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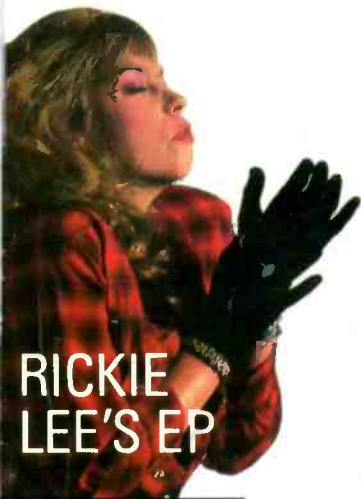
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1984

New Equipment Guide

MAKE MUSIC, SEE MUSIC ON YOUR COMPUTER!

REVIEWED! 7 LATEST CD RELEASES



RICKIE LEE'S EP

8 REVEALING LAB TESTS! NEWEST CD PLAYER!

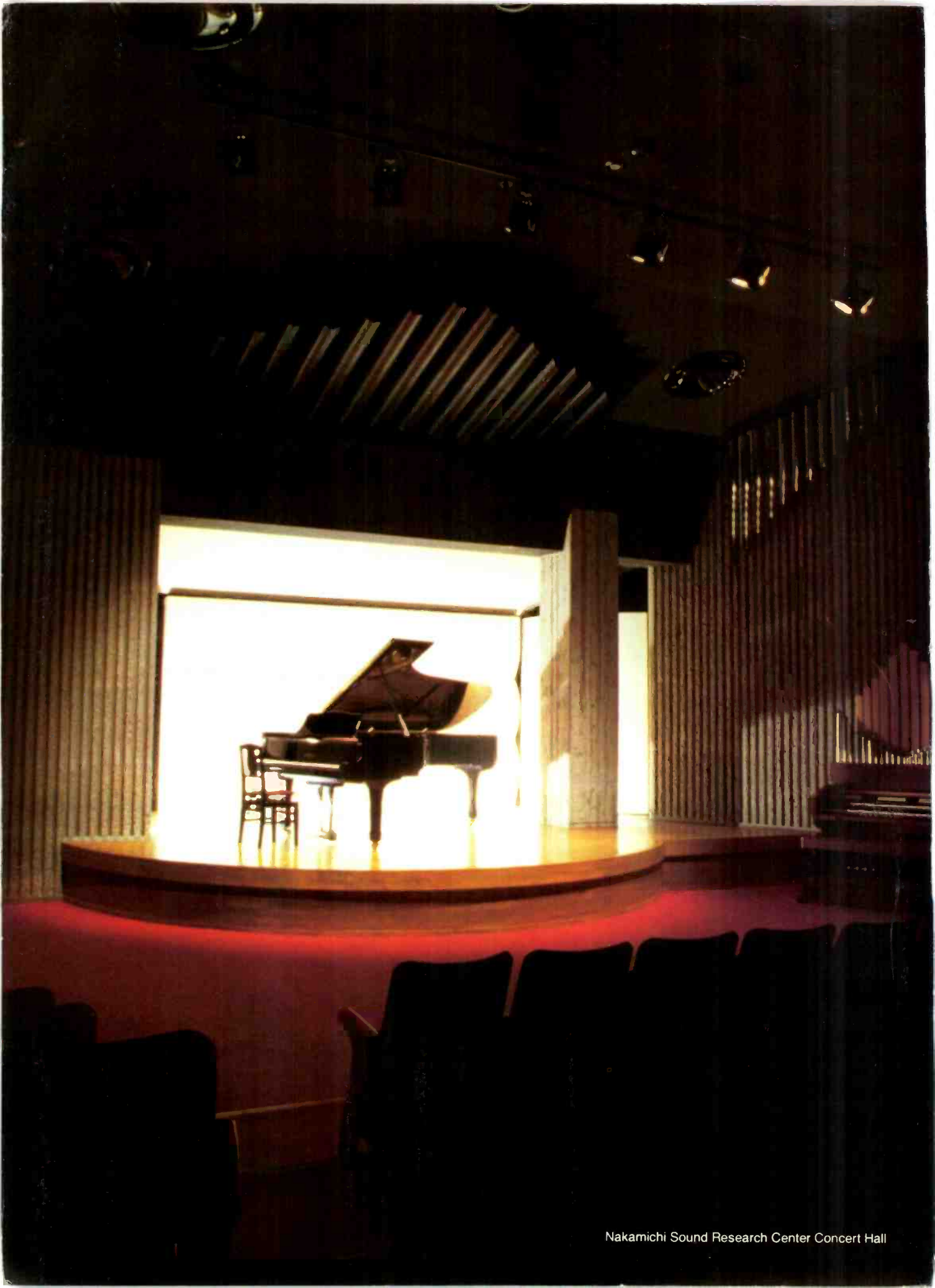


Digital Audio, Compact Disc Players



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Nakamichi Sound Research Center Concert Hall

Nakamichi—Commitment To Excellence

No great work of art—no masterpiece of music—is created without *commitment*. Every great artist—every musician—is driven by an internal need to express an emotion. At Nakamichi, we understand that need. We too are committed—to excellence—to perfection in the realm of recorded sound. In short, we are committed to *high fidelity!*

What does that mean? What is "high fidelity?" For a company with Nakamichi's reputation for outstanding specifications, it may be surprising to learn that specifications, in themselves, do not concern us! We are interested only in *perfect music reproduction*. When we attain that goal, excellent specifications follow automatically for they simply document technical performance. We believe that excellent specifications are the *effect*—not the cause—of high fidelity—the *result*—not the means—of attaining our goal!

All too easily, this distinction is blurred and ultimately forgotten! Specifications become an end in themselves. This is not surprising for specifications are easily quantified and naturally appeal to the technical minds that create high-fidelity products.

Not so at Nakamichi! We are unlike many audio giants. To serve as a constant reminder that our goal is *music reproduction*, we constructed an excellent concert hall as part of our headquarters/research facility. We consider the *concert hall* our Ultimate Test Instrument—a place

where the creation and recreation of music are directly compared.

The concert hall symbolizes Nakamichi Philosophy—a dedication to creativity, innovation, and musical excellence. Its location in our combined headquarters and research lab is symbolic in itself for the Nakamichi Philosophy permeates our entire organization.

We are proud to be small enough for our President to have a drafting board in his office and a sketch pad at hand as he prowls the laboratories keeping his finger on the pulse of research. We are proud to be large enough to have the finest staff and the finest test instruments in the industry. And we are proud of our dedication to music and to research—research that creates the products of the future—the products of the next decade and beyond.

This philosophy—this dedication to imagination and creativity—attracts the very finest engineers to

our staff—engineers who are in love with music, in love with sonic perfection. Our philosophy sets us apart from others and, more than anything else, has helped establish our enviable reputation for innovation and musical perfection.

This philosophy created the legendary Nakamichi 1000—the world's first Discrete Three-Head Cassette Deck—the first cassette recorder worthy of the name "high fidelity." It led us to develop the Nakamichi 680—the world's first high-fidelity *half-speed* recorder. It guided us in developing Hi-Com II—the world's first 20-dB noise-reduction system without audible side effects. It produced the Nakamichi 1000ZXL—the world's first cassette deck with true random-access program selection.

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HIGH FIDELITY

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*Cover Story

AUDIOPHILE FILE™ XL-S

GREATER DYNAMIC RANGE

Maxell XL I-S and XL II-S are the ultimate ferric oxide cassette tapes. Precision engineered to bring you a significant improvement in dynamic range.

XL I-S provides exceptionally smooth linear performance characteristics with high resolution of sound and lower distortion.

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Maxell engineers have managed to improve the Epitaxial magnetic particles used on both tapes.

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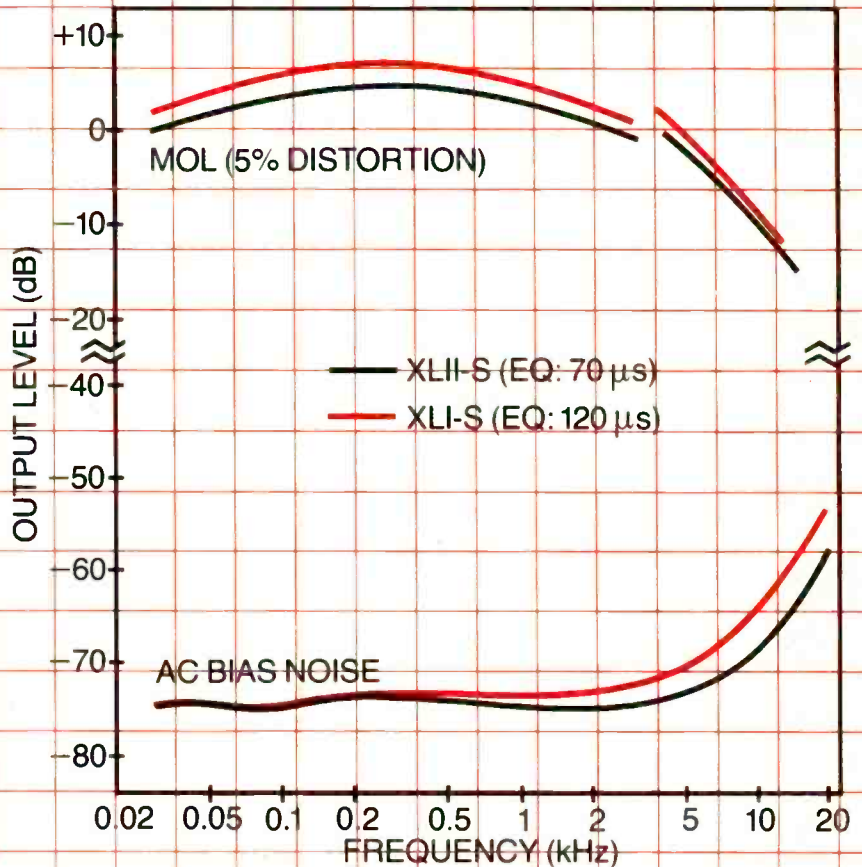
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Both tapes have more precise tape travel and greatly reduced distortion levels.

You'll see both these improvements covered in detail in future Audiophile

Files. In the meantime, we suggest you listen to them.

For technical specification sheets on the XL-S series, write to:

Audiophile File, Maxell Corporation of America, 60 Oxford Drive, Moonachie, New Jersey 07074.



IT'S WORTH IT.

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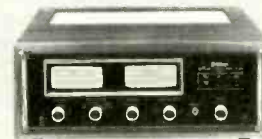
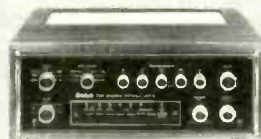
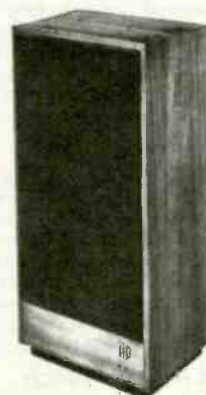
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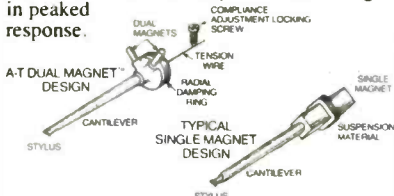
Number 7 in a Series

Controlling The Cantilever

In your stereo phono cartridge, the stylus which traces the groove is attached to a small arm, or cantilever, which transmits the stylus motion to the actual sensing mechanism. The mounting of this cantilever is critical to the proper operation of the entire cartridge.

Easy Does It

While the cantilever should move readily as the stylus moves (high compliance) it must also have the proper restoring force to bring it back to a central position when there is no groove modulation. It should also have no tendency to vibrate more easily at one frequency than another (resonance), particularly at audible frequencies. With the small masses involved, this can be a particular problem at very high frequencies, resulting in peaked response.



Equal Opportunity Damping

In most stereo cartridges, control of cantilever motion is supplied by an elastic material surrounding the fulcrum. With Audio-Technica Dual Magnet cartridges, this is a radial damping ring which responds equally to motion in every plane. Thus damping is uniform regardless of relative channel signal strength or phase.

Hand Tuning

This radial damping ring is slightly compressed during cartridge construction to a specific value which is hand-tuned for each stylus assembly. Thus compliance and resonance control can be optimized, eliminating potential unit-to-unit variations common to less sophisticated designs. Output is unusually smooth, even well beyond the highest audible frequencies.

A Perfect Match

The exact compliance value for each cartridge model depends on its intended use. For instance, an inexpensive cartridge meant for low-cost players should have relatively low compliance to assure proper tracking. For a top quality turntable, however, much higher compliance will take full advantage of the improved tone arm quality. Our hand tuning assures exact adjustment to the ideal value for each specific model during cartridge production.

One of our most important design features is the use of two magnets. We'll tell you why in our next column.

Good listening,

Jon R. Kelly, President
Audio-Technica U.S., Inc.
1221 Commerce Dr., Stow, OH 44224



audio-technica.

The World's Favorite Phono Cartridge

Inside the Pages of September's High Fidelity

LABOR DAY is upon us. Whatever else it represents—the end of summer vacation, the return to school—this time of year also marks the official introduction of the coming year's home-entertainment products. And this September, as HF has done every fall since the early days of audio, we present our annual coverage of the Summer Consumer Electronics Show.

Contributing to this year's roundup are HF editors Michael Riggs and Peter Dobbin, consulting technical editors Robert Long and Edward J. Foster, and longtime audio writer Ralph Hodges, who operates out of San Francisco. While I don't want to give away what they have to



MICHAEL ROMANOS

Lehrman with Alpha and Apple

say, here are a few highlights: Compact Disc Players have moved from the prototype stage into availability in audio-specialty and department stores; quality VCR audio is gaining even more momentum with JVC's announcement of a VHS Hi-Fi format; in traditional audio, manufacturers are responding to the upturn in the economy by introducing whole new lines.

As in the past, HF's September issue also brings you the comprehensive Preview of Forthcoming Recordings. This compendium represents a labor of love for classical-music editor Jim Oestreich, who somehow squeezed it in between directing a summer institute on recordings held by the Music Critics Association and coordinating the International Record Critics Awards (on which he'll report in December). This year's preview lists some 1,000 classical recordings.

From new recordings we jump to new methods of composing and producing music. In "The Apple and the Alpha," Paul D. Lehrman gives us a firsthand look at a reasonably priced computer-music system that serves as a versatile performance instrument and can record and even print the music it produces. If you have a Radio Shack color computer, you can read about that company's basic audio spectrum analyzer program, which gives you a colorful way to see music, in "Visualizing Sound."

Speaking of colorful ways of seeing music, Talking Heads leader David Byrne presents in BACKBEAT his views on music video, on performing, recording, and composing. You'll also find an intriguing point-counterpoint review of Rickie Lee Jones's new album, from a pop and a jazz critic. —W.T.



Cover Photos: Ronald G. Harris

ON THE COVER: (top to bottom) Alwa AD-F990 cassette deck, Denon DRA-700 receiver, Kyocera DA-01 Compact Disc player

Rickie Lee Jones: Photo by Craig Dietz

Technics introduces an awesome Computer-Drive Receiver. It stops distortion before it starts. And that's just the beginning.

The new Technics SA-1010 Computer-Drive Receiver. A receiver that combines so many technological advances it is the most sophisticated ever to carry the Technics name.

It starts with Technics innovative Computer-Drive technology: a microcomputer with the intelligence to sense potential causes of amplifier distortion. And to stop that distortion before it starts. So your music comes through with breathtaking clarity.

A second computer not only operates the world's most accurate tuning system, quartz synthesis. It also scans and mutes unwanted signals before they interfere with your music.



And the SA-1010's intelligence touches other areas.

A microprocessor is also used in conjunction with Technics Random Access Tuning with auto memory. It allows you to pre-set and store up to 16 of your favorite stations. And to hear any one, in any order, at the push of a button.

And whatever music you do listen to can be made to virtually envelop you, surround you by engaging Technics Dimension Control circuitry.

Then there's the sheer power of the SA-1010: 120 watts per channel, minimum continuous RMS, both channels driven into 8 ohms; from 20Hz to 20kHz, with no more than 0.003% total harmonic distortion.

And of course, the SA-1010 is ready for digital. It will be able to reproduce the flawless sound of digital sources soon to come.

Power. Perfection. And performance. The awesome SA-1010 Computer-Drive Receiver. From Technics.

Technics
The science of sound

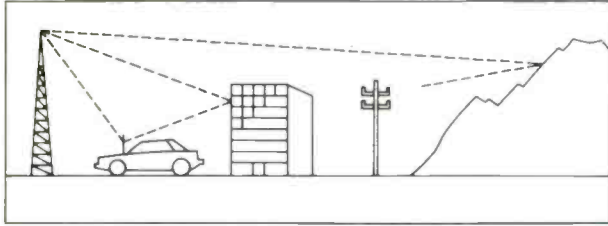
**SUPERTUNER III.
AN FM CAR STEREO
WITH RECEPTION
SO CLEAR YOU'LL
THINK YOU'RE
LISTENING
TO THIS.**



You know what often happens just when the music really starts cooking on your car's FM stereo.

Because your car's moving, and FM reception conditions are constantly changing, you can end up with something that sounds like bacon sizzling on a hot griddle.

The static, the whine, the fading, the cutting in and out of



A lot of things stand in the way of good reception. Like buildings. Mountains. Even telephone poles. The radio signals bounce off them and cut into the direct signal. Causing listening havoc for those who don't have a new Supertuner III.

stations. The kind of stuff that makes you grind your teeth.

Even with all the advancements in tuner technology, you've been left with only two alternatives.

Switch stations. Or pop in a cassette.

But now, there's Supertuner III. From Pioneer.

A car tuner that doesn't merely rely on convenience gadgets to make you happy.

But one that actually delivers the clean, clear FM reception you should be getting in this day and age.

The kind of interference free sound you thought you could only get from a cassette.

ADVANCED TECHNOLOGY THAT VIRTUALLY ELIMINATES THE SOUND OF *%#! FROM YOUR CAR STEREO.

Nothing interrupts the pleasure of listening to music on your car's FM stereo more than interference.

Engineers have a bunch of tongue-

twisting names for the phenomena that causes this to happen.

Names like multipathing and three-signal-intermodulation.

You, on the other hand, also call it names. Like "that *%#! static" or "the *%#! station's cutting in and out" or "I'm losing the *%#! signal." (Not to mention your temper.)

But because nothing is more important than music to

the engineers at Pioneer, they've been working continuously developing the technology to virtually eliminate the sound of static and *%#! from your car.

WHICH TUNER GETS THE BEST RECEPTION IS NOW PERFECTLY CLEAR.

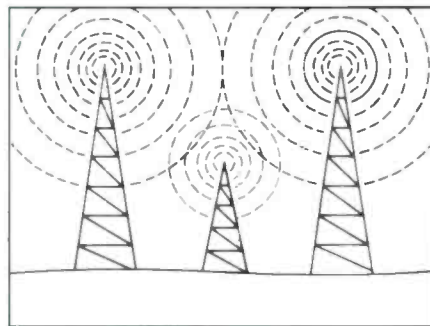
It's one thing to boast that only Supertuner III can all but eliminate the aforementioned irritants to your listening pleasure.

But Pioneer wanted to prove it. By road testing Supertuner III against the highest quality FM stereo tuners currently available.

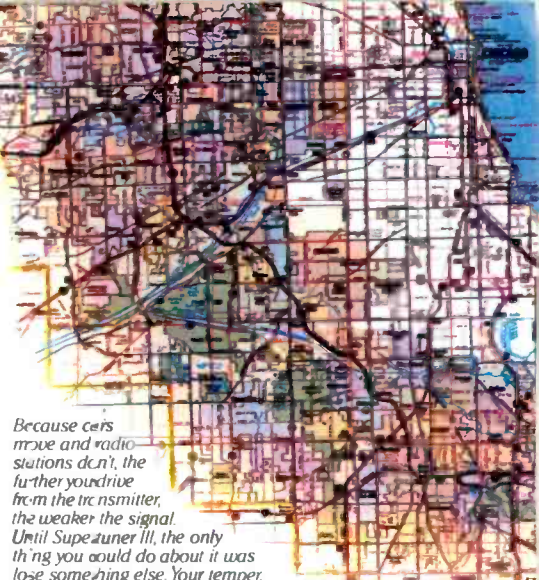
The test was conducted in perhaps the worst reception area in America.

Chicago, Illinois. If Supertuner III performed well here, it would perform well anywhere.

Using the same car, with



Three-signal-intermodulation occurs when a weak signal is surrounded by two stronger ones. And, as they say, only the strong survive. So you get stations cutting in and out or "bleeding" into each other. Unless you have a new Supertuner III.



Because cars move and radio stations don't, the further you drive from the transmitter, the weaker the signal. Until Supertuner III, the only thing you could do about it was lose something else. Your temper.

the same antenna, and driving around and around the same block on the Near North Side (where the John Hancock Building and the Sears Tower, the world's third and tallest structures, respectively, create FM listening havoc), Pioneer put one tuner after another to the test.

And the clear winner, time after time, in both downtown and suburban conditions, was Supertuner III. Only Supertuner III received stations with no sound of sizzling bacon. And only Supertuner III could capture and lock in the weak stations.

Reading this description of the test may be somewhat convincing. But not nearly as convincing as actually hearing the performance of Supertuner III.

To do that, you'll have to go to your nearest car stereo dealer and ask him for a demonstration of the new Supertuner III.

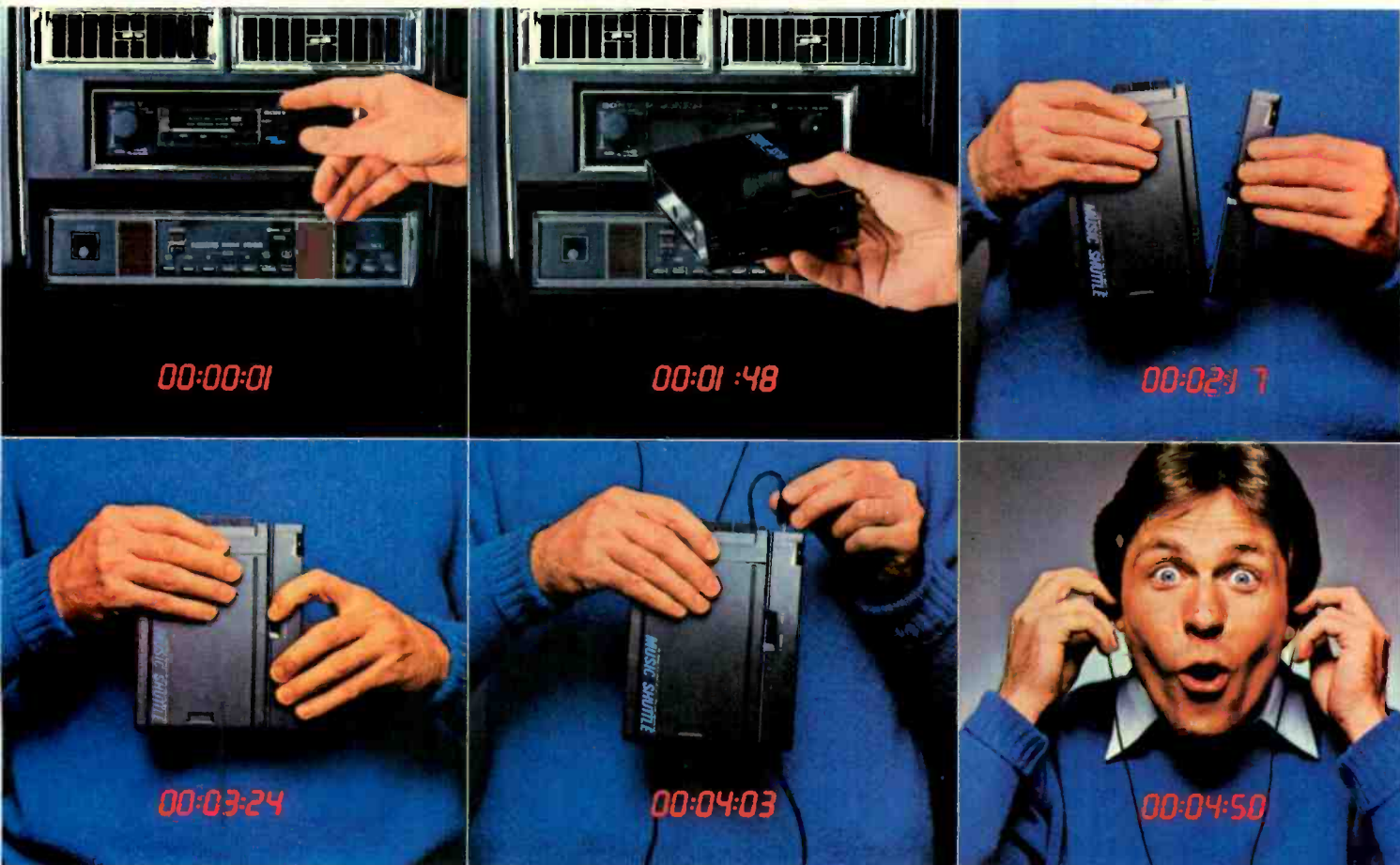
There's a very good chance he'll already have one installed in his car.

That alone should tell you something.



PIONEER
Because the music matters.

IT GOES FROM CAR STEREO TO PORTABLE IN 4.5 SECONDS.



INTRODUCING THE SONY MUSIC SHUTTLE.

Now you don't have to leave the extraordinary sound of a Sony car stereo when you leave your car. Instead, you can carry it with you, thanks to the Sony Music Shuttle.™ The first car stereo that turns into a portable stereo.

At the push of a button, the Music Shuttle's cassette player ejects, and is ready for a battery pack and headphones.

What's left behind in your dashboard is the Music Shuttle's AM/FM radio. A radio that delivers high-fidelity stereo even when the cassette player isn't in your car.

Also left behind is a large, conspicuous hole where the cassette player once was. A hole that will do more to discourage a thief than any alarm or lock.

All of which makes the Music Shuttle the first car stereo that, literally, leaves nothing to be desired.

SONY
THE ONE AND ONLY.

Letters

A Passionate Debate

Having read the answer of my dear friend Harris Goldsmith to the letter of violinist Gidon Kremer ["Kremer and Goldsmith on Schnittke (and Each Other)," February], I would like to make three critical remarks—with due appreciation of Mr. Goldsmith's high ethical standards in treating the question of how to write fitting cadenzas, and without having heard Mr. Kremer's performance or knowing Schnittke's cadenzas.

1. A cadenza is not "a filling-out between the implied dominant of the six/four chord and its inevitable tonic resolution": There is nothing "implied" in that dominant; it occurs clearly, for instance, during the final trill in the cadenzas of Mozart's piano concertos. A cadenza fills the space between the tonic six/four chord played by the orchestra just before, and the final tonal resolution following the end of the cadenza on a dominant harmony. "Final," not "inevitable"—which sounds as if one wanted to avoid it. Just the contrary is the case.

2. The abandonment of cadenzas did not originate with Beethoven's Triple and *Emperor* Concertos. Indeed, it is illogical to assume that Beethoven in Op. 56 did away with cadenzas altogether only to return to a mandatory cadenza in Op. 73. Actually, the greatest musical innovator of all times, Mozart, introduced the mandatory cadenza unobtrusively in his A major Piano Concerto, K. 488, simply by writing it down in his definitive full score, where it can be seen at the Paris Bibliothèque Nationale; there is no suggestion there that it could be replaced by another. Mozart then killed the cadenza idea altogether in his last instrumental work, the K. 622 Clarinet Concerto, also in A major, which provides no spot where a cadenza could be inserted.

3. Artur Schnabel's cadenza for Mozart's C major Concerto, K. 467, may not please you—as his cadenza for the C minor Concerto, K. 491, did not please Mr. Goldsmith—but it pleased the excellent young pianist Ann Zalkind well enough to make her transcribe it, with the help of her teacher, Julio Esteban, from Schnabel's recording so she could play it herself. A cadenza like this is "stylistically apt" as long as it respects the space implied by the composer (not much too long or much too short) and at the same time follows the personal compositional laws of the writer of the cadenza, not of the composer of the concerto. For there is great objectionable arrogance in the attempt—sometimes almost 200 years later—to imitate the style of a composer so as to deceive the audience about the authenticity of the cadenza. This is a lesson we can learn from Beethoven, who, as Mr. Goldsmith justly points out, removed himself from the style of his first two concertos when he wrote his cadenzas more than 25 years later as completely as Schnabel did from Mozart's.

I hope the controversy continues, and eagerly await Mr. Goldsmith's reply.

Konrad Wolff
New York, N.Y.

You have probably received a great deal of mail with regard to Harris Goldsmith's review of Gidon Kremer's Beethoven recording [July 1982] and the ensuing exchange of correspon-

dence, but I shall add my comment to the pile because of a need to raise some personal ideas.

Schnittke has given Mr. Kremer and other artists a vehicle with which to comment on the state of the world today when called upon to play the Beethoven violin concerto. He has provided a cadenza that matches the ingenuity, inventiveness, and genius of Beethoven without denying that the last 156 years even existed.

As an artist, I was deeply moved when I first heard Mr. Kremer's great recording of this magnificent work. Schnittke's cadenzas fit so well that I am amazed Mr. Goldsmith could find them laughable. They are no more out of place than is the playing of the concerto on metal strings or the recording of the work in the first place. One can hardly view the *Mona Lisa* without giving some thought to the directions art has taken since that time, and most people have viewed the work more often than not via a book or print (and at that, perhaps, in black and white); but I digress.

As an artist and musician, I feel a need, even a responsibility, to reflect our current lot, not to hide from it. Schnittke has given Mr. Kremer the voice with which he can remind us who and where we are, lest we become apathetic in listening to older masterpieces reflecting on days gone by. We can only *reflect*, and Mr. Kremer's performance has certainly kept this reality in perspective.

I appreciate Mr. Goldsmith's willingness to expound his ideas, but I challenge his use of the phrase "an act of artistic disrespect" to describe the Schnittke cadenzas. In his own words, a cadenza "has to go somewhere musically and dramatically." These cadenzas do just that, very beautifully. (Aesthetics was Mr. Goldsmith's concern, I believe.)

Finally, when Mr. Goldsmith calls the Beethoven violin concerto an "essentially lyrical piece," or the G major Piano Concerto a "lyrical" one, he should not forget that in all their lyricism lie the power, drive, and force of Beethoven at his best. To give either work a one-word label reflects a shortsightedness I find hard to comprehend or tolerate. One could as well call the *Pietà* "pretty."

Stewart E. Arfman
Principal Double Bass
Indianapolis Symphony Orchestra
Indianapolis, Ind.

How perfectly delicious: Gidon Kremer has the spunk to talk back to a critic! I guess Paganini was the last great artist to fight it out in public. That made musical history—as, one hopes, will the Kremer-Goldsmith debate.

Having studied and written books about many of the truly great fiddlers in history (Paganini, Heifetz, and Ysaye, to mention but a few), and knowing Mr. Kremer personally, I have the following to add to the great debate:

Mister Kremer is, most likely, the finest violinist in the world; his throne may be shared by others, but no one can claim to play the violin better or to interpret certain pieces more "violintistically." Harris Goldsmith, whom I know only from his writings, is obviously very knowledgeable—a great critic in the style of Henry Roth, and highly capable of defending himself and his right to criticize: would that all critics were so good.

Several points of great importance have so

far been overlooked. First and foremost, the Beethoven is the "holiest" of all violin concertos. Jascha Heifetz told me it was the most difficult to play (i.e., interpret). Erick Friedmann lost the Tchaikovsky Competition in Moscow because he "dared" to play the Beethoven in the final round: both David Oistrakh and Leonid Kogan told me independently that they were shocked and annoyed at this "American" habit of irreverence toward the Beethoven. Another truly great fiddler, Elmar Oliveira, recently said that he could play the work for the rest of his life and "never get to the bottom of it." Therefore, I support Mr. Goldsmith. Mr. Kremer exercised very bad musical judgment in putting the moustache on the *Mona Lisa*, but the sale of his record will provide the final judgment.

The true basis of the debate, however, must revolve around artistic freedom and integrity. Mr. Kremer has long championed modern music in general and Schnittke in particular. If great players like Mr. Kremer would not take the time—and risk—to play modern music, there would be no progress at all in our musical sciences and tastes. There would be little reward for composers to make "modern" music, since no one would come to hear it. Mr. Kremer has every right—indeed, a responsibility—to play Schnittke.

Thus, Mr. Goldsmith was right to criticize Mr. Kremer for blasphemy and poor judgment. Mr. Kremer was equally right to play the Schnittke music. If he hadn't put it into the concerto recording and had issued it (or any Schnittke) on a separate disc, no one would bother to buy it.

But most important, you are right; HIGH FIDELITY can only gain great respect for providing the forum for such an important debate. Keep it up. You're making modern musicians and modern critics aware that someone does care.

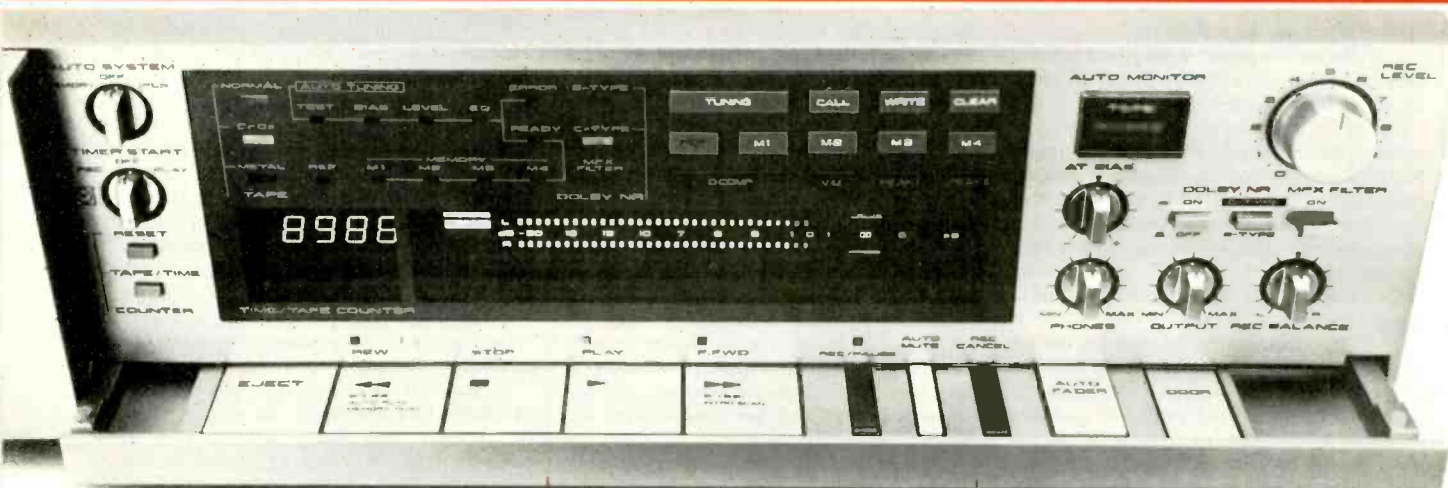
Herbert R. Axelrod
Neptune City, N.J.

Mr. Goldsmith replies: *Thanks to these readers for their passionate—and knowledgeable—responses to this continuing controversy.*

Mister Wolff, I blush to admit, has scored a point off me: I am just as guilty as Kremer of provincialism in momentarily forgetting that Mozart's Clarinet Concerto, K. 622—perhaps the greatest concerto he wrote for any instrument—indeed elides the cadenza, previously de rigueur. As for the K. 488 cadenza's having been written by Mozart directly into his manuscript, that piece of information makes Marguerite Long's interpolation of Gabriel Pierné's anachronistic cadenza into that work all the more untenable. (My copy of K. 488—the Dover reprint of the Breitkopf and Härtel score—gives the cadenza as an appendix.)

*But Mr. Wolff's notion of a "tonic 6/4 chord" amazes me: How can so experienced a teacher and so perceptive a musician be insensitive to a harmonic function that is, clearly, a dominant preparation? (Is it simply that he is antipathetic to Heinrich Schenker and his philosophizing?) Mister Wolff's zealous defense of Artur Schnabel's toils as a cadenza writer is easier to understand: Schnabel was for many years his mentor, and Mr. Wolff has even documented their relationship in an excellent book, *The Teaching of Artur Schnabel* (Praeger, 1972). *The Schnabel cadenza to K. 467, though weird enough, is certainly less disastrous than the**

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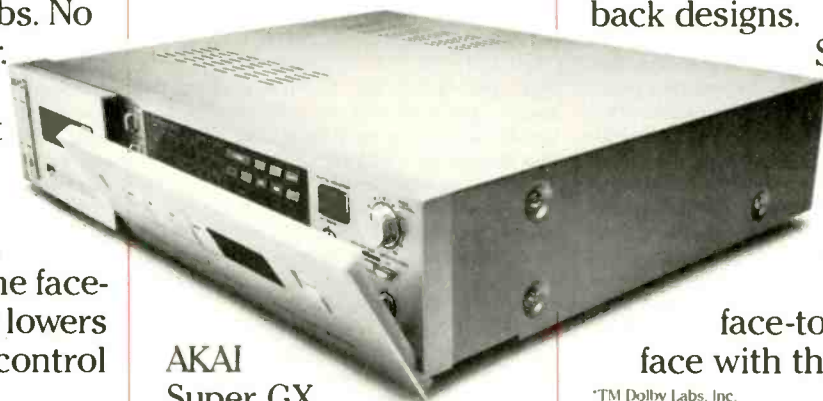
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Letters

"atonal" meanderings in K. 491, but Mr. Wolff certainly goes too far when he self-righteously accuses cadenza writers of "great objectionable arrogance" for attempting to construct an interpolation in the style of Beethoven or Mozart that would not call undue attention to itself or its author. Such simulations, successful or not, are clearly motivated by modesty, not egotism. Mr. Wolff's damning epithet would be better applied to the Longs and Piernés of this world!

Mister Arfman's aesthetic values are obviously far removed from my own, and there is little I can say to his assertion that Schnittke's cadenzas match "the ingenuity, inventiveness, and genius of Beethoven" apart from utterly disagreeing with it. But Mr. Arfman's implication that listening to the classics without constant reminders of subsequent (and horrific) events amounts to escapism really angers me: Does this mean that people are "escaping" when they rejoice in timeless beauty? Is it futile and cowardly to enjoy the first movement of Beethoven's Pastoral Symphony—"happy feelings on arriving in the countryside"—without having the tonal scenario supplemented with slides of trees defoliated by napalm? Are all modern renditions of Bizet's *Jeux d'enfants* and the "Tuleries" section of Mussorgsky's *Pictures* "escapist" if they fail to remind us that some of the world's children were hideously deformed by the atom bomb? Irony certainly has its value in musical performance, and I recall Erich Leinsdorf's inspired juxtaposition that prefaced Beethoven's Ninth Symphony—both in concert and on records—with Schoenberg's *A Survivor from Warsaw*. But Arfman's kind of thinking brings to mind the remark by the black-activist student who found the music program of a California university "irrelevant": "We don't want to learn about that dead old honky. Bach!"

Of course, Mr. Arfman—Beethoven's violin concerto has "power, drive, and force" as well as lyricism. But if you will allow me a value judgment, Kremer's dainty, decorous, fast-paced interpretation tends to lose sight of those other ingredients (and perhaps the lyricism as well) to a greater degree than I do.

Mister Axelrod's communication puts matters into superb perspective, particularly in his concluding paragraphs.

Incidentally, I have discovered that the Schnittke cadenzas tend to become less infuriating—if no more intelligible—on rehearing. In this instance, familiarity breeds boredom rather than contempt!

Scratch-Builder Bible

In response to the letter Scratch Builder ["CrossTalk," July], I would like to recommend the book *How to Design, Build, and Test Complete Speaker Systems* by David B. Weems, published by Tab Books. This amateur-speaker-builder's bible presents all aspects of design, construction, and testing in a clear and practical manner.

Brian P. Moran
La Crescenta, Calif.

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

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Peter Aczel *The Audio Critic* Winter 1982-83

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CrossTalk

Practical answers to your audio questions by Robert Long

Matchmaker

I have a Pioneer SX-3800 receiver. The instruction manual advises the use of speakers with a 4-ohm or greater impedance; if two sets of speakers are used, it says the impedance of each must be 8 ohms or more. Can I connect a 4-ohm satellite/subwoofer system to the receiver without activating the protection circuit when I turn up the volume?—Sharon Zelaski, Chicago, Ill.

Yes, as long as the impedance of the overall satellite/subwoofer system is no less than 4 ohms. The separate parts of such a system don't load the amplifier the way paralleled speaker pairs do because of the system crossover, which intervenes between the amplifier and the three speaker modules.

Powering Up

My system consists of a 65-watt Pioneer amplifier powering a pair of Ohm I speakers. I'd like to get a better amp, but I'm confused by the different types: preamp, power amp, integrated, nonintegrated, and biamp. What would be the ideal approach? For example, would a biamping give better sound than a higher-wattage amp?—Frank Taylor, Wichita, Kan.

First, the basics. A power amp takes "line level" signals (with peaks of approximately 1 volt) and beefs them up enough to drive speakers. Volume or level controls may or may not be included, and other controls are even rarer on power amps. Technically, a preamplifier is anything that comes ahead of the volume control in the circuit, but typical preamps (which might better be described by the old-fashioned term "control preamp") include a volume control as one of a full control array. Combine such a control preamp with a power amp on the same chassis and you have an integrated amp. Whether you want an integrated amp or a separate preamp and power amp is largely a matter of preference. The integrated route is usually somewhat more economical, but it is also less flexible and may impose a lower power limit than you would like.

Biamping is not a kind of amplifier, but a procedure, and the degree to which its theoretical virtues will prove audible depends on a host of variables. It involves use

of an electronic crossover to separate the signal into two (or, for triamping, three) frequency bands and then amplifying each separately. It has three advantages. First, by obviating at least one of the passive crossovers built into typical speakers, it eliminates a source of compromise in speaker design. (Working at low power and with no possible interaction with the drivers, an electronic crossover presents a far simpler design problem.) Second, possible intermodulation between bands as they pass through a single amplifier is ruled out by using separate amps. Third, and perhaps most important, it enables you to deliver more total power to the speakers. But biamping requires separate inputs for the upper- and lower-range drivers, which most loudspeakers do not have. And, except when more power is required than can be delivered by a single amp, it usually doesn't have much sonic effect.

The Correlator Effect

When I went preamp shopping in lower Manhattan recently, a salesman inquired whether I wanted a "correlator" knob. Neither he nor any other salesman could tell me what its purpose is, but they all knew that stereo buffs and the new DJs are asking for it. What effect does a correlator have on the sound, and would it make sense to spend a couple more dollars for the sake of the knob?—Derrick Williams, New York, N.Y.

The only similar term I can think of in the lexicon of high fidelity (I can't speak for DJs) is the Autocorrelator—a dynamic low-pass filter circuit designed by Bob Carver and built into certain Carver and Phase Linear products. It can be very useful for minimizing background hiss and similar effects. Whether you consider it worth the extra money will depend entirely on how much you're bothered by the noise that it alleviates.

Power Requirements

I have received conflicting advice about what I need to drive a pair of Allison One loudspeakers. What kind of equipment do I need? What should its output power be? Can a combination tuner-amp do the job? Can you name specific manufacturers and model

numbers I should investigate?—Dr. Mason J. Carp, Harrisburg, Pa.

Let me begin at the end and work backward. First, we can't supply specific buying advice, but just about any decent high fidelity receiver (tuner-amp), integrated amp, or power amp should work well with the Allison loudspeakers. It's true that some amplifiers work a bit better into some types of speaker loads than others—and, conversely, that some speakers are more sensitive than others to the properties of the amplifiers driving them—but we haven't documented all the permutations. And, in any event, the differences are usually very slight. In particular, the power "requirement" of a loudspeaker, even when it's arrived at through a rigorous application of theory, can be more misleading than informative because of the way we hear. If theory dictates 50 watts for one speaker and 100 for another, we tend to forget that the difference is only 3 dB. And to arrive even at such a theoretical figure, we would need to know the size and acoustical characteristics of your listening room and the volume at which you prefer to listen.

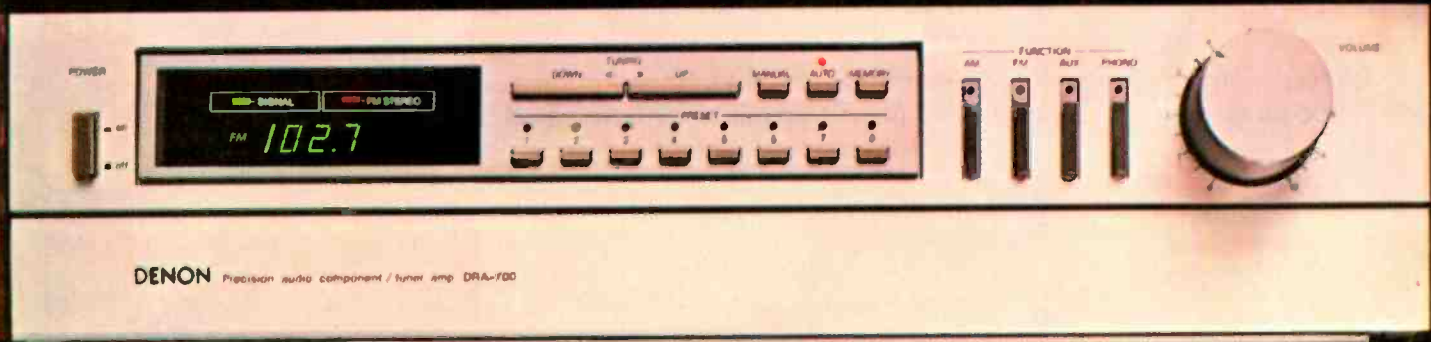
Bright Idea?

The manual for my Sanyo RD-5006 cassette deck recommends that the equalization button be pushed in for high-bias chromium-dioxide tapes. Recently I discovered that playing them with this button released improves the high-frequency reproduction. Could this mean that I have a defective deck?—C.D. Anonye, Baltimore, Md.

It could, but probably it doesn't. Playing a chrome tape with the ferric equalization makes it sound brighter, and, in any A/B comparison, the brighter of two sounds almost invariably sounds better. The acid test is a comparison of both with the source from which the recording was made. If, for example, you tape from a disc (with the EQ button pressed in, and recording on chrome or other high-bias tape), playback from the tape should sound more like the disc with the button pressed in. If it doesn't, try recording at a lower level or without noise reduction to be sure you're not saturating the highs. If the reproduction still sounds more like the original with the button in the released position, you may have cause to wonder about the deck itself.

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Denon DRA-400 AM/FM Stereo Receiver \$399

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The DRA-700 Receiver incorporates the same Odb Non-NFB circuitry that earned Denon special recognition by *Audio Video International* magazine in their Hi-Fi Grand Prix Competition. This straight-forward circuit design makes the DRA-700 the most electronically sophisticated receiver on the market today.

The DRA-400 actually won the AVI Hi-Fi Grand Prix Award, and was cited for its Non-Switching A Amplifier (which eliminates Switching and Crossover distortions) and Quartz PLL Synthesized FM Tuning System (which improves tuning accuracy and eliminates station drift).

The DRA-300 also offers a Non-Switching A Amplifier and Quartz PLL Synthesized Tuning, but for under \$300.

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*Prices for comparison purposes. Side panels optional except on DRA-700. All power ratings at 8 ohms; 20Hz-20kHz; THD 0.05%; (DRA-700; 0.015%).

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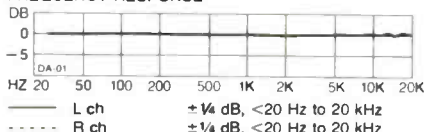
Preparation supervised by Michael Riggs, Peter Dobbin, Robert Long, and Edward J. Foster. Laboratory data (unless otherwise noted) supplied by Diversified Science Laboratories.

A Captivating CD Player from Kyocera

Kyocera DA-01 Compact Disc player. Dimensions: 18¼ by 5¼ inches (front panel), 12¼-inches deep plus clearance for controls and connections. Price: \$1,050. Warranty: "limited," one year parts and labor. Manufacturer: Cybernet Electronics Corp., Japan; U.S. distributor: Cybernet International, Inc., 7 Powder Horn Dr., Warren, N.J. 07060.

All data obtained using the Sony YEDS-2, Philips 410 055-2, and Philips 410 056-2 test discs.

FREQUENCY RESPONSE



DE-EMPHASIS ERROR

left channel +<¼, -0 dB, 1 to 16 kHz
right channel +¼, -0 dB, 1 to 16 kHz

CHANNEL SEPARATION

≥ 88½ dB, <100 Hz to 20 kHz

CHANNEL BALANCE

±0 dB

S/N RATIO (re 0 dB; A-weighted)

99 dB

HARMONIC DISTORTION (THD; 40 Hz to 20 kHz)

at 0 dB <0.01%
at -24 dB ≤ 0.048%

IM DISTORTION (70-Hz difference frequency; 300 Hz to 20 kHz)

at 0 dB <0.010%
at -10 dB ≤ 0.010%
at -20 dB ≤ 0.020%
at -30 dB ≤ 0.032%

LINEARITY (at 1 kHz)

0 to -60 dB no measurable error
at -80 dB +1½ dB
at -90 dB +4¼ dB



DESPITE ITS RELATIVELY short history in the U.S., Kyocera—a large Japanese company involved in many product areas, including computers—was one of the first manufacturers to announce that it would market a Compact Disc player here. The DA-01 fulfills that promise. Like other Kyocera components, it has a rather muted, dignified appearance, without a lot of the flash one often associates with competing products. Don't let that mislead you though, for the DA-01 is a good example of how much operational flexibility can be built into a CD player.

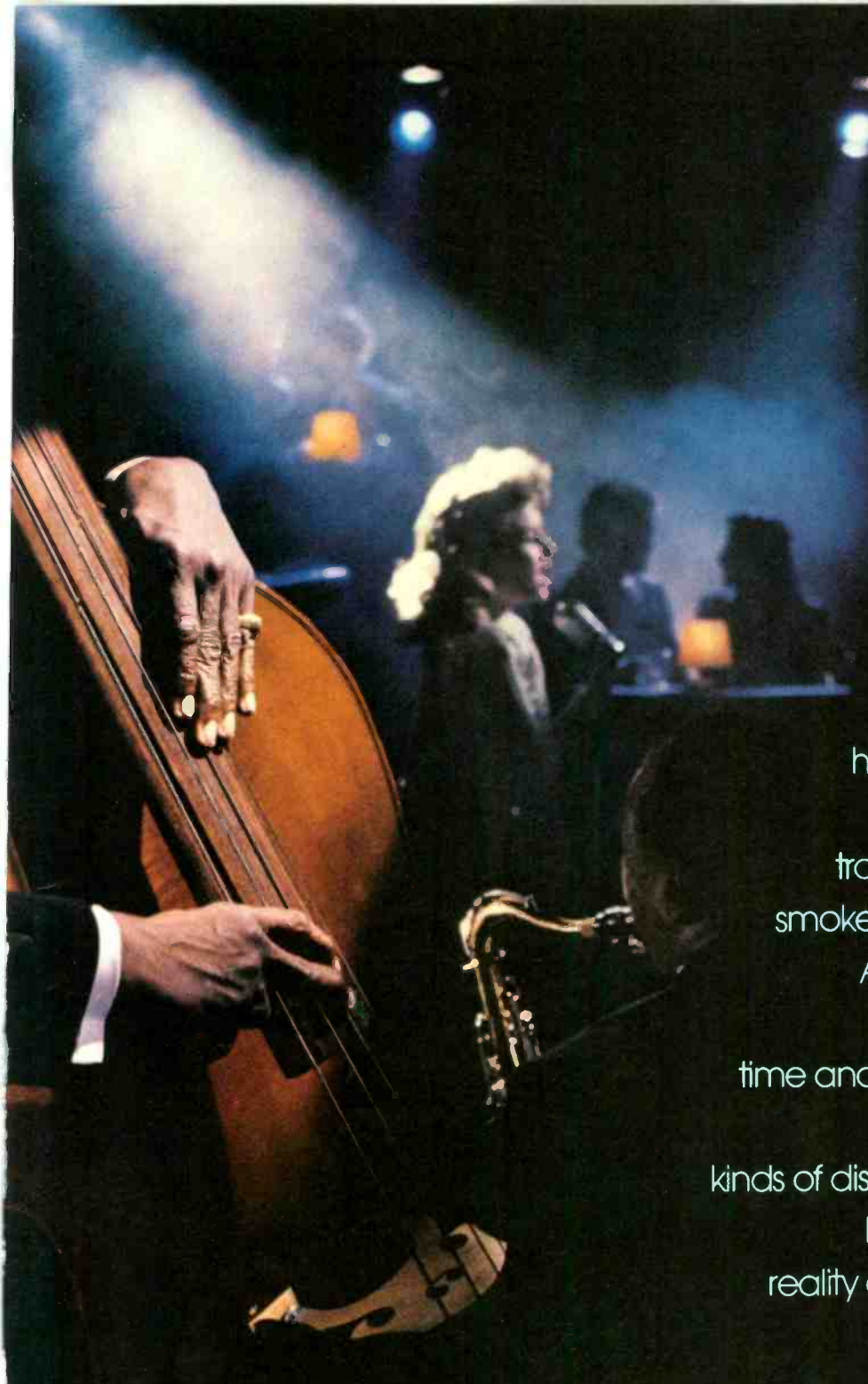
Its disc-loading mechanism reminds us of a pop-up toaster. Pressing STOP/EJECT causes the loading door at the left end of the front panel to tilt forward, exposing a long, narrow slot in its lip. You slide a disc into the slot, push it all the way down into the door, and push the door closed. If you then press PLAY/START, the DA-01 will play the disc through from beginning to end and stop. While it is playing, it displays the number of the track in progress and either the elapsed time into that track or into the disc, depending on your setting of the total-time switch in the lower right-hand corner of the front panel.

But you can do a great deal more than simply play a record through from beginning to end. You can use the PAUSE to halt playback for as long as you like without losing your place on the disc, you can skip

forward or backward a track at a time, or you can scan forward or backward at high speed. Unfortunately, this last feature is rather difficult to use, since the output is muted and the track and time indicators are inoperative while the scan (which is quite brisk) is in progress. The only clue to how far you've gone is the position of the head-location indicator lamp, which provides a graphic representation of the laser pickup's position on the disc.

We were also disappointed to discover that you can skip only one track at a time: The machine must find the beginning of the next track before you can make it do another jump. This minor inconvenience is more than offset, however, by the player's ability to go directly to any track you want simply by punching it up on the Kyocera's numeric keypad and pressing PLAY/START. And you can be even more specific than that if you like. If the disc you're playing is indexed within tracks, you can press INDEX immediately after entering the track number and then enter the index number corresponding to the desired portion of the program, and the player will go to that point when you press PLAY/START. Or you can press TIME and enter the point on the track, in minutes and seconds, where you want playback to pick up.

Taking all this a step further, you can use the memory key at the bottom left of the numeric pad to enter a sequence of such



"That night
I was listening to
the bass player cook.

As his hands went
spidering up and down
the strings

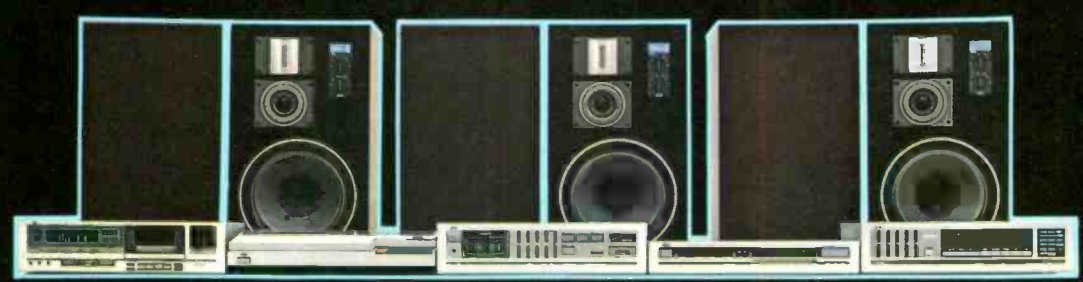
his thum-thum-thum
became the group's
heartbeat – and mine too.

In my living room, I had
traveled once again to that
smokey little jazz club long ago."

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AUDIO New Equipment Reports

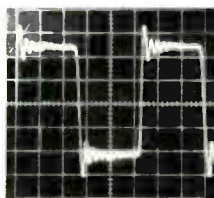
TRACKING & ERROR CORRECTION

maximum signal-layer gap \approx 800 microns
 maximum surface obstruction \approx 800 microns
 simulated fingerprint test Pass

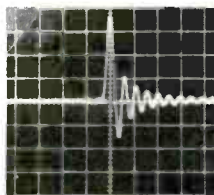
MAXIMUM OUTPUT LEVEL 2.19 volts

OUTPUT IMPEDANCE 1,500 ohms

SQUARE-WAVE RESPONSE (1 kHz)



IMPULSE RESPONSE



starting-point specifications. The button labeled C/AC at the bottom right of the keypad enables you to make corrections: One tap cancels your last entry; two taps, the memory's entire contents. When you're finished (and at any time thereafter), you can check your entries by pressing MEMO CALL, which will flash them in order on the track and time displays. When you press PLAY/START, the DA-01 will play the selections of your choice in the programmed sequence.

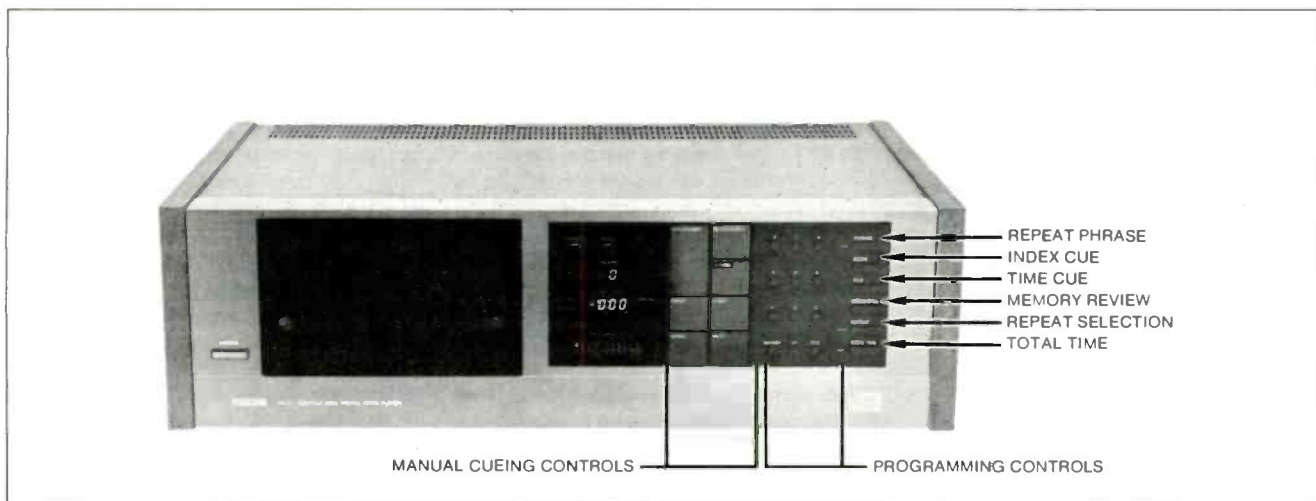
Two other, less significant (but still very convenient) features bear mentioning. One is the repeat button. If you push it once, a small light to its immediate left will come on and the player will repeat the track being played until you press REPEAT again (which will also extinguish the light). The other is the phrase button, which enables you to repeat a particular section of your choice. You choose the starting point by pressing the button once (illuminating a light to its left) and the end point by pressing it again when the pickup reaches that position on the disc. The DA-01 will then play the section in between over and over until you press the C/AC button on the numeric keypad.

Besides the displays we have already mentioned, there are also three small lights at the top of the front panel's midsection. One lights when PLAY/START is pressed, the second when PAUSE is activated, and the third (labeled "Standby") when the player is in the stop mode or one of the search modes. This last one also comes on when a disc is inserted incorrectly or is too dirty or

above 1 kHz. Other players we have tested that exhibit this characteristic incorporate digital output filters, and the Kyocera is no exception. It uses a four-to-one oversampling ratio to raise the switching frequency to 176.4 kHz. This moves much of the quantization noise above the audible band, where it can be removed with a combination of analog and digital filtering.

One advantage of this is that a player with a dynamic range that ordinarily would require a 16-bit digital-to-analog (D/A) converter can be built with a simpler and less expensive 14-bit converter. We suspect that this is what Kyocera has done. Most companies that take this route also seize the opportunity to use relatively gentle analog filters with lower phase shift at audio frequencies than the "brick-wall" filters used in straight 16-bit designs operating at 44.1 kHz. Judging from the DA-01's square-wave and impulse responses, however, we think that Kyocera is using a fairly steep analog filter along with its digital filters, to achieve the very lowest possible noise. And, indeed, the DA-01 does have a remarkably high measured S/N ratio.

De-emphasis error is low enough to be of no audible consequence, channel balance is essentially perfect, and channel separation is far greater than is necessary for ideal stereo reproduction (reaching a maximum of 95 dB at 1 kHz). Distortion at typical recorded levels is extremely low, remaining well below 0.1 percent at all frequencies in the audible band down to about -30 dB. Total harmonic distortion at 1 kHz rises to 1.04 percent at -60 dB and to 10.7 percent



damaged to be played properly. The DA-01's gold-plated RCA output jacks are on the rear panel, next to a continuously variable level control.

Diversified Science Laboratories' measurements reveal good-to-excellent performance in all categories. Frequency response is, for all practical listening purposes, dead flat. DSL's expanded-scale response plot (not shown) does reveal a series of tiny ripples—within $\pm 1/4$ dB—

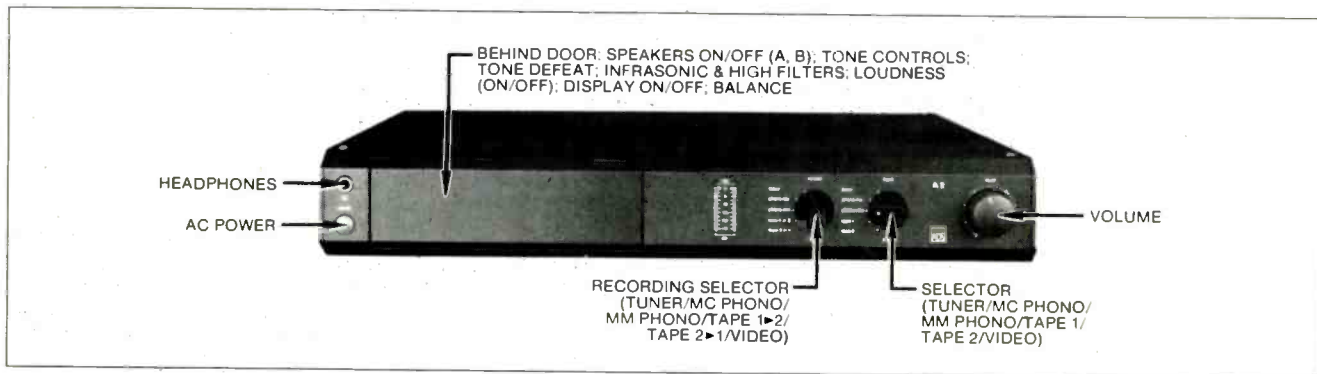
at -80 dB. This rise at low levels is typical of digital systems, but since the distortion components are still approximately 100 dB below maximum output (about 0.001 percent), it's really nothing to worry about: There's as little distortion as there is noise.

The DA-01 exhibits virtually perfect linearity down to -60 dB. At the very lowest recorded levels, some error begins to creep in, but not enough to be of audible

significance. Perhaps most impressive is the unit's tracking performance, which is the best DSL has documented. The player was able to correct completely for gaps as much as 800 micrometers wide in the Philips tracking-test disc's information layer and produced only very slight ticks on 900-micrometer gaps. It also proved capable of ignoring 800-micrometer black dots on the surface, which is the maximum obstruction provided on the test disc, and was utterly unperturbed by the simulated fingerprint. This speaks well of the Kyocera's optics and error-correction circuitry, whose performance is crucial to maintaining high

sound quality.

Overall, the DA-01 is a fine performer, capable of extracting the full sonic benefits of the Compact Disc system. We do feel it could be improved in a couple of areas. For example, we would prefer a total-time-remaining display to the present total-elapsed-time readout, and the unit is more sensitive to vibration than we would like. But these are minor matters. And we are very impressed with the combination of simplicity and flexibility embodied in the programming system—especially at what is, for now, such a reasonable price. *Circle 103 on Reader-Service Card*



A High-style Integrated from ADS

ADS Atelier A-2 integrated amplifier. Dimensions: 17½ by 2¾ inches (front panel), 14 inches deep plus clearance for controls. AC convenience outlet: one switched (200 watts max.). Price: \$580. Warranty: "Unlimited," three years parts and labor. Manufacturer: Made in Singapore for Analog & Digital Systems, Inc., 1 Progress Way, Wilmington, Mass. 01887.

RATED POWER 19 dBW (80 watts)/channel

OUTPUT AT CLIPPING (both channels driven)
 8-ohm load 20 dBW (100 watts)/channel
 4-ohm load 21¼ dBW (135 watts)/channel
 16-ohm load 18¼ dBW (67 watts)/channel

DYNAMIC HEADROOM (re rated power, 8-ohm load)
 +23¼ dB

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)
 at 19 dBW (80 watts) ≤ 0.042%
 at 0 dBW (1 watt) ≤ 0.019%

FREQUENCY RESPONSE
 +0, -¼ dB, 10 Hz to 36.9 kHz;
 +0, -3 dB, < 10 Hz to 164 kHz

RIAA EQUALIZATION
 fixed-coil phono +¼, -1 dB, 45 Hz to 20 kHz;
 -12½ dB at 5 Hz
 moving-coil phono +¼, -1 dB, 48 Hz to 20 kHz;
 -12¾ dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW, A-weighted)
 sensitivity S/N ratio
 tuner 34 mV 86 dB
 fixed-coil phono 0.26 mV 81 dB
 moving-coil phono 28 µV 76 dB

PHONO OVERLOAD (1-kHz clipping)
 fixed-coil 135 mV
 moving-coil 14 mV

ON MOST LEVELS, the Atelier A-2 integrated amplifier is a fine product; on one, it is astonishing. Here is a distinctly European creation, "made" by an American company—though in Singapore—with an owner's manual in perfectly idiomatic American English and a service manual in German with English and French translations, both of which are printed in Japan. A true product of the Global Village, you say? Perhaps, but there's more to it.

Analog & Digital Systems (ADS), as you may recall, made its debut as the American importer of the superb Braun line of audio equipment from Germany, and the two companies have retained their ties over the years. What we know as the Atelier line here is among the products sold under the Braun name in Europe, where we would guess the service manual actually is prepared. It seems equally certain that the owner's manual was prepared here. How the Japanese printer got in on the deal we're not sure, but the economies of manufacturing in Singapore are well-known.

Credit for the quality of design (and even of manufacture) must surely reside outside the Orient: Western hands are evident in every aspect of the product. We've described before how the Atelier components fit together to form sleek luxury systems. (See "Audio/Video Environments," June, page 38.) The A-2's back panel is shielded from direct view—particularly when it is stacked with other Atelier products—by a cover panel that fits between the projecting side pieces of the design. Not only all the jacks and so on but all the cables

as well can thus be tidied up so that the ensemble will look as elegant from the back as from the front.

The jack panel itself is marvelously complete, with a full array of inputs and outputs. There are separate inputs for moving-coil and fixed-coil pickups and another pair for TV audio (a Rubicon as yet uncrossed by most component brands), which actually is the A-2's aux input. There are connections for two tape decks and two pairs of speakers and removable jumpers that link preamp output to power-amp input. And there's an AC convenience outlet—which, by the way, is prohibited in some parts of Europe, and therefore further suggests direct American intervention in our version of the design.

The main controls dominating the front panel are the volume knob and the two selectors. That for tape recording includes options for dubbing in either direction between the decks. You can monitor either the source or the copy during the process (which not all two-way copy switching will permit) by choosing the desired tape position on the main selector.

When you flip down the door that takes up much of the front panel's left end, you find some options that many separates omit, including high-cut and infrasonic filters. The latter influence all sources, but not the tape-output feed, which is kept free of infrasonics from warped records by a non-defeatable filter built into the phono section. The tone controls have no center detents, but there is a defeat button; if you want one control in the circuit, you must

European Fiasco

PRICE SLASHED

Suggested Retail \$129---July 1982 Dealer Cost \$75.40

NOW JUST \$39

It's sad. If you thought the last recession was bad in the United States, you should have been in Europe.

Cybernet in Japan made 16,000 of these super high quality personal stereo cassette players complete with FM tuner packs for the European Market. The instruction manual is printed in 7 languages, and luckily, one of them is English.

Unfortunately, things got so bad in Europe, that Cybernet figured the only way to sell them would be to send them to the U.S. But, there were two problems.

First, Cybernet USA already had all the personal stereos they needed, and they didn't want these or know what to do with them.

Second, all the time these were sitting, first in Europe and then in the U.S., the price of personal stereos kept dropping.

Cybernet made these to sell for \$129 with a dealer cost of \$75. But, they really never got around to selling them here in the U.S.

DAK has been trying to buy them since January. But Japan Cybernet wouldn't let U.S. Cybernet budge on price. Finally, in April, the dam broke and frankly we've stolen them.

So, you'll get a fabulous personal cassette stereo, made in Japan, not Hong Kong, complete with an FM stereo tuner pack. And, you won't pay the suggested retail price of \$129, or even the \$75 dealer cost.

The Cybernet PS103, complete with all its accessories, is now just \$39 only from DAK (we have all 16,000). And of course, it's backed by a limited warranty from Cybernet USA (of KLH-Kyocera fame), right here in the U.S.

Now thanks to a terrible recession in Europe, you can get a fabulous sounding Cybernet Personal Cassette Stereo with its FM tuner pack for just \$39. And, there's no catch.

It's a fact. The price of both cassette and FM personal stereos has plunged. The market has become so competitive that the makers have done everything they can to lower their prices.

Gone are the days where they could make \$199 personal stereos in quantity. But, there are good reasons why the prices have come down.

Many makers now use plastic tape transports to save money. Plus, you'll find only one headphone jack, and you certainly won't find a mute switch on most portables.

You won't find linear volume controls, or a really heavy protective case. Plus, there's a lot you can't see that's missing too. Competition has caused cutbacks.

WELL, LOOK NO FURTHER

Cybernet built the PS103 when they thought they could get \$129 for it. They didn't cheapen it to compete. So, it's still loaded with all the features, sound quality and output power.

The sound quality is incredible and there's lots of power to run two headphones (one pair included). After all, sound this good should be shared.

One look at the heavy case, and a few minutes with the headphones is all it will take to convince you that Cybernet cut no corners on this high quality stereo.

FM STEREO TOO

Wait till you hear the quality of the sound from the slip-in FM tuner pack. It picks up stations that even some home tuners won't get. It's got a mono/stereo switch and it uses the headphone cable as an antenna for great reception.

It direct connects to the recorder via 5 retracting pins, so it works off the deck's power and feeds the FM signal directly into the deck's amplifier for powerful clean dramatically dynamic sound.

Plus, the deck is intelligent enough to

know when you are listening to a cassette or the tuner pack. It will automatically switch to the correct mode.

ENGINEERED FOR STRESS

Most fine stereo equipment is designed to be lovingly placed on a shelf and never moved. Obviously, this isn't a practical way to listen when you're walking your dog, jogging or skiing.

The Cybernet PS103 incorporates a special shock mounted drive system to keep your music smooth and stable even when you aren't.

BUT, IT'S THE SOUND

You won't be 'roughing it' when you leave home. You can play all your cassettes since there is a Metal/Chrome or standard equalization switch.

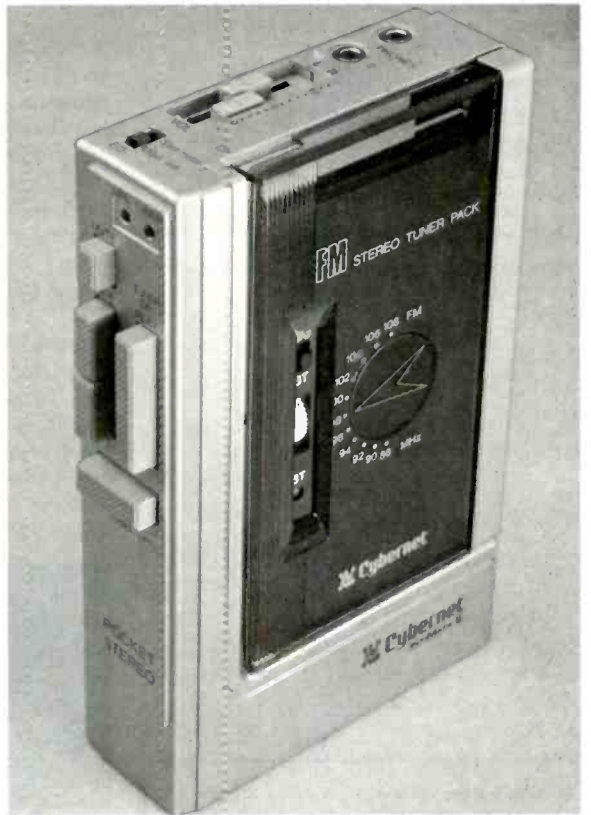
The sound is nothing short of awesome. This personal stereo can easily beat the sound quality of a several thousand dollar home stereo.

The combination of superb electronics, and meticulous craftsmanship will be evident to you from the feel of the controls and the reproduction of sound.

The deck weighs only 14 ounces, and comes with full protective leatherette case, cassette/tuner case, super 1½ oz stereophones and a shoulder strap.



It operates on 3 standard AA batteries, (not included). You'll be amazed



at the kaleidoscope of sound you'll hear when you put on the headphones.

MULTINATIONAL WARRANTY

Cybernet is an extremely large Japanese Company with a very large presence here in the U.S. They are part of the Kyocera group which also includes KLH.

So, you know their quality is top notch. Cybernet backs the PS103 with a limited 90 day parts and labor warranty.

TRY THE PS103 EUROPEAN FIASCO RISK FREE

Times may be rotten in Europe. But you'll come out a winner with clean clear dramatic music at a price even we at DAK find hard to believe.

We're selling them so cheap because we paid cold hard cash, and we need to sell them fast to get our money back.

If you aren't 100% satisfied, simply return the PS103 in its original box within 30 days for a courteous refund.

To order your Cybernet Personal Cassette and FM stereo risk free with your credit card, call toll free or send your check, not for the \$129 suggested retail price. Don't even send the July 1982 dealer cost of \$75.40. Send the incredible price of just \$39, plus add \$3.50 for postage and handling. Order Number 9687. CA res add 6% sales tax.

Be prepared for a shock. You'll get music quality that you'd be pleased with if you paid \$100 for this incredible personal stereo. The sound quality is as high as our price is low. Wow.



DAK
INDUSTRIES INCORPORATED
TOLL-FREE 1-800-423-2636
If busy, after hours, on weekends or in CA
CALL TOLL-FREE . . . 1-800-228-1234
10845 Vanowen St., N. Hollywood CA 91605

AUDIO New Equipment Reports

PHONO IMPEDANCE	
fixed-coil	51.1k ohms; 230 pF
moving-coil	100 ohms
TAPE OUTPUT IMPEDANCE	
from aux	4,700 ohms
from phono	5,700 ohms
DAMPING FACTOR (at 50 Hz)	88
HIGH FILTER	-3 dB at 8.3 kHz; 12 dB/octave
INFRASONIC FILTER	-3 dB at 24 Hz; 12 dB/octave

include the other and "null" it by eye and ear. There is also a defeat switch for the power display, for those who (like us) don't like flashing lights with their music, but it leaves the bottom element of the display (ON) illuminated as a pilot light. The top element of the array is intended as a clipping indicator, and it lights red (instead of green). It thus has a practical application absent from most "power meters."

The behavior of the filters and tone controls is a little unusual. The switchable infrasonic filter has a good slope and turnover frequency for its intended purpose. That for the highs has the same slope, but its turnover is high enough that it takes its bite only out of the very high treble; response with the filter on is very nearly ruler-flat below 5 kHz. It thus can take the edge off

the power amplifier so that it can handle difficult loads with aplomb. ADS actually suggests that 4-ohm speakers can be driven in parallel pairs—for an effective 2-ohm load—with impunity, though the manual does warn against speakers that, though rated at 4 ohms, present a significantly lower impedance in important portions of the frequency range. Output does hold up well at 4 ohms. In addition to the clipping test, Diversified Science Laboratories ran a dynamic headroom test at 4 ohms as well as 8 ohms. Into the latter, the amp delivered the equivalent of 21¼ dBW, or 150 watts; into 4 ohms it delivered 23¼ dBW, or 210 watts, for a similarly brief period.

Distortion is too low to cause concern, though its distribution is a little surprising: The third harmonic predominates (the



Secondary controls are at the left end of the front panel, behind a flip-down door.

About the dBW . . .

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

very high hiss without disturbing most musical signals appreciably but does little to suppress more severe hiss.

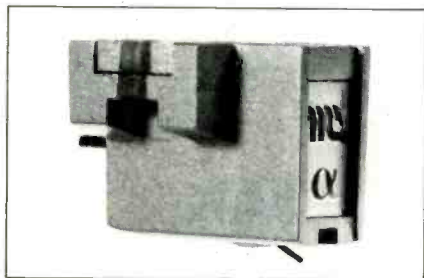
The treble control likewise concentrates its action (± 10 dB at 20 kHz for the extreme settings) at the top of the band, with very little influence below about 3 kHz. The BASS offers a slightly wider range of extreme settings at 20 Hz but also concentrates its activity near the edge of the band, with little response alteration above 200 Hz. The loudness compensation, which boosts the bass more than the extreme treble relative to the midrange, strikes us as quite successful among its peers, both in terms of balance and in relation to volume-control settings.

Care has been taken in the design of

remainder is mostly second), and the total harmonic distortion (THD) increases as frequency descends at full power. At 0 dBW, the pattern is more conventional, with no distortion worth reporting until the test frequency reaches 10 kHz, dropping below measurable levels again at 20 kHz.

The A-2 is designed for use as part of the Atelier Series and obviously makes best sense when used in that context. At the same time, it provides a lot in both performance and features relative to more typical integrated amplifiers, offering true high-fidelity reproduction for those whose priorities are not electrical engineering for its own sake. In this case, it might be appropriate to say that handsome does as handsome is.

Monster Cable's Marvelous Moving-Coil



WHAT DO YOU SAY about a product that costs twice as much as competing models that are widely recognized for their superb quality? On the one hand, the price is intimidating: It tends to make you perceive benefit (or added benefit) where, in a more objective assessment, you would find relatively little distinction. On the other, it raises the question of the cost-effectiveness of whatever extra virtue it does possess.

So it is with some trepidation that we approach the Alpha-1, a moving-coil pickup costing more than many turntable ensembles. (Remember when dealers would sell you a turntable at list price and throw in a "top" cartridge—priced, say, at around \$75—for an extra penny?) Its line-

contact stylus is a "block diamond," as opposed to a conventional diamond chip mounted in some other material that supports it but generally prevents deliberate orientation of the crystal structure. This tip is attached to a tubular amorphous-boron cantilever for a very high stiffness/mass ratio.

But why a cartridge from Monster Cable—a company that has never offered any comparable product before? The company says that its work with exotic cable structures has taught it things about magnetic eddy currents that are germane to the design of moving-coil cartridges. Eddy currents, it says, contribute to harshness or brightness in the output with typical

Virtuoso

**THE NEW AIWA AD-F990
3-HEAD CASSETTE DECK:
PERFORMANCE READY FOR
THE DIGITAL AGE.**

At Aiwa, we believe being the best means taking the lead, not following. That's why our engineers developed the AD-F990: the first fully automated cassette deck designed to meet the demands of the compact digital disc.

20-21000Hz FLAT

FREQUENCY RESPONSE!

Listen to the AD-F990 and you'll be stunned. Dolby HX Professional and Aiwa's exclusive amorphous combination head have extended performance parameters so far that the AD-F990 can faithfully reproduce digitally recorded programs without compromise...or effort.

A TRIUMPH IN HUMAN ENGINEERING

To perfectly integrate man and machine, the Aiwa AD-F990 presents its controls on a unique "keyboard." That's new! So is our Auto Record Level Control, Auto NR Detector, Auto Demagnetizing, Auto Tape Selector, Digital Time Remaining Display that shows all tape operation modes, and a fluorescent display for all functions.

The Aiwa AD-F990: the top of our new line of "digital-ready" cassette decks. The sound of the future, today.



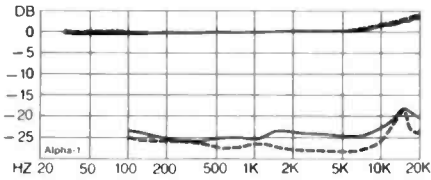
AIWA®
SIMPLY ADVANCED



AUDIO New Equipment Reports

Monster Cable Alpha-1 moving-coil phono cartridge, with multiradial (line-contact) diamond stylus. Price: \$475. Warranty: "limited," one year parts and labor; replacement at 80 percent of original cost if user damages stylus. Manufacturer: made in Japan for Monster Cable Products, Inc., 101 Townsend St., San Francisco, Calif. 94107.

FREQUENCY RESPONSE & CHANNEL SEPARATION (test record: JVC TRS-1007 Mk. II)



Frequency response
 L ch +4, -1/2 dB, 30 Hz to 20 kHz
 R ch +4 1/2, -1/4 dB, 30 Hz to 20 kHz
 Channel separation ≥ 23 dB, 100 Hz to 11 kHz;
 >18 dB, 100 Hz to 20 kHz

SENSITIVITY (1 kHz) 0.125 mV/cm/sec

CHANNEL BALANCE ± 0 dB

VERTICAL TRACKING ANGLE 25°

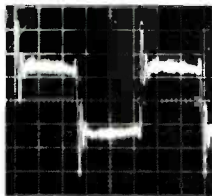
DYNAMIC COMPLIANCE (vertical)
 15.7×10^{-6} cm/dyne

RECOMMENDED EFFECTIVE TONEARM MASS
 optimum 9.6 grams
 acceptable 4.6 to 18.7 grams

MAX. TRACKING LEVEL (re RIAA 0 VU; 1 3/4 grams)
 lateral +18 dB
 vertical $\geq +12$ dB

WEIGHT 6.6 grams

SQUARE-WAVE RESPONSE



designs. To correct this, Monster Cable has created what it calls a "magnetic feedback control circuit." (Like the large majority of moving-coil models these days, the Alpha-1 is actually built in Japan, though evidently according to Monster Cable's proprietary designs.)

Diversified Science Laboratories measured the pickup with the aid of an Audio Interface CST-40 transformer, our current standard practice with pickups of output too low for direct connection to inputs intended for regular fixed-coil pickups. The transformer presented a 420-ohm load to the cartridge, which should be appropriate to its 4-ohm internal impedance. (Monster Cable recommends a termination between 40 and 100,000 ohms.) Both DSL and (in the listening tests) HF used the recommended vertical tracking force of 1 3/4 grams, at which setting the pickup tracked the "torture tests" on the CBS STR-100 and STR-120 test records flawlessly.

Tracking ability at high levels (as tested with the CBS STR-112 and reported in the data) is also excellent. Intermodulation and harmonic distortion are very low for a cartridge, though (as always) high compared to the figures we're used to in electronics.

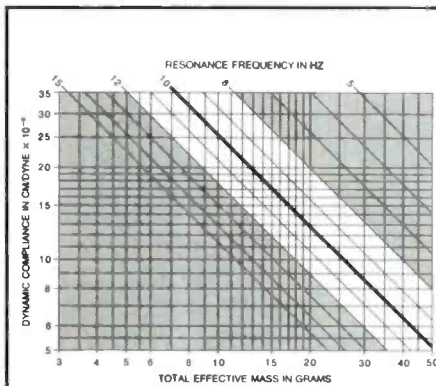
The vertical tracking angle, as measured by the twin-tone method using the low-frequency bands on the DIN test

record, is 25 degrees—a little higher than the 20 degrees generally regarded as standard, but not unusually so. And the fact that the angle measured with the mid-frequency bands is almost identical indicates that the more critical stylus rake angle is almost perfect.

The response curves and the square-wave photo show typical behavior for a moving-coil pickup, suggesting a resonance peak in the ultrasonic region with a certain amount of (not necessarily audible) ringing as a result. Because of the cutter-head ringing on the test disc, it's difficult to tell how much of what we see in the square wave is attributable to the disc and how much to the properties of the pickup itself; as shown here, the ringing is fairly substantial.

But how does the Alpha-1 sound? Absolutely superb, which is to say that we can discern no audible flaw. In short-term comparisons, we could hear no difference between it and other top cartridges in our arsenal, while long-term listening (which precludes any direct A/B comparison) left us wanting to hear more. Since the sweetness we found so attractive in the latter tests is difficult to assess in short-term comparisons, we're not prepared to say that the Alpha-1 outpoints other contenders—but it certainly is an excellent cartridge.

Circle 101 on Reader-Service Card



Tonearm/Cartridge Matching Graph

By means of this nomograph, you can quickly and easily determine the compatibility of any cartridge and tonearm we have tested. Ideally, the arm/cartridge resonance frequency (indicated by the diagonal lines) should fall at 10 Hz, but anywhere between 8 and 12 Hz will assure good warp tracking and accurate bass response. (It is usually okay to let the

resonance rise as high as 15 Hz, although we don't normally recommend this.)

Begin by looking up the weight and dynamic compliance shown in the cartridge report and the effective mass listed in the turntable or tonearm report. Add the weight of the cartridge to the effective mass of the tonearm to get the total effective mass. Then find the point on the graph where the vertical line for the total effective mass intersects the horizontal line for the cartridge's dynamic compliance. For a good match, this point should fall in the white region, between the 8- and 12-Hz diagonal lines.

When necessary, you can back-figure compliances and effective masses for cartridges and tonearms tested before we began reporting these figures directly (in January 1983). For cartridges, look up the vertical resonance frequency (measured in the SME 3009 Series II Improved tonearm) and the cartridge's weight. Add 15 grams (the SME's effective mass) to the cartridge weight to get the total effective mass. Then find the

intersection of the vertical line representing that mass with the diagonal line representing the measured resonance frequency. Now you can read off the compliance from the horizontal line passing through the point of intersection.

For tonearms, look up the vertical resonance frequency as measured with the Shure V-15 Type III cartridge. Find the intersection of the diagonal line for that frequency with the horizontal line representing the Shure's dynamic compliance of 22.5×10^{-6} cm/dyne. Reading down the vertical line on which the point of intersection lies will give you the total effective mass of the arm with the Shure V-15 Type III mounted in it. Then subtract 6.3 grams (the weight of the V-15 Type III) to get the tonearm's effective mass.

Because of differences in measurement techniques, manufacturers' specifications for compliance and effective mass often differ from our findings and may therefore yield inconsistent results if used with this graph.

...and then came the SE-9.

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

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

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

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

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

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

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

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

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



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

Sansui

HOW COULD A CASSETTE DECK WITH TWO HEADS BE SO HARD TO GET?

The Kyocera D-801 Cassette Deck is hard to get because so much more is built into it. For example, it has five circuit boards where most decks have only one or two. But that's only the beginning.

It more than meets the ultimate tape deck challenge.

The challenge is to move tape across the heads at as nearly a constant speed as possible. Variations in speed, of course, come out in your speakers or headphones as wow and flutter.

Many decks claim a wow and flutter figure of 0.05% WRMS—trouble is, speed variations of 0.05% are clearly audible with piano music (one of the most revealing tests you can give a cassette deck—try it on the D-801 and marvel!).

The D-801 by Kyocera comes through with a remarkably low wow and flutter figure of 0.02% WRMS—and that is derived from a unique, three-motor, dual capstan drive mechanism. Two capstans are driven by a direct drive motor. A beltless/clutchless simple DC motor drives the feed and takeup reels, while a third motor is used as a head-position assist drive (it greatly prolongs head-to-tape azimuth accuracy). The dual capstan system provides that sensationally accurate tape travel, maintaining proper tension between capstans to eliminate external shock source modulating noise.

It more than meets the needs of the audio perfectionist.

The D-801 goes above and beyond even the fussiest audiophile's needs with 3-position bias/equalization selection (with fine bias adjustment), 400 Hz calibration tone, Automatic Program Mute Recording, automatic search, and electronic 4 digit display, including counter, elapsed time and time remaining functions.

The D-801's noise reduction systems were built for the audio purist. It has *two*—Dolby® B & C—Dolby B for music material of limited dynamic range, Dolby C for music of the widest dynamic range, so noise reduction can be tailored to program material.

Finally, the specs everyone wants: frequency response of 30-20,000 Hz \pm 3 dB using metal or CrO₂ tape, and a S/N ratio of 78 dB with metal tape in Dolby C NR mode.

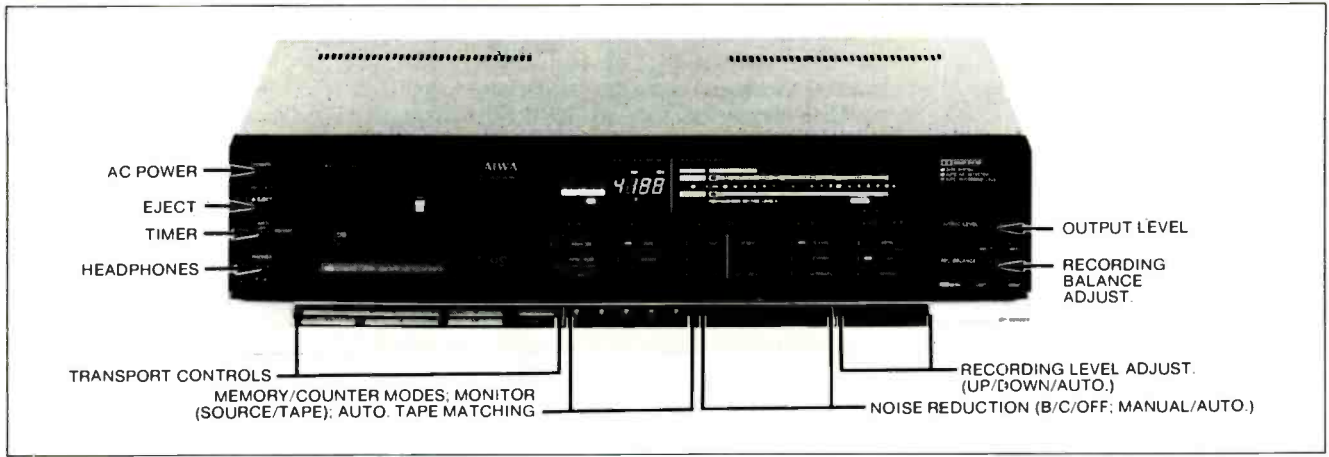
If you have any trouble finding a Kyocera dealer, contact: Kyocera International, Inc., 7 Powder Horn Drive, Warren, NJ 07060 (201) 560-0060.



KYOCERA

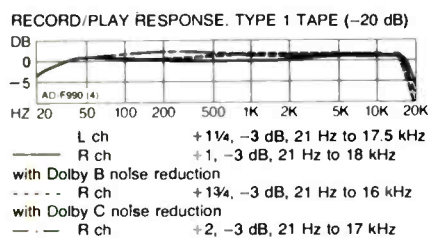
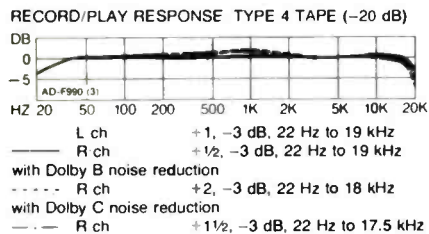
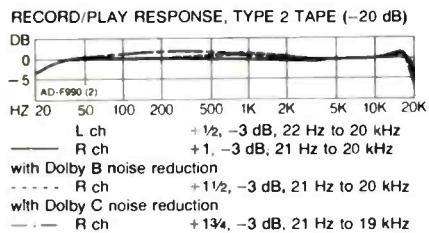
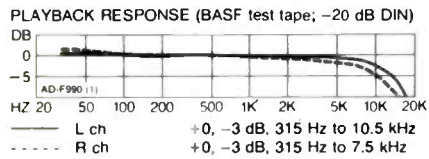
*Dolby is a registered trademark of Dolby Laboratories, Inc.

Circle 16 on Reader-Service Card



Aiwa's All-Stops-Out Cassette Deck

Aiwa AD-F990 cassette deck, with automatic tape matching and noise reduction switching, Dolby B and C noise reduction, and Dolby HX Pro headroom extension. Dimensions: 16½ by 4 inches (front panel), 11 inches deep plus clearance for connections. Price: \$595. Warranty: "limited," one year parts and labor. Manufacturer: Aiwa Co., Ltd., Japan; U.S. distributor: Aiwa America, Inc., 35 Oxford Dr., Moonachie, N.J. 07074.



THE FIRST TIME WE TESTED an Aiwa cassette deck, back in 1977, we were delighted. Not only was the AD-1250 a good performer at a very modest price, but its sloped, top-loading design with transport controls along the front edge made it one of the most easy-to-use decks we had encountered. (It resembled a miniature mixing board, even in its slider controls—a relatively new feature in consumer wares at the time.) Unfortunately, front-loading was taking over (you can't stack a top-loader), and the 1250 soon disappeared. Now Aiwa has resurrected the idea of mounting controls horizontally for easy access and has applied it to its fanciest front-loader: the AD-F990. You still have to keep the deck near eye level to read the front-panel legends and indicators, but the control "shelf" does make for comfortable operation.

The main interest of the unit lies elsewhere, however: in the ambitious collection of features that Aiwa has put into it. Of these, the most significant is probably the automatic tape-matching system, called DATA (for "Digital Automatic Tape Adaptation"). When you put in a cassette, the deck uses the shell keyways to determine the tape type—Type 1 ferric, Type 2 chrome or ferricobalt, or Type 4 metal—lights the indicator for that type, and sets its bias, equalization, and sensitivity to appropriate centerline values. If you want to fine-tune for the particular brand you're using, you need only press one button (DATA) to readjust for it.

Then, if the tape is cued up to the leader, the deck will fast-wind into the oxide section before recording its test tones. Bias is checked first, then sensitivity, then recording EQ, lighting front-panel status indicator lamps along the way to show which step is in progress and which ones are completed. When everything checks out to the microprocessor's satisfaction, it lights a "ready" indicator. If, at any point, it finds that the current parameter is beyond its adjustment range, it will stop the process. Since the indicators show how far adjustment has progressed, you can decide (with the aid of the manual, which is quite complete but, being pentalingual, cumbersome

to use) whether you've come close enough for your purposes or would rather go for a brand for which the F990 can adjust. (Any unadjusted parameter remains at its preset value.)

When adjustment is complete, the tape rewinds to its starting point, and you are ready to record. (We'd recommend bulk erasure first, however, since erasure is not very aggressive on this deck, and the residual test tones can be heard in the background through any "holes" in the music.) The adjustment process takes barely a quarter of a minute, so you should be able to make time for it, even when you're rushed. If not, there are the default settings to fall back on, and they should provide reasonably good results (depending on your fussiness quotient) with most tapes.

The two search modes depend on the usual four-second interselection blank—which can be inserted automatically with the RECORDING MUTE. The appropriate control button on the "shelf," next to the transport controls, steps the deck between OFF, INTRO PLAY, and MS (Music Sensor). This last simply stops the tape at the next blank in whichever direction you have chosen—by pressing one of the fast-wind buttons simultaneously with PLAY; INTRO PLAY samples about eight seconds of the selection that begins at the blank and then continues its fast-wind search for the next blank. As is inevitable with such features, operation is more surefooted with most pop music than with classical, whose pauses and sometimes even pianissimos tend to confuse the sensor.

There is a fairly typical complement of memory functions: manually set memory rewind to counter zero, manually set memory play from counter zero, and automatic rewind to counter zero from a selected spot farther along in the tape. By combining this automatic rewind with memory play, a continuous-repeat loop can be created between user-designated endpoints. If you want to repeat an entire cassette side or a portion of it beginning at the head, you must use the play/repeat position of the timer switch instead of the counter/memory system.

These functions work only with the

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S/N RATIO (re DIN 0 dB; R/P; CCIR/ARM-weighted)

Type 2 tape	Type 4 tape	Type 1 tape
without noise reduction 55¼ dB	54¾ dB	51½ dB
with Dolby B noise reduction 65¼ dB	64¾ dB	61¾ dB
with Dolby C noise reduction 74 dB	73½ dB	70¾ dB

INDICATOR READINGS FOR DIN 0 DB (315 Hz)

Type 2 tape	+5 dB (with 2.3% THD)
Type 4 tape	+5 dB (with 0.93% THD)
Type 1 tape	+5 dB (with 3.4% THD)

INDICATOR READINGS FOR 3% DISTORTION (315 Hz)

Type 2 tape	+6 dB (for +¾ dB DIN)
Type 4 tape	+8 dB (for +2¾ dB DIN)
Type 1 tape	+5 dB (for +¼ dB DIN)

DISTORTION (third harmonic; at -10 dB DIN)

Type 2 tape	≤ 0.72%, 50 Hz to 5 kHz
Type 4 tape	≤ 0.23%, 50 Hz to 5 kHz
Type 1 tape	≤ 0.67%, 50 Hz to 5 kHz

ERASURE (100 Hz)

Type 2 tape	67½ dB
Type 4 tape	56 dB

CHANNEL SEPARATION (315 Hz)

47 dB

INDICATOR "BALLISTICS"

Response time	9 msec
Decay time	≈ 1,300 msec
Overshoot	0 dB

SPEED ACCURACY 0.6% slow, 105 to 127 VAC

FLUTTER (ANSI weighted peak; R/P) ±0.071%

SENSITIVITY (re DIN 0 dB; 315 Hz)

line input	96 mV
mike input	1.56 mV

MIKE INPUT OVERLOAD (clipping)

73 mV

INPUT IMPEDANCES

line input	35k ohms
mike input	5.5k ohms

OUTPUT IMPEDANCE

3,200 ohms

MAX. OUTPUT (from DIN 0 dB)

0.54 volt

counter set to its turns mode; the alternative is a real-time display that works (fairly accurately, and a table in the manual tells you *how* accurately) in the fast-wind modes as well as in recording and playback to keep track of remaining time on the cassette. For this function, the deck must be set (via a stepper button on the control "shelf") for standard C-46s, large-hub C-46s, C-60s, C-90s, or (mirabile dictu!) C-120s. The manual contains the usual disclaimer about this last length, but for once the deck itself recognizes that some users will want to take the chance in order to get the uninterrupted playing time.

The transport functions are well organized. If you press the recording interlock alone, the deck will go into the recording mode, but without firing up the drive system; if you then press PLAY the transport will come on and engage, and recording will begin. To prevent accidental erasure under this circumstance, you can press PAUSE along with RECORD; now the deck will turn on (but not engage) the drive and will begin actual recording only when you press PAUSE once again to release it, which requires a more deliberate *recording* act than pressing PLAY. As long as the recording function is engaged, the deck's monitoring will switch automatically to TAPE when the tape is moving and to SOURCE when it is not, but you can switch at will under either condition.

An unusual feature is the automatic level-setting system for recording. Manual level adjustment employs a stepper with up and down buttons on the "shelf" and a setting indicator above the meter. The automatic feature is an adjunct to this system: as long as you hold down the appropriate button (next to UP and DOWN), the stepper will respond to the input signal by progressively raising the recording level when the signal is low and lowering it when the level exceeds what the deck considers the "safe" recording ceiling for the tape type in use. Thus you must have the material to be taped available ahead of time (as in dubbing) and know just where its maximum levels occur if you are to use the automatic feature successfully.

A unique feature, according to Aiwa, is a degausser that clears the heads each time you turn the power on. One that we have never before encountered in our testing program is automatic noise-reduction adjustment. You must select what noise reduction (Dolby B, Dolby C, or none) you want during recording manually, but as long as you press AUTOMATIC as well, the deck will lay down an ultra-low-frequency signal to tell it, on playback, which option you've selected. On playback, the F990 can be set to respond automatically to this signal or to override it with your manual choice. It takes a moment for the automatic sensor to respond, sometimes with rather odd sonic results in the interim, but this certainly is preferable to the manual alternative

if you're forgetful about Dolby switches.

There is a multiplex switch, but it is on the back panel. Probably the easiest approach is to leave the filter in to inhibit RFI intermodulation even when you're not recording from stereo FM, but purists who do little or no recording from tuners may prefer to leave the filter permanently off. Ad lib switching will prove impractical in many setups. Nearby are the microphone inputs, which says something very negative about Aiwa's expectations with respect to use of the F990 for live recording. But Aiwa probably is right: It's not something that American recordists do very much of.

Also on the back panel are a jack for a remote control (Aiwa suggests no particular model, and Japanese manufacturers have standardized pin designations for interchangeability) and a line-voltage selector for 120, 220, and 240 volts. The deck is supplied with a U.S. plug on the AC cord (plus a European adapter) but with this switch set to 220 volts. When Diversified Science Laboratories measured the deck, it spotted the mismatch and corrected it without mishap; we didn't, and the deck's controls (even EJECT) locked up as soon as we turned on the power and refused all commands until we discovered and fixed the problem. This is perhaps a worthy safety feature, but the manual makes no mention of it that we can find, so be warned.

The first thing you'll probably notice in DSL's data is the severe high-frequency rolloff in the playback response, resulting from an azimuth disagreement between the Aiwa's playback head and the lab's BASF test tape. Azimuth disparities will continue to be the rule (rather than the exception they should be) until a method of standardization is found, but the disparity here is even greater than usual. A technician should be able to readjust the deck for you if you're worried about losing highs on prerecorded tapes with it adjusted this way. The record/play curves prove that it is not due to any deficiency inherent in the deck.

The record/play curves were made, using automatic tape matching, with three TDK formulations: SA as the basic Type 2 ferricobalt, MA as the Type 4 metal, and D (TDK's least expensive formulation) as the Type 1 ferric. All the curves are quite flat, even with Dolby C, and audible replication quality is therefore very accurate. High-frequency rolloff is a little sharper with metal tape than we might have expected, perhaps, but it certainly is not severe, and the curves hold up very well toward the frequency extremes in other respects. High-level curves (made at 0 dB) also hold up well—as one would expect in a deck with Dolby HX Pro, which shines in this respect—except, perhaps, with the Type 2 tape, where compression is visible in the curves as low as 1 kHz.

At high levels there also is more second-harmonic distortion than we usually

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encounter. (In general, the second harmonic is generated by the electronics, the third harmonic by the tape.) In our data, the maximum midrange recording level for metal tape is shown for 3 percent THD (total harmonic distortion, combining second and third), rather than for the third harmonic alone, as in our usual practice: The third harmonic reaches 3 percent at a level 2 dB higher, but the second harmonic also is 3 percent at that point, for a cumulative THD too high for acceptability by normal standards.

The metering scale runs from -20 to +10 dB (relative to a 0-dB some 5 dB below DIN's), with an expanded scale in the 0-dB region. Just how expanded is difficult to tell, because the display elements light in blocks and two blocks can be lit or extinguished together in this range by a single step of the level controls, but the resolution seems to be about 1 dB between -4 and +6 on the scale. The maximum range for Type 1 tapes is shown as in the neighborhood of the scale's +3 dB, for Type 2 at +5, and for Type 4 at +8. As you can see from the data, DSL's measurements con-

firm these readings for Type 1 and 4 tapes but suggest that the Type 2 tape can handle about 3 dB more midrange level.

The decay figure shown in the data is for the peak-hold element in the display—actually the uppermost element in the highest block of elements lit by a signal peak. The remainder of the lit "bar graph" decays in about half a second to the signal's current maximum level.

Beyond those on which we have specifically commented, all measured values are good to excellent for a deck in this price range. That the transport speed is a hair slow, rather than fast, is a little surprising (the usual practice is the reverse), but the departure from the ideal is still negligible. It is, however, the deck's many features, rather than its performance as such, that create the strongest impression. It takes a while to master them, but the "shelf" design makes it easier to see what you're doing here than with a similar conventional deck, with all controls and indicators in the vertical plane. Chalk one up for an old-fashioned touch of human engineering.

Circle 104 on Reader-Service Card

A Quick Guide to Tape Types

Our tape classifications, Type 0 through 4, are based primarily on the International Electrotechnical Commission measurement standards.

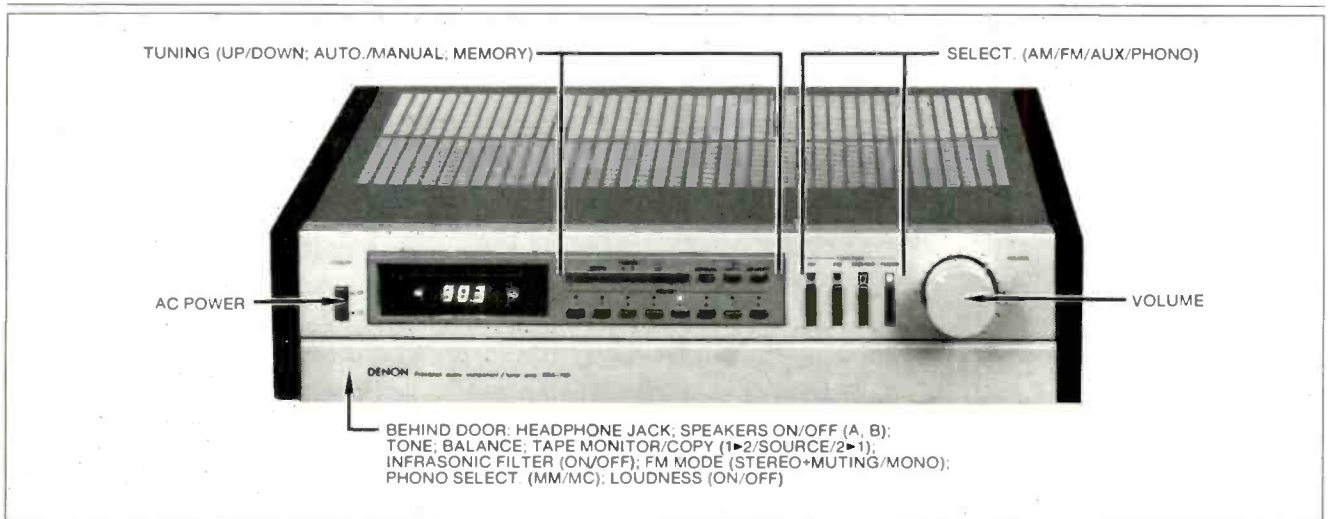
Type 0 tapes represent "ground zero" in that they follow the original Philips-based DIN spec. They are ferric tapes, called LN (low-noise) by some manufacturers, requiring minimum (nominal 100%) bias and the original, "standard" 120-microsecond playback equalization. Though they include the "garden variety" formulations, the best are capable of excellent performance at moderate cost in decks that are well matched to them.

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

Type 2 (IEC Type II) tapes are intended for use with 70-microsecond playback EQ and higher recording bias still (nominal 150%). The first formulations of this sort used chromium dioxide; today they also include chrome-compatible coatings such as the ferricobalts.

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

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



Denon Builds a No-Feedback Receiver

AMONG THE LATEST in Denon's DRA series of receivers is the 700. It replaces what Denon considers a classic model, the DRA-600, and brings the company's most recent circuit innovations to the \$550 price point

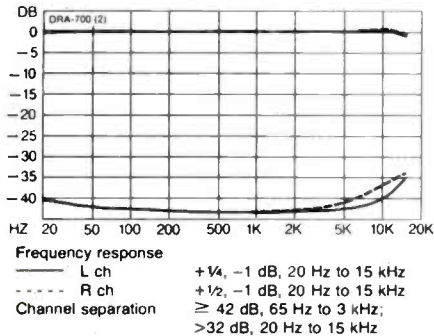
in the line. In particular, the DRA-700 incorporates what Denon calls Non-NFB 0-dB amplifier circuitry, which dispenses altogether with the negative feedback that traditionally has been used to suppress

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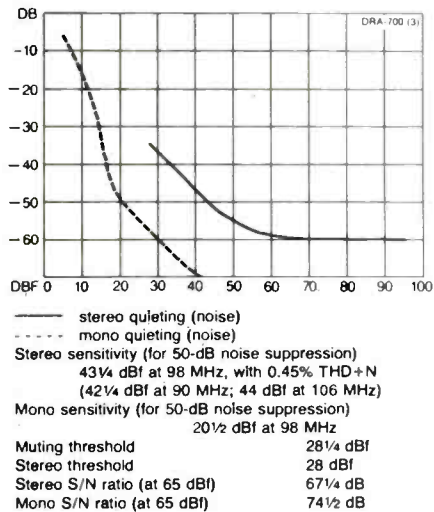
Denon DRA-700 AM/FM receiver. Dimensions: 18¼ by 4 inches (front panel), 14 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), one unswitched (250 watts max.). Price: \$550. Warranty: "limited," three years parts and labor. Manufacturer: Nippon Columbia Co., Ltd., Japan; U.S. distributor: Denon America, Inc., 27 Law Drive, Fairfield, N.J. 07006.

FM tuner section

STEREO RESPONSE & CHANNEL SEPARATION



FM SENSITIVITY & QUIETING



CAPTURE RATIO

1½ dB

SELECTIVITY (alternate-channel)

61½ dB

HARMONIC DISTORTION (THD+N)

at 100 Hz stereo 0.16% mono 0.10%

at 1 kHz stereo 0.12% mono 0.12%

at 6 kHz stereo 0.42% mono 0.32%

STEREO PILOT INTERMODULATION

0.11%

IM DISTORTION (mono)

0.027%

PILOT (19 kHz) SUPPRESSION

42¾ dB

SUBCARRIER (38 kHz) SUPPR.

56 dB

Amplifier section

RATED POWER 17¾ dBW (60 watts)/channel

OUTPUT AT CLIPPING (both channels driven)

8-ohm load 18¼ dBW (67 watts)/channel

4-ohm load 17¼ dBW (53 watts)/channel

16-ohm load 16¾ dBW (47 watts)/channel

DYNAMIC HEADROOM (re rated power, 8-ohm load)

+13¼ dB

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)

at 17¾ dBW (60 watts) ≤ 0.015%

at 0 dBW (1 watt) ≤ 0.018%

amplifier distortion in favor of a configuration that uses similar means to the same ends.

Denon calls this alternative "direct distortion servo circuitry." Like negative feedback, it compares input with output to establish any differences that may exist (differences that by definition constitute distortion). But where feedback inverts a portion of the output and returns it to the input, the Denon scheme injects the inverse of the difference *only*, to cancel it and thereby achieve the desired distortion reduction. The company says that use of this circuit instead of conventional feedback eliminates any tendency toward oscillation and makes the amplifier section stable into a wide variety of loudspeaker loads.

The distortion of the DRA-700's amplifier section is low enough that it should be well below audibility for normal music-listening purposes, though its pattern is a little different from that in most receivers we test. At rated power, high-frequency intermodulation is slightly higher than total harmonic distortion (THD) in the same frequency range, though the amount and character of the harmonic distortion that is present appears fairly typical. At low power (0 dBW), however, THD is unusual in that it runs slightly higher (at most of the frequencies where it is measurable at all) than it does at full power and consists predominantly of the third harmonic, rather than the second. But again, the quantities involved are low enough to be completely inaudible.

In most other respects, the amplifier is fairly typical of those in good modern receivers. Output power is a little more generous than average when you compare the dynamic headroom with the power rating. It indicates that on musical signals, and working into an 8-ohm load, the equivalent of some 19½ dBW (90 watts) can be generated on peaks. With 4-ohm loads, however, the available continuous power is more restricted than usual for a receiver rated at 60 watts, presumably because of protective current limiting. This will curtail the maximum output capability when two pairs of speakers rated at 8 ohms or less are operated in parallel or when a single pair of very low-impedance loudspeakers is used.

Like a growing number of products, the DRA-700 has what is identified as an aux/DAD input ("DAD" standing for "digital audio disc"). The designation of the tape outputs as "direct" in the impedance listings of our data means that (like most other receivers) the 700 interposes no active circuitry between the aux source and the recording deck, for minimum possible signal degradation. The impedance "seen" by the deck's input therefore will be the output impedance of whatever device is connected to the aux/DAD input.

The loudness compensation is more aggressive than most, with about 12 dB of boost in the deep bass and about 6 dB at the

top of the treble at Diversified Science Laboratories' standard test level. At lower volume settings, the effect does not increase materially; at 10 dB above the standard volume setting, it is moderated only slightly. In listening, we found all of these options excessively boomy. Users who cotton to loudness compensation may prefer to use the bass control for that purpose. The tone-control action is gentle (at ±10 dB for the extreme settings) and shelves toward the limits of the audio band, particularly in the bass.

Denon builds no appreciable infrasonic rolloff into the phono inputs—in fact, the response of the moving-coil input actually is up by 2½ dB at 5 Hz—but it does supply a switchable infrasonic filter. The filter induces a slight, but normally inaudible, rolloff within the audio band (it's down by about 1 dB at 35 Hz and 2½ dB at 20 Hz) and slopes off gently (at approximately 6 dB per octave) in the infrasonic region itself. The gentle slope doubtless was chosen to minimize phase perturbations within the audio band, but it also minimizes the effectiveness of the filter in the presence of severely warped discs or serious feedback problems. The phono input impedance is well chosen for most purposes, and the overload margin is generous.

Operation of the tuner section is, again, fairly typical of modern digital receivers. Manual scanning can be step-by-step (advancing 100 kHz in FM and 10 kHz in AM for each tap of the tuning bars) or rapid (when you hold the bar in). The automatic scan can, like most, be "fooled" into stopping a half-channel too soon on FM, but the even number in the last decimal place betrays this immediately, and an additional tap on the tuning bar usually leaves you centered on the station in question. The tuner mutes during all tuning operations and for a moment thereafter, as well as on very weak stations when the receiver is in the stereo mode. The memory system will hold as many as eight stations on each band.

The back panel has binding posts for the antenna connections (including 75-ohm FM lead-ins), and an AM loop antenna, supported by a hinged bracket on the panel, is supplied with the receiver. The FM section's response is extremely flat, and separation is very good—though to measure the latter, the lab had to take pains with the filtering so that none of the pilot signal (which is present in the output at relatively high level) would appear as "unwanted signal." (If you have a Dolby cassette deck with a switchable multiplex filter, be sure the filter is on when you record from FM with this receiver.)

FM sensitivity of the measured sample is on the low side (that is, the numbers are a few dB higher than average for a receiver in this price class). This could spare you front-end overload in urban areas plagued by very strong signals, but it argues against use of the receiver in deep-fringe zones. Our lis-

JBL Automotive Loudspeakers.

When you understand how well they're put together, the argument for buying anything else simply falls apart.



A unique flat-wire voice coil (Patent applied for) helps JBL Automotive Loudspeakers achieve both high efficiency and high power capacity.



Each speaker features a die-cast aluminum frame to ensure complete freedom from warping or corrosion.



The loudspeaker's magnetic structure produces a symmetrical magnetic field around the voice coil gap of the low frequency driver. This design provides a dramatic reduction in distortion.

You're looking at the inner workings of a remarkable automotive product. It's manufactured to tolerances so precise that they actually rival those found in critical engine components. It incorporates some of today's most advanced metalworking and chemical engineering techniques. And its performance is unsurpassed.

The product is JBL's T545, 3-way automotive loudspeaker. Part of a full line of new JBL speakers designed with innovative features you can see as well as hear. Each model, for example, utilizes a rugged die-cast aluminum frame to ensure tight tolerances and complete freedom from warping and corrosion. The loudspeakers also feature large, long-excursion, flat-wire voice coils. This design uses the magnetic field in the voice coil gap more efficiently so the speakers need less power to operate.

And that's only part of the story. Through the use of large-diameter, high-temperature voice coil formers and the latest in high-temperature adhesive technology, power capacity has also been improved. Combined with the loudspeakers' high efficiency, this provides outstanding dynamic range and significantly higher maximum sound output.

Other features include a massive, barium ferrite magnetic structure, powerful high frequency and ultra-high frequency drivers, and bi-amplification capability on 6 x 9-inch models.

Of course, the best way to appreciate their advanced engineering is to audition them for yourself. So ask the audio specialists at your JBL dealer for a complete demonstration of JBL Automotive Loudspeakers. Once you hear

them, the argument for buying anything else will simply fall apart.



First with the pros.

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JBL/harman international

Thanks to the Koss Music Box Cassette Player with Dolby*, you can turn up the sound and do your aerobics any time, any place without disturbing anyone else. You'll enjoy the same quality sound reproduction you get with the finest home stereo component systems. The exclusive Koss safeLite™ will warn you if the sound level exceeds 95 decibels.** The famous Koss Sound Partner stereophones included with each Music Box will stay on comfortably, no matter how much you twist, turn or rock around the clock. And thanks to the Music Box's balanced flywheel

design, you won't miss a beat because of motional wow or flutter. Treat yourself to a Koss Music Box Cassette Player, today, and quietly slip into your aerobic routine, tonight.

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***Studies have shown that listening to volume levels of 95dB and over for extended periods can potentially damage hearing.*

KOSS
music/box



Suggested retail \$109.95

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Thanks Koss



AUDIO New Equipment Reports

FREQUENCY RESPONSE

+<1/4, -1/4 dB, 20 Hz to 23.0 kHz;
+<1/4, -3 dB, <10 Hz to 76.8 kHz

RIAA EQUALIZATION

fixed-coil phono +1/4, -1/2 dB, 20 Hz to 20 kHz;
-3/4 dB at 5 Hz
moving-coil phono +1/4, -1/2 dB, 20 Hz to 20 kHz;
+2 1/2 dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)

	sensitivity	S/N ratio
aux input	19 mV	81 dB
fixed-coil phono	0.34 mV	77 1/2 dB
moving-coil phono	38 μV	70 dB

PHONO OVERLOAD (1-kHz clipping)

fixed-coil phono	175 mV
moving-coil phono	20 mV

PHONO IMPEDANCE

fixed-coil phono	48.0k ohms; 135 pF
moving-coil phono	100 ohms

OUTPUT IMPEDANCE (tape connections)

from aux input	direct
from FM section	3,500 ohms
from phono (fixed-coil)	1,300 ohms

DAMPING FACTOR (at 50 Hz) 60

INFRASONIC FILTER -3 dB at 16 Hz; ≈6 dB/octave

tening (with a different sample) in such an area did reveal less ability than average to override interference and to capture weak stations in stereo, though not by dramatic margins.

If you're familiar with the DRA-600—the model that the 700 replaces—you probably will mistake the current ver-

sion for it at first acquaintance. Even the price is similar. From its high-gloss wood end panels to its slightly understated front panel, it exudes a Denon feel. And that, in itself, will attract admirers. The concomitants of such basics as flat response and low distortion go almost without saying.
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Scandinavian- Modern Sound From Jamo



ANYTHING BUT a household word among American audiophiles, Jamo claims to be Scandinavia's largest loudspeaker manufacturer. In fact, if we were to review all the speaker systems we've tested over the last 10 or 20 years, we wouldn't be surprised to find that some actually were manufactured by the company, though it only recently entered the U.S. market under its own name. This is, however, the first time we've tested a Jamo *brand* speaker; the CBR-903 falls just above midway in the overall scheme of Jamo's six-model line and is the smallest of the CBR group that constitutes the three top designs.

The CBR prefix stands for Center Bass Reflex and specifies a ringlike port that surrounds the woofer, which Jamo says reduces distortion by loading the woofer cone equally on all sides. The woofer assembly itself is mounted in a tube that is open at the back but prevents the back wave from traveling directly from the diaphragm to the ring opening. This assembly is mounted with four vibration-damping rubber suspension points inside a still larger tube; the space between the two tubes constitutes the port area, and the length of the tubes contributes to the loading just as it does in a conventional tubed port.

In the 903, which is a three-way system, an 11-inch woofer is crossed over to a 4 1/2-inch midrange driver at 850 Hz; the second crossover, to a 1-inch dome tweeter, is at 4.5 kHz. Each of the upper drivers has its own control at the top of the removable grille. To adjust it, you press a large "button," which pops out to become a knob, calibrated from the 0 to +13; pressing the knob a second time causes it to retract flush with the face panel.

The calibration struck us as slightly odd when we came to use it because the higher numbers are for greater *attenua-*

tion—which seems to call for negative rather than positive numbers. Be that as it may, the zero (minimum-attenuation) positions are evidently what Jamo thinks of as the "flat" settings, while "+13" produces fairly sharp attenuation of both tweeter and midrange—which is excessive for normal musical purposes.

The curving contour of the grille area runs against the trend toward panels that slant away from the listener at the top, so that the drive plane of the tweeter will be in line with that of the woofer. Jamo's tweeter and midrange driver (which are mounted on a dense compliant pad to inhibit diffraction and reflection, set-off somewhat to the left of the woofer's vertical axis) sit in a plane that, at first glance, would appear to be closer to the listener than that of the woofer. This is compensated by the positioning recommended by Jamo: either on stands that angle the speakers upward or mounted on a wall, somewhat above ear height. For the latter position, mounting holes are provided in the speaker's back panel, which also has recessed, spring-loaded lead-connection clips.

Diversified Science Laboratories measured the speakers, with both the midrange and tweeter controls at the 0 settings, against the wall on 9-inch stands that angled the sound slightly upward into the room. The response curves show the usual dip in the 400-Hz region, attributable to a floor reflection with the speaker at this height, followed by a moderate prominence at 1 kHz. The top end is quite flat until it approaches 10 kHz, where the response rises and becomes rougher. Taking this curve at face value, we would characterize it as flat within ±6 1/4 dB from 50 Hz up.

Our listening tests, however, suggest that this characterization may not be entirely fair. Though the rise peaks at very high



YAMAHA NATURAL SOUND STEREO RECEIVER R-100

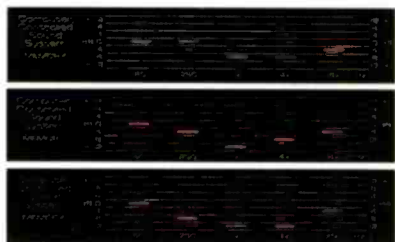


MAKE THE MUSIC LISTEN TO YOU.

Introducing command performance music. Introducing the R-100, the most astounding, musical-sounding receiver ever to come from Yamaha. Or anyone.

There's 100 watts RMS per channel (both channels driven into 8 Ohms, 20 Hz to 20 kHz, with no more than 0.01% Total Harmonic Distortion) combined with our unique Zero Distortion Rule circuitry to virtually eliminate power amplifier and thermal distortion. But such wonders have been heard from Yamaha before.

The unheard-of part is the phenomenal control the R-100 gives you over your music. For the first time, a five-band graphic equalizer is combined with a microcomputer. This unique Computer-Controlled Sound System (CCSS) allows you to select from five different preset frequency response curves (Loudness, Bass, Presence, Treble, or High Filter), and then further adjust each of the five curves in four different preset variations. You can then store any three of the preset variations in memory for instant recall.



THREE PRE-PROGRAMMED LOUDNESS CONTOUR CURVES.

And if you really want to be creative with your music listening, you can adjust the five bands independently to form any frequency response curve you choose, then store it in memory.

The CCSS offers you unparalleled flexibility to tailor the music to your personal taste and listening environment.

And you can control all this (and a lot more) by just pressing the right button on the remote control unit that is a standard accessory.

There's more that comes standard with the R-100. Like Yamaha's spatial expander, dynamic noise canceller, the ability to handle low impedance loads, and the headroom to handle "hot" source inputs.

And there are four more models to choose from, each with the same natural sound Yamaha is famous for.

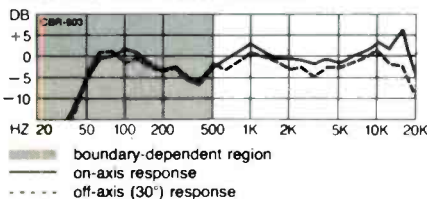
Whichever one you choose, you'll hear your music like you've always wanted to hear it. Give a listen at your Yamaha dealer. Or write Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622.

FOR THE MUSIC IN YOU.

 **YAMAHA**

Jamo CBR-903 loudspeaker system, in wood cabinet with walnut, rosewood, or stained-black wood-veneer finish. Dimensions: 12 by 23¼ inches (front), 10½ inches deep. Price: \$300. Warranty: "limited," one year parts and labor. Manufacturer: Jamo Hi-Fi, Sweden; U.S. distributor: Jamo Hi-Fi U.S.A., Inc., 916 Ash St., Winnetka, Ill. 60093.

ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 93 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 10 ohms

APPROX. TWEETER CONTROL RANGE (re "0 dB") +0, -6 dB per octave above 5 kHz

APPROX. MIDRANGE CONTROL RANGE (re "0 dB") +0, -5 dB, 650 Hz to 4 kHz

frequencies, where there is little energy in most music, it does make itself heard—particularly with digital discs. As a result, we expect that many listeners will (like us) prefer the tweeter set at about +2, attenuating the extreme top. In that event, we could take the 1-kHz rise as the maximum and figure the response spread as $\pm 4\frac{1}{2}$ dB, which better represents the listening quality of the speaker.

The off-axis response is remarkably flat, falling within about ± 3 dB over the useful range of the speaker, and the sound is accordingly smooth and detailed, with a well-maintained stereo image as you move out of the target listening area. "Detailed" is perhaps the operative word here: Even with the 903's native brightness softened slightly at the tweeter control, the clarity of detail is perhaps the speaker's most endearing quality. The clean bass—which rolls off quickly below 50 Hz but is free from exaggeration at woofer resonance (around 75 Hz)—contributes to this impression.

The speaker should present a comfortable load to most amplifiers, though its impedance curve does dip to a minimum of about 5½ ohms in the 150-Hz range, where there can be considerable musical energy. Over the whole music range, however, it averages about 10 ohms (in fact, it stays quite close to this value from about 300 Hz up, with little variation introduced by the driver-level controls), so even paralleled pairs should not overtax most amplifiers. The twin bass peaks characteristic of vented systems also are not extreme, reaching maxima of about 32 and 22 ohms (at 25 and

75 Hz, respectively) with an 8-ohm trough between them.

The CBR-903 passed all DSL's power-handling tests without batting an eye, so to speak. Thus, we know that at 300 Hz it will handle sound pressure levels of at least 113 dB continuously or 120 dB on pulses, which should be more than enough for typical home applications. At more moderate levels, distortion stays quite low, averaging a little less than ½ percent from 50 Hz up at 85 and 90 dB SPL, only slightly more than ½ percent at 95 dB, and only just above 1 percent at 100 dB. And the speaker needs relatively little drive to reach these acoustic levels: Its sensitivity is the highest of any speaker we've tested in almost two years.

In an era when technology is said to have supplanted taste—or rather, the tastes of individual designers or cliques of designers—as the touchstone of loudspeaker design, it would appear foolish to talk of the "sound" intrinsic to the speakers of a given geographic area, as audiophiles once did. Still, we detect—or think we detect—something traditionally European about this Jamo. The definition, the tendency toward brightness, the lean (but not understated) bass all remind us of the contrast that these qualities in the best European "monitor" speakers once made with the plusher (and distinctly less accurate) sound then popular on this side of the Atlantic. The passage of time has brought preferences in the New and Old Worlds closer together, which should assure Jamo a warm welcome on these shores.

Circle 100 on Reader-Service Card

Manufacturers' Comments

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

Sota Sapphire turntable, May 1983. *We at Sota wish to acknowledge HIGH FIDELITY's literate, meticulously exact, and informative review of our Sapphire turntable. We do have one question and one clarification. In measuring the Sota's rumble, which Diversified Science Laboratories correctly judged below the residual of its test record, the switch to the more accurate Thorens measurement device produced two numbers: -74 dB and -81½ dB. Is one unweighted and the other weighted, or is one the maximum and the other the minimum? Our rumble measurements yield figures of better than -74 dB unweighted and -82 dB weighted.*

Regarding setup, I can tell you that we have redone the instruction sheet and hope it is less sketchy. The review does make one possibly misleading comment concerning the two optional lead cylinders. These are intended, actually, for use with only the very few tonearms whose masses are quite forward (e.g., Sumiko's The Arm and the Magnepan). Other arms require only the appropriate lead shot for proper subchassis balancing. In addition, the cylinders are easy to remove by inserting one end of the small Allen wrench that comes with the turntable through the access holes beneath them. Removal would be "unreasonably

difficult" if one tried to grasp the cylinders from the top.

*Robert S. Becker, Ph.D.
President
Sota Industries*

Michael Riggs replies: All the rumble figures cited in the report are ARLL-weighted; the two Dr. Becker specifically mentions are a maximum and a minimum. The technique he describes for removing the cylinders is, in fact, the one we finally hit upon. It does work, but I still think it's cumbersome given the working clearance beneath the turntable.



For mature audiences only.

When you shop for audio components it doesn't take long to recognize the stuff designed by the marketing committee.

Lots of brightwork. Knobs for the sake of knobs. Impressive styling for impressionable people.

At ADS that kind of 'gingerbread' is out.

Function and excellence are in.

It's a philosophy that's made our speakers famous. And, now we've applied it to a brilliant new series of components: *ADS Atelier*.

A cassette deck, receiver, and turntable appeared late last year. While everyone seems to love their looks, what's impressed reviewers most is their "outstanding performance."

A new tuner, amplifier and speaker system have just been introduced. They bristle with features that make enthusiasts drool: 16 digital pre-sets on the tuner; 100 watts of power per side in the amplifier, two tape deck loops, etc. And the speakers (in matte black which seems to have become everybody's favorite color) sound simply superb.

Another bit of good news: each component is housed in a module of the same size and shape, so that what you buy tomorrow will be compatible with what we introduce next year.

Beside Atelier, ADS makes other components for people with grown up tastes. Speakers, mini-speakers, car speakers, amps and sub-woofer systems.

If your ADS dealer is out of literature (which is entirely possible given the growing enthusiasm for high quality and good taste in this country) write to us. Analog and Digital Systems, 243 Progress Way, Wilmington, MA 01187. Or call 800-824-7888 (in CA 800-852-7777) Operator 483.

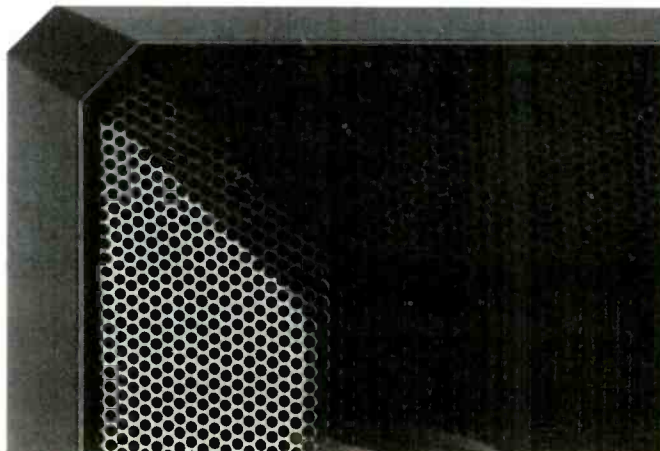
ADS Atelier.

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ADS



Atelier components can be stacked and plugged into this optional pedestal, with all wiring concealed. Neat!



1984

WHAT'S HOT!

HF's annual Editors' Report on the Summer Consumer Electronics Show features scores of new components for the digital age. Sections cover all the latest developments in tape and tape decks, audio electronics, loudspeakers, record-playing equipment, video components, digital processors, and CD players.



Not longer than a year ago, some audio journalists were privately expressing anxiety about the Compact Disc system. After all, if digital audio reproduction turned out to be as perfect as its inventors claimed, what could hardware critics say once CD's astounding introduction had passed? And what developments could possibly top this one?

Compact Discs have arrived, and their performance is just about as remarkable as expected. Indeed, the ticks, pops, and surface

In "New Technologies," Michael Riggs and Peter Dobbin report on the latest developments in video and digital audio. Coverage includes the VHS answer to Beta Hi-Fi and starts on page 64.

CES

Audio's perfectionist impulses are best exemplified by separate electronic components. With price secondary to performance, manufacturers are free to explore the sonic benefits of new circuit topologies and expensive internal components. Large Japanese companies as well as small American manufacturers compete head-on in this elite arena.



KENWOOD
Basic 2-M power amp



RGR
M4-2 preamp



DB SYSTEMS
DB-1B

noise of my much beloved LPs seem almost intolerable after extended CD listening. Still, describing and evaluating the new medium leave plenty to write about. CD players are quite different from one another—in performance, features, and control layout. And CD seems to be bringing with it a measure of good fortune. The turnaround in the economy is coinciding nicely with the availability of players and software, and reports from the field indicate tremendous consumer enthusiasm for CD.

Capitalizing on this happy turn of events, manufacturers have introduced lots of new nondigital gear as well. Amplifiers, tuners, and loudspeakers remain the analog backbone of any audio system. And, lest you fear that a given receiver or cassette deck will somehow prove a poor match for a CD player (an unlikely occurrence, I might add), many manufacturers are busy labeling their new wares "digital ready."

The venue for all these product introductions is the Consumer Electronics Show, a biannual trade event that draws tens of thousands of attendees. This summer's CES sprawled through all the available exhibit space at Chicago's McCormick Place Convention Center, overflowing into two hotels and a score of suites throughout the city. Contributing technical editor Robert Long covered the tape beat; his report here provides a thoroughgoing analysis of what continues to be an incredibly active area of analog audio. Technical editor Michael Riggs turns his attention to audio electronics. From superexpensive separates to the latest in receivers and signal processors, Riggs assesses the significance and the features of scores of new products. Speakers and record-playing gear are handled by Ralph Hodges, a longtime audio writer. —PETER DOBBIN

ELECTRONICS

CONSIDERING THE TRANSISTOR'S initial appeal—which was miniaturization—it's amazing how big the amplifiers made with them sometimes are. Take, for example, Accuphase's 85-pound P-600 power amplifier. But in this case you don't have to look far for a reason: Power ratings of 300 watts (24¾ dBW) per channel into 8 ohms, 500 watts (27 dBW) into 4 ohms, and 700 watts (28½ dBW) into 2 ohms translate into a big power supply, lots of output transistors, and plenty of heat sinking. Other goodies include, but are not limited to, balanced and unbalanced inputs, stepped input-level controls, and digital fluorescent power-output indicators, all for a mere \$3,585. And yes, the P-600 can be bridged, for 1,000 watts (30 dBW) into 8 ohms.

In the same price (\$3,195) and weight (65 pounds) class is Spectral's DMA-100, which boasts 100 watts (20 dBW) per channel into 8 ohms from DC to 1 MHz—surely the widest power bandwidth we have yet encountered—with a slew rate of 500 volts per microsecond

and a constant damping factor across the audio band.

But there are also several very interesting power amps at less stratospheric prices. The ST-140, from a new company called B&K Components, is a 70-watt (18½-dBW) unit with MOS-FET output transistors for about \$500. Its designers stress the importance of high stability and low distortion under adverse signal and load conditions. Tandberg's \$895 TPA-3003A, which is rated at 150 watts (21¼ dBW) per channel into 8 ohms, is an improved version of the company's TPA-3003, using high-grade components throughout. Similar changes have been made to RGR's \$1,195 100-watt (20-dBW) Model 5 (now 5-1) high-current power amp.

Quad has also upgraded its flagship amplifier, the Model 405, with better output transistors for higher power into low-impedance loads. The 405-2 sells for \$675. And Audionics has a new amplifier—the \$450 CC-5—that is said to be almost identical to the higher-priced CC-3, but with a scaled-down power supply. Bryston's latest is a \$550 50-watt (17-dBW) amp intended for home and professional applications.

Among Soundcraftsmen's several power amp introductions is the A-5001 (\$750), which uses the company's Class H signal-tracking power-supply technology to deliver 250 watts (24 dBW) per channel into 8 ohms. Harman Kardon's hk-870 (\$500) is rated at a more modest 100 watts (20 dBW), but is said to have very high current capacity and increasing power down to 2 ohms. Like all of the company's other electronics, the hk-870 is a low-feedback design. But Denon takes the theme one step further with its 150-watt (21¼-dBW) POA-1500, which, according to the company, achieves less than 0.01 percent distortion with no negative feedback at all. And Kenwood has a new power amp—the Basic-M2 (\$600)—incorporating its Sigma-Drive circuitry.

Some things never die: ice cream sundaes, black-and-white TV, and the vacuum tube, to name a few. The David Berning Company has announced a new 100-watt (20-dBW) tube power amp with low feedback and, apparently, a switching power supply. The EA-2100 is expected to sell for \$2,695. Conrad-Johnson's 135-pound Premier One (\$4,350) is rated at 200 watts (23 dBW) per channel; the somewhat less ambitious (and hefty) Premier 4 sells for \$2,950. Meanwhile, the king of the "valve" merchants, Audio Research, has introduced the 65-watt (18¼-dBW) D-70 power amp.

For many manufacturers, the current name of the game in preamps is "modify." Many of the new units coming out now are really improved versions of existing models. Perhaps the premier example is the DB-1B preamp (\$575) from DB Systems, the latest version of a classic design whose basic circuitry has remained virtually unchanged for nearly a decade. Improvements are said to include lower noise and better volume-control tracking. As with their power amps, Tandberg and RGR have

turned to higher-quality components in upgrading their preamps. Tandberg has also added a 6-dB-per-octave infrasonic filter to its TCA-3002A, while RGR has made the gain of its M4-2's phono section switchable to accommodate fixed- and moving-coil cartridges. Both sell for \$795. And Adcom has improved the dynamic range and switching of its GFP-1 preamp to handle digital sources and added a CX decoder. The GFP-1A sells for \$375.

Electrocompaniet says that its Preampliwire-1 (\$1,295) has 73 dB of gain, so that it can handle low-output moving coils without a preamp or a transformer. VSP's Straightwire preamplifier (\$800) is a sophisticated design whose control and muting functions are mediated by a Z-80 microprocessor.

Conrad-Johnson has four new preamps, including the bare-bones PV-3 (\$300), which is available only as a kit. The PV-4 (\$485) replaces the old factory-assembled PV-3, and the PV-5 (\$1,485) replaces the Premier 2. The new top-of-the-line model is the \$2,850 Premier 3. Naturally, all use tubes, as does the new HV-1a moving-coil preamp.

Among the most ruggedly handsome of the new preamps are Accuphase's C-280 (\$3,675) and C-222 (\$1,255). More comfortably priced are Audionics's SC-3 (\$745) and SC-5 (\$450), which are styled to match the company's CC-3 and CC-5 power amps, respectively, and Harman Kardon's hk-825 (\$400), which matches its hk-870 power amp. Soundcraftsmen's DX-4200 preamp/equalizer has increased headroom and bridging circuitry for converting power amps to mono operation—both features intended to help accommodate digital program sources.

Several new moving-coil step-up devices have also made their appearance. The Crown SL-2MC (\$125) is a transformer module designed for use with the company's SL-2 preamp. The BMAC MCG-1 preamp—affectionately dubbed the "Big Mac" at the show—from Bruce Macmillan Audio is a separate unit that is said to use no negative feedback. And Dayton Wright has a new preamp—the DW-777 (\$990)—that is available separately or built into its SPA Mk. 1b preamplifier (\$1,980).

I am somewhat astonished at the number of integrated amplifiers being introduced this summer, all the way from Naim's simple 20-watt (13-dBW), \$400 NAIT to Accuphase's 130-watt (21¼-dBW), \$1,700 E-303 with MOS-FET power transistors and a multitude of features. SAE's 60-watt (17¾-dBW) I-102 (\$450) is the latest in its rack-mount Computer Direct-Line series, with all functions controlled by front-panel touchplates.

One of the major themes in integrated amps is remote control. The pickings range from the elaborate 140-watt (21½-dBW) Revox B-251 (\$1,500) to Marantz's 70-watt (18½-dBW) PM-730DC (\$420). Somewhere in the middle is Luxman's 120-watt (20¾-dBW) LX-104 (\$900) with Servo-Face, a mono subwoofer output with selectable crossover points, and a moving-coil



phono input with selectable load impedance.

JVC's new integrated is the \$190 A-K22, which is rated at 40 watts (16 dBW) per channel into 8 ohms, while Hitachi has two new amps: the \$140 HA-1 at 28 watts (14½ dBW) and the \$250 HA-2 at 50 watts (17 dBW). All three of Akai's new integrated amps include a feature that operates the output stage without negative feedback, which Akai says results in the reduction of some forms of intermodulation distortion. The \$400 AM-U7 is rated at 80 watts (19 dBW) per channel, the \$300 AM-U5 at 60 watts (17¾ dBW), and the \$250 AM-U3 at 45 watts (16½ dBW).

Onkyo's Integra-series integrated amps incorporate the company's new "Delta Power Supply," which is said to reduce noise at low signal levels. The A-8017 (\$400) is rated at 80 watts (19 dBW) per channel, the A-8015 (\$320) at 60 watts (17¾ dBW). And Pioneer has a completely new line of integrateds, ranging from the 200-watt (23-dBW) A-90 (\$1025) to the 70-watt (18½-dBW) A-40 (\$275). The top three of the four models have "non-switching" output circuitry and infrasonic filters. Both of Sansui's new Super-Feedforward amps have bridged outputs for economical high power. Prices are \$1,000 for the 130-watt (21¼-dBW) AU-D11 Mk. II and \$680 for the 110-watt (20½-dBW) AU-D77X.

Sony has three new amps in its regular line, plus one in its new ES "digital-ready" series. Items in the first group range from the 30-watt (14¾-dBW) TA-AX35 (\$160) with a built-in five-band graphic equalizer to the 80-watt (19-dBW), remote-controllable TA-V7 (\$400). The high-end unit is dubbed the TA-F555ES (\$640) and is rated at 100 watts (20 dBW) per channel into 8 or 4 ohms.

Possibly the most exciting news in tuners isn't a tuner at all. Carver's TX1-11 "Asymmetrical Charge-Coupled FM Decoder" brings the performance advantages of the company's celebrated TX-11 tuner to receivers and other tuners by putting the necessary signal-processing circuitry into an add-on box. You just connect the \$250 unit between your tuner and amp or into a tape-monitor or external-processor loop on your receiver.

Other companies are taking other approaches to improving FM reception. For example, Onkyo's T-4017 tuner (\$350) includes what the company calls the Automatic Precision Reception (APR) system, which automatically adjusts input sensitivity, IF bandwidth, high-blend, and mode (stereo/mono) according to the quality of the signal. The \$250 TA-4015 also includes the automatic high-blend feature. Meanwhile, Luxman has incorporated what it calls Computer-Analyzed Tuning (CAT) in its \$350 TX-101 tuner. CAT automatically activates the unit's high-blend circuitry on weak signals. You can also program wide or narrow IF bandwidth for each station preset, and the unit can be operated by remote control in conjunction with the LX-104 integrated amp.

Also firmly in the remote-control camp are

Revox and Marantz. The former's very sophisticated and flexible B-261 (\$1,500) is designed for operation from the same remote unit as the other 200-series components, the B-791 and B-795 turntables, and the B-710 cassette deck. Marantz's approach is similar, except that its \$265 ST-530 can be remote controlled only when used in the company's Digitouch X-11 system.

But for all the technological glitter, the new tuner that I find most fascinating is Accuphase's T-105 (\$905), which makes a couple of deep bows to tradition. Although it is a frequency-synthesis unit, with station presets and a scan-tuning mode, it has a knob for manual tuning, and it has a tuning meter (not an LED display) that can be switched to read signal strength in dBf (up to 120, or almost a volt), modulation level up to 200 percent, and multipath.

Several manufacturers have new second-string tuners. Tandberg's TPT-3011A, for example, is said to benefit from many of the technical improvements recently incorporated in the top-of-the-line TPT-3001A, but, at \$695, it costs substantially less. In a similar vein are SAE's AM/FM T-102 (\$350), which shares many of the features of the more expensive T-101, and Adcom's GFT-2 (\$250), which takes its place below the GFT-1A. Both the SAE and the Adcom come with rack-mount faceplates.

Sansui's latest tuner comes in several versions, the most interesting of which is the TU-S77AMX (\$400)—a stereo-FM/stereo-AM unit that automatically switches to accommodate any of the four stereo-AM systems now being used for broadcast in the U.S. The TU-S77X (\$350) and the TU-S77XW (\$370, with wood side panels) lack the stereo-AM feature, but are otherwise identical.

Soundcraftsmen, Kenwood, and Electrocompaniet have one new tuner apiece: The T-6002, the Basic-T1 (\$200), and the Electrocompaniet Tuner (\$700), respectively. Sony's four new tuners match its integrateds. They are the ST-JX500 (\$250), the ST-JX35 (\$150), the remote-controllable ST-V7 (\$300), and the high-end ST-S555ES (\$450). Hitachi and Akai have two new tuners each. Hitachi's are the \$125 FT-1 and the \$210 FT-2; Akai's are the AT-S3 (\$200) and the AT-S7 (\$250), which is distinguished by its pulse-count FM detector. JVC's sole entry is the \$180 T-X22.

Carver is also making some waves in the all-in-one world with its first receiver, which incorporates a 130-watt (21-dBW) "Magnetic-Field" power amp and the "Asymmetrical Charge-Coupled FM Detector" circuitry introduced in the TX-11 tuner. It is very competitively priced at \$700. Pioneer's three new receivers range from the 38-watt (15¼-dBW), \$300 SX-40 to the 80-watt (19-dBW) SX-60. All have manual volume controls (praise be), infrasonic filters, and synthetic-stereo generators for pepping up mono TV sound.

Two of Sony's five new receivers—the 70-watt (18½-dBW) STR-VX750 (\$490) and the 50-watt (17-dBW) STR-VX550 (\$360)—can be

operated with the company's optional RM-S750 Remote Commander. The least expensive unit is the \$180 STR-VX250, rated at 20 watts (13 dBW) per channel. Yamaha's top receiver, the \$795, 100-watt (20-dBW) R-100 includes remote control as a standard feature, and all of the company's five new receivers, right down to the 25-watt (14-dBW) R-30 (\$275), are rated for operation into impedances as low as 2 ohms, for improved reproduction with difficult loudspeaker loads.

Harman Kardon has long recognized the importance of such high-current amplifier design and continues that tradition in its three new receivers: the 30-watt (14 $\frac{3}{4}$ -dBW) hk-490i (\$400), the 45-watt (16 $\frac{1}{2}$ -dBW) hk-590i (\$525), and the 60-watt (17 $\frac{3}{4}$ -dBW) hk-690i (\$675). The 690i also has a "sample-and-hold" multiplex decoder, which the company says is a spin-off from its Compact Disc work. It is said to improve stereo-FM performance at high frequencies.

SAE has added two receivers to its Computer Direct-Line series. The \$500 R-102 is rated at 50 watts (17 dBW) per channel into 8 ohms, the R-202 at 75 watts (18 $\frac{3}{4}$ dBW). Sansui has improved four of its Z-series receivers and added an X suffix. Models now range from the 55-watt (17 $\frac{1}{2}$ -dBW) Z-3000X (\$400) to the 130-watt (21 $\frac{1}{4}$ -dBW) Z-9000X (\$960). All incorporate Super-Feedforward power-amp stages.

Kenwood has introduced five receivers, upgrading its top-of-the-line "Galaxy Commander" (appropriately named for its starship-style control panel) to the KR-1000B (\$1,250), rated at 150 watts (21 $\frac{3}{4}$ dBW) per channel into 8 ohms. The new bottom model is the \$200, 30-watt (14 $\frac{3}{4}$ -dBW) KR-910, which has an analog tuner. JVC's 30-watt (14 $\frac{3}{4}$ -dBW) R-K11 (\$190) also has an analog tuner section. The company's two other new models are the \$250 R-K22, also rated at 30 watts (14 $\frac{3}{4}$ dBW), and the \$330 R-X44, rated at 50 watts (17 dBW). Both include five-band S.E.A. graphic equalizers.

Hitachi's three new receivers range from the \$180, 25-watt (14-dBW) HTA-2, with an analog tuner section, to the \$370, 40-watt (16-dBW) HTA-4F. A number of companies have added to the low ends of their lines. Marantz is among them with its \$160 SR-225 analog unit and \$300 SR-430, rated at 25 and 30 watts (14 and 14 $\frac{3}{4}$ dBW), respectively. Sharp's units are the \$120, 10-watt (10-dBW) SA-150 and the \$160, 22-watt (13 $\frac{1}{2}$ -dBW) SA-250, both with analog tuner sections. Akai's new model is the \$170 AA-R1, also rated at 22 watts (13 $\frac{1}{2}$ dBW), while Sanyo breaks the \$100 barrier with its 17-watt (12 $\frac{1}{4}$ -dBW) DCR-100. Both have analog tuner sections.

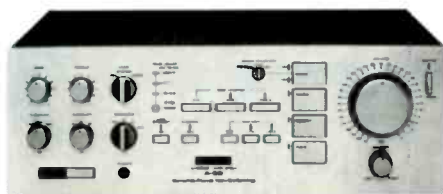
To me, the most interesting of this season's electronic add-ons is AR's diminutive SRC-1 wireless remote control. The base station hooks into a tape monitor loop, enabling you to turn your system on or off, control volume and balance, activate either of two muting levels,



HARMAN KARDON
hk-825 preamp



REVOX
B-251 integrated amp



PIONEER
A-90 integrated amp



CARVER
TX1-11 FM noise reducer



ADCOM
GFT-1A tuner



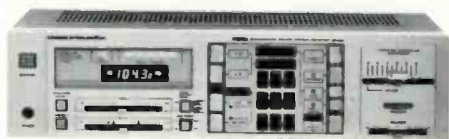
Electronic components are quickly adapting to the needs of systems that will eventually contain a Compact Disc player. Power output seems on the rise, and—as in the H-K preamp, Revox integrated amp, and Pioneer integrated amp pictured here—a set of high-level inputs dedicated to CD is becoming the norm. Improvements in FM reception are also proceeding apace. Witness Carver Corp.'s add-on noise reducer and Adcom's high-spec tuner.

CES

Convenience via remote control and microprocessor-mediated switching is becoming the cornerstone of a new definition of receivers. Since Sony's integrated-amp/tuner combination is controllable from a single remote module, it's tempting to think of it as a dual-chassis receiver. More conventional receivers, however, still proclaim their individuality with face-plate cosmetics that range from Marantz's cockpit-modern to Hitachi's conservative, slimline look.



SONY
TA-V7 integrated amp and ST-V7 tuner



MARANTZ
SR-430 receiver



HITACHI
HTA-2 receiver



Jvc
SEA R-7 equalizer

switch in an external-processor loop, or set a 30-minute sleep timer, all from a hand-held transmitter. The price for this little marvel is \$140.

The RG Signature One expander (\$650) is the only new unit of its type that we've seen. The company says that it will create "digital sound quality from analog recordings." Denon, however, is including an expander in its \$425 DE-70 12-band (16 Hz to 32 kHz) "dynamic equalizer," which the company says can be set to apply equalization only when a musical signal is present, to minimize noise during silent passages. But most of the action is in the ever-popular basic graphic equalizer category, including a \$150, 10-band model called the EQA-10 from Teac, of all people. AudioSource also has a new low-price 10-band unit—the \$180 EQ-Four. And Harman Kardon has introduced the 10-band EQ-8 (\$225) with an infrasonic filter whose cutoff frequency is continuously variable from 5 to 30 Hz.

At the high end is Luxman's GX-101 seven-band graphic equalizer (\$500), which includes a pink-noise generator and a spectrum analyzer. It can also store as many as four equalization curves in memory for instant retrieval. JVC's new top-of-the-line S.E.A. graphic equalizer is the \$400 SEA-R7—a 12-band model that also enables you to add reverberation independently in each of the five low-frequency bands. You can set the desired reverberation time and level for each of these frequencies and each channel independently. The company's \$160 SEA-33 is a basic 10-band model.

ADC has three new models in its Sound Shaper series, headed up by the \$400 SS-315, with 10 bands, a pink-noise generator, a spectrum analyzer, and an infrasonic filter. The SS-115 (\$250) is a basic 10-band model, while the SS-215 (\$330) sports 12 bands and an infrasonic filter. Onkyo also has a 12-band model—the EQ-35 (\$260)—which includes an oscillator that generates pure tones at the center frequencies of the 10 middle bands, as an aid to obtaining flat response. The two other bands are centered on 16 Hz and 32 kHz for more precise control at the frequency extremes.

Yet another 12-band model is Sansui's \$280 SE-77. Sansui has also introduced a 10-band unit called the SE-8X (\$400), which has a built-in spectrum analyzer. And for those who want to make full use of such analyzers, there is now a \$70 omnidirectional electret microphone from Soundcraftsmen. The SAM-II has a 15-foot cable terminated in a 1/4-inch plug, is rated at 600 ohms impedance, and is said to have very flat response.—M.R.

TAPE EQUIPMENT AND BLANK TAPE

THIS IS NOT A YEAR of radical change in tape equipment. Aside from one new open-reel deck, all the action is centered on Compact Cassette recorders with features largely created by inexpensive microprocessor chips. In noise

reduction, Dolby C is more the rule than the exception, though DBX is showing up with greater frequency than ever before.

The stalwart open reeler comes from Akai. The GX-747dbx is billed as a consumer recorder—at least its \$1,400 price tag seems to indicate so—but Akai has outfitted it with professional Type I DBX noise reduction instead of the consumer Type 2—the basis for all other current DBX consumer products and of DBX-encoded LPs. Otherwise, the deck is very similar to the original GX-747: It accepts NAB reels, records on EE high-performance tape (as well as conventional ferrics), and incorporates a dual-capstan bidirectional drive with quick automatic reverse.

Among several new cassette models from Akai, the flagship for performance is the \$400 GX-7. Its Super GX head, which combines recording and playback elements in a single housing, was the inspiration for the dual-gap reversing head in the similarly priced bidirectional GX-R6; a simpler head and less lavish array of features keep the price of the other bidirectional model, the HX-R5, at \$350.

Teac, which introduced a high-end series at the beginning of the year, now adds four moderate-price models. They range from the \$340 V-500X with DBX, Dolby C, and Dolby B noise reduction to the \$200 V-300 with Dolby B alone. Harman Kardon has three additions: the CD-291, -391, and -491, priced from \$435 to \$785. All have Dolby B and C plus Dolby HX Pro headroom extension, a bias trim adjustment, and the broadband electronics that H-K has made its hallmark. The CD-391 adds a dual-transport closed-loop transport design, metering that is frequency-weighted to reflect actual tape capability, and a more sophisticated tape-matching system; the CD-491, which is the line's new top model, has full three-head monitoring capability. Incidentally, Harman Kardon no longer includes a defeat switch for the HX Pro circuit. In our review of the previous top H-K deck (Model CD-401, February 1983), we commented that we saw no reason to turn the HX Pro off; the company obviously now concurs.

The latest Duals, the \$300 826 and the \$230 816, continue to incorporate the quick-load design of recent years and include a tape setting option for ferrichromes—a rarity these days. The 816's tape matching is particularly handy because it can be switched for either automatic adjustment (based on the keyways in the cassette shell) or manual use (to accommodate nonstandard shells—many of which were made before final keyway standards were accepted). Both Duals include Dolby B and C, as does a new NAD model whose model designation had not been decided when I talked to the company. It is expected to sell for less than \$200 when it appears this fall. Scott incorporates Dolby B throughout its new line, which includes the \$200 619DC and the \$280 659DC. The top two models have Dolby C as well.

There are an astonishing eight new decks in



TEAC
V-909RX



HARMAN KARDON
CD-491



SANSUI
D-590R



AKAI
GX-747dbx



The Compact Disc may one day threaten the LP, but the Compact Cassette is safe for a very long time to come. Indeed, though cassette decks continue to appear from manufacturers at a blinding pace, the prototype digital cassette recorders of recent years seem to have vanished. Perhaps manufacturers realize that the very high performance of today's analog cassette decks combined with the medium's incredible popularity would conspire against wide-scale acceptance of a new, albeit digital, version. And, though several manufacturers continue to offer open-reel recorders for home use, only Akai is introducing a new one this year.

CES

DBX knows what recordists need, and its new signal router seems made-to-order for the multideck owner. It handles three decks and up to four signal processors (including one outboard noise reducer). Crown's low-cost PZM microphones might even convert the confirmed "dubster" to live recordist. And JVC jumps into the audiocassette market with a full new line of tape.



DBX
400 signal router



CROWN
Sound Grabber PZM mikes



JVC
Dynarec audiocassettes

JVC's line. In addition to a double-well dubbing model (the \$340 KD-W5), there are decks ranging from the \$140 KD-V11 to the \$800 DD-V9. Of these, all but the bottom models have both Dolby B and C and all but the two least expensive ones are bidirectional—a departure for JVC. The top models have a three-head design with a rotating "head holder" in the mount for bidirectional recording with full monitoring. In the DD-V9, ruby-tipped stop screws adjust positioning—and therefore azimuth—independently for each direction. This model also includes the company's B.E.S.T. system of automatic tape matching.

Yamaha has added the midpriced (\$495) bidirectional K-700, with programmable dubbing: The deck stays in RECORD/PAUSE while unwanted selections are playing and resumes recording only when the selection for which it is programmed begins. Downright modest in price is Denon's two-head DR-M1 (\$300). Onkyo's latest is the \$480 unidirectional TA-2066, with tape monitoring and Accubias tape matching. Luxman's entries are the K-210 (\$250) and KX-100 (\$400), both employing the company's Duo-Beta circuitry. All of the foregoing decks are equipped with both Dolby B and C.

So are both of Sansui's additions, one of which—the \$650 D-990R—offers DBX as well. It also includes a five-band graphic equalizer; it and the \$500 D-590R are automatic-reverse models. Among Pioneer's eight newcomers, the bottom model (the \$150 CT-10) and the dual-well CT-1040W (which costs \$375 and offers double-speed dubbing) have only Dolby B; the remainder incorporate C as well. The top three, capped by the \$520 CT-90R, have automatic-reverse with bidirectional recording.

Aiwa describes all five of its new decks as "digital ready"—partly, it seems, because they offer the extra dynamic range provided by Dolby C. The premier model is the \$595 AD-F990, reviewed in this issue; the least expensive costs less than \$200. Hitachi's entries with Dolby B and C are the \$200 DE-3 and \$170 DE-2, and Toshiba has added an automatic-reverse model: the \$230 PC-G50R. Similar prices and features appear in B/C decks and in B-only dual-well dubbing decks from Fisher, Sanyo, and Sharp. In fact, most brands below \$300 seem more intent than ever on covering each other feature for feature and price for price.

In more esoteric territory, Variable Speech Control Co. continues to demonstrate how comprehension goes up and wasted time dwindles when speech is sped up without altering its pitch. Its newest cassette portables (including its own \$220 Soundpacer or Radio Shack's \$120 VSC-1000, made under license from VSC) include separate controls for speed and pitch, so you can vary each independently of the other. The latest VSC circuitry speeds up the voice without even the slight gargle that betrays the electronic "editing." It still may not be high fidelity (or, at least, not temporal fidelity), but it's fascinating.



A little closer to home, musically speaking, is a fad that has swept Japan, but which may have more trouble gaining a foothold here. This new genre of recorder, *Karaoke*, consists of a live pickup of a voice—yours or (God forbid!) mine, for instance—singing along with a prerecorded instrumental. You can choose whether or not to enshrine the result on cassette for posterity's amusement or edification. At heart, the system is similar to receivers having a mike input whose signal can be mixed with any of the regular sources. If you respond more positively to these ideas than I do, you may want to investigate Panasonic's RQ-85 (cassette/eight-track) or RQ-84 (with dual cassette drives). Prices haven't been announced, and the RQ-84 won't be available until November.

Also notable among portables—as with this year's one-brand (or "rack") systems—is the frequency with which they include graphic equalizers and dual-well dubbing decks. Perhaps more important for the audiophile are two developments among personal portables. One is DBX's Silencer PPA-1 (\$50) for insertion between the headphone output and the headphones themselves. In addition to switch positions for bypass and Type II (DBX), there's one marked Type B for what the company calls the "other popular noise reduction system." And Teac also offers DBX decoding built into its automatic-reverse PC-7RX personal portable (\$210).

The new version of the Koss Music Box (\$110) has what the company calls a safe light—a yellow LED that glows whenever sound pressure level in the headset reaches 95 dB—to warn you when you are being threatened with hearing loss. Some users, as you know, indulge in horrendous levels over long periods. The warning device seems like a good idea. Koss has applied it to two personal-portable radios, as well.

Cassettes designed to withstand the rigors of use in automobiles are not entirely new, though the major manufacturers have made little of this approach until now. Fuji is introducing the GT-1 series, engineered specifically for automotive use. A special tape base material and binder were chosen for heat resistance, and the shells are molded of ABS plastic. The "normal" (Type I) magnetic oxide is formulated to emphasize high frequencies to offset the loss in highs occasioned by car-interior acoustics. The pressure pad uses a double spring to fight the effects of vibration in a moving car, while the shell is designed to inhibit loops, which can jam tapes. Side indications are molded into the shell so that the driver can tell A from B by touch.

The 3M Company, which revamped and renamed its premium cassette line not long ago, has added two more modest formulations to its Type I lineup: CX to replace Dynarange as a moderate-price line, and BX, to replace Highland as the budget line. BASF also renamed and reformulated its cassette tapes recently. In addition to the premium formulations we reported on in August,

Performance I (the company's moderate-price ferric) has been upgraded.

Working from its Dynarec formulations for video use, JVC has created a new line of audiotape. F-1, DA-1, and DA-3 are Type 1 ferrics, the latter with a double oxide layer; DA-7 is a Type 2 ferricobalt; ME-PII is a Type 4 metal. Denon's newest formulation, called DX-8, was included in last month's roundup.

An addition to the open-reel lists is BASF's Ferro Super LH—positioned between Ferro LH and BASF's EE tape as a premium "conventional" tape for professional and semipro use. Ferro Super LH and Ferro LH are thus comparable to Type 1 ferrics among cassette tapes, while EE (for which BASF uses a chromium dioxide magnetic particle) is comparable to Type 2. BASF also uses chrome for its video cassettes, on which it has now extended a lifetime warranty ("The Guarantee of a Lifetime," as the company calls it).

The 3M Company has introduced videocassettes for in-field recording. The so-called "camera cassettes" have strong polycarbonate shells and doors and newly designed internal components for smooth, quiet operation. Beta L-500 and L-750 plus VHS T-120 lengths are available. The Scotch line also includes for the first time a Beta L-830.

TDK, meanwhile, has added a Super High Grade L-830—the first premium formulation to appear in this length, so far as I'm aware. Fuji is offering all the other lengths from L-125 to L-750 in Super HG—dropping the other shoe, so to speak, after its introduction of VHS Super HG a year ago.

JVC, which developed the VHS format, has introduced two new lines of VHS-only cassettes: HG and Super HG. Memtek also has a Super HG VHS tape (marketed under the Memorex brand) and a spiffy new clear-plastic storage box to go with it.

For tapesters who own complex systems, DBX has the \$230 Model 400 signal-routing box, designed to expand the capacities of a tape-loop connection set. The 400, which is essentially an updated version of the Model 200, will switch as many as three decks and as many as four signal processors (including one noise-reduction device).

Crown International has added two versions of the Pressure Zone Microphone: The Sound Grabber (\$100) is specifically intended for use with cassette recorders—audio or video—and is smaller than past versions and therefore easier to handle and position; for greater tonal accuracy and dynamic range, there's the \$170 PZM-180.

Signet gives no list price for the RK-201 low-impedance directional electret microphone. But the company does say that it is designed for professional or home recording, which may be a clue to its probable cost. It comes with an attached 16½-foot cable for use with unbalanced phone-jack inputs. A built-in windscreen and a shock mount extend its usefulness. Audio-Technica has four new audiophile models: the \$40 AT-9400 dual-element electret stereo mike,

CES

The debate over what, if any, steps should be taken to ensure that a loudspeaker will be able to withstand the stress of virtually uncompressed CDs is raging in the audio industry. Several manufacturers are already claiming that their speakers are digital-proof, though they emphasize the positive with the label "digital-ready." From the software end, Polygram is making sure that its CDs won't upset anyone's drivers: All its releases are kept within a 40- to 50-dB dynamic range.



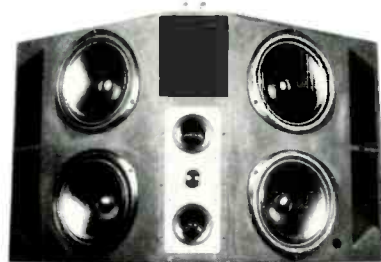
JBL
J-350 subwoofer



ENTEC
subwoofer



CERWIN-VEGA
D-9



KEF
KM-1 studio monitor

the \$25 AT-9500 electret lavalier, the \$20 AT-9100 directional dynamic, and the \$30 AT-9200 directional electret.

Finally, ADC has introduced a six-channel stereo mixer: the \$600 MX-6 Sound Shaper mixer. It can be operated from a C-cell battery pack or (with the optional \$50 AD-15 adapter) from AC lines. Each channel has echo controls, a panpot, and a low-cut filter. And there's a headphone jack with its own level control—everything you need for that live recording you always promised yourself you were going to do.—R.L.

LOUDSPEAKERS

THOUGH LOUDSPEAKER introductions at the Summer Consumer Electronics Show were fewer than in years past, there was hardly a shortage of intriguing new designs—most of them "digital ready." Whether this neat little descriptive phrase means they'll do justice to the nuances of digital source material or that they'll be able to pump out prodigious sound-pressure levels without self-destructing remains to be seen. I'm hoping that these speakers will be capable of both.

Whatever their other attributes, JBL drivers are tough, and incorporating three of them (10-inch woofer plus passive radiator, 5-inch midrange, and 1-inch dome tweeter) into the \$300, floor-standing J-350 is a probable guarantee of the system's ability to survive even the canon blast of the Telarc "1812" CD. The company's B-380 subwoofer handles frequencies below 63 Hz and routes the rest of the spectrum to "satellites" of choice via a passive high-pass network.

Cerwin-Vega has six new models in its Digital Series—the top being the \$475 D-9. Marshall Buck, the company's very competent engineering director, believes its products have been maligned as emphasizing quantity (i.e., loudness) above quality. Yet any sophistication or delicacy the Cerwin-Vega products may have is generally lost at demonstrations, where sound pressure levels are loud enough to cause pain.

Bose takes an interesting approach to the digital-ready theme by offering a \$100 rebate for anyone who buys its new 901 Series V (\$1,400 per pair) and a CD player of any make. The offer expires at the end of the year. B&W, whose Model 801 is one of the most respected dynamic loudspeakers in the world, thinks that the modestly priced DM-110 (\$150) and DM-220 (\$250) can handle whatever digital players can dish out.

If you have \$25,000 to spare, you might want to think about the KM-1 from KEF—that is, if your ceiling can sustain 264 pounds. The self-powered seven-driver system with 1,200 watts (30¾ dBW) of amplification is primarily intended as a ceiling-hung studio monitor.

Many speaker builders are not using the word "digital" at all when describing their products' abilities. AR, for one, has made further progress with its Dual-Dome series.

These speaker systems use a single magnet structure for both the dome tweeter and midrange driver. With the two drivers in such close proximity, frequency response tends to remain uniform in the vertical plane. Latest beneficiary is the AR-78LS (\$430), while three other systems (\$330 to \$200) apply aspects of the concept to cone midranges. A new Ohm Walsh speaker, the Model 4 (\$750), is considerably bigger and bassier than its predecessor.

The Beveridge System 5, at \$3,295 the pair, is the least expensive of this manufacturer's electrostatic-dynamic hybrids. The 5 is a passive design that can be driven with a single external amplifier or biamped. The new Infinity Reference Standard IIA (\$1,400) stands in the middle of the company's most prestigious loudspeaker series and uses familiar enclosure-contouring and plane-diaphragm midranges and tweeters. Both Hafler and Snell have adopted sloping front panels, the Hafler Model 365 for alignment of the driver's acoustical centers and the Snell Type C for minimization of diffraction effects and floor reflections. The Snell is \$750; the Hafler is still in prototype.

Bozak has revived the venerable Concert Grand speaker at \$3,800 and reports great demand for the similarly resuscitated Bard outdoor system, now available in one- and two-way versions. Empire has also noted the interest in outdoor designs and intends to bring back its long-absent contribution to the art later in the year, together with a line of home speakers. DCM has a new model in its Time Window series. The Time Window Three (\$1,400 the pair) has coaxially mounted woofers and tweeters with passive delay lines to provide phase alignment between them.

Ribbon speakers remain on the march, with such innovators as Apature, Jmetite, Magnepan, and Pyramid now being joined by Entec, a company loosely affiliated with Spectral Audio. Entec offers a \$1,500 cylindrical speaker with a line-source ribbon said to be capable of output down to 150 Hz. Thereafter, Entec's new self-powered dynamic woofer system (\$3,495 the pair) can take over.

Here in spirit but not yet in the flesh is a large system from DBX. The prototype's multidriver array is phase/spectrum-adjusted by its computer-designed crossover and outboard electronics to achieve flat power response and credible stereo imaging independent of the listener's position. Even more ethereal is Threshold's ion-cloud prototype, first shown at the January CES. The electrode grid of this no-moving-parts loudspeaker acts on a curtain of ionized argon (about \$50 the tank, good for perhaps a week's listening); since the argon is inert, it does not form noxious compounds such as ozone. While readily admitting the ion-cloud device is not a product for the average listener, the company has the best possible reason for perfecting it. President Nelson Pass wants a pair. —R.H.



AR
78LS



SNELL
Type C



B&W
DM-220



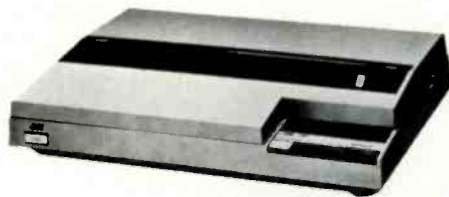
INFINITY
RS-IIA

CES

Though new electrostatic and ribbon loudspeakers continue to appear, the overwhelming majority of new loudspeakers use dynamic drivers. The reasons are simple: The dynamic driver is sturdy, relatively easy to build, and can be made to perform well. Indeed, most loudspeaker designers contend that the most arduous chore they face is the final tuning process, where small changes in the crossover network or a bit of damping material applied to a driver cone can make big sonic differences.

CES

Turntables are becoming more like CD players in their level of automation and ease of setup. The pairing of a radial-tracking arm and a belt-drive platter is also helping to keep the price of new turntables low, with little sacrifice in performance.



JVC
QL-L2



ADC
AT-30



SONY
PS-X555ES



AKAI
AP-M5S

RECORD-PLAYING GEAR

With the arrival of the Compact Disc, manufacturers have put the brakes on introducing conventional turntables. New units at the CES were generally inexpensive and—possibly to capitalize on the excitement surrounding digital audio—styled to resemble CD players. Many of these inexpensive models are especially interesting for their inclusion of the hitherto rare pairing of a radial-tracking tonearm and belt-driven platter.

Technics's usual umpteen turntable introductions included one of these hybrids, the \$180 SL-BL3. Similar to the SL-BL3 are two machines from Hitachi, both at the same \$180 price. The HTL-303 is a full-size player, while the HTL-33 is about the length and width of an LP jacket.

JVC's four radial-tracking belt-drives bear a striking resemblance to Compact Disc players and incorporate many of the same automatic functions. Prices range from \$240 for the QL-L2 to \$175 for the L-E22. Interestingly, JVC is one of the few Japanese companies that emphasizes belt-drive's great virtue: the possibility of isolating the motor's vibrations from the turntable's platter and tonearm.

The year's unlikeliest belt-drive radial tracker comes from Sharp in a machine capable of playing both sides of a record without turnover. This concept was strictly a novelty executed in plastic when it first appeared at January's CES, but the new RP-107 at least wears the trappings of component respectability. It has a motorized drawer that propels the platter forward for loading and unloading. Finally, ADC introduced the LT-30, a belt-driven radial tracker complete with ADC pickup for \$100.

Incidentally, the vast majority of new radial-tracking arms accept only P-Mount cartridges. This makes sense, since the arms are difficult to get at and lack detachable headshells, and their makers probably prefer that you mess with them as little as possible. A P-Mount in such an arm simply snaps into place and requires no adjustment whatever.

Sony's PS-X555ES is among the few units whose radial-tracking arm accepts any pickup; moreover, the arm incorporates Sony's resonance-damping Biotracer servo system. This direct-drive model costs \$420, which seems reasonable, indeed, for such a sophisticated machine. The company also offers a similar turntable with a P-Mount "headshell"—the PS-FL77 (\$290).

Other newly introduced radial-tracking models are the \$250 TT-530 from Marantz, which is supplied with a P-Mount cartridge, and the Akai AP-M7S, in the same price range. Like most of the manufacturers mentioned, these two companies are introducing pivoted-arm players: Akai has four and Marantz three, both lines going down to just under \$100.

Pioneer, with five new models ranging from \$300 to \$110, and Onkyo, with four from \$320 to \$100, are paying particular attention to

materials and configurations that can resist acoustic and mechanical intrusion from the outside world. Denon has brought the cost of its dynamically servo-controlled tonearm down to the point where it's included on players selling for \$350 (DP-45F) and \$300 (DP-35F). From Dual come five new models, belt- and direct-drive.

Although it seems impossible to pay more than \$500 for a turntable these days, Micro Seiki's BL-10X, a relatively conventional unit of very substantial construction, will cost you \$650. The company also has two very expensive machines, the RX-1500 and RX-1500VG for \$1,000 and \$2,000. The extra grand for the VG version buys you a brass platter and vacuum-chuck system for disc stabilization.

Moving up to the high-priced spread, a new, \$4,500 design from Entec uses a cushion of air to support a solid granite platter. And from Nakamichi comes the as yet unpriced TX-700. Like the earlier and more expensive TX-1000, it uses an optically controlled servo system that automatically compensates for records stamped with off-center spindle holes. The new model, however, comes supplied with an arm and what Nakamichi describes as a highly innovative suspension system.

As for phono cartridges, we find a proliferation of P-Mounts. Shure has rebuilt its entire cartridge line (nine models) from top to bottom, with considerably greater emphasis on P-Mount adaptability. It has not abandoned the moving-magnet principle but has developed a new coil assembly that permits a slimmer physical profile for the models ML-140HE and ML-120HE. Shure also has fitted a new version of the V-15 Type V pickup with a "Micro-Ridge" stylus tip to further reduce scanning losses.

Micro-Acoustics began as a small part of a company whose main business was the manufacture of disc-cutting styli, so it's no surprise to find them collaborating on a playback-tip shape that complements the shape of the cutting implement. The "Cutting Stylus Analogue" tip is offered on the new 830-CSA.

From ADC there are two new lines of induced-magnet pickups, represented by the sapphire-tube-cantilevered TRX.2 (\$250) and the \$60 PSX-10. All models in the PSX series come with P-Mount adapters. Pickering has also adapted its existing line for P-Mount installation and is throwing in a stylus-cleaning kit as a bonus. Empire's new line includes six P-Mount moving-magnet models and the company's first moving-coil design, the \$250 MC-5. It will also offer three in-line moving-coil step-up transformers at \$50, \$130, and \$200.

Krell Industries has assumed distribution of the Kaseki line of moving-coil cartridges that have, aside from such niceties as armatures wound with silver wire, bodies made of materials such as agate (\$1,250, with a sapphire cantilever) and lapis lazuli (with a diamond cantilever). —R.H.



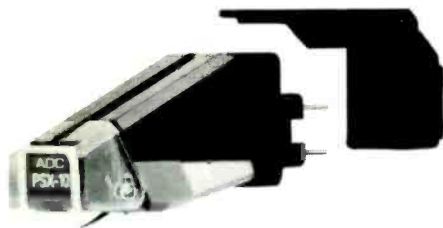
MICRO SEIKI
RX-1500VG



ONKYO
CP-1022A



SHURE
M-92E



ADC
PSX.10



Conventional pivoted-arm turntables are becoming rare, indeed, though units like the Micro Seiki and Onkyo pictured here are good examples of the extremes in the genre. And finally, a trend that began quietly two years ago—the P-Mount pickup—has now reached groundswell proportions.

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NEW TECHNOLOGIES

Digital Audio

Video

Computers

Software Reviews

THE ALPHA AND THE APPLE

A MUSICAL

AN AFFORDABLE APPROACH FOR TURNING YOUR APPLE INTO A SOPHISTICATED SYNTHESIZER

BARRY MANILOW is hardly controversial, yet a concert he gave last year in London's Royal Albert Hall sparked a movement by the musicians' union in England to ban synthesizers from both the stage and the recording studio. Manilow, it seems, managed to achieve the sound of a full orchestra with just two synthesizer players.

Though Mr. *Copacabana* was using super models that can cost

TEAM

upward of \$40,000, you don't need a superstar's bankroll to own a multifunctional synthesizer. For the past two years, Syntauri Corporation of Los Altos, California, has been making

Paul D. Lehrman, a Boston-based musician and writer, covers the pro sound industry for The Boston Phoenix.



BY

PAUL D. LEHRMAN

a sophisticated system that uses an Apple computer as a storage and manipulation device. Known as the AlphaSyntauri Computer Music System, it is not only a versatile

analog waveform appears at a pair of RCA jacks on one of the cards. The signals can be routed to a stereo system, an instrument amplifier, a recording-studio console, or even a pair

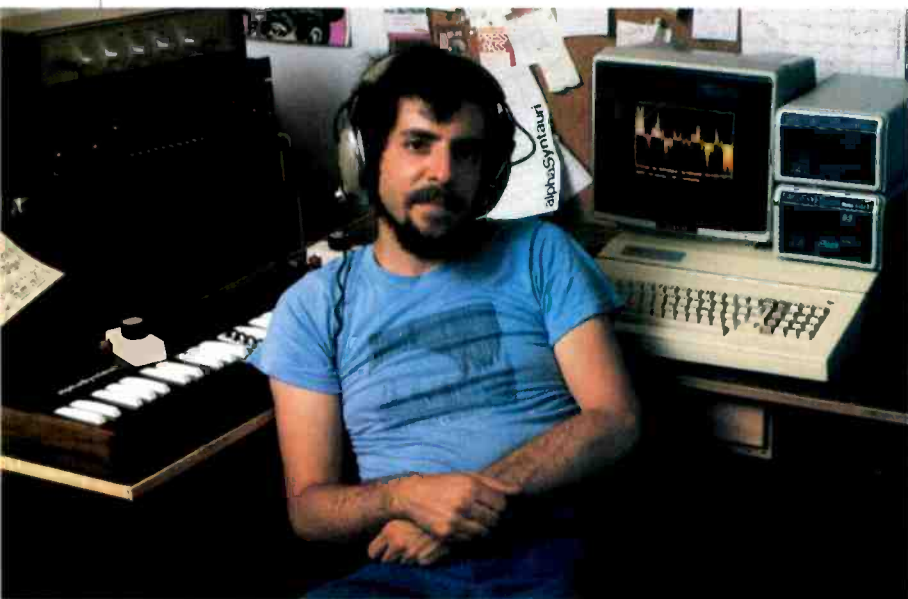
keyboard makes that voice sound immediately, while typing "PR:40" gives it a gradual entrance. Other parameters that can be adjusted at this stage include pitch (adjustable in quarter-tones over a range of more than eight octaves), touch sensitivity on the piano keyboard (a feature only available with the five-octave keyboard), and number of tone repetitions from one keyboard stroke. In addition, the primary and percussion voices can be tuned to separate pitches, which offers a chorus effect from just one note; each note can be tuned to two distinct pitches over a range from one thirty-second to a major tenth. If you want some vibrato, you set its depth and rate either from the computer keyboard or by dialing it in via the rotary control on a pair of game "paddles."

Built into the system are programs for generating standard waves—sine, sawtooth, triangle, and square—as well as a multitude of more complex forms. Using the program Quickwave, you can call up any waveform, adjust the relative levels of its first 16 overtones, and then store that for future performance or further modification. Using a somewhat slower program called Wave, any of several waveforms (standard or custom) and their harmonics can be layered on top of each other to create a new wave, while the video screen displays a picture of the combined result.

The Alpha stores and loads its instruments in groups of 10. One floppy disk can hold over 200 separate waveforms, and it takes only a few seconds to get to any particular sound you need. For real-time performances, Ensemble lets you trigger up to eight instruments simultaneously with one keystroke; and Timbre Sweep moves each note through several instruments at a rate controlled via the game paddles. There's even an option for splitting the keyboard into eight separate instruments.

There are two foot pedals—one for sustain (if the envelope parameters of the voice are set up for it), the other for glissandos between notes. While in the performance mode, the computer's video screen displays a matrix of flashing bars that show which notes are being played. Though fun to watch, the display serves little practical purpose.

But using the AlphaSyntauri as a



AUTHOR LEHRMAN chose to install the AlphaSyntauri system into his Apple-compatible Franklin Ace 1000 computer. Note the game paddles atop the Alpha keyboard at left. The rotary pots on the paddles govern some of the program's functions.

performance instrument, but it also records and, with an option called Composer's Assistant, prints music. The Alpha (as it's known) costs about \$2,000; with the computer, a single disk drive, a monitor, and a printer, the price approaches \$5,000.

The Alpha comes with either a four- or five-octave keyboard that plugs into one of the expansion slots inside the Apple. (The five-octave keyboard is velocity sensitive, to boot.) A pair of music-synthesizer circuit cards, manufactured by Mountain Computer, take up two more slots. The programs necessary to run the system are supplied on floppy disks.

The synthesizer cards are what make the sounds. They contain 16 digital oscillators—devices that duplicate waveforms via a complex additive process. Their output is passed to three digital-to-analog converters—one each for frequency, envelope, and overall volume—and the resulting

of headphones.

When you place the disk containing the basic synthesizer program, known as AlphaPlus, in your disk drive and turn on the computer, 10 "instruments" are loaded into the computer's memory. The instrument sound you want to use is chosen via a number key (0 to 9) on the computer keyboard. Every instrument contains two voices—"primary" and "percussion"—each of which has its own waveform and envelope controls. The voices are routed through different audio outputs, giving the system a semblance of stereo.

The envelope parameters—attack, decay, sustain, and release—are displayed on the computer monitor screen as combinations of letters and numbers. For example, "PR" is the attack rate of the percussion voice. The rate is variable over a range of 255 steps, the maximum allowed by the Apple's eight-bit microprocessor. Typing "PR:255" on the computer

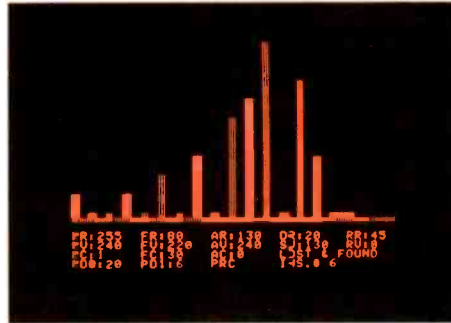
live-performance instrument isn't the whole story. The system's recording program, Metatrak, allows a performance to be recorded, played back, and even "looped." A 16-bar bass pattern can be played on the keyboard, entered into the computer, and saved on a disk. As accompaniment to a melodic line, the bass pattern can be ordered to replay continuously in perfect time.

In fact, as many as 16 separate tracks, each with its own instrument, can be recorded and overdubbed in perfect synchronization—just like in a recording studio. While each new voice is being laid down, you monitor the previously recorded tracks. The volume of each one is adjustable, so that you can perform studio-type mixdowns without a mixer or a tape deck. A metronome function is included in the software to help keep everything together, and each track has punch-in/punch-out editing capability. There are provisions for "fast-forwarding" the playback and for instant return-to-zero. The system lets you change the speed of the playback without altering pitch and even allows for tempo changes within the body of a piece.

There is also a sync-to-tape feature that permits every track in a Metatrak recording to be transferred individually to a multitrack tape deck in perfect synchronization. The system accomplishes this by writing a data word known as a synchro-start pulse onto the tape. When the tape is played back, the computer recognizes the word and locks onto it.

In addition, the AlphaSyntauri has provisions for interfacing with a Roland, Linn, or Oberheim drum machine. The metronome signal is fed through a special cable to the trigger input on the drum machine and acts as a timing pulse for it. The drum machine can be programmed to play any kind of beat, but the downbeat will be synchronized with the Alpha's metronome. This feature is particularly handy because, as the manual admits, percussion sounds are not the easiest to produce on the Alpha.

With the AlphaSyntauri, you can do just about anything that you can on any synthesizer. And fortunately, the designers have made the system very easy to use: A computer neophyte can have it up and running in a few minutes, and anyone experienced in



A SIMPLE visualization mode offered by the Alpha shows a C major triad topped with a C above middle C as four short horizontal bars (top). The Quickwave routine lets you create sounds by changing the relative levels of a note's first 16 harmonics. A predominance of higher harmonics (middle) gives a nasal, raspy sound. To create a warmer, richer tone, the lower harmonics are emphasized (bottom).

multitrack recording can adjust to the Metatrak program in an afternoon. Of the 100 preset voices that come with it, quite a few are unappealing, but enough of them are sufficiently interesting to engage the mind of a professional synthesist.

The waveform and envelope generators are a bit more difficult to use. Though the system offers a remarkable amount of creative control, digital control is very different from analog control, and the instrument-synthesis program will seem very clumsy until you've had some practice.

Within a month of acquiring the Alpha, I had recorded two Bach fugues four ways: an organ on which each voice had its own distinct set of stops; a string orchestra (with instruments of my own design); a woodwind quintet; and an ensemble of frogs, crickets, and birds called Nature. A composition can be orchestrated an infinite number of ways in seconds. I also recorded a respectable version of the second

movement of Mendelssohn's *Italian* Symphony, a couple of pop tunes I wrote (which several years ago cost me hundreds of dollars to make demo tapes of) and an electronic improvisation. I spent about 20 minutes on this last piece; had I attempted the same thing during my student days at music school, it would have taken me a month.

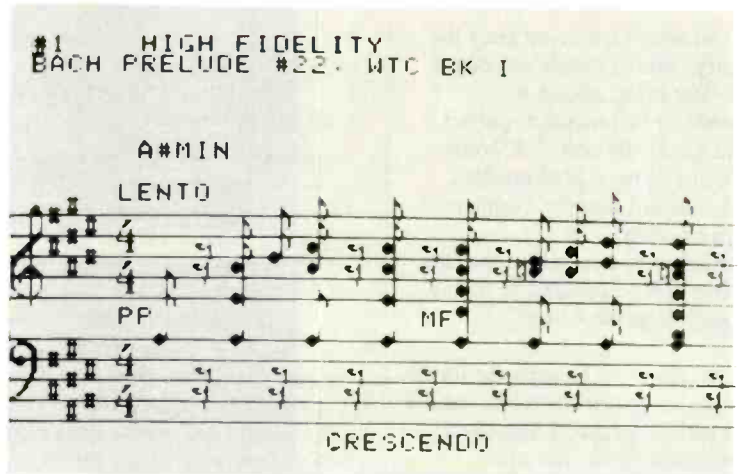
As if all this weren't enough, the latest addition to the AlphaSyntauri software repertoire is something of a dream come true for anyone who grew up, as I did, trying to figure out a way to make a piano behave like a typewriter and print out compositions in perfect score form. The extra-cost Composer's Assistant is not quite as fast or as elegant as my imagination, but it will certainly do for now.

Composer's Assistant starts by analyzing your prerecorded note files. It then asks you to define some parameters: tempo, key signature, time

signature, and resolution of the smallest note or rest (such as eighth or sixteenth). The computer then analyzes the note file and displays each bar on the video screen, where you can edit if you wish before printing. During the analysis and edit phases, you can tell the computer to print out any or all of the recorded tracks, on either a single or double staff. You can also transpose the tracks, add performance direction such as dynamics or tempo alterations, as well as shift the note values slightly to compensate for keyboard technique.

There are a few limitations with the Composer's Assistant program. It will not beam eighth or sixteenth notes; each note gets its own flag, and all stems point up. If two notes pitched a second apart are played simultaneously, it will not shift the printed position of one of them; instead, it will simply print them on top of each other. Ties are indicated by straight (not curved) lines. And there are only three available time signatures: 4/4, 3/4, and "free-time." This is less of a disadvantage than it might at first seem. In the free-time mode, faint dotted vertical lines appear at each quarter-note division, which allows you to draw in the bar lines after the score is printed out. But even with these drawbacks, Composer's Assistant is a terrific aid to the musician, and the printout is very readable.

Some further deficiencies must be noted. Although the piano keyboard's response is instantaneous, responses to instructions from the computer keyboard are fairly slow. This is because different parts of the software are written in different languages: The



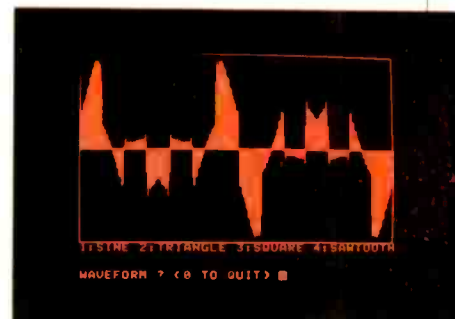
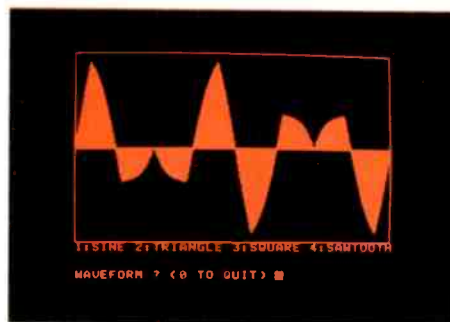
THE COMPOSER'S ASSISTANT program will automatically score a composition entered on the Alpha's piano keyboard. Bach's Prelude in B flat minor is enharmonically changed to A sharp minor in the off-screen photo above.

real-time music instructions are written in assembly language, which is very fast, while the storage and design programs are written in Basic, which takes the computer a bit longer to digest. Also, the number of notes that can be maintained in any note file is limited. In Metatrak, storage is 3,000 notes (less if you are also storing key-velocity information). A new hardware and software option, MetaExtender, will address this problem by offering a 20,000-note capacity and should be available presently. And the Composer's Assistant program can handle only about 1,000 notes, so longer pieces have to be broken down into 1,000-note segments for notation. Still, the capabilities of the

AlphaSyntauri music synthesizer system are truly amazing, given its price, and overall I'm delighted with it. Moreover, it promises to get better and better: Because the system is totally under software control, improvements can be made easily via updated program disks. Syntauri keeps a list of system owners and offers updates to them at reasonable cost. And finally, unlike synthesizers built around dedicated microcomputers, the Alpha's modular design lets you use your Apple for more mundane chores, as well, such as word processing. In fact, now that I've finished this article on my computer, it's free to start making music again.

HF

Circle 108 on Reader-Service Card



THE ALPHA lets you create fairly exotic sounds by shaping a note's harmonic waveforms. The off-screen photos above depict some of the additive wave-shaping capabilities, as a sine-wave third harmonic (left) receives a triangle wave at the fifth harmonic (middle) and a square wave at the seventh harmonic.



THE DIGITAL DIRECT DECODER.™ TECHNOLOGY SO ADVANCED EVEN A HUMAN BEING CAN HEAR THE DIFFERENCE.

Most highly-touted, so-called technological breakthroughs are actually so subtle only a handful of people in the world can actually discern that there's a difference.

The rest of us, audiophiles and normal human beings alike, must be content to subtract the old specs from the new and assume there really is an audible difference.

But not with the F-90 tuner. A new tuner with design technology that *High Fidelity* says represents "... a stunning breakthrough in FM tuner performance thanks to a circuit it (Pioneer) calls a Digital Direct Decoder..."

Not only are the new F-90's specs remarkably superior to the naked eye, its sound quality and reception capabilities are unmistakably better to the naked ear.

Coupled with its companion amplifier, the A-90, you have a system that produces much cleaner, more musical sound. The kind of sound the musicians and recording engineers had in mind in the first place.

The reason is an exclusive, revolutionary

new technology invented by Pioneer engineers. The Digital Direct Decoder is an unconventional circuit that uses a 1.26 MHz pulse train and a pure 38 KHz sine wave, thereby eliminating the need for a conventional noise filter (which creates distortion, harmonics, and limits frequency response).

Consequently, Total Harmonic Distortion at 1 KHz has been reduced to 0.0095% (mono) and 0.02% (stereo), which you'll have to agree is an exceptional improvement over conventional tuners.

Signal-to-noise ratio is an astonishing 93dB (mono), 86dB (stereo).

Furthermore, alternate channel selectivity (always a nemesis and rarely exceeding 60dB before) has been raised significantly to 90dB at 80dBf, eliminating neighboring station "bleed over" once and for all.

And, whereas the better tuners available before produced stereo channel separation numbers no higher than 50dB, the F-90's numbers are up 30% to 65dB.

Suffice it to say, you can expect the same outstanding performance from our new A-90 integrated amplifier.

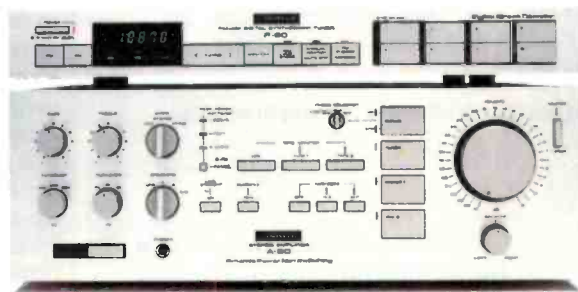
To begin with, there's 200 watts per channel of exceptionally clean power. (0.002% THD, 20-20,000 Hz at rated power, both channels driven, 8 ohms.)

And signal-to-noise ratio is a superior 115dB that combines with the above numbers to get distortion levels that read at the level of immeasurability.

The reasons: our new dynamic power supply, non-switching amp circuits, an FET Buffer circuit, D.C. Servo circuit, and a new, higher specification on even the lowliest components.

Naturally, we recommend you audition both the F-90 and A-90 at your earliest convenience.

Because mere words can't describe a difference so remarkable it can actually be heard with your own two ears.



PIONEER®
Because the music matters.

VISUALIZING SOUND

BY

PETER MITCHELL

A RADIO SHACK PROGRAM TURNS THE TRS COLOR COMPUTER INTO AN AUDIO-FREQUENCY SPECTRUM ANALYZER—OF SORTS

AUDIO EQUIPMENT was a major part of Radio Shack's business for many years before the company launched its popular line of TRS-80 personal computers, so it should come as no surprise that Radio Shack was among the first to produce an audio-related program for a home computer.

suspect that many people will find its visual display of sound energy a fascinating and entertaining diversion.

Generally speaking, a spectrum analyzer is a device that measures and displays the strength of the audio signal in each of a series of adjacent bands spanning the audible frequency range. Low-cost analyzers divide the spectrum into 10 bands, each an octave wide; costlier professional-grade analyzers provide finer resolution, dividing the spectrum into 30 bands, each one-third of an octave wide. Remarkably, the Radio Shack audio analyzer program also provides one-third-octave resolution, covering 9 octaves in 27 bands, the lowest centered at 31 Hz and the highest at 12.5 kHz. That the program doesn't tackle frequencies above 12.5 kHz is not a limitation. In most recordings (and all broadcasts) the energy levels between 15 and 20 kHz would be too low to register.

There are two types of spectrum analyzers. In a scanning analyzer, a narrow-band filter and matched detector are swept slowly from one end of the spectrum to the other, and the response is displayed as a curve on a chart recorder or as a histogram on an oscilloscope screen. In a real-time analyzer (RTA), there's a filter for every band, all wired in parallel so that the energy levels in all of the bands are measured simultaneously, yielding a spectrum display that varies continuously with the music. The Radio Shack audio analyzer functions like an RTA, but instead of 27 filter

Peter Mitchell is a frequent contributor to these pages.



RADIO SHACK'S Audio Spectrum Analyzer program comes in a plug-in cartridge.

The Audio Spectrum Analyzer (Cat. No. 26-3156) is a plug-in program cartridge that retails for \$14.95 and operates with Radio Shack's easy-to-use \$300 Color Computer. Though it is sold as an audio diagnostic tool, I

circuits it uses digital techniques to analyze the input signal.

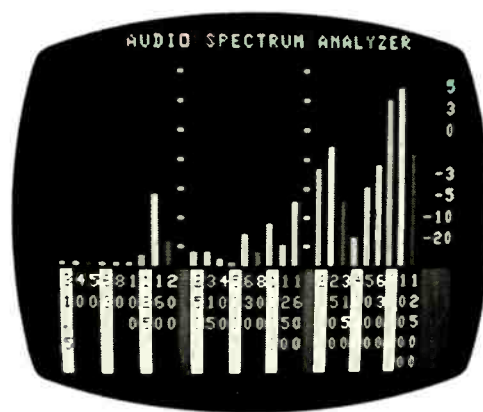
The audio signal to be measured is fed into the computer's cassette-input socket, which is normally used for loading taped programs. The computer will accept signals from the line-level output of a preamp or tape deck, or from the headphone jack of an amplifier. Direct connection to the amplifier's speaker terminals is not recommended.

For acoustic measurements (to analyze, for example, the frequency response of your loudspeakers and their interaction with your room's acoustics), the instruction booklet suggests using a \$10 Radio Shack tie-clip omnidirectional electret microphone (Cat. No. 33-1058) and a \$12 mini-amplifier to preamplify its output up to the required line level. (Of course, you can use the microphone input of a tape recorder to preamplify the signal and feed the recorder's line-level output to the computer.) Since the accuracy of any speaker/room analysis is necessarily limited by the accuracy of the microphone, I measured the frequency response of the suggested mike; it was somewhat irregular. A slightly more expensive Radio Shack microphone (Cat. No. 33-1050A, \$18) yielded a flatter response.

Using the audio analyzer could hardly be simpler: Just plug in the program cartridge, turn on the computer, feed in the desired signal, and view the spectrum display on the color TV screen.

Unlike professional spectrum analyzers, whose input sensitivities are adjusted in calibrated steps, the Radio Shack analyzer automatically varies its sensitivity to keep the signal within the display's +5 to -20 dB range. Thus it may be used to observe the frequency distribution of audio signals, but not to measure their absolute level.

WHEN FED a sequence of single-frequency pure tones from a sine-wave oscillator, the analyzer performed reasonably well. Across a range of signal levels from 250 millivolts to over 2 volts RMS, each tone was instantly scaled to a level of +5 dB on the display. At most frequencies, each single-frequency tone was displayed as one vertical bar, without the spillover into adjacent-frequency bands that commonly occurs in spectrum analyzers whose filters



TO PRODUCE this display, a calibrated pink-noise signal stripped of any ultrasonic components was fed into the TRS-80 Color Computer. The display should show bars of equal height at each of the 27 frequency bands. Note the peaked response in the upper bands and the unresponsiveness at lower frequencies, however.

have shallow slopes. One oddity was observed, however: The indicated frequency of the tone was about 30 percent lower than its true frequency, and the error changed with signal level.

Since the analyzer automatically scaled each tone to the same +5 dB level, it was not possible to measure its frequency response in the usual way, i.e., by inputting a swept-frequency tone of constant amplitude and looking for variations in the displayed level. However, when the level of the tone dropped below 250 millivolts, the scaling circuit could no longer lock on, and the displayed signal dropped off-scale. I measured this sensitivity threshold at various frequencies and found it to be constant within 1 dB, suggesting that the analyzer's frequency response is quite flat.

To check this, a calibrated pink-noise generator was connected in place of the sine-wave oscillator, and the analyzer's behavior mysteriously changed. Pink noise is a quasi-random broadband signal with equal energy in each octave (or each one-third-octave) of the audio spectrum, and on an analyzer it should produce a precisely flat display. Instead, the response of the analyzer was anything but flat—peaked in the mid-treble and unresponsive at low frequencies.

The accuracy of the generator was checked and confirmed with the aid of a laboratory-grade Ivie IE-30A one-third-octave real-time analyzer. A Y-connector was used to feed the pink-noise output simultaneously to the Ivie and to the computer, to learn whether the uniform energy distribution of the pink noise was being altered by the nonlinear input impedance of the

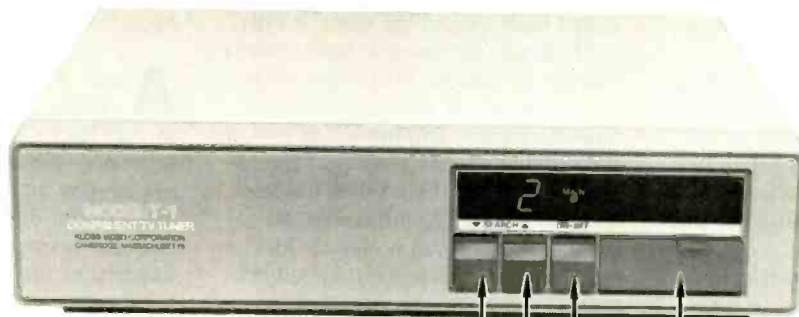
computer's cassette input port. It was not. An audio-bandpass filter proved necessary, to remove the ultrasonic component of the pink-noise signal; without the filter, aliasing caused the display to be strongly peaked at its highest frequencies (8 to 12.5 kHz).

ACLUE to the analyzer's apparently contradictory behavior was found in the Color Computer's technical reference manual. The computer does not employ an analog-to-digital converter to digitize the signal at its cassette input port. Since the main function of that port is to discriminate between the 1.2-kHz and 2.4-kHz tones used for data recording on the cassette recorder, the input signal is fed directly to a comparator operating as a zero-crossing detector. In effect, the computer responds to the input signal by counting how often the waveform goes either negative or positive. When the waveform is simple (dominated by just one frequency) this approach yields an efficient determination of the signal frequency. But with a complex waveform such as pink noise (or the sound of an orchestra made up of many instruments, each producing a series of harmonic overtones), the zero-crossing detector's attempt to count the ups and downs in the waveform cannot accurately reflect the true energy distribution in the signal.

As an educational tool for exploring the correlation between the perceived pitch of a pure tone and its frequency, the Audio Spectrum Analyzer gets high marks. But, alas, if you need a professional-quality measurement instrument, you'll have to spend far more than \$14.95. **HF**

KLOSS T-1 TV TUNER

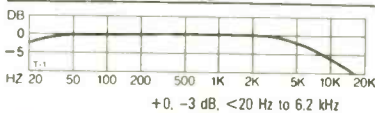
Kloss T-1 television tuner, with wireless remote control. Dimensions: 11½ by 3 inches (front panel), 9-inches deep plus clearance for connections. AC convenience outlets: one switched (350 watts max.). Price: \$220. Warranty: "limited," one year parts and labor. Manufacturer: Made in Japan for Kloss Video Corp., 145 Sidney St., Cambridge, Mass. 02139.



SEARCH (UP, DOWN)
AC POWER

BEHIND DOOR: ANTENNA/CABLE;
FINE TUNING CONTROLS

AUDIO FREQUENCY RESPONSE



AUDIO S/N RATIO (A-weighted)

best case (no video signal)	56¾ dB
worst case (crosshatch pattern)	38½ dB

RESIDUAL HORIZONTAL-SCAN COMPONENT (15.7 kHz)

	-45 dB
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MAXIMUM AUDIO OUTPUT

	0.4 volt
--	----------

AUDIO OUTPUT IMPEDANCE

	2,200 ohms
--	------------

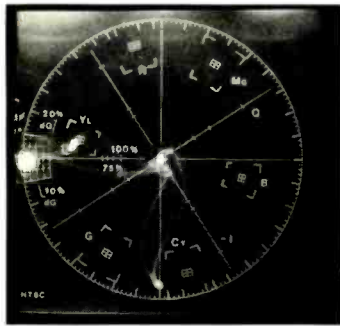
KLOSS ESTABLISHED its reputation with its Novabeam projection TVs, whose sheer size and impressive picture quality perhaps lead us to overlook the fact the company is equally adept at video electronics. Many Kloss projection TVs have tuners built into the console, but in this day of component video, some do not. It is for these, and other component video monitors, that the T-1 105-channel cable-compatible tuner is designed.

The T-1 is small, unobtrusive, and reasonably priced. A tiny, battery-powered infrared remote control enables you to directly access any channel, search for the next higher or lower active channel, adjust the

volume, mute the audio entirely, and turn the system on and off. If you plug your monitor into the switched AC outlet on the rear panel, it will go on and off with the T-1. A rear-panel rotary master switch can be used to disconnect the power entirely when you go on vacation. Whenever this master power switch is on, a yellow lamp indicates that the T-1 is ready to receive a command. Fully active operation is indicated by a number appearing in the LED channel display, which is large and bright enough to be visible from across the room.

Search tuning and power switching can also be done from a duplicate set of controls on the tuner's front panel,

Laboratory data for HIGH FIDELITY's video-equipment reports are supplied by Diversified Science Laboratories. Preparation is supervised by Michael Riggs, Peter Dobbin, and Edward J. Foster. 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.



COLOR CONSISTENCY is mainly excellent, with virtually all of the differential gain and phase occurring at the highest luminance level. Differential gain (how much color saturation varies with brightness) is indicated by the radial spread of the color vectors (dots), all of which should be on the circumference of the grid. Differential phase (how much hue varies with brightness) is shown by their angular spread: Ideally, they would all be clustered on the nine-o'clock axis.

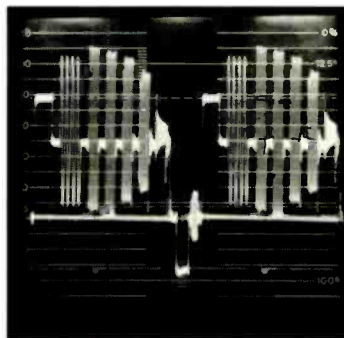
plus there are two controls behind a flip-down door that are not on the remote. One is a three-position air/cable switch that adapts the T-1 for either an antenna or a cable hookup. In AIR, the tuner receives Channels 2 through 13 via its rear-panel 75-ohm coax connector and Channels 14 through 83 via 300-ohm screw-terminal connections. In the center position (NORMAL CABLE), all channels are received via the 75-ohm coax fitting. VHF Channels 2 through 13 appear with corresponding display numbers, while CATV Channels A through W are assigned sequentially to Numbers 14 through 36. (A conversion table is printed on the rear of the remote control.) In AIR or NORMAL CABLE, stations can be fine-tuned with up and down buttons adjacent to the switch. The T-1 remembers the fine-tuning adjustments for as many as six channels. If a seventh is fine-tuned, it forgets the first setting, and the entire memory is lost if you change the position of the air/cable switch. In the third switch position (SPECIAL CABLE), an AFT (automatic fine-tuning) circuit homes in on the signal. In either cable position, the tuner searches only through the accessible channels (2

through 36).

In addition to normal audio and video output jacks, there is a multiplex output jack for connecting a stereo decoder when stereo sound comes to U.S. television. All three are standard (RCA) pin jacks, and the T-1 comes with appropriate connecting cables.

DIVERSIFIED SCIENCE Laboratories used the fine-tuning controls to trim reception for best results in its tests. A quick check on the same channel in SPECIAL CABLE suggested that the AFT does equally well, and frankly we are surprised that the circuit is not always active. Prior to fine tuning, the T-1's color performance, especially, was not nearly as good as it was after the touch-up, which brought it up to a very impressive standard. Chroma level (color saturation) is almost precisely on the money, and chroma phase (hue) is remarkably accurate. As the calibrated vectorscope photo shows, every color is very close to the center of the target, and shifting the phase by just 5 degrees brings them onto the mark: If the monitor is up to reproducing it, color saturation and hue should be exceptionally accurate.

Video frequency response, which is related to horizontal resolution, also is exemplary, with practically uniform response to the 3.58-MHz chroma-burst frequency. Although response is down



MULTIBURST RESPONSE is quite uniform across the lower five bands (500 kHz to 3.58 MHz), dropping off only at the 4.2-MHz upper limit of the NTSC system. This indicates that the T-1 can deliver between 280 and 330 lines of horizontal resolution on a monitor with enough bandwidth to reproduce it.

VIDEO FREQUENCY RESPONSE

at 500 kHz	+ 1/2 dB
at 1.5 MHz	+ 1/4 dB
at 2.0 MHz	+ 1 1/2 dB
at 3.0 MHz	+ 1/4 dB
at 3.58 MHz	-1/4 dB
at 4.2 MHz	-15 dB

LUMINANCE LEVEL	25% high
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LUMINANCE NONLINEARITY (worst case)	~22%
--	------

CHROMA LEVEL	standard
---------------------	----------

CHROMA DIFFERENTIAL GAIN	~27%
---------------------------------	------

CHROMA DIFFERENTIAL PHASE	~±6°
----------------------------------	------

CHROMA PHASE ERROR	
---------------------------	--

red	+5°
-----	-----

magenta	+5°
---------	-----

blue	+3°
------	-----

cyan	+7°
------	-----

green	+6°
-------	-----

yellow	+6°
--------	-----

average error	+5°
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REMOTE CONTROL. The T-1's wireless remote control can be used to turn the tuner on and off, change channels in either a search or a direct-access mode, adjust the volume, and mute the audio output.

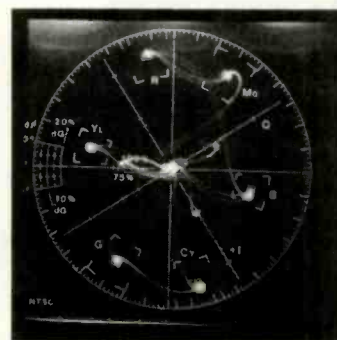
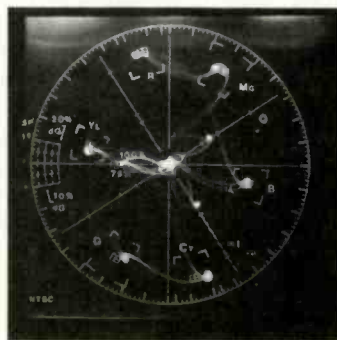
by an average of 15 dB at the 4.2-MHz upper limit of the NTSC broadcast system, we could still make out the pattern (on a high-resolution monitor), especially at the start of the burst, which is somewhat stronger than the end portion. (Since a fine line pattern is unlikely to persist over much of the scan, the initial edge of the burst, which adds detail to the picture, is usually the most important part.)

Luminance level is greater than it should be, which might give some monitors sync problems; ours, however, seems relatively unaffected. Luminance (gray-scale) nonlinearity also is a little high. But, although the nonlinearity can be discerned in a gray-scale test pattern, it isn't noticeable on broadcasts. The chroma differential gain (which indicates how much color saturation varies with brightness) is entirely concentrated in the last

many stations transmit much greater bandwidth. And noise is very low for a TV tuner, with the worst-case figure occurring only on a special test pattern that taxes the system beyond anything it is likely to face in normal use. Indeed, on broadcasts, the T-1's audio output is entirely free of buzz, whistles, and hiss.

FROM OUR VIEWING tests, we'd rate the T-1's sensitivity somewhat above average. Its search-tuning system is a bit slow (about one channel per second) and can be fooled into stopping on a locally unused channel if it picks up a weak distant station. But, if you're impatient enough to find this annoying, you can always use direct-access tuning.

The T-1's superbly extended video bandwidth is usually a blessing, sometimes a curse. Given a strong



COLOR ACCURACY is the best DSL has measured from a tuner, as indicated by the vectorscope photo at left, which shows just a tiny amount of chroma-phase error. The photo at right was made with a 5-degree clockwise phase rotation to simulate the best color one could obtain using the tint control on a monitor. The result is virtual perfection, with all six color vectors (indicated by white dots) inside the small targets—three of them, dead center.

luminance step, as is the (quite small) differential phase (the extent to which hue varies with brightness). Again, though we can see a substantial loss of saturation in the brightest portion of the test pattern, it is barely visible in actual broadcast pictures.

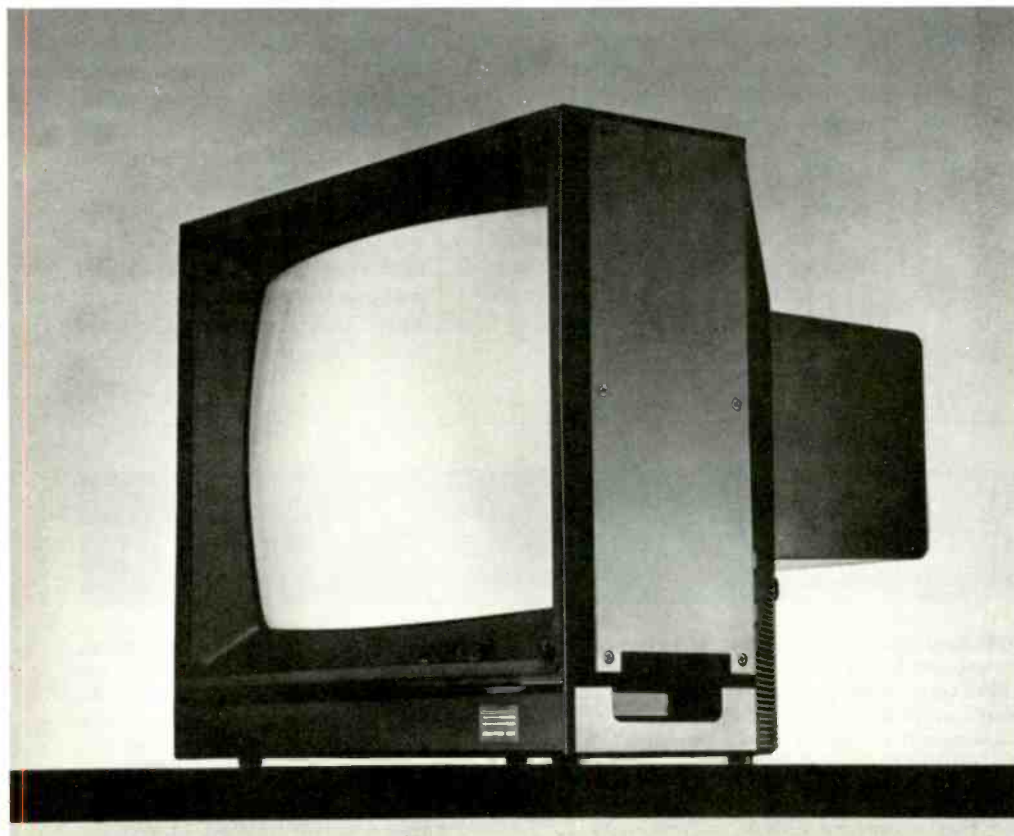
Audio performance is quite good, too. The horizontal-scan component is down enough so that, given the ear's insensitivity to frequencies above 15 kHz, it remains inaudible. Frequency response is unimpressive by high-fidelity standards, but we wonder how

enough signal, the picture has excellent definition. But, on very weak signals, the "snow" is equally well defined. In such a case, turning down your monitor's sharpness (or detail) control will help melt the snow, but some of that excellent resolution will go with it. When the T-1 is tuned properly, color rendition is as perfect as your monitor will reproduce—and rare is the tuner of which that can be said. Kloss's expertise does indeed extend beyond projection TV.

Circle 106 on Reader-Service Card

PROTON 600M VIDEO MONITOR

Proton 600M 19-inch color video monitor. Dimensions: 21½ by 18 inches (front), 19 inches deep. Price: \$650. Warranty: "limited," two years parts and labor on the picture tube, one year parts and labor on all other components. Manufacturer: made in Taiwan for Proton Corp., 19600 Magellan Dr., Torrance, Calif. 90502.



IN THE JULY ISSUE, we reviewed the Proton 600T TV tuner; this month, we tackle its companion 19-inch monitor, the 600M. Although you might want to buy the two together, as a system, they can be used independently. For example, if you have a suitably high-quality tuner in your VCR and just want to upgrade the picture you're getting, the Proton 600M is all you really need. It accepts a standard NTSC composite video signal and contains all the necessary circuitry to produce an excellent color

display. It even has a built-in stereo amplifier—albeit of modest capability. Most of the 600M's controls are behind a flip-down door at the bottom of the screen. They include VERTICAL HOLD, COLOR, TINT, BLACK LEVEL (brightness), PICTURE (contrast), DETAIL (sharpness), and an audio VOLUME. The monitor also has several automatic modes, which should render frequent adjustment of these controls unnecessary. One is the OPC ("Optimum Picture Control"), which senses ambient lighting conditions and

HORIZONTAL RESOLUTION	> 330 lines
INTERLACE	perfect
OVERSCAN	
horizontal	≈ 8½%
vertical	≈ 10¾%
CENTERING	
horizontal	left 3½%
vertical	within ½%
BLOOMING	
worst case (picture control at max.)	≈ ½%
typical	none

sets picture brightness and contrast accordingly. There's also an automatic color control that attempts to maintain accurate flesh tones. And, if the video carries a Vertical Interval Reference signal, VIR can be punched up to calibrate color and tint automatically.

THE OPC CAN be used regardless of which color-control mode you've selected. These modes, which are chosen via push-buttons, are mutually exclusive. If you're in VIR mode, a green light comes on whenever the video signal contains the reference. If no reference is present, the monitor reverts to the manual color settings established by the front-panel controls. A second pair of tint and color controls on the rear panel (labeled VIR PREF) determine the rendition when in true VIR operation. As a final convenience, the Proton 600M can be operated in a standby mode in which it comes to life automatically whenever it senses the presence of a video signal and shuts off a few minutes after the signal ceases. And there's also a master power switch.

data were taken with the DETAIL at maximum, which is how we have used the monitor in our hands-on evaluation. Subjectively, the control has a relatively modest effect on picture resolution.

The picture on our sample is very well centered vertically but shifted slightly to the left horizontally. Horizontal overscan is reasonably modest, vertical overscan a little more severe (but still better than average). The horizontal overscan and slightly displaced picture can clip off a portion of the first character in a title if the editor has tried to use too much of the picture width. Horizontal and vertical linearity are essentially perfect, which is to say that there is virtually no geometric distortion. Lines come out straight—not bowed—and circles are perfectly round.

Red, green, and blue rasters are pure except for a portion of the upper left corner, where red turns to blue, blue to yellow, and green slightly orange. The region of impurity is quite small, however, and unlikely to be noticed at normal viewing distances.



THE PROTON'S MAIN CONTROLS are behind a flip-down door at the bottom of the screen. From left, they are the power switch, VERTICAL HOLD, COLOR, TINT, BLACK LEVEL (brightness), PICTURE (contrast), DETAIL (sharpness), VOLUME (which regulates the output of the 600M's built-in stereo audio amplifier), the three color-control switches (manual, Vertical Interval Reference, and automatic flesh-tone correction), the OPC ("Optimum Picture Control") switch, and the standby (automatic turn-on) switch. The color-control switches are mutually exclusive, but when the set is in VIR and there is no Vertical Interval Reference in the signal, the monitor reverts to the manual settings.

Diversified Science Laboratories' tests indicate excellent video performance. Interlace is perfect, ensuring the maximum vertical resolution of which the NTSC broadcast system is capable. Horizontal resolution is equally admirable, again limited by the 4.2-MHz passband of the NTSC system. This works out to a resolution of more than 330 lines, which is maintained throughout the entire vertical scan. Should your video signal be contaminated with noise, you might wish to reduce the Proton's bandwidth (and thereby "soften" the noise) with the detail control. All lab

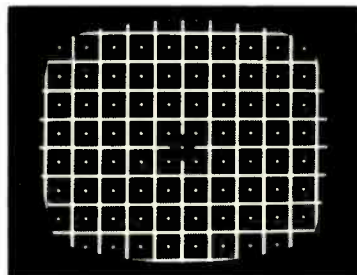
Convergence is perfect over almost the entire screen. Only in the topmost half inch of picture over the left third of the scan and in the lower-right corner can any convergence error be detected, and, being at worst no more than $\frac{1}{16}$ inch, it can't be discerned at normal viewing distances.

Blooming (enlargement of individual color dots due to defocusing) is nonexistent over the lower two thirds of the picture-control range and is less than 1 percent even at the maximum setting, testifying to excellent power-supply regulation. Black retention is very good (dark areas tend to stay

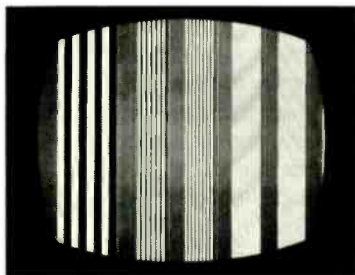
dark, instead of gradually lightening to gray), as is transient response (with full brightness attained within about 1½ percent of a scanning line after a sharp black-to-white transition). Gray-scale (or luminance) linearity is excellent, although there is a maroon cast on the first gray bar above full black, instead of pure gray. Chroma differential gain and differential phase (how much color saturation and hue, respectively, vary with brightness) are fairly good, but

source as well, enabling us to try out the Proton's internal audio power amp. The latter is rated at 3.5 watts (5½ dBW) per channel—hardly a power house, but adequate to provide a decent listening level with reasonably sensitive speakers.

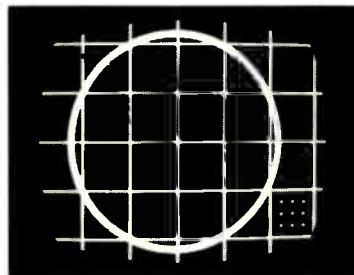
In general, we are quite pleased with the sound and very impressed with the picture. To be sure, it is somewhat easier to converge the image on a 19-inch monitor than on a larger



CONVERGENCE is tested with this cross-hatch display. Narrow, well-defined white lines indicate good convergence, with all three electron guns (for red, green, and blue) properly aimed. Wherever the monitor begins to lose convergence, the lines will broaden and become fuzzier. The Proton 600M exhibits excellent convergence, with just a small amount of error in the upper-left and lower-right corners.



HORIZONTAL RESOLUTION is measured with a multiburst signal consisting of bands (from left to right) at 500 kHz, 1.5 MHz, 2.0 MHz, 3.0 MHz, 3.58 MHz (the color-carrier frequency), and 4.2 MHz (the upper limit of the NTSC broadcast system). The monitor's video frequency response is approximated by finding the band in which the individual vertical lines begin to smudge together and lose their distinctness. Multiplying by 80 the number of megahertz represented by the last clearly rendered band gives you the equivalent horizontal resolution in lines. On the 600M, all the lines are sharply defined even in the 4.2-MHz band, indicating a horizontal resolution of more than 330 lines, which is excellent performance.



GEOMETRIC ACCURACY, OVERSCAN, AND CENTERING are checked with this display, consisting of a cross-hatch, a circle, and a set of dots. Overscan is low on the 600M, and there is almost no geometric distortion. The picture is displaced slightly to the left, however.

there is some loss of saturation at the two brightest levels and some shift in tint over the top four levels. Color accuracy also is good: Blue is excellent; red tends to be slightly orange; green is of good tint, but somewhat low in saturation; and yellow—perhaps the most difficult color to reproduce—is somewhat tan.

We have tried the 600M using the OPC and all three color-setting options. Our primary source has been a LaserDisc, which provides a good enough signal for us to set the detail control at maximum. And the LaserDisc supplies a stereo sound

screen, but, since you will probably sit closer to the smaller screen, convergence is that much more important—and the Proton's is excellent. That and exceptionally high resolution are its true fortes. Color rendition is on the warm side, but very pleasant. All in all, the 600M is an excellent monitor that deserves very serious consideration.

Circle 107 on Reader-Service Card

CORRECTION

The horizontal-resolution figures listed for the Jensen AVS-3250 monitor on page 52 of our July issue are incorrect. Resolution is more than 330 lines at the center of the screen, more than 280 lines over the lower 80 percent of the screen, and more than 240 lines over the entire screen.

*News and
new equipment*

CES

DIGITAL AUDIO

This summer's Consumer Electronics Show marked a sort of coming of age for

digital audio in that almost everyone was using a Compact Disc player to demonstrate something or other in his line and had a variety of software on hand for that purpose. At past shows, manufacturers sometimes had working samples of their own players, but more often than not they were one-of-a-kind prototypes playing the same disc over and over again.

Players and discs are still in relatively short supply in the stores, but availability is constantly improving on both fronts. Several new disc-pressing plants will come on line next year, and the companies that already have CD titles on the U.S. market (or that will have by the end of the year) include Arista, Capitol, CBS, CBS/Sony, Chrysalis, Denon, Deutsche Grammophon, London, Philips, Polydor, RCA, Telarc, L'Oiseau-Lyre, M & K, and Warner/Electra/Atlantic.

Sony was the first company to actually begin selling CD players in this country; now it's bringing out a \$1,500 player in its high-end ES line. Although the CDP-701ES resembles the familiar CDP-101, it has some additional features, such as programmability, and is said to include a variety of refinements originally developed for the company's \$6,000, professional player, such as dual-mono construction with separate digital-to-analog (D/A) converters for each channel and improved shock isolation.

Aside from the Sony machines, Sansui's \$1,000 PC-V1000 player is one of the few I've seen so far that uses the horizontal-drawer loading scheme. According to the company, a three-beam laser pickup and both digital and analog filtering are used for best possible performance. A number of other companies are also using

digital filtering techniques, including Marantz in its \$1,000 CD-73, Akai in its \$1,000, programmable CD-D1, and Micro Seiki in its \$1,100, programmable CD-M1.

Yamaha says that it has gone to great lengths to assure highest possible sound quality and the greatest degree of user convenience in its \$1,395, programmable CD-1. Technics and Luxman make similar claims for their new players—the SL-P10 (\$1,000) and the DX-104 (\$1,200). Sanyo's \$900 DAD-8 is another programmable, front-loading model, as is Sharp's DX-3, which uses the company's own newly developed diode laser. And Dual, the venerable West German turntable and cassette deck manufacturer, has a CD player—the \$900 CD-120.

But CD is not the only news in digital audio. Several companies also have new PCM adapters that enable you to make digital recordings on videotape using any conventional VCR. One of the most interesting of these is Sansui's PC-X1, which is just now reaching the market. It is said to incorporate special circuitry that enables it to play back tapes made at slow speeds (such as EP on VHS machines or Beta III on Beta decks) with far less sensitivity to dropouts and other anomalies in the data stream than is possible with conventional units. (Indeed, the instructions for most competing adapters strongly recommend that you record only at the highest available speed.) The PC-X1 conforms to the EIAJ digital recording standard and uses 14-bit quantization. It sells for \$1,000. Technics now has a home version of the SV-100 portable PCM adapter we reviewed last month. It, too, is a 14-bit machine and conforms to the EIAJ standard, but sells for only \$800. And, though there's not much new to report on the subject of digital Compact Cassette recorders, rumor has it that Sony is working on a 16-bit digital microcassette deck capable of three-hour recordings. ●

COMPACT DISC PLAYERS



SONY
CDP-701ES

The second wave of CD players is just recently reaching these shores. New entries include Sony's \$1,500 high-end unit for its ES series of components. Sansui's first player outwardly resembles the Sony, with its slide-out-tray loading and infrared remote control, but uses digital filtering techniques. Sanyo is also introducing its first player—the \$900 programmable DAD-8.



SANSUI
PC-V1000



SANYO
DAD-8

CES

**VIDEO CAMERAS:
EASY DOES IT**

Making video home movies is easier than ever this year as

manufacturers continue to refine the automated features of video cameras. JVC's ultracompact GZ-S5U combines automatic exposure control with a through-the-lens autofocus system. An option with this 3-pound camera is a similarly small and lightweight character generator that lets you compose and superimpose titles on your home movies. The CG-P50U generator has enough built-in memory to store eight different graphics frames of 60 characters each for subsequent superimposition. Panasonic's autofocus PK-957 (\$1,250) is exceptional for its raft of features, which include autoexposure, a built-in character generator, and an extraordinary low-light sensitivity of 10 lux (1 footcandle). A similar level of automation and low-light sensitivity can also be found in General Electric's new ICV-C4035E and Olympus's VX-303.

The \$1,000-plus price of

VIDEO CAMERAS



JVC
GZ-S5U



OLYMPUS
VX-303

The Olympus VX-303 (right) is one of a new breed of supercameras, with autofocus, power zoom, and a built-in character generator. The JVC GZ-S5U (left) is a lightweight autofocus camera that can be used with an external character generator.

superautomated video cameras should not deter the would-be video filmmaker. Just about every video-equipment manufacturer offers a range of cameras at varying prices, and, though you'll have to do with less automation, basic performance should

be quite good. Indeed, Hitachi is addressing the needs of budget-conscious videophiles with a whole new line of video cameras marketed under the Everex brand. The GP-8D (\$895) and GP-8A (\$785) weigh just 3½ pounds each. ●

CES

**VHS HI-FI:
JVC ANSWERS
BACK.**

JVC, the company responsible for the development of the VHS format, demonstrated its answer to Beta Hi-Fi at the Summer Consumer Electronics Show. Not surprisingly, the JVC system for recording a high-quality stereo soundtrack on videocassette is called VHS Hi-Fi, and though its specifications and basic audio frequency modulation (AFM) approach are similar to its Beta namesakes, the two differ radically in implementation.

As Peter Mitchell explained in "How Beta Hi-Fi Works" last month, four FM carriers (two each for the left and right channels) are squeezed into a small opening between the down-converted chroma and luminance signals and recorded along with the video information onto the surface of the tape. VHS Hi-Fi uses independent FM-audio heads mounted on the head drum and a recording process called Depth Multiplex (D-MPX).

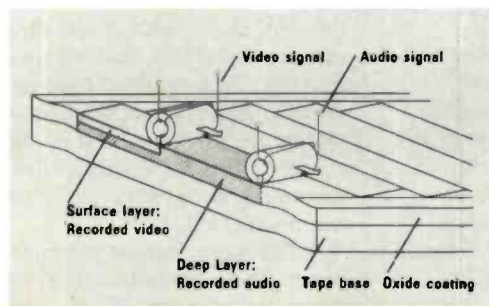
In this system, the two-channel

audio signal is frequency modulated onto only two FM carriers at 1.3 MHz and 1.7 MHz and recorded deeply into the tape's magnetic coating. The video signal is then recorded on top of the audio signal in a shallower layer of tape. Since the azimuth angles of the video and audio heads are different (± 6 degrees for the video heads and ± 30 degrees for the audio heads), in playback the video and audio information can be effectively separated. As in Beta Hi-Fi, a

compansion noise-reduction system is used to bring the signal-to-noise ratio to 80 dB.

VHS Hi-Fi recorders will probably not be introduced in the U.S. for at least a year. Apparently, JVC and Panasonic have each developed different VHS Hi-Fi systems. (Panasonic's is already for sale in Japan.) But Panasonic uses DBX compansion circuits for noise reduction, while JVC insists its circuit is proprietary. ●

VHS HI-FI



VHS Hi-Fi's Depth Multiplexing system records the audio deep into the tape with an audio head, then the video on the surface with a separate video head.

Compact Disc REVIEWS

SOME TRUE GEMS SPARKLE AMONG THE NEW CDS, THOUGH SONICALLY THE POP CATALOG STILL SHOWS UNEVEN RESULTS.

CLASSICAL

BRAHMS:

Concerto for Violin and Orchestra, in D, Op. 77.

Anne-Sophie Mutter, violin; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz and Günther Breest, prod.] DEUTSCHE GRAMMOPHON 400 064 (fully digital Compact Disc) [price at dealer's option]. LP: 2532 032, \$12.98. Cassette: 3302 032, \$12.98.

This, alas, probably marks the end of the Mutter/Karajan partnership, unless EMI/Angel, which now has the young violinist under exclusive contract, revives it. Anne-Sophie Mutter is a technical powerhouse here, with a hardy thrust and a keen edge to her sound that she seemed incapable of producing in the Beethoven violin concerto (DG 2531 250, February 1981)—a sonority that, surprisingly, approaches the tight intensity of Zino Francescatti's. (This is more noticeable on LP than on CD, which does add fullness and breadth to the sound—and reveals more fully the occasional lapses of spot-on ensemble in the Berlin Philharmonic's playing, but with no loss of musical effect.) Herbert von Karajan's contribution is more forward-moving than in his collaboration with Gidon Kremer (Angel, deleted) and—with the added acuity of digital sound—even more compact than in his still-earlier version with the late Christian Ferras (DG, deleted). This may not be my favorite account of this work (I prefer Neveu/Dobrowen, in various EMI reissues, and, among modern versions, Krebbers/Haitink, Philips Festivo 6570 172, and Perlman/Giulini Angel S 37286), but it is nonetheless formidable.

—HARRIS GOLDSMITH

WAGNER:

Tannhäuser: Overture and Bacchanale. Overtures to Die Feen and Der fliegende Holländer.

Concertgebouw Orchestra, Edo de Waart, cond. PHILIPS 400 089 (analog recording; digital Compact Disc) [price at dealers option]. LP: 9500 746, \$10.98. Cassette: 7300 831, \$10.98.

As the cornerstone of a music collection, Wagner's Overture to *Die Feen* is foamy stuff. At that, it is the least gratuitous selection in this unnecessary recording, since, though it does show up from time to time on the concert stage, SCHWANN lists no competing account of it with a major orchestra.

Completed in the composer's twentieth year, the piece looks backward to the Romanticism already fully developed by Wagner's forerunners Weber and Marschner. In its horn-dominated opening, its later calls and echoes from brasses to winds, its flute excursions over plucked strings, there is, for all the youthfully derivative élan, as yet no hint of a germinating music of the future.

The run-of-the-mill technical requirements hardly put the Concertgebouw players on their mettle, but they coast through the score's melodies with expansive and blooming tone. Of De Waart's guidance, the best one can say is that he does not interfere. At transitions from episode to episode, however, more positive virtues are wanting. As it is, the energetic Wagner's potpourri of successive ideas rattles along garrulous and uninflected.

The more familiar pieces fare little better. There are brilliantly crisp trumpet attacks early in the *Flying Dutchman* Overture that are promising,

but the chords that shortly follow are tame, and should slap like waves whipped in a tempest. The music heard in the opera as the second period of Senta's Ballad is played with a drab purity. And the breathless finale, where quotation chases quotation in such haste, comes off as mere clatter.

With the Paris Bacchanale of 1861 grafted on, the *Tannhäuser* Overture makes a singularly ineffective concert piece. After the robust material of 1845, the lurid, incorporeal flittings, however apt to the couplings in Venus's grotto at curtain rise, emanate from an incompatible sphere. Besides, once the heady sensuality has beaten itself into a froth, it subsides in an endless coda of erotic wastedness that cheats the listener of a climax. Purposely: The lack of closure prepares for the colloquy of the love slave and his goddess. The end of the Bacchanale is a beginning.

(According to SCHWANN, there is but one other currently available recording of the *Tannhäuser* introductory music that plays straight through the ballet music. Curiously, it is the Vienna Philharmonic's under Georg Solti, who does not often let pass a chance to make a big bang.)

Reservations about his textual choice aside, De Waart draws too little from the music. The Pilgrims' Chorus plods; the Hymn to Venus is simply unremarkable. As in the Overture to *Die Feen*, De Waart lets pivotal connective passages roll by with no change in the emotional weather. His sweep is not so much broad as undifferentiating.

The conductor's leadership registers, to the extent it does so at all, in his exploitation of the full dynamic scale from bone-chattering multiple fortissimos to pianissimo lulls just this side of inaudibility. The CD engineers have served his limited concerns well, especially at low volumes, where *no* background noise intervenes. And there are diaphanous tremolandos and laser-clear flourishes that show off the new technology to fabulous advantage. But too much of it all is of narrow acoustic interest. The *Tannhäuser* tambourines and castanets, to cite one example, resound with total clarity—and far too prominently. Surely it is none too soon to put the wizardly new hardware to more substantial uses. In the first hand of the new audio deal, this disc is a low card.

—MATTHEW GUREWITZCH

POPULAR

FAME:

Original Motion Picture Soundtrack.

Michael Gore, producer. RSO/MGM 800 034-2 (analog recording; digital Compact Disc). LP: RSO 3080.

BARBRA STREISAND:

Guilty.

Barry Gibb, Albhy Galuten & Karl Richardson, producers. CBS/CDCBS 86122 (analog recording; digital Compact Disc). LP: FC 36750.

MIKE OLDFIELD:

Tubular Bells.

Mike Oldfield, Simon Heyworth & Tom Newman, producers. VIRGIN CDV 2001 (analog recording; digital Compact Disc). LP: VIRGIN/EPIC 34116.

RUSH:

Signals.

Rush & Terry Brown, producers. MERCURY 810 002-2 (digitally mastered analog recording; digital Compact Disc). LP: SRM 14063.

VARIOUS ARTISTS:

Real Hot Jazz.

Ken Kreisel, CD producer. REALTIME RT 2002 (fully digital Compact Disc). LPs: RT 301, 303, 304, 305.

From the trickle of popular Compact Discs released prior to the steady stream promised by midsummer, it's clear that CD's boosters already face a dilemma similar to that of the early days of stereo and its would-be '70s successor, four-channel audio: In launching a wholly new playback technology, record companies find themselves weighing sonic splendor against the marketing advantage of familiar works by recognized artists.

All of the dozen-plus pop titles issued thus far have been made from analog recordings. Granted, we've found basic improvements in signal-to-noise ratio, distortion, and sonic definition. But it's hard to explain the rationale behind several of the choices, other than sheer market viability.

Consider the case of "Fame," one of Polygram's first pop Compact Discs. Clearly it was selected more for its worldwide-hit stature than for its production values or the distinction of its music. Haunted by one of the most overexposed title songs in recent memory, this collection's simmering, large-ensemble settings for rewired disco and rock elements confines its opportunities for exploiting CD's potential to such few stripped-down interludes as *Out Here on My Own*. Yet clearly, most fans would want this album for those splashy, crowd-pleasing efforts like *Hot Lunch Jam* and the redoubtable *Fame*, and on those selections any gains are largely conjectural.

Then there's "Guilty," Barbra Streisand's shrewd foray into the Bee

Gees mystique with producers Barry Gibb, Albhy Galuten, and Karl Richardson. That trio's elegantly soft-focus sonics and plush arrangements, which favor thick foundations of massed keyboards and rhythm guitars, diffuse any enhancements CD technology offers, although close scrutiny does reveal a bit more solidity to the ring of those strummed acoustic axes and added definition to the

backing vocals. Most crucially, La Streisand sounds unaffected by the conversion, her vocal power here interchangeable with the LP version. The wide-screen arrangements may "breathe" a bit more, but the stereo image also loses some of its depth.

"Tubular Bells," Mike Oldfield's collection of post-psychedelic mood music, does highlight CD's sharply reduced noise floor, thanks to

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Oldfield's affection for slow layering to create what are essentially very gradual crescendos. His instrumentation, from the peeling chimes honored by the title to his oceanic keyboard textures, is well suited to the CD's improved separation and cleaner articulation. But Oldfield's one-man-band, wall-of-overdubs approach yields an artificial stereo image, and any sense of front-to-back imaging is fleeting at best.

Ironically it's the comparatively old-fashioned progressive rock of Rush that, of all of these discs, takes the best advantage of CD technology. "Signals" represents a cautious turn toward synthesizer rock for this Canadian power trio; Geddy Lee's synthesizers and Alex Lifeson's hovering guitar work are spiked with thundering percussive accents from drummer Neil Peart. The digital mix of the original recording maximizes the hypnotic flow of the set's best songs; appropriately, one of the most striking examples of the CD's success is

Digital Man.

Lest I be accused of cooling too hastily over the new configuration's pop repertoire, I hasten to bring up an example of true digital audio in a sampler from RealTime. A prelude to this small, California-based audiophile label's upcoming CD catalog, "Real Hot Jazz" is excerpted from masters originally recorded on the company's customized Sony digital master recorder.

Included here are Don Menza's '80s Big Band, John Dentz Reunion (a quartet teaming drummer Dentz with Ernie Watts on reeds, Chick Corea on piano, and Andy Simpkins on bass), Jack Sheldon's Late Show All-Stars, and a triumphant bop ensemble fronted by Freddie Hubbard and featuring Richie Cole on alto, George Cables on piano, and the Simpkins/Dentz rhythm section. Menza's lusty, big-band charts and a lineup of crack players render *Burnin'* all the more aptly titled, its brass timbres fat and warm. And even

a slightly creaky reading of *That Old Feeling* by Sheldon's band is dazzling in its presence. The Dentz Reunion is at least as fruitful, the sinewy interplay in this quartet even more arresting than on the already superb LP pressings the label achieved through its ties to Teldec. Hubbard's romping *'Shaw Nuff* showcases CD sonics through its machine-gun trumpet lines and crashing cymbal work from Dentz.

Overall, the sonic presence on "Real Hot Jazz" achieves an oft-mentioned ideal: the illusion that the performers are little more than an arm's length away. Anyone who has ever had the dubious privilege of catching a jazz group in full cry from the front row of a club will realize this effect isn't without its drawbacks. But I, for one, don't mind fiddling with the volume to find a workable compromise, particularly in light of the available sharpness of detail.

—SAM SUTHERLAND



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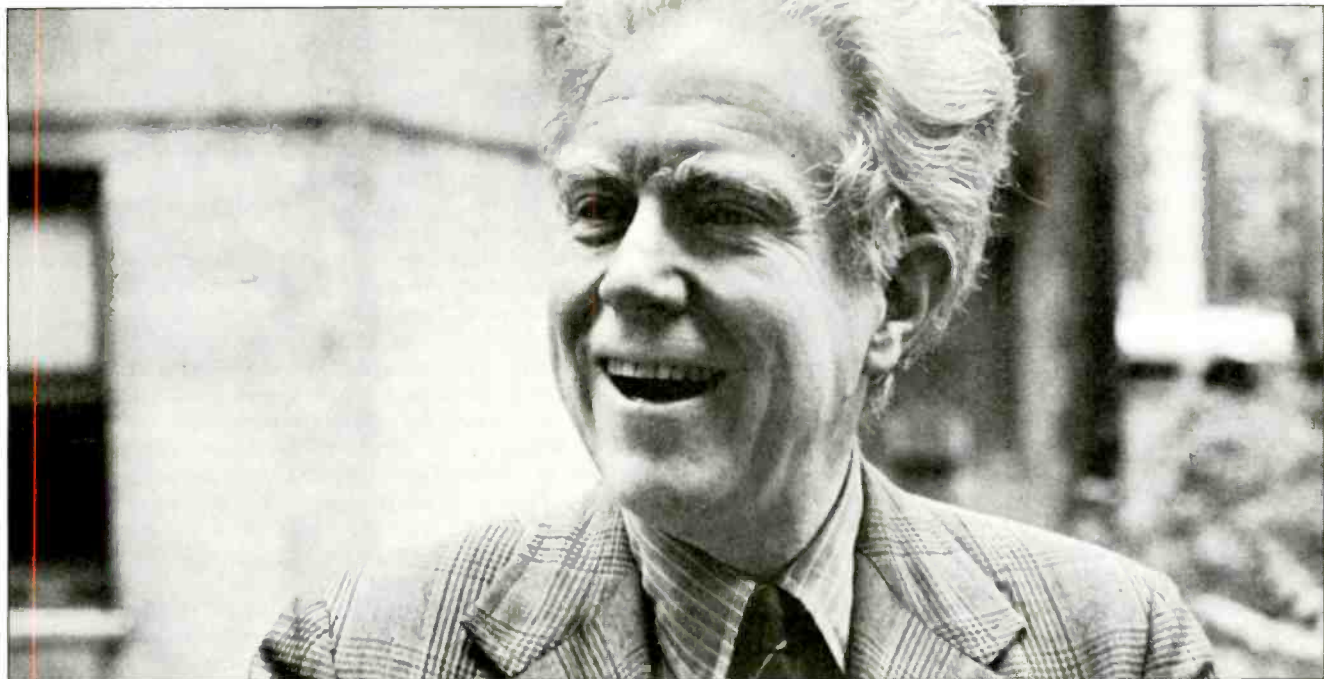
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Elliott Carter, Early and Late

Sterling performances of recent compositions cap a wide-ranging harvest of new releases.

Reviewed by David Hamilton

IN WELCOME ANTICIPATION of the composer's 75th birthday in December, recent months have produced several important recordings of Elliott Carter's music. Some of them bring us up to date on recent works: *Syringa* (1978) and *Night Fantasies* (1980). A CRI disc entitled "The Early Works" contains new recordings of two works long unavailable—the suite from the ballet *Pocahontas* and the First Symphony—as well as the often-played but heretofore never recorded *Holiday Overture*, composed in 1944 to celebrate the liberation of Paris. On the reverse of *Syringa*, CRI restores to the catalog the only recording to date of a major Carter masterpiece, the *Concerto for Orchestra*. (Perhaps the same label will now turn its attention to the Odyssey coupling of Carter's Brass Quintet and Eight Timpani Pieces, deleted by CBS a few months ago.) And this past spring Da Capo Press published David Schiff's *The Music of Elliott Carter* (\$39.50), a thorough and detailed study that will surely be indispensable to everyone fascinated by this original and involving music; Schiff's direct and informative writing can be sampled in the liner notes on the two CRI records.

Given the orientation of Carter's early music toward the American populist style of the late Thirties and early Forties, a style combining Stravinskian neoclassical lean-

ness with vernacular elements, its continuing obscurity seems paradoxical—after all, that style implies a kind of accessibility that even his most fervent admirers would not claim for Carter's later work. But the paradox is more apparent than real, for beneath the familiar-sounding surface of the Symphony No. 1 and *Holiday Overture* we soon detect the musical appetites of the later Carter already at work, in ways that must have confounded conductors and listeners of the Forties.

The *Holiday Overture* is particularly striking in this respect. Its "festive-American" opening soon leads into cross-rhythms that irritate the meter rather than merely spicing it up. Eventually we encounter striking layered effects of counterpoint between materials moving at dissimilar speeds, such as a slow string chorale against cheerfully busy wind writing. Though the protocols of sonata form are observed, the principal thematic recapitulation, far from being a heralded return to a familiar place, slips in almost surreptitiously while our ears are intent on the slow chorale in the tuba. The expressive complexity arising from this persistent contrapuntal involvement is distinctly foreign to our normal expectations of the style, but the result is individual and fascinating. Aaron Copland was an enthusiastic proponent of the

Holiday Overture, programming it frequently during his active conducting days; it is good to have it on records at last.

The Symphony (1942) is also unconventional, and, for the same reasons that it didn't please anybody much in the Forties, it may now be accepted as one of the most original American examples of the form: Engagingly fresh and off-center, it effectively avoids the formulas of the period. The first movement works its way from pastoral opening to celebratory climax and then back to the opening mood, but that fairly expectable progression is enlivened and complicated by the frequent interchange of two distinct tempos. The sustained slow movement is elegiac and eloquent, and the up-tempo finale has a metrical quirk that keeps everybody, player and listener alike, on his toes. Near the end, the same clarinet that wrapped up the first movement in lucent arpeggios soars aloft in a squealing riff.

This last movement began life as part of the ballet *Pocahontas*, initially composed (for piano) in 1937, when Carter was musical director of Lincoln Kirstein's touring Ballet Caravan, but it was dropped in 1939 when the ballet was expanded and orchestrated for the company's 1939 New York season (and launched on the same evening as Copland's *Billy the Kid*). *Poca-*

hontas is a more "European" score than Carter's subsequent works of the early Forties; the voices of such older masters as Hindemith and Milhaud are heard here and there, but also a good deal of fresh and original music. Many details of the original 1941 orchestral suite were revised for a 1960 performance conducted by Jacques Monod, the source of its first recording (Epic BC 1250).

That long-unavailable disc is not really superseded by the new CRI; in matters of detail and shape, the Zurich Radio Orchestra under Monod surpassed the regrettably underrehearsed American Composers Orchestra. In honesty, all three performances on the new disc are disappointing; the individual expertise of the orchestra's members and its capable conductor do not compensate for the fact that two of these scores were worked up from scratch in the studio (the symphony, preceded by a concert performance, is more secure). In such rhythmically intricate music, there is simply no substitute for experience, for the poise that comes when players have settled into their own parts and have become familiar with what their colleagues are up to. The recording is honest and straightforward; the scoring of the *Holiday Overture*, in particular, is brilliant enough to invite a kind of "stereo spectacular" that isn't attempted here.

Despite its flaws, the CRI disc should direct renewed attention to this music—and it also furnishes an exceptionally interesting context for the two new recordings of the 1945–46 Piano Sonata, a work we more often regard in the perspective of the later Carter. Along with the striking novelty of sound and rhythm that made the sonata a significant breakthrough for Carter, features of the earlier style are still present, especially echoes of Copland's Piano Variations and Piano Sonata. (Schiff suggests that these echoes are deliberate, acts of homage to a colleague who gave Carter strong support in these years.)

The sonata remains one of the grandest of American piano works. Thanks to a powerful and striking overall harmonic scheme, Carter's restless evocations of pastoral moods are rich in implication rather than conventionally placid. The freely metered toccatalike *scorrevole* passages, which test the pianist's rhythmic mettle as well as his finger facility, were early singled out by Virgil Thomson for their originality ("I have never heard the sound of them or felt the feeling of them before"), and that particular and personal expressive character has ever since remained a valuable resource in Carter's music. The spacing of chords to achieve maximum sonorous brilliance by exploiting the resonances of the overtone series is a feature particularly well treated by the new recordings. The performances of Paul Jacobs and Charles Rosen are both exceptional; as in the case of the overside *Night Fantasies*, they are complementary in

their virtues and thus both indispensable (although it is safe to say that Rosen's 1961 recording, which backed Monod's *Pocahontas*, is superseded by his new one).

The *Concerto for Orchestra* (1970) is the most epically turbulent of Carter's large orchestral scores, and it's good to have it available again. I reviewed this recording, made right after the premiere performances, in these pages in March 1971, describing it as "among the best efforts that Bernstein and the New York Philharmonic have ever put forth on behalf of complex contemporary music." Subsequently, the same orchestra played it a number of times, both at home and on tour, under Pierre Boulez (who also led it with the Cleveland and BBC Orchestras); several of these performances were quite remarkable, and perhaps someday we can have a recording of that quality. There are, in truth, some chaotic moments in the Bernstein performance, and both the dynamic range and the tridirectional orchestral layout would surely be more effectively realized today, but the thrust of the score is well conveyed: it remains, as I described it in 1971, "a profound musical experience."

After Emblems, a remarkable (and still unrecorded) 1947 setting for male chorus of a poem by Allen Tate. Carter let lapse an early interest in setting poetry to music, turning exclusively to instrumental writing for nearly 30 years. At the time of the *Concerto for Orchestra*, he expressed serious doubts about returning to vocal music, even to a long-cherished project of an oratorio based on Hart Crane's *The Bridge*: "I'm not sure I want to do it, partly because I find that the speed of presentation in words is very different from the speed of presentation in my music. . . . It seems to me that vocal music in general has to be rethought completely and that I don't have the time or

the patience to do that single-handedly."

Nevertheless, only a few years later Carter composed *A Mirror on Which to Dwell*, a cycle of six poems by Elizabeth Bishop (CBS M 35171, August 1981). Then, following the 1976 *Symphony of Three Orchestras* (in which the Crane project was realized in an orchestral form), came yet another vocal work: *Syringa*, for mezzo, baritone, and chamber ensemble, first performed in December 1978, on the eve of the composer's 70th birthday, by the singers, conductor, and most of the instrumentalists heard in CRI's recording. In these pieces, Carter showed that, although his instrumental music does involve "speeds of presentation" far too fast or too slow for plausible declamation of text, an intermediate range can be used for this purpose and combined with instrumental lines moving at other speeds to create a characteristic "Carter texture."

Syringa is an unprecedented sort of cantata, much more than a simple setting of John Ashbery's poem, an ironical and wholly modern reformulation of the Orpheus legend. As the mezzo coolly declaims Ashbery's lines, the baritone invokes a counterpoint of classical Greek quotations (selected by Carter) that form, as Schiff puts it, the "implied subtext" of Ashbery's verses. The Orpheus legend, central to the mythological background of the art of music (and of course also frequently set by composers), has traditionally been regarded as a metaphor for music's power to enchant. But Ashbery and Carter make it the occasion for a celebration of time's ceaseless flow, which inevitably leaves the past (including Eurydice) behind—and the flux of Carter's music, never returning to the same place, has always dealt with precisely this aspect of time.

The special brand of rhythmic polyphony that enabled Carter to dramatize the members of a string quartet as characters in a scenario finds natural employment in differentiating the several levels that make up *Syringa*'s complex mixture of meditation and despair, in generating musical confrontations among those levels. Thanks to Carter's virtuosity of invention and combination, each dimension of this intriguing interplay flows in its own stream: the mezzo's regular declamation of Ashbery's casually contemporary language, the baritone's highly emotional, irregular lines, and the rich variety of texture evoked from the instrumental ensemble. Yet the totality has the vivid multiplicity and density of life itself.

Syringa has many immediately striking moments—the surprising transformation at "Then one day, everything changed," tonal imagery such as that with "Orpheus, a bluish cloud with white contours"—but its central substance resides in the varying flow and interplay of the several elements. As with most of Carter's music, (Continued on page 113)

CARTER: Symphony No. 1; Holiday Overture; Pocahontas: Suite.

American Composers Orchestra, Paul Dunkel, cond. [Carter Harman, prod.] COMPOSERS RECORDINGS SD 475, \$8.95.

CARTER: Syringa*; Concerto for Orchestra†.

Jan DeGaetani, mezzo-soprano; Thomas Paul, baritone; Speculum Musicae, Group for Contemporary Music, Harvey Sollberger, cond.* New York Philharmonic, Leonard Bernstein, cond.† [Carter Harman* and Richard Kilough†, prod.] COMPOSERS RECORDINGS SD 469, \$8.95 [†from COLUMBIA M 30112, 1970].

CARTER: Night Fantasies; Piano Sonata.

Paul Jacobs, piano. [Max Wilcox, prod.] NONESUCH 79047-1, \$11.98 (digital recording). Cassette: 79047-4, \$11.98.

Charles Rosen, piano. [Klaas A. Posthuma, prod.] ETCETERA ETC 1008, \$10.98. Cassette: ET 331, \$10.98. (Distributed by Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

Preview of the Forthcoming Year's Recordings

A FEW YEARS BACK we had a correspondent who would scour each fall's preview list for promise of a new version of D'Indy's Second Symphony. In the past year, as fate would have it, a recording did sneak out, *without* having appeared in last year's preview. Be forewarned, therefore, that this list—lengthy as it is—is only as complete and far-reaching as we can accurately make it at press time. (And, at that, all plans are necessarily subject to change.) Still the fancier of esoterica will find riches here—including not one, but two recordings each of Lully's *Armide* and Meyerbeer's *Gli Amari di Teolinda*. All well and good for the vocal collector, but when will some quick-tongued virtuoso come along to record Al-

brechtsberger's concertos for jew's harp?

This year we have also compiled a preview of classical and theater and film Compact Discs, which we had hoped to present concurrently in the "New Technologies" section. But the bulk of the listings here (and this in "hard times"!) has pretty well eaten up our space allotment. The CD preview will thus have to wait until October. Since recordings listed there, whether or not they will also appear on LP or cassette, are *not* duplicated here, this month's listing has significant gaps, including entire labels either unrepresented or grossly underrepresented—AAG, Delos, Denon, and Telarc.

Please note the following use of symbols

and abbreviations, alone or in combination: F (Orchestra), P (Philharmonic), R (Radio), S (Symphony), O (Orchestra), C (Chamber), Ch (Chorus, Choir), St (State), Op (Opera), Ac (Academy), Ens (Ensemble), Qr (Quartet), Qn (Quintet), Fest (Festival), or their foreign-language equivalents. For voice ranges: lower-case letters without parentheses. For production and packaging: Number of discs, where known, in multidisc series is given in parentheses at end of listing; other parenthetical symbols include s (if single discs rather than set), r (domestic reissue), h (historical), d (digital recording), m (mono), l (live recording). Initials and first names appear only as needed.

ACCENT (Belgium)

(distributed by AudioSource)

Beethoven: *Piano Sonatas*. Immerseel.

Boismortier, Corrette: *Bassoon Sonatas*. Bond.

Corelli: *Violin Sonatas, Op. 5*. S., W. Kuijken; Kohnen.

Haydn: *Die Schöpfung*. Laki, Mackie, Huttenlocher; Ghent Collegium Vocale, La Petite Bande. S. Kuijken (2, 1).

Paul Dombrecht: *Nineteenth-Century Virtuoso Oboe Works*. Immerseel.

AFBC

Rossini's Rivals (works by Valentino Fioravanti, Mercadante, G. Pacini, Federico Ricci, Vaccini). Amlen, s; Bosworth, ms.

Association for the Furtherment of Bel Canto, Inc., 11 Riverside Dr., Dept. G, New York, N.Y. 10023.

ANDANTE

(a division of Varèse Sarabande)

Barber: *Capricorn Concerto: Second Essay*. **Copland:** *Prairie Journal; Quiet City*. Pacific SO, Clark (d).

Beethoven: *Symphonies Nos. 8, 9*. O Sinfonica del Estado de México. Bätz (2, d).

Berlioz: *Symphonie fantastique*. Utah SO, Kojian (d, r).

Brahms: *Symphony No. 3; Tragic Overture*. Utah SO, Kojian (d).

Harris: *Symphony No. 6*. **Ives:** *Third Orchestral Set*. Pacific SO, Clark (d).

Liszt: *Dante Symphony*. Utah SO, Kojian (d). **Liszt, Reger, Reubke:** *Organ Works*. Rawsthorne (d).

Mussorgsky (orch. Ravel): *Pictures at an Exhibition*. **Ravel:** *Bolero*. London PO, Bätz (d).

Poulenc: *La Voix humaine*. Farley; Adelaide SO, Serebrier (d).

Ravel: *Rapsodie espagnole; La Valse; Pavane pour une infante défunte*. O Sinfonica del Estado de México. Bätz (d).

Vaughan Williams: *Toward the Unknown Re-*

gion (Birmingham Ch); *Orchestral Works*. Birmingham SO, Del Mar (d).

ANGEL

Bach: *Violin Concertos, S. 1041-42; Two-Violin Concerto, S. 1043*. Mutter; English CO, Accardo (d).

Bach: *Violin Concertos*. Perlman (d).

Brahms: *Violin Sonatas*. Perlman (d).

Britten: *War Requiem*. Rattle (2, d).

Giuliani, M.: *Guitar Concertos Nos. 1, 3*. A. Romero; English CO, Leppard (d).

Janáček: *Taras Bulba*. Rattle (d).

Koechlin: *Seven Stars Symphony; Ballade* (Rigutto). Monte Carlo PO, Myrat (d).

Massenet: *Manon*. Cotrubas, Frémaux. A. Kraus, G. Quilico, Burles, Van Dam; O&C of the Théâtre du Capitole (Toulouse), Plasson (3, d).

Mozart: *Così fan tutte*. M. Marshall, BATTLE, Baltsa, Araiza, James Morris, Van Dam; Vienna SO, Muti (4, d).

Romero, C.: *Guitar Works (4)*. A. Romero (d).

Schubert: *String Quintet*. Alban Berg Qr; Schiff (d).

Schumann, Sibelius: *Violin Concertos*. Kremer; Philharmonia O, Muti (d).

Sousa: *Marches (14)*. Royal Marine Band, Hoskins (d).

Verdi: *Ernani*. Domingo; La Scala Ch&O, Muti (3, d, l).

Verdi: *Pezzi sacri (4)*. Muti (d).

Wagner: *Overtures*. Berlin PO, Tennstedt (d).

Barbara Hendricks Sings Spirituals (d).

Hugo Strasser: Dance Record of the Year.

RED LINE

Palestrina: *Pope Marcellus Mass*. **G. Allegri:** *Miserere*. **W. Mundy:** *Vox Patris caelestis*. Tallis Scholars, Peter Phillips.

Angel Records, 1750 N. Vine St., Hollywood, Calif. 90028.

ARABESQUE

Bloch: *String Quartets (5)*. Portland Qr (3, d).

Brahms: *Songs, Opp. 72, 103 (8), 121*. DeGatani, Kalish.

Gilbert and Sullivan: *Yeomen of the Guard*. Lawson, Griffin, Oldham, G. Baker, Sheffield; Sargent (1928). *Mikado (excerpts)*. Griffin, Oldham, Fancourt; Norris (1926) (2, m).

Mendelssohn: *Die Heimkehr aus der Fremde*. Donath, H. Schwarz, Schreier, Fischer-Dieskau, Kusche; Bavarian RCh, Munich RO, Wallberg.

Schubert: *Piano Works, Vol. 1*. Schnabel (3, h).

Arabesque Recordings, 1995 Broadway, New York, N.Y. 10023.

ARCHIV

(released by Deutsche Grammophon)

Bach: *Harpsichord Concertos, S. 1052-54; 1055-58*. Pinnock; English Concert (2s).

Bach: *Violin Concertos, S. 1041-42; Two-Violin Concerto, S. 1043* (Wilcock). Standage; English Concert. Pinnock (d).

Handel: *Dettingen Te Deum; Dettingen Anthem*. Westminster Abbey Ch, English Concert. Preston (d).

Handel: *Harpsichord Suites (1733)*. Pinnock (d).

Handel: *Hercules*. J. Smith, Denley, Sarah Walker, Rolfe Johnson, Tomlinson, Savidge; Monteverdi Ch, English Baroque Soloists, Gardiner (3, d).

Handel: *Water Music*. English Concert. Pinnock (d).

Purcell: *Te Deum: Anthems (2)*. Christ Church Cathedral Ch, English Concert. Preston (d).

Cologne Musica Antiqua: *French Concertos* (by Blavet, Boismortier, Bullfardin, Corrette, J.B. Quentin)(d).

Early Vienna School: *Music of the Early Classical Era* (by Albrechtsberger, Dittersdorf, Monn, Salieri, Starzer, Vanhal, Wagenseil, A. Zimmermann). Demenga, Holliger; Camerata Bern, Furi (d).

ARIEL

(released by Fonodisc)

Gershwin: *Rhapsody in Blue* (Iturbi); *An American in Paris; Concerto in F* (Levant). "Gershwin Memorial Concert," 1937 (l).

Novello, I.: *Operetta Excerpts*.

Romberg: *Operetta Excerpts*. Romberg (3s).
Styne and Merrill: *The Dangerous Christmas of Red Riding Hood*. Minelli, Ritchard, Damone, et al.
Weill: *Die Silbersee (condensation)*; et al.
British Film Music of the '40s and '50s. Scores by Addinsell, Bax, Vaughan Williams, et al.
Cats, Sweeney, and Others (poems by Eliot; music by Dankworth). Olivier, Scofield, I. Richardson, G. Marx, et al.; C. Laine, Quayle, N. Williamson, Revill, et al.
Opera Stars in Hollywood. Traubel, G. Moore, Tibbett, et al.
Opera Stars on Broadway. Jepson, Tibbett, Pinza, et al.
The Railroad Hour (condensations of American operettas and musicals). MacRae (12s).
Seven Brides for Seven Brothers. London cast recording.
Tonight We Sing (soundtrack). R. Peters, Pearce, Pinza, Melba, Munsel. (r)

AUDIOFON

Bach: *Chorale Preludes (arr.)*. **Bach-Brahms:** *Chaconne*. L. Hollander.
Beethoven: *Piano Concerto No. 5 (Shure)*. **Mozart:** *Concerto No. 24 (Frank)*. **Schnabel:** *Duodecimet*. New England Conservatory O. Fleisher ("Schnabel Memorial Concert," 2s, 1).
Beethoven: *Piano Sonatas Nos. 3, 21*. Bar-Illan.
Beethoven: *Piano Sonatas Nos. 28, 30*. Shure.
Brahms: *Handel Variations; Fantasies (7)*. Op. 116. Shure.
Chopin: *Andante spianato and Grande polonaise brillante; Fantasy*. Op. 49; et al. Wild.
Chopin: *Études (10)*. **Mendelssohn:** *Fantasy*. Op. 28; *Rondo capriccioso*. Bar-Illan.
Grieg: *Piano Works*. I. Davis.
Liszt: *Dante Sonata; et al.* Bar-Illan.
Liszt: *Piano Works*. I. Davis.
Mendelssohn: *Violin Sonata in F*. **Respighi:** *Sonata*. Rosand.
Scarlatti, D.: *Keyboard Works*. I. Davis, piano.
Schubert: *Moments musicaux*. Shure.
Schubert: *Piano Sonata, D. 958*. Shure.
David Bar-Illan: Encores.
David Bar-Illan: Piano Recital. Works by Beethoven, Mozart, Rameau, Soler.
 PM&J Productions, Inc., Suite 1122, DuPont Building, 169 E. Flagler St., Miami, Fla. 33131.

AUDIOSOURCE

See Accent, Ricercar. AudioSource, 1185 Chess Dr., Foster City, Calif. 94404.

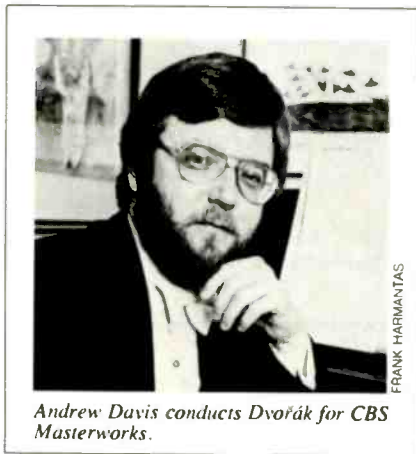
BIS (Sweden)

(distributed by Qualiton Imports)

Babell, Bach, Vivaldi: *Recorder, Flute Works*. Pehrsson; Evison; Drottningholm Baroque CO (d).
Bach: *Organ Works (complete)*. Vol. 1 (*Eighteen Chorales; Schübler Chorales*). Fagius (2, d).
Dvořák: *Cello Concerto, Op. 104; Rondo: Silent Woods*. Helmersen; Göteborg SO, Järvi (d).
Dvořák, Tchaikovsky: *String Serenades*. New Stockholm CO. Berglund (d).
Englund: *Piano Works (complete)*. Heinonen (d).
Liszt: *Piano Works*. Achatz (on Liszt's

Chickering)(d).

Martinů: *Piano Works (complete)*. Vol. 1 (*Sonata; Études and Polkas*). Kvapil.
Nielsen: *Symphony No. 2; Aladdin*. Göteborg SO, M.-Y. Chung (d).
Ravel: *Miroirs; Valses nobles et sentimentales; et al.* Irizuki (d).
Reger: *Organ Works*. Rogg (d).
Schubert: *Winterreise: Songs*. Talvela, Gothóni (2, d).
Sibelius: *Piano Works (complete)*. Vol. 5. Tawaststjerna.
Sibelius: *Works, Vol. 3 (Symphony No. 3; King Kristian II Suite), 4 (Symphony No. 6; Pelléas et Mélisande Suite), 5 ("The Opera") (Håggander, Hynninen, Hagegård), 6 (Sym-*



Andrew Davis conducts Dvořák for CBS Masterworks.

phony No. 2), 7 (Symphony No. 7; Tapiola), 8 (Symphony No. 4; Luonnotar), 9-10 (Kullervo; et al.), 11 (En Saga; Lemminkäinen Suite; Belshazzar's Feast). Göteborg SO, Järvi (6s, 2, 1, d).
Stenhammar: *Symphony No. 2; Excelsior*. Göteborg SO, Järvi (d).
Stravinsky (arr. Achatz): *Firebird Suite*.
Tchaikovsky (arr. Achatz): *Nutcracker Suite*. Achatz (d).
Tubin: *Chamber Works (Violin, Flute Sonatas, et al.)*. Sparf; Von Bahr; Pöntinen (d).
Tubin: *Symphony No. 4*. Göteborg SO, Järvi.
Mats Aberg: *Organ Recital*. Works by Bach, Buxtehude, Kellner, Pachelbel, et al. (d).
Diego Blanco: *Guitar Favorites (by Albéniz, Myers, Tárrega, Villa-Lobos)(d)*.
Hans Fagius: *North German Baroque Organ Works*.
Icelandic Choir Music from 800 to 1982.
Christian Lindberg: *The Virtuoso Trombone*. Pöntinen (d).
Jakob Lindberg: *French Lute Music*.
Gert Mortensen: *Solo-Percussion Recital*. Works by Nørgård, Xenakis, et al.
Swedish Brass Qn. Works by M. Arnold, Bozza, Ewald, Holmboe (d).
Trio Mobile. Works by Gudmundsen-Holmgreen, Nørgård, et al.
Gunilla von Bahr and Diego Blanco: *Flute-Guitar Recital*. Works by Asencio, Duarte, Vivaldi, et al. (d).

BRIDGE

Crumb: *Apparition*. **Ives:** *Songs*. DeGaetani, Kalish.
Grieg: *Violin Sonatas (3)*. Tarack, Hancock.
David Starobin: *New Music with Guitar*. Vol. 2. Works by Carter, Del Tredici, Kolb, Takemitsu.

Bridge Records, P.O. Box 1864, New York, N.Y. 10116.

CAMBRIA

Cook, W.M.: *Vocal Works*. Kaplan, piano.
Dett: *Piano Works*. Kaplan.
Dizzy Fingers: *Duo-Piano Music of the '20s and '30s*. Kaplan, Mayorga.
 Cambria Records and Publishing, P.O. Box 2163, Palos Verdes Peninsula, Calif. 90274.

CAMERATA (Japan)

(distributed by Harmonia Mundi U.S.A.)

Albrechtsberger: *Trumpet Concerto in E flat*.
Haydn: *Concerto in D*. **Jolivet:** *Trumpet-Piano Concerto (Puig-Roger)*. Thibaud; Gumma SO, Toyoda (d).
Brahms: *Cello Sonatas (2)*. **Mendelssohn:** *Sonatas (2)*. Gendron. Inoue.
Castelnuovo-Tedesco: *Guitar Concerto (Gumma SO, H. Suzuki); Solo-Guitar Works*. I. Suzuki (d).
Grieg: *Violin Sonatas (3)*. Nishizaki, Iwasaki.
Hachimura: *Chamber Works (complete)(3, d)*.
Janáček: *In the Mists; On the Overgrown Path; 1905 Sonata*. Seow.
Kodály, Prokofiev: *Solo-Cello Sonatas*. Georgian.
Liszt: *Transcendental Études (12); Song Transcriptions (6)*. Ponti (2).
Mozart: *Symphonies Nos. 29, 38*. Yomiuri Nippon O. Gendron.
Naulais: *Promenade*. Thibaud, trumpet; Langenstein, horn; Naulais, trombone; Puig-Roger, piano.
Bruno Canino Plays Japanese Piano Works (by Fukushima, Matsudaira, Noda, Shinohara).
K. Güttler: *Double-Bass Recital (works by Bach, Granados, Hoffmeister, Rachmaninoff)*. Kazaoka, violin; Ozeki, viola; Segoe, cello; Ogura, piano (d).
Maxence Larrieu and Ichiro Suzuki: Flute-Guitar Recital. Works by Giuliani, Gossec, Ibert, Paganini (d).

CBS MASTERWORKS

Bach: *Cello Suites (6)*. Ma (3, d).
Bach: *Geistliche Lieder*. Prey; Rilling (2, d).
Bach: *Two-Flute Concertos (arr.)*. Rampal; Ars Rediviva, Munclinger (d).
Beethoven: *Late Quartets*. Juilliard Qr (4, d).
Beethoven: *Symphony No. 7*. English CO, M.T. Thomas (d).
Beethoven: *Violin Sonatas Nos. 5, 6, 8, 9*. Stern, Istomin (2s, d).
Berlioz, Debussy, Ravel: *Vocal Works*. Von Stade.
Bolling: *Original Ragtime*. Bolling (r).
Brahms: *Symphonies Nos. 1, 3; Haydn Variations*. New York P. Mehta (2s, d).
Bruckner: *Symphony No. 3*. Bavarian RSO, Kubelik (d).
Canteloube: *Chants d'Auvergne*. Vol. 2. Von Stade; Royal PO, Almeida (d).
Donizetti: *Messa di Gloria; Requiem*. RAI (Rome) Ch&O, Gilmetti (2, d).
Dvořák: *Slavonic Dances, Op. 46*. Philharmonia O. A. Davis (d).
Dvořák: *Symphonies Nos. 1-3; Scherzo capriccioso*. Philharmonia O. A. Davis (3).
Dvořák: *Symphony No. 4*. Philharmonia O. A. Davis (d).
Dvořák: *Symphonies Nos. 7-9*. Philharmonia O. A. Davis (3, r).

- Gershwin:** *Rhapsody in Blue; Second Rhapsody; et al.* (Los Angeles PO). *Preludes*. M.T. Thomas (d).
- Glass:** *Dances Nos. 1, 3*. Philip Glass Ens (r).
- Glass:** *Einstein on the Beach*. Philip Glass Ens (4, r).
- Handel:** *Arias*. New York Philharmonia Virtuosi, Kapp (d).
- Handel:** *Tamerlano*. Grande Écurie et C du Roy, Malgoire (4, d).
- Handel:** *Water Music*. Grande Écurie et C du Roy, Malgoire (d).
- Haydn:** *Symphonies Nos. 26, 41, 43, 44, 48, 52; Le Pescarici Overture*. L'Estro Armonico, Solomons (3, d).
- Ives:** *Symphony No. 3; Set No. 2*. Concertgebouw O, M.T. Thomas (d).
- Janequin:** *La Bataille de Marignan*. Grande Écurie et C du Roy, Malgoire.
- Kabalevsky:** *Cello Concerto No. 1*. **Shostakovich:** *Concerto No. 1*. Ma; Philadelphia O, Ormandy (d).
- Kreisler:** *Chamber Works*. Zukerman; St. Paul CO (d).
- Lecuona:** *Songs*. Domingo; Royal PO, Holdridge.
- Mahler:** *Das Lied von der Erde*. Ludwig, Kollo; Israel PO, Bernstein. *Song Cycles (3)*. Von Stade, J. Baker, C. Ludwig, Berry; C. Davis, Bernstein. (3, r)
- Mahler:** *Symphonies Nos. 2* (Norman, Marton; Vienna StOpCh); 5, 6. Vienna PO, Maazel (2, 3, d).
- Mendelssohn:** *Piano Sonata, Op. 6; Works*. Perahia (d).
- Mendelssohn:** *Violin Concerto, Saint-Saëns: Concerto No. 3*. Lin; Philharmonia O, M.T. Thomas (d).
- Mozart:** *Piano Concertos Nos. 15, 16; 19, 26*. Perahia; English CO (2s, d).
- Mozart:** *String Quartets Nos. 14-19*. Juilliard Qr (3).
- Mozart:** *Symphonies Nos. 35-41*. Bavarian RSO, Kubelik (3, d, r).
- Mozart:** *Violin Concerto No. 4; Adagio, K. 261; Rondo, K. 373*. Zukerman; St. Paul CO (d).
- Puccini:** *La Rondine*. Te Kanawa, Domingo; London SO, Maazel (2, d).
- Rachmaninoff:** *Piano Concerto No. 2; Paganini Variations*. Licad; Chicago SO, Abbado (d).
- Rameau:** *Le Temple de la gloire*. Grande Écurie et C du Roy, Malgoire (2, d).
- Ravel:** *Bolero; Alborada del gracioso; La Valse*. O National de France (d).
- Rodrigo:** *Concierto de Aranjuez; Fantasia para un gentilhombre*. Williams; Philharmonia O, Frémaux (d).
- Rossini:** *Alternative Arias*. Home; RAI (Turin) O, Zedda (d).
- Rossini:** *L'Italiana in Algeri*. Valentini-Terrani, Araiza, Dara; Capella Coloniensis, Ferro.
- Schoenberg:** *Die Jakobsleiter; Erwartung; Vocal and Instrumental Works*. BBC Singers and SO, Ens Intercontemporain, Boulez (3, d).
- Schoenberg:** *Pelleas und Melisande*. O de Paris, Barenboim.
- Schoenberg:** *Verklärte Nacht; String Trio*. Juilliard Qr.
- Schubert:** *Piano Sonata, D. 959*. Perahia (d).
- Strauss, R.:** *Piano Sonata, Op. 5; Five Pieces, Op. 3*. Gould.
- Tchaikovsky:** *Symphony No. 4*. Cleveland O, Maazel (d).
- Varèse:** *Ecuatorial; Hyperprism; Offrandes; Density 21.5*. Ens Intercontemporain, Boulez (d).
- Vivaldi:** *Cantatas; Arias*. Hendricks, Esswood, Studer; Grande Écurie et C du Roy, Malgoire.
- Vivaldi:** *Flute Concertos, Op. 10 (6)*. Rampal; Solisti Veneti, Scimone (d).
- Wagner:** *Lohengrin*. K. Armstrong, Hofmann, Weikl; Bayreuth FestCh&O, W. Nelson (5, d).
- Wagner:** *Ring des Nibelungen (orchestral excerpts)*. New York P, Mehta (d).
- Weber:** *Flute Sonatas (arr.)*. Rampal, Ritter (d).
- Weber:** *Wind Works*. Ens. Malgoire (d).
- Claude Bolling and Yo-Yo Ma.**
Liona Boyd: Tokyo Recital (d, l).
Christmas with Elly Ameling and Thijs van Leer.
Christmas with Marilyn Horne. Mormon Tabernacle Ch, Otley (d).
- Cologne Collegium Vocale: Folksongs (by Isaac, Kodály, Poulenc, Reger, Scandello, Schwaen, Tippett, et al.)*. Fromme (d).
- Placido Domingo: Love Duets (r).*
Glenn Gould: The Legacy, Vols. 1 (Bach), 2, 3 (3, 3, 3).
Great Operatic Scenes for Soprano and Mezzo or Alto (r).
Vladimir Horowitz: 80th-Birthday Celebration (3).
Cho-Liang Lin: Violin Showpieces (by Falla, Kreisler, Mozart, Rachmaninoff, Sarasate, Schumann, Wieniawski). Rivers (d).
Mormon Tabernacle Ch: Traditional Hymns (d).
Ivan Rebroff: A Traditional Christmas. Regensburg Cathedral Children's Ch (r).
- Paula Robison: Romantic Favorites*. Works by F. Doppler, Fauré, Gluck, Kreisler, et al.
Rudolf Serkin: 80th-Birthday Celebration (3).
Waverly Consort: A Baroque Christmas (d).

GREAT PERFORMANCES

- Bach:** *Goldberg Variations*. Gould, piano (1955, r).
- Bach:** *Keyboard Concertos, S. 1052, 1056* (Columbia SO, Golschmann); 1055 (New York P, Bernstein). Gould, piano (r).
- Bach:** *Violin Concertos, S. 1041-42* (English CO, Schneider); *Two-Violin Concerto, S. 1043* (Perlman; New York P, Mehta). Stern (r).
- Beethoven:** *Piano Concerto No. 3; Choral Fantasy* (Westminster Ch). R. Serkin; New York P, Bernstein (r).
- Elgar:** *Enigma Variations*. Philadelphia O, Ormandy. *Pomp and Circumstance Marches*. London PO, Barenboim. (r)
- Handel:** *Messiah (excerpts)*. Addison, Oberlin, D. Lloyd, Warfield; Westminster Ch, New York P, Bernstein (r).
- Handel:** *Water Music Suite; Royal Fireworks Music*. New York P, Boulez (r).
- Kodály:** *Háry János Suite*. Prokofiev; Lt. Kijé Suite. Cleveland O, Szell (r).
- Mozart:** *Piano Concertos Nos. 21, 24*. R. Casadesus; Cleveland O, Szell (r).
- Prokofiev:** *Violin Concertos (2)*. Stern; Philadelphia O, Ormandy (r).
- Respighi:** *Pini, Fontane di Roma*. Philadelphia O, Ormandy (r).
- Vivaldi:** *Four Seasons*. Zukerman; English CO (r).
- Wagner:** *Overtures (3); Tristan und Isolde; Prelude and Liebestod*. Cleveland O, Szell (r). *Baroque Favorites*. English CO, Leppard; et al. (r).
- Romantic Favorites for Strings*. New York P, Bernstein (r).
- CBS Masterworks, 51 W. 52nd St., New York,

N.Y. 10019.

CENTAUR

- Bach:** *Partita, S. 826; et al.* Rodriguez, piano (d).
- Brahms:** *Paganini Variations, Books I-II; Intermezzos (6)*. Rodriguez (d).
- Brahms, Copland:** *Songs*. W. Parker, Huckaby (d).
- Dvořák:** *String Quartets*. New World Qr (continuation of cycle)(d).
- Lully:** *Armide*. Monadnock Music, Bolle (3, d).
- Schubert:** *Piano Sonata, D. 850; Impromptus, D. 899, Nos. 3, 4*. Steigerwalt (d).
- Schubert:** *String Quartets Nos. 14, 15*. Manhattan Qr (beginning of cycle)(2s, d).
- Centaur Records, Inc., P.O. Box 23764, Baton Rouge, La. 70893.

CENTREDISCS

- Burke:** *Firewind*. **A. Prévost:** *Four Preludes*. **R. Rosen:** *Meditation IV*. Mather, LePage, pianos.
- Davies, V.:** *Goodtimes*. Canadian CO.
- McPeck:** *Bassoon-Piano Suite* (Campbell); *Clarinet-Piano Suite* (McKae). McPeck.
- Evangelista:** *Immobilis in mobili*. **Kucharzyk:** *Co-oposition*. **M. Parker:** *Chale*. **Trochu:** *Eros*. Various.
- Freedman:** *Opus Pocus; Chalumeau; Pastorale*. Various.
- Brass Album* (works by M. Baker, Lake, Montgomery, Tittle). J. MacDonald, Tittle, et al.
- Charles Foreman: Piano Recital*. Works by V. Archer, J. Beckwith, Coulthard, John Hawkins, Hétu, Morawetz.
- Rivka Golani-Erdesz: Viola Recital*. Works by M. Barnes, Cherney, D. Jaeger, O. Joachim, A. Prévost.
- Joe Macerollo, accordion* (works by Buczynski, Canadian Electric Ensemble, Louie, Moze-tich). Pro Arte O, Canadian Electric Ens, et al.
- Phyllis Mailing, ms: Quatrains*. Songs by V. Archer, Papineau-Couture, Pentland, Schipizky.
- Roxolana Roslak, s: Vocal Recital*. Works by V. Archer, Coulthard, Lothar Klein, Somers.
- Canadian Music Centre, 1263 Bay St., Toronto MSR 2C1, Ont., Canada.

COMPOSERS RECORDINGS (CRI)

- Adam, C.:** *String Quartet; Piano Sonata*.
- Antheil:** *La Femme 100 têtes (45 preludes)*.
- Babbitt:** *Paraphrases*. **Korf:** *A Farewell*. **Martino:** *Strata*. Parnassus.
- Chaitkin:** *Seasons Such as These; Serenade*. **Gideon:** *The Resounding Lyre* (Cassolas, t); *Spirit Above the Dust* (Bonazzi, ms). Speculum Musicae, R. Black.
- Chenoweth:** *Three Musics*. **Moevs:** *Una Col-lana musicale*. **Shapey:** *21 Variations*. Maximilien.
- Clayton, L.:** *Cree Songs for the Newborn*. **Dickman:** *The Song of the Reed; My Love Makes Me Lonely*. **Hibbard:** *Ménage*. Bryn-Julson.
- Del Tredici:** *Szygy*. Bryn-Julson; FestCO, Dufallo. **Rochberg:** *Symphony No. 2*. New York P, Torkanowsky. (r)
- Erickson:** *Night Music; Pacific Sirens; The Idea of Order at Key West*. Arch Ens.
- Harbison:** *Full Moon in March*. C. Cobb, D.

Arnold: Boston Musica Viva. Pittman. **Dodge:** *Cascando* (computer realization). **Johnston:** *String Quartet No. 7*. New World Qr. **Schwantner:** *Wild Angels of the Open Hills*. Jubal Trio. **Krieger:** *Davidovsky Variations*. **Reynolds:** *The Serpent Snapping Eye*. **Shields:** *Coyote*. Electronic. **Lockwood:** *To Margarita Debayle: Valley Suite*. **G. Walker:** *Songs*. Bryn-Julson; Pollikoff, violin; Maximilien. **Schoenberg:** *Erwartung* (Davenny Wyner). **Wolpe:** *Symphony*. 20th Century O, Weisberg. **Schuman:** *Judith; Night Journey*. Endymion Ens. **Schuman:** *Symphonies Nos. 6, 9*. Philadelphia O. Ormandy (r). **Shifrin:** *Chronicles: Songs*. **Stock:** *The Philosopher's Stone; Scat; Triple Play*. Pittsburgh New Music Ens. Composers Recordings, Inc., 170 W. 74th St., New York, N.Y. 10023.

CONSORTIUM

See GSC Recordings, Laurel Record. Consortium Recordings, 2451 Nichols Canyon, Los Angeles, Calif. 90046.

CP²

Cage: *Freeman Études (8)*. Zukofsky, violin. **Rudhyar:** *Five Stanzas*. Colonial SO, Zukofsky. *Epic Poem*. R. Black, piano. Released by Musical Observations, Inc., 45 W. 60th St., New York, N.Y. 10023.

CRYSTAL

Dahl: *Five Duets*. **Schuller:** *Duo Sonata*. **Wolpe:** *Duo in Hexachord* (Randall, oboe). Williams, West, clarinets. **David, T.C.:** *Trio; Duo*. **J. Hutcheson:** *Nocturnes of the Inferno*. Verdehr Trio. **Loeffler:** *Four Poems, Op. 5*. C. Webber, s; Schotten, viola. **Sapieyevsky:** *Viola-Wind Concerto*. **Holst:** *Terzetto*. **Plog:** *Four Miniatures*. Dunham; Westwood Qn. **Schumann:** *Works (arr.)*. Cooley, tuba (d). *American Brass Qn.* **Thomas Bacon,** horn. Works by A. Cooke, Rossini, F. Strauss, A. Wilder, et al. **Dallas Trumpets:** *Ceremonial Music*. Works by Bach, Charpentier, Mendelssohn, Mouret, Purcell, Telemann, Wagner, et al. **Gregory Hustis,** horn. Works by Françaix, Franckenpohl, C.E. Lefebvre, Rossini, F. Strauss, Villa-Lobos. **Donald Knaub,** bass trombone. Works by Grantham, Hidas, Gordon Jacob, Mahler. **Anthony Plog,** trumpet. Works by T.J. Anderson, Clarke, Mendez, Plog, et al. Crystal Records, Inc., 2235 Willida Lane, Sedro Woolley, Wash. 98284.

CRYSTAL CLEAR

Virgil Fox: *The Digital Fox* (2, d). **Morton Gould:** *70th Birthday Spectacular* (direct-to-disc). Crystal Clear Records, Inc., 3380-26th St., San Francisco, Calif. 94110.

DANACORD (Denmark)

(distributed by International Book and Record)
Brahms: *Alto Rhapsody*. Ferrier; Danish RO, Busch (h). **Brahms:** *Violin Sonatas*. Telmányi, Vásárhelyi (h). **Langgard:** *Symphonies; Piano Works; Songs*. Various. **Mozart:** *Clarinet Concerto, Quintet*. Cahuzac (h). **Lauritz Melchior:** *Early Acoustical and Electrical Recordings (some previously unpublished)* (h).

DELL'ARTE

(distributed by German News, Discocorp)

Bartók: *Concerto for Orchestra*. **Canning:** *Fantasy on a Morgan Hymn Tune*. Houston SO, Stokowski (r). **Beethoven:** *Piano Sonatas, Vols. 2 (Nos. 27, 29), 3 (Nos. 19, 20, et al.)*. Petri (2s, 1, 1959). **Beethoven:** *Symphonies Nos. 5, 7*. Philadelphia O, Stokowski (1931, 1927). **Borodin:** *Symphony No. 2*. **Kalinnikov:** *Symphony No. 1*. Toscanini. **Fauré:** *Cello Sonatas (2)*. Wyrick, Wild. **Prokofiev:** *Piano Concerto No. 1* (Prague SO, Ančerl). **Shostakovich:** *Preludes and Fugues, Op. 87 (6)*. Richter (1950, 1956). **Sibelius:** *Symphony No. 4*. Philadelphia O, Stokowski (r). **Tchaikovsky:** *Piano Concerto No. 1* (Ančerl). **Bach:** *Concerto, S. 1052* (Talich). S. Richter. Czech PO (1950, 1954).

DEUTSCHE GRAMMOPHON

Bartók: *Miraculous Mandarin* (Ambrosian Singers); *Two Portraits* (Mintz). London SO, Abbado (d). **Beethoven:** *Piano Concertos (5)*. Pollini; Vienna PO, Jochum, Böhm (4, ½r). **Beethoven:** *Piano Sonata No. 29*. Gilels (d). **Beethoven:** *String Quartet No. 9*. **Haydn:** *Quartet, Op. 76, No. 2*. Amadeus Qr (d). **Bizet:** *Jeux d'enfants*. **Fauré:** *Dolly*. **Milhaud:** *Scaramouche*. A.&A. Kontarsky. **Brahms:** *Clarinet Trio* (Leister, Borwitzky); *Horn Trio* (Hauptmann, Brandis). Vásáry (d, r). **Brahms:** *Ein deutsches Requiem* (Popp, Brendel); *Schicksalslied; Gesang der Parzen*. Prague PCh, Czech PO, Sinopoli (2, d, r). **Brahms:** *Double Concerto* (Mutter, Meneses); *Hungarian Dances (3)*. Berlin PO, Karajan (d). **Brahms:** *Liebesslieder Waltzes, Opp. 52, 65*. Mathis, Fassbaender, Schreier, Fischer-Dieskau; Engel, Sawallisch (d, r). **Brahms:** *Magelone-Lieder*. Fischer-Dieskau, Barenboim (d, r). **Brahms:** *Serenade No. 1*. Berlin PO, Abbado (d, r). **Bruckner:** *Te Deum; Psalm 150; Helgoland*. Chicago SCh&O, Barenboim (r). **Chopin:** *Piano Concerto No. 2* (Chicago SO, Abbado); *Polonaise No. 5*. Pogorelich (d). **Copland:** *Appalachian Spring*. **Bernstein:** *Candide Overture; West Side Story; Symphonic Dances*. Los Angeles PO, Bernstein (d). **Ligeti:** *Ramifications; Aventures; Nouvelles aventures*. Ens Intercontemporain, Boulez. **Mozart:** *Eine kleine Nachtmusik; Serenade, K. 320*. Vienna PO, Levine (d). **Prokofiev:** *Romeo and Juliet Suites Nos. 1, 2*.

National SO, Rostropovich (d). **Prokofiev:** *Symphony No. 3; Love for Three Oranges Suite*. Junge Deutsche Philharmonie, Chailly (d). **Prokofiev:** *Violin Concertos (2)*. Mintz; Chicago SO, Abbado (d). **Rachmaninoff:** *Symphonic Dances*. **Tchaikovsky (arr. Economou):** *Nutcracker Suite*. Argerich, Economou, pianos (d). **Rachmaninoff:** *Symphony No. 2*. Berlin PO, Maazel (d). **Saint-Saëns:** *Violin Concerto No. 3*. **Więniawski:** *Concerto No. 2*. Perlman; O de Paris, Barenboim (d). **Schumann:** *Kreisleriana; Kinderszenen*. Argerich (d). **Schoenberg:** *Verklärte Nacht* (McInnes, Pegis); *String Trio*. LaSalle Qr (d). **Stockhausen:** *Licht; Donnerstag*. Stockhausen. **Strauss, R.:** *Also sprach Zarathustra; Macbeth*. Vienna PO, Maazel (d). **Strauss, R.:** *Tod und Verklärung; Till Eulenspiegel; Don Juan*. London SO, Abbado (d). **Stravinsky:** *Le Sacre du printemps*. Israel PO, Bernstein (d). **Tárrega:** *Recuerdos de la Alhambra; Lagrima; et al.* Yepes (d). **Wagner-Liszt:** *Transcriptions from Tannhäuser, Lohengrin, Tristan, et al.* Barenboim (d). *Bernstein Plays and Conducts American Music* (by Barber, Gershwin, Schuman). Los Angeles PO (d). *Huberman Festival Concert, December 1982* (works by Bach, Mozart, Vivaldi). Gitlis, Haendel, Mintz, Perlman, Stern, Zukerman; Israel PO, Mehta (d, 1). *Nathan Milstein: Violin Recital* (works by Geminiani, Kodály, Liszt, Mussorgsky, Schubert, Stravinsky). Pludermacher. *New Year's Concert, 1983*. Vienna PO, Maazel (d, 1). Released by Polygram Classics, Inc., 810 7th Ave., New York, N.Y. 10019.

DISCOCORP

Beethoven: *Fidelio; Dungeon Scene; Leonore Overture No. 3*. Jurinac, Vickers, Hotter, Frick; Covent Garden Royal OpCh&O, Klemperer (1, 1961). **Beethoven:** *Piano Concerto No. 4* (Vienna SO, Monteux). **Mozart:** *Concerto No. 22* (Concertgebouw O. Szell). Badura-Skoda (1, 1958, 1960). **Brahms:** *Piano Concerto No. 1* (BBC SO, Boult). **Beethoven:** *Sonata No. 26*. Backhaus (h). **Brahms:** *Piano Quartet No. 1* (Pro Arte Qr members); *Violin Sonata No. 3* (Kochanski). Rubinstein (h). **Bruckner:** *Symphony No. 8*. Berlin PO, Knappertsbusch (2; 1, 1950). **Bruckner:** *Symphony No. 9*. Munich PO, Kabasta (1, 1943). **Stravinsky:** *Le Sacre du printemps (with rehearsal excerpts)*. Stockholm RSO, Stravinsky (1, 1961). **Wagner:** *Tristan und Isolde*. Flagstad, Melchior; Covent Garden Royal OpCh&O, Beecham (4; 1, 1937). Discocorp, Inc., P.O. Box 771, Berkeley, Calif. 94701.

EB-SKO PRODUCTIONS

Beethoven: *Violin Sonata No. 9; Archduke Trio*.

Skowronski, Isaak.
Helen-Kay Eberley: French Lace (songs by Debussy, Fauré, Poulenc, Ravel). Isaak.
Helen-Kay Eberley: Opera Lady, Vol. 2 (soprano arias by Charpentier, Cilea, Giordano, Korngold, Mozart, Puccini, Verdi, Wagner). Isaak.
Vincent Skowronski: Vincent Alone (violin works by Bach, Hindemith, Honegger, Prokofiev, Ysaÿe). Isaak (2).
 Eberley-Skowronski, Inc., 1726½ Sherman Ave., Evanston, Ill. 60201.

EMI (England)

(distributed by International Book and Record)
 The following will be imported by IBR if they are not released domestically.

Arnold, M.: *Cornish, English, Scottish Dances*. Arnold (d).
Brahms, Schumann: *Songs*. Various (8, h).
Hérolf (arr. Lanchbery): *La Fille mal gardée*. Wordsworth (d).
Holst: *A Choral Fantasia: Egdon Heath; The Perfect Fool*. Groves (d).
Minkus: *La Bayadère*. Sydney SO. Lanchbery (d).
Nielsen: *Overtures*. Blomstedt (d).
Schubert: *Piano Works, Vol. 2*. Schnabel (3, h).
Sullivan, Gilbert (and): *Overtures*. Royal Liverpool PO. Groves (d).
Vaughan Williams: *The Pilgrim's Progress*. Boult (2).
Vaughan Williams: *Riders to the Sea*. C. Davis (d).
Walton: *Violin Concerto* (Haendel); *Cello Concerto* (Tortelier)(d).
Janet Baker Favorites (d).
Peter Dawson: Vocal Recital (2, h).
Giuseppe di Stefano: Neapolitan Songs (2, r).
Conchita Supervia: Operatic Recital (2, h).

EMI DENMARK

(distributed by International Book and Record)
Gade: *Violin Concerto*.

EMI FRANCE

(distributed by International Book and Record)
 The following will be imported by IBR if they are not released domestically.

Charpentier, G.: *Louise*. Vallin, Thill; Raugel Ch&O, Bigot (h).
Fauré: *Piano Quartet No. 1*. Collard, Dumay, Pasquier, Lodéon (d).
Lalo: *Le Roi d'Ys*. Micheau, Gorr, Leguay; Cluytens (r).
Prokofiev: *Piano Sonatas Nos. 1, 2: Visions fugitives*. Béroff.
Prokofiev: *Violin Sonatas* (2). Courtois, Collard (d).

ERATO (France)

(distributed by RCA)

Chabrier: *España*. Jordan (d).
Chausson: *Poème de l'amour et de la mer*. Jessye Norman; Jordan.
Chopin: *Songs*. Zylis-Gara.
Dukas: *Ariane et Barbe-bleue*. Jordan (2).
Handel: *Rinaldo: Arias*. Home.
Lully: *Armide*. Chappelle Royale Vocal and Instrumental Ens, Gardiner (3).
Mozart: *Eine kleine Nachtmusik*. Leppard (d).
Mozart: *Die Zauberflöte*. Amsterdam Baroque O (3).

Rameau: *Les Boréades*. Gardiner (3).
Baroque Favorites (by Pachelbel, et al.). Paillard CO, Paillard (d).

ETCETERA (Holland)

(distributed by Qualiton Imports)

Bach, C.P.E.: *Prussian Sonatas* (6). Uittenbosch.
Bach, W.F.: *Organ Works (complete)*. Van Doesselaer (2).
Bartók: *Piano Works (Allegro barbaro; et al.)*. Hagopian.
Beethoven: *Short Piano Works*. Brautigam.
Britten: *Hymn to St. Cecilia; Flower Songs* (5); et al. Quink.



Michel Béroff plays Prokofiev piano works for EMI France.

Devienne: *Bassoon Sonatas*. Reed; Wilson, fortepiano.
Locatelli: *Introduzioni teatrali* (6). Begijnhof Ac, Roderick Shaw.
Philip: *Harpichord Works*. Uittenbosch.
Purell: *Songs*. Dalton.
Roussel, Tcherepnin: *Chinese Songs*. Chang, Baldwin.
Satie: *Two-Piano Works*. Van Doesselaer, Jordans.
Scarlatti, A.: *Unpublished Cantatas* (4). New London Consort.
Telemann: *Recorder Sonatas, Vol. 1*. Miessen.
Bennett Lerner: Piano Recital. Works by Bernstein, Bowles, Copland, Ramey, Thomson.
Anne-Marie Rodde: *Bel Canto Songs* (by Bellini, Donizetti, Rossini, et al.). N. Lee.
Carolyn Watkinson: English, Irish, Scottish, and Welsh Folksongs.

EVEREST

Beethoven: *English, Irish, Scottish, and Welsh Folksongs*. Mott, N. Berry, Robertson, N. Miller; ARO Piano Trio (r).
Bruckner: *Symphony No. 4*. Czech PO, Konwitschny (r).
Victoria: *Mass; et al.* Christ Church Cathedral Ch (r).
Welsh FestCh, London Welsh Youth Ch. Works by Bach, Beethoven, Handel, Mozart, et al. (r).

Everest Records, Concourse Level, 2020 Avenue of the Stars, Century City, Calif. 90067.

FINNADAR

Beethoven: *Piano Sonatas Nos. 8, 29*. Biret.
Chopin: *Piano Works*. Güneyman (d).
Mimaroglu: *Still Life 1980: The Offering; Mu-*

sic Plus One; Immolation Scene. Various. tape. *Three Pieces*. Güneyman, piano.

Strauss, J.-Godowsky: *Transcriptions from Fledermaus, Zigeunerbaron, et al.* Rollé (d).

Finnadar Records, c/o Atlantic Recording Corp., 75 Rockefeller Plaza, New York, N.Y. 10019.

FONIT-CETRA (Italy)

(distributed by International Book and Record)

Beethoven: *Violin Sonatas*. Oistrakh, Oborin (3).
Berlioz: *La Damnation de Faust*. Schwarzkopf, Hotter; Lucerne FestO, Furtwängler (2).
Berlioz: *Requiem*. R. Lewis; Royal PO. Beecham (2).
Debussy, Milhaud, Ravel: *Orchestral Works*. Celibidache (3).
Reger: *Organ Works*. Germani (6).
Strauss, R.: *Elektra*. Welitsch; Royal PO. Beecham (2).
Verdi: *Nabucco*. Callas, Bechi; Gui (3).

FONODISC

See Ariel, Forlane, Foyer. Fonodisc International, Inc., 535 E. 86th St., New York, N.Y. 10028.

FORLANE (France)

(distributed by Fonodisc International)

Bellini, Donizetti: *Songs*. Caballé, Zanetti.
Messiaen: *Trois Petites liturgies*. J.&Y. Lioriod; Grenoble Instrumental Ens, Cardon (d).
Messiaen: *Turangalila Symphony*. J.&Y. Lioriod; Luxemburg R&TVSO, Froment (d).
Prokofiev: *Alexander Nevsky*. Dominguez; Mexico PCh&O, Lozano.
Revueltas: *Redes; Janitzio; Canciones* (5). Mexico PO, Lozano.
Villa-Lobos: *Chôro No. 10; Quintanar; Fabula*. Mexico PO, Lozano.
Montserrat Caballé: *Opera Arias* (by Bellini, Cilea, Verdi, et al.). Barcelona SO, Masini.
Montserrat Caballé: *Song Recital* (works by Lotti, Marcello, Paisiello, Pergolesi, Vivaldi, et al.). Zanetti.
Nicolai Ghiaurou: *French, Russian Opera Arias* (2s).
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Dina Radu: *Christmas on the Pan Flute*.
Peter Schreier: Christmas Songs.
The Symphonic Universe of Charles Trenet. Luxemburg R&TVSO, Gerard.
Anna Tomova-Sintov: *Italian Opera Arias*.
Narciso Yepes: *Guitar Recital*. Works by Amadei, Asencio, Ayala, Bacarisse, Poulenc.
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FOYER (Italy)

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Bellini: *I Puritani*. Gencer; Teatro Colon Ch&O, Quadri (3).
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Dvořák: *Armida*. Caballé; Bremen OpCh&O, George Albrecht (2).
Gounod: *Phlémon et Baucis*. Scotto; RAI (Milan) Ch&O, Sanzogno (2).

Meyerbeer: *Les Huguenots*. Sutherland, Simionato, Cossotto, Corelli, Bastianini: La Scala Ch&O, Gavazzeni (4).
Mozart: *Idomeneo*. Goltz, Schock, Kmentt: Vienna StOpCh&O, Böhm (3).
Strauss, J.II: *Die Fledermaus*. Gueden, E. Kunz, Berry: Vienna StOpCh&O, Karajan (3).
Verdi: *Don Carlos*. Jurinac, Simionato, Ferandi, Bastianini, Siepi: Vienna StOp Ch&O, Karajan (3).
Verdi: *Il Trovatore*. L. Price, Simionato, Corelli, Bastianini: Vienna StOpCh&O, Karajan (3).
Wagner: *Tristan und Isolde*. Nilsson, Hoffman, Windgassen, Neidlinger: May Florentine FestCh&O, Rodzinski (4).

GASPARO

Bach: *Cello Suite No. 3*. **Diamond:** *Sonata*. **Pousseur:** *Echos de votre Faust I*, Christensen.
Bach: *Italian Concerto; Chromatic Fantasy and Fugue; Partita No. 4*. K. Cooper, harpsichord.
Beethoven: *Cello-Piano Variations (complete)*. Phillips-Blumenthal Duo.
Couperin, F.: *Les Nations: La Française*. **Hot-teterre:** *Flute Sonata*. **Sainte-Colombe:** *Suite for Two Bass Viols*. Oberlin Baroque Ens.
Frescobaldi: *Keyboard Works*. S. Matthews, harpsichord.
Griffes, MacDowell: *Piano Works (complete)*. Tocco (4s).
Piñé: *Flute-Cello-Piano Trio*. **Roussel:** *Flute-Viola-Cello Trio*. Willoughby, et al.
Schubert: *Arpeggione Sonata*. **Trevani:** *Viola Sonatas (3)*. Zaslav Duo. *Basel Viola da Gamba Trio*.
Goethe-Lieder. P. Jensen, s.
Barbara Harbach: Harpsichord Recital.
Sylvia Marlowe and Kenneth Cooper: Duo-Harpsichord Recital.
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GERMAN NEWS

See Dell'Arte, Gothic, Grand Prix, German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028.

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Lee, T.O.: *String Quartet No. 3*. Kronos Qr. *The Mad Frog*. **Schuller:** *Symbiosis*. A.&M. Ajemian, W. Rosenberger.
Vaughan Williams: *Tuba Concerto*. **Schuller:** *Tuba Capriccio*. Phillips, Schuller.

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GOLDEN AGE

Beethoven: *Piano Sonata No. 23*. **Bach:** *Preludes and Fugues*. Jean Cook.

Hekimian: *Folksongs*. Avedian.*
Armenian Echoes (works by Babajanian, Harutunian, Hekimian, Hovhannissian, Khachatunian, Komitas, Melikian, Mirzoyan, Sadoyan, Sayat Nova, Yegmalian, et al.). Armenian CCh, Topikian: Armenian Jazz O. Mavissakalian: Armenian SO, Dourian: Armenian Violin Ens, Ajemian; Jamgochian; Khachadrian; Komitas Qr; et al. (10).

Armenian Stars in Concert.*

Armenian Stars in Washington.*

Jean Cook: American Piano Music. Works by Bacon, Lipsky, MacDowell, J. Powell, Ruffy (2).

Ole Ship of Salvation: Gospel and Spiritual Songs. Lucy Wyatt Ch (2).

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Golden Age Recording, 5347 28th St., N.W., Washington, D.C. 20015.

GOTHIC

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Bach: *Organ Preludes and Fugues, S. 532, 541, 544, 548*. Major.

Franck: *Grande pièce symphonique*. **Liszt:** *Fantasy and Fugue on "Ad nos, ad salutarem undam"*. Lippincott.

Pinkham: *Epiphanyes; Revelations; Man's Days Are Like the Grass*. Lippincott.

Fenner Douglas on the Flentrop, Duke U. Chapel. Works by Bach, Boyvin, Hanff, Marchand, Scheidemann, Stanley, Walther, Vivaldi.

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Flute-Harp Works (by Bondon, Jolivet, Persichetti, et al.). Chassman, Pinkerton; Los Angeles CO members.

Dorothy Warenskjold, s: Opera Arias (by Mozart, et al.)(1).

GRENADILLA

Applebaum: *Works*. **Milburn:** *Character Pieces*. Santa Barbara Guild for Contemporary Music.

Bach: *Guitar Works (arr.)*. Segovia.

Brahms: *Clarinet Sonatas (2)*. Weber.

Cahuzac: *Clarinet Works*. Weber.

Debussy: *Cello Sonata*. **Fauré:** *Élégie*. **Rorem:** *After Hearing Shakespeare*. Robinson, Garrett.

New York New Repertory Ens (works by Brings, Ghezgo, L. Kraft, Kupferman). Ghezgo, L. Kraft.

Pittsburgh New Music Ens (works by Balada, Coyner, Jurcic, Stock). Stock.

Grenadilla Records, Suite 2F, 142-25 Pershing Crescent, Kew Gardens, N.Y. 11435.

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Paul Hindemith Anthology, Vols. 8 (works for flute; two flutes; two saxophones; oboe, piano; trombone, piano; clarinet, piano, strings), 9 (String Quartets Nos. 1, 2), 11

(*Quartets Nos. 5, 6*), *12 (Septet)*. Los Angeles Qr, et al.

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Brahms: *Motets, Opp. 29 (2), 74 (2), 110 (3); Fest- und Gedenksprüche*. Ghent Collegium Vocale; Paris Chapelle Royale, Herreweghe.

Charpentier: *In nativitate Domini canticum*. Les Arts Florissants, Christie.

Chausson: *Piano Quartet. Piano Trio; Pièce (cello, piano)*. Les Musiciens (2s).

Couperin, L.: *Harpsichord Works (complete)*. Moroney (5).

Fauré: *Songs (12)*. Reinhart, Baldwin.

Lambert: *Airs for Two, Three, and Four Voices*. Les Arts Florissants, Christie.

L'Estocart: *Octonaires de la vanité du monde*. Clément Janequin Ens.

Monteverdi: *Lamento d'Arianna; L'Incoronazione di Poppea: Final Scene*. Müller Molinari, R. Jacobs; Junghänel, Ter Linden, Christie.

Mozart: *Clarinet Quintet* (R. Pasquier, Daugareil, Pidoux); *Clarinet-Viola-Piano Trio* (Pennetier). Portal, B. Pasquier.

Pergolesi: *Stabat mater*. Hennig, R. Jacobs; Huys, organ; instrumental ens.

Rameau: *Harpsichord Suites in A, D, E, G*. Christie (2).

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Bach: *Solo Violin Partitas (3) and Sonatas (3)*. S. Kuijken (3, d).

Biber: *Mystery Sonatas*. Collegium Aureum (3, d).

Mozart: *Serenade, K. 204*. Collegium Aureum (d).

Schubert: *Chamber Works*. Schola Cantorum Basiliensis (d).

Schubert: *Symphonies Nos. 3, 6*. Cologne RSO, Wand (d).

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Popular Cantonese Melodies. Gao-Hu; Peking Film O, Liu Ming Yuen.

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Bach, J.C.; **C. Stamitz:** *Bassoon Concertos*. Vajda, Budapest SO, Lehel.

Bach: *Keyboard Fantasies, Fugues*. Pertis, harpsichord.

Bach: *Orchestral Suite No. 2*. **Schubert:** *Symphony No. 8*. "Klemperer in Budapest," Vol. 6 (m, h).

Bartók: *String Quartets (6)*. Takács Qr (3, d).

Bartók: *27 Two- and Three-Part Choruses*. Győr Girls' Ch, Szabó (d).

Beethoven: *Horn Sonata*. **Brahms:** *Horn Trio* (Nagy). Tarjáni, Ránki.

Beethoven: *Symphony No. 5.* Hungarian StO, Ferencsik (d).

Brahms: *Symphonies (4); Overtures (2).* Budapest SO, Lehel (4, d).

Carissimi: *Baltazar; Jonas.* Franz Liszt CCh, Corelli CO, Párka.

Chopin: *Mazurkas, Vol. 1.* Kocsis (d).

Cimarosa: *Il Maestro di cappella.* **Telemann:** *Der Schulmeister.* Gregor; Hungarian R&TV Children's Ch, c ens, Pál (d).

Clementi: *Piano Sonatas; Variations.* Failoni.

Debussy: *Ravel: String Quartets.* Bartók Qr (d).

Dohnányi: *Serenade (Kovács, violin; Bárony, viola); Cello Sonata (Jandó, piano).* Botvay, cello.

Erkel: *Hunyadi László.* Kalmár, Tokody, J.B. Nagy, S.S. Nagy; Hungarian StOpCh&O, Ferencsik (3, d).

Franck: *Organ Works (Grande pièce symphonique, Pièce héroïque, et al.).* Lehotka.

Goldmark: *Overtures.* Budapest PO, Kórodi (d).

Handel: *Italian Duets.* Zádori, Esswood (d).

Handel, Purcell: *Arias.* Hamari; Franz Liszt CO, Rolla (d).

Handel: *Water Music.* Franz Liszt CO, Rolla (d).

Haydn: *String Quartets, Opp. 54 (3), 55 (3).* Tatrai Qr (3).

Haydn: *Symphonies Nos. 92, 101.* Hungarian StO, Lukács.

Kodály: *Hungarian Mass: Offertorium; Misere-re; etc. (d).*

Kodály: *Male and Mixed Choruses.* Hungarian R&TVCh, Sapszon (d).

Kuhnau: *Biblical Sonatas (6); Partitas (2).* Horváth (2).

Liszt: *Piano Rareties.* Lantos (d).

Liszt: *Trois Odes funèbres.*

Mendelssohn: *A Midsummer Night's Dream.* Kalmár, Bokor; Hungarian StO, A. Fischer (d).

Mendelssohn: *A Midsummer Night's Dream: Song.* **Verdi:** *Arias, Duets.* Marton.

Mendelssohn: *Violin Concertos (2).* Kovács; Budapest PO, Németh (d).

Mozart: *Arias.* Kincses; Budapest SO, Oberfrank (d).

Mozart: *Clarinet Concerto (Kovács); Oboe Concerto (Pongrácz).* Franz Liszt CO, Rolla (d).

Mozart: *Divertimentos, K. 247, 251.* Franz Liszt CO, Rolla (d).

Mozart: *Mass, K. 317.* **Schubert:** *Mass, D. 167.* Kalmár, Bokor, Bándi, Kovács; Slovak PCh&O, Ferencsik (d).

Mozart: *Mass, K. 427.* I. Fischer (d).

Mozart: *Wind Serenades, K. 375, 388.*

Paisiello: *Il Barbiere di Siviglia.* Laki, Gulyás, Gáti, Dene, Gregor; Hungarian StO, A. Fischer (3, d).

Puccini: *Gianni Schicchi.* Kalmár, Gulyás, Melis; Hungarian StOpO, Ferencsik (d).

Ravel: *Gaspard de la nuit; Sonatine; et al.* Ránki (d).

Schubert: *Songs (Gáti).* **Schubert-Liszt:** *Song Transcriptions.* Jandó.

Schubert-Liszt: *Soirées de Vienne.* Jandó.

Soler: *Miserere (2).* Lehotka, organ; Budapest Madrigal Ch, Hungarian StO (d).

Verdi: *I Lombardi.* Sass, Lamberti, Kovács; Hungarian R&TVCh, Hungarian StOpO, Gardelli (3, d).

Vivaldi: *Bassoon Concertos.* Janota; Franz Liszt CO, Rolla.

Vivaldi: *Il Cimento dell'armonia e dell'inven-tione.* Rolla; Pongrácz, oboe; Franz Liszt CO

(3, d).

Vivaldi: *Nisi Dominus; Laetatus sum; Laudate Dominum; et al.* Takács; Budapest Madrigal Ch, Hungarian StO, Szekeres.

Vivaldi: *Il Pastor fido.* Sebő, hurdy-gurdy; et al.

Vivaldi: *Violin Concertos.* Rolla; Franz Liszt CO (d).

Wagner: *Orchestral Opera Excerpts.* Budapest SO, Lehel (d).

Wagner: *Vocal Opera Excerpts.* S.S. Nagy; Hungarian StOpO, Ferencsik (d).

Buroque Christmas Music: Cantatas and Concertos. Capella Savaria (d).

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Budapest Brass Qn (works by Albinoni, Bozza,



Horovitz, Pezel, Simpson, Speer). *Petz. Christmas Vespers from the Pozsony Manuscript.* Schola Hungarica.

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Group 180. Works by Melis, Reich, Rzewski, Szemző.

Dénes Gulyás: Operatic Arias. Ferencsik (d).

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Klára Körmendi: Piano Recital (works by Bozay, Cage, Durkó, Stockhausen).

Masters of Italian Madrigal. Pecs CCh, Tillai.

Miklós Perényi: Cello Recital (works by Dvořák, Popper, Saint-Saëns, Schumann, et al.). Kocsis (d).

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The Play of Daniel. Kósa, percussion; Schola Hungarica, Szendrei (d).

József Réti, 1 (m, h).

Songs and Dances from the Susato Collection. Ars Renata Ens, Camerata Hungarica, Czidra.

Sándor Svéd, b, Vol. 2 (m, h).

Vilmos Szabadi: Violin Recital (works by Brahms, et al.). Gulyás.

Mihály Székely, bs, Vol. 2 (m, h).

Turkish Court Music of the Sixteenth and Seventeenth Centuries. Kecskes Ens (d).

HYPERION (U.K.)

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Brahms: *Clarinet Quintet (Gabrieli Qr); Clarinet Trio (Georgian, C. Benson).* King.

Caccini, Puliaschi: *Songs.* D. Thomas; Rooley, chitarrone.

Campion, Dowland: *Songs.* Partridge; Lindberg, lute.

Crusell: *Clarinet Concerto No. 2.* **Weber:** *Concerto No. 2.* King; London SO, Francis.

Haydn: *String Quartets.* Salomon Qr.

Holst: *Savitri; The Dream City.* F. Palmer, Kwell, Langridge, Varcoe; City of London Sinfonia, Hickox.

Leighton: *Organ Concerto (Rathbone).* M. Berkeley; *Uprising.* Southern Pro Arte, Peebles.

Machaut: *Vocal Works.* Kirkby; Gothic Voices.

Mahler: *Lieder eines fahrenden Gesellen; Lieder und Gesänge aus der Jugendzeit; Early Songs (2).* J. Baker, Parsons.

Martinů: *Kitchen Revue; Nonet; Flute-Cello-Piano Trio.* Dartington Ens.

Monteverdi, D'India: *Songs.* Kirkby; Rooley, lute.

Mozart: *Piano Trios, Vol. 1.* London Fortepiano Trio.

Poglietti: *Keyboard Works.* Woolley, harpsichord.

Rachmaninoff: *Études Tableaux.* Shelley.

Rubinstein: *Piano Sonatas Nos. 2, 4.* Howard.

Schubert: *Winterreise.* Wilson-Johnson, D.O. Norris.

Tchaikovsky: *Piano Works.* Brownridge.

Jennifer Bate: Sounds of the Merry Organ.

Anne Dawson, s: Song Recital (works by Ferguson, Finzi, Moeran, et al.). Barrand.

Paul Hillier and Stephen Stubbs: Troubadour Songs.

Leslie Howard: Virtuoso Piano Encores.

Parley of Instruments: Purcell's London.

Anthony Rooley: Lute Recital.

The Songmakers' Almanac: Reminiscences de Venise. Works by R. Hahn, Glinka, A. Jensen, Massenet, Schubert, Taneyev, et al.

Graham Trew, b: English Songs (by Bridge, Browne, Head, Moeran, Parry). Vignoles.

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Tiomkin: *Great Catherine* (film score). O. Tiomkin.

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Debussy: *Premier trio. Dvorák: Piano Trio, Op. 65*. Western Arts Trio.
Lazarof: *String Quartet; Wind Trio; Inventions*.
Lehrdahl: *String Quartet No. 2*. Pro Arte Qr.
Muczynski: *Piano Works, Vol. 2*. Muczynski.
Schrader: *Lost Atlantis* (electronic).
Szymanowski: *String Quartets* (2). Pro Arte Qr.
Mühlfeld Trio: Works by Muczynski, Raphael. Tajčević. Whear. D.A. White.
Western Arts Trio, Vols 7, 8: Works by S. Adler. Borroff. M. Castillo. Michelet. Scharf. Smart

LEONARDA

- Hoover:** *Medieval Suite* (M.A. Brown, piano); *Reflections*. **Kolb:** *Homage to Keith Jarrett and Gary Burton* (Moersch, vibraphone).
Tanenbaum: *Transformations*. Hoover, flute.
Zwilich: *Einsame Nacht*. **R. Clarke, Hoiby:** *Songs* (F. Robinson, s). Ostendorf. Seguin.
Ariel Ens. Works by J. Freeman, Garwood, Hovhanness, R. Lane, W. Mayer, Paër.

Leonarda Productions, P.O. Box 124, Radio City Station, New York, N.Y. 10101.

LONDON

- Bartók:** *Piano Concerto No. 1* (London PO, Solti); *Sonata for Two Pianos and Percussion* (Vovka Ashkenazy). Ashkenazy (d).
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Brahms: *Clarinet Quintet*. Hacker; Fitzwilliam Qr.
Brahms: *Clarinet Trio; Horn Trio*. A. Schiff; New Vienna Octet members (d).
Brahms: *Piano Concerto No. 2*. Ashkenazy; Vienna PO, Haitink (d).
Chopin: *Piano Works*. Ashkenazy (continuation of cycle)(d).
Dvorák: *Cello Concerto*. **Bruch:** *Kol nidrei*. Harrell; Philharmonia O, Ashkenazy (d).
Gabrielì, G.: *Brass Works*. Philip Jones Brass Ens (d).

- Giordano:** *Andrea Chenier*. Caballé. Pavarotti, Nucci; National PO, Chailly (3, d).
Grofé: *Grand Canyon Suite*. **Gershwin-Bennett:** *Porgy and Bess*. Detroit SO, Dorati (d).
Liszt: *Piano Sonata in B minor: Années de pèlerinage*. Bolet (3s, d).
Mahler: *Symphony No. 3*. Chicago SO, Solti (2, d).
Mendelssohn: *Piano Concertos* (2). Schiff; Bavarian RSO, Dutoit (d).
Mozart: *Piano Concertos*. Ashkenazy; Philharmonia O (continuation of cycle)(d).
Mozart: *Piano Sonatas*. Schiff (3s).
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- sian Dances*. Philharmonia O, Ashkenazy (d).
Prokofiev: *Cinderella*. Cleveland O, Ashkenazy (2, d).
Prokofiev: *Symphony No. 1; Romeo and Juliet Suite*. Chicago SO, Solti (d).
Rachmaninoff: *Piano Concerto No. 3*. Bolet; London SO, I. Fischer (d).
Rachmaninoff: *Symphony No. 1. Symphonic Dances; Isle of the Dead*. Concertgebouw O, Ashkenazy (2s, d).
Respighi: *Pini, Fontane di Roma; Feste romane*. Montreal SO, Dutoit (d).
Saint-Saëns: *Le Carnaval des animaux*. Philip Jones Brass Ens (d).
Schoenberg: *Verklärte Nacht*. **Wagner:** *Siegfried Idyll*. English CO, Ashkenazy (d).
Schubert: *Piano Sonata, D. 960*. De Larrocha (d).
Shostakovich: *Symphony No. 8*. Concertgebouw O, Haitink (d).
Strauss, R.: *Also sprach Zarathustra; Macbeth*. Detroit SO, Dorati (d).
Stravinsky: *Firebird*. Detroit SO, Dorati (d).
Sullivan: *Pineapple Poll*. Philharmonia O, Mackerras (d).
Tchaikovsky: *Piano Concertos* (3). Postnikova; Vienna SO, Rozhdvestvensky (2s, d).
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Verdi: *Arias*. Nucci; National PO, Armstrong (d).
Verdi: *Un Ballo in maschera*. M. Price, Battle, C. Ludwig, Pavarotti, Bruson; London PO, Solti (3, d).
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- Haydn, M.:** *Symphonies* (6). Bournemouth Sinfonietta, Farberman (2, d).
Mahler: *Symphony No. 2*. J. Lott. H. Watts; Royal PCh&O, Farberman (2, d).
Yevgeny Nesterenko Sings Russian Songs and Romances. U.S.S.R. R&TV Russian Folk O, Nekrasov.
Trio Sonata. Kuskin, flute; Bender, oboe; Kessler, guitar.

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- Bizet:** *Carmen*. Troyanos, Te Kanawa, Domingo, Van Dam; John Alldis Ch, London PO, Solti (2, r).
Grofé: *Grand Canyon Suite*. Boston Pops O, Fiedler (r).
Puccini: *La Bohème*. Freni, Pavarotti, Ghiaurov; Deutsche Oper Berlin Ch, Berlin PO, Karajan (2, r).

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MOSS MUSIC GROUP

See MMG. Turnabout. Vox Box. Vox Cum Laude. Moss Music Group, Inc., 48 W. 38th St., New York, N.Y. 10018.

MUSICAL HERITAGE SOCIETY

- Bach, C.P.E., J.S.; Telemann:** *Chamber Works*. B., S., W. Kuijken; Kohnen.
Brahms: *Vocal Quartets, Opp. 31* (3), 64 (3), 92 (4), 112 (6). Lieder Qr; N. Lee.
Britten: *A Ceremony of Carols; Te Deum; Hymns* (3). Christ Church Cathedral Ch, Grier.
Cherubini: *Vocal Works*. Miranda, a; Reinemann, b; Nordmann, harp.
Delius: "The Fenby Legacy." Lott. Rolfe Johnson, T. Allen; Webber; Ambrosian Singers, Royal PO, Fenby (2, d, r).
Donizetti: *String Quartet No. 13*. **Puccini:** *Crisantemi*. **Verdi:** *Quartet*. Alberni Qr.
Dowland: *Lachrimae; Sir John Souch his Galliard; et al.* Extempore Ens, Weigand (d).
Elgar: *The Dream of Gerontius*. H. Watts, Gedda, R. Lloyd; John Alldis Ch, London PCh, New Philharmonia O, Boulton (2).
Elgar: *Serenade*. **Tippett:** *Corelli Fantasia concertante*. **Vaughan Williams:** *Tallis Fantasia; The Lark Ascending*. St. Martin's Ac, Marriner (d).
Elgar: *Sospiri; et al.* **Vaughan Williams:** *Sea Songs; et al.* Bournemouth Sinfonietta, Hurst.
Gershwin: *Rhapsody in Blue; Preludes; Song Book*. Thiollier.
Gluck: *Don Juan*. English Baroque Soloists, Gardiner.
Granados: *Piano Quintet* (Alberni Qr); *Piano Works*. Rajna.
Handel: *Flute Sonatas* (complete). L'École d'Orphée (2).
Haydn: *Wind-Ensemble Works* (complete). Chateaux Philharmonistes, Komives (3).
Hummel: *Trumpet Concerto*. **J.B.G. Neruda:** *Concerto in B flat*. **Telemann:** *Concerto in D*. André; Ens Orchestral de Paris, Wallez (d).
Johnson, R.II; T. Robinson: *Lute Works*. Junghanel.
Liszt: *Piano Sonata; Venezia e Napoli; Me-*

phisto Waltz No. 1. Berman (r).

- Rubinstein:** *Piano Sonatas Nos. 1, 3.* Howard.
Schubert: *Winterreise.* Souzay, Baldwin (2).
Sessions: *Concerto for Orchestra.* Panufnik:
Sinfonia votiva. Boston SO. Ozawa (d, r).
Stravinsky: *Symphonies (3); Ode.* Scottish National O. Gibson (2, d, r).
Tchaikovsky: *Symphony No. 2 (orig. version).* London SO, G. Simon (d, r).
Telemann: *Musique de table.* Paillard CO. Paillard (3, d, r).
Tippett: *Concerto for Double String Orchestra.*
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Tye: *Western Wind Mass; Sacred Works (4).* New College Ch. Higginbottom.
Vaughan Williams: *Symphony No. 6; Prelude and Fugue.* London PO. Handley.
Vivaldi: *Two-Trumpet Concertos (5).* Touvron, Boisson; Solisti Veneti. Scimone (d).
Weber: *Clarinet Quintet (Pay); Flute Trio* (Pearce). Nash Ens.
Tallis Scholars: English Madrigals (by Byrd, Farnaby, Gibbons, Morley, Wilbye, et al.). Peter Phillips (d).
Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.

MUSICMASTERS

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- Arriaga:** *String Quartets (3).* Chilingirian Qr (2, r).
Bach, Froberger: *Transcriptions for Guitar.* Fisk.
Beethoven: *Diabelli Variations.* Pinzolas (d).
Boye: *Symphonies (8).* Bournemouth Sinfonietta, R. Thomas (r).
Britten: *String Quartets Nos. 2, 3.* Alberni Qr.
Chopin: *Piano Sonatas Nos. 2, 3.* Pinzolas.
Hand: *Guitar Works.* Hand.
Johnson, J.P.: *Yamecrow: Jasmine; Fascination; et al.* Albright.
Kreisler: *Violin Works (complete), Vol. 2.* Shumsky (2, d).
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Telemann: *Chamber Works.* Aulos Ens (2, d). *Carols for Brass.* Galliard Qn (d). *Frederic Hand and Jazzantiqua.*
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NEW WORLD

- Barber:** *Antony and Cleopatra.* E. Hinds, Grayson, J. Wells; Westminster Ch, Spoleto FestO, Badea (2).
Sondheim (orch. Tunick): *The Frogs and Evening Primrose.* Tunick.
Albany SO (works by Carpenter, P. James, D.G. Mason, Q. Porter), Hegyi.
The Early Minstrel Show (songs from the mid-nineteenth century). Wyans.
Whole Lotta Shakin' Going On: Rock 'n' Roll, 1955-58. Berry, Cooke, Domino, Holly, Lewis, Platters, et al. (2).
New World Records, 231 E. 51st St., New York, N.Y. 10022.

NONESUCH

- Bach, C.P.E.:** *Keyboard Concertos, Wq. 16.* 32. Hamilton, harpsichord; Los Angeles CO, Schwarz (d).
Berwald: *Septet.* Janáček: *Concertino.* Prokofiev: *Overture on Hebrew Themes.* Amsterdam Nonet.
Bolcom: *Violin Sonata No. 2; Duo Fantasy; Graceful Ghost Rag.* Luca, Bolcom (d).
Brahms: *Serenade No. 1.* Los Angeles CO, Schwarz (d).
Brahms: *String Quintets (2).* Boston SC Players (d).
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MacDowell: *Woodland Sketches; Sea Pieces.* C. Fierro.
Mozart: *Two-Keyboard Sonata, K. 448; Fugue, K. 426.* Bilson, Levin, fortepianos.
Mozart: *Wind Serenades, K. 375, 388.* Los Angeles CO, Schwarz (d).
Subotnick: *Fluttering of Wings.* Juilliard Qr. *Ascend Into Air.* 20th Century C Players.
Vivaldi: *Concertos, RV 95, 107, 217; Oboe Sonata.* Musical Offering (d).
Vivaldi: *Two-Violin Concertos, RV 511, 513; Sonatas, RV 63, 75.* Aston Magna (d).
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Haydn: *Cello Concertos (2).* Coin; Ancient Music Ac, Hogwood (d).
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OPUS ONE

- Bates, R.:** *Five Movements.* Masuzzo, double bass; Moersch, vibraphone.
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Gerber, S.: *The Wild Swans at Coole* (Yeats). F. Martin: *Songs (2)*(Liepa). J. Arnold.
Lifchitz: *Affinities.* Lifchitz.
Martin, F.: *Ballade.* Smith, tenor saxophone; Liepa.
Martin, F.: *Piano, Two-Piano Works.* Liepa, Garth.
Maves: *Piano Sonatas Nos. 1, 2.* Lifchitz.
McLean, B.: *Electric Sinfonia; Dimensions VIII.* P. McLean: *Beneath the Horizon III; Salt Cayons (from the Inner Universe).*
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Opus One, P.O. Box 604, Greenville, Maine 04441.

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- Bacewicz:** *Piano Works.* Hutchinson.
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Liszt: *Piano Works.* R. Black.
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Swack: *String Quartet: Profiles.*
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Robert Jordan: Piano Recital. Works by Borden, Hakim, Liszt, D.C. Taylor.
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PANDORA

- Bach:** *Flute Sonatas.* Baker, Newman (2, d).
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Martinů: *Cello Sonatas Nos. 1, 3*. Saks, Neal O'Doan.
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Schubert: *Piano Sonatas, D. 894, 960: Impromptu, D. 899*. R. Hokanson (2).
Pandora Records, 901 18th Ave. E., Seattle, Wash. 98112.

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Balakirev, Mussorgsky, Tchaikovsky: *Piano Works*. Lyras.
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Verdi: *Macbeth*. Bumbry, Fischer-Dieskau; Sawallisch (4).
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Wagner: *Das Liebesverbot*. Prey; Sawallisch (4).
Wagner: *Rienzi*. Kollo; Sawallisch (5).
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PEARL (U.K.)

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Berkeley: *Violin Sonata* (Ponder); *Piano Sonata*. Terroni.
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PHILIPS

Bach: *Flute-Violin-Harpsichord Concerto, S. 1044* (Adeney, Garcia); *Two-Harpsichord Concerto, S. 1062* (Ledger); *Cantata No. 29: Sinfonia* (Ledger, organ). Leppard; English CO (d).
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Schumann: *Fantasiestücke, Op. 12; Fantasy, Op. 17*. Brendel (d).
Strauss, R.: *Four Last Songs; et al.* Jessye Norman; Leipzig Gewandhaus O, Masur (d).
Strauss, R.: *Tod und Verklärung; Till Eulenspiegel; Don Juan*. Concertgebouw O, Hai-

tink (d).

Stravinsky: *Two-Piano Concerto; Petrushka* (arr.). K.&M. Labèque (d).
Wagner: *Tristan und Isolde*. Behrens, Minton, P. Hofmann, T. Moser, Weikl; Bavarian RCh&SO, Bernstein (5, d).

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Tartini: *Violin Concertos in E minor, in G*. Accardo; English CO (d).
Vivaldi: *Magnificat, RV 510*. Giebel, Höffgen; Teatro La Fenice Ch&O, Negri (r).
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Beethoven: *Piano Sonatas Nos. 27, 28, 29; Rondos (2), Op. 51*. P. Serkin, fortepiano (2s, d).
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Brahms: *Serenades (2); Alto Rhapsody* (Lipovsek). Luxemburg R&TVO, Hager (2, d).
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Dvořák: *Piano Concerto*. Moravec; Czech PO, Bělohávek (d).
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Fauré, Larsen, Poulenc: *Solo-Flute Works*. E. Zukerman.
Finzi: *In terra pax*. **Rutter:** *Carols*. **Vaughan Williams:** *The First Nowell: Carols*. Plymouth FestCh&O, Brunelle (d).
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Larsen: *In a Winter Garden*. Hardy, Dressen;

Plymouth FestCh&O. Brunelle (d).
Mahler: Symphonies Nos. 3 (C. Ludwig; Kühn Boys' Ch), 9. Czech PO, Neumann (2, 2, d).
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Nazareth: Tangos and Waltzes, Vol. 2. Lima (half-speed mastered, audiophile pressing).
Schubert: Dances for Piano. P. Serkin (2, d).
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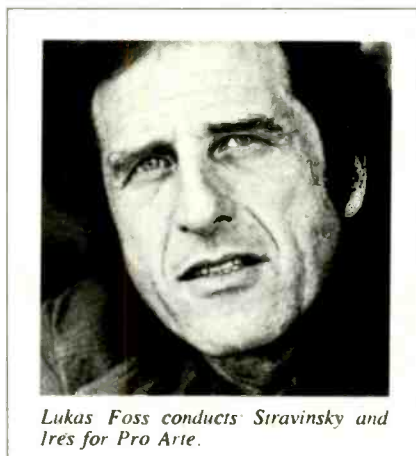
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Mozart: Die Zauberflöte (excerpts). Cotrubas, Donat, Tappy, Boesch, Talvela, Van Dam; Vienna StOpCh, Vienna PO, Levine (d, r).
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Schumann: Vocal Works. Wallis, s (d).
Strauss, R.; Wagner: Arias. Marton; Philharmonia O, Joó (d).
New York Pops O: Opening Night, April 8, 1983. S. Henderson (d, l).
Shauna Rolston: Cello Recital (d).
 Sefel Records Ltd., International Marketing Dept., 12 Maple Leaf Dr., Park Ridge, N.J. 07656.

1750 ARCH

Harrison, L.: Orchestral Work. D.R. Davies.
Ives: Violin Sonatas. D.R. Davies.
McNabb: Works (synthesized)(d).
Nancarrow: Complete Studies for Player Piano, Vol. 4.
Pound: The Testament of François Villon (excerpts from 1926 Paris concert version); Cavalcaati (excerpts). Buckner, Tate, MacAllister, Woodman; Arch Ens for Experimental Music, Hughes. Solo-Violin Piece. Rubin.
Seeger, C.: Songs (Dudley, s); Violin Sonata (Erickson). Shenk.
Charles Holland, t: French Art Songs. D.R. Davies (d).
Modern Works for Trombone, Violin, and Voice. J. English, Natvig.
Ami Radunskaya: Cello Recital.
Neil Rolnick, synthesizer. Dick, flute; Lewis, trombone; Gottlieb, percussion.
 1750 Arch Records, 1750 Arch St., Berkeley, Calif. 94709.

SINE QUA NON/SEVEN STAR

(high-quality cassette remasterings)

Bach: Magnificat; Cantata No. 118. London Bach Society Ch, Steinitz (r).
Beethoven: Piano Sonata No. 23. Liszt: Sonata. Berman (r).
Couperin, F.: Harpsichord Works. Rameau: Suite in E. R.E. Smith (r).
Delius: Violin Sonatas (3). Holmes, Fenby (r).
Haydn: String Quartet, Op. 20, No. 2. Humperdinck: Quartet No. 3. Philarte Qr (r).
Haydn: Symphonies Nos. 1, 37. L'Estro Armonico, Solomons (r).
Haydn, M.: String Quintets in C, G. Roth Qr; Halleux (r).
Kodály: Cello Sonata, Op. 4. Starker (r).
Lalo: Symphonie espagnole. Accardo (r).
Mahler: Symphony No. 3. London SO, Horenstein (2, r).
Mills, C.: Prologue and Dithyramb. Turina: La Oración del torero. Villa-Lobos: Bachiana brasileira No. 1. National PO, Hochberg (r).
Mozart: String Quartets Nos. 15, 19. Fine Arts Qr (r).
Offenbach: La Grande-Duchesse de Gérolstein. Leibowitz (r).
Prokofiev: Violin Sonata No. 1; Five Melodies. Borok.
Rossini: Wind Quartets (4). Baron, Glazer, Garfield, Barrows (r).
Satie: Transcriptions for Guitar. De Chiaro (r).
Schumann: Frauenliebe und -leben. J. Baker, Isepp (r).

Tchaikovsky: *Romeo and Juliet; Nutcracker Suite.* Philharmonia Hungarica, Rozsnyai (r).

Vivaldi: *Flute Concertos. Sonatas.* Linde (r). *Hugo d'Alton: The Classical Mandolin* (r). *Austrian Court Music, 1680-1780.* Van Egmond; Baroque Performance Institute (r). *Christmas Carols.* J. Rose, organ (r). *Virgil Fox: The Fox Touch, Vol. 1* (r). *Hilliard Ens.: Music from the Time of Henry VIII* (r).

Metropolitan Brass.
Psallite: A Renaissance Christmas. Chanticleer.
Los Romeros: Spanish Guitar Music (r).
Rager Wagner Chorale: Encore (r).

Sine Qua Non Productions, 1 Charles St., Providence, R.I. 02904.

SINFONIA

(released by Intersound)

Bach: *Art of Fugue.* New Bach Collegium Musicum, Pommer (2, d).

Bach: *Brandenburg Concertos (6).* New Bach Collegium Musicum, Pommer (2, d).

Beethoven: *Symphonies Nos. 1-4, 6, 8, 9.* Dresden PO, Kegel (7s, d).

Joplin: *The Entertainer; Maple Leaf Rag; et al.* Schoenfeld (d).

Mendelssohn: *Symphony No. 3; Trumpet Overture.* Luxemburg R&TVO, Hager (d).

Schubert: *Symphony No. 5.* St. Paul CO, D.R. Davies (d).

Sousa: *Marches.* Michigan U. S Band, Reynolds.

Tchaikovsky: *Symphony No. 5.* Bamberg SO, Bertini (d).

Chicago C Brass: Fireworks. Works by Bach, Handel, Souza, et al.

Ludwig Güttler: Trumpet Concertos of the Italian Masters. New Bach Collegium Musicum, Pommer (2, d)

Splendor of the Baroque Trumpet (trumpet-organ works by Albinoni, Bach, Handel, J.L. Krebs, Loeillet). Güttler, Kircheis (d).

SOLSTICE (France)

(distributed by Harmonia Mundi U.S.A.)

Bach: *Flute Sonatas (8).* Larrieu; Wallez, bassoon; Grémy-Chauliac (2).

Roussel: *Chamber Works, Vol. 2.* Qr Arcana.

Stravinsky: *L'Histoire du soldat.* Ens Concertant de Paris, Tillet.

Szymanowski: *Songs of the Infatuated Muezzin, Op. 42; Kurpian Songs (12), Op. 58.* Comoy, Wladkowski.

SOUTHERN CROSS

The Southern Cross label will devote itself exclusively to new releases of original soundtracks of films scheduled for release in 1983-84. Other soundtrack albums—reissues (including out-of-print albums from the Ent'acte catalog) and new recordings of original scores from films of the past—will be released on Label "X."

Southern Cross Record Distributors, Inc., 389 Geary St., San Francisco, Calif. 94102.

SUPRAPHON (Czechoslovakia)

(distributed by Intersound)

Bach: *Two-, Three-, Four-Harpichord Concertos.* Růžičková, Puyana, Roblou, Lukšaitė-

Mrázková; Prague CO, Suk.

Bach: *Violin Concertos, S. 1041-42; Two-Violin Concerto, S. 1043* (Kosina). Suk; Suk CO, Vlach (d).

Borodin: *String Quartets (2).* **Glinka:** *Quartet.* Prague Qr.

Bruckner: *String Quintet.* Kocian Qr; Malý, viola.

Chausson: *Symphony.* **Roussel:** *Le Festin d'araignée.* Czech PO, Košler (d).

Dvořák: *Stabat mater.* Beňáčková-Čapová, Wenkel, Dvorský, Rootering; Prague PCh, Czech PO, Sawallisch (2, d).

Dvořák: *Symphonies Nos. 5, 6.* Czech PO, Neumann (2s, d).

Hummel: *Trumpet Concerto.* Vejvanovský;



Dennis Russell Davies conducts Schubert for Sinfonia.

Brass-String Works. Czech PCO, Pešek.

Janáček: *Opera Suites.* Czech PO, Jilek (d).

Martinů: *Bouquet.* Brno StPCh&O, Jilek (d).

Martinů: *Cello Concertos (2); Sonata da camera.* May; Czech PO, Neumann.

Martinů: *String Quartets Nos. 2, 3.* Panocha Qr.

Martinů: *Symphony No. 3.* Czech PO, Neumann (d).

Mysliveček: *Sinfonias.* Prague CO (3).

Novak: *South Bohemian Suite; Slovak Suite.* Czech PO, Vajnar (d).

Prokofiev: *Symphonies Nos. 2-4.* Czech PO, Košler (2, d).

Prokofiev: *Visions fugitives; et al.* Kameniková.

Ravel: *Daphnis et Chloé.* Czech PO, Pešek.

Reicha: *Clarinet Quintet* (Zahradník); *Horn Quintet* (Klánská). Panocha Qr.

Ryba: *Czech Christmas Mass.* Czech PCh&O, Mátl (d).

Schmidt, F.: *Symphony No. 4.* Slovak PO, Pešek (d).

Smetana: *The Secret.* Sounová, Soukupová, Zitek, Horáček, Průša; Prague National Theater O, Košler (2).

Suk: *Asrael.* Czech PO, Neumann (d).

Suk: *Symphony in E.* Czech PO, Pešek (d).

Tomásek, Voříšek: *Symphonies.* Dvořák CO, Válek (d).

Zelenka: *Lamentations; Magnificat.* Kühn Mixed Ch, Prague CO, Kühn.

Gabriela Beňáčková-Čapová: Opera Arias, Vol. 2. Czech PO, Pešek.

TELARC

Robert Shaw: Many Moods of Christmas. Atlanta Sch&O (d).

Telarc Records, 23307 Commerce Park Rd., Cleveland, Ohio 44122.

TELEFUNKEN

(released by London)

Bach: *Cantatas.* Harnoncourt, Leonhardt (continuation of cycle)(d).

Bach: *Magnificat.* Vienna Concentus Musicus, Harnoncourt (d).

Handel: *Concerti grossi, Op. 6 (12).* Vienna Concentus Musicus, Harnoncourt (3, d).

Handel: *Messiah.* Vienna Concentus Musicus, Harnoncourt (3, d).

Mozart: *Symphony No. 40.* Concertgebouw O, Harnoncourt (d).

Purcell: *Dido and Aeneas.* Vienna Concentus Musicus, Harnoncourt (d).

TITANIC

Ariosti, A.: *Works, Vol. 2.* Ceo, viola d'amore; Kent, harpsichord.

Bach: *Art of Fugue.* Bagger, harpsichord (2).

Bach: *Chromatic Fantasy and Fugue; Toccata in D; et al.* Abreu, harpsichord.

Bach: *Flute Chamber Works (complete).* Miller, Richman (2).

Bach; D. Gaultier; C. Mouton: *Lute Works.* C. Strizich.

Beethoven: *Piano Trios Nos. 1-3.* Amadé Trio (2).

Corbetta, Visée: *Guitar Works.* R. Strizich.

Haydn: *Piano Trios, Vol. 2.* Amadé Trio.

Hotteterre, Jacques; A. Philidor: *Recorder-Continuo Works.* Kosofsky, Kroll, Sennari.

Leclair: *Two-Violin Sonatas.* Monosoff, Lieberman.

Marais: *Gamba-Continuo Works.* Hsu, Bagger, Davidoff.

Marais: *La Gamme.* Boston Museum Trio.

Pachelbel: *Organ Works.* Gary.

Boston Camerata: Roots of American Music.

Mireille and Geneviève Lagacé: Organs of Venice and Vicenza. Works by Frescobaldi, Merula, et al. (2).

Titanic Records, 43 Rice St., Cambridge, Mass. 02140.

TUDOR (Switzerland)

(distributed by Harmonia Mundi U.S.A.)

Beethoven: *Clarinet-Cello-Piano Trio, Op. 11* (Böttcher, Leonskaya); *Clarinet-Bassoon Duets (3)* (Thunemann). Brunner.

Brahms: *Organ Works (complete).* Athanasjades; Basel Madrigalists, Naf (2).

Bruckner: *Symphony No. 8.* Zurich Tonhalle O, Kempe (2).

Music for a Country Dance. Vienna Schrammelquartett.

TURNABOUT

(released by Moss Music Group)

Bach: *Keyboard Concerto, S. 1063* (Concertgebouw O, Van Beinum). **Chopin:** *Piano Works.* Lipatti (r).

Handel: *Rinaldo (excerpts).* Augér, Shane, Wolff, Michalski; Vienna Volksoper O, S. Simon.

Mozart: *Piano Concerto No. 20; Eine kleine Nachtmusik; German Dances (3), K. 605.* Walter; Vienna PO (r).

Mozart: *Piano Concertos Nos. 20, 24.* Schnabel; Philharmonia O, Susskind (r).

Mozart: *Piano Sonata, K. 310; et al.* Klien.

Prokofiev: *Scythian Suite.* **Stravinsky:** *Firebird Suite.* Minnesota O, Skrowaczewski.

Rachmaninoff: *Trio élégiaque.* Eastman Trio.

Sibelius: *Pelléas et Mélisande: The Swan of*

Tuonela; et al. Hallé O. Barbirolli (r).
Strauss, R.: *Four Last Songs*. Flagstad; Philharmonia O. Furtwängler. **Schumann:** *Dichterliebe*. Souzay. Cortot. (r)
Vivaldi: *Guitar Concertos (4)*. Bitteti. Solisti di Zagreb.
Jussi Bjöerling Alias Erik Odde, 1932-33. Popular Swedish songs.
Lucrezia Bori on Edison Cylinders and Diamond Discs, 1910-15.
Abbey Simon Plays Piano Transcriptions.

UNICORN-KANCHANA (U.K.)

(distributed by Harmonia Mundi U.S.A.)

Buxtehude: *Cantata; et al.* (Young Danish CO, Wöldike). **Nielsen:** *Motets (3)*. University ch.
Delius: *A Song of the High Hills; Songs*. Lott, Sarah Walker. Rolfe Johnson; Ambrosian Singers, Royal PO. Fenby.
Delius: *Songs*. Lott, Sarah Walker. Rolfe Johnson; Fenby.
Grieg: *Piano Concerto* (Steen-Nøkleberg); *Lyrical Suite*. London SO. Dreier.
Grieg: *Sigurd Jorsalfar* (Oslo PCh); *Den Bergtekne; Nordraak's Funeral March*. London SO. Dreier.
Josephs: *Symphony No. 5; Beethoven Variations*. Adelaide SO. Measham.
Knussen: *Symphony No. 2* (Barry. s); *Coursing*. London Sinfonietta. Knussen. *Cantata*. Nash Ens.
Messiaen: *Organ Works, Vol. 6*. Bate.

VANGUARD

Bach, P.D.Q.: *A Little Nightmare Music; Royal Firewater Musik; Octoot*. New York Pick-Up Ens. Schickele.
Schickele: *Bestiary; Clarinet-Violin-Cello-Piano Quartet*. Calliope; Schickele.
Klezmer Conservatory Band.
VANGUARD AUDIOPHILE
Elgar: *Serenade*. **Tippett:** *Corelli Fantasia concertante*. **Vaughan Williams:** *The Lark Ascending; Tallis Fantasia*. St. Martin's Ac. Marriner (d).
Ravel: *Daphnis et Chloé Suite No. 2; Pavane pour une infante défunte; La Valse*. Houston SO. Comissiona (d).
Rimsky-Korsakov: *Scheherazade*. Houston SO. Comissiona (d).

EVERYMAN CLASSICS

Alfonso el Sabio: *Cantigas de Santa Maria*. Waverly Consort. Jaffee (r).
Chopin: *Piano Concerto No. 1* (R. Lhevinne). **Schumann:** *Overture, Scherzo, and Finale*. National Orchestral Association, Barnett (r).
Earl Wild: The Virtuoso Piano. Works by Godowsky, Herz, Hummel, Paderewsky, Rubinstein, Thalberg (r).

BUDGET CASSETTES

(high-quality remasterings)

Bach: *Art of Fugue*. Leonhardt. harpsichord (r).
Bach: *Cantatas Nos. 78, 106*. Prohaska (r).
Bach: *Harpsichord Concertos, S. 1052, 1055, 1056*. Heiller. Vienna StOpO. Caridis (r).
Bach: *Organ Concertos (4)*. Heiller (r).
Beethoven: *String Quartet No. 15*. Yale Qr (r).
Bloch: *Schelomo* (Nelsova); *Israel*. Utah SO. Abravanel (r).
Boccherini, Haydn: *Works for Guitar and Strings*. Scheit; Vienna Konzerthaus Qr (r).

Boyce: *Symphonies (8)*. Solisti di Zagreb. Janigro (r).
Charpentier: *Te Deum; Magnificat*. Paillard Ch & CO. Martini (r).
Chopin: *Waltzes (complete)*. Darré (r).
Gershwin: *Porgy and Bess Suite*. **Kern:** *Showboat (excerpts)*. Utah SO. Abravanel (r).
Gottschalk: *Night in the Tropics*. **Gould:** *Latin American Symphonette*. Utah SO. Abravanel (r).
Haydn: *Missa in tempore belli*. Vienna StOp CCh&O. Wöldike (r).
Haydn: *String Quartets, Opp. 71, 74*. Griller Qr (2s, r).
Haydn: *Symphonies Nos. 99, 102*. Vienna StOpO. Wöldike (r).
Kabalevsky: *The Comedians*. **Khachaturian:** *Gayane*. Vienna StOpO. Golschmann (r).
Monteverdi: *Lagrime d'amante; Lamento d'Arrianna*. Deller Consort (r).
Mozart: *Divertimento, K. 334; March, K. 445*. Esterházy O. D. Blum (r).
Mozart: *Flute Concertos; Andante*. Baker; Janigro (r).
Mozart: *Piano Works*. Matthews (r).
Mozart: *Serenade, K. 250*. Vienna StOpO. Wöldike (r).
Mozart: *String Quartets, K. 421, 575*. Yale Qr (r).
Pergolesi: *Stabat mater*. Stich-Randall, Höngge; Vienna StOpO. Rossi (r).
Prokofiev: *Peter and the Wolf* (Karloff); *Lt. Kijé Suite*. Vienna StOpO. Rossi (r).
Purcell: *Ode for St. Cecilia's Day*. Deller; Ambrosian Singers. Kalmar CO. Tippett (r).
Respighi: *La Boutique fantasque; Rossiniana*. Vienna FestO. Janigro (r).
Schubert: *Piano Sonatas, D. 664, 845*. L. Kraus (r).
Varèse: *Amérique; Nocturnal; Ecuatorial*. Utah SO. Abravanel (r).
Weill: *Die Dreigroschenoper*. Felbermayer. Roswaenge; Vienna StOpO. K. Adler (r).
Decameron O: Jewish Melodies of the Old Country (r).
Deller Consort. English Madrigals (r).
Leopold Stokowski: Jesu, Joy of Man's Desiring. Works by Bach, Corelli, Vivaldi (r).
Helmut Wobisch: The Virtuoso Trumpet, Vol. 2. Solisti di Zagreb. Janigro (r).

Vanguard Recording Society, Inc., 71 W. 23rd St., New York, N.Y. 10010.

VARÈSE SARABANDE

Harris: *Violin Sonata* (Temianka); *Cello Sonata* (Rejto); *Soliloquy and Dance* (Goldsmith, viola). J. Harris.
Korngold: *The Adventures of Robin Hood*. Utah SO. Kojian (d).
Mehul: *Symphony No. 1*. Berlin RSO. Kleinert.
Tchaikovsky (arr. Fekete): *The Tempest*. Vienna StOpO. Fekete. (m, r).
Pfitzner: *Symphonies Nos. 2* (Leipzig Gewandhaus O. Abendroth), 3 (Saxon StO, Böhm) (m, r).
Rózsa: *The Last Embrace Suite*. Nuremberg SO. Rózsa.
Villa-Lobos: *Bachiana brasileira No. 7; Chôro No. 6*. Berlin RSO. Villa-Lobos (m, r).
Wagner (adapt. Korngold): *Magic Fire*. Ry-sanek. Hopf. Edelman; Korngold, piano; Munich OpCh&O. Melichar (m).
Williams, J.: *The Star Wars Trilogy*. Utah SO. Kojian (d).
Varèse Sarabande Records, Inc., 13006 Satocoy St., N. Hollywood, Calif. 91605.

VOX BOX

(released by Moss Music Group)

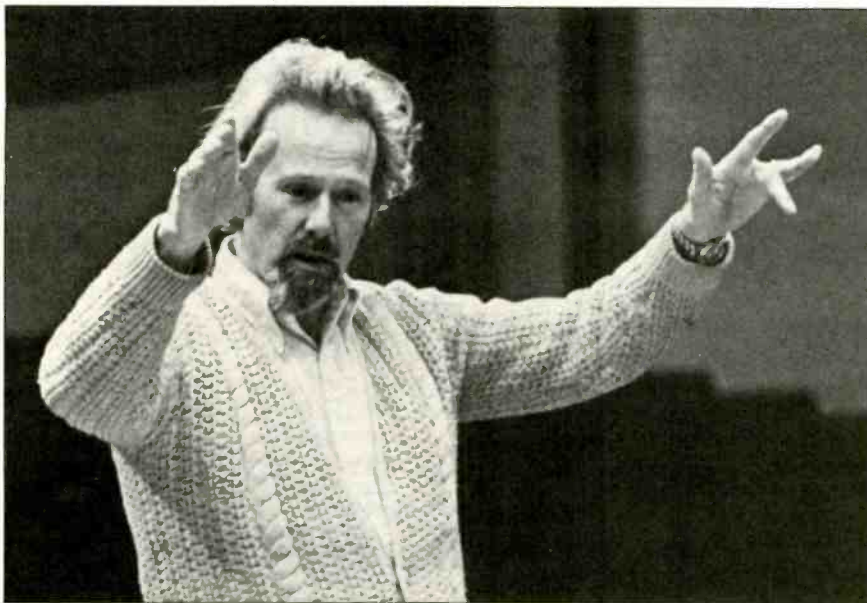
Haydn: *Keyboard Sonatas, Vols. 3, 4*. Alpeheim, piano (3, 3).

VOX CUM LAUDE

(released by Moss Music Group)

Beethoven: *Piano Trios Nos. 1, 3*. Zukerman. Du Pré. Barenboim.
Beethoven: *Violin Sonatas Nos. 5, 6*. Zukerman. Barenboim.
Berg: *Lulu Suite* (Battle); *Lyric Suite*. Cincinnati SO. Gielen (d).
Chávez: *Symphonies (6)*. London SO. Mata (3, d).
Chopin: *Mazurkas, Waltzes, Polonaises*. Moravec (d).
Falla: *Nights in the Gardens of Spain* (Osorio). *The Three-Cornered Hat; Suite No. 2. La Vida breve; Interlude and Dance*. Xalapa SO. Herrera de la Fuente (d).
Lutosławski: *Oboe-Harp Concerto* (U. Holliger). **R. Strauss:** *Oboe Concerto*. H. Holliger; Cincinnati SO. Gielen (d).
Mendelssohn: *A Midsummer Night's Dream; Octet; Scherzo*. Rochester PO. Zinman (d).
Mendelssohn: *Piano Concerto No. 2* (Frankl). **Schumann:** *Konzertstück*. Cincinnati SO. Nelson (d).
Mendelssohn, Liszt: *Piano Works*. Cherkassky (d).
Mozart: *Songs*. Fischer-Dieskau. Barenboim.
Offenbach: *Cello Concerto* (Harnoy); *Orchestral Works*. Cincinnati Pops O. Kunzel (d).
Ponce: *Concierto del sur*. **Rodrigo:** *Concierto de Aranjuez*. Barrueco; Xalapa SO, Herrera de la Fuente (d).
Prokofiev: *Piano Sonata No. 6*. **Debussy:** *Préludes*. **Kelemen:** *Theme and Variations*. Pogorelich.
Rimsky-Korsakov: *Scheherazade*. Moscow RSO. Fedoseyev (d).
Schubert: *Moments musicaux (3); Impromptus, D. 899, Nos. 2, 4*. **Schumann:** *Fantasiestücke, Op. 12, Nos. 5, 7*. Richter (d, l).
Schubert: *Piano Sonatas, D. 575, 625*. Richter (d, l).
Schubert: *String Quartets Nos. 12, 14*. Tokyo Qr (d).
Schubert: *Wanderer Fantasy*. **Chopin:** *Fantasy, Op. 49*. **Mendelssohn:** *Fantasy, Op. 28*. Schub (d).
Sousa: *Waltzes; Polkas*. Cincinnati Pops O. Kunzel (d).
Stravinsky: *Le Sacre du printemps*. U.S.S.R. Large RSO. Fedoseyev (d).
Szymanowski: *Violin Concerto No. 2* (Berlin SO. Köhler). *Sonata; Nocturne and Tarantella* (Hirsh). Lack.
Tchaikovsky: *Symphony No. 4*. Xalapa SO. Herrera de la Fuente (d).
Tchaikovsky: *Symphonies Nos. 5, 6*. Moscow RSO. Fedoseyev (2s, d).
Vivaldi: *Cello-Continuo Sonatas (6)*. Robinson. Newman.
Mostly Zukerman (works by S. Bodinus, F. Doppler, E. Köhler, Kuhlau, Saint-Saëns). P.&E. Zukerman. Sanders (d).
Elmar Oliveira Plays Violin Encores. McDonald (d).
Aaron Rosand Plays Heifetz Transcriptions. Co-velli (d).
Russian Orchestral Works, Vols. 1-2 (by Borodin, Glinka, Ippolitov-Ivanov, Mussorgsky, Rimsky-Korsakov, Tchaikovsky). Moscow RSO. Fedoseyev (2s, d).

Reviews



Murray Schafer: a mystical tribute to the sun God of ancient Egypt—See page 89.

BEETHOVEN: Variations on a Waltz by Diabelli, Op. 120.

Daniel Barenboim, piano. [Steven Paul and Cord Garben, prod.] DEUTSCHE GRAMMOPHON 2532 048, \$12.98 (digital recording). Cassette: 3302 048, \$12.98.

Daniel Barenboim, in his second attempt at Beethoven's monumental set of variations, is much better served by his recording technicians: This is, quite plainly, a magnificently sonorous reproduction, with silent surfaces to match.

Unfortunately, the performance offers little, if any, improvement over its Westminster predecessor of 15 years ago: Barenboim, as usual, takes a bit of warm-up to find (not to say, descend to) his ultimate level, and the brisk-paced theme and the first four variations are mostly unexceptionable. (The "mostly" relates to the articulation, which becomes a mite flustered toward the end of Var. 4.) Such moments of near-excellence recur throughout but are increasingly interspersed with infelicities: the slightly klutzy trills and lack of nuance in Var. 6; the sloppy execution of Var. 10; the loud, heavy Var. 15; the smeared, halting Var. 16; and the noisy, lead-footed Var. 18. Variation 19, to continue this litany, is played *moderato* instead of *Presto*: It replaces intensity with desperation. And although Var. 20 is marked *Andante*, Schnabel set an unfortunate precedent by playing it (albeit profoundly) at a portentous *adagio*; Barenboim goes one better (or whatever) and takes a century—the musical portrait of a garden slug. The "Notte e giorno faticar" Var. 22 is adequate but humorless; the Bachian Var. 24, though agreeably played, is rather opaque and sentimentalized; Var. 26 is carefully traversed in slow

motion (to get it right this time?); and Var. 28 sounds like a Schnabel caricature in its rhythmic license. Of the *minore* Vars. 29–31, the first two are blandly characterized, the third lacking in delicacy in its filigree. The fugal Var. 32 moves at a good pace but is full of Lisztian hesitations and panicky palpitations that evidence a technical uneasiness; the muddy passage-work is embarrassing—ostensibly (but not really) reminiscent of Schnabel at his cavalier worst.

Of course Barenboim is talented. Just to be able to get through the amount of music he does is impressive. But isn't it time that he be held accountable for more than glib facility and a general knowledge of what to do (or what has already been done)? With a little more effort, this could have been a distinguished interpretation; as it stands, it can't come close to Peter Serkin's (RCA ARL 1-4276, August 1982) or Leonard Shure's (Audiofon 2001, May 1982)—to name only the two latest editions. H.G.

CANTELOUBE: Chants d'Auvergne—See page 94.

CARTER: Orchestral, Vocal, and Piano Works—See page 69.

DEBUSSY: L'Enfant prodigue*; La Damoiselle élue†.

Jessye Norman* and Ileana Cotrubas†, sopranos; Glenda Maurice, mezzo-soprano†; José Carreras, tenor*; Dietrich Fischer-Dieskau, baritone*; South German Radio Chorus Women*, Stuttgart Radio Symphony Orchestra, Gary Bertini, cond. [Wolf Erichson and Christian Lange, prod.] PRO ARTE PAD 128, \$9.98 (digital recording). Cassette: PCD 128, \$9.98. **DEBUSSY: La Damoiselle élue.* RA-**

Reviewed by:

John W. Barker	Nicholas Kenyon
John Canarina	Allan Kozinn
Scott Cantrell	Paul Henry Lang
Will Crutchfield	Irving Lowens
R. D. Darrell	Karen Monson
Peter G. Davis	Robert P. Morgan
Kenneth Furie	James R. Oestreich
Harris Goldsmith	Conrad L. Osborne
Matthew Gurewitsch	Andrew Porter
David Hamilton	Patrick J. Smith
Dale S. Harris	Paul A. Snook
R. Derrick Henry	Susan T. Sommer

VEL, DUPARC: Orchestral Songs.

Elly Ameling, soprano; Janice Taylor, mezzo-soprano*; San Francisco Symphony Chorus Women* and Orchestra, Edo de Waart, cond. PHILIPS 6514 199, \$12.98 (digital recording). Cassette: 7337 199, \$12.98.

RAVEL: *Shéhérazade*. DUPARC: *Chanson triste*; *L'Invitation au voyage*.

Pro Arte's handy coupling of the two major works associated with Debussy's Prix de Rome experience has the obvious attraction of offering the only available recording of *The Prodigal Son*, the 35-minute "lyric scene" that finally won the 22-year-old composer the prize in 1884.

The performance stays pretty much on the surface (yes, I actually believe that there's something more to be found here) but is clearly outlined and attractively played and recorded. The solo trio of Norman as the mother, Fischer-Dieskau as the father, and Carreras as the returned prodigal is about as strange an assortment as one might conceive, and none of them has an easy time with this problematic music. This is surprising in Norman's case, since Lia's writing looks as if it lies well for her, but the lovely *air* seems ever so slightly too driven to allow her to really mold phrases, and, more seriously, she seems throughout to be treading very lightly above the staff. (Her high B at the end, for example, does appear to be there, but without really being there, if you get my meaning.)

If your primary interest is the shorter,

N.B.—For additional reviews of classical recordings released on digital Compact Discs, please see NEW TECHNOLOGIES, "Music Reviews."—Ed.

more obviously appealing, but also rather treacly *Blessed Damozel*, the "lyric poem" (after Rossetti) that Debussy finally submitted to the prize committee, you may want to shop elsewhere. Bertini's performance has the same virtues as his overside *L'Enfant prodigue*, but Cotrubas is the least appealing *Damozel* among the current recordings. Although not disgraceful, she's tonally insubstantial, and she has trouble with even the limited top of this music (which never goes higher than a single A natural and rarely asks for a sustained note higher than F sharp). Ameling sounds quite comfortable in this congenial tessitura, and French seems to coax a wider-than-usual range of colors from her voice. Her directness of expression effectively undercuts the latent sentimentality of the *Damozel's* Heaven's-gate appeal, and De Waart contributes a similarly warm-toned but unexaggerated reading.

If you want to bask in Impressionist luxuriance, Wyn Morris (Peters International PLE 021) keeps it within tolerable limits, and Caballé has her generous-sized voice under pretty good control, even allowing for her tendency to gulp her way into phrases from just under the pitch. Perhaps the most impressive current *Damozel* is Barbara Hendricks (DG 2531 263), whose lyric soprano has a free and lovely ring and seems to be *gaining* focus and strength in those higher passages. This recording also features a first-rate Narrator (Jocelyne Taillon), and Daniel Barenboim displays a sensitivity to Debussy that would have seemed most improbable from his earlier recordings.

The *Damoiselle* couplings may well be decisive. Ameling and De Waart offer similarly straightforward and attractive performances of the Duparc songs and the Ravel cycle, though in the case of the latter I assume you will already have the Crespini-Ansermet performance coupled with their classic Berlioz *Nuits d'été* (London OS 25821). Caballé and Morris offer a serviceable Chausson *Poème de l'amour et de la mer*, if you're in the market for it, while Barenboim presents some other hard-to-come-by Debussy voice-and-orchestra material, though less than 40 minutes of it, all told. K.F.

ELGAR: Variations on an Original Theme (*Enigma*), Op. 36; Pomp and Circumstance Marches (5), Op. 39.

Philharmonia Orchestra, Andrew Davis, cond. [David Mottley, prod.] CBS MASTERWORKS IM 37755 (digital recording) [price at dealer's option].

ELGAR: Enigma Variations, Op. 36; Marches (3).

BBC Symphony Orchestra, Leonard Bernstein, cond. [Hanno Rinke and Hans Weber, prod.] DEUTSCHE GRAMMOPHON 2532 067, \$12.98 (digital recording). Cassette: 3302 067, \$12.98.

Pomp and Circumstance Marches, Op. 39:

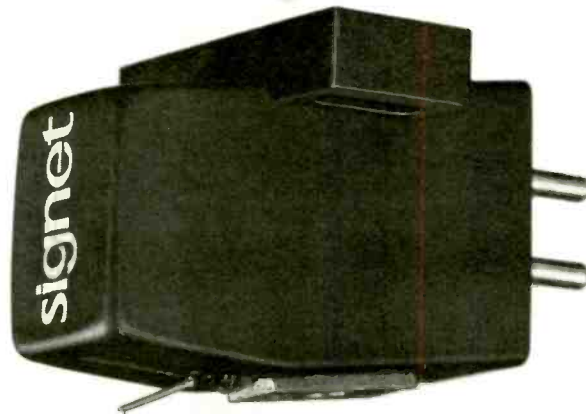
No. 1, in D; No. 2, in A minor. The Crown of India, Op. 66: March of the Mogul Emperors.

Andrew Davis's generously filled record offers a thoughtful and thought-provoking view of Elgar's masterpiece, the *Enigma* Variations. It's well-known that Elgar, a Catholic in Protestant England, a man from the provinces in cosmopolitan London, was never really satisfied with who he was and felt that the recognition he deserved had come belatedly. These and other factors imparted a dark and melancholy side to his personality and to his music. This darkness comes to the fore in Davis's perceptive

reading, more so than in any other version I've heard.

Most of the variations have slow to moderate tempo markings, and Davis delivers these with a dignity and gravity they seldom receive—especially the great "Nimrod." The theme itself unfolds slowly, with a lingering that carries over into Variation No. 1. Elsewhere, moods range from mysterious, in No. 2, to poignant, in No. 6. Number 9 ("Dorabella") is quite touching, less witty than usual with more than a hint of wistfulness, while the central part of No. 13 (the variation that quotes a theme from Mendelssohn's *Calm Sea and*

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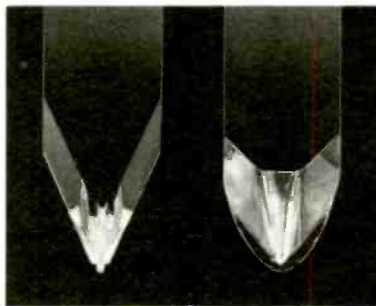
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Critics' Choice

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BEETHOVEN: String Quartets (complete). Talich Qt. CALLIOPE CAL 1631/40 (10), June.
DVOŘÁK: Cello Concerto, Op. 104. TCHAIKOVSKY: *Rococo Variations.* Cohen; London Philharmonic, Mácal. MUSICAL HERITAGE MHS 4690, Aug.
GERSHWIN: Songs. Hendricks, K. and M. Labèque. PHILIPS 9500 987, July.
GLASS: The Photographer. Zukofsky, Riesman. CBS FM 37849, June.
GLUCK: Orfeo ed Euridice. Speiser, Baker, Leppard. ERATO NUM 750423 (3), Aug.
HAYDN: Die Jahreszeiten. Moser, Tappy, Huttenlocher, Jordan. MUSICAL HERITAGE MHS 834655 (3), July.

HAYDN: Symphonies (6). L'Estro Armonico, Solomons, CBS 13M 37861 (3), May.
KODALY: Hány János. Takács, Nagy, Ferencsik. HUNGAROTON SLPX 12187/9 (3), June.
MOZART: Flute Quartets (4). Kuijken. ACCENT ACC 8225, June.
MOZART: Piano Concertos Nos. 20, 27. Curzon; English Chamber, Britten. LONDON CS 7251, Apr.
MOZART: Symphonies Nos. 38, 39. Bavarian Radio Symphony, Kubelik. CBS IM 36730, July.
NIELSEN: Symphony No. 3. Danish Radio Symphony, Ahronovitch. UNICORN-KANCHANA KP 8006, Aug.
PFITZNER: Songs (17). Fischer-Dieskau, Höll. PANTHEON ORFEO S 36 821, May.
POWER: Masses and Motets. Hilliard Ensemble, Hillier. EMI ELECTROLA RÉFLEXE 1C 069-46402, Mar.
PUCCHINI: Turandot. Ricciarelli, Domingo, Karajan. DG 2741 013 (3), June.
SCHUBERT: Lazarus, D. 689; Salve Regina,

D. 676. Mathis, Hollweg, Chmura. PRO ARTE 2PAD 203 (2), May.
SCHUBERT: Songs (93). Various. EMI RLS 766 (8), Apr.
SMETANA: The Bartered Bride. Beňacková-Čápková, Dvorský, Košler. SUPRAPHON 1116 3511/3 (3), Aug.
SZYMANOWSKI: Orchestral Works. Kasprzyk, Semkow. Wit. EMI GERMANY 1C 165-43210/2 (3), July.
TCHAIKOVSKY: Songs (17). Fischer-Dieskau, Reimann. PHILIPS 6514 116, July.
TIPPETT: Concerto for Violin, Viola, Cello, and Orchestra. Pauk, Imai, Kirschbaum; Boston Symphony, C. Davis. PHILIPS 6514 209, Aug.
CAMBRIDGE BUSKERS: Soap Opera. DG 2532 072, June.
COLOGNE MUSICA ANTIQUA: Conversazione Galante. ARCHIV 2534 006, July.
CATS: Original Broadway cast recording. GEFEN 2GHS 2031 (2), Aug.

Prosperous Voyage, using actual quotation marks in the score) shows overwhelming sadness and foreboding.

Let the whole affair seem rather lugubrious, let me quickly add that Davis succeeds in combining all these dark and sad qualities with an affection that recalls Barbirolli's interpretation (Angel, deleted), and the fast variations and Finale have all the dash and brio one could want. While Toscanini's recording (RCA, deleted) remains the greatest ever made of this score, Davis's presents a most distinguished interpretation containing new and profound insights.

CBS's sound is also on the dark side, appropriately enough, with little of the brightness I've come to associate with the digital process. At moments in tutti passages, the violins are insufficiently prominent. The liner notes confuse, in three languages, Nos. 4 and 6. It is the latter that uses the violist's exercise for crossing the strings.

The sound in the marches is somewhat brighter than in *Enigma*. Everyone knows *Pomp and Circumstance* No. 1, with its tune that, according to Elgar, "comes once in a lifetime." Right he was, yet the other four marches also have stirring melodies; they are thoroughly engaging and rambunctious, if, perforce, near-misses when compared with "Land of Hope and Glory." Especially striking are Nos. 2 and 3, both in minor keys, which return to Elgar's darker side; they would make effective music for World War II movies—and have, in a plagiarized sort of way. Here, too, Davis delivers perceptive, energetic accounts, full of swagger. The Philharmonia Orchestra plays wonderfully throughout the disc.

The enigma of Leonard Bernstein's *Enigma* is how he arrives at some of his tempos. I have no quarrel with those in the fast variations, where he shows even greater energy and exuberance than does Davis.

And the more moderate sections work well enough at Bernstein's pace, slightly slower than usual, with its attendant lingering and rubato. Number 8, the 6/8 variation, is, in fact, quite lovely.

But the slow variations! The theme, marked simply *Andante*, is painfully slow and hesitant. Number 1, meant to be played at the same tempo, fortunately steps ahead slightly. Then all is more or less well until "Nimrod." Here the slow tempo is stretched beyond the breaking point—the music is in a state of complete stasis. I have no doubt that Bernstein sincerely feels the piece at this tempo, or nontempo, so contrary to the composer's wishes, but I can only wonder at his reasons. The BBC Symphony's strings do play the hushed *ppp* opening really beautifully.

Numbers 12 and 13 also suffer, albeit a bit less, from undue slowness. The *Calm Sea* section is much too drawn out, considering that not much happens in it until the great crescendo. The Finale, the portrait of Elgar himself, is moderately paced but acceptable—until the coda: Slow and grandiose, it totally ignores the *Presto* marking; the ending is so extended that it simply falls flat, surely not the effect intended by either composer or conductor.

It must have been a great trial for the BBC Symphony, which could play this piece in its sleep, to submit to this extremely "alien" interpretation. To the orchestra's credit, and to Bernstein's, it has rarely sounded so good on records in recent years.

Incredibly, this *Enigma* lasts almost 38 minutes (30 is the norm); necessarily split over two sides, it precludes the full

complement of *Pomp and Circumstance*. A pity, for the two marches that are here are absolutely spectacular. Apart from their appropriate razzle-dazzle, the quiet dignity of the first statement of "Land of Hope and Glory" is profoundly moving. The "March of the Mogul Emperors" from *The Crown of India*, a masque written to honor a royal visit to India in 1912, is most entertaining—Elgar in a howdah, as it were.

All in all, a partly enjoyable, partly perplexing release, beautifully played and recorded. J.C.

HAYDN: English Canzonettas (14).

Adrienne Csengery, soprano; Malcolm Bilson, fortepiano. [András Székely, prod.] HUNGAROTON SLPD 12374. \$12.98 (digital recording).

Six Canzonettas, H. XXVIa:25–30: No. 1, The Mermaid's Song; No. 2, Recollection; No. 3, Pastoral Song; No. 4, Despair; No. 5, Pleasing Pain; No. 6, Fidelity. Six Canzonettas, H. XXVIa:31–36: No. 1, Sailor's Song; No. 2, The Wanderer; No. 3, Sympathy; No. 4, She never told her love; No. 5, Piercing Eyes; No. 6, Transport of Pleasure. The Spirit's Song, H. XXVIa:41. O tuneful voice, H. XXVIa:42.

In the early 1790s, when Haydn, in his sixties, was writing his 14 English canzonettas (two cycles of six plus two independent ones), Schubert was as yet unborn; consequently the art song as we think of it today was a possibility as yet undreamt of—at least an argument along these silly lines might be constructed in accordance with some of the more expendable common wisdom. But by then, too, the great Mozart lay in his pauper's grave, having left the world, among other things, a legacy of such diversely accomplished little masterpieces in the genre as "Das Veilchen," "Der Zauberer," and "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte." So Haydn, who in any case was perfectly capable of inventing musical forms on his own, might also have had a chance to learn from

N.B.—The third installment of Kenneth Furie's Wagner discography will appear next month.—Ed.

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Judit Péteri's fine liner notes point out the songs' two more remarkable characteristics: the relative freedom from strophic form (only four of the 14 stick to it, others vary it, others abandon it altogether); and the individuality of the accompaniments (which include major preludes, postludes, and pianistic effects of considerable expressive sophistication and proceed in broad independence of the vocal parts). The variety and novelty are indeed astounding, especially in view of Haydn's texts, most from the pen of one Anne Hunter, the wife of a London surgeon of Haydn's acquaintance. Given a modest familiarity with eighteenth-century commonplaces, a listener will know from her unadventurous pastoral and reflective titles pretty well what to expect. For just two numbers Haydn turned to other poets. "Sympathy," after Metastasio, is of a piece with the rest; "She never told her love," taken from running dialogue in Shakespeare's *Twelfth Night*, belongs in style and concentration of utterance in a different universe altogether.

The delightful simpler numbers ("The Mermaid's Song," "Sailor's Song," "Piercing Eyes," "Sympathy," and the exquisite "Pleasing Pain," vacillating restlessly from major to minor) scarcely prepare the ear for such serious, ambitiously conceived settings as "Recollection," in which at a key point the voice and piano move in bleak unison; "Transport of Pleasure" (thus in *New Grove*; called "Content" on the album), with its great spans of melody set off by intervals of lovely accompaniment; "The Spirit's Song," shot through with Gothic melodrama; "The Wanderer," with its forestalled cadences and menacing accents of doom; "O tuneful voice," where the piano interludes reach an expressiveness denied the singing voice; "Despair," with its declamatory pathos; or the unquiet, searching fragment from Shakespeare.

As interpreters of this attractive and neglected repertory, Adrienne Csengery and Malcolm Bilson make a very odd couple. The singer's blustery soprano wraps itself too plushly around her lines' classical contours and sits awkwardly indeed with the accompanist's scrupulous re-creative historicity. His fortepiano (built in 1981 by Frank Hubbard of Boston after an eighteenth-century original of Johann Andreas Stein, tuned in unequal temperament with A at 415 Hz) strikes, hums, and releases with a quickness that makes Csengery's leisurely attack seem drooping, languid. Though her incidents of swooping and crooning are not that numerous, they come regularly enough to suggest an overblown, plummy Victorianism. She often fails to knit her glaring top notes and her creamy, countertenorlike low ones into the phrases in which they occur, though in the middle range she spins out her lines with assurance and admirable support. There are moments

when her darksome timbre evokes Janet Baker in her heyday (though Csengery is by nature truly enough a soprano to tackle the stratospheric music of Zerbinetta—even if the evidence here suggests she would come to grief in the coloratura), and the reminiscence makes her unspecific approach to text and sentiment all the more unsatisfactory. Nor does this recording greatly advance the case for the fortepiano. In gentle moments, the instrument's bright responsiveness is

Csengery and Bilson make an odd couple in this repertory.

bewitching, but where grander gestures are in order, the noisy action distresses, and the playing fails to rise to the occasion without painful distortion. M.G.

MENDELSSOHN: Quartets for Strings (complete).

Melos Quartet. [Rudolf Werner*, Steven Paul†, Wolfgang Stengel‡, Heinz Wildhagen**, and Wolfgang Mitlehner††, prod.] DEUTSCHE GRAMMOPHON 2740 267, \$43.92 (four discs, manual sequence).

Quartets: in E flat, WoO.†††; No. 1, in E flat, Op. 12*††; No. 2, in A minor, Op. 13††; No. 3, in D, Op. 44, No. 1†††; No. 4, in E minor, Op. 44, No. 2*; No. 5, in E flat, Op. 44, No. 3††; No. 6, in F minor, Op. 80††. Op. 81: No. 1, Andante, in E; No. 2, Scherzo, in A minor; No. 3, Capriccio, in E minor; No. 4, Fugue, in E flat.††

The numbering of Mendelssohn's string quartets is about as topsy-turvy as that of his symphonies. "Number 1" is actually the third, although "No. 2" is indeed the second, since it was written before the Op. 12 of Canzonetta fame but published subsequently, as Op. 13. Preceding both was an E flat *Jugendquartett* that DG's systematic (and Bruckner-conscious) catalogers identify as "Op. 0." And at least one of the four pieces published posthumously as "Op. 81" (the Fugue in E flat) was written as early as 1827, the same year that brought forth Op. 13—that remarkable jewel so strongly influenced by Beethoven's Op. 132 and yet so uniquely Mendelssohnian.

In recent years, there have been a few recorded editions of these works, and the European Quartet's complete traversal remains available, spread over two Vox Boxes (SVBX 581/2), with other Mendelssohn chamber works. This new anthology comes as a happy surprise to one who found the Stuttgart-based Melos foursome dour and unenlivening in some Schubert programs at Carnegie Hall a few years ago. (I have barely sampled the group's recorded Schubert, DG 2740 123; a rigid, heel-clicking first movement in *Death and the Maiden* didn't exactly impel me to listen further.)

For whatever reason—and I won't rule out a possible change in my own taste—I find much of the playing here spirited, precise, and exciting. A few objectionable details intrude now and then—a tendency to add "hairpin" dynamics for expressive effect, and, in the winged Scherzo of the E minor, Op. 44, No. 2, a habit of straining at the leash in an already fast tempo—but these must be balanced against some very accomplished nuance and rubato, some truly heartfelt passion. Aside from the pleasure of hearing a really fine account of the potent and rarely played F minor, Op. 80, a volcanic, convulsing work composed in the aftermath of sister Fanny's death (and, possibly, with a premonition of Mendelssohn's own), I was especially delighted to encounter, at the start of the first movement in the oft-performed D major, Op. 44, No. 1, a genuinely measured rhythmic pulse in place of the more common hysterical *tremolando*. And this amalgam of substance and finesse, beautifully reproduced, pervades the whole set.

Recommended *con amore*, even despite fond memories of the New Music Quartet's Op. 13 and Op. 44, No. 3; the Orlando's and Budapest's Op. 12 (Philips 9500 995; Odyssey Y4 34643); and the Juilliard's Op. 44, No. 1. H.G.

MOZART: Opera Arias—See page 94.

PUCCHINI: Opera Arias—See page 94.

PUCCHINI: Suor Angelica.

CAST:

Suor Angelica	Ilona Tokody (s)
Suor Genovieffa	Katalin Pitti (s)
Suor Osmina	Magda Pulveri (s)
Suor Dolcina/First Lay Sister	Zsuzsa Misura (s)
First Alms Collector	Janka Békás (s)
Second Alms Collector	Margit Keszthelyi (s)
A Novice	Ildikó Szónyi (s)
La Zia Principessa	Eszter Póka (ms)
Mother Superior/Second Lay Sister	Zsuzsa Barlay (ms)
Sister Monitor	Maria Teresa Uribe (ms)
Mistress of Novices/Nursing Sister	Tamara Takács (ms)

Hungarian State Opera Chorus and Orchestra, Lamberto Gardelli, cond. [Jenő Simon, prod.] HUNGAROTON SLPD 12490, \$12.98 (digital recording).

COMPARISONS:

Scotto, Horne, Maazel	CBS M 34505
Sutherland, Ludwig, Bonyngé	Lon. OSA 1173
Tebaldi, Simionato, Gardelli	Lon. OSA 1152

Once upon a time it was possible to get through *Suor Angelica* while simultaneously maintaining aesthetic integrity, avoiding undue embarrassment, and making a reasonably good effect. We know because Previtelli and Serafin did it in their Cetra and Angel recordings (neither currently available domestically, but obtainable in imported editions of the companies' complete *Tritticos*). In the stereo era, the best results have been obtained by conductors of hardly

any known musical sensibility, especially Bartoletti (RCA, also unavailable domestically but obtainable as an import), who sails through the piece as if he were unaware that anything unseemly is going on around him and actually pulls it off. Bonyngé (London) has the cheek to blow the thing up to *King of Kings* proportions, imparting a certain fascination to all that sleaze after "Senza mamma."

Maazel (CBS), by contrast, is clearly tiptoeing his way through, hoping no one will notice. Gardelli got clotheslined his first time through, in his complete *Trittico* for London, when his mind was obviously (and sensibly) more occupied with *Gianni Schicchi* and *Il Tabarro*. Obviously neither he nor Tebaldi (nor Simionato, for that matter) found anything to grab hold of most of the way, and the result is a bloated monstrosity. Until "Senza mamma," that is. Where Puccini finally supplies a real human problem dealt with in believable terms, Tebaldi and Gardelli suddenly get their act together and wipe out the competition.

Gardelli hasn't been caught off guard this time. He makes all his choices at the conservative end of the spectrum, meanwhile working for some ongoing rhythmic life in this rather intimate format. The early scenes of convent life are pleasant enough, and lead us safely into Angelica's melodrama. The side break, incidentally, comes

sensibly at the Principessa's entrance, where it has been in all the recordings except the CBS and Bonyngé/London, which interrupt the scene between Angelica and her awesome aunt.

My guess is that admirers of the opera will hate this performance. I'm fascinated. Since it makes such moderate demands on my credulity, and is quite attractively executed both vocally and orchestrally, I even sort of like it. If I were making a single recommendation, I might incline to RCA, both for Bartoletti's emotionally hotter choices and for Cossotto, the most persuasive of the recorded Principessas. But I suspect that the quiet intelligence of Hungaroton's performance may hold up better under repeated hearings.

For me, the heroine herself probably wouldn't be a determining factor. Carteri (Cetra), De los Angeles (Angel), Ricciarelli (RCA), and Scotto (CBS) have all managed variously pretty, sincere accounts without markedly affecting the overall success of their recordings. Similarly, Tokody here sings very nicely. Her control of the top is suspect, but we'll find out more about this and about her emotional range from an operatic recital promised by Hungaroton. Meanwhile, she is appealingly direct, and she almost brings enough conviction to the line "Ispiratevi a questo luogo santo," in the scene with the Principessa, to keep me

from giggling when those damned trumpets enter and plunge us into *Gianni Schicchi*.

Póka isn't a vocally lush Principessa (much of the role is set smack on the break), but she handles herself with dignity and assurance. The supporting cast is solid, and the chorus, orchestra, and recording crew once again collaborate enthusiastically with Gardelli.

K.F.

RAVEL: Shéhérazade—See Debussy.

SCHAFFER: Ra (excerpts).

Katherine Terrell and Janet Smith, sopranos; Eleanor James, mezzo-soprano; Maureen Forester, alto; Lorne Collins, Edward Knuckles, and Mark Saltzman, tenors; Gregory Cross and Timothy Cruickshank, baritones; John Pepper, bass; Sonia Klimasko, violin; George Sawa, qān-ūn; John Wyre, Allen Beard, and Jerry Ronson, percussion. CENTREDISCS CMC 1283. \$12 Canadian (digital recording) (add \$2.25 Canadian for shipping; Canadian Music Centre, 1263 Bay St., Toronto M5R 2C1, Ont., Canada).

Murray Schafer's *Ra* is an evening-long (dusk to dawn) mystical music-theater piece about the nocturnal travels of the eponymous sun god of ancient Egypt—although conceived more as an initiation ritual than as a concert or theater piece. At its May 1983 premiere, at the Ontario Science Centre in Toronto, the audience was limited to 75—"necessary," Schafer writes, "be-



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cause of the location changes throughout the work, and fitting because this corresponds to the 75 magic names of Ra, one of which each individual will carry through the night as a seal of divine protection." Furthermore, he tells us, the audience members cannot be passive observers, but must consider themselves "Initiates being conducted through a mystery ritual... if Ra is to have a meaning for them."

Granting that, one can only wonder what sort of meaning this single disc of excerpts, totaling about 43 minutes, can have for uninitiated listeners at home. Surely, whatever one gleans from these four selections—drawn, logically, from the be-

ginning, middle, and end of the ceremony—can have little to do with the larger meaning Schafer's work may embody. Nor can this fractional sampling begin to convey the mysterious atmosphere, the overall shape, the dramatic impact, or the physiological/psychological strain that must have been implicit in the full evening's work. Aside from a brief analysis of the relationship between death and resurrection as they relate to Ra and the sun, the notes give few clues about the work's progression, although the immediate context of each excerpt is described.

Larger issues aside, these selections are for the most part attractive and entranc-

ing—and strange. The disc begins with an excerpt from the "Procession" that opens the work—a royal funeral cortege, actually—in which the 75 magic names of Ra are intoned by a chorus of chanters and wailers. The first time I played this partly ordered, partly cacophonous excerpt (it fades out after nearly six minutes), I had grave doubts about the work's prospects. Those fears proved groundless, though, and after a couple more listenings, even the "Procession" began to take on an intriguing character.

Still, the other three selections are more intrinsically musical and far more compelling. The second selection, "Aria of Amente-Nufe" (a goddess who symbolizes the uplifting of the soul), fits in at about 3:30 a.m., after an hour of darkness during which the initiates rest or meditate. Here, Maureen Forrester summons with equal ease a nasal timbre evocative of Eastern chanting, a mellower, more gentle tone, and a vocabulary of more contemporary

These selections are mostly attractive and entrancing—and strange.

vocal effects that, in context, further the mystical atmosphere. Her aria, sung in Egyptian (as is the entire work), is often contemplative despite the exultant tone of the text, printed in translation. The accompaniment consists of chimes, gongs, and other pitched percussion instruments.

The "Aria of Hasroet" (goddess of the necropolis) is at once more conventional and more exotic: A sinister introduction features a rather traditional-sounding violin, with chorus and percussion, but one also hears the insistent sound of the qānūn, an Egyptian plucked instrument, which later accompanies part of the aria proper. This particularly dense, dramatic movement has an almost operatic intensity that Eleanor James puts across powerfully.

We are not told when Hasroet's aria appears, but the final selection here, "Duet of Isis and Nephthys" (the latter, the goddess of darkness and death; the former, the goddess of rebirth and regeneration), occurs at 5:30 a.m., toward the end of the production. The singers, Katherine Terrell and Janet Smith, are remarkably well matched in music that, at the start, at least, has each echoing the other's melodies. Often, the tandem voices, recorded in a bright acoustical setting, have a magnificently haunting quality, abetted by the soft-focus percussion accompaniment.

I can't say that all this will make me seek out a full performance of *Ra*, but the work clearly has some strong musical



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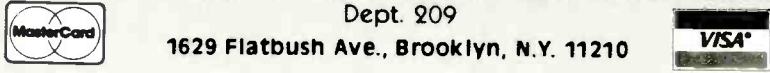
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SCHUBERT: *Symphony No. 9, in C, D. 944.*

London Philharmonic Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.] EMI SXLP 30558, \$8.98 (distributed by International Book and Record Distributors, 40-11 24th St., Long Island City, N.Y. 11101).

Adrian Boult had a longstanding relationship with Schubert's "great" C major Symphony: He recorded it on 78s early in his tenure as music director of the BBC Symphony and again on LP during his mid-1950s association with Westminster. This—his third and last recording—dates from 1972 but only now makes its belated appearance in American stores in the HMV "Concert Classics" series of reissues.

There is something reassuringly old-fashioned about this release: Boult's idea of the music is sturdy, sensible, unstreamlined, and affectionate. He shows appreciation for detail and orchestral color, but makes no fetish of precision. He obtains good, responsive playing from his instrumentalists without driving them unmercifully or goading them to produce fantastic prodigies of rhythmic exactitude. While one is always conscious of a dancing pulse and forward impetus (the Scherzo has especial lilt—which compensates for its potentially tedious observance of every repeat), attention is focused squarely upon the music's spirit rather than upon the conductor's demon. Similarly, the warm, generous sonorities are those of a conductor with a fine ear for natural instrumental timbre, not products of a compulsive cataloger of prickly detail (Szell, for instance) or the results of clinical dissection wrought by a microphone-juggling producer with a colony of busy ants at the mixing board.

One can take exception to certain details: Boult takes the introduction rather slowly and compromises himself by accelerating into the dotted-note beginning of the first movement proper. (Whether or not one agrees with current opinion that Schubert wanted an *alla breve* here, a more flowing tempo obviates the need for the artificial stimulus of an unspecified—and flustered—speedup.) A more serious objection (but again of only momentary application) must be registered with regard to Boult's curiously offhand, legato, and uninflected treatment of the unison Cs at the end of the *Finale*. His pacing and unimpeded forward motion in that movement, however, are pretty close to the mark.

A love affair between maestro and music is evident throughout, and the ripe conception is sonorously captured by conservative engineering and faultless processing. In every way, this recording rings truer than the recent ones of Georg Solti (London LDR 71057) and Colin Davis (Philips 9500 890). It does honor to Schubert's masterpiece.

H.G.

SCHUMANN: *Dichterliebe, Op. 48*—
See Recitals and Miscellany.

VERDI: *Nabucco.*

CAST:

Abigaille	Ghena Dimitrova (s)
Anna	Lucia Popp (s)
Fenena	Lucia Valentini-Terrani (ms)
Ismaele	Placido Domingo (t)
Abdallo	Volker Horn (t)
Nabucco	Piero Cappuccilli (b)
Zaccaria	Yevgeny Nesterenko (bs)
The High Priest	Kurt Rydl (bs)

Deutsche Oper Berlin Chorus and Orchestra,
Giuseppe Sinopoli, cond. [Wolfgang
Stengel, Hans Hirsch, Renate Kupfer, and Han-

no Rinke, prod.] DEUTSCHE GRAMMOPHON 2741 021, \$38.94 (digital recording; three discs, manual sequence). Cassettes (3): 3382 021, \$38.94.

COMPARISONS:

Scotto, Manuguerra, Muti Ang. SCLX 3850
Suliotis, Gobbi, Gardelli Lon. OSA 1382

The idea that the conductor is the main ingredient in Italian opera is hogwash, but if that's the way they're going to put 'em on, that's the way we might as well talk about 'em—especially since Giuseppe Sinopoli proves right from the start to be a very interesting one.

Nabucco opens with a potpourri overture whose only subtlety is that it uses the

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great "Va pensiero" tune without quite giving it away. One thinks of it as having some animal vitality and some lyricism, but there is much more here: Sinopoli plays it the way Horowitz plays Scarlatti. Textures are subtly judged and very Italianate. (In the militaristic *allegro* the percussion flavor is cymbal rather than timpani; compare Muti, where the emphasis is more conventional and the effect civilian.) Tutti are tense and dry, even shrill, rather than symphonically resonant—so that a subsequent pianissimo reentry can be heard clearly without drowning in echo. There are unwritten accelerandos and rallentandos, exquisite dynamic shadings (note the elegant decrescendo on the rising pizzicato scales), and, in the D major "Rossini" crescendo, tremendous verve within a rock-steady tempo (Muti sounds hectic). Even with simple accompanimental figures . . . well, in an interview in DG's press kit Sinopoli says: "I try to create a structural order of the rhythmic periods related to the drama in the text."

This simply means, it turns out, that "one doesn't always have the hm-ta-ta played in the same way . . . the accompanying rhythm sometimes sounds sharper, then milder, then pointed again, then mellower, and so on." In the old days that used to be called good accompaniment, or just plain musicality, and one can hear it in any record by Gerald Moore or Tullio Serafin. But Sinopoli has given the concept not only a new articulation, but a new deliberation and prominence. I don't know what alchemy is involved, but somehow in Zaccaria's cabaletta one notices not so much that the bass has started to sing as that the orchestra has gotten softer to let him. Then in the postlude, the momentum of the rising fiddle triplets is more exciting than anything that has gone in between. In the prayer, it's

much more interesting to listen to the finely nuanced ensemble of cellos than to Nesterenko's monochromatic and rather insistent tone; in the baritone's great F minor lament the "structural order of rhythmic periods" commands more attention than anything Cappuccilli is doing with the "drama in the text"; and the conductor realizes much

Sinopoli is so stimulating that one might wish he were conducting good music.

more powerfully than the singer the crude drama at the instant of Nebuchadnezzar's conversion.

Sinopoli is in fact so stimulating that one might wish he were conducting, say, the *Reformation* Symphony, or the Great C major—some good music. Heresy!

But not exactly. *Nabucco* is good music, yet it is not through this treatment that its stature is revealed. Take for example the end of that virtuoso overture, where Sinopoli drops to an unwritten pianissimo and makes a crescendo through the final dominant-tonic alternation. It's exciting, but by the time one realizes he's going to do the same thing at every analogous coda in the opera it loses its thrill and becomes just as "boring" as the plain harmony already was. The point is *not* that Sinopoli is wrong to do this or anything else just mentioned, but that we are wrong to expect these things to bear the burden of communicating *Nabucco* to us. The nuance, the "structural

order," the vitality and timbral subtlety are all terrific, but they are accompaniment. (Anyone who feels knee-jerk indignation at the suggestion that soloists are more important than accompaniment might consider which ticket he would buy if one recital were advertised for Dietrich Fischer-Dieskau, pianist to be announced, and another for Dalton Baldwin, singer to be announced.) At the center are, or should be, the people in the play—the singers. What of the present ones?

I've often and cheerfully applauded Cappuccilli in the theater; what I object to is the idea that he is one of the truly great Verdi baritones, which the string of complete "star" recordings in which he figures invites us to consider. For me, there are a dryness of timbre, a stolidity of phrasing, and a lack of imagination that tell against him in most comparisons. In fact, though one approaches the old London version prepared to concede that Gobbi was in decline and in poor vocal condition, the actual impression is that (top notes aside) it is the older voice that has more sap, more vibrancy, more central carrying resonance. And of course the *person* resonates through it with a thousand shades of meaning. When Gobbi invades the Temple of Jerusalem and then checks himself to be certain of his hostage daughter's rescue, one can hear the confidence of a bold warrior and a crafty ruler; with Cappuccilli there is just a baritone who sings his first line louder than his next. These moments run constantly through Gobbi's performance: "I'm weak, it's true" (this in the very tones of impotent age), "but woe if anyone learns it" (sudden, pitiable urgency). The gray anxiety when Fenena's name is heard to the accompaniment of a funeral march; the terrifying bolt of rage when Abigail first tells him he is a prisoner—there is simply nothing to set

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beside these in the new recording except a vocal production that is more satisfying only in part. (For the right reasons, it's harder to notice, until one makes a point of it, how good Gardelli's conducting is for Gobbi.)







Given the ability to negotiate it at all, it is almost impossible not to make an impression as Abigail (although I'm told that Rysanek did not). Dimitrova has been singing this murderous role (its casualties range from Strepponi, the first, through Cerquetti and Suliotis, who sang it with Gobbi at 22 and vanished in pitiful decline about six seasons later) for over 15 years and seems to have survived handily. She has a great deal of raw excitement on top and a typically Slavic combination of glamor and tiring edge in the upper midrange. She also has a crude, barking way with the chest voice at times, and coloratura in the bad old tradition of Caterina Mancini and Gina Cigna in this repertory (that is, sketched or worse). Scotto (with Muti) finds more variety and even some poetry in the role, and even in poor condition her voice seems to me the more intrinsically attractive instrument. (I know it wouldn't have been possible in the theater.) Neither of them is as good as the ill-fated Suliotis, and all three pale beside the fearless certainty, musicality, tonal beauty, and seeming vocal security of the young Maria Callas, who can be heard through the din in a 1949 live performance now circulated on Turnabout (THS 65137/9).

Valentini-Terrani sings well, with an appealing quick vibrato, as Fenena, but I have to register a protest at the casting of Popp in the tiny walk-on part of Anna. Let's not kid ourselves—it must do something, and not something good, to the ego of a top-rank performer to spend so much time feeling and being unimportant. Does she need the cash? If not, the chance should have gone to a deserving young or minor-league soprano, as it did in the other sets. Perhaps when the Karajan *Traviata* appears, we'll find Christa Ludwig as Flora and Kurt Moll as the Doctor, but I hope not.

Something of the same argument applies to Domingo as Ismaele, who sings (quite perfunctorily in this performance) one trio, a few ensembles, and no solo. Angel's Luchetti, perhaps because it was a more important assignment for him than for Domingo, at least sounds involved; Prevedi (what became of him?) is better yet on London because of his relatively unstrained production and lyricism in the passages that want it.

The moral of all this, or one moral, is that musical expectations can be self-fulfilling. Another is that all reforms are followed by stagnation. Toscanini, among others, showed what interest and excitement could come from a serious conductorial approach to Italian opera. He asserted dominance, but the singers over whom he won it were

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Charting the Prima Donna Sweepstakes: the Leader and a Dark Horse

Reviewed by Peter G. Davis



Te Kanawa: rare beauty—and she can sing.

THERE CAN BE FEW doubts about who is leading in the 1980s' prima donna sweepstakes. Here are three new releases from three different major labels celebrating the glamorous voice of Kiri Te Kanawa. And the glamorous physical presence as well. Anyone leafing through a record bin is bound to pause over the tantalizingly enigmatic beauty gazing coolly from these jacket covers; you may even wonder if she can sing, too. Well, the lustrous, silvery sheen of Te Kanawa's soprano perfectly complements her looks, and both luscious natural endowments are now in the healthy glow of early maturity. Not a forced, ugly, or unmusical sound is to be heard on these records, which range over a diverse repertoire carefully chosen to display the singer's aural allure at its seductive best.

Treading with care and trying not to appear ungrateful, I still am bound to admit that the Canteloube program nearly put me to sleep and the Verdi/Puccini recital struck me as exasperatingly bland. Perhaps one tends to be overcritical of a busy singer at the peak of her powers, later to recall with nostalgia how glorious the instrument once sounded before its bloom passed. Tebaldi impressed many people as a beautiful bore when she was in her prime, and so did the young Sutherland. With that in mind, I listened very intently, and with only intermittent success, to detect the faint glimmer of

an individual vocal personality beneath the lovely exterior.

Possibly the Mozart disc will be held up years from now as one of the more distinctive examples of Te Kanawa during her finest hour. For some reason this composer, more than most, evokes an emotional response from the soprano, and I do sense genuine involvement in addition to the pretty vocalizing. The serene, confident repose of Zaide's "*Ruhe sanft*," Sandrina's anguished dilemma, and Fiordiligi's crisis of the heart are at least suggested underneath the seamlessly flowing line. These performances can bear comparison with the finest, probably in part due to Colin Davis's sensitive conducting. Te Kanawa always seems to give more of herself when an authoritative colleague sets the pace. The director Peter Hall once remarked that Kiri is a wonderful girl and potentially a great artist, but you have to kick her.

So far, no one has appeared to boot Te Kanawa when she tackles Verdi and Puccini—every aria on the CBS disc is sung in the same faceless, maddeningly detached manner. The few expressive gestures sound almost absentmindedly pasted on at odd moments, as if someone were flashing cue cards to remind her when a touch of generalized emotion might be appropriate. Nor do I get much purely musical enjoyment from interpretations that give such a lackadaisical shape to Verdi's or Puccini's arching melodic phrases. Even the neutrally pretty timbre of the voice cloys after a while, without a hint of chest register or a variation of color to underscore dramatic points. John Pritchard's accompaniments remain deferentially in the background, never once threatening to ruffle the placid atmosphere.

Te Kanawa also misses the earthy vitality of Canteloube's Auvergne folksong settings in these archly inflected, drawn-out renditions, which sentimentalize the music beyond endurance. Jeffrey Tate conjures up a wealth of ravishing instrumental detail from the orchestra, but Canteloube would surely have disapproved of the way these performers self-indulgently loiter around his country landscapes. Frederica von Stade's rival versions with Antonio de Almeida are taken at an even more leisurely pace than Te Kanawa's, although at least the plangency of Von Stade's graceful mez-

zo-soprano more accurately captures the various moods of these enchanting songs. Neither duplicates the heady dash and bracing freshness of Natania Davrath's boyish soprano on the complete Vanguard set (VSD 713/4), while the spicy wit and verbal point of Madeleine Grey, who introduced this music back in the 1920s, are preserved on an EMI "Great Recordings of the Century" disc (SH 196) that remains unchallenged.

HF

MOZART: Opera Arias.

Kiri Te Kanawa, soprano; London Symphony Orchestra, Colin Davis, cond. PHILIPS 6514 319, \$12.98 (digital recording). Cassette: 7337 319, \$12.98.

La Clemenza di Tito: S'altro che lagrime. Così fan tutte: Ei parte . . . Per pietà, ben mio. La Finta Giardiniera: Crudeli fermate . . . Ah dal pianto. Idomeneo: Se il padre perdei. Lucio Silla: Pupille amate. Il Rè pastore: L'Amerò sarò costante. Zaide: Ruhe sanft, mein holdes Leben. Die Zauberflöte: Ach, ich fühl's.

PUCCINI, VERDI: Opera Arias.

Kiri Te Kanawa, soprano; London Philharmonic Orchestra, John Pritchard, cond. [Roy Emerson, prod.] CBS MASTERWORKS IM 37298 (digital recording). Cassette: IMT 37298. [Price at dealer's option.]

PUCCINI: La Bohème: Quando m'en vo. Gianni Schicchi: O mio babbino caro. Madama Butterfly: Un bel di. Manon Lescaut: In quelle trine morbide. La Rondine: Che il bel sogno di Doretta. Tosca: Vissi d'arte. Le Villi: Se come voi. VERDI: Don Carlos: Tu che le vanità. La Traviata: È strano . . . Ah, fors'è lui . . . Sempre libera. Il Trovatore: Timor di me . . . D'amor sull'ali rosee.

CANTELOUBE: Chants d'Auvergne.

Kiri Te Kanawa, soprano; English Chamber Orchestra, Jeffrey Tate, cond. [Paul Myers, prod.] LONDON LDR 71104, \$12.98 (digital recording). Cassette: LDR5 71104, \$12.98.

L'Aio dè rotso; L'Antouèno; Bailèro; Lou Boussu; Brezairola; Lo Calhé; La Delaïssado; Lo Fiolairé; Malurous qu'ò uno fenno; N'ai pas ièu de mîo; Obal dins lou limouzi; Ound' onorèn gorda; Passo del prat; La Pastoura als camps; Pastourelle; La Pastrouletta è lou chibaliè.

Frederica von Stade, mezzo-soprano; Royal Philharmonic Orchestra, Antonio de Almeida, cond. [David Mottley, prod.] CBS MASTERWORKS IM 37299 (digital recording). [Price at dealer's option.]

L'Aio dè rotso; L'Antouèno; Bailèro; Brezairola; Lo Calhé; Chut, chut; Lou Coucut; Le Delaïssado; Lo Fiolairé; Uno Jionto postouro; N'ai pas ièu de mîo; Obal dins lou limouzi; Oï, ayai; Ound' onorèn gorda; Passo del prat; Pour l'enfant; Tè, l'co. tè.

strong enough for submission not to mean self-negation. Now a generation of singers has grown up expecting to submit to its conductors whether or not they earn it through a force of personal vision comparable to Toscanini's. Sinopoli's domination is not — need not be—combative, because it meets no resistance. He is leading in a vacuum. This is to some extent an exaggeration—Dimitrova projects strongly at times in the present set; so do Scotto and, occasionally, Manuguerra in Muti's. But comparisons across the years in this or any other opera will bear out the generalization: The singers are not at the center, and from the fringes they cannot command.

Meanwhile, if we expect the central interest in an opera to come from the pit, interesting conductors like Sinopoli will emerge and provide it, but the real opera—the drama of characters and emotions on the stage—will go to sleep. (When an uninteresting conductor comes along to "lead" the same sleepy, malleable cast, we get the worst of both worlds.) No doubt in the days before Toscanini, or before Faccio and Mariani, the orchestral drama was apt to go to sleep. Neither is desirable, but the latter, as Verdi himself said, is the lesser evil. W.C.

WEILL: Die sieben Todsünden der Kleinbürger.

Elise Ross, mezzo-soprano; Anthony Rolfe-Johnson and Ian Caley, tenors; Michael Rippon, baritone; John Tomlinson, bass; City of Birmingham Symphony Orchestra. Simon Rattle, cond. [John Willan, prod.] ANGEL DS 37981, \$12.98 (digital recording). Cassette: 4XS 37981, \$9.98.

If you're coming fresh to *The Seven Deadly Sins of the Petite Bourgeoisie*, this recording should give you some feeling for at least the orchestral part of the funniest, most biting, and musically most vivacious and endearing of the Brecht-Weill collaborations. But first, see if you can scare up DG's Leipzig version with Gisela May, conducted by Herbert Kegel (139 308)—for some 15 years one of the catalog's indispensable discs, and just recently dispensed with.

Rattle and the Birmingham orchestra deliver a crisp, tidy account that is clearly and attractively recorded. What's missing is the spirit of the music—the rhythmic spring that makes this travelogue through yet another of Brecht's grotesquely imagined Americas at once so brilliantly parodistic and so deadly serious. This is especially damaging to the dance episodes; note the ho-humly sawed ascending and descending scale passages that lead into the smoothed-out performance of the most wickedly wonderful of the dances, that of the Los Angeles episode, in which the naive Anna II learns to curb her "Anger at Meanness."

The dances are further slighted in Angel's presentation, where the annotator, after paying lip service to "the importance

of dancing in the work," provides a plot synopsis that simply ignores what happens in the dances—exactly how, for example, Anna II learns to curb her appropriate but inconvenient anger. The synopsis covers only the *sung* text, which is given over almost entirely to the hard-boiled singing sister, Anna I, and to the two Annas' rapacious family (in which Mama is a bass) back home in Louisiana. In fact, the Angel package seems to miss the whole point of the piece, presenting the sisters' seven stops as object lessons in the conquest of such sins as "Sloth" and "Lust" rather than Brecht's "Sloth (While Committing Injus-

tice)" and "Lust (Selfless Love)."

If it's unlikely that the performers share this misunderstanding, it's hard to guess what they *do* hear in the piece. Elise Ross is presumably intended as a vocally "legit" alternative to the cabaret orientation of DG's May and of Lotte Lenya in the earlier recording (still listed as Columbia Special Products AKL 5175, mono), and I like the idea. But the pallid mezzo midrange Ross displays here doesn't solve the music in either vocal or emotional terms. Vocally, a "legit" singer has to accomplish through security and freedom below, on, and just above the break what a

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CLASSICAL Reviews

singer of the Lenya-May school manages by hoisting a hefty chest register well up into the midrange. Emotionally, she needs to have as strong a connection to the sisters' odyssey as the ebullient May and Lenya—not necessarily the *same* connection, but one strong enough to justify and animate her recounting of these adventures.

I'm at a loss to suggest a "legit" Anna (the Ludwig or Chookasian of ten years ago? perhaps Minton or Fassbaender?), but on this evidence Ross isn't it. And she's even more deadpan in Anna II's few spoken lines, for which Lenya and May concocted

a separate personality—delightfully placed in opposite channels in DG's vivid stereo edition, which captures May in her vocal prime (Lenya was considerably harder-pressed by the time of her recording) along with a nastily potent-voiced male quartet. Angel's men tend to puniness of voice and scrawniness of spirit.

The text translation provided is once again the Auden-Kallman singing version, which isn't terribly helpful for listening purposes. Does the publisher (Schott) not permit the inclusion of a more literal translation? **K.F.**

Recitals and Miscellany

ISTVÁN GÁTI: Song Recital.

István Gáti, baritone; Dezső Ránki, piano. [Zoltán Hézszer, prod.] HUNGAROTON SLPX 12233, \$9.98.

BRAHMS: Wiegenlied, Op. 49, No. 4. LISZT: Es muss ein Wunderbares sein. SCHUBERT: Die Forelle, D. 550; Der Musensohn, D. 764; An Sylvia, D. 891. Winterreise, D. 911: No. 5, Der Lindenbaum; No. 11, Frühlingstraum; No. 13, Die Post. Schwanengesang, D. 957: No. 4, Ständchen; No. 8, Der Atlas. SCHUMANN: Myrthen, Op. 25: No. 7, Die Lotoblume; No. 24, Du bist wie eine Blume. Mondnacht, Op. 39, No. 5; Die beiden Grenadiere, Op. 49, No. 1. R. STRAUSS: Zueignung, Op. 10, No. 1. WOLF: Mörke-Lieder: No. 46, Gesang Weylas.

SCHUMANN: Dichterliebe, Op. 48. BRAHMS: Songs (6).

Håkan Hagegård, baritone; Thomas Schuback, piano. [Jay David Saks, prod.] RCA RED SEAL ARC 1-4523, \$12.98 (digital recording). Cassette: ARE 1-4523, \$12.98.

BRAHMS: Wie bist du, meine Königin, Op. 32, No. 9; So willst du des Armen, Op. 33, No. 5; Dein blaues Auge, Op. 59, No. 8; An den Mond, Op. 71, No. 2; Verzagen, Op. 72, No. 4; Auf dem Kirchhofe, Op. 105, No. 4.

Lately a number of Lieder recordings have come my way sporting accompaniments of uncommon interest. I'll be reporting shortly on some fascinating Wolf playing by two conductor-pianists, Wolfgang Sawallisch and Thomas Schuback, and in these entertaining programs we have Schuback again and, best of all, Dezső Ránki, who deservedly gets equal billing with Gáti.

Ránki's abilities as a soloist are by now well established, but such accomplishments by no means automatically translate into successful song work. He shows his stuff, however, from the outset in Schubert's "Die Forelle," giving remarkable firmness of touch to the piano's characteristic phrase of a sextuplet followed by two eighth notes, at the same time grading and shaping them into a statement of infectious sweep and exuberance. I have found myself returning to this record just for the vitality and shape of the piano-playing.

I also derive much enjoyment from Gáti's straightforward, firm singing of these chestnuts. There is risk involved in tackling a program of such well-exposed

material, but performances as fresh as these remind us why the material is so well-exposed. The program is intelligently planned for repeated hearings: a nicely chosen side of Schubert (sensibly bypassing the emotionally more convoluted repertory but still offering much variety), followed by Schumann (the two *Myrthen* songs bracketed by "The Two Grenadiers" and the dreamy "Mondnacht"), Brahms, Wolf, and Liszt, with the inevitable "Zueignung" as a rousing encore. Gáti hasn't much freedom on top, and he sings mostly in one color, but as in his contributions to Mahler's *Wunderhorn* cycle (SLPX 12043, May 1982) he makes solid contact with the material.

Hagegård makes a more mellifluous sound, though his top isn't exactly refulgent either. In any particular song, you can hear the earnestness of his desire to please, and his work is certainly pleasant, with its consistently bright and attractive tone and freedom from indulgence. It's also rather hard to get much of a fix on. It sounds nice while it's happening, but after it's happened nothing much lingers in memory. I don't believe that *Dichterliebe* requires the "poetic" hand-wringing often considered obligatory. In fact, my favorite way of hearing it is in Wunderlich's gorgeous rendering (DG 139 125). But with Wunderlich, each song is a vocal statement that etches itself firmly in the imagination.

And with Wunderlich, I can hear—vocally and temperamentally—why he has chosen each of the Beethoven and Schubert songs on the flip side; the "Adelaide" alone is worth the price of the disc. With Hagegård, the performances don't tell me why these six Brahms songs have been chosen, except that he can sing them pleasantly. Interestingly, Schuback's work with Hagegård, while firmly registered and tonally attractive, is more generalized than the Wolf playing that so impressed me.

RCA's close recording has plenty of impact, though I hope your copy has better surfaces than mine. Texts and translations are included. Hungaroton includes notes in English, but texts in German and Hungarian only. **K.F.**

The Tape Deck

Critiques of new cassette and open-reel releases by R. D. Darrell

Opera Paprika

Current recordings encompass all kinds of opera—grand and chamber, standard and novel, old and new—with many, but not all, appearing in tape as well as disc editions. And while relatively few operatic musiccassette sets come to "Tape Deck" attention, those that do (normally in Prestige-Box formats with full notes and texts) often are of exceptional interest: notably, a Hungaroton batch of Hungarian State Opera productions of familiar and unfamiliar Italian operas conducted by Italians and sung in Italian by mostly Hungarian casts. Here, with few internationally famous stars, the prime attraction is the teamwork of less well-known singers in far better-integrated performances than those of most hastily rehearsed all-star casts, often assembled for recording purposes only and hence lacking the dramatic grip and assurance achieved in an extended stage presentation.

Three current exemplars are the first digital Verdi *Ernani* (MK 12259/61, \$29.94), the first stereo Rossini *Mosè* (MK 12290/2, \$29.94), both conducted by Lamberto Gardelli, and Puccini's *Madama Butterfly* conducted by Giuseppe Patané (MK 12256/8, \$29.94). The first does have one international star, Sylvia Sass as Elvira, but it's the rousing choral and orchestral performance, most impressively and vividly recorded, that gives this version its distinctive power. The all-Hungarian cast of *Mosè* (in the Italian version of its 1826–27 Paris revision) is more uneven vocally, but again the ensemble singing and the choral and orchestral performance—in robust analog recording—make the most of this extraordinary score's dramatic grandeur. (Incidentally, the Scimone/Philips *Mosè in Egitto*, 7654 081, presenting the considerably different 1818 Naples version, offers no direct competition.) Yet perhaps most surprising of all is the *Butterfly*, in which the soprano, Veronika Kincses, while no match vocally for the great Butterflies of the past, sings and acts so endearingly—and is so ably supported by everyone else, including the audio engineers—that the overall performance is memorable.

Oddly enough, the one current Hungaroton native composition, Bartók's grim yet glowing *Bluebeard's Castle*, features Russian soloists, Elena Obraztsova and Yevge-

ny Nesterenko, along with Hungarian choral, orchestral, and recording forces (MK 12254, a Prestige-Boxed single, \$9.98). Explanation: Conductor János Ferencsik, who has recorded acclaimed earlier versions with Hungarian soloists, here commemorates his 1978 Moscow triumph with the same Slavic stars. Now, with vividly realistic digital sonics, they have won the 1981 Grand Prix of the Académie du Disque Française.

Not that all international-cast productions lack ensemble excellence. Witness the final embodiment of Carlo Maria Giulini's long preparations for an ambitiously "ideal" Verdi *Falstaff*, recorded live in Los Angeles in April 1982 by Deutsche Grammophon (digital/chrome, three-cassette Prestige Box 3382 020, \$38.94). Perhaps it's because many of the performers, including Renato Bruson in the title role as well as the Los Angeles choral and orchestral forces, were new to the music; more likely, it's the result of meticulous rehearsal of a work in which ensembles predominate: Whatever the reason, this is a recorded performance that ranks near, if not at, the top of available versions (always excepting the sui-generis Toscanini mono). Certainly no other recording, not even the 1981 Karajan digital (Philips 7654 060), can match DG's sonic naturalness, expansiveness, and auditorium "presence."

In this fast company, even so delectable a lighter score as Offenbach's *La Périochole* stands little chance in a routine performance—such as that by a mostly French cast (except for two Spanish principals) and Toulouse's Capitole Chorus and Orchestra under Michel Plasson (Angel digital/terric, Prestige Box 4X2S 3923, \$19.96). The quintessential effervescence just isn't here, and even Teresa Berganza, in the title role, for once proves disappointing, at least to anyone who remembers the incomparable Maggie Teyte and Jennie Tourel in the best-known airs.

A novel one-act opera buffa, Donizetti's *Il Campanello*, is given its welcome first modern recording by mostly unfamiliar Italian soloists with a Viennese chorus and orchestra under Gary Bertini (Pro Arte digital/chrome, PCD 125, \$9.98; notes included, English text on request). The singing is idiomatic and competent, although Angelo Romero fails to milk the full bravura of Enrico's part; the spirited overall performance and, above all, the rollicking music itself—a great hit in its 1836 premiere—make for a delightful rediscovery.

Oratorio, cantata, Lied, etc. Among the other current programs in which human voices predominate, there is one true discovery: Schubert's unfinished *Lazarus*—a work that reveals the composer's full dramatic powers so inexplicably missing in his operas. The soloists include Edith Mathis (also heard in the D. 676 *Salve Regina*), Hermann Prey, and Werner Hollweg, with Stuttgart Radio choral and orchestral forces under Gabriel Chmura, all superbly captured in a rich, warm, yet lucidly detailed recording. But it's the ineffably thrilling music that makes this a priceless find (Pro Arte digital/chrome, 2PXC 203, double-play, \$19.96; notes included, English text on request).

Pro Arte also provides the first modern complete version of Debussy's early *L'Enfant prodigue*, coupled with his more familiar cantata *La Damoiselle élue*. Well sung by soloists Jessye Norman, Dietrich Fischer-Dieskau, and Ileana Cotrubas, with Bertini's Stuttgart Radio Chorus and Orchestra, and well recorded, it lacks only true Gallic character and full evocative magic (digital/chrome, PCD 128, \$9.98; notes included, French/English texts on request—also Pro Arte/Barclay-Crocker reel F 0128, \$9.95; notes and texts included). Both tape editions, unlike the disc version, complete on one side, lamentably break *L'Enfant* so that it concludes on the second side—a reversion to the bad old days of unconscionable tape editing. Contrast a reformed RCA's digital/chrome cassette (ARE 1-4523, \$12.98): Schumann's *Dichterliebe* complete on one side, although the disc breaks nine minutes earlier. The rising-star baritone Håkan Hagegård copes ably with both the great song cycle and six overside Brahms Lieder, but I'm even more impressed by the superlatively played and recorded pianistic collaboration of Thomas Schuback.

A Jack Horner plum. What a joy it is to chance on a hitherto unheard-of composer of music so disarmingly tuneful and catchy that it warrants comparison with the dance-apotheoses of Gottschalk and Joplin! This is, according to Villa-Lobos, "the true incarnation of the Brazilian soul." Ernesto Nazareth (1863–1934); nine exquisitely subtle tangos, two incomparably haunting waltzes, and a quirky polka are irresistibly played by Brazilian pianist Arthur Lima (Pro Arte digital/chrome, PCD 144, \$9.98)—a program of inexhaustible delights. **HF**

BACKBEAT[®]



DEBORAH FEINGOLD

David Byrne

Talking Heads leader Byrne is a songwriter, video producer, theater composer, artist, and a part-time member of the 20th century literati. And some people think he's only a rock star.

by Steven X. Rea

DAVID BYRNE IS A SERIOUS man, but he has a sense of humor about himself. He could legitimately be called a rock star: He and the band he fronts, Talking Heads, have produced an unbroken string of successful, highly praised, and influential records, and have headlined at festivals and large halls around the world. But he certainly doesn't look or act like a rock star.

Instead, the gangly, dark-haired singer/composer/guitarist looks like someone who has spent his adult days immersed in theater, art, and the musical avant-garde. His big, stark loft in downtown Manhattan

is occupied by as much video and sound equipment as furniture. The shelves are crammed with oversized tomes on graphic arts and popism, albums ranging from experimental electronics to Middle Eastern folk music. The few chairs and tables are white or industrial gray; there is an electric guitar and something that looks like a small gong to one side of the central area.

He wears plain, dark clothes. He keeps notebooks filled with precise diagrams, lists of things to do, phrases and fragments for eventual songs, ideas for upcoming projects. He is equally at home talking

about novelist James Joyce, artist Robert Rauschenberg, or funk king George Clinton. He is quiet, polite, thoughtful, but there is nothing easygoing in his nature: Byrne's eyes are bright and reddish, his features almost lycanthropic. (There is hair growing under his eyes, as if his eyebrows were trying to make circles.) He is intense, intelligent, active.

Along with Heads drummer Chris Frantz and bassist Tina Weymouth, Byrne formed his first band, the Artistics (later changed to the Autistics) back in the early '70s, while the three were studying at the

Rhode Island School of Design. In 1975, they changed from the Artistics to Talking Heads and debuted at New York punk club CBGB's. Keyboardist Jerry Harrison, late of Jonathan Richman's Modern Lovers, joined up soon after. In 1977, the band released its first LP, "Talking Heads: 77," which wowed the critics and a sizable chunk of the record-buying public with its edgy mix of primitive rage and urban neurosis, artiness and angst, spare, bopping rhythms, and keen, frenetic rock.

Since then, there has been experimentation and growth. An association with producer/musician/conceptualist Brian Eno (who, for a time, became an unofficial fifth Head) introduced the band to a swarm of ideas and sounds, from the almost lush synthesizer embellishments and aural ambiences of "Fear of Music" (1979) to the polyrhythmic sounds of the African-influenced "Remain in Light" (1980). For the latter, the group grew from a quartet to a teeming nine-piece ensemble. Their new album, "Speaking in Tongues," is sparser and plainer, but the multilayered rhythms are still much in evidence. There is also a new passion and assuredness in Byrne's singing and in the foursome's playing.

Individually, Talking Heads have been involved in their own projects: Chris and Tina (who are married and have a baby) have released material as the Tom Tom Club; Jerry Harrison has been producing other artists and released a solo album in 1982; and Byrne has collaborated with Eno ("My Life in the Bush of Ghosts") and modern-dance choreographer Twyla Tharp ("Songs from the Catherine Wheel").

A few weeks following the release of Talking Heads' sixth LP, Byrne was busy working on the video for its opening track, *Burning Down the House*, which he is producing and directing. On a Sunday afternoon a few hours before he was scheduled to do some taping at a ballroom on Houston Street, we sat in his loft and talked.

Backbeat: Is this the first video you've directed?

David Byrne: No, I did *Once in a Lifetime*

too, with some help from Toni Basil.

Backbeat: How do you feel about videos, about putting them together?

Byrne: It's as much fun as making a record, and as much agony too [laughs].

Backbeat: Is creating one a very different process from writing a song—apart from the differences in the technology?

Byrne: No. It's similar. You simply translate the process into different forms. And it works just the same.

Discography

Talking Heads: 77. Sire SR 6036; 1977.
More Songs About Buildings and Food. Sire SRK 6058; 1978.
Fear of Music. Sire SRK 6076; 1979.
Remain in Light. Sire SRK 6095; 1980.
Brian Eno & David Byrne: My Life in the Bush of Ghosts. Sire SRK 6093; 1981.
David Byrne: Songs from The Catherine Wheel. Sire SRK 3645; 1982.
The Name of This Band Is Talking Heads. Sire 2SR 3590; 1982.
Speaking in Tongues. Sire 23883-1; 1983.

Backbeat: What was your approach to "Speaking in Tongues"? When you recorded "Remain in Light," I understand that you wrote the lyrics to fit the music. Was this one basically the same process?

Byrne: Yeah. The basic tracks—guitar, bass, and drums and that sort of thing—were recorded before I started working on any lyrics. I had been collecting phrases that I liked, but I hadn't tried to organize them. It's easier for me to adapt lyrics to the music that has resulted from four or five people playing together than to get four or five people to adapt their playing styles to some lyrics that I've written. And I don't mind writing the words to fit.

Backbeat: It was the other way around with the first couple of records, wasn't it?

Byrne: Not all of them, but quite a few, yes.

Backbeat: Do you think it affects the way the songs turn out?

Byrne: Yes. You get slightly different results. Some of the songs where the lyrics come first tend to be fragmented. There's a little section of music that goes with a section of lyrics, and then there's an abrupt change in the music to go with a different set of lyrics.

Things tend to flow more when the music comes first, but that sort of choppy, cut-and-paste music is alright as well. I'd like to go back to doing it that way. I think I will.

Backbeat: "Speaking in Tongues" is your first studio album since "Talking Heads: 77" that Brian Eno hasn't had a hand in cowriting or producing. Why?

Byrne: I suppose most bands get to the point where they say, "Let's produce our record ourselves," and the singer or the guitar player becomes the producer. So it was time for us to try it on our own. And I think Brian had had his fill of Talking Heads as well [grins].

Backbeat: But things are still amicable between you—there hasn't been one of those "artistic differences" disputes, has there?

Byrne: No. We don't have any plans to collaborate on anything in the immediate future, but I'd like to do something together again eventually.

Backbeat: Let's run through your discography. I'll read off the title and you say the first thing that comes to mind—something you recall about the recording process, or just a sense or an image that the record gives you.

Byrne: Okay.

Backbeat: "Talking Heads: 77."

Byrne: I remember that one being very tense and sort of claustrophobic.

Backbeat: "More Songs About Buildings and Food."

Byrne: I remember drinking rum while I

Talking Heads, alias the Artistics, alias the Artistics: Chris Frantz, Jerry Harrison, Tina Weymouth, David Byrne. Their individual recording projects serve to strengthen their work as an ensemble.



DEBORAH FEINGOLD

was singing and singing in the control room.

Backbeat: "Fear of Music."

Byrne: That one was written in a very fragmented way. It was recorded all at once but then it was mixed in different studios. We had neglected to book any place [laughs]. That one sounds like a rock album to me. Somehow it came out sounding very nice.

Backbeat: "Remain in Light."

Byrne: I remember sometimes at home agonizing over lyrics and other times getting a whole song to work—with lyrics—in about 10 minutes. That happened for *Listening Wind* and *Life During Wartime*. I just set up these scenarios in my mind that fit the rhythm of the phrases. I wrote as many as I could and later on I put them in the proper order.

Backbeat: How about the live album, "The Name of This Band Is Talking Heads"?

Byrne: It had a big effect on this new record, actually. It gave us the opportunity to sit down and listen to everything we had done. By listening to ourselves play the old and the newer stuff as a live band, we could hear what we had gained and lost from the various changes we had been through. We tried to gain back some of what we felt we had lost when we made this record.

Backbeat: What did you feel you had lost?

Byrne: Some of the simplicity, some of the feeling of a band playing.

Backbeat: Was that just from having too many players and other people—Adrian Belew, Bernie Worrell, Steve Scales—sitting in and contributing to the music?

Byrne: It's a combination of things. A little bit of that, a little bit of the way we had been recording—in layers—and other things. It could be the studio that we used, or the place where the album was mixed, or whatever.

Backbeat: "My Life in the Bush of Ghosts."

Byrne: I remember when we finished that one. I thought it would be a popular disco album. Because I thought it didn't matter that you couldn't understand the words—the words to most records don't matter. But it wasn't the big hit that I thought it was going to be [laughs].

Backbeat: "The Catherine Wheel."

Byrne: Hmm [long pause]. I've listened to it once or twice. The cassette, not the record. I don't know what else to say about it.

Backbeat: "Speaking in Tongues."

Byrne: I can sing along with this one more than I can with some of the others. It has more formal choruses and those sorts of things. Something else: I associate the lyrics on this record—this is sort of pretentious, but—with Joyce and Gertrude Stein, and mythological and religious images: obscure religious incantations and things like that that don't quite make sense in a literal way, in the same way that a lot of Joyce's writing doesn't make sense in a literal way.

Backbeat: Had you been reading a lot of Joyce and Stein before you made the record?

Byrne: Nope [laughs].

Backbeat: Speaking of your lyrics, there are many recurring themes, motifs, images in your songs. All the way back to the early ones through the newest. The house on fire, for instance, have you given much thought to that?

Byrne: Yeah, I realized it after the fact. I suppose it has something to do with the house as the self or the soul and self-immolation. I guess in psychological and mythological terms destroying the self is a way of transcending the self. But trying to figure out what the songs are saying is like interpreting dreams. The image is very clear—like one you've seen in a dream—and you can be very exact in describing it. But what it means is a little vague.

Backbeat: The cassette version of "Speaking in Tongues" has a track that isn't on the

LP. And some of the songs on it run longer. Why the difference between the two?

Byrne: Well, cassette buyers lose out a little bit. They don't get the packaging. They don't get lyric sheets. And most of the time the sound isn't as good. So we tried to make up for that by adding some music, and getting the sound as good as we could.

Backbeat: When did you record "Speaking in Tongues"?

Byrne: We recorded it last fall and then remixed some things last winter. The Rauschenberg cover delayed everything a little bit.

Backbeat: What prompted the idea for that cover?

Byrne: I had seen some prints of his a couple of years ago at a gallery called Gemini in Los Angeles. They were overlapping images, and I quite liked them. And then the band was having dinner at Mickey's, a restaurant at University Place [in New York City], and there was a Rauschenberg on the wall. I suggested we ask him to do a record cover and everybody thought it was a good idea. So, we asked Mickey to put us in contact with Rauschenberg, and he agreed to do it.

Originally, we had wanted the whole run to be his cover [only 50,000 Rauschenberg sleeves were issued]. But after months of trying to find a way to manufacture it for the price of an ordinary cover, or even for a little more, we found that it was just impossible. So we made it a limited edition, and I did the cover for the cheaper version.

Backbeat: You're about to embark on a tour of the States and possibly Europe and Japan. Will there be just the four of you, or will there be nine, like the last tour?

Byrne: We're going to mix it up; the numbers will change constantly.

Backbeat: Do you like touring?

Byrne: Yes, as long as it's not too long. In fact, I really like it if it runs smoothly.

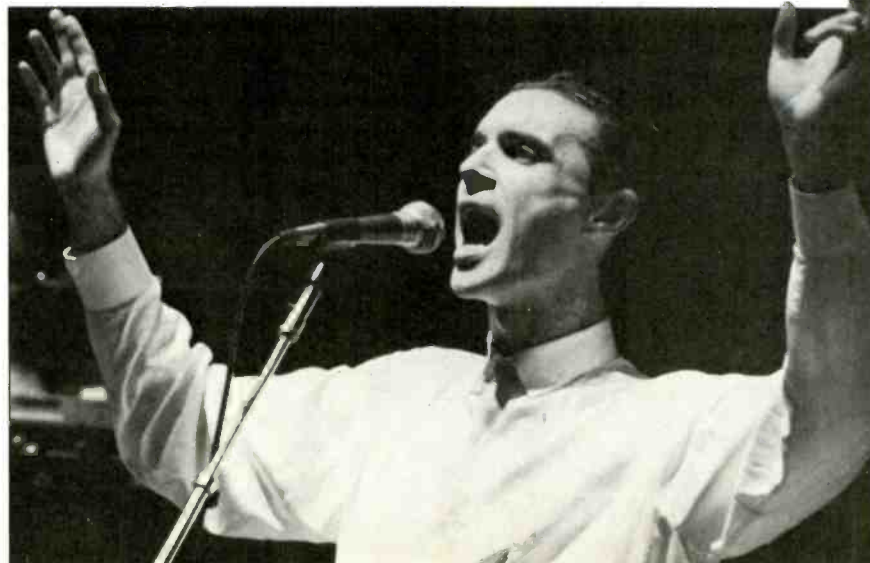
Backbeat: As a performer, you seem to have come out of your shell. I remember seeing you in 1977: You stood absolutely still with your shoulders hunched up, tight as a knot. Now, you're quite relaxed onstage, shimmying and boogieing around, dancing up a storm. You even look like you're having fun. Is it accurate to say that you've loosened up, unwound?

Byrne: I guess so.

Backbeat: Is that because you've gotten used to performing?

Byrne: That probably has a lot to do with it. But part of the original stage attitude was intentional. When you want to do something that's new, as we did when the band began, you have to begin by removing everything else. You start with just the bare bones of what it is you want to do. You say, "Okay, I know how to do this. But we won't have any movement and dancing around onstage because I don't know what my position on that is yet. I don't know how to fit it in. So we'll start with the basics and gradually add the other things as we under-

Byrne onstage: "This has to stop at some point, or we'll end up in Las Vegas."



LINDA MATLOW/PIK

stand them." I think that's what has happened. It has to stop at some point, or we'll end up in Las Vegas [laughs]. But I am going to go further with this tour. I'm having a costume made.

Backbeat: A gold lamé jumpsuit?

Byrne: You'll have to wait and see. It's pretty odd, though.

Backbeat: Is the rest of the band going to be in costume?

Byrne: No. I think we'll work something out though.

Backbeat: Speaking of costumes and stage shows, what do you think of pop-music videos? Have you been watching a lot of them?

Byrne: I've seen a few. But I can't watch too many in a row—they make me ill.

Backbeat: You mean all the pouty girls in lingerie, that sort of stuff?

Byrne: Yeah. They're just not very well done. Most are made with the attitude that rock video is a second-rate art form, a commercial for a product. I like the idea that it's your chance to make a little movie, something that can be treated with as much care as you take in making a record.

Backbeat: What about video artists like Michael Nesmith who say we're on the verge of a whole new art form, a merger between video and music. Do you agree with that?

Byrne: No. People have been putting music with films for an awfully long time. There's nothing new about it at all. There has always been talk about putting longer sorts of things—the equivalent of a pop-music opera—on video. It's a possibility, but so far nobody has done it right. All the various rock operas and rock musicals like *Hair* and *Tommy*—I thought they all sucked. I mean, both mediums suffered. What *should* happen is that they should combine and make something stronger than either of them on their own.

Backbeat: Is your record company financing the video of *Burning Down the House*?

Byrne: No. They might pay to use it, though.

Backbeat: Generally, what do these videos cost to produce?

Byrne: They run from about \$10,000 to . . . well I heard that Michael Jackson's cost \$250,000. This one will probably run about \$20,000.

Backbeat: Are you listening to much music these days?

Byrne: A little bit, not a whole lot. [He goes over to the record player.] "Celtic Harp" by Alan Stivell, some Japanese theater music. Jorge Ben, the Swan Silvertones, Laotian string music, "Oriental Hit Parade." I still listen to an awful lot of what I guess you'd call ethnic music.

Backbeat: Recently, you were quoted in the *New York Times* as saying that "sooner or later we're bound to fail. . . . It's just inevitable that we'll put out a disappointing album. . . ." Do you think you will know

Talking Heads: Speaking in Tongues

Talking Heads, producers
Sire 23883-1

Talking Heads' first studio album since 1980's "Remain in Light" is quietly brilliant, reclaiming the more skeletal character of their earlier work without suggesting a regression. While the new songs hew more closely to the original quartet's style as apotheosized on 1979's "Fear of Music," they also build on the collaborative thrust of ". . . Light," with many of the outside players on that album showing up here as well.

The songs perpetuate the percolating rhythms and rich, extended vamps of those ensemble performances, but they are astutely edited and better focused melodically. David Byrne's growth as a vocalist is particularly apparent: He can still yelp or murmur to reinforce a lyric idea, and no one is likely to regard his voice as conventionally strong and wide-ranging, but here he reads melodies with an easy grace. Best of all, his sly humor is in greater evidence, allowing rather sunny interludes between moments of vague menace.

Burning Down the House exemplifies these gains along with the album's direct links to earlier records. An infectious uptempo song that rides atop explosive percussion and driving acoustic rhythm guitar, it portrays Byrne in his typically fevered, edgy role—in this case, a pyromaniac. His menacing imagery is painted with sudden, flaring strokes of synthesizer and stuttering, percus-

sive accents.

The set also contains several of the band's most life-sized, even hopeful moments, as in the romantic boast of *Girlfriend Is Better*, or the intimations of a tender nesting instinct described in *This Must Be the Place (Naive Melody)*. Here, Byrne reduces relationships to a primordial level ("I'm just an animal, looking for a home . . . And you love me 'till my heart stops . . ." without any trace of condescension. That song is also the album's least fevered instrumental performance, its simmering momentum cooling to a gentle, rather stately closing note.

If Byrne is the most vocal Head, "Speaking in Tongues" argues that he's hardly an auteur, however central his role in shaping the songs' lyrics. Bassist Tina Weymouth and drummer Chris Frantz have given the band an enviably sure, solid bottom from the outset, and they've also developed into a fluid rhythmic partnership, buttressed here by their own use of synthesizers. Jerry Harrison does not dramatize his role on guitars, keyboards, and synthesizer, but his skill at fleshing out the basic ensemble sound yields added nuance.

Production by the band is more straightforward than their career-making collaborations with Brian Eno. Electronic effects are applied with subtlety to the open, cleanly detailed mix. That's in keeping with the music of this truly original and now influential group, which has matured without losing its sense of perspective or personality.

SAM SUTHERLAND

when you make a record that just doesn't click?

Byrne: Well, you might. But if you really knew, then you wouldn't put it out.

Backbeat: Have the individual projects that you, Chris, Tina, and Jerry have been working on contributed to Talking Heads' ensemble playing?

Byrne: Definitely. It has given everyone a lot more confidence. When you work apart from the group you bring in new ideas and techniques and all sorts of things. It also keeps us from getting sick of one another.

Backbeat: Are there times when that happens?

Byrne: Sure. Once we toured for about seven months straight, and by the end of it all, we didn't want to see too much of one another. Because you're really with each other every minute of every day, starting with breakfast at the hotel. It's like any relationship. After a while, little things will start to annoy you: the way someone picks his nose, or something like that.

Backbeat: Who picks his nose?

Byrne: I don't think anyone does [smiles].

Backbeat: Have the four of you sat down and discussed the future of Talking Heads, how much longer you might go on?

Byrne: I believe if we continue to do what we've been doing, we can go on for a while—if we keep interspersing what we do with other projects.

Backbeat: Do you have any forthcoming projects that you can discuss?

Byrne: Well, I've been talking to two different theater people and working with them a little bit on music. One is Robert Wilson—I may be doing the music for his theater piece *The Civil Wars*.

Backbeat: What is it that appeals to you about writing music for theater?

Byrne: It's different in that you have restrictions. A song can be as long as it goes; when it ends, it ends. But in theater, a song has to be a certain length, and it has to build up and change at a certain point. Sometimes it has to work with visual elements, so it's even more restricted. But I kind of like that.

Backbeat: Have you ever had an urge to write a "classic" pop song, like a Rodgers and Hart tune?

Byrne: Oh sure.

Backbeat: Have you tried?

Byrne: Not much, no. It's funny: With those kinds of pop songs, the lyrics and the phrasings and the melodies stand apart from the actual recording and its textures and rhythms. The stuff we do has always been much more interconnected.

Backbeat: Is it safe to say that that's why there haven't been too many covers of Talking Heads songs and why there have been so many versions of, say, *My Funny Valentine*?

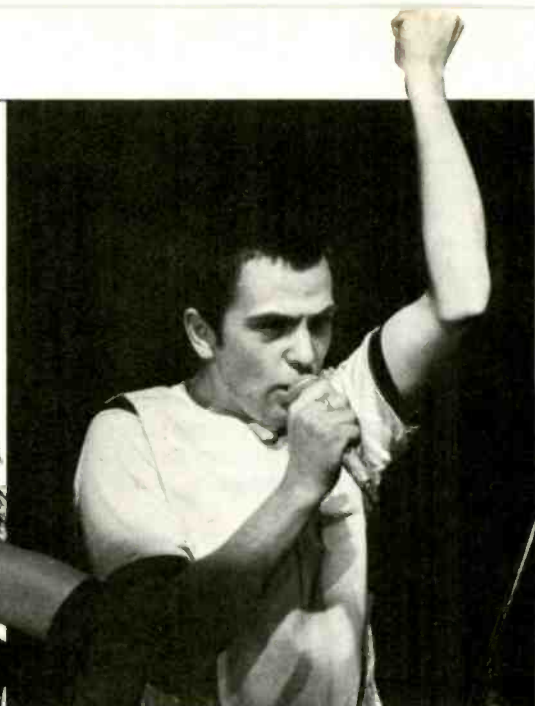
Byrne: Yes. I think it's safe to say that.

HF

Reviews



Ramsey, Cleveland, Magloire of Indeep: nonexploitative, psychosexual theorizing



Gabriel live: highly recommended

Peter Gabriel: Plays Live

Peter Gabriel & Peter Walsh, producers
Geffen 2GHS 4012 (two discs)

Culled from four American concerts last fall, this two-disc album succeeds handsomely both as a documentation of Peter Gabriel's power as a live performer and as an intelligent summary of his solo works since leaving Genesis in the mid-1970s. If you've come to view concert recordings as lavish souvenirs or quick-profit repackages, "Plays Live" might restore your faith in the validity of the format.

For his 1982 tour, Gabriel assembled a small but potent quartet to back his own vocals, piano, and synthesizer: Jerry Marotta on drums, Tony Levin on bass, David Rhodes on guitar, and Larry Fast on synthesizer and piano. Well-crafted arrangements and a deft use of electronics enable the band to create chiming, fugal crosscurrents to the wide range of music. Only one of the 16 songs here (*I Go Swimming*) is previously unrecorded. Familiarity poses no problems, however, for Gabriel has chosen and sequenced his material shrewdly. Particularly impressive are those pieces from his last two albums, such as *The Rhythm of the Heat* and *Biko*, which employed such technical sophistication in their studio incarnations that any concert reading might be expected to suffer. Yet Gabriel and his partners manage to re-create not only the intricate musical details of the originals, but also the emotional drama.

The digital recording and mix are

superb, providing an aural depth that would be deemed top-notch for any studio set. Let alone a live recording. A liner note from the producers cheerfully acknowledges additional, post-concert dubbing ("The generic term of this process is 'cheating,'" they observe), but few are likely to quibble. "Plays Live" is highly recommended to both die-hard fans and newcomers searching for a balanced introduction to Gabriel's provocative, eclectic music.

SAM SUTHERLAND

Indeep:

Last Night a D.J. Saved My Life

Michael Cleveland & Reggie Thompson, producers
Sound of New York SNY 1201
(Becket Records, Inc., 1790 Broadway, New York, N.Y. 10019)

The idea behind Indeep is that in matters sexual, women have all the leverage. "You'd be a fool for a kiss," Rose Marie Ramsey says on *Lipstick Politics*, restating the ancient (and irrefutable) adage that if bedroom privileges were withdrawn, the world would come to a halt. And on *When Boys Talk*, Reggi Magloire takes the sting out of her boyfriend's indiscreet bragging by threatening to tell his pals that he wasn't all that good. The irony is that behind Indeep is a man, Michael Cleveland, coproducer, composer, rapper, arranger, instrumentalist, who creates these musical morality plays for the two females to act out.

Cleveland may make an interesting

psychological case study ("Make him bark," he has Magloire command on *Buffalo Bill*. "Make him scream, girls!"), but he has made one giddy, entertaining record. "Last Night a D.J. Saved My Life" is an amalgam of electrofunk, rap, girl groups, chanting and panting, dance-rock, sound effects (cars, telephones, toilets), and novelty-pop. There's nothing new about a man expounding his musical and philosophical notions through women (especially when the man is white and the women are black), but somehow Indeep manages to defuse accusations of exploitation. For one thing, the lyrics are so exaggerated that they're funny: There've been innumerable songs about a mistreatin' man and his long-sufferin' woman, but on *Love Is like a Gun*, the singer finds 10 pairs of pantyhose in the backseat of the guy's car.

Last Night a D.J. Saved My Life is simply a wonderful title for a song—who hasn't felt alone and desperate and turned to the radio for solace?—and, more importantly, it has a bass line as good as its title. The key to Indeep's charm is in the follow-through: All of Cleveland's fantasies wouldn't amount to much if they weren't grafted onto his jittery synthesized-soul arrangements (Chic and James Brown are his main reference points), and if Ramsey and Magloire didn't project such vivid personalities. Magloire has the more assertive voice, and when she sings, "You shot your mouth off, boy" (*When Boys Talk*) you can be sure that the gentleman being addressed feels intimidated. Ramsey, the one rescued by the D.J., also sings lead on the album's ballad, *Slow Down*—she's getting swept away by passion and trying valiantly to put on the brakes, but to no avail. "I want to take you in the shower," she confesses, "and make love to you for hours."

At under 30 minutes, and with a version of James Brown's *There It Is* that smacks of padding, "Last Night a D.J. Saved My Life" is on the skimpy side, and it has musical deficiencies as well. Cleveland's raps sound arch and affected, and sometimes the production is too skeletal to sustain interest when the psychosexual theorizing comes to a halt. Those reservations aside, the debut album by Indeep is a clever example of dance-floor sociology.

MITCHELL COHEN

Bob Marley & the Wailers: Confrontation

Bob Marley & the Wailers & Errol Brown, producers. Island 90085-1

Reggae fans can thank Jah that "Confrontation," released to commemorate the second anniversary of the death of Bob Marley, is a celebration rather than a desecration. While it isn't likely to replace a true devotee's favorite Wailers LP—"Live!" remains mine—the album is a far cry from "Chances Are," an exploitative 1982 release of rough tracks cut a dozen years earlier. Compiled from songs recorded between "Survival" (1979) and "Uprising" (1980) and including a trio of singles released in Jamaica, "Confrontation" stands as a welcome if secondary document of the Marley magic.

Its songs were composed in a period of transition that culminated in the release of "Uprising." That was the Wailers' cleanest-sounding recording, its mix as close to rhythmic rock as smoky Jamaican reggae. This is not to say that Marley was ignoring his roots, but he did recognize that a reggae song that could get black America to dance could carry political weight. The tragic irony, of course, is that while cancer was laying Marley to waste, that album's *Could You Be Loved* was becoming the Wailers' first significant success on urban contemporary radio.

The themes of these tunes are familiar—oppression, perseverance, and redemption—but the sprightliness of their musical treatment is beguiling. Horns

accentuate the scratchy midtempo rhythm of *Trench Town*, with Marley singing of the ghetto while celebrating the solace brought by the reggae music born of those mean streets. *Jump Nyabingi* finds joy in rhythms that get one "dancing from within" and elicits knowing smiles with its mid-song chant, "we got the herb." Marley's political message is inextricably bound to his music, and in *Mix Up, Mix Up*, an uncharacteristically autobiographical song, he acknowledges the pressures of creating art from both the mind and the heart.

Sung with the faith that "Jah will be waiting there," *I Know* finds Marley stretching his upper register over a propulsive rhythm track thickened with keyboards and the I Threes. *Buffalo Soldier* is equally spiritual, a feet-on-the-ground account of the black man's history in the Americas. But, where *I Know* depicts personal struggle, *Buffalo Soldier* paints the turmoil of the masses, and this contrast is the key to "Confrontation." While Marley points a finger at the evil of Babylon, he also sings about the struggles within us and advises his brothers to stand proud. Two years gone, the righteous Rastaman lives on.

JOHN MILWARD

Brenda Russell: Two Eyes

Tommy LiPuma, producer
Warner Bros. 23839-1

Brenda Russell's voice is so fine—so big, breathy, playfully soulful, and sensuous—that it's a crime her songwriting isn't better. "Two Eyes," her third solo LP, places her vocal and composing abilities in sharp contrast, and the result is a record that is variably mildly entertaining and frustratingly insipid.

She is not entirely to blame, however. Although all nine of the LP's lightweight, lovey-dovey tracks were written or cowritten by Russell, producer Tommy LiPuma has surrounded her with innocuous, predictable arrangements by Leon Pendarvis and keyboardist James Newton Howard and had them rendered by players like Michael McDonald (who cowrote

Marley: a welcome and worthy document of the righteous Rastaman



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Rickie Lee's Latest: Two Critics' Views

Since "Girl at Her Volcano" contains both pop and jazz material, we asked one critic from each camp to review it. Neither was aware of the other's views. Steven X. Rea, who listened to the disc, represents the pop side; Don Heckman, using the cassette, takes the jazz vantage point. The cassette contains a track that the LP does not in *Something Cool*. Also, the difference in format may account for Heckman noticing a problem with *Under the Boardwalk's* mix, while Rea did not.—Ed.



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Rickie Lee Jones: *Girl at Her Volcano*
Rickie Lee Jones, producer
Warner Bros. 23805-1B

Rickie Lee Jones has designed this seven-song collection to evoke memories of those old jazz 78s from the '40s: 10-inches square, with a wrinkled, washed-out photo on the back cover of the itinerant neobeatnik singer/songwriter. (Her front-cover drawing owes more to Joni Mitchell's self-illustrated LP jackets than a Dick Todd 78, but never mind.) Jones's intent here, as expressed in full-page ads in such trade magazines as *Billboard*, is to ensure that no one mistakes "Girl at Her Volcano" for a new Rickie Lee Jones album.

There's little chance of that. Though the arrangements resemble the torchy, slow-motion jazzbo excursions of her own songs, the lyrics do not. Gone are all those Kerouac hipsterisms and the street-guys with sobriquets like Johnny the King and Sal the Weasel; instead, the words are classic pop: *Walk Away Rene*, popularized by the Left Banke in the '60s; The Drifters' hit *Under the Boardwalk*, and Rodgers and Hart's *My Funny Valentine*. The juxtaposition of these with Tom Waits's mushy *Rainbow Sleeves* and Jones's own *Hey, Bub* (a throwaway from "Pirates") can only be called jarring.

In her own "Laura Nyro meets Joni Mitchell with Tom Waits along for the ride" style, Jones does her utmost to render

these classics all but unrecognizable. On *My Funny Valentine* (which Elvis Costello recorded a few years back with a crooner's aplomb), her piano tears the tune apart, slowing it down and sloshing it up with staggered, wavy rhythms; the melody becomes a muddle of melancholy mannerisms. Likewise, her reading transforms *Walk Away Rene* into a wishy-washy ballad, which fades out with some ticktock, vibelike synthesizer chords. *Under the Boardwalk* fares somewhat better only because bandmembers Leslie Smith, Michael Ruff, Arno Lucas, and Sal Bernardi sing along. Their simple, street-corner vocalizations propel the tune along a straight track, despite Jones's whining, wailing, cooing, and yelping.

The musicianship on both the live and studio recordings is, as always, smart and supple. Jones may shamble around, eliciting snail's-pace rhythms from her piano, but she is clever enough to assemble a band (keyboardist Ruff, bassist Nathan East, drummer Art Rodriguez, guitarist Dean Parks, and a few guest players) sympathetic to her wispy, atmospheric ways.

Depending on your mood, you may find "Girl at Her Volcano" a mildly diverting foray into jazzy torch tunes, or an irritating reminder of how precious and pretentious Jones's whole shtick can be. There are moody orchestral arrangements, mellow Fender Rhodes chords, soulful saxes and horns and, in the midst of it all, there is

Jones, metamorphosing some timeless pop gems into shapeless, shadowy ballads.

STEVEN X. REA

According to Rickie Lee Jones, the 10-inch "Girl at Her Volcano" departs from the regular 12-inch LP format to "accentuate the fact that it is a diversion from my 'regular' art." The mélange of material suggests that in fact she may be having trouble deciding just what her "regular" art is. Two songs, Tom Waits's *Rainbow Sleeves* and Neil Larsen and Lani Hall's *So Long*, are leftovers from a 1978 session. The pop-jazz standards *Lush Life*, *My Funny Valentine*, and *Something Cool* (available only on the cassette) are in-concert readings. That leaves *Hey Bub* and *Letters from the 9th Ward* (performed with *Walk Away Rene*) as the only Jones originals.

Rainbow Sleeves is one of Waits's simpler songs, with melody and harmony as traditional as Stephen Foster's. Jones, exceptional actress that she is, makes a minidrama out of the tender lyrics but in so doing pushes too hard for her climaxes. She simply hasn't got the vocal chops to belt like Streisand. *So Long*, on the other hand, is so laid-back as to be virtually nonexistent. No doubt it would sound better in the hands of coauthor Lani Hall.

Hey, Bub is vastly better. The melody follows the lyrics superbly, moving from a simple major scale in the opening phrase to a disjunct, angular wail in the bridge, where both music and words make a sudden shift of gears. Then, almost abruptly, the song stops, like a memory too painful to sustain.

The mix on *Under the Boardwalk* has a peculiar quality; the vocals sound as though they were recorded in a subway tunnel. While that might be the right environment for this East Coast summer song, it doesn't make for very good listening. Jones's harmonizing, however (with Leslie Smith, Michael Ruff, Arno Lucas, and Sal Bernardi), is just right. Given a hotter mix, this could have been a good summer single for her. What happened, Warner Bros.?

The key songs on the album are the jazz-associated *Lush Life*, *My Funny Valentine*, and *Something Cool*. Carly Simon has

had a crack at ballad standards recently, Linda Ronstadt is (at this writing) working on her own collection of same, and Joni Mitchell, of course, has been working the jazz lode for years. But Jones brings a musical and a dramatic preparation to this kind of material that the others sorely lack. Far more than Simon and Ronstadt, she has the sophistication to perceive both its sardonic as well as its ingenuous qualities. And unlike Mitchell, she understands the subtle urbanities of jazz rhythms.

Of the three songs, the most "popular"—*Valentine*—is the least successful, perhaps because its melody and lyrics demand the least. As in *Rainbow*, Jones pushes too hard. Her high notes, a bit pinched even in the best of circumstances, reach unattractive extremes, especially in the bridge.

Something Cool fares better. The song has languished in obscurity since it was originally recorded more than three decades ago by June Christy in a somewhat out-of-tune, but highly regarded version. Jones works wonders with the stark, first-person story of a lady on the make. The multilevel quality of the lines (is the lady what she says she is, or is she only fooling herself?) are perfect for Jones's nightbird style. She never makes the mistake, as other singers her age might, of treating this material as campy, cocktail superficialities. And her phrasing, in this chromatically harmonized piece, is impeccable.

The album highlight, however, is Billy Strayhorn's *Lush Life*, arguably one of the great popular songs of the last 50 years. It's a lament of lost chances—not, perhaps, a popular topic today, but one which Jones seems to understand. A lot of Strayhorn's life is contained in these lyrics, and I suspect Jones has more than a passing identification with them. Her performance is slightly too teary for my taste, a little too caught up with the angst rather than, as Strayhorn was, with the weary acceptance of imperfection. But the lines are difficult—especially the back and forth, half-tone movements of the chorus—and she handles them with ease, always making the dark thrust of the melody serve the story she is telling. At the close she sings a quite amazing drop of an octave to dramatize the final line, "those whose lives are lonely, too." It's a classic performance.

So, despite Jones's concern that this not be viewed as her third album, despite her assertion that "it would be a mistake for people to think this is the direction I'm going in. . . ." she has produced at least three lovely performances. *Lush Life* and *Something Cool* are near definitive versions of old classics, and *Hey, Bub* is a fine original. Maybe "Girl at Her Volcano" isn't Jones's "regular" art, but it sure will do until the real thing comes along.

DON HECKMAN

Continued from page 105

the jazzy *Hello People*) and the inimitably boring Toto percussionist Jeff Porcaro. Together they fashion a sound that is seamless, slick, and unremittingly vacuous.

On *New York Bars*, Russell takes a quiet stab at the social elitism of trendy Big Apple night crawlers. The music should be tough and gritty but instead is cool and superficial, replete with a precision-delivered saxophone break and splashy, chiming keyboards. *Jarreau*, a midtempo tribute to the icy soul-pop crooner ("He's like warm sunshine in the evening time") is framed appropriately in a succession of icy soul-pop licks. Only on *I'll See You Again*, which sounds like a cross between Bertolt Brecht and the Doobie Bros., do things brighten up a bit, thanks to a spirited harmonica solo from Stevie Wonder and some bouncy guitar runs from Caleb Quaye.

Then there's the closer, *Look Down, Young Soldier*, a mild-mannered antiwar song on which Russell is joined by every big-name pop singer known to humankind, including Pattie Brooks, Rita Coolidge, Randy Crawford, Christopher Cross, James Ingram, Al Jarreau, and Patrice Rushen. Unfortunately, the song itself is nothing special, and the recording makes the all-star chorus sound like 10 guys singing in a closet.

Russell's songs have been recorded by Earth, Wind & Fire, Roberta Flack, Joe Cocker, and many others. On her next go-round, she should save the good ones for herself, use some outside material to add a little muscle and variety, and find a producer who can supply the rough, jazzy edge that her music needs. Otherwise a great voice will continue to go to waste.

STEVEN X. REA

Mitch Ryder:
Never Kick a Sleeping Dog
"Little Bastard," producer
Riva/Polygram RVL 7503

In his prime, Mitch Ryder made grimy, urban rock and roll that had all the subtlety of a street brawl. He and the Detroit Wheels (and, later, Detroit) took rhythm and blues and souped it up to a frenzied pitch on *Devil with a Blue Dress*, *Jenny Take a Ride*, and other records that showcased his inexhaustible ruffian energy. After a long layoff, Ryder began his comeback in '78 with "What I Did on My Vacation," but since it didn't have the financing of a major label or the sponsorship of a bankable protégé, it didn't receive the attention that "Never Kick a Sleeping Dog" will. This latest bid for career reentry was produced by John Mellencamp (alias John Cougar, alias Little Bastard), and unfortunately it has more in common with the strained clunkiness of Cougar's own records (*Hurts So Good*, for example) than with the greased, motorized sound of Ryder's hits.

Ryder's voice has gotten even coarser,

and its range has narrowed—you won't hear him do any high-pitched screams—but his limitations aren't the basic problem with the LP. He is anchored by misguided arrangements: *Cry to Me*, a durable soul ballad that's a perfect piece for his emotional delivery, plods along at an odd tempo; the duet with Marianne Faithfull, *A Thrill's a Thrill*, seems designed to show off how time and hard living have cracked their vocal cords. And with the exception of *The Thrill of It All*, a booming, intense Ryder original that pays reciprocal tribute to the style of Bruce Springsteen (Springsteen often uses a Ryder medley to cap off his concerts), the songs written by the singer and/or his producer aren't memorable.

It's clear from listening to *Breakout*, for instance, that Mellencamp feels an affinity for Ryder's plebeian-hellraiser image, so the lead-footedness of most of the LP is something of a puzzle. Keith Sykes's *B.I.G.T.I.M.E.* opens the album, and it's as close as "Sleeping Dog" comes to the vintage Detroit Wheels sound—i.e., not close enough. The only piece of real inspiration was having Ryder sing a song written by Prince, the contemporary equivalent of the soul artists whose material he interpreted in the '60s. Ryder has fun with *When You Were Mine's* rhythmic bounce and quirky lyrics ("I never was the kind to make a fuss/When he was there sleeping in between the two of us"). And with its organ, handclaps, and insistent beat, the track truly brings the Ryder rambunctiousness up to date. But a Mitch Ryder album without any go-for-broke rock and roll has to be called a disappointment.

MITCHELL COHEN

Jules Shear: Watch Dog
Todd Rundgren, producer
EMI ST 17092

Jules Shear remains delightfully out of sync. In the late Seventies, he released a pair of snappy albums with the Polar Bears that fell into the wide chasm between new wave and mainstream rock—too traditional for the former, too eccentric for the latter. Now, as a solo artist in an era of rhythm boxes, he may have found a place for himself. Not only does Shear have something to say, but he says it with warmth and style.

"Watch Dog" tells tales of love, but there are no snarling teeth; just a sunny disposition that is brought up short by the realization that affection is transient. "To make a marriage made in heaven," he sings on *Marriage Made in Heaven*, a lumpy blues that is the album's weakest tune, "you've got to be in heaven." On terra firma, he lies in bed with a lover whose mind is on somebody else (*Whispering Your Name*) and encounters an old flame to feel the bitter-sweet pain of being replaced (*She's in Love Again*). Changing partners like shoes, the feckless lovers in these songs fail to see the holes into which they've dug themselves.

"Hunger gets you and you feel like you can feed it," goes the lyric to *I Need It*, a slow grind of a rocker with a tinge of psychedelia, "But it's tougher every time that it's repeated."

Producer Todd Rundgren, who usually uses his imagination to dress up lesser artists, has met his match with Shear, and the result is a soulful piece of polished pop. Recorded in 18 days with a band that includes Rundgren, the Cars' Elliot Easton on guitar, and King Crimson's Tony Levin on bass, Shear's songs benefit from more ambitious frames than the raucous Polar Bears could muster. The Beatles and the Beach Boys are his musical touchstones, with *All Through the Night* recalling *Ob-la-di, Ob-la-da*, *The Longest Drink* as densely liquid as midperiod Brian Wilson, and *Love Will Come Again* recalling both bands with rich harmonies at the chorus and a sprightly trumpet flourish.

Still, the focus of "Watch Dog" is Shear. The album's heartbeat is *Standing Still*, a midtempo ballad that confronts the malaise of a loser in love. After retreating in sadness, Jules jumps back up to fight the good fight: "I want to be working now." That he is.

JOHN MILWARD

Rod Stewart: Body Wishes

Rod Stewart & Tom Dowd, producers
Warner Bros. 23877-1

How many people would have the nerve to follow a song that's a plea for world peace and compassion (called *Ghetto Blaster*) with one that's a spiteful, vindictive slap at someone who "rode heavy on my fame"? It's the *Imagine/How Do You Sleep?* dichotomy, but unlike John Lennon, Rod Stewart can't unify the seeming contradiction. Instead of coming across as torn and complex, he just sounds facile. That's a trap he has built for himself. Stewart has been so cavalier about his music over the past several years that even when he tries to regain his rock footing—as on *Young Turks* from "Tonight I'm Yours"—his sincerity comes into question, and his new album doesn't offer a way out.

"Body Wishes" doesn't go wrong in obvious ways, and it isn't hopelessly out of touch. *Ghetto Blaster*, *Baby Jane* (one of Stewart's irresistible sing-along tunes), and *Strangers Again* show that he has been keeping up with pop-funk, listening to Michael Jackson and Marvin Gaye; *Dancin' Alone* finds him trying to re-create the hard-hitting anecdotal approach of *Every Picture Tells a Story*; and *What Am I Gonna Do (I'm So in Love with You)* is charmingly sentimental, with a Caribbean lilt. Despite these encouraging signs, however, and despite the fact that he's singing with more raspy soul than he has been lately, the album never comes together. In fact, at the end it simply falls apart, with *Satisfied*, a ballad that's awash in violins and pandering lyrics: "He may never bring you roses/And

forget to notice your hair." This type of swill has been obsolete since Jack Jones's *Wives and Lovers*.

Stewart isn't helped by a band that's pedestrian, or by songs (all written with various band members) that get embarrassingly trite. *Sweet Surrender* (a variation on *Tonight's the Night*), the title track, and *Move Me* are all about sexual urges, and all come off more clinical and calculated than erotic. When the best line he can write about physical desire is "somebody's sponge needs squeezing," it's time to move on to another subject. And what does "trying to rectify my charms" mean?

Stewart roams all over the place, through slush, through strenuous rock, through social commentary. What's the point of "Body Wishes"? The cover, a credited swipe from "Fifty Million Elvis Fans Can't Be Wrong," is a clue. He's going for the across-the-board populism of Presley, but he's going about it the wrong way. In the early '70s, when Stewart started to play the sensitive hedonist, he really could have it all and still hold on to an identity. He could do original songs, Temptations and Tim Hardin covers, all on one album. It was similar to the way Presley took Arthur Crudup and Bill Monroe and turned them both into rockabilly. Now, trying to mean something to all audiences, he doesn't mean very much at all.

MITCHELL COHEN

Richard Thompson: Hand of Kindness

Joe Boyd, producer
Hannibal HNLP 1313

"Hand of Kindness" is Richard Thompson's first real solo album since the English songwriter/guitarist's brilliant, eccentric "Henry the Human Fly," released in 1972. Between then and now, the rumbly, plain-voiced Thompson had been teamed with his singing partner and wife, Linda. Together, they made six of the best records in rock: dark, hard-nosed masterpieces that mixed Morris dances with Mississippi blues, English folk balladry with Chuck Berry rave-ups. All of them were marked by Richard's staggering guitar work, Linda's sulky, seductive vocals, and lyrics that cut to the quick. Arguably their best was their last, "Shoot out the Lights," a collection of songs about the pain and joy of love that found its way onto many critics' best-of-the-year lists.

Now, after a divorce, Richard is back on his own. (Linda, too, is reportedly making a solo album.) Not surprisingly, "Hand of Kindness," which comes in a handsome package featuring a smug-silly Thompson crooning away on a bank of the Thames, is full of songs about separation and the bitterness, guilt, and anguish that come with falling out of love.

What is surprising is the air of exuberance that permeates much of this work. Backed by fellow Fairport Convention

mates Dave Pegg (bass), Dave Mattacks (drums), and Simon Nicol (guitar), Thompson tries to roll his songs of sadness into big, bouncy balls of sound. On tracks like *Tear Stained Letter*, *The Wrong Heartbeat*, and the jokey throwaway *Two Left Feet*, he brings in saxophonists Pete Thomas and Pete Zorn and the cheesy buoyancy of John Kirkpatrick's accordion and concertina. This contrast of sound and content is no doubt intentional, but its effect is strangely empty.

Far more successful are the dirgelike ballads *How I Wanted To* and *Devonside*—both somber and eloquent pieces—and a great roar of a song called *A Poisoned Heart and a Twisted Memory* (that about sums things up, doesn't it?). Likewise, the title track rumbles along with a keen, threatening edge. *Both Ends Burning*, about a broken-down mare who crosses the finish line ahead of a herd of thoroughbreds, is a follow-up to Thompson's wonderful equestrian-themed rocker *The Angels Took My Racehorse Away* (from "Henry the Human Fly").

Even when Thompson is off—and he's off quite a bit on this eight-song LP—his music and his sly, sardonic lyrics are so far beyond the boundaries of common rock and roll that it's all worth hearing. "Hand of Kindness" may not be one of Thompson's strongest efforts, but he still comes in ahead of the competition. STEVEN X. REA

The Whites: Old Familiar Feeling

Ricky Skaggs, producer
Warner/Curb 23872-1

Over the past several years, the pure, ringing voices of Sharon White and Cheryl White Warren have been backing Emmylou Harris, Linda Ronstadt, Rodney Crowell, Rosanne Cash, and a swarm of other name artists on record. The two sisters have also been touring with their father—pianist/mandolinist/vocalist Buck White—mostly along the gospel and bluegrass belt that runs from Nashville to Austin.

Though the Whites have been a performing family for more than 20 years, "Old Familiar Feeling" marks their major-label debut. It's an exuberant, upbeat affair, rife with twanging dobro, crisp, swooping fiddle, and the kind of striding, clippety-clop rhythms that render even the doomiest of country songs danceable.

Aiding and abetting the Whites' bluegrass brew are some of the finest players in country music, one of whom, Harris Hot Band alumnus Ricky Skaggs, also happens to be Sharon White's husband. Guitarist Skaggs, dobro master Jerry Douglas, drummer Kenny Malone, bassists Joe Osborne and Emory Gordy, and Buck and Sharon on rhythm guitars churn up a mix of music that is as polished and refined as it is heartfelt and spirited.

On the opening cut, *You Put the Blue in Me*, Sharon's vocal soars and quavers as

Douglas and Skaggs engage in deft, artful exchanges. *Hangin' Around* (from the same songwriting team of Rick and Janis Carnes and Chip Hardy) is equally spry, the voices and instruments as bright and clear as a sunny spring day. There is a born-again bluegrass ditty in Dottie Rambo's *Follow the Leader*, and a couple of chestnuts in Sonny Throckmorton's *I'll Be Lovin' You* and Moon Mullican's venerable *Pipeliner Blues*. Buck White, who sounds like a cross between Jim Nabors and George Jones, gives the last a breezy, snappy run-through.

In fact, if one were to find anything to gripe about on this record, it would be that even the sad songs come off a mite too breezy. And there's only one true ballad: *I'll Be Lovin' You*, sung by Cheryl. *When the New Wears Off of Our Love* sounds from its title like a classic barroom weeper, but it's anything but: Written by Paul Craft and sung by Sharon, this is a tune about how a couple will be "closer together, still loving each other, when the new wears off of our love." Its sentiment is forthright and optimistic, as plucky and positive as a wide-eyed kid with nothing on his mind but some innocent fun.

There's nothing dark or somber or tainted with sin in the Whites' world; but then again, what's so bad about that?

STEVEN X. REA

Jazz

Peck Kelley

Dick Shannon, producer
Commodore XF2 17017 (two discs)

In the '30s and '40s, Houston-based pianist Peck Kelley was a jazz legend, despite his refusal to record or leave his home base. His reputation was established by Jack Teagarden and Pee Wee Russell, who had played in his bands in the '20s, and, when they reached New York, extolled his brilliance. The legend lived on, thanks to their praise, but many people were suspicious of Kelley's reluctance to reach a wider audience. Maybe Teagarden and Russell were just promoting a friend.

In theory, "Peck Kelley" reveals the real item. At the age of 58, in 1957, he finally agreed to make some records at a Houston radio station where clarinetist Dick Shannon, an old friend and supporter, was on staff. Kelley liked the tapes but refused to let them be released. After he died on Christmas Day, 1981, Shannon felt free to make them public.

The initial impression is that Teagarden and Russell overstated the case. But Kelley had not played for eight years when he made these recordings and was suffering

from Parkinson's disease. One gets the feeling that the disc has been sequenced in chronological order: Initially, his lines are merely pleasantly flowing, but then they fill out and swing with greater conviction, highlighted by phrases that make him sound more like a Monk adherent than a traditionalist from the '20s. One can almost feel the juices rising in him as, selection after selection, he seems to find more and more resources.

Shannon is a rather thin and bland clarinetist, and he solos a great deal—probably to set Kelley at ease and give him time to collect himself. But this set is of interest primarily for its "legend come to life" value. And it does have its charms, not the least of which are Kelley's offhand comments in a thin, tightly nasal voice.

JOHN S. WILSON

Wynton Marsalis: Think of One

Wynton Marsalis, producer
Columbia FC 38641

Wynton Marsalis's anointment as the new monarch of the trumpet is certainly understandable. He has an enormous amount of skill for a player only in his early twenties. He is also extremely articulate, amply familiar with jazz both past and present, and a developing composer-arranger. As if all that weren't enough, simultaneously

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Marsalis: on his way to making a clean sweep of the music business

the strut and swagger of the ensemble in his playing, Morton emerges a creator and a master of a broad concept of jazz.

JOHN S. WILSON

Red Norvo: Norvo

Pete Welding, producer
Pausa PR 9015 (Box 10069,
Glendale, Calif. 91209)

Despite what its title might imply, this is not just another collection of late '40s to early '50s Red Norvo trio recordings with Charles Mingus and Tal Farlow. No, these five 1947 sessions have a very different cast of characters: Benny Goodman and Stan Kenton singing together and kidding each other in the blues; Benny Carter, Eddie Miller, Dexter Gordon, and Jimmy Giuffre on saxophones; Dodo Marmarosa, Jimmy Rowles, and Arnold Ross on piano; and on four of the 13 tracks, an ensemble of six woodwinds, two French horns, and a trumpet surrounding Norvo's original instrument, the xylophone.

The Goodman-Kenton vocal, surprisingly good in an offhand way, is part of a three-tune session attributed to "The Hollywood Hucksters," a group that also included Norvo, Charlie Shavers, Rowles, and Carter in two elegantly graceful alto saxophone solos (*I Apologize* and *Them There Eyes*). Another session features the quite dissimilar-sounding saxophones of Gordon and Giuffre twining around each other in an affectionate duet. And Bobby Sherwood, remembered mostly for his big-band recording of *The Elks Parade*, turns up here, playing two warm, dark-toned trumpet solos that are phrased with a provocatively punchy momentum.

Seven of the numbers feature Norvo's xylophone supported by woodwinds. These were basically demonstration records; when a late '40s survey of young musicians showed the xylophone to be second only to the accordion in popularity, Capitol records asked Norvo to make some recordings that would show off the xylophone's expressiveness. He accomplishes his task with some delightful ballads and light-footed swingers, though too little use is made of the potential of all those woodwinds. As a whole, however, "Norvo" is full of so many fascinating goodies that this seems a minor oversight.

JOHN S. WILSON

Roswell Rudd, Steve Lacy, Misha Mengelberg, Kent Carter, Han Bennink: Regeneration

Giovanni Bonandrini, producer
Soul Note SN 1054

To my way of thinking, trombonist Roswell Rudd's imaginative and witty roars, brays, muttered snarls, simpering rasps, and slap-in-the-face blats are some of the most delightful sounds in contemporary jazz. Of course, "Regeneration" contains a lot

(Continued on page 114)

with this jazz album, Columbia is releasing a recording of Marsalis playing the trumpet concertos of Haydn, Hummel, and Leopold Mozart with the National Philharmonic Orchestra (Columbia IM 37846). Who knows? Perhaps George Lucas will ask him to score the next *Star Wars* episode and Marsalis can make a clean sweep of the music business.

Is it too much too soon? Obviously the more visible Marsalis becomes, the more his target area increases, and one can expect the sniping to begin soon, probably for the wrong reasons. But on the evidence of his playing, on "Think of One" as well as past outings, he deserves most of the attention he gets. He is truly an amazing young performer, with both technique and imagination to spare. On *Knozz-Moe-King*, for example, he begins his improvisation with a very familiar five-note jazz phrase and gradually builds it, through almost classical developmental means, into a solo that leaps from one end of the instrument to the other. On *Fuchsia* and the standard *My Ideal* he plays with a warm lyricism that harks back to the best recordings of Miles Davis and Art Farmer. On *Think of One*, he finds both the humor and the joy in Thelonious Monk's bright melody. On *The Bell Ringer* he reminds us, once again, of the straight-ahead but still lyrical drive of the Blue Note jazz from the early Sixties. *Later*, despite the brevity of his solo, surges with extraordinary vitality.

One could go on. Marsalis has not elected to show off his avant-garde chops this time out. I suspect this will endear him even more to those who have been waiting for him to become Miles Davis reincarnate. But it would be unfair to criticize him for his ability to follow in the footsteps of his predecessors. The truth is that he has learned a lot of musical dialects extremely well, but his creative language is all his own.

There are some problems. Despite the obvious intentions of good humor, I was not entranced by his use of growls, half-valves, and whole-tone phrases in *Think of One*. That simply is not what Monk's music

is about. Nor has Marsalis reached inside as much as he can—and should. Surrounded by such outstanding performers as pianist Kenny Kirkland (listen to his very appropriate tribute to Monk on *Think of One*) and brother Branford, it's no surprise that he plays well. But, given his capabilities, he aims for too little this time. Perhaps Haydn, Hummel, and Mozart were too much on his mind.

DON HECKMAN

Jelly Roll Morton: Piano Classics, 1923–24

David A. Jasen, producer
Folkways RF 47 (43 W. 63rd St.
New York, N.Y. 10023)

This essential collection is made up of 19 piano solos recorded by Jelly Roll Morton between July 1923 and June 1924. Save for three cuts, all are his compositions, the major ones being *King Porter Stamp*, *New Orleans Joys*, *Grandpa's Spells*, *Wolverine Blues*, *The Pearls*, *Frog-I-More Rag*, and *Jelly Roll Blues*.

Even more than his orchestral recordings with his Red Hot Peppers in the late '20s, these sessions point up Jelly's distinctive style, his feeling for color, and his imaginative rhythmic flair. David A. Jasen, who put this set together, explains in his annotations that Morton's objective as a piano soloist was to sound like a full jazz band. Jelly may not have been the first pianist who thought and played in orchestral terms, but he was the first who had the opportunity to actually work in both contexts. It is astonishing to hear how fully orchestrated these solos sound; the complete plans for their later instrumental versions are all here.

The Jelly Roll hallmarks are in full bloom at this period: his phrasing, the sly devices he used for flash, his sense of dynamics, his Spanish tinge, his inventive breaks, his glowing melodies. But aside from showing off Morton's unique style, this set underlines the fact that he was a major composer, something more than a clever pianist: Because you can hear the glistering horns, the pirouetting reeds, and

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ELLIOTT CARTER

(Continued from page 70)

repeated hearings reveal new details and help the ear to take in more and more of that flow and interplay. As I've noted in the past, recordings are an indispensable aid in this process, and the impatience with which we await them after the premiere of a new work must sometimes be tempered by the knowledge that the delay will probably give the performance time to settle and fill out in mechanical and expressive precision.

We have had to wait more than four years for this recording of *Syringa*, but the wait was certainly worthwhile, for the result is first-class. To singers, Carter's mature style (and the ensemble problems it presents) is necessarily a relative novelty, but Jan DeGaetani and Thomas Paul have mastered it magnificently; theirs is a remarkable accomplishment, both musically and dramatically. The instrumentalists, mostly veterans of many Carter works, perform brilliantly under Harvey Sollberger's firm direction.

In his next work after *Syringa*, Carter returned to the solo piano for the first time since the sonata. *Night Fantasies*, composed in 1979-80, was jointly commissioned by four pianists, all of whom have been very active in the performance of Carter's works: Jacobs, Rosen, Gilbert Kalish, and Ursula Oppens. What they received was a single movement of some 20 minutes' duration, vastly challenging both technically and musically, that is certain to take a place among the major keyboard works of the twentieth century. (Rosen, in his liner note, suggests that it is "perhaps the most extraordinary large keyboard work written since the death of Ravel"!)

The most immediately astonishing aspect of *Night Fantasies* is the variety and novelty of the keyboard textures it introduces—one is repeatedly reminded of Thomson's observation about those *scorrevole* passages in the sonata. The piece begins with a quiet chord in the depths of the piano; then notes, alone and in pairs, are slowly and quietly sounded in different registers of the keyboard. Suddenly a scampering *fantastico* movement intervenes, notes whirling up and down in a maelstrom of not quite compatible speeds. This recedes briefly (but not entirely) behind a return of the opening mood, whose widely spaced two-note sonorities are subsequently adopted into the faster tempo. Next comes a texture of shifting chords, and then more arabesque—and so on through a riveting montage of moods and textures, a full account of which would require many pages. Eventually, insistent altercations between periodically recurrent chords rise to a climax, and the regular iteration of one of these, its dynamic level gradually diminishing, dominates the final pages and dissolves into the last four notes of the piece.

Constructed with a rigorous intricacy (the details of which are well elucidated in

Schiff's book), *Night Fantasies* nevertheless presents in performance an image of improvisatory spontaneity; nothing is predictable, everything has about it the quality of free association rather than rational argument. Gentle chords give way without warning to the maddest racing figurations imaginable, repose is spiked with fierce interjections. All of this presents pianists with enormous executive difficulties—but opportunities as well, in choosing how to shape the long line of the piece, how to emphasize details, how to characterize the transitions, and so on. There's plenty of scope here for individuality and imagination.

That is aptly and happily demonstrable, thanks to the welcome if accidental circumstances by which we have almost simultaneous "first recordings" of *Night Fantasies* from two of the four commissioning pianists. Both Jacobs and Rosen play with magisterial virtuosity and impeccable musicality, and each projects a quite distinctive character (as, I can report, have Kalish and Oppens in the concert performances I have heard them give). Rosen's reading is the faster (slightly over a minute shorter, not an insignificant difference in a piece of this length), and he makes the filigree work more mercurial and intense; he also seems to me to lay greater stress on the linear aspects of the writing, unraveling the different voices in even the most complex sections. Jacobs, on the other hand, brings out more vividly the coloristic differences among the sections, and the closer, warmer pickup given to his instrument seems designed to assist this purpose. But I am still learning how to listen to *Night Fantasies*, and expect that further distinctions (in both senses of the word) will emerge from repeated acquaintance with this brilliantly imagined work and with these two pretty staggering examples of piano-playing and music-making.

It is a pleasure to be able to report that all these recordings are presented in a form commensurate with their significance. Both pianists contribute their own literate and informative liner notes, while the Nonesuch disc also includes a note by the composer (whose introduction to the printed score is included on both liners). As mentioned, the CRI discs are annotated by Schiff; for *Syringa*, an insert gives Ashbery's poem and English translations of the Greek texts in parallel columns, as well as footnotes on the sources of the Greek quotations.

Since *Night Fantasies*, Carter has completed two further works, both commissioned for British ensembles: *In Sleep and Thunder*, for tenor and 14 players, for the London Sinfonietta, and *Triple Duo* for the Fires of London, who gave the first performance in April during their New York visit. In view of that provenance, perhaps we may look forward to a coupling of these two pieces from a British label? What about it, Unicorn-Kanchana or Hyperion? **HF**

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more than Rudd's unique virtuosity. Side 2 features him with Steve Lacy on soprano saxophone, Misha Mengelberg on piano, Kent Carter on bass, and Han Bennink on drums in three Thelonious Monk tunes: *Monk's Mood*, *Friday the 13th*, and *Epistrophy*. Side 1 consists of the same group playing three pieces by Herbie Nichols—*Blue Chopsticks*, *2300 Skiddoo*, and *Twelve Bars*.

Nichols was one of the most engaging composers and pianists in jazz, but because he was 36 when he made his first solo record and died eight years later, he is constantly falling through the cracks of jazz history. As *The Encyclopedia of Jazz* sums it up, his "erratic career was marked by bad luck, obscure jobs backing singers, and playing in groups unworthy of him." Nichols was an early associate of Monk's, and his melodies can be just as craggy, but much more accessible. Unlike most jazz musicians from the late '40s on, he tended to write in the standard 32-bar, AABA song form.

The quintet plays Nichols's pieces with obvious delight. Rudd meanders through his whole range of colors and accents from silky smoothness to rough-edged mockery, sounding in some of his openly soulful moments like a singing frog. Lacy is darkly pensive, burbling, even wistful, while pianist Mengelberg has a spare Monkish attack with lopsided trickles and insistent, exclamatory chords.

Except for a lively *Epistrophy*, the Monk tunes seem stodgy and limp by comparison. But the music comes to life every time Rudd elbows his way into the picture with his stretched-out wails and burry smears.

JOHN S. WILSON

Maxine Sullivan: Maxine

Ted Easton, producer
Audiophile AP 167 (3008 Wadsworth Mill Place, Atlanta, Ga. 30032)

Since she renewed her career in the late '60s after a long period of semiretirement, Maxine Sullivan has been working with a relatively unchanging repertory of '20s and '30s pop songs. The sameness of material has been compounded in her penchant for using pickup groups, thus preventing any opportunity for her to work out new approaches.

The songs on "Maxine" are virtually inevitable in any of her appearances: *I Gotta Right to Sing the Blues*, *Wrap Your Troubles in Dreams*, *The Lady's in Love with You*, *On the Sunny Side of the Street*. But this time she is backed by Ted Easton's Dutch sextet, which gives her more imaginative support than she is accustomed to.

Aside from a touch of not unbecoming huskiness on *I've Got the World on a String*, Sullivan was in excellent voice on these 1975 sessions. Her tone has darkened with the passing of time, but the clarity and

purity present when she first broke through with *Loch Lomond* in 1937 is still intact. She also opens up more now, moving away from the pristine, ultracool approach of the early days. There is almost a belting quality to her final choruses of *Someday Sweetheart* and *As Long as I Live*.

But it is primarily her sensitivity that comes through on this disc, underlined by the players' individual and ensemble contributions. Henk Van Muyen's distinctive trombone is big, distant, and woodsy—like a hunting horn stepping along with rhythmic elegance, particularly in an expressive solo on *Something to Remember You By*. Bob Wulfers's muted trumpet moans and growls colorfully, and Frits Kaatee contributes some murmuring low-register clarinet. The whole set is loose, easy, and relaxed, with no sense of pushing. "Maxine" is easily the best album Sullivan has made at this stage of her career.

JOHN S. WILSON

Allan Vaché: Jazz Moods

George H. Buck Jr., producer
Audiophile AP 176
(3008 Wadsworth Mill Place, Atlanta, Ga. 30032)

In the past five years, cornetist and flugelhorn player Warren Vaché Jr., has established himself as one of the most skillful and polished of the younger generation of jazz musicians. Both he and his younger brother, clarinetist Allan, grew up in a Dixieland and traditional-jazz atmosphere in northern New Jersey. Warren went to New York where he quickly caught on with Benny Goodman. Allan went to San Antonio in 1975 and joined Jim Cullum's Happy Jazz Band, a well-established, traditionally oriented regional group. He has remained there ever since.

"Jazz Moods" shows Allan traveling a road somewhat parallel to his brother's: Goodman is a strong influence and he edges toward Thelonious Monk on that least Monkian of pieces, *Round Midnight*. But Allan is still basically in a swing-era groove. The disc starts with a *Man I Love* that is vintage Goodman. Allan has all the phrases, shading, and power of his model as a young man. Further influence can be heard, not surprisingly, in tunes drawn from the Goodman repertory—*Oh, Baby, It's All Right with Me*, *This Can't Be Love*—as well as in Allan's own lovely, lazy melody *Kathy, of Course*. Benny is less in evidence on the slow tunes—*Everything Happens to Me*, *Round Midnight*—although Allan's clarinet style remains definitely pre-bop.

The groupings (several of which include Warren Sr. on bass) range from duo through sextet. Guitarist Howard Elkins produces some notable acoustic soloing and rhythm playing; Mike Pittsley contributes a broad, brash trombone solo; and a tight, swinging sextet treatment of *This Can't Be Love* brings Cullum into the session on cornet.

JOHN S. WILSON

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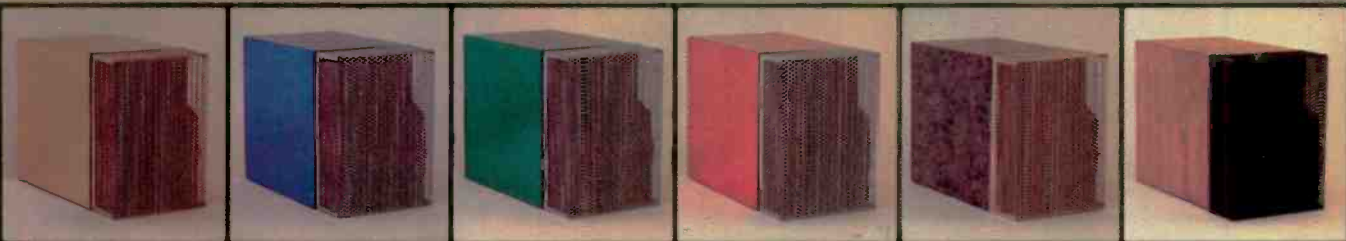


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