained and always on pitch, are glassy and almost totally expressionless compared to the radiant treble of women in the other recording. The cantus firmus, which should carry the message with proud conviction, sounds like a cool and unmodulated organ stop. The overdue revival of Mendelssohn's sacred music will not be hastened through tepid interpretations.

P.H.L.

MESSIAEN: La Nativité du Seigneur—See Liszt.

MOZART: Quartet for Piano and Strings, in E flat, K. 493—See Schubert.

MOZART: Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364—See Bach: Concerto.

REGER: Organ Works—See Liszt.

**SAHL AND SALZMAN: Civilization and Its Discontents.**

CAST:

Jill Goodheart	Candice Earley
Derek Dude	William Parry
Jeremy Jive	Paul Binotto
Carlos Arachnid	Karl Patrick Krause
Michael Sahl, piano and organ; Cleve Pozar, percussion. [Steve Rathe, Michael Sahl, and Eric Salzman, prod.] NONESUCH N 78009, \$8.98.	

**SNOW: The Passion and Transfiguration of a Postapocalyptic Eunuch.**

Mark Campellone, voice, guitars, bass, piano, percussion, and violin; David Snow, voice, piano, synthesizer, trumpets, percussion, electronic effects, pigs; Rachel Back, voice. OPUS ONE 55, \$5.98 (Opus One, P.O. Box 604, Greenville, Maine 04441).

Both these works are ambitious attempts at contemporary chamber opera for the masses. Each uses minimal instrumental and vocal forces. Each attempts plot development—although *Eunuch* never quite gets from Point A to Point B. Each deals with what one might call contemporary social issues—a sort of silly, sci-fi view of nuclear destruction in *Eunuch*, singles-bar, “me-decade” banality in *Civilization*. And most significantly, each uses popular elements—not only the jazz conventions now commonplace in serious composition, but straight-out, unadorned rock. Nor is it a matter of borrowing a few pop clichés, as Stanley Silverman did in *Elephant Steps*; the rock here is sophisticated, its most prominent influence being the adventurous and innovative Frank Zappa.

The more effective work is *Civilization and Its Discontents*. Composers Eric Salzman and Michael Sahl parody a segment of society that has, until now, virtually escaped the cutting edge of satire. The two male leads are young executive types—rock-generation kids who have grown up and gone into the advertising world, where, as they put it in one of the set pieces, “Creativity’s gonna lay golden eggs for you and me.” The lady in this ménage is a struggling young singer, who, at twenty-nine, is scraping by with the occasional commercial job while waiting for her big break.

The conflict is a strange one: Derek Dude goes out to a bar with his girl friend Jill Goodheart but decides to leave by himself. Enter Jeremy Jive, who makes short work of picking up Jill. They return to her apartment—where Derek also lives. To Jeremy’s consterna-

**Each opera uses straight-out, unadorned rock.**

tion, nothing much happens, thanks to an overactive telephone. Derek returns, but instead of smashing Jeremy in the face, he asks him to stay awhile. It turns out that, though the two have never met, they have some sort of potential business deal going. Jill would like to see some violent macho posturing; instead she gets the “golden eggs” duet. She becomes despondent and tries to kill herself with an electric knife. The evening is saved by the magical entry of this opera’s very own stoned guest, Carlos Arachnid, a cross between the Maharishi and Werner Erhard, who gives everyone a personalized mantra. All are transported to Arachnid’s Club Bide-a-Wee, and they live happily ever after, counting creativity’s golden eggs.

Salzman and Sahl pack many treats into their forty-five-minute score. The opening scene is an excellent portrait of singles-bar superficiality, a crowd scene in which every pickup line imaginable wafts through the stereophonic ambience. At Jill’s apartment, she and Jeremy play out a scene remarkably reminiscent of Menotti’s one-act opera, *The Telephone*, but marvelously updated and with a more decisive ending. A rhythmic refrain runs through the work (“If it feels good, do it.” to a very Zappa-ish riff), along with a lot of nouveau-recitative. In addition, there are several simple yet quite attractive songs and a fantastic quintet at the end. The singers have modest, theatrical voices, the kind familiar from shows like *Hair*, *Jesus Christ Superstar*, and *Grease*; but they are quite

well cast in their roles.

*The Passion and Transfiguration of a Postapocalyptic Eunuch* is much spacier stuff. The plot, which never entirely unfolds, is basically a series of post-atomic-holocaust scenes, presented in a way that’s supposed to be pithy and comical; for the most part, it’s neither.

The problem is that much of *Eunuch* is little more than sophomoric silliness, with lots of late-Sixties-ish sloganeering of the “aren’t-the-Establishment-corporate-pigs” variety. Here too, the Zappa influence is unmistakable; but while Salzman and Sahl have refined the basic satirical impulse of Zappa-style music and lyrics and produced a cohesive work of their own, David Snow and his New Hippies have merely taken on the surface trappings, particularly in the form of sarcastic narratives.

There is, on the other hand, some very good precision playing in the jazz-rock vein; and since the silly lyrics peter out long before the end of the first side, most of the disc is devoted to the more appealing instrumental work. It should be noted, however, that though Snow studied composition at Eastman and Yale and released this work through a classical label, it is, for all intents and purposes, a progressive rock record—and an uneven one at that.

A.K.

**SCHUBERT: Introduction and Variations on “Trockne Blumen,” D. 802. \* SCHUMANN: Quartet for Piano and Strings, in E flat, Op. 47.†**

R Paula Robison, flute\*; Richard Goode, piano; Jaime Laredo, violin\*; Walter Trampler, viola\*; Leslie Parnas, cello\*. MUSICMASTERS MM 20006, \$8.98. Tape: MMC 40006, \$8.98 (cassette). MUSICAL HERITAGE SOCIETY MHS 4299, \$7.75 (\$4.95 to members). Tape: MHC 6299, \$7.75 (\$4.95 to members) (cassette). (Add \$1.60 for shipping: Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.) [From BOOK-OF-THE-MONTH RECORDS 30-5253, 1978.]

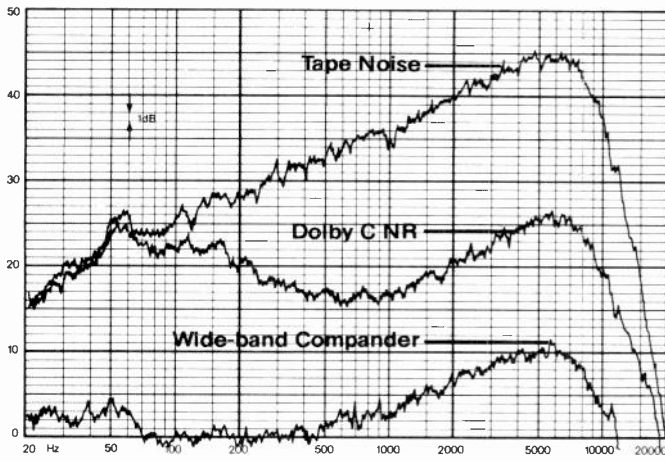
**BEETHOVEN: Trio for Violin, Viola, and Cello, in G, Op. 9, No. 1.**

**MOZART: Quartet for Piano and Strings, in E flat, K. 493.\***

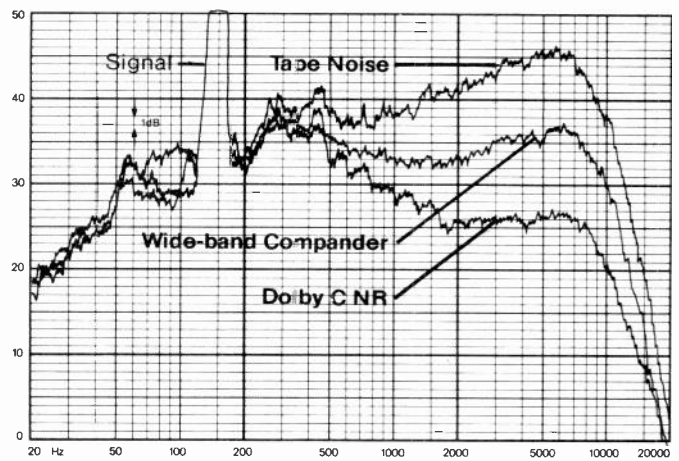
R Charles Treger, violin; Walter Trampler, viola; Leslie Parnas, cello; Richard Goode, piano\*. MUSICAL HERITAGE SOCIETY MHS 4291, \$7.75 (\$4.95 to members). Tape: MHC 6291, \$7.75 (\$4.95 to members) (cassette). [From BOOK-OF-THE-MONTH RECORDS 80-5731, 1975.]

These reissues feature the Chamber Music Society of Lincoln Center, which has undergone some changes in membership since the recordings were made. Charles Treger departed some seven years ago, and Richard Goode left his post to André-Michel Schub about three years ago. (Schub himself will no doubt be leaving now that he has won the Van Cli-

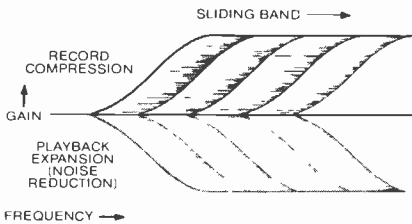
# There's More to Noise Reduction Than Silence.



**FIGURE 1: NOISE AND NOISE REDUCTION IN THE ABSENCE OF MUSIC.** Noise from biased cassette tape without noise reduction, the effects of Dolby C-type noise reduction, and the effects of a wide-band compander are shown in the *absence* of any signal.\* Dolby C's noise reduction effect results in an overall perceived noise level below the ambient noise of many listening rooms, even at high playback levels. In the absence of signals, the conventional wide-band compander provides still more electrical noise reduction (but usually no more audible noise reduction).



**FIGURE 2: NOISE AND NOISE REDUCTION IN THE PRESENCE OF MUSIC.** In the *presence* of a signal (148 Hz, D below middle C on the piano, recorded at Dolby level), in all cases noise in the region of the signal will be masked by it. However, at higher frequencies, especially between 2 kHz and 10 kHz where tape hiss is clearly audible, Dolby noise reduction provides almost as much noise reduction as if the signal weren't there, while the compander allows the noise to increase to a considerably higher level than with Dolby C.



**FIGURE 3: THE SLIDING BAND PRINCIPLE.** Dolby noise reduction operates over a band of frequencies which slides up out of the way of the music, resulting in noise reduction just where there is no musical signal to hide the noise. Thus the perceived noise level is consistently low at all times.

Providing noise reduction on silence is not all that difficult. For years, conventional wide-band compressors have been available which dramatically reduce noise — between selections on a tape or record.

Yet it is just as important to have noise reduction when there is music playing. While music will mask noise part of the time, there are times when it won't. A bass drum note, for example, cannot hide tape hiss, no matter how loud the drum is: the ear can detect both simultaneously.

Conventional noise reduction systems effect noise reduction at the time of playback by turning down the volume when there is little or no music present. This turns down the noise as well. But they also turn the volume back up again on louder music, and so turn the noise back up at the same time. Thus the bass drum note is accompanied by a burst of tape hiss — hiss which is audible if there is no music at higher frequencies to hide it.

This problem is called noise modulation. It means that with a conventional NR system, the noise level is constantly shifting up and down with changes in the level of the music. But Dolby noise reduction, on the other hand, is free of noise modulation on virtually any type of music (Figures 1 and 2).

Unlike conventional compressors, Dolby noise reduction operates over a constantly changing, or sliding band of frequencies (Figure 3). The band extends low enough to provide very effective noise reduction on silence. But in the presence of music, the band slides up just out of the way of the music, so that noise at frequencies above the music is almost as effectively reduced as if the music weren't there.

Both Dolby B-type and Dolby C-type noise reduction are sliding-band systems. With the standard B-type system, noise reduction begins at 500 Hz and increases to 10 dB at 4 kHz and above, while with the new C-type system, noise reduction begins at 100 Hz and increases to 20 dB at 1 kHz and above. With either system, the presence of music does not prevent noise reduction from occurring where it is still needed.

\*70µs equalization, measured with a constant-bandwidth wave analyzer, and weighted (CCIR/ARM) to reflect the ear's sensitivity to noise and noise reduction effects.



Dolby Laboratories Licensing Corp.,  
731 Sansome St., San Francisco, CA 94111,  
Telephone (415) 392-0300. Telex 34409.

"Dolby" and the double-D symbol are the registered trademarks of Dolby Laboratories for its A-type, B-type, and C-type noise reduction systems. S81/3307/3403.



burn Competition!)

The Schubert/Schumann coupling is far the more attractive. The Schubert variations, challenging for both flute and piano, demand more than they actually deliver, but whatever their limitations, they obviously comprise a major legacy for flutists. Paula Robison and Goode provide a superintense reading, although Robison's emotional energy sometimes leads to intonational sharpness and excessive breathiness (a counterpart in style to, say, Alexander Schneider's violin playing). Nonetheless, this is an outstanding performance. The overside

Schumann piano quartet is played with solid authority, and while some of the string playing is a bit loose, the reading conveys much more symphonic breadth than does the eccentric Glenn Gould/Juilliard reading (CBS D3S 806). The reproduction is acceptable if somewhat overresonant.

Even more echo muddles the hair-trigger writing of the Beethoven string trio. It's instructive to compare this overblown, unclear collective sonority to the equally reverberant yet far more judiciously balanced Supraphon reproduction of the Smetana Quartet's account of

Beethoven's Op. 18; it makes one wonder how much of the confusion is purely sonic and how much stems from insufficient rehearsal. (Since Treger, Walter Trampler, and Leslie Parnas are all fine instrumentalists, I'll blame the sound.) The Mozart quartet is deceptively simple, and this reading conveys a forthright *idea* of the work without quite supplying the requisite edge and refinement. While the balance between piano and strings is good, the viola and cello seem a little heavy in relation to the overall sonority.

H.G.

# CLEARLY A BETTER FM ANTENNA

## The G.A.M. Stereo One

If you've been looking for a better FM antenna, one that,

- will sharpen up those weak stations you'd love to be listening to
- can eliminate much of that annoying multipath interference
- doesn't have to be rotated for each station change
- can be mounted outdoors *and* indoors

look no further, here is the **GAM Stereo One**

### A revolutionary new design

**Stereo One** is a high performance vertical antenna offering up to double the gain of a conventional dipole. Being vertically polarized, it is fully omnidirectional requiring no expensive and cumbersome rotor system. Vertical polarization is less susceptible to multipath as well. **Stereo One** stands just 76" tall and weighs a mere 12 oz.

### American-made to tough, commercial standards

Right from its 'high-nickel' stainless steel whip, through silver-plated brass couplings to a precision base transformer housed in hi-impact PVC, **Stereo One** is built tough. Couple that with **GAM's** meticulous quality control and test program; the result of 35+ years building high-quality antennas for commercial and military use and you know you have an antenna that will last and last.

### Field tested and proven

Initial testing took place in the mountainous interior of New Hampshire where only 2 FM stations could be received on a conventional dipole. With **Stereo One** hooked into the system, the station count rose to a staggering 25+ with most in very acceptable stereo.

**Stereo One** was also tested in Toronto, Canada where, like the canyons of Manhattan, multipath abounds. On testing **Stereo One**, Andrew Marshall, editor of Canada's FM Guide Magazine wrote, "the **Stereo One** showed immediate superiority in terms of usable stereo signals, eliminating all of the multipath and between stations junk I'd become accustomed to as a part of city life." (May '81)

*Test it yourself!* We offer an honest-to-goodness 30 day MONEY-BACK guarantee. If it doesn't measure up to your standards, send it back for a full refund of the purchase price.

The suggested list price for **Stereo One** is \$69.95.

You'll pay up to three times as much for an antenna system better than **Stereo One**.

### BUY DIRECT AND SAVE \$10.00

Send your check or money order for \$59.95 + 3.50 (shipping and handling) to; ► (N.Y. residents, please add 7% sales tax)

VISA & MASTER CARD buyers may call toll free 1-800-448-8490  
N.Y. Residents please call 1-315-482-2589



**Castle Marketing**

Dept. HF-1  
P.O. Box 219  
Holland Street  
Alexandria Bay,  
New York 13607

SCHUMAN: In Sweet Music\*; The Young Dead Soldiers†; Time to the Old‡.

Rosalind Rees, soprano; Paula Robison, flute\*; Scott Nickrenz, viola\*; Heidi Lehwalder, harp\*; Robin Graham, horn\*; Thomas Muraco, piano\*; White Mountains Festival Orchestra, Gerard Schwarz, cond.\*. [Carter Harman, prod.] COMPOSERS RECORDINGS SD 439, \$7.95.

Rosalind Rees's delivery of William Schuman's songs is almost—but not quite—good enough to be convincing. The main problem is the tedium inherent in the music itself. As Gregg Smith points out in his notes to this (good-sounding) recording, Schuman turned to solo songs relatively late in his career. (Or sometimes he took a small detour, as with *In Sweet Music*, which received its first performance in this form in October 1978 but began life in a different guise, as a part of the incidental music to *Henry VIII*, dating from 1944.)

So while these works do communicate the composer's sympathy for the voice, they do not impart feelings of immediacy or intimacy; there is little of the kind of direct communication that we have (rightfully) come to expect from the Lied/art-song traditions. No matter how much the listener may share Schuman's affinity for the words of Archibald MacLeish (in *The Young Dead Soldiers* and *Time to the Old*), the impression is of the music's moving up and out, away from constant ears, onto a plateau that makes it seem remote, abstract—and yes, even tedious.

The best of these works—and the best of Rees's performances—is *Time to the Old*, one long song on three texts. These words are not the best on this record (*The Young Dead Soldiers* is a better poem), and the music of *In Sweet Music* holds greater riches and more ideas. But *Time to the Old* is the most impressive match of music and words, the most fitting combination; the one work in which neither the poet nor the composer seems to have taken the upper hand. Even Rees seems to have known this; *Time to the Old* was written for her, and the performance is genuinely distin-

guished. The others aren't. There is warmth in this song. The others seem cold.

K.M.

SCHUMANN: Quartet for Piano and Strings, in E flat, Op. 47—See Schubert.

SNOW: The Passion and Transfiguration of a Postapocalyptic Eunuch—See Salzman and Sahl.

STRAUSS, R: Tod und Verklärung—See page 69.

TCHAIKOVSKY: Trio for Violin, Cello, and Piano, in A minor, Op. 50.

Elmar Oliveira, violin; Nathaniel Rosen, cello; Mikhail Pletnyov, piano. [Andrew Kazdin, prod.] CBS MASTERWORKS M 35855. Tape: MT 35855 (cassette). [Price at dealer's discretion.]

Yehudi Menuhin, violin; Maurice Gendron, cello; Hephzibah Menuhin, piano. [R. Kinloch Anderson, prod.] ARABESQUE 8014, \$6.98. Tape: 9014, \$7.98 (cassette).

Itzhak Perlman, violin; Lynn Harrell, cello; Vladimir Ashkenazy, piano. [Suvi Raj Grubb, prod.] ANGEL SZ 37678, \$9.98.

Eastman Trio. [John Santuccio, prod.] TURNABOUT TVC 37017, \$5.98. Tape: CT 7017, \$5.98 (cassette).

Mirecourt Trio. [Steve Markham, prod.] GRAND PRIX GP 9006, \$8.98.

"You ask why I have never written a trio. Forgive me, dear friend; I would do anything to give you pleasure, but this is beyond me. . . . I simply cannot endure the combination of piano with violin or cello. To my mind, the timbre of these instruments will not blend. . . . It is torture for me to have to listen to a trio or a sonata of any kind for piano and strings. To my mind, the piano can be effective in only three situations: alone, in context with orchestra, or as accompaniment, i.e., the background of a picture."

Shortly after writing these words to his benefactress, Nadezhda von Meck, Tchaikovsky ate them and composed a piano trio (to be sure, his only chamber work involving piano). It is dedicated "to the memory of a great artist," Nikolai Rubinstein, brother of the great Anton and a brilliant pianist in his own right. Tchaikovsky, of course, had been as tormented in his relationship with Rubinstein as he had been about combining keyboard and stringed instruments. He had been deeply wounded by his friend's harsh dismissal of his B flat minor Piano Concerto, but Rubinstein (like Leopold Auer in the case of the violin concerto) had revised his estimate and become one of the work's advocates. Whatever had happened while both were alive, Tchaikovsky rushed to Paris to view his

friend's body in March 1881 and, in a letter to his brother Anatol, noted that he had "forgotten all but [Rubinstein's] good points, and they outnumbered his weak ones. . . . Terror lays hold of me when I am confronted with the impossibility of replacing him."

Thus, very much in spite of himself, Tchaikovsky fashioned an eloquent if problematic monument to the departed. He did not make things easier for performers—already hard put to realize the work's monumentality and splashy extroversion without violating its essential intimacy and formal logic—by halfheartedly suggesting two possible cuts in the long second and final movement (the fugal Var. 8, and 136 bars from the finale); yet when played, the fugal variation functions much like a finale itself and tends to break the movement in half.

## In spite of himself, Tchaikovsky fashioned an eloquent monument.

(Of these five editions, only one—the Mirecourt—opts for the excisions.)

The version that corresponds most nearly to my own views about the piece is CBS's, by the three first-prize winners of the most recent Tchaikovsky Competition. Predictably, there is tremendous voltage in their playing, and the "hot" quality of their sonority is perfectly matched in the recorded sound. All three instruments have a biting, slightly wiry presence, and whether the juicy solo stint falls to Elmar Oliveira's surging violin, Nathaniel Rosen's pulsating cello, or Mikhail Pletnyov's sharply etched piano, the featured timbre assumes a "center stage" authority but considerably steps aside when the conversation passes to another instrument. While the record is obviously cannily produced, such clarity is possible only when each musician is ultrasensitive to what the others are doing.

These performers also show a superb sense of formal symmetry and a rare respect for Tchaikovsky's musical integrity. Countless small details sent me running back to the score; all but once, the performance reflected precisely what is indicated—and did so in an intelligent, creative way that casts light on why such details are there in the first place. For example, a slight nudge seven bars before letter M in the first movement is fully borne out by accent markings. The tempo accelerates and intensifies just as it should in the accelerando and stringendo sec-

tions leading up to the first movement's magisterial second theme. And if the scherzando Var. 3 in the second movement initially seemed a bit sedate, it is perfectly in accord with Tchaikovsky's Allegro moderato specification and ultimately makes greater structural sense than do some of the faster, more playful readings (cf. Hephzibah Menuhin's treatment on Arabesque). The one time the score does not support the players (although intelligent musical logic certainly *does*) is in their decision to press forward five bars after the Allegro giusto marking both times it occurs in the first movement. And in one or two other places, dynamic directives are judiciously supplemented.

Space does not permit further discussion of this superbly taut, fresh, and convincing reading, but I must praise pianist Pletnyov's bracing treatment of the mazurka, Var. 10 (his leggerississimo cadenzas are absolutely breathtaking!), and the brilliant incisiveness of all three players in the fugue and finale. In short, this performance offers a searing experience remarkably similar to that afforded by the 1943 Horowitz/Toscanini First Piano Concerto. My only quibble is with CBS's arbitrary decision to split the second movement (twenty-seven and a half minutes) between sides. (The turn, coming after the waltz, Var. 6, is fortunately not too hurtful.) All the other versions avoid this break.

The Arabesque version by the Menuhins and Maurice Gendron, recorded for EMI in the late 1960s (not to be confused with the 78 set Yehudi and his sister Hephzibah recorded earlier with cellist Maurice Eisenberg, issued in America by RCA Victor), offers a viable alternative approach. Here the emphasis is on chamber-music intimacy, and there is something altogether distinctive and touching about the shapeliness and patrician purity, especially in the intertwining of Yehudi Menuhin's burnished, tangy violin with Gendron's luscious, unpressured cello. Moreover, for all their restraint, these distinguished string players never sacrifice the golden-toned, soloistic eloquence of this extroverted Romantic writing (as does happen to a degree in the similarly tasteful, scaled-down performance by the Beaux Arts on Philips 6500 132). In this reading, the variation movement is particularly attractive; pianist Hephzibah sets the mood with an affecting, simple account of the theme itself and, at almost every turn of phrase, evokes the world of *The Nutcracker*. (The fast scherzando Var. 3 has already been alluded to; the celesta simulation of Var. 5, the lilting waltz, which really swings freely in its pivotal third measure, and the nocturne, Var. 11, are similarly sophisticated in characterization, as is the mazurka, a bit

less flamboyantly bravura than on CBS.) The drawback of this admirable, civilized account is the pianist's occasional—and rather serious—lack of assertiveness: She fails to work up sufficient steam in that lead-in to the *Allegro giusto* and to generate the requisite sonorous authority in the fugue and finale, both of which thus become disappointingly prim and small-scaled. Then, too, in the passages of the waltz and *mázurka* where the strings join in the fray and the piano part is marked *f* and *ff*, respectively, her tone is that of a pale “accompanist.” Still, integrity and sensitivity abound, and this is certainly one of the better accounts in the catalog.

One might have expected notable results in a work of this sort from the likes of Itzhak Perlman and Vladimir Ashkenazy, but their collaboration proves disappointing almost from the first phrase. Cellist Lynn Harrell fails to keep pace with his partners as early as the fourth measure, where the turn is smeared and labored. Not to dwell on individual shortcomings, the collective rendition is stodgy and, if you will, patronizing; I get the decided impression that these superstars consider the Tchaikovsky trio second-rate music. There is something both campy and unctuous in Ashkenazy's overphrasing, and in the swollen scoops and portamento slides both string players employ to underline (and ruin) harmonic modulations in the first-movement development. There is, for all the obvious simulation of “emotion,” a distressing lack of the genuine article. The tone has little color despite all the cornstarch additive, and in some places the rhythm is inaccurate. (In Var. 3, for example, Ashkenazy articulates the patterns of eighth notes followed by paired sixteenths almost as if they were triplets.) Furthermore, certain tempo relationships make me wonder how much serious thought—and rehearsal—these busy artists have expended on the music. (The premature rush at the early “*ben sostenuto il tempo*” marking leaves nothing in store for the *accelerando* still to come.) There is not much internal shaping and even less dovetailing of the three voices; instead, the players habitually rely on externalized exaggeration. This is big bulldozer “establishment” Tchaikovsky—on the order of an Ormandy/Philadelphia symphony on a bad day.

There is some of that same crassness and overexpression—but less pretension—in the Eastman Trio account. More than competently rendered and well reproduced, it is nevertheless altogether deficient in style, humor, and real passion. Cellist Robert Sylvester is a better instrumentalist than Harrell sounds on the Angel recording, yet he, too, overdoes those bulges on the repeated C

## Wolf fans take the bitter with the sweet.

sharps leading into the waltz. (How beautifully Gendron plays that passage!) The real villain of this perfectly efficient and respectable but completely unmemorable reading is pianist Barry Snyder, who plays most of the variations with ham-fisted, percussive stolidity and complete lack of sympathy and grace.

About the Mirecourt release, the less said the better. The performance, blunt, prosaic, and far from fluent technically, is further impaired by horrendous wailing shifts that would be better applied to Muzak. Furthermore, the unresonant recorded sound makes the piano tone hard as nails and betrays all the grainy rasp associated with an amateurish studio production. **H.G.**

VIVALDI: Concerto for Three Violins and Strings, in F, RV 551—See Bach: Concerto.

### WOLF: Songs (138) (Hugo Wolf Society recordings, 1931–38).

**H** Alexandra Trianti (14), Elisabeth Rethberg (10), Ria Ginster (10), Marta Fuchs (5), and Tiana Lemnitz (4), sopranos; Elena Gerhardt (19), mezzo-soprano; Karl Erb (11), John McCormack (2), and Helge Rosvaenge (2), tenors; Herbert Janssen (24), Gerhard Hüsch (16), and Friedrich Schorr (1), baritones; Alexander Kipnis (17) and Ludwig Weber (3), basses; Coenraad V. Bos (63), Gerald Moore (36), Michael Raucheisen (19), Hans Udo Müller (10), Ernest Victor Wolf (7), and Edwin Schneider (2), piano; London Symphony Orchestra, Robert Heger, cond. (1). [Fred Gaisberg and Walter Legge, prod.; Keith Hardwick, reissue prod.] EMI RLS 759, \$95 (mono; seven discs, manual sequence) [from EMI originals, 1931–38, including previously unreleased recordings] (distributed by German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028).

Let's first pin down what's in this loving reissue. The first six discs comprise the six volumes (each containing six 78s) recorded by EMI for release to the five hundred Hugo Wolf Society subscribers, each volume fitting neatly on one LP. The seventh disc contains previously unpublished recordings, possibly intended for subsequent Society releases, along with other EMI Wolf recordings of the period.

The accompanying seventy-two-page booklet is mostly taken up with Ernest Newman's voluminous and stimulating annotations for the original issues; for each volume a theme essay followed by texts and notes on each song. For the “bonus” disc, William Mann has provided new translations (superior to

Winifred Radford's for the original issues, which have the additional liability of being printed as run-on prose) and notes (inferior to Newman's). The booklet also offers discographic and background information, and a song-title index.

This is obviously a valuable collection for Wolf fans, despite its uneven quality. Of course Wolf fans are used to taking the bitter with the sweet—and to settling for sweet that isn't so very. Since so large and diverse a collection defies simple review, I'll confine myself to a couple of observations.

The performances I like best provide considerable support for retiring the view that opera- and Lieder-singing are fundamentally different activities. The work of Janssen, Hüsch, Kipnis, Rethberg, and Lemnitz has the same basic characteristics as these artists' distinguished operatic work: Robust, relatively freely functioning voices are driven into song as a means of dealing with immediate emotional needs. The human urgency of Hüsch's “*Epiphanias*” reminds me how much time I've spent trying to admire Wolf performances that have the virtue of superficial seriousness but no real communicative life. In fact, this set includes many performances of this wearing sort—cf. Gerhardt, Erb, and to a lesser extent Trianti and Ginster.

This collection also suggests one reason for the common mode of Wolf performance: The songs are fiercely difficult to really *sing*. Of the excellent singers noted earlier, only Kipnis emerges unscathed—a mighty tribute to the awesome control he had over his instrument. It's interesting to compare the three newly published songs recorded by that other fine bass, Weber, in 1937: Only rarely does the musical line enable him to focus his lovely timbre: “*Ritter Kurts Brautfahrt*” is pretty much a hash, albeit a hash with the occasional lovely phrase.

But to say that the songs are difficult to sing doesn't mean that they aren't meant to be sung. When three baritones of the quality of Janssen, Hüsch, and Schorr are this extended by the music, and in similar ways, at least some of the difficulty has to be in the writing, but as these classy artists demonstrate, the solution isn't to abandon singing for inflected recitation. The “subtlety” of Wolf's songs has nothing to do with the ostentatious point-making so admired by Lieder aficionados; it has to do, I'm increasingly persuaded, with precisely locating the human origins of Wolf's vocal gestures and then translating those impulses into honest-to-gosh *song*.

Not long ago, I suggested that the reputation of Verdi's *Falstaff* as a “difficult” opera is a function of the attitude of its performers. It occurs to me that the same thing is true here. Wolf-the-think-



ing-man's-songwriter is (dare I say it?) a bore. There's another Wolf, though: the keen observer of human passions and foibles. This Wolf is a genius; could we hear more from him?

K.F.

### ZELENKA: Sacred Choral Works.

Ute Fröhhaber, soprano; Dorothea Brinkmann, alto; Alejandro Ramirez, tenor; Hanns-Friedrich Kunz, bass; Marburg Bach Choir, Hesse Bach Collegium, Wolfram Wehnert, cond. [Richard Hauck, prod.] FONO FSM 63 108, \$10.98 (distributed by Fonodisc International, 535 E. 86th St., New York, N.Y. 10028).

Magnificat in D; Psalms: No. 110, Confitebor tibi Domine; No. 111, Beatus vir; No. 113, In exitu Israel.

The trouble with antique shops nowadays is that the chances of picking up a real find are slight. Not so in music's immense and uninventoried treasure troves, where discoveries can be made any day by diligent researchers. It was at the beginning of this century that the music of an obscure Czech composer active in Dresden in Bach's time had been unearthed, though its true qualities began to be understood only in the 1950s. Jan Dismas Zelenka (1679-1745) had a very good pedigree, which aroused the scholars' interest. He studied with Lotti and Fux, and many of his contemporaries—led by Bach and his sons, Quantz (Zelenka's pupil), Telemann, and Fasch—expressed the highest esteem for him; Sebastian Bach even asked his son Friedemann to copy for him the *Magnificat* recorded here. Yet by 1800, Zelenka was totally forgotten, and even after his rediscovery, scholars as well as performing musicians approached him gingerly; this Czech simply did not fit into the German Baroque milieu in which he had spent almost all his life. It was not an easy life, because all Dresden was at Johann Hasse's feet, and other musicians had to take a back seat.

What was first discovered was Zelenka's instrumental music. His main field was sacred music, however, and unlike the trio sonatas, these works—Masses, motets, psalm settings—have baffled both his contemporaries and us. Quantz extolled Zelenka's polyphonic skill, which indeed is evident everywhere in these psalm settings, but this man was a maverick, a veritable early Janáček, full of surprises and always going his own way, unconcerned with the reigning conventions. The stylistic mixture is flabbergasting. Here we have severe polyphony, Fuxian fugues that were certainly appreciated by Bach—especially the great one in the 113th Psalm, *In exitu Israel*, (which also has a fine "*Gloria patri*"). But suddenly we hear a ritornel for Lully's two oboes and bassoon, a dance piece; elsewhere there is broad Handelian rhetoric, a violin solo seemingly coming

from nowhere, or a madrigalian scherzando. Zelenka's harmony is adventurous, his melodic design chromatic, bold, and highly unusual. His solo ensemble technique, far in advance of his time, is particularly impressive.

All these pieces are interesting, but it is difficult to form an opinion of this unquestionably significant composer on the basis of these few samples, especially since the performance is rather poor. This music demands a conductor of great stylistic sensitivity willing to play Zelenka's capricious game, and Wolfram

Wehnert does not furnish such leadership—though there must be extenuating reasons for that. The performance is almost amateurish, the soloists (except for the soprano, who will do) are not of professional caliber, and the chorus is poorly recorded, its sound flat and at times indistinct. Yet this is the same Wolfram Wehnert who distinguishes himself in the Mendelssohn recording discussed above. Could it be that his inadequate forces led him astray? Why not start all over again? Zelenka is well worth another try.

P.H.L.

# Do your records sound like thisssssssss?

When you're listening to your favorite albums, nothing can spoil your enjoyment as much as hiss, clicks, pops and static. It's dissssturbing. It's disssstracting. And it's unnecessary.

Because with proper handling and regular Sound Guard care, your records can maintain their like-new clarity and fidelity. Even old records sound

better after one treatment with Sound Guard.

Sound Guard makes products respected around the world, to clean, preserve, protect and enhance the quality of records.

So, depend on Sound Guard to keep the hiss away from Stravinsky, Streisand, Kiss and any other record that gives you sheer satisfaction.



The best way  
to prove  
how much you  
love music.

**sound  
guard**  
W

Facilities:  
Pompano Beach, Florida;  
Cincinnati, Ohio; Tokyo,  
Japan; Brussels, Belgium

# IN DAZZLING DIGITAL! THE DREAM TOSCA THE MAGIC FLUTE new for holiday giving!



DSBX-3919

DSCX-3918

**The New Standard of Excellence—on Angel**

Circle 37 on Reader-Service Card

## Recitals and Miscellany

THOMAS MURRAY: THE SYMPHONIC ORGAN—See Liszt.

ARTHUR RUBINSTEIN: Piano Recital.

Arthur Rubinstein, piano. [Max Wilcox, prod.] RCA RED SEAL ARL 1-3850, \$9.98. Tape: ARK 1-3850, \$9.98 (cassette). [\*Recorded in concert.]

ALBÉNIZ: Navarra.\* DEBUSSY: La Plus que lente. RAVEL: Forlane. SCHUMANN: Arabeske, Op. 18; Symphonic Etudes, Op. 13.\*

Arthur Rubinstein always gave the impression of being better in concert than on records; now that some of his live performances are appearing on disc, we find that this was often true—but not always.

Here is Schumann's *Arabeske*, a Rubinstein specialty that he recorded several times. The latest version—from a Carnegie Hall recital of November 19, 1961—is, quite simply, a miracle. The playing is elegant, but it is an elegance at the service of poetry. Note the control of the main theme's accompaniment—the way he grades the running notes so that they sound like statements and echoes. The singing tone, the finely tapered rubato, and the effortless liquid legato are the work of a master in top form. And the playing has greater thrust and dynamic range than did some of his studio work, which tended to sound, if not exactly careful, excessively comfortable. I recall a memorable prewar HMV shellac version of the *Arabeske*, but I doubt that it was the equal of this performance.

It's good to have an example of Rubinstein's handling of the Spanish masters. He recorded two shellac versions of the Albéniz tour de force (to which Déodat de Séverac supplied the finishing touches following the composer's death); this concert performance (also from Carnegie Hall, three weeks after the Schumann) is masterly and free-wheeling. Perhaps Alicia de Larrocha supplies a tauter, stricter rhythm and (dare I say it?) plays more of the notes, but even she cannot rival Rubinstein's innate *grand seigneur* authority.

But in Schumann's *Symphonic Etudes* (from the same recital as the *Arabeske*), Rubinstein is a bit uneven. Some of it he shapes with extravagant generosity. The theme itself is richly inflected, and the Etude No. 1 is carefully detailed.

## WHY BUY A COPY WHEN YOU CAN BUY THE ORIGINAL.

We introduced the original metal tape, Scotch® Metafine®. The same dedication to technological achievement that created Metafine tape goes into every Scotch Cassette. So don't accept seconds. Get Scotch Cassettes.

To find out more about recording on Metafine tape, write to: Metafine Tape, Home Entertainment Products Department, 3M Center, St. Paul, MN 55144.

**SCOTCH® CASSETTES. THE TRUTH COMES OUT.**

**3M**

Circle 38 on Reader-Service Card

# CLASSICAL Theater and Film

(He takes the triplet variant for the left hand in measure 12, bringing out the repeated figures with trumpetlike clarity.) And his staccato ostinato is almost violinistic in No. 3. But some of the other etudes (Nos. 4, 6, and especially 9) are scrambled and labored. He uses the later version of the finale and omits all five of the unpublished variations. Rubinstein made a 1958 studio recording of the work but rejected it: had he persevered, he could surely have achieved greater textural variety and technical brilliance than he manages here.

Ravel's *Forlane*, recorded in New York on March 23, 1961, unfolds with patrician delicacy. Debussy's *La Plus que lente* comes from a June 1970 Rome session. By then the famous Rubinstein stage whisper had become a bit too emphatic; his two earlier versions (or at least one of them) had more wistful appeal and greater delicacy.

The sound of the live performances is especially airy and centralized, with audience noise generally kept at a minimum, though there is an unwanted smattering of applause between the Schumann Etudes Nos. 8 and 9. **H.G.**

## Theater and Film

**RAIDERS OF THE LOST ARK.** Original motion-picture soundtrack recording.

Composed by John Williams, London Symphony Orchestra, John Williams, cond. and prod. CBS JS 37373. Tape: JST 37373 (cassette). [Price at dealer's option.]

I confess to having approached John Williams' latest opus with considerable skepticism. The collaboration of writer-producer George Lucas and director Steven Spielberg augured yet another juvenile cloning of *Star Wars* and *Close Encounters*. And except for a frisky fanfare release that recalls the strutting syncopations of *1941*, even the main-title "Raiders" march did little to dispel those fears.

As the music's multifaceted and panoramic dimensions began to unfold, however, it became quickly apparent that Williams had written one of his most vital, inventive, and adventurous scores. It never loses interest or momentum and is so packed with ideas and incidents yet so all-of-a-piece that, even apart from the film, it offers a feast for the ears.

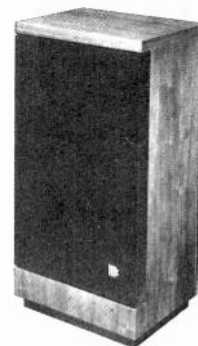
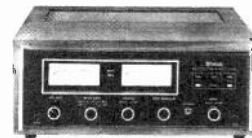
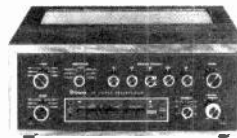
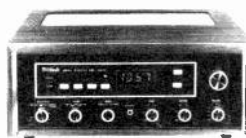
Spielberg has made an almost archetypal "movie" movie, which runs the gamut of visual and visceral thrills unique to the medium. In an analogous

MISC SPECIALS	VCR	CASSETTE	WALKINGMAN STEREO CASSETTE PLAYERS-BONANZA
BLAUPUNKT CR2001 215 00 CR2010 258 00 CR3001 424 00 CR4000 244 95 CR5000 336 00 Berlin US 939 00 BEA 100 (AMP) 107 00	Panasonic 1210 624 00 Panasonic PV3200 869 00 Sony Beta SL5800 1025 00 RCA VFP170 1045 00 JVC 6700 VHS 794 00	<b>DECKS</b> SHARP RT 1199 189 95 SHARP RT 20 149 95 SHARP RT 2266 274 95 JVC KD A66 324 95 Sharp Sys 500 575 00 Sony TCFX5 279 50	Sony Walkman I 84 95 Sony Walkman II 139 50 Sony TCS 300 Recorder 169 90 Sony RF40 FM Stereo 68 95 Toshiba Kits 1 w/FM Stereo 59 95 KLH Solo w/FM Stereo 179 99 Aiwa CS JI w/FM Stereo & Recorder 189 95 Mura Hi Stepper AM/FM Stereo 59 95 Koss Music Box 74 95 Panasonic RF10 99 95
SONY Sony XR 25 175 00 Sony XR 70 269 50 Sony XR 77 329 50	<b>VIDEO CAMERAS</b> PANASONIC PK750 674 00 RCA CCD10 869 00 SONY HVC 2200 995 00 New JVC GX88 695 00	<b>CALCULATORS</b> TEXAS INSTRUMENT TI 55 29 95 TI 58-C 94 50 TI 59 209 00 HEWLETT PACKARD 32E 48 00 34C 129 00 41C 219 00 HP-97 689 00 All Access In Stock	<b>TV VIDEO GAMES</b> Mattel Television 229 50 Bally Arcade 234 95 Atari CX-2600 144 95 COMPUTER Backgammon-B 79 95 Brain Baffler-A 34 95 Horse Race Analyzer-B 67 95 All cartridges for above Video Games in Stock Write or Call
SANYO FT C2 59 00 FT C8 89 00 FT C16 146 95 FT C18 169 00	<b>AUDIO TAPE</b> Scotch Master I or II or III 3 14 Scotch Meta Line C-60 4 90 Scotch Meta Line C-90 5 99 TDK DC-60 1 19 TDK DC-90 1 65 TDK MA-C60 7 55 TDK MA-C90 9 99 TDK SA C-60 2 19 TDK SA C-90 2 95 TDK SAX C-90 4 99 Sony LNX C-60 1 25 Sony LNX C-30 1 65 SAX C-60 3 49 Memorex Hi Bias C-60 1 99 Memorex Hi Bias C-90 2 75 Memorex MRX3 C-60 1 59 Memorex MRX3 C-90 2 00 Memorex Hi Bias II C-90 3 99 Maxell UD X-1 or II C-60 2 49 C-90 3 25 BASF Pro II C-90 2 99 Ampex I or GM I or II C-90 2 99	<b>REEL TO REEL</b> Ampex Grand Master 1800 h 6 99 Maxell 35-908 6 95 Scotch 207 1800 h 6 99 TDK 50-120 BM 17 95 TDK LX 35-180 BM 16 95 Ampex Grand Master 3600 h 1C in 24 50	<b>TV'S</b> Sony TV KV 9400 399 00 KV 1217 379 00 KV 1515 399 00 KV 1913 430 00
JENSEN J 1201 6x9 62 00 J 1130 4x10 88 50 J 1001 6x9 99 00	<b>DARK ROW</b> CAMERA and ELECTRONICS, Corp. Store Hours: Sun. 10-4 Mon-Thurs. 9-6 Fri. 9-2 We try to beat any price! For Visa or Master Charge order Dial TOLL FREE For Orders Only (except New York, Hawaii, & Alaska) <b>800-221-8464</b> 1 Park Row (opp. City Hall Park) Dept. HF New York, New York 10038	<b>CARTRIDGES</b> SHURE HEADQUARTERS V-15LT 239 95 97LT 139 95 Shure V-15 Type IV 96 99 Shure V-15 Type III HE 82 95 Shure M-95 HE 33 95 Shure M-97 HE 49 95 Shure M-91 ED 19 95 ALL STY. FOR SHURE IN STOCK Pickering XXSU-3000 59 95 Pickering XSU-4000 82 50 Pickering XSU-5000 105 00	<b>VIDEO TAPE</b> Original Beta Sony or TDK SAL 500 10 95 Original Beta, Sony or TDK SAL 750 13 45 L850 15 95 Maxell T120 13 95 Fuji T120 13 75 Maxell Hi Grades T120 17 35 UCR Headclean Cassette 19 95 All TV or Video Systems available in 220U & pal sys
PIONEER KPX 9500 175 00 KP 5500 124 00 KP 8500 164 00 All Sony Car Stereo Speakers in Stock	<b>CAR STEREO</b> HV-XLC 49 00 NV-X 41 00 PRO-4-AAA 49 95 KS-P 29 95 ESP-10 249 95	<b>KOSS STEREO PHONES</b> Casio UL-1one 59 95 Casio W100-Divers Watch 34 95 Casio W150-Metal Divers Watch 49 95 Casio C90-A Calculator Alarm Watch 39 95 Casio ML-90 Calculator 39 95 Casio FX702 P Calculator 175 00	

Circle 39 on Reader-Service Card

## FREE McIntosh STEREO CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



**SEND TODAY!**

McIntosh Laboratory, Inc. HF  
East Side Station P.O. Box 96  
Binghamton, N.Y. 13904

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

If you are in a hurry for your catalog please send the coupon to McIntosh. For non rush service send the Reader Service Card to the magazine.






## TDK brings two new standards to open reel.

TDK announces two breakthroughs in open reel. TDK GX Studio Mastering tape: an ultra refined particle lets it handle the critical demands of live music mastering. And TDK LX Professional Studio tape, with a super refined particle that gives it a performance ideal for professional and audiophile use.

A unique polishing and binding process makes dropouts practically a thing of the past. A special graphite and carbon backcoating on all GX and some LX reduces friction for smooth winding while preventing static and diminishing wow and flutter. At last your music is heard the way you intended to hear it.

Listen to TDK GX and LX. They could open up a whole new standard of recording excellence. 

© Copyright 1981 TDK Electronics Corp., Garden City, N.Y. 11530

Circle 41 on Reader-Service Card

and knowingly elemental manner. Williams provides an almost continuous accompaniment to the headlong rush of threatening encounters and hairbreadth escapes that give the film its compelling drive and *raison d'être*. The score plays an integral if sometimes subliminal role in stirring apprehensive delight and terror. For example, the music for the opening scene (unfortunately not on this disc)—a perilous assault on a figurine hidden within an elaborately booby-trapped cave-temple deep in the steaming Amazon jungle—establishes an intense level of dread and excitement, of absorption, anxiety, and anticipation, which hardly ever lets up during the next two hours.

Moreover, Williams seizes the opportunity to score several lengthy action sequences—such as an unbelievably pulse-pounding desert chase—in which he puts his skill at conceiving finely gauged developmental structures on dazzling display. So artful is his construction of climaxes within climaxes, so impeccable his feel for musical proportion and configuration, that these passages never become repetitive or overwrought.

The score's many felicities include a wonderfully fleet Prokofievian scherzo entitled "The Basket Game" and the "Marion" love theme, which sounds an even more pronounced note of sensual yearning than do its counterparts in *Star Wars* and *Superman*. There is also very imaginative use of choral vocalise—particularly at climactic appearances of the mesmerizing Ark motif (which Holst himself could hardly have improved upon)—and of ostinato rhythms and grating dissonances formerly the exclusive province of Jerry Goldsmith.

Williams has noticeably heightened and sharpened his harmonic language, and the echoes of other composers are more persuasively assimilated—perhaps because he has come back down to earth and is treating real human beings (however two-dimensional) in a real historical and geographical setting (however exotic or preposterous). In spite of the essentially comic-book nature of the story materials, he provides music that is quite adult in its use of sophisticated techniques of musical dramatization.

The London Symphony, under Williams' direction, gives a rousing, no-nonsense, and very professional reading of a long score with many intricate passages. The recording, while not of digital origin, is comparable in its solid, detailed, and sensuous aura. It's good to see CBS returning to the serious soundtrack field with such an outstanding production.

Film music fans who have shared my second thoughts about Williams' prodigious facility and fertility are in for a thrilling surprise: movie music to end all movie music.

P.A.S.

# FREE GUIDE TO SPEAKER SELECTION

Good news for everyone baffled by baffles, crossed-up by crossovers, and troubled by treble response.

Ohm has written a guide that de-mystifies loudspeakers of any make or model.

It's written in plain English. Everything that's important to know, we tell you.

Our guide shows you how to compare loudspeakers. What things to listen for. Which questions to ask a salesperson.

Why has Ohm written the guide to loudspeakers? Because we feel that the less confused you are about loudspeakers, the more you'll appreciate the virtues of *our* loudspeakers.

Call us toll-free for a free guide.

**1-800-221-6984\***

\*(except in New York, call 212-783-1120).



**We make loudspeakers correctly.**

Circle 42 on Reader-Service Card

# The Tape Deck

Critiques of new cassette and open-reel releases by R. D. Darrell

## ROUNDUP, I

**Ariola-Eurodisc** is no longer the "last major European catalog not distributed in the United States." Its Munich-made musicassettes, as well as discs, are now released here (\$9.98 each) by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019. The first examples prove to be admirably processed, in Dolby by of course, but have program notes in German only and no vocal texts: the two- and three-cassette sets come in attractive 4 7/8" x 9 1/2" Prestige Boxes.

Among these is the only available taping of that most delectable of all folk operas, Smetana's *Bartered Bride*. Czechophile that I am, I'd prefer a native-language *Prodaná nevěsta*, but this 1975 *Verkaufte Braut* is disarmingly delightful in Jaroslav Krombholc's unflaggingly zestful performance starring Teresa Strataš, René Kollo, and Walter Berry with the Bavarian Radio Chorus and Orchestra (three-cassette set, 57 640, \$29.94). A new Rudolf Baumgartner/Lucerne Festival Strings set of Bach's *Brandenburg* Concertos (two cassettes, 500 086, \$19.96) is more ambivalently polarized: powerfully magnetic for aficionados of the group's earlier version (Archiv, 1960; now on DG Privilege 3335 142/3); of neutral or even negative appeal to purists. But nonspecialists may well relish Baumgartner's much more spirited, if still anachronistically Romantic, reading. Soloists include such fine new ones as violinist Josef Suk and harpsichordist Christiane Jaccottet, and the returning flutist Aurèle Nicolet. Sonic limpidity and presence are incalculably improved.

My first two Eurodisc tape singles are less controversial, destined for wide popularity indeed: Suk's elegant Mozart Violin Concertos Nos. 1 and 3, in unfaded 1972 Supraphon recordings with the Prague Chamber Orchestra under Libor Hlaváček (400 053), and the American recital debut of a potential star Heldentenor, Siegfried Jerusalem, with orchestra under Heinz Wallberg in German-opera arias ranging from standards to those by D'Albert, Lortzing, and Korngold (400 089).

● **Angel** (\$9.98 each) features the glittering debut of a new threesome—Vladimir Ashkenazy, Itzhak Perlman,

and Lynn Harrell—in Tchaikovsky's gangling Op. 50 Trio, a work that demands distinctive individual virtuosos (especially in the piano part) rather than a more balanced, blended ensemble (4XS 37678). There's more restricted appeal (primarily to fanciers of odd sounds) in the New Koto Ensemble's twangling aberrations of Respighi's *Birds* and Second Set of *Ancient Airs and Dances* (4XS 37830).

● **Arabesque's** very first digital (Soundstream) recording is a set of the Bach harpsichord partitas by the piano virtuoso redivivus João Carlos Martins (7501-3, \$29.94)—idiosyncratic *Bachianas brasileiras* treatments definitely not for purists, but quite electrifying when taken on their own dazzlingly bravura terms. Then, for anyone susceptible to Delian enchantments, even in their earliest manifestations, there's the Old Sorcerer's second opera, *The Magic Fountain*, in its fine first recording by British forces under Norman del Mar (9121-2L, \$16.96, including libretto). And the latest in Ward Botsford's invaluable historical series of mono masterpieces is the long-awaited reissue of the truly magisterial 1932-35 Schnabel/Sargent cycle of Beethoven piano concertos (9103-4, \$31.92).

● **CBS Mastersounds / Masterworks** (prices at dealer's option). The latest releases in the deluxe (digital/supersample) series strikingly eclipse the first examples in both sonic warmth and executive and interpretative distinction: Andrew Davis' best recording yet—a balletically toe-tickling Rossini-Respighi *Boutique fantasque* with the Toronto Symphony (HMT 35842), and a Berman/Leinsdorf/Chicago Symphony performance of Brahms's First Piano Concerto (HMT 35850) characterized by bewitchingly Romantic sensuousness rather than the usual fierce heroism. And scarcely less idiosyncratic is the pianism on two analog/ferric releases: Richter's highly personalized, poetic, yet always magisterial Chopin scherzos in a rather lightweight but pure 1977 Melodiya recording (MT 36681) and Daniel Varasano's Gallically sec and tangy program of familiar and unfamiliar (*Sonatine bureaucratique*, etc.) Satie pieces (MT 36694).

● (**Vox**) **Cum Laude** (\$8.98 each). A new celebrity-artist label leads

off with perhaps the first coupling of Liszt's piano concertos in nearly twenty years to challenge closely the well-nigh definitive Richter/Kondrashin versions—by Jorge Bolet with David Zinman's Rochester Philharmonic (VCS 9001). The companion release (VCS 9002) features beautifully straightforward recordings of Robert Shaw's poetically understated Atlanta Symphony versions of Bernstein's *West Side Story* Dances, usually far more extroverted, and Tchaikovsky's *Romeo and Juliet*.

● **Deutsche Grammophon** (\$10.98 each). Claudio Abbado, untiringly busy here and abroad, is most impressive, and impressively recorded, in Chicago: Mahler's poignant Sixth Symphony (3370 031, \$21.96) and Prokofiev's satirical *Lt. Kijé* Suite (with a too tame *Scythian* Suite in 3300 967). He, Elena Obraztsova, and the London Symphony are also dramatically gripping in Prokofiev's epic *Alexander Nevsky* (3301 202). Only his Verdi Requiem, with the La Scala Chorus and Orchestra and big-name soloists (3370 032, \$21.96), leaves me unmoved and unsatisfied.

● **London** digitals (\$12.98 each). Georg Solti surpasses even his memorable c. 1966 Mahler *Resurrection* Symphony in ultradramatic performance, with the Chicago Symphony Chorus and Orchestra, and lucidly vivid sonics (LDR5 72006, \$25.96), but the packaging is pretentiously oversized. Two other digital firsts—appropriately impactful and incandescent—are Janáček's martially festive *Sinfonietta* (with details restored from the original score) and bardic *Taras Bulba* Rhapsody in persuasively idiomatic, sinewy versions by Charles Mackerras and the Vienna Philharmonic (LDR5 71021).

**Reel Schumann.** The latest major addition to the open-reel catalog of Barclay-Crocker (11 Broadway, New York, N.Y. 10004) is the acclaimed Musical Heritage symphonic Schumann series of authoritatively idiomatic, notably virile performances by Kurt Masur and the Leipzig Gewandhaus Orchestra (Z 3595D4, two reels, \$29.95). The familiar four symphonies are augmented by the less familiar quasi-Fifth (Overture, Scherzo, and Finale) and three rarely heard overtures—all in ringingly robust c. 1976 Eurodisc recordings. **HF**

# BACKBEAT.®



JANN ZLOTKIN

*Szymczyk at the board: shades of Oz's wizard*

Bob Seger, the Who, and the Eagles share a secret: their producer. by Crispin Cioe

HIDDEN IN A SLIGHTLY FADED MOTEL complex overlooking a harbor in Coconut Grove, Florida, Bayshore Recording Studio looks like a set from a 1950s detective movie. Its owner is Bill Szymczyk (pronounced "simzick") who, in the last decade, has produced a string of platinum LPs for the Eagles, Joe Walsh, Bob Seger, and the Who. At the moment, he's cloistered in the control room, perfecting the final mixes for Seger's forthcoming live LP. "Nobody, not even an assistant engineer, is allowed in the studio when Bill's mixing," explains Seger when he greets me at the studio door.

Fifteen minutes later we're called in

## Bill Szymczyk: The Power Behind the Thrones

for a listen. Szymczyk is a big, solidly built man with dark, penetrating eyes and a great smile. Through the gigantic Westlake Audio monitors we hear Seger and the Silver Bullet Band in a steamy version of Otis Clay's early '70s r&b chestnut *Trying to Live My Life Without You*. "The full title," chuckles Seger, "is a.k.a. *The Long Run*, since the rhythm track of the Eagles tune has a slightly similar feel. Bill has had a big r&b influence on us all." The track is a perfect representation of the r&b-flavored hard rock that is both Szymczyk's production trademark and Seger's musical modus operandi.



"ABC kept telling me, 'But you're white, you can't produce B. B.'"



TOM COPI

King: white radio finally listened

The Szymczyk "sound" is not easy to define, but at its core is a seamless fusion of rock's intensity with r&b's directness, emotion, and musical structure. While the Eagles earlier Glyn Johns-produced albums stressed the band's country leanings, Szymczyk brought a real rock & roll guitar presence to the proceedings, along with a tougher rhythm section. His hard rock productions with the J. Geils band and Joe Walsh are focussed and never without punch. His work in the Sixties with B. B. King—until that time strictly a chitlin-circuit r&b singer/guitarist—yielded several albums, culminating in the Top-40 hit, *The Thrill Is Gone*. Since then, B. B. has been the most successful blues crossover artist in the world.

"The mix might be dragging a bit on the bottom," comments Seger. "It might need a little more bass drum level."

"O.K." responds Bill. "I'll do another one right now." Twenty minutes later, both agree that "it's in the pocket now" and break for the day.

Like many of the artists he produces, Szymczyk was born in the Midwest, in Muskegon, Michigan. "My father was a factory worker and my grandfather was a farmer," he says. "That's the Midwest sensibility in a nutshell—the city and the country. For me, Seger's *Night Moves* is the classic mid-western rock song, and Bob's really the greatest musical proponent of what my

roots are." Growing up in the '50s, Szymczyk listened to blues, r&b, and early rock & roll on the radio. "WLAC came screaming into Muskegon every night from 'G-A-double-L-A-T-I-N, Tennessee,'" he recalls, "with music by stars of the day like Joe Turner and B. B. King, and mail-order ads for everything from records to 'baby chicks guaranteed to survive.' I also became a jazz fan in those days via a local radio station where a friend worked."

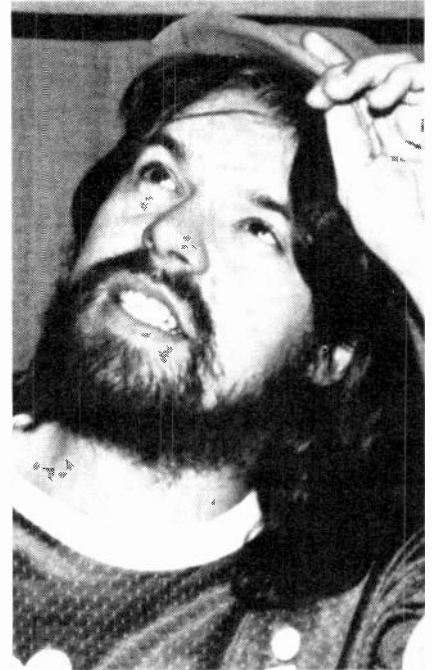
A four-year stint in the Navy started in Key West, which is how he became familiar with the Miami area, and ended in the Brooklyn Navy Yard. After his discharge, he landed a job at the small Dick Charles Studio in New York where he "cut dubs, swept up, fixed amps, did vocal demos, whatever. I think my first actual engineering job there was a Gerry Goffin/Carole King song demo for Screen Gems. In those days, studio time was rented out in fifteen-minute intervals, which meant you had to have a song done in two takes. We'd record the basic in mono, overdub the leads, and there'd be eight or nine generations of bouncing down tracks to get all the instruments on." In 1964, he went to Regent sound, where, on a four-track machine, he learned "multichannel" technique from Bob Liffin. About a year later, he had built a solid enough following of r&b producers (Jerry Ragavoy and Van McCoy among them) to become a freelance engineer.

"My very first session with Ragavoy," Bill recalls, "was Aretha's sister Erma Franklin's original r&b version of *Piece of My Heart*, which Ragavoy wrote and Janis Joplin covered later. I was past the stage of butterflies in my stomach about engineering a session, so the question became, how do you make it work from a musical standpoint? I worked with Ragavoy on records by singers like Garnett Mimms and Howard Tate. At the same time, I wanted to be a producer myself, so I started doing demos that often turned into singles.

"By 1965 I was really getting my engineering chops together and leading a kind of double life. Two-thirds of my work was r&b and about a third was folk stuff—Eric Andersen, Phil Ochs, and the like. I did some of my rock sessions, like several cuts on Paul Butterfield's "East West" LP, which is how I first met Elvin Bishop, whom I later produced."

When Ragavoy built the Hit Factory in 1967, he hired Szymczyk as the first engineer. About a year later an ABC Records sales manager, Otis Smith, booked session time for Florence Ballard (formerly of the Supremes) with Bill engineering. "Whenever I sensed that a producer didn't know what he was doing in terms of getting solid rhythm tracks, I'd bail him out," says Bill. "Otis saw this

"Bill had had a big influence on us all."—Bob Seger



JANN ZLOTKIN

Seger: a solid collaboration

happen on Florence's sessions. A short time later, a staff producer job opened at ABC, and he asked me if I wanted the position. I said 'Did Van Gogh listen in meno?' Yes!"

One of Szymczyk's earliest assignments at ABC took him to Cleveland to scout a new band. "I didn't like the group that much," he remembers, "but their manager told me he had another hot band." It turned out to be the James Gang with Joe Walsh on guitar. "I immediately fell in love with Walsh's playing. At the time we were both fans of English rock players like Pete Townshend and Jeff Beck, although Walsh is more of a slowhand player than they are."

His first real successes at ABC came in 1969 with the James Gang's "Yer Album" and B. B. King's single, *Why I Sing the Blues*. "With B. B.," he recalls, "it was a case of persistence. I started bugging ABC about letting me produce him as soon as I got there. His records had always been fairly stock renditions of his live show with his roadbands, which were always good but, after a decade, predictable. ABC kept telling me, 'But you're white, you can't produce B. B.'"

After finally convincing his superiors to at least let him propose the idea to King, a meeting was arranged at the Village Gate where B. B. was playing. "I was quaking," says Bill, "because he was always one of my heroes. I told him I

wanted to use some New York r&b studio cats on half of his next album, and record his own band live on the other half. He agreed!"

With Hugh McCracken on guitar, Jerry Jemmott on bass, and Herbie Lovell on drums, Bill and B. B. went into the studio and cut "Live and Well." *Why I Sing the Blues*, crossed over to pop and went to the Top 10 on the r&b charts. "The label suddenly said I was a 'genius, do it again,'" Bill continues. "So we cut 'Completely Well' with an all-studio band. B. B. was a little concerned at first about putting strings on the album but he eventually went along with it. There was a blues revival going on then—Eric Clapton, Mike Bloomfield—and I wanted to open up the white radio thing to B. B." That he did, for the LP's single, *The Thrill Is Gone*, went to No. 5 on the pop charts and sealed King's fate.

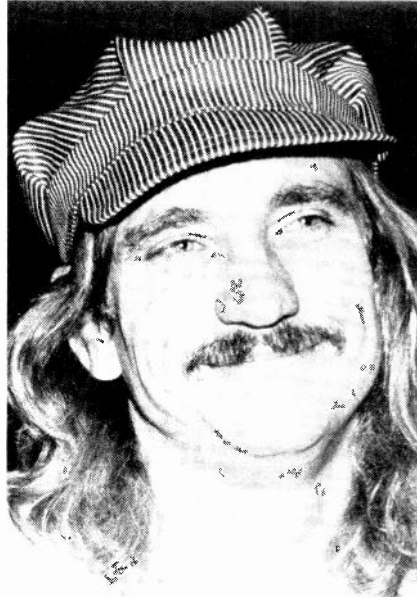
During that same era, Szymczyk's current rock production style began to take shape. "At the time," he recalls, "I was admiring the work of both Glyn Johns, then Led Zeppelin's producer, and Tom Dowd, who engineered all the classic Atlantic r&b stuff. I was fond of both white and black music, and I always tried to get a synthesis of both in my own work, without losing the positive characteristics of either."

A change of location and a little help from Mother Nature enabled him to put those rock leanings to use. "I'd been living in L.A., working for ABC and doing all kinds of projects—Pharoah Saunders' "Thambi," a John Lee Hooker album. But after the earthquake in February of '71, which scared the living bejesus out of me, I decided to move to Colorado, where for a short time I ran my own label, Tumbleweed. I continued doing independent projects, producing a Rick Derringer album, several J. Geils albums, and so forth."

In the meantime, Walsh—with whom Szymczyk had stayed in touch since their first meeting—was tiring of the James Gang's power trio format. "Joe decided to move to Colorado at about the same time that he was embarking on his solo career," Bill remembers. Walsh brought drummer and old friend Joe Vitali with him, and, together with Kenny Passarelli on bass, formed a group called Barnstorm. "It took a year to get the Barnstorm album together," says Bill. "Joe'd say, 'I've got a new verse for this song,' I'd say 'great,' and that'd be it for a month. But by the time we recorded, I'd know those tunes inside out. Now he won't even present a song to me unless it's 70 per cent there."

Szymczyk calls Walsh "the brother I never had," and the two men have been close friends for over a decade. Walsh talked about his longtime associate in a recent phone conversation: "Bill is really

**"I can't say a bad word about the guy, except that he's too damn physically big." —Joe Walsh**



JANN ZLOTKIN

*Walsh: "the brother I never had"*

an honest person, and he sincerely believes that the music he produces is valid, or he wouldn't do it. He also understands the pressure of the studio and knows how to guide you through. He requires a certain amount of time to set up and get sounds, but once he gets them the first three takes are usually magic. If something's not going well, he'll talk you down and then try it again later. Or, if the session is going well, he'll keep you directed and moving.

"I'd say he has a fundamentally r&b approach to making basic tracks in that he stresses getting solid, uncluttered bass and drum parts down, leaving plenty of space for overdubs. While some rhythm sections might come in and play too many notes and step all over everything, Bill emphasizes that less is more.

"He can grasp what you're trying to do even if you don't know the technical term for it. I like to try everything, and even if I come in with some ridiculous idea, like miking an amplifier in the back alley, he'll try it. And he's always sending us cassettes of hip r&b stuff that I'd probably never hear otherwise. Actually, I can't say a bad word about the guy, except that he's too damn physically big."

In 1973 the Eagles and Walsh, both managed by Irving Azoff's Front Line Management, found themselves on the same concert tour. One night Walsh played them the tape from his then-forthcoming album, "The Smoker You

Drink, the Player You Get," produced, of course, by Szymczyk. Though they had already finished one third of their next LP in England with Glyn Johns, they decided it was time for a change. They called Szymczyk and, as he remembers it, "told me basically, 'we want to rock.' Actually, it wasn't all that difficult to get them into a new groove. Glenn Frey is an r&b fanatic from Detroit, and Don Henley is an excellent drummer with a great time sense."

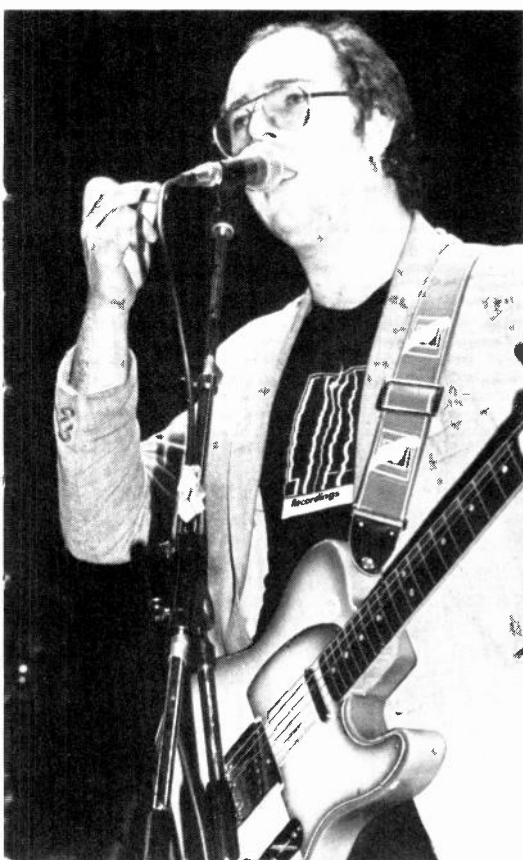
"On the Border" and its followup, "One of These Nights," quickly established the band's new direction in '74 and '75 respectively, especially with the success of the latter's title track. With Henley's crackling snare drum and steadily pulsing beat falling right in the Stax/Memphis timekeeping tradition, Don Felder's stinging guitar leads, and the group's soaring vocal harmonies, the song epitomized the sinewy and original rock groove that the Eagles have stuck with ever since.

Szymczyk is quick to admit, though, that producing the band was a learning process: "I'd never worked with such a vocally oriented rock group; it had always been bands with a frontman/singer, not four-part harmonies. The Eagles had been doing that for years, and they showed me a lot about stacking and layering vocals in the studio.

"The major thing we started developing during 'One of These Nights' and 'Hotel California' was the editing technique, which we eventually got down to a science. I'm a firm believer in editing rather than punching-in corrections or new segments. In the end, I'm always looking for five or six great takes of a tune, because I'd rather edit a good lick into a track than punch in one player with new notes.

"I always cut basic rhythm tracks live with bass, drums, guitar, and maybe keyboards, because the groove is always better when four guys are playing together, rather than dropping one into a previously recorded section. Of course, when I'm working with drummers as good as Henley, or Kenny Jones of the Who, or Joe Vitale from Walsh's band, I know the time will be solid, even without using a click track.

"I find that takes come in batches of three or four. Once the band learns a tune and goes through one take to get loose with it, the next couple of takes are usually in the groove. Meanwhile, I'm always thinking, 'Do I have the intro? Do I have a great first verse or bridge?' When I'm thoroughly convinced I've got all the pieces, I stop. It's a lot like cutting a film—you choose the best takes of the best scenes and put them together. On one of the tunes from 'The Long Run' there are more than thirty edits on the (Continued on page 117)



Clive Gregson: Inspired frontman

## Any Trouble's Rousing, Crashing Anglo Pop

Shades of Fairport Convention lurk beneath the surface.

Reviewed by Steven X. Rea

### Any Trouble: *Wheels in Motion*

Mike Howlett, producer  
Stiff America USE 13

Remember Fairport Convention, the seminal British outfit whose founding member Richard Thompson became a guitar hero for the entire traditional rock set? Clive Gregson does. In fact it sounds as if the singer/songwriter/guitarist who fronts Any Trouble grew up listening to little else, learning Thompson's slow, searing, spooky guitar parts until he had them all down pat.

Which is not to say that Any Trouble is an electric English folkie band. Gregson and cohorts Chris Parks (guitars, vocals), Phil Barnes (bass, sax, vocals), and Martin Hughes (drums, percussion, vocals) carry on in the finest Anglo pop/rock tradition. *Trouble with Love* is a spry, crashing pop tune with a wild, rousing refrain; *Open Fire* thunders along to the fierce, thudding beat of Hughes' drums; *Walking in Chains* boasts a muffled, high-ended guitar solo tailor-made for the airwaves. Throughout, the dark, dour spirit of Thompson's work lurks just below the surface. His *Dimming of the Day* is the LP's sole non-Gregson number, but it sounds like the product of the same songwriter. And Gregson's eloquent guitar playing—unpredictable as it is—time and again evokes his mentor's reclusive, eccentric style.

There are other influences apparent in this English foursome's second album, most notably that of Elvis Costello. Though Gregson's voice is far richer (often sounding uncannily like a British Jesse Winchester), his frankly enunciated delivery of tongue-twisting double entendres sounds Costello-inspired, as does the band's animated Attractions-like attack. Then again, the piano flourishes and the loping grandeur of a tune like *To Be a King* call to mind Bruce Springsteen (Gregson covered Springsteen's *Growing Up* on "Where Are All the Nice Girls?," the band's first album).

But more striking than Any Trouble's odd mix of musical mentors is Gregson's skill as a songwriter. The bitter irony of *As Lovers Do* and *Another Heartache* is brought forth in an economical flurry of finely honed images and stark, poetic phrases, while his melodies creep up and seep in with a subtle, insidious energy. Here's hoping that Gregson and his cohorts will be thrashing out their particular brand of intelligent, engaging pop for a long time to come.

### Harry Belafonte:

#### *Loving You Is Where I Belong*

John Cartwright & Bob Freedman, producers  
Columbia FC 37489 (CX encoded)  
BY CRISPIN CIOE

Harry Belafonte hasn't released a new album in seven years, but it sounds as if he never left. "Loving You Is Where I Belong" follows the same middle-of-the-road, "adult-oriented" route that made him one of the biggest recording stars to come out of the '50s, yet it does so without sounding dated. The mix of modern ballads and calypso-tinged midtempo pop will no doubt please his aging core audience, and it may well pick up some young easy listeners as well.

Producers John Cartwright and Bob Freedman are to be commended for their success in helping him bridge the generation gap. For example, Bob Dylan's *Forever Young* is a lilting, Caribbean arrangement, highlighted by Morris Goldberg's jaunty alto sax and penny whistles. On Hoyt Axton's *Mary Makes Magic*, some fine young studio musicians—drummer Chris Parker, violinist Ross Levinson, and harmonica whiz Don Brooks—provide contemporary, if restrained accompaniment. The song is a perfect vehicle for Belafonte's ripening (though still youthful) baritone: it's full of soft-focus imagery and pleasantly gauzy sentiments. In a world where change seems like the only constant, it's nice to hear a seasoned performer connect to the present without forsaking his past.

### Go-Go's:

#### *Beauty and the Beat*

Richard Gottehrer & Rob Freeman producers, I.R.S./A&M SP 70021  
BY SAM SUTHERLAND

Los Angeles' legions of young bands could learn several lessons from the apparent success of this female quintet, whose debut album is already shaping up as a commercial triumph. Rather than putting forth anger and irony to achieve a contemporary stance, the Go-Go's opt for a restrained rock classicism, framing their more serious observations in a frothy romantic context. In so doing, writer/guitarists Jane Wiedlin and Charlotte Caffey supply the band with an unpretentious but vivid identity.

That's not to suggest that "Beauty and the Beat" is a flawless record, or that the group's persona doesn't pose problems. The songs sometimes descend into

EBET ROBERTS



routine melodies, rendered all the more faceless by the obviousness of the arrangements' models (the same mid-'60s British pop templates so prevalent in post-new wave circles). More serious-minded listeners also may be provoked by the coyly flirtatious mood of the material, as well as by the band's frankly conservative stance on the war between the sexes. Given their celebration of traditional, boy-crazy '50s and '60s rock themes, the Go-Go's might seem like outright reactionaries.

But the sheer verve of the playing and the glints of romantic satire in lead vocalist Belinda Carlisle's readings suggest a tough-minded independence behind that cute facade. On songs like *Skidmarks on My Heart* and *Lust to Love*, teen melodrama is overstated to comic effect, lampooning (and, in the latter case, inverting) the plight of the wronged girl. The real masterpieces are the band's first two singles, *We Got the Beat* (released in the U.K. some months back) and *Our Lips Are Sealed*. The first is an ebullient anthem of self-confidence, spurred by drummer Gina Schock's simple but taut playing and the lissome, rising contours of the backing choruses. *Our Lips Are Sealed* is even better, its stately pace and Carlisle's cool delivery achieving a majestic balance. Its theme, the pact of silence between two lovers hounded by gossip, is a potentially trite slice of romance. But the chiming guitar figures, cooing choral harmonies, and Kathy Valentine's pulsing bass line elevate it to a teasing mysteriousness.

Producers Richard Gottehrer and Rob Freeman have served this band's rich potential well with their clean but lively production sound, and the tiny I.R.S. label has shelved its usual graphic austerity to supply a stylishly tacky album design.

**Debbie Harry: KooKoo**

Nile Rodgers & Bernard Edwards, producers. Chrysalis CHR 1347

BY MITCHELL COHEN

Because the hits of Nile Rodgers and Bernard Edwards have mostly been emphatic declarations with a disco pulse—"we! are! fam! i! ly!," "these! are! such! good! times!"—rock fans have been quick to dismiss their sound as less chic than slick. "KooKoo" teams them, the hottest creative duo in black music since Gamble and Huff, with Debbie Harry, the only singer to emerge from CBGB as a million-selling artist. If the album does nothing else, it should open up some ears to Rodgers and Edwards' modern soul style. The heart of Chic comes up against the voice of Blondie in a failed cross-cultural experiment that has some sterling moments.



EBET ROBERTS

George: Tastefully memorialized

Harry's singing can be effective on lurid pop songs like *Call Me*, *Heart of Glass*, and *X-Offender*, but when she applies her limited pipes to reggae, rap, or funk, her lack of soul is nakedly apparent. This disc's *Inner City Spillover* and *Military Rap*, both written by Harry with Blondie cohort Chris Stein, are as muddled as anything was on that band's "Autoamerican"; the musical idioms and social commentary are simply beyond her. Elsewhere, Harry and Stein concoct nebulous mood pieces (*Chrome*, *Oasis*) that not even the unfailingly resourceful production and playing of Rodgers and Edwards can surmount.

The four Rodgers-Edwards songs are the high points of "KooKoo." They have kinetic drive (Edwards' bass playing is both buoyant and rhythmically stabilizing) and lyrical cleverness. Harry even does two of them justice: *Backfired*, a street-wise put-down of a pickup, and the ballad *Now I Know You Know*, on which her vocal is endearingly inept in the tradition of Rosie and the Originals on *Angel Baby*. But when it comes to supplying the momentum of *The Jam Was Moving* or the assertive sass of *Surrender*, her eagerness isn't enough. They simply need more bite.

There are so many deserving female voices (Ann Peebles, Dusty Springfield, Martha Reeves) who could really use Rodgers and Edwards' savvy that this album seems a waste of the Chic Organization's efforts. "KooKoo" is nearly as silly as Steve Cropper and Duck Dunn killing time with Belushi's Blues Brothers.

**Little Feat: Hoy-Hoy!**

Bill Payne, George Massenburg, & Paul Barrère, producers Warner Bros. 2BSK 3538 (two discs) BY SAM SUTHERLAND

Always bridesmaids, never brides: that's probably one of the more fitting clichés

that could be applied to the late great Little Feat, a Los Angeles band that was better known to its musical peers than to the rock mainstream audience. In retrospect, that status seems particularly unjust, since many of those peers have gone on to capture commercial acceptance.

This two-disc anthology is a stunning career summary. Neither a greatest hits package (that label would be pointless, since the band never scored as a singles entity) nor a collection of curios, "Hoy-Hoy!" includes familiar originals in previously unreleased studio versions, crack live renditions, two cover performances of outside songs, and one unreleased solo track from each of three band members. As such, it is a telling view of a style that evolved from gut-bucket raucousness (*Forty-Four Blues*, *Teenage Nervous Breakdown*, and a cover of Leiber-Stoller's *Framed*) to the sleek, urban pop/rock/soul hybrid the band created after its expansion into a sextet in 1973. Most rock bands would wince at the prospect of exposing shelf material, but it's a testament to this outfit's musicianship that even the throwaway performances recorded during studio breaks now stand on their own.

As producers, Feat members Paul Barrère and Bill Payne and engineer George Massenburg have avoided the sentimentality that might have been wrung from the passing of band founder Lowell George. Instead, they've memorialized the seminal guitarist, writer, and vocalist by spotlighting his antic humor, always an essential Little Feat element.

In fact, "Hoy-Hoy!" represents something of a high-water mark for rock collections in general. From a technical standpoint, the sequencing (not chronological) and mastering are absolutely first rate. Several of those tracks culled from earlier LPs, such as *Easy to Slip* from 1972's "Sailin' Shoes," have actually benefitted from the new mastering. And the production finish on the live material is up to the high standard achieved on "Waiting for Columbus," a double live set. Other highlights are a new Bill Payne piece cut from the same cloth as Steely Dan's orchestral jazz patterns, guitarist Barrère's solo work (*Over the Edge*), a soulful ballad from George (*China White*), and a startlingly feverish live version of *All That You Dream* featuring Linda Ronstadt as vocalist. When you add it all up, "Hoy-Hoy!" earns its exclamation point.

**The Manhattans: Follow Your Heart**

Joe Evans, original producer Solid Smoke 8007 (P.O. Box 22372, San Francisco, CA 94122)

**The Manhattans: Black Tie**

Leo Graham, producer

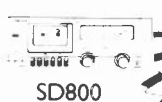





Columbia FC 37156 (CX encoded)  
BY BILL ADLER

Behind all the gratitude and promises of eternal love in the Manhattans' music, there has always been a sense of the ache—of just how hard it is to find love and make it stay. That kind of “now you see it, now you don't” love affair serves as an appropriate metaphor for the vocal group's career. Active for over twenty years now, the three original members can probably remember as many dues-paying hard times as good ones. The first of the two albums here is a collection of their mid-'60s efforts for Carnival Records, a tiny independent label owned and operated by Joe Evans out of Newark, New Jersey. The second disc is their current release on Columbia, one that will no doubt add momentum to the wave the quartet has been riding since *Shining Star* rose to the Top 5 in the summer of 1980 and won a Grammy award.

Though many of the tunes on “Follow Your Heart” became regional hits, they tended to stall in the r&b Top 20, never crossing over into pop. The well known limitations of independent distribution aside, even a cursory listen explains why. At the time the Manhattans were writing their own material—some with Evans' help—and, though charming in its sincerity, it was decidedly secondary. Those songs that don't recall the various Motown acts of the time hark way back in arrangement and sentiment to such mid-'50s doo-wop kings as the Moonglows and the Flamingos. Similarly, lead vocalists George Smith and Blue Lovett sound more like disciples of Clyde McPhatter and Ben E. King, respectively, than voices in their own right. Nonetheless, current fans and devotees of impeccable group harmonizing should take a listen. Solid Smoke has done its usual splendid packaging job, with great vintage photos and well researched liner notes. Only one gripe: Why weren't the cuts sequenced chronologically as they were discussed in the inner sleeve?

“Black Tie” is the Manhattans on top today: Elegant, mature, and assisted by the finest producers, arrangers, and songwriters that money can buy. As usual, Gerald Alston's magnificent tenor is the focal point. He is a supremely sweet, soulful singer who, like Smith (whom he replaced in 1970 when Smith died), addresses his lady from down on his knees. To his credit, though, he does so without his predecessor's teen hysteria and moistness. The other members of the Manhattans provide lush, if limited, support, losing much of their rightful ground to instrumentation. These days they are to Alston as the Pips are to

# WHY PAY MORE!

 <p><b>Dolby Cassette</b> SD800 <b>\$97</b></p>	<p><b>JENSEN</b> <b>Tri Axials</b> \$59 pr. J1065</p> 	<p><b>ATARI</b> <b>Video Game</b> \$133 CX2600</p> 
<p><b>Sansui</b> <b>Special Closeout</b> \$188 ea. SPX7900</p> 	<p><b>SONY</b> <b>Digitally Synthesized</b> \$277 STRV55</p> 	<p><b>JVC</b> <b>VHS Programmable</b> \$779 HR6700</p> 

**TOLL FREE 800-356-9514** Weekdays 9-9  
Saturdays 9-5

Over 100 Brands like:

- |          |          |      |          |           |
|----------|----------|------|----------|-----------|
| Technics | Maxell   | Sony | Cerwin   | Acutex    |
| Pioneer  | Empire   | Teac | Vega     | Craig     |
| Marantz  | Altec    | Akai | JBL      | Scotch    |
| Kenwood  | Sharp    | Dual | Audio    | B.I.C.    |
| Sansui   | Phillips | Koss | Technica | Stanton   |
| Jensen   | Shure    | TDK  | Clarion  | Pickering |

**WDS**  
WISCONSIN DISCOUNT STEREO  
2417 w. badger rd. madison, wi 53713

Circle 43 on Reader-Service Card

**FREE!**  
80 PAGE  
RECORD  
& TAPE  
CATALOG



- LIST THOUSANDS OF RECORDS & TAPES
- LOW LOW PRICES
- FAST SERVICE
- CLASSICAL, OPERA, POP, JAZZ, C&W AND NOW VIDEO CASSETTES

**International Record & Tape Club** Dept HF 55  
315 WEST 36th St. NYC, NY 10018

PLEASE SEND ME YOUR SPECIAL 80-PAGE RECORD & TAPE CATALOG!

PLEASE ALSO SEND ME YOUR VIDEO CASSETTE CATALOG!

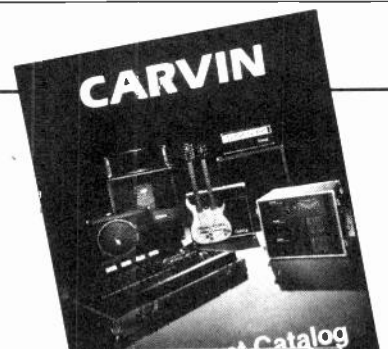
NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Circle 44 on Reader-Service Card



**FREE!**  
1981 Pro-Line Guide

- A comprehensive 64 pg. color guide to all Carvin Pro-Line equipment including illustrations, technical information and specifications with Special Direct Prices.
- Carvin's new products for the 80's include; double neck guitars, modular power amps up to 700w RMS. Recording and road mixing boards, JBL Pro speakers, bi-channel tube guitar amps, Parts, plus much, much more.
- As we introduce you to the finest Pro Equipment available, you'll appreciate Carvin's policy of selling Direct for exceptional values.

Write: CARVIN Dept HF80, 155 Industrial Ave., Escondido, CA 92025 • Phone: (714)747-1710

**CARVIN FREE CATALOG**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ HF30

SANSUI RECEIVER  
DIGITAL TUNER  
180 WATTS

JENSEN  
EQUALIZER



G-6700  
**\$366.**

EQ-400  
**\$74.**

OVER 100 BRANDS OF HOME  
AND CAR STEREO EQUIPMENT

**1-800-545-5188**

CALL US TOLL FREE

**SANTA FE**

**EXPRESS**

P.O. BOX 7578

ALB. N.M. 87194

Circle 48 on Reader-Service Card

Gladys Knight, providing punctuation and little else. Still, "Black Tie" is a more solid work than last year's "After Midnight" (which included *Shining Star*). No matter how undistinguished the basic material, each selection sounds rehearsed and polished.

**Stevie Nicks: Bella Donna**  
Jimmy Iovine, producer  
Modern Records MR 38 139  
BY STEVEN X. REA

What with her white doves and flowing, diaphanous dresses, Stevie Nicks is playing to the hilt her role as fairy queen of rock & roll. Her songs are rich with the stuff of a high school girl's poetry notebook: magical spells, "velvet mornings," meaningful full moons, witches, and highwaymen. Flanked by some of rock's biggest guns—including Tom Petty and the Heartbreakers, Eagles Don Henley and Don Felder, and Roy Bittan of the E Street Band—Nicks and her hazy-around-the-edges material gets some expert pop treatment. The result is an album that's easy to listen to (yes, even pleasant) and about as substantial as cotton candy.

For the most part the songs on "Bella Donna" take the same tack as Nicks's songs with Fleetwood Mac (e.g., *Sara* and *Dreams*). The midtempo ditties glide along on a willowy cushion of acoustic guitars (played handily by Davey Johnstone), keyboards (Heartbreaker Benmont Tench on organ, Bittan on piano), and astute electric guitar embellishment (courtesy of Waddy Wachtel). The difference between the Nicks of Fleetwood Mac and the solo Nicks stems from the rhythm section: That buoyant, solidly assertive Fleetwood/McVie wallop is replaced here with a gentler, understated beat. As a consequence, most of Side 2—*How Still My Love*, *Leather and Lace* (a duet featuring one of Henley's weakest recorded vocal performances), and *Outside the Rain*—is a faded wash of lyric and instrumental gobbledygook, floating atop Nicks's indistinguishable melodies. (*Outside the Rain* is simply a weary rehash of *Sara*.)

Side 1 fares a lot better. There's the hit single *Stop Draggin' My Heart Around*, a typical Tom Petty rocker with Nicks and Petty trading their characteristic warbles (his nasal and whiny, hers sultry and quivering) over the solid, hunkering accompaniment of the Heartbreakers. The title track is a look at the pitfalls of fame couched in the nebulous imagery of moons and lovers' souls. It works thanks to Wachtel's slithery guitar, Tench's churning organ, and Nicks's sincere, straightforward singing. And then there's *Kind of Woman*, a Nicks/

Tench collaboration that lures the listener in with its nice big melodic hook.

Putting aside Nicks's neo-Donovan romanticism and her self-conscious stabs at being "serious," the Fleetwood Mac star is undeniably in possession of some remarkably distinctive (though not remarkably strong) vocal cords. She has a knack for crafting lolling, likable tunes, and when they're played by the likes of this album's personnel and produced by Jimmy Iovine, it would be hard for her to go wrong. The fact that she occasionally does on "Bella Donna" suggests that Nicks may be better off back with the band that made her famous in the first place.

**Was (Not Was)**

David Was, Don Was, & Jack Tann, producers. Island ILPS 9666  
BY SAM SUTHERLAND

The cryptic name and grim cover graphic of a sprawling tract development implies yet another doom-laden new wave band. But the debut of Was (Not Was) suggests Steely Dan raised on avant-garde jazz, hard funk, and heavy metal instead of bebop, sweet soul, and Brill Building pop. The result is a roiling, ear-filling aural landscape that stretches from atmospheric recitative poetry to deadpan modern dance music and, in the process, easily vaults over conventional commercial hurdles.

A studio concept masterminded by two playfully obscure, musically astute writers, "Was (Not Was)" is brainy and demanding; it also happens to be enticingly funny and rhythmically irresistible. For melodist Don Was (Don Fagenson) and lyricist David Was (David Weiss, now a jazz critic for the *Los Angeles Herald Examiner*), the seemingly disparate regional styles of their home turf, Detroit, beg for fusion. Here that involves unholy alliances between members of Parliament-Funkadelic, the Knack, the MC 5, and a roomful of other jazz, rock, and funk players. Combining often vitriolic social miniatures (*It's an Attack!*, *Oh, Mr. Friction!*) with outright surrealism (the spoken-word *Tell Me That I'm Dreaming*, featuring Ronald Reagan, and *The Sky's Ablaze*, another recitation), this duo conjures a feverish world ready to implode—and then asks us to dance while it does so.

What makes these juxtapositions work is the ferocity of lyricist Weiss's antic vision. He excels at coupling belly laughs with angst. *Out Come the Freaks*, the set's opener, escalates from a choral phrase pulled straight from George Clinton's P-Funk stylebook to update the original Funkadelic premise of urban protest: As the characters in the verses demonstrate, the song's relentless

**BIG SAVINGS**  
NOW YOU CAN OWN ALL  
**TOP BRAND STEREO COMPONENTS**  
AT THE SAME PRICE MANY  
**DEALERS PAY!**

120,000 Customers Coast-to-Coast  
**CALL TODAY 9 A.M. to 9 P.M.**  
FOR FULL COLOR BROCHURES OR  
PLACE YOUR ORDER FOR

**SAME-DAY DELIVERY**  
COD OR CHARGE CARD

ASK ABOUT OUR "NO-LEMON" GUARANTEE

**CALL**  
**1-301-488-9600**

OR SEND FOR BROCHURE WITH  
LINES AND PRICES AND TIPS  
ON BUYING BY MAIL TO...



**INTERNATIONAL  
HI-FI  
DISTRIBUTORS, Inc.**  
MORAVIA CENTER  
INDUSTRIAL PARK  
BALTIMORE, MARYLAND  
21206

Circle 45 on Reader-Service Card

dance pulse isn't mindless fun, but desperate release.

Chants figure prominently throughout, in fact, nodding both to the duo's obvious respect for the whole of black music as well as to more recent refinements like rap. By relying on a shifting cast of powerful studio singers, the songs capture the tightness and sheen of contemporary studio funk/r&b for yet another twist in an interlocking substructure of ironies. Throughout, Fagenson's keyboard and synthesizer textures and Weiss's versatile alto sax enable them to shuttle nimbly from full-blown jazz avant-gardism to sultry soul ballads and then beyond.

Other highlights include *Where Did Your Heart Go?*, which epitomizes the duo's marriage of stately minor-keyed melody with goofball lyric imagery, and *Carry Me Back to Old Morocco*. This last goes a long way toward legitimizing Knack principal Doug Fieger, who co-wrote the song. Production is spacious and clean, and the musicianship is simply terrific. The credentials of the players helps to explain that, since the huge instrumental and vocal crew includes P-Funk percussionist Larry Fratangelo, jazz trumpeter Marcus Belgrave, former O'Jays vocal arranger Harry Bowens, and r&b guitarist Bruce Nazarian, who has worked with David Ruffin and Johnny Taylor, among others.



TOM COPI

Basie: easing into the spotlight

the muted brass, the purring saxophones—out of which emerge Eddie Lockjaw Davis' muscular tenor saxophone, Eric Dixon's strong rolling flute, and Dodgion's biting alto.

And yet, as usual the most fascinating sound of all is the Count's piano. This time he is not locked into a succession of blues variants; instead he drifts along, slides slyly into the spotlight, or lies back in his rocking chair and just pokes at a note. He is at liberty to be gently somber or to skip along airily. The smooth Basie rhythm section pulses consistently behind him, enhanced on this occasion by the strength and sensitivity of George Duvivier's bass.

### Terumasa Hino: Double Rainbow

Kiyoshi Itoh, producer  
Columbia FC 37420

### Terumasa Hino: Daydream

Kiyoshi Itoh, producer  
Inner City IC 6069

BY DON HECKMAN

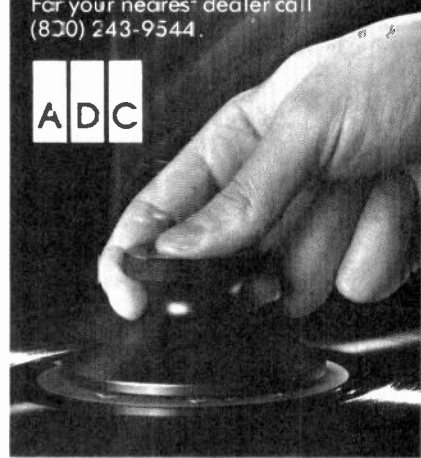
With an equipment shelf that is liberally sprinkled with Japanese electronic products, far be it from me to make a big deal out of that country's fabled ability to clone almost anything. But the truth is that it's almost impossible to listen to trumpeter Terumasa Hino without being possessed by a strong sense of *déjà vu* bearing the name and image of Miles Davis. "Double Rainbow," in fact, sounds like the album Davis might have produced two or three years ago if he hadn't been temporarily out of commission. Surrounded by players who are thoroughly familiar with the Davis

# PRO/GRIP

## Disc Stabilizer

Dish warped records won't play? PRO/GRIP'S unique spindle locking system eliminates record distortion. Just press the button and it's gone!

The ADC PRO/GRIP™... \$24.95.  
For your nearest dealer call  
(800) 243-9544.



Circle 47 on Reader-Service Card

## Jazz

### The Count Basie Orchestra:

#### High Voltage

Sonny Lester, producer. Pausa 7105  
BY JOHN S. WILSON

Though recorded in 1970, "High Voltage" is a refreshing change of pace for the contemporary Basie band. Rather than its customary program of unfamiliar originals and gimmicky standards (such as Beatles songs), the group goes back to the proven basis of big band repertory—good, solid, standard pop tunes. The usual personnel is augmented by four visitors: Joe Newman, who returns to the trumpet section, Buddy Morrow on trombone, and Jerry Dodgion and Bill Adkins on alto saxophones.

Arranger Chico O'Farrill manages to combine the standard Basie sound with more interesting methods of development than some of the Count's other writers have provided. He is helped enormously by the material, which ranges from songs with a built-in punch (*Chicago* and *The Lady Is a Tramp*) to the gently brooding melody of *When Sunny Gets Blue*. O'Farrill makes excellent use of the ensemble's varied colors—

### Audiomatic Electronics

<p><b>PIONEER Car Stereo</b></p> <ul style="list-style-type: none"> <li>KEK-20 ..... 219.99</li> <li>KE-5100 ..... 219.99</li> <li>KF-7500 ..... 186.99</li> <li>KF-5500 ..... 135.99</li> <li>GM-2 Power Amp ..... 34.99</li> <li>GM-4 Power Amp ..... 51.99</li> <li>CG-5 Equalizer ..... 94.99</li> <li>AB-30 Equalizer ..... 94.99</li> </ul> <p><b>SANYO CAR STEREO</b></p> <ul style="list-style-type: none"> <li>FT-2200 ..... 229.99</li> <li>FT-30 ..... 182.99</li> <li>FT-R ..... 140.99</li> <li>FT-C16 ..... 149.99</li> </ul> <p><b>JENSEN CAR STEREO</b> ALL MODELS IN STOCK CALL FOR THOSE NOT LISTED</p> <ul style="list-style-type: none"> <li>T-415 + EQA-3000 BOTH 299.99</li> <li>J-023 Triax II 6x9 ..... 64.99/pr</li> <li>J-037 Coax II 6x9 ..... 64.99/pr</li> <li>J-1066 Triaxial 6x9 ..... 62.99/pr</li> <li>J-1088 Coaxial 6x9 ..... 46.99/pr</li> <li>J-1101 Triaxial 4x10 ..... 62.99/pr</li> </ul> <p><b>CRAIG CAR STEREO</b></p> <ul style="list-style-type: none"> <li>T-990 ..... 214.99</li> <li>T-619 ..... 189.99</li> <li>R-230 ..... 184.99</li> <li>R-511 ..... 149.99</li> </ul> <p><b>PANASONIC CAR STEREO</b></p> <ul style="list-style-type: none"> <li>CDS-900 ..... 341.99</li> <li>CDS-820 ..... 266.99</li> <li>CDS-790 ..... 242.99</li> <li>CDS-761 ..... 222.99</li> <li>CDS-742 ..... 199.99</li> <li>CDS-737 ..... 184.99</li> <li>CDS-700 ..... 177.99</li> </ul>	<p><b>SPECIAL OF THE MONTH</b></p> <p style="text-align: center;">CRAIG T890 AM/FM Stereo Cassette Player ONLY 204.99</p> <p style="text-align: center;">VIDEO</p> <ul style="list-style-type: none"> <li>Atari CX-2600 Video Game 149.99</li> <li>TDK T-120 (VHS) ..... 15.49</li> <li>TDK MG T-120 (VHS) ..... 19.99</li> <li>Maxell T-120 (VHS) ..... 15.49</li> <li>Fuji T-120 (VHS) ..... 14.99</li> <li>Sony L-750 (Beta) ..... 14.99</li> <li>Sony L-830 (Beta) ..... 16.99</li> <li>Fuji L-900 (Beta) ..... 10.99</li> <li>Fuji L-750 (Beta) ..... 14.99</li> </ul> <p><b>MAXELL BLANK TAPES</b></p> <ul style="list-style-type: none"> <li>UD XL-II C-90 ..... 3.39</li> <li>UD XL-II C-60 ..... 2.49</li> <li>UD XL-I C-90 ..... 3.39</li> <li>UD XL-I C-60 ..... 2.49</li> <li>UD C-90 ..... 2.79</li> <li>UD C-60 ..... 1.89</li> <li>UD-35-180B Reel ..... 18.49</li> <li>UD-35-180 Reel ..... 15.69</li> <li>UD-35-90B Reel ..... 6.79</li> <li>UD-35-90 Reel ..... 5.89</li> </ul> <p><b>TDK BLANK TAPES</b></p> <ul style="list-style-type: none"> <li>SA C-90 ..... 2.99</li> <li>SA C-60 ..... 2.19</li> <li>AD C-90 ..... 2.49</li> <li>AD C-60 ..... 1.69</li> <li>D C-90 ..... 1.69</li> <li>D C-60 ..... 1.19</li> <li>LX-35-180B Reel ..... 17.99</li> <li>LX-35-180 Reel ..... 15.99</li> <li>LX-35-90B Reel ..... 6.79</li> <li>LX-35-90 Reel ..... 5.59</li> </ul>
---	--

**WRITE FOR FREE CATALOG**

BONUS - BONUS - BONUS - BONUS - BONUS  
If you pay by Certified Check, Cashier's Check or Money Order you earn a 2% discount on your entire order.

ORDERING INSTRUCTIONS  
All merchandise is Factory Fresh with manufacturer's warranty. Send Money Order, Cashier's Check or Certified Check for shipment within 24-hours - earn 2% bonus discount. Please add shipping charges of \$4.25, for Puerto Rico or Canada add 10% of order. Personal Checks held for 3 weeks. Customer Service Hot-Line (212) 683-9088. We carry a full line of SHERWOOD, NIKKO, SONUS and HARMON-KARDON home stereo as well as MITSUBISHI, SCNY, CONCORD, and CRAIG car stereo.

**Audiomatic Electronics**  
CALL TOLL-FREE 800-223-2706  
In N.Y., Hawaii, Alaska, & Canada Call (212) 686-5500  
1263 Broadway New York, N.Y. 10001



# THE BEST PRICE.

Congratulations! You've just discovered a money-saving source for stereo and video equipment.

Our prices are better than retail - and we're *much* easier to deal with.

Just pick up the phone, dial our toll-free number, and ask for a P.R.I.C.E. quote.

(Or ask us to mail you this month's P.R.I.C.E. list.)

P.R.I.C.E. is what you want.

## 8003431078 P.R.I.C.E.™

27 Teed Drive, HF111  
Randolph, MA 02368

Circle 49 on Reader-Service Card

## FREE details A DIFFERENT KIND OF RECORD CLUB

### TREMENDOUS SAVINGS

on every record and tape in print - no "agree to purchase" obligations of any kind  
**DISCOUNTS OF 43% TO 73%**  
off mfg. suggested list... special catalog features hundreds of titles and artists

### ALL LABELS AVAILABLE

including most imports through special custom ordering service - guarantees satisfaction

### SCHWANN CATALOG

lists thousands of titles, classical, pop, jazz, country, etc.

### DISCOUNT DIVIDEND CERTIFICATES

Dividend Gifts - certificates redeemable immediately for extra discounts

### NEWSLETTERS

informational news and happenings in the world of music... special super sale listings

### DISCOUNT ACCESSORY GUIDE

Diamond needles, cloths, tape cleaners, etc.

### QUICK SERVICE

same day shipping on many orders rarely later than the next several days

### 100% IRON-CLAD GUARANTEES

on all products and services - your total satisfaction is unconditionally guaranteed.

Discount Music Club is a no-obligation membership club that guarantees tremendous discounts on all stereo records and tapes and lets you buy what you want... when you want... or not at all if you choose.

These are just a few of the money-saving reasons to write for free details. You can't lose so why not fill out and mail the coupon below for immediate information.

**DMC** DISCOUNT MUSIC CLUB, INC. DEPT. 8-1181  
650 Main Street,  
P.O. Box 2000  
New Rochelle, N.Y. 10801

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

Circle 51 on Reader-Service Card

# PRO/GRAM™

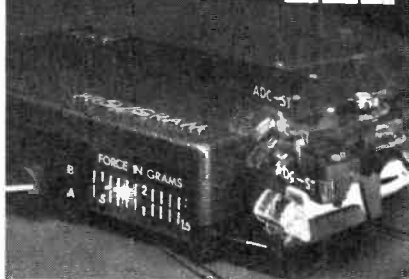
## Digital Stylus Force Gauge

With ADC's PRO/GRAM™ your tonearm's tracking force is guaranteed accurate... digitally accurate.

The easy-to-read LED display shows exact stylus force settings between 0.5 and 3 grams in 1/10th gram increments.

The ADC PRO/GRAM... \$29.95.  
For your nearest dealer call (800) 243-9544.

ADC



Circle 62 on Reader-Service Card

## BIGGEST DISCOUNTS

HENRY'S HAS MOST MAJOR FRANCHISES  
**CAMERA-HI-FI-VIDEO**  
CAR STEREO SPECIALS

### TEAC V-7



• 3 head—2 motor  
• Remote capable

REG. \$430.00

SALE \$299.00

### MXR 147



STEREO OCTAVE EQUALIZER

REG. \$250.00

SALE \$169.95

### AIWA TPS-30



Walkman type recorder

SALE \$169.95

REG. \$210.00

### marcof ppa-1



Improved Pre-Amp  
REG. \$129.95

SALE \$94.75

CALL TOLL FREE (800) 421-8537

Out of state except Alaska and Hawaii

VISA · MASTERCARD

**HENRY'S CAMERA HI-FI-VIDEO**

Prices subject to change without notice.  
516 W. 8th St., Los Angeles CA 90014  
(213) 488-0341  
Monday - Saturday 9:30 to 6:00

Circle 46 on Reader-Service Card

## BACKBEAT Records

style—Eddie Gomez, Herbie Hancock, Airtio Moreira, etc.—Hino has even managed to persuade the reclusive Gil Evans to collaborate on an arrangement of *Miwa Yama* (which sounds somewhat like an Oriental version of *Sketches of Spain*).

The Evans piece and *Yellow Jacket*, the album's two shortest tracks, are, ironically, the most accessible. The latter starts with Hino's bright happy line, which is gradually converted into a brief-lived electronic mélange. *Merry-Go-Round*, *Cherry Hill Angel*, and *Aboriginal* are long excursions through the kind of harmonic and rhythmic cloud screens favored by Davis on such albums as "In a Silent Way" and "Bitches Brew." Technically speaking, Hino is probably a better trumpeter than Davis. His tone is produced with less effort—particularly in the top register—and he hits notes more clearly. Yet his effort to mimic Davis is so dogged, so determined, that he distorts his own sound, flubbing his note attacks and bending his pitch. If there were no Miles Davis in this world, Hino would be a remarkable jazz musician; as it is, he is minimizing his own considerable skills by refusing to find his own voice.

But at least "Double Rainbow" tries to be a serious jazz album. On "Daydream," even Hino's Davis imitation can't rescue the extremely shabby proceedings. Plagued by a far too dense rhythm section (which nonetheless includes Steve Gadd, Anthony Jackson, Bob James, and John Tropea) and ubiquitous strings, Hino sticks to the more mellow-sounding cornet and flugelhorn. Tenor saxophonist Dave Liebman and pianist James manage a few provocative moments, but this is, under the ever-commercial musical direction of Leon Pendarvis, little more than an effort to see if Miles Davis' sound can be converted to elevator music.

### Red Norvo Quintet: The Forward Look

Recorded by Keith Johnson  
Reference Recordings RR 8  
(Reference Recordings, Box 77225X,  
San Francisco, CA 94107)  
BY JOHN S. WILSON

This set, here released for the first time, was recorded on New Year's Eve in 1957 at Outside at the Inside in Palo Alto, California. Vibist Red Norvo was brilliantly productive during this period, somehow managing to sustain the momentum of an already impressive career. He had pioneered chamber jazz with his 1933 quintet and quartet recordings, blending woodwinds (Benny Goodman played (Continued on next page)

## Music in Print

Newly published collections of popular music reviewed by Elise Bretton

### Outlaws: Ghost Riders

Warner Bros., 7 songs, \$6.95

### Rush: Moving Pictures

Warner Bros., 7 songs, \$7.95

### Steely Dan: Gaucho

Warner Bros., 7 songs, \$8.95

The music contained in these three fine contemporary collections is explosive; the lyrics are intelligently constructed, apropos to the melodies, and singable. *Ghost Riders*, an old Vaughn Monroe hit, works well as a rock piece and displays the Outlaws' energetic virtuosity. Other standouts in their folio include Freddie Salem's *Devil's Road* and Hughie Thomasson's *Angels Hide*. The piano settings, unfortunately, require an iron left hand, so you may have to delete a few bass notes here and there.

"Moving Pictures" is a tour de force by Rush's drummer/lyricist Neil Peart, whose description of a fast whirl in a mint-condition, fifty-year-old racing car (*Red Barchetta*) left me gasping. Peart is no small part of the Rush success factor, and he is only beginning to explore his potential.

The harmonies of Steely Dan are captivating to examine at a slow tempo. Just beware of the many chord-altering eighth notes: They need their own space and should not be played staccato as indicated. Group folios ought not to be made intimidating, especially when the material is of significance. If this is your first experience with Steely Dan in print, listen to the LP first and then read through the music exactly as notated, making sure you don't rush the beat. Your efforts will be amply rewarded.

### Judy Collins: This Is the Day

Big 3, 45 songs, \$8.95

This is a dramatic overview of a career at its crest. Leaving no emotion unchurned, Judy Collins sings of love, labor, reminiscence, and remorse, both in her own words and music (*My Father, Running for My Life, Che, Houses*) and in those of other songwriters. In the latter category are Randy Newman (*I Think It's Going to Rain Today*), Hugh Prestwood (*Dorothy, Hard Times for Lovers*), Mimi Farina (*Bread and Roses*), Ian Tyson (*Some Day Soon*), Joni Mitchell (*Both Sides Now*), and Stephen Sondheim (*Send in the Clowns*).

Collins has written a short paragraph for each song describing the incidents that led to her recording it or her connection with the writer. She has also included some family album snapshots. It has always been important to the singer that she be regarded as approachable; in this collection, it is clear that she is.

### Emmylou Harris Songbook

Cherry Lane, 70 songs, \$14.95

Emmylou Harris has been both a soloist and backup singer on innumerable recordings, and, although she is not yet a superstar, she is sure to become one. A sympathetic interpreter of folk, blue grass, and country material, she also covers Chuck Berry's *You Never Can Tell (C'est la Vie)*, the Chordettes' *Mister Sandman*, and even the bebopper's national anthem, *How High the Moon*. Her repertoire is eclectic, to say the least, and

singers will discover many selections that are easily adaptable for cabaret performance.

### The Homecoming and 31 Other Great Piano Solos, 2nd edition

Warner Bros., 32 songs, \$5.95

Supervised by the Warner Bros. educational staff, "The Homecoming" is a jolly pianistic romp for musical undergraduates. In this one-room schoolhouse, beginners should have no difficulty with Ada Richter's editing of *The Entertainer*, which includes pedalling and fingering; intermediates will enjoy Eddy Duchin's old (but never corny) transcription of *Lullaby of Broadway*, and Barry Manilow's *Ai the Copa*. Having acquired some finesse, one then moves easily into the boogie beat of *Bad, Bad Leroy Brown* and the funky Deodato setting of *Rhapsody in Blue*. A fun way to exercise your keyboard chops.

### Rock Fake Book

Warner Bros., 294 songs, \$19.95

In the table of contents of this high-voltage, ultrasonic collection, the song titles are listed adjacent to the recording artist with whom they are associated. Writer credits can be found on the individual song pages. All compositions are in lead-sheet form with melody line, lyrics, and chord symbols; you'll have to create your own keyboard or guitar accompaniment. Melody lines are accurate and free of unnecessary performance ornamentation. Highly recommended.

## BACKBEAT Records

bass clarinet on one session) and guitar with his xylophone. Then came his subtly swinging big band in the late '30s with Eddie Sauter's arrangements backing Mildred Bailey's vocals, and his small group work of the '40s with Benny Goodman and Woody Herman. He started the '50s with a trio that included Tal Farlow on guitar and Charles Mingus on bass.

The quintet on "The Forward Look" is an extension of his trio with guitarist Jimmy Wyble and bassist Red Wooten. (Wooten was his third red-

headed bassist, succeeding Red Kelly and Red Mitchell.) Reedman Jerry Dodgion and drummer John Markham were added so Norvo could properly share the stage at the Sands in Las Vegas with Frank Sinatra. This disc was mastered at half speed, enhancing an excellent recording (considering the time and the circumstances) by then-Stanford student Keith Johnson. The balance tends to favor Wyble's guitar in favor of Markham's drums, but it catches the wonderfully lightfooted quality that every good Norvo group has had.

Aside from Norvo, who has been consistently delightful throughout his

career, the distinguishing factor here is Dodgion's alto sax. As much as (and sometimes more than) Norvo, he sets the tone, provides the coloration, and gives the pieces their individuality. He brings *Between the Devil and Deep Blue Sea* to an eruptive boil; on Quincy Jones's *For Lena and Lennie*, the disc's most successful selection, his solo has the warmly sinuous, bending qualities of Johnny Hodges' playing, enhanced by the subtle lights that flicker through Norvo's backing. On the title tune, which he wrote, Dodgion establishes a bright and bubbling attack. Norvo then picks it up as (*Continued on page 116*)

# HIGH FIDELITY CLASSIFIED

MAIL TO: 825 7th Ave., 6th Floor, New York, N.Y. 10019. Phone: 212-265-8360

**GENERAL:** all copy subject to publisher approval. First line caps. Users of P.O. Box MUST supply permanent address and telephone number before ad can run. **CLOSING DATE:** 1st of second month preceding cover date.

**CLASSIFIED RATES:** regular type, per word: 1x—\$2.30; 3x—\$2.25; 6x—\$2.10; 12x—\$2.00. Words in caps—10¢ extra each. **IMPERIAL type, per word: 1x—\$3.10; 3x—\$2.95; 6x—\$2.85; 12x—\$2.75.** Words in caps—15¢ extra each. Minimum 15 words. Box numbers: \$2.50 additional per insertion to cover cost of handling and postage. Display, per inch: 1x—\$365; 3x—\$355; 6x—\$350; 12x—\$295.

**PAYMENT WITH ORDER:** Send check, M.O., MASTERCARD or VISA No. and expiration date to Classified Dept., HIGH FIDELITY, 825 7th Ave., 6th Floor, New York, NY 10019.

## FOR SALE

STEREO REPRESENTATIVES NEEDED!!! LOWEST POSSIBLE PRICES!!! OVER 100 BRANDS!!! KRASCO Rep. HF, 998 Orange Ave., West Haven, Conn. 06516.

SAVE 50% BUILD YOUR OWN SPEAKER SYSTEM. Write McGee Radio Electronics 1901 McGee Street, Kansas City, Missouri 61408.

**LOWEST PRICES ON STEREO-ESOTERIC COMPONENTS,** cartridges, tone-arms, tapes, car. Free catalog. Audio Unlimited, 1798 Technology Drive, San Jose, CA 95110, 408/279-0122. 1-6M-TH.

## A SINGER'S DREAM!

**REMOVES VOCAL FROM MOST STEREO DISCS**  
The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Write or call for a brochure and demo record below. **COST: \$295.00**

## Time Delay/Ambience Superior:

- Realism
- Frequency Response
- Versatility
- Dynamic Range

Time delay is new to consumer audio. Recording Studios have been doing it for years. They have developed much more realistic systems than are presently offered for consumer use, with One notable exception.....Our TAD-4.

Call or write for a 24 page brochure on our line of 18 products. Included will be a product review of the TAD-4 and a demo record which will allow you to compare our TAD-4 with other units. At \$650 we aren't cheaper..... We're Better!

Write to: **LT Sound, Dept. HF, P.O. Box 338, Stone Mountain, GA 30086, Phone (404) 493-1258**

**HAFLE IN STOCK TRADES ACCEPTED.** Morel Electronics, 57 Park Place, New York, N.Y. 10007 212-964-4570.

**ACCURATE, QUALITY AUDIO.** Reasonable Prices! Car/Home. Send stamp: Denco Audio, P.O. Box 6104-H, El Monte, CA 91734 (213) 961-6158. Evenings, weekends. **MONTHLY SPECIALS**

**CARTRIDGES AT WHOLESALE—PLUS HUGE DISCOUNTS ON NAME-BRAND EQUIPMENT.** FREE PRICE LIST. AUDIO COMPONENTS SYSTEMS, 2313H BRENTWOOD PLACE, OLYMPIA, WA 98532.

**WOOFERS-MIDS-TWEETERS-CROSSOVERS AT TRENDEOUS SAVINGS.** EV, BECKER, SEAS, POLYDAX, PEERLESS, PHILIPS, EMILAR, GAI AND MANY OTHERS IN STOCK FOR IMMEDIATE DELIVERY. SPEAKERS FOR HI-FI, CUSTOM AUTO, REPAIRS, PRO-SOUND AND MUSICIANS. LARGEST SELECTION OF PARTS AND ACCESSORIES IN THE U.S. FOR SPEAKER BUILDERS AND HOBBYISTS. SEND \$2.00 FOR THE ALL NEW '81 CATALOG (REFUNDABLE WITH FIRST PURCHASE) TO SRC AUDIO, DEPT HF3, 3238 TOWERWOOD DR., DALLAS, TEXAS 75234.

**FREE THE GREAT ELECTRONIC THINGS & IDEAS BOOK!**

HUNDREDS OF UNUSUAL PARTS, GADGETS & IDEA ITEMS, UNAVAILABLE IN STORES OR CATALOGS ANYWHERE! Bargain prices on everything! New items in every issue! Rush postcard for your copy!

**ETCO ELECTRONICS**  
Dept. 318  
Plattsburgh, N.Y. 12901

**CABLE TV DESCRABLERS AND CONVERTERS.** Microwave antennas and downconverters. Plans and parts. Build or buy. For information send \$2.00. C&D Electronics, P.O. Box 21, Jenison, MI 49428.

**C CONSUMERS CO.**  
**TAPES — DISCOUNTS — STEREO**  
Min. Order — 10 Audio or 5 Video Tapes, or assorted

<b>TDK</b>			
SAC-90	2.99	DC-60	1.19
SAC-60	2.19	DC-90	1.67
ADC-60	1.69	Demag	14.98
ADC-90	2.45	VHS-VIDEO	
MAC-90	6.59	VT-120	14.49
SAXC-90	4.79	HG T-120	22.98

<b>SONY</b>			
Metal C-60	5.95	EHF C-90	2.79
Metal C-90	7.49	EHF C-60	1.69
FECC C-90	2.99	LNX C-90	1.69
FECC C-60	2.49	LNX C-60	1.19

VIDEO — BETA L-500 10.69 — L-750 13.75 — L-830 15.95  
MAXELL UDXL I or II C-90 3.30

<b>SANYO CAR STEREO</b>	<b>SHURE CARTRIDGES</b>	
FT2400	M 97 HE	53.99
FTC-5	M 95 HE	34.99
FTC-8	V15-III HE	83.99

FREE! Cass. Maint'nce Kit w/ orders over \$35.

Phone Orders Call Toll Free: **(800) 431-2932**  
In N.Y.S. Call: **(914) 664-2909**

**C CONSUMERS CO.**  
P.O. Box 550 Dept. HF1181 Mt. Vernon, N.Y. 10551

**QUICKEST DIRECT SERVICE FROM TOKYO.** Cassette Metal Tapes choicest six items. TDK MA-C60 \$4.99, MA-C90 \$6.29, MA-RC60 \$7.59, MA-RC90 \$10.49, MAXELL New MX-60 \$4.99, New MX-90 \$6.89. Minimum order \$100 per one shipment. Send bank check. Postage worldwide included. JAPAN AUDIO TRADING CO., LTD. Saikaen Bldg. 4-33-21 Kamimeguro, Meguro-Ku, Tokyo 153.

## The First Low Distortion Car Speakers.

Good news travels fast and sounds great because it's from Speakerlab—now with new polypropylene woofer/tweeter/crossover combinations that are hand-built. So if you have quality car audio electronics DON'T WASTE MONEY on poor speakers. Write for our FREE Raw Speaker Catalog.



**speakerlab**  
Dept. CHF111, 735 N. Northlake Way  
Seattle, Washington 98103

**SPEAKER BUILDERS: JBL, ELECTRO-VOICE, AUDAX + computer designed plans. Catalog \$2.00, refundable. Gold Sound, Box 141HF, Englewood, CO. 80151.**

**NEED A COMPACT ANTENNA? MCKAY SETS THE STANDARD**

with the DA100D Outdoor Antenna and the DA9-DL4 Combination Indoor Loop Antenna

For specs and details contact dealers:  
HARVEY RADIO New York City  
HENRY RADIO Los Angeles CA  
BARRY ELECTRONICS New York City  
GILFER ASSOCIATES Park Ridge New Jersey  
ELECTRONIC EQUIPMENT BANK I/O Area Vienna VA  
BRIDGEWATER CUSTOM SOUND Harvey Ill  
AUDIO PERFECTION Bloomington Minn  
STANDARD SUPPLY CO. Salt Lake City Utah  
THE BASE STATION Concord CA  
J-MAR ELECTRONICS Toronto Canada

800/854-7769 Local 714 621-6711  
except CA, Alaska, Hawaii TWX 910-581-4990

**MCKAY DYMEK COMPANY**  
111 S. College Ave. PO Box 5000  
Claremont CA 91711 U.S.A.

**"PSYCHOACOUSTIC" 3-DIMENSIONAL STEREO IMAGER.** Compare Omnisonic's Phase Linear's price: \$72.50. Delux \$92.50 (more switching capability). VISA/Mastercard, (914) 255-5521, L.S. AUDIO, P.O. Box 935, New Paltz, N.Y. 12561.

**REAL TIME CHROME CASSETTES** from Connoisseur Society masters. Free catalogue. In Sync Laboratories, Dept. H, 2211 Broadway, N.Y.C. 10024.

**QUALITY TAPES & ELECTRONICS AT WHOLESALE PRICES**

MAXELL UDXL I or II C-90	3.30	TDK SA C 90	2.79
MAXELL UDXL I or II C-60	2.45	TDK SA C 60	2.15
MAXELL XL I or II C-90	3.89	TDK SAX C 90	4.45
MAXELL UD C-90	2.45	TDK OD C 90	3.55
MAXELL UD 35 90	5.39	TDK AD C 90	2.35
MAXELL UD 35 180	15.19	TDK AD C 60	1.75
MAXELL UDXL 35 90B	6.69	TDK DC 90	1.59
MAXELL UDXL 35 180B	18.39	TDK DC 60	1.25
MAXELL Cass. Demag (HE 44)	16.49	TDK L X35 90	5.35
DISCWASHER COMPLETE SYSTEM	10.50	TDK L X 35 180	16.49
DISCWASHER D 4 16 Oz. Reel	10.50	TDK L X 35 90B	3.85
DISCWASHER DISKIT	35.00	TDK L X 35 180B	18.29
DISCWASHER ZEROSTATE GUN	15.00	TDK GX 35 90B	8.29
DISCWASHER D STAT II MAT	6.75	TDK CASS. Demag. HD 01	14.75

**STEREOS THAT GO**

AKAI PM 01	209.99	<b>** VIDEO RIOT **</b>
AIWA FPS 30	154.99	WE WILL BEAT OR MATCH
AIWA CSI 1	197.99	ANY PRICE IN THIS MAGAZINE
SONY WALKMAN II	135.99	ON ANY VIDEO TAPE!!!!
TOSHIBA KTS 2	169.99	HURRY—LIMITED TIME ONLY

ORDER NOW—WHILE SUPPLIES LAST! PLEASE ADD SHIPPING CHARGES—\$3.50 MIN. (MIN. CREDIT CARD ADD 3% HANDLING) SEND MONEY ORDER OR CHECK. CREDIT CARDS SEND NUMBER & SIGNATURE OR CALL 212-434-1720

**QUALITY TAPE & ELECTRONICS**  
DEPT. MH 11 2085 EAST 86th ST. BROOKLYN, N.Y. 11223

**WE WILL NOT BE BEAT!! Lowest Prices Anywhere! Super Selection—Full Warranty—Fast Delivery Hi-Fi—Hi-End—Car Product and Video. Visa—Mac Call Now—(203) 932-4265 AUDIO PEOPLE, 998 Orange Avenue, West Haven, CT 06516.**

**STILL . . . THE ONE, THE ONLY DIRECT DISCOUNTS LTD.**

**Your one-stop shopping place for mid-fi to esoteric audio components, phono cartridges, video (incl. large-screen TV) and car stereo. Please call us at 516-549-1211 (10AM to 7PM EST; M-Sat.) or write to—DDL, 2 LeeField Gate, Melville, N.Y. 11747. We accept M/C, VISA, AMEX, COD. No sales tax charged to out-of-state customers. (Recommended by Banker's Guide To Electronics Entertainment, "The Best of the Catalogs," fall '80).**

**COLLEGE DEALERS**—WRITE for details on college program. Fast shipments, low prices, specify college. Sound Reproduction, 7 Industrial Road, Fairfield, N.J. 07006.

**QUICKEST AIRMAIL DIRECT FROM TOKYO.** All Japanese Cartridges, Arms, Headphones, Microphones, Tweeters and Turntable Accessories. Ask for Pricelists with \$1 for postage. JAPAN AUDIO TRADING CO., LTD. Saikaen Bldg. 4-33-21 Kamimeguro, Meguro-Ku, Tokyo 153.



**We're #1 all across America!**  
PHILIP HARTY 1980-1982

**Recording Begins With The Leader!**

It's here! Our FREE 32-page catalog the easy way to find out why Saxitone is the leader in sales & service with America's recording tape needs.

Choose from our wide tape selection of audio & video tape, cassette recorders & decks, and recording accessories from such industry leaders as Maxell, TDK, Scotch, Sony, BASF, B-I-C, Aiwa, Technics, Superscope, Audio-Technica, EV and more! Master Charge & Visa honored for 24-hour shipping. Join the thousands of satisfied customers who know why Saxitone is #1 All Across America!

(202) 462-0800

**SAXITONE TAPE SALES**  
1776 Columbia Rd. NW, Washington, DC 20009 (202) 462-0800

**IS CASSETTE STORAGE A PROBLEM?** You can store 72 cassettes in our 11" cube. Each cassette has an individual storage space which is fully accessible from one of our 3 specially hinged drawers. Walnut veneer finish with brass drawer pulls. Write for information or send \$45.00 (satisfaction guaranteed) To: Soundtaste, Inc., c/o M W Brown, 1134 W. Farwell A, Chicago, Ill. 60626.

**HIFI AT DIRT CHEAP PRICES. CHOOSE FROM:** ADC, ADVENT, AKAI, AUDIO TECHNICA, BSR, BEARCAT, CRAIG, CERWIN VEGA, DISCWASHER, DUAL, FUJI, GRADO, JENSEN, JVC, KOSS, MATTEL, MAXELL, MCA, NUMARK, O'SULLIVAN, PANASONIC, U.S. PIONEER, P.O.A., PHONEMATE, PICKERING, SANSUI, SANYO, SHARP, SONY, TDK, TEAC, TECHNICS AND MANY MORE—CALL TOLL FREE 1-800-241-6665 AND ASK FOR MR. EADS AT JERRY'S WAREHOUSE.

**HAFLER, FRIED KITS, KLIPSCH, SAE, CARVER, more. In stock. Immediate, FREE shipping! READ BROTHERS STEREO, 593-C King Street, Charleston, South Carolina 29403. (803) 723-7276.**

**BEFORE YOU BUY—CHECK OUR PRICES.** Send for free catalog featuring audio and video equipment and accessories at discount prices. House of Tape, P.O. Box 191, Mineola, NY. 11501

**McINTOSH OR MARANTZ TUBE TYPE PRE-AMPS.** Power-amps, and Western Electric amps. Drivers, Speakers, Horns, 213-576-2642. David Yo. P.O. Box 832, Monterey Park, CA 91754.

**SAVE on many name brands of stereos, radios, calculators and more.** 100 page illustrated catalog \$1 (refundable—first order). Variety Gift House, Box 120856HN, Nashville, TN 37212.

**HARMAN/KARDON high technology separates, receivers, cassette decks; ELECTRO-VOICE interface, A,B,C,D speaker systems; THORENS turntables. All products in stock—immediate shipment. East (305) 462-1976; West (213) 243-1168.**

**AUDIO VIDEO WHOLESALE BUYER'S GUIDE**

**WHOLESALE DISCOUNT GUIDE**

Save 20%—90% off retail prices! Here are discount mail order sources that sell thousands of audio and video products of every kind—TV's, Video Recorders, Hi-Fi Stereo Equipment, Cassettes, Tape Decks, Computers, LP's, Electronic Surplus, plus 35mm Cameras, Lenses and more! Send \$9.95 today. Moneyback Guarantee.

**COMMAND PRODUCTIONS • Box 26348 F • San Francisco, CA 94126**

**WE HAVE IT ALL! ! Audio and Video Tape, Accessories, Recording Equipment, Fine Audio Components. KNOWLEDGEABLE Staff! COMPETITIVE Prices! FREE Buyer's Guide! SOUND IDEAS, Dept. HF, Box 671, Cary, NC 27511-0671, (919) 467-8462.**

**Dbx 2bx Dynamic Range Expander \$350, Dbx 110 Subharmonic Synthesizer \$150, Audio Pause Mo. 2 Time Delay \$350, ADC LMF-2 Tonearm \$200, Pioneer RT1020L 10 1/2" Reel to Reel 4-channel \$350, Soundcraftsmen PE2217 Pre-amp/Equalizer 10 Band \$250. All six pieces retailed for \$2850. Sale price only \$1500. de-ivered with full warranty. Call Joseph at (303) 232-2002 or write 6808 W. Colfax Lake-wood Co. 80215.**

### INVENTIONS WANTED

**INVENTIONS WANTED. FREE CONSULTATION. NO IDEA TOO SMALL.** Disclosure registration. Potential cash or royalties from manufacturers seeking new ideas. For free information on how to register your ideas, call or write: AMERICAN INVENTORS CORP., 2280 South Xanadu Way, # 300, Dept HF Aurora, Co. 80014 (303) 695-6500. A Fee Based Marketing Company.

### MISCELLANEOUS

**DIAMOND NEEDLES and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado, Audio Technica and ADC.** Write for free catalog LYLE CARTRIDGES, Dept. H, Box 69, Brooklyn, New York 11218. For Fast Service, call TOLL FREE 800-221-0906.

**RECORD COLLECTORS SUPPLIES. PLAIN CARD-BOARD REPLACEMENT JACKETS 35c PLASTIC LINED SLEEVES 15c. POSTAGE \$2.00. OPERA BOXES, 78 SLEEVES, ETC. FREE CATALOG. CABCO 301-3, BOX 8212, COLUMBUS, OHIO 43201.**

**Free Promotional Albums, Concert Tickets, Stereo, Etc.** Information: Barry Publications, 477 82nd Street, Brooklyn, NY 11209.

**COLLEGE STUDENTS!—Improve your grades!—Term-paper catalog—306 pages—10,278 titles—Rush \$1.00 (Refundable!)—Research, Box 25916R, Los Angeles, 90025 (213) 477-8226.**

### NEW EQUIPMENT FOR SALE

**BUY DIRECT and save. British and European Hi-Fi. Attractive prices. Send Reply Coupon for Quote. \$3 bills for brochures. Goodwins, 7 The Broadway, Wood Green, London N22, Phone 888-0077. VISA /Master Charge. Visitors welcome.**

**PLAY YOUR TAPES, RECORDS, T.V. ON ANY FM Radio in your house. Wireless simple hook-up satisfaction guaranteed. \$24.95 Portosound Co., Box 279-B, Howard Beach, N.Y. 11414.**

**IDEAL ACOUSTICS Performance Verified Equipment. Klipsch, Crown, McIntosh, NAD, Thorens, ADS, Nakamichi, Revox, DBX, Signet, Luxman, many more. Outstanding showroom and service center, 110 Willow Rd., Starkville, MS. 39759 (601) 324-1020 Anytime**

### TAPES & RECORDS

**RARE OPERA, SYMPHONIC MUSIC ON OPEN REEL TAPE.** Historic performances. EUROPEAN, DOMESTIC. Free Catalogue. Underhill, Box "U," Bellport, NY 11713

**"SOUNDTRACKS, SHOW, NOSTALGIA & JAZZ—FREE Catalog & Offering List—A-1 Record Finders, P.O. Box 75071-H, L.A. CAL. 90075."**

**SHOW ALBUMS—Rare, out-of-print lps, 64-page list \$1.00. King of Hearts—original cast LP \$9.95. Broadway-Hollywood Recordings, Georgetown, Ct. 06829. STORE: 68 Sugar Hollow (Route 7) Danbury, Conn.**

**1930-1962 RADIO PROGRAMS. \$1.00 HOUR! Professional 200 page catalog \$1.25. AM Treasures, Box 192HF, Babylon, N.Y. 11702.**

**VIENNESE LIGHT MUSIC SOCIETY—Strauss, Lanner, etc. on Dolby Cassettes, KC Company, Box 793, Augusta, Maine 04330.**

**OPEN REEL TAPES. Top Quality. 100% money-back guarantee. Major labels. Classical, pop, rock, quad—direct disk & video. Bank cards accepted. Catalog/order information. \$1. No other fees, obligations. THE REEL SOCIETY, P.O. Box 55099-H, Valencia, CA 91355.**

**VIENNESE OPERETTA RECORDS, INC. Extensive range, superb vocal performances, on currently available LP's. Free list. P.O. Box 50-B, Dover, Mass. 02030.**

**OPERA VIDEO—Magnificent performances from Europe. Beta, VHS Formats. Free catalog. HRE, Box 12, Kew Gardens, N.Y. 11415.**

**SOUNDTRACKS—New and out-of-print film music recordings. Free listings and info. CINE MONDE RECORDS, 1488 Vallejo St., San Francisco, CA 94109.**

**RARE RECORD/TAPE COLLECTOR'S DIRECTORY. New enlarged treasury of over 250 addressed. Annotated. All categories. Send \$4.95. DIRECTORY, Dept. H, 550, East Rustic Road, Santa Monica, Calif. 90402.**

**GOLDEN AGE RADIO—your best source for radio tapes. Free catalog. Box 25215-J, Portland, Oregon 97225**

**OPEN REEL TAPES from studio masters. Philips, Argo, Telefunken, Vanguard, Unicorn. Catalogue \$1.00. Barclay Crocker, Room 1470-H, 11 Broadway, NYC 10004.**

**SEARCHING FOR OUT-OF-PRINTS? Try for Discontinued Records. 444 South Victory, Burbank, California 91502 (213) 849-4791.**

**OPERA TAPES MAGNIFICENT COLLECTION. Most outstanding service of its kind. Over 5,000 live performances. Teatro, Box 189, Kew Gardens, NY 11415.**

**LIVE OPERA TAPES. INCREDIBLE VARIETY. FREE CATALOGUE. Live Opera. Box 3141. Steinway Station, L.I.C.N.Y. 11103.**

**JAZZ—SWING—BIG BAND BROADCASTS, TRANSCRIPTIONS LAST 50 years exclusively. Reels/cassettes 75 pg. catalog \$2.50. Refundable. Citatnon P.O. Box 23644, Ft. Lauderdale, Fla. 33307**

TDK		Free 5.00 T-Shirt	
TDK D C60	1.35	TDK MAR C90	11.99
TDK D C90	1.69	TDK LX35 90	5.39
TDK AD C60	1.79	TDK LX35 180	16.69
TDK AD C90	2.39	TDK LX35 90B	5.89
TDK DD C90	3.59	TDK LX35 180B	18.59
TDK SA C60	2.19	TDK GX35 90B	8.49
TDK SA C90	2.89	TDK VHS V120	13.99
TDK SAX C90	4.49	TDK VHS HI GRADE 120	21.99
TDK MA C90	6.39	TDK HD 01 Cass. Head Demag	14.89

Free T-Shirt with every order over 75.00. Shipping, 3.50. We will honor any price in this book on TDK, Maxell, Scotch, BASF, and Ampex. 412-283-8621. M-F 8-4. Visa and MC. This is good for 2 months.

**TAPE WORLD 220 Spring St., Butler, PA 16001. DEALERS WELCOME**

**TOSCANINI, FURTWANGLER, great conductors, instrumentalists. LIVE CONCERTS Reels, Cassettes, FREE lists. State Artists. WSA BOX 1112HF, El Cerrito, CA 94530.**

**OVER 300 AUDIOPHILE RECORDINGS AVAILABLE! DETAILED monthly Bulletin keeps you abreast of latest releases, special sales and added features. Send for Free copy. The Essentials Marketing, Dept. HF, P.O. Box 7724, Eugene, OR 97401.**



ORGAN AND CHORAL RECORDS. For free catalog write Gothic Records, PO Box 743-A New York, N.Y. 10101.

**EXCLUSIVE GILBERT & SULLIVAN PACKAGE—PIRATES OF PENZANCE. LP or Cassette plus 96 page book of vocal highlights \$10.98 ppd. Specify. Free catalog: Musical Concepts, Box 53HFN, Cedarhurst, N.Y. 11516.**

SUPERSOUND RECORD SERVICE Half-speed digitals. Japanese imports, more. P.O. Box 82, Forest Park, IL. 60130.

500,000+ FILMUSIC SOUNDTRACK LPS! Catalogue—\$1.00. Soundtrack Valueguide—\$5.50. RTSH, BOX 687, Costamesa, Calif. 92627.

Prices you can handle on audiophile quality discs, Audiophile Record Gallery, P.O. Box 2668, La Mesa, CA., 92041.

**MERLIN FIDELITY+ DIRECT-TO-STEREO REAL TIME CASSETTES. Free Newsletter. Aesthetic Audio, Box 478-H, Carlin, Nevada 89822.**

CLASSIC RADIO BROADCASTS! Thousands available. Competitive prices. Catalogs: \$3.00. BRC, 17173 Westbrook, Livonia, MI. 48152.

TRIVIATAPES, 60 MINUTES POPULAR MUSIC/GENERAL TRIVIA QUIZ on either 1950s or 1960s. Great for parties, entertaining, Christmas gifts for nostalgia buffs, trivia fans. Each cassette \$9.95, both for \$16.95. Specify decade. Old'n Goldies Trivia Co., Dept. H, 2318 Second Ave., Seattle, WA 98121.

OLD TIME RADIO TAPES. Over 500 page catalog \$5.00. NOSTALGIA, Box 82-HF, Redmond, WA. 98052.

SELLING PRIVATE COLLECTION COMPLETE OPERAS. OPERETTAS, VOCAL RECITALS, GUITAR, PIANO, SPANISH, MANY EUROPEAN OR OUT-OF-PRINT. LISTS \$1 REFUNDABLE. SIERLE, 88 BOULEVARD, SUITE 203, PASSAIC, NJ 07055.

RECORDS, TAPES, IMPORTS, CUTOUTS, OLDIE 45'S. CATALOGS, \$2.00. NERT, BOX 268-HF, LAWRENCE, MASS 01842.

LP & 78 RECORD SHELVES/wall systems, audio racks, video carts, speaker stands. Real wood, 1½" thick, 16" deep, 50 changeable designs, holds 81 to 3,132 LP's, \$70 to \$1,170. Catalog: FILSONIC FURNITURE, Dept. 3112H, P.O. Box 664, La Grange, IL 60525.

#### BUSINESS OPPORTUNITIES

MAKE MONEY IN COLLEGE . . . SELL BRAND NAME AUDIO components no investment required, unbelievable pricing . . . Call Mr. Eads toll free (800) 241-6270.

**WANT YOUR OWN RADIO STATION? Investment/experience unnecessary. Home operation possible. Free information. "Broadcasting," Box 130-D11, Paradise, Calif. 95969.**

STEREO SALESMEN sell name brands to friends and co-workers, good commissions, free training. Call toll free 1-800-638-8806 or 1-301-488-9600. Mr. Murray or Mr. Krizman.

CAMPUS REPRESENTATIVES earn commissions, start a career selling Hi-Fi equipment on campus. Large national firm. Call toll free 1-800-638-8806 9a.m. to 9p.m.

#### PUBLICATIONS

**UNIQUE, FOOLPROOF, ALL-IN-ONE classical record/tape-indexing/shopping/inventory system with EXCLUSIVE VISUAL DISPLAY—much more! IndexPLUS, Dept. H, Box 460, Royal Oak, MI. 48068.**

KNOW THE SCORE? \$1.00 Sample Listener's Newsletter: Classical Score Readers' Society, Box 432CS NYC, NY 10156-0432.

#### ELECTRONICS

ELECTRONIC BARGAINS, CLOSEOUTS, SURPLUS! Parts, equipment, stereo, industrial, educational. Amazing values! Fascinating items unavailable in stores or catalogs anywhere! Unusual FREE catalog. ETCO-017, Box 762, Plattsburgh, N.Y. 12901.

MICROWAVE TELEVISION "DOWNCONVERTERS" under \$50.00. High quality, easily assembled. Catalogue: \$2.00 (refundable). NDS, Box 12652-H, Dallas, 75225.

#### SLEEP-LEARNING

SLEEP-LEARNING EQUIPMENT, tapes, books. Strange catalog free. Autosuggestion, Box 24-F, Olympia, Washington 98507.

#### WANTED TO BUY

WANTED: OLD 1960s SPEAKERS: Lorenz (Kingdom Products Ltd.) 8" wide range LP-208, 12" LP-312, Coaxial 12" LP-312-1, 312-2, Tweeters TB-2, Old Racon 12" 3 way # 12-HTX, Stentorian 12"-10"-8" Wide Range and Tweeters, Trusonic coaxials 12"-8", Tweeters. Old No-relo Full Range 12"-8". Singles OK. No cabinets. Kalish, 565 Walnut Av., Redlands, Calif. 92373. Call Collect (714) 792-0220.

**SONY OPEN REEL DECKS MODEL 560D-ANY CONDITION. (312) 393-2600.**

**CLASSIFIED  
CAN  
WORK  
FOR  
YOU**

**CHARGE IT  
ON  
MASTER CHARGE  
OR VISA**

**USE POST CARD  
ORDER FORM IN  
THIS ISSUE OR CALL  
CLASSIFIED AD DEPT.,  
(212) 265-8360**

## BACKBEAT Records

(Continued from page 113)

the basis for a featherlike solo that belies the basically metallic sound of his instrument.

**Joe Tarto: Titan of the Tuba**  
Broadway-Intermission BR 108  
(Broadway Intermission Records,  
Box 100, Brighton, MI 48116)  
BY JOHN S. WILSON

Joe Tarto was an unusually prolific and versatile tuba player in the '20s, a time when the instrument was the standard bass element in jazz and dance bands. He was a regular in Cliff Edwards' five-piece jazz group and played with Paul Specht's popular orchestra for two years. He was also with the Original Memphis Five, Sam Lanin's various groups, and Vincent Lopez' orchestra. A very active studio musician, he backed most of the day's popular singers, in addition to recording with the Joe Venuti-Eddie Lang All Stars and the dance bands of Harry Raderman and Nat Shilkret.

This collection, which emphasizes his jazz side, traces Tarto's career from a duet in 1924 with Edwards (the instrumentation is ukulele, kazoo, and tuba, the last of which holds everything together) to his work with Paul Lavelle's City Service Band in the '50s. Included are four pieces by Lanin's group that feature the cornet of Red Nichols, and a 1926 Fletcher Henderson recording of *Black Horse Stomp*, composed and arranged by Tarto. A 1927 Lopez session demonstrates the massive support his big, full sound could give a band. He lends tremendous rhythmic velocity to sessions in 1926 with Raderman and 1929 with Shilkret, the latter featuring Mannie Klein and Mike Mosiello on trumpets and an excellent saxophone section.

In the 1928 Venuti-Lang group, Tarto is among such peers as the Dorsey brothers, Klein, Frank Signorelli, and Chauncey Morehouse. The following year, as the string bass began to replace the brass bass, Tarto made the switch on a record featuring Carson Robison on guitar and, among others, Tommy Dorsey, playing one of his (infrequent) hot solos. His work in the '30s is poorly represented here by a pair of private sessions that attempt the kind of comedy Spike Jones later made known.

Though these later recordings are of relatively little interest, those from the 1920s are a fascinating survey of the hot and not-so-hot band styles of the decade. More important, they showcase the work of a man who changed the brass bass from an oompah machine to a light-footed, propulsive instrument that brought high spirits to the rhythm section.

## MINIMALISM

(Continued from page 68)

it to say that the minimalist aesthetic has opened up the compositional field as nothing else has since the work of Schoenberg. Even composers who are decidedly not minimalists, like Frederic Rzewski, have experimented with repetitive structures. (See *Coming Together* for a neat combination of minimalism and agitprop.) Minimalism has even invaded the conservatories; David Hush, a minimalist composer of great talent, is working at Princeton with Milton Babbitt.

In the late 1950s, Babbitt was the leading spokesman for the group of post-Webern composers who thought that musical history had "killed" tonality, finished the idea of repetition, and made serialism inevitable. Believing that audiences would eventually catch up with his work, he penned a famously titled article for the February 1958 issue of *HIGH FIDELITY*, "Who Cares If You Listen?"

Do minimalist composers care if you listen? Reich answered the question recently for a New York *Daily News* reporter: "I don't want my audiences just to listen. I want them to love it!" **HF**

## MAHLER BOOM

(Continued from page 71)

tainly be a little sleazy. I doubt that they should sound as vulgar as they do here after the "Wayfarer" interlude. My review copy has slightly noisy surfaces.

At fifty-one minutes, Sir Alexander Gibson's is one of the shortest *Fourth*s in the catalog. He perhaps seeks to emulate Walter, whose version (*Odyssey 32 1600 26*), at fifty minutes, is the shortest I know. Walter's performance is one of great relaxation, geniality, and eloquence, however, while Gibson offers little more than a hasty traversal of the notes, with scant feeling for the music. The garish recording only emphasizes the weaknesses of the Scottish National Orchestra; the cellos, in particular, often produce a thin and raspy tone. The many string portamentos are graceless and almost slovenly. Margaret Marshall sings the sweet soprano solo in a tortured, operatic style. In passages meant to be sung pianissimo, her voice virtually leaps from the speakers. Were this a budget-priced release, it would hardly be recommendable; at \$17.98, it's a disaster.

To conclude, at the risk of biting one of the hands that feeds me (barely) and bringing the wrath of God and Jack Diether upon my head, I must say that too many Mahler recordings are being issued. There was a time when it was a special event to hear certain of the symphonies. Now, as with the Beethoven Ninth, they have reached everyday status and lost the special aura they once had. In 1956, Mitropoulos, having just

conducted a rare performance of the Third with the New York Philharmonic, was asked by a backstage visitor which Mahler symphony he would conduct next season. He replied that he would not do any, as Walter was scheduled to perform the Second. Somewhat apologetically he added, "We cannot do two."

"My time will come!," said Mahler. So it has, with a vengeance even he could not have predicted. **HF**

## BILL SZYMCZYK

(Continued from page 106)

basic track alone."

As fans will no doubt recall, "The Long Run" was three years in the making. ("We ended up nicknaming it 'The Long One,'" says Szymczyk.) I wondered why. "Some of that was unavoidable," says Bill. "For example, Glenn and Don would bring in the chord changes and rhythm of a song without having done the lyrics. When you cut a track and don't have any idea what the song's about, it's difficult to take an attitude about the tune, so a musician naturally tends to treat it standoffishly. With the Eagles, a lot of times a track was recorded before it was completely written, in the hopes that the rest of the band would give feedback and help develop it. And that ended up taking time."

Seeger's "Against the Wind," which came on the heels of "The Long Run," was a refreshing change of pace. "We did three tunes—basics and all overdubs—in a week and a half," Bill says. "Bob comes in with his songs already conceived musically and lyrically, and with the band rehearsed. 'The Long Run' was a bit like a decathlon by comparison. Also, the Silver Bullet Band is very up and a lot of fun in the studio, so I'm looking forward to doing a whole studio album with them this fall."

*Seeger's longtime friend Glenn Frey was responsible for introducing Seeger to Szymczyk, and next month the producer will reveal how Bob and Glenn (both of whom were at Bayshore with the author) work together. He'll also talk about his work on the Who's "Face Dances" and Joe Vitali's "Plantation Harbor," and reveal some of his studio techniques and producer philosophies. The author will describe Bayshore's layout and design and recount the reactions to the weekend's final playback.* **HF**

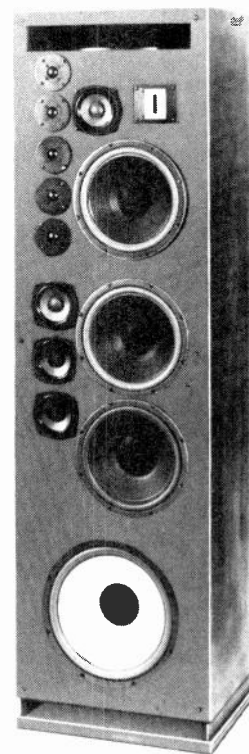
To Report a  
Counterfeit Record or  
Pirated Tape

Call Toll Free:  
800-223-2328

In New York State Call:  
212-765-4330

## BETTER LOUDSPEAKER PERFORMANCE

The VMPS Super Tower IIa/R in oiled walnut (\$1699ea kit, \$1699ea assembled) Available in theater black (\$999ea kit, \$1499ea assembled) 76x21½x17" (HxWxD) 300 lbs. Sold in mirror-image pairs.



The VMPS Super Tower IIa/R will reproduce a music signal with lower distortion, wider bandwidth, and greater dynamic range than any other production loudspeaker system regardless of cost.

With its rated THD of no more than 0.25% from 22Hz to 40kHz (1W input), the ST IIa/R offers a full order of magnitude less distortion than the best competitors, none of which even approach its high input sensitivity (101dB/1W/1m), maximum undistorted output levels (132dB/1m), power handling (500W rms), or bass response (-3dB at 17Hz). Innovative engineering features such as minimum phase response, biamp operation **without** an external crossover, a completely non-resonant, multiband bass system with integral slot-loaded 15" top-and-bottom firing subwoofers, 15" and 12" lowbass and dual 12" midbass drivers, high definition **polypropylene cone** midranges, and an extremely quick, high output ribbon supertweeter (-3dB at 50kHz) combine to provide you, the listener, with reproduction of awesome fidelity and impact.

Write for our brochures and a copy of Bert Whyte's article "Towers of Power" from the May 1980 *AUDIO*. Other VMPS speaker systems from \$78 to \$969 ea, including kit versions of the MiniTower II (\$309ea), Tower II (\$419ea), and Super Tower/R (\$649ea). Prices include fully assembled cabinets and **free shipping** in USA. Also available: **VMPS Connections** (ultrahigh definition audiophile interconnects) from \$20/pr.

Hear VMPS at Mike Hilliard Audio, Shreveport La.; Sound Alternative, Ft. Myers, Fl., and Audio-Video Inc., Titusville, Fl.

**VMPS AUDIO PRODUCTS**  
a division of Itone Audio  
7301 Rockway El Cerrito CA 94530  
(415) 526-7084

Circle 71 on Reader-Service Card

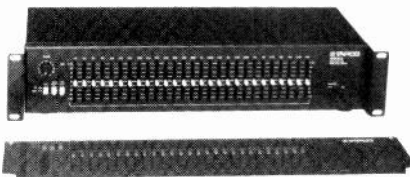
**Advertising Index**

Key No.		Page No.
	Akai America Ltd.	84
	Alpine	77
37	Angel Records	100
55	Audio Technica US Inc.	80
47	Audio Dynamics Corp.	111
62	Audio Dynamics Corp.	112
70	Audio-Matic Electronics	111
16	BASF	41
28	Bang & Olufsen	87
	Blaupunkt	82
30	Blue Angel Records	89
	Bose Corp.	Cover III
7	Carver Corp.	8
	Carvin Mfg. Co.	109
35	Castle Marketing	96
32	Celestion International	91
17	Dahlquist	45
26	Denon America, Inc.	81
51	Discount Music Club	112
53	Discwasher, Inc.	Cover IV
	Dolby Labs	95
	Dual	79
	Fisher Corp.	32
46	Henry's Camera	112
31	Illinois Audio	90
45	International Hi Fi	110
44	International Record & Tape Club	109
21	International Wholesalers of Florida	62
23	JBL	72
27	J&R Music World	83
33	Jensen Sound Laboratories	92, 93
4	Kenwood	4
25	Last Factory	78
13	Loranger Mfg. Co.	26
20	Magnavox	56, 57
	Marantz	36
12	Maxell Corp.	25
56	McIntosh Laboratory	101
11	Mission Electronics	22
61	Mitsubishi Electric Sales	9-16
15	Mura Corp.	29
	Onkyo	35
42	Ohm Acoustics	102
39	Park Row Electronics	101
2	Pickering & Co.	2
1	Pioneer High Fidelity	Cover II, 1
6	Pioneer High Fidelity	6, 7
19	RCA	55
	Revox	75
14	Sansui Electronics Corp.	39
48	Santa Fe Express	110
	Sherwood Electronics	20, 21
50	Shure Brothers	78
18	Sony Audio	42
9	Sony Corp. of America-Tape Div.	19
8	Soundcraftsman	17
36	Sound Guard	99
	Speakerlab	18
29	Stereo Corp. of America	88
	Studer Revox	75
10	TDK Electronics Corp.	23
41	TDK Electronics Corp.	102
49	Tech HiFi	112
5	Technics by Panasonic	5
38	3M	100
	US JVC Corp.	31
	United Audio	79
71	VMPS/Itone	117
43	Wisconsin Discount	109
22	Yamaha Audio	63

(Continued from page 22)

the V15-LT and M97-LT pickups (at \$130 and \$107, respectively). And an integrated pickup/carrying arm, the Model MV-30HE, designed exclusively for SME 3009 Series III and Series IIIS tonearms, is available for \$230.

**Circle 141 on Reader-Service Card**



**A Tapco First**

The Tapco Model 2230, the first third-octave equalizer to bear the firm's name, employs "true combining filter action" to minimize interaction between the twenty-seven bands, which are spaced on ISO-standard centers. Each band is calibrated for 12 dB of boost or cut, and both high-pass and low-pass filters are included as well. An acrylic cover prevents inadvertent or unauthorized changes in the settings of the recessed controls. The 2230 costs \$429. Also new from E-V/Tapco is the Model 2210 dual-channel equalizer with ten octave bands per channel, at \$319.



**Perfectionist's Pioneer Headset**

At the top of the line of lightweight stereo headphones added by Pioneer this fall is the Master-1S, which weighs a scant five ounces and comes equipped with a ten-foot cable. Among the features that make it special are the cable's oxygen-free copper wire and the plug's gold-plated contacts. The Master-1S costs \$130.

**Circle 144 on Reader-Service Card**

**Compact with Ultra Tweeter**

Celestion Industries has been using laser interferometry as a design aid to analyze



tweeter behavior, and the Ultra 1-inch dome tweeter embodied in some new Celestion systems is the result. In the Ditton 100, the Ultra is partnered by a 6½-inch woofer to create a compact system (only 13 inches tall and 7¾ inches deep) designed to complement amplifiers rated at 12½ to 16 dBW (18-40 watts). The Ditton 100s, in a walnut-grain vinyl finish, are \$260 a pair.

**Circle 143 on Reader-Service Card**



**Mobile Amp**

A power amp with a difference, Visonik's A-201E (\$95) includes a bass equalizer circuit (6 dB of boost at 60 Hz with a slope of 6 dB per octave) to compensate for the low-end rolloff found in many car speaker systems. Rated at 35 watts per channel into 2 ohms or 20 watts into 4 ohms, the amp has large heat sinks for trouble-free operation. The A-201E has an input sensitivity switchable between 180 and 500 millivolts, and costs \$95.

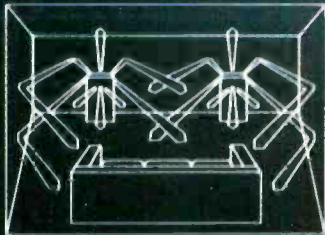
**Circle 158 on Reader-Service Card**

**Custom Component Housing**

The handsome (if rather curiously spelled) Quintessance line of audio furniture from Victor Cabinet comes in three basic forms: the SSR (stereo stack rack), which measures sixty inches high and approximately two feet wide per bay; the slightly larger Quintessance I; and the Low Boy, thirty-two inches high and four feet wide. Modules can be placed side-by-side to create larger assemblies, and Low Boy modules can be mixed with taller ones. Entry prices for single modules run about \$340, with additional features and parts (shelves, wiring channels, and so on) available as options.

**Circle 157 on Reader-Service Card**





When you remove the grille of the 601™ speaker, a configuration never before seen in a loudspeaker is revealed. Carefully positioned drivers placed in a unique Free Space™ array above the confines of the cabinet reflect sound at precise angles off the back and side walls. This recreates, in your home, a lifelike stereo image that cannot be matched by any conventional speaker. The room seems bigger. The sound is open and unconfined, yet every instrument is crisp and clean. You hear balanced stereo almost everywhere in the room. Experience the full effect of 601 Direct/Reflecting® speakers with Free Space™ array at your authorized Bose dealer. It can only be compared to a live performance. Bose, Dept. HF, The Mountain, Framingham, MA 01701.

**BOSE**  
Better sound through research.

## INTRODUCING A NEW CONCEPT: THE BOSE® 601™ SERIES II FREE SPACE™ ARRAY.





# IN LESS THAN 30 SECONDS...



## CLEAN RECORDS,



## CLEAR SOUND.



Safe record care is easy with the D4... System. In less than 30 seconds, you can remove harmful microdust and other debris that can cause permanent damage to your favorite recordings. Studies prove it.

But if scientific studies mean nothing to you, let the sound prove that D4 works. It's dirt free and static free sound ... clearly better sound.

The Discwasher D4 Record Care System. It's worth the little time it takes ... and it doesn't take long to discover it works.

**discwasher**<sup>®</sup>  
PRODUCTS TO CARE FOR YOUR MUSIC

1407 North Providence Road, Columbia, MD 21041 USA  
A DIVISION OF JENSEN STEPHENSON Company

For a free copy of our "Guide To Record Care" write to Discwasher

Circle 53 on Reader-Service Card

Hartwick College Library