

High Fidelity

T.M.

THE MAGAZINE

MUSICAL AMERICA EDITION

Tested! Trendsetting Amp, Foolproof Turntable

Which Video Camera is Right for You—No Frills or Ultra Fancy?

Superdisc Reviews—Blondie, Keith Jarrett, Linda Ronstadt

Exclusive! Annual High Fidelity/International Record Critics Awards

Great Basic Stereo Systems!

- Six Enticing Setups from \$600 to \$1,500
- Experts Reveal How They Pick Top Components



NO OTHER CASSETTE HUMAN FEELING

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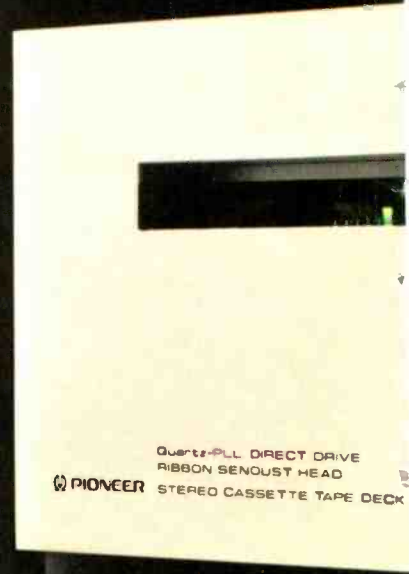
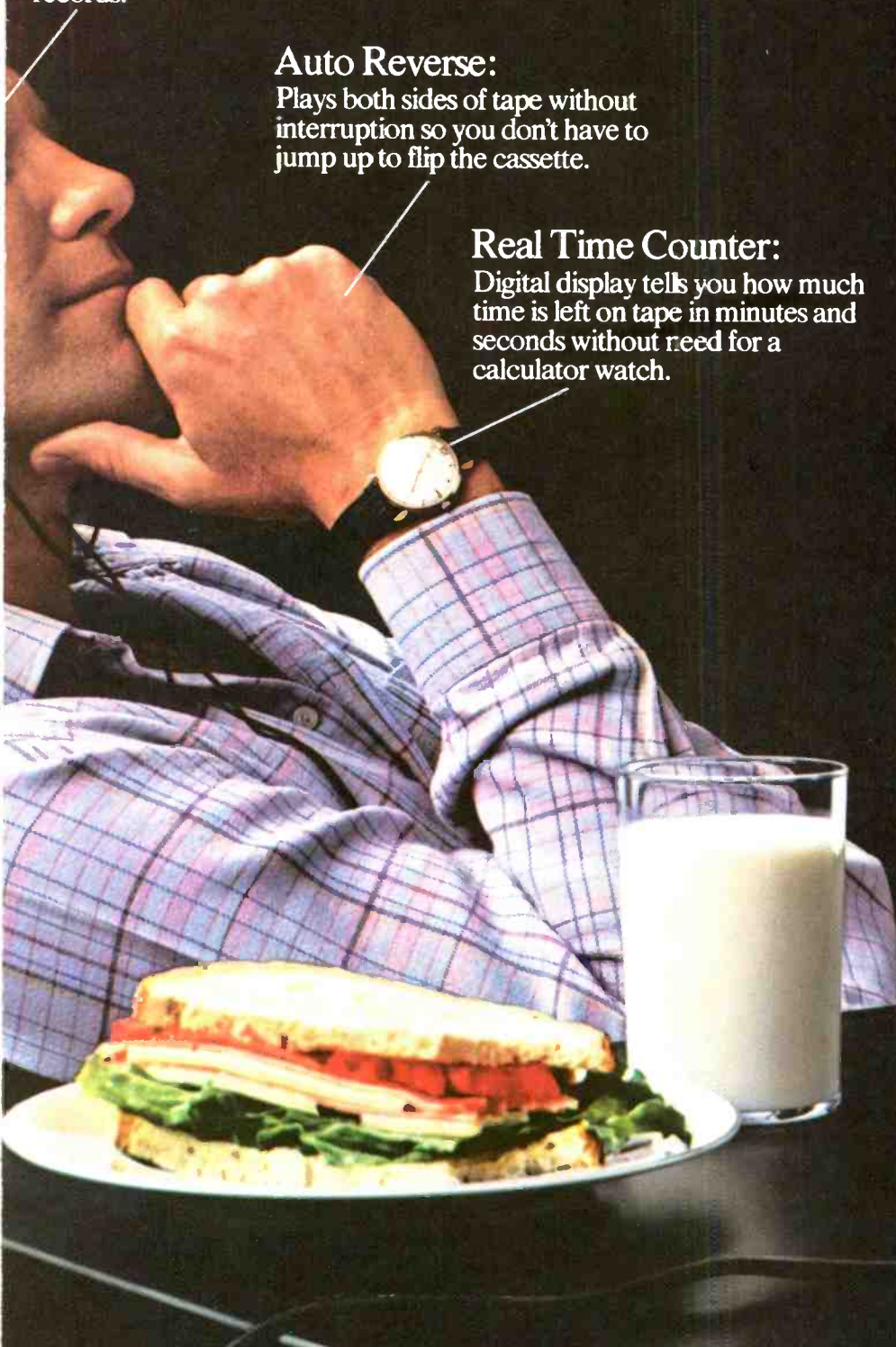
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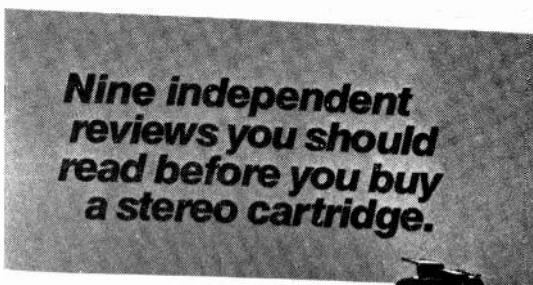


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A manufacturer's enthusiasm about a new cartridge is only natural — the real judgement is made by the experts — the independent critics who evaluate cartridge performance day after day. Listen to what they say about the Pickering **XSV/4000**. "Superb tracking ability." "Excellent channel separation."

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"for those who can **hear** the difference"

High Fidelity

VOLUME 31 NUMBER 12 DECEMBER 1981

AUDIO

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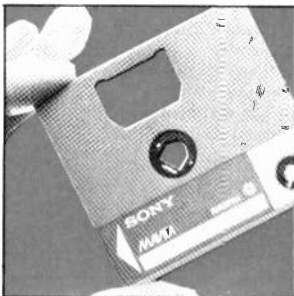
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Letters

Speaker Distorted

I am pleased to see in your magazine my comments on loudspeaker design entitled "Tim Holl—The Search for Questions" [October], but an error apparently slipped into the condensation of the original interview. I am quoted as saying that "no speaker today has an



efficiency that even approaches 1%," which is, of course, not true. My original statement was that "most high fidelity speakers available today have an efficiency that does not even approach 1%." There are, of course, exceptions to this, such as some horn-loaded speakers and some specialized, non-high-fidelity, high-output P.A. speakers. I trust this will clear up any wrong impression that may have inadvertently been given.

Tim Holl
Vice President, Engineering
Teledyne Acoustic Research
Norwood, Mass.

Shades of Grey

John Canarina's article "Will the Real Colin Wilson Please Stand Up?" [August] was of more than passing interest to me, as my name may be one of the few nonpseudonyms appearing on Aries' record jackets. Several years ago I made contact with this company and, after a brief exchange of correspondence, ended up writing its jacket notes. I exchanged notes for records and did so on the assumption that Aries' masking of artists and orchestras was akin to RCA's practice of not identifying performers on the old Camden label, supposedly because of recording contract conflicts. (It should be mentioned, however, that not all Aries performances are misnamed: There is a Boulton/Rostropovich release of the Second Cello Concerto of Shostakovich, and the two symphonies of the contemporary Israeli composer Yohannes Bohem with the Jerusalem Radio Symphony.) My further assumption was that nobody producing such Top Ten Box Office Boffos as Sir Granville Bantock's *Pagan* Symphony and Peter Racine Fricker's Fifth Symphony could conceivably be doing it for much, if any, profit.

Apparently, at least with Brian's works, I was mistaken. The interest in Brian has grown rapidly in the last few years, a fact that delights those of us who have been familiar with his music for some time. It obviously does not delight many of those performers who gave us that music in the first place to find their performances now appearing under false colors. The irony is that the numerous Brian performances on Aries may have contributed immensely to raising the public's awareness of his compositions. For this, as well as for many rare recordings in my library, I am grateful to Aries. For conductors such as Mr. Canarina and all the other Colin Wilsons, I am personally chagrined to have obliquely participated in the usurpation of their work.

Emil Franzi
Tucson, Ariz.

I own a copy of the Aries album of Havergal Brian's *Gothic* Symphony. I am glad to have it, and I do not have a guilty conscience. It is a musical work of great interest that is otherwise unavailable as far as I know. Aries is not engaged in meretricious pirating, since it is not diminishing anyone's income; Aries' source is not a commercial recording, but an otherwise unreleased performance.

If the BBC, presumably the owner of the concert tapes Aries has reproduced, is resentful of the Aries records, the solution is simple: It can make a commercial release of the same performance. With the wider distribution available to a commercial album, and with a superior technical presentation based on first-generation master tapes and good disc manufacturing, the BBC recording could immediately deflate the market for the Aries version to nothing. It would also do the musical public a service.

Surely there is a market for the longest and most massive symphony ever written. Given the expense, we cannot hope for a studio recording, but a commercial release of a concert performance, either Sir Adrian Boult's or Ole Schmidt's, doesn't seem too much to ask.

Stephen Whitney
Kensington, Calif.

Out of Step?

With regard to Patrick J. Smith's review of the EMI recording of Poulenc's complete songs [May], I am glad he wrote so well about them (which is important because so many people read *HIGH FIDELITY*), but he wrote less accurately about me, and I would like to explain why.

Poulenc wrote many of his songs for the almost-tenor voice of Pierre Bernac, (Remember, Bernac sang Pelléas, which lies terribly high for a baritone, whereas I sing Golaud, which is really written for a bass-baritone.) So when I sing Poulenc songs, I often have to transpose. (By the way, I once received a postcard from Poulenc in which he says "*Cher enfant, transposez tout ce que vous voudrez, mais en tous cas chantez ma musique*"—"Dear child, transpose anything you want, but by all means sing my music.") Fifteen years ago when I recorded the cycle "Tel jour, telle nuit" for RCA, I did not hesitate to transpose some of
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WE PUT EVERYTHING WE KNOW ABOUT ELECTRONICS ON TAPE.

When you buy a Sony audio tape you are buying the history of tape recording. Right from the start, Sony has been serious about tape, and no one knows more about making tape — and the machines that play it — than Sony.

Sony is one of the pioneers in tape recording. It was Sony who introduced the first recording tape in Japan. Sony who introduced the first dual-coated ferrichrome tape. Sony who developed the exclusive SP mechanism, that transports the tape with incredible smoothness and precision, use after use.

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If you want to hear history, listen to any Sony audio tape. Each one has a heritage of breakthrough technology. Each one will produce the finest sound you've ever heard. And in the future, Sony will still be creating breakthrough, state-of-the-art tapes. But that's only to be expected. After all, each and every one is named Sony.

SONY

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“From the first, we were impressed...”

STEREO REVIEW'S Julian Hirsch reports on the Dahlquist DQM-9 Studio Monitor

*“... by the effortless quality of its sound with any type of program material. This is one of those speakers which we could listen to indefinitely without the urge to switch to something else.”**

The DQM-9 is the new and efficient reference loudspeaker from Dahlquist. Its exclusive dynamic tracking gives it the ultra-wide dynamic range and high SPL-ability which make the DQM-9 a powerful statement-of-the-art of studio monitors.

But power isn't everything—the DQM-9 is also sensitive to music's most delicate nuances. As Julian Hirsch describes it,

“... an uncommonly smooth and easy sounding speaker... comparable to the best we have heard in its balance and overall musicality. Its sound certainly would do justice to the finest home system...”

If you'd like to learn more about this impressive loudspeaker, please write:

DAHLQUIST

601 Old Willets Path, Hauppauge, NY 11788



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(Continued from page 4)

the songs by a *minor third*. Nobody at that time seemed to object.

Now Mr. Smith writes that I transpose some songs down *two* steps, which simply is not true. In this complete recording of Poulenc songs my tessitura goes from low G to the high F sharp—exactly what it has always been.

Do you realize that your review might discourage music societies from engaging me? How unfair!

Gerard Souzay
St. Paul, Minn.

Mr. Smith replies: I am at present away from my material; I may have erred and put in “two steps” for a step and a half. I doubt, however, that this would discourage music societies from engaging a major Poulenc specialist! As for the question of transpositions in general, that is a thorny subject; I merely wished to point out that Mr. Souzay had made them.

Sorting Out Sonics

As a longtime supporter of Ambisonic recording technology (and as an avid recordist who has made several Ambisonic recordings), I was pleased to see AS mentioned in HIGH FIDELITY News [July]. Unfortunately, your blurb misrepresents the system. Ambisonics is not a “mutation” of anything, let alone quadraphonics! It uses a mono component, plus three directional signals to specify left/right, front/back, and up/down. The “decoder” processes these signals to provide a psychoacoustically correct presentation. This contrasts drastically with both matrix and “discrete” quadraphonics, where the speaker signals are directly transmitted, and sound sources are positioned by simple amplitude panning. Since amplitude panning cannot provide correct imaging at the sides and rear, sounds tend to be unstable and jump to the nearest speaker. This results in a gross distortion of acoustical ambience and pronounced listener fatigue.

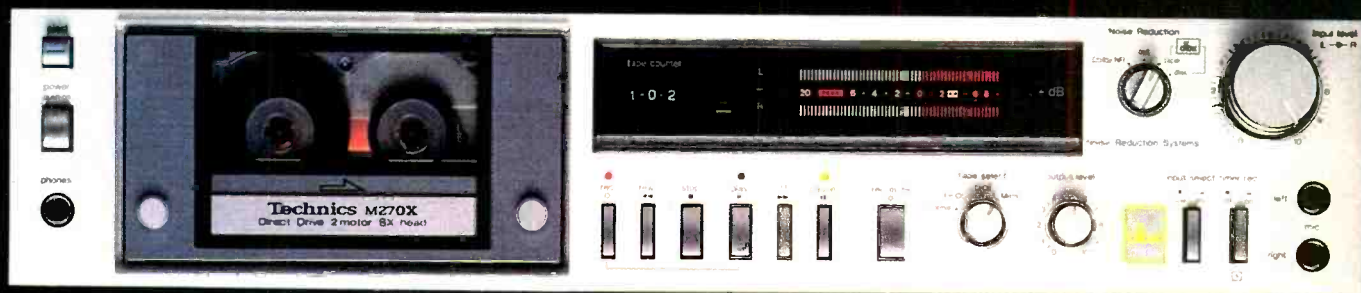
Ambisonics is completely free from these problems. Imaging is accurate, crisp, and reasonably stable over a broad listening area. Hall acoustics are produced as they sounded at the microphone position, not as if you were sitting twenty rows back (a problem that plagues even regular stereo). Audience sounds are reproduced at specific points in the acoustic space, not as a vague blob of sound against a background of billowing reverb.

Ambisonics does everything that “quad” was supposed to do, but never did. My own recordings and listening experiences confirm the claim: “For those who have had the experience of the system, stereo will no longer suffice.”

William Sommerwerck
Suitland, Md.

Correction: The illustration of the rack system that appeared on page 46 of our November issue was done by Mike Quon. Mr. Quon's credit was inadvertently omitted.

Letters should be addressed to The Editor, High Fidelity, 825 7th Ave., N.Y., N.Y. 10019. All letters are subject to editing for brevity and clarity.



Only one tape deck combines the incredible realism of dbx[®] with the precise sound of direct drive. Technics RS-M270X.

Dynamic range has long been the quest of audio purists because it represents a major difference between live and reproduced sound. And perhaps nothing says dynamic range better than dbx.

Rotational stability is something else audio purists have longed for in a tape transport system, and virtually nothing says that better than Technics direct drive. After all, the majority of the top radio stations that use turntables rely on Technics direct drive.

Listen to the RS-M270X. You'll hear the expansive distinction between loud and soft tones. In fact, a

recording made on the RS-M270X will sound 50 percent more dynamic than the same recording made on a conventional deck.

Of course, dbx also doubles as a noise reduction system. Yet, unlike conventional systems, dbx reduces noise at all frequencies, not just the high ones. And with the RS-M270X, you can even decode dbx Encoded Discs.

The RS-M270X also features solenoid controls, SX sendust heads and fluorescent VU meters.

Listen to Technics RS-M270X. You'll agree you've never heard so much dynamic range, so precisely. [®]dbx is a registered trademark of dbx Incorporated.

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

ITEM FROM THE PEOPLE D 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.



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



High Fidelity News

New equipment and developments by The Audio Editors

A-T Makes It Tiny

At a mere 2.8 grams, the AT-55XE is said to be one of the smallest cartridges made. Audio-Technica uses its Vector-Aligned Dual-Magnet design system in the pickup, which is fitted with an elliptical stylus and tracks between 1.2 and 1.8 grams. The same design is also built into plug-in models: the AT-57XE for stand-



ard bayonet mounts and the AT-59XE for the newer straight-arm designs. The AT-55XE sells for \$125; the integral plug-in models sell for \$145 apiece. *Circle 141 on Reader-Service Card*



Great Scotts!

The impressive new line from H.H. Scott, which includes slimline components (Slimcom, Scott calls them) and two cassette decks with Dolby C (as well as B), is styled along the lines of the Model 458A integrated amplifier shown here. As the top model of Scott's integrations, it features such niceties as a switchable accessory loop in addition to two tape loops, provision for two speaker pairs, and triple tone controls (BASS, MID-RANGE, TREBLE). The continuous power rating is 65 watts (18 dBW) per channel, and the price is \$350.

Circle 137 on Reader-Service Card



KEF Adds a Compact

A genuine bookshelf model only 8½ inches deep, the KEF Model 203 is described as a technological outgrowth of the Model 103 in the company's Reference Series. It is a two-way system rated flat within ±2½ dB from 68 Hz to 20 kHz, with an impedance of 8 ohms.

◀ *Circle 10 on Reader-Service Card*

There is a choice of teak or walnut wood-veneer cabinets. A pair of 203s sell for \$600.

Circle 142 on Reader-Service Card



A Cybernetic Receiver

Among the first products from a company new to the U.S. market is the Cybernet SRC-80 receiver. Rated at 50 watts (17 dBW) per channel, it includes direct-coupled amplifier circuitry, inputs for both fixed- and moving-coil cartridges, and two tape monitor loops with dubbing in either direction. The digital frequency-synthesis AM/FM tuner section has a fluorescent station-frequency display and fourteen station presets—seven for FM and seven for AM. Price is \$447.

Circle 143 on Reader-Service Card

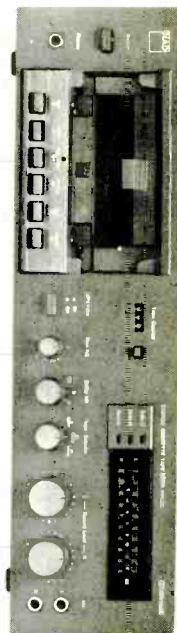
Condenser Mike a Shure Thing

A recent addition to Shure Brothers' well-known microphone line is the SM85 condenser model intended particularly for hand use by vocalists. It is internally shock mounted to minimize handling noise and add to the mike's ruggedness and is designed to survive temperature and humidity extremes. A multistage "pop" filter is built in; an accessory windscreen and swivel adapter are supplied with the mike. Its cardioid

(Continued on page 14)

If you cannot readily find an NAD dealer in your neighborhood send this coupon for literature on the Model 6050C and other fine NAD home entertainment products, as well as a dealer list, to NAD (USA) Inc., 675 Canton Street, Norwood, MA 02062

Name _____
Address _____
City _____
State _____ Zip _____



**NAD announces the model 6050C,
a Dolby C* cassette deck
with state-of-the-art performance
for under \$300!
Incredible? See your local NAD audio expert!**

TM, Dolby Laboratories

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.

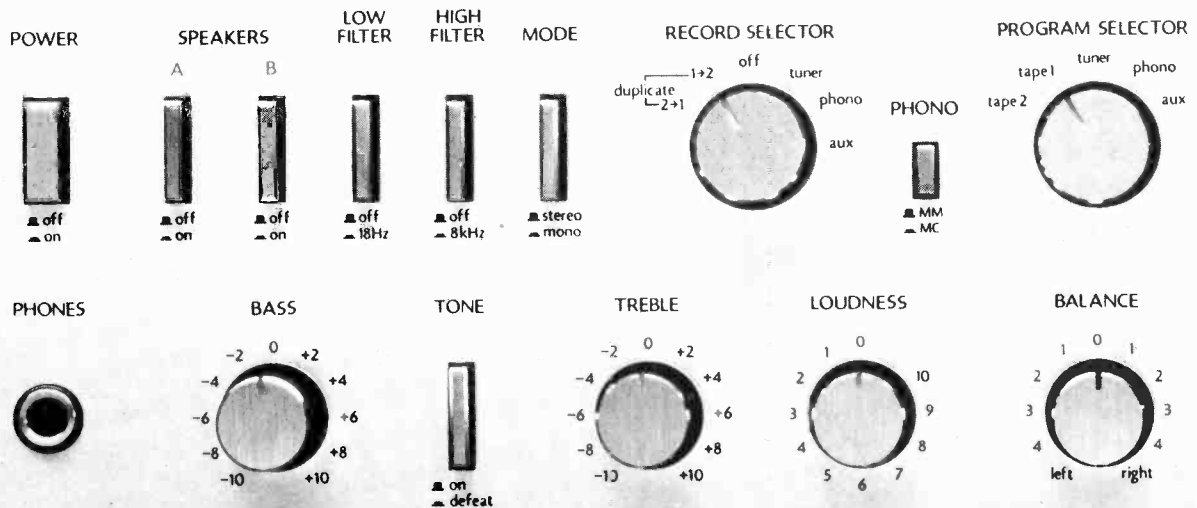
You can pre-select up to seven AM and seven FM stations for storage in memory.

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, it is a simple

matter to tune the R-25 with complete accuracy.

PEACEFUL CO-EXISTENCE WITH BUILDINGS.

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
AUDIO SYSTEMS

Mitsubishi Electric Sales of America, Incorporated. 3030 Victoria Street, Compton, California 90221. Specifications are subject to change without notice.



Circle 61 on Reader-Service Card

(Continued from page 11)



element has some rolloff in the deep

bass, to counter the boominess of close pickup, and what Shure describes as a crisp upper register. The internal electronics will accept DC phantom powering (via the signal cable) over an unusually wide range—from 11 to 52 volts DC, thereby encompassing both DIN standards (12 and 48 volts) and a proposed 24-volt standard. The SM85 sells for \$231 with no cable; with a 25-foot three-pin cable, it sells for \$252 as the SM85-CM.

Circle 145 on Reader-Service Card



Reference for Empire

Along with a full line of pickups that plug directly into standard tonearms, Empire has added what it terms a "reference cartridge," the 800UFR. Its measurements are traceable to the National Bureau of Standards, according to the company, which describes it as a high-end model with ultraflat response and a light-tracking elliptical stylus. Despite the "high-end" designation, the 800UFR sells for only \$150.

Circle 138 on Reader-Service Card

Tamanton States Its Art

In announcing the Homonym loudspeaker system, the Tamanton Soundworks says that it sums up the best in many areas of loudspeaker design for the serious audiophile. The speaker complement includes a 10-inch down-firing polypropylene woofer (which can be driven separately in a biamped system), a coated 8-inch mid-bass driver, vertically aligned cone-midrange and dome-tweeter drivers, plus a ribbon tweeter. The system is supported by oak-veneered sides standing 43 inches high. The Homonym sells for \$1,260 per pair.

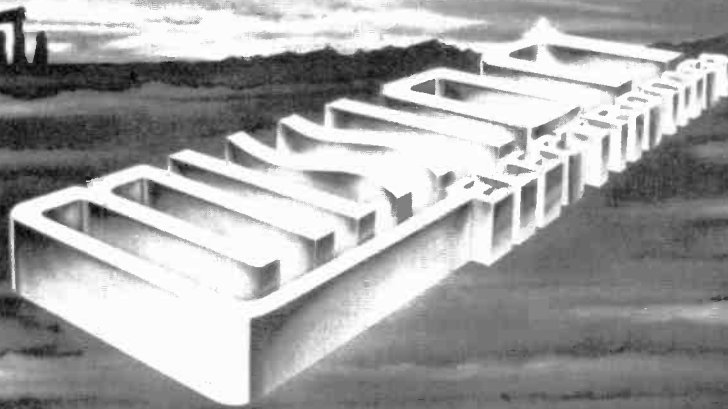
Circle 146 on Reader-Service Card

Three-Piece DA

Dynamic Acoustics offers a mix-or-match ensemble in the Model 2200 stereo woofer and Model 2602 compact speakers. The latter are designed to operate above 60 Hz (so that they can be used without a woofer if necessary) and contain a 5-inch polypropylene driver crossed over at 2.6 kHz to a 1-inch soft-dome tweeter. The 2200 has separate 8-inch polypropylene drivers and sensitivity controls for each channel. The combination can be biamped, or a cross-over network built into the woofer cabinet can be used to feed the entire system from a single stereo amp. The 2200 costs \$320; the 2602s, \$150 apiece.

Circle 139 on Reader-Service Card

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 18 6BD England

Circle 11 on Reader-Service Card

The Onkyo TX-4000.

It will tame you, thrill you,
tame you, and transport you.



The Onkyo TX-4000 Quartz Synthesized Tuner/Amplifier is one of the most perfect stereo receivers we've ever designed. Nothing else in its price range provides the brilliant purity, dynamic headroom, and full excitement of its sound.

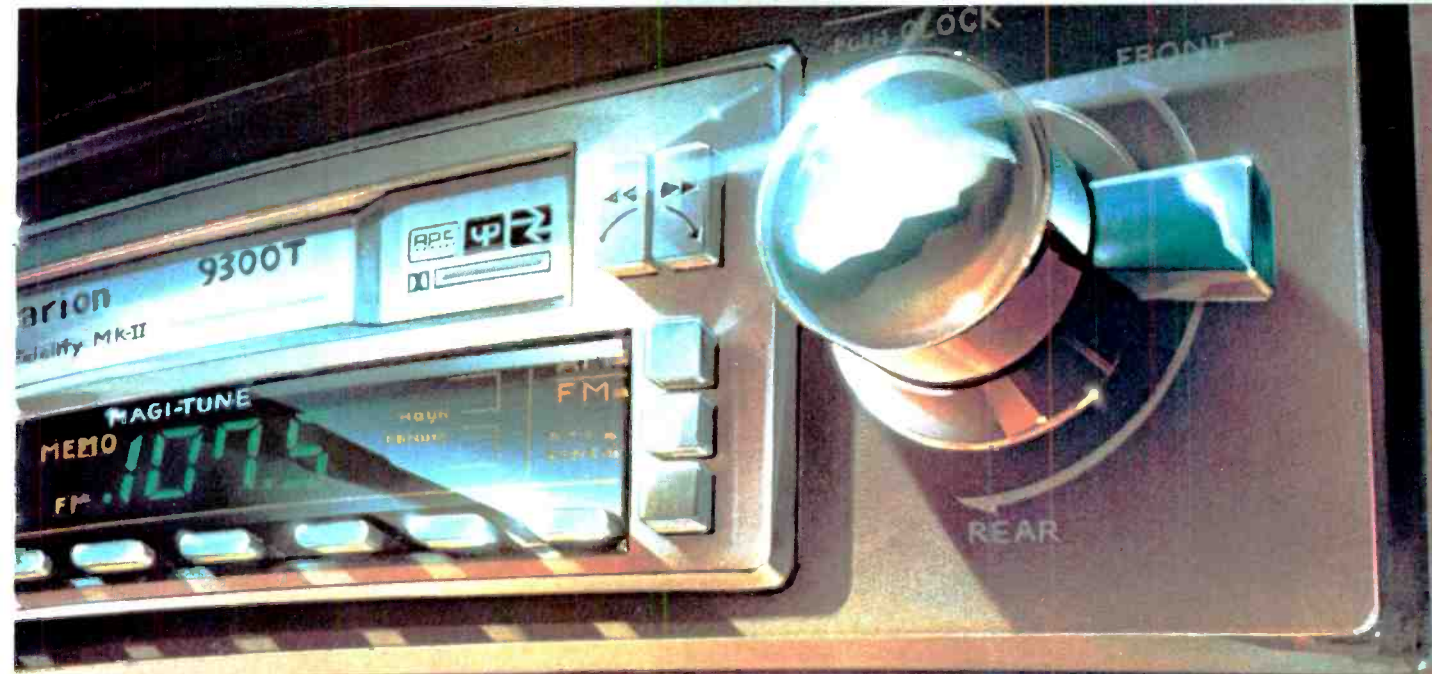
The Onkyo TX-4000 brings tuning accuracy to a new level of precision . . . with an advanced approach to quartz-synthesized digital tuning. And the amplifier section provides all the dynamic headroom demanded

by today's audiophile recording techniques. Onkyo's exclusive Dual-Super-Servo system makes it possible, by allowing the power supply to perform as if it were 50-times larger. And there's more . . . LED power metering, memory to pre-set 6 AM and 6 FM stations . . . and elegant styling with a flip-down control panel.

All combine to make The Onkyo TX-4000 a tuner/amplifier you will definitely want to audition . . . and then own. Hear it now at your Onkyo dealer.



THE NEW CLARIONS—A total line of 15 completely new AM/FM Stereo Cassette Receivers, including two unique models designed exclusively for the new GM J-cars.



The New Clarions!

WHY HEAR ABOUT THEM FROM A FRIEND?

The sound fits your image... the image fits your car. The completely new line of Clarions offers you the freedom of the choicest AM/FM Stereo Cassettes you've ever seen or heard.

Downsized COMPACT or MINI chassis will fit every vehicle... big or small, classic or contemporary. These small miracles are packed with more performance and features than ever before, with stylish, new cosmetics, as well as traditional Clarion quality.

Your income has finally caught up with your taste for luxury! The New Clarions bring you the hottest value in town with 1982 features at 1981 prices. Hear The New Clarions for yourself at your Clarion dealer... then tell the world!

QUALITY. VALUE. PERFORMANCE.

 **Clarion**

Circle 8 on Reader-Service Card

INTRODUCING LORAN.TM 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[®] 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[™] (patent pending). A ½ turn of the Safety Tab[™] 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[™] 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[™]
The Great American Sound

Loran[™] is manufactured exclusively by Loranger Entertainment. Lexan[®] is a registered trademark of the General Electric Company.

Loran[™] 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

The Stereo Recording/Playback Chain

LAST MONTH I talked a little about frequency response and its importance as a performance specification. It is only one of many, of course; they form the technical foundation on which audio buying decisions are made, and I shall be considering others in future columns.

Such specifications wouldn't be necessary if there were some way to catch the sound of a performance whole in a bottle to take home and uncork at your leisure. Unfortunately, that isn't possible, so we're forced to use an elaborate and rather circuitous procedure that is, in concept, analogous to writing down words that represent thoughts for other people to reconstruct by reading the symbols. If the writing (or the reading) is poor, the thoughts will not be accurately conveyed.

The same is true in audio. If anything goes wrong, whether at the recording (writing) or playback (reading) stage, some aspect of the sound of the original performance will be lost or corrupted. The fault could be a frequency-response error, or it could be something else. These other possibilities and the specifications that pertain to them will be explored in coming months. But first, so we don't get lost in a sea of abstractions, let's take a short tour of the stages involved in bringing music from the concert hall or studio to your listening room.

The first step is to translate the sound waves created by the musicians into electrical waves. This is done by a microphone, whose main element is a small diaphragm (usually less than an inch in diameter) that acts much like your eardrum: When struck by sound waves, it vibrates in sympathy. The diaphragm is part of (or is attached to part of) an electrical generating system whose output is an alternating voltage at the same frequency as the sound wave with an amplitude proportional to that of the original vibrations.

This signal is then amplified and—in some cases—equalized (i.e., its frequency

response is deliberately altered, either to compensate for deficiencies in the microphone or its placement, or to achieve some special effect).

From here, the signal goes into a tape recorder, which imprints the electrical waveform as a pattern of magnetization on a thin plastic tape that has been specially coated with particles of a suitably permeable material like iron oxide. For stereo recording at least two microphones are necessary, and in most classical and almost all pop and jazz recordings many more than that are actually used: it is not unusual to see five mikes placed around a set of drums. Usually, the output from each microphone goes onto a separate track on the tape. These tracks, often sixteen or thirty-two in



number, run parallel to each other along the length of the tape.

However, there are only two channels in a standard (that is, not quadriphonic) stereo system. No matter how many tape tracks a producer starts out with, he must eventually reduce them, or mix them down, to just two. Using a device called a mixer, the producer combines the various tracks in whatever proportions he finds most pleasing and transfers the final mixdown through another recorder onto two-track tape. Additional equalization or other signal processing may also be applied at this stage.

This tape—or, more often, a copy of it—is the source from which records are made. The two-track master tape is played back and its output fed to a disc-mastering lathe, which converts the variations of the electrical signal (derived from the tape's magnetic pattern) into minute squiggles in a groove as it is cre-

ated by the cutterhead in a lacquer master disc. Some additional modifications may be made to the signal at this point to adjust it to the limitations of discs. In all cases, for example, the high frequencies are boosted (to drown out surface hiss) and the low frequencies are rolled off (to reduce space requirements and, therefore, increase playing time) according to the industry-standard RIAA equalization curve. The completed lacquer master goes through a series of plating and duplication steps to produce a set of metal stampers, which are used to press the vinyl LPs you buy in shops.

To play these records back, you first need a turntable to spin the disc at the correct speed as the stylus of a phono cartridge follows the record's spiral groove guided by a tonearm. The cartridge's tiny diamond stylus vibrates in response to the undulations cut in the record groove. A tubular cantilever attached to the stylus transmits these vibrations back to a generating element within the body of the cartridge, which produces an electrical voltage whose frequency and amplitude correspond to those of the groove modulations.

The signal passes to an amplifier, which reverses the RIAA equalization built into the recording and boosts the pickup's tiny voltage to a level great enough to power a loudspeaker. The amplifier (or receiver, which includes an amplifier) has a variety of controls that enable you to adjust volume, frequency balance, and other sonic characteristics to your taste.

The final link in the chain, the loudspeaker is essentially an enlarged mirror image of a microphone. The power from the amplifier causes the speaker's diaphragm (or, in the case of a multiple-driver system, diaphragms) to vibrate in the air and thereby to create sound. In a perfect world, you would hear just what the microphones heard. Unfortunately, none of the many links that connect the recording studio to your living room is flawless. Each in its own way adds to or subtracts from the sound of the original.

Next month, we'll look at two of the most basic (and annoying) gremlins: noise and distortion.

HF

CrossTalk

Practical answers to your audio questions by Michael Riggs

The Impossible. . . .

I'm only a beginning audiophile, though I've been recording since 1975. Because I didn't know any better, I used the cheapest tapes I could find. Now I know better and want to copy the best of my cassettes, which are very important to me, so as to salvage most of the music on them.

On one tape, the sound is muffled, the volume goes up and down on its own, and it seems as though an airplane is flying overhead—all at once. I wouldn't be surprised if this one is unsalvageable. Others sound muffled and are full of static from the compact recorder I made them on. (I returned it.)

I'm not ready to invest in an expensive system yet, but I want to know what to do in the meantime. I've considered buying an equalizer or even having copies made at a recording studio—I'm that desperate. I want these tapes to be as near what I think of as perfection as possible. What do you suggest?—Sandra Moody, Toledo, Ohio.

That you not expect something for nothing, to begin with. If the recording studio you considered is even a semi-professional operation, the copying (which might not even have suited your purposes) would surely cost more than an equalizer. From what you say, it seems unlikely that even the most careful equalization (though that's obviously important) will net you sound that's very close to "perfection." You'd better make up your mind that the impossible will take a little while, as the saying goes, and start saving up for some good equipment. Then, at least, your future tapes will be better than those from the past. But don't throw away the old ones: "unplayable" tapes sometimes will play or copy surprisingly well with the aid of a technique you hadn't thought of using or a component you hadn't owned before. The impossible really does take a little time.

Dog Days

Recently I bought an Onkyo TX-3000 receiver, an Onkyo TA-630DM cassette deck, Bose 601 speakers, and a Rotel RP-6400 turntable with an Ortofon LM-20 cartridge. While playing back a tape I had

dubbed from a disc, I noticed that my dog's bark had been picked up on the recording. A technician at the store where I bought my system suggested that I try a different cartridge. Not only did the new cartridge (an ADC ZLM) pick up the dog's bark, but my own voice, simulating a bark, as well. Do you have any explanation or solution to this annoying problem?—Geoffrey S. Cahn, Brooklyn, N. Y.

The disc is acting like the diaphragm of a microphone. When the sound waves from your dog's bark hit the surface of the record, they cause vibrations that are picked up by your cartridge's stylus and transmitted along with the music through your receiver to your tape deck. The easiest way to demonstrate this effect is to turn on your tape recorder with its level controls wide open, place the stylus on a poorly supported, stationary disc, and yell at the record. Frankly, I'm surprised that the situation in your system is so bad that you can hear your dog barking over the music, but strange things do happen in this world.

If your turntable's platter mat does not support records over their entire surface (i.e., if there are ridges or ribs on it), replace it with one that does. That alone may cure the problem. If not, try adding a record weight or clamp that fits over the spindle and forces records down against the mat. The combination of the two should prevent records from flexing in response to external vibrations.

Digital Potential

I am somewhat confused about digital/analog compatibility. When true digital disc systems (such as the Philips/Sony Compact Disc) come on the market, will there be any way to reprocess past analog recordings for better performance than we can now enjoy on ordinary phonograph equipment? And will we get full performance from present-day digital recordings when they are transferred to true digital discs?—Arved Ashby, Sheboygan, Wis.

The answer to both questions is yes. The front-running digital disc system has performance equal to that of digital master tapes and superior to that of analog tapes. This is in contrast to conventional LPs, which are inferior in several respects (most notably, dynamic range) to

both digital and high-quality analog tapes. Digital discs will enable you to hear exactly what is on the master tapes, digital or analog—something that can rarely be said of LPs. Remember, though, that you will not be able to play analog discs on digital players or digital discs on your present turntable. In this sense, the two media are incompatible.

Noise Enhanced

My system includes a JVC QL-F4 turntable, a Shure V-15 Type IV cartridge, and an Omnisonix image enhancer. When I use the Omnisonix, I hear some shuffling or rubbing sounds and a rumbling noise that changes in intensity as the turntable rotates. These are normally unnoticeable when the Omnisonix is off. Is my turntable defective? If not, can I get rid of these noises without buying a better one?—Tim Deirek, Marshalltown, Iowa.

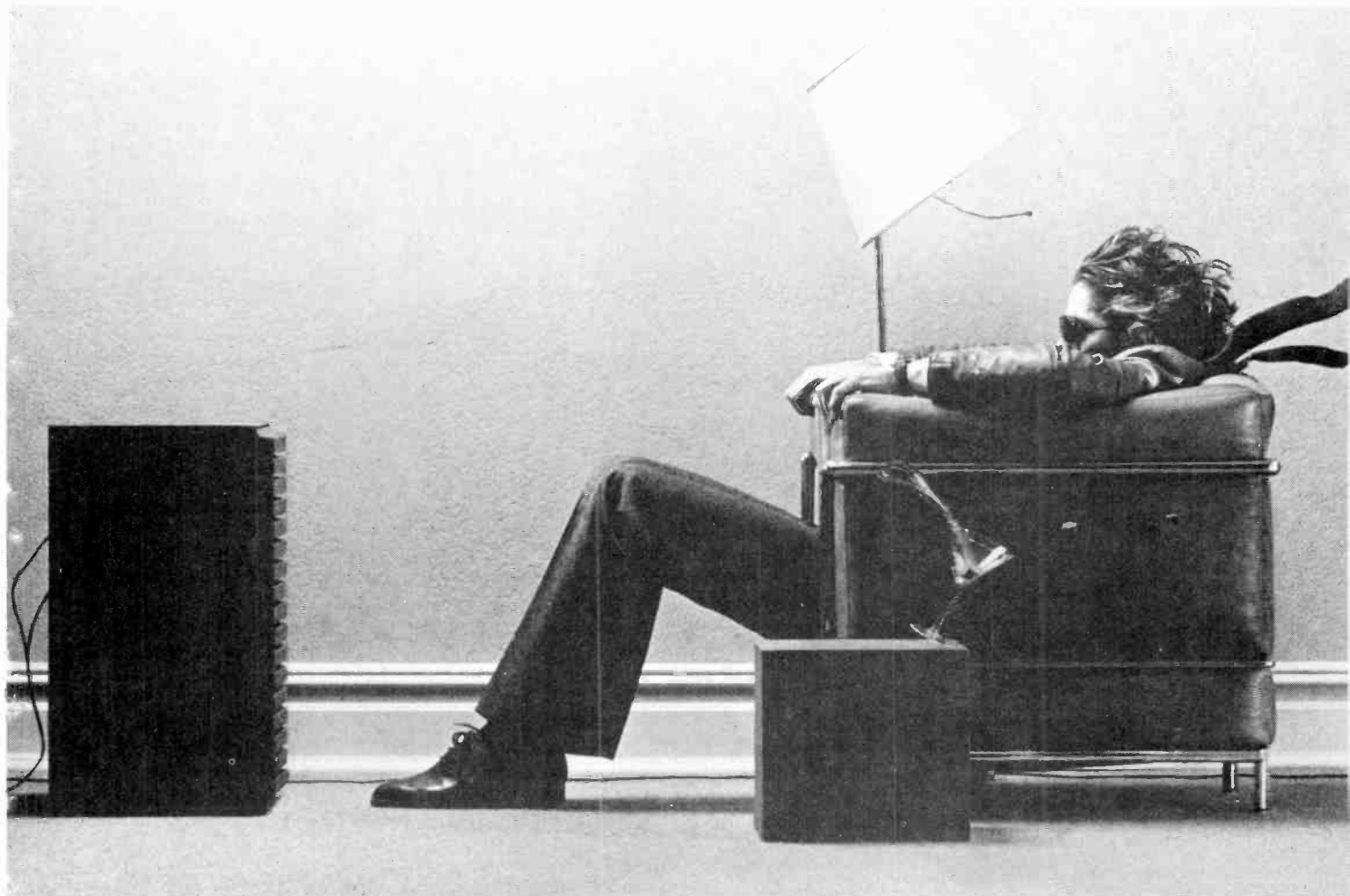
Your turntable is probably not defective. The Omnisonix works with the left-minus-right "difference" signal, whose mechanical equivalent is the vertical modulation component in the record groove, boosting the bass and overall level of this L-R component.

However, most of the rumble from your turntable and from the records you play on it also lies in the vertical plane and appears as unwanted bass information in the L-R component of your cartridge's stereo output, which is exactly what the Omnisonix emphasizes. Vertical groove modulations also tend to produce more noise and distortion than lateral ones, and there will be a very small amount of normally inaudible noise from the damper brush on the Shure. (If you are not using the brush, you may also be hearing some warp wow, which also tends to be mainly vertical information.)

Assuming that your present turntable is working properly, the only advice we can offer is to try some other turntables. Lower rumble or even a different rumble spectrum might cure most of your problem. You might also try engaging the low filter on your amplifier or turning down the bass control a little.

We regret that, due to the volume of reader mail we get, we cannot give individual answers to all questions.

AFTER 500 PLAYS OUR HIGH FIDELITY TAPE STILL DELIVERS HIGH FIDELITY.



If your old favorites don't sound as good as they used to, the problem could be your recording tape.

Some tapes show their age more than others. And when a tape ages prematurely, the music on it does too.

What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of your music with them.

At Maxell, we've developed a binding process that helps to prevent this. When oxide particles are bound onto our tape, they stay put. And so does your music.

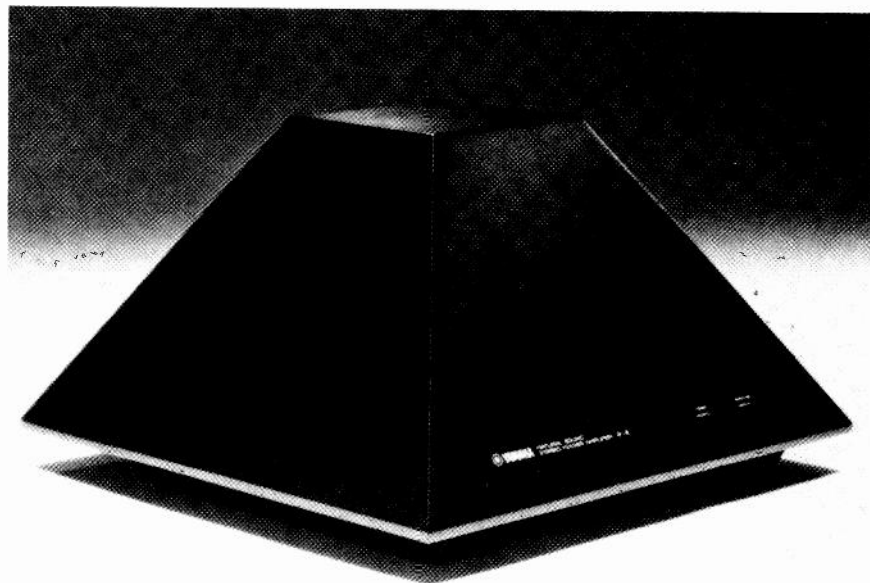
So even after a Maxell recording is 500 plays old, you'll swear it's not a play over five.



IT'S WORTH IT.

New Equipment Reports

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



X Marks the Yamaha

Yamaha B-6 power amplifier, in metal case. Dimensions: 11 1/2 inches square (at base of pyramid), 7 inches high. Price: \$950. Warranty: "limited," two years parts and labor. Manufacturer: Nippon Gakki, Japan; U.S. distributor: Yamaha International Corp., 6600 Orangethorpe Ave., Buena Park, Calif. 90620.

| | |
|--|---|
| RATED POWER | 23 dBW (200 watts)/channel |
| OUTPUT AT CLIPPING (both channels driven) | |
| 8-ohm load | 24 1/2 dBW (282 watts)/channel |
| 16-ohm load | 22 dBW (158 watts)/channel (not rated for 4-ohm loads) |
| DYNAMIC HEADROOM (8 ohms) | 1 1/4 dB |
| HARMONIC DISTORTION (THD; 20 Hz to 20 kHz) | |
| at 23 dBW (200 watts) | < 0.027% |
| at 0 dBW (1 watt) | 0.01% |
| FREQUENCY RESPONSE | |
| | +0, -1/4 dB, 10 Hz to 53 kHz, -3 dB at 320 kHz |
| SENSITIVITY (re 0 dBW) | 100 mV |
| S/N RATIO (A-weighted) | 101 dB |
| DAMPING FACTOR (at 50 Hz) | 280 |

THE WORD "REVOLUTIONARY" is frequently overused, and it would be stretching a point to apply it to Yamaha's "X" amplifiers—of which the B-6 is the premier model—though the point is routinely stretched much further. Yet "evolutionary" seems too tepid a word for a design that makes so significant a break with the past. Many amplifier designs alter transistor biasing on a signal-demand basis to increase overall capabilities in some respect; the X design (and the Carver "magnetic" amp, under whose patent the X amp is manufactured) runs its entire power supply on signal demand, developing its full output only when transient peaks exceed its normal-state capacity. Among other things, this permits a smaller power transformer than is required by conventional designs of similar wattage, and therefore smaller, lighter, and potentially less expensive amplifiers. For another, it means less power is consumed from the wall socket, whether idling or at full cry. While other "revolutionary" circuits are lowering distortion by amounts whose audibility is, at best, a subject for debate, this approach to power-supply design offers advantages you can take to the bank—or invest in a better system than you might otherwise have been able to afford.

The B-6, though it may not fit your concept of what a power amplifier

should look like (it certainly isn't designed for stacking), looks terrific. The front face of the truncated black pyramid sports two red LEDs, one for ON and one for PROTECTION (which includes a turn-on cycle lasting a few seconds). There is an on/off switch hidden below, but the two-prong plug on the AC cord makes it easy to run the B-6 off a switched convenience receptacle on your preamp. Speaker connections (spring-loaded clips), input connections (pin style), a ground binding post, and a SPEAKERS on/off switch are all recessed below the back face of the pyramid, which is a ventilation grille. (As advertised, the heat generated by the amp is, to the touch, considerably less than you might expect from so hefty an amp.) That's it; arguably the most elegant design to hit the stereo equipment market in years.

As the Diversified Science Laboratories measurements show, performance is fine. In the context of today's amps, that's anything but faint praise. At 0 dBW (1 watt), distortion is below the 0.01% threshold of our reportorial curiosity (and well below the threshold of audibility); at full power, distortion becomes measurable, with the third harmonic predominating over the more benign second, but still at very low (and quite inaudible) levels. The 8-ohm dynamic headroom (1 1/4 dB) means that

Sansui.

The story of high fidelity.

High fidelity was born just a generation ago. So was Sansui. In 1947, when the transistor was invented, we began as a manufacturer of high-quality audio transformers. Since then, Sansui's dedication to the sound of music and our extensive R & D have led to countless technological breakthroughs and products that have continually advanced the art and science of high fidelity. Some highlights:

1958: The year of the first stereo recordings also brings the release of our first stereo amplifier.

1965: As hi-fi widens its appeal, we introduce our first stereo receiver, the TR 707A.

1966: Sansui's U.S. subsidiary, destined to be outgrown in little more than a decade by our new headquarters in Lyndhurst, N.J., begins operation.

1970: QS, Sansui's patented 4-channel system, gains worldwide recognition.

1976: No less a leader in broadcast than in consumer audio technology, Sansui introduces two stereo AM systems at the Audio Engineering Society convention.

1978: Psychoacoustic research into the subtle but very real deficiencies in bass and in transient response in music reproduction results in Sansui's introduction of DC amplifiers, the renowned G-series receivers, and our patented DD/DC circuitry. These advanced technologies reduce distortions whose very existence had been questioned until we developed a straightforward measurement technique to verify on a meter what listeners' ears had long told them.

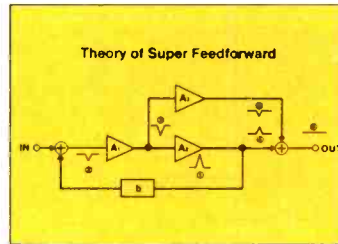


7900Z RECEIVER

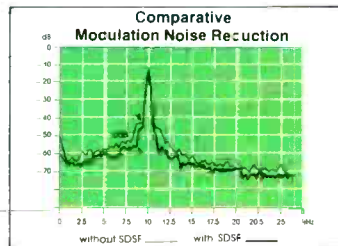
1979: Sansui's patent-pending D-O-B (Dynaoptimum Balanced) method of optimally locating the pivot point results in significantly lower tonearm susceptibility to unwanted vibrations. The same year Sansui introduces the first member of our trend-setting system approach to hi-fi componentry, the Super Compo series.

1980: Developing a theory first suggested in 1928, Sansui presents

the first Super Feedforward amplifiers, the realization of a design that eliminates even the last vestiges of distortion that not even negative feedback could combat. This development inaugurates a new era in the reduction of amplifier distortion and firmly establishes Sansui as a world leader in this important work. Eager to maintain its technological leadership, now also in video, in the same year Sansui develops an ultra-compact gas laser-optical pickup, some 40 times smaller than conventional detector systems, that promises to play a vital role in future compact digital audio disc players.



1981: Modulation noise, long a problem in cassette recorders, is reduced to virtual inaudibility by Sansui's patent-pending Dyna-Scrape Filter. Equalization that's simple enough for practical home use is realized with Sansui's computerized SE-9 equalizer, which not only achieves professional results in record or playback, but also permits storing up to four instantly-selectable equalization curves.



At the 1981 NY AES, we presented four major papers outlining breakthroughs in both audio and video engineering, each of which will lead to products to enrich all our lives.

Sansui's story and the story of high fidelity. They are really one ongoing story, and the future is bright for both.



TU-S9 TUNER

AU-D11 AMPLIFIER

1982
NEW TECHNOLOGIES TO COME.

1981
DYNA-SCRAPE FILTER.
DIGITAL EQUALIZER.

1980
SUPER FEEDFORWARD.
LASERDISC PICK-UP.

1979
D-O-B TONEARMS.
SUPER COMPO.

1978
G-RECEIVERS.
DD/DC AMPLIFIERS.

1976
AM STEREO.

1970
QS 4-CHANNEL.

1966
U.S. OPERATION BEGINS.

1965
STEREO RECEIVER.

1958
STEREO AMPLIFIER.

1947
SANSUI FOUNDED

Sansui

SANSUI ELECTRONICS CORPORATION

Lyndhurst, New Jersey 07071, Gardena, CA 90248
Sansui Electric Co., Ltd., Tokyo, Japan

Circle 39 on Reader-Service Card

music signals can amount to the equivalent of more than 250 watts with this load. Note, however, that the B-6 is not rated for 4-ohm loads, so speaker impedance should be checked in advance of matchmaking.

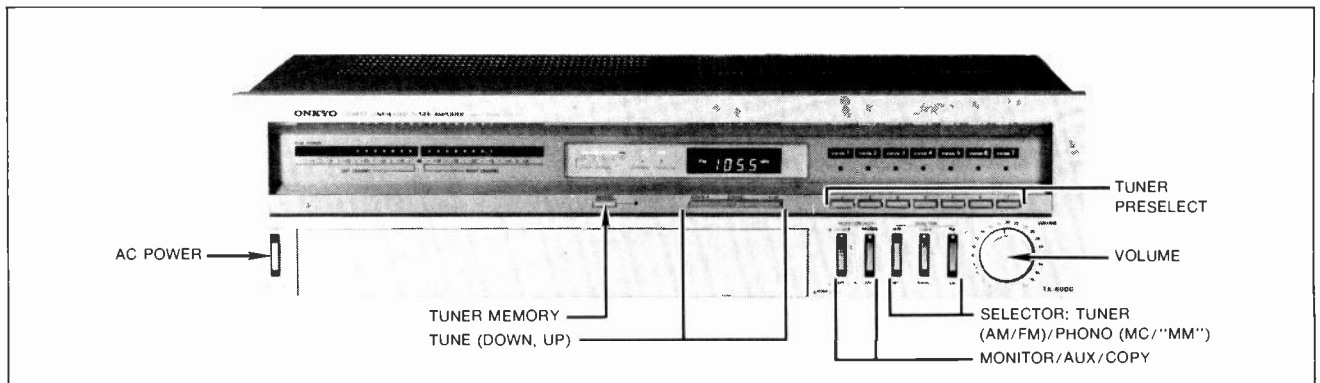
Among Yamaha's claims for the X amplifier are subtle advantages—extra clarity, clean bass that is neither tight nor boomy, and so on—that are beyond the power of conventional measurements to document. Some observers seem to believe that such advantages also tend to be beyond the power of unprejudiced ears to hear. In our experience, such consid-

erations as the relationship between the speaker and the driving amp or between the phono cartridge and the preamp are responsible for a more palpable influence on perceived sound than amplifier design is, unless it is downright bad. Yet in our listening tests we frequently had the impression that the music was ever so slightly sweeter or cleaner or more natural than we remembered, though short-term A/B tests with our regular amp in this power class turned up no significant difference. Thus we remain skeptical about the claims for the B-6's added virtues, while agreeing that

we've never heard a better amplifier in its power range.

This amplifier is not at all cheap, and many readers will want to pass it by for that reason. Nobody should presume to dismiss the B-6, however; its virtues are very real, and they doubtless will appear at other prices, in other power classes, and in other formats. Yamaha already has made such a beginning with its A-760 integrated amplifier. In energy efficiency and compactness, if not in outward shape, this may well be the amplifier of the future.

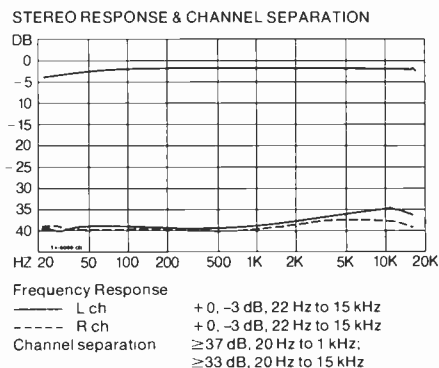
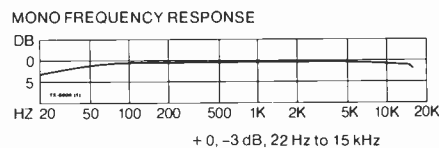
Circle 135 on Reader-Service Card



Solid Receiver from Onkyo

Onkyo TX-6000 AM/FM receiver, in metal case. Dimensions: 21 1/4 by 5 1/4 inches (front panel), 14 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), one unswitched (100 watts max.). Price: \$550. Warranty: "limited," three years parts and two years labor. Manufacturer: Onkyo Corporation, Japan; U.S. distributor: Onkyo U.S.A. Corporation, 42-07 20th Ave., Long Island City, N.Y. 11105.

FM tuner section



THE REPUTATION THAT ONKYO has built over the decade or so during which it has been offering components—in particular, receivers and other electronics—on the American market rests almost exclusively on two factors: innovative circuit features and solid construction. Though the equipment has been fairly handsome and has sometimes sported unusual flourishes, its appearance has been characterized by conservatism rather than flair; conservative, too, has been the price range, which has avoided both corner-cutting budget models and unaffordable flights of technological fancy. The TX-6000 is very much in this tradition. It is an excellent performer that limits itself to the needs of typical home systems and offers luxurious appointments within its carefully chosen field of competence.

The quartz-synthesizer tuning section is easy to use because it steps a full channel (200 kHz in FM, as opposed to the 100-kHz half-channel increments of some tuners) and does so rapidly and continuously when you press either tuning button (UP or DOWN) firmly. You can load each of the seven preselector buttons with one station from each band (AM and FM). Two AA penlight cells, housed in a well at the bottom of the case, give the memory staying power when the receiver is switched off—or even unplugged from the wall socket. The signal-strength indicator is typical of

those in current receivers and tuners: five LEDs whose thresholds range from a figure close to the stereo threshold (14 1/4 dBf) to "full strength" (actually, 55 dBf) and have a sharp on/off switching action. Near this display are pilot LEDs for the functions that are hidden behind the flip-down panel: separate MUTE and MONO/AUTO MODE switches (a welcome touch) and a 25/75-microsecond de-emphasis switch so you can feed the output from Dolby broadcasts directly to a decoder (an equally welcome touch in some areas). Best of all, the FM performance is close to champion-class throughout, by comparison to other receivers anywhere near its price.

Also behind the flip-down panel are the BALANCE and quasi-stepped tone controls, headphone jack, speaker switching (enabling selection of either, both, or neither of two speaker pairs), a LOUDNESS button, separate high and low filters (it's increasingly rare to get both in a receiver), and a so-called EPS switch. The last decouples the preamp section from the power amp and engages whatever outboard equipment is connected to the PRE-OUT and MAIN-IN jacks on the back panel. The LOUDNESS introduces about 8 dB of shelved bass boost and 5 dB of treble tilt at Diversified Science Laboratories' standard test level and remains constant when the volume is altered ±10 dB from this level. To this extent, it evidently is not a classic loudness

...and then came Super Feedforward.

Not many years ago a "high fidelity" amplifier delivered 5 watts with 5% harmonic distortion. Today, distortion levels of 0.05% — or even 0.005% — in amplifiers with hundreds of watts and a much wider frequency range are almost routine.

Reducing harmonic distortion has usually been achieved by using negative feedback. But too much negative feedback can introduce a new kind of distortion, TIM (Transient Intermodulation Distortion) that audibly degrades the musical sound.

To reduce TIM and other forms of residual distortion, Sansui developed its DD/DC (Diamond Differential/

Direct Current) drive circuit. Then, to eliminate the remaining vestiges of high-level, high-frequency distortion in the amplifier's output stage, Sansui engineers perfected a unique circuit which, though proposed years ago, has now been realized in a practical amplifier design. Super Feedforward, the new Sansui technique, takes the leftover distortion products present in even an optimally-designed amplifier, feeds them to a separate, error correcting circuit that reverses their polarity, then combines them so they cancel themselves out against the regular audio signal. What's left is only the music, with not a trace of distortion.

While Super Feedforward circuitry puts Sansui's AU-D 11 and AU-D 9 amplifiers in a class by themselves, all our amplifiers are renowned for their musicality, versatility, and respect for human engineering. Add a matching TU tuner to any of Sansui's AU amplifiers and you'll appreciate the difference 35 years of Sansui dedication to sound purity can produce.

For the name of the nearest audio specialist who carries the AU-D 11 and AU-D 9 or other fine components in Sansui's extensive line of high fidelity products, write: Sansui Electronics Corp., 1250 Valley Brook Avenue, Lyndhurst, NJ 07071.



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

Sansui

MILLIONS



From the dawn of recorded stereo, millions of audiophiles have turned to Shure phono cartridges to get the most from their stereo systems—and for good reason. We introduced the first moving magnet cartridge, the first truly high fidelity low mass stereo cartridge, and a host of other innovations, right up to today's Hyperelliptical stylus tip, Dynamic Stabilizer, and SIDE-GUARD stylus protection system. From the original M3D, the first high fidelity stereo cartridge (which is still available) to the V15 Type IV, Shure has been the leader in phono cartridge technology.

Our complete phono cartridge line, with over 100 models for all applications, is by far the widest selection offered by any phono cartridge manufacturer in the world. For more than 25 years, Shure has been the performance, technological, and sales leader in high fidelity phono cartridges... and that's why millions of audiophiles around the world have made us their source of sound. See your Shure dealer about upgrading your system with the number one name in phono cartridges.

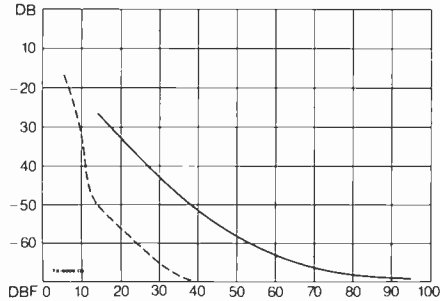


SHURE

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturer of high fidelity components, microphones, loudspeakers, sound systems and related circuitry.

FM SENSITIVITY & QUIETING



— stereo quieting (noise)
 - - - mono quieting (noise)
 Stereo sensitivity (for 50-dB noise suppression)
 37½ dBf at 98 MHz, with 0.34% THD + N
 (37 dBf at 90 MHz; 37½ dBf at 106 MHz)
 Mono sensitivity (for 50-dB noise suppression)
 13½ dBf at 98 MHz

Muting threshold 16½ dBf
 Stereo threshold 14 dBf
 Stereo S/N ratio (at 65 dBf) 65½ dB
 Mono S/N ratio (at 65 dBf) 73½ dB

CAPTURE RATIO 1 dB

SELECTIVITY (alternate-channel) 58½ dB

HARMONIC DISTORTION (THD + N)

| | stereo | mono |
|-----------|--------|-------|
| at 100 Hz | 0.28% | 0.18% |
| at 1 kHz | 0.23% | 0.11% |
| at 6 kHz | 0.29% | 0.24% |

STEREO PILOT INTERMODULATION 0.31%

IM DISTORTION (mono) 0.098%

AM SUPPRESSION 46 dB

PILOT (19 kHz) SUPPRESSION 76 dB

SUBCARRIER (38 kHz) SUPPR >94 dB

Amplifier section

RATED POWER 18½ dBW (70 watts)/channel

OUTPUT AT CLIPPING (both channels driven)
 8-ohm load 19½ dBW (89 watts)/channel
 4-ohm load 21¼ dBW (133 watts)/channel
 16-ohm load 17½ dBW (56 watts)/channel

DYNAMIC HEADROOM (8 ohms) 2 dB

HARMONIC DISTORTION (THD, 20 Hz to 20 kHz)
 at 18½ dBW (70 watts) ≤0.013%
 at 0 dBW (1 watt) ≤0.011%

FREQUENCY RESPONSE

+0, -½ dB, 14 Hz to 20.8 kHz;
 +0, -3 dB, <10 Hz to 56.6 kHz

RIAA EQUALIZATION

fixed-coil input ±¼ dB, 20 Hz to 20 kHz,
 -4¼ dB at 5 Hz
 moving-coil input +¼, -1 dB, 29 Hz to 20 kHz,
 -11 ¼ dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW, A-weighting)

| | sensitivity | S/N ratio |
|-------------------|-------------|-----------|
| tape | 19 mV | 76½ dB |
| fixed-coil phono | 0.32 mV | 74 dB |
| moving-coil phono | 44 µV | 67½ dB |

PHONO OVERLOAD (clipping at 1 kHz)

fixed coil 230 mV
 moving coil 31 mV

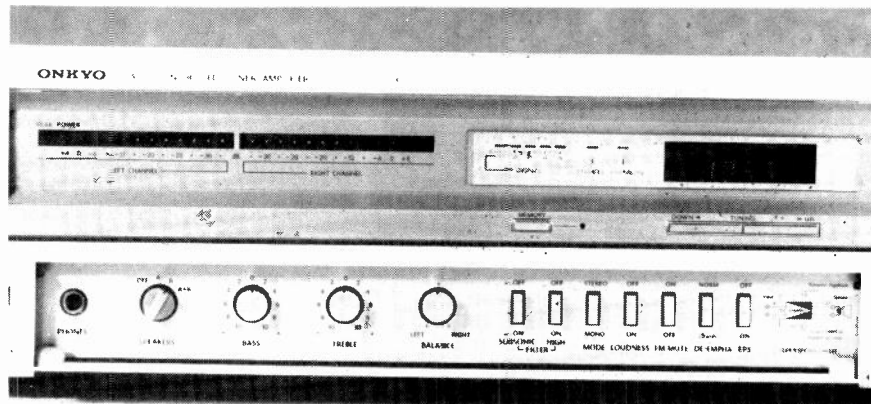
PHONO IMPEDANCE

fixed-coil input 48k ohms; 230 pF
 moving-coil input 350 ohms

DAMPING FACTOR (at 50 Hz) 75

HIGH FILTER -3 dB at 5.4 kHz 6 dB/octave

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



Flip-down door reveals tone controls, speaker selector, headphone jack, filters, mode and loudness switches, and other relatively "esoteric" controls.

action, though a touchup with the tone controls will make the curve anything within reason that you might want it to be. The tone controls themselves are centered a little higher than usual: the TREBLE leaves the range below 1 kHz virtually unaffected, but the BASS has some influence as high as 2 kHz. Except at maximum boost, where the TREBLE is up more than 15 dB at 20 kHz and the BASS peaks by 23 dB at 40 Hz, the tone controls introduce change by gentle, well-judged increments. The filters, too, are gentle in their action, presumably in the interest of signal phase integrity—and at some expense in effectiveness, compared to slopes of 12 dB per octave.

The most unusual part of the switching system is the group of five tall buttons at the right, next to the VOLUME. Numbering them serially from the left, 1 and 2 are the tape monitors; when you press both, the TX-6000 is placed in the tape-copy mode, which enables transfer only from Tape 1 to Tape 2 and will not allow copying while you listen to another source. The main selector is Button 4, which switches between PHONO and TUNER; Button 3 selects MC (moving-coil) or MM (fixed-coil) phono pickups, while Button 5 chooses AM or FM for the tuner mode. There is no AUX, so—if you need the function—you must preempt one of the tape input connections. Of course, the latter need not be saved for such devices as speaker equalizers or dynamic-range processors (the EPS will take care of them), but this part of the design needs careful evaluation by audiophiles who require more switching flexibility than average. For most users, however, it should be ample.

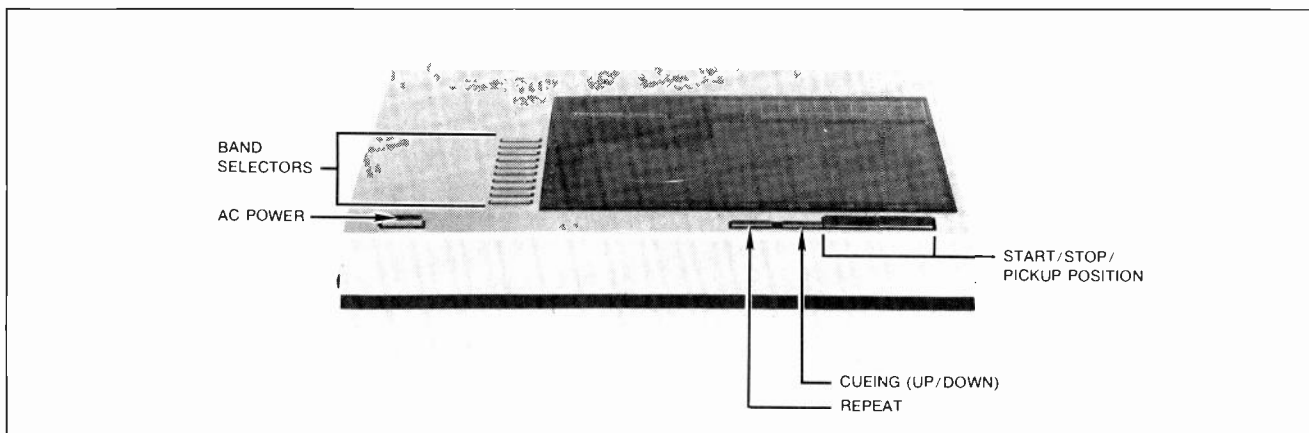
Also more than adequate is the power amplifier section, which uses Onkyo's Super Servo circuitry for a reputed increase in imaging and clarity and a decrease in internal impedance and crosstalk. Be that as it may, we find it very clean and powerful: the 2-dB dynamic headroom pegs music output as the equivalent of something more than 100 watts per channel. (Incidentally, the power display to the left of the tuner's frequency readout cannot be turned off.) What distortion could be measured consisted of relatively benign second-order components. Response is very flat through all the receiver's elements, despite a minor rolloff in the extreme bass of the FM response and, to a lesser degree, in the moving-coil phono section.

Curiously, Onkyo calls this receiver a "tuner amplifier," though that's exactly what it is not. The sort of buyer who really wants the extras that come with separates, but who wants to buy them in one package, is also the sort who is most likely to want a meter—rather than the signal-strength LED display—to help him achieve optimum antenna orientation, or who will need extra inputs. Onkyo has kept the price of the TX-6000 surprisingly low, considering its quality and its capabilities, by avoiding such special-interest features. To put it another way, one of the strengths of this model is that it is designed throughout as a receiver, with no pretensions to being anything else. Every feature seems to have been weighed in that context, and the result represents an excellent value for a large slice of the music-listening public.

Circle 134 on Reader-Service Card

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.



Technics' Tangential Thinks for You

Technics SL-15 automatic single-play tangent-tracking turntable, with Technics EPC-P205C Mk. 3 fixed-coil phono pickup. Dimensions: 12¼ by 12½ inches (top), 3½ inches high with cover closed; additional 11½ inches vertical clearance required with cover open. Price: \$875. Warranty: "limited," two years parts and labor. Manufacturer: Matsushita Electric, Ltd., Japan; U.S. distributor: Panasonic Co., Division of Matsushita Electric Corp. of America, 1 Panasonic Way, Secaucus, N.J. 07094.

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

WOW & FLUTTER (ANSI/IEEE weighted peak)
±0.04% average; ±0.055% maximum

TOTAL AUDIBLE RUMBLE (ARLL) -68½ dB

TONARM RESONANCE & DAMPING (measured with supplied cartridge)
vertical 9 Hz; 10-dB rise
lateral 10.6 Hz; 9¼-dB rise

TOTAL LEAD CAPACITANCE 64 pF

Technics EPC-P205C Mk. 3 cartridge

FREQUENCY RESPONSE
L ch +¼, -1 dB, 20 Hz to 20 kHz
R ch +½, -¼ dB, 20 Hz to 20 kHz

CHANNEL SEPARATION
≥18 dB, 20 Hz to 20 kHz

SENSITIVITY (1 kHz) 0.82 mV/cm/sec

CHANNEL BALANCE (1 kHz) ±0 dB

MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1¼ grams)
+18 dB lateral; > +12 dB vertical

WHEN WE TESTED Technics' original linear-tracking turntable, the SL-10 (May 1980), we noted the company's hope that the format would gain the kind of acceptance direct drive did a decade ago. The jury is still out on that, but there certainly has been enough demand for Technics to expand the line to five models, with the SL-15 as the new top contender.

In most respects, the SL-15 is a virtual clone of its progenitor. It is a fully automatic direct-drive turntable only very slightly wider and deeper than the diameter of an LP. Buttons on either side are pressed to raise the hinged cover, revealing the platter (with an inset, twist-to-use spindle adapter for large-hole 45s) below and the tonearm assembly and a record stabilizer above, attached to the inside of the lid. The stabilizer presses the disc being played firmly down against the platter mat. The tonearm, which is moved along a guide rail by an optically controlled servo system, is dynamically balanced and comes prefitted with a Technics fixed-coil cartridge. Tracking force is preset at the factory via a screwdriver adjustment. Although the setscrew is accessible to the turntable's user, in normal use there would never be any reason for you to adjust the tracking force. All cartridges designed for use in Technics' linear-tracking turntables (including models from Technics, Shure, Audio-Technica, and Ortofon) will operate at the correct force when plugged into the tonearm.

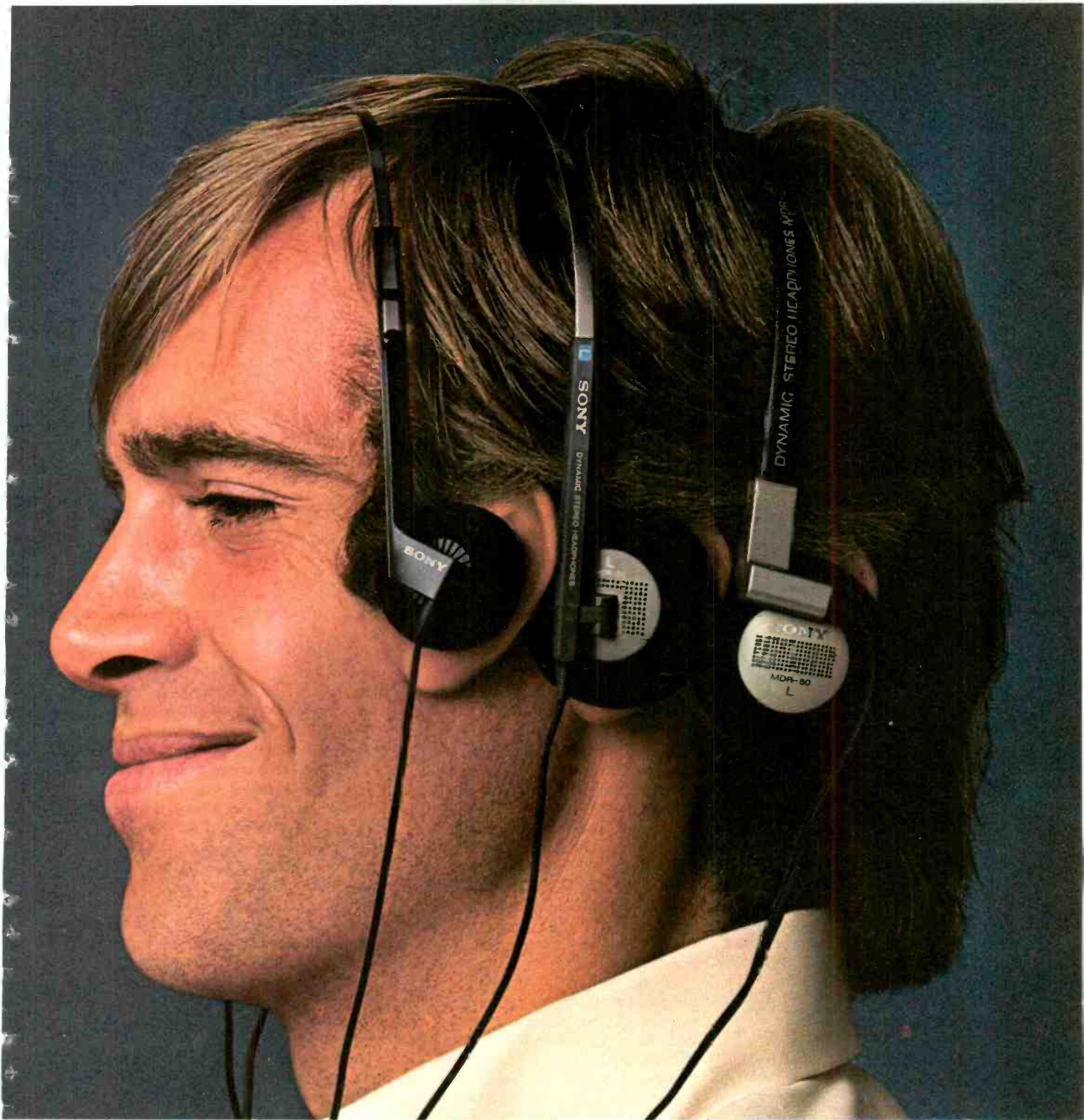
Indeed, two of the SL-15's chief strengths are its simplicity of setup and operation and its astonishingly high degree of foolproofness. It requires none of the elaborate fiddling (such as cartridge installation and arm balancing) that is necessary to get most other turntables running. Unpack it, remove the shipping stays, plug in the audio cables and power cord, and you're ready to roll (quite literally, in fact, if you buy the special adapter that enables the turntable to run on power from an automobile cigarette lighter).

The basic controls are a row of five pushbuttons on the front edge of the turntable's lid. To the extreme left is a power switch. Just right of center is a REPEAT switch, which when activated causes the turntable to play the single record continually until you signal a big stop. A small red light just above the switch indicates when the Repeat feature is in force. The next button on the line is for cueing. Whenever the arm is cued, a hidden lamp comes on that illuminates the record and the stylus, which are visible through the smoked plastic portion of the cover. In addition, a red line with the stylus travels along a groove as the tonearm moves across the record.

One more step to the right is the START button, which serves two functions. When the platter is stopped and the tonearm is at the far right in its rest position, pressing START (OR CUE) starts the platter spinning and lowers the stylus down into the lead-in groove of the record. When the platter is turning, but the tonearm is cued up, pressing START moves the tonearm to the left, toward the center of the disc. Light pressure moves it slowly; heavy pressure moves it more rapidly; a quick tap advances the arm just one millimeter.

The STOP/CLEAR button at the far right is the functional "mirror image" of the START. When the arm is cued up, pressing STOP/CLEAR retracts the arm toward the edge of the record. When the arm is down, STOP/CLEAR returns it to rest, stops the platter, and clears whatever sequencing program you have keyed in.

Which brings up one of the SL-15's two main differences from the SL-10: its programmability. (The second is that the SL-15 comes with a moving-magnet rather than a moving-coil cartridge, and therefore does not have a built-in head amp.) Along the left side of the top cover is a column of buttons labeled from one to ten. These can be used to program a built-in microprocessor to play the bands on a disc in any sequence you de-



IT'S AN UNUSUAL PERSON WHO WOULDN'T HAVE A PROBLEM CHOOSING BETWEEN SONY'S NEW HEADPHONES.

To state it simply, there's no other complete line of lightweight headphones that offers the quality, the comfort or the value of the new Sonys.

In fact, there is no other line of lightweight headphones as complete as Sony's.

On this gentleman's first left ear is the secret of the Walkman's™ great sound—the new MDR-4T. It's so incredibly advanced it can make any portable stereo sound even better.

Next he's listening to the MDR-50T. The successor to the headphones that started the lightweight revolution. It has a wider frequency range than last year's model. The result: significantly better sound.

Then comes the MDR-80T. Its driver technology is light-years ahead of anything you've ever heard. Listen to it and it's like being inside the most esoteric hi-fi system.

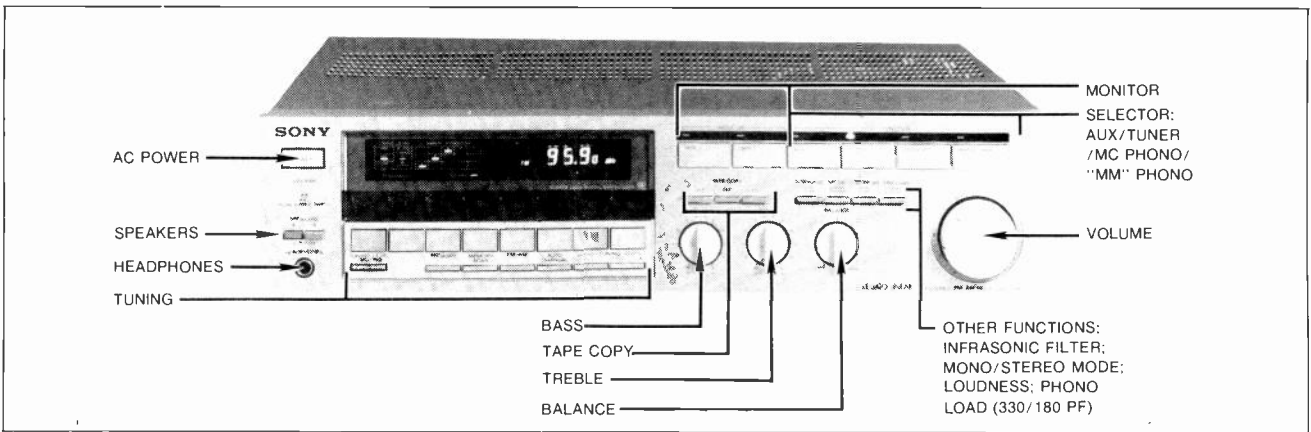
And they all feature Sony's exclusive "Unimatch"™ plug that works with any stereo unit, home or portable.

Audition the whole line at your Sony dealer. Then if you still have difficulty choosing between them, we can't blame you. We had one heck of a time finding a person who didn't.

SONY
Professional Audio

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Circle 1E on Reader-Service Card

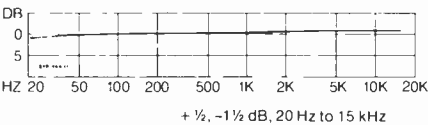


Sony's Packed Receiver

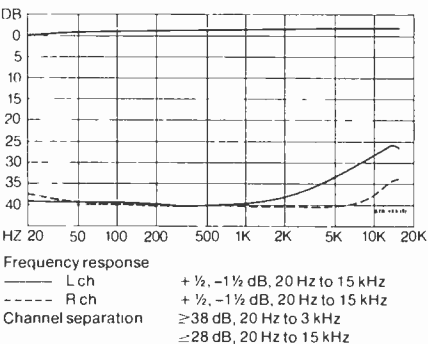
Sony STR-VX6 AM/FM receiver, in metal case. Dimensions: 17 by 4 inches (front panel), 12 3/4 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (80 watts max.), one unswitched (300 watts max.). Price: \$670. Warranty: "Limited," two years parts and labor. Manufacturer: Sony Corp., Japan; U.S. distributor: Sony Corp. of America, 9 W. 57th St., New York, N.Y. 10019.

FM tuner section

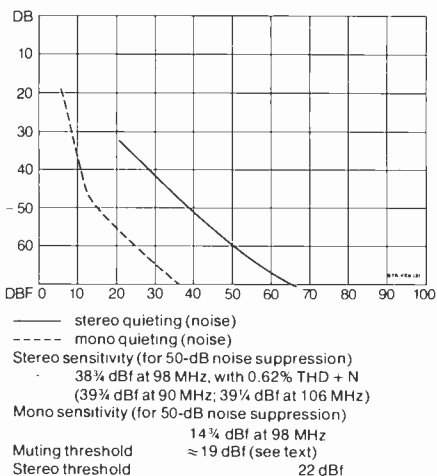
MONO FREQUENCY RESPONSE



STEREO RESPONSE & CHANNEL SEPARATION



FM SENSITIVITY & QUIETING



A DISTINCTIVE STYLE has been emerging in Sony equipment in the last year or two, and the STR-VX6 receiver seems to crystallize the thrusts of that style: high technology cloaked in a deceptively simple package. However modest it may seem at first glance, this receiver packs surprising capabilities and flexibility within its relatively small dimensions. Considering the power rating, even the weight of the receiver is surprisingly low (thanks to Sony's switching power supply), but the flyweight impression is dispelled quickly once you begin to use what proves to be among the most satisfying receivers around.

The satisfaction is partly technological (overall performance is excellent), partly functional (the VX6 will do so many things), and partly aesthetic. This last is the least tangible, but it consists largely in what an equipment designer (for another company) has called the "dialog" between designer and user. In this case, the dialog is much more interesting than usual. For example, let's say you are listening to a record and suddenly remember that an interesting program is just starting on a favorite FM station. All you need do is press the preselector button for that station; the receiver "knows" that this means you want to go from PHONO to TUNER and will switch the source accordingly. The designer has, in effect, said: "Here, let me do it for you." If you're used to the usual setup, in which you must press TUNER to hear the station you've selected, the designer's intervention is both beguiling and a little startling at first.

The tuning, whether on AM or FM, has two basic modes and some subsidiary ones. The UP and DOWN bars can be used manually to change the tuned frequency by steps of 50 kHz (0.05 MHz) in FM and of 9 or 10 kHz (depending on the setting of a back-panel switch) in AM—thus allowing for our present 200-kHz FM spacing, a proposed 150-kHz spacing, our 10-kHz AM spacing, and the 9-kHz spacing used in some parts of the world and at one time under consid-

eration for use here. The 50-kHz FM spacing is unusually close, slowing the process of moving from one part of the "dial" to another, even when you hold the UP or DOWN button in for rapid change. But the process is not as wearying as it sounds, and we find we use the other tuning options most of the time.

There are eight preselector buttons, each of which will accept full memory for an FM or an AM station—including the setting of the three-position TUNING/MUTING control. This means that when you switch from a manually tuned strong station (for which you had chosen the high sensitivity) to a preselected weak one, the sensitivity is automatically reset.

Then there are two scan modes. The AUTO/MANUAL switch actually has three positions: AUTO (which sweeps the band in the direction you choose by pressing UP or DOWN, stopping only when it reaches stations above the selected tuning/muting threshold, and lights the LED), SCAN (which stops on each station in the sweep for only a few seconds and then continues on to the next, flashing the LED as it goes), and MANUAL (which we have already described, and which extinguishes the LED). In addition there's a MEMORY SCAN, controlled by a separate button, which sweeps only the eight preselected stations stored in memory, so you can skip all the also-rans and sample only your favorites.

It all works in exemplary fashion. When Diversified Science Laboratories measured the muting threshold, it found that there's a good deal of hysteresis, so that borderline stations don't tend to pop in and out of mute (which can be annoying). Curiously, DSL found little difference between the two muting settings of the MUTING/TUNING switch (whose third option defeats muting). When you sweep the band automatically, however, you do find a difference in the borderline stations at which the scan will stop.

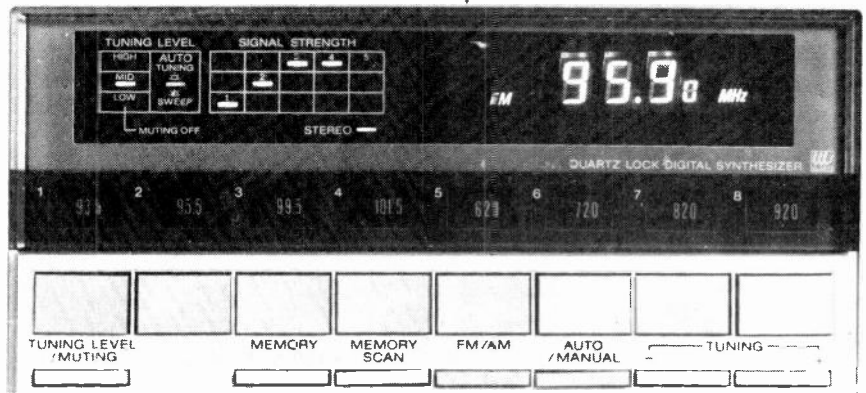
With the muting off, any station delivering more than 25 dBf to the antenna terminals (a little above the level needed

AUDIO New Equipment Reports

| | | |
|---------------------------------|--------|-------|
| Stereo S/N ratio (at 65 dBf) | 69½ dB | |
| Mono S/N ratio (at 65 dBf) | 74½ dB | |
| CAPTURE RATIO | 1½ dB | |
| SELECTIVITY (alternate-channel) | 60½ dB | |
| HARMONIC DISTORTION (THD + N) | | |
| stereo | mono | |
| at 100 Hz | 0.44% | 0.25% |
| at 1 kHz | 0.20% | 0.21% |
| at 6 kHz | 0.50% | 0.46% |
| STEREO PILOT INTERMODULATION | 0.17% | |
| IM DISTORTION (mono) | 0.10% | |
| AM SUPPRESSION | 62½ dB | |
| PILOT (19 kHz) SUPPRESSION | 72½ dB | |
| SUBCARRIER (38 kHz) SUPPR. | 57½ dB | |

Amplifier section

| | | |
|---|--|--------|
| RATED POWER | 18½ dBW (70 watts)/channel | |
| OUTPUT AT CLIPPING (both channels driven) | | |
| 8-ohm load | 20½ dBW (106 watts)/channel | |
| 4-ohm load | 21½ dBW (141 watts)/channel | |
| 16-ohm load | 18 dBW (63 watts)/channel | |
| DYNAMIC HEADROOM (8 ohms) | 1¾ dB | |
| HARMONIC DISTORTION (THD; 20 Hz to 20 kHz) | | |
| at 18½ dBW (70 watts) | ≤ 0.020% | |
| at 0 dBW (1 watt) | ≤ 0.011% | |
| FREQUENCY RESPONSE | +0, -¼ dB, <10 Hz to 40 kHz, -3 dB at 175 kHz | |
| RIAA EQUALIZATION | | |
| fixed-coil input | +¼, -0 dB, 20 Hz to 20 kHz; +¼ dB at 5 Hz | |
| moving-coil input | +¼, -0 dB, 20 Hz to 20 kHz; -½ dB at 5 Hz | |
| INPUT CHARACTERISTICS (re 0 dBW; A-weighting) | | |
| sensitivity | S/N ratio | |
| aux input | 14 mV | 78½ dB |
| fixed-coil phono | 0.22 mV | 77½ dB |
| moving-coil phono | 27 µV | 75½ dB |
| PHONO OVERLOAD (clipping at 1 kHz) | | |
| fixed-coil input | 120 mV | |
| moving-coil input | 12.5 mV | |
| PHONO IMPEDANCE | | |
| fixed-coil input | 50k ohms; 210 or 360 pF | |
| moving-coil input | 110 ohms | |
| DAMPING FACTOR (at 50 Hz) | 63 | |
| INFRASONIC FILTER | -3 dB at 15 Hz; ≈ 12 dB/octave | |



Tuner-programming panel includes memory and scanning controls discussed in text. Note, in particular, the tuning/muting pilots at upper left (here at the middle setting), the auto tuning pilot next to them, and the signal-strength display (which, as in recent models from several companies, suggests the inverse of a quieting curve, with "full performance" achieved at the middle LED). Frequency-callout strip, across middle, can be removed and altered at will when you change memorized stations; Sony supplies preprinted translucent "windows" with receiver.

to trip the signal-strength indicator's first LED and the tuner's stereo switching) can be sweep-tuned. The next setting needs 41 dBf (between signal-strength LEDs 3 and 4), while the top setting needs 56 dBf (the threshold of the top signal-strength LED). Thus, the three make useful discriminations of minimum desired quality in the tuned signal.

All this adds up to an unusual degree of tuner flexibility without letting the microprocessor run amok (as some designers permit it to do). Our only reservation about the tuner section—and one that, admittedly, is of interest primarily to fringe-area residents—is the use of the five signal-strength LEDs, with their sharp on/off switching, instead of a meter, whose continuous action could provide more help in antenna orientation. That's an observation we've had to make repeatedly in recent issues; in this case there is a unique and partially offsetting advantage to applaud: An accessory antenna (the \$80 AN-300) can be tuned for optimum results at the frequency selected and becomes self-tuning when attached to the STR-VX6, thanks to a control voltage supplied via the latter's 300-ohm antenna terminals. (There are 75-ohm terminals as well.)

All this attention lavished on the

tuner section does not shortchange the preamp or the power amp, both of which are equally capable and, in the case of the preamp, equally flexible. For example, there is independently switchable bidirectional dubbing between the two tape decks for which connections are supplied, enabling copying while you are listening to a disc or to the tuner section. There are two options for capacitive loading of the "MM" (fixed-coil) phono input, which can be helpful with "fussy" pickups. If you want to add outboard equipment (say, an image enhancer or speaker equalizer), there are pre/main jumpers on the back panel that can be replaced by the leads to the auxiliary unit.

Always imponderable are the reasons for "loving" a given piece of equipment. This receiver is one of those components that strike us as being somewhat more than the sum of the parts. The reaction seems less than totally rational, making it difficult to predict whether you might react similarly. If, for instance, you are looking for archetypal styling, you won't find it here. But we can say that we particularly enjoyed working with this excellent receiver and that it remains such whether or not you happen to share our enjoyment.

Circle 136 on Reader-Service Card

CONVERSION TABLE FOR POWER OUTPUT

About the dBW . . .

We currently are expressing power terms of dBW—meaning power in dB with a reference (0 dBW) of 1 watt. The conversion table will enable you to use the advantages of dBW in comparing these products to others for which you have no dBW figures.

| WATTS | dBW | WATTS | dBW | WATTS | dBW |
|-------|-----|-------|-----|-------|-----|
| 1.00 | 0 | 10.0 | 10 | 100 | 20 |
| 1.25 | 1 | 12.5 | 11 | 125 | 21 |
| 1.6 | 2 | 16 | 12 | 160 | 22 |
| 2.0 | 3 | 20 | 13 | 200 | 23 |
| 2.5 | 4 | 25 | 14 | 250 | 24 |
| 3.2 | 5 | 32 | 15 | 320 | 25 |
| 4.0 | 6 | 40 | 16 | 400 | 26 |
| 5.0 | 7 | 50 | 17 | 500 | 27 |
| 6.3 | 8 | 63 | 18 | 630 | 28 |
| 8.0 | 9 | 80 | 19 | 800 | 29 |

Six Experts Choose Stereo Systems

ARTICLES SUCH AS THIS—in which six authors astute in the ways of audiophilia reveal their methods for assembling stereo systems to specific budgets—have consistently been among our most popular features. It's fascinating to see how vast the difference in method can be—and how far the experts can “stray” from the truisms of component selection, which demonstrates how unreliable

those rules of thumb can be. Even more fascinating, each time we have commissioned an article of this sort, is the profound influence the interests of our authors have on their modes of selection, and hence on the equipment they choose. Here lies the truth that overrides truisms: In the end, the ways of choosing components are as diverse as the uses to which they will be put.

The first time we printed a “six experts” article, we had misgivings about how our readers would take the piece. We were preparing it for the December 1976 issue, and the budgets we had given our six authors were \$1,000, \$3,000, and \$5,000—with two authors assigned to each price point, as we did for this issue. It's interesting that, despite inflation, we have lowered the budgets in the inter-

\$600

“The thought of owning a system without FM was too awful to contemplate.”

FACED WITH HAVING TO select a budget system that (after due allowance for dealer discounts) could cost no more than \$600, I had to reassign some priorities in making my choices. I have always advised concentration on speakers first, followed by the electronics and a record player, since variations in speaker sensitivity and power requirements govern the choice of an amplifier or receiver. This time, however, I reversed that selection process.

My reasoning ran something like this: With a budget of only \$600, top-quality loudspeakers obviously will be out of reach. Either I will have to pick a pair of speakers that sound passably good and can be moved to a secondary location once I can afford a more expensive pair, or else I might begin with no loudspeakers at all, choosing a superior pair of headphones with which to get started. That being the case, I decided to spend a bit more on the electronics than I might have done had I followed my own advice. Instead of assigning 40% of my

budget to electronics, I have allotted closer to 50%.

My first inclination was to settle for an integrated amplifier, omitting the FM-radio option altogether. After all, a \$300 integrated amp should represent much better quality than an all-in-one receiver at that price. Again, logic did not win out, and I chose a receiver after all. You see, the thought of owning a system on which I could not tune to my favorite stereo FM program sources was too awful to contemplate. So it had to be a receiver, and I chose the NAD 7020—a little gem that more than makes up in performance for what it lacks in visual appeal.

At this budget level, one can't worry too much about pretty front panels; listenability and performance specs are what count. Though rated at only 20 watts [13 dBW] per channel, my own lab had previously measured the power output capability of this receiver as closer to 40 watts [16 dBW] per channel at mid-band and almost as much even at the

bass end of the spectrum. And considering its low suggested retail price (\$348), this receiver has one of the best FM tuner sections we have ever measured, with a 50-dB quieting sensitivity of only 12¾ dBf in mono and 36 dBf in stereo. Signal-to-noise ratios are outstanding: 78½ dB in mono, and 71½ dB in stereo.

The preamp/control section of this receiver performs as impressively as the amp and tuner. The relatively steep slope (12 dB per octave) of the infrasonic and high-cut filters means that even mated to a less-than-superb turntable system (which this limited budget will require), rumble and warp energy created by the player will not induce audible IM distortion products past the preamp section. And with one of the highest dynamic-headroom figures of any receiver I've ever measured (3¼ dB), the NAD 7020 should, in effect, give more than 40 watts [16 dBW] of clean output.

Technics is best known for its direct-

vening years; for this issue they are \$600, \$1,000, and \$1,500. In a sense, that poses a tougher problem for the authors, because they can allow themselves few flights of wishful fancy. At the same time, it prevents them from taking a tack so radical that few readers would find in it an appropriate role model.

We were hesitant about the 1976 article because—far from representing a balanced, lucid overview of the best components and values that high fidelity had to offer—the experts' choices seemed downright quirky in some respects. Some authors insisted on out-of-the-way equipment that few readers would find in local stores; some models and brands emerged as "in," while equally worthy alternatives went unmentioned. Should we try for a more balanced approach, we wondered. Should we, for example, ask some of the authors who had chosen the "in" brands to find substitute models elsewhere? Certainly this would better

represent the wide variety of legitimate choices available to the component-system shopper.

It became obvious, however, that the *process* of choosing, rather than the choices themselves, was the crux of the matter. The six experts had all taken different approaches—in some ways, radically different ones—and the real substance of the article lay in expressing these differences. This was what we had hoped for: We wanted to demonstrate that the starting point in assembling a system always must be the priorities of the music listener for whom it is being assembled and that the choice is profoundly affected by those priorities, even though some components, taken individually, have near-universal appeal.

Because it is not our purpose to recommend systems (however responsibly arrived at, such recommendations tend to inhibit, rather than promote, the interests of intelligent choice, in our opinion)

and because the individuality of our authors was so important a part of the overall story, we finally decided that our intervention in the selection process would be out of the question. In editing what our experts had written, we therefore tried to leave intact what they had expressed and address only the way in which they had expressed it—in one case taking more ideas from an author's correspondence than from his manuscript.

The response, once the article was published, confirmed both our decision and the misgivings that had preceded it. Some correspondents did insist on seeing these as six recommended systems, despite what we had written in an editorial introduction similar to this one. But most of the voluminous commentary applauded what was seen as a provocative and illuminating approach. We hope that our latest return to the format will be read in that spirit.—Robert Long, Audio-Video Editor.



Len Feldman:
Though his seminars
for neophyte
audiophiles helped
thousands, here he
questions his own
advice.

drive turntable systems, but I had to find a player with a suggested retail price of no more than \$100. That meant a manual model and, even from Technics, one with belt drive. I have always felt that the only really good direct-drive systems are those using the heavier, more costly motors. At lower price levels, I'll take belt drive every time. Technics' SL-B101 is about as basic a turntable as you could find, but the controls are up front, and speed change is electronic, rather than mechanical. This, I felt, would at least prolong belt life. I never use a pitch control as such, but having it and an illuminated strobe does enable setting precise rotation speeds regardless of motor or belt aberrations.

Audio-Technica's AT-120E phono cartridge carries a suggested list price of \$90, but I don't expect most shoppers to pay anywhere near that much for it when

they're buying it as part of a whole system. The stylus is elliptical, and I expect it to track reasonably well in the SL-B101's tonearm with a force of about 1¼ grams—at the middle of the recommended range for this pickup. It prefers a capacitive loading of no more than 200 picofarads for flattest overall frequency response, so I'd keep cable runs from the turntable to the phono inputs fairly short.

That leaves us with the most difficult choice of all: the loudspeakers. After a great deal of listening and agonizing, I was fortunate to find ones made by a company called Phase Technology Corporation. Ordinarily, I might well have ignored these speaker systems. (I rarely can spend much time listening to "newcomers" until colleagues who do more speaker testing than I do extol some newly discovered "breakthrough.") In

this case, however, I knew the designer (Bill Hecht, who previously stayed behind the scenes, designing systems for manufacture by others) and had an opportunity to hear the design. The PC-60s, at a suggested retail of \$150 each, are two-way phase-coherent systems that stand only 1¾ inches high by 8 wide by 8 deep, but their response actually gets down to 40 Hz. They can handle as much as 80 watts [19 dBW] of music power and are of medium efficiency. Best of all, I liked their musical accuracy and overall balance. They will serve well in a fairly small room driven by the NAD receiver if you don't demand 110-dB sound pressure levels.

If your taste does run to such loud listening levels, you can start with the Phase Tech PC-60s while you save up for a heavier pair, or you can skip the speakers altogether for now and settle for my favorite stereo headphones: the AKG Model K-340, at a suggested retail of \$195. That option will not only keep you well within budget, but you'll be able to reach 104 dB SPL and even peaks at higher levels with less than 1% distortion. The frequency response of these phones is superb, at least to my ears, and although they are the kind that seal around the ears, I don't find them particularly tiring to wear for long periods.

Choosing the Phase Tech speakers, the total suggested list price of my budget system comes to an even \$800. I suspect that it wouldn't be difficult to find dealers who would part with these components at a 25% overall discount, which would exactly meet the \$600 budget allotted for the system. L.F.

\$600

"I like to operate equipment manually, preferring a minimum of automation."

AUDIO COMPONENTS SOMETIMES become an end in themselves and not a means. There are people who'd rather play with music than play music or watch their stereo system, rather than listen to it. Thus manufacturers make their components enticing in every way possible. I prefer to have my music, like my whiskey, neat; whether the system costs \$6,000 or \$600, I want it simple. (In my work as a radio producer, the opportunity to tinker with the music is always present. Although WFMT possesses equipment to modify music, the prevailing policy is to avoid adulteration. In fact, the tone controls and filters on our phono preamps activate flashing lights when not in the flat position.) I like to operate equipment manually, preferring a minimum of automation. Handling records is an everyday affair for me, and I feel lost when a machine won't let me touch its tonearm. The only convenience I'll accept is automatic stop.

Living in an apartment in a strong signal area makes sophisticated metering systems on a receiver senseless. There's no outdoor antenna to orient and little I can do about the quality of the signal, so as long as the receiver tells me when I'm properly tuned, I'm happy. Emerson, Lake, and Palmer at concert volumes in my living room is not my idea of great stereo. Tom Paxton or the Chicago Symphony at concert volume is ample. The only time I'm concerned about wattage is when I'm replacing light bulbs. Watts

per dollar is no better rating for a receiver than horsepower per dollar is for an automobile.

There's only one thing that matters to me when it comes to speakers: the sound. The size of the box, number of drivers, grille-cloth composition, and whatever else a particular manufacturer may boast of is relevant only if it contributes to natural, realistic sound. I have an advantage over most listeners because I tape much of the music I listen to: I know what it sounds like live, and I know what it *should* sound like at home. My love of acoustic folk music makes accurate reproduction of the human voice very important. If voices don't sound natural, very little else will, either.

The Sony STR-VX2 receiver is appealing in its simplicity. TUNING, BASS, TREBLE, BALANCE, and VOLUME are the only knobs. The VOLUME is the most frequently used; it is large, easy to grip, and logically placed. Four large pushbuttons with LED indicators choose the source. A few clear LEDs indicate proper tuning. There's ample power for even moderately sensitive speakers: 28 watts [14½ dBW] per channel continuous, with both channels driven into 8 ohms, from 20 Hz to 20 kHz, with no more than 0.07% THD.

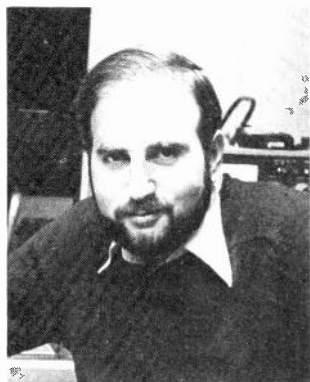
The tuner section's signal-to-noise ratio—78 dB in stereo—is as good as that of the best FM transmitters. At \$260 list, the STR-VX2 is solid and subtle. It passed the acid test in my office, where it

survived downtown office-building multipath with only its folded-dipole antenna: under identical conditions, a couple of other similarly priced receivers gave up in a burst of distortion.

The tonearm is more important to me than exquisite or exotic turntable drive systems. A reliable belt drive is worth a dozen cheap direct-drive turntables, and Dual combines belt drive with an ultralow-mass tonearm in the Model 508, at about \$130. It has variable pitch, a strobe, and damped pushbutton cueing. It shuts off automatically; the rest is up to you. The arm is capable of tracking warped records, of which I have many. It doesn't seem plagued by untoward resonances, and its suspension—though not great—is adequate. My experience with the reliability of Dual turntables dates back to the time when people thought direct drive was a new football play. Since mechanical components are usually the first to cause trouble in a stereo system, the simpler they are, the better. The Dual is simple: All it does is play records.

The Dual seems to call for one of the ultralow-mass cartridges, such as the Ortofon Concorde 10, which was designed for it. Let me be the last to pass by an excellent choice, but the Shure M-97HE is a particularly good bargain, being a scaled-down version of the V-15 Type IV, at a list of \$112. With some fast talking and hard dealing, you can probably have this cartridge, which is fitted with Shure's hyperelliptical stylus and a built-in dynamic stabilizer, for about \$60.

Finally, the speakers—the most arguable portion of the system. Speakers gather in my living room like soldiers in a mess hall. I'm always testing new models because the radio station is always seeking the ultimate monitor speaker. (We've yet to find it.) Thus I was pleasantly surprised when I turned on my system one morning and basked in the glory of what I assumed were my \$3,000 imported speakers—except that I had accidentally left a pair of Infinity RS_e speakers connected since the night before. The imaging through these \$165-apiece gems is phenomenal, and the tonal balance



KATHY RICHLAND

Richard Warren:
Working from his own audio needs as a radio producer (for WFMT in Chicago), he devises a low-cost system for maximum realism.

seems quite good. I finally left the Infinitys connected for a week. These aren't the only good speakers in their price range, to be sure. The compact B&W DM-10 is stiff competition for many of

the same reasons, especially imaging and voice reproduction, and I'm sure there are other equally fine speakers waiting to grace my music.

Combining these components pro-

vides a substantial music playback system at a reasonable price. There are few corners cut in this system, because it's intentionally stingy on frills but generous in sound. **R.W.**

\$1,000

"Making and evaluating live recordings are the most important uses."

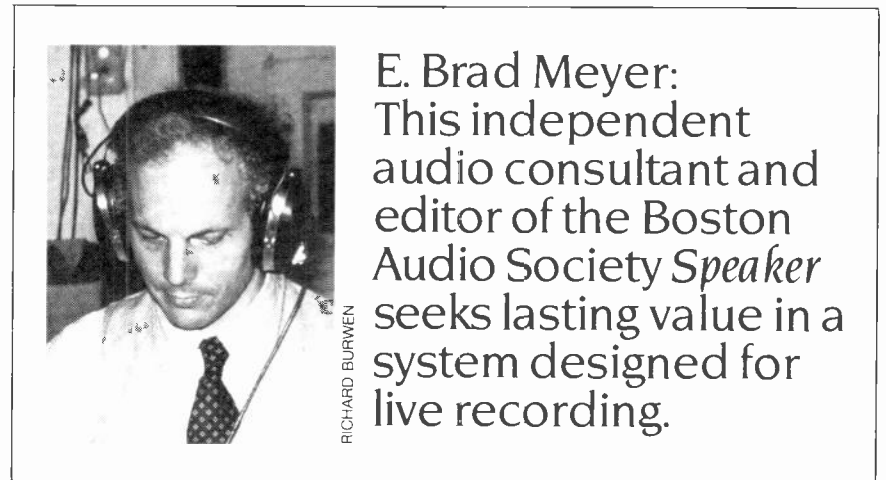
ACCORDING TO THE PREMISE on which this article is based, I'm assuming that what I buy with my \$1,000 will be the only equipment I own for some time.

Making and evaluating live recordings are the most important uses to which I would put the system. Accordingly, I have devoted a large portion of my budget to a cassette deck capable of making recordings that will continue to sound good on a later, more elaborate system.

The Pioneer CT-6R (\$350) has a three-motor transport with very low flutter. It also has Dolby C noise reduction—and therefore low enough noise to enable me to make satisfactory recordings from all but the most dynamic live sources. And Dolby C's extra high-frequency headroom with any type of tape, including metal, helps eliminate compression, one of the main causes of veiling in cassette recordings. This is especially important in live taping, where uncertain levels and enthusiastic amateur musicians can tax the medium without warning.

Dolby C exacts one penalty in exchange for its benefits: It can almost triple any frequency response errors in the deck with which it is used. I have tested two samples of the CT-6R and found them to be both properly designed and correctly adjusted. But the CT-6R has no user-accessible bias adjustment, so you had best find a tape that works well and stay with it (I used TDK SA) or have the machine adjusted by a service shop to the requirements of your favorite tape.

The Superscope EC-1 omnidirectional electret microphones (\$18 apiece) are smooth and even in their response over a wide range of frequencies. They are absolutely the cheapest way to make decent live recordings. The Koss



RICHARD BURWEN

E. Brad Meyer:
This independent audio consultant and editor of the Boston Audio Society *Speaker* seeks lasting value in a system designed for live recording.

Sound Partners (\$35) are the best sounding of the recent crop of ultracompact headphones and can be used for on-location monitoring (provided you are not in the room with the performers) and for private listening.

The heart of the playback system is the NAD 7020 receiver (\$348). The 7020 has a properly designed phono preamp, a tuner section that compares favorably with ones costing more than this entire receiver, and a power amplifier that performs well into reactive loads and has high peak current capability. With the speakers I have chosen, the 7020 will maintain average levels of more than 98 dB SPL in a moderately live small room (1,400 cubic feet) and produce peaks in excess of 110 dB without audible clipping.

For a two-way speaker system to sound natural, its woofer must have smooth response and reasonably broad directivity in its upper range, and the crossover must be done just right. The Boston Acoustics A-60 (\$200 per pair) is unusually free of midrange colorations,

no matter what kind of system it is compared with. Its bass extends smoothly and with good damping down almost to 40 Hz, and a pair of them will provide realistic sound levels for classical music of all but the largest scale if the listening room is not too large.

Recent research into the performance of record-playing systems conducted by both Bruel & Kjaer and the Boston Audio Society has shown that flutter, susceptibility to external sound and vibration, and even rumble are all strongly influenced by the frequency and magnitude of the arm/cartridge resonances. The Shure M-97HE cartridge (\$112), with its built-in brush, minimizes these resonances and improves the performance of any turntable and arm. The Technics SL-B101 (\$100) is an inexpensive belt-drive unit with lots of good features for its price. The speed is electronically controlled, so changes don't require belt-shifting, and the platter doesn't slow down when a tracking-type record cleaner is used. The speed is adjustable, and there is a built-in strobe.

Cueing is accurate, damped in both directions, and operable with the dust cover closed.

The turntable's only major disadvantage, besides its lack of automatic shutoff, is its relatively ineffective suspension. This is easily and cheaply remedied with the poor man's auxiliary turntable base: a piece of one-inch slate or paving stone resting on three inches of open-cell foam rubber (about \$17; for an extra \$12 or so, you can have the slab cut from polished slate, which looks positively elegant, especially if you paint the edge of the foam dark gray).

Attention to a couple of fine points will improve the record-playing system slightly. The first is cartridge loading. The Shure has its flattest response when loaded with about 250 picofarads, but

the turntable's signal leads and the receiver's input together provide only about 150. Adding the capacitance of a three-foot extension cable and mating female-to-female adapters (about \$6 total) flattens the midrange and eliminates a slight top-end rise.

Alignment is more important with the M-97HE's line-contact stylus than with a spherical or elliptical one. Horizontal tracking error can be reduced by ignoring the cartridge-alignment gauge supplied with the Technics and mounting the cartridge as far out in the headshell as it will go, and twisting the pickup slightly clockwise, as seen from above. If you don't have a cartridge alignment protractor to aid in this process, Technics' gauge will be better than mere guesswork. Vertical alignment will be

good if you use the spacers provided with the cartridge, as outlined in the instructions, and set the tracking force (with the brush in use) at 2 grams.

The overall frequency balance of this system sounds good with master tapes. This means that some records or FM broadcasts will sound a bit too bright. The treble control of the 7020 works well to reduce this effect; don't be afraid to use it. The system's imaging will be best if the speakers are positioned on a wall at ear level.

At 20% off list prices, I've presumed fairly aggressive shopping in order to squeeze the budget a bit. I don't think I'm being unrealistic, however. My best guess at the total net retail price comes out to \$999.96. And that's about as close to \$1,000 as you can get. **E.B.M.**

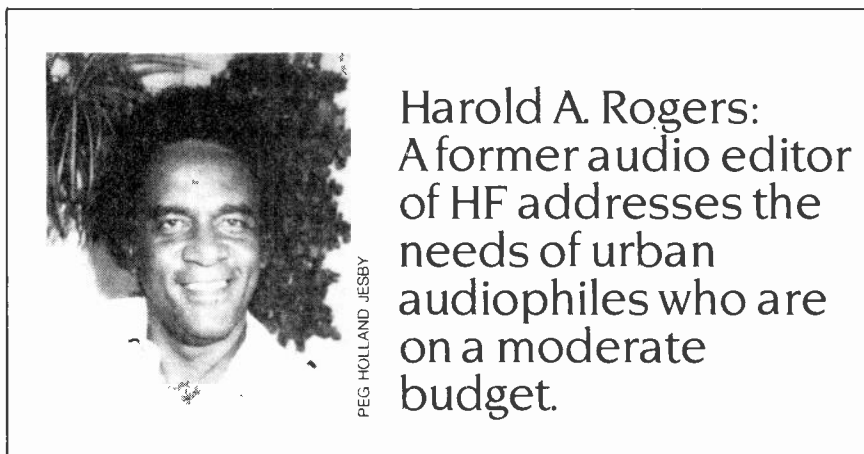
\$1,000

"The system should never embarrass you, even if you add a digital player."

THIS SYSTEM IS DESIGNED for serious listeners who live in apartments or otherwise find their space limited. It is chosen so that it can be upgraded with little or no replacement of the original components, and it should be equal to any and all musical demands, including those to be made by digital audio.

For \$1,000 this is a tall order, so there will be a few compromises and trade-offs involved. The first is that I will make no attempt to include a tape system; second, if faced with the choice of cutting corners on the components used or sacrificing FM reception capability, I'll do the latter. Tape and FM, of course, can easily be added later as part of upgrading.

To start, I would choose a pair of high-quality minispeakers. The ADS Model 300C seems like a good candidate at \$300 a pair. Having a 4-ohm impedance, this speaker will help us to use our electronics most efficiently. And its relatively high sensitivity will also allow some savings on the electronics. Staying within the 75-watt [18 $\frac{3}{4}$ -dBW] rating of the speakers will still generate sound pressure levels (at 1 meter) up to almost 110 dB, and, as a practical matter, the speaker could probably be pushed a bit



Harold A. Rogers:
A former audio editor
of HF addresses the
needs of urban
audiophiles who are
on a moderate
budget.

harder for brief transients. This leaves the system ready to deal with program sources of wide dynamic range, such as digital recordings.

I am assuming that the listening room will be small enough that the critical distance—the distance at which the sound pressure level stops falling off as you move away from the speaker—is not substantially more than one meter. This could be a bit optimistic, but even if we allow 6 dB of loss to cover our assumption the system will still put a substantial

104 dB SPL into the room.

To drive the speakers, I'll pick the Yamaha A-550. Doubtless there are numerous other integrated amplifiers that would do as well, but in this case the price (\$250) is right and the output power (40 watts [16 dBW] continuous into 8 ohms for each channel) is just about adequate. Of course, because we are using 4-ohm speakers we'll be able to squeeze out more power than this—probably close to 80 watts [19 dBW] per channel for short transients. And if we allow

the amplifier to clip 1 to 2% of the time, which the speakers will probably tolerate and the listeners never notice, we can do even better.

The A-550, according to its specifications, has low-noise phono circuitry and good high-level S/N ratios as well. In addition, its continuously variable loudness control will be especially valuable in an apartment, where we presumably will listen at fairly low volume levels much of the time so as not to disturb the neighbors. I won't bother to list all the specs and features here, but they will enable us to connect whatever additional equipment we may want in the future.

Most people would probably pick the turntable next, but because the cartridge has a greater effect on the sound and may well put constraints on the turntable, the pickup should come first. The choice often has a strong subjective preference component, so no one should feel unduly bound by my selections, but I would try to limit the price to \$150 or so. One possibility is the Micro-Acoustics 3002, whose resistive output impedance stands virtually no chance of undesirable interaction with the preamp input. And because this model is designed with a weight-matching system that lets it take

full advantage of a low-mass tonearm, it should do reasonably well in tracking warped discs. (Unfortunately, this is a necessary consideration.) But there are a great many other cartridges, including the Shure V-15 Type IV, Pickering XSV-5000, Audio-Technica AT-14Sa, and Sonus Blue Label, that fall in this price class and should perform very well.

Finally, the turntable. As our range of cartridge demands—or, at least, will work better in—low-mass tonearms, that will be the first element of choice. Unless your hands are very steady (even when you are sleepy, have had a few drinks, or are just plain not concentrating), an automatic turntable will probably save enough discs to pay back its extra cost. The Onkyo CP-1150F appears to fit the bill, and its specifications for rumble and wow and flutter are quite respectable. Its \$320 price just about fits our budget, and its straight, carbon-fiber tonearm should suit our range of cartridges handily. An added bonus is the microprocessor control of arm functions, which adds up to some extra convenience and possibly a little fun.

Our system cost totals \$1,020 without discounts and somewhat less if discounts are available. Suggestions for

blowing the budget include the addition of an Image Restoration System (IR-2100) from Sound Concepts for \$250 or a Sonic Hologram Generator from Carver, available as a separate component for about \$450. Either of these will make the music sound more realistic (the Carver somewhat more so) and even enable you to position the speakers a few inches from your ears without producing an unpleasant “headphone” effect. This can be very useful for late-night listening in an apartment. Finally, to bring the speaker system a bit closer to the state of the art and increase power-handling capacity somewhat, consider adding a powered subwoofer. Actually, even a passive subwoofer should improve bass performance noticeably.

So there it is: a basic system that costs \$1,000, more or less, and that should never embarrass you, even if you add a digital audio player at some future time. In fact, this system's major limitation is that it will tend to strain if played too loudly in too large a room. Naturally, some other components can be substituted for the ones I've chosen with little or no change in overall performance, but you can be reasonably confident that this system will work well.

H.A.R.

\$1,500

“An advantage is that upgrading will be simple.”

BY HANDING ME \$1,500 to buy a system, so to speak, HIGH FIDELITY caused me much soul searching, followed by a decision to deal with “over-the-counter bucks”—the real purchase price, not the suggested list price of the items I picked. After shopping around New York and Washington, D.C.—and in Denver, Los Angeles, and Chicago through friends—I determined that these components are available for \$1,500, give or take \$100, in most of the major marketing areas, at least if they are bought as a system.

I picked the Sony ST-J75 tuner (\$450) for the simple reason that its audio performance, in all respects but separation, is far and away superior to that of any transmitter and exciter presently available in commercial or public FM broadcasting. In RF (radio-frequency) reception it is, at the very least, the equal of the famous \$2,000–3,000 tuners of a few years ago. It has noise as low as or lower than that of any of the other digital

frequency-synthesis FM tuners, and its station-programming feature is a joy to use.

To ensure this performance, however, a price must be paid. A directional

FM roof antenna is essential to minimize multipath and assure superior, noise-free, undistorted audio. My recommendation is the Finco CX-FM4G, available widely for less than \$35. This 75-ohm an-



JIM CURRY ASSOCIATES

C. Victor Campos: As a host of a radio show on audio, and as an electroacoustics consultant, he has encountered the questions that this system answers.

tenna includes a balun transformer to match conventional 300-ohm antenna inputs, though the Sony also is supplied with a 75-ohm input. It is a good idea to avoid common 300-ohm twinlead, which can pick up more signal than the antenna itself in strong signal areas, causing an effect similar to multipath interference. And if used near sources of interference, noise-susceptible twinlead can mar reception of weak stations. Where desirable stations come in from more than one direction, a light-duty Alliance or Cornell-Dubilier rotor (about \$75) is recommended.

The Technics SL-7 direct drive automatic straight-line-tracking turntable (\$400 with integral Ortofon TM-14 low-mass cartridge) is as foolproof as any device known to me. You never need to touch the tonearm; the automatic functions handle records much more gently than any human does, and bent styli and scratched records become a thing of the past. The SL-7's compact size (12½ inches square) makes it easy to place, and its feet provide fair but adequate isolation from vibration except in serious cases of "floor bounce." Rumble is well below that of commercial pressings.

My only reservation is with the TM-14 cartridge, whose top end sounds a little rough if the loading is not correct. It wants to see 450 picofarads of capacitance across its output, so the load-capacitance switch on the rear panel of the preamp I'll be specifying should be placed in the 330-picofarad position. Together with the turntable's cable capacitance (160 picofarads), the load will be close to the recommended value. If at any point (perhaps when the stylus needs replacement) you want to upgrade your

cartridge and thus clearly improve the overall performance of the system, there are two fine cartridges available separately for use in the SL-7: the Audio-Technica AT-122EP and the Shure V-15LT.

The NAD 1020 preamplifier (\$148) has got to be the best value for the dollar in the business. It provides superb phone performance and outstandingly low noise. Its only shortcoming is that it lacks a MONO/STEREO switch; if you are a long-time collector, you will have to use Y connectors if you want to cancel vertical modulation components (and the distortion they create) whenever you play laterally-cut mono records. Incidentally, a superior headphone amplifier is built into this preamp.

For the power amplifier, either the Carver M-400 magnetic amplifier or the Adcom GFA-1a at approximately the same exceptionally low price (about \$400 to \$450) will provide ample power and enough of a safety margin to prevent clipping. Because the highest absolute-peak sound pressure levels in most concert halls reach some 120 dB (although only very briefly) with a large orchestra and percussion, it is necessary to be able to deliver these levels into the listening room—particularly with the new digital-source discs and with direct-to-disc recordings. Remember these are peaks, not average levels. When the music demands peak levels of 120 dB, the average level will be somewhere around 105 dB. But, nevertheless, the power must be there. And because the Allison Four speakers I selected require short-term peak inputs somewhat greater than 175 watts per channel to reach these acoustic levels in an average room (say, 15 by 20 feet),

an amplifier capable of 200 watts [23 dBW] per channel is necessary to preserve dynamics and prevent peak clipping. There are slight audible differences between the Carver and the Adcom, but in the context of this system, I would be happy with either one, fanatically puristic arguments notwithstanding.

I chose the Allison Fours because, when placed as recommended in the company's literature, they provide the flattest response, lowest distortion, and least directivity of any system in their \$280 price range, together with a very satisfying clarity of reproduction. Although somewhat shy in the extreme bass, they nevertheless have unattenuated, clean response down to 45 Hz—quite an achievement for such small, modestly priced reproducers.

About their only disadvantage is that radiation from their top surfaces must remain unobstructed to ensure flat midbass response. The Fours can be placed on a top shelf or on a wall, but cannot be used where there's another shelf directly above them. They can deliver a 120 dB peak SPL without stress and can comfortably handle the required output from the amplifiers.

An advantage to this \$1,500 system is that upgrading will always be simple. It will accept in stride a player for true digital discs because the available power will amply cover any possible increase in dynamic range provided by the digitally-encoded material. If you upgrade the speakers, all the power you'll need is there. And if you simply want to extend the bass response of the Allison Fours, you can always add an Allison Electronic Subwoofer. c.v.c.

\$1,500

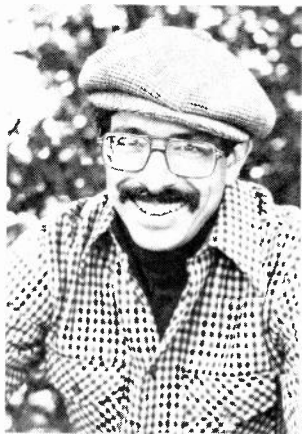
"Help setting up the system is something you don't get at a discount."

THE LAST TIME I was asked to write a piece like this, in 1979, the target figure was \$3,000. It is amusing to ruminate on the fact that, in addition to having only 50% of the former amount, I am using inflated dollars that probably buy some 25% less, so my present budget repre-

sents only about 37% of my 1979 purchasing power.

I am asked to justify my choices. I think that for a serious music lover—one who listens to music (almost any kind) with real attention and who likes the idea of trying to re-create something ap-

proaching a satisfying illusion of an original performance in his or her listening room—conventional disc recordings are still the medium of choice. Therefore, with only \$1,500 to spend, I would focus exclusively on getting the best possible record reproduction, saving FM, cas-



Peter E. Sutheim:
Proprietor of a
"private audio
practice" and audio/
music radio-show host
(KPFK, Los Angeles),
he concentrates on
setup as well as
component choice.

ettes, and other program sources or convenience features for later add-ons. (If you absolutely must have FM, I'll make an alternate suggestion later on.)

To me, getting the best possible reproduction from records means extracting maximum information from the groove. For that reason, I am prepared to spend more of the total on the turntable/ tonearm/cartridge system than the usual rule-of-thumb guidelines for budget apportionment would permit. Conventional audio folk wisdom tells us that the reproducing chain is only as strong as its least faithful link and that, therefore, all components in a system should somehow be matched so that none of them is significantly superior (a waste of money) or inferior (compromised sound) to its mates.

I believe something different: If the player unit is thought of as an information-retrieval device, it must be very carefully designed and built in order not to lose information at the outset that no amount of attention to the amplifier, speakers, equalizer, or any other accessory can recover. The motions of the stylus, guided by the moving record groove, are very tiny; and equally small amounts of turntable-spindle wobble, tonearm-bearing play, and such can cause a loss of musical detail, heard as indistinctness or a veiled quality in at least some part of the musical spectrum. If the turntable is insufficiently isolated from the vibrations of nearby loudspeakers, the stylus will transduce them right along with the information in the groove, muddling musical detail.

So I have chosen a turntable that I believe will do the best job possible within the given price limit: the Thorens TD-160 Mk. IIB (\$400), a long-proven belt-drive turntable with a spring-suspended subchassis. The Grace 707 Mk. II tonearm (\$225) is a moderately priced model that has been around for several years: its dynamic mass is low, its bear-

ings are reasonably tight, and serious mechanical resonances in the audible range are notably absent. The Grace F-9E cartridge (\$200) is arguably the best of the so-called moving-magnet designs. [Since anything but the coil can be the moving element in "moving-magnet" pickups, we prefer the term "fixed-coil."—Ed.] These items, at full list price, will use up about half the budget.

For electronics, I would choose the \$400 NAD 3140 integrated amplifier, rated at 40 watts [16 dBW] per channel into 8 ohms. Apart from its outstanding capabilities for a unit at this price, it has several useful features—not the least of which is its augmentability: An additional power amplifier, the 2140, can be added later to provide approximately 6 dB more power (four times the wattage) per channel if and when you desire.

For speakers, I suggest a pair of Thiel Model 02s (\$310 a pair). They're musically well balanced, capable of good imaging when correctly placed and

aimed, and reasonable in bass performance and loudness capability for a relatively small box. But at this price you can't have everything. Besides giving up FM and cassettes, you will not be able to fill a very large room with orchestral music at realistic levels and with gut-rumbling, natural-sounding bass.

This system, I feel, incorporates intelligent compromise where compromises are necessary. And it lends itself to logical, systematic upgrading; but that's another story. If you must include FM in your system, I suggest you buy the unique combination of arm and cartridge that Linn calls the Basik (\$150). It will do quite well for less than half the price of the Grace items (though I think the latter justify the extra cost) and leave more than enough for an NAD 4020A tuner (\$220)—and perhaps even enough for a good FM antenna, if you should need one. You should also allow something in your budget for a special speaker cable of Litz or other braided configuration, and the Discwasher record and stylus cleaners.

A final word: This system is good enough to justify real care in setup. In particular, turntable, tonearm, and cartridge should be adjusted by a skilled technician using an appropriate gauge to assure minimum lateral tracking error. Speakers should be on stands, and located at least one foot off the floor and two to three feet away from walls or other large reflective surfaces. This equipment won't generally be found in discount stores, but the apparently premium prices you pay should cover the cost of having a competent salesperson help you get the system sounding right—something you won't get at a discount store.

Enjoy your music!

P.E.S.
HF

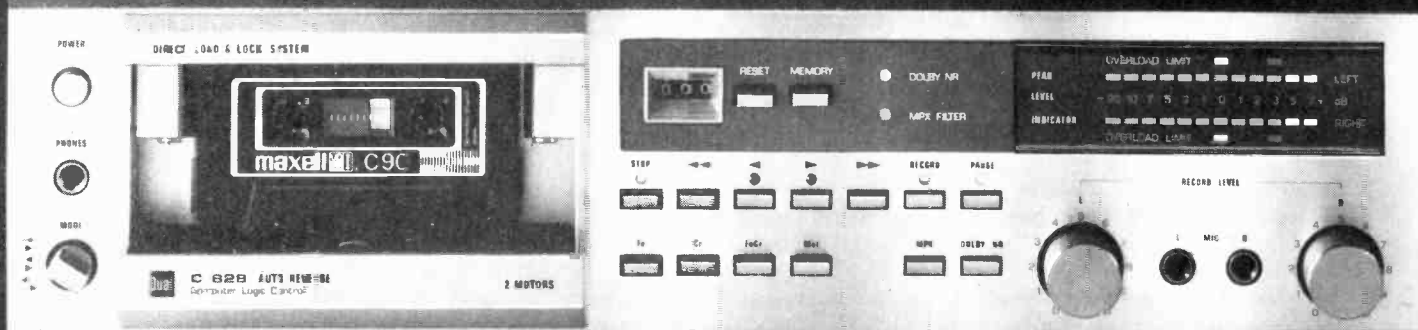
A Note About Prices. . . .

If you study the foregoing texts carefully—and particularly if you have been shopping for components recently—some of the prices quoted by our experts may not strike you as quite right. Bear in mind that the Federal Trade Commission considers all publication of "list" prices as a lightly veiled form of price-fixing (though it is permissible to quote a "nationally advertised value") and that selling prices do vary from store to store, from region to region, and from time to time. And so do available

discounts from the figures that (*pace* the FTC) have taken the place of list prices.

But, as the introduction makes clear, specific components and prices are not the point of this article. Our six authors have made their choices on the basis of their individual priorities, dramatizing the importance of addressing your own priorities before you shop. Likewise, you should research the prices available to you, rather than shopping in the expectation of finding the prices quoted here.

No other cassette deck looks, loads, records, or plays like the new Dual 828.



There's more hands-on involvement with a cassette deck than with any other component. Much more. That's why you should take a long, hard, critical look at any deck you're considering. Put it through its paces, get the feel of its controls, the smoothness of its transport. And, of course, listen to tapes recorded on it.

Now, we'd like to tell you a little about what you'll experience with the Dual 828. And no other deck.

Direct Load and Lock system

Switch the 828 on and a protective shield swivels away from the tape heads. To load the cassette, simply place it in the open compartment—there's no door in the way.



The cassette locks automatically in perfect alignment with the tape heads. You can always remove the cassette instantly—even if the tape is in motion. Photo-electric switches stop the tape the instant your fingers interrupt the beam.

We call this system Direct Load and Lock. And it's a Dual exclusive.

Four-point tape guidance system

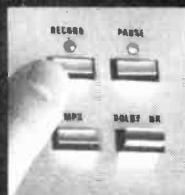
Good tape-to-head avoids crop-outs and achieves extended high-



frequency response. In the 828, four precisely aligned tape guides make sure this contact is perfect.

One-button record ready

To set up for recording, simply press the record button. That action automatically activates pause. Then to begin recording, press play. (Makes sense, doesn't it?)



You'll quickly come to appreciate the computer logic that lets you change mode and tape direction as fast as you like. And if a faulty cassette should ever jam, an electronic sensor stops the tape in a fraction of a second. The tape just can't tangle, stretch or snap.

Automatic reverse

The 828 provides automatic reverse when recording and playing. Thus, a C-90 cassette can actually give you 90 uninterrupted minutes in both modes. Plus continuous repeat in playback.



Equalized meters

Not so immediately evident are the advantages of Dual's equalized metering system. You may be surprised to learn that although all decks add a high-frequency boost to the incoming signal, only Dual's equalized meters indicate this boost. The others put more high-frequency signal into the record head than their meters show. And that can lead to overload and distortion.



But with Dual, you can safely record at a level that produces optimum dynamic range. The result: superb recordings every time.

An exclusive experience

You can't have anything like the same experience with any other deck. Because nearly everything we've described is a Dual exclusive.

That's why we doubt that any other deck can satisfy you like the new Dual 828. Especially at its price: less than \$500.

For complete information, write to United Audio, 120 So. Columbus Ave., Dept. H, Mt. Vernon, NY 10553.

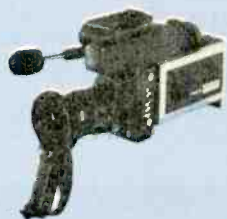


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VIDEO TODAY & TOMORROW

VideoFronts

Latest video news and products by William Tynan



The new deluxe color video camera in RCA's line is the CC-011 (\$1,400). Incorporating a new vicon imaging tube (instead of the usual vidicon), the camera is said to operate effectively under very low (50 lux) lighting conditions. The tube is designed to be essentially impervious to "hot spot" burns. Other features include a two-speed 8:1 zoom with pistol grip controls, an f/1.8 lens, auto-fade and balance controls, an auto/manual iris adjustment, and provisions for red/blue and white adjustments. The CC-011 has an electronic viewfinder and incorporates a telescoping mike with a built-in windscreen. It weighs a little under 6 pounds.



Rapid scanning of up to 82 preprogrammed TV channels is possible with the Favorite Station function on Magnavox's 8505 rear-screen projection system (\$3,500). The single-unit drawer design has 105-channel capability, which allows access to up to 35 cable channels in those homes wired for cable. The 50-inch (diagonal) screen is illuminated by three 5-inch guns firing through f/1.0 coated plastic lenses. Other

RCA Plans CX Videodiscs

When the stereo version of RCA's CED videodisc system becomes available in 1982, the players will incorporate CBS's recently introduced CX compansion noise reduction system. Just as the CX-encoded audio discs are said to be universally compatible, the CED CX videodiscs will be playable on current CED units. Mono discs will also be

playable on the stereo-CED equipment.

The CX process is said to improve the dynamic range of audio discs by 20 dB, but CBS will not release the performance specifications for the CX videodisc until it is formally introduced. MGM/CBS Home Video will be manufacturing the encoded discs.

features include Quick View (rapid alternation between two channels), a direct video input (for low signal loss from external sources), stereo capability via separate audio inputs and outputs, and a pair of built-in two-way speaker systems with 8-inch woofers and 3-inch tweeters.



If you're dissatisfied with the color on your television set, then Showtime Video Ventures' VV-777P Color Processor (\$337) may be of assistance. Designed to correct U.S.-standard NTSC-encoded video signals, the device has controls for COLOR (permits manually controlled processing), LUMA (adjusts the relative brightness—luminance—of the picture), BY-PASS (disables all controls except LUMA), MONOCHROME (eliminates residual color in black and white programs), CHROMA (adjusts color intensity), BURST AMP (balances color at different luminance levels), and BURST PHASE (cor-

rects such colors as skin tones). Standard input and output jacks are provided.



A padded video camera bag with zippered pockets for blank tapes, batteries, and other necessities is available from Video Accessories, Ltd. The VID-201 (\$50) has special adjustable loops for holding a light stand or tripod and features a removable shoulder strap. Constructed of polyurethane, the bag comes in either black or brown.



Capable of automatically recording a television program in the same time period for up to seven days in a row. Fisher's new FVH-520 VHS video cassette recorder costs about \$1,200. This deck has

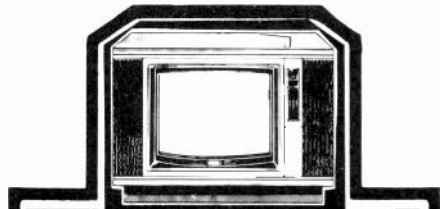
2-, 4-, or 6-hour recording capability and has five playback speeds—normal, still frame, single-frame advance, cue, and review (the last two operate at ten times normal speed with the audio muted). A switchable (manual/automatic) end-of-tape rewind system is provided. Other features include memory rewind, an electronic clock/counter display, a dew protection system with indicator, and a thirteen-function wired remote control. The FVH-520 also has soft-touch controls and soft-eject.



You can lock out all video inputs to your television with Permo's Model AB-2LK Video Lock (\$25), a handy device for parents who wish to control the viewing of adult-oriented programming in the home. The key-operated unit attaches to any convenient surface and has one input for VCR or pay TV and a second for basic cable TV or a standard TV antenna. The output goes directly to your set. The AB-2LK has low signal loss and comes with security shields to prevent bypassing of the lock.

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

| | |
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- 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
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- KP-5020, KP-7220, 50" & 72" screen 2-piece design/Exp. tuning

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Video Cassettes

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- **Alpha Video:** *Shivers, Night of the Living Dead, The Exterminator.*
- **Guild Home Video:** *The Odd Angry Shot, Five Days from Home, My Brilliant Career.*
- **MGM/CBS Home Video:** *That's Entertainment Part II, The Postman Always Rings Twice, Helter Skelter, Back Roads, No Nukes, and others.*

■ **Video Communications, Inc.:** *The Toolbox Murders, Kingdom of the Spiders, The Bird with the Crystal Plumage.*

■ **Video Corporation of America:** *The Unseen, The Inheritance.*

■ **Warner Home Video:** *The Amityville Horror, Dressed to Kill, Love at First Bite, Dona Flor and Her Two Husbands, Watership Down, and others.* These were among WHV's last for-sale releases.

CLASSIC FILMS (nonmusical)

■ **MCA Videocassette:** *Bustin' Loose, To Kill a Mockingbird, Charade, Andromeda Strain, Mission Galactica.*

■ **MGM/CBS:** *Abbott and Costello in Hollywood, Day at the Races, Go West, Soylent Green, Lolita, Tale of Two Cities, Night of the Iguana, Little Women, Cat on a Hot Tin Roof, The Philadelphia Story, Captains Courageous.*

■ **WHV:** *The Fall of the House of Usher, The Pit and the Pendulum.*

MOVIE MUSICALS

■ **MGM/CBS:** *Guys and Dolls, On the Town, Bells Are Ringing, The Great Curuso.*

ARTS PROGRAMMING

■ **Dubs Video Corp.:** 7 cassettes—(1) *Jascha Heifetz Parts I & II, Gregor Piatigorsky;* (2) *Arthur Rubinstein Parts I, II, & III;* (3) *Andrés Segovia, Jan Peerce and Nadine Conner, Marian Anderson;* (4) *Swan Lake (Kirov Ballet and Leningrad Philharmonic);* (5) *Bolshoi Ballet 67;* (6) *Soviet Army Chorus;* (7) *Russian Folk Song & Dance.*

■ **MGM/CBS:** *The Creation of a Ballet (Netherlands Dance Theater), Romeo and Juliet (Bolshoi Ballet).*

CHILDREN'S PROGRAMMING

■ **Media Home Entertainment:** *The Wackiest Wagon Train in the West.*

■ **MGM/CBS:** *The Horse That Played Center Field.*

■ **Walt Disney Home Video:** *Alice in Wonderland (rental only), Old Yeller and Darby O'Gill, The Little People, Amy, A Dream Called Walt Disney World, A Walt Disney Christmas, which includes four cartoons: Once Upon a Wintertime, Santa's Workshop, The Night Before Christmas, Pluto's Christmas Tree.*

THEATER

■ **Family Home Entertainment:** *Pippin (stereo).*

■ **MGM/CBS:** *Purlie, Pief.*

■ **VCI:** *Becket.*

TV SPECIALS

■ **Electric Video, Inc.:** *The Royal Wedding.*

■ **MGM/CBS:** *Man on the Moon (CBS News Collectors' Series).*

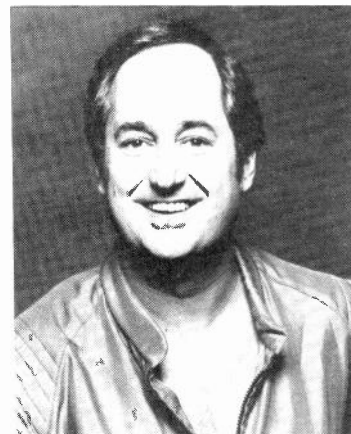
■ **Thorn/EMI Video:** *The Royal Wedding.*

SPORTS
■ **MGM/CBS:** *NBA—1981 Playoffs and Championship Series.*

■ **NFL Films Video:** *The NFL's Best Ever: Quarterbacks, Runners, Teams, Coaches, The Professionals (5 cassettes); Super Memories of the Super Bowls.*

ROCK

■ **MGM/CBS:** *Live Infidelity (REO Speedwagon), No Nukes.*



GREG GORMAN

■ **MCA:** *Neil Sedaka in Concert.*

Video Discs

(Unless otherwise indicated, all of the following are in the CED format.)

CONTEMPORARY FILMS

■ **MGM/CBS:** *Coma, Back Roads, No Nukes, and others.*

■ **RCA:** *The Elephant Man, Raging Bull, Friday the 13th.*

CLASSIC FILMS (nonmusical)

■ **MGM/CBS:** *Cousin, Cousine.*

■ **RCA:** *The African Queen, Stagecoach, Swing Time, City Lights, The Greatest Show on Earth, The Odd Couple.*

CHILDREN'S PROGRAMMING

■ **MGM/CBS:** *Treasure Island.*

■ **RCA:** *Tales from Muppetland, Escape to Witch Mountain.*

TV SPECIALS

■ **RCA:** *Little House on the Prairie, The Fugitive (The Final Episode), Saturday Night Live, Vol. I.*

SPORTS

■ **NFL Films Video (LaserVision only):** *Football Follies/Sensational Sixties; The Son of Football Follies/Big Game America; The NFL Symfunny/Legends of the Fall; The Super Seventies; Super Memories of the Super Bowl.*

■ **RCA:** *Super Bowl XIV Highlights; Complete Tennis from the Pros, Vol. I, Strokes and Technique; World Series—1980.*

ROCK

■ **MGM/CBS:** *Live Infidelity, No Nukes.*

■ **RCA:** *Let It Be (The Beatles), Fleetwood Mac, Fun in Acapulco (Elvis Presley).*

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ment 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.

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*Liza In Concert © Pioneer Artists† Optical Programming Associates ©

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Tuning In to Video Cameras

Operating a video camera isn't complicated—once you've had a little experience.

by William Tynan

(This is the first of two articles outlining the features of today's video cameras.)

NO HOME VIDEO SYSTEM is complete without a color video camera. The thought of using one to create your own tapes may be a little unsettling at first, particularly if you're accustomed to the ease and comfort of simply recording off the air with your VCR. But nothing about a video camera is so complicated that a little bit of experience won't make it clear. Remember, one of video's greatest assets is that you can record over your mistakes.

The cameras sell at a variety of prices, and range in sophistication from no-frills, for those who simply want to "point and shoot," to semipro, for aspiring Francis Ford Coppolas. For me, and I expect for most people, the most important consideration is how a camera "feels"—how comfortable it is to hold and how easy it is to use in a variety of situations and over long periods of time.

Weight and Handling

Most home video cameras weigh between five and eight pounds, which is substantially less than those of only a few years ago. Some of the more complex models with elaborate zoom lenses can get pretty heavy after even an hour of handheld operation. If, for instance, you've ever seen the Minicams used by TV camerapeople at news events or on taped "live" television shows, you've probably noticed that they have some sort of shoulder brace, which in most cases is an integral part of the camera's design. By transferring the weight to the

holder's shoulder and back, the brace improves the camera's—and thus the picture's—stability. Though most home cameras don't weigh as much as the Minicam, they do have a mounting hole on the bottom of the chassis to attach a brace if you need one.

Camera handles, or grips, come in a variety of sizes and shapes. On inexpensive models, the handles often extend straight down from the bottom of the housing and can be removed if you want to mount the camera on a tripod. Other

Specs are less important than how a camera "feels."

types are cocked at an angle or are continuously adjustable. Almost all have a grooved pistol grip and a strap that fits across the back of your hand to prevent the camera from falling when you relax your grip.

The Viewfinder

There are three basic types of viewfinders: optical, through-the-lens (TTL) optical, and electronic. The optical is the least complex, the least versatile, and is found primarily on the least expensive models. Located on the side or top of the camera toward the back, it functions much as a range finder does on a still camera: It provides an approximate picture of what you're recording. But what you see through it and what the camera

records through the lens can be quite different, especially at close range, where the parallax error is greatest. (The error results from the different "viewpoints" of the camera and your eye.) The optical viewfinder is also virtually useless when you use a zoom lens, because the dimensions of the framed area can change constantly. If you do select a camera of this design, try to find one that has a cable input so you can upgrade to an electronic viewer later.

The limitations of the optical viewfinder partly account for the popularity of the through-the-lens type. A video camera with a TTL viewer is quite similar to a single-lens-reflex (SLR) still-film camera, except that a small mirror continuously reflects to the viewfinder about 15% of the light from the scene, passing the remaining 85% on to the electronic imaging tube. Of course, unlike the case with the optical and electronic viewfinder designs, you may have to use auxiliary lighting to capture a particular scene on tape. However, there is no parallax error with a TTL design.

An electronic viewfinder is actually a small TV screen that displays the exact image being recorded on the tape. Because no light is diverted, a camera can operate at its maximum light-gathering potential. The viewfinder screens are black and white, even if you have a color camera, because the color screens are prohibitively expensive to produce in the small quantities dictated by current home video camera sales.

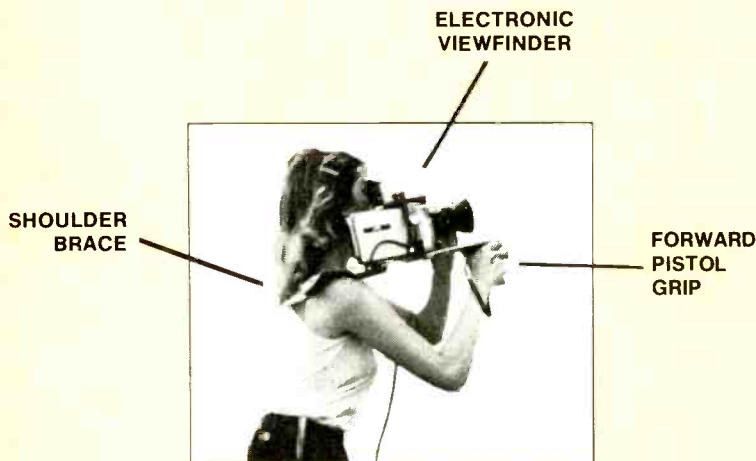
Because the viewfinder is electronically linked to the camera, you can move it about freely without causing any problem; it can be switched from left-



Sharp's QC-30 is a low-price (\$600), lightweight (three-pound) color video camera with a through-the-lens (TTL) optical viewfinder, a 1:2 manual zoom lens, and a pistol grip.



The shoulder brace on this JVC GX-68U color video camera—shown here with a VF-P-30U electronic viewfinder attachment—folds up under the camera body when not in use.



In action, a brace rests on the operator's shoulder, bringing the viewfinder eyepiece into position and distributing the camera's weight for better stability. Note forward position of pistol grip.

side to right-side mounting, for example; it can even be rotated so that you can shoot from the hip and still see what you are recording. In other words, it can be attached at any point along the axis of the camera. Mounting it forward along the side, for instance, enables the body of the camera to be shifted back toward your shoulder and facilitates the use of a shoulder brace. Some sophisticated electronic viewfinders incorporate such monitoring devices as LEDs or small meters, enabling you to check battery power, color balance, etc., without taking your eye off the scene you're shooting. Of course, sophistication has its price. But if you plan to do a great deal of shooting, I doubt you'll be satisfied for very long with anything but the electronic—i.e., expensive—viewer.

The Lens

The most basic choice here is between a fixed and a zoom lens. A fixed lens is just that: Its focal length is set and cannot be adjusted. To change the framing of a picture, you or the subject must move toward or away from each other. Long-distance telephoto shots are impossible, as are macro shots (except with special auxiliary lens attachments or a separate macro lens). Cameras with single focal-length lenses are usually the least expensive, but the price you pay in loss of versatility is a heavy one. Some fixed lenses are even permanently attached to the camera, which means that you can't use accessory lenses or upgrade later.

The most popular lens is the zoom, which can be changed by simply unscrewing one C-mount lens and screwing in another. Zooms are characterized by a ratio—common ones being 1:4 and 1:6—that indicates the degree of change in focal length possible between a wide angle and a telephoto. Typical ranges are 12 to 72mm, 14 to 84mm, and 16 to 64mm.

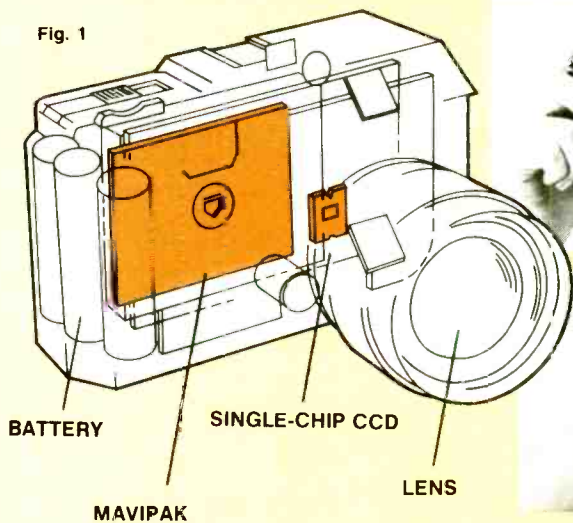
"Zooming" is accomplished either manually or automatically. The manual zoom uses a knurled ring that's easy to grasp and control, and often there's a detachable lever for extra ease of operation. The automatic variety usually has a two-position rocker switch mounted near or on the pistol grip. Holding the switch to one side moves the lens toward telephoto, and holding it to the other moves it toward wide angle. The exact focal length selected (in millimeters) is indicated by a reference cursor that intersects the zoom ring.

The same cursor is used to mark the focus and f/stop rings. Most home video cameras are focused manually by turning the ring until the scene appears sharp in the viewfinder. Automatic models use sensing circuits to keep the primary subject in focus. In situations where the lens

(Continued on page 54)

Video Camera of the 1990s?

Fig. 1



AS SOPHISTICATED as today's home video cameras are, they represent only the lower rungs on a ladder whose top is clouded by the uncertainties of the future. Occasionally the clouds part, and we catch a glimpse of something that fires our imagination. Sony's Mavica is such a product.

This prototype video camera uses a CCD (charge-coupled device) that yields an image composed of a matrix of 570 horizontal by 490 vertical electronic imaging points. The camera

encodes the information from the 279,300 points on the CCD and transfers it electronically to a tiny frame on a Mavipak, which is a magnetic disc that contains 50 frames within its 1/8-inch thick by 2-inch square package.

The charge-coupled device—it's essentially the same type employed in Sony's Video Movie Cameracorder (see InFocus, November 1980)—would be used as the camera's imaging device. About the size of a squared-off quarter, the CCD replaces such

standard imaging tubes as the vidicon, which is typically used in today's home video cameras. Because the imaging is electronic, you can preview special processes—such as color alterations or double exposures—before actually shooting.

The camera is a through-the-lens (TTL) reflex design, employing a fast $f/1.4$ lens with a 16 to 64mm (1:4) zoom. Horizontal resolution is rated at 350 lines, and video S/N at 45 dB. Including battery, it weighs slightly under two pounds; most film cameras weigh from three to four pounds.

One major drawback to the current design is its limited resolution, which is substantially less than that of a film print. But this problem is likely to be temporary, since Sony and other companies (see InFocus, August) have developed High-Definition Television to the point where prototypes have been demonstrated at various electronic trade shows. (Picture quality approaches that of film.) Of course, low definition would be a drawback only for those who wished to make prints from the system—not for those who simply wanted to use it as a video camera.

Don't expect to find the Mavica in your neighborhood video shop for quite a while. Sony has suggested sometime in 1983 as the date for its introduction, and then at a cost of \$900 to \$1,000, which, though in the middle of the home video camera price range, is substantially more than today's 35mm cameras.

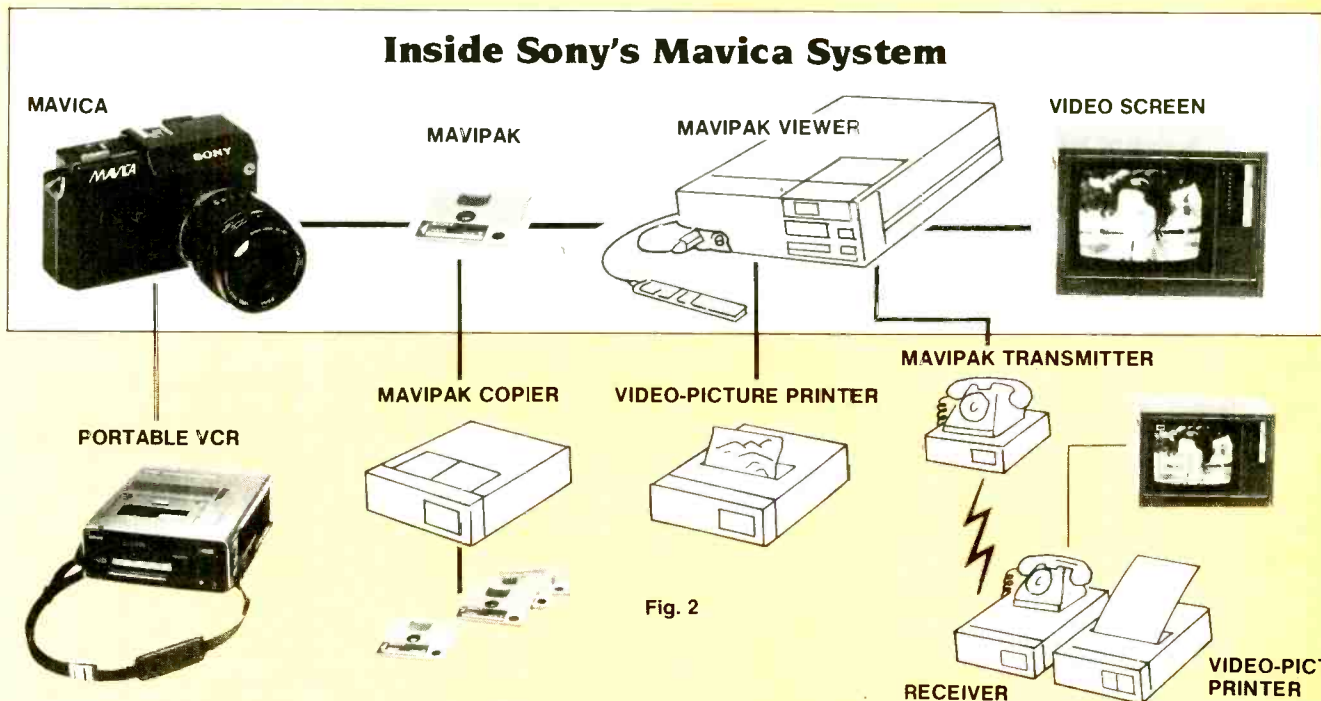


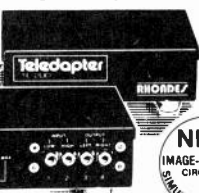
Fig. 2

To the uninitiated eye, Sony's Mavica electronic imaging system looks like just another 35mm film camera. But this prototype electronic video "still" camera combines the light weight and versatility of the familiar 35mm-film format with the unique flexibility of the

video medium. Using a compact palm-sized magnetic disc pack (Mavipak), the camera can electronically record up to 50 images. These can be viewed immediately on a standard television screen, converted to a standard photographic print via a special printer, transmitted

to another location via phone modem, or simply erased and recorded over. With the capability of shooting "still" pictures at a rate of 60 frames per second, it can be used as a true portable video camera, linked to a VCR by a special cable.

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Video Q.&A.

by Edward J. Foster

Q. *I fully charged the battery in my portable VCR, recorded for approximately five minutes, and then left the machine in the OFF position for about 35-40 minutes. When I came back, the battery was dead and it took approximately 45 minutes to recharge it to the point that the warning light went off. This is the second battery I've had—the first was completely dead and had to be sent back to the factory—Harry Feuerberg, El Paso, Tex.*

A. Your problem may be more with the charger than with the batteries. The "gel-cells" normally used in video equipment usually take well over 45 minutes to recharge fully. If the battery was indeed fully discharged and the warning light went out after only three-quarters of an hour, either the circuit that charges the battery is set at too low a voltage or the indicator lamp is not working properly. I'd suggest you leave the battery connected to the charger overnight and try it again. If the recording time is longer after an overnight charge, discharge the battery completely and then charge it again.

It may take several full discharge/charge cycles to restore the battery to full life. Whenever the battery is only partially charged before it is used, its total energy capacity is semipermanently re-

duced. The battery tends to "remember" how much energy it supplied last time and to limit itself (more or less) to that quantity in the future. Usually you can restore most of its capacity by several full discharges and full charges. Even when the battery is not used, the charge in a gel cell should be topped up monthly or its capacity will slowly diminish. It's a good idea to charge each of your batteries overnight once every 4 to 6 weeks.

Q. *While I was shooting a play at my son's high school, I apparently pointed the camera at some of the stage lights. Now I can see gray spots in the viewfinder, and these spots also show up on the tapes I make. Have I permanently damaged the camera, or is there some way that I can remedy this?—Martin Callas, Wilmington, Del.*

A. I'm sorry to say that you've probably burned the vidicon (camera tube) and it will have to be replaced. The vidicons used in most home cameras are quite sensitive and are easily damaged by strong light even when the camera is not powered.

Before getting the tube replaced, try this "remedy of last resort": point your camera (with the lens wide open) at an evenly lit white surface, and leave it there for several hours. Often this will substantially reduce, if not eliminate, the damage.

As a general precaution, keep the lens cap on whenever you're not using the camera, and before you remove it check the scene you're about to record for strong hot spots. When shooting outdoors be especially careful not to point the lens directly at the sun.

VIDEO CAMERAS

(Continued from page 52)

might automatically shift focus to the wrong object, you can override the system. Autofocus is particularly useful for taping sports events, where—if you're using a handheld camera—keeping a player in focus while paying attention to framing and audio can be a mind-boggling process.

The importance of lens "speed" depends on your intended application. A lens's speed relates directly to the maximum amount of light it can receive—defined in f/stops—at any instant. The f/stops progress from low numbers, such as f/1.4, to higher numbers, such as f/16 or f/32. For our purposes here, it is only necessary to understand that the lower the number of the f/stop, the faster the lens is. A fast lens allows you to get an acceptable picture in low ambient light conditions, while a slow lens needs more

light for good images.

The standard progression of f/stops is 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, and 32. As you "stop down," or close the lens aperture from f/1.4 to each succeeding step, you halve the amount of light reaching the imaging tube. Most quality lenses have a maximum f/stop of from 1.4 to 1.8. Virtually every camera allows you to adjust the f/stops manually; some even have automatic ("auto-iris") controls.

Shooting indoors without auxiliary lights is tricky at best. If you plan to do a lot of it, pick a very fast lens. Some cameras have special low-light compensation circuits to boost contrast under marginal lighting conditions, but these circuits often increase the level of video noise, which appears as snow.

Next month I'll take a close look at camera controls, specifications, and an often overlooked aspect of video cameras: audio capability. **HF**

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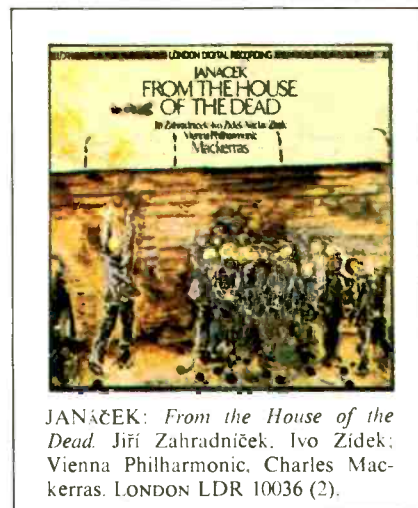
The Fourteenth Annual High Fidelity/International Record Critics Awards

by James R. Oestreich

THIS YEAR, AS IN 1975, the final balloting for the International Record Critics Awards was done by mail. Though this purely economic expedient presented its problems, it did furnish a ready opportunity for us to become still more "international." So for the first time since 1968, when Kenji Tsumori served on the original panel, we had a Japanese judge, Toshio Oka. Our attempts to add a Canadian judge, however, were unavailing. The final voting was done on a weighted

basis, with each judge rating his top five recordings from the nominated list.

From both the preliminary nominations and the final judging, it appears that the Janáček opera recording may have been the year's most impressive achievement. One of the few objections to giving it an award was registered by Alfred Hoffman, who felt that we should not again honor the same Charles Mackerras series that produced a 1978 winner, *Kátya Kabanová*. Even over his de-



JANÁČEK: *From the House of the Dead*. Jiří Zahradníček, Ivo Zidek; Vienna Philharmonic, Charles Mackerras. LONDON LDR 10036 (2).

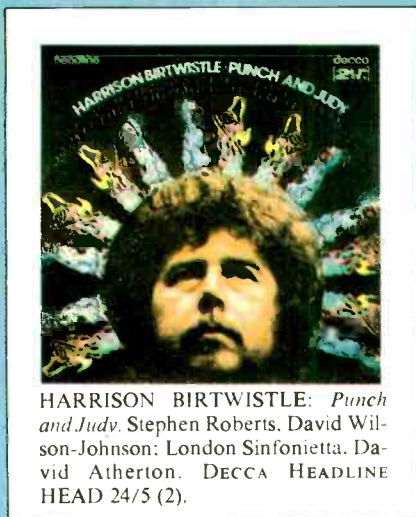
murrer, however, *House of the Dead* scored highest in the voting.

Two of this year's other awards also hark back to earlier ones. The Tokyo Quartet's first recording, a Haydn/Brahms coupling in Deutsche Grammophon's Debut series, won an award in 1972. The Bartók project, of which the Second and Sixth Quartets have been released previously, reflects the group's first personnel change, in 1974, but not its most recent; these were among the fi-

Serge and Olga Koussevitzky International Record Award

THE KOUSSEVITZKY AWARD, now administered jointly by the Musicians Club of New York and HIGH FIDELITY, recognizes the work of a living composer in very tangible form—with a \$2,000 contribution to his livelihood. Any work that includes a sizable orchestra and has appeared in its first recording in the previous release year (May 1 to April 30, by our definition) is eligible. Though not continuous, HF's connection to the award dates back to the beginnings of IRCA, when the annual international "best record" awards were established in conjunction with the September 1968 Montreux Festival.

Just previously, at the June 1968 Aldeburgh Festival, David Atherton had



HARRISON BIRTWISTLE: *Punch and Judy*. Stephen Roberts, David Wilson-Johnson; London Sinfonietta, David Atherton. DECCA HEADLINE HEAD 24/5 (2).

conducted the premiere of *Punch and Judy*, British composer Harrison Birtwistle's setting of a libretto by the expatriate American musician and writer Stephen Pruslin. Now comes that work's first recording, with Atherton again at the helm, and it's a beauty; in fact, in ad-

dition to Edward Greenfield's Koussevitzky nomination, it received enough preliminary votes to make the IRCA "best records" list. The opera won handily in the final Koussevitzky balloting. This is the second such award in three years for a work recorded in the Headline series, and Decca's taut performance, thorough documentation, and meticulous production do full justice to this fascinating and enigmatic conception—"a tragical comedy or a comical tragedy." Into a single *Parsifal*-scaled act is packed a full quota—even by operatic standards—of mayhem, as Punch kills off character after character in his quest for Pretty Polly. Of course, this is all parody, and these are just puppets. (Of course.) [See Nicholas Kenyon's review in this issue.]

The only other work to attract significant attention from the judges was John Corigliano's clarinet concerto, in the New World recording (NW 309) by Stanley Drucker and Zubin Mehta, which apparently ran a closer race than the American composer's oboe concerto did in 1978.



BARTÓK: *String Quartets (6)*. Tokyo Quartet. DEUTSCHE GRAMMOPHON 2740 235 (3).

nal recordings made before the departure last summer of first violinist Koichiro Harada. The *Parsifal* award is likewise the second given to a recording led by Herbert von Karajan, who was honored in 1976 for a more modest proj-



WAGNER: *Parsifal*. Dunja Vejzovic, Peter Hofmann: Berlin Philharmonic, Herbert von Karajan. DEUTSCHE GRAMMOPHON 2741 002 (5).

ect, Strauss's *Don Quixote*. His EMI/Angel *Aida* also fared well in this year's final balloting, more so than in the preliminary nominations; Carlo Maria Giulini's DG *Rigoletto* made a very strong showing in both rounds, but the



MOZART: *Symphonies, Vol. 4*. Academy of Ancient Music, Jaap Schröder, Christopher Hogwood. OISEAU-LYRE D 170D3 (3).

Special Award



OF THE JUDGES' "special selections," only one was greeted enthusiastically—not, I hasten to add, mine. I had been astonished to find that not a single vote of the twenty allotted to each nominator had gone to one of the year's more adventurous projects, the first recording of Carl Goldmark's *Queen of Sheba*, carried through on a level at least competitive with that typical of Western major-label productions. If the other judges shared my indignation, however, they were able to contain it. Nor did Hoffman's motion for a special award in connection with the centenary of Romanian composer Georges Enescu's birth meet with much response.

What was widely acclaimed was José Luis Pérez de Arteaga's suggestion that we give a special award for research and documentation to the Spanish Ministry of Education and Science's album of *Cantigas de Santa Maria*—in all respects, a stunning production. The two discs come packaged in the covers of a



ALFONSO EL SABIO: *Cantigas de Santa Maria (23)*. Música Ibérica de Holanda, Nelly van Ree Bernard. MONUMENTOS HISTÓRICOS DE LA MÚSICA ESPAÑOLA MEC 1022/3 (2). Produced by the Spanish Ministry of Education and Science.

luxuriant tome that contains an exhaustive discussion and analysis (in Spanish) of the intriguing and important collection of songs composed at the court of Alfonso X (1221–84), some by the learned king himself. Of the book's 120 pages, more than one-third are devoted entirely to vivid full-color reproductions of pages and illuminations from the thirteenth-century *codex princeps*, one of the finest surviving medieval manuscripts, which contains 412 of the 423 known *cantigas*. Additional black-and-white reproductions accompany scores, given in modern notation, of each of the twenty-three works recorded (nineteen for the first time). And not the least attractive features of the set, of course, are the interpretations devised by Nelly van Ree Bernard and José María Llorens Cisteró. This document will surely prove invaluable to any student of early music. How one acquires it, we don't know just yet, but when we find out, we'll let you know.

split in the Verdi vote ultimately worked against both recordings.

Surprisingly, like both Bartók and Wagner, Mozart has never been represented in previous awards. So the only truly novel entry among this year's winners is the set of symphonies, the second release in the series led by Jaap Schröder and Christopher Hogwood. A split in the antiquarian vote might have worked against this recording, too, had Hogwood's *Messiah* aroused any substantial interest from the judges: it didn't. In fact, the only other recordings that did were Nikolaus Harnoncourt's less radically "authentic" *Idomeneo* and Simon Rattle's Mahler Tenth.

The perceptive observer will be quick to note—and record companies even quicker—that the four winners represent just two parent labels and one larger corporation. I can only echo former editor Leonard Marcus' reaction

to a similar imbalance favoring a different company, an outcome that "would be embarrassing to any other award-giving body," and glory in our "uncommercial honesty" and independence.

Judges

José Luis Pérez de Arteaga, Spain
Alain Fantapié, France
Edward Greenfield, Great Britain
Ingo Harden, Germany
Alfred Hoffman, Romania
James R. Oestreich, United States
Toshio Oka, Japan
Bengt Pleijel, Sweden

(Continued on page 59)

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Nominating Committee

BELGIUM

Harry Halbreich, *Revue Harmonie*, Belgian Radio
Roger Hofmans, *De Standaard*

BULGARIA

Dimiter Zenginov, *Bulgarska Musica*

FRANCE

Alain Fantapié, *Diapason*

GERMANY

Ingo Harden, *HiFi-Stereophonie*, *Preis der deutschen Schallplattenkritik*

Gerhard Wienke, *Preis der deutschen Schallplattenkritik*

GREAT BRITAIN

Edward Greenfield, *The Guardian*, *Gramophone*

Robert Layton, *Gramophone*

ITALY

Luigi Bellingardi, *RAI*

Umberto Masini, *Musica*

Ornella Zanuso, *Discoteca HiFi*

JAPAN

Kyoichi Kuroda

Toshio Oka, *Stereo Sound*

Kenji Tsumori, *Asahi Shimbun*

THE NETHERLANDS

Jan de Kruijff, *Disk*, *Klangbild*, *HiFi Exklusiv*

ROMANIA

Alfred Hoffman, *Muzica*

SPAIN

José Luis Pérez de Arteaga, *Ritmo*, *Reseña*

SWEDEN

Bengt Pleijel, *Musikrevy*

SWITZERLAND

Pierre Michot, *Journal de Genève*, *Gazette de Lausanne*

UNITED STATES

John Ardoin, *Dallas News*

Jay Carr, *Detroit News*

Peter G. Davis, *New York Magazine*

Thor Eckert, Jr., *Christian Science Monitor*

David Hamilton, *The Nation*

Harry Haskell, *Kansas City Star*

Paul Hertelendy, *San Jose Mercury News*

HIGH FIDELITY staff and contributors

Lawrence B. Johnson, *Milwaukee Sentinel*

Nicholas Kenyon, *The New Yorker*

Tom Vilella, *Cleveland Press*

James Wierzbicki, *St. Louis Globe-Democrat*

Other Recordings Nominated

BARTÓK: *Bluebeard's Castle*. Sylvia Sass, Kolos Kováts; London Philharmonic, Georg Solti. LONDON OSA 1174.

BEETHOVEN: *Piano Concerto No. 1*. Arturo Benedetti Michelangeli; Vienna Symphony, Carlo Maria Giulini. DEUTSCHE GRAMMOPHON 2531 302.

BELLINI: *I Puritani*. Montserrat Caballé, Alfredo Kraus; Philharmonia Orchestra, Riccardo Muti. ANGEL SZCX 3881 (3).

BERLIOZ: *Herminie; Cléopâtre*. Janet Baker; London Symphony, Colin Davis. PHILIPS 9500 683.

BIRTWISTLE: *Punch and Judy*. Stephen Roberts, David Wilson-Johnson; London Sinfonietta, David Atherton. DECCA HEADLINE HEAD 24/5 (2).

BRAHMS: *Double Concerto*. Itzhak Perlman, Mstislav Rostropovich; Concertgebouw, Bernard Haitink. ANGEL SZ 37680.

BRAHMS: *Piano Quintet*. Maurizio Pollini; Quartetto Italiano. DEUTSCHE GRAMMOPHON 2531 197.

BRAHMS: *Symphony No. 4*. Vienna Philharmonic, Carlos Kleiber. DEUTSCHE GRAMMOPHON 2532 003.

CHOPIN: *Cello Sonata; Introduction and Polonaise*. SCHUMANN: *Adagio and Allegro*. Mstislav Rostropovich, Martha Argerich. DEUTSCHE GRAMMO-

PHON 2531 201.

DEBUSSY: *Nocturnes (3); Jeux*. Concertgebouw, Bernard Haitink. PHILIPS 9500 674.

ENESCU: *Violin Sonata No. 3; Impressions from Childhood*. Stefan and Valentin Gheorghiu. ELECTRECORD ECE 01597.

GOLDMARK: *Die Königin von Saba*. Klára Takács, Siegfried Jerusalem; Hungarian State Opera, Adám Fischer. HUNGAROTON SLPX 12179/82 (4).

HANDEL: *L'Allegro, il Penseroso, ed il Moderato*. Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner. ERATO STU 71325 (2).

HANDEL: *Messiah*. Academy of Ancient Music, Christopher Hogwood. OISEAU-LYRE D 189D3 (3).

MAHLER: *Symphony No. 3*. Ortrun Wenkel; London Philharmonic, Klaus Tennstedt. ANGEL DSB 3902 (2).

MAHLER: *Symphony No. 6*. Chicago Symphony, Claudio Abbado. DEUTSCHE GRAMMOPHON 2707 117 (2).

MAHLER: *Symphony No. 10 (arr. Cooke)*. Bournemouth Symphony, Simon Rattle. ANGEL DSB 3909 (2).

MONTEVERDI: *Il Ritorno d'Ulisse in patria*. Frederica von Stade, Richard Stilwell; London Philharmonic, Raymond Leppard. CBS MASTERWORKS M3

35910 (3).

MOZART: *Idomeneo*. Felicity Palmer, Werner Hollweg; Zurich Opera House, Nikolaus Harnoncourt. TELEFUNKEN 46.35547 (4).

MOZART: *Piano Concertos Nos. 8, 22*. Murray Perahia; English Chamber Orchestra. CBS MASTERWORKS M 35869.

MUSSORGSKY: *Orchestral and Choral Works*. London Symphony, Claudio Abbado. RCA RED SEAL ARL 1-3988.

SCHUBERT: *Winterreise*. Dietrich Fischer-Dieskau, Daniel Barenboim. DEUTSCHE GRAMMOPHON 2707 118 (2).

SHOSTAKOVICH: *Symphony No. 5*. New York Philharmonic, Leonard Bernstein. CBS MASTERWORKS IM 35854.

SHOSTAKOVICH: *Symphony No. 7; Age of Gold Suite*. London Philharmonic, Bernard Haitink. LONDON LDR 10015 (2).

VERDI: *Aida*. Mirella Freni, José Carreras; Vienna Philharmonic, Herbert von Karajan. ANGEL SZCX 3888 (3).

VERDI: *Aroldo*. Montserrat Caballé, Gianfranco Cecchele; New York Opera Orchestra, Eve Queller. CBS MASTERWORKS M3X 35906 (3).

VERDI: *Rigoletto*. Plácido Domingo, Piero Cappuccilli; Vienna Philharmonic, Carlo Maria Giulini. DEUTSCHE GRAMMOPHON 2740 225 (3).

THE MANNHEIM SCHOOL. Camerata Bern, Thomas Furi. ARCHIV 2723 068 (3). **HF**

The Way We Might Have Been . . .

Regret and rejoicing over Bell Labs' "Early Hi-Fi" series.
by Robert Long



PHOTO COURTESY BELL LABS

In the Bell Telephone Laboratories on West Street, this engineering group gathered about 1930. Clockwise from left, they are P.B. Flanders, J.P. Maxfield, A.C. Keller, H.C. Harrison, and D.G. Blattner. The subject under discussion was electroacoustics.

WHEN I WAS A BOY in suburban New Jersey, there were woods behind our house. If you set out through those woods of a Saturday morning, armed with a little sustenance against the known scarcity of corner stores among those hills, you could make your way back in time. Glimpses of petunia beds gave way to meadow and forest. A turn to the left at one point would take you toward the ruins of a prerevolutionary iron forge; the path to the right led to what we called "the hermit's house"—an apparently self-sustaining little pioneer plantation in the wilderness.

But there we generally turned back. Not a mile beyond that ramshackle house stood a monstrous bastion of brick—a huge, faceless block in the midst of a vast mowed lawn, vaguely terrifying in its incongruity. It was what everybody called Bell Labs, and its functioning was as mysterious to me as its siting. That it, as an institution, might have anything to do with *Fantasia* (which I watched, delighted, at the local movie house) was all but unthinkable: another irreconcilable incongruity.

The Murray Hill lab, begun during World War II and today sprawling out-

ward from the original building to meet the substantial homes that have sprung up like bramble patches among the woods that I remember, was not the first "Bell Labs." That was on West Street, near the Manhattan end of the Holland Tunnel. Like the Volta Laboratory in Washington before it, the Bell Telephone Laboratories was established to pursue research in areas related to telephony. The Volta Lab became famous in phonographic history because the patent for the wax recording process, developed there by Chichester Bell and Charles Sumner Tainter, proved pivotal in the

acrimonious litigation that eventually fixed the course of the infant recording industry. If less prominence has been given Bell Labs' many seminal developments, it's not because they're less important.

The laboratory, which has never built or marketed a commercial product, was created in 1925 out of the Engineering Department of Western Electric and the r&d department of AT&T to supply ideas and technology to the local telephone companies, which—together with the Long Lines Division—formed the operations arm of the Bell System, and to Western Electric, its manufacturing arm. All three address communications, conceived of as a utility; consumer goods simply were not within their purview.

The progression that led to the Orthophonic phonograph is a good example of *modus operandi* in the system's laboratories. Edison probably wasn't the first electrical engineer to use physical analogs as an aid in exploring circuit behavior, but the reverse process—using electrical models to explain acoustical behavior—was of little use until the behavior of circuit elements had been ex-

That Bell Labs might have anything to do with *Fantasia* was all but unthinkable.

eventually was licensed at the same time as the electrical cutting system was, in 1925, to both Victor and Columbia. The Bell System derived no other profit from it. Victor's incarnation was called Orthophonic, the name by which it is best known today, while Columbia used Vivi-Tonal as its trade style. In both instances, the proprietary name applied equally to the new acoustic players and to the electrically cut discs.

Western Electric's sortie into phonography was neither a whim nor a raid for quick profit. Like many projects there (and, later, at Bell Labs), it began as an inquiry into a facet of electro-acoustics on behalf of telephony. And the electrical recording process that was developed concurrently with it permitted documentation of telephonic experi-

at an exclusive license during 1924—and came away one of the licensees. But by the very early Thirties, the lab (now, of course, Bell Telephone Laboratories) had progressed to wideband audio transmission (even by today's telephone standards) and multiple-transmission-channel experiments, including genuine stereo.

One sound source used by the lab during this period was the Philadelphia Orchestra, which conductor Leopold Stokowski had been molding into a unique virtuoso instrument. The discs that were cut from microphone pickups in the Academy of Music still survive, as it turns out, and from behind the bastions in Murray Hill a two-LP selection of dubs has been going out to phonographic archives in libraries and universities. They make fascinating listening.

The first disc is a rather mixed bag, mostly from rehearsals and performances in December 1931. There is Berlioz' *Roman Carnival*, Weber's *Invitation to the Dance*, Mendelssohn's *Midsummer Night's Dream* Scherzo, the Prelude and "Liebestod" from Wagner's *Tristan*, two short excerpts from Scriabin's *Prometheus*, and a collection of fragments from the Ravel orchestration (not Stokowski's!) of Mussorgsky's *Pictures at an Exhibition*.

This last is both the glory and the tragedy of the record. It includes some of the best sound and some of the most successful stereo—though not, unhappily, simultaneously, and only in little fits and starts, since the fragments must be pieced together from discs of varying quality and made for varying purposes. Contemplating the splendor of that performance is like viewing the ruined palace at Knossos: The general layout and many fine details can be perceived, but not even imagination can reconstruct the whole as it must have been.

The second record, issued more recently, is all Wagner, all from the *Ring*, and all recorded on April 29 and 30, 1932. There are the "Ride of the Valkyries," "Wotan's Farewell," and the "Magic Fire Music" (from *Walküre*, and containing some stereo recording), the "Forest Murmurs" from *Siegfried*, and filling Side 2, the "Funeral Music" and "Immolation" from *Götterdämmerung*. All in all, a priceless record of a kind of music-making peculiar to the 1930s.

Having labored long to reproduce the brilliantly recorded but sometimes abominably pressed or now-damaged Victor sets of Stokowski's *Ring* "Syntheses," I know how exciting this material can be. Had all the resources of Bell Labs been at full tilt throughout these sessions—either Victor's or the lab's own—the impact would surely have been staggering. By the time the LP's dynamic

(Continued on page 113)



PHOTO COURTESY BELL LABS

In famous photograph from the '30s, Stokowski posed in Constitution Hall, Washington, with the late Harvey Fletcher of Bell Labs, which transmitted a Stokowski performance there via Bell System land lines from the Academy of Music in Philadelphia.

plored and assimilated. By the early Twenties, Western Electric engineers had begun to realize that if capacitance represented "springiness" in an electrical circuit, for example, the compliance of an acoustic resonance might be analyzed in terms of the capacitance in an electrical one. By conceiving a circuit analog of the acoustic phonograph and optimizing its electrical values for best possible response, they were able to retranslate the circuit specifics into a through-engineered acoustic phonograph—the first of its kind in what had been a cut-and-try world. The design

ments—often with music as the signal source, since it demands more of the medium than speech does for equal listening verisimilitude.

A famous fallout came from Western Electric's habit of sending out experimental wax masters for plating and pressings by others (American Pathé, in this case). Test pressings of some electrical recordings fell into the hands of Louis (later Sir Louis) Sterling of British Columbia, who promptly forced the issue of licensing the technique—it had been stalled by indecision at Victor Talking Machine Company, which had a shot



COURTESY OF BETTMANN ARCHIVES

Telemann's Time Has Come Again

At least *one* new recording gives hope for the master entertainer's next three centuries.

Reviewed by Kenneth Cooper

FOR CARL PHILIPP EMANUEL BACH, the death in Hamburg of Georg Philipp Telemann on June 25, 1767, was a fortunate event. Not personally; there was (or had been) great affection between Telemann and the Bachs. Telemann was Philipp's godfather and had, according to Philipp, "in his younger days seen a good deal of" Sebastian Bach. On the latter's death in 1750, Telemann eulogized, "And what thy pen had writ, the highest art displaying./Did some with joy and some with envy contemplate." But Telemann's professional legacy to Philipp consisted of his supervisory posts at the Johanneum school and at Hamburg's main churches, enabling Philipp to obtain his release from the constraining court of Frederick the Great and, more importantly, to relocate in Hamburg.

Hamburg, in the early- and mid-eighteenth century, was, after London, the most liberated city in Europe, especially as it accorded its citizens a certain degree of freedom from dependence on aristocratic patronage. This North German port was among the first communities in Europe to support *public* concerts as well as a celebrated public opera house, which, under Reinhard Keiser's direction, featured a wide range of vernacular theater. In such a free-lance

scene, an enterprising composer could maintain a good church position and also be able to teach, publish, write for the opera, put on his own events, and otherwise respond to the forces of supply and demand. In 1723, Telemann wrote: "Although music slides downhill at Frankfurt, here it climbs steadily; and I believe that nowhere can one find a place where the mind and spirit of the musician is more stimulated than at Hamburg. One great factor in this is that as well as the many nobility here, the city fathers and indeed the whole town council attend the public concerts; they are attracted by the sensible judgment of so many connoisseurs and clever people. Then, too, there is the opera, now in the fullest flower; and finally that *nervus rerum gerendarum* [money], which can hardly be said to be glued fast to the music-lovers here."

Handel was attracted to Hamburg in his impetuous youth (1703) for persuasive reasons; according to Paul Henry Lang, he craved the "personal freedom to raise himself out of his provincial milieu to a life of culture. . . . The first step in acquiring this freedom from constricting social inhibitions was migration to a 'free city,' to the quasi-republic of Hamburg." Bach, too, applied for a position there in 1720, albeit unsuccess-

fully, and it is said that even Schütz wanted to retire there.

Telemann was forty when he arrived in Hamburg, having spent some years at various courts. Born in 1681 in Magdeburg (on Holy Ghost Street), he showed an early musical gift and "taught myself" violin, cittern, and other instruments even "before I knew there was such a thing as musical notation." At Leipzig University (1701-04), he studied languages and liberal arts and founded the student Collegium Musicum later to be led by Bach. In encouraging or engaging the students to play at town functions and church services in Leipzig, he managed to undercut Thomascantor Johann Kuhnau's authority and earn his everlasting annoyance. One of the few people to know both Bach and Handel personally, Telemann was a sociable and popular man of immense versatility. He tended an enormous collection of exotic plants, to which Handel, from London, made a few contributions; he wrote scads of poetry, mostly silly verses tossed off easily while writing letters; he learned engraving so as to be able to publish his works himself; and in his "spare time" he translated Defoe's *Robinson Crusoe* (1719) into German. He and his (second) wife had ten children, although she eventually ran off with a



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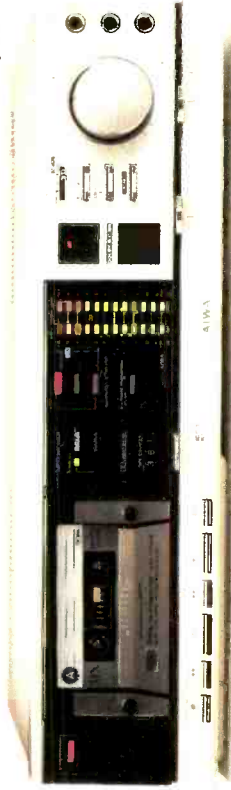
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Swedish officer, leaving her husband with a huge debt. Telemann lived to the ripe age of eighty-six, yet he could not have had too much spare time, for he composed approximately five thousand works, enough to merit an entry in the *Guinness Book of World Records*.

The marriage between Telemann's versatility and Hamburg's bourgeois taste was made in heaven. (Lang reminds us that in Hamburg the stock prices were distributed during church services.) Telemann and his urban audience found a common denominator in the rejection of artifice (such as fugue and "frilly counterpoint") in favor of *galant* entertainment—virtuoso display of voices and instruments, colorful instrumentation, the novelty of local and exotic dances, the wide variety of national styles, and the ease, pleasure, comfort, and good humor of life in general. Musicians must have loved to play his music, as they still do, because of its easy effectiveness and its varied and efficient instrumental combinations. Telemann was courageous, however, in attempting to make musical life more free, enjoyable, and profitable for everyone. A believer in the Enlightenment, he championed the right of women to sing in church and concert, arguing in favor of their musical contribution and facing age-old prejudices against "theatrical" people. He insisted on a composer's right to perform and publish his own works, even those commissioned by the church or private patrons, who believed they owned them. And he argued that he had a right to perform where he wished without having to ask permission. In 1722, the Hamburg council complained: "Whereas this person Cantor Telemann has minded to perform his music in a public inn whereby all manner of disorder is possible; and moreover makes free to perform operas, comedies, and all manner of entertainments likely to arouse bawdiness even outside the ordained market-days, and all without the consent of this most excellent Council and Citizenry: so the Church Officials hereby decree that for such music the Cantor shall be most earnestly disciplined and forbidden further such doings." Telemann responded by applying for the post of Thomascantor at Leipzig, threatening to leave Hamburg. That the council relented, granting him his requested raise and rescinding the complaint, was a measure of his personal prestige and power. He stayed in Hamburg forty-six years.

In all his dealings, Telemann showed himself to be a shrewd businessman. He commanded a lively market, we learn, for his Passion texts. The church held that printed copies were necessary so that the congregation's "attention

may be properly held. . . particularly in the resonant vaults of the churches here, if one wants to understand the sense and meaning of what is being sung." The texts were *required* for admission to the Passion performances! Telemann grasped early one of the prime capitalistic aims: production for obsolescence. Neither he nor his audience seemed concerned about the depth or permanence of his work. In the brilliant and tasty (anonymous) liner notes for the Musicmasters disc, Telemann is called a "master entertainer." Although there is promise in almost every piece—a thought, a sound, a gesture—the rich abundance is rarely fertilized, the seeds rarely germinate. Other master entertainers, possibly with fewer pretensions, such as Johann Strauss, Offenbach, Sullivan, or even Vivaldi or Rossini, do not leave that im-

Almost every piece has promise—a thought, a sound, a gesture.

pression. (In speaking of thousands of pieces, of course, we generalize in the grossest fashion.) Sometimes the listener is misled when Telemann writes in an intense baroque style but does so with a placid rococo attitude. Siegfried Kross points out, in Archiv's brief liner note, that Telemann criticized Vivaldi for differentiating too much between tutti and solo material. Telemann himself preferring more "balance" so that the listener has, in the composer's words, the "impression of familiarity." Reichardt (1775) said that Telemann's later works were "quite pleasing and unfortunately very often pleasing to everyone."

It is clear that Telemann was very highly regarded in his lifetime. Here are a few contemporary comments: In 1738, Scheibe thought Telemann's church works to have more "effect, conviction, and reasonable reflection" than Bach's; in 1743, Bellermand defended Bach as "not inferior to Telemann." Mattheson (1740) versified that "a Lully is renowned, a Corelli praised; but Telemann alone has above mere fame been raised." Quantz (1752) thought Telemann surpassed Lully in the composition of French overtures and recommended his quartets (possibly those on the Aulos record) for study. The poet Zachariä (1754) spoke of Telemann as "celestial Music's sire," while Handel addressed him the same year "with immutable esteem."

Later in the century, his star had cooled a bit. Burney (1789) mentioned Telemann only for his prolificacy, and

even Philipp Emanuel Bach, writing to Forkel in 1775, added Telemann's name to the list of his father's favorite composers *as an afterthought*, crossing out a statement of specific admiration for his instrumental works. During the first half of the nineteenth century, Telemann was totally forgotten; during the last half, his fate was worse: Musicologists began to resurrect him but discovered him to be a natural target. Spitta (1873) found him "shallow and flat"—compared to Bach, of course. Winterfeld (1847) thought Telemann was weakened by a "total receptiveness to every fragrance offered by the artistic culture of his day," and Mendel (1878) said that, "although he could hardly claim a tenth of the primal creative power of a Keiser or a Handel, he nonetheless poured out countless pieces by dint of sedulous scribbling; but they were factory products, not works of art." Eitner (1884) concurred: "Telemann's writing can be dreadfully careless, devoid of strength, substance, or invention; he fiddles away, piece after piece." Riemann (1899) was more analytical: "He writes smoothly on the whole, sometimes spicily, and is indeed quite stylish here and there in his dance movements; but he fails to capture and hold one's attention continuously, because he does not understand how to build up a climax." Admittedly, the nineteenth-century (German) view, in a society valuing hero worship, had to find fault with Telemann in order to glorify Bach, not to speak of Wagner. But could their judgment be so wrong and ours so right?

The worm turns. By 1941, Lang refused to fault Telemann alone for no longer writing real church music but "merely setting religious texts." Moser (1952) recognized that "no composer's image has changed for the better in the last generation more than Telemann's. Just a few years ago he passed as a scribbler, who 'produced more than Bach and Handel together.' . . . today, thanks to many new editions, he stands as one of the most interesting masters. . . ." And Schneider (1962) reached "the unshakable conclusion that this man, despite the varying quality of his compositions, can rightly be numbered amongst the great musicians of the eighteenth century, whose cultural heritage it is one of our national duties to foster."

Telemann's time has come again. His "*sensationnelles Comeback*," as one German writer put it, is an appropriate cause to celebrate his three-hundredth birthday, which, in fact, has already occurred on March 14 of this year. Our society, too, needs instant gratification, which, as far as Telemann is concerned, is being satisfied by means of quick production and efficient rehearsal sched- (Continued on page 67)

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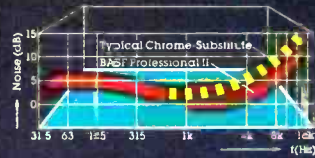
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(Continued from page 64)

ules. The appearance of elegance without its intellectual or financial cost is also attractive, and the reluctance to transmit and receive real passion in music is now the preference of many performers and listeners.

There is still (to my knowledge) only one book on Telemann in English, a fascinating one by Richard Petzoldt (translated by Horace Fitzpatrick, Oxford Univ. Press, New York, 1974). The best brief (but informative) English account of his life and list of his works is by Telemann specialist Martin Ruhnke in the *New Grove Dictionary*.

Of the recent recordings here, the Archiv, Philips, and Digitech discs represent Telemann's work with the fewest surprises but with consistently excellent wind playing—always smooth, note-perfect, in tune, on the beat, and with a clear, radiant, unchanging sound—as we have come to expect of Heinz Holliger, Aurèle Nicolet, Rolf Smedvig, and Sherman Walt, and as we will continue to expect from Michael Copley and Michala Petri. Each player commands such concentration in his particular sound that the search for other values is discouraged. The sound is all. Hardly a variation of vibrato is used to differentiate between one type of movement and another. Rubato is unknown. In a few passages, dynamics can actually be spotted; perhaps some listeners will find them distracting.

In Telemann's time, we now believe, ornaments were employed to build contrast and character where bare notes and dynamics failed. More and more performers nowadays have conquered their inhibitions and mastered those skills, improvising creatively, if not always elegantly. Despite the superlativeness of the artists in this instrumental orgy, there is only one passage in the Archiv, Digitech, and Philips discs where ornamental creativity is displayed (Petri in Aria No. 4 of the Second Partita). Elsewhere, we hear only dutiful trills and turns, safe cadenzas, and empty scale passages, as if it were not incumbent upon the performer to make the music happen—especially Telemann's.

Smedvig, a member of the fabulous Empire Brass Quintet and a graduate of the B.S.O. (Brassplayers' School of Ornamentation: "Never a Dissonance on the Beat"), is warmest in the last half of the *Heroic Music*, winning us over with the smoothest *Amoroso* in town (the fifth movement, not the sixth, as labeled).

Petri is a proper but extremely agile recorder player; one does have to reduce the volume on her descent performance of the D major *Methodical Sonata* to bring it below the pain level. She is best in the solo fantasies and the Sec-

ond Partita, but her long tones are so straight that one wonders if a straight line is the shortest distance between two points.

I have never understood what it is about 3/8 time that makes oboists play legato. Marcello's D minor Concerto, for example, presents this remarkable opportunity, as does Bach's Cantata No. 82, *Ich habe Genug*. In the 3/8 finale of Telemann's unpublished E flat Oboe Concerto, after the opening neatly articulated string ritornello, Holliger enters with the obligatory rushed legato passage. Undoubtedly, some wind-playing miracle is passing me by. The concerto for recorder and transverse flute is an interesting idea, like so many of Telemann's, but although Kross praises Telemann for revealing "a feeling for the characteristic tone colors of individual instruments," both the performers and engineers on this recording minimize

The nineteenth century had to fault Telemann to glorify Bach.

what differentiation there is between the two. Still, each movement of this work borders on the really delightful, especially the final rustic *tambourin*.

Good buoyancy and sensitivity are contributed on the Archiv disc by the string group Camerata Bern, led by Thomas Furi. It is perhaps their influence that makes the concerto for two flutes, two oboes (two violins, etc.) the most involving performance on their record. As for the other "accompaniments," the Digitech and Philips recordings bury their continuos, so as not to distract from The Sound, perhaps; the soloist is not done a service thereby, because a sensitive listener resents him for his apparent hoggishness. Especially with the recorder, an eerie expressionistic effect is created, with quite an inauthentic balance, and whatever texture the music originally had becomes a mockery. Joyce Lindorff's fine harpsichord, for instance, while amazingly clear through the digital process, should have been allowed to be more helpful in blending the trumpet and bassoon lines into a more interesting texture. Hanne Petri's "straight" Walter Bergmann realizations are perhaps less of a loss.

The Aulos Ensemble not only moves in a different class from the others, artistically speaking, but more miraculously, paints a decidedly flattering picture of Telemann's music. The four works it plays seem to be among his best. Without question, the ensemble is

among our very finest; it has paid its dues and acquired real elegance. Its baroque instruments (copies?) are played with impeccable intonation and superb togetherness, and with that vitality, variety, and personality rare not only for Telemann, but for us, too. There are minds and hearts at work here, at last liberated from the instrumental method-books of the eighteenth century. The balance and atmosphere of sound are extraordinary (thank you, David Hancock), and the spectacular music-making comes through. The weakest performance on the disc is the oboe-harpsichord sonata, and that on account of lack of wit, trepidation in the ornament department, and an unacceptable limping by the harpsichordist, not evident in the other works. But don't miss the "charging" gambism of Richard Taruskin in the finale of the G minor Quartet. The Aulos experience gives hope that the next three centuries of Telemann will be more promising than the first three.

TELEMANN: Sonatas for Oboe and Continuo: in B flat*; in C minor. Musique héroïque.

Rolf Smedvig, trumpet; Sherman Walt, bassoon*; Joyce Lindorff, harpsichord. [Rolf Smedvig, prod.] DIGITECH DIGI 106, \$14.98 (digital recording; distributed by Sine Qua Non).

TELEMANN: Recorder Sonatas, Fantasies, and Partita.

Michala Petri, recorders; David Petri, cello*; Hanne Petri, harpsichord*. PHILIPS 9500 941, \$10.98. Tape: 7300 941, \$10.98 (cassette).

Sonatas for Recorder and Continuo: in C; in F.* Trio Sonata for Recorder, Harpsichord Obbligato, and Continuo, in B flat.* Sonata methodica, Op. 13, No. 4.* Fantasies for Solo Recorder: No. 4, in G minor; No. 6, in B flat. Partita for Recorder and Continuo, No. 2, in G.*

TELEMANN: Wind Concertos (4).

Michael Copley, recorder; Aurèle Nicolet and *Christiane Nicolet, flutes; Heinz Holliger, oboe d'amore and oboe; Louise Pellerin, oboe*; Jörg E. Dähler, harpsichord; Camerata Bern, Thomas Furi, dir. [Gerd Ploebusch and Andreas Holschneider, prod.] ARCHIV 2533 454, \$10.98. Tape: 3310 454, \$10.98 (cassette).

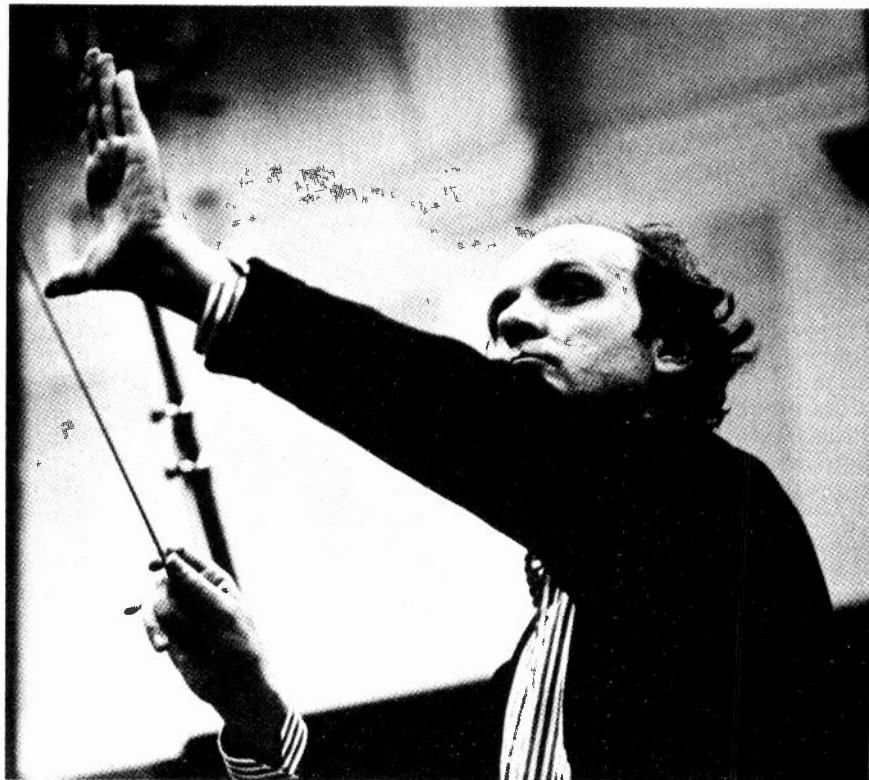
Concertos: for Recorder, Flute, and Strings, in E minor; for Oboe d'amore and Strings, in A; for Oboe and Strings, in E flat; for Two Flutes, Two Oboes, and Strings, in B flat*.

TELEMANN: Concerto, Quartets, and Trio.

Aulos Ensemble. [David B. Hancock, prod.] MUSICMASTERS MM 20009, \$8.98. Tape: MMC 40009, \$8.98 (cassette).

Concerto for Flute, Violin, Viola da gamba, and Continuo, in D. Quartets: for Flute, Violin, Cello, and Continuo, in E minor; for Oboe, Violin, Viola da gamba, and Continuo, in G minor. Trio Sonata for Oboe, Harpsichord Obbligato, and Continuo, in E flat.

Record Reviews



Polish conductor Marek Janowski leads a new generation of Wagnerian singers in Rheingold, to launch Eurodisc's complete digital Ring cycle—See page 86.

BEETHOVEN: Missa solennis, Op. 123.

Sylvia Geszty, soprano; Doris Soffel, alto; David Rendall, tenor; Kurt Widmer, bass; South German Madrigal Choir, Collegium Aureum, Wolfgang Gönnerwein, cond. [Thomas Gallia and Paul Dery, prod.] PRO ARTE 2PAL 2005, \$19.96 (two discs, manual sequence). Tape: 2PAC 2005, \$19.96 (two cassettes).

Anna Tomova-Sintov, soprano; Annelies Burmeister, alto; Peter Schreier, tenor; Hermann Christian Polster, bass; Leipzig Radio Chorus, Leipzig Gewandhaus Orchestra, Kurt Masur, cond. EURODISC 85 760, \$19.96 (two discs, manual sequence) (distributed by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019).

Beethoven's sublime *Missa solennis* can withstand, and even profit from, many interpretive approaches. On records we have had the fervent, almost operatic treatments of Toscanini and Bernstein, a more soberly granitic but equally strong Klemperer, a scrupulous albeit detached Jochum, and a *gemütlich* Giulini.

Both of these editions are variations on the theme previously offered by such contenders as Günther Wand (Nonesuch HB 73002) and the late Karl Böhm (DG 2707 080). Sharp contrasts are avoided; slow tempos flow along and fast ones are generally held back. A similar moderation contains the dynamic range; the

choral shout of "*Et resurrexit*," which has bone-chilling impact in the 1953 Toscanini RCA edition, sounds low-keyed indeed in these performances.

But there are important and revealing differences between the approaches of Pro Arte's Wolfgang Gönnerwein and Eurodisc's Kurt Masur. Most obvious, Masur uses a large-scaled modern orchestra, Gönnerwein smaller forces and "original" instruments. I much prefer the clarity and detail of the Collegium Aureum to the somewhat remote, generalized drabness of the Leipzig Gewandhaus as distantly miked by East Germany's competent but overly conservative VEB Deutsche Schallplatten. Even more to the point, however, is the contrast between the conductors: Gönnerwein, for all his low-pressured outlook, gives a certain poignant intimacy to the writing, while Masur, whose work has impressed me elsewhere, seems overly detached (and in the opening, rapidly paced Kyrie, even perfunctory). I had hoped to be able to revise my earlier opinion of the Eurodisc set (see my review of the Böhm version, November 1975), all the better to welcome Eurodisc's entry into the American market, but that pleasantries will have to await a more auspicious release. Both pressings are fine.

H.G.

Reviewed by:

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

BIRTWISTLE: Punch and Judy.

CAST:

| | |
|---------------------|-------------------------|
| Pretty Polly/Witch | Phyllis Bryn-Julson (s) |
| Judy/Fortune Teller | Jan DeGaetani (ms) |
| Lawyer | Philip Langridge (t) |
| Punch | Stephen Roberts (b) |
| Choregos/Jack Ketch | |

David Wilson-Johnson (b)

Doctor John Tomlinson (bs)

London Sinfonietta, David Atherton, cond. [James Mallinson and Andrew Cornall, prod.] DECCA HEADLINE HEAD 24/5, \$23.96 (two discs, manual sequence) (distributed by London Records).

The fate of Harrison Birtwistle's *Punch and Judy* is instructive. The work was premiered at the 1968 Aldeburgh Festival by the English Opera Group, which had commissioned it, and was then played in Edinburgh and London. Greeted with a mixture of incomprehension, anger, and disdain, it was not heard again in England for ten years, though it was staged here, in Minneapolis. Then the London Sinfonietta revived the piece in a brilliant 1979 London concert, which received positive reviews; Decca recorded it with the same performers, and that two-disc set has now received the International Record Critics' Koussevitzky Award. The recording is a stunning, powerful account of an evidently coherent and deeply felt score. It is disconcerting that, but for the imagination and enterprise of the London Sinfonietta, the work might still be on the shelf, dismissed as a failure; that should prompt some thoughts about our post-premiere treatment of new works.

Much of the annoyance at the time of *Punch's* first performance centered on the libretto, written by the Brooklyn-born pianist and Steuermann pupil, Stephen Pruslin. Even a more recent study of Birtwistle's music (by Meirion Bowen) calls the libretto "obtuse, overwritten." Difficult indeed, it weaves virtuosic displays of subtle wordplay and parody into an intricate, strictly patterned ritual framework. It needs to be read as well as heard; at the premiere it was apparently inaudible, but good microphone amplification for the singers changed that in the revival. Here, too,

Bob Carver tells you (briefly) how Sonic Holography works. (Others tell you how it sounds.)



Q. Exactly what is Sonic Holography?

A. It's a term I use to point up the similarity of the sonic illusion that enables one to hear a stereo recording in three dimensions, and the *optical* holographic illusion that allows one to see a flat photograph in three dimensions.

Q. What does Sonic Holography sound like?

A. I'll let others answer that for me. Hal Rodgers, Senior Editor of Popular Electronics: "When the lights were turned out we could almost have sworn that we were in the presence of a real live orchestra."

Julian Hirsch of Hirsch-Houck Labs: "The effect strains credibility—had I not experienced it, I probably would not believe it... the 'miracle' is that it uses only the two normal front speakers."

Larry Klein, Technical Director of Stereo Review: "...it brings the listener substantially closer to that elusive sonic illusion of being in the presence of a live performance."

And High Fidelity put it this way: "...seems to open a curtain and reveal a deployment of musical forces extending behind, between and beyond the speakers... terrific."

Q. How many speakers are needed for Sonic Holography?

A. Just your usual two. But for optimum Sonic Holography, the speakers *must* be equidistant from the listening position, and somewhat closer together than is usually required for stereo.

Q. What do I hear when I'm not in the middle?

A. We'll let Julian Hirsch describe what he heard: "still noticeably better than normal stereo, particularly in respect to a greater sense of 'warmth' such as is experienced in a concert hall."

Q. How does Sonic Holography differ from stereo reproduction?

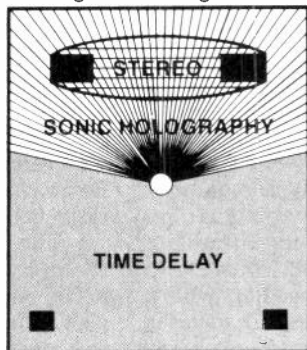
A. Very significantly. Simply put, in a live performance, each instrument is a source of sound that reaches your ears as two sound arrivals—one for each ear.

The difference in strength and arrival times at each ear provides the primary cues that your brain uses to localize and create all the sonic images.

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That's why Larry Klein described Sonic Holography in Stereo Review as producing "a far more plausible

sonic illusion of space and localization than is produced by normal stereo."

Q. Isn't Sonic Holography something like time delay?

A. Not at all. The goal of time delay is to recreate only the spatial *ambience* of the original recording environment. And to do that it requires additional amplifiers and rear speakers.

Q. How can I add Sonic Holography to my system?

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the voices come through, and a complete libretto is included.

Choregos, a Greek evangelistlike figure who represents Punch's other self, guides us through the parallel stories of Punch's series of vicious murders and his quest for Pretty Polly. From brutality and imminent death, Punch emerges victorious to claim her. The gallows becomes a maypole, and we are left to celebrate the couple's happiness in words that suggest a reference to that amoral operatic pair Nero and Poppea.

The single act contains four "melodramas," diversified with instrumental toccatas and sinfonias and marked out with three "Passion chorales"; the text of one of these illustrates the dense trickery of Pruslin's verse: "Two times too lost four her sake/Totem stool for hearse ache/Tempest quicksilver/Tempts evil hearts/Tambour vile/Tumbril/Tomb." Within the melodramas, each group of words is stylized. A typical sequence of verse-forms ends the first melodrama: Travel Music I/Weather Report I/Prayer I/Punch's Serenade I/Pretty Polly's Rhapsody I/Moral I.

The concept of ritual, especially in the form of verse and refrain, was important in Birtwistle's music throughout much of the 1960s. *Punch* is part of a series, begun in 1965 by *Tragoedia* (quoted in the opera), that perhaps finds its climax in the superb *Verses for Ensembles* of 1969 (also recorded by the London Sinfonietta, on [Headline] HEAD 7).

Birtwistle, it is worth recalling, was a close associate of Peter Maxwell Davies as a student in Manchester, and together, in 1967, they formed the Pierrot Players. But Birtwistle was never as interested in performance or in the composition of small, occasional pieces for the group as was Davies; in 1970 they went separate ways, the Pierrot Players becoming Davies' own Fires of London, and their compositional paths diverged considerably. Birtwistle now appears the more fastidious composer, while Davies has found far wider fame and continues to be impressively prolific. Birtwistle is now involved again with drama, as music director of the National Theater, but his output is small and his climactic work of the 1970s, the opera *Orpheus*, remains unperformed and perhaps unready for performance.

The musical preoccupations of *Punch* are explored with frightening intensity. The score derives much of its color from vicious, hard-hitting textures that feature clashing strings and clarinets in their high register. An onstage band with a noisy, rasping trumpet figures prominently. (One direction reads, "fff screaming!") The score develops a shape or timbre over a short period, and

then, in sudden contrast, the next ritual verse-form takes over. The writing may be strenuous or lyrical, but it is the chilling strength of the music's wildest moments that stays in the memory: the war cry as Punch stabs Judy, with an upward clarinet whirl followed by biting staccato chords; the parallel staccatissimo chords as Punch disposes of the Lawyer and Doctor, which fade "like a clockwork toy running down" into a cheery rhyming verse for Punch. The only composer whose methods are recalled by both the process and the harmonic language is Stravinsky, but to point out the resemblance does scant justice to the individuality of Birtwistle's sound world. To some, as in 1968, these outbursts in the score may seem mere noise; yet as the



Aldo Ceccato conducts unusual Glazunov.

younger English composer Oliver Knussen put it in a recent review, they use "precisely the right pitches in the right registers for the textural needs of the moment."

Birtwistle's decision to cast both Punch and Choregos as baritones (though high and low in range) and the Doctor as a basso profundo presents a major problem of balance, audibility, and contrast. This recording casts the roles very well, with David Wilson-Johnson a full, strong Choregos (who navigates the treacherous vocal lines with great assurance) and Stephen Roberts a lighter, more mellifluous Punch (an eerie, smiling characterization). John Tomlinson's Doctor is astonishingly precise low in the staff. Indeed, all three work wonders with Birtwistle's angular but always painful lines. The relief offered by Phyllis Bryn-Julson as Polly and Jan DeGaetani as Judy is welcome. Judy, one of Punch's first victims, returns as a Fortune Teller in a pungent episode, and Polly then becomes a Witch. Judy, having meanwhile regained her identity, joins the Witch, Punch, and Choregos in an expressive, almost Mozartean quartet

that is a highlight of the third melodrama. Polly, too, returns, and Bryn-Julson renders her lyrical "Apotheosis" before the final duet exquisitely. From a vocal score, I would not like to judge the precision of the orchestral playing, but it seems committed and strongly molded, and Atherton drives the whole opera with utter conviction.

"A tragical comedy or a comical tragedy," the work is labeled; the questions posed by its ambivalences, by its mixture of distanced ritual and frightening immediacy, resonate as long as Birtwistle's chilling, impressive music. A disturbing and important achievement.

N.K.

GLAZUNOV: *Stenka Razin*, Op. 13; *The Kremlin*, Op. 30; *In Memory of Gogol*, Op. 87.


Bamberg Symphony Orchestra, Aldo Ceccato, cond. [Wolf Erichson, prod.] ARABESQUE 8091, \$6.98. Tape: 9091, \$7.98 (cassette).

Talk about unusual repertory! When did you last hear any of these pieces? Alexander Glazunov has suffered the same fate as France's Vincent d'Indy, almost total neglect, and for much the same reason, lack of a strong musical personality. Still, he was a consummate craftsman and orchestrator, a worthy composer, who wrote some very enjoyable music; enterprising conductors could do worse than investigate some of his eight symphonies. Shostakovich, in his memoirs, speaks affectionately and at great length of his former teacher.

The Kremlin, a "symphonic tableau" completed in 1890, pays homage to Mussorgsky but does so more in the manner of Glinka and Borodin. Mussorgsky is present to a degree in the somber second section, "The Cloister," the chantlike opening of which also recalls the Tchaikovsky of *1812*. The colorful final "Reception and Farewell of the Princes" employs additional brass players separated from the orchestra, an effect only approximated here.

Least unfamiliar of these works is *Stenka Razin*, which has been recorded by Ernest Ansermet (London Treasury STS 15240). It depicts the exploits of a Russian folk hero who devastated and pillaged the countryside along the Volga in 1670-71. He is also the subject of Shostakovich's cantata *The Execution of Stepan Razin*. Glazunov's symphonic poem is dedicated to Borodin; indeed the latter's Second Symphony is never far away, and the princess' theme could easily belong to *Prince Igor*.

The most striking work is *In Memory of Gogol*. A "symphonic prologue" written in tribute to the Ukrainian author, it is by turns dramatic, lyrical, agitated, and ultimately celebra-



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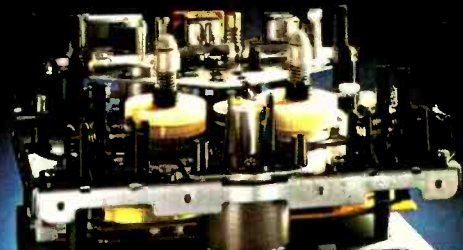
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BRAHMS: *Piano Concerto No. 1*. Pollini; Vienna Philharmonic, Böhm. DG 2531 294, Sept.

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Boulez; Davenny Wyner. Fitz. CBS M 35171, Aug.

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GRIEG: *Piano Works (complete), Vols. 1-14*. Knardahl. Bis LP 104/17 (14), Aug.

MAHLER: *Symphony No. 5*. R.

STRAUSS: *Tod und Verklärung*. Mitropoulos. NEW YORK PHILHARMONIC 881/2 (2), Nov.

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PUNTO: *Horn Concertos (4)*. Tuckwell, Marriner. ANGEL SZ 37781, Aug.

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.

TCHAIKOVSKY: *Piano Trio*. Oliveira, Rosen, Pletnyov. CBS M 35855, Nov.

VERDI: *Un Ballo in maschera*. Milanov, Bjoerling, Panizza. MET 8 (3), June.

WOLF: *Songs (138)*. Various (Wolf Society recordings, 1931-38). EMI RLS 759 (7), Nov.

LE CHANSONNIER CORDIFORME. Consort of Musicke, Rooley. OISEAU-LYRE D 186D4 (4), July.

DECAMERON: *Monodic Ballatas*. Lamandier. ASTRÉE AS 56, Sept.

THE WALTZ PROJECT. Moran, Cobb, Feinberg, Mikhashoff. NONESUCH D 79011, Sept.

tory. At times it evokes the Janáček of *Taras Bulba*. Only eight minutes long, it deserves a place on symphonic programs.

The Bamberg Symphony has been making records at least since the dawn of the LP era, usually for the smaller companies. It has always been a good, serviceable orchestra, and so it is here; it nevertheless exhibits certain characteristics common to secondary and tertiary ensembles, namely raspy cellos and thinning violins with occasional dubious intonation in high, awkward passages. Former Detroit maestro Aldo Ceccato captures the spirit of these rarities very well, and listeners who like to explore the byways of the repertory will find much to enjoy here. The rather low recording level necessitates an unusually high volume setting, which amplifies surface noise and hiss. One of the mikes seems to be on top of the double basses, who don't blend with the rest of the strings, exposing some of the most brutal bass playing I've ever heard.

As it happens, I played in what may have been the last New York performance of *Stenka Razin*, by the 1955 Juilliard Orchestra under the late Jean Morel. At the first rehearsal, as the trombones solemnly intoned the *Song of the Volga Boatmen* over droning double basses, some musicians began to laugh. An angry Morel scolded the orchestra for not having had the curiosity to find out what the piece was about, for not having read the poem, which was printed in the score (in Russian). We started again, no one daring to laugh or even smile, and Morel, in his heavy French accent, began a running commentary while conducting: "Anyway, you would not have laughed if you had seen the

princess ... [several bars of music] ... just like Marilyn Monroe ... [more music] ... only with dark hair ... [still more] ... and bigger!" J.C.

LISZT: Hungarian Coronation Mass.

Veronika Kincses, soprano; Klára Takács, alto; Dénes Gulyás, tenor; László Polgár, bass; Gábor Lehotka, organ; Hungarian Radio and Television Chorus, Budapest Symphony Orchestra, György Lehel, cond. [Jenő Simon, prod.] HUNGAROTON SLPX 12148, \$9.98.

Here we have the splendiferous Mass composed for the coronation of Francis Joseph as king of Hungary. Since it is very seldom encountered, a little reconnoitering is in order. First, one turns to the sleeve notes. They are a bit overheated, but that's understandable: every country likes to eulogize its great men, and Liszt was a great man. But we cannot understand and judge this score by simply looking at the music: the human, historical, and political conditions from which the work emerged must be recalled.

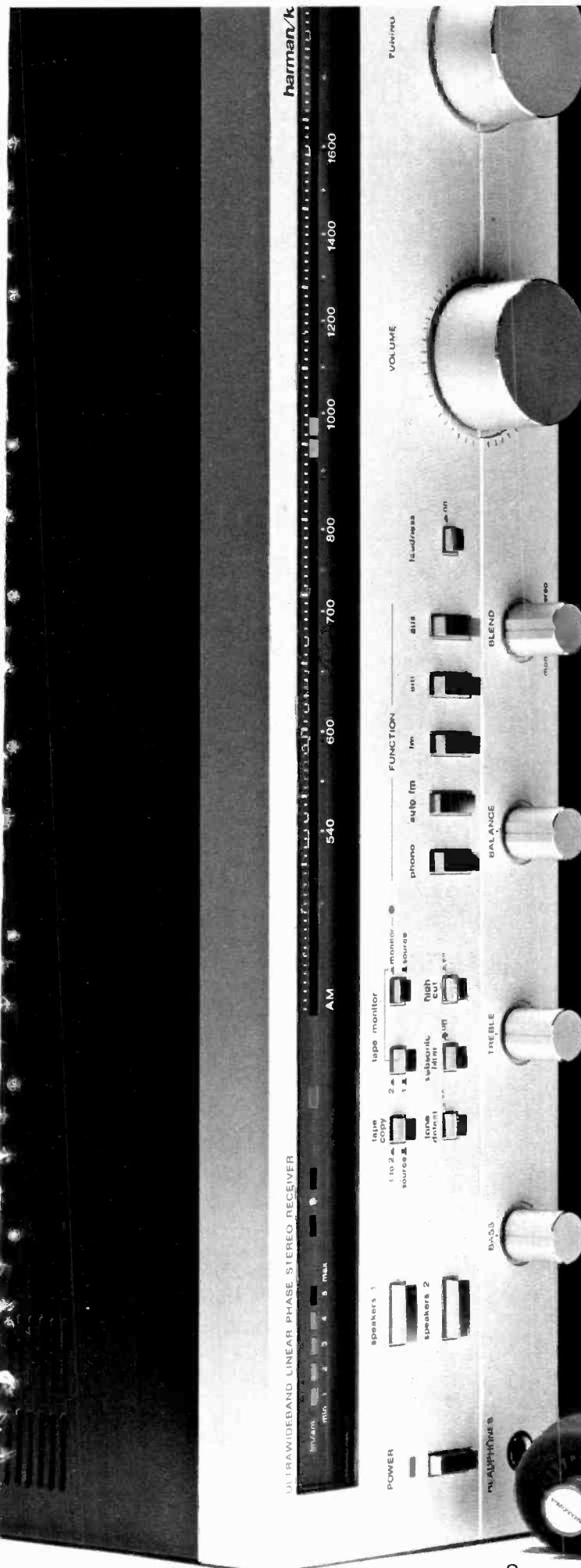
In 1867 the Austrian rulers had to make peace with Hungary, virtually their colony. They had put down a dangerous rebellion in 1848, but only with the help of hordes of Russian troops; they knew that unless they granted independence and freedom to these proud people, among the best soldiery in Europe, there would be unending trouble. So Hungary became a partner rather than a subject of Austria, and Francis Joseph became the first ruler of the new dual monarchy, as emperor of Austria and king of Hungary.

Catholicism was the state religion in both halves of the empire. Francis Jo-

seph, though very devout, played high-level ecclesiastic politics, and his ministers, while observing protocol, were able to keep a rein on the Holy See. The emperor placed Austrian, Czech, and Polish nobility in the wealthy bishoprics, and the Vatican had to ratify his choices. It was in this atmosphere that the Primate of Hungary chose Liszt to compose the *Coronation Mass*.

This Hungarian composer, though a loyal son, could not even speak the language of his native country; his education and predilections were French and German. Notwithstanding his use of Hungarian folk material, he rightfully belonged to the avant-garde group of Berlioz and Wagner; after all, Haydn, Schubert, Brahms, and others used these same materials, which Bartók later proved to be of urban and Gypsy origin, not genuine Hungarian folk music. Liszt's brilliant pianism and bombastic showmanship overwhelmed his audiences, and these qualities often show up in his compositions. Yet his was perhaps the most original musical mind in the second half of the nineteenth century. His influence, from Wagner to the young Bartók, proved decisive, though his output varies in quality. What Schiller said about Jean Paul is valid for Liszt: He would have been even more admirable "if he had made as good use of his riches as other men make of their poverty."

By the time he composed this Mass, Liszt had taken the four minor orders of the Church, though he did so only after the stormy life of a phenomenal virtuoso; his love affairs with highly cultivated, married noblewomen, who left their husbands for him, bore him children, and wrote the books that appeared

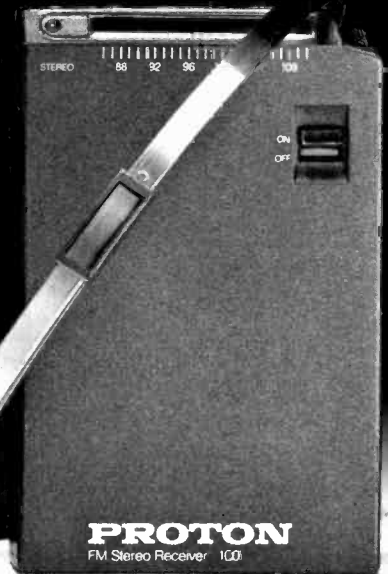


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under his name, were the talk of Europe. After the affair with Princess Carolyne Sayn-Wittgenstein ended, he became a Franciscan abbé (though never a priest), and thenceforth unencumbered, the erstwhile lion and sorcerer, now aging, lorded it over European music from three "courts": Rome, Budapest, and Weimar. Still splendid in his cassock, surmounted by a white mane, he was kind and helpful to his colleagues—especially to fledgling composers—and no person or institution who sought his help was turned down.

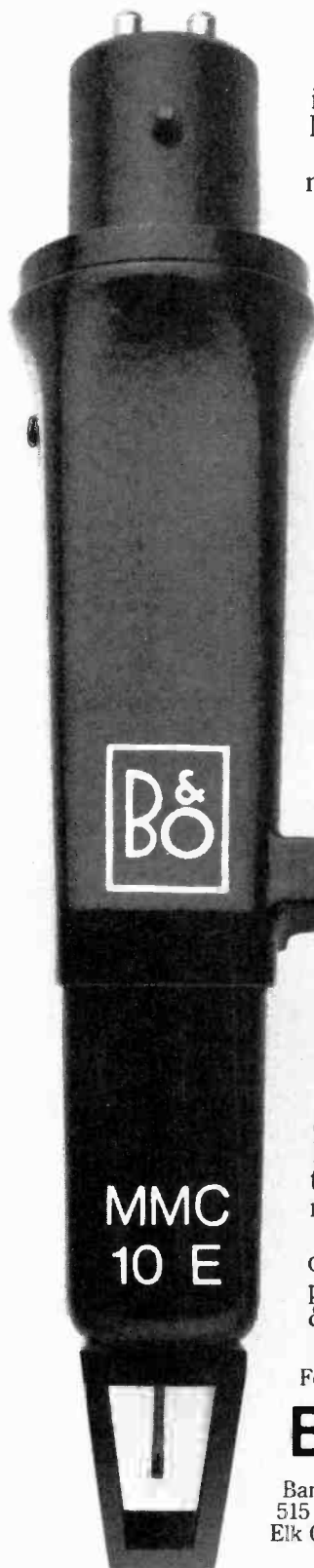
Whatever Liszt composed usually had at least some original features. The beginning of the Kyrie conveys such interest, though the piece is spun out beyond its rightful dimensions. The Gloria is festive, imperial, but not quite convincing; it seems only the celebration of an official act, with suitable pomp and bright sonorities. In the "*Qui tollis*" there are Hungarian accents, and the music becomes warm and plangent. The Credo offers a sudden surprise in its subdued liturgical earnestness, as the unison choir declaims the affecting Gregorian-chant-inspired melody with organ accompaniment. This is the most churchly piece in the Mass, but it is not by Liszt; it was borrowed from one of the *Messes royales en plain-chant* by the seventeenth-century Walloon composer Henry du Mont. The Sanctus is again festive, with many original harmonic and melodic turns. The Benedictus introduces a violin solo, such as had been used in ornate solemn Masses since Bach and Beethoven. Here, too, there are Hungarian echoes, and Liszt carries the voices and the strings way up into the heights; obviously intended as "heavenly" music, this is very nice, but it sounds so much like the Prelude to *Lohengrin* that one can hardly stay in the proper frame of mind. Finally, the Agnus Dei once more quotes the Hungarian memories from the "*Qui tollis*," but the ending is pale.

The Mass contains too many disruptive instrumental passages; the Offertory is virtually a small symphonic poem suggesting some hidden program. These passages, meditative but somewhat disjointed, comprise a mosaic in which the individual pieces do not quite come together.

Well, the great Austro-Hungarian empire collapsed half a century after its foundation, the ancient House of Hapsburg disappeared, and they took the *Coronation* Mass with them. Perhaps this work suited the occasion, but it now seems too closely tied to the anachronistic political-religious era it celebrated.

The performance is excellent—well conducted, played, and sung—and soprano Veronika Kincses is particularly admirable. Yet the recording is flawed.

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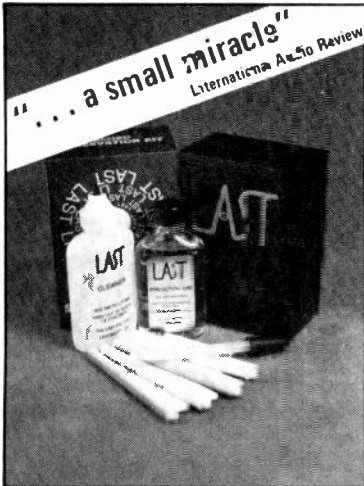


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MOZART: Works for Flute and Orchestra.

Frans Vester, flute; Edward Witsenburg, harp*; Amsterdam Mozart Ensemble, Frans Brüggem, cond. [Wolf Erichson, prod.] **PRO ARTE 2PAL 2004**, \$19.96 (two discs, manual sequence). Tape: **2PAC 2004**, \$19.96 (two cassettes). [From ABC/SEON AX 67040, 1979.]

Concertos for Flute and Orchestra: No. 1, in G, K. 313; No. 2, in D, K. 314. Concerto for Flute, Harp, and Orchestra, in C, K. 299.* Andante in C, K. 315. Rondo in D, K. Anh. 184.

MOZART: Concertos for Flute and Orchestra, Nos. 1, 2. Andante, K. 315.

Jean-Pierre Rampal, flute; Jerusalem Music Center Chamber Orchestra, Isaac Stern, dir. **MUSICAL HERITAGE SOCIETY MHS 4238**, \$7.75 (\$4.95 to members). Tape: **MHC 6238**, \$7.75 (\$4.95 to members) (cassette). (Add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.) [From RCA ARL 1-3084, 1979.]

MOZART: Concertos for Flute and Orchestra, Nos. 1, 2.

William Bennett, flute; English Chamber Orchestra, George Malcolm, cond. [Chris Hazell, prod.] **ARGO ZRG 910**, \$10.98. Tape: **KZRC 910**, \$10.98 (cassette).

MOZART: Concerto for Flute, Harp, and Orchestra, in C, K. 299*; **Concerto for Oboe and Orchestra, in C, K. 314*;** **Rondo, K. Anh. 184†.**

Marielle Nordmann, harp*; Pierre Pierlot, oboe*; English Chamber Orchestra, Jean-Pierre Rampal, flute*† and cond. [Michel Garcin, prod.] **CBS MASTERWORKS M 35875**. Tape: **MT 35875** (cassette). [Price at dealer's discretion.]

COMPARISONS—Concertos Nos. 1, 2:

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Mozart himself is partly to blame for the relative neglect and disparagement of his concerted works for flute. The complaint to his father ("You know that I am quite powerless when I am obliged to write for an instrument that I cannot bear") has been taken far too seriously. It came in a moment of exasperation when he had been cheated out of full payment for the "easy" concertos and quartets commissioned by Dutch amateur flutist Willem van Dejong ("De Jean" or "De-champs"). And of course his pique wasn't dulled when he was again defrauded a few months later in Paris, this time of the Duc de Guines' promised fee

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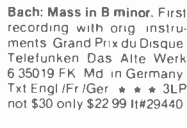
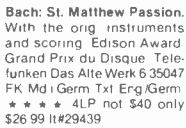
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for the K. 299 Concerto for Flute and Harp, composed specifically for the use of the titled amateur flutist and his harpist daughter. Mozart's music—in these concertos, as in so many of his symphonies and operas—speaks more truly than his words of the inexhaustible inventiveness, skill, and special relish with which he wrote for the flute as well as the other woodwind instruments.

At any rate, these long-belittled works have come into their own on the tidal wave of the fluting renaissance led by the supreme French virtuoso, Jean-Pierre Rampal, and more recently, his Irish counterpart, James Galway. The

latter stars in two of the best-selling flute-concerto programs (from RCA and Pickwick), the former, on various labels, in many. The present Musical Heritage reissue of his latest one (recorded by Erato in 1979) merely reaffirms Rampal's firmly established reputation for immaculately limpid tonal qualities, imperturbable execution, and interpretative impersonality. The novel attraction is Isaac Stern's appearance as a conductor in something other than violin works—in spirited, competent performances marred only by the presence of some nervous tension and the absence of fully Mozartean lissome grace.

Rampal himself doubles as conductor, as he occasionally has before, in the CBS issue of a strong, open 1980 Erato recording of a program that ingeniously combines the flute-harp concerto (co-starring a deft Laskine pupil, Marielle Nordmann) with the isolated rondo originally written for the composer's Salzburg violinist colleague Brunetti (the flute transcription is not Mozart's, but a publisher's) and the presumed original version, for oboe, of the Second Flute Concerto. The admirable French oboist Pierre Pierlot for once becomes just a bit acidulous tonally; flutist Rampal of course sounds as magical as ever, while conductor Rampal occasionally verges on overvehemence.

Some connoisseurs miss certain charismatic elements in the otherwise near-perfect Rampal interpretations (and in Galway's more overtly Romantic ones)—spontaneity, winsomeness, exuberance, or however one defines them. These are what make the Bennett/Malcolm concertos the closest competitors to the Nicolet/Zinman versions on Philips—if not the most delectable in the whole discography. Similarly sensitive, they are perhaps less elegant but more breezily invigorating. William Bennett is familiar to American listeners only through his many fine solo and ensemble contributions to the recordings of the Academy of St. Martin-in-the-Fields under Neville Marriner. Robin Golding's superior jacket-notes and Argo's gleamingly radiant sonics further enhance these truly "Mozartean" performances, which include cadenzas much more stylistically appropriate than usual. One can only lament the absence of the usual filler, the K. 315 Andante. There is some background noise that may or may not appear in the cassette edition, which (like those of the Rampal programs) I haven't yet had a chance to hear.

It's extremely doubtful that Mozart himself ever heard the flute played with the magisterial skill of today's performers—even by his admired Mannheim soloist Johann Baptist Wendling. Certainly, he never heard the exquisitely varicolored qualities commanded by the modern cylindrical-bore instrument. What he did hear must be most closely approached by Frans Vester's performances on a 1796 German Grenser flute of the type all pre-Romantic composers wrote for, with a conoidal bore, six finger-holes, and a single key. Since the Duc de Guines (onetime ambassador to London) played a six-keyed English flute capable of producing two additional notes called for in the K. 299 Concerto. Vester shifts there to an instrument manufactured by Millhouse in London, c. 1800. (Edward Witsenburg plays a single-action pedal harp made by

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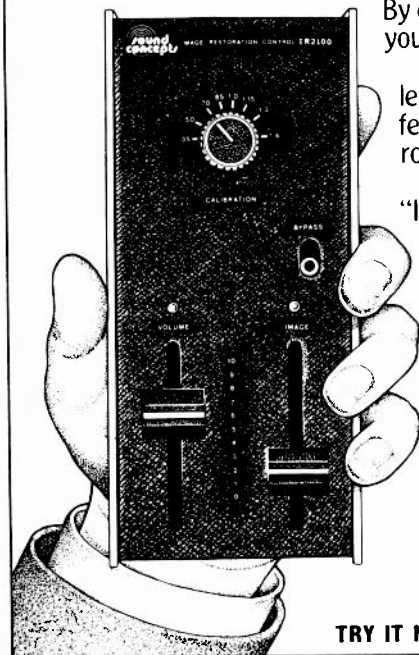
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Erard in London, 1802). Moreover, the Amsterdam Mozart Ensemble players, twenty-three strong, also use period or replica instruments—all individually identified in the notes—in these 1972 Seon recordings previously available from ABC and MCA.

I listened to the earlier release of these performances—the first (and apparently still the only one) on period instruments—with considerable dubiety about their worth beyond the merely historical. The great Dutch recorder and flute virtuoso, Frans Brüggen, seemed to conduct with less than his usual assurance; some of the slow solo and ensemble passages seemed labored; and the pressings were noisy, the isolated Andante and Rondo mislabeled.

These last faults have been corrected, although there is still some background noise, undoubtedly built-in. And to present-day ears, the period instruments themselves sound rough, even harsh, in fortissimo tutti. Nevertheless, my own musical education has been continuing and my appreciation of "authentic" styles has widened. Now I find the tonal qualities—astonishingly different from and far more piquant than the blander timbres of modern instruments—endlessly rewarding and fascinating. I still hesitate to recommend this kind of Mozart to nonspecialist listeners, but I've come to delight in it—as have, I'm sure, many other purists.

If, like Berlioz, you still consider the flute the "demure high-school miss" of the orchestra, or if you still nourish the delusion that Mozart really was powerless when he was obliged to write for it, here is provocative evidence to the contrary!

R.D.D.

REIMANN: Lear—See page 90.

SCHUBERT: Symphony No. 9, in C, D. 944.

Boston Symphony Orchestra, Colin Davis, cond. PHILIPS 9500 890, \$10.98. Tape: 7300 890, \$10.98 (cassette).

Colin Davis seems bent on transforming Schubert's much-touted "heavenly" lengths into ungodly ones: In company with James Loughran, in an obscure British version by the Hallé Orchestra that I have not heard, he observes every repeat—even that of the finale's exposition section, which is heralded by an interestingly bumptious first ending.

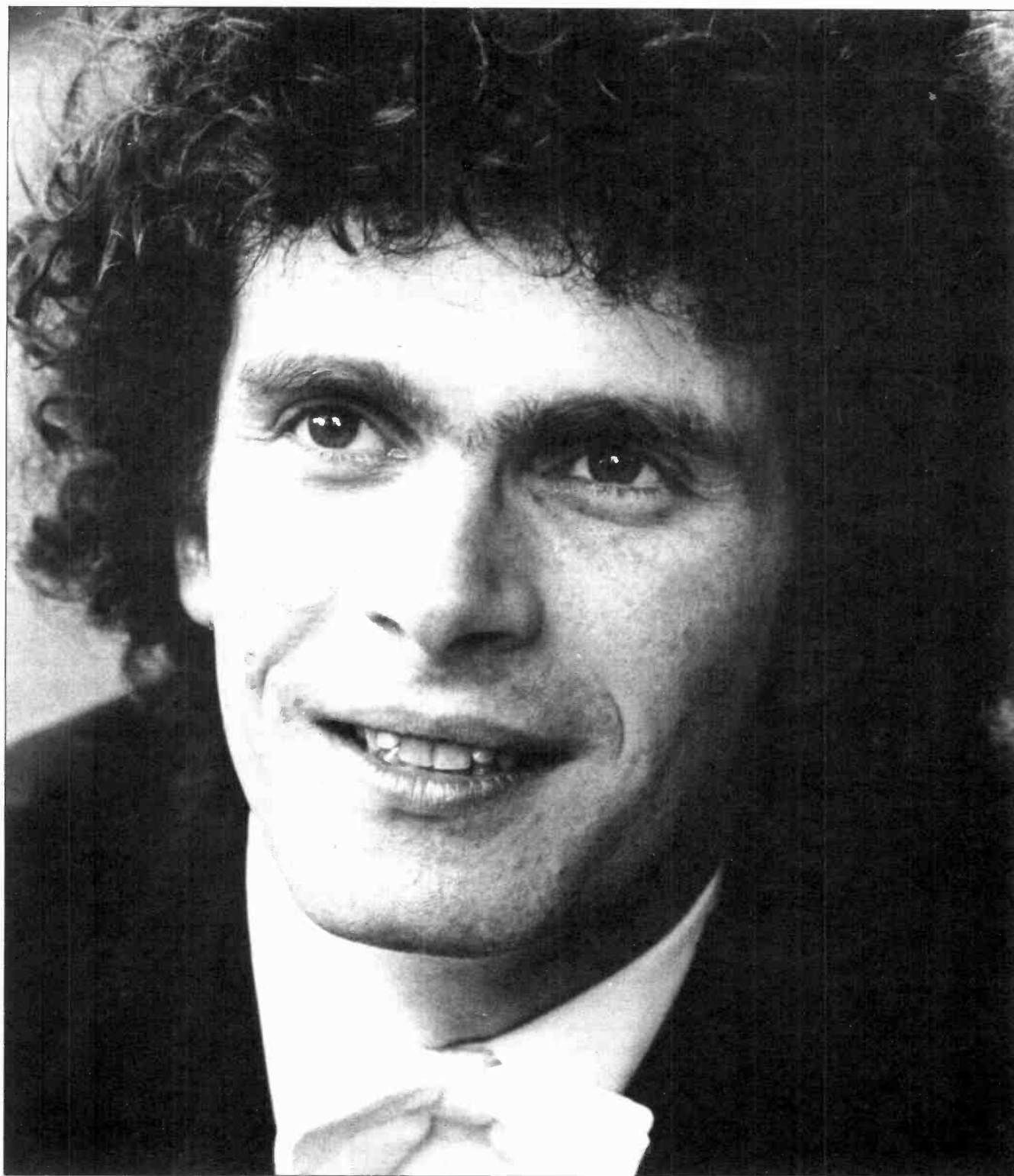
I know all about that "faithfulness to the score" bit: "If a composer indicates a repeat, he must have wanted it to be heard." But our pace of life has changed; surely Schubert (like Beethoven, et al.) would concede that we, the general public, have now gained suf-

(Continued on page 84)

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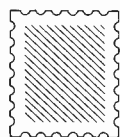
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Tennessee Composers

Chattanooga enjoyed Dorle J. Soria's article on our Southern neighbor, Charleston, South Carolina and the Spoleto festival in the September issue. We would like to comment that Southern composers are not as rare as one might imagine from the article (especially Tennessee composers). Mention is made of Tennessee-born composer Kenton Coe of Johnson City. At this time, three Tennessee composers are, in fact, at work on commissions for the Chattanooga Symphony's fiftieth anniversary planned in the coming seasons.

Doris Hays, Chattanooga born and living in New York, has composed extensively in addition to being an outstanding pianist. Her string quartet, *Tuneings* was premiered by the Manhattan String Quartet last March and the National Endowment for the Arts is supporting her *Southern Voices* composition project which will be premiered by the Chattanooga Symphony in April.

Sam Hope, another composer commissioned, was born in Kentucky but grew up in Tennessee and received his early music training at the Cadek Conservatory in Chattanooga before going to Eastman and Yale. In addition to his composing, he is the executive director of the National Association of Schools of Music.

Jan Swafford was also born in Chattanooga and after his early music training in Chattanooga went on to study at Harvard and Yale with John Perkins and Jacob Druckman, among others. His orchestra work *Passage* was premiered by the St. Louis Symphony several years ago. The fourth composer whom we have

commissioned is Pulitzer Prize winner Robert Ward, who though not a Tennessean, is at present living in North Carolina.

We are glad to recognize these composers from the South and from Tennessee.

John G. Wendt

Manager

Chattanooga Symphony
 Chattanooga, TN

"A Woman Alive"

The performance of Patsy Rogers' opera *A Woman Alive* at New York University was not, as you indicated, its premiere [MUSICAL AMERICA, August 1981, page 25]. The work was first presented by the Friends of Music at Guilford, Vermont, in 1977, with the same conductor (Rogers) and soprano (Joyce McLean) as in the NYU production and stage direction by the librettist, Eve Merriam.

I agree that the libretto is less satisfying than the music, but the latter is splendid and the work as a whole much stronger than your reviewer suggests. The notion that characters who deliver operatic monologues must be insane to be convincing seems rather limiting. Is Hans Sachs crazy? Or is insanity only for sopranos? Mad scenes are merely a convention, inherently neither more nor less believable than the others we accept in opera, but after Lucia and Ophelia and *Erwartung* and *Passagio* and countless more, maybe we've had enough. In comparison, the lucidity of the Rogers-Merriam *Woman* is refreshing.

Zeke Hecker

Trustee, Friends of Music
 Guilford, VT



MUSICAL AMERICA

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HIGHLIGHTS OF DECEMBER

- Wednesday 2** Lorin Maazel, music director and principal conductor of the Orchestre National de France, makes his first tour of North America at the head of this orchestra. This marks his last season as a full-time conductor before taking over the Vienna State Opera.
- Thursday 3** The Metropolitan Opera unveils an all-Stravinsky evening: new productions of *Le Sacre du Printemps*, *Le Rossignol*, and *Oedipus Rex*; James Levine conducts
- Wednesday 9** The Concord Quartet, celebrating its tenth anniversary season, gives the premiere of Jacob Druckman's *Quartet No. 3*, commissioned for the occasion, at Alice Tully Hall.

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Simon Rattle

Los Angeles
Philharmonic bags
Britain's bright
conductor for his first
U.S. appointment

Edward Greenfield

Asked to comment on the phenomenal success of his young British colleague, Simon Rattle, André Previn put his answer epigrammatically. "He's young" said Previn, "and that's bad!" Adding another twist of irony, Previn went on: "He's handsome, and that's worse." Finally came the thrust: "He's talented, and that's unforgivable!"

There speaks an admiring rival, one who himself was something of a prodigy as a musician and who at once recognized Rattle as another magic man. In the first place it is almost impossible not to like Rattle, the moment you meet him. There is a bright-eyed openness in all his responses, which goes a long way towards explaining the natural electricity he generates the moment he waves a baton in front of an orchestra.

This quality was not lost on the management of the Los Angeles Philharmonic, which summoned him for his American conducting debut in 1979. The orchestra liked what it saw and heard, and this past summer announced his appointment as principal guest conductor, with Michael Tilson Thomas. Rattle begins a four-week stint there next month, to be followed by two weeks with the Cleveland Orchestra. (He appears to be working his way from West to East—not the normal route of most foreign conductors who make important careers in the United States.)

Rattle's vitality on the podium was a phenomenon obvious enough to most concertgoers in Britain at the very start of his conducting career—reminiscent of Colin Davis' when he emerged a generation earlier, and if anything more marked still. Yet Rattle's progress towards becoming a star conductor in his early twenties—something as hard for a young musician to achieve in Britain as in the United States—was decidedly unconventional.

He must be one of the few conductors who first trained as a percussionist. He confesses that his earliest musical memories as a small child were of his sister—always advanced in her tastes—bringing home records of Schoenberg's *Five Orchestral Pieces* and Bartók's *Music for Strings, Percussion and Celesta*. Most of the pieces which struck home had a great deal of percussion in them, he remembers, and early on in his discovery of music the composer who gave him most trouble was Mozart—with no percussion.

He went to concerts of the Royal Liverpool Philharmonic Orchestra, whose principal conductor, Sir Charles Groves, actively encouraged the forward little lad in short pants who kept pestering him backstage. By the time young Rattle was fourteen or fifteen, he was a good enough percussionist to be engaged as a supernumerary with the orchestra for a performance of Roberto Gerhard's Third Symphony. He turned up in army uniform, having had to attend a parade of the training corps at his school. Afterwards Groves congratulated him, but Rattle was simply embarrassed at having fluffed one of his solos.

About that time Rattle first heard Mahler's Second Symphony, again in Liverpool, conducted by George Hurst. It was a revelation, and if ever there was a moment when he resolved to become a conductor himself, it was then. He worked hard at his percussion, and joined the National Youth Orchestra in Britain. Then, training at the Royal Academy of Music in London, he conducted the regular Academy orchestra and in addition found every opportunity he could to organize performing groups on his own.

"His progress toward becoming a star conductor in his early twenties was decidedly unconventional"

Mr. Greenfield, a frequent contributor to these pages, is music critic of The Guardian.

So it was that at the age of nineteen he entered a conducting competition promoted by the Bournemouth Symphony. His one thought was that if he did reach the finals, he would have the chance of conducting a professional orchestra. He won the competition, though modestly he attributes his success to the fact that everyone else was nervous and he was young and cocky enough not to care. Winning first place gave him two busy and valuable years in Bournemouth as assistant conductor. He remembers going to his first rehearsal with the orchestra and noting that it was the very first time that "I hadn't myself asked every single player to play, put out the chairs and provide the music. It suddenly seemed so easy!"

In Bournemouth he did up to forty concerts a year, including schools concerts, of which there were sometimes three in a day. At first he found the experience of working with a professional orchestra profoundly discouraging. As he explains now: "Any decent orchestra will be able to play anything, and most of the problems you will put forward yourself: it is so easy for a conductor to make things worse, and I certainly did for at least two years." He began to doubt that he was right for the role of conductor at all, but experience and growing confidence finally brought him around.

Emerging from that period, he made his first records. For EMI there was Stravinsky's *Pulcinella* (complete) with the Northern Sinfonia, and he conducted the Philharmonia Orchestra for the young Soviet pianist Andrei Gavrilov, in a prize-winning record of Prokofiev's First Piano Concerto and Ravel's for the Left Hand. He also went back to the National Youth Orchestra to make a record of Stravinsky's *Rite of Spring*. The recording came as a by-product of intensive rehearsals with these talented youngsters preparing for a concert performance to be conducted by Pierre Boulez. When Boulez arrived, Rattle's record had already been made, and he remembers with some chagrin the experience of having a conductor who had influenced him more than any other contemporary taking over and amending his work. "Boulez was presented with the orchestra playing it absolutely perfectly," says Rattle, "but in someone else's manner. So he proceeded to take it to pieces and it got worse and worse and worse, and then it got better and better and better. By the time he had finished, what he had done was so much better than what I had, it was infuriating. I wished I could have made the recording the next day."

Among conductors of older generations, the one whom Rattle singles out as a special inspiration is Wilhelm Furtwängler. Rattle remarks that if you catch him playing records at home, it is more likely to be an old performance in mono than anything recent. "I'm always fascinated to listen," he admits, "but it's very dangerous when you're preparing a work. You can pick up the surface without knowing what went into it, without knowing the basis. My generation hears so many things, and if one thinks of performances on record now, they're much more alike than the performances on record of twenty or thirty years ago. As you go on, the parameters of difference become smaller and smaller. 'Now this is the way,' our tradition says. Each age has its own particular mannerisms."

It was the feeling that there was no long tradition of performing practice which gave Rattle a special thrill in tackling the Mahler Tenth Symphony in Deryck Cooke's completion of the full five movements. He feels deeply that this work puts a totally different slant on the composer's emotions in his last year of life. Particularly revealing is the finale, not an incomplete statement,

Continued on page 14



Victoria Barclay

ARTIST LIFE

Michael Tilson Thomas:

He embraces music
“totally”

Dorle J. Soria



This month, on December 21, Michael Tilson Thomas will be thirty-seven. He has changed little since we first met him in 1970 in London. Then, newly appointed associate conductor of the Boston Symphony, he was a last-minute substitute with the London Symphony for the Soviet's Gennady Rozhdestvensky. We thought that he looked like a cross between Barbra Streisand's younger brother and a Pierrot; he still does. It was the following year, 1971, when he became music director of the Buffalo Philharmonic, that the *New York Times* called him “another Leonard Bernstein,” and Bernstein declared: “He reminds me of me at that age. He's like me in his total embrace of music of any kind, in the voraciousness, the total promiscuity of it.”

The career of Michael Tilson Thomas has borne out Bernstein's warm appraisal. When Thomas left Buffalo in the spring of 1979 it enabled him to embrace music more totally, here and abroad, in concert and recording. His enthusiasms are personal and far-ranging. They focus on Carl Ruggles, all of whose orchestral music he has recorded, and Charles Ives, for whom he is doing the same service. They include George Gershwin, whom he adores and defends; he is enraged when people say Gershwin did not orchestrate his own music. Mahler and Berg and Beethoven loom large on his programs; he is now recording all the Beethoven symphonies with the English Chamber Orchestra. And he has a love for Tchaikovsky which is rooted in his California childhood, in the richly theatrical Russian Jewish family from which he sprang. For him the music of Tchaikovsky was mother's milk.

And there is his identification with Stravinsky. When we saw him he was about to conduct an all-Stravinsky concert during the Haydn-Stravinsky Festival of the Chamber Music Society. Stravinsky was part of Thomas' growing-up-in-music. In his early twenties in Los Angeles Thomas took part in the then-famous Monday Evening Concerts, where he played and conducted premieres of Stravinsky, not to mention composers from Copland, Stockhausen and Boulez to Gesualdo. But his first contact with Stravinsky was when he was seventeen or eighteen, engaged for the continuo in a recording of Monteverdi's *Vespers*, Robert Craft conducting. “Suddenly I was conscious of someone looking over my shoulder—I had the full score. It was Stravinsky. He made me twice as nervous as I already was.”

Michael Tilson Thomas is the grandson of Boris and Bessie Thomashevsky, founders and stars of a famous Yiddish Theater. He is the son of Ted Thomas, who directed and wrote for films, and a mother who taught and headed research for Columbia Pictures. “My first total musical culture was Russian,” he says. “My grandmother used to sing old Russian songs to me and taught me Russian children's games. I remember one card game where if, in building a house of cards, you knocked it over, you had to go under a table, stand on one leg, and crow like a rooster. But I grew up in an astonishing multi-cultural mixture. Talented emigrés had come to Los Angeles from all over. There was an amazing artistic life surrounding Stravinsky and Schoenberg, Aldous Huxley and Thomas Mann, Heifetz and Piatigorsky. I was fortunate to catch the end of that period.

“And Gershwin was a friend of the family. My grandfather wanted him to write music for his theater. He taught my father piano. I had a direct line to him and I know what he was. He was the American Johann Strauss, a supremely intuitive Jew who wrote the music of his period. I used to be afraid of being marked as a Gershwin conductor. Now it tickles me, especially in Europe where they always asked me to do Mahler and Strauss. Now I can do a

“Piatigorsky used to say:
‘People will always think
the last thing you did is
what you do.’”

Mahler program one night and a Gershwin concert shortly after and the critics like them both.

"I used to seem to oscillate among different things. I worked with Boulez at the Ojai Festival and in 1966 I followed him to Bayreuth, where I had the chance to help him rehearse *Parsifal*. That's when I was converted to Wagner. In California I played piano accompaniments for the Piatigorsky master classes and I rehearsed the orchestra for the famous Heifetz-Piatigorsky Concerts. Piatigorsky used to say: 'People will always think the last thing you did is what you do.' Whereas it is just that I am wholly at one with whatever I do musically. People would say: 'What's he doing that for? He's a conductor of modern music. What's he doing with German romantic music?' But now that they know more of me they accept me and the scope of what I do." He mused. "Do you know it took me almost twenty-eight years to become reconciled to the C major scale and to accept the fact that diatonic music was not a trap to make me think that everything will turn out fine in the end?"

He talks obsessively. He reads the same way—everything: *Grove's*, the dictionary, cook books. But basically he reads nonfiction and poetry. "Crane, Whitman, Eliot, Cummings, Quasimodo. A few years ago I read all of Keats and Michelangelo." He is interested in art, especially aboriginal and American Indian and the constructivist movement. And in the theater—natural, with his background—he is absorbed in "related-arts movements." He feels two world wars "disrupted the continuity of music" and that "a sophistication of choice-making" was lost. In recent years "a great deal of quote experimental music unquote is being performed, a lot of it extremely dissonant. Now we are seeing a new tonal movement and all kinds of composers are jumping on the bandwagon and a number of critics are supporting this music for their own reasons. Both developments reflect the fact that contact with the mainstream of music is lost. It was different with a composer at the time of Schoenberg. He had an understanding of what music had been and could use it."

He talked of Ives and Ruggles, Emerson and Thoreau and Whitman. "They were American romantics. They believed: 'Think it right. Do it right. Live it right.'" He had been fascinated by Ruggles since he first heard *Men and Mountains* when he was thirteen. "His music is entirely about his deeply felt feelings." One of his great experiences was when he visited Ruggles not long before he died at ninety-five. The trip seemed a natural prelude to his New England meeting with the great old man. It was early June, lilac-time. He said to his driver, a Connecticut Yankee: "The lilacs are so fragrant, so beautiful now." The driver's response: "You find them in old fields near broken-down stone walls where there were once houses, years ago. Lilacs only make me think of the boys who went to the Civil War and never came home."

We asked his plans. There was the Los Angeles Philharmonic, of which he is now principal guest conductor along with Simon Rattle [see page 4], and other engagements here: Detroit, Pittsburgh, San Francisco, Dallas. Then there are the orchestras abroad to which he returns regularly: the Amsterdam Concertgebouw, London Philharmonia, Vienna Symphony. There is also opera. It started with the American premiere of the complete *Lulu* for the Santa Fe Opera, went on to *The Flying Dutchman* at the Orange Festival. Last spring he made his New York City Opera debut with Janáček's *Cunning Little Vixen*, which he repeated this autumn. Soon he will be doing his first *Bohème*—the very first opera he ever heard—with the Welsh National Opera. And then there are those recordings.

Continued on next page



Bob Rush

"It took me almost twenty-eight years to become reconciled to the C major scale."

We saw Michael Tilson Thomas at his home on lower Fifth Avenue. He lives in a large apartment which runs from street to rear, the space designed by and for him: We talked in the high-ceilinged back room. He said: "This room is the period of Ruggles and Ives." We recognized the atmosphere. On a window ledge, framed, was the front page from a 1918 *Boston Eagle* with a headline which screamed "VICTORY." It referred to the Battle of the Marne. "It was found in the debris of Ruggles' house after his death. He had saved it all those years." Thomas pointed out the mission furniture, the American Indian rugs, the lamps—all of the period to which he is so closely drawn. There was a china closet he had found in Buffalo, filled with Chinese bowls from the Sung and Ming dynasties next to American pottery and artifacts. There was a neat clavichord, made especially for him. Flowers in sparse Japanese-style arrangements, daisies and lilies and iris, decorated thin-necked vases. "Yes, I arranged them," said the conductor. And there was a kitchen built into the far wall, functional and attractive. A round dish held a pile of red and green peppers.

"Cooking is my medicine," said Michael Tilson Thomas. "I learned it from my parents. But I don't follow recipes. I cook by instinct. Sometimes I use Chinese methods on Italian dishes." He started to imagine a dinner for guests. "I could start with a *salade composée*—vegetables cut very carefully, maybe some paté and scallops. Then I might have a red pasta, a *fettuccine rose*, with a sauce of dried Sicilian tomatoes, chopped red peppers, the hot and the sweet kind, with oil and pinoli nuts and basil. After, if it's warm, I might have a *vitello tonnato*. Or I could start with a fish broth—of clams and shredded fennel and shallots—poured over fish fillets." The list went on, long and tempting. It ended: "My borsch is famous!"

Before leaving, we saw the rest of the apartment. There was a long connecting hall between rear and

front. It was lined with low bookcases and music scores. Passing a bowl of lavender he had brought from Provence, the conductor dipped his fingers into it and rubbed the dried flowers between his fingers. He has beautiful hands.

The room facing the street is dominated by a concert grand, on the rack of which was *The Rite of Spring*, the four-hand version which Thomas was soon to play with Bernstein. On the piano top was a large parchment document, the genealogy of Michael's family, which for generations had produced great cantors. There was also an original Gershwin program and a Ruggles manuscript which the composer had given him. Ruggles, artist as well as musician, had inserted a sketch of his studio and his emblem, the mysterious cosmic eye. Another souvenir of Ruggles was the door-mark he had made when he lived at the old Chelsea Hotel: his initials were colored and twisted to look like the burning bush. Above the piano was a poster of Chaliapin as Boris Godunov.

One wall was covered with numbered boxes, part of a collection of carefully catalogued scores. Along the window were exotic green plants and a flowering basil. Then there was a wall before which Thomas paused. "This is my grandmother." He pointed to a huge poster of a handsome, round-faced woman, her name—Bessie Thomashevsky—emblazoned across it. At the bottom were pictures of the actress in some of her famous roles. Her grandson said: "This was the *Grinner Bucher*, the *Greenhorn Boy*, which my grandfather wrote for her. That is *Der Yeshiva Bucher*—the *Seminary Student*. And that was *Minska*, *The Serving-Maid*. She was an amazing lady. She even played Hamlet."

He said: "My grandparents were adventurous romantics. That's what I am, too. I am an adventurous romantic."

When Elisabeth Schwarzkopf passed briefly through New

York last June she came to dinner. She was en route to the coast to participate in the San Francisco Merola Opera Program and to give master classes. She had lost weight and looked beautiful. And she was full of energy, enthusiastic about "a marvelous young Lieder singer," regaling us with the details of her debut in Brussels as an opera director, staging *Der Rosenkavalier* with another Elisabeth, Elizabeth Söderström, as the Marschallin. But mostly she wanted to discuss "the book." We could not help but think back to all the many years when she and Walter Legge, her husband, would come to our home and Elisabeth would sit—quiet, contented, admiring—while Walter monopolized, and with brilliance, the conversation. We would linger long past cocktail time, dinner late, while Walter, smoking and drinking martinis, would shoot off fireworks of criticism, confide intimate stories of artists and opera houses and recording studios—always amusing, often ribald—and announce his latest discoveries, a Callas-to-be, a Karajan-in-the-making, then interrupting himself to beg from us the latest news and gossip of American music circles.

Now it was Elisabeth who talked. But interwoven in her conversation was always the name of Walter. "Walter used to say. . . Walter always believed. . . Walter taught me that . . ." She talked about "the book" which, with the devoted editorial assistance of Gustl Breuer, has occupied her since Walter's death in March 1979. Its title is *On and Off the Record: A Memoir of Walter Legge*. By Elisabeth Schwarzkopf. It will be published by Charles Scribner's Sons, and Elisabeth will be here in March for its launching.

Walter Legge had always planned to write his own memoirs although he said "many people are trembling at the thought of my putting pen to paper," and "it will take courage to publish them." In 1978, a year before he died, he wrote to us: "I'm making notes for my memoirs

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Panayis Lyras

Santiago Rodriguez

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Arts in the Schools: A Comprehensive View

Humanism is the keynote of a new study

Charles B. Fowler



Only occasionally does a book cross my desk that warrants wide attention.

Arts and the Schools, edited

by Jerome J. Hausman (New York: McGraw-Hill Book Company) is such a volume. This work addresses the issues of the arts in public education from an all-arts point of view, and there is much to be gained by this collaborative approach.

The work represents a cooperative, broadly wrought outlook which, in the concerted effort of its authors, exemplifies the idea that the arts can—and should be—treated as a comprehensive area of the curriculum, just like the sciences. This is all the more remarkable since each author is an expert in a particular discrete arts discipline. Given the bigness of view, which is both sensible and stimulating, the impact of this study can be as great for the educator in music as for the teacher in any other art.

Human growth

The viewpoint here is grounded in humanism and developmental psychology—how the arts in education can contribute to human growth. John Goodlad and Jack Morrison set forth a rationale for the arts in education: “While the arts have contributions to make to the learning of fundamental skills, vocational preparation, and social responsibility, it is in the interpretation of life experiences and continuous reconstruction of the self that they come into their own.” They maintain that “It is virtually impossible for individuals to develop in whole and healthy fashion without the arts and aesthetics playing a part.”

This first chapter presents com-

PELLING arguments in support of arts education, arguments that are stronger for being focused on *all* the art forms.

In the second chapter, Jerome J. Hausman, editor of the volume, presents a view of arts education from the perspective of contemporary arts. He traces the explosion of expressive forms and styles of arts in the modern period and draws implications for arts education. “The lesson being taught us by the artists of our own day,” he says, “is that the very ‘ground rules’ for what constitutes ‘art’ have undergone change. There must be a similar opening-up of possibilities for students who learn about and experience the arts in school.” He maintains that there should be a balance of emphasis between the past and the contemporary and that the latter requires arts education to be “conceived and carried out in a larger and more flexible setting.”

Artistic evolution

In an extraordinary exposition of the stages of artistic growth, Dennie Wolf and Howard Gardner complement Housman’s account with a view of arts education from the perspective of developmental psychology. I have heard Gardner talk about his findings as co-director of Harvard’s Project Zero on more than one occasion and have been both amazed and perplexed; I find this account refreshingly simple and concise, though as the authors admit, one “drawn with excessive sharpness.”

Wolf and Gardner explain what every artist knows to be true, that creativity is both inspired and reasoned—both subjectively imaginative and objectively technical. But they articulate the stages the child

goes through to attain this ultimate integration, and they dovetail these insights with education in a way that is both revealing and useful.

In the early years, for example, they recommend “giving free rein to natural tendencies,” while in middle childhood, “a more active type of instruction or intervention may be desirable; not rigid exercises but rather situations which give the child tools and techniques. . . .”

I have only one minor reservation. The authors tell us that it is in adolescence that some children have difficulty meeting their own standards and require help to accept their own limitations and continue to forge ahead. I question whether such a condition should be limited to adolescence, and suggest that the authors might find justification for indicating levels of artistic development that extend into adulthood. For example: risk-taking—the need to live vibrantly rather than merely safely—is a lesson that the true artist understands, but one that may not be learned during adolescence.

From here on the book gets down to the practical matters of classroom practice (Chapter 4), designing effective arts programs (Chapter 5), and developing productive community/school relationships (Chapter 6), all of which relate to the fundamentals of human psychology set forth earlier. A final chapter by Goodlad explains the strategies involved in matching “the rhetoric of promise and the reality of performance in arts education.”

Obviously the authors spent considerable effort working together to assure that they were on the same wave length. The chapters are complementary and proceed logically,

each building on the one before until a kind of universe of arts education is achieved.

A jarring note

I must mention a particularly jarring note in this otherwise consistent presentation. In his explanation of the "three major modes" of programming—(1) autonomous arts study; (2) interdisciplinary arts study; and (3) arts study that is integrated within the general curriculum—Bennett Reimer assumes an either/or stance that runs counter to the comprehensive view set forth in the rest of the book.

Speaking of the "mode" that infuses the arts into general education, Reimer says, "It is unreasonable to expect it to fill all the needs of aesthetic education." I would argue that none of the proponents of that particular approach ever intended it to do so. As a matter of fact, I believe that it is just as unreasonable to expect discrete arts programs to satisfy all those needs, let alone interdisciplinary study. In my view, none of these "modes" should constitute the whole of an arts program in the public schools but, rather, they should be thought of as worthy parts or components of a total—comprehensive—arts education program.

Nor do I see the value in Reimer's treatise against innovation: "What the field of aesthetic education needs most of all is not 'innovation' but full-scale implementation of program elements that are fairly well accepted as proven. . ." Reimer's fellow authors seem to take exception to this view, as well. Goodlad, for example, says that arts education programs "require much more than mere improvement on what already exists" (p. 229), and "What we are talking about . . . is rather fundamentally changing an institution. . . . There simply is no way of implementing what is required in arts education without affecting and infecting the entire social system of the school" (p. 221).

From my point of view, educa-

tors do not need to be given the message to be wary of innovation. The stagnation of much that is called education—at every level—would seem to point to the need for educators to learn to take the risks of trying to operate in innovative ways.

Concrete examples

But one of the joys of this book, Reimer notwithstanding, are the many concrete examples of innovative programs that are described. Most of the important points made in the course of the lively theoretical discussions are immediately illustrated through brief case studies that take the reader into schools all across the country.

Given these reservations which are modest considering the whole, the book provides an exceptional overview of the arts education field from a humanistic point of view. It is essentially a blueprint for educational change with arts education as the focus. It would make an excellent text for college students studying to be arts educators and is highly recommended reading for administrators, curriculum specialists, members of boards of education, arts teachers, and interested parents.

One wonders how such a humanistic approach will fare now that the Moral Majority has declared war on secular humanism with particular focus on what they consider to be the pervasive influence of humanism in the public schools. But perhaps we can take assurance from the fact that this book and the effort behind it demonstrate that the arts are beginning to pull together, for with that union they will have greater power and wherewithal to withstand such onslaughts now and in the future.

And one personal footnote: The use of the pronoun "she" or "her" to avoid the maleficent and chauvinistic "he" or "him" (i.e., "The function of child art is to help the child understand herself and her world better") is not a satisfactory solution but rather a glaring stylistic idiosyncrasy that tends to interrupt the narrative. **MA**

Artist Life

Continued from page 8

even though I'm scared at the thought of wasting time on a job I may not be able to finish." Then, typically Walter, affectionately flattering, he added: "To limber up my style I'm reading Byron's letters, Shaw's prefaces, Newman and—whenever you are so gracious to write—Dorle Soria."

When Walter Legge died, *Opera* stated: "The world has lost one of the most important figures behind the music scenes of the past fifty years." *On and Off the Record* documents, historically and personally, those rich years. Among other material is a sampling of Walter's characteristic letters. Some of them came from us, since we were in continuous correspondence with Walter during our E.M.I. years when Dario was president of Angel Records and Walter was in charge of artists and repertory for English Columbia. We continued to remain in touch until the end. The following excerpts from Walter's letters are typical, chosen at random from the collection we placed at Elisabeth Schwarzkopf's disposal.

December 1953. The usual problem. "Di Stefano complains that Callas is being given preferential treatment in the advertising of *Tosca*. Will you save us from losing him to Decca? Please see that in your future advertising both Di Stefano and Gobbi get equal prominence with other principals. The next time you come to London I will take you to see Old Bailey where there is a figure of Justice holding balanced scales. The only tragedy is that every artists has his own idea of balance."

September 1955. A recording session beset with artist crises. "I do not know whether the American Trade Unions have the same principle as the English of demanding money for those of their members who are engaged in particularly hazardous or possibly mortal work! If so I am sending my bill to you for the *Rigoletto* recording."



Peter Schaefer

Schwarzkopf and Legge: the difference lies in the "how"

November 1956. The case of Callas' dog. Callas, who was to record *The Barber of Seville* in London, would not come without her poodle and England did not permit dogs to enter without a long period of quarantine. "If La Divina makes it a condition of her coming to London to bring her dog with her, then we are bitched. We have already engaged Gobbi, Alva, the orchestra, Zaccaria, Galliera and the hall, and we cannot get out of these commitments. Nothing would be diplomatically more unpleasant than to record the opera without Maria. . . . Tell her I will give her a dog if she will come, or she can borrow mine. I have already written David Webster [then general administrator of the Royal Opera] and told him that Callas would probably sing at Covent Garden if he could arrange to get her dog in without quarantine. I do not think there is much chance of raising the quarantine question in Parliament, because Sir Anthony and others have quite enough on their plates; the fact that they put it there themselves is beside the point. But frivolity aside, it is absolutely essential that you induce Maria to stick to her commitments in London. It is too ridiculous that a poodle should be the basis of a cause célèbre." A few days later he sent a copy of Webster's

reply. "I just do not think there is anything that anybody could do about Callas' dog, short of smuggling, and I really do not know how that is done. Mrs. Patrick Campbell told me that she introduced her dog once as her left breast and once as a diseased hip but that after that she was baffled." Somehow, it all had a happy ending. Callas did do Rosina.

June 1957. About cuts. "You must wean the American critics and the people who write silly letters out of the habit of believing that completeness is the essential virtue in recording an opera. It is a curious thing that this bug of completeness afflicts so-called music-lovers only. People who listen to music are far worse than those who listen to plays. Nobody ever attacks a producer if he cuts *Hamlet* or *Romeo and Juliet* to reasonable lengths, but cut four bars of the nonsensical, incompetently written jingle that is called a libretto of an early Italian opera, or a few bars of the schoolboy nonsense that is called the recitative, and a crusader stands up on his hind legs in an excess of self-righteousness and wants to clip off the Angel's wings."

These excerpts are from the last years.

January 1976. Opera "graffiti."
"Unless there is a radical change of

heart and head the Unions will kill opera within a decade or so. And from what I've seen and heard lately I doubt if it deserves to live. Only an idiot would (does) pay the high prices for tickets when they can get better singing and musical performance from records at less than half the price and undisturbed by the usual horrors of the new scenery and the senseless 'graffiti' that 'producers' scribble on masterpieces. The forest in Covent Garden's new *Siegfried* is strips of *tagliatelle verde* hung like the bead curtains of an Oriental bazaar."

June 1976. "By the time we next see you Elisabeth will have been doctored—i.e., invested as Doctor of Music (honoris causa) of Cambridge University. She is nearly the only one of eight who has not won a Nobel Prize or the Order of Lenin. For this occasion she will wear the robe her illustrious predecessors—Dvořák and Tchaikovsky—donned and she hopes it has been cleaned since then and them."

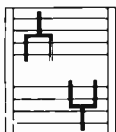
Festival wanderings brought typical capsules. About a Wagnerian singer: "She is learning to ride a horse to sit on as Brünnhilde. I am tempted to suggest they should invite Princess Anne to take a mount as a minor Valkyrie—her seat on a horse is surely safer than —'s on the notes Wagner wrote." From Salzburg: "Jimmy Levine impressed me enormously and we got on like a house on fire. The Met is very lucky to have a man of his near-genius and energy. He is worth even his weight in gold."

Andrew Porter has written of Walter Legge: "The world owes him a debt for having sought out, sifted, promulgated and preserved for posterity the best in mid-twentieth-century musical performance." The forthcoming book will tell the story of the man behind these performances, how it all happened. Elisabeth Schwarzkopf, as the Marschallin, explained it best when she sang, movingly and mysteriously: "*Und in dem 'Wie' liegt der ganze Unterschied.*" And in the "how," there lies the whole difference. **MA**

“RadioVisions”—NPR’s Exploration of the World of Sound

An adventurous new series
opens broadcasting vistas

Joan La Barbara

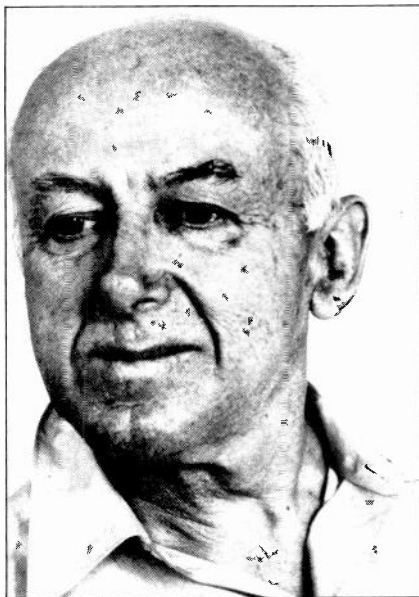


RadioVisions, an adventurous concept in presenting new music and audio art to the listening audience, premiered this October on the National Public Network, and continues throughout the season. Jointly funded through public and private sources, this fourteen-part series offers a wide view of what is currently happening in the world of sound, in addition to giving some historical perspective. Each hour-long program covers a different theme and was produced as an individual entity within the overall series. Gunther Schuller serves as the general host, but each program has its own commentator, enabling different views to be presented.

“Henry Cowell: The Gentle Pioneer” opens the series. It presents biographical details along with musical examples in a documentary format which overlays sonic illustrations throughout the information given in interviews with Cowell, his wife, and notables acquainted with Cowell’s life and work. While serving as the model and inspiration for the *RadioVisions* series, it is more didactic in style and content than most of the programs.

Oral history

“The Elder Statesmen” presents portraits of five octogenarian American composers: Ernst Bacon, Leo Orenstein, Dane Rudhyar, Nicholas Slonimsky, and Virgil Thomson. Each man comments anecdotally on his work and on the development of a new American music. The individual views combine to make a significant contribution to the oral history of twentieth-century culture in America,



Cowell: “gentle pioneer”

In “Keyboard Innovations” we hear from instrument builders as well as from composers who did much to “re-invent” the piano. Conlon Nan-carrow, an American who has spent the years since the Spanish Civil War living in exile in Mexico, speaks about his revolutionary work with player pianos. 1750 Arch Records has a fascinating collection of his player piano pieces available for those whose appetites are whetted by the musical examples offered on the program. Lou Harrison discusses various experiments he made with the piano, removing certain strings and placing tacks in the instrument to achieve different tone colors. John Cage comments on philosophical issues in his special, gently magnetic manner. His particular innovations in prepared piano completely transformed the way we think about the

keyboard instrument. David Rosenboom, a pianist and audio research scientist, helped develop a new electronic keyboard instrument, the Touché, with electronics wizard Don Buchla. The Touché combines various aspects of synthesizers and computers into an ultimate real-time keyboard performance instrument.

An eight-track audio collage, created from various realizations of a single melodic theme along with commentary from ten professional musicians from different backgrounds, forms the basis for Peter Gordon’s “Shoptalk.” John Giorno and Laurie Anderson are represented by language and rhythmic sound-works in the program called “Details at Eleven.”

“The Oldest Instrument,” is a wide-ranging study of uses of the voice from Tibetan monks, Balinese monkey chant, and other ethnic marvels, through Charles Ives and on into experimental or “extended” vocal techniques as used in contemporary music and soundart.

Four composer-conductors, Leonard Bernstein, Aaron Copland, Lukas Foss, and Gunther Schuller, discuss the creative interaction between these related but highly different professions in “The Composer as Conductor.”

Directions taken

“Music in Reaction: The New Consonance” traces the direction taken by a significant number of composers, reacting against the twelve-tone school of Schoenberg and Webern. Comments by Steve Reich, Harold Budd, and Brian Eno illustrate personal tendencies, and their



Nancarrow, circa 1940, amid instruments including two of his altered player-pianos

works (as well as music of a dozen others) delineate a particular trend, especially notable in the '60s and '70s.

In "Notes from the Steel City" Daniel Lentz, William Thomas McKinley, and David Stock, all natives of Pittsburgh, show how, from similar backgrounds and shared mentors, each has produced a very different musical result. "Symmetries" intersperses twenty-four short pieces for eight violas with observations on the subject of symmetry collected from an architect, a shoe salesman, a nuclear physicist, and others.

John Cage's *Roaratorio: An Irish Circus on Finnegan's Wake*, produced originally through Westdeutscher Rundfunk in Cologne, is given its American premiere. Combining spoken texts, Irish ethnic songs, acoustic environments, and musical vignettes, it presents a sonic homage to Joyce in polyphonic oratorio form.

Cincinnati composers, artists, poets, and novelists suggest the variety of activities in this midwestern context, produced in collage form, called "High-Tech Etude." Winding up the series is an overview and discussion of the programs presented in *RadioVisions* and how they reflect the

larger scope of twentieth-century music. In "Where Do We Go From Here?" Gunther Schuller proposes possible directions for music of the future and tenders his personal perspective.

In all, the series is broad-based and eclectic in style, approach, and format. Personality studies are mixed with musical examples. Composers are represented in various guises, as conductors, as inventors, as poets, as performers, as philosophers, as innovators, as humans working on a very real task.

A healthy new look

RadioVisions is a good beginning, a healthy new look at what is and has been going on within our century. It does not rely on old formats, but chooses various means to intrigue and inspire the listener. It is a vision of the vast, heretofore untapped potential of radio as an experimental medium for the communication of new ideas as well as of information. As such, the series sets an important precedent for future creative use of the airwaves. Let us hope it is the start of a new wave of inspired radio productions in America and not just a

glorious idea for a single season. Check with the local NPR affiliate in your area for exact times and dates of broadcasts. If you don't know the station in your area in the NPR network or if you'd like information about the educational cassette series to be developed from *RadioVisions* for library and school use, contact National Public Radio, 2025 M Street NW, Washington, DC 20036. **MA**

Simon Rattle

Continued from page 5

Rattle says, but it is one in which simplicity breaks new ground for the composer. For that movement, when he made his record with the Bournemouth Orchestra, he insisted on recording the whole long span in a single take—and that, at 10 o'clock in the morning. In that way he hopes he created the illusion of a live communication.

When he was asked to conduct the Fourth Symphony in a Mahler series presented by the Chicago Symphony at Ravinia in 1979, Rattle was delighted with the orchestra. "They had played it so many times, knew it so well, that even though I had only

an hour and a half's rehearsal it was really all that was necessary. It was rather easier than conducting a Beethoven symphony." But having expressed admiration for the players' virtuosity, Rattle confessed to a reservation. "The frightening thing is that eventually you may end up with routine and bored performances of Mahler, as you get with other composers. The music really requires that it should still be an occasion."

It is typical of Rattle that having achieved fame as a conductor younger and with more brilliance than any British musician in generations, he decided that his education was incomplete. While his stunning young singer wife, Elise Ross, remained back at home in London, Rattle went off to study English literature at Oxford University for a year. But the undergraduate was quickly pursued by the music world, and gave in to pressure from yet another lively British orchestra, the City of Birmingham Symphony, to become principal conductor forthwith and take over a fair slice of the season even before he left Oxford. He has also planned and directed the first of his three seasons in charge of South Bank Summer Music in London, an intensive two weeks in August. There he was able to indulge his fancies for such music as Gershwin's *Porgy and Bess* (the first really complete performance in Britain, believe it or not) and Kurt Weill's *The Seven Deadly Sins* (soloist: Mrs. Rattle).

Jazz, too, is in the Rattle musical mixture: from childhood, encouraged by a jazz-loving father, he has had his firm affections in that area. It was perhaps surprising that his early training as a percussionist did not lead him toward a performing career in jazz (Previn would have concurred). Rattle has a clear answer. "Although I adore it, I'm actually no good at it. I'm very, very square. Even inebriated I'm square, which is normally the test." In his chosen field, no one is likely to accuse him of being square. And he doesn't need to be inebriated, either. **MA**



NATIONAL PUBLIC RADIO

The following programs will be broadcast in December 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

Composition In Real Time: The process and product of improvisational music is examined. Artists Ornette Coleman, Anthony Braxton, Pauline Oliveros, Roscoe Mitchell and Leo Smith are featured. (Produced by Ray Gallon).

Notes From The Steel City: Through music and interviews this program focuses on work of Pittsburgh-based composers Daniel Lentz, William Thomas McKinley, and David Stock. (Produced by Mark Yacovone and WQED-FM/Pittsburgh).

Symmetries: The search for order and balance is the theme of this program's 24 short works for eight violas. Pieces are intermixed with poetry, palindromes, and commentary. (Produced by Tom Johnson and Steve Cellum).

Roaratorio: An Irish Circus on "Finnegan's Wake" by John Cage: The American premiere of Cage's polyphonic oratorio which comprises more than 5,000 sounds evoked in Joyce's masterpiece *Finnegan's Wake*. (Radio setting produced by Ev Grimes; "Roaratorio" realized by John Cage and John Fulleman for Westdeutscher Rundfunk).

High Tech Etude: A radio collage from Cincinnati featuring poets, artists, writers, musicians, composers and sounds of their city. (Produced by Douglas Smith.)

GERMAN ORCHESTRA SERIES— The Berlin Philharmonic

Herbert von Karajan, conductor: Apollon Musagete by Igor Stravinsky; and *Symphonie fantastique*, by Hector Berlioz.

Seiji Ozawa, conductor: All J.S. Bach program: Prelude and Fugue in E-flat, *Ricercare* from "Das Musikalische Opfer," *Magnificat* in D, *BMV 243*, and Two chorale preludes.

Charles Dutoit, conductor: Overture "Roman Carnival" by Berlioz; Piano Concerto No. 1 by Tchaikovsky (Martha Argerich); and Stravinsky's "Petrouchka."

Sudwestfunk Symphony Orchestra

Kazimierz Kord, conductor: All-Brahms program: Piano Concerto (Mischa Dichter); and *Symphony No. 4*.

INTERNATIONAL CONCERT HALL

Jorge Mester conducts the American Composers Orchestra: Works by Frederick Converse, Richard Felciano, Aaron Copland; Walter Piston; and the premiere of Erik Lundborg's Piano Concerto (Ursula Oppens).

Chamber Orchestra Festival

Karl Munchinger conducts the Stuttgart Chamber Orchestra: Haydn's *Symphony No. 48*; Schubert's *Symphony No. 5*; Mozart's *Violin Concerto No. 3* (Ulrike Anima Mathe).

David Feller conducts the Rochester Chamber Orchestra: Ravel's *Introduction and Allegro* (Grace Wong, harp; John Thomas, flute; Michael Webster, clarinet); *Adagio in G Minor for Organ and Strings* by Albinoni (David Craighead); *Poulenc's Concerto for Organ, Strings and Timpani* (David Craighead); and works by Howard Hanson, Handel, Edward MacDowell, and Mozart.

Saulius Sondeckis conducts the Vilnius Chamber Orchestra: Works by Mikalojus Konstantinas Ciurlionis, by Shostakovich, Schubert, Tchaikovsky, and *Concertino for Piano Trio and Strings* by Bohuslav Martinu (Moscow Trio).

Wolfgang Hofmann conducts the Kurpfalzisches Kammerorchester: Works by Josef Martin Kraus, *Fantasie for Viola and Orchestra* by Johann Nepomuk Hummel (Wolfram Christ); and Karl Stamitz's *Viola Concerto No. 2* (Wolfram Christ).

NPR RECITAL HALL

Bernard Goldberg, flute; Jerry Bramblett, piano; the Audubon Quartet: Von Weber *Trio in G Minor for Flute, Cello and Piano*; Hindemith's *Sonata for Flute and Piano*; *Serenade in D Major*, by Max Reger; and *Quintet for Flute and Strings* by Piston. (Taped Aug. 2, 1981, Music at Gretna.)

Allen Krantz, guitar; Carl Ellenberger, flute; Timothy Carter, contrabass: *Waltzes*, by Dvorak; *Guitar Quintets* by Boccherini and Mario Castelnuovo-Tedesco; Schubert's *Quartet in F Major for Guitar, Flute, Viola and Cello* (Taped Aug. 9, 1981, Music at Gretna.)

HIGHLIGHTS OF THE FIRST NATIONAL CONGRESS ON WOMEN IN MUSIC

SAINT PAUL SUNDAY MORNING

Dorothy Delay joins four of her violin students in a performance of works by Beethoven, Bartok, Strauss, and Tchaikovsky.

The Cleveland Quartet: Mozart's *String Quartet No. 19*, Bartok's *String Quartet No. 3*, and Haydn's *String Quartet No. 5*.

Members of the Saint Paul Chamber Orchestra and the Dale Warland Singers: A Christmas program including Corelli's *Concerto in G Minor*, opus 6, No. 8; "Siegfried Idyll" by Wagner; and the Bach *Magnificat in D Major*.

The Canadian Brass: Canada's premiere classical brass ensemble, joins host Bill McLaughlin.

La Scala Pays a Visit

Nureyev's "Romeo and Juliet" heads the bill

Jacqueline Maskey



Nureyev & Fracci in *Romeo*



Savignano & Moretto in *Mandarin*: the dank atmosphere was welcome



July 1776 is a significant date not only for Americans; it was in that month and year that Maria Theresa, Empress of Austria and Duchess of Milan, approved plans to build a new theater on the former site of the church of Santa Maria alla Scala. It was not until 1812, however, that a ballet school was established by ballet master and choreographer Salvatore Vigano, followed by the illustrious Carlo Blasis, who became director of the school in 1837.

It is to Blasis that we owe the codification of ballet training, set down in two textbooks published in the 1820s, *An Elementary Treatise Upon the Theory and Practice of the Art of Dancing* and *The Code of Terpsichore*. Influential in the development of all major schools of ballet, it is generally agreed that, as *The Dance Encyclopedia* notes, Blasis' "... method of teaching ballet remains the backbone of the purest traditions of the classic

dance." Blasis helped put Italian dancers of the Romantic period at the top of the heap (both Carlotta Grisi, the first *Giselle*, and Fanny Cerrito were his pupils), and Italian tutelage as well. This tradition was carried on into the twentieth century by Enrico Cecchetti, a student of Blasis' pupil Giovanni Lepri, who after service at the St. Petersburg Maryinsky, became Pavlova's private instructor and company teacher to Diaghilev's Ballets Russes.

In pedagogy and in performing, La Scala's contribution was substantial; in choreography the record was less impressive. The Paris Opéra, for instance, saw the first performances of, among other classics-to-be, *La Sylphide*, *Giselle*, and *Coppélia*; no La Scala premiere managed to establish itself with equal firmness either at home or abroad.

La Scala's significance in ballet history remains a nineteenth-century significance; in the past decades no

choreographer of substance has appeared and, until Carla Fracci's solitary emergence in the late 1950s, few, if any, performers trained in its declining school had achieved international prominence.

Looking over the company during its first Metropolitan Opera House season from July 13 to August 1 (a 1976 bicentennial debut was scuttled for lack of financing by the Italian government), one can't help but feel that things will not change miraculously in the near future. Teatro alla Scala Ballet is a big company—exceeding seventy dancers without the inclusion of guest stars—but size seems to be its distinguishing feature. There it is, neither very good nor very bad, looking like Cinderella before the Prince puts some pink into her cheeks.

"Romeo and Juliet"

In a way, La Scala has found a prince (although in my opinion the



Benois' set for *Giselle*: the style was fairy-tale, the colors muted, the costumes subtly coordinated

wrong one) in Rudolf Nureyev, who has been dropping in as guest artist since the '60s and who has staged his own productions of *Sleeping Beauty* and *The Nutcracker*. The "big" production of the New York season was Nureyev's staging of his full-length *Romeo and Juliet* (Prokofiev), seen here a couple of seasons ago in the repertoire of London's Festival Ballet. When that company performed it, it looked more tightly staged, better paced, and its dramatic points more sharply made. The death motif which Nureyev emphasizes throughout—in fatally stricken beggars, in Juliet's bedding by a death's headed figure—is picked up by designer Ezio Frigerio in a unit set whose glossy black neo-classic panels suggest medieval Verona less than the tombs of post-Renaissance popes or Fascist funerary meditations.

Nureyev and Fracci—she all smiles, performing her often thankless steps with feathery lightness—danced the opening night with Bruno Vescovo an energetic and cheeky Mercutio and Tiziano Mietto a good-looking Tybalt. One bit of unalloyed pleasure lay in Dame Margot Fonteyn's dignified and forthright Lady Capulet, primarily an acting role. Fonteyn, taking her first bow without

any of that "Thank-you-my-dear-public" nonsense, accepted her bouquet and walked off slowly, tilting her head toward the cheering house to give it just the right amount of profile. Knowing on her part, sentimental on ours, but for a single crystalline moment remembered magic was back on the stage of the Met. A later and younger pair brought youthful ardor to the leads: Maurizio Bellezza looked charmingly boyish and partnered well, but seemed to flag in energy before the final scene; the Juliet of pretty Anna Maria Razzi, vital and sweet, was danced with a musical awareness which made her the one hitherto unknown dancer of the season worth remembering. Inexplicably, on perhaps an off-night, Razzi also danced a thoroughly second-class *Giselle*, outshone by Renata Calderini's Myrta.

"Giselle"

The La Scala *Giselle* had going for it Fracci's meticulously planned and carefully danced heroine—whatever the technical deficiencies, this was a major *performance*—and Alexandre Benois' muted, fairy-tale-illustration sets and subtly coordinated costumes. Davide Bombana revealed a well-molded jump in the "Peasant"

pas de deux (the solos revised out of all recognition); the vivacity of his alternate, Vescovo, did not conceal his lack of line.

Both men partnered Anna Maria Grossi, a dancer of sufficient technique but undependable line. Mietto's Hilarion was manly and well focused in Act I, but was so detached in his Act II execution by the ghostly Wilis that he seemed to be on stage only because it was expected of him. As Hilarion, Nureyev's personal "touches"—his interpolation of solos for himself with heavy emphasis on exploding *pas de chats* so sharply executed that he looked as though he'd been goosed, and his distracting adventures with any cloak he happened to be wearing—made him less bearable in this role than in others. Nowadays, it seems that only when he partners does he reestablish contact with the artist within who rightfully shared the stage with Fonteyn in the 1960s.

"Mandarin"

Besides the full-evening works, the company presented a program of several short ballets, including Glen Tetley's *Sacre du Printemps* (Stravinsky), which has been in the

Continued on page 20

A Musical Utopia

A dream? Not entirely . . .

Paul Fromm

The following address was given last winter by the author, who is the founder of the Fromm Music Foundation at Harvard, during the intermission of a concert in the series called "Music New to New York."

One evening a while ago, I chanced to pick up a copy of Berlioz's *Evenings with the Orchestra*. I was intrigued by a comment on the back cover of the book, about Berlioz's imaginary musical realm called Euphonia. The comment, by an unidentified reviewer, was this:

"Contrary to most utopias, Euphonia is a comic daydream never to be desired in reality."

After I had read what Berlioz had written about Euphonia, I was puzzled by the reviewer's remark. Did Berlioz really think of Euphonia as undesirable? Euphonia struck me as clearly utopian, at least in its depiction of a flourishing musical milieu. (As to such details as the composer/lover on a rosetrewn couch, wanting to end his life because he has achieved the perfect mating with a singer of gorgeous voice, great beauty, and musical intelligence of the highest degree—of that and similar fantasies, I shall venture no opinion.)

But take, for example, Euphonia's rule that concert audiences are to be chosen strictly on the basis of musical culture and sophistication. Surely one would call that utopian.

Or consider the approach that orchestras in Euphonia bring to a new score. "When some important new work is to be performed," writes Berlioz, "each part is studied separately for three or four days." Together, in rehearsals, the musicians work first for literal exactitude, next for broad nuances. And they don't stop there. They go on to work on

subtleties of style and expression. Only after all this has been accomplished does the ensemble receive the composer's criticism. Berlioz writes:

The composer has been listening from the upper part of the amphitheater which the public will occupy; and . . . when he is sure that nothing remains but to communicate to it the vital nuances that he feels and can impart better than anyone else, the moment has come for him to become a performer himself. He climbs the podium to conduct.

Surely this is utopian. But how might a musical utopia of Berlioz's time differ from one that I, for example, might envision? Could it be that what Berlioz intended to represent seems utopian to me because, in our time, we lack what Berlioz could take for granted: a vital musical culture?

I had not resolved this issue by bedtime. Not surprisingly, that night I had a dream in which it seemed that I had been transported to Euphonia. Yet my Euphonia was different from Berlioz's. It was like our present world—but it was not the world we know.

Looking happy

Let me tell you about my dream. I found myself in a meadow surrounded by woodlands, not unlike the grounds at Tanglewood. I could hear an orchestra tuning up. Among the scales and the sounds of random tuning, I caught fragments of Schoenberg and Stravinsky, as well as Wieniawski and Brahms.

A friendly man came toward me and told me that I was in Euphonia. We walked toward an open structure—a kind of music shed—

where an orchestra was beginning to rehearse. The performers looked very young to me, and there was a radiance in their faces that suggested more than mere youth. When I asked my guide about this, he assured me that all ages of performers, composers, and listeners were welcome in Euphonia. "Maybe our life here keeps people looking young," he said. "But why not ask a performer?"

He introduced me to a violinist, a soloist who was waiting to rehearse a concerto. "Mr. Fromm is amazed that you performers all look so happy," my guide said.

The violinist smiled. "Of course I can only speak for myself," he responded. "But in the pre-Euphonia days, I found myself getting bored. I played music for the wrong reasons. I performed particular works because I had been taught that I *should* play them, to prove that I *could* play them, I guess—not because they needed to be performed. There were plenty of competent performers, and we were all playing the same repertoire, from the late eighteenth and nineteenth centuries. We were not colleagues, but competitors, all struggling for fame. The key was publicity. If you could get good notices and make the public more aware of you than of the others, you had arrived."

"What happened?" I interrupted. "Why the change?"

"Shortly before Euphonia came into being," the violinist answered, "I got involved in contemporary music. And I discovered a new purpose. I found it was more satisfying to play music in order that the music be heard, than to strive to prove my own virtuosity. Then I noticed that the same feeling extended to older scores. The old warhorses don't automatically get played in Eu-

phonia—they have to take their chances along with all works, old and new. When I play one of them, I do it because I like it, and think it should be heard. This sense of purpose, a feeling that music is played because it should be heard, also extends to orchestra musicians. If they know that they are participating in the only live performance of Beethoven's Ninth Symphony in a decade, they all play with an exalted degree of artistry."

Certain ideals

The violinist went onstage to rehearse, and it fell to my guide to explain how this strange, new world had come into being. "Euphonia's founding was an attempt to realize certain ideals of musicmaking," he said, "but also in part a reaction against what its founders believed were musical abuses, back in the pre-Euphonia world.

"The founders believed that musicmaking had become a purely visual reading skill. This was made explicit by one of Euphonia's founders back in 1977. Let me read from a pamphlet I always carry with me:

Musicians have developed the art of reading pitches (and the more familiar rhythms) to such a high level of technical competence that we are in imminent danger of no longer needing our ears—except for the crudest of note repairs. We do it all with our eyes whilst our ears gradually atrophy from disuse. We have accomplished the ultimate musical ingenuity . . . we have learned to transform musical performing into a reading/visual skill, eliminating the very thing for which music exists; hearing, aural perception, and aural sensitivity.

"The founders felt that by requiring composers to teach their music to performers by ear, and by requiring players to memorize already existing scores, they could help all musicians recover the use of their ears. This had a considerable effect on the relationship between compos-

ers and performers, many of whom, in the pre-Euphonia days, simply did not inhabit the same world. Once it became clear that musicians had regained the use of their ears, of course, the rule by which scores had to be memorized was no longer enforced.

"And works-in-progress sessions have also brought composers and performers into closer contact. Composers here have the option to sign up for the time of whatever ensemble they are writing for—even a complete opera company. The cooperating ensembles are not required to polish their performances of these unfinished works; a rough version is sufficient to give the composer a validation of what he heard when he put his notes on paper. This procedure has given the performers a new feeling of involvement. One player told me, 'You have no idea what it's like to work with a composer, to know that the way you play his notes may affect what he writes.'"

"But how," I wondered, "do you get these groups—especially big orchestras and opera ensembles—to use rehearsal time to go through works-in-progress? I remember a time when orchestras and opera companies would not perform new works even after they had been completed."

"It is greatly to the performing ensemble's advantage to do this—artistically as well as financially," said my guide. "We have a new system of grant-giving. In pre-Euphonia days, as you recall, grants did not challenge musical organizations to change their practice of glutting us with romantic and post-romantic music. Most grants in those days had no purpose other than to spur arts administrators to more aggressive fund-raising. To larger organizations, fund-raising had become an end in itself, and it got in the way of artistic standards and integrity.

"But in Euphonia, the grants reward performers for making contributions to a continuing, growing musical culture—for adding new or recent works to their permanent repertoires, for imaginative program-

ming, for rehearsing works-in-progress, for giving the works they perform adequate rehearsal, and for innovative experiments in bringing music to children."

Grant-giving

"By the way," my guide continued, "you may be particularly interested to know that in Euphonia, composers are not directly commissioned. The grants given to performers require them to play a certain number of recent scores. The performers (or, in the cases of larger ensembles, the music directors) decide whether to perform an existing work by a contemporary composer, or to commission a new piece. It has turned out that performers now play more commissioned works *and* more works of the early twentieth century than ever—the ratio between first, second, and even tenth performances has changed drastically. You yourself raised this issue in pre-Euphonia days."

Reading again from that worn pamphlet, my guide quoted me to myself:

Even at the moment the composer is being applauded for his latest premiere, he knows that the work itself has very little likelihood of being played again, published, or recorded. He realizes that he has succumbed to the temptation of producing a quantity of music far beyond our society's willingness to absorb or nurture, a situation directly analogous to that of the world population. What we need now is not more and more commissions, but a form of musical birth control. Instead of a proliferation of commissions, we need to support additional performances of already existing scores.

"Another advantage of leaving the commissioning to the discretion of the performer," my guide explained, "is that the composer is obliged to write something that someone would want to perform. Some

people used to worry that composers who wrote for performers would produce shallow, virtuoso music. Others were concerned that composers might attempt to insure performances by writing music that was easy to learn. But performers who advocate the music of a particular composer are making investments of time and risking their reputations. Therefore, they tend to select good works."

A composer's priorities

A composer was approaching us. My guide suggested that we ask her how she felt about the new priorities.

"I don't know that any of us writes *for* performers directly," she said. "We still write for ourselves, believing that if our music has meaning to us, it must have meaning to some others. What is different is that there is no longer quite the obsession with masterpieces that there once was. Performers try, no doubt, to choose music they like, but they have that imperturbable faith that, sooner or later, what is important will emerge."

"What about the audiences?" I asked.

"It may be hard to believe," the composer said, "but listeners continue to be drawn to music that is played with deep commitment and conviction."

"Please," I said, "exactly when and where is Euphonia? Is this a prophecy? If we wait long enough, will Euphonia come to be?"

But my guide and the composer had faded from view.

When I woke up, I pondered my dream. Could it be called an utopian vision? Dreams rarely offer a comprehensive experience, but only fragments of a vision. And I am still not sure whether any utopian vision is meant to embody ideals that are desirable in themselves, or whether it satirizes unacceptable realities. In Jonathan Swift's *Gulliver's Travels*, the kingdom of the Houyhnhnms, those rational and benign horses, had no place for human conduct and emotion, and could not serve as a substi-

Dance

Continued from page 17

repertoire of our own American Ballet Theatre. Here Bruna Radice and Tiziano Mietto performed strongly as the central couple, and Maurizio Bellezza hurled himself with some heroism through an exhausting role with which Baryshnikov himself has been tested. A couple of solos—Béjart's *La Luna* (J.S. Bach) for Luciana Savignano, and Eric Walter's *Adagio* (Albinoni) for Paolo Bortoluzzi—preceded Bortoluzzi's own *Incontro* (Rachmaninoff). Intentionally or not, *Incontro* seemed almost a collage made up of bits from the other two, stitched around the banal theme of individual isolation conquered by mutual love. Barriers between Bortoluzzi and Savignano were represented by great swaths of fabric, and colored lights (for which Beni Montresor was responsible) registered differences in the emotional tempera-

tute for our world. So, too, Euphonia is too perfect for human habitation.

Euphonia, then, can never really exist. But there is a sense in which the realm has a fleeting presence. Moments of Euphonia exist at Tanglewood and some other special places across the country. Euphonia exists wherever composers and performers join together to recognize their interdependence, and, instead of competing, work together toward shared artistic goals. Euphonia exists when musicians are joined by poets, writers, painters, sculptors, dancers, and other members of the cultural community—and by the small but growing group of listeners who believe that no art can be more important to them than the art that is created in their own time. Euphonia, Berlioz's vision of a utopian community of musicians, will always underlie our hopes for the coming of a musical culture in which serious artistry is encouraged, and in which music flourishes as a living art. **MA**

ture of the piece. Bortoluzzi, not seen here for some years, danced immaculately, and his essential sweetness of disposition mitigated the flamboyant performing style developed during all those years with Béjart.

After all that melting pastel romance, it was something of a relief to arrive at Mario Pistoni's *The Miraculous Mandarin* (Bartók) with its dank, street corner atmosphere and its twisted, sex-ridden characters. It was here that Savignano, severe and serpentine, found her most congenial role as the prostitute-decoy-suicide, with Angelo Moretto a compelling Mandarin, and Bombana, Belleza, and Marco Pierin a criminal trio fueled by sheer viciousness. Pistoni, a former partner of Fracci's, is almost unknown here, but his declared breadth of subject matter—he has also choreographed a version of Fellini's *La Strada*—and willingness to experiment mark him as someone outside the common run of choreographers.

A challenge needed

What Teatro alla Scala Ballet needs at this point is challenge, not sporadic but continual, and—if a truly individual company profile is to be developed—not only in repertoire but in the classroom. A part of this goal it can move toward on its own. But a major stumbling block to progress, at least in the gloomy estimation of Freda Pitt in a recent issue of *Ballet News*, seems to be the disinterest of the opera house administration in developing expanded dance seasons (the number of performances per season is ridiculously small), and the weakness of ballet company director Giuseppe Carbone in La Scala's power structure. Given the chance, La Scala's dancers would probably embrace with fervor the kind of schedule which seems masochistic to a civilian but ideal to a performer: class in the morning, rehearsal in the afternoon, performance in the evening and—on the seventh day—time to do the laundry and go to the movies. **MA**

Debuts & Reappearances



Guarnieri, Mme. Casadesus, Bianconi, Riddle, Loumbrozo

Cleveland

Philippe Bianconi, piano [winner, Casadesus Piano Competition]

Philippe Bianconi, twenty-one, of Nice, France, won first place in the Fourth Robert Casadesus International Piano Competition held here at the Cleveland Institute of Music. He and the second and third place winners, Dan Riddle of Dallas and Remy Loumbrozo of Paris and New York, played in the winners' recital on Sunday afternoon, August 23, to close out the week-long event.

Thirty-four contestants had come from Japan, France, and all corners of the United States and Canada to play before the jury headed by the renowned Brazilian composer Mozart Camargo Guarnieri. Other members: Gaby Casadesus (wife of the late Robert), Grant Johannesen (president of the Institute), Luigi Mostacci (of the Conservatory of Bologna), Pierre Petit (director of

l'Ecole Normale de Musique in Paris), Emma Endres-Kountz, Beveridge Webster, Vitya Vronsky-Babin, and Eunice Podis.

Winner Bianconi, who has performed widely in Europe, won not only the \$4,000 first prize but invitations to play recitals in Washington and New York and to appear as soloist with the Cleveland Orchestra and the Orchestre Philharmonique de Lille, as well as to make a commercial digital recording.

Bianconi, a graduate of the college and music conservatory in Nice, had already won the Concours International des Musicales in Belgrade and took second place in the Concours International d'Epinal, both in 1977.

For his winner's recital he played works by Chopin and Ravel and displayed not only the mandatory brilliant technique (the whole week was studded with virtuoso display), but a deep awareness of the musical content as well. Appropriately enough, his encore was Robert

Casadesus' *Toccata*, played with an infectious motoric drive that must have won over any skeptics, if such there were.

The Casadesus Competition added a new wrinkle this year that involved the audience and in effect acted as a democratic adjunct to it: those who had heard all the contestants during the week were asked to vote on the favorite, their selection to be awarded a \$300 prize. It was won by second-place winner Dan Riddle, an admittedly attractive player with a boyish bounce to his walk and an enthusiastic flair at the keyboard. The "favorite" prize was added to his \$2,000 regular second prize. Third place winner Loumbrozo (\$1,000) was of the intense school, playing crouched over the keys as he tore through the Liszt *Gnomenreigen* in the winners' recital.

Smaller prizes were also awarded to Roy Kogan, Timothy Smith and Michael Boriskin, all of the U.S.A.

Thus we have, in the four competitions which started in 1975, two French winners and two American. Genderwise it works out to three men and one woman.

FRANK HRUBY

Lenox

Boston Symphony: "Tristan" Act II

Along with the continuing mild disdain of the critical community, in recent years Seiji Ozawa has had to suffer the growing indifference of the musical public, at least outside of Boston. As the accretions of age and celebrity have turned yesterday's establishment—Karajan, Solti, Giulini—into today's Olympians, and a crop of young and less young contenders—Muti, Levine, Tennstedt, Abbado and company—have sprung up behind him, Ozawa remains somewhere in middle ground. By nature uncomfortable at finding myself in

any majority, I have recently discovered a number of reasons to like his work. In addition to his indubitable wide-ranging musical intelligence and the superb standard of playing he draws from his orchestra, there is the fact that he has brought important vocal works by Verdi, Puccini, Berlioz, Ravel, Tchaikovsky, and Mussorgsky among others back to Tanglewood lately after many seasons during which not much more than the near-obligatory Beethoven Ninth got past the reigning taste and budget constraints. Early last August Ozawa offered the obvious sequel to the triumph, a couple of years back, of a complete first act of Wagner's *Die Walküre* with tenor Jon Vickers and soprano Jessye Norman. These artists were brought back in the title roles of *Tristan und Isolde*, Act II. It was done almost complete (the single though substantial cut, *not* in King Marke's monologue, was thoughtfully indicated in the program), with Aage Haugland as the King and Gwendolyn Killebrew as Brangäne.

The voice buffs were out in force to hear Miss Norman, unarguably the possessor of one of the most beautiful instruments to be heard at present. She managed the score's demands well and went beyond that to offer many stirring and affecting passages. But vocally she does not seem to be a fully endowed Isolde. Is Miss Norman a true soprano or a misapplied mezzo? Most of her glories on this evening lay in the role's lower compass, the ravishingly floated phrases in the love music. She is an artist who has been continually extending her technical and expressive command, and she may yet surmount her limitations and master this role.

Beside Miss Norman, Vickers often didn't seem to be trying. Now and then he traded a nicely sculpted line with his Isolde, but for most of the evening this Tristan might just as well have been singing sea chanties at

the local Kiwanis Club, far from his obsessive love. Miss Killebrew was the most consistent vocalist of the team, her solid mezzo edged with a fast vibrato that helped it ride the orchestral tide. Haughland's King was properly doleful, but the upper-register constriction of his otherwise impressive voice hobbled the music's flow.

Having acknowledged Ozawa's gifts, I regret that I found them less than fully suited to Wagner. His approach might be summed up as frugal: he wasted neither much time nor much sentiment on this exquisite music. Nonetheless he fell into two common traps: he whipped the orchestra into such a frenzy, particularly upon Tristan's entrance, that he swamped the singers, and at moments after "*O sink' hernieder*" the sluggish pace taxed the lovers' otherwise ample resources of breath.

Haydn's *Sturm-und-Drang* Symphony No. 39 in G minor was the aperitif for Wagner's caloric love feast. Fleet, terse and niftily played, it was the evening's most satisfying music for at least one listener.

ROBERT S. CLARK

New York

Chamber Opera Theater: Rimsky-Korsakov "*Mozart and Salieri*"

Poor old Salieri, whose music posterity has consigned to dusty archives, was irredeemably second rate, miserably aware of his mediocrity, and eaten with envy over Mozart's peerless genius—or so we are told in Peter Shaffer's Broadway play *Amadeus*. Ironically, because of the show's popularity, New York—the city where nothing succeeds like failure (it has, after all, just reelected Mayor Koch for a second term)—has recently been going through something of a Salieri revival. This year, a

choral group performed his Mass No. 1 at Carnegie Hall. The Mostly Mozart Festival programmed an overture. One of the city's smaller opera companies performed his one-act opera *Prima la musica, poi le parole*. Going further afield, another company dredged up Rimsky-Korsakov's little-known *Mozart and Salieri*. Then, last August, those two operas were revived *again*—this time fully staged and with orchestral accompaniment—by yet another company, the Chamber Opera Theater of New York.

That show marked the beginning of Chamber Opera Theater's residency at the attractive Marymount Manhattan Theater. The company, in shamelessly exploiting the current Salieri vogue, came up with an intriguing triple bill. The third part, coming in between the two operas, was Mozart's choral miniature *Ave verum corpus*, as reworked by Tchaikovsky for his Orchestral Suite No. 4, *Mozartiana*. The upshot—Mozart filtered through the prism of a later musical idiom—served as an effective prelude to Rimsky's opera, where Mozart quotes also occur; they are, in fact, the opera's strongest moments.

Mozart and Salieri is a nearly verbatim setting, not an adaptation, of a short verse play by Alexandr Pushkin, and in some respects it differs from the Shaffer play. While Shaffer pictures Mozart as boorish and foul-mouthed, Pushkin more accurately pictures him as generous in spirit, ready to sympathize with Salieri when the older man, weeping, acknowledges his lack of genius. In this version, also, Salieri actually does poison Mozart. For all these differences, though, Shaffer's play, in its essence, is all there in the Pushkin. Nor is more really needed; it's an anecdotal tale that found its ideal length the first time around. At every place where Shaffer has expanded—as in his long-winded tirades against an



Gentry as Mozart: the right degree of good nature

unjust deity—he has also tended to dilute. Though I enjoyed *Amadeus*, its greatest value, so far as I'm concerned, lies in having summoned out of oblivion Rimsky's lovely, moving opera.

Chamber Opera Theater gave it a splendid production and performance. Probably the most brilliant stroke for Thaddeus Motyka, the company's general director, came early, in the scene where Mozart enters Salieri's luxurious living room accompanied by a blind street violinist. Shy, inarticulate, crushed by life, the violinist is an urchin right out of Dickens. Tremulously, he plays "*Batti, batti*" from *Don Giovanni*. As staged by Motyka, it was as oddly unsettling and as strangely moving as

anything I've seen in opera.

Salieri was an important role in Chaliapin's early career. Joseph Shore, who sang it at Marymount, did not have that kind of vocal plushness, but he gave a fully engrossing, richly characterful portrayal, breaking into very convincing desolation at the climactic moment when Mozart's *Requiem* wells up from the orchestra. As Mozart, tenor Ron Gentry had the smaller role, but he brought to it just the right degree of youthful good nature; and he sang most touchingly. Contributing effectively to the show's success were the orchestra and its conductor Ainslee Cox, the sumptuous costumes of James E. Nadeaux, Wade Giampa's handsome sets, and Judy Rasmuson's evocative lighting.

And the Salieri opera? It left one feeling sorry for the performers, not so much because the music seemed, for the most part, smoothly spun but uninspired (Salieri, after all, was only nineteen when he wrote it), but because of the truly staggering coarseness of Motyka's direction. Though finely attuned to the demands of the Rimsky, Motyka's talent obviously hasn't developed a workable *buffa* style: his work here was a classic case of your grab-the-lady's-behind school of gratuitous vulgarity and embarrassing sight gags.

Perhaps the libretto—about a composer and poet ordered to produce an opera within four days, their haggling over the primacy of words and music, and their dealings with a pair of rival prima donnas—seemed so unpromising that Motyka's direction amounted to a desperate attempt to beat life into it, like a doctor pounding the chest of someone whose heartbeat has stopped. For the record, the performers were Stephen Markuson, Richard Gratton, Chris Santy, Jane Seaman, and Sally Mitchell-Motyka, of whom the last showed the strongest affinity to this style of vocal writing. JACK HIEMENZ

Oberlin

Oberlin College: *The Brombaugh organ*

At last, there is an organ in the United States which sounds like the ones played by Buxtehude and Pachelbel, and reveals the music of that era in its pristine colors.

John Brombaugh and Associates, of Eugene, Oregon, have constructed such an instrument for Oberlin College, Ohio, using the North German organ-building principles of the early seventeenth century. With two manuals and thirteen stops, it is enclosed in a solid oak case and em-

bellished with carvings of organ-building tools, gargoyles, and Renaissance instruments, fitting harmoniously into the rear gallery of the small, austere Fairchild Chapel where it stands. Its two single-fold bellows lie overhead in an anteroom, mechanically operated by foot pedals.

The inaugural recital on June 18 was truly an occasion. The little chapel was packed on this sultry night with people and excitement, to hear Harald Vogel, director of the North German Organ Academy, perform a geographically wide-ranging program of seventeenth century music.

The Sweelinck Toccata in C major, with which he began, promptly demonstrated the bright, glowing tones of the organ, and also its extraordinary clarity: no matter what stops were used throughout the program, or how complicated the musical interweaving, every note of every voice was completely audible. Another Sweelinck piece, variations on the tune "*Soll es Sein*," gave Vogel a chance to show off some of the stops on this organ, a good many of which have never been heard live this side of the Atlantic. One in particular, the Regal, is startling in its raucous similarity to a swarm of krumphorns and, when combined with the Hohlquinte treble stop, which has a marked flavor of the cornetto, the impression is given of a whole Renaissance wind band in the organ loft. On the other hand, the bass notes of the Regal sound like a chorus of bullfrogs. The expressions on the faces of the audience mirrored their pleasure, from delighted smiles to broad grins.

Vogel took time out during the recital to give an improvised demonstration of the organ's unusual points. Closing the great wing-like doors across the front pipe ranks, he was able to simulate the sound of the seventeenth-century Italian organ, in which the wind pressure was only half that of its more Northern counterparts. Using the historical meantone tuning, which contains eight

natural (pure and stable) major thirds, this organ gains greater scope, in addition, by dividing the keys of D-sharp and E-flat, G-sharp and A-flat, A-sharp and B-flat. This permits the flexibility of almost unlimited key change, within seventeenth-century boundaries, while maintaining the purity of the major third—the crucial interval in the music, since the fifth might be considered an empty vessel waiting to be filled by the character-imparting third.

We are used to hearing today's standard tuning system, equal temperament, consisting of twelve equal semitones. The advantage is that one can go from any key to any other key without tonal shock: the disadvantage is that the changes in natural intervals produce blandness in the journey, and that all intervals except the octave are impure.

The Brombaugh organ, on the contrary, is full of personality. From the Dutch, Spanish, and French works at the beginning of the program, to the Italian and German pieces with which Vogel ended his recital, the sound of the organ placed a definitive stamp on every one, imbuing each with an individuality seldom heard in these days of mass-produced music.

The audience was enchanted with it. "It's a joyful organ," someone said, "it makes you want to laugh and dance and shout and sing." And that summed it up for everybody.

WILLIAM AND PHILIPPA KIRALY

Rochester, MI

Detroit Symphony: Singer "Metamorphosis," Kosins "Rendezvous Concerto" [premieres]

The final two concerts of the Detroit Symphony Orchestra at the Meadow Brook Music Festival in Rochester, Michigan featured world premieres by two Detroit-based composers. Lawrence Singer's *Metamorphosis* for oboe, violin, and orchestra, premiered on August 22, is a full-

fledged double concerto with virtuoso writing for the solo instruments. Martin Scot Kosins' *Rendezvous Concerto*, which is scored, according to the program, "for flute with piano and orchestra," is a thirteen-minute pop piece commissioned for the pops concert that marked the orchestra's final appearance at the festival on August 23. Neville Marriner conducted both concerts.

Singer's composition, splendidly performed by two members of the orchestra—principal oboist Donald Baker and assistant concertmaster Joseph Goldman—is an attractive twenty-two-minute essay utilizing minimalist techniques, with brief sections building on each other to form a series of climaxes. The solo parts are sometimes in dialogue with each other, sometimes in unison and sometimes a note or two apart. The melodies are built on widely spaced intervals. The initial oboe melody, for instance, contains a descending tenth and an upward eleventh, and in its first appearance, the solo violin plays a melody built on a swinging series of intervals, all of them wider than an octave. The music is not without dissonance, but is strongly tonal throughout, possessing an angular lyricism that maintains freshness.

Kosins' piece is traditional in the extreme, the kind of casual mood music one usually does something else by. Cast in four short movements, it ruffles no feathers and poses no real challenge for the listener.

The writing for the solo flute (ably played by Clement Barone, a flutist from the orchestra) is idiomatic, and the solo piano part (played just as ably by the composer) consists of the kind of roving arpeggios favored by cocktail lounge pianists. The orchestra contribution was mostly insignificant, leading one to wonder if the work is really a duet for flute and piano in disguise. But it apparently filled the bill. According to the composer, Marriner said to him, after the first rehearsal of his piece, "You gave us what we wanted."

JOHN GUINN

The Charles Ives Center: A Session of Song

Gregg Smith Singers explore new American scores

Frank Merkling

The big news in New Milford, Connecticut, this summer was not that Henry Kissinger rented the old Fredric March place, much less that *New York* magazine pronounced the town the hub of "country chic," but that the Charles Ives Center for American Music held its second session there from August 10 to 15.

CICAM, which got under way in New Milford in August 1980, has already managed to establish a good deal of continuity under the joint direction of Richard and Joanne Moryl, a composer and performer respectively [see *MUSICAL AMERICA* December 1980]. The sessions are held on the campus of Canterbury School. They enable selected U.S. composers to hear their works rehearsed and performed in public—string quartets last year, music for voice this summer—and to hear "establishment" works as well. Whereas in 1980 the string players were largely unknown, the performers this August were the Gregg Smith Singers, perhaps the leading choral group in America today. The number of participating composers increased this year from eighteen to twenty-nine, which may have been too many. They were of high competence, however, and since Gregg Smith had made the selection (last year it was done by committee) there seemed little doubt that the music would "sound."

This assumption proved incorrect in a couple of cases. Some *a cappella* serial writing presented such difficulties that there was time to

Frank Merkling, editor of Opera News from 1957 to 1974, now lives in New Milford and is music/arts critic of the Danbury News-Times.



Richard and Joanne Moryl, Otto Luening, Gregg Smith

prepare only part of the music. Otherwise the new works ran a predictable, negotiable gamut from the neo-romantic to the simplistic, with Debussy hovering overhead as patron saint where the summer before it had been Bartók. At a pair of formal evening concerts the Gregg Smith Singers performed American vocal music that might be called classical—Charles Ives, Irving Fine, Samuel Barber, Otto Luening, William Schuman, Ned Rorem. Luening himself was on hand for the first concert to speak briefly about Ives, as Elliott Carter had done in 1980.

A social consciousness

At least three of the composers represented during the daytime happened to be Luening pupils. Two others were returnees from last summer, the venerable Arthur Stern and the protean Ann Silsbee, who doubled on short notice for an absent accompanist and showed herself to be the only composer present with a social consciousness. The work in which Mrs. Silsbee did this was *Dona nobis pacem*, an anti-nuke choral statement

that rose from sonic gropings into an outcry and then subsided to aleatoric mutterings and shouted place-names, dying out with a whisper if not a whimper.

The range of sounds exploited here was unique for the session. (Earlier Mrs. Silsbee had treated her fellow composers to *Leavings*, a work about autumn to her own text which called for solo soprano chirpings, prepared piano, and partly filled wine glasses that the singer stroked with a violin bow.)

Elsewhere much of the music sounded academic. There were varied settings of e.e. cummings, Yeats, Shelley, and the Cavalier poets with uniformly busy piano parts. There were contemporary approximations of Palestrina, lyrical and tone-centered, as well as exercises in which the text seemed used as a clothesline for flaunting bright ingenuities of sound—clusters, quarter-tones, glissandi, humming. There was even a latter-day Handel named Darrell and a latter-day Gershwin named W.L. Buelow. One American, Corey

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Whither the "Survey" Course?

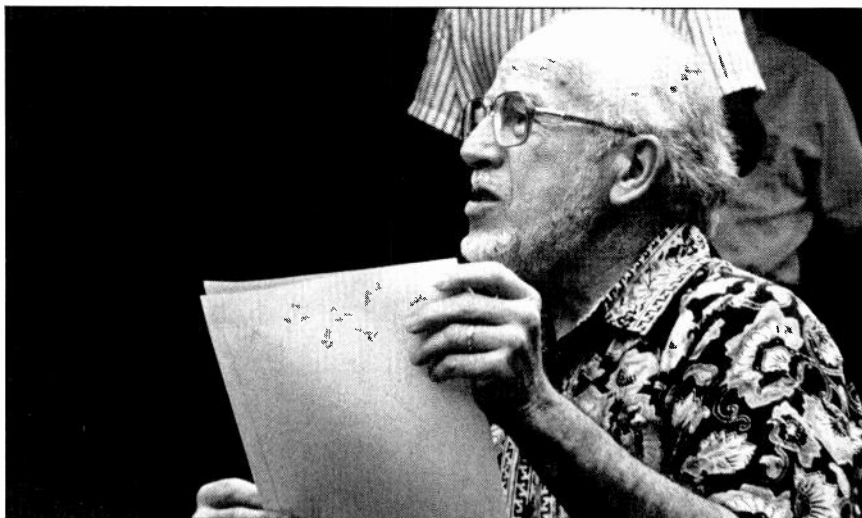
Educators vote in favor,
and innovators add zest

Elliott Schwartz

Of all the courses in the college and university music curriculum, those designed to serve students majoring in fields other than music—often labeled "survey," "literature," or "appreciation" courses—serve the largest constituency, and may have the greatest long-range value. Such courses are crucial in developing musical sensitivity, responsiveness, and critical thinking among the audiences of the future, as well as the future patrons, fund-raisers, and board chairmen who will shape the destiny of many musical institutions. The study of music in the context of general culture is also an illuminating pursuit in its own right; to whatever degree the ideal of broadly based liberal arts education still has value for today's changing society, there is no doubt that music occupies an important place in such education.

Even so, many college and university music teachers have voiced concerns, ranging from general uneasiness to very specific reservations, about the state of "survey-appreciation-literature" courses: their continuing fixation upon a limited body of Western masterworks, their reliance upon comparatively old-fashioned teaching methods, their tendency to stress musical history, biography, and a severely restricted area of taste (usually at the expense of the music that students already know), and their frequent confusion of "general" awareness with a collection of isolated facts drawn from various musical specialties.

Composer Elliott Schwartz, chairman of the Bowdoin College music department, was a participant at the CMS Wingspread Conference.



Robert Trotter: an emphasis on equilibrium

Low status

On another level, there is increasing concern about the low status accorded appreciation-survey courses within the music teaching profession itself. Deans and chairmen often assign such courses to instructors with minimal experience or interest in general education; rarely, if ever, are new faculty recruited and appointed on the basis of their ability to handle survey courses for the non-major. Given an academic structure that values specialization above all, departments are more likely to concentrate upon their professional programs in performance, composition, music education, or scholarship at the graduate level. Similarly, those who teach at the post-secondary level are rewarded for emphasizing specialties, whether in their teaching or their research. The entire area of music-in-general-culture has, until now, been defined as a *non-specialty*, or as a category between specialties, rather than a specialty of its own.

These were just a few of the issues raised and discussed at an invitational conference on Music in General Studies co-sponsored by the College Music Society and the Johnson Foundation. The conference, held in mid-July in Racine, Wisconsin at the Johnson Foundation's Wingspread center (a magnificent structure designed by Frank Lloyd Wright), was conceived by the CMS as a strong first step in bringing these issues before the larger community of American music professors and administrators, and with this in mind the CMS leadership brought a diverse, articulate, and lively group of participants to Wingspread. They included young instructors and distinguished professors, as well as a number of deans and chairmen, from a vast range of U.S. institutions of higher education: giant state universities, tiny private colleges, two-year and four-year schools, rural and urban, from every section of the United States. Many of the participants were



A conference conversation: director David Willoughby, CMS president Barbara Maris, former president Chappell White

invited to Wingspread because they had been especially innovative in their own approaches to music survey courses.

Individual approaches

For example, Elaine Brody of New York University builds her opera survey course around the current season of the Metropolitan Opera (performances of which are attended by students); in a similar vein, Willard Hahnenberg of Western Michigan University tailors the material of his appreciation course to each year's university concert series. At the Old Westbury campus of the State University of New York, Ken McIntyre involves beginning students directly in the complexities of improvisatory performance drawn from the jazz and African traditions.

Gene Nichols of Northern Illinois University has organized his students into a circus band. Others, such as the University of Oregon professor (and former dean) Robert

Trotter, may retain the traditional "listening" format, but have emphasized alternatives to the usual stress on Western concert music; Trotter places equal importance on the global oral tradition, popular music, the avant-garde, and the "classic" literature of non-Western cultures. Other Wingspread participants had equally striking experiences to share, in areas ranging from the use of computers to the community education of adult symphony subscribers.

Strong assertions

What united this diverse group was just as important as their unique individual strengths. All the members of the CMS Wingspread Conference shared a common concern for the future role of this special area of music study within the overall curriculum. After a weekend's worth of intensive meetings, conferences, reports, healthy argument and debate, the Wingspread participants were prepared to make a number of state-

ments—not exactly "conclusions," but strong assertions that might serve as the springboard for future activity. Among these assertions:

1) that the experience of relating music to general culture, and thinking seriously about its implications, ought not to be a luxury reserved solely for general students, *i.e.* that music majors and conservatory students take such courses, too;

2) that there be an overall reexamination of the present state of survey courses, with the aim of opening them up to innovation, a broader notion of their "content" and their potential teaching formats;

3) that the entire profession—instructors, and most certainly deans and chairmen—regard this area as one of great importance and high priority, and treat it accordingly when making decisions about course assignment, teaching loads, promotion, tenure, and the like;

4) that the CMS Wingspread Conference on Music in General Studies serve as the opening activity in a continuing series of related activities, all designed to stimulate the imaginations (and raise the collective "consciousness") of music teachers and administrators at our colleges and universities, with regard to this unsung—but increasingly assertive—aspect of the curriculum. In this regard, future conferences, workshops, and seminars for college teachers were discussed, and a number of publications (including, of course, the Proceedings of the Wingspread Conference itself) are being considered. It is safe to say that the results of the Wingspread Conference will be widespread, and—in the best sense—perhaps even revolutionary. **MA**

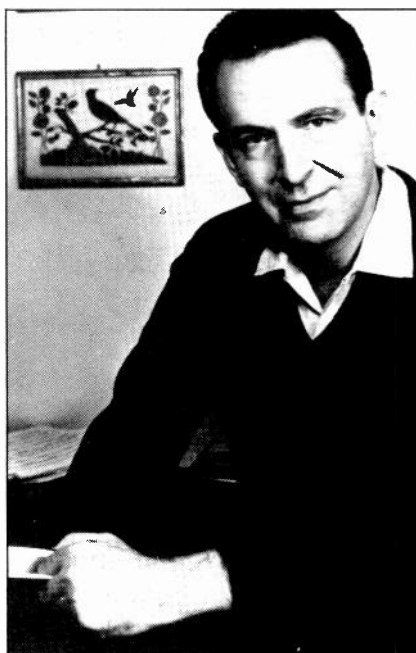
The Art of Singing Lieder

Souzay and Baldwin conduct intensive workshop

Eleanor Keats

On its mile-high campus, dominated by the unusual rocky shapes of the "flat irons" and by the vast mountain meadows spreading above Boulder's historic Chautauqua building, the University of Colorado's College of Music held its fourth annual Song Symposium from June 28 through July 2. This year, baritone Gerard Souzay and pianist Dalton Baldwin shared some of their vast knowledge of *nuances* (their favorite word) with twelve pairs of singers and pianists and a large group of "participants," most of them performers and teachers. (In 1980, Judith Raskin, Gerhard Huesch, and Martin Katz were the mainstays of the symposium, and the previous year—Ely Ameling joined Baldwin and Souzay.)

"I'd do anything—break my neck—to help singers express themselves in Lieder and keep that magical repertoire alive!" Baldwin exclaimed during his stay in Colorado. "This country is opera mad. They're *physical* in this country. They're not sensitive enough. They want music to be so loud they can *feel* the vibrations. What I'm striving for is the poetic essence in a song and how to project that as a musical team. It has something to do with inner vision. If the interpreter is truly committed, the vision comes through even if you don't know the language. People say that Souzay can strip himself nude when he sings a German song, and make audiences cry. What I'm trying to do is keep the art song alive. It sounds as though I'm a crusader, but I don't want singers to feel that opera is the only way to stay alive. On a strictly musical level, in *Die Winterreise*, for example, everything is said in one



Souzay: "Use your life!"

song in three minutes. That would take Wagner hours to do!

"Marilyn Horne prefers Lieder," he went on, "because she can really be herself, not a cardboard character in a white wig. The scale is closer to human life. And do you know that you can give a Lieder recital for three thousand people in Korea? They're discovering Western music there, and it's a glorious discovery!"

By coincidence, a young Korean-American singer named Daisietta Kim, at this year's symposium, was strongly admired by both Baldwin and Souzay. In contrast, another singer—with a large, rich, opulent voice—seemed much less in favor with Souzay. I asked Baldwin and Souzay, why?

"Daisietta's intensely musical," Baldwin answered. "She started out

as a pianist, and as a result she starts with the musical framework and nothing will stop her till she finds a way of reaching it with tone and interpretation. She sings knowing the piano part inside out."

Souzay's answer stressed artistry above all. "An artist is someone with a strong personality. You can't teach that. This singer with the big voice doesn't express anything. She just sings. A voice is not everything. A voice is many things, including temperament, and it's rare if you find them all in the same person; that's why so few singers really make it."

"We try to imitate"

Speaking of his own role, Baldwin remarked that "we pianists try to imitate the expressiveness and humanity of the voice." He explained that when he was in the eighth grade, he had a public school teacher who was headed for a career as a singer, and she asked him to accompany her in Debussy's "*Beau soir*." The piano part was a masterpiece of coloring, and from that moment on he had no doubts about his direction. "From the pianist's point of view, we have a whole palette of colors that's not in the solo repertoire. For example, in '*Wie Lange Schon*' by Hugo Wolf, a trill played by the aging violinist described in that piece is totally different from a trill played, say, in a Prokofiev sonata. And in Schubert's '*Gretchen am Spinnrade*,' you have the color of the wheel, and the heartbeat, in the left hand."

Baldwin has an exceptionally warm and supportive manner with his students. He will stand within easy eye-distance of the singer (without cramping his or her sense of psy-

chological and physical space) and warmly consider the facial expression, gestures, and vocal approach, as almost an appreciator rather than as a critic, thereby bringing out the best in the performer. It's hard to get uptight when one is working with Baldwin, and he gives each artist a wealth of specific technical help (pianistic and vocal), as well as much musical and poetic information along the way—including many anecdotes about Poulenc and Bernac. He knows every gesture of the music and the poetry, and has an articulate way of interlacing all this, punctuated with warmth and humor. Nobody leaves the stage without receiving at least one compliment from him, as well as whatever constructive advice he can offer.

A master performer

Souzay can be a little more intimidating, at times, and it is clear whose voice and temperament he particularly responds to. But he is a master performer, in the role of teacher, so that—in addition to his artistry and knowledge—the comic side of his nature enables him to put across his points with telling comparisons.

For Souzay, one can't be a real singer without *ardeur*. "It's not enough to be loud," he once advised a singer who attempted Fauré's "*Dans la forêt de septembre*." "You have to be ardent. You don't seem to be quite involved enough, for my taste. Did you cry in your life? One can make such beautiful music with tears. Use your life! I don't like an artist who doesn't put his experiences into his singing. That's like pulling something out of the fridge."

Souzay advises a young soprano singing Fauré's "*Notre amour*," "You must open your body, as if you were giving birth to a child. You must really *open* yourself. It was on pitch without somehow being on pitch. Are you really involved, or do you sing from here to here? (He points from the top of her chest to her head, then from her feet to her head.) You have



Kim with Baldwin: "a voice is many things . . ."

to use *everything*." To an especially nervous performer singing Ravel's *Don Quichotte* cycle, he cautions, "You really have to be careful with your eyes. You really fool around with your eyes. In life it's okay, but not when you sing a song!"

And speaking technically, he advises an interpreter of Schumann's "*Mondnacht*" ("perhaps one of the most beautiful of Schumann's songs . . ."), "No music is really immobile. It always moves ahead. And if you sing, think that you sing for the last row. I want you to sing *pianissimo* with your *timbre*," he says, gesturing toward the back of the audience. "And I eventually suggest, but you're not *obliged* to do it—a light crescendo before '*Lande*'—but your way is beautiful."

The complete singer

Souzay agrees with Baldwin about the undue stress on opera in this country. He believes that a complete singer should be able to do both. "Opera helps the projection in a reci-

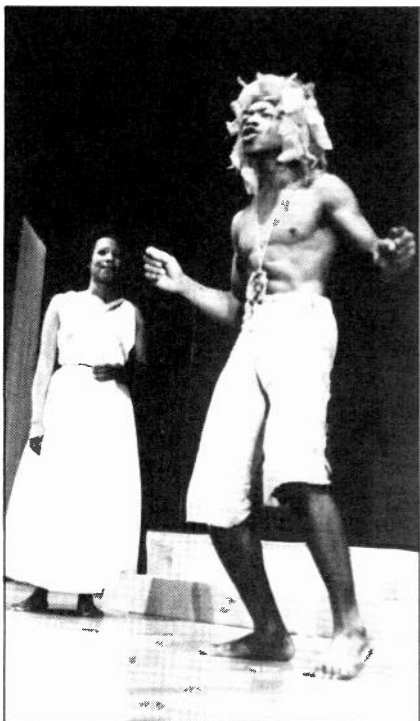
tal, and a song recital helps the opera singer sing well. It's complementary. With someone like Pavarotti, you come to hear *him*. With a normal recital, you're as interested in the works as in the performer. Some singers make the mistake of thinking that when they're at the end of their opera careers, they can sing recitals. But for a recital, you need a young voice; the ability to sing *ppp*, the ability to project. It's important to create recitalists among young people, and that will make the *Liederabend* grow."

Souzay recognizes the limitations of any teacher: "At the end, the teacher can only teach so much, but not the essential thing—art. It's very personal. I can teach style, projection, interpretation, and technique . . ." Yet as one sees these developing artists listening to and watching the great interpreters of Lieder, one is almost convinced that the sensitive singer or pianist can at least begin to learn great artistry by example. The Souzay/Baldwin example at Boulder is that compelling. **MA**

Georgia State's First Opera Workshop

Southeastern singers get coaching close to home

John Schneider



J. Brown, E. Jackson in *Flute*

Photos by Peter Harrower



Flute's ladies: Mary Beth Cunningham, Katherine Taylor, Robin Ferguson

Bring a group of opera buffs together and the talk is bound to be voluble and lively. Make those buffs a combination of experienced professionals and eager students, and a comparable flurry of action is inevitable. Such was the atmosphere that reigned for Georgia State University's first Summer Opera Workshop from July 27 to August 16, an intensive three weeks of discovery and learning, sponsored by the music department of Atlanta's largest state-supported university.

The project, funded by a special grant, was highly successful in meeting its stated goals: to provide young vocal artists from the region an opportunity to hone their operatic

performing skills without having to travel to more distant places at greater expense, and to prepare them for eventual engagement by regional opera companies. Three options for participating were offered: performers seeking graduate-level credit; performers not seeking credit; and auditors who wished to learn through observation. Various municipal organizations, notably the Atlanta Civic Opera, hailed the venture as a needed element in the furtherance of operatic life.

Feist plus four

Thirty-three participants virtually hung on every word from the faculty of five. Artistic director was Robert Feist, an active conductor and authority on opera whose recent programs on National Public Radio have caught the attention of many opera fans throughout the country.

Feist's daily lectures on opera history and stylistic traditions gave a new perspective to those whose knowledge of opera was more hit-or-miss than formalized, and his musical coaching and direction of the scenes staged as a kind of graduation exercise continually revealed his special insights into the subject.

Joanne McGhee, an authority in modern dance, taught body movement in a way that elicited raves from the students, and Stuart Culpepper's stage, screen, and television credits eminently qualified him for teaching stage comportment and also staging the final performances. Opera singer Peter Harrower served as workshop administrator and taught a class in stagecraft and makeup, while his wife, Irene Callaway, drew from her own personal experience in opera and from her reputation as one of Atlanta's leading voice teachers to

John Schneider, for ten years music critic of the Atlanta Journal, is a pianist and coach, and associate professor of music at Georgia State University.



Nancy Irwin in *Bride*

coordinate casting and to teach diction.

Makeup & movement

Rehearsals for the end-of-the-road performances were like classes, and more often than not, the classes were like rehearsals. Culpepper zeroed in on inhibitions and how to deal with them onstage; McGhee taught wordless expression through movements of the body; Feist made it clear how a recitative from a Czech opera differs from that in an English opera, even when both are sung in English; Harrower showed the ways in which makeup can enhance the personality of a given character; and Callaway worked on projecting the text in any language to the back rows of the theater, at the same time coping with and solving the minor personality frictions that such close work makes unavoidable.

An early audition-recital enabled the faculty to assess each participant's strengths and weaknesses. Then, the five sessions per week began at 3 p.m., running until 9 or 10 at night. This schedule allowed those with daytime jobs to participate. Feist's lectures or coaching sessions set the mood, followed by body movement and acting class. Rehearsals of specific groups, diction, and stagecraft rounded out each day. Breaks were short to discourage overeating and subsequent sluggishness.

Opera scenes

At the end of the third week, two different programs of opera scenes were presented, giving every singer a chance to put his or her learning to the test. The scenes were taken from *The Magic Flute*, *Cenerentola*, *Albert Herring*, *The Bartered Bride*, *Dialogues of the Carmelites*, *Suor Angelica*, and *Falstaff*. Many performers made their own costumes, and a few audi-

tors ended up with valuable training as stage managers.

Each scene was double-cast, and although only one singer actually performed the role, the understudy usually had equal coaching time. Initial plans for an orchestra did not materialize, but the piano accompaniments in no way stunted the excitement and often-impressive competence of the hard-working students. A narrator set the context of each scene with verbal program notes, and the audience reaction was consistently enthusiastic.

The unanimous hope is that the workshop's obvious success will make it an annual affair, attracting more young singers from the southeast who aspire to perform with the growing number of regional opera companies in the U.S. Stuart Culpepper seemed to be speaking for faculty and students alike when he said: "It was the most rewarding three weeks I can remember!" **MA**

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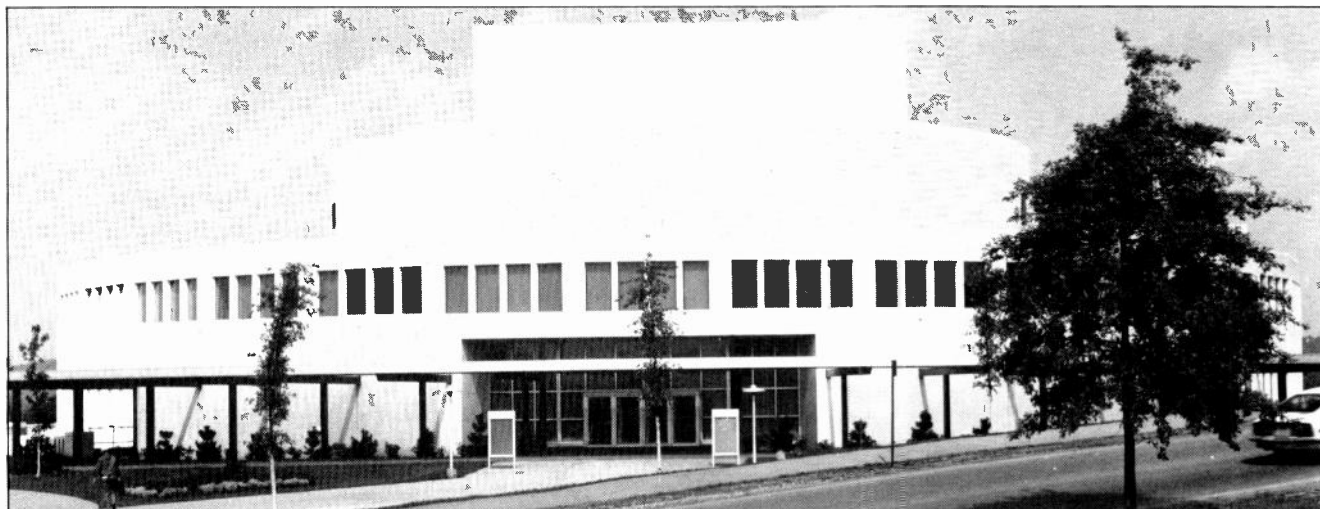
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The Conductors Institute

A new summer program fills an American training gap

Enid Pallant



The Institute site at W. Virginia University's Creative Arts Center: a training ground

Seated in a modified semicircle on the stage of the concert hall, thirty conductors from various American orchestral settings studied their scores in preparation of the day's rehearsal. They were participating in the first annual Conductors Institute, sponsored jointly by the Conductors' Guild of the American Symphony Orchestra League and West Virginia University's Division of Music in Morgantown, West Virginia.

Selected by a panel of conductors, the men and women represented various levels of conducting experience. Unfortunately for most American conductors, no structured training program exists to prepare them for a professional or academic conducting position. Many who finish college or conservatory training have to rely on a combination of luck, opportunity, and actual performance situations to develop their skills. As

*Enid Pallant is a professor of communication at West Virginia University in Morgantown; she is the co-author of *Phonetically Speaking*, and *Communicating Nonverbally*.*

the Conductors' Guild envisions it, the goal of the institute is to provide a training ground. Distinguished members of the conducting profession serve as instructors and lecturers, and participants have the opportunity to gain from their wide professional experiences while working with the resident orchestra.

As Harold Farberman, director of the institute, explained, "The three divisions of the program as we set it up are discovery, training, and professional experience. Discovery involves the selection of talented American conductors to participate in the institute. Training is the employment of outstanding conductors and master teachers to interact both formally and informally with participants within the organized schedule. The professional experience refers to actual practice and performance of the principles learned during the institute."

Close proximity

For the first week of rehearsals, a string orchestra composed of musicians from orchestras throughout

West Virginia provided the performing ensemble. Each conductor was given a generous time allotment to work through the assigned repertoire. For the remaining two weeks, a full orchestra was employed. Every participant was given the opportunity to work with the orchestra, and this feature alone helped to solidify the non-competitive atmosphere.

Standing in close proximity to the conductors each day, a master teacher provided verbal and visual instruction.

"Just a minute, now. What did you do in the fourth measure?"

"Tell me, ladies and gentlemen, what you hear. Please—sing it for me."

"Stop! Where is the baton? Here, like this, not like this. . . ."

Each maestro approached the participants differently. Guest conductors invited during the three-week session included Otto-Werner Mueller of Yale University, Maurice Abraham, and Morton Gould. Each was responsible for working daily with conductors in front of the orchestra.

Otto-Werner Mueller scruti-

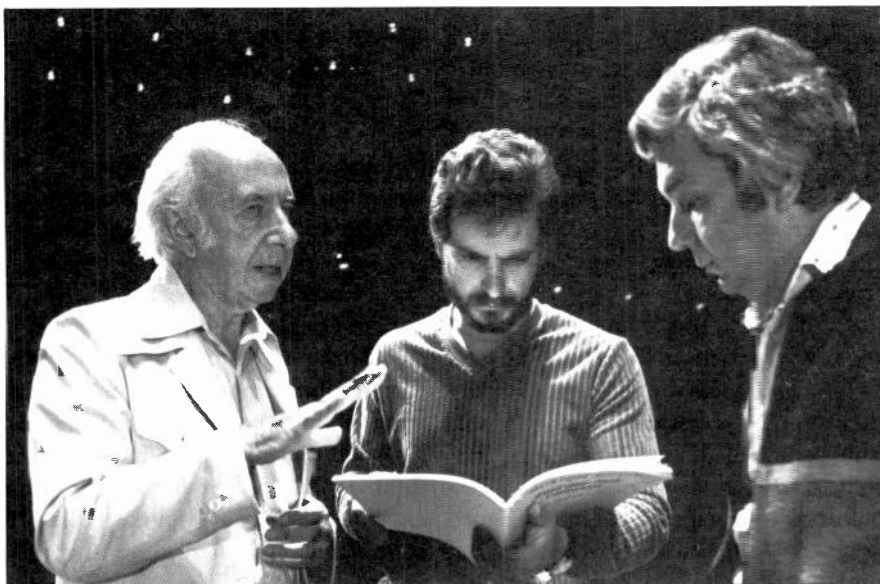
nized every detail, commenting on gestures which could be used to convey the conductor's conviction about the composer's intent. A slight, dark-haired female conductor commented on Mueller's coaching: "He never responded to any of us in the same way, but used an approach appropriate to each of us." The young man next to her added, "Mueller has developed the art of conducting in a very scientific way, and without losing the art he's expanded the science." Another participant agreed: "Mueller was a moral force reminding us that the composer is foremost; we are only the middle person between composer and audience."

In Sergiu Comissiona's approach, the participants were aware of his attention to baton technique and body movements. "If I had had the early training in a conducting institute such as this," Comissiona told the group, "I would be a much better conductor than I am. This institute is one of the greatest experiences for young conductors."

Evening discussions

The guest conductors also participated in informal evening discussions and special activities. At one such session Jesse Rosen of Affiliate Artists discussed the problem of evaluating the aspiring conductors who apply for Affiliate Artists grants. Explaining the Exxon Conductors' Program, Rosen mentioned the role of a new conducting assistance project which is designed to prepare young conductors for entry into the Exxon program.

Morton Gould not only talked about how to conduct, but demonstrated his own style while performing his own music (his *Jekyll and Hyde Variations* was the composition chosen for study and rehearsal during his visit). "Don't let me hear what I call 'the plumbing,'" he said to one young conductor. His analysis of the changes in composition which he has witnessed during his career provided the ground for an informative discussion during one evening session. "All



Morton Gould, participant Steven Larsen, and Harold Farberman



Participant Kate Tamarkin rehearsing orchestra

conductors have a responsibility to all kinds of music. Remember that, in your future. The wonderful rapport that you've established with each other is a seeding ground for the making of music."

As important as formal instruction and informal lectures and discussions proved to be, another instructional aid received a great deal of attention from institute personnel. While the young conductors were engaged on the podium, a videotape camera upstage focused to capture their movements. The guest instructor often demonstrated behind or alongside the trainee, and the tapes

were later replayed and analyzed. As Mueller reminded everyone, "Each gesture should mean something."

The institute orchestra was patient and responsive to each individual. The musicians' encouragement contributed to the positive atmosphere generated during the entire three weeks. Comments from both the orchestra members and the conductor-participants included these observations:

"This has been a very comfortable atmosphere in which to learn and consider changes in your own conducting style."

Continued on next page

"The orchestra has been very responsive to playing the way we conduct."

"Your own orchestra somehow gets used to your eccentricities and, as a result, they often play better than you conduct."

"We certainly have learned from each other."

"Overall, this is one of the best musical experiences I've ever had."

"The videotape has been a great teacher. I couldn't believe I was doing some of those things."

"To be able to sit down and talk conductor-to-maestro about musical problems, approaches to the music, and philosophies has been the most intense musical experience I've had."

Bright future

Maurice Peress, president of the Conductors' Guild who attended several working sessions, told the assembled group, "Had my generation had this opportunity to study conducting intensely for a concentrated period with such outstanding maestros, I believe there would be more American conductors in major posts today."

Harold Farberman and Donald Portnoy (who coordinated organizational details) believe the future of the Conductors' Institute looks bright. This year's institute was financially supported by grants from the Martha Baird Rockefeller Fund for Music, the Arts and Humanities Division of the West Virginia Department of Culture and History, the Mid Atlantic States Arts Consortium, and the West Virginia University Foundation.

Plans for the second annual institute are already underway, and include expanding the length of the sessions, establishing several American composers in residence, and presenting young soloists with the orchestra. The staff and participants of the first Conductors' Institute are in total agreement that what was accomplished this summer must be continued. Young American conductors deserve no less. **MA**

Charles Ives Center

Continued from page 25

Field, studied with Thea Musgrave in Santa Barbara and is now teaching in Musgrave's native England.

Cats, bees & silence

Dan Locklair of Binghamton, New York, dealt humorously with cats. Elaine Erickson of Iowa City dealt touchingly with bees. Sheila Silver's solo Sappho settings made you think of Nikos Theodorakis: dry, incantatory. Mark Steven Ross of Brooklyn contributed a choral vocalise in memory of Ives. During the week there was even full-voiced song, some of it operatic. Yet only David Sampson (Morristown, New Jersey) evinced a real dramatic gift. Only Rodney Rogers (Baton Rouge) exploited the expressive potentials of silence.

Where, in all this, was there a fresh approach to the setting of words to music?

Perhaps the freshest approach came from the youngest composer, a twenty-nine-year-old Woody Allen look-alike named Aaron Kernis who has studied at the Manhattan School of Music with Charles Wuorinen and Elias Tanenbaum, one of last year's conference participants, and is now going on to Yale. Kernis' settings from Gertrude Stein's *Little Buttons* combined the pure spirit of a Ravel or a Thomson with the brightness of Glass—diatonic vocal lines of narrow range or in overlapping layers, piano ostinatos in an 11/8 rhythm, a general air of medieval/minimal innocence that was particularly effective when the solo bass voice added a shadow of experience. Smith announced that he was going to take the music to New York.

The rare commodity

Humor was a rare commodity at the session. True, Karl Korte, a Luening pupil from Austin, struck a note of bitter irony in his settings of a Chinese poet who worked in a Chi-

cago laundry and later returned to his homeland, to be killed by the Kuomintang. The songs were sung with bravura by Rosalind Rees, who is Mrs. Gregg Smith.

On the whole, today's composers for voice appear to be a serious and conservative lot. "My music is meant for the people who live on my street," said Rick Sowash (ex-Sauvage), a heartland balladeer from Mansfield, Ohio.

Such wit as surfaced at the session came largely from Gregg Smith himself—that restless, hulking dynamo of a man with tuning forks in place of ears—who kept up a running commentary of shrewd observations.

"I have no compunction about changing voices around if it gets the job done," he said concerning one difficult spot. (The composer agreed that the change was an improvement.) "As a conductor I always take the easy way out."

Of an especially complicated chord on which he and the chorus had spent a lot of time: "That's one of our favorite devices—to freeze the notes so you can really tune 'em up."

Of his singers' "instrumental" tone production: "Non-vibrato, yes, but it's got to spin."

The "spinning" during that muggy week in August, namely the musical execution, was first-rate, including the mother-and-daughter team of Virginia and Katherine Davidson. What was spun, however, impressed the listener occasionally as being less than gold.

"That's awfully good voicing," Gregg Smith said of one piece, "and in choral music you can't fake."

"Busoni used to say that a composer communicates through the melodic line," observed Otto Luening, who studied with Busoni.

If they are right, then many composers for voice these days either are not communicating or are doing so in clichés. **MA**

Charles Castleman's Quartet Program

A selective summer session provides
"progressive education" in a demanding art.

Peter K. Mose



The campus of the Willard School: *the place for quartets*

It is somehow fitting that the progressive Emma Willard School in Troy, New York—the oldest U.S. preparatory boarding school for girls—should be the setting for an equally progressive summer training program for string quartets. For just as in the early 1800s the distinguished American educator Emma Willard decided that young women would benefit from a rigorous intellectual education, so too some twelve years ago the distinguished American violinist Charles Castleman decided that young string players would benefit from a rigorous training in quartet playing. Before Miss Willard's bold

decision, young women were prepared typically for little besides domestic life; before Castleman's, young string players were prepared typically for little besides solo careers. Both preparations were clearly found wanting, and now the visions of both Willard and Castleman have become realities: The Emma Willard School is today one of the most prestigious of all girls' prep schools, and the Quartet Program has become probably *the place for intensive work in quartet playing.*

Correcting the balance

Castleman's idea was to found a summer program that would give equal weight to private study and to quartet work under prominent coaches. He realized that high school

and college-age string players often are so busy with other performance commitments that chamber music—especially the unrivaled quartet literature—can easily be slighted. Indeed, time and again over the ensuing years he has found program applicants who have already achieved a remarkably high proficiency level on their instruments, yet who have never played a quartet at all. "But that isn't surprising," he says candidly, "since they were probably the very best string players in their region, especially those who came from outside major metropolitan areas."

Aware also that young musicians benefit from hearing professional-caliber music-making, Castleman sought a campus for his Quartet Program that would be convenient to the summer festivals at Tanglewood, Marlboro, and Saratoga. After two seasons elsewhere, the Emma Willard School arose as a site ideally suited to the purpose. The campus, with its impressive quadrangle of Gothic buildings and handsome new arts center, has resounded with the quartet literature from Haydn to Bartók ever since.

Each spring, forty-eight students are selected from all over the U.S. and from several foreign countries to comprise twelve string quartets. Out of an applicant pool three to four times this size, Castleman builds these quartets on the basis of audition tapes, personal interviews, and references from his extensive network of musical colleagues. ("Students are always asking me why they've been matched, but of course I never tell them," he says.) The groups stay together all summer long, studying and performing one quartet during each half of the seven-week program.

"Part of the rigor . . ."

Are there tensions, bared emotions, even fights among a quartet during the course of a summer? "Oh, sure, all summer long. But that's part of the rigor of this profession: learning to work well with colleagues who may be tempera-

Peter Mose is a pianist and frequent writer on musical subjects. He currently lives in New York City.

mentally very different from you. They have to stick it out and figure out a way to make it work. And you know, they do just that, and very well."

Very well indeed. At the halfway point of this past summer, a quartet of fifteen- and sixteen-year-olds played Schubert's *Death and the Maiden* with a maturity and sense of ensemble that suggested years of seasoning, not a mere three-and-a-half weeks. A slightly older group gave an account of Bartók's Fifth Quartet as gripping and technically sure as that of many a professional quartet.

Yet students at the Quartet Program are hardly closeted, anti-social musicians who do nothing but practice. They pack the volleyball court virtually every afternoon ("a great way to relieve tensions," says one), and most nights there are hearts games into the wee hours.

The daily regimen, however, is intense: roughly seven hours of private practice and quartet rehearsal are scheduled, and students frequently put in even more time on their own. Rules are few and apparently unnecessary, for the program attracts students who are committed to the discipline of hard work. "Besides," says Castleman, "the kids really police themselves far better than we could. If someone isn't pulling his weight, the rest of his quartet will see to it that he shapes up fast."

Faculty

Faculty in addition to Castleman (who teaches at the Eastman School of Music during the academic year) include his violist-wife Heidi (who divides her time between Eastman and the New England Conservatory) and cellist Richard Kapuscinski of the Oberlin Conservatory. All three make themselves available daily during private practice sessions, should problems arise. Quartet coaches currently include husband and wife Renato Bonacini and Jean Tai of the Hartt School of Music, Jeff Holm of the Lenox Quartet, and Luise Vosgerchian of Harvard Uni-



Heidi and Charles Castleman

versity. Occasional master classes and coaching sessions by other prominent performers are scattered throughout the summer. Interestingly, Castleman makes a point of having some coaching done by musicians who are *not* string players ("I feel it adds a dimension: a pianist, say, may provide a broader perspective on a quartet since he isn't caught up in the mechanics of string playing").

Alumni of the Quartet Program—all of them still under thirty—already display impressive credentials: they include members of many professional quartets (two of which, the Chester and the Dakota, were spawned during summers in Troy); members of several prominent chamber orchestras both here and abroad; and finally, string players in symphonies from the New York Philharmonic and Boston Symphony on down.

Matchmaking

Virtually everyone who has spent a summer in the program agrees that director Castleman has a rare gift for matchmaking when it comes to putting together quartets. Does he have some sort of a system? "Not one that's foolproof, but I've been doing this for twelve years now, so I have a pretty good idea of what works. What's essential for a successful quartet is that at least one member be a forceful and vocal personality. One is

all it takes to bring out the others. Four shy, non-vocal people will just waste a summer being quiet and polite. Of course, you put several assertive people together in a quartet and sometimes you get more fireworks than you bargained for."

A student violinist from New York City elaborates: "Last year my quartet fought all the time: our rehearsals were vicious, even though outside of them we all got along pretty well. But over the winter, I realized that I had learned an awful lot about dealing with people. I've grown a lot, thanks to that summer, and it shows in the dynamics of the quartet I'm in this year.

"Charlie Castleman, furthermore, is a shrewd judge of playing, and it's interesting that he selects repertoire that in virtually every instance is *unsuited* to a quartet's natural tendencies. For example, he'll have a delicate Mozart violinist playing first in a robust Dvořák quartet, or vice versa. Obviously, that's not coincidental, and that's precisely how people grow as musicians, by playing what they're *not* good at."

Another student, a cellist from Wyoming, has perhaps come away with the most of anyone during his first Quartet Program summer: "This has been one of the greatest musical experiences of my life. It's been wonderful to have been surrounded for the first time by players who are better than me, and I've become convinced that I'd love to devote my life to chamber music. I consider it one of the highest musical art forms, due to its intimacy. It's like a very good conversation with three friends—only better."

More scholarships

Castleman's hopes for the future of what is clearly a highly successful venture include making more scholarship money available: a benefit concert by Quartet Program alumni on December 20 in Lincoln Center's Alice Tully Hall will be a first step in that direction. And he dreams of cut-

Continued on page 38

Contemporary Conference Spotlights Varèse, Brown

“Amériques” and “Calder Piece”
are handsomely presented at Aspen

David Hamilton

Traditionally the Aspen Music Festival avoids themes and schemes in its programming, and its cornucopia of daily concerts spills out an apparently unordered range of standard classics and miscellaneous novelties side by side. This year there was some obeisance to the Bartók centennial, and there are always regular presentations emanating from the Choral Institute, but only during two weeks at the middle of the season does Aspen come close to a concentrated focus, in the form of the so-called Conference on Contemporary Music (except for one panel discussion, the Conference events are entirely musical, and its name was presumably chosen to avoid the confusion of a Festival within a Festival).

This thirtieth Conference was entitled “The Liberation of Sound and Forms Freed,” a two-limbed rubric accommodating the late Edgar Varèse on the one hand, the two principal visiting composers, Earle Brown and Philip Glass, on the other. Ten Varèse works were programmed—all his surviving works except *Arcana* and the posthumous *Nocturnal*, in fact—as well as several by Brown and scenes from Glass’s *Satyagraha*. For the first time, the Aspen Center for the Visual Arts collaborated in the Conference, offering an additional series of exhibits, talks, and musical events beginning in early July.

David Hamilton, a contributing editor of HIGH FIDELITY, is music critic of The Nation.

Varèse “Amériques”
My week in Aspen coincided with the busiest part of the Conference, beginning with a program of French orchestral music conducted by Richard Dufallo, director of the contemporary programs. The Festival Orchestra, which began the afternoon with a scrappy runthrough of Berlioz’s *Roman Carnival Overture*, did itself proud later on, especially in Milhaud’s engaging if repetitive *Le boeuf sur le toit* and Varèse’s rarely played *Amériques*. The force and tension of the latter work were well conveyed; its clear inspiration may be Stravinsky’s *Rite of Spring*, but its shape and mode of cumulation are very much its own. The new, rather hard acoustics of the Aspen tent, resulting from the installation of a Rodgers organ, were of advantage to *Amériques*, though not to everything played during the week.

This was the high point among the Varèse performances that I heard; *Offrandes*, *Intégrales*, and *Octandre* enjoyed some admirable solo wind work, but were relatively stiff and dynamically unvaried, perhaps due to insufficient rehearsal. I regretted missing other works from the same generation of the American avant-garde, by Antheil and Riegger; a selection of Henry Cowell’s piano pieces was, however, ample compensation, for Myron McPherson, playing with great energy, finesse, and rhythmic control, gave them a virtuoso vitality above and beyond the mere historical novelty of the

tone-cluster and inside-the-piano effects.

Brown “Calder Piece”

Earle Brown’s *Windsor Jambes* I had already heard at its premiere in New York last winter; his *Calder Piece* (see *MUSICAL AMERICA*, July 1980) was new to me. I enjoyed the visual play of the four percussionists (led by Barry Jekowsky) with the Calder mobile—this was showy, involving, even erotic. The sounds from their more usual instruments afforded variety, but little apparent structure; it was the mobile’s return to rest, rather than any internal logic, that showed us the end of the piece—the only time, not incidentally, that I have ever felt sure why a Brown piece had come to its end. *Windsor Jambes*, full of pretty sounds, just rambled on, at least by my lights. Obviously this is my problem rather than the composer’s; Brown does not share my need for a certain kind of directedness in music—indeed, he probably ought to be worried if one of his pieces ever does satisfy me! I admire the man’s idealism, professionalism, and inventiveness, and I’m sorry I can’t seem to tune to the wavelength of his music. (Bravo Cable Network taped several events at Aspen, including an outdoor performance of *Calder Piece* that should be worth watching.)

DeGaetani in “Vociano”

Among the week’s other recent works was Jonathan Kramer’s *Renascence*, a multi-layered lick for

clarinet and tape, brilliantly played by Richard Waller. For Jan DeGae-tani, Pia Gilbert composed *Vociano*, an elegant and witty parody of vocal styles set to words in a number of near-languages (Nesperanto, so to speak), which brought out unfamiliar, delightful aspects of this extraordinary singer's personality. Several works for percussion did not escape the by-now-standard clichés of the medium.

As always, older "novelties" formed a welcome part of the Aspen experience: for example, Nielsen's *Serenata in vano*, a fluent Quartet for English Horn and Strings by Jean Françaix, Hindemith's splendidly crafted *Apparebit repentina dies* for chorus and brasses. Schoenberg's great String Trio was played with concentration and security by Sylvia Rosenberg, Karen Tuttle, and Ye-

Castleman

Continued from page 36

ting down from twelve to ten student quartets, and then having two semi-professional quartets—on the verge of careers—in residence to act as both coaches and role models.

Whatever new directions the Quartet Program may take, one feature destined to remain for years to come is the supportive atmosphere, the infectious warmth pervading the campus. Both Castlemans—genial, elfin husband and friendly, gracious wife—exude it. And so does everyone else. Perhaps working with gifted young musicians prompts it spontaneously. A remark of Renato Bonacini's seems to suggest as much. In his thickly accented English, brimming with Italian passion, he seems to sum it all up when he says to a quartet he is coaching, "You are all really good kids. You make my chest swell with pride."

Swell it should. **MA**

huda Hanani, and Paul Sperry sang Fauré's *La bonne chanson* (in the string quartet version) in truly admirable style. A high point was Shostakovich's Tenth Symphony, conducted by Jorge Mester, the Festival's music director—a performance that brought out all the Mahlerian undertones of this massive and tragic work.

Santa Fe: "Rake" & "Daphne"

From Aspen, my itinerary led to Santa Fe, for two twentieth-century operas: Strauss's *Daphne* and Stravinsky's *The Rake's Progress*. Raymond Leppard's conducting softened some edges of Stravinsky's prickly score, reducing the range and effectiveness of its contrasts. What remains in my ear from this performance are the tenor arias, surely some of the most elegant and eloquent vocal writing of the century, sung to near perfection by Jon Garrison. James Morris, though stricken by an indisposition before Act II on August 7, was a strong Nick Shadow, but Elizabeth Hynes was overparted as Anne—sympathetic but often inaudible; Rosalind Elias was the proficient Baba. Allen Charles Klein's designs followed sound Hogarthian lines, and Bliss Hebert's direction was generally clear (I did wonder why Father Trulove had been turned into a Bartolo clone—he is, surely a *seria* rather than a *buffa* figure).

Daphne, which had its American stage premiere at Santa Fe in 1964, returned as part of a continuing effort on behalf of Strauss (next season will bring *Die Liebe der Danaë*). Upon Joseph Gregor's turgid libretto, Strauss wove intricate webs of sound, but the mucilaginous tempos and orchestral textures elicited by John Crosby quite obscured this most obvious aspect of the composer's mastery.

The demanding vocal writing did not fare much better, and some of



David Stern

Elias as Baba: proficient

the casting left grave doubts in one's mind about Santa Fe's sense of responsibility towards young singers: Apollo, a part for a Siegmund, is well beyond Barry Busse, who is at best a Walther von Stolzing—and Leukippos, about right for a Walther, was really too much for James Atherton, one of nature's Davids. Atherton, working with a sound technique, was wise enough not to overstrain, but the more erratic Busse sounded at the end of his rope long before the evening's end. On August 8, the *Daphne*, Roberta Alexander, sang under an indisposition (the cast of *La Bohème* had been alerted, as there was no cover for Miss Alexander). John Conklin's set was picturesque; Colin Graham's direction did little to enliven the static work. It was not one of Santa Fe's happier evenings. **MA**

Sydney's Second Piano Competition: Celebration & Controversy

Chia Chou wins—but are others slighted?

Bryce Morrison



Norris: an original



Photos by Gordon Clarke

Chou: glistening tone

The 1981 second Sydney International Piano Competition finally concluded in an air of both celebration and impassioned controversy. For Chia Chou, a twenty-three-year-old Taipei-born Canadian pianist and the youngest of six finalists, three weeks of assured fluency and communicative charm brought their true reward, and his first prize seemed both just and inevitable. The deeper significances of, say, Beethoven's *Emperor Concerto* or Chopin's *Fourth Ballade* may have

Bryce Morrison is a British lecturer, pianist, and journalist, as well as a veteran observer of competitions.

eluded his youthful range, but in Chopin's *Fourth Scherzo* and in Liszt's *Gnomenreigen* his glistening tone and facility were enviable. Stravinsky's *Petrushka* and Debussy's *General Lavine-eccentric* were other notable successes, the former's notorious difficulties resolved with surpassing ease and the latter given with an even more impressive wit and acuteness.

The case of Mr. Norris

However, the jury's decision to award only the fifth prize to David Owen Norris (England) seemed highly debatable. True, Norris was often amateurish and erratic, moving effortlessly and alarmingly from orig-

inality to eccentricity, from something close to pianistic genius to an embarrassing incompetence. Such inconsistency is hardly the stuff of major prize winners, yet at their best Norris' performances seemed to me of a quality and distinction rarely encountered on the competition circuit or indeed anywhere else. Who would have thought that Byrd's *Three Dances*, seemingly music of a slightness close to inconsequence, could sound so fresh or vital, or that Poulenc's *Three Improvisations* could emerge with such sheer style (and style is in danger of extinction in competitions)—their deceptive, teasingly withheld cadences so suggestively handled?

Again, in Brahms' Op. 117 *Intermezzi*, Norris showed us that the most audacious insights can be offered without distorting the music's natural line or coherence; and in music of such painful introspection and economy he was able to make every note "tell" in a manner as moving as it was potent and unforgettable. Here, at last, one felt was an original who used the most penetrating analytical mind to express profoundly speculative insights.

Then there was Norris' semi-final recital. While others ploughed a conventional and often depressingly familiar furrow through Beethoven and Chopin, he chose Bax's G major and Tippett's *Third Sonatas* and, holding his capacity audience captive and breathless from the first of so many notes to the last, gave performances which will haunt the memory for years. Earlier there was superlative Debussy and Messiaen, and an accompaniment in Britten's *Songs and Proverbs of William Blake* of a quite extraordinary sensitivity and authority.

So much for the credit side. But I should like to add that even when Norris' performance of Liszt's *Mazepka* sounded as if learned away from the keyboard the day before, or his Chopin F sharp minor *Polonaise* was inflated into the most unwieldy proportions, his readings were still stamped by a distinctive and unmistakable musicianship. Again, his concerto finals sounded like the merest rough drafts, with Mozart's F major, K. 459 adorned with a monstrous cadenza (virtually improvised on the spot) that provoked heated and largely unprintable asides, and a Brahms D minor that floated in and out of focus in a manner guaranteed to leave even the hardest listener in a state of apoplexy. ("He's rather like someone who shakes your hand and searches desperately for your name," as a local critic nicely put it.)

And yet, in spite of all this, a nagging belief not only in potential but in present accomplishment persisted. Norris clearly had so much to offer, and could one so easily or glibly erase the memory of those earlier triumphs? So far from showing a truly international sophistication or awareness, the jury's decision seemed curiously blinkered and provincial. Such oddity hardly merits a first prize, but fifth place . . . !

For the record, David Owen

Norris is twenty-eight, took a first in music at Oxford (the Groves of Academe are just about the least relevant place for a concert pianist), plays what he likes and how he likes and never listens to records, his own highly personal wavelength apparently endangered by possible interference.

Other winners

Second prize was awarded to **S**endre Hegedus, a Hungarian whose playing was so phlegmatic and lack-luster that even in a text as blazingly re-creative as the Wagner-Liszt *Tannhäuser* Overture he sounded faceless and noncommittal. Catherine Vickers (Canada and winner of the third prize) created a far more positive impression. Vigorous and formidably articulate, her performances of, for example, Ravel's *Gaspard de la nuit* and Chopin's Second Scherzo were of an exceptional refinement and caliber. Nonetheless, her brio in the Schumann Quintet and her occasionally perfunctory view of Schubert's A minor Sonata, Op. 143, seemed insufficiently full or red-blooded for music of such radiance or dark-hued poetry, respectively. Daniel Blumenthal (U.S.A. and fourth prize) on the other hand, while less consistent than Miss Vickers, brought a welcome touch of warmth and bravado to his reading of Schubert's B flat Trio, Op. 99; and if his performance of Tchaikovsky's First Concerto was more tinsel than a golden crown (in the words of a forlorn and jaded juror), it was difficult to resist his infectious brilliance and true concert hall exuberance.

Liora Ziv-Li (Israel) proved much less successful in the same work, and elsewhere her performances were too uneven to earn her more than sixth place. Yet her semifinal recital, devoted to Mozart's C minor Sonata, K.457 and Schumann's daunting First Sonata in F sharp minor, found her on peak form, sounding every inch a fully fledged concert artist rather than a competition candidate.

Her reading of the Aria from the Schumann Sonata—alive with color and imagination—was undoubtedly one of the highlights of the contest.

Enterprising choices

Meanwhile, as some competitors forcibly reminded us that a doctorate from a Juilliard or even a reengagement with the Berlin Philharmonic are no guarantee of quality, others delighted us with their refreshingly novel and enterprising choice of repertoire. Claudius Tanski of West Germany gave a highly impressive performance of Boulez's First Sonata, and how often do we get the chance to hear Schumann's Allegro in B minor, Medtner's *Improvisation*, Op. 31, or Szymanowski's *Variations*, Op. 3? It was good to hear the Alban Berg Sonata once more, even if Edward Newman's performance was surely too suave to justify Vaughn Williams' warning to a student, "There's bad blood in that music, you mark my words, my boy!" Marc Raubenheimer's reading of Rachmaninov's Second Sonata was also qualified by his use of the brutally truncated second edition, which turns an earlier semblance of structure into the merest improvisation.

Finally, the very walls of the Sydney Conservatorium would cry out if I were not to mention at least two of the recitals given by jury members during the competition. Claude Frank's serenity and poise in his Schubert and Beethoven suggested only the most inclusive virtues and a wisdom that only comes with experience; something all the contestants should have been present to observe and admire. As for Cécile Ousset, her Debussy recital implied no less positively that she is among the world's most exciting virtuosos. With Martha Argerich and Alicia de Larrocha as her only possible rivals, it is to be hoped that her present celebrity status in London will shortly extend to America, where her vividness and phenomenal technique remain largely unknown. **MA**

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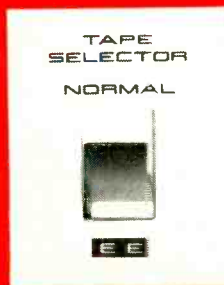
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A K A I

Y O U N E V E R H E A R D I T S O G O O D

(Continued from page 80)

ficient familiarity with his music that we don't need to have it "drummed in." Indeed, many of the repeats in these revolutionary nineteenth-century creations were even then merely pro forma concessions to earlier traditions—about as useful to the musical organism as the appendix is to the human one. Still more to the point, long sectional repeats—if they are taken—provide an opportunity to vary the material slightly, to present subtly different facets for scrutinization. Sir Colin, true to modern "intellectual" practice, will have none of it; to him, a repeat is a repeat, and union scale being

what it is, single "takes" may simply have been duplicated and spliced in.

Davis does, however, have a few unconventional notions about tempo relations. In the Andante introduction to the first movement, he sets a leisurely—even sluggish—tempo and doggedly maintains it right up to the Allegro *ma non troppo*, which he attacks boldly, with a disconcerting jauntiness. Both tempos seem wrong. The first lacks *alla breve* flow when the opening horn motto combines with the string triplet ostinato. (Davis all but admits his error when he has to return, at a much faster tempo, to the same material in the coda.) The sec-

ond is constricted and lacks organic breadth in the shaping of phrases. (Toscanini, supposedly so "rigid," molds the same material and makes plastic transitions to the second subject in his unforgettable 1941 Philadelphia recording and even in his more metronomic later NBC accounts.)

The Andante *con moto* gets off to an auspicious start, its rhythm poised and well-sprung, its tone gloriously red-blooded; my only quibble relates to Davis' Szell-like slowdown for the episode following the big, clipped climax. The Scherzo suffers most from its deadly profusion of repeats and has little rhythmic spring. The Boston Symphony plays gorgeously, however, and the Philips recording is especially kind to Schubert's unique soft timpani scoring. The Finale's fast pace seems disproportionately frivolous following the weighty Scherzo, but again, the playing is distinguished.

The literal completeness of this rendition gives it a valued place in the archives, but those seeking a flesh-and-blood, living and breathing musical experience should look elsewhere. H.G.

TCHAIKOVSKY: Manfred, Op. 58.

Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS 9500 778, \$10.98. Tape: 7300 852, \$10.98 (cassette).

London Symphony Orchestra, Michael Tilson Thomas, cond. [Steven Epstein, prod.] CBS MASTERWORKS M 36673. Tape: MT 36673 (cassette). [Price at dealer's discretion.]

COMPARISONS:

Toscanini/NBC Sym.

RCA Victrola VICS 1315

Ashkenazy/New Phil.

Lon. CS 7075

Manfred has always been one of Tchaikovsky's most problematic scores, a long and episodic work difficult to present as a convincing totality. Yet it contains some of his most glorious music, such as the powerfully surging motto theme with rhythmic accompaniment that closes the first movement and recurs in the finale, and the exquisitely lovely second theme of the scherzo. While the work is still a rarity in the concert hall, recent years have brought a steady increase in the number of available recordings. With the CBS release, the London Symphony Orchestra makes phonographic history of a sort: This is its fifth *Manfred!* (In fact, it's the only orchestra to have recorded it more than once. In case you're wondering, its previous versions were conducted by Goossens, Markevitch, Ahronovitch, and Previn.)

To succeed, *Manfred* demands nothing less than passionate commitment. The best recorded performance to date is Toscanini's with the NBC Symphony, still available in electronic stereo—successful in spite of, and also because of, the fact that Toscanini made a huge cut in the finale and retouched the

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orchestration in many places. While normally I deplore such practices, I feel that *Manfred* is improved by Toscanini's editing.

A British colleague, reviewing several recordings of Strauss's *Also sprach Zarathustra*, wrote that Bernard Haitink alone gave the impression of actually having read Nietzsche's book. So it appears with regard to Byron's poem: Haitink delivers a broad, impassioned reading, uncut and unamended, which captures perfectly the brooding atmosphere of the opening and similar pages. He is tenderly sensitive in the many muted string passages and handles the delicately Mendelssohnian (and Berliozian) scherzo most deftly. Haitink is perhaps too civilized to extract the last ounce of demonic fury from the bacchanale (not in Byron, by the way), but it is still very exciting. He brings to the entire score the hitherto unheard elements of dignity and nobility, which never lapse into dullness or pomposity. The Concertgebouw Orchestra plays superbly, aided by a magnificently vivid, wide-ranging recording; the bass-drum thwacks will set your shelves and furniture rattling. If after hearing this version you still don't like *Manfred*, you probably never will. Unfortunately, the surfaces are not entirely silent; *et tu*, Philips?

Michael Tilson Thomas conducts a conscientious and musical performance, complete and unretouched, yet one that sounds tame and halfhearted at times. He conveys admirably the excitement of the finale's orgy, but elsewhere the melodic lines often lack tension when played by the strings, and the mercurial scherzo would benefit from a lighter touch.

Ashkenazy also plays the score as

written. Of all recent versions, his and Haitink's come closest to Toscanini in conveying the overall sweep and passion of the score, as well as its delicacy, and they are my first choices among modern recordings. I would not want to be without either. The New Philharmonia and Concertgebouw play with greater commitment than the London Symphony and are also better recorded, both Philips and Decca/London providing a more integrated orchestral sound than CBS, where the strings seem a trifle undernourished.

J.C.

TELEMANN: Instrumental Works—See page 62.

WAGNER: Das Rheingold.

CAST:

| | |
|------------|-------------------------|
| Freia | Marita Napier (s) |
| Woglinde | Lucia Popp (s) |
| Wellgunde | Uta Priew (s) |
| Fricka | Yvonne Minton (ms) |
| Erda | Ortrun Wenkel (a) |
| Flosshilde | Hanna Schwarz (a) |
| Froh | Eberhard Büchner (t) |
| Loge | Peter Schreier (t) |
| Mime | Christian Vogel (t) |
| Alberich | Siegfried Nimsgern (b) |
| Donner | Karl-Heinz Stryczek (b) |
| Wotan | Theo Adam (bs-b) |
| Fasolt | Roland Bracht (bs) |
| Fafner | Matti Salminen (bs) |

Dresden State Orchestra, Marek Janowski, cond. [Helmut Hanusch and Oskar Waldeck, prod.] EURODISC 301 137, \$35.94 (digital recording; three discs, manual sequence). Tape: 501 137, \$35.94 (three cassettes). (Distributed by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019.)

Eurodisc's new *Rheingold* from Dresden, harbinger of a complete cycle recorded digitally, has but two names in common

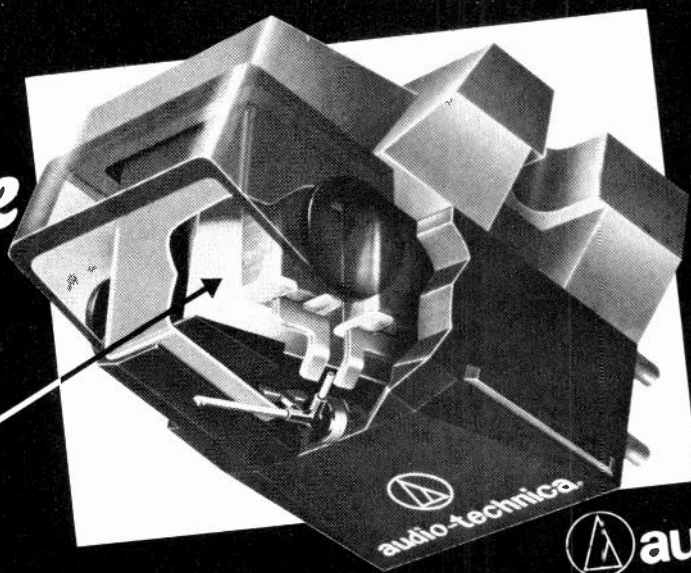
with the previous recorded *Rings*: Theo Adam, whose Wotan figured so prominently in the 1966-67 Böhm/Bayreuth cycle (Philips, now out of print), and Lucia Popp, who sang the top Rhinemaiden in Solti's *Götterdämmerung* (though not in his *Rheingold*). Otherwise, we have a new generation of singers, quite distinct from the Wagnerians of the '50s and '60s who in various configurations populated the Furtwängler, Solti, Böhm, and Karajan sets. And although the last of those, recorded in the late 1960s, represented a conscious effort at casting from a "new generation," it's particularly striking that none of its singers are to be found in the Eurodisc set, or among the principals of the forthcoming Boulez/Bayreuth cycle on Philips.

More than any other *Ring* opera, *Rheingold* is an ensemble work. Although Wotan, Alberich, and Loge are the most extensive roles, nearly everybody, at some point or other, bears a considerable load of structural and dramatic import. The Rhinemaidens, individually and in trio, have to establish a credible balance to Alberich, as do the two giants to Wotan and his colleagues. Mime has an extended narrative about the plight of the Nibelungs; if he does not hold our attention, the bottom may drop out of Scene 3. Erda's brief intervention is a dramatic crux, not only for this prologue, but for the entire cycle; to register as such, it must be sung with enormous authority of tone and declamation. Donner and his weather factory, Froh and his rainbow bridge are both part of brilliantly conceived orchestral textures, which—at the least—they must not spoil. On Fricka and Freia, there is less structural emphasis, but they, too, have important lines.

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Most of these "smaller" roles, I am sorry to say, are not well taken in the new recording. Popp is a delight as Woglinde, but her sisters cannot match her steadiness of tone, and the trio does not blend well. Roland Bracht (Fasolt) has some tonal clout, but his wobble eventually becomes wearisome; we can't help preferring his nastier brother, whom Matti Salminen characterizes aptly with solid, blacker tone and smearer legato. Christian Vogel is a competent, not especially artful Mime. Ortrun Wenkel's tremolo, sagging pitch, and poorly managed register break completely undermine Erda's warning. For Froh and

Donner, instead of major voices, we have an unsweet tenorino and a hollow, tremulous baritone. Yvonne Minton makes Fricka a very droopy lady indeed, who drags the tempo and doesn't keep up to pitch. Marita Napier is hard put to project Freia's words and pitches in the upper register, sounding distraught in the wrong sense (vocally, rather than dramatically).

All these weak spots put a terrific load on the major roles, and here, at least, there is some good news. Adam, in his midfifties, brings experience and authority to the figure of Wotan. True, the voice, never a beautiful instrument, has

not become smoother or suaver with time; the gravelly sound can make for a testy effect, and in sustained music the pitch, though clear, is not particularly steady. His big apostrophes to Valhalla, in Scenes 2 and 4, do not match vocally the standard of amplitude and tonal splendor implicit in Wagner's orchestral writing. Still, in this context, his vigorous and well-thought-out readings of his lines are very welcome, and so is his ability to take charge of things—I like such moments as the decision to go down to Nibelung ("*Auf, Loge! hinab mit mir!*").

There are two traditions for the casting of Loge. The role has often been sung by a Heldentenor (e.g., Svanholm in the Solti set, Windgassen for Furtwängler and Böhm), but a lighter voice—a David or even a Mime—can also encompass it (e.g., Stolze in the Karajan set; as I write, Heinz Zednik and Ragnar Ulfung are in fact alternating as Loge and Mime in the Metropolitan Opera's demi-Ring). Naturally, the two vocal types will yield rather different ranges of characterization. Peter Schreier, obviously, belongs to the lighter category, and he also brings to Loge's narrative all his art as a singer of songs—and, thus, as a teller of tales. The firm sweet tone, springy rhythm, lively and aptly varied delivery of lines, the thrust of the phrases toward climaxes—these add up to a masterful piece of singing and vocal acting. At the end of Scene 2, his description of the aging gods is sharply etched, and he is a potent foil for Alberich in the third and fourth scenes.

That Alberich is Siegmund Nimsger, and he, too, is a positive factor, at least in Scenes 1 and 3; the voice is sturdy, and he woos and boasts with considerable gusto. Later, the big scene climaxing in the curse makes less effect: no tension or excitement builds up here, and the strength the performance has accumulated since Loge's entrance in Scene 2 is allowed to dissipate completely, never again to return.

Basically, such a problem must be laid at the feet of conductor Marek Janowski, whose mastery of Wagnerian tempos and transitions is less than complete and convincing. To take a local example: At the beginning of Scene 2, he allows Minton to drag not only her recitative, but also the subsequent arioso ("*Herrliche Wohnung, wonniger Hausrath*")—and then, a few bars later, when Wotan repeats the same music, we are back to tempo again. Even granting that husband and wife are not on the same wavelength at this moment, the effect is of two people spliced together from entirely different performances.

On a larger scale, there is the continuity of Scene 1, which Wagner com-

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posed so that it could be played under a single, basically unaltered pulse, despite several changes of meter. At the point where Woglinde reveals the formula for making a ring from the gold ("Nur wer der Minne Macht versagt," the renunciation of love motive), the measure broadens to four beats from the prevalent three, but Wagner gives a tempo equation specifying that the pulse should remain the same. Here and at later recurrences of this material, Janowski slows the pulse, and in the context of his very straight, uninflected treatment of the scene, the effect is to underline something that Wagner has already put in italics. In a more fluid conception of the scene, such as Furtwängler's, a certain broadening here does not seem excessive emphasis—and of course Furtwängler infects his tempos gradually, so that for all their variety (and all the variety of character he elicits within a single tempo), there is no discontinuity. Clearly, this scene is meant to flow like the river Rhine itself—in fact, the way that it continues the impulse of the Prelude through several different kinds of material is an achievement as much scenic as musical in effect. (Unsuspected by Wagner is the fact that this makes the scene particularly effective in an "invisible" medium such as recordings.)

Indeed, whatever reservations one may have about Solti's performance of *Rheingold* (and it has always seemed to me the most successful part of his cycle), the appropriateness of the special audio effects the late John Culshaw devised as equivalents for the theatrical "magic" that Wagner so cherished is hard to deny; here (as not always later in Solti's cycle), they are used with musical and dramatic discretion. Nothing comparable is attempted in the new set—no sonic equivalent of the Tarnhelm, no auditory sensation for Donner's hammerstroke. Like the anvils of Nibelheim,

that hammer is bright and tinkly, hardly up to the scale of the orchestral writing that surrounds it.

But before pursuing the recorded sound, let me revert briefly to the performance, for I have not mentioned the orchestra, which is both central and very good. The excellence of the Dresden Staatskapelle is as unobtrusive as it is certain; a few minor flaws do not so much mar as call attention to the consistently high level of the playing: the trumpet goes sharp at the end of the maidens' celebration of the Rhinegold, and now and then the horns give us a taste of the Eastern vibrato that, since the war, has crept this side of the Oder-Neisse line.

The digital recording does the orchestra—and Wagner—few favors, however; once again, we have a tight, dry, hard sound with very little effective resonance and therefore very little sense of space around it. The clarity of certain details in the lower registers is at first striking—e.g., the contrabass pizzicatos that herald Alberich's first appearance, or the giants' galumphing music with its pitch clashes between brass and kettledrums—but on checking I found them to be perfectly audible on older versions as well. Of the conservative (non-Culshaw) style of sound to which this set evidently aspires, the Karajan recording strikes me as a more attractive example, with a real sheen on the strings and a decidedly more natural ambience.

Eurodisc furnishes a handsome booklet, with reproductions of striking *Jugendstil* illustrations by Franz Stassen, a couple of essays (useful, if a bit stiffly translated), and a libretto with Lionel Salter's sound translation, familiar from the DG and Philips cycles.

With the Boulez set just around the corner, any recommendation would be premature. Stay tuned to this station for further bulletins. **D. H.**

Recitals and Miscellany

SUTHERLAND, HORNE, PAVAROTTI: Live from Lincoln Center.

Joan Sutherland, soprano*; Marilyn Horne, mezzo-soprano*; Luciano Pavarotti, tenor*; New York City Opera Orchestra, Richard Bonyngue, cond. [Ray Minshull, prod.] LONDON LDR 72009, \$25.96 (digital recording; two discs). Tape: LDR5 72009, \$25.96 (two cassettes). [Recorded in concert, March 1981.]

VERDI: Ernani: Solingo, errante, misero.*** BELLINI: Norma: Adalgisa! (Alma, costanza.) . . . Io fui così . . . Ah! sì, fa core**: Ma di', l'amato giovane . . . Oh, non tremare . . . Oh! di qual sei tu vittima***. PUCCINI: La Bohème: Che gelida manina.* PONCHIELLI: La Gioconda: Ecco la barca . . .

Quest'ultimo bacio***; Deh! non turbare con ree paure . . . Ma dimmi come, angelo mio . . . Laggiù nelle nebbie remote*. VERDI: I Masnadieri: Dall'infame banchetto io m'involai . . . Tu del mio Carlo.* ROSSINI: La Donna del lago: Mura felici.* VERDI: Otello: Già nella notte densa.** Il Trovatore: Act IV, Scene 2*** (with Jake Gardner, baritone). BELLINI: Beatrice di Tenda: Angiol di pace.***

If you take these performances individually, they sound mostly all right, if not especially distinguished. All three singers are in representative current shape, which means that the flutter in Sutherland's voice increases as pitch and vol- (Continued on page 92)

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At Long Last, Lear

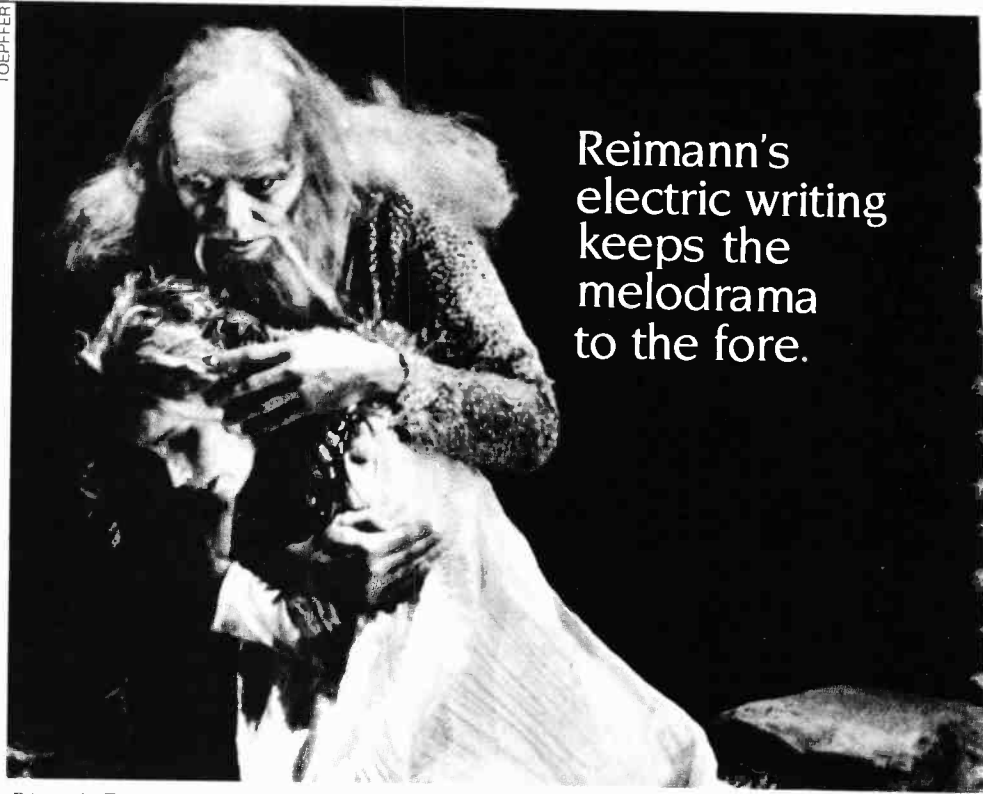
Reviewed by
Patrick J. Smith

ARIBERT REIMANN'S *Lear* has been one of the most successful operas premiered in Europe in recent years. Written for the Bavarian State Opera (Munich) and first given July 9, 1978, with Dietrich Fischer-Dieskau in the title role, it was widely praised. Its American reception, however, was somewhat different. It premiered last June in San Francisco to a press at best weakly positive and mostly actively hostile. This recording was made from performances during the work's original 1978 run.

Is the opera a genuine addition to the limited twentieth-century repertory? I think not, although it is an honest, accomplished, and at times distinguished work.

First, foremost, and centrally, its problem lies in its subject: Shakespeare's *King Lear*. Scholars have long debated over this work: Is it Shakespeare's greatest tragedy or one that transcends the limits of the stage and cannot be acted, but must only be read? In either case, the melodramatic nature of the plot is finally

As faithful readers of our "Letters" column are aware, we missed the boat with the Deutsche Grammophon recording of Reimann's Lear when it came out, about two years ago. As faithful readers—if such there be—of our editorial notes are aware, Alfred Frankenstein had agreed, before that final, fateful trip to the hospital, to review it. Now, finally, Patrick Smith has graciously stepped in.—Ed.



Dietrich Fischer-Dieskau and his wife, Julia Varady, as Lear and Cordelia

overshadowed by the preeminence of the character of Lear as Cordelia's father and a suffering human being, summed up most poignantly when the ruined king appears with the dead Cordelia in his arms—certainly one of the transcendent moments in all of drama. Unless Lear and his sufferings finally overwhelm the plot, the work remains a melodrama, albeit one with some well-drawn characters. This is what Reimann's *Lear* is.

Reimann (born 1936) has written mostly for voice—song cycles, cantatas, etc. He is also noted as a Lieder accompanist, for Fischer-Dieskau, among others. His earlier opera, *Melusine*, given its American premiere at Santa Fe, was at its best an affecting, lyric work of some power. Yet it indicated that his strengths were best suited to a limited scale and scope. Lear the subject and *King Lear* the experience go far beyond anything he had hitherto attempted, and his music falls short of the drama's demands.

Claus H. Henneberg fashioned the libretto from Shakespeare's play; a commendably serviceable job, it includes the big scenes and all the characters. The Fool becomes a speaking role; Edgar, the ultimate inheritor of the kingdom, is set for high tenor/countertenor and provides, apart from Lear, the best characterization in the opera.

Reimann works with tone rows, and to judge from the complexity of the "plans," as outlined in the booklet ac-

Reimann's
electric writing
keeps the
melodrama
to the fore.

companying the recording, he has organized his opera as rigorously as did Schoenberg and Berg theirs before him. But the result is more akin to the organization of that Berg disciple, Alberto Ginastera: The obdurate form triumphs over the matter. Reimann's gift for lyricism and small-scaled effects has largely given way to a search for the grand gestures necessary for a work of this magnitude. The banal and often incorrect charge that all twelve-tone music is gray and cold is here accurate: There is far too little variety of color or free-flowing invention for the majesty of Shakespeare's conception. In the big scenes—Lear on the heath in the storm, Lear mad, Lear with Cordelia—Reimann's musical solutions sound derivative rather than personal. He seems in only partial control of his material, relying on the tone-row organization to attempt a task it can never perform. Thus, he reduces the work to something smaller than Shakespeare's.

Within its limited scope, however, the opera has good features, which account for the success it has had. The scenes are short (there are eleven, in two "parts"), making for a quick pace, and Reimann's nervously electric writing for slithering strings, yelping brass, and snarling percussion keeps the melodrama to the fore. (And at its narrowest, Shakespeare's is an action play, full of nasty characters.) This electricity, however, is overdone, for the opera offers little relief from the continual head-

bashing of the orchestration and the vocal line, all too often declamatory and loud. The quiet moments do provide contrast, but never balance the remainder.

The finest single scene in the opera is not that between Lear and Cordelia (Act II, Scene vi, of the opera), though it benefits from Julia Varady's pure tone in her almost unaccompanied singing as Cordelia. Nor does it come in the final moments, when Lear appears with the dead Cordelia; again, the famous five-fold "never" is set with a mundane obviousness. Rather, it is Act I, Scene iv, where Edgar's feigned madness is contrasted with the insightful madness of the Fool and the distracted anguish of Lear. Here Reimann comes to grips with his material and creates the interaction of character plus interaction of word and music that are notably lacking elsewhere. (As recorded, David Knutson, the Edgar, is first-rate in this scene, although apparently his voice was small in the opera house.) That single scene demonstrates that Reimann is no journeyman, but a talented composer who is finally unequal to the task he has set.

The recording is, as the notes say, "an absolutely faithful reproduction of the opera's musical and dramatic qualities," yet I suspect that in an opera house the balance between the voices and the orchestra was never as favorable to the former. Here all the words can be clearly heard, and Fischer-Dieskau animates the lead role as much as possible within its musical context. Included is the program booklet from the original performance, with yards of material on Lear (poems, illustrations, and articles), and on Reimann and his opera, along with the libretto. It's all in German, however, and the inadequate supplementary leaflet gives only a synopsis in English.

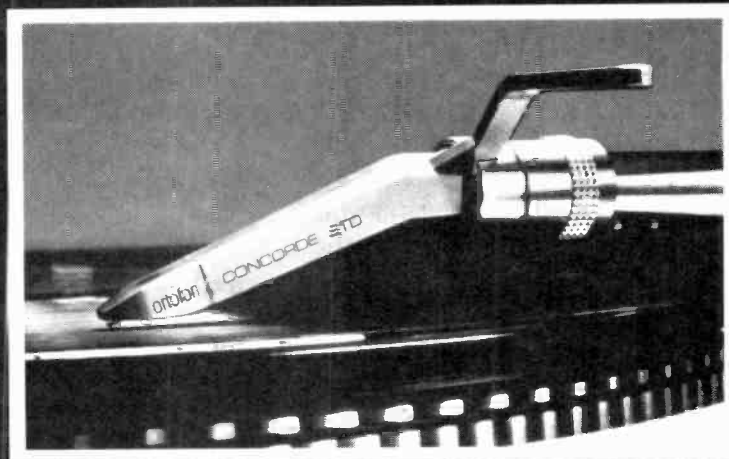
REIMANN: Lear.

CAST:

| | |
|--------------------|------------------------------|
| Goneril | Helga Dernesch (s) |
| Regan | Colette Lorand (s) |
| Cordelia | Julia Varady (s) |
| Edgar | David Knutson (ct) |
| Duke of Cornwall | Georg Paskuda (t) |
| Earl of Kent | Richard Holm (t) |
| Edmund | Werner Götz (t) |
| Attendant | Markus Goritzki (t) |
| Lear | Dietrich Fischer-Dieskau (b) |
| Duke of Albany | Hans Wilbrink (b) |
| King of France | Karl Helm (bs-b) |
| Earl of Gloucester | Hans Günther Nöcker (bs-b) |

Fool Rolf Boysen (spkr)
 Knight Gerhard Auer (spkr)
 Bavarian State Opera Chorus and Orchestra, Gerd Albrecht, cond. [Werner Mayer and Hans Hirsch, prod.] DEUTSCHE GRAMMOPHON 2709 089. \$32.94 (three discs, manual sequence).

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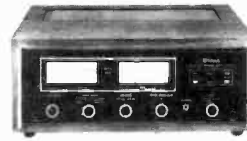
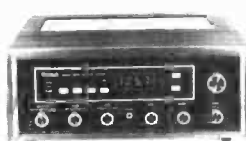
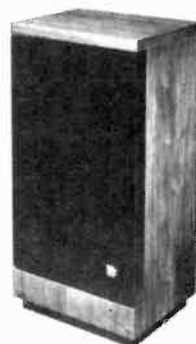
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(Continued from page 89)

ume rise, that Horne maintains a high level of mechanical efficiency behind her vocal and emotional battle armor, and that Pavarotti sweats bullets for every phrase he squeezes out.

Taken together, however, and enshrouded in all the fan adulation and media hype, the performances depress me a lot. There's a good deal of wonderful music in this program (even though much of it is rudely ripped out of context), and some other music—such as the *Masnadieri* and *Donna del lago* arias—that can make honest human contact under certain conditions of virtuosity and concentration. And yet, for all the talent on hand here, the performances are almost willfully empty.

The *Ernani* and *Gioconda* "trios" are such incomplete excerpts that they probably can't be performed coherently. For that matter, even the twenty-two-minute *Norma* sequence begins and ends in the middle of nowhere.

But what about the *Trovatore* final scene? It's a self-contained unit (if you discount the three and a half acts that precede it, but what the heck?), and my impression is that it's better sung than the version in our stars' unfortunate recording of the complete opera—I don't propose to undertake detailed comparisons. The point is, the notes are all more or less in place, and it's not painful to listen to, but the music doesn't appear to be about anything, hardly even seems to exist.

Superstardom—i.e., the kind of celebrity worship on display in this package—is undoubtedly an enormously seductive temptation, and those of us who have never faced the temptation can't say how we would respond. Can we agree, though, that the temptation *should* be resisted?

For the benefit of "young vocal aspirants," Blanche Marchesi devoted a chapter in her autobiography to Adelina Patti, "partly to show the reward of talent and work, and partly to warn them never to let the character be spoiled by success. Such is human weakness and vanity that if one does not cultivate the best human qualities one soon becomes not only the idol of the public but the idol of oneself. This ends in becoming one's own caricature, and is a sad example of the evil effects success can have on a human soul."

Of course Marchesi never faced the temptation of that kind of success either.

The close-in recorded sound is detailed and not very alluring. The orchestra is recessively balanced, but we don't seem to be missing much, given Bonynge's unresponsive conducting. There are complete printed texts along with extensive and often embarrassing notes.

K.F.

The Tape Deck

Critiques of new cassette and open-reel releases by R. D. Darrell

ROUNDUP, II

(This continues a survey of recent cassette releases begun last month.)

• **Musicmasters** (\$8.98 each). The Musical Heritage Society's retail series of superchrome musicassettes retrieves a c. 1975 Lincoln Center Chamber Music Society program from Book-of-the-Month limited editions: Schubert's engaging *Trockne Blumen* Variations gracefully played by flutist Paula Robison and pianist Richard Goode, coupled with a more coolly businesslike Goode/Laredo/Trampler/Parnas performance of Schumann's infrequently heard Op. 47 Piano Quartet (MMC 40006). Of more specialized appeal are a Purcell/Blow "Odes and Elegies" program (MMC 40005) and nearly a score of mildly bawdy Elizabethan "ayres and catches" (MMC 40001) by the New York Ensemble for Early Music under Frederick Renz. But here vivid recording exposes only too candidly the lack of stylistic distinction from soloists and ensemble. Brief notes are included, fuller ones and complete texts available.

• **Nonesuch's** latest digitally recorded (3M system) ferric tapings (\$11.98) are topped by a rare jewel, Bach's radiant *Wedding Cantata*, No. 210, irresistible for soprano Judith Nelson's silvery solitura. beautifully restrained playing by Joshua Rifkin's Bach Ensemble on period instruments, and warmly lucid technology (D1 79013). Pretty short measure and no notes or texts, but bewitched listeners are unlikely to complain; far worse is the aching lack of information about two novel cello sonatas: Dohnányi's early Op. 8 and a formal experiment written by Kurt Weill before he found his true métier (D1 79016). Jerry Grossman's cello is a bit overpowered by Diane Walsh's piano, but the duo makes a persuasive case for both works, the Brahmsian Dohnányi sonata in particular.

• **Oiseau-Lyre.** My complete infatuation with the first batch (Vol. 3) of period-instrument Mozart symphonies by Jaap Schröder, Christopher Hogwood, and the Academy of Ancient Music was no temporary aberration. The new Vols. 4 and 5 (K 170K33, \$32.94; K 171K44, \$43.92) spellbind me even more

potently. The three-cassette Vol. 4 features the extraordinary "little" G minor Symphony, Nos. 28-30, those derived from *Serenades* Nos. 4 and 5, and the augmented *Finta giardiniera* Sinfonia. The four-cassette Vol. 5 comprises the more familiar Symphonies Nos. 32-36, those derived from *Serenades* Nos. 7 and 9, and the augmented *Re pastore* Sinfonia. Miraculously, the authenticity of style and timbre is even more exhilarating in the well-known *Haffner* and *Linz* Symphonies and those derived from the *Haffner* and *Posthorn* *Serenades* than in the relatively slighter earlier works. Mozartians can find no better gifts for themselves and their friends!

• **Philips** (\$10.98 each). Vol. 3 of the justly acclaimed Marriner/St. Martin's Academy series of Rossini overtures (7300 886) brings us provocatively novel works: *Ermione*, *Torvaldo e Dorliska*, *Bianca e Falliero*, *Otello*, *Demetrio e Polibio*, *Eduardo e Cristina*. The same properly scaled forces join a relatively small chorus and soloists, starring Edith Mathis and Dietrich Fischer-Dieskau, in a vital Haydn *Schöpfung* (*Creation*), with the most seductively warm yet substantial recorded sonics this oratorio has ever enjoyed (two-cassette box 7699 154, \$21.96).

• **Pro Arte** (\$9.98 each). A varied wealth of Supraphon recordings includes the only Dvořák opera currently available domestically: the delectably folkish *Jacobin* in an authentically idiomatic, infectiously zestful 1977 version by Czech soloists, choruses, and the Brno State Philharmonic under Jiří Pinkas' sure-handed direction (big box 3PAC 3000, \$29.94, with notes and texts). Now how about the poetic *Rusalka*, the comic *Devil and Kate*, and some other of Dvořák's shamefully neglected ten operas? Meanwhile, the often enigmatic music of his younger compatriot Bohuslav Martinů is most enticingly approached by Václav Neumann and the Czech Philharmonic in first-rate performances of the First Symphony, commissioned by Koussevitzky, and the fascinatingly scored three *Inventions*, both reverberantly recorded (PAC 10006).

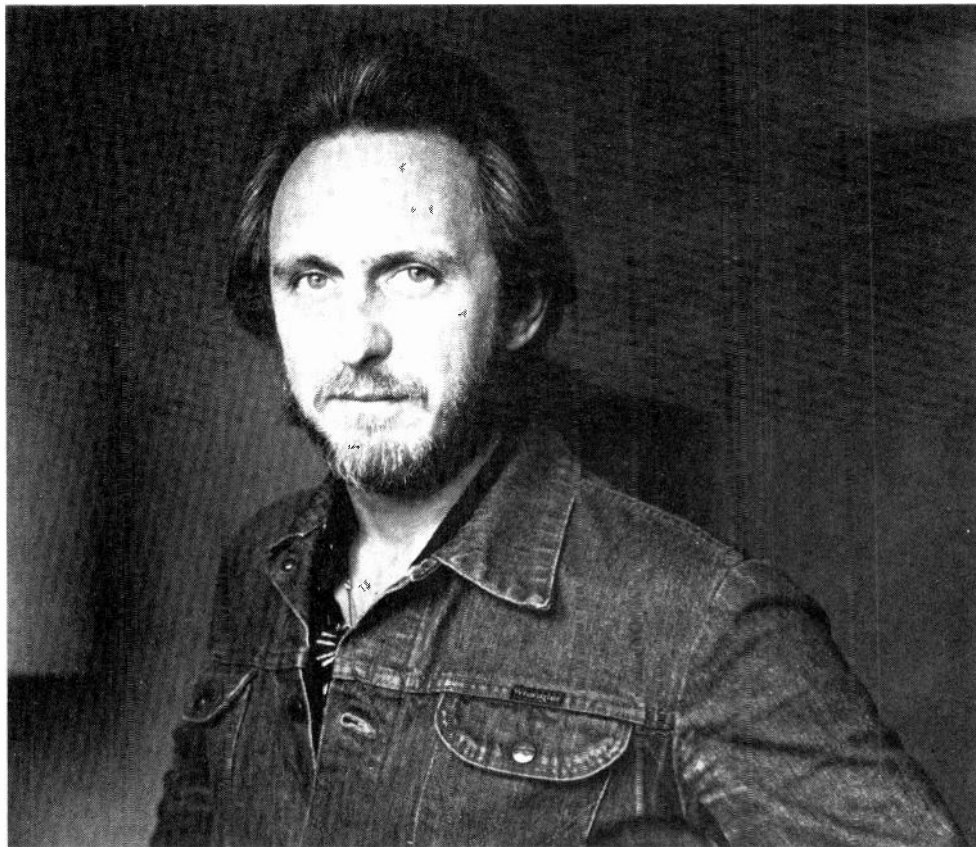
• **RCA Red Seal.** The highly romanticized James Levine/Philadelphia Orchestra four Schumann symphonies (CRK 2-3908, two cassettes, \$21.98, no notes) curiously complement Kurt Ma-

sur's more muscular and straightforward Musical Heritage versions noted here last month in their open-reel editions. And if Levine is far less vitally "Schumannesque," his fervently lyrical moments are hard to resist, especially in the glowingly recorded sumptuous Philadelphia sonorities. Then, as an old Ellingtonian, I'm tempted off my usual turf by the original-cast recording of the Broadway hit, *Sophisticated Ladies*, conducted by son Mercer (two-cassette box CBK 2-4053, \$16.98, with notes but no texts). No one who has relished the show should miss this fine documentation of its exciting singing and dancing, but for the quintessential music itself, there's no substitute for the composer's own performances: A comprehensive selection (no fewer than two dozen pieces, including many of the incomparable early masterpieces) is reissued in a "Sophisticated Ellington" anthology (CPK 2-4098, double-play cassette, \$11.98, lamentably bereft of recording dates).

• **Vanguard's** anticipated first digital recordings in superchrome tapings (\$12.98 each) feature the Baltimore Symphony under Sergiu Comissiona, demonstrating how effective he has been as an orchestra trainer. But the fine playing throws into harsh relief the "faceless" depersonalization of these warhorse readings: Respighi's *Roman Festivals* and *Pines of Rome* (CVA 25004); a Ravel/Rimsky/Berlioz/Enesco pops program (CVA 25005); and Tchaikovsky's Fourth Symphony (CVA 25006). A real pity, because the Sony digitalism and chromium-tape processing achieve superbly spacious, realistic sonics.

• **Vox/Turnabout.** The latest three-cassette Vox Box (5422, \$13.98) finally brings to tape Frank Glazer's famous survey of Satie's piano music. The c. 1969 sonics have lost a bit of their luster, but this is still a bountiful bargain for both comprehensiveness and zestfully empathetic performances. Even more valuable is the taping of Alicia de Larrocha's second Hispavox recording of the complete Albéniz *Iberia* (Turnabout CT 4750/1, \$5.98 each)—even more spontaneously and evocatively played than her well-nigh definitive 1974 London version (CSA5 2235), and the reprocessed c. 1966 sonics are almost as gleamingly bright as London's. **HF**

BACKBEAT.



EBET ROBERTS

Entwistle: "Spiders don't have fangs and they haven't got two eyes."

The Many Legs of John Entwistle

Who bassist joins up with Eagles guitarist to record "Too Late the Hero."
by Steven X. Rea

WITH A CARDBOARD TUBE tucked under his arm, John Entwistle strides into the small lobby of the Beverly Hills hotel that is his West Coast home base. He has been out on a shopping expedition, and the seventeen-year veteran of the Who appears pleased with the results. Upstairs in his suite—which is complete with bar, video cassette recorder, stereo system, V-shaped eight-string bass guitar, portable keyboard and amp—he unrolls

his purchase: a film poster of *Tarantula*, the 1955 science fiction shocker with John Agar, Mara Corday, and Leo G. Carroll.

"Of course, the spider's all wrong," says the imposing bassist as he points at the picture of the giant rampaging film star. "They don't have fangs and they haven't got two eyes. They've got about eight or nine little eyes all grouped together in the middle of their head."

When it comes to spiders, Entwistle knows what he's talking about. Author of the classic Who thumper *Boris the Spider*, he shares his London apartment with a hairy pet tarantula. "Joe Walsh [of the Eagles] gave it to me for my birthday," he explains. "It's a female, so I call it Doris. She's really friendly—she'll sit on your hand, or crawl up your arm and sit on your shoulder. And she doesn't bite."

Entwistle props the poster up on the mantle, next to a color proof of the cover for his new album, "Too Late the Hero." It's his first solo project since 1975, and on it he is joined by longtime friend and Eagle guitarist Walsh, and drummer/keyboardist Joe Vitale. (For more on Walsh and Vitale, see the continuation of the Bill Szymczyk interview next month.) Entwistle's somber eyes light up as he discusses the project: "It took two years to finish because of Joe's and my commitments. We never seemed to coincide except for perhaps two months out of the two years. But we ended up with the right sound. Just working with Joe Vitale and Joe Walsh made all the difference in the world. It's like the work of a new band, not just another solo album. It's got a natural sound all its own."

The industry has expressed some surprise at the pairing of another supergroup's guitarist with the Who's bassist, but John thinks it makes a lot of sense. (The two men met years ago in Boston, when Walsh's group at the time, the James Gang, opened for the Who.) He says that their sensibilities are alike, they share the same penchant for macabre jokes, and the same black-humored outlook on life. "Also," says John, "Joe's playing style is very similar to the way Pete [Townshend] plays, although it's more country influenced. He plays a lot of chords, and I play very well with that type of guitarist because I play melodic figures. We underpin each other, which is the thing that always happens in the Who: Whenever Pete is playing melodic figures, I'm playing chords and stuff underneath, and then we swap roles."

Since Entwistle has been with the Who since its inception—he first joined up with fellow teenage mods Townshend, Roger Daltry, and Keith Moon back in 1964—I was curious to know what leader Townshend's reaction had been to "Too Late the Hero." "He heard bits and pieces as I recorded them," says John. "At one point he was trying to persuade me to put just the backing tracks out as an album because he liked them so much. 'They don't need vocals, John,' he said. He was really enthusiastic about the whole project."

Enthusiasm seems to wane when the subject of the Who arises. Despite—or perhaps because of—the longevity and the success that the British quartet has

He seems a bit weary of the Who; He certainly isn't pleased with the group's last album.

enjoyed, one gets the impression that Entwistle is a bit weary of it all. He certainly isn't thrilled with the group's last album, "Face Dances" (neither is Bill Szymczyk, the disc's producer; see January). But then, he isn't particularly excited about *any* of the Who's voluminous vinyl product. "I don't think there is an album that has been done in the studio that captures the Who," he says. "Our 'Live at Leeds' [1970] sounded like the Who at the time. I think the closest we've come since then are some of the live tracks from the movie *The Kids Are Alright* [1979], but they suffered slightly because of Keith's fitness problem. We had to redo some of the sessions for the film because his drums just weren't powerful enough."

"If I had to pick out the best, I'd take parts of 'Quadrophenia' [1973] and parts of 'Who's Next' [1971] and stick them together."

Entwistle's songwriting contributions to the Who include *The Quiet One* and *You* from "Face Dances," as well as earlier tunes like *Had Enough*, *Whiskey Man*, *My Wife*, *Success Story*, and *Trick of the Light*. He has also written most of the material for his five solo albums: "Smash Your Head Against the Wall" ('71), "Whistle Rymes" ('72), "Rigor Mortis Sets In" ('73), "Mad Dog" ('75, recorded with the short-lived Entwistle-fronted group, Ox), and "Too Late the Hero."

"I've discovered that if I swap instruments I produce different types of songs," he says. "If I write a song on eight-string bass, it ends up very heavy metal. If I write a song on piano, it turns out very balladlike. And if I write on synthesizer, it's very orchestrated. So I try and write equally on each instrument. I suppose it's fairly balanced on this album."

In spite of his reputation for being the quietest Who, Entwistle reports that performing is among his favorite pastimes. That apparently came about as a result of his experience with the Ox band in 1975, even though the group's U.S. tour was a financial disaster. "It definitely changed my attitude to myself and to the stage," he says. "Before Ox I just stood in the background—I'd be content to lean against my amplifier and play. But once I got out front I started to enjoy myself. I realized that I actually could do

it, that I could actually sing for an hour and a half.

"In fact, the whole thing about the Who for me is touring." Though the band is currently on a self-imposed six-month hiatus from "doing anything at all," he insists that the group's future is on the road. "There were a couple of patches in our career—we took two years off to do the *Tommy* film and two-and-a-half years to do "Quadrophenia." I really resented those periods away from the road.

"That time of nonactivity hurt Keith more than anyone because he had absolutely nothing to do while the films were going on. He had time to spare and he didn't use it properly. If we had stayed on the road, it might have helped him."

Even with the Who's reputation for being total anarchistic madmen on the road?

"Yes," responds Entwistle solemnly. "Even with all the manic, crazy things going on, at least he would've been with us and not with other influences. I mean, when he was with us he got drunk. When he was with other people he got something else."

Nowadays, Entwistle divides his time in England between his London apartment ("when I'm working") and a twenty-plus-room house in the "Shakespeare country" of Gloucestershire, where his neighbors include Van Morrison, Mike Oldfield, and Steve Winwood. He is recently divorced, and when he isn't working on a Who undertaking, or writing new songs, or recording soundtracks (he played bass on the score for Daltrey's *McVicar*), he likes to go hunting in the English countryside or deep-sea fishing off the coast of Florida.

Does the admittedly "well-off" musician ever wonder what would have happened if, back in 1965 when *My Generation* was released, the Who hadn't catapulted to the top of the pop hierarchy?

"Well, I think I'd still be in music," he says. "Most of the good musicians that I know from the old days are all in the same position as I am—[Jimmy] Page, [Jeff] Beck, and so on. If I hadn't made it in the Who, I'd have made it some other way. If you're a good enough musician and you keep at it, then you're going to make it some time or another."

Entwistle has a contract with Atco Records for two more solo LPs after "Too Late the Hero," and he expects to deliver them both within the next couple of years. After that, what does the future hold for the Who and John Entwistle? The bearded bass player shoots a sinister smile and plops his gray suede boots up on the coffee table. "Well," he says, "I don't know about the Who, but as far as I'm concerned I expect to be playing for a long, long time." **HF**

Audiophiliacs' Delight

Half-speed remastered and digital recordings for the discerning ear.
Reviewed by Crispin Cioe

William Ackerman: Passage
William Ackerman, producer
Digitally recorded
(Windham Hill WHSD C 1014
Box 9388, Stanford, Calif. 94305)

William Ackerman is an acoustic guitarist whose folk-based instrumental music makes frequent use of open tunings. He is also the founder of Windham Hill Records, a small West Coast independent label whose limited roster of superb instrumentalists could make it America's answer to Germany's ECM. With a picking style reminiscent of John Fahey's, the soloist receives fine backing from Robert Hubbard on English horn, cellist Dan Reiter, violinist Darol Anger (of the David Grisman Quintet), and fellow Windham soloist, pianist George Winston. "Passages" was recorded digitally and pressed on Vitec's new Quiex vinyl compound. It's a remarkably intimate, unobstructed listening experience and one that's sure to please any fan of richly resonant acoustic strings. (For an in-depth review of "Passage," see page 98.)

Blondie: Parallel Lines
Mike Chapman, producer
Half-speed remastered
Mobile Fidelity Sound Lab
MFSL 1-050

"Parallel Lines," as first released in 1978, is one of the reasons that Mike Chapman is considered a pioneer of the high-tech rock production style that is an integral part of today's pop aural aesthetic. The style, essentially a sonic mixture of old and new, is best defined as garage-band-meets-futuristic-synthesizer-on-dance-floor. At this stage in its career, Blondie was still very much an authentic rock band with a fairly primitive instrumental blend. Such aspects as heavy guitar distortion make it a little difficult to determine exactly what has been enhanced in

the half-speed remastering process. For better or worse, Debbie Harry's voice rings through with increased clarity, although it was consistently high in the mix on the original. On rockers like *One Way or Another*, her legendary cool and offhanded delivery floats limpidly above the band.

Eric Clapton: Just One Night
Jon Astley, producer
Half-speed remastered
Nautilus NR 32 (two discs)

Eric Clapton and band turn in several inspired cuts on this live double album from a '79 concert at Tokyo's Budokan Theater. As with any live performance recorded in a huge hall, the mix occasionally tends to favor guitar and lead vocals. While the ambience here is generally good, the question again arises: Is this the kind of recording that is worth the remastering effort and its attendant higher price tag? For Clapton fans, I suppose the answer is yes. On blues shuffles like *Further on Up the Road*, his guitar bursts with passion, helped along by the extended frequency response. The band also plays with an impressive tightness, which is more evident here than on the original release.

Foreigner: Double Vision
Keith Olsen, Mick Jones,
& Ian McDonald, producers
Half-speed remastered
MFSL 1-052

Whether you like the band or not, Foreigner on record is a near-perfect example of what a contemporary heavy metal band's sound should be: Mick Jones's guitar leads growl without peaking in the high end. Lou Gramm's sometimes-snarling, sometimes-pleading vocals ride neatly within the instrumental mix, and the rhythm tracks are rock solid. Engineer/coproducer Keith Olsen

TOM COPI



Ackerman: remarkably intimate

captures the band's rawness in the cleanest possible way, giving extraordinary presence to songs like *Hot Blooded* and *Spellbinder*. Benefitting from his superior original production, "Double Vision" weighs in as one of the better hard-rock remastering efforts.

J. Geils Band: Love Stinks
Seth Justman, producer
Half-speed remastered
Nautilus NR 25

With keyboardist Seth Justman assuming total production and arranging duties for the first time, last year's "Love Stinks" was the J. Geils Band's most successful album to date. The group's characteristically sardonic and biting message benefits from clean and modern instrumental sounds, lots of well-integrated synthesizer parts, and, at the core, the gutsy rock combo blend that has always been the J. Geils calling card. The highs on this remaster are substantially more resonant, best exemplified by the rolling guitar-synthesizer exchange at the end of *Come Back*. Again, a carefully produced original recording makes its remastered counterpart well worth the ticket.

**Keith Jarrett: Invocations/
The Moth and the Flame**
Manfred Eicher, producer
Digitally recorded
ECM D-1201

On "Invocations," Keith Jarrett plays pipe organ and soprano sax; on "The



EBET ROBERTS

Harry: a priceless rhinestone



EBET ROBERTS

J. Geils: well worth the ticket

Moth and the Flame," he plays solo piano. The recording is all-digital; the music is blue-chip Jarrett and worthy of far more space than I'm given. Simple, consonant melodies—both pretty and brooding—grow in rhythmic and harmonic tension, become complex. As described in *When Things Are Heard*, the Robert Bly poem reprinted on the album sleeve, the music on this two-disc set does indeed penetrate "the ear in the chest." It is music that constantly refers back to itself, that questions and probes all of its own elements. The instruments breathe freely; the digital recording clarifies the performer/composer's intentions. The pipe organ sound, for example, is enormous, and just part of the reason



DEBORAH FEINGOLD

Jarrett: blue-chip digital



MARTHA SWOPE

Ronstadt: a unique context

why this is such a rich, rare listening experience.

Don Menza and His '80s Big Band: Burnin'

Ralph Jungheim, producer
Digitally recorded
Realtime Records RT 301
(10391 Jefferson Blvd.,
Culver City, Calif. 90230)

Don Menza, a steamrolling tenor saxophone player, is a veteran of Stan Kenton's orchestra, the L.A. studio scene, and the Supersax section. On "Burnin'," his lush, strapping arrangements are played by a big band that includes a hard-swinging rhythm section and up to seventeen horns, which somehow never overbear. The band blends beautifully on the Ellington-Gordon composition *Don't You Know I Care (or Don't You Care to Know)*; bopping reed solos on the title track and *Dizzyland* are similarly breathtaking.

**Elvis Presley:
From Elvis in Memphis**
Half-speed remastered
MFSL 1-059

This is Elvis in the late '60s, when he was knee-deep in Memphis pop/soul and recording tunes like Mac Davis' *In the Ghetto* and Gamble and Huff's *Only the Strong Survive*. Of course, by today's standards the production on "From Elvis in Memphis" is outdated—heavy reverb was in vogue for backup vocals and, occasionally, leads. But Presley fans will undoubtedly appreciate the remaster's greater definition in the instrumental tracks and, most importantly, in the singer's rich voice.

Linda Ronstadt: Simple Dreams
Peter Asher, producer
Half-speed remastered
Nautilus NR 26

If any albums are suited for half-speed remastering, Linda Ronstadt's long string of soft-rock platinum sellers are. Producer Peter Asher and engineer Val Garay have created a unique context for her voice, achieved in part by emphasizing the high end of the midrange instruments, which lends a delicate resonance to the guitars and keyboards. This remaster boosts the midrange frequencies even further, clarifying the band's spare, precise sound and framing each player's instrument exquisitely. And Ronstadt's full-throated voice has never sounded better, especially on the more emotional cuts like *Blue Bayou* and *Carmelita*.



James Blood Ulmer: Artistic Body Music

Funk/jazz guitar
wiz makes an impressive
solo debut.
Reviewed by Crispin Cioe



DAVID GAHR

Ulmer: no leap of faith necessary

James Blood Ulmer: Free Lancing
James Blood Ulmer,
James Fishel, & Roger Trilling,
producers. Columbia BL 37493

In the past few years, New York City has spawned a churning new breed of funk music, mostly instrumental, that combines a James Brown/Funkadelic syncopated rhythm feel with jazz horns and harmonically advanced, often dissonant guitar parts. The best of its proponents, like the group Defunkt, put forth a kind of jazz/r&b fusion that is artistically in tune with contemporary urban reality.

In James Blood Ulmer, this nouveau-funk has produced its first profound innovator. Ulmer played guitar in traditional Midwestern organ combos for years, but he was proficient in avant-garde '60s jazz by the time he moved to New York in the early '70s. "Free Lancing," his first solo album, has numerous musical reference points: the '60s jazz of Archie Shepp, Eric Dolphy, and guitarists like Sonny Sharrock; the early '70s neo-funk of Miles Davis on albums like "On the Corner"; and the more recent music of seminal avant-garde jazz composer/alto saxist Ornette Coleman. (Ulmer has been working and studying with Coleman in New York over the last decade). But these are influences: Ulmer is a true original.

His songs are usually built on splintered but precise ostinato patterns from drummer G. Calvin Weston and bassist

Amin Ali, whose rhythms are constant and regularly syncopated enough to be danceable. Then comes the stellar horn section of trumpeter Olu Dara and saxists Oliver Lake and David Murray stating a bluesy and dark theme that launches the guitarist's solo flights. Ulmer's playing style ranges from furiously strummed chordal passages reminiscent of Jimi Hendrix to searing single-note melodies that seem to slip off in different directions with a logic all their own. Much of his soloing works within the "harmolodic" style that Coleman pioneered, in which all the ensemble instruments play simultaneous leads, constantly shifting their tonal centers out of the melodic flow. On *Rush Hour*, the album's freest-blowing tune, Murray's tenor sax and Ulmer's guitar carom off of each other like dodge 'em cars at some harmonic amusement park, while Amin's bass line never loses its sputtering pulse. *High Time* has the kind of twisting avant-blues melody in the horns that Dolphy favored, backed by Ulmer's stinging sound on Gibson hollow-body guitar.

Ulmer's compositions vary. Some are merely jumping-off points for solos, others feature him and a chorus of female backup singers on chantlike, humorous vocals that underscore the songs' danceability even further. On *Pleasure Control*, he speaks to unnamed powers-that-be ("don't control my pleasure") and then blasts off into a fractious solo that pits rhythmic chording against

darting melodic lines, all of it dramatically underscoring his lyric's meaning. "Free Lancing" showcases the most promising personal manifestation of funk, avant-garde, and jazz idioms to have emerged in years. What's more, it doesn't take a great leap of faith to enjoy the album: For all its improvisatory intricacies, this is still body music, start to finish.

William Ackerman: Passage
William Ackerman, producer
Digitally recorded
(Windham Hill WHSD C 1014
Box 9388, Stanford, Calif. 94305)

As the music industry's cautious big leagues grow increasingly preoccupied with safely commercial performers and styles, a number of artists unwilling to tailor their work to conventional radio programming dictates are striking out on their own. The home-grown record, financed and distributed by its author, represents a new underground where aesthetic daring still counts for much. "Passage" illustrates the rewards of that approach.

The album is actually William Ackerman's fourth under his own name and just one of the sixteen listed in the catalog of his tiny Windham Hill label. (Among his roster peers are Alex de Grassi, George Winston, Robbie Basho, Scott Cossu, and Bill Quist.) Artist-financed records aren't new. What is new



Crowell: a little slapped together

is Windham Hill's musical philosophy, best described as "New Age." That phrase is intended by its proponents to characterize a post-industrial subculture that eschews Western materialism and egocentricity for a more deeply spiritual, communal definition of priorities.

All of which sounds far more esoteric than any of Windham Hill's records. Thus far, the guitar-dominated label has seen its first substantial exposure through the sleeper success of pianist George Winston's "Autumn," a contemplative collection of solo pieces characterized by a lucid, spare impressionism. Ackerman's work reaches for a similar emotionalism while using the different language of his elegant acoustic guitar and a finger-picking technique that he has polished to an easy flow.

"Passage" exemplifies the hushed aesthetic at which he and his artists excel. On it, Ackerman extends the solo focus of past recordings to build piquant duets between his chiming steel-string acoustic guitar and piano (Winston himself), violin (David Grisman's frequent foil, Darol Anger), cello (Dan Reiter), and English horn (Robert Hubbard). His graceful chamber music draws its shape from modal folk music and its poise from European classicism. Ackerman's primary instrument, a hand-built guitar made by Kellie Johnson, has a distinctively bell-like tone closer to that of a lute or harpsichord than a sturdy steel-string dreadnought guitar tone.

After earlier forays into half-speed

cutting and a consistent emphasis on pressing quality, Ackerman makes his digital debut here, achieving an utterly noise-free sonic purity consistent with the music itself. All of these elements further enhance the meditative qualities of his approach, one that can seem deceptively close to background coloring. But when you've lived with the disc long enough, the integrity of the style stands revealed. Even the packaging, which strongly recalls the combination of clean type and stylish photography associated with ECM, bespeaks the maverick aesthetic of this fine group of artists.

—SAM SUTHERLAND

Rodney Crowell

Rodney Crowell, producer
Warner Bros. BSK 3587

"Rodney Crowell" isn't the knock-'em-dead record that the Texas-born singer/songwriter's last LP was. "But What Will the Neighbors Think?"—with its honed-down rock, its mellifluous country ballads, and its consistently deft, double-edged lyrics—was one of 1980's best albums. Consequently, the follow-up is something of a disappointment; not because it isn't good, it is. But it sounds too easy and a little slapped together.

Of the ten tracks here, there are only three new Crowell compositions: *Stars on the Water*, a kind of impressionistic country tune full of blue lights shimmering on Louisiana bayous; the loping, moody *Shame on the Moon*; and *Victim or a Fool*, a melancholy, love-has-made-a-sucker-out-of-me number that features Hank DeVito's eerie steel guitar. These songs are Crowell at his best. They combine the deceptive down-home simplicity of straight country & western music with a complex, modern sensibility and a sharp emotional edge.

Apart from these, the most striking selection is Guy Clark's *She Ain't Going Nowhere*, a starkly painted character study that boasts this stunning verse: "The wind had its way with her hair/The blues had their way with her smile/She has a way of her own/Like prisoners have a way with a file." There are also some rollicking honky-tonk numbers. And on Crowell's oft-covered *Till I Gain Control Again*, the singer sounds both proud and wracked with despair.

The musicianship throughout "Rodney Crowell" is impressive. Backed by his able cohorts the Cherry Bombs (DeVito, Emory Gordy, Jr., Larrie London, Richard Bennett, and Tony Brown) and the everpresent English guitar wiz Albert Lee, it would be downright im-

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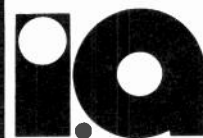
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Karla: Meat Loaf's weighty influence



Aretha with Arista president Clive Davis

possible for Crowell to sound bad. His voice is forthright and powerful and he's on his way to developing a personal and personable singing style. "Rodney Crowell" is by no means lousy and certainly ten times better than most of the junk around nowadays. But it's not the devastating work some of us were hoping for.

—STEVEN X. REA

Karla DeVito:
Is This a Cool World or What?
Bill House & John Jansen,
producers. Epic NFE 37014

Trying to crawl out from under the weighty influence of Meat Loaf comes Karla DeVito, the featured vocalist on Loaf's 1977 tour and his stage foil during *Paradise by the Dashboard Light*. Though not entirely successful, "Is This a Cool World or What?" signals the arrival of a new female rock & roller who should soon be giving Pat Benatar a run for her money.

DeVito's stance, that of cute little tough girl, is similar to Benatar's and Rachel Sweet's, though she is a more capable singer than either one. But producers Bill House and John Jansen are as guilty of providing her with lackluster material as they are of overindulgence. They bury her crisp vocal on Jim Steinman's *Heaven Can Wait* under so many choral flourishes that it loses the prayerful simplicity of Loaf's original version.

Though she's not as pretentious a writer as Steinman, her four originals here are not particularly inspired. In general, her delivery is exuberant but often careless, as if she had too much to say in too little time. Her ballad *Just like You*

and Randy Newman's *Just One Smile* sound insincere; it's apparent she would rather belt out rollicking power pop than croon over unrequited love.

DeVito recently appeared on Steinman's solo album, "Bad for Good," and received favorable notices for succeeding Linda Ronstadt in *The Pirates of Penzance* on Broadway. (She comes to rock & roll from an early theatrical background.) All of this activity should continue to spark her career, assuming she drops the Meat Loaf-Steinman trappings and fetches a producer who can deliver on her rich potential.

—PATTI DIETZ

Aretha Franklin:
The Legendary Queen of Soul
Various producers
Columbia C2 37377 (two discs)

Aretha Franklin:
Love All the Hurt Away
Arif Mardin & Aretha Franklin,
producers. Arista AL 9552

In 1960, when she was eighteen, Aretha Franklin signed with Columbia records. She remained there for seven years before moving to Atlantic and cutting the long string of r&b hits that established her as one of the greatest female pop singers of her generation. "The Legendary Queen of Soul" is an extremely valuable reissue; it dispels the commonly-held notion that all she recorded for Columbia were bloated arrangements of Broadway show tunes. (That probably arose from the fact that her only really successful single for the label was *Rockabye Your Baby*.) Instead, the

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two-disc set shows that when jazz/r&b producers like John Hammond and Clyde Otis gave her the space, the young Aretha could take off in her own soaring, emotional gospel-based style. Though some of the songs' instrumental arrangements are note-for-note copies of hits of the day, Franklin always delivered slightly florid, consistently heated readings. In her hands, for instance, Bacharach/David's *Walk on By* is an even bluesier stroll down heartbreak lane than Warwick's version, as she lavishes her special upper-register vibrato on appropriate phrases. Even more exciting, though, are some first-rate renderings of lesser-known late '50s/early '60s r&b tunes like *Rough Lover* and, especially, Ashford and Simpson's lovely *Cry like a Baby*, where her incredible octave-jumping, mellifluous voice soars.

Skipping fourteen years to the present, we find Russell Gersten noting in Aretha's current Arista release: "The Columbia years *in toto* were an often overlooked essential formative period for her." "Love All the Hurt Away" clarifies Franklin's musical goal of merging her Queen of Soul image (which she recently reasserted via her show-stopping performance of *Think* in the Blues Brothers film) with utterly mainstream pop. The new LP alternates between showy modern ballads and L.A.-slick pop and r&b productions. Producer Arif Mardin, a mainstay at Atlantic for years, supplies grandiose, trendy arrangements: The title cut, for instance, is a gushing duet with George Benson that features a rising swell of electric piano, synthesizers, and strings. But it is tastefully diaphanous, rather than obviously saccharine; in general, the arrangements succeed as long as they leave space for Aretha's vocal magic.

Hold on I'm Comin', a remake of Sam and Dave's Memphis soul classic, is done as '81 pop/funk, complete with slap-back echo on the snare drum, electronic handclaps, and brightly stuttering horn lines. Aretha gets to work the lyrics in her own style, worrying the chorus phrasing with the kind of gospel fervor that only she possesses. A similarly funky version of the Jagger/Richards *You Can't Always Get What You Want* also turns up trumps, with the Sweet Inspirations providing sublime call-and-response backup and the singer digging into the lines with a vengeance.

But sometimes the arrangements get too shiny and too synthesized, and the vocal becomes just another element shaped to fit the song's context. *Living in the Streets*, for example, isn't a bad tune. But the dense, formulaic instrumentation absorbs the vocal, which, by the tune's end, sounds like it could belong to any one of several female r&b singers.

If you're waiting for Aretha to mi-

raculously revert back to her late '60s soul days, my advice is to forget it and pick up the Columbia reissue. For those who favor her current style, "Love All the Hurt Away" is a solid, urbane, contemporary pop album that shows her to be in fine, full voice. It's a voice that has deepened and matured over the years, to be sure, but it still has about as much soulful precision as is humanly possible.

—CRISPIN CIOE

Art Garfunkel: Scissors Cut
Roy Halee & Art Garfunkel,
producers. Columbia FC 37392

Art Garfunkel should invest in a maple syrup franchise. The singer's penchant for sticky, sweet ballads oozing over a spongy bed of string instruments is the aural equivalent of a gallon of Log Cabin pouring over a stack of underdone pancakes. But there's a place for overblown sentimentality and lush orchestration in pop music, and when you've got a silky-smooth, resonant voice like Garfunkel's you may as well wax rhapsodic.

"Scissors Cut," his fifth solo album, is coproduced with loving care by longtime Simon & Garfunkel associate Roy Halee, who started by engineering the duo's debut ("Wednesday Morning 3 A.M.") and continued through the productions of "Bookends" and "Bridge Over Troubled Water." In fact, the best works on "Scissors Cut" evoke the spirit of S&G. The acoustic folk guitar on Benny Gallagher and Graham Lyle's *A Heart in New York* brings to mind several of the pair's Big Apple odes. Simon even makes a guest appearance on Jimmy Webb's *In Cars*, adding his harmonies to this warmhearted look at teenage romance.

Not surprisingly, Garfunkel has recorded a lot of Webb's tunes; the writer's melodramatic romanticism is right up the singer's alley. In addition to *In Cars* (which sports a great flugelhorn solo by Lewis Soloff), other Webb works here include the billowy title track and *That's All I've Got to Say*. This last is a hazy reverie that serves as the theme song for the upcoming animated film, *The Last Unicorn*.

Like too much maple syrup, Garfunkel can be difficult to digest in large doses. His voice smooths over any bumps, any edge of tension that might be part of a song's character. On Jules Shear's (of the Polar Bears) *So Easy to Begin*, for instance, one misses the nervous quirkiness of the original performance. Still, there are plenty of people out there who fall head over heels for a pretty voice and a pretty tune, and "Scissors Cut" has more than its fair share of both.

—STEVEN X. REA



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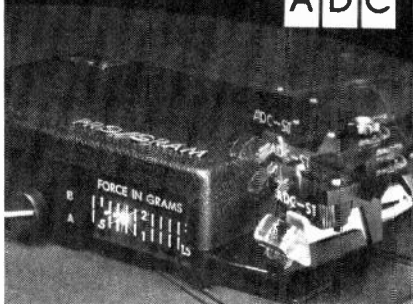
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EBET ROBERTS

Jagger, Watts, and Wood: somebody lit a fire

Nils Lofgren: Night Fades Away

Jeffrey Baxter, producer
Backstreet BSR 251

Since 1970, when he put the now-defunct Grin band together, Nils Lofgren has seemed poised on the brink of rock & roll stardom. He has all the right attributes: The boyish, surly good looks; the easy, eloquent voice; and the musicianship of a real live guitar hero. Flurries of sound pour forth from his instrument with a dexterity and energy that can be truly amazing. But despite all the good signs, despite the fact that he once moonlighted as Neil Young's right-hand man, he hasn't achieved even a modicum of success. And his new LP, "Night Fades Away," probably won't change that.

The title track is a midtempo rocker with crisp, cascading guitar lines. Lofgren sings in a smooth, willowy voice, "Empty backstreets bring new life," perhaps in homage to his new Backstreet label. (He had been with A&M for seven years.) It's a satisfying, commercial number, and for awhile it sounds like Lofgren finally has gotten it all together. But then things fall apart—immediately and ironically with Peter and Gordon's '60s hit *I Go to Pieces*. Although Del Shannon, the tune's author, joins Lofgren for a vocal duet, the song gets an uninventive, flat reading. The album's other cover, the Beatles' *Anytime at All*, is equally flaccid. The choice of these two Anglo pop gems indicates good taste; the performances indicate a severe lack of imagination.

Lofgren's main problem has always been his own material. Once again his songs rarely rise out of the clichéd world of broken hearts, beautiful girls, and the glories of rock & roll. *Empty Heart* recalls twenty other forlorn love songs that he has recorded over the past decade; *In Motion* offers some hackneyed and embarrassing guitar-as-phallic symbol images; *Ancient History* is an overlong James M. Cain scenario done to a

bouncy rock beat.

Thanks to guitarist/producer Jeffrey Baxter, "Night Fades Away" has a sharp, focused sonic clarity. The guest spots by keyboardist Nicky Hopkins and trumpeter Chuck Findley were a good idea. And even on the weariest of compositions, Lofgren's guitar breaks, solos, and embellishments resound. In fact, the nature of his talents suggests that he is best suited to a group format, where there are other songwriters and players to bounce off of. If he continues to go it alone, chances are Lofgren will vanish into rock oblivion. —STEVEN X. REA

Rolling Stones: Tattoo You

Glimmer Twins, producers
Rolling Stones COC 16052

This time the Stones aren't fooling around. The opening six minutes of "Tattoo You" just might get you jumping around the room pretending you're Keith Richards, which is what all great Stones rockers should do. And there are enough inspired moments throughout the rest of the LP to put to rest all accusations of premature senility. Of course, almost every time the band is about to tour ('69, '72, '78), they rally to get some hot tracks on the radio, so the qualitative leap from "Emotional Rescue" doesn't come as too much of a shock.

Those first cuts—*Start Me Up* and *Hang Fire*—are the key. The former, an ode to a girl so gifted she can make grown men cry, is an amalgam of at least three past Stones hits, with tumbling chords, unflappable drumming, and a garbled vocal; *Hang Fire* is a brief, fierce piece of hard rock. The commitment is palpable. It carries over to such songs as *Black Limousine*, a city blues number that finds Mick Jagger molding his vowels the way he did in '65 ("baybeh"), to the blistering babble of *Neighbors* and to much of the slower material (*No Use in Crying*, *Worried About You*) that makes up Side 2.

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is a weak Chuck Berry rehash that Richards botches vocally. *Slave* finds a groove but little else, and some stretches of instrumental aimlessness harken back to the sagging days of "It's Only Rock 'n' Roll." Still, the level of proficiency is high. Jagger revivifies all his old mannerisms (soul falsetto, rock rant, blues diction, recitation), the incomparable Charlie Watts slams away, guest sax player Sonny Rollins proves to be a strong rock honker, and some mystery keyboardist brings Memphis chops to tracks like *No Use in Crying*. (None of the musicians on "Tattoo You" are identified, not even Watts. Bill Wyman, or Ron Wood.)

From the vividness of Richards' guitar lines on *Start Me Up* to Rollins' snake-charmer solo on the closing *Waiting for a Friend*, "Tattoo You" is marked by a clarity of production and purpose. A good deal of the album is assembled from self-purloined licks, spare parts, and exercises in mood. But at its peaks, the Rolling Stones' new record sounds as though a fire has been lit under the band. It could be road fever, or it could be the fact that "Sucking in the '70s" was their first album in sixteen years not to crack the Top 10. Whatever the cause, "Tattoo You" is a good effect.

—MITCHELL COHEN

Bob Seger & the Silver Bullet Band: Nine Tonight
Bob Seger & Punch, producers
Capitol STBK 12182

Bob Seger is one of a handful of successful rock artists who have mastered the intricacies of their studio work in a concert setting. Yet that very precision undercuts the impact of his second live recording for all but the newest converts to the Detroit rocker's passionate songs. Like the Eagles' recent two-disc live set, "Nine Tonight" captures the nuances of Seger and his Silver Bullet Band's best known records so completely that the collection is almost redundant.

Granted he doesn't have a greatest-hits anthology to reprise the works on his last three studio albums. But unlike its concert predecessor, "Live Bullet," the new album doesn't face the same sizable population of potential new fans: It focuses on the most familiar songs from "Night Moves," "Stranger in Town," and "Against the Wind," all of which earned platinum sales.

Despite these performances' fidelity to their original arrangements, Seger himself cannot be accused of rote vocal interpretations. His throat-shredding attack draws explicitly from hard-core soul, yet as a writer he has always respected his melodies to the point where extended improvisation is practically

forbidden. Onstage, his boundless energy compensates for that literalness, as does his partying with the audience. Here, though, any glimpses of that rapport are brief and largely inappropriate. The fervor he can induce with his up-tempo rockers is masked by the blaring drive of the band; on some of the set's more delicate ballads, like *You'll Accompany Me* and *Fire Lake*, the listener is treated to the fans' delirious interjections, which obviously have less to do with the songs than with the social ritual of arena rock.

As produced by Seger and manager Punch Andrews and mixed by Bill Szymczyk (who also handled the Eagles' concert package), the album can't be technically faulted. The gremlins that once plagued recordings of highly-amplified rock are entirely absent, and the stereo image and instrumental balance are about letter perfect, showcasing the crack technique of Seger's seasoned players.

Somehow, though, that perfection limits rather than enhances. Seger's vulnerability has always been at the core of his work, yet here the effect is that of a very solid, workmanlike performer. He and other rock artists contemplating live sets might do well to consult such earlier concert classics as Otis Redding's "Live in Europe" to hear how unalloyed emotional intensity not only conquers technical flaws, but transforms them into badges of authenticity.

—SAM SUTHERLAND

Tom Verlaine: Dreamtime
Tom Verlaine, producer
Warner Bros. BSK 3539

Tom Verlaine's second solo album is very much an extension of the sinewy electric framework codified on "Marquee Moon," the 1977 debut for his seminal rock quartet, Television. Verlaine's stark, beautiful guitar work and verbal surrealism identified him as principal architect for that band, and, as such, a central influence on the new wave's better known proponents. The rhythm sections on "Dreamtime" (drummers Jay Dee Daugherty and Rich Teeter, and bassists Donald Nossov, Fred Smith and Verlaine himself) erect the same lockstep tattoos, skittering syn-copations, and sudden hesitations that paced Television. Against these, Verlaine uses hypnotic guitar duets or smoldering solo lines, subdued harmonics or dry single-note accents to underscore his images.

What makes "Dreamtime" perhaps his most potent and unified statement to date is its majestic flow: He often invokes an anthemic sweep through the jangling, modal rhythm parts and second-



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dary lead guitar figures that serve as foils for his austere solo lines. His range of tonal effects is deceptively wide, given his reliance on his own hands instead of a bank of effects pedals.

Yet, however impressive, technique is clearly secondary here. Instead, Verlaine is restating rock's topical concerns and its lexicon of guitar phrases in primordial terms, stripping words and music of momentary contemporaneity. In his hands, romantic conventions are reshaped into a darker, more authentic poetic style, summarized by the refrain on *Always*: "Mysteries come and go, but love remains the best kept secret in town . . . think it over."

Excepting his verse does not do total justice, for Verlaine's fragmentary style and impressionistic imagery draw much of their coherence from his music. The ominous guitar figures that stab at his urgent vocal on the chorus of *Penetration* or the lambent lines that curve against the pastoral images of *Without a Word* are as eloquent as any textural elements. That's not entirely intentional, I suspect: The record's only flaw is the intermittent intelligibility of the lyrics. This is hardly unusual in rock, but in the context of his haunting and original music, it's frustrating to miss any of Verlaine's equally sharp verbal gifts.

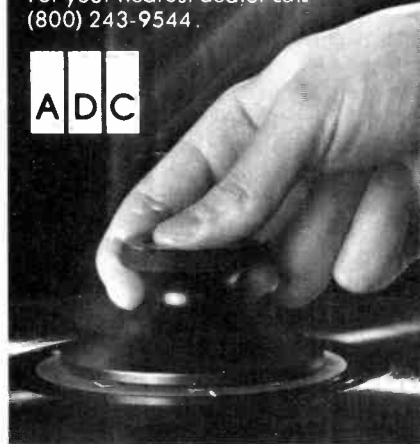
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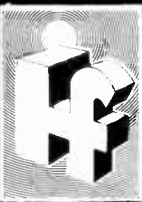
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Jazz

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To hear Desmond in this context is to regret that so much of his career was devoted to the Brubeck group. After his solo on *Here's That Rainy Day*, for instance, Lewis enters with a solo that is different from anything Brubeck would have played and far more in keeping with the saxist's interpretation. In addition, Desmond's very presence seems to shake up the MJQ, leading it to swing more openly than usual.

The material here progresses from *Greensleeves*, a waltz that serves as a Des-
(Continued on page 110)

CHRISTMAS SHOPPING GUIDE



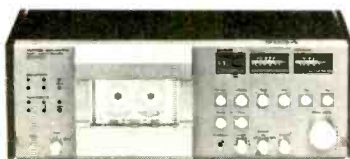
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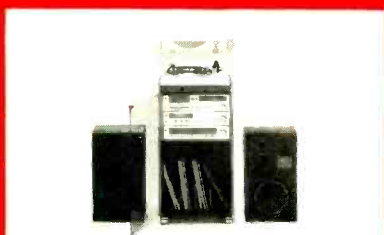
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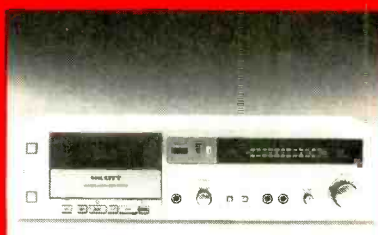
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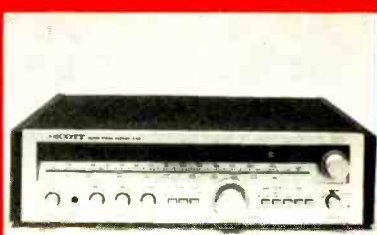


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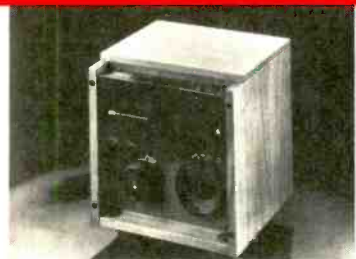


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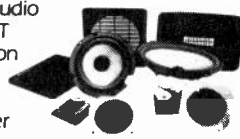
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(Continued from page 104)
mond showcase, through the Brubeckian *You Go to My Head to Bags' New Groove*, a strictly MJQ piece on which Desmond becomes a full-fledged part of the quintet. In general, his alto playing is, as always, impeccable and totally personal. In response, Lewis seems more assertive than usual, swinging out on his own and setting a strong, propulsive background for Milt Jackson's vibes, particularly on *Bags' New Groove*. This is an historic meeting, and it works. Not only is everyone up to the occasion, but the interaction is all that one could have hoped for.
—JOHN S. WILSON

New Orleans Nighthawks
GHB 98 (GHB Records,
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Vince Giordano's New Orleans Nighthawks have been playing at the Red Blazer Too—a bar/restaurant on New York's upper East Side—since December of 1977. Their repertory is made up of stock big-band arrangements and several transcriptions from the period between 1925 and 1935. Their precision, virtuosity, and sensitivity to the styles of that decade lend a tremendous sense of immediacy to some rather standard fare.

Giordano reorganized the band early in 1980, and anyone who has heard it in the last year or so will be disappointed with this recording. Of the musicians on this disc, only Clarence Hutchenrider (clarinet and alto saxophone), Moe Dale (clarinet and tenor sax), and Giordano (tuba, bass sax, and string bass) remain. The rest of the personnel here includes trumpeters Jimmy Maxwell and Bernie Brivin, reed player Artie Baker, drummer Eddy Davis, and banjo player Mike Peters. All are perfectly competent, but compared to the rich, full-bodied attack of the current Nighthawks, this band sounds thin and strained, its tempos rushed.

In the midst of all this, guest pianist Dick Wellstood stands out like a giant. On *The Mooche* he offers a rumbling solo that swaggers with authority, on *Keepin' Out of Mischief* he suggests the light and jaunty side of Fats Waller, and on *Nagasaki* he takes off on a bit of high-spirited Waller stride. Admittedly, there are some pieces, such as *Glad Rag Doll* and *Keepin' Out of Mischief*, on which the band hits an easy, gracefully moving beat and, without any startling solos, catches the sound and spirit of a good dance band of the '20s and early '30s. And its copies of *Snag It* and *The Mooche* are suggestive of the originals. But the current lineup would have done a far better job.
—JOHN S. WILSON

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BACKBEAT Jazz

(Continued from page 110)

John Kaizan Neptune & Mu'ryo: Shogun

Teiichi Hori & Shoichi Ono, producers. Inner City IC 6078

Shankar: Who's to Know

Shankar & Manfred Eicher, producers. ECM 1-1195

The music on these recordings represents only two of the many remarkable ways in which the influence of American jazz is felt around the world. In the case of "Shogun," the influence is direct: Japanese musicians orchestrating and performing music that is virtually indistinguishable from American jazz. In the case of "Who's to Know," the influence is more subtle. Shankar is an Indian violinist (he is not related to Ravi Shankar) whose music is carefully within the boundaries of Indian classical tradition.

"Shogun," despite its title, bears only an inspirational relationship to the popular novel-cum-television film. To confuse things even more, the compositions are the work of John Kaizan Neptune, an American who has lived in Japan and earned advanced proficiency degrees in the Tozan school of shakuhachi flute playing. The jazz elements are provided by an all-Japanese band playing arrangements by Takao Naoi.

The juxtaposition of Neptune's wonderfully atmospheric, pentatonic flute melodies with Naoi's driving, Gerald Wilson-influenced charts is, to say the least, schizophrenic. Other Japanese traditional instruments—the koto, the o-daiko drum, and the eerie-sounding sho—make appearances here and there, notably in *Samurai, Shogun, and Five Windows*. But, in the long run, it is the bombastic Naoi charts that dominate the recording.

That the Japanese elements in a recording like this are provided by an American scholar, while the American jazz elements are handled by native Japanese, tells as much as we need to know about the extraordinary pervasiveness of jazz throughout the globe. It also reminds us, sadly, of how willing some Japanese artists are to abandon their own traditions in favor of the more topical creative formats of the West.

This is not the case with Shankar's work, which starts with the ragas and talas of Indian classical music and only discreetly inserts phrases, runs, and, most noticeably, the intensity of Western jazz/rock. He plays a newly-invented instrument, which he calls a double-violin, consisting of two electronically amplified five-stringed violin fingerboards

joined to a common neck brace. The strings are placed so that the bow can touch both sets simultaneously; or, when one fingerboard is played, the other can produce sympathetic resonations (as happens on the sitar and sarod).

The effect is quite remarkable, despite the channeled sound characteristics of electronic stringed instruments. Shankar devotes each side of the album to a South Indian raga and is accompanied by two gifted percussionists: U.K. Sivaraman on the two-headed mridangam drum and Z. Hussain on tabla.

The Karnatic music of South India has always had, for this listener, more passion and excitement than the sometimes too coolly ascetic music of the North. Shankar adds to that passion with buoyant improvisations filled with sweeping runs that would do justice both to an Itzhak Perlman and a Stephane Grappelli.

Yet, despite Shankar's familiarity with Western music (primarily through his association with John McLaughlin of the group Shakti), his music still falls strangely on most American ears. Indian classical music and jazz share a tradition of improvisation, but the semitonal melody-mode known as the raga has no real reference point in the West. Ultimately, it is primarily the percussion that, despite the complex tradition that underlies the Indian tala, seems to share the same driving, syncopated accenting that is familiar to jazz.

Shankar wisely doesn't try to make any artificial connections, thereby managing to illuminate the jazz influence that *does* exist. Unlike the performers on "Shogun," he never abandons his own valuable aesthetic tradition.

—DON HECKMAN

Joe Pass-Jimmy Rowles: Checkmate

Norman Granz, producer

Pablo D 2310865

This is a musical match made in heaven. Two superb soloists become brilliantly perceptive accompanists and weave some gorgeous solo-support musical tapestries in the process. On "Checkmate" the sum is even greater than its parts: Jimmy Rowles and Joe Pass move in similar ways musically, so that what would be fascinating coming from just one of them becomes even more so when it is colored by the other.

In these duets or "conversations" as Nat Hentoff aptly calls them in his notes, Pass projects more substance than he does in his usual ensemble situations. With Rowles he gets further under the surface and does so with relatively simple, economical strokes and a minimum of florid technical splash. Part of this may come from what he says is a deliberate attempt to get close to an acoustic sound on his electric guitar. In any case, his tone is deep and rich and his attack relaxed.

Rowles remains inimitably Rowles in almost any situation, going his own unflappable way, mixing dream dust and roller coasters, finding a sensitive spot and poking at it insistently, and occasionally lying back and rocking along on an Erroll Garner lag. The tunes are good, solid, and relatively familiar (*What's Your Story Morning Glory, So Rare, We'll Be Together Again*) and offer opportunities for using the imagination. There is one rarely heard piece in Victor Schertzinger's 1910 hit, *Marcheta*; on this occasion, it is spelled *Marquita* and attributed to Eliseo Grenet.

—JOHN S. WILSON

BELL LABS

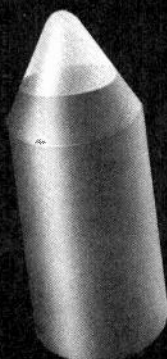
(Continued from page 61)

range and stereo capability reached commercial recordings. Wagner-Stokowski was almost as far out of fashion as Bach-Stokowski, and the maestro chose only smaller Wagnerian passages for recording—sometimes with orchestras distinctly inferior to the Philadelphians of 1932.

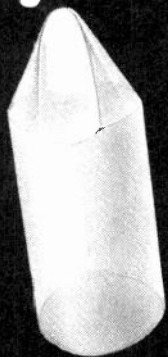
It was not the lab's purpose at the time to preserve any particular musical entity, of course. Indeed, the LP's liner notes document one ellipsis that was filled by the Victor equivalent and another that had to remain unfilled. And the stoppings and startings of the lab's own discs could be quite arbitrary, so that sound quality sometimes alters drastically in midphrase. Some of the originals sound as though time has taken a toll; others are astonishingly fresh. Yet since the patchwork is (but for the Victor fragment) all from continuous performances, the effect is like looking at a Rubens through a Tiffany window: The colors are severely altered in places and the details blurred, but much of the power comes through.

It is ironic that the great brick intrusion into my historic woods should, in the end, provide its own window into times gone by. And how tantalizing the view is! What might this technology not have done had it been available commercially and the recording industry not struggling for every penny in mid-Depression? And what else might be hiding, unheard, behind those blank brick walls? Evidently, the two Stokowski LPs represent the cream of the archives, and having skimmed it, Bell Labs plans to issue no more for the time being. **HF**

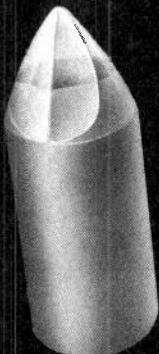
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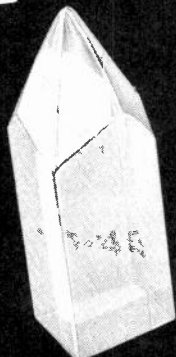
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CLASSICAL

Behind the Scenes

Music news and commentary

by James R. Oestreich

Holy Yumpin' Yiminy

Occasionally a recording comes along that defies even HF's fairly unrestrictive categories but should not escape notice. One such emanates from the Swedish state label, Caprice—a two-disc album of emigrant and immigrant songs, "From Sweden to America" (CAP 2011).

The first disc contains field recordings, one side from Sweden, of songs that reflect the dream of the new country, the other from America, of songs that convey nostalgia for the old. Fascinating items abound—not least, a chipper *I Been a Swede from North Dakota*, sung in 1980 by ninety-three-year-old Carl Bruce, of Rockford, Illinois. There are also two 1980 recordings of Olga Lindgren-Nilsen, of St. Paul, Minnesota, that nicely complement one of the historical items, which make up Side 3: born in Sweden in 1896, she was married for a time to Hjalmar Peterson (a vaudevillian a.k.a. Olle i Skratthult), with whom she is heard in a duet recorded in America about 1917.

Skratthult is heard solo in *Nikolina*, which sold over 100,000 copies on the Bluebird label before the Depression, and *Kom Adolfin*. Also represented are architect-singer Gustav Fonander, in the oldest cut in the set, a 1914 *Backamo Recruit Waltz*, and the "Sunshine Singer" and revivalist preacher, J.A. Hultman, in *Let the Sweet Sunshine In*, from 1928. (Suspected of smuggling moonshine in his organ on Atlantic crossings during Prohibition, Hultman is said to have responded that, no, he carried only sunshine.)

The final side was recorded in the 1970s at Minneapolis' Snoose Boulevard Festival, an adjunct of the Olle i Skratthult Project for the preservation of Swedish folklore, organized by Maury Bernstein. Anne-Charlotte Harvey (now living in San Diego) sings eight songs, including *Pelle's Yankee Doodle*, named for its tune—like others, borrowed.

During this Bartók year, we've all romanticized over the image of the Hungarian composer, cylinder recorder in arm, setting out on his field-recording treks. It's ironic that it should be left to a Swedish label to undertake such work in Rockford. (And none too soon, as it turns out; Bruce died just months after his recording.) This is a wonderful set, thoroughly documented and excellently

produced, that should serve as a model for similar projects. Its only serious drawback for the non-Swedish American is the absence of translations of the very extended texts (which are given). At least the policy is even-handed, however; the Swedes are left to decipher the two "English" songs, coping as best they can with "Holy Yumpin' Yiminy [How my Yohnnie can love]."

Caprice, which is also compiling an anthology of "Music in Sweden" (classical, contemporary, folk, and jazz; eight discs currently available), is now distributed by Fonodisc International, Inc., 535 E. 86th St., New York, N.Y. 10028.

Culshaw at Large

Desmar's Marcos Klorman, who knows whereof he speaks, has often talked of the "drama" behind every recording. This, more than any other, is the image that comes through in John Culshaw's truncated autobiography, *Putting the Record Straight*, scheduled for publication in February by Viking Press. Culshaw, as most HF readers well know, worked for Decca/London almost continuously from 1946 to 1967 and produced some of the most notable recordings of that, or any, period—among them, Solti's *Ring* cycle. He also graced these pages with a (fairly) regular column, "Culshaw at Large," from May 1976 until his March 1980 death.

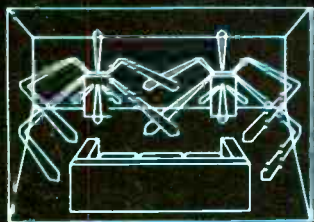
The tale ends in 1963, but the lessons drawn extend far beyond that date: in retrospect, Culshaw was able to trace the origins of the 1979 Decca "collapse" and takeover by Polygram to a "hardening of the arteries" that had set in at least twenty years earlier. Names are named and anecdotes related with gossip irreverence and an urbanity that will surprise no one familiar with his writing. (Particularly delightful is Swiss conductor Ernest Ansermet's attempt to come to grips with the coarser English idioms: "You think I know f--- nothing, but in fact I know f--- all!")

Culshaw also takes the opportunity here to revise some of his earlier opinions. Having taken him to task in another publication several years ago for his slighting dismissal of Rachmaninoff's liturgical music, I find most gratifying the mollification of his criticism of that composer's music.

We'll print excerpts next month. **HF**



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Electronic and mechanical engineering innovations make Pioneer's new CT-9R a pleasure to listen to.

To start with, Pioneer's engineers have developed a new material for the record and play heads on the CT-9R Cassette Deck. It's called RIBBON SENDUST and it's made with laminations 4 to 5 times thinner than conventional Sendust heads. This virtually eliminates eddy currents that interfere with high frequency response. It also provides a significant improvement in signal-to-noise ratio with extended high frequency response; plus a 3- to 5-dB increase in undistorted headroom at high frequencies. With metal tape the frequency response is an extra-wide 20 Hertz to 22k Hertz. The CT-9R's tape transport system is an incredibly precise dual capstan system with three direct drive motors. The result is an infinitesimal wow and flutter of 0.03%.

More importantly these features allowed our engineers to equip our CT-9R Cassette Deck with a super intelligence: a microprocessor that automatically adjusts bias, level and equalization to maximize the performance of the tape you're using. And this same microprocessor technology makes it possible for the Pioneer CT-9R to offer you an exclusive combination of human engineering features.

Human engineering makes Pioneer's CT-9R a pleasure to live with.

Anyone who records on tape knows how frustrating it is to run out of tape before running out of music. That's why the CT-9R has a Real Time Counter with a digital display to show you how much recording time is left on your tape. Press a button and the same display turns into a Digital Tape Counter. There's also a Blank Search feature that speeds through a partly recorded tape to find the unrecorded section and even leaves a five-second margin between the last song and what you intend to record. To find your favorite song, on a recorded tape, touch Index Scan and the CT-9R will play the first five seconds of each piece of music on the tape. To repeat a song, simply press Music Repeat and listen. The Pioneer CT-9R will even play both sides of a cassette automatically. And the Music Search control automatically plays the beginning of the next song on the tape. There's even an optional remote control.

Now if you think all this sounds too good to be true, visit your nearby Pioneer dealer. You can see and hear the CT-9R for yourself, as well as an entire line of new Pioneer cassette decks. And then if you're wondering why we don't give you less features for the money like others seem to do, it's because we consider that inhuman.

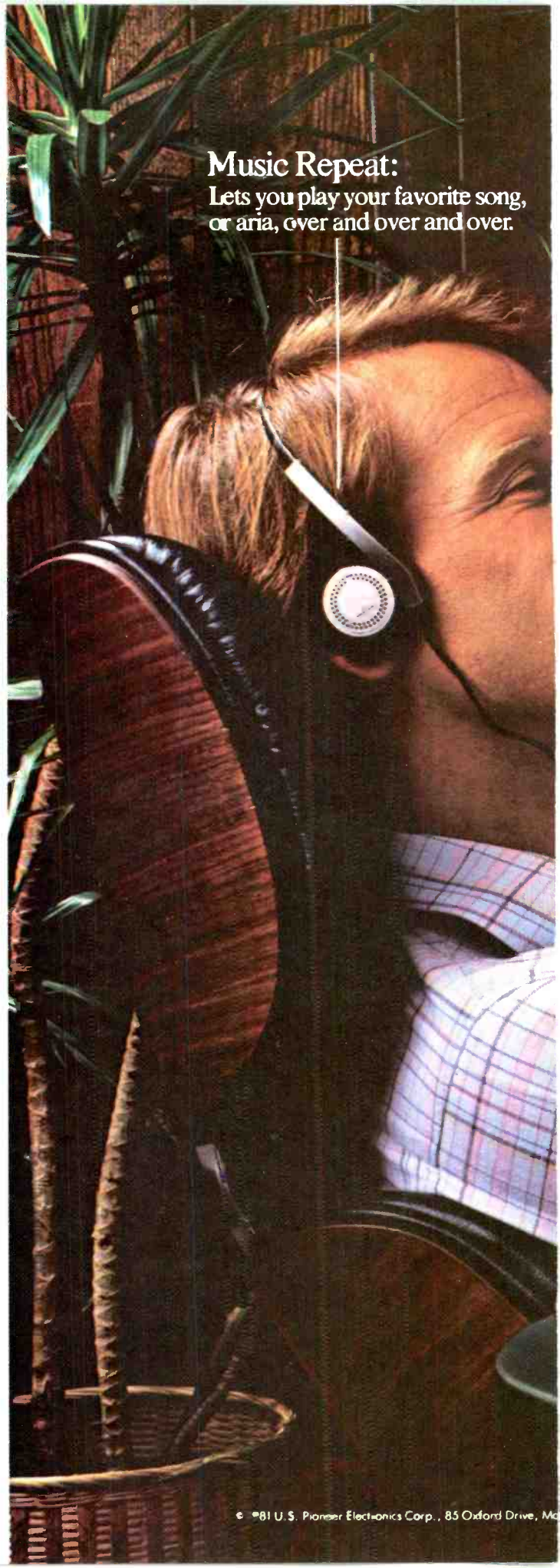


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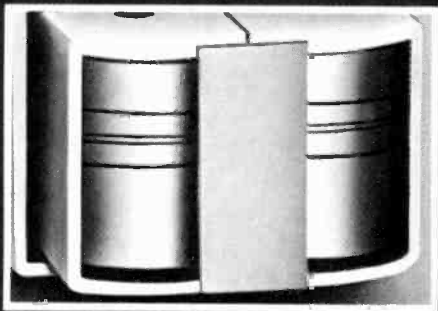
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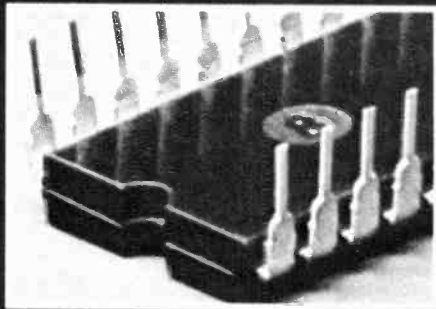


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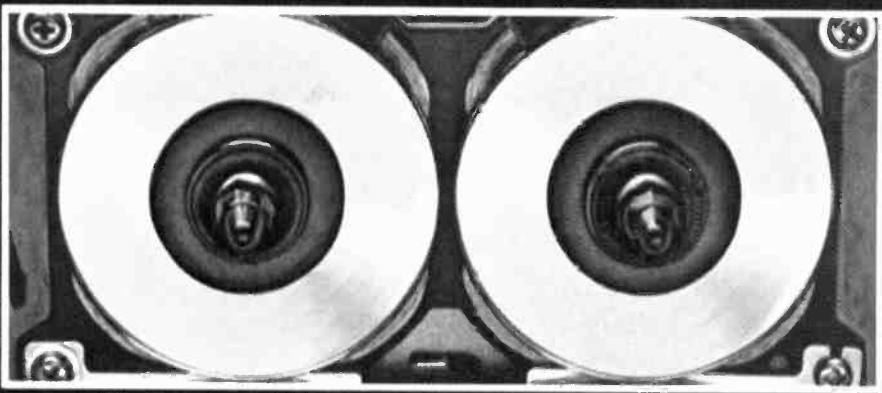
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Three DD Motor Tape Transport:

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