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SPECIAL 1981 PREVIEW ISSUE

**54 New
Records Reviewed**

HIGH FIDELITY

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INSIDE REPORT ■ Busting the Record Bootleggers

IN BACKBEAT ■ A \$10,000 Home Studio



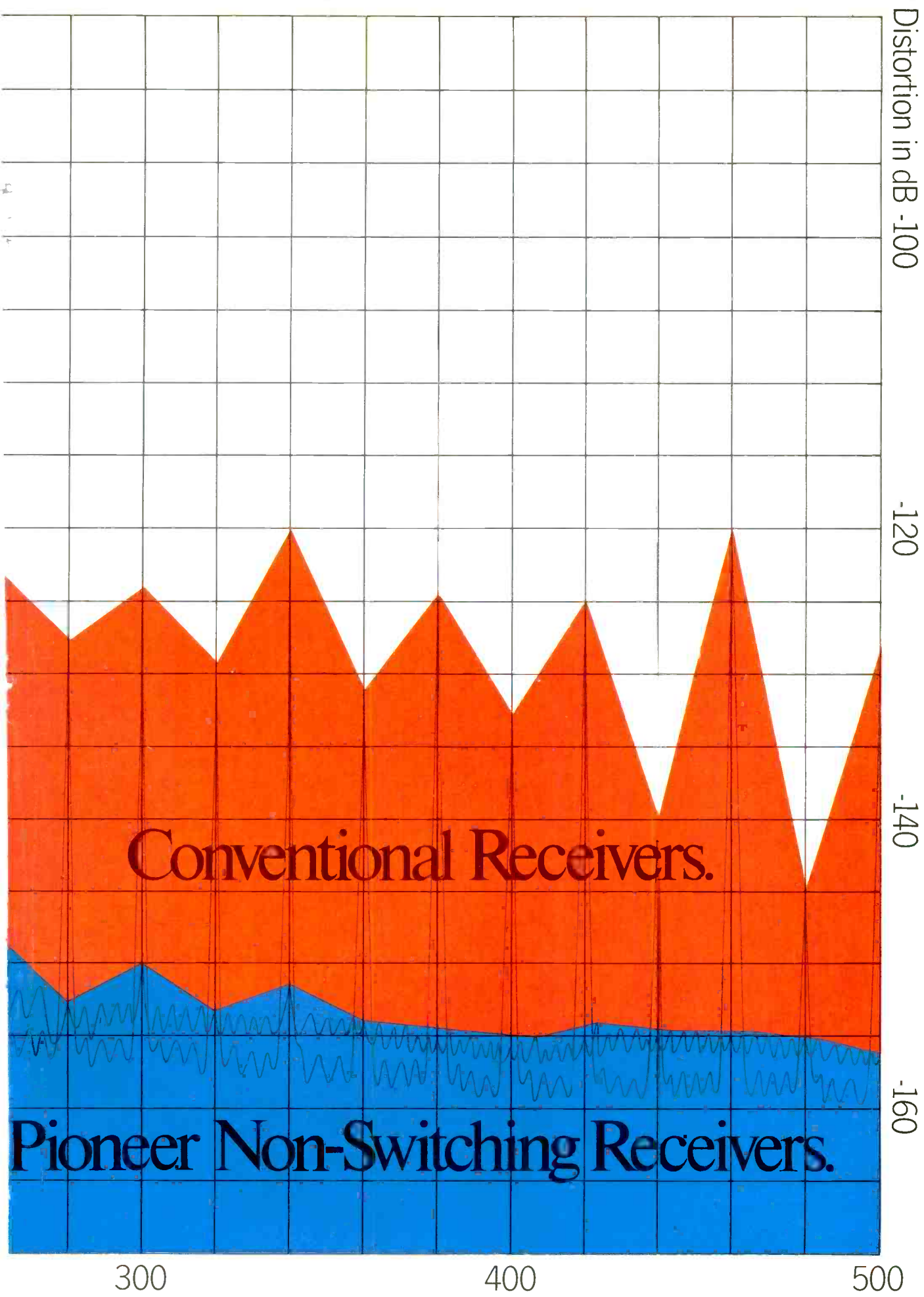
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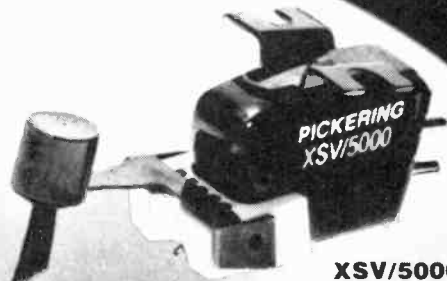
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XSV/4000



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Circle 40 on Reader-Service Card

HIGH FIDELITY

On the cover (left to right, top to bottom): Mit-subishi LT-5V vertical turntable; DBX 20/20 computerized equalizer; Onkyo TA-2060 HX-equipped cassette deck; Marantz SC-9 Esotec series preamp; Akai ActiVideo VP-7350 video recorder with Dolby, VC-65 color camera, and VU-7350 tuner/timer; Sony TC-D5M stereo portable cassette deck; Pioneer HPM-700 speaker; Micro-Seiki RX-5000 turntable system, Toshiba Clean Drive power amp.

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SOLUTION TO HIFI-CROSTIC NO. 56

[Herbert] Russcol: The Liberation of Sound.
[An Introduction to Electronic Music]

These swirling ideas about freedom are the burden of "Sketch of a New Aesthetic of Music." Busoni's little bombshell was read with smiles by almost all contemporaries, but today it reads like a precise catalogue of the road music has traveled since then

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Circle 43 on Reader-Service Card ▶



Technics New Class A receivers give you so much because they give you so little. 0.00% switching distortion. 0.00% FM drift.

Technics SA-616 and SA-818 (shown). Two uncommon receivers because of the two things they have in common: Technics synchro-bias circuitry and quartz-synthesized tuning. Together they give you that special something you've come to expect from Technics: sonic excellence.

Synchro-bias. What it does may seem complicated, but it sounds simply beautiful. With conventional amplifier designs, the output transistors constantly switch on and off as the input waveform goes from positive to negative. Technics synchro-bias eliminates switching distortion because it constantly sends minute amounts of current to the transistor not in use. And since the transistors don't switch on or off, distortion is eliminated.

So is FM drift because both receivers include our quartz-synthesized tuning system. With its quartz-crystal oscillator

both the frequencies broadcast and those received are quartz-synthesized so tuner drift is completely eliminated. So is the hassle of tuning because both models can be preset to receive eight AM and eight FM stations.

MODEL	SUGGESTED PRICE*	RMS POWER PER CHANNEL (RATED BANDWIDTH)	RATED THD MAX.
SA-616	\$680	80 watts, 20 Hz - 20 kHz	0.005%
SA-818	\$850	110 watts, 20 Hz - 20 kHz	0.005%

*Technics recommended prices, but actual prices will be set by dealers.

You'll also like Technics acoustic control because its high and low range boost and filter switches can attenuate or boost two different frequency ranges.

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AUTOPHILE

Indy for Auto Sound?

by Robert Angus

Utter impartiality has never been one of the more widespread virtues of audio manufacturers, so when a representative of Clarion Corporation invited me to San Francisco to perform A/B comparisons of the Clarion PE-958A receiver/cassette unit with any other models I could get my hands on, I jumped at the chance. The "test bed" was to be a car specially fitted to allow multiple comparisons. For input, any FM station on the dial was fair game. The test track was to wind through the sections of the Bay Area having the widest variety of FM-reception problems.

I had understood that I would be free to choose any make or model of car stereo equipment from the shelves of Bay Area dealers. Such hopes were dashed, however, when the testing was delayed until a Sunday—Easter Sunday at that. Of course, no dealership was open, and I had to make do with the competitive units that Clarion had already tested. Thus I had no way of verifying that each was in peak operating condition.

In fact, even though all listening was done with the same rear-deck Clarion three-way speakers (supplemented by a pair of in-door midrange models) and equalizer, none of the head-end units sounded as good as the 958A or passed my tests as consistently because the whole setup was optimized for the Clarion receiver. In the system employed to accommodate the various brands—a wiring harness into which each was connected in turn—the Clarion enjoyed shorter power, speaker, and antenna leads than the others. Since most car stereo installers agree that leads should be as short as possible to prevent signal loss, hum, and other audio problems, it's impossible to consider this a true A/B comparison. So, in the end, my test was of Clarion's test track, rather than of the equipment itself.

I agreed to go through with the test mainly because I saw, even in this setup, a chance to learn something about the problems a car receiver faces in trying to catch and hold a stereo FM signal. I quickly determined that I would be listening not for subtleties of audio reproduction, but for the basic strengths of the units in four key areas of tuner performance: ability to pick up and hold signals in poor reception areas (sensitivity); ability

to pick up and hold a weak signal located next to a strong one (selectivity); ability to reject spurious signals; and ability to cope with a signal whose strength changes constantly as the car moves, the so-called picket-fence effect.

My caveats about the procedure aside, Clarion really did pick exceedingly difficult locales. In all, there were seven, representing a wide cross-section of reception problems, a true challenge to any car stereo system. In fact, four of them, within a space of ten miles, constitute the most demanding test track you can imagine for mobile tuners. In addition to the Clarion, a Pioneer KPX-9500, Craig T-684, Panasonic CO-8520U, Blaupunkt CR-2001, and Concord HPL-505 were put through their paces.

Over the hills. Let's start where I did, on the streets of San Francisco, where high-rise buildings and street intersections form typical urban canyons in which signal strength varies widely within a few feet. Most manufacturers of high-end car stereo have developed new circuitry to cope with this phenomenon; Clarion's version is Magi-Tune, a means of varying sensitivity and selectivity constantly to produce an optimally listenable signal. The price you pay is some loss of high frequencies (along with background noise) as the circuit does its averaging. What I heard was very listenable overall, with about one-third of an octave shaved from the top end. Complicating the street test was the network of overhead trolley wires. While some tuners took this interference in stride, others had trouble receiving anything but the very strongest signals.

Several of the city's leading FM stations use Sutro Tower as a transmitter site. Located on a hill high above Golden Gate Park, the tower manages to cover most of the Bay Area with listenable signals. But for those unfortunate enough to live directly below it, the transmitter means problems—most notably spurious signals (the recurrence of one or more of the stations at several spots on the FM dial). Case in point: KCBS-FM at 97.3 and KABL at 98.1 tend to overpower weak, distant signals like KMYT in Merced (97.5) and KWJN in Lodi (97.7). Some tuners did just as well as the Clarion at bringing in these weak signals, though the AFC circuits on one occasionally pulled its tuner

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to the stronger adjacent channel.

Just above the Golden Gate Bridge, less than five miles away, with a beautifully unobstructed view of Sutro Tower, is perhaps the best reception site in the entire region. Here the problem was more likely to be tuner overload that, while not as severe as that at the transmitter site, still can result in mushy, badly distorted sound, as it did with some of the test models tuned to KDFC (102.1). Another problem for several tuners was the proximity of KDFC's strong signal to that of KKIO in Livermore, some 40 miles away. Several models were able to detect the difference and deliver a marginally listenable signal, at least. KALF in Ukiah (103.3) and KSFJ locally (103.7) provided a similar test.

Less than eight miles north, on the far side of Marin Headlands, lies the bedroom community of Larkspur, one of the poorest reception areas. Any signal is weak, and merely driving from the top of a hill to its foot can mean the difference between good reception and none at all. KARA in Santa Clara (105.7) and San Jose stations KSJO and KOME (92.7 and 98.5, respectively) presented a real challenge, whether the car was moving or parked.

KIOI, a local station at 101.3, likewise gave KTIM in nearby San Rafael a rough time, and some receivers were not able to pick up the latter signal at all.

On the fringe. Some 30 miles from the Golden Gate Bridge, on the way to Sonoma, reception conditions are not unlike those on the fringes of many major U.S. cities. Signals arrive from all directions, and few buildings interfere with reception—in short, an excellent location for what radio hobbyists call DXing. Barrelling over the San Jose Mountains and across the bay came KFAT from Gilroy (94.5), along with a complement of San Francisco stations. Gilroy is some 90 miles away and did not produce an ideal signal even on the most sensitive tuners, but it was listenable on several. San Jose stations, some 60 miles away, provided better signals. It was 60 miles to Stockton and more than 50 to Sacramento; both delivered decent results.

Napa, in the heart of the California wine country, lies only about 35 air miles from Sutro Tower, but it offered a chance to compare receivers' ability to handle a wide range of signals and signal strengths, from all directions. The people at Clarion had determined that Gilroy's

KFAT was one of the real problem stations in that area, so I used it. Two models delivered; others did not. KROI in Sacramento proved almost as tough a challenge; we tried both stations within feet of a local FM transmitter. Clarion's own model delivered, while others faded in and out or drifted.

I would very much like to repeat the test with a setup that would allow comparison of cassette transports. Which get fluttery on San Francisco's cobblestoned hills? Which bobble on the back roads of Marin County? Here, too, a moving automobile seems a much tougher and more realistic test than the measurement bench can provide.

After trying Clarion's test track, I feel bound to say that it is a really stiff workout for any FM section and probably ideal as a way of separating the prodigies from the also-rans. The setup within the car couldn't convince me that Clarion's best-in-the-show honors would necessarily be duplicated with another switching arrangement or field of competitors. There's a lot to mull over whenever someone claims a piece of auto equipment is "best"—whether you're reporting on the claim or planning a purchase. **HF**

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LOW GAIN

POWER

STEREO

LOOP 2

LOOP 1

MP-1

MP-2

MP-3

MP-4

MP-5

MP-6

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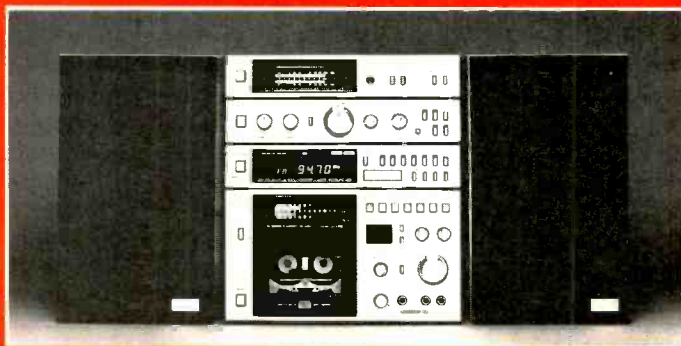
Through the magic of LSI technology, pulsed power supplies and a unique mini circuit board design, AKAI has masterfully managed to craft a collection of audio components that rivals many systems twice its size. The new UC-5 series.

For starters, you'll find gold-plated pin jacks and input terminals standard throughout to minimize distortion and maximize durability.

And an optional infrared remote control unit that allows operation of every major function within the system.

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Signal-to-noise is 105dB and THD is a very tidy 0.005%.

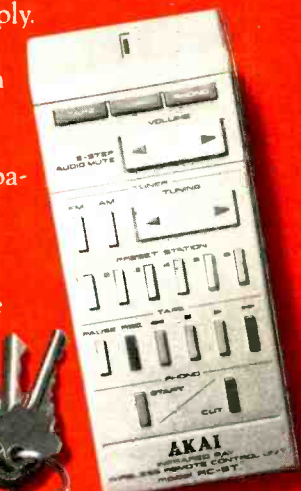
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On to the quartz synthesized AM/FM tuner, with five-LED signal strength indicators, digital frequency display, six-station preset capability, and both auto and manual tuning.

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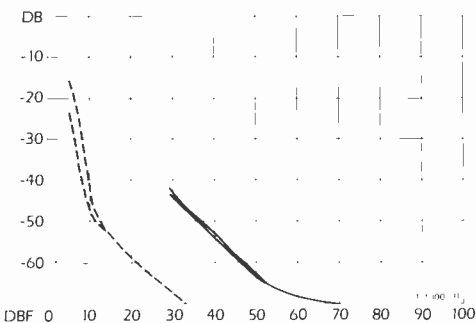
Eumig T-1000 FM tuner

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+ $1/4$, -2 dB, 20 Hz to 15 kHz

STEREO RESPONSE & CHANNEL SEPARATION

Frequency response, wide IF mode
L ch + $1/4$, -2 dB, 20 Hz to 15 kHz
R ch + $1/4$, -2 dB, 20 Hz to 15 kHz
Frequency response, narrow IF mode
L ch + $1/4$, -2 dB, 20 Hz to 15 kHz
R ch + $1/4$, -2 dB, 20 Hz to 15 kHz
Channel separation, wide IF mode
≥ 40 dB, 40 Hz to 7.4 kHz;
≥ 33 1/2 dB, 20 Hz to 15 kHz
Channel separation, narrow IF mode
≥ 30 dB, 20 Hz to 10 kHz

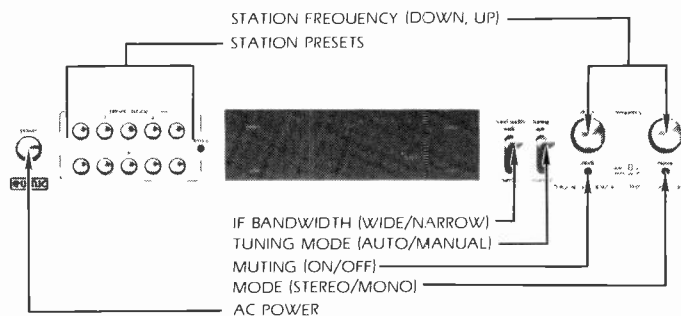
FM SENSITIVITY & QUIETING



— stereo noise (quieting)
- - - mono noise (quieting)
Stereo sensitivity (for 50-dB noise suppression)
wide 36 1/4 dBf at 98 MHz, with 0.042% THD+N
(36 1/4 dBf at 90 MHz, 37 dBf at 106 MHz)
narrow 35 1/4 dBf at 98 MHz, with 0.050% THD+N
(35 1/4 dBf at 90 MHz, 35 1/4 dBf at 106 MHz)
Mono sensitivity (for 50-dB noise suppression)
wide IF mode 12 1/4 dBf at 98 MHz
narrow IF mode 11 1/4 dBf at 98 MHz
Muting threshold 33 to -95 dBf (adjustable)
(at indicated "standard" setting: 45 dBf in wide mode, 46 dBf in narrow mode)
Stereo threshold 31 dBf
Stereo S/N ratio (at 65 dBf) 69 1/2 dB
Mono S/N ratio (at 65 dBf) 75 1/4 dB

CAPTURE RATIO

wide IF mode 1 dB
narrow IF mode 1 1/2 dB



Eumig Model T-1000 FM tuner, in rack-mount metal case. Dimensions: 19 by 2 1/4 inches (front panel), 13 1/4 inches deep plus clearance for controls and connections. Price: \$795 with matte black or brushed aluminum faceplate. Manufacturer: Eumig GMBH, Austria; U.S. distributor, Eumig (U.S.A.), Inc., 225 Community Dr., Great Neck, N.Y. 11020.

We're still a bit amazed by the appearance of Eumig in the American audio market. Known here until two years ago solely for its line of high-quality sound movie cameras and projectors, this Austrian company has since emerged as a manufacturer of a full line of fairly esoteric audio electronics and cassette decks. The T-1000, a digitally synthesized FM-only tuner, is the first Eumig audio product we've tested, and considering how well it acquitted itself both in the lab and in the listening room, it most certainly will not be the last.

While many digital tuners have faceplates that are virtual look-alikes—miniaturized with almost illegible control markings—the T-1000 stands apart with a broad front plate and large round pushbuttons for station preset and frequency scan functions. Even the digital readout is different, with tall, bright numerals visible from across the room. Since the tuner is truly synthesized, automatically locking onto the exact center frequency of a broadcast, no channel-center meter is necessary. Tuning proceeds at 100-kHz intervals, and since the FCC currently requires all FM stations to be precisely 200 kHz apart, all available stations can be received.

In its automatic tuning mode, the T-1000 will start its station scanning at the touch of either the UP or the DOWN control. As soon as a station strong enough to penetrate the muting threshold comes in, the tuner locks onto it. Another tap on one of the direction controls resumes scanning. Despite a MUTE on/off button, muting is never completely defeatable in the automatic scan mode—a logical arrangement considering that the muting threshold is adjustable over a very wide range (from 33 to more than 95 dBf) via a back-panel continuous rotary control. The adjustable muting is especially helpful in that it allows you to "calibrate" the usable sensitivity to your specific reception conditions; in rural areas, for instance, where long-distance reception of weak stations is the rule (to be salvaged, perhaps, by switching the tuner to MONO), a favorite weak station can be hunted down in the manual tuning mode with MUTE off—the only combination that truly defeats all muting. Once the station has been received, MUTE can be switched back on and (if the station is stronger than the 33-dBf muting minimum) the back-panel control can be rotated just until the station is blanked out, then backed off a little until it reappears. So set, the tuner will pull in stations in the automatic-scan mode with more noise perhaps than a city or suburban cousin would tolerate but appropriate to the receiving locale. Finally, a generous amount of "play" in the muting circuit lessens the possibility that the audio will pop in and out should a received signal close to the threshold be subject to fading because of multipath or propagation conditions.

Once you've tuned in a favorite station, it's quite simple to store it in one of the tuner's ten memory registers. A touch of MEMORY followed by a tap on one of the numbered presets is all that's required; a numbered LED above the frequency readout confirms that the station is stored. Nickel-cadmium cells that are recharged from the AC supply preserve the memory in the event of power outage.

Bench tests of the T-1000 disclose that it is a highly polished performer.

TDK Metal.

Now you can have ninety minutes in either case.



TDK sets the metal standard for most metal deck manufacturers. With good reasons. Superior high frequency MOL for extended response. Up to 8 dB greater MOL at high frequencies than any high bias tape. High coercivity and remanence for superior sensitivity and additional recording headroom.

This unsurpassed sound comes housed in two different cases. In the case of the MA-R, there is a unique TDK die-cast metal frame. Its unibody construction creates perfect integrity between sides A and B. This insures against signal overlap, channel or sensitivity loss from one side to the other. The Reference Standard Mechanism assures a lifetime* of superior performance. TDK MA has a computer-molded cassette shell. Like MA-R, it's specially designed for the best interfacing with the 3-head metal deck.

its Laboratory Standard Mechanism assures years of pure metal sound.

Now in both cases, TDK gives you a choice of 60- or 90-minute lengths. Whichever you choose, you'll hear how TDK makes a perfect case for metal.



*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.

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TDK
The machine for your machine

M U S I C

THE KLIPSCHORN®

The finest loudspeaker system in the world
is a lifetime experience.

The horn is the most effective system
for reproducing sound, and the
KLIPSCHORN is horn loaded throughout.

Until 1940, it took an enormous bass horn
to reproduce the full range of bass sounds.
Paul Klipsch succeeded in folding the
horn into a trihedral corner so that the
construction inside the cabinet acted as a
four foot long exponential horn.

When the speaker was placed into a
corner, the room walls themselves
became extensions of the horn
which he had cleverly folded
around the speaker mechanism.
And the result was deep,
full, rich bass tones.

Today's KLIPSCHORN has been
perfected by 40 years of research
and refinements that have resulted
in a loudspeaker that delivers
truly awesome performance.

The KLIPSCHORN is so efficient that only
one watt of power will deliver 104
decibels of sound pressure four feet
into your living room. Ten watts will
wrap you in the pleasure of huge sound.
And, if you think you can take it, the
KLIPSCHORN can take 100 watts that
will rattle the silver.

Each KLIPSCHORN is made of nearly
60 hand-cut, hand-sanded birch ply-
wood parts. Whether unfinished in birch,
or finished in grain-matched walnut, teak,
rosewood, zebra wood, oak, ebony or other
exotic wood veneers, the KLIPSCHORN
is a beautifully crafted loudspeaker
that will hold its value for a lifetime.
And never become obsolete.

The KLIPSCHORN has the highest dynamic
range over the widest bandwidth among
home entertainment loudspeakers.
Response ranges from 35 to over
17,000 Hz, plus or minus 5 dB.

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will give you unsurpassed clarity,
definition and detail that you never
thought possible in anything but a live
performance. To own a pair is to take
a journey into the purest and most
rewarding musical experience that
any loudspeaker can possibly deliver.



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ALTERNATE-CHANNEL SELECTIVITY		
wide IF mode		48 dB
narrow IF mode		62½ dB
HARMONIC DISTORTION (THD+N)		
wide mode	stereo	mono
at 100 Hz	0.21%	0.18%
at 1 kHz	0.056%	0.055%
at 6 kHz	0.11%	0.092%
narrow mode		
at 100 Hz	0.56%	0.18%
at 1 kHz	0.43%	0.12%
at 6 kHz	0.32%	0.20%
STEREO PILOT INTERMODULATION		
wide IF mode		0.089%
narrow IF mode		0.17%
IM DISTORTION (mono)		
wide IF mode		0.037%
narrow IF mode		0.059%
AM SUPPRESSION		
		62 dB
PILOT (19 kHz) SUPPRESSION		
		80½ dB
SUBCARRIER (38 kHz) SUPPRESSION		
		105 dB

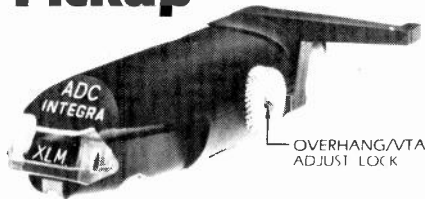
The accompanying data show figures for both normal wideband-IF operation and the sharper IF-filter mode. The latter, predictably, increases distortion somewhat with ideal reception conditions; it is, of course, intended to solve problems when conditions are less than ideal. Attempting to characterize the unit's performance in terms of sensitivity, frequency response, ultimate signal-to-noise ratio, pilot cancellation, AM suppression, and capture ratio would engender a string of superlatives—and, to some extent, miss its strong luxury-technology personality.

We do wish there were a built-in test tone to help you set recording levels and a de-emphasis switch for Dolby FM broadcasts. And we question the usefulness of the five-LED signal-strength display, whose effective range stretches from 21¾ to 41¾ dBf. Such displays are less helpful than meters when you want to aim a rotatable antenna, and this one is no help at all beyond its limited sensitivity range. Otherwise, the T-1000 exhibits a suave solicitude for the needs and habits of demanding FM listeners.

With digital tuners becoming increasingly more affordable—some even built into receivers—that basic element in the Eumig is less than startling. But there is something special about it, evident in the overall design and most apparent in actual listening evaluations. The T-1000 delivers FM reception with clarity and definition and is convenient as well. As such, it is a hedonist's piece of audio gear, to be savored and treasured.

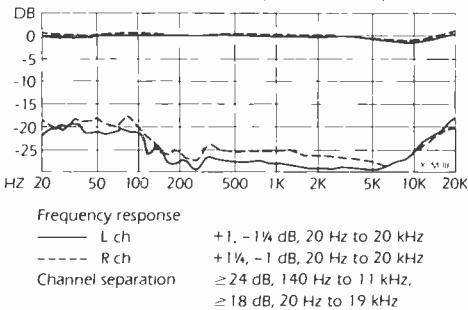
Circle 134 on Reader-Service Card

ADC First: Adjustable "Universal" Pickup



ADC Integra XLM-III pickup

FREQUENCY RESPONSE & CHANNEL SEPARATION
(test records: STR-100 to 40 Hz; STR-170 above)



ADC Integra XLM-III phono pickup in adjustable headshell, with elliptical diamond stylus. Price: \$130. Warranty: "limited," one year parts and labor, excluding stylus wear. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

The Integra series of fixed-coil induced-magnet pickups (three models differentiated by stylus geometry and tip mounting) is so packed with innovative ideas that you wonder why nobody has made cartridges that way before. First, the integrated pickup/headshell is based on the "universal" coupling system and ready to plug into most S- and J-shaped tonearms. Second, aside from the necessary metallic parts in the pickup itself, the design is composed chiefly of carbon fiber, keeping its mass low for an all-in-one. Finally, and uniquely, its two-part construction allows the pickup section to be shifted horizontally and pivoted vertically, so the user can easily make adjustments for overhang and vertical tracking angle.

Adjusting the Integra is not complicated. Locking nuts at each side of the assembly can be loosened just enough to permit movement of the pickup section. ADC says to begin by pivoting it vertically until the base of the stylus appears parallel to the record surface. Index lines on the headshell body tell you whether that adjustment has actually increased or decreased vertical tracking angle with respect to the pickup's median value. Next, you are told to set the overhang by sliding the movable portion fore and aft in the mount. Then you tighten the lock nuts. We found it difficult, however, to maintain the correct vertical orientation while attempting to move the pickup horizontally; the inherently higher friction in the horizontal plane makes it more practical to set overhang first. Since a minor change in vertical angle causes a very slight change in overhang, some jockeying may be necessary to get both right, but we still found our sequence easier than ADC's.

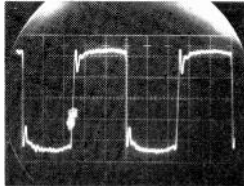
The supplied rectangular cardboard overhang gauge, when placed over the turntable spindle, indicates a 2.6-inch record radius marked by a "bull's eye" on a grid of parallel lines. The cartridge is moved over the grid, and the stylus is oriented so that the front of its housing comes parallel to the grid lines while the stylus meets the designated spot. (ADC's bigger Pro/Trac model, available as an accessory, allows two-point overhang adjustment: at 2.6 and 4.76 inches from the center of a record.) Once that's all accomplished, you may find it impossible to balance the lightweight XLM-III in your tonearm. Not to worry, for ADC includes two small weights that screw into the locking nuts so that balance can be achieved in just about any arm.

As you might expect with such a pickup, tracking ability is good, though not exceptional. CBS Technology Center found it capable of passing the torture test at 1.1 grams of vertical tracking force—a bit higher than ADC's minimum recommended VTF of 0.9 gram. A VTF of 1.2 grams (the mean of ADC's recommended range) was used for the rest of the testing, with the recommended load of 47,000 ohms shunted by 275 picofarads. Operating into that load, frequency response is essentially flat to about 3 kHz, above which the graphs show

◀ Circle 22 on Reader-Service Card

SENSITIVITY (at 1 kHz)	1.54 mV/cm/sec.
CHANNEL BALANCE (at 1 kHz)	$\pm 1/2$ dB
VERTICAL TRACKING ANGLE	see text
LOW-FREQUENCY RESONANCE (in SME 3009)	
vertical	1.1 Hz; 5 1/2 dB rise
lateral	9.8 Hz; 5 1/2 dB rise
MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1.2 grams)	
at 300 Hz	+15 dB
at 1 kHz	+9 dB
WEIGHT (including shell)	12.4 grams
TIP DIMENSIONS	
tip radii	4.2 by 15.7 micrometers
scanning radii	4.2 micrometers

SQUARE-WAVE
RESPONSE (1 kHz)



a very shallow dip followed by a slight rise approaching 20 kHz. Channel separation is excellent, and channel balance is comparable to that of other top-notch pickups. Output level is sufficiently high for typical phono stages, and both harmonic and intermodulation distortion products remain acceptably low.

When mated to the lab's "standard" SME arm, about par in mass for the type of arm for which the design is intended, resonance falls squarely in the ideal frequency range—high enough above warp frequencies to preclude sonic and tracking irregularities. In situations where balance is difficult to achieve, however, adding the supplied weights to the headshell will lower the resonance frequencies; if you own a separate tonearm for which a variety of counterweights is available, you can bring the Integra into balance more easily by switching to a lighter counterweight. Under the CBS microscope, the nude-mounted elliptical stylus showed excellent polish and good alignment.

That brings us to the most striking single aspect of ADC's design: the variable vertical tracking angle. As regular readers know, CBS did a great deal of research into this subject a few years ago and then developed a frequency-modulation method of measuring this elusive fact of pickup life. Though the lab has demonstrated to our satisfaction that the FM method is more accurate than the minimum-intermodulation method that had been standard for years, and though other researchers have come to much the same conclusion independently, no pickup manufacturer has adopted it as its sole VTA measuring technique, to the best of our knowledge. ADC has used the IM method in developing the Integra, and its figures differ markedly from the lab's.

ADC takes 20 degrees as standard. That figure is, in fact, specified in Europe and is close to the effective cutting angles delivered by the widely used Neumann cutters, though the official U.S. standard remains at 15 degrees and the alternative Westrex cutter produces records at close to that figure. Thus ADC's rated adjustment of ± 8 degrees uniquely, in our current experience, allows for the 15-degree standard as well. Most pickups measure more than 20 degrees by the FM method, many considerably more, and the Integra the highest of all: 35 degrees when the adjustment is made according to ADC's instructions, so that the bottom of the pickup is parallel to the record. Even when the lab tried to duplicate ADC's measurement, the reading came up at 30 degrees. (Incidentally, the CBS STR-160 test record used for the IM measurement both by the lab and by ADC was discontinued about eight years ago, and a worn disc conceivably could influence the results.) This is a serious disagreement about the true VTA of the Integra, though the lab confirmed the adjustment range of ± 8 degrees relative to the median.

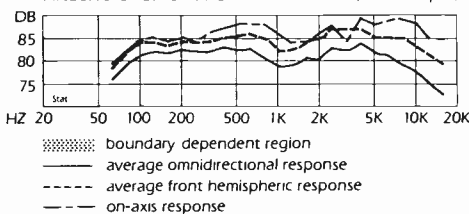
The sound of the cartridge, however, suggests that the importance of vertical tracking angle may be somewhat overrated. Clarity, balance, and transient reproduction all struck us as excellent. The ADC literature credits its Omni-Pivot System suspension design, at least in part, with such attributes, yet theory would dictate that they must be compromised by distortion if VTA is off by 15 degrees or so. But, for whatever reason, the Integra sounds good. It is, perhaps, a design ahead of its time; when the day comes that cutting angles are truly standardized, only adjustable VTA will give you the ne plus ultra of playback exactitude. In the meantime, the idea is ingenious and welcome in a "nonadjustable" world.

Circle 133 on Reader-Service Card

Big Ideas in a Little Box

Kinetic Audio Stat loudspeaker

ANECHOIC RESPONSE CHARACTERISTICS (0-dBW input)



KA Stat speaker system, in walnut veneer enclosure.

Dimensions: 10 1/2 by 17 1/2 inches (front), 10 inches deep. Price: \$400; optional floor stands, \$50 per pair. Warranty: "limited," three years parts and labor. Manufacturer: Kinetic Audio International, Ltd., division of Kustom Acoustics, Inc., 6624 W. Irving Park Rd., Chicago, Ill. 60634.

Despite its model name, the Stat does not employ an electrostatic driver. Rather, it is a compact bookshelf system with a 1 1/2-inch dome tweeter and a pair of 5-inch Bextrene "mid-woofer" drivers. The description of the enclosure as a Dual Tapered Acoustical Trapezoidal Line refers to the porting, whose outward manifestations are small cloth-covered openings near each of the 5-inch drivers. The speakers are built in mirror-image pairs, each with a tweeter level control and 2-amp protective fuse behind its easily removable grille. Each also is provided with an easily removable "amplifier load stabilization network and anti-oscillation filter" attached to its rear terminals. The network's presence or absence makes no audible or measurable difference to the speaker's performance; judging from its name, though, it's intended for use with amplifiers of marginal stability.

The enclosure, made of particleboard covered in well-matched, well-

Circle 30 on Reader-Service Card ▶

For those who appreciate simple virtuosity

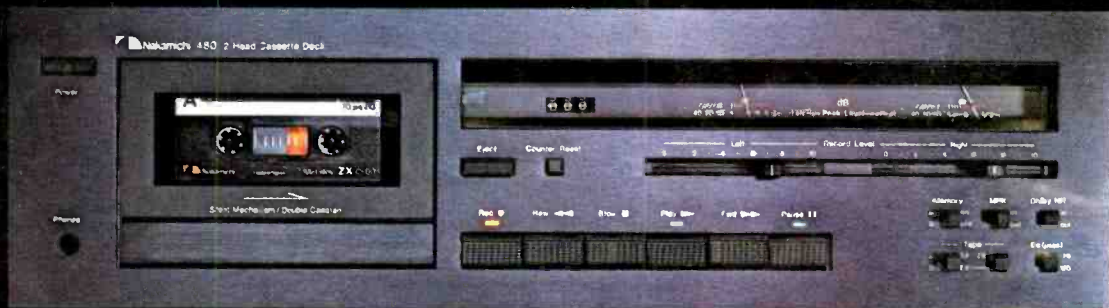
The 480 Series

With the 480 Series, Nakamichi again offers a more affordable cassette recorder—a deck that is simpler to operate, but that sacrifices neither Nakamichi sound nor Nakamichi excellence. The secret is simple. The Asymmetrical, Diffused-Resonance Transport—shared by all three models and closely akin to that of the highly acclaimed 582—is a 3-motor, dual-capstar drive so unique in its simplicity and elegance that it can be manufactured with virtually zero defects. Each 480-Series deck is factory calibrated to yield optimum performance with three types of tape—ferric, chrome-equivalent, and metal. Use products of equivalent quality, and you can experience Nakamichi sound and Nakamichi specifications—response to 20 kHz—in your home.



480

The 2-Head Model 480—fully metal-compatible thanks to our special, narrow-gap, Sendust R/P head and exclusive Direct-Flux erase head. Wide-range, peak-responding meters, professional sliding record-level controls. Dolby, and defeatable MPX filter, of course! Even an optional remote control.



481

481

Step up to the 481, a 3-Head deck utilizing Nakamichi's exclusive "Crystal" cores and "Discrete-Head" technology. All the features of the 480 plus the greater dynamic range of a discrete 3-Head format.



482

For those who demand "off-tape monitoring," the 482—a 3-Head deck similar to the 481 but with two complete sets of electronics and Double-Dolby so you can hear exactly what has been recorded as it is being recorded.



The 480-Series starts at under \$500. For more information, write to Nakamichi U.S.A. Corp., 1101 Colorado Avenue, Santa Monica, CA 90401.



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

CONTINUOUS ON-AXIS OUTPUT (at 300 Hz) ,
106 dB SPL for 20 dBW (100 watts) input

PULSED OUTPUT (at 300 Hz)
118½ dB SPL for 32½ dBW (1,750 watts) peak

"NOMINAL" IMPEDANCE 3.9 ohms

APPROX. TWEETER CONTROL RANGE (re "flat")
+4 dB above 2 kHz; see text

Automation with Personality

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finished walnut veneer, is small enough to fit into a standard, 19-inch rack—for which KA makes optional metal flange adapters. The tweeter is slightly recessed within a hornlike opening, apparently for phase linearity with the shallow, 5-inch low-frequency drivers. By using two, plus a tweeter with magnetic-liquid cooling, KA gets reasonably high power-handling capacity from this small speaker. The manufacturer's recommended maximum continuous amplifier power is 80 watts (19 dBW); at CBS Technology Center the Stat could take the full 20 dBW (100 watts) of sustained signal at 300 Hz without buzzing or exceeding the test's 10% distortion limit and, in pulse tests, handled 12½ dB more. Sound output in both tests is more than adequate for most listening. Efficiency is below average for a ported system, above average for a small one. The smooth and apparently well-damped impedance curve varies from a low of 3.9 ohms (at about 200 Hz) to a peak of only 16 ohms at system resonance (at about 67 Hz).

The frequency response curve is also quite smooth. Unfortunately, what variations the curve does display occur mostly in the midrange, where they make the greatest audible difference. Listening evaluations bear this out; we heard a touch of nasality in some passages and some excess warmth in others. Bass response rolls off fairly rapidly below 100 Hz, a condition that becomes noticeable on sustained low tones such as organ pedal notes but is much less so on bass transients such as timpani, which come across with solid impact. In all fairness, the bass response of the Stat is well above average in comparison to many other small speakers. Treble distribution in the room is good. Response is flattest with the tweeter level control set somewhere between midpoint and maximum; at the minimum setting, response is cut off very rapidly above 5 kHz and roughened down to about 2 kHz. The lab measured a sharp, narrow dip at about 3.3 kHz (not, apparently, a crossover effect, since the crossover frequency is 1.8 kHz), but it was of no real consequence in the listening tests.

Third harmonic distortion is very low above about 300 Hz—at moderate listening levels (with a 0-dBW input), less than 1/10% from 200 Hz to 10 kHz and, at loud levels (100 dB SPL), well below 1%. Second harmonics stay well below ½% in the same frequency range with a 0-dBW input and rise only moderately at loud levels. Scope photos show good handling of 300-Hz pulses, but the 3-kHz pulse displays some ringing, overshoot, and reflections.

The Stat embodies a number of novelties in compact-system design and achieves above-average sonic balance and bass reproduction for the format. If your listening room requires its volumetric stinginess, it is a worthy speaker, even though many larger systems in the same price class will outperform it.

Circle 135 on Reader-Service Card

Sansui Model FR-D4 automatic single-play turntable, with hinged dust cover. Dimensions: 17¼ by 14¼ inches (top), 5¼ inches high with dust cover closed; additional 10½ inches at top and 2½ inches at back required with cover open. Price: \$240. Warranty: "limited," two years parts and labor. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 1250 Valley Brook Ave., Lyndhurst, N.J. 07071.

In many ways, the FR-D4 is a typical 1980 turntable. It is low-slung and has front apron controls that are accessible even with the dust cover closed. Its arm is the usual bent chrome tube with "universal" mounting shell. It has a pitch control and strobe. And it uses a direct-drive motor, one of the two common drive options. Nevertheless, it has enough distinctive traits to give it a personality of its own.

The FR-D4 endears itself to you right away since no tools are needed to set it up: No screws secure the motor for transit or hold the dust cover in place; cover, platter, and counterweight slip on in seconds. Positioning the cartridge in the headshell is, however, not that simple. Sansui provides a cartridge-mounting gauge that aligns the stylus tip with an indicator mark on the headshell. But the instructions for it are not fully clear, and the gauge will work only with the Sansui shell and with cartridges whose stylus-to-mounting-hole distance is standard. Of course, you can always measure the overhang directly (not a simple task with any arm) or use one of the accessory "protractors" made for pickup alignment.

The turntable operates swiftly, smoothly, and silently, with no change of record speed while the arm is raised or lowered by its own separate motor. The front control buttons can be tripped by a very light touch without disturbing the stylus in the groove. The pitch control gives less than a semitone of adjustment either way from the normal pitch at either rotation speed.

Chopin: the pathos and the passion

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At 17, young Frederic Chopin watched helplessly as his beloved sister, Emily, succumbed to tuberculosis. He knew her tragedy foreshadowed his own, for he had already detected the symptoms.

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Sansui FR-D4 turntable

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

SPEED ADJUSTMENT RANGE
at 33 +4.1 to -3.8%
at 45 +5.4 to -4.6%

WOW & FLUTTER (ANSI/IEEC weighted peak)
± 0.03% average, ± 0.055% max. instantaneous

TOTAL AUDIBLE RUMBLE (ARLL) -64 dB

TO NEARM RESONANCE & DAMPING
vertical 6.2 Hz; 3-dB rise
lateral negligible

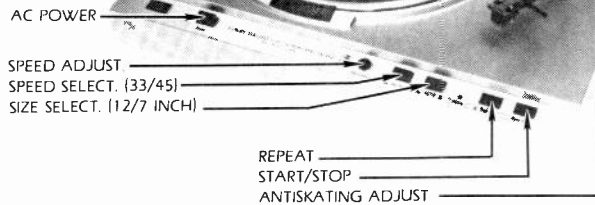
ARM FRICTION negligible

VTF-GAUGE ACCURACY
no measurable error below 2 grams;
reads approx. 0.1 gram high at 2 grams
and above

ANTISKATING BIAS FACTOR 0.15

MIN. STYLUS FORCE FOR AUTO TRIP 0.2 gram

TOTAL LEAD CAPACITANCE 96.5 pF



Automatic operations depend on a microprocessor. At first, this seems like overkill, since there are so few automatic functions, but the system does adapt the turntable's control responses to current conditions. For example, the REPEAT is disabled if you press START/STOP after play has begun; however, if you press REPEAT and then use START/STOP to begin play, the first instruction won't be canceled. The processor also lights a red LED when REPEAT is engaged (handy) and blinks a cheery green one when it's operating.

Unfortunately, there is no cue control, as such. You can begin play anywhere you choose by moving the arm over the desired portion of the record manually and touching START/STOP to lower it. But you can't support the arm above the groove in order to interrupt play. Pressing START/STOP again will return the arm to its rest, so you lose your place on the record. Arm position, for automatic setdown or shutoff, is sensed optically, so there's no contact drag. Nonetheless, CBS Technology Center found that automatic tripping required a tracking force of at least 0.2 gram—far below the recommendation for any pickup we know of and therefore not a practical limitation.

The Dyna-Optimum Balanced arm is designed so that its pivot point and natural vibration nodes coincide. Sansui claims this prevents "compound resonance irregularities" that could cause inaccurate tracking and give rise to frequency modulation and to muddy musical reproduction; we heard no such irregularities—but we usually don't with other arms, either. Arm damping is moderate; the data show a 3-dB rise in output at the vertical resonance. The resonant frequency is somewhat low, at 6.2 Hz, suggesting that a stiffer pickup than the very compliant Shure V-15 Type III cartridge used for the test should handle warps even better. (Lateral resonance is negligible and, in any case, is less important in tracking warped discs.) Though a resonance in the 6-Hz region can make a turntable sensitive to nearby footfalls, the FR-D4's suspension effectively prevents such trouble and acoustic feedback as well.

The arm accepts cartridges weighing from 4 to 10 grams, and its stylus-force gauge, calibrated from 0 to 3 grams in half-gram increments, is completely accurate in the range below 2 grams by most of them. Antiskating-force settings are completely linear, and the forces applied are in the middle of the range found on most of today's equipment (with bias factors of 0.1–0.2, meaning that bias forces are between 10 and 20% of the VTF markings on the antiskating dial).

The turntable performs excellently: Rumble is inaudible, even with the test system's bass control turned up; wow and flutter are very low. If you don't need full cueing and are not using a supercompliant pickup (for which almost any arm with a universal plug-in shell like Sansui's is somewhat massive for ideal warp behavior), by all means, get to know the FR-D4.

Circle 132 on Reader-Service Card

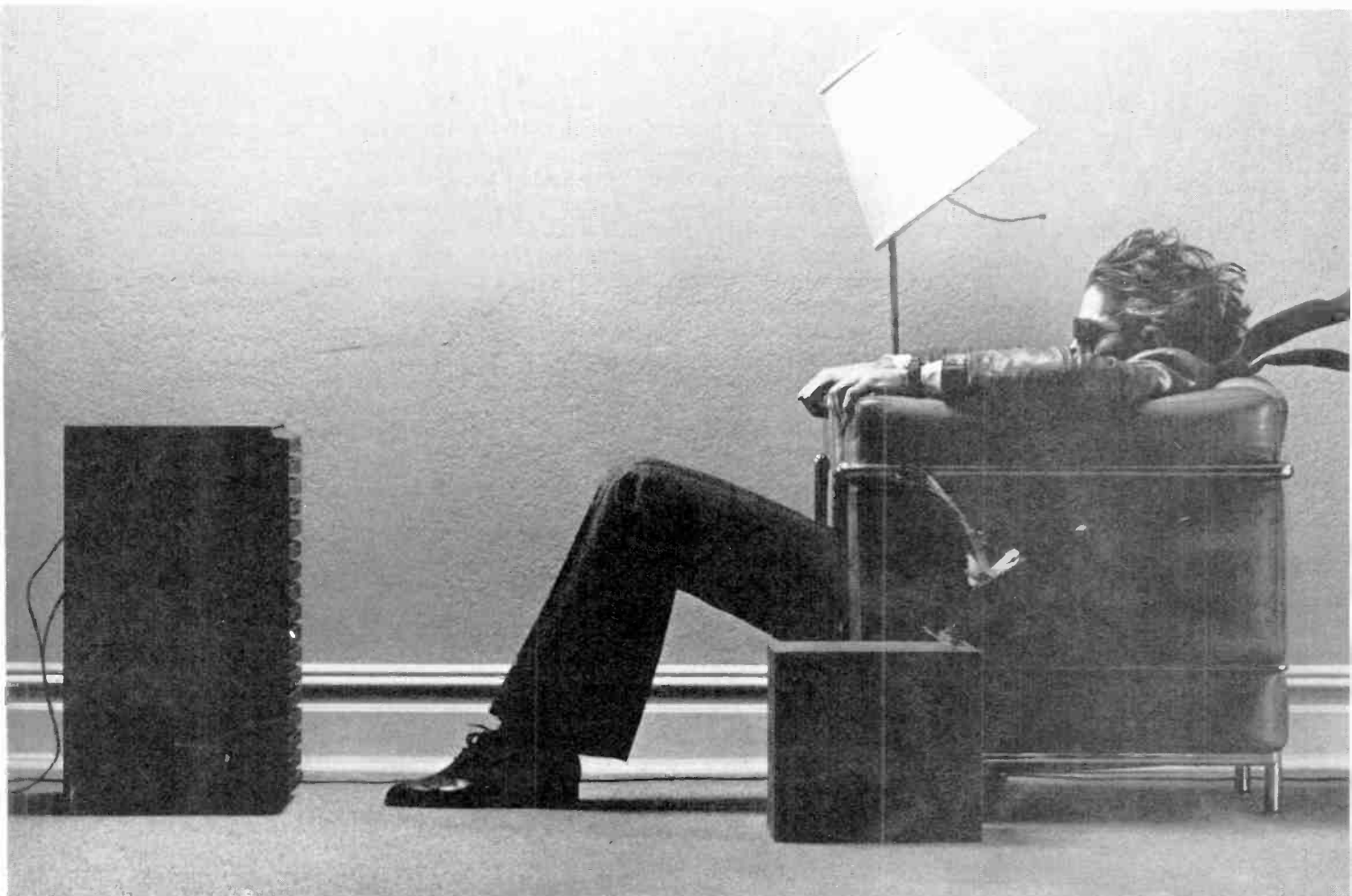
Shure M-97HE Era IV phono cartridge, with hyperelliptical diamond stylus. Price: \$112. Warranty: "limited," one year parts and labor excluding stylus wear. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

Shure's forte has always been dealing with unfortunate realities. With its current "classic," the V-15 Type IV pickup, it continued its attack on trackability problems and record warps, while entering a new era with a damping element to

Circle 24 on Reader-Service Card ▶

Populism and the New Era

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



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

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

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

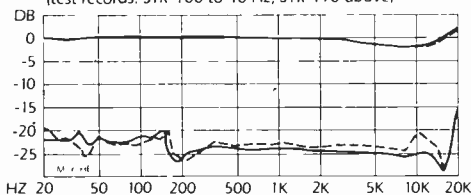
At Maxell, we've developed a binding process that helps to prevent this. When oxide particles are bound onto our tape, they stay put. And so does your music.

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



IT'S WORTH IT.

Shure M-97HE pickup

FREQUENCY RESPONSE & CHANNEL SEPARATION
(test records: STR-100 to 40 Hz; STR-170 above)

Frequency response
 L ch +2, -2½ dB, 20 Hz to 20 kHz
 R ch +1¾, -2½ dB, 20 Hz to 20 kHz
 Channel separation ≥20 dB, 22 Hz to 18.5 kHz

SENSITIVITY (at 1 kHz) 1.15 mV/cm/sec.

CHANNEL BALANCE (at 1 kHz) ±½ dB

VERTICAL TRACKING ANGLE 31.5°

LOW-FREQUENCY RESONANCE (in SME 3009)

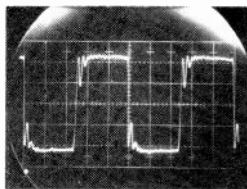
vertical 13 Hz; 1 dB rise
 horizontal 10 Hz; 1 dB rise

MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1.1 grams)
 at 300 Hz +18 dB
 at 1 kHz +12 dB

WEIGHT 6.75 grams

TIP DIMENSIONS

tip radii 6.27 by 18.79 micrometers
 scanning radii 6.27 and 5.22 micrometers

SQUARE-WAVE
RESPONSE (1 kHz)

address arm-cartridge resonances and dust. The damper/cleaner has now reached popular prices with the latest Era IV models—the M-97 Series. They tackle all of the above problems and two more: accidental stylus damage and budget limitations.

If the lower price entails any sacrifice, there's certainly none in features. All M-97 models include Shure's Side Guard stylus deflector (previously introduced in the SC-39 series), which retracts the stylus into its housing when it's pushed to one side, preventing the broken styli or twisted cantilevers that can result from accidental bumps against the record edge. Even the V-15 Type IV doesn't have that. And all the features the Type IV is best known for have been incorporated into the new cartridges. Most obvious and significant of these is the Dynamic Stabilizer, the small, carbon-fiber brush that rides just ahead of the stylus. It serves five purposes: It picks up dust; its conductive fibers drain off static; its damped suspension reduces bass-resonance amplitudes and improves tracking of warped records; it flips down to serve as a stylus guard; and it places a highly visible white cueing mark as close to the stylus as possible. The M-97 also uses its big brother's telescoped stylus shank, for improved trackability at middle and high frequencies, as well as—on the version tested here—its hyperelliptical (HE) stylus tip, designed for a narrow scanning radius with a long contact area for low record wear. The data from CBS Technology Center show that our sample's contact area is, in fact, even narrower than that of our test Type IV.

But performance is the true test, and the M-97HE performs very well indeed. Frequency response, though not ideally flat, varies gradually and smoothly above 3 kHz, with no sharp peaks or dips, and is ideally flat from 3 kHz down. Channel separation is fairly consistent across the frequency band and more than adequate. As an Era IV cartridge should, it takes high recorded velocities in stride, with low-frequency tracking limits equal to the Type IV's and a midfrequency limit only 3 dB lower. Resonance is at about the same frequency—an indication of similar compliance, since the M-97HE weighs only 0.35 gram more—but with even better damping. Indeed, the response rise at resonance is exceptionally well controlled, proclaiming ingratiating behavior in the presence of warps.

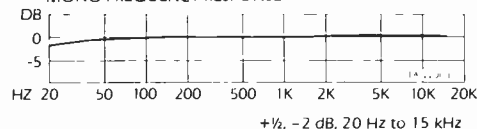
Overall, the sound is good—very good for the price range and suffering only in minor respects (slightly less vivid highs, clean but slightly softened transients) when compared with the Type IV, the most expensive Shure. Considered relative to cartridges in its own price class, the M-97HE offers smooth, extended response and excellent trackability. And it has one feature they can't match: the Side Guard stylus deflector. That alone should recommend it strongly to any audiophile with a tendency toward ham-handedness—or with family members who are less than fastidious in their record-playing habits.

Circle 131 on Reader-Service Card

"Best Yet" Receiver from Radio Shack

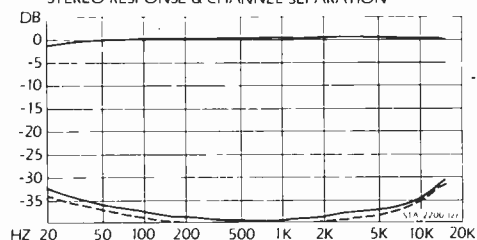
Realistic STA-2200 FM tuner section

MONO FREQUENCY RESPONSE



+½, -2 dB, 20 Hz to 15 kHz

STEREO RESPONSE & CHANNEL SEPARATION



Frequency response
 L ch +½, -2 dB, 20 Hz to 15 kHz
 R ch +½, -2 dB, 20 Hz to 15 kHz
 Channel separation
 -35 dB, 35 Hz to 9 kHz;
 -30 dB, 20 Hz to 15 kHz

Realistic Model STA-2200 AM/FM receiver, in wood-veneer case. Dimensions: 19 by 5½ inches (front panel), 15¾ inches deep plus clearance for controls and connections. AC convenience outlets: one switched, one unswitched (100 watts max. apiece). Price: \$600. Warranty: "limited," two years parts and labor. Manufacturer: made in Korea for Radio Shack, Div. of Tandy Corp., 1400 One Tandy Center, Fort Worth, Tex. 76102.

Over the many years that Radio Shack has been part of the Tandy empire of hobbyist-oriented retail chains, it has built an unquestioned reputation for low prices in whatever sort of gear it chose to offer under the Realistic brand name. While its prices were attractive, however, our tests of its audio gear have documented specifics of design or performance that required caveats for the prospective buyer. The STA-2200 entails no such reservations; in every respect of consequence it is at least what you might expect in a \$600 receiver, and it outstrips the standards for its price class in some important specifics. It is, in a word, the best Realistic component we have tested.

Its tuning is digitally synthesized for both AM and FM reception. Two tuning "bars," one each for automatic scan and manual stepping (in 200-kHz increments), bear easily interpreted graphic arrows connoting the direction across the band in which tuning will proceed. Zeroing in on a station with this, as in most other such tuners, is quick and error-free. In the automatic mode, a tap on the correct tuning bar orders the circuit to move on to the next station whose signal strength is above the muting threshold. Another tap loosens the tuner's grip, to continue the search. Muting remains active in the automatic-scan mode but is defeatable with manual stepping. (The mute button itself is ambiguously labeled; the

Circle 11 on Reader-Service Card ▶

“Listening tests confirmed what the excellent measurements implied: the Eumig FL-1000 is a superb performer.”

JULIAN HRSCH—STEREO REVIEW, APRIL 1980

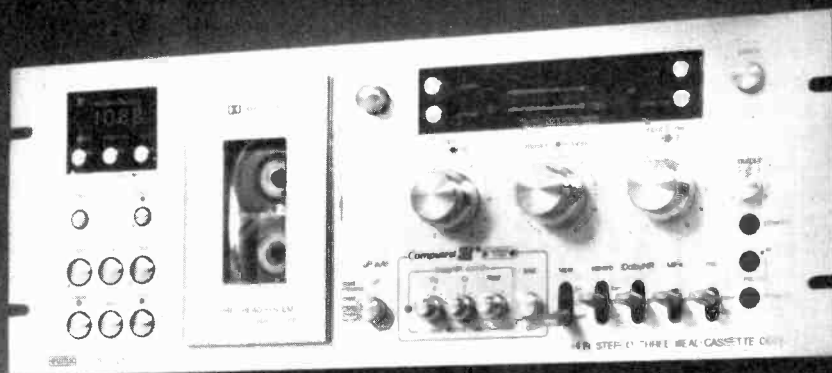
What you are about to read is Julian Hrsch's unedited conclusion in his review of the Eumig FL-1000

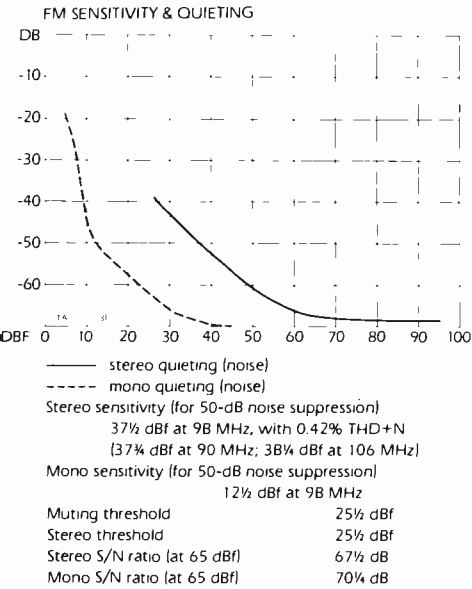
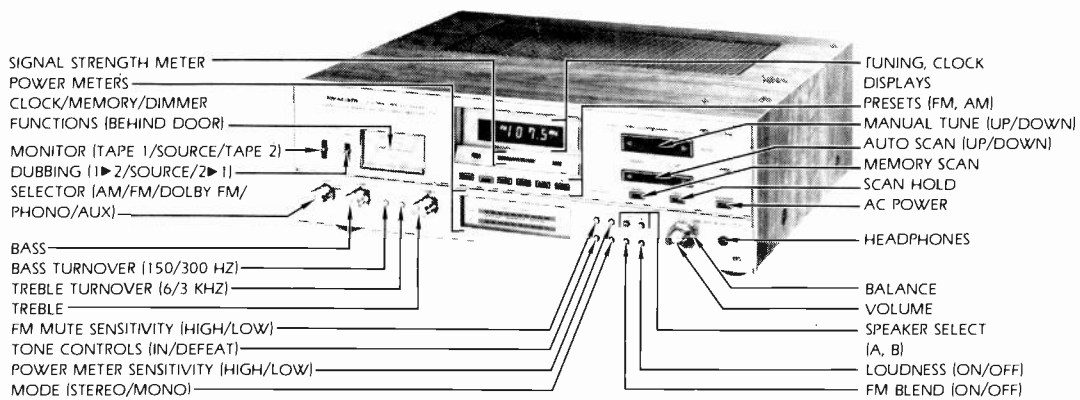
“Listening tests confirmed what the excellent measurements implied: the Eumig FL-1000 is a superb performer. Dubbing from FM or phono discs revealed no audible differences between the original and the copy, and even FM interstation noise—our most severe test—could be recorded and played flawlessly up to levels of approximately -5 dB. The Computest adjustment for different brands of tape was not only accurate but contains a built-in rewind mechanism that returns the tape to the precise point where you began your adjustment. The counter was the most accurate we have ever used. And for people who are “into” computers, the one-of-a-kind (so far) Eumig FL-1000 cassette deck opens up endless possibilities.”

We couldn't have said it better. We wouldn't even try. For the complete text of the review, write to us. Or, better yet, visit your nearest Eumig dealer and find out for yourself what it takes to make a reviewer rave.

eumig[®]

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225 Community Drive, Great Neck,
New York 1020, (516) 466-6533





CAPTURE RATIO	1 dB
ALTERNATE-CHANNEL SELECTIVITY	53¼ dB
HARMONIC DISTORTION (THD+N)	
at 100 Hz	mono 0.58% stereo 0.32%
at 1 kHz	mono 0.30% stereo 0.24%
at 6 kHz	mono 0.29% stereo 0.60%
STEREO PILOT INTERMODULATION	0.31%
IM DISTORTION (mono)	0.15%
AM SUPPRESSION	60 dB
PILOT (19 kHz) SUPPRESSION	65¼ dB
SUBCARRIER (38 kHz) SUPPRESSION	> 90 dB

Realistic STA-2200 amplifier section

RATED POWER	17¼ dBW (60 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	19¼ dBW (84 watts)/channel
4-ohm load	20 dBW (100 watts)/channel
16-ohm load	17 dBW (50 watts)/channel
DYNAMIC HEADROOM (8 ohms)	2 dB
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 17¼ dBW (60 watts)	< 0.01%
at 0 dBW (1 watt)	~ 0.01%
FREQUENCY RESPONSE	
	+0, -½ dB, 14 Hz to 20 kHz;
	+0, -1dB, 10 Hz to 29 kHz
RIAA EQUALIZATION	
	+¼ dB, 37 Hz to 20 kHz,
	-19½ dB at 5 Hz

OFF position is marked LOW, suggesting lower threshold instead of no muting at all.)

The receiver is capable of memorizing six AM and six FM stations for future retrieval; if you load a 9-volt "transistor-radio battery" into a compartment on the back panel, the memory is preserved even in a power outage. To operate the station memory, you first use the MEMORY SET button (found beneath a lid at the left of the faceplate), which "arms" the microprocessor-based memory and lights an LED to signal that the circuit is ready to receive a command. You then touch one of the preset buttons, and the frequency to which the receiver is tuned will be recalled every time you press it. (Also behind the lid are time-set buttons and one that converts the frequency display to a clock readout.) A nice feature is the MEMORY SCAN, which sequentially calls up all the memorized stations for about five seconds of play apiece. The scan can be stopped with a tap on HOLD. Those of you who live in areas where Dolby FM broadcasts can be received will certainly appreciate another convenience: full Dolby FM processing.

The tuner measurements are all top-notch. Sensitivity, capture ratio, and the like are all what you'd expect from a separate tuner, and separation is nothing short of exceptional. But the LED signal-strength indicator is, as usual for such devices, useless for any practical purpose we can think of.

The power amp section employs Hitachi-developed power MOS FET devices, which claim exceptional speed with no tendency to thermal runaway—the bane of conventional bipolar transistors. Even so, there is built-in thermal protection circuitry that shuts the power amp down in case of overheating. Tests at Diversified Science Labs disclose that the amp is capable of pumping out 19¼ dBW (84 watts) into 8 ohms at clipping on steady tones; tone bursts hold up to 19¼ dBW (almost 95 watts) for a healthy 2 dB of dynamic headroom over rated output.

The bass and treble controls have two-position selectable crossover points. The tone-controls response is a little more erratic than average, but the DEFEAT effectively removes them from the signal path. The volume control, despite its click-stop detents, is not the sort of ultra-accurate stepped attenuator that its "feel" suggests. Unlike the tone controls (also click-stopped), it cannot easily be perched between "stops," which are several dB apart at the low end of the range. RIAA equalization is essentially flat over most of the band; a nondefeatable infrasonic filter begins to cut in at the very bottom of the audio band and rolls off by about 12 dB per octave below 19 Hz.

There are so many well-done touches in the SA-2200 that space does not allow for ample discussion of them all: turn-on muting for protection against power amp surges; relay function switching to prevent transients from zapping your speakers; two-way tape dubbing; a high-blend tuner mode to reduce noise on weak stereo broadcasts; and niceties like the clock display. Considered as a total system, it offers quite a value for the dollar. We would be hard pressed to come up with another receiver that does as much at the price—conceivably, even at twice the price.

Circle 136 on Reader-Service Card

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)		
	sensitivity	S/N ratio
phono	0.30 mV	71 dB
aux	18.5 mV	74½ dB
PHONO OVERLOAD (1-kHz clipping)	130 mV	
PHONO IMPEDANCE	50k ohms; < 50 pF	
DAMPING FACTOR (at 50 Hz)	83	

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FROM NEW, IMPROVED SCOTCH® MASTER™ CASSETTES.

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Pressure pads that hold tape against heads have short, tight fibers to help prevent possibility of dropouts.

Master II has a different, better oxide formulation. Sounds great!

Inside our cassettes is a new kind of shim that improves tape feed—winds better.

Greatly improved manufacturing process gives Master III higher and brighter highs than ever before.

Redesigned album boxes are stronger, protect better.

Better lubricant and binder insure Master III against squeal and head clogging.

All of these improvements are part of our continuing effort to make Scotch Master Cassettes sound better than ever.



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With our new and improved cassettes you'll probably never have to use our new warranty. But it's good to know that if the unexpected *ever* happens, here's what we'll do: If, *for any reason*, you're not satisfied with a Scotch® Master™ Cassette, send it back to 3M and we'll replace it free.

SCOTCH® MASTER™ CASSETTES. THE TRUTH COMES OUT.

Letters



The State of Orchestras

As an orchestral musician of some experience, I found Gunther Schuller's remarks on the state of orchestras [June] interesting. I feel the central point, however, is that orchestras, because of their fundamental sociological structure, are inherently conflict-prone organizations. They are little paternalistic tribes, with the omniscient father on the podium and his eager-to-please children arrayed below him. Many of the players are in sections of 8 to 16 people, all doing the same thing. Put skilled professionals into a role between child and mindless cog, with neither autonomy nor authority, and it should be no surprise that they come to resemble truculent kindergartners.

The thing that could make this situation work would be the presence of a conductor better than the players. Unfortunately, the profession in America is abysmal, with unimaginative, technically weak conducting the norm. I believe critics deserve a share of the blame for this. If they had real insight into conducting and freely called incompetence by its name, there would be less of it. Until critics know how often orchestras bail out conductors, we will have to keep doing it, to the detriment of both performance quality and morale.

Robert Levine
St. Paul, Minn.

My background is much the same as Gunther Schuller's and includes performing as a double bassist in the Fort Worth Symphony, the Charleston Symphony, and other orchestras. I have played under such guest conductors as Daniel Barenboim, Arthur Fiedler, and Efrem Kurtz. Although I learned a great deal from them, the de facto guest conductor should not be responsible for laying a foundation for what I consider the bastion of the highest level of musical culture in any country, the orchestra.

Orchestras are doomed unless steps are taken to remedy the problem, which stems from a lack of commitment. A conductor is first and last a *teacher*, with dedication and willingness to work and do without the niceties of life if necessary. George Szell, Maurice Abravanel, Leonard Bernstein, Bruno Walter were all archetypal teachers.

With the hierarchy in most large orchestras of an artistic adviser, an associate conductor, several assistant conductors, and guest conductors, the musicians have

little idea what it means to be nurtured by the devoted teacher of the past. The thing that will forestall the erosion of the orchestra is a return to the one-man, one-rule system with conductors who take the responsibility that goes with being music teacher for the community.

We should fight to save the community orchestra. Magazines such as HIGH FIDELITY are serving this purpose. I salute you for this and thank you for Leonard Marcus, who has long stood for what Schuller writes about.

Gene M. Lucy
Houston, Tex.

Today's Mahler Conductors

I found Abram Chipman's review [April] about conductors of Mahler interesting, particularly the references to James Levine and Klaus Tennstedt. I own the London Philharmonic recording of the Fifth Symphony with Tennstedt and am impressed with it. However, the conductor's recent broadcast performance of the work with the Philadelphia Orchestra was much better. The excitement Tennstedt creates is phenomenal. Since EMI is recording in Philadelphia now, perhaps it will send him there to make some records—preferably of Mahler and Bruckner.

Steven Revejoso
Birmingham, Ala.

Bring Back Myra Hess

In the Harris Goldsmith review [May] of recent recordings of piano music by Schumann, including Bella Davidovich's performance of *Carnaval*, mention was made of a Myra Hess recording, which I feel should be reissued. HIGH FIDELITY can have more influence on the recording companies than the individual can, and if you could put in a word for this and other Hess records, I am sure many music lovers would be greatly appreciative.

Dayle Manges
Louisville, Ky.

Arthur Blythe

I was surprised by Don Heckman's review of Arthur Blythe's "In the Tradition" album [April]. I have followed Heckman's writing for many years and was overwhelmed by his naiveté concerning this artist.

First, Columbia did not force Blythe to perform the music of Duke Ellington. A little research would have revealed that the album's title is the name of one of Blythe's

performing bands. The group plays standards and has been garnering very good response from the public, so he asked us about recording some.

Another point that was distorted was the statement that "Columbia's production leaves a lot to be desired." If you mean the album production, let me inform you that Blythe chose Bob Thiele as his producer, and that we offered no objections.

I get the distinct idea from the lead of this review that Heckman's attitude is somewhat condescending toward Columbia's commitment to Blythe and other mainstream artists with "limited sales potential." It is important to remember that Columbia has stuck by many of these performers (Dexter Gordon, Woody Shaw, the Heath Brothers, Bobby Hutcherson) for more than one or two albums. Arthur Blythe is very important to our label, and it's unfair to promulgate the idea that we sent him in the wrong direction.

Jim Fishel
Associate Director,
Contemporary Music A&R,
Columbia Records
New York, N.Y.

Mr. Heckman replies: To answer Jim Fishel's comments in order:

(1) I'm well aware that Blythe worked with *In the Tradition* for a few months before the album was made. And, obviously, Columbia doesn't "force" anyone to do anything. But the essential question remains: Why is it that, of the several groups Blythe leads, the one that gets recorded is clearly the most commercial?

(2) I find it fascinating that Fishel makes such a distinction between Columbia's production and Bob Thiele's production. What are we to make of this? Is it that Columbia's opinion of this album's production is as negative as mine?

(3) Fishel's curious defense, in his final paragraph, of Columbia's commitment to jazz really sums up the problem. The bunching together of Blythe with the other "mainstream" artists underlines precisely what bothers me about "In the Tradition." Blythe is a competent mainstream improviser, but his real talent, to my ears, is as an adventurer—one who has been blessed with gifts that are well beyond those of many vanguard artists who come to mind. Just what aspect of his gifts is "very important" to Columbia: His ability to play standards, or his ability to expand the frontiers of contemporary jazz?

Morning Concert



You've driven to the end of the world. Alone.
The engine is still warm.

Amid the roar of the waves and the cries of the gulls, you fire up your mobile high-fidelity system for a morning concert.

What will it be? Bach? Mozart? Perhaps some Keith Jarrett.

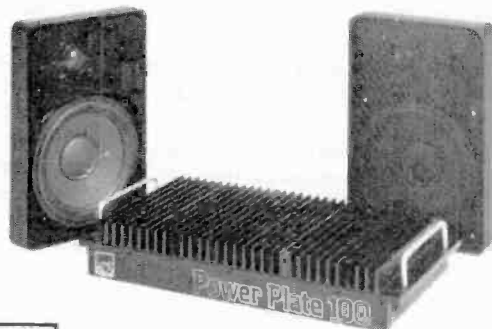
Whatever you choose, your system is equal to the task because you've chosen ADS.

The ADS Power Plate 100 Automotive Amplifier and the ADS 300i Automotive Loudspeaker System deliver the kind of power it takes to be heard above road noise, engine noise, and ocean waves. And it's not just brute power, but power with performance, subtlety and nuance — qualities collectively known as musical accuracy.

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Audio for the critically demanding

Preview of the Forthcoming Year's Recordings

Part I

All this year's talk of gloom and doom in the record industry was easier to believe a month ago, before we started sifting through the responses for this preview. We'll leave to you (for the moment) any judgment as to quality, but quantity there surely is—so much so that we'll again run into the October issue. This year we've kept the arrangement alphabetical; we end with Pelican and pick up next month with Philips.

Some of the lists cover only fall releases, others the entire year ahead. Keep in mind that all plans are subject to change, especially those having to do with audiophile releases. Our symbol for the latter (▲) should be taken in most instances to mean digital; where it is used to denote audiophile pressings of analog recordings, further distinctions are made within the listing. As predicted last year, we have dropped the quadriphonic symbol and simply noted the (two) SQ releases parenthetically. Once again we denote domestic reissues with a ■.

NOTE ON ABBREVIATIONS

Performing groups are indicated with appropriate combinations of P (Philharmonic), R (Radio), S (Symphony), C (Chamber), O (Orchestra), and Ch (Chorus).

Where the number of discs is known, it is included in parentheses at the end. The number may indicate either a multidisc set or separate discs.

ANGEL

- BACH, C.P.E.; VIVALDI: *Cello Concertos*. Harrell; English CO, Zukerman.
BACH: *Brandenburg Concerto No. 2; Trumpet-Violin Concerto* (arr. by André; Franz Liszt CO.

BACH: *Mass in B minor*. Donath, Fassbaender, Ahnsjö, Hermann, Holl, BRCh&SO, Jochum.

▲ BEETHOVEN: *Symphony No. 4; Leonore Overture No. 3*. Philadelphia O, Muti.

■ BEETHOVEN: *Symphonies Nos. 8, 9*. London SO, Jochum (SQ).

BELLINI: *I Puritani*. Caballé, Kraus, Manuguerra; Ambrosian Opera Ch, Philharmonia O, Muti.

BRUCKNER: *Symphony No. 5*. Dresden State O, Jochum.

▲ CHABRIER: *España*. FALLA: *Dances from The Three-Cornered Hat*. RAVEL: *Rapsodie espagnole*. Philadelphia O, Muti.

▲ CHOPIN: *Waltzes*. Pennario.

▲ FRANCK, LISZT: *Organ Works*. Parker-Smith.

GOUNOD: *Mireille*. Freni, Vanzo, Bacquier, Van Dam; O&Ch of the Théâtre du Capitole (Toulouse), Plasson.

▲ HANDEL: *Saul*. Soloists; King's College Choir, English CO, Ledger.

HAYDN: *Baryton Trios*. Esterhazy Trio.

KREISLER: *Violin Works, Vol. 3*. Perlman, Sanders.

LEHAR: *The Merry Widow*. Moser; Bavarian RCh & SO, Wallberg.

LISZT: *Works for Piano and Orchestra*. Béroff; Leipzig Gewandhaus O, Masur.

▲ MAHLER: *Symphony No. 3*. Wenkel; London PO, Tennstedt.

▲ MAHLER: *Symphony No. 10*. Bournemouth SO, Rattle.

▲ MENDELSSOHN: *Symphony No. 4*. SCHUMANN: *Symphony No. 4*. Berlin PO, Tennstedt.

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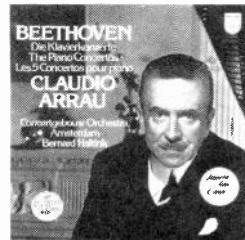
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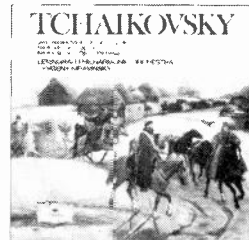
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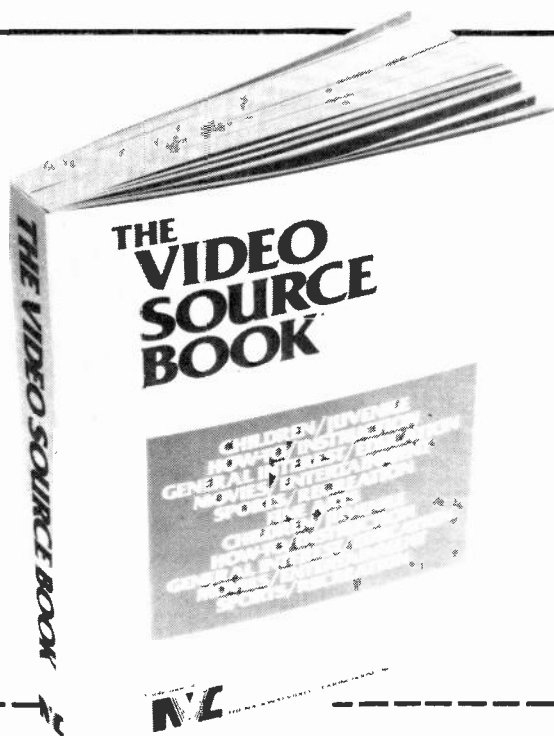
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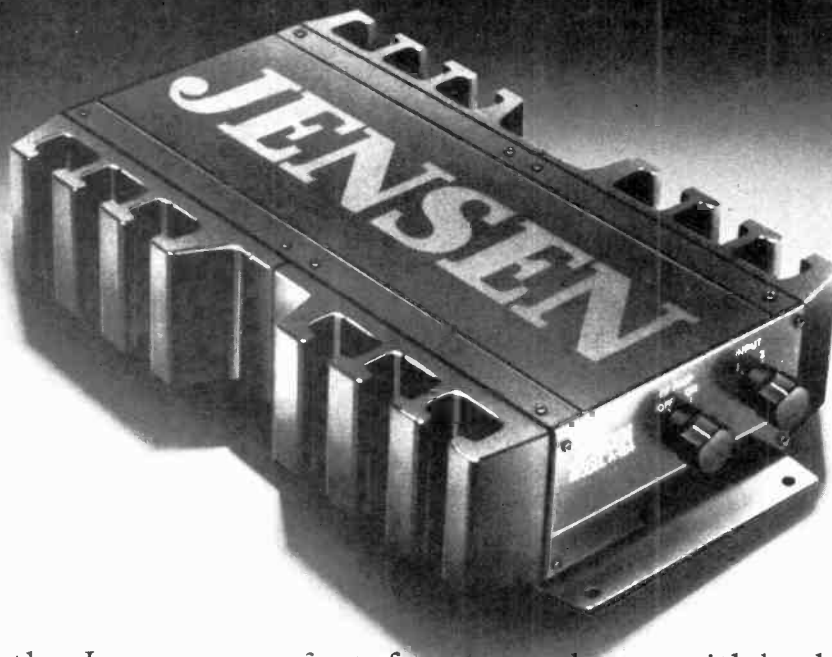
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IMBRIE: *Flute Concerto*. Baker; San
Francisco Concert O, Sayre.

COLGRASS: *Variations for Viola and Drums*.

HINDEMITH: *Viola-Piano Sonata, Op.
11, No. 4*. Golani-Erdesz, et al.

COTEL: *The Fire and the Mountains*. Peabody
Concert Singers, Polochick. *Piano Duo
Sonata*. Cotel, Wait.

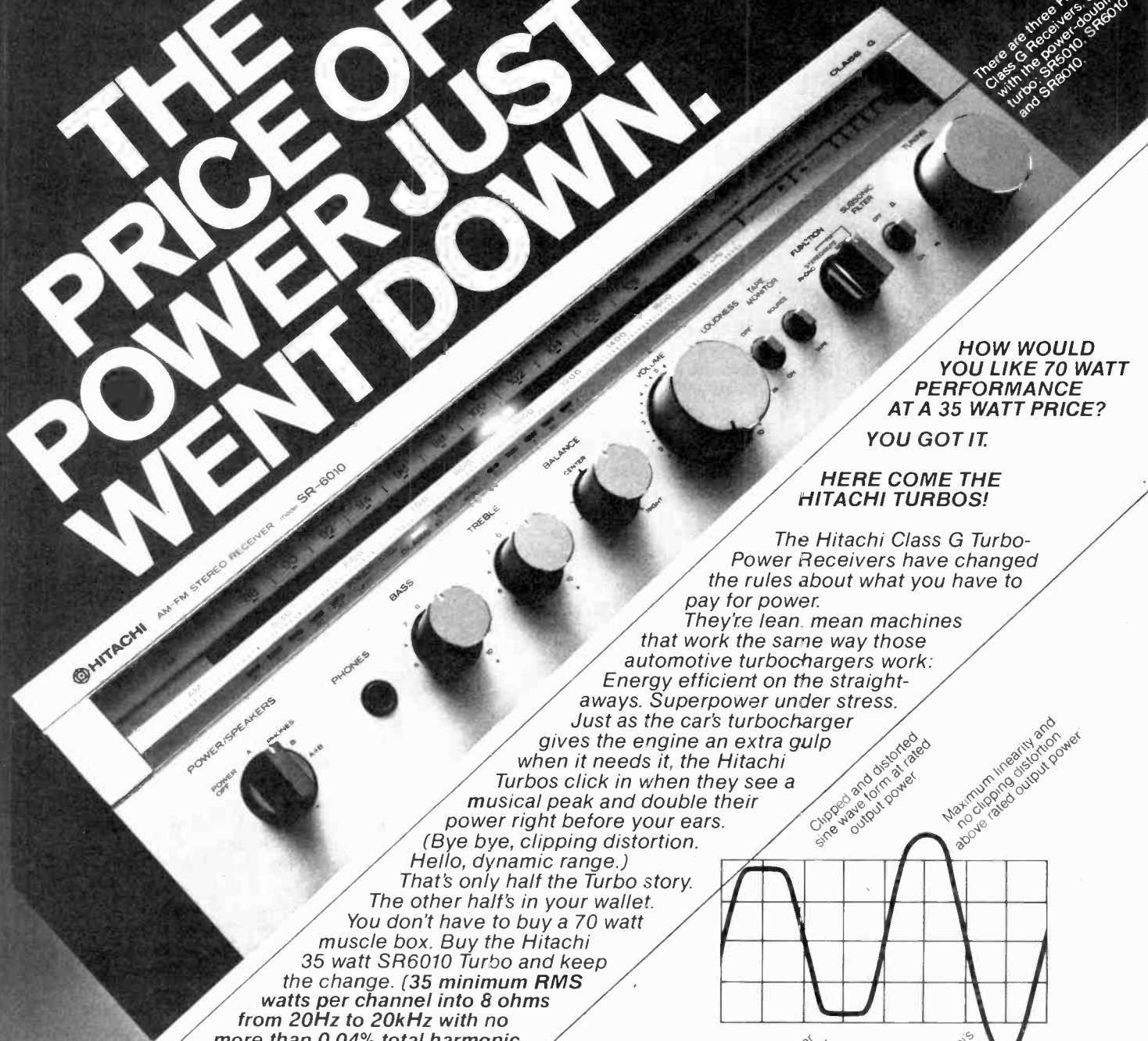
CRUSELL: *Clarinet Quartets (2)*. Blount, et al.

DEBUSSY: *Sonata for Flute, Viola, and Harp*.

POULENC: *Flute Sonata*. Brook, et al.

DETT: *Piano Works*. MACDOWELL: *Piano So-
nata, Op. 59*. A. Mandel.

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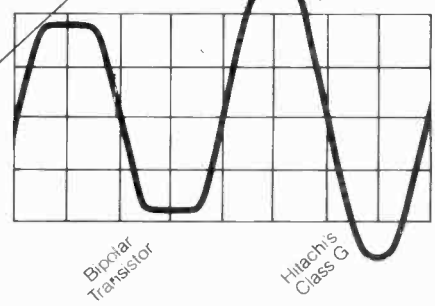
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 IVEY: *Prospero*. O'Keefe (bs), et al. WARD-STEINMAN: *Songs for Clarinet and Piano* (3). Rehfeldt, Ward-Steinman. *Sonata for Piano Fortified*. Ward-Steinman.
 JACOB, G.; SOMERVELL: *Clarinet Quintets*. King; Aeolian Qt.
 KUPFERMAN: *Icarus; Sound Phantoms II*. Starobin, guitar; et al.
 LUTOSLAWSKI, MARTINĚ, RAVEL: *Works for Violin and Cello*. Turovsky Duo.
 RACHMANINOFF, SHOSTAKOVICH: *Piano Trios*. Borodin Trio.
 RACHMANINOFF: *Symphony No. 2*. Royal PO, Farberman.
 ROCHBERG, H. STEVENS: *Songs*. Pilgrim (s); Rochberg, Helmrich.
 SCHUBERT: *Piano Duo Works, Vols. 1-4*. J. & K. Wentworth (4).
 WEINER, LÉO: *Violin Sonata*. R. LEWIS: *Sonata da camera*. WEBERN: *Four Pieces*. Gerle, Neeley.
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GSC RECORDINGS

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Paul Hindemith Anthology, Vols. 8 (works for flute, two flutes, two saxophones, oboe and piano, trombone and piano), 9 (String Quartets Nos. 1, 2; Los Angeles Qt.), 11 (Quartets Nos. 5, 6), and 12 (Viola-Piano Sonatas; McInnes, Siki).

HARMONIA MUNDI FRANCE

ALBINONI, TARTINI, TORELLI: *Trumpet Concertos*. Dasse; Filarmonici Bologna.
 BERLIOZ: *Symphonie fantastique*. OP de Lille, Casadesus.
 BINCHOIS: *Chansons, Rondeaux, and Bullades*. Clemencic Consort.
 BYRD: *Cantiones sacrae*. Deller Consort.
 CICONIA: *Madrigals and Bullades*. Clemencic Consort.
 COUPERIN, A.-L.: *Works for Two Harpsichords*. Christie, D. Fuller.
 HANDEL: *Laudate pueri, Nisi Dominus; Salve*

Regina. Deller Consort and Ch, King's Musick, M. Deller.
 JULLIEN: *Organ Works*. Saorgin.
 MOULINIE: *Le Cantique de Moïse; Motets*. Les Arts Florissants, Christie.
 MOZART: *Duos for Violin and Viola*. R. & B. Pasquier.
 MOZART: *Piano Trios*. R. Pasquier, Pidoux, Pennetier.
 ROYER, J.-N.-P.: *Pièces de clavecin*. Gilbert.
 SCHUBERT: *Piano Trios* (2). R. Pasquier, Pidoux, Pennetier (2).
 SCHUBERT: *String Trio; Arpeggione Sonata*. R. & B. Pasquier, Pidoux, Pennetier.
 STEFFANI: *Duetti da camera*. Concerto Vocale. *Airs de cour*. Concerto Vocale. *Alleluias and Offerories of Gaul*. Reznikoff. *Around Europe: Orff Method, Vol. 10*. Wuytack. *Fandangos*. Atrium Musicae de Madrid. *Festival of the Ass* ("Traditions of the Middle Ages"), Clemencic Consort. *La Folia de la Spagna*. Atrium Musicae de Madrid.
Villancicos: Sixteenth-Century Spanish Village Songs. Atrium Musicae de Madrid.

LE DISQUE

(new midpriced series of reissues)

DEBUSSY: *Piano Works*. Helffer (2).
 DUPHLY, FORQUERAY, MARCHAND: *Pièces de clavecin*. Gilbert.
 GESUALDO: *Sacred Works, Vols. 1-4*. Deller Consort (4).
 LEFÉBURE-WÉLY: *Organ Works*. Saorgin.
 MARCELLO, B.: *Flute Sonatas*. Clemencic (2).
 MARCHAND: *Organ Works*. Chapuis. *North German Baroque Masters of the Organ*. Winter.
Pleasures of the Renaissance. Clemencic, Vandersteen, Kecskes.

Distributed by Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

HUNGAROTON (Hungary)

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BACH: *Magnificat in D* (with Báthy, Sándor, Tiszay, Somogyvári, Littasy; Budapest Ch); *Brandenburg Concerto No. 5* (with Ney, violin; Szebenyi, flute; A. Fischer, piano). Hungarian RSO, Klemperer ("Klemperer in Budapest 1948-51, Vol. 1").
 BACH: *Organ Works* (*Tocatta and Fugue in D minor, et al.*). Lehotka (continuation of series).
 GLUCK: *Orfeo ed Euridice*. Kincses, Zempléni, Hamari; Hungarian State Opera Ch&O, Lukács.
 GOLDMARK: *Die Königin von Saba*. Kincses, Kalmár, Takács, Jerusalem, Nagy, Miller, Gregor, Polgár; Hungarian State Opera Ch&O, A. Fischer (4).
 HAYDN: *Seven Last Words of Christ* (oratorio version). *Salve Regina*. Kincses, Takács, Korondy, Gregor; Budapest Ch, Hungarian State O, Ferencsik (2).
 KODÁLY: *Háry János Suite* (Budapest PO); Con-

certo for Orchestra (Hungarian State O). Ferencsik.
 LISZT: *Coronation Mass*. Kincses, Takács, Gulyás, Polgár; Hungarian R and Television Ch&O, Lehel.
 MOZART: *Piano Sonatas*. Ránki (3).
 VIVALDI: *L'Estro armonico*. Rolla, Kostyál, Tfirst, Lovas, Gazda, violins; Franz Liszt CO, Rolla, dir. (3).
 Zoltán Kocsis: *Live Concert Performances 1971-79*. Piano works by Bartók, Chopin, Liszt, Rachmaninoff, Schubert, Schoenberg.

IN SYNC LABORATORIES

The following Connoisseur Society releases will be issued on super-chrome cassettes, individually duplicated in real time.

- BEETHOVEN: *Piano Sonatas Nos. 8, 14, 23*. Moravec.
 - BEETHOVEN: *Piano Sonatas Nos. 21, 30*. Barbosa.
 - BEETHOVEN: *Symphony No. 9* (arr. Liszt). R. & J. Contiguglia.
 - BRAHMS: *Violin Sonatas* (3). Wilkomirska, Barbosa.
 - CHOPIN: *Etudes, Opp. 10, 25*. Vered.
 - CHOPIN: *Piano Sonatas Nos. 2, 3*. Barbosa.
 - CHOPIN: *Preludes* (24), Op. 28. Moravec.
 - CHOPIN: *Scherzos* (4). CHOPIN-LISZT: *Maiden's Wish; My Joys*. Barbosa.
 - CHOPIN: *Waltzes* (14). Barbosa.
 - DEBUSSY: *Children's Corner Suite; Clair de lune; Preludes* (5). Moravec.
 - DEBUSSY: *Etudes* (12). Di Bonaventura.
 - RACHMANINOFF: *Preludes* (13), Op. 32. Estrin.
 - RAVEL: *Gaspard de la nuit; La Valse; Valses nobles et sentimentales*. Laredo.
 - SCRIABIN: *Etudes* (12), Op. 8. RACHMANINOFF: *Daisies; Lilacs*. Estrin.
 - SCRIABIN: *Piano Sonatas Nos. 6, 8, 10; Works*. Laredo.
- Jean-Pierre Rampal and Friends* (works by Debussy, Poulenc; ■ Boismortier, Corrette, Honegger, Varèse). Baron, Bennett, Schaefer, Robison, flutes; Veyron-Lacroix.
- *Wanda Wilkomirska: Violin Recital* (works by Bach, Bartók, Debussy, Mussorgsky, Szymanowski, Wieniawski). Garvey.
- In Sync Laboratories, 2211 Broadway, New York, N.Y. 10024.

INTERNATIONAL PIANO ARCHIVES

- BEETHOVEN: *Piano Sonata No. 26*. GRIEG: *Ballade, Op. 24*. SCHUMANN: *Carnaval*. Godowsky.
- *Josef Hofmann: The G&T Recordings* (1904); *The Unreleased 1935 British Recordings*.
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BAKER, D.: *Cello Sonata*. Starker, Plaines. *Singers of Songs / Weavers of Dreams*. Starker; Gabor, percussion.

BAKER, D.: *Concerto for Two Pianos, Jazz Ensemble, Strings, and Percussion*. Webb, Hornbrook; D. Baker, cond. *Give and Take*. Diggory (s), et al.

BEETHOVEN: *String Quartets, Op. 18, Nos. 1 (original version), 2*. Pro Arte Qt.

BERNSTEIN, C.H.: *Works of, Vols. 4, 5*. Various (2).

BLOCH: *String Quartets Nos. 1, 2*. Pro Arte Qt. MUCZYNSKI: *Piano Sonatas (3) and Works*. Muczynski (2).

SZYMANOWSKI: *String Quartets (2)*. Pro Arte Qt.

Western Arts Trio, Vols. 3-5. Works by Adler, Beethoven, Copland, R. Goldmark, Haydn, Manziarly, Tcherenpin, Turina (3).

LEONARDA

COURBOIS, DE LA GUERRE: *Cantatas*. Ostendorf (bs-b); Bronx Arts Ensemble, Somary.

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Leonarda Productions, P.O. Box 124, Radio City Station, New York, N.Y. 10101.

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BEETHOVEN: *Piano Sonatas*. Ashkenazy (conclusion of cycle).

▲ BELLINI: *La Sonnambula*. Sutherland, Pavarotti, Ghiaurov; National PO, Bonyngé.

BERLIOZ: *Symphonie fantastique*. Vienna PO, Haitink.

BIZET: *L'Arlesienne Suites; Jeux d'enfants*. Cleveland O, Maazel.

▲ BRUCKNER: *Symphony No. 5*. Chicago SO, Solti.

▲ CHERUBINI: *Requiem*. Chorale du Brassus, Ch de la R Suisse Romande, Lausanne Pro Arte Ch, O de la Suisse Romande, Stein.

CHOPIN: *Piano Works*. Ashkenazy (continuation of series).

ELGAR: *Cello Concerto*. TCHAIKOVSKY: *Rococo Variations; Pezzo capriccioso*. Harrell; Cleveland O, Maazel.

ELGAR: *Falstaff; In the South*. London PO, Solti.

HAYDN: *Il Ritorno di Tobia*. Hendricks, Zoghy, Langridge, Luxon; Brighton Festival Ch, Royal PO, Dorati.

▲ JANÁČEK: *From the House of the Dead*. Zahradniček, Zidek, Zitek; Vienna PO, Mackerras.

MOZART: *Piano Concertos*. Ashkenazy; Philharmonia O (continuation of cycle).

▲ MUSSORGSKY: *Pictures at an Exhibition*.

RAVEL: *Le Tombeau de Couperin*. Chicago SO, Solti.

RIMSKY-KORSAKOV: *Capriccio espagnol; Russian Easter Overture; Le Coq d'or Suite*. Cleveland O, Maazel.

ROSSINI: *Guillaume Tell*. Freni, Pavarotti, Milnes, Ghiaurov; National PO, Chailly.

SCARLATTI, SOLER: *Keyboard Sonatas*. De Larrocha.

▲ SHOSTAKOVICH: *Symphonies*. London PO, Haitink (continuation of cycle).

▲ SIBELIUS: *Symphony No. 2*. Philharmonia O, Ashkenazy (beginning of cycle).

▲ STRAUSS, J.: *Cinderella; Ritter Pázmán*. National PO, Bonyngé.

STRAUSS, R.: *Alpine Symphony*. Bavarian RSO, Solti.

▲ STRAVINSKY: *Firebird*. Vienna PO, Dohnányi.

▲ TCHAIKOVSKY: *Nutcracker Suite; Swan Lake Suite*. Israel PO, Mehta.

▲ VERDI: *La Traviata*. Sutherland, Pavarotti, Manuguerra; National PO, Bonyngé.

WEBER: *Der Freischütz*. Behrens, Donath, Kollo, Brendel, Meven, Moll; Bavarian RSO, Kubelik.

▲ Christmas Carols. London Bach Choir, Willcocks.

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BRAHMS: *Piano Duo Works (Waltzes, Op. 39, et al.)*. Postnikova, Rozhdstvensky.

■ BRITTEN: *Piano Concerto No. 1, in D*.

DELIUS: *Concerto*. M. Mitchell; North German RSO, Strickland.

■ CHOPIN: *Piano Concerto No. 2*. SCHUMANN: *Concerto*. Fou Ts'ong; London SO, Maag.

■ FRANCK: *Violin Sonata*. MOZART: *Sonata, K. 481*. Morini, Firkusny.

■ KAY, H.: *Stars and Stripes; Western Symphony*. New York City Ballet O, Irving.

■ LISZT: *Piano Transcriptions*. Petri.

■ MOZART: *Arias*. Stich-Randall; Vienna O, Somogyi.

■ MOZART: *Piano Concertos Nos. 19, 20*. Haskell; Winterthur SO, Swoboda.

■ NIELSEN: *Symphony No. 4; Maskarade Overture*. Cincinnati SO, Rudolf.

■ STRAUSS, J.: *Orchestral Works*. STRAUSS, R.: *Der Rosenkavalier Suite*. Cincinnati SO, Rudolf.

■ SUK: *Serenade for Strings*. TCHAIKOVSKY: *Serenade*. Kapp Sinfonietta, Vardi.

TCHAIKOVSKY: *Piano Concerto No. 1; Concert Fantasy*. Zhukov; U.S.S.R. State Academic SO, Kitayenko.

■ TCHAIKOVSKY: *Romeo and Juliet; 1812 Overture; Marche slave*. Vienna State Opera O, Scherchen.

TCHAIKOVSKY: *Songs, Opp. 05, 73 (complete)*. Arkhipova, Guselnikov.

■ VERDI: *Pezzi sacri (4)*. Brooks; Musica Aeterna Ch&O, Waldman.

■ *A Baroque Christmas (works by Buxtehude, Charpentier, M. Haydn, et al.)*. Amor Artis Chorale and O, Somary.

■ *Baroque Music for Horn and Orchestra (works by Barsanti, Handel, Telemann)*. Stagliano, Berv; Kapp Sinfonietta, Dunn.

■ *Chorus, Organ, Brass, and Percussion (works by Dello Joio, Purcell, C. Williams, Britten)*. Columbia U. Chapel Choir, S. Wright.

Timofey Dokschitser: *Trumpet Recital (works by Albinoni, Bach, Cui, et al.)*. Bolshoi Theater CO, Bruk, Reentovich.

■ *Jascha Heifetz: The Decca Recordings (works by Brahms, Chopin, Dvořák, et al.)*. Bay, M. Kaye, piano (3).

■ *Music for Trumpet and Orchestra (works by Clarke, Haydn, Purcell, Vivaldi)*. Voisin; Unicorn Concert O, Dickson.

Russian Orchestral Music and Songs for Chorus (works by Glazunov, Prokofiev, Rachmaninoff, Scriabin). Alexander Yurlov

Recent Record releases

The following listings are excerpts from the "New Listings" section of the July Schwann Record and Tape Guide. Some listings contain a cross-reference (*) to other works on the recording. Letters in brackets refer to language used in vocal music (G, German; E, English, etc.). Cassette editions are indicated by the symbol ♪. Quadriphonic discs are indicated by a Q following the record number; digital discs are indicated by a D following the record number.

ARMA, PAUL (1905-

Sonata for Solo Cello (1948)

Christensen † Bach: Suites Gasparo 106

AZZAILO FILIPPO (16th cent.)

Villote del fiore [attrib.]

Little, Montreal Vocal Ens. [I,L] † Gesualdo Turn. 32001

BACH JOHANN CHRISTIAN

Sinfonia in Eb, Op. 9, No. 2

Bonyng, English Ch. Orch. † Sinf. Con.; Salieri Lon. STS-15510

Sinfonia Con. in C for Flute, Oboe, Violin, Cello

Bonyng, English Ch. Orch. † Sinf. Op. 9/2; Salieri Lon. STS-15510

BACH, JOHANN SEBASTIAN

Bach Program

Stokowski, London Sym. (previously released as ARL1-0880)

RCA AGL1-3656; ●AGK1-3656

Cantatas

No. 126, Erhalt' uns, Herr, bei deinem Wort

Baker, Altmeyer, Sotin, Gönnewein, Consortium Musicum, Cho. [G] † Can. 149 Sera. S-60339

No. 149, Man singet mit Freuden vom Sieg

Ameling, Baker, Altmeyer, Sotin, Gönnewein, Consortium Musicum, Cho. [G] † Can. 126 Sera. S-60339

Concerti (2) for Violin, S.1041/2

Grumiaux, Gerecz, Solistes Romands † 2-Vns Con. Phi. 9500614; ●7300731

Concerto in d for 2 Violins, S.1043

Grumiaux, Krebbers, Gerecz, Solistes Romands † Vn Con. Phi. 9500614; ●7300731

Suites (6) for Cello Unaccompanied, S.1007/12

Christensen (No. 1) † Penderecki; Sessions Gasparo 102

Christensen (No. 2) † Arma Gasparo 106

BEETHOVEN, LUDWIG VAN

Concerti (5) for Piano & Orchestra

No. 1 in C, Op. 15

Lupu, Mehta, Israel Phil. † Con. 2 Lon. LDR-10006 (D)

No. 2 in Bb, Op. 19

Lupu, Mehta, Israel Phil. † Con. 1 Lon. LDR-10006 (D)

Concerto in D for Violin, Op. 61

Gruenberg, Horenstein, New Philharmonia None. 71381

Concerto in C for Violin, Cello, Piano, Op. 56

Reyes, Mayes, Lettvin, Meier, U. of Mich. Sym. U. Mich. 0010

Sonatas (32) for Piano

No. 4 in Eb, Op. 7

Ashkenazy † Son. 9, 10 Lon. 7191

No. 9 in E, Op. 14, No. 1

Ashkenazy † Son. 4, 10 Lon. 7191

No. 10 in G, Op. 14, No. 2

Ashkenazy † Son. 4, 9 Lon. 7191

No. 13 in Eb, Op. 27, No. 1

Bilson (fortepiano) † Son. 14; Mozart: Rorido K.511 None. 71377

No. 14 in C#, Op. 27, No. 2, "Moonlight"

Bilson (fortepiano) † Son. 13; Mozart: Rondo K.511 None. 71377

Sonatas (10) for Violin & Piano

No. 8 in G, Op. 30, No. 3

Brainin, Kraus † Mozart: Vn Son.; Schubert: Sonatina 3 2-BBC 22313

Symphonies (9)

No. 7 in A, Op. 92

W. Richter, London Pro Musica Sym. CMS/Sum. 1015; ●41015

BEN-HAIM, PAUL

Three Songs Without Words, for Flute & Piano

Ben-Meir, Kilby † Gaubert; Schubert: Intro. & Var.; Widor Coro. 3062

BRAHMS, JOHANNES

Serenade No. 2 in A, Op. 16

Ristenpart, S. German Phil. † Wagner: Siegfried Idyll None. 71383

Symphonies (4)

No. 1 in c, Op. 68

R. Jones, Hamburg Sym. CMS/Sum. 1033; ●41033

No. 3 in F, Op. 90

Kreutzer, Royal Danish Sym. CMS/Sum. 1097; ●41097

No. 4 in e, Op. 98

Mehta, NY Phil. Col. M-35837; ●MT-35837

Moralt, Salzburg Radio Sym.

CMS/Sum. 5068; ●45068

Schmidt-Isserstedt, Hamburg Radio Sym.

CMS/Sum. 1012; ●41012

BROWN, EARLE

Small Pieces for Large Chorus (1973)

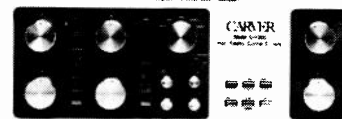
Gregg Smith Singers [E] † Foss; Reynolds; Richards Turn. 34759

BRUCH, MAX

Scottish Fantasy for Violin & Orchestra,

Op. 46

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Circle 81 on Reader-Service Card

- Rabin, Boulton, Phil. Orch. † Wieniawski
Sera. 60342
- BRUCKNER, ANTON**
Symphonies (9)
No. 6 in A
Solti, Chicago Sym. Lon. 7173
No. 7 in E
Jochum, Dresden State Och.
2-Ang. SZB-3892
- CASTELNUOVO-TEDESCO, MARIO**
Piano Music
McFrederick (4): Piedigrotta (1924); La
Sirenetta e il pesce turchino (1920);
Alge (1919); Alt Wien (1923)
Orion 80370
- CRUMB, GEORGE**
Sonata for Solo Cello (1955)
Christensen † Dallapiccola; Hindemith:
Sonata; Schuller Gasparo 101
- DALLAPICCOLA, LUIGI**
Ciaccona, Intermezzo e Adagio for Solo
Cello (1945)
Christensen † Crumb; Hindemith: Sonata;
Schuller Gasparo 101
- DONIZETTI, GAETANO**
Ballet Music from Operas (complete)
Almeida, Phil. Orch.
Phi. 9500673; ●7300768
- DVOŘÁK, ANTONIN**
Symphony No. 7 in d, Op. 70
Rostropovich, London Phil.
Ang. SZ-37717
- ELGAR, EDWARD**
Sonata in e for Violin & Piano, Op. 82
Davis, Platt † Messaien: Thème; Walton:
Two Orion 79360
- FAITH, RICHARD** (1926-
Sonata for Cello & Piano (1975); Two
Poems for Cello & Piano
Epperson, Faith † McKay Coro. 3048
- FAURÉ, GABRIEL**
Ballade for Piano & Orchestra, Op. 19
Johannesen (solo vers.) † Mozart: Var.
K.573; Poulenc: Thème; Schumann:
Fant. Op. 111 GC 4201 (D); 4201 (Dir.)
- FOSS, LUKAS**
Three Airs on O'Hara's Angels
Gregg Smith Singers [E] † W. Brown;
Reynolds; Richards Turn. 34759
- GAUBERT, PHILIPPE**
Madrigal for Flute and Piano
Ben-Meir, Kilby † Gaubert; Schubert: In-
tro. & Var.; Widor Coro. 3062
- GESHWIN, GEORGE**
American in Paris
Fiedler, Boston Pops † Rhapsody
RCA AGL1-3649
Porgy and Bess (selections)
Price, Warfield, Boatwright, Henderson,
RCA Victor Orch. & Cho. [E]
RCA AGL1-3654
Rhapsody in Blue
Wild, Fiedler, Boston Pops † Amer.
RCA AGL1-3649
- GESUALDO, DON CARLO**
Madrigals (from Book IV)
Little, Montreal Vocal Ens. [E] † Azzaiolo
Turn. 32001
- GILBERT, WM. S. & SULLIVAN, SIR
ARTHUR**
Yeomen of the Guard
Nash, D'Oyly Carte Op. Co., Royal Phil.
[E] † Sullivan 2-Lon. 12117; ●512117
- GOUNOD, CHARLES**
Petite Symphonie for 9 Wind Instruments
Bourgue Wind Ens. † d'Indy None. 71382
- GOWERS, PATRICK**
Chamber Concerto for Guitar; Rhapsody
for Guitar, Electric Guitars & Electric
Organ
Williams, Ens.; Williams, Gowers
Col. M-35866; ●MT-35866
- HANDEL, GEORGE FRIDERIC**
Concerti for Recorder & Strings
Krainis, Marriner, London Strings (2—in
F,G) † Telemann: Con.; Vivaldi: Con.
Quin. 7146
- Sonatas, Op. 1 for Flute**
Duschenes (recorder), Jones (Nos. 1,2,5,6)
Turn. 32006
- Sonatas, Op. 1, for Oboe**
Berman, Jones (No. 8) † Recorder Son.;
Trio Son. Turn. 32004
- Sonatas (6) for 2 Oboes & Continuo**
Holliger, Bourque, Jaccotet, Sax
Phi. 9500671; ●7300766
- Sonata in Bb for Recorder**
Duschenes, Jones † Oboe Son.; Trio Son.
Turn. 32004
- Trio Sonatas**
Duschenes, Berman, Jones (Op. 2/5,8) †
Oboe Son.; Recorder Son. Turn. 32004
- Roseman, V. & E. Brewer, MacCourt
(Nos. 1 in Bb, 4 in F, 5 in G, 6 in D)
None. 71380
- HAYDN, (FRANZ) JOSEPH**
Sonatas for Piano
Kalish (Nos. 27,30,45,50) None. 71379
- Symphony No. 45, in f#, "Farewell"**
Weinberg, Hamburg Sym. † Sym. 46
CMS/Sum. 1103; ●41103
- Symphony No. 46 in B**
Weinberg, Hamburg Sym. † Sym. 45
CMS/Sum. 1103; ●41103
- Symphonies Nos. 82, 83, 84, 85, 86, 87,
"Paris"**
Vaughan, Naples Orch.
3-Ara. 8047; 2-●9047
- Symphony No. 82 in C, "L'Ours"**
G. Richter, Berlin Pro Musica † Sym. 103
CMS/Sum. 1102; ●41102
- Symphony No. 97 in C**
Bernstein, NY Phil. † Sym. 98
Col. M-35844; ●MT-35844
- Symphony No. 98 in Bb**
Bernstein, NY Phil. † Sym. 97
Col. M-35844; ●MT-35844
- Symphony No. 100 in G, "Military"**
Somary, Mostly Mozart Fest. Orch. (digi-
tal and analog versions)
Van. VA-25000 (D)
- Symphony No. 103 in Eb, "Drum Roll"**
G. Richter, Berlin Pro Musica † Sym. 82
CMS/Sum. 1102; ●41102
- HINDEMITH, PAUL**
Sonata for Unaccompanied Cello, Op. 25,
No. 3
Christensen † Crumb; Dallapiccola;
Schuller Gasparo 101
- IBERT, JACQUES**
Concerto for Flute & Orchestra
Rampal, Froment, Lamoureux Orch. †
Reinecke
RCA AGL1-3658; ●AGK1-3658
- D'INDY, VINCENT**
Chansons et danses for 7 Winds, Op. 50
Bourgue Wind Ens. † Gounod None. 71382
- JOPLIN, SCOTT**
Music of Joplin
Hyman (piano)
RCA AGL1-3651; ●AGK1-3651
- KRENEK, ERNST**
Choral Works
Ketchum, College of the Desert Vocal
Ens., Calusdian: Die Jahreszeiten, Op.
35; Drei Gemischte Chöre, Op. 61; O
Holy Ghost, Op. 186a; Three Sacred
Pieces, Op. 210; Three Lessons, Op. 210;
Two Settings of Poems by Blake, Op.
226; Durch die Nacht, Op. 67 [E,G]
Orion 80377
- MAYUZUMI, TOSHIRO**
Mandala-Symphonic
Yamada, NHK Sym. † Nirvana
Phi. 9500762; ●7300841
- Nirvana Symphony (1958)**
Toyama, NHK Sym., Japan Cho. Union †
Mandala Phi. 9500762; ●7300841
- McKAY, GEORGE FREDERICK**
(1899-1970)
Concerto for Cello (1942)
Epperson, Veres, Tucson Phil. † Faith
Coro. 3048
- MENDELSSOHN, FELIX**
Symphony No. 3 in a, Op. 56, "Scottish"
Ruden, Royal Danish Sym.
CMS/Sum. 5096; ●45096
- MENOTTI, GIAN CARLO**
The Unicorn, the Gorgon, and the Manti-
core (1956)
Hilbish, U. of Mich. Orch. & Cho. [E]
U. Mich. 0012
- MESSAIEN, OLIVER**
Thème et variations, for Violin & Piano
(1932)
Davis, Platt, Elgar: Vn Son.; Walton: Two
Orion 79360
- MOZART, WOLFGANG AMADEUS**
Rondo in a for Piano, K.511
Bilson (fortepiano) (& Rondo in D, K.485)
† Beethoven: Son. 13, 14 None. 71377
- Sonatas (42) for Violin & Piano**
K.304,376,377,526
Brainin, Crowson, Kraus (in K.376) † Bee-
thoven: Vn Son. 8; Schubert: Sonatina 3
2-BBC 22313
- Songs**
Ameling (19) [F,G,I] Sera. S-60334
- Symphonies (41)**
No. 40 in g, K.550
Walther, Pro Musica Sym. † Sym. 41

CMS/Sum. 1035; ●41035
 No. 41 in C, K.551, "Jupiter"
 Walther, Pro Musica Sym. † Sym. 40
 CMS/Sum. 1035; ●41035
Variations for Piano, K.573
 Johannesen † Fauré:Ballade; Poulenc:
 Thème; Schumann:Fant. Op. 111
 GC 4201 (D); 4201 (Dir.)

NICOLAI, OTTO
 Merry Wives of Windsor:Overture
 Boskovsky, Vienna Phil. (see Coll.)
 Lon. STS-15509

OFFENBACH, JACQUES
 Orpheus in the Underworld:Overture
 Ormandy (see Coll.) RCA AGLI-3657; ●

ORFF, CARL
 Die Kluge (1941-42)
 Schwarzkopf, Cordes, Frick, Sawallisch,
 Phil. Orch. [G] 2-Ara. 8021

PARRIS, ROBERT
 Fantasy and Fugue for Solo Cello
 Christensen † Reiner; Spisak; Sydeman
 Gasparo 104

PENDERECKI, KRZYSZTOF
 Capriccio per Siegfried Palm, for Cello
 (1968)
 Christensen † Bach:Suites; Sessions
 Gasparo 102

PIATTI, ALFREDO (1822-1901)
 12 Caprices for Cello, Op. 25
 Christensen Gasparo 105

POULENC, FRANCIS
 Thème varié, for Piano
 Johannesen † Fauré:Ballade; Mozart:Var.
 K.573; Schumann:Fant. Op. 111
 GC 4201 (D); 4201 (Dir.)

PROKOFIEV, SERGEI
 Romeo and Juliet (excerpts)
 Kurtz, Phil. Orch. Sera. S-60340

PUCCINI, GIACOMO
 La Bohème
 Scott, Kraus, Milnes, Levine, Nat'l Phil.
 [I] 2-Ang. SZBX-3900; ●4Z2X-3900

RACHMANINOFF, SERGEI
 Russian Rhapsody in e for 2 Pianos (1891)
 Ashkenazy & Previn † Sym. Dances
 Lon. 7159

Symphonic Dances Op. 45
 Ashkenazy & Previn (2 pianos) † Russian
 Lon. 7159

RAVEL, MAURICE
 Boléro
 Munch, Boston Sym. † Pavane; Valse
 RCA AGLI-3653
 Pavane pour une infante défunte
 Munch, Boston Sym. † Boléro; Valse
 RCA AGLI-3653
 La Valse
 Munch, Boston Sym. † Boléro; Pavane
 RCA AGLI-3653

REINECKE, CARL
 Concerto for Flute & Orchestra, Op. 283
 Rampal, Guschlbauer, Bamberg Sym. †
 lbert RCA AGLI-3658; ●AGK1-3658

REINER, KAREL (1910-)
 Zaznamy for Solo Bassoon
 Eifert † Parris; Spisak; Sydeman

Gasparo 104
REYNOLDS, ROGER
 The Emperor of Ice Cream
 Gregg Smith Singers [E] † E. Brown; Foss;
 Richards Turn. 34759
RICHARDS, ERIC
 Though Under Medium...
 Gregg Smith Singers [E] † E. Brown; Foss.
 Reynolds Turn. 34759
RUGGLES, CARL
 Music of Ruggles (complete works)
 Thomas, Buffalo Phil. (Men and Angels.
 Men and Mountains; Sun-Treader; Por-
 tals; Evocations; Organum); Schwarz

Brass Ens. (Angels); Morgan (Vox Cla-
 mans in Deserto); Blegen, w. Thomas
 (Joys); Kirkpatrick (Evocations);
 Schwarz Brass Ens., Gregg Smith Singers,
 Raver (exaltation) 2-Col. M2-34591
SALIERI, ANTONIO
 Concerto in C for Flute, Oboe & Orchestra
 Bonyng, English Ch. Orch. † Sinfonia;
 J.C. Bach:Sinf. Op. 9/2; Sinf. Con.
 Lon. STS-15510
Sinfonia in D
 Bonyng, English Ch. Orch. † Con.; J.C.
 Bach:Sinf. Op. 9/2; Sinf. Con.
 Lon. STS-15510

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SCHUBERT, FRANZ

Intro. & Variations for Flute & Piano, Op. 160, D.802

Ben-Meir, Kilby, Ben-Haim; Gaubert; Widor Coro. 3062

Piano Pieces (3), D.946

Kalish † Sonata D.840 None. 71386

Rosamunde:Incidental Music, Op. 26, D.797

Cotrubas, Boskovsky, Dresden St. Orch., Leipzig Radio Cho. [G] Sera. S-60338

Sonata in C for Piano, "Unfinished", D.840

Kalish † Piano Pieces D.946 None. 71386

Sonatinas (3) for Violin & Piano, Op. 137, D.384,385,408

Brainin, Kraus (No. 3) † Beethoven:Vn Son. 8; Mozart:Vn Son. 2-BBC 22313

Symphony No. 3 in D, D.200

Karajan, Berlin Phil. † Sym. 5 Ang. SZ-37754(Q)

Symphony No. 5 in Bb, D.485

Karajan, Berlin Phil. † Sym. 3 Ang. SZ-37754(Q)

Symphony No. 9 in C, "The Great", D.944

Kertész, Vienna Phil. Lon. STS-15505

SCHULLER, GUNTHER

Fantasy for Solo Cello, Op. 19

Christensen † Crumb; Dallapiccola; Hindemith:Sonata Gasparo 101

SCHUMANN, ROBERT

Fantasiesstücke (3) for Piano, Op. 111

Johannesen † Fauré:Ballade; Mozart:Var. K.573; Poulenc:Thème GC 4201 (D); 4201 (Dir.)

SESSIONS, ROGER

Six Pieces for Violincello (1966)

Christensen † Bach:Suites; Penderecki Gasparo 102

SHOSTAKOVICH, DMITRI

Symphony No. 5, Op. 47

Bernstein, NY Phil. Col. IM-35854 (D); ●HMT-35854

SIBELIUS, JEAN

Concerto in d for Violin, Op. 47

Belkin, Ashkenazy, Phil. Orch. † 2 Lon. 7181

Symphonies (7)

No. 2 in D, Op. 43

Ruden, Royal Danish Sym. CMS/Sum. 5097; ●45097

2 Serenades, Op. 69; 2 Solemn Melodies, Op. 77

Belkin, Ashkenazy, Phil. Orch. † Vn Con. Lon. 7181

SPISAK, MICHAL (1914-

Duetto Concertante for Viola & Bassoon (1949)

V. Christensen, Eifert † Parris; Reiner; Sydeman Gasparo 104

STRAUSS, JOHANN

A Night in Venice (1883)

Scovotti, Steiner, Bini, Dönch, Märzendorfer, Hungarian St. Orch. & Cho. [G] 2-Col. M2-35908

STRAUSS, RICHARD

Bourgeois gentilhomme Suite, Op. 60

Krauss, Vienna Phil. † Don Juan

Lon. STS-15504

Death and Transfiguration, Op. 24

Maazel, Cleveland Orch. † Don Juan; Till Col. IM-35826 (D); ●HMT-35826

Don Juan, Op. 20

Krauss, Vienna Phil. † Bourgeois Lon. STS-15504

Maazel, Cleveland Orch. † Death; Till Col. IM-35826 (D); ●HMT-35826

Ein Heldenleben, Op. 40

Ormandy, Phila. Orch. RCA ARL1-3581; ●ARK1-3581

Sonatina No. 1 in F for 16 Winds (1943)

de Peyer, London Sym. Wind Ens. † Suite Ara. 8015; ●9015

Suite in Bb for 13 Winds, Op. 4 (1884)

de Peyer, London Sym. Wind Ens. † Sonatina Ara. 8015; ●9015

Till Eulenspiegel, Op. 28

Maazel, Cleveland Orch. † Death; Don Juan Col. IM-35826 (D); ●HMT-35826

STRAVINSKY, IGOR

Petrouchka (complete ballet)

Mehta, NY Phil. Col. IM-35823 (D); ●HMT-35823

SULLIVAN, ARTHUR

Victoria and Merrie England (ballet suite) (1897)

Nash, Royal Phil. † Gilbert & Sullivan: Yeoman 2-Lon. 12117; ●512117

SYDEMAN, WILLIAM

Sonata for Solo Cello

Christensen † Parris; Reiner; Spisak Gasparo 104

TAKEMITSU, TORU

Quatrain II; Water Ways; Waves

Tashi RCA ARL1-3483; ●ARK1-3483

TALLIS, THOMAS

Church Music

Wulstan, Clerkes of Oxenford: Missa, "Puer natus est"; Motets:Suscipe quae so Domine; Salvator mundi[L] None. 71378

TCHAIKOVSKY, PIOTR ILYICH

The Enchantress (1885-87)

Glushkova, Simonova, Kuznetsov, Klenov, Vladimirov, Provatorov, Moscow Radio Sym. [R] 4-Col./Mel. M4X-35182

Nutcracker (excerpts)

Fiedler, Boston Pops RCA AGL1-3652; ●AGK1-3652

Symphony No. 1 in g, Op. 13, "Winter Dreams"

Moralt, Salzburg Radio Sym. CMS/Sum. 5053; ●45053

Swarowsky, Vienna Volksoper Orch. CMS/Sum. 1120; ●41120

Symphony No. 2 in c, Op. 17, "Little Russian"

Moralt, Salzburg Radio Sym. CMS/Sum. 5054; ●45054

Walther, Hamburg Pro Musica CMS/Sum. 1121; ●41121

Symphony No. 3 in D, Op. 29, "Polish"

Moralt, Salzburg Radio Sym. CMS/Sum. 5055; ●45055

Swarowsky, Vienna Volksoper Orch. CMS/Sum. 1122; ●41122

Symphony No. 5 in e, Op. 64

Hurst, Hamburg Pro Musica CMS/Sum. 1071; ●41071

Mehta, Los Angeles Phil. Lon. 7165

Symphony No. 6 in b, Op. 74, "Pathétique"

Walther, Hamburg Radio Sym. CMS/Sum. 1066; ●51066

TELEMANN, GEORGE PHILIPP

Concerto in C for Recorder & Strings

Krainis, Marriner, London Strings † Handel:Con.; Vivaldi:Con. Quin. 7146

VIVALDI, ANTONIO

Concerti for Oboe & Orchestra

de Vries, I Solisti di Zagreb (R.178,450,453,454,456,461) Ang. SZ-37741

Concerti for Recorder

Krainis, Marriner, London Strings (in a) † Handel:Con.; Telemann:Con. Quin. 7146

Four Seasons, Op. 8, Nos. 1-4

Böttcher, Hamburg Ch. Orch. CMS/Sum. 1076; ●41076

Dixit Dominus, R.594

Malgoire, English Bach Fest. Orch. & Cho. [L] † Stabat Mater Col. M-35847; ●MT-35847

Stabat Mater, R.621

Watts, Malgoire, English Bach Fest. Orch. & Cho. [L] † Dixit Col. M-35847; ●MT-35847

WAGNER, RICHARD

Götterdämmerung:Funeral Music, Act. 3

Ansermet, Orch. Suisse Romande † Lohengrin:Preludes; Meistersinger:Prelude; Parsifal:Prelude & Good Friday Lon. STS-15507

Lohengrin:Preludes

Ansermet, Orch. Suisse Romande (Act 1) † Götterdämmerung:Funeral; Meistersinger:Prelude; Parsifal:Prelude & Good Friday Lon. STS-15507

Meistersinger:Prelude, Act 1

Ansermet, Orch. Suisse Romande † Götterdämmerung:Funeral; Lohengrin:Preludes; Parsifal:Prelude & Good Friday Lon. STS-15507

Parsifal:Prelude & Good Friday Music

Ansermet, Orch. Suisse Romande † Götterdämmerung:Funeral; Lohengrin:Preludes; Meistersinger:Prelude Lon. STS-15507

Siegfried Idyll

Ristenpart, S. German Phil. † Brahms:Ser. 2 None. 71383

WALTON, WILLIAM

Two pieces for Violin & Piano (1951)

Davis, Platt † Elgar:Vn Son.; Messaien:Thème Orion 79360

WIDOR, CHARLES MARIE

Suite for Flute & Piano, Op. 34

Ben-Meir, Kilby † Ben-Haim; Gaubert; Schubert:Intro. & Var. Coro. 3062

WIENIAWSKI, HENRYK

Concerto No. 1 in f# for Violin, Op. 14

Rabin, Boulton, Phil. Orch. † Bruch Sera. 60342

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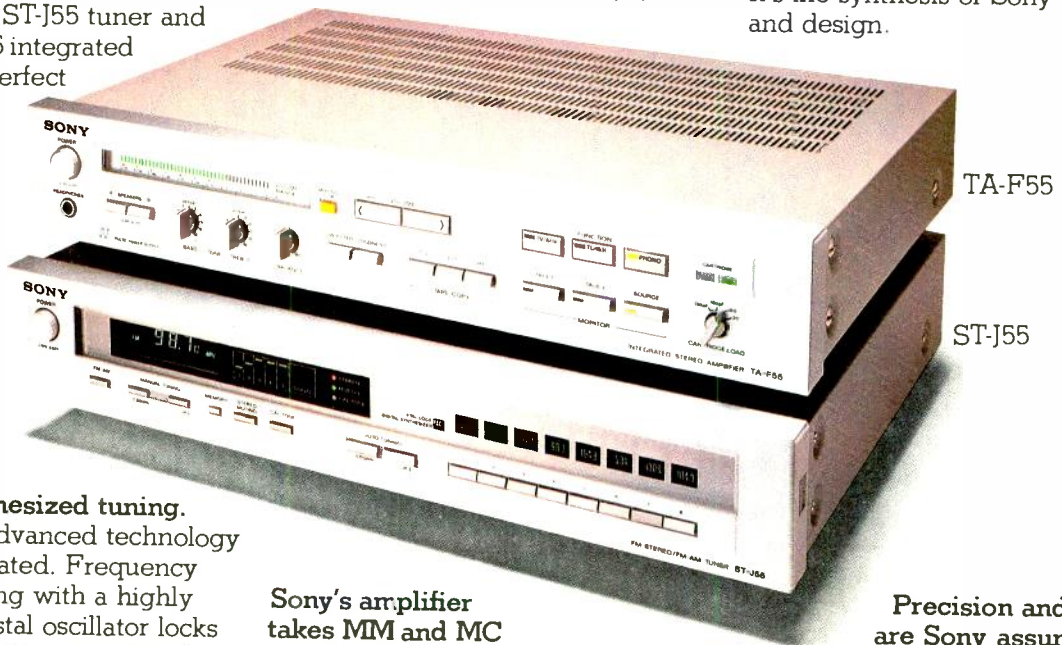
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TA-F55

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Even more so when you consider their extraordinary value for your money.

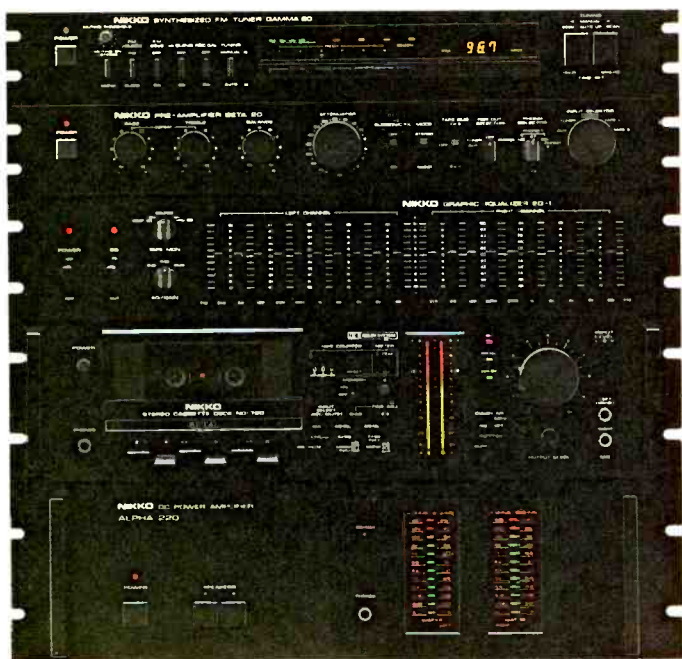
Shown here: The Gamma 20 frequency-synthesized digital tuner with 6-station programmable memory. Beta 20 preamplifier with performance, construction and many features of far more costly units, EQ-1 graphic equalizer, ND-790

NIKKO AUDIO

metal cassette deck (with optional rack-mounts), Alpha 220 DC servo nonswitching power amplifier.

Experience these and other quality NIKKO AUDIO components at your authorized dealer—all except cassette decks backed by a transferable 3-year parts & labor limited warranty.

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Russian Ch, U.S.S.R. SO, Svetlanov.

MCA Records, 70 Universal City Plaza, Universal City, Calif. 91608.

MERCURY GOLDEN IMPORTS

(released by Philips)

BERNSTEIN, SONDHEIM: *Songs*. Lear, Katz.
LUTOSLAWSKI: *Livre*. SCHWANTNER: *Aftertones of Infinity*. Eastman Philharmonia O, Efron.

■ *Ballet for Band* (works by Gounod, Rossini, Sullivan). Eastman Wind Ensemble, Fennell.

Released by Polygram Classics, Inc., 137 W. 55th St., New York, N.Y. 10019.

MERLIN FIDELITY +

▲ HINDEMITH: *Clarinet Sonata*. POULENC: *Clarinet Sonata; Sonata for Clarinet and Bassoon*. Kelly, Pearson, Gatt (analog).

Merlin Records, P.O. Box 80559, Baton Rouge, La. 70898.

MONITOR

BARTÓK: *Violin Concerto No. 2*. Friedman; Southwest German RO, Macal.

SCHUBERT: *Piano Sonata, D. 959; Impromptu, D. 899, No. 1*. Olshansky.

Monitor Recordings, Inc., 156 Fifth Ave., New York, N.Y. 10010.

MOSS MUSIC GROUP (MMG)

▲ MAHLER: *Symphonies Nos. 1, 4, 5, 6*. London SO, Farberman (with Curry, ms).

MUSGRAVE: *A Christmas Carol*. Soloists; Virginia Opera Association Children's Ensemble and O, Mark (3).

PROKOFIEV: *Ivan the Terrible; Lt. Kiië*. St. Louis SO, Slatkin (2).

SCHUBERT: *Muses (6)*. Lövaas, Csapó, Anderson, Graeger, Merker, Abel, Faulstich; Spandauer Kantorei, Hamburg Cappella Vocale, Berlin Bach Collegium, Behrmann (4).

Canadian Brass: Best of the Brass. Works by Arnold, Bach, G. Gabrieli, et al.

International Gula Concert at Carnegie Hall, Vols. 1, 2 (works by Bach, Beethoven, et al.). Bolet, Forrester, Graffman, Janis, J. & Y. Menuhin, Rampal, Ricci, Ustinov; Winnipeg SO, Gamba (2).

New Swingle Singers: Folio. Arrangements of works by Beethoven, Chopin, Debussy, Mozart, et al.

Swingle Bells: Traditional Christmas Songs. New Swingle Singers.

CANDIDE

MOZART: *Piano Concertos Nos. 17, 27*. Klien; Minnesota O, Skrowaczewski.

PERGOLESI: *Stabat Mater*. M. Marshall, Hodgson; Mainz CO, Kehr.

TURNABOUT

ANNA AMALIA VON WEIMAR EISEN-ACH, CHAMINADE, TAILLEFERRE: *Works for Piano and Orchestra*. Marciano; Vienna CO, Rapf; Luxembourg RO, De Froment.

CHOPIN: *Ballades*. Simon.

FALLA: *Nights in the Gardens of Spain; El Amor brujo*. De Larrocha, Rivadeneira; Madrid Concert O, Arambarri.

HERBERT: *The Red Mill*. Rees, Van Camp; Gregg Smith Singers, Smith.

LISZT: *Piano Concertos Nos. 1, 2*. Bolet; Rochester PO, Zinman.

MASSENET: *Le Cid; Ballet Music*. SAINT-SAËNS: *Orchestral Works*. Monte Carlo Opera O, Paray. *Carnival of the Animals; The Swan*. Fournier, Fonda.

TURNABOUT CHAMBER SERIES

■ BOCCHERINI: *Guitar Quintet in E minor*.

HAYDN: *Guitar Quartet in D*. Böttner, Kehr, Kalafusz, Lemmen, Palm.

BORODIN: *String Quartet No. 2*. DVOŘÁK: *Quartet, Op. 96*. Concord Qt.

■ SCHUBERT: *Trout Quintet*. Eastman Trio, Thomas, Van Demark.

Russian Music for String Quartet (works by Borodin, Glazunov, Liačov, Rimsky-Korsakov, Sokolov, et al.). Reger Qt.

VOX BOX

BEETHOVEN: *Overtures (complete); Marches and Choruses; Aria*. Bryn-Julson; St. Olaf's Choir, Minnesota SO, Skrowaczewski (3).

MOZART: *Wind Serenades*. New York Philharmonia (3).

SCHUMANN: *Chamber Works*. Eastman Trio, et al. (3).

SCHUMANN: *Piano Works, Vol. 5*. Frankl (3).

Moss Music Group, 48 W. 38th St., New York, N.Y. 10018.

MUSICAL HERITAGE SOCIETY

ALBRIGHT: *Ragtime Compositions*. Albright, piano.

BACH: *Organ Works*. Leonhardt.

HANDEL: *Israel in Egypt*. Monteverdi Choir and O, Gardiner.

HAYDN: *Die Jahreszeiten*. Moser, Tappy, Huttenlocher; Lausanne CO, Jordan.

KREISLER: *Violin-Piano Works (complete), Vol. 1*. Shumsky, Kaye.

MOZART: *Vocal Trios and Quartets*. Lieder Qt.

■ PROKOFIEV: *Alexander Nevsky*. Avdeyeva; U.S.S.R. Academic SO, Svetlanov.

PURCELL: *Come ye sons of art; Elegies on the Death of Queen Mary (3)*. Ensemble for Early Music, Renz.

PURCELL: *Fairy Queen Suite*. Ensemble for Early Music, Renz.

■ PURCELL: *The Indian Queen*. Deller Consort, A. Deller.

SORABJI: *Piano Works*. Habermann.

WAGNER: *Overtures and Preludes from Die Meistersinger, Tannhäuser, Tristan and Isolde*. Bamberg SO, Guschlbauer.

Music of South America (works by Laure, Ponce, Sojo). Fisk, guitar.

Naumburg Winners, Vol. 2: Peter Orth Plays Chopin.

Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724

NEW WORLD

BARBER: *Essay for Orchestra, No. 3*. CORIGLIANO: *Clarinet Concerto* (Drucker, clarinet). New York PO, Mehta.

BEACH: *Piano Works*. Dubal.

GRIFFES: *Piano Works (complete)*. Oldham.

RØREM: *Song Cycles*. Bryn-Julson, Rorem.

■ *Acoustic Research Contemporary Music Project, Vols. 1-3*. Works by Babbitt, Berger, Sessions, Wolpe, et al.

Future projects in progress include a re-creation of an early minstrel show.

New World Records, 231 E. 51st St., New York, N.Y. 10022.

NONESUCH

▲ D'ANGLEBERT: *Harpsichord Works*. Roberts.

BACH, C.P.E.: *Flute Concerto in D minor*. HOFFMEISTER: *Concerto No. 6*. Dingfelder; English CO, Mackerras.

▲ BACH: *Anna Magdalena Book (excerpts)*. Kipnis, et al.

BEETHOVEN: *Piano Sonatas Nos. 6, 17*. Bilson, fortepiano.

▲ BOCCHERINI: *Oboe Quintets (3) and Quartet*. Vogel; Sequoia Qt.

▲ BRAHMS: *Liebeslieder Waltzes, Opp. 52, 65 (complete)*. Los Angeles Vocal Arts Ensemble.

▲ DVOŘÁK: *Quintet, Op. 77*. Sequoia Qt., Levine.

▲ MENDELSSOHN: *Violin Sonata in F*. SCHUMANN: *Sonata No. 1*. Luca, Epperson.

▲ MONTEVERDI: *Christmas Vespers*. Accademia Monteverdiana Ch&O, Stevens.

MOZART: *Piano Sonatas Nos. 12, 13*. Bilson, fortepiano.

▲ MOZART: *Sinfonia concertante for Winds; Idomeno Ballet Music*. Orpheus C Ensemble.

▲ POWELL: *Little Companion Pieces*. SCHOENBERG: *String Quartet No. 2*. Beardslee; Sequoia Qt.

ROCHBERG: *Piano Quintet*. Marks; Concord Qt.

▲ SCHOENBERG: *Chamber Symphony; Five Pieces for Orchestra*. Los Angeles CO, Schwarz.

▲ SOLER: *Harpsichord Works*. Kipnis.

- STRAVINSKY: *Apollo; Orpheus*. St. John's Smith Square O, Lubbock.
- ▲ SUBOTNICK: *After the Butterfly*. Guarneri, trumpet; et al. *A Sky of Cloudless Sulphur* (electronic).
- ▲ WEILL: *Silverlake (A Winter's Tale)*. Hynes, Bonazzi, Grey, Harrold, Neill; New York City Opera Ch&O, Rudel.
- WHITE, R.: *Lamentations of Jeremiah*. Clerkes of Oxenford, Wulstan.
- ▲ *American Music for Strings* (works by Barber, Carter, Diamond, Fine). Los Angeles CO, Schwarz.
- Carlos Bonell: *Guitar Music of Spain*. Works by Rodrigo, Torroba, Sanz, Sor, et al.
- ▲ *Waltz Project*. Moran, Cobb, Feinberg, Mikhashoff, piano.
- ▲ *Paul Jacobs: Blues, Ballads, and Rags*. Piano works by Bolcom, Copland, Rzewski.
- EXPLORER SERIES**
- Island Music of the South Pacific* (collected by David Fanshawe).
- Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069.
- OISEAU-LYRE**
(released by London Records)
- DELIUS, SIBELIUS: *String Quartets*. Fitzwilliam Qt.
- DOWLAND: *A Musical Banquet*. Consort of Musicke, Rooley.
- FRANCK: *Organ Works*. Steed.
- FRANCK: *String Quartet*. Fitzwilliam Qt.
- HANDEL: *Messiah*. Kirkby, Nelson, Watkinson, Elliott, D. Thomas; Christ Church Cathedral Choir, Academy of Ancient Music, Hogwood.
- MOZART: *Symphonies*. Academy of Ancient Music, Schröder, Hogwood (continuation of cycle).
- OPUS ONE**
- ADAMS, J.: *Songbirdsongs*. Emory U. Ensemble.
- AREL: *Quartet for Strings and Tape*. Composers C Group. *Music for TV* (electronic).
- SEMEGEN: *Music for Solo Violin*. Sadowski. *Jeux de quartres*. S.U.N.Y. (Stony Brook) Ensemble.
- CHANCE: *Ritual Sounds; Daysongs*. Various.
- EVETT: *Piano Sonata*. Gerber.
- CORY: *Octagons*. Composers C Group, Blumenthal. MARTIN: *Ballade*. Pope, flute; Robson, piano. PELES: *Felix Natalis*. Pope.
- DUESENBERY: *Four Movements for Tape and Prepared Piano*. Duesenberry. *Modulétude; Phrase* (electronic).
- HILL, J.: *By the Waters of Babylon*. Hannigan, piano.
- HORWOOD: *Dynamite (film score)*. Brownell, piano; Heslip, percussion. *Pièce percussionniste No. 5 for Two Percussionists and Tape*. Brownell, Heslip. ZÄHLER: *Songs (4)*. Myers (s), Shenk.
- MARTIN: *Fantaisie sur des rythmes flamenco*. La Brecque, piano. POLIN: *Cader Idris*. Apple Brass Quintet. *O Aderyn Pur*. Polin, flute; Taylor, saxophone.
- Opus One, P.O. Box 604, Greenville, Maine 04441.
- ORION**
- BACH-BUSONI: *Chorale Preludes (complete)*. Tetley-Kardos.
- BEN-HAIM: *Adonai Roi; Capriccio; Songs (3)*.
- BLOCH: *Poems of the Sea; Five Sketches in Sepia*.
- MACDOWELL: *Sonata tragica*. Corbató, piano.
- CHOPIN, GRIEG: *Cello Sonatas*. Drinkall, Lozano.
- CYR: *Tabb Songs; Tetramusic*. MOSS: *Hear This Touch*. WILSON: *Sappho*.
- FENNELLY: *String Quartet*. L. KRAFT: *Quartet No. 2*. Audubon Qt.
- GILBOA: *Twelve Jerusalem Chagall Windows*. Singer, Foss, et al.
- HANDEL: *Violin-Continuo Sonatas*. D'Archambeau; Mason, organ.
- IANNACCONE: *Trio for Flute, Clarinet, and Piano*. VAN DE VATE: *Music for Viola, Percussion, and Piano*. Various.
- KRENEK: *String Quartets (7)*. Thouvenel Qt.
- KRENEK: *They Knew What They Wanted; Quintina*. Various.
- KUBIK: *Prayer and Toccata*. Raver, organ. *Symphony for Two Pianos*. Hambro, Swiatkowski.
- LEKEU: *Violin Sonata*. P. LEWIS: *Dialogue*.
- WUORINEN: *Six Pieces*. Ferrell, Avery.
- LISZT: *Mephisto Waltz (four versions); Apparitions Nos. 1, 2*. Banowetz.
- LOGAN, W.: *Proportions*, et al. Various.
- PROKOFIEV, SCRIABIN, TANEYEV: *Piano Works*. Leyetchkiss.
- SCHWARTZ, E.: *Chamber Concerto II; Cycles and Gongs*; et al. Various.
- WEIGL, K.: *Cello Sonata; Viola Sonata*; et al. Various.
- Baroque Bassoon*. Campbell, et al.
- Zina Schiff: *Violin Recital*. Works by Achron, Cowell, Sinding.
- Ana Maria Trenchi de Bottazzi: Piano Recital*.
- Evelinde Trenkner: *Piano Recital*. Works by Busoni, Szymanowski, Toch, Weber.
- Twentieth-Century Austrian Works for Violin and Piano* (by David, Schikse, Rapf, Well-esz). LaFosse, Avery.
- Yoav Ensemble*. Works by Jacob, Meyerbeer, Schubert, et al.
- Orion Master Recordings, 5840 Busch Dr., Malibu, Calif. 90265.
- PANDORA**
- BRAHMS: *Two-Piano Sonata, Op. 34b*. N. & N. O'Doan.
- RACHMANINOFF: *Symphonic Dances*. N. & N. O'Doan.
- SCHUMANN: *Fantasy in C, Op. 17*. Neal O'Doan. TUFTS: *Fantasy on Paganini's Other Theme*. N. & N. O'Doan.
- TELEMANN: *Sonatas for Flute and Harpsichord*. Skowronek, Goldstein.
- Bravura Bassoon* (works by Demerseman, Reicha, Skalkottas, Waterson). Grossman, Neal O'Doan.
- Yiddish Art Songs*. Lishner (bs), Weiner.
- Pandora Records, 901 18th St. E., Seattle, Wash 98112.
- PEARL**
(distributed by Qualiton Records)
- BRIDGE: *String Quartet No. 1*. MOERAN: *String Trio*. Hanson Qt.
- DUPARC, FAURE: *Songs*. Partridge.
- MOZART: *Organ Sonatas*. Delor.
- Early English Music*. Deller Consort.
- Alfreda Hodgson (a): *Debut Recital*.
- Irmgard Seefried: *Lieder Recital*.
- HISTORICAL SERIES**
- GILBERT & SULLIVAN: *The Mikado (1908)*. Alfred Cortot: *Piano Recital*.
- Tudor Davies: *Vocal Recital*.
- Peter Dawson, Vol. 2.
- Beniamino Gigli: *The Soundtracks*. Recordings taken from film soundtracks (4).
- Rosa Ponselle: *Vocal Recital*.
- Richard Tauber, Vol. 2 (2).
- Lionel Tertis: *Viola Recital*. Includes Bax's *Viola Sonata*, with Bax at piano.
- Luisa Tetrazzini: *Complete Recordings*. Includes previously unpublished titles (5).
- PELICAN**
- BRAHMS: *Piano Concerto No. 1*. Gimpel; Berlin PO, Kempe (1958).
- CHOPIN: *Piano Works*. Gimpel (Ambassador Auditorium concert, May 1978).
- Rolf Bioerling (t): *Opera Arias*.
- Roland Hayes: *Afro-American Folksongs; Art Songs; Opera Arias* (3).
- New Moon: Motion Picture Soundtrack*. Moore, Tibbett (1931).
- *Piano Works by Women Composers* (Bacewicz, Boulanger, De la Guerre, Szymanowska, Talma). N. Fierro.
- Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034.
- QUALITON RECORDS**
- See Bis, Hungaroton, Pearl. Qualiton Records, 39-28 Crescent St., Long Island City, N.Y. 11101.
- VARÈSE SARABANDE**
- See Chalfont Digital and Citadel. Varèse Sarabande Records, Inc., 13006 Saticoy St., North Hollywood, Calif. 91605.

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Fully automatic and electronically controlled for the ultimate in high fidelity sound reproduction.

Turntable technology is at its peak. Motors, platters and cabinets have almost all reached their performance limits. Only the tonearm remains as the last great challenge to turntable perfection. And Sony has revolutionized that with the Biotracer Tonearm.

Biotracer has dismissed tonearm resonance. Those wayward harmonics that used to break up the

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Sound reproduction is clear. Rich bass is richer. And high frequencies more brilliant.

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A linear torque BSL motor, together with a Quartz-crystal lock and Magnedisc servo system, assures stable speed and precise platter rotation.



And Sony has paid attention to the little things. Like convenient total front panel operation including stylus force adjustment when the dust cover is down.

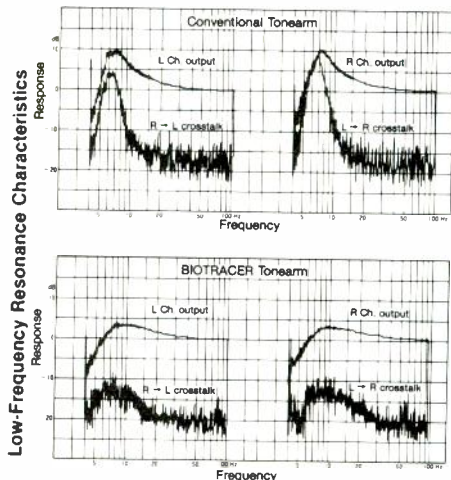
All of your music will live up to your wildest expectations. Because Sony has now perfected the entire turntable system. Even the tonearm.

The new PS-X75 turntable with Biotracer. A new year for your music.



PS-X75

The PS-X75's cabinet is made of of SBMC (Sony Bulk Molding Compound) to stifle howl. And gel filled insulators absorb acoustical energy and prevent feedback between turntable and speakers.



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Push the wireless remote control button and select track 1, track 3, track 6 or any other. The micro processor automatically moves the arm to play the selected track. You can repeat the same track, select another or play the entire record over again all by wireless remote control. And there's an LED readout to indicate the track being played.



Since you can select the music you want to record, making tapes from



Plus a strobe light and fine speed control so you can monitor the accuracy of speed and alter pitch.

The MT6360 has a viscous-damped "floating" tonearm with a specially designed integral stereo magnetic cartridge. And there's even a muting circuit to eliminate that annoying "pop" you hear when the tonearm touches down.

It's what you'd expect from the new Fisher. We invented high fidelity over 40 years ago. And never stopped innovating. So check out the new MT6360 at your Fisher dealer. One demonstration of the automatic track selector will change, forever, the way you listen to records.

Fisher Corporation, 21314 Lassen Street,
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your record collection becomes easier and more convenient than ever before.

The MT6360 Linear Drive turntable is not only great for really enjoying the music you like, but it's a sophisticated audio component with some extraordinary design features.

Fisher's exclusive Linear Drive. With Linear Drive, the only moving part is the platter itself. So, there's virtually nothing to go wrong. And, no inherent turntable noise. (For you audiophiles, wow and flutter is just 0.035% and rumble is a low - 70dB).

There's a lot more. There's a servo circuit that continuously monitors and locks in record speed.

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Guess What's Coming to Entertain You

Our audio editors sort through a landslide of new products, including many introduced at the Summer Consumer Electronics Show.

by Robert Long and Peter Dobbin

Perhaps this should be called the year of the chip, since many of the trends we note in current product offerings are directly attributable to the availability of integrated circuits for myriad purposes. Even the briefest glance at current componentry reveals a rash of "slim-line" formats, as well as continuing introductions of "micros." Remote-control devices abound: some dedicated to a specific component or component series, some adaptable to a range of audio or general home-entertainment brands, some wireless (usually thanks to an infrared generator and sensor), and some corded, via a special jack somewhere on the hardware. Automated functions, a close cousin to the remotes, are everywhere, particularly in turntables, cassette decks, and tuner sections. The latter also rely on chips for digital synthesis; synthesized tuning appears at the higher prices in many lines, though the conventional tuning capacitor is retained in lesser tuners and receivers.

The development of specialized integrated circuits was, of course, what put Dolby B noise reduction on the map commercially. Without Dolby chips, the cost and bulk of equipment incorporating the circuit was prohibitive for all but a specialist market. Now Dolby B has shown up in a new form in which its noise reduction is as obligatory as the chip's space reduction: a portable VHS video deck from Akai. While this article will not cover video equipment as such (look for a new-products wrapup in the special section that will appear in our November issue), this is an audio development that cannot go undocumented here; not only does the deck stretch the dynamic range of the medium, but it (finally!) adds the long-promised second audio track—you can shoot your own tapes with stereo sound. We hope this

long-delayed care for the sound portion of video equipment is a harbinger; improved audio is sorely needed there.

Integrated circuits benefit other noise-reduction devices as well. Telefunken's IC for High Com first appeared here in Nakamichi's incompatible dual-band High-Com II; now the less expensive single-band original High Com is making its bow, though we understand some European products incorporated it earlier. We expect to hear more of the device in coming months.

Dolby HX, a circuit that represents an inexpensive outrigger of parts working with the Dolby IC, has made some headway in cassette decks. Harman Kardon has adopted it across the board, and models have been announced by NAD, Onkyo, and Teac—a small list when we recall the claims that "everybody" would be introducing the feature this year. And rumor has it that Dolby Laboratories is hard at work on a Dolby C for disc noise reduction. While there have been whisperings of the sort in the past, the existence of commercially produced DBX-encoded discs and of one experimental cutting using High-Com II lends extra color to the idea this time around.

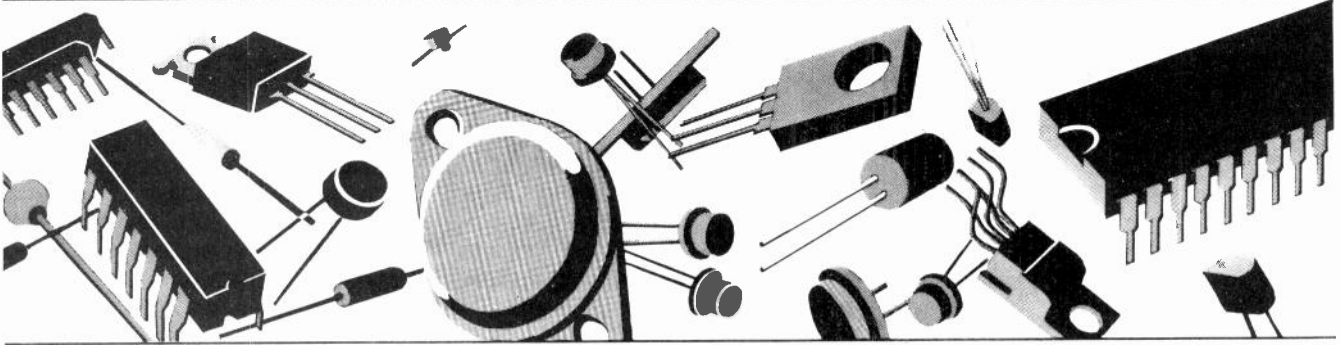
Having touched on cassette equipment, we should mention that the buzzphrase remains "metal ready." One line of cheap portables carries that phrase throughout, though even a company sales executive has commented on the unlikelihood that purchasers will spend upward of \$10 for a cassette to use in a \$200 deck. In the top decks, of course, genuine care is being taken to get the most out of the metal tapes, and this preoccupation seems to have swamped interest in nonstandard transport speeds. Nobody has followed Nakamichi's lead in quality half-speed gear;

though two companies (Teac and Mitsubishi) recently demonstrated models capable of double-speed operation, neither seems very eager to pursue the matter. And last year's sensation, fluorescent or other nonmechanical metering systems, is falling into a pattern; conventional meters are holding their own in budget equipment and, at the other extreme, in some gear with pretensions to "professional" standards. The latter demonstrates how arbitrary such concepts are, since audio professionals too are shifting to peak-reading quick-response displays—albeit more elaborate ones—in preference to meters.

The oft-proclaimed digital revolution in home-entertainment equipment boils down, at the moment, to "digital-ready" claims of a few speaker manufacturers, who thereby imply extra-wide dynamic range. Most are concentrating on new materials, however: PVC surrounds, polypropylene or graphite as cone materials, a beryllium midrange dome (Phase Linear), and so on. Ribbon tweeters continue to attract adherents, though last winter's apparent push toward flat drivers (e.g., Sony and Onkyo) seems to have cooled.

As you go through our listings, arranged alphabetically by brand in each product category, you may spot other trends that we either missed or judged as foothills to other mountains. Partly as a result of the many new IC devices, you'll find quite a miscellany under "Other Electronics." It includes some products that are, strictly speaking, electrical rather than electronic, since we have relegated to it all add-ons and accessories that don't fall into any of the traditional component categories: everything from FM antennas to noise-reduction systems, from remote controls to an automatic equalizer.

ELECTRONICS



The Systems Approach

AIWA has three mini-component systems, as it calls them, composed of matched compact components including a cassette deck. The four-piece (preamp, quartz-synthesized FM tuner, DC amplifier, and deck) "luxury" ensemble, Model M-501 Series, can be purchased with optional auto-loading direct-drive turntable, Hi-Com noise-reduction unit, infrared wireless remote-control system, quartz digital timer, and/or speakers. The only listed option for the four-piece Model M-301 Series, at \$815, is a more modest turntable. The \$740 two-piece (receiver and deck) Model M-502 Series will accept all the options of the luxury system, including its remote control.

AKAI has its first micro-component systems. The luxury UC-5 sells for \$1,635 with speakers or \$1,335 without; the optional RC-5 wireless-remote/recording-timer unit goes for \$275. The UC-2 budget system costs \$885 with speakers or \$700 without.

DENON's Audio System 70 has been put on the market in celebration of Nippon Columbia's seventieth birthday. It encompasses a Denon DP Series turntable, AM/FM tuner, integrated non-switching Direct A amplifier with moving-coil head amp, and two-motor cassette deck in a rack mount, plus a pair of free-standing compact speakers.

FISHER uses the term "integrated component systems" for what used to be styled "compacts." But the \$2,700 System 9000 "audio component system" is quite different: A rack mount holds a micro-computer control center (with, among other things, memory for ten AM and ten FM station frequencies and a seven-day programmer), a DC amplifier with built-in head amp, a quartz digital tuner, a linear motor direct-drive turn-

table, and a cassette deck. In addition, there are a pair of speakers and a wireless remote-control device to handle the functions of the control center, turntable, and cassette deck. Pedestrian by comparison is the latest "integrated": The \$750 ICS-560 incorporates a digital receiver, cassette deck, belt-drive record changer, and speaker pair.

HITACHI has a total of ten new "custom rack" systems. Those priced from \$600 to \$900 actually are table-top models. Some floor-standing models are built around receivers, while others feature separates; prices range from \$450 to \$900. Turntables with mounted cartridges and speaker pairs generally are included, and each rack has space for record storage.

INKEL AUDIO's \$280 CR-812 AM/FM/cassette receiver is rated at 10 watts (10 dBW) per side.

JVC also has rack systems in its C Series, with prices starting at \$650. The top model, selling for \$1,700, includes a remote control.

KENWOOD has combined three components, each of which can be bought separately, to create a remote-control receiver system. The \$275 KT-500 AM/FM tuner uses quartz synthesis and digital readout for both bands, with six presets for each. The \$275 KA-500 integrated, with stepping feather-touch

volume adjustment, includes a mike input and mixing control. Both are controlled by the \$235 slim-line RC-500 and its wireless hand unit. The control cables also can be linked with the KD-4100R turntable.

MAGNAVOX has every shade of systematization from consoles (for which it is well known) through compacts and racks to components. Most models in the current line would be classed as compacts, some with support-ive furniture.

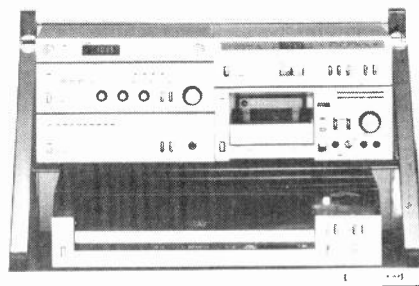
ONKYO has a combination receiver/cassette deck in its slim-line series; the CX-70 costs \$400.

SANSUI's rack-mounted Series 900 includes a \$300 Linear A power amp, a \$200 preamp with inputs for two tape decks, mike, and a cross-fade mixer, plus a moving-coil head amp, a \$270 digital AM/FM tuner, a \$190 direct-drive turntable, and a \$400 pair of speakers. The rack costs \$280. The elements are available separately, and a matching cassette deck is expected later.

SHARP's ultrathin System 5500 combines functions in an unusual format. One electronics unit is recognizable as an integrated amplifier; the other bears a digital AM/FM tuner on the same chassis with a microprocessor-controlled cassette deck. To accommodate the latter, the amplifier includes mike mixing and echo controls. A rack and speaker pair complete the \$1,000 ensemble.

SONY's audio people are offering a matched-component home system for \$550 that includes an AM/FM receiver with presets, a semiautomatic direct-drive turntable, and a speaker pair; a \$220 cassette deck is optional. At the same time, the company's consumer products group has introduced its Freedom portable micro-component sys-

AIWA's top mini system



tems: The Freedom V XF-500 has a digital tuner, a Class D amplifier, and an auto-reverse cassette player for \$1,100, while the less flashy XF-3000 sells for \$800; matching speaker pairs cost \$200.

TEAC plans to approach mass-distribution outlets with systems-oriented components attractively styled along the lines of its Tascam professional series, using such "outrageous" but welcome colors as bone and burnt orange. Specs for the Teac Audio Components line are surprisingly sophisticated for the intended market.

TECHNICS' Micro Series, which falls somewhere between the true systems approach and conventional separates (albeit in nonstandard packages), has two new models—the SU-CO3 DC integrated amp (\$320) and the ST-CO3 quartz-synthesized FM tuner (\$330).

TOSHIBA has a remote-control system. The controller, priced at \$330, can be used with a \$260 AM/FM tuner, \$300 integrated amp, \$230 belt-drive automatic turntable, and a cassette deck—all of which can be bought separately.

Receivers

DENON—a name associated primarily with high-priced separates—has a \$450 receiver that features a DC-coupled amplifier section with a Class A output stage rated at 60 watts (17½ dBW) per channel. The preamplifier section includes a head amp and is electronically switched. The AM/FM tuner is described as "almost fully automated," with station presets.

FISHER has four new receivers, beginning with the TA-5000 "tuner/amplifier," rated at 30 watts (14¾ dBW) per channel. Similar in power rating but equipped with a digital tuning dial and a DC amplifier section is the RS-240 (\$400). Next comes the \$450 RS-250, with a moving-coil head amp, a Class A-II (a nonswitching Class A/B hybrid) amp rated at 50 watts (17 dBW) per side. A similar amplifier plus quartz-synthe-

sized tuning are incorporated into the RS-270 (\$550). All are AM/FM models available in black or silver finishes.

HARMAN KARDON has a whole line of high-technology receivers, from the \$250 hk-350i, rated at 20 watts (13 dBW) per channel, to the \$600 hk-680i, at 60 watts (17¾ dBW) and featuring digital quartz-lock tuning and presets for six stations on each band.

HITACHI sets its tuner/amplifier, the \$500 HTA-7000, distinctly apart from its true receivers by visibly separating the two functions—one at each end of the front panel. The three receivers range in price from \$260 for the SR-5010 to \$450 for the SR-8010. All are being called "turbo power" models as a simile between the extra short-term output that their Class G sections deliver and the extra kick that turbo-charging gives automotive engines.

INKEL AUDIO, a new company, has three AM/FM models. They range from the \$250 RD-925 to the \$400 RD-960, which has a DC amplifier rated at 40 watts (16 dBW) per channel and both analog tuning scale and digital frequency readout.

JVC's AM/FM line starts with the modest \$250 R-S11, with 25 watts (14 dBW) per side. Two models step up 2 dB to 40 watts: The R-533 (\$330) has JVC's Super A circuitry and a five-band S.E.A. equalizer; the R-555 (\$400) has more conventional amplifier circuitry (and no equalizer) but includes synthesized tuning with seven presets for each band. The \$530 model adds almost 2 dB more of power (for a 60-watt rating) and sums up the features that have gone before—digital/preset tuning, Super A amplification, and S.E.A.

KENWOOD has six new receivers, including the slim-line KR-80 (\$380). The standard-size models range from the \$245 KR-710, rated at 28 watts (14½ dBW) per channel, to the \$680, 80-watt (19-dBW) KR-770, which uses digital quartz-synthesized tuning. One model offers a motor-driven scan feature

with conventional tuning. All have Kenwood's High-Speed technology and DC amps, and all but one employ its zero switching circuitry.

KIRKSAETER's Moderator line comprises three receivers, with up to 100 watts (20 dBW) in power ratings. A digital-tuning model is said to be planned.

LUX's Duo-Beta circuitry, introduced in Luxman amplifiers at the beginning of the year, now is incorporated into an AM/FM receiver: the R-3045.

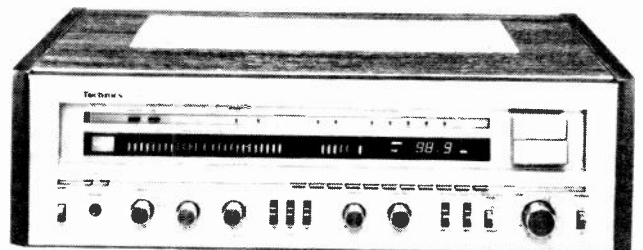
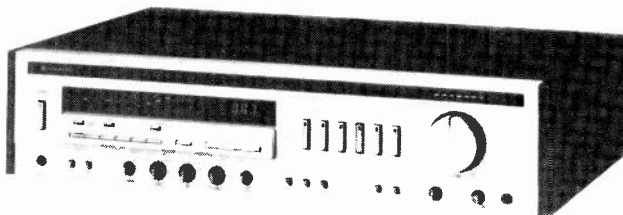
MARANTZ' AM/FM receivers all employ its True Power amplifiers designed to deliver 25–30% more wattage into 4 ohms than into 8 without undue distortion. At the lowest price point is the \$275 SR-1000, rated at 25 watts (14 dBW) per channel. Highest priced in the series are a pair of models containing 88 watt (19½-dBW) DC amplifiers—the \$550 SR-6000, with conventional tuning, and the \$695 SR-8000, with a quartz lock synthesizing Computuner that features seven presets in each band.

MITSUBISHI's first series of receivers comprises three models—DA-R7, DA-R10, and DA-R20—priced from \$290 to \$560. They feature such niceties as automatic AFC locking (defeated when you touch the tuning control), FM pilot cancellation, switchable IF bandwidth with linear phase ceramic filters, and AM sections.

ONKYO has introduced four full-size receivers, ranging from the \$255 TX-2000 (at 27 watts, or 14¼ dBW per channel) to the \$700 TX-7000 (90 watts, or 19½ dBW). The top two, virtually identical except in output rating, have quartz-lock tuning with automatic blend for weak stereo stations, Super Servo amplifier circuitry to eliminate unwanted DC components in the output, and linear switching design to minimize crossover distortion in the amplifiers. The mid-size TX-30, with synthesized digital tuning and seven FM plus two AM presets, is rated at 40 watts (16 dBW) per channel.

PHILIPS has revamped its entire line. It has eight receivers reaching all

KENWOOD KR-770 receiver; TECHNICS SA-616 receiver (New Class A)



the way down to \$200 for the AH-7941.

PIONEER's news is at the low end of its offerings: the \$175 SX-3400 and the \$225 SX-3500, with 15 and 20 watts (11¼ and 13 dBW) of output per channel, respectively.

RADIO SHACK has brought the Realistic STA-960, a \$400 AM/FM model, into its receiver line.

SABA's five AM/FM models have an impressive catalog of features, such as a versatile infrared remote control (Model 9141) and digital and analog tuning "dials" (9241 and 9260).

SANSUI has three models with digitally synthesized tuning, ranging in cost from \$390 for the 3900Z to \$580 for the 5900Z. All feature presets for six stations on each band.

SHARP offers a two-piece receiver in its Pro Series: the ST/SM-30 (\$340), consisting of an AM/FM tuner and an integrated amp at 25 watts (14 dBW).

SONY's budget model, the \$220 STR-V15, still manages such luxuries as five FM presets.

TECHNIC's design for combining the virtues of Class A and Class B amplifier circuitry is called New Class A, and it appears in a pair of receivers: the \$650 SA-616 and the \$800 SA-818. Both have quartz-synthesized tuning and presets for eight FM and eight AM stations.

TOSHIBA uses DC amplifiers in all three of its new receivers, ranging from the \$250 SA-2500 to the \$380 SA-5000. The model numbers appear to be based on the per-channel power ratings of 25, 35, and 50 watts (14, 15½, and 17 dBW).

Tuners

EDINBURGH WIRELESS COMPANY, whose products are being introduced here by Import Audio, Ltd., of St. Louis, features LEDs alone for center tuning and stereo reception and eight pushbuttons for preset stations on the front panel. Tuning of each actually is done on the back panel. The model number is SMT-2, and the price is \$700.

HITACHI has introduced two slim-line AM/FM models. The \$250 FT-4400 is a quartz-synthesized model with six station presets; the \$160 FT-3400 is more conventional.

INKEL AUDIO's three tuners are moderately priced. The TD-1, a compact AM/FM model, and the standard-size TD-900 both cost \$180; the TD-910, \$200.



HITACHI FT-4400 AM/FM tuner

JVC's T-X3 AM/FM model (\$220) incorporates the company's Phase Tracking Loop FM detector circuitry, said to offer the selectivity advantages of narrow IF bandwidth without its audio-bandwidth compromises or the usual either/or choices of switchable IF mode, and Quieting Slope Control, which automatically reduces separation at low input levels to maintain stereo quieting. There also is an FM-only model, the T-X1.

KENWOOD's Slim-Line series includes an AM/FM tuner, the \$155 KT-60.

MARANTZ has three new AM/FM models. The ST-300 (\$225) and the ST-400 (\$300) feature the company's Gyro-Touch tuning; the former uses a conventional phase lock, while the higher-priced model adds servo lock and digital as well as analog frequency display. The ST-500 (\$375), styled a Computuner, has frequency-synthesized tuning, fourteen presets, and search.

NIKKO's newest Gamma Series tuners are the \$380 frequency-synthesized Gamma 20, a "computer-operated" AM/FM model with six presets, and the sophisticated \$450 Gamma 40, with FM only.

ONKYO's midsize tuners include the T-15, a servo-lock AM/FM model at \$135.

PHILIPS employs a micro-processor in its synthesized-tuning AM/FM Model AH-180 (\$560). Tuning modes include scan, numerical punch-in, and twelve presets.

SAE has added the T-14 (\$550) to the SAE Two series.

SABA's line includes two AM/FM models: the digital MD-292 and the more conventional MT-201. Both feature presets for eight stations.

SANSUI has two AM/FM digitally synthesized tuners. The \$320 TU-S75 offers a twelve-station memory; the \$380 TU-S9 stores only ten stations, but offers a keyboard for frequency punch-in.

SONY's most recent AM/FM entries are the ST-A35, with Acute Servo

Lock tuning, and the ST-J55, with crystal-lock frequency synthesis and eight presets.

SPECTRO ACOUSTICS has a digitally synthesized FM tuner, the 220R (\$600).

TECHNICS, long devoted to the DC amplification idea, has applied it to the flagship model in its new AM/FM line: the \$350 ST-S7, with digitally synthesized tuning. The result is said to be exceptional clarity and stereo imaging. The \$280 ST-S3 also uses digital synthesis and can preset seven stations in each band. There are two conventionally tuned models as well—the \$150 ST-Z1 and the \$180 ST-S1.

YAMAHA's modest-price (\$190) T-550 is a slim-line AM/FM model with a built-in oscillator to help recordists preset levels.

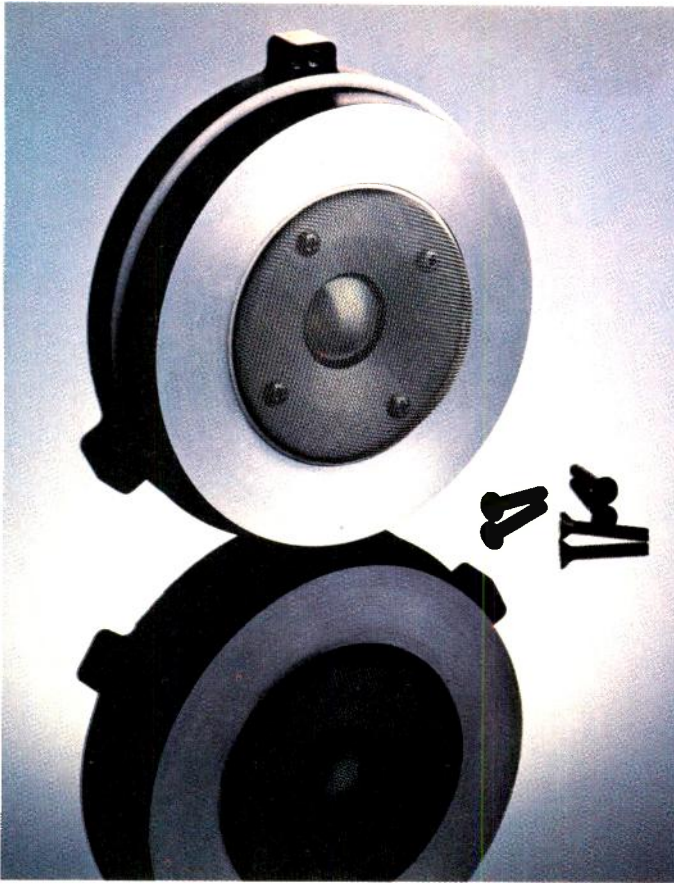
Amps & Preamps, Integrated and Otherwise

ADC continues to move forward with its no-holds-barred Designer Series electronics. Now ready, according to the company, is the \$1,200 Model B-100 cascade tube preamp.

ADCOM has added a preamp—the \$300 GFP-1, called the Silent Partner—to complement its power amp. Among features are an FET phono input stage, true stepped level control, and dual tape monitors with dubbing.

AUDIO INTERNATIONAL, in its CM-920 power amp, continues what it calls its "tube sound" in a low-feedback design rated at 250 watts (24 dBW) per side.

AUDIO RESEARCH's regular line now includes the SP-6B hybrid preamp (\$1,500), with transistors in the power supply and tubes in the audio stages, and the D-125 power amp (\$2,950), with exactly matched high-speed transistors fed directly from a "zero impedance" power supply, plus the EC-21 electronic crossover (\$650). The limited-production William Z. Johnson Signature Series begins with the M-360 (\$5,500), a hybrid mono power amp rated at 360 watts (25½



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Music lovers expect uncommon products from Sansui. And Sansui delivers. The new Sansui "Z" Series of synthesized digital receivers are designed and built with a loving logic that can be seen, touched and heard. Take the Sansui 5900Z, a reasonably priced receiver with every important feature you could possibly want for the heart of your high fidelity system.

SYNTHESIZED DIGITAL TUNING

You can't mistune a Sansui synthesized digital receiver. Not even a little. Press the up/down tuning buttons. The digital circuitry ensures that every station received is automatically locked in for lowest possible distortion, with its frequency indicated both on a digital readout and by an LED indicator along an analog type dial.

TOUCH VOLUME CONTROL & LED PEAK POWER LEVEL INDICATOR

The Sansui 5900Z uses a pair of touch-buttons to adjust the listening level. Relative volume control setting is indicated on a fluorescent display. Actual peak power amplifier output is shown by 14-segment LED indicators.

12 PRESET STATIONS

To make FM and AM tuning still easier, up

to 12 user-selected stations may be "stored" in the 5900Z's memory circuits for instant recall. The last station received will be remembered when the tuner is turned on again; and memories are kept "live" even during a power outage.

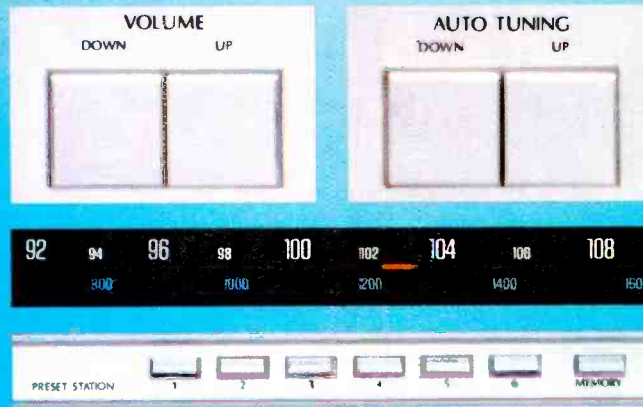
DC-SERVO AMP FOR DEPENDABLE POWER

The leader in DC technology, Sansui uses a servo-controlled amplifier circuit in all "Z" receivers to eliminate unwanted ultra-low frequencies — like record warps — while maintaining the advantages of direct-coupled circuitry in their amplifier sections. The 5900Z delivers 75 watts/channel, min. RMS, both channels into 8 ohms, from 20-20,000Hz, with no more than 0.03% THD.

And there's more. Like LED's for every important function. Two Muting Modes. AM stereo capability. And much more.

Visit your Sansui dealer and make sure you

see all the wonderful stereo receivers in the Sansui "Z" Series. And expect great things. You won't be disappointed.

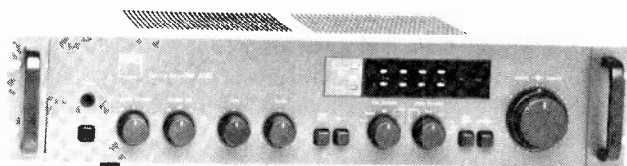


Sansui

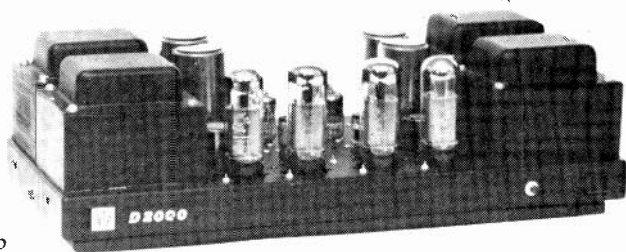
SANSUI ELECTRONICS CORP.

Lyndhurst, New Jersey 07071
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SANSUI ELECTRIC CO., LTD., Tokyo, Japan
SANSUI AUDIO EUROPE S.A., Antwerp, Belgium
InfCanada Electronic Distributors





NAD 3040 integrated amp; STRATHCLYDE D-2000 power amp



dBW); future models planned are the SP-8 preamp with built-in head amp, two more power amps, and two cross-overs—a two-way and a three-way.

AUDIO TECHNOLOGY's Model 440 preamp is a model of simplicity in that it supplies only input switching (aux and phono) and level attenuation in a Class A MOS FET design. It costs \$279 in its basic form and also can be bought with a rack-mount front panel, with or without one of the company's peak-reading LED displays. A moving-coil head amp option runs about \$100.

AUDIOANALYSE, a French company new to these shores, offers a whole line of high-end electronics, including high-power Class A and Class AB power amps and two preamps—plain (Model C-11) and fancy (C-56).

BRYSTON's Model 1B (\$700) is a preamp of the "less is more" school. Though it does contain a switchable infrasonic filter, rolloff is kept to 6 dB per octave (with a turnover of 30 Hz) for least possible compromise of transients consistent with effective control of warp signals.

DENON has achieved 180 watts (22½ dBW) per channel in a Class A amplifier by using a variable bias system in the \$2,300 POA-3000; the matching PRA-200 preamp costs \$1,300. A more modest combination, the \$600 PMA-500 integrated, has 100 watts (20 dBW) per channel.

DYNACO's new electronics line begins with the PAT-10 preamp (\$400), which has a headphone amplifier stage and a midrange/presence control in addition to more conventionally designed bass and treble knobs. The matching \$750 ST-420 power amp is rated at 200 watts (23 dBW) per side and has a switchable suppressor of turn-on transients.

GOLDMUND, another new name from France, uses matched FETs and gold and silver contacts in the wireless circuitry of its \$2,400 Classique "laboratory" preamp.

HAFLER's latest is the PRO-300 monophonic amp (\$450) intended for

sound reinforcement and similar applications.

HARMAN KARDON plans to reopen its Citation line with designs by Matti Ojala, whose work in identifying and investigating a whole family of dynamic intermodulation effects is already legendary. The first model is expected to be a Citation XX power amplifier.

HITACHI's MOS FET amplifier technology is available in the HMA-7500 Mk. II (\$550). It and the matching HCA-7500 Mk. II preamp (\$350) are styled in gray, rather than their predecessors' black. A slim-line integrated, the \$200 HA-3700, is rated at 20 watts (13 dBW) per channel.

INCEPTION AUDIO, a Canadian company just introducing its products here, offers the Audio Design PA-100 strappable power amp rated at 100 watts (20 dBW) per side. Its PM-100 preamp, with phono inputs for both fixed- and moving-coil pickups, has switchable slew-rate limiting to prevent transient intermodulation should you choose to use it with an amp slower than 10 microseconds.

INKEL AUDIO has three direct-coupled integrals. The \$270 AD-970, rated at 60 watts (17¼ dBW) per channel, features mike mixing for recordists and an FET phono input stage. The \$230 AD-950 is rated at 40 watts (16 dBW) per channel. Their compact little brother is the \$160 AD-2, with 20 watts (13 dBW) per channel.

JVC is employing its Super A circuitry (combining advantages of Class A and Class B) in integrals such as the \$350 A-X3 and \$400 A-X4, and in separates as well.

KENWOOD's new slim-line integrated is the \$200 KA-60, rated at 30 watts (14¼ dBW) per channel.

KML LABORATORIES' high-spec preamp includes such unusual features as a subwoofer output plus a pair for driving back channels via a space-enhancement or quadriphonic-decoder unit. Volume control is a true stepped design rated for ½-dB accuracy, and the phono 2 input may be ordered for either

a moving-coil or a standard cartridge.

MARANTZ has launched the Eso-tec line of perfectionist separates headed by the limited-edition SM-1000 power amp (\$5,500), rated at 400 watts (26 dBW) per channel. The SM-6 stereo amp (\$850) can be switched for either straight Class A operation, at 30 watts (14¼ dBW) per side, or Class AB, at 120 watts (20¼ dBW) each; a mono amp with the same switching and ratings as one side of the SM-6 is available in the MA-5 (\$650). The SC-9 preamps (\$850) includes a DC head amp and switchable loadings for it and for a standard (fixed-coil) phono preamp. The SC-6 (\$600) is similar in design but pares down the features to some extent; for example, it has bass and treble controls, but none for midrange. The company's regular line includes three integrals with built-in equalizers. Dual five-band EQ comes in the \$450 PM-700, rated at 87 watts (19½ dBW) per side. The five sliders all control both channels in the \$330 PM-500, at 62 watts (18 dBW) per side. There are three sliders (bass, midrange, treble) in the \$225 PM-300, at 38 watts (15¼ dBW).

MISSION Series II models include the Mission 771 preamp, featuring such elegant touches as laser-trimmed resistors for precise performance and reliability. The Mission 772 power amp, rated at 150 watts (21¼ dBW) per side continuous, reportedly has more than 2 dB of transient headroom.

NAD (New Acoustic Dimension) has the Model 3040 (approximately \$350), rated at 40 watts (16 dBW) per side with 3 dB of dynamic headroom. Among features are NAD's Speaker Lead Compensator (designed to offset the problems associated with wiring that is insufficiently heavy for the distances involved), its Soft Clipping circuit, and a bass-equalization circuit that can be used as the electrical equivalent of a subwoofer.

NIKKO has added two power amps: the \$500 Alpha 220, rated at 120 watts (20¼ dBW), per channel, and the nonswitching \$950 Alpha 440, at 220 watts (23½ dBW). Both are described as

high-speed designs with DC servo feedback circuits to maintain performance at low frequencies. The Beta 20 (\$280) and Beta 40 (\$450) preamps contain moving-coil phono stages.

NYTECH AUDIO, a British company, offers the CPA-602 power amp, rated at 50 watts (17 dBW) per channel and designed to complement the manufacturer's own tuner-preamp.

ONKYO has matched up a pair of separates—the P-3060 preamp (\$500) and M-5060 power amp (\$800), rated at 120 watts (21 dBW) per channel. Both employ the company's Dual Super Servo and linear switching circuitry, plus a host of niceties like passive tone controls and gold-plated interconnect cables. In the sl.m-line format, Onkyo has the \$170 A-15 integrated amp, at 30 watts (14½ dBW) per side.

PERSPECTIVE's P-1 preamp (\$795) takes care to keep switches and connectors to a minimum and, where they cannot be avoided, to use high-cost (including gold-plated) parts.

PHASE LINEAR has introduced a rugged professional line based on its present electronics, already widely used by pros. Among the priorities in this group are minimum rack space per watt in the amps and inclusion of built-in equalizers. An addition to the home Series Two line is the Model 3500 preamp.

PHILIPS offers a high-speed direct-coupled power amp rated at 100 watts (20 dBW) per side—the \$470 AH-380—plus the \$370 AH-280 preamplifier.

RG DYNAMICS has a power amplifier in prototype as a companion to its RG Dimension 3 preamp.

SAE has added to its moderate-cost SAE Two line the A-14 integrated amp (\$650). As for separates, it plans two mono "01" amps: the 2201, at 100 watts (20 dBW) per channel, and the 2301, at 150 watts (21¾ dBW).

SABA has an integrated amplifier in the MI-215, rated at 78 watts (19 dBW) per channel.

SANSUI employs two innovative technologies in the power sections of its new integrations. Linear A is its solution to the problem of achieving Class A specs with Class B efficiency; it figures in the \$380 AU-D55, rated at 65 watts (18 dBW) per channel, and the \$480 AU-D75, 75 watts (18¾ dBW) each side. Super Feedforward, based on a concept that predates the familiar negative feedback and has been realized by combining the

latter with feedforward, is said to banish the residual distortion implicit in the standard feedback-only approach; it is featured in the \$650 AU-D9, at 95 watts (19¾ dBW), and the \$1,000 AU-D11, with 120 watts (20¾ dBW) a side.

SONY introduces a budget (\$165) integrated, the TA-242 (22 watts, or 13½ dBW, per channel), as a compact counterpoise to the regular models—topped by the TA-F70, introduced earlier—that feature such details as gold-plated phono inputs, electronic switching, and DC amplification.

SOUNDCRAFTSMEN is talking of a 1-horsepower amp. In terms that relate better to audio, the Model 7501 is intended as a high-spec, rugged Class H amp for road use or similar professional applications. It is rated at 750 watts (28¾ dBW) into 8 ohms in the strapped mono mode, 250 watts (24 dBW) stereo per channel into 8 ohms or 325 watts (25 dBW) into 4.

SPECTRO ACOUSTICS' latest power amp is the Model 100R (\$325 or, as the 100SR with an LED power display, \$425) rated at 60 watts (17¾ dBW) per channel. It joins the Model 200R and 200SR power amps (110 watts, or 20½ dBW) and the Model 217SR preamp.

STRATHCLYDE TRANSCRIPTION DEVELOPMENTS of Scotland uses a high-spec thermionic (i.e.: tubed) design in the D-2000 power amp.

TECHNICS has a whole series of integrations, most of which employ its new Class A circuitry. The exception is the budget SU-Z1 (\$160); the remainder are the \$200 SU-V2 (40 watts, or 16 dBW, per channel), the \$300 SU-V4 (55 watts, 17¾ dBW), the \$400 SU-V6 (70 watts, 18½ dBW), and the \$550 SU-V8 (110 watts, 20½ dBW). The latter features what Technics calls Super Bass, with a switchable turnover at 75 or 150 Hz, as well as the normal bass and treble controls.

THRESHOLD has added two Stasis stereo power amps designed for inherently linear operation with no negative feedback. The primary distinguishing characteristic of the three similar models is the number of output devices: Whereas the original mono model had 72, the Stasis 3 (\$1,675) has 32 and the Stasis 2 (\$2,450) has 48.

TOSHIBA has what it calls a Clean Drive Amp with zero output impedance in the SB-66. The "secret ingredient" is a system for sensing signal error via the back EMF that the

loudspeakers produce and compensating for it within the amplifier.

YAMAHA's A-550, a \$250 integrated in its current styling (large, square lighting buttons, among other details), is rated at 40 watts (16 dBW) per channel.

Other Electronics

ADC has added LEDs to the sliders of existing graphic equalizers to make their action even more graphic.

AIWA is among the first companies to offer Telefunken's High Com noise-reduction in an add-on; the HR-50U is priced at \$230. The RC-R300U (\$250) includes a system-control unit and infrared wireless control panel specifically designed for the company's Model 501 and 502 minis. The MT-50U is a digital quartz audio timer that sells for \$170.

AKAI enters the graphic-equalizer market with two models. The EA-G80 controls ten octave-wide bands in each channel and has LEDs to aid in level setting; the EA-G40 controls eight bands independently in each channel.

AUDIO CONTROL introduces an equalizer/spectrum analyzer selling for \$349.

AUDIOVISUAL SYSTEMS has a patch bay system with gold-plated pin jacks for sixteen pairs of stereo inputs and sixteen outputs, plus jumper cables that interrupt the normal sequence of components to change the configuration of the system. The rack-mount unit sells for \$540.

B.I.C. has brought a budget model into its Beam Box line: the \$30 FM-6.

BSR's The Timer can be used as a timer/control device for stereo systems and other home-entertainment equipment or, in conjunction with BSR's System X-10, as part of a central master control for a home's electrical equipment.

BETA DYNAMICS' Phasar Linear Phasing Computer Model LPC-1000 (about \$370) acts as a negative feedback loop to assess and correct complex disparities between its input signal and that at the speaker terminals (where, among other things, back EMF can be sensed). Switchable phase compensation for inverting amplifiers is provided, as is adjustable compensation for speaker impedance characteristics.

DB SYSTEMS' latest accessory is a combination phase inverter and audio bandpass filter. Either or both of the channels can be phase-inverted at the

Lux Tuner/Amplifiers



R-3055—55 watts per channel, minimum
RMS into 8 ohms, both channels driven from 20–20,000
Hz with no more than 0.05% Total Harmonic Distortion.

Sound thinking is... **DUO- β BETA** and intelligent tuning.

Sound is all we think of. Exquisite sound, rich and full from top to bottom. With the kind of sophistication that simplifies, so everything about Lux/Tuner/Amplifiers is functional... designed for a purpose.

Great sound starts with super-stable, DC amplification for low inherent distortion, high dynamic range and wide bandwidth. Then, with Lux's exclusive duo-Beta circuitry, distortion is taken below audibility...almost unmeasurable.



R-3030—30 watts per channel, minimum
RMS into 8 ohms, both channels driven from
20–20,000 Hz with no more than 0.05%
Total Harmonic Distortion.

We've eliminated the flat amp stage which reduces phase distortion even further, and designed the tone controls into the power amplifier section. Finally, a subsonic filter removes the last traces of audible rumble and other low frequency noise.

Superior sound also depends on pinpoint center tuning. Lux's intelligent tuning systems find—and hold—that elusive center. Mistuning is a thing of the past.

Lux's new, Flash Tuning System* is an array

of LEDs which point the direction to tune, automatically changing into a signal strength indicator at the exact center tuning point.

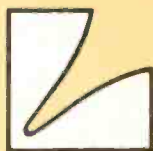


R-3045—45 watts per channel, minimum
RMS into 8 ohms, both channels driven from
20–20,000 Hz with no more than 0.05%
Total Harmonic Distortion.

Another system, Closed Loop Locked (CLL) Acculock, provides an electro-mechanical lock at the exact center tuning point. You can do it blindfolded. The Acculock system includes variable sensitivity and a lock defeat for every tuning circumstance.

Lux's Tuner/Amplifiers: R-3030, R-3045 and R-3055 incorporate duo-Beta circuitry and Flash Tuning. R-3055 includes CLL Acculock as well. Both the R-3045 and R-3055 have provision for MC cartridge, with variable input impedance and equalizer gain...automatically.

Every Lux Tuner/Amplifier is built with a host of features...the expected and the exclusive. But the definitive test is performance. Superb sound, simply achieved. Listen at your Lux dealer. Lux Tuner/Amplifiers...better because they're built with sound thinking. *Patent Pending



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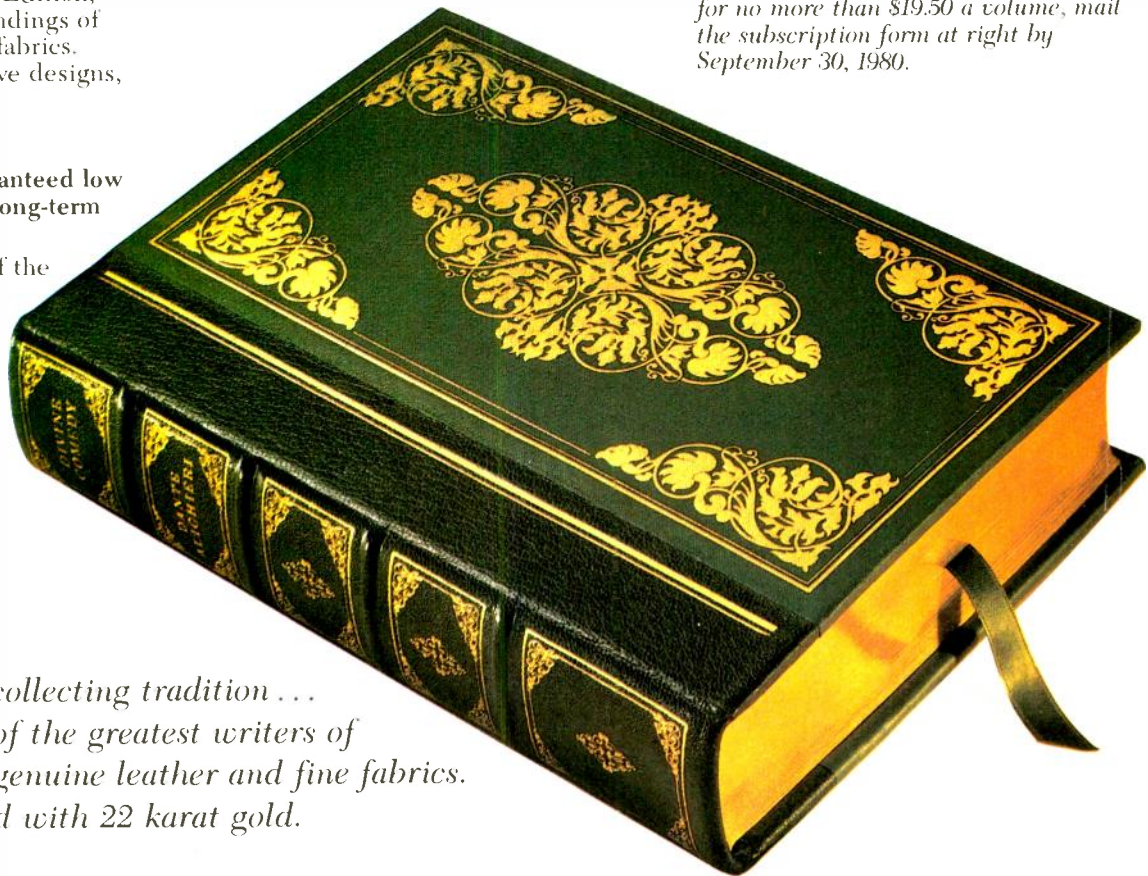
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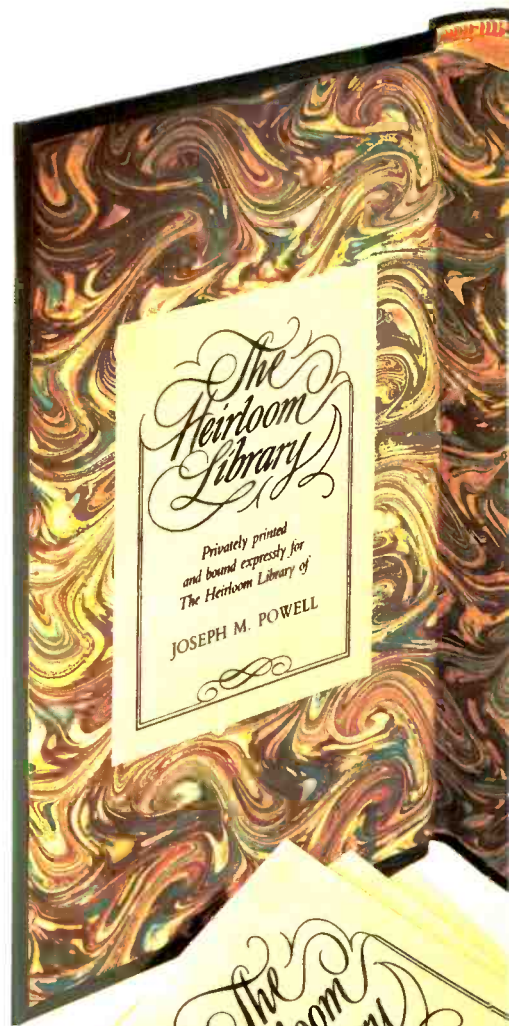
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switch box; the infrasonic and ultrasonic filters are rated for less than 1/2 dB of loss at 20 Hz and 20 kHz but drop at 18 dB per octave beyond these extremes. The Model DB-7 (\$160) requires a DB-2 power supply.

DBX has come up with a computerized spectrum-analyzer/equalizer system that can assimilate frequency sweeps in ten positions within the listening room and adjust system response to optimum on that basis. The Model 20/20 costs \$1,200; a matching calibrated microphone is expected this fall.

DYNACO, in the SIE-1 Stereo Image Enhancer (\$200), has entered the coherence-corrector field. Like other imaging devices, it works with phase relationships between signals to give a quasi-binaural impression in stereo listening. A nice front-panel touch: Dynaco discourages extravagant use of the main control knob by labeling the maximum range "overcorrected."

DYNAMIC COMPLIANCE says it improves the interface between amplifier and speaker with its Fidelity Enhancement System, which is intended to keep drivers responsive to driving signals. The device is sold by direct mail for \$180 and has been licensed to other electronics companies.

DYNAVECTOR's Audio Interface CST-40 stepup transformer kit adapts conventional phono inputs for use with low-output moving-coil pickups. Premium parts, like gold-plated contacts and precision resistors, are offset by the build-it-yourself format in determining the \$220 price.

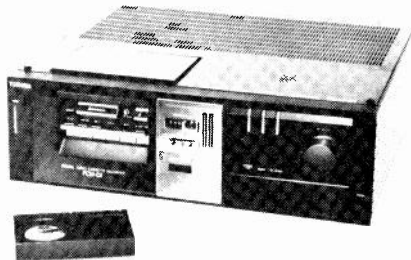
HARTLEY offers a 10-gauge Reference Cable for speaker hookup that is said to exhibit extremely low DC resistance, inductance, and capacitance due to its special construction. Suggested retail price is \$1.00 per foot.

KENWOOD's slim-line series includes the GE-80 ten-band graphic equalizer (\$165) and RA-80 reverb/delay unit (\$180). There also is a digital audio timer, the AT-80D.

MARANTZ has the EQ-10 Graphic Tone Equalizer (\$200), with ten control bands whose sliders correct both channels simultaneously.

NUMARK has a \$100 bass equalizer with a built-in infrasonic filter. Up to 12 dB of boost is available at frequencies between 40 and 160 Hz.

PANASONIC's exotica this year includes the \$3,800 RF-9000 multiband portable radio with a microprocessor on



TOSHIBA PCM-D1 digital audio deck

which a week's worth of listening can be preprogrammed. Not exactly audio, but interesting, is an electronic board for playing Go ("the first new application of the Oriental game since it was first played in 2350 B.C.") by long-distance phone connections. The electronics remember the entire sequence of moves and, via a voice synthesizer, even comment on the action.

PERSPECTIVE of France, a name new to this country, is sending us a mysterious Black Box (\$450). It is designed to undo recorded "time smear" for a more lifelike projection of the stereo image than can be achieved with straight reproduction.

PHASE LINEAR has a new version of its Model 1000 Autocorrelator denoiser. The Model 1300 Series Two differs in that it eliminates the peak unlimiter of its predecessor and provides LEDs to help you assess correlation activity when you set it up.

PHILIPS' new timer, the \$210 AH-080, is programmable and contains an audible alarm.

PIONEER has added a digital timer: the \$120 DT-500.

RG DYNAMICS has expanded its Dynamic Processors series of expanders: the budget (\$255) X-15 and the Pro-20 (about \$400, in either rack-mount or free-standing versions) intended for the professional market.

SELECTRA has put together an interesting line of remote tuning controllers for TV and FM use. The Model 1001, which generally sells at something around \$250, is the FM model; the 503AR, due for introduction next year, includes a 15-channel station-direction memory to automatically reorient rotating TV antennas to the tuned station.

SONY's latest PCM digital adapter, the \$5,500 PCM-10, conforms to the recent EIAJ standard for such devices and is intended for audio recording on video tape transports.

SOUND-MATE's Universal Re-

mote Sound Processor, the SM-4, can be used as a wired remote-control device for home-entertainment systems of any brand. For \$200 you can get the control unit and one remote "head" plus 25 feet of interconnect cable. Extra heads (at \$50 apiece) and other cable lengths are available; you can wire separate heads in each listening room or unplug a head and carry it with you to another wired room.

SPECTRO ACOUSTICS brings out a \$200 graphic equalizer with ten controls per channel. It is available in either black (Model 2102) or silver (Model 2102S).

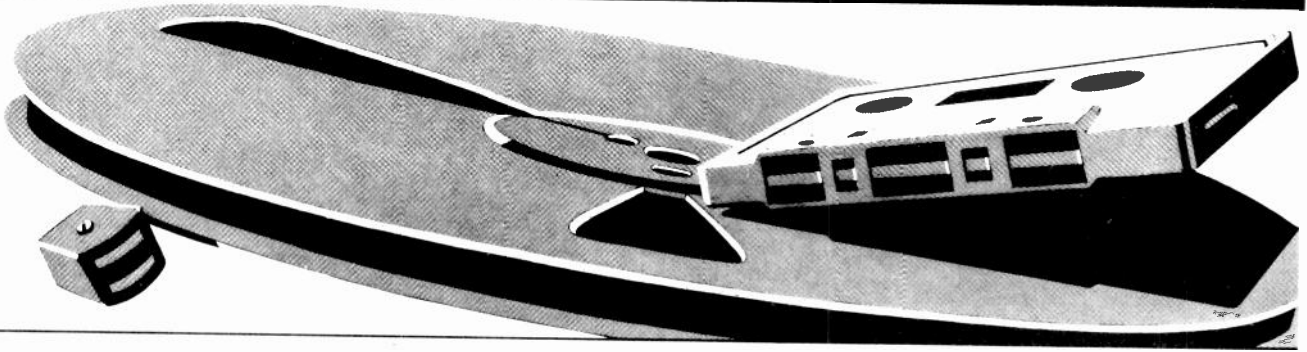
STEREMOTE's modular remote-control system, which recently won a design citation, contains separate assemblies for FM tuning (with a five-station memory), source selection, tape recording/playback/etc. (including bidirectional playback controls), room selection (serving three rooms per assembly), and speaker "simultizer." Other AC-operated devices, including television sets, can be turned on and off with the system, which can be programmed for delayed shutoff of any device it controls.

TECHNICS has introduced an antenna for apartment-dwelling FM listeners. The SH-F101 (\$80), intended for strong signal areas, has high selectivity plus frequency tuning for minimum interference effects; automatic tuning is possible when the antenna is used with Technics tuners ST-S3, ST-S7, or ST-K808.

TOSHIBA has produced the first audio-only Beta tape deck (as opposed to digital add-ons for existing video decks) using EIAJ-standard digital technology. The PCM-D1 includes dual mike preamps and recording mute and can be used to mix analog inputs with digital signals during dubbing. Claimed dynamic range is 85 dB, and wow and flutter is too low for measurement.

VARIABLE SPEECH CONTROL has reduced its time compressor, which alters playback speed without altering pitch, to an IC "chip" called the VSC Superchip. This makes the system available to a relatively wide variety of applications. Though it is not suggested for music (predecessors sometimes were, with horrendous results), it is said to increase content retention while reducing listening time in speech recordings and can also be used to stretch playback for language learning. The system is used in JVC's fast-scan mode for video recorders.

TAPE & TAPE EQUIPMENT



Cassette Decks

AIWA claims that its bidirectional AD-R500U is capable of the fastest tape turnaround of any deck made: 0.4 second. The auto-reverse mechanism employs an infrared sensor to detect the end of the coated portion of the tape. Also equipped with automatic bias and EQ switching for Type 1 and Type 3 tapes, the deck sells for \$450. Rounding out the Aiwa line are the AD-L300U (\$240) and AD-L450U (\$290).

AKAI goes bidirectional in two new decks, the CS-M40R (\$350) and the GX-F60R (\$500). Both feature two-direction recording and playback as well as metal tape capability. A budget deck, the \$200 CS-M01A, employs a sendust head and is also metal-capable.

B.I.C. has completed the process of adding metal tape capability to each of its normal/double-speed decks and its single-speed model. Prices for the units range from \$210 for the single-speed T-05M to \$750 for the T-4M.

DUAL's least expensive deck, the Model 812 (\$300), features metal tape capability plus logic-controlled transport switching.

FISHER incorporates its direct capstan drive system into the DD-280. In this scheme an 18-pole circular ferrite magnet is bonded to a flywheel, which in turn is directly connected to the capstan drive shaft. Price of this metal-ready deck is \$300. For \$100 less, Fisher has the metal-capable CR-120 deck with an automatic music search system and a record mute button.

HARMAN KARDON, the first manufacturer to include Dolby HX circuitry in a consumer cassette deck last year, now incorporates the headroom extension system into three more decks: 200XM (\$350), 300XM (\$450), and 400XM (\$649). The latter is a two-motor, three-head model with bias fine trim and

Dolby tracking adjustment.

HITACHI's offerings include three slim-line decks. Both the D-33 and the D-45 (\$200 and \$250, respectively) have bias switching for metal tape. The D-22 (\$160) lacks such capability.

INKEL AUDIO makes its presence known in the U.S. with two decks, the \$240 CD-980 and the \$250 CD-3. Both are metal-capable and feature three-position bias and EQ selectors.

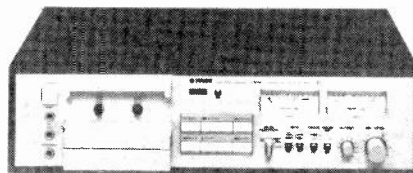
JVC's first three-head deck, the KD-A77, features a two-motor, independent-drive tape transport system with full-logic controls and Super ANRS noise-reduction circuitry. Other JVC introductions include the budget-priced KD-33, the KD-A55 with Music Scan automatic program search, and the KD-A7 with built-in seven-band spectrum analyzer. Each of these decks is capable of handling metal tape.

KENWOOD offers an array of decks, including two metal-capable models, the two-head KX-600 (\$270) and the three-head KX-800 (\$370), as well as the nonmetal KX-400 (\$190).

MARANTZ rounds out its normal/double-speed deck offerings with the SD-1020 (\$250) and the SD-3020 (\$325). Both are equipped to handle metal tape.

NAD's first cassette deck entry, the two-head Model 6040 (\$280), includes Dolby HX circuitry and metal-readiness. Promised for late fall is another deck with Dolby HX, to be priced at around \$500.

NAKAMICHI, whose original YAMAHA K-850 cassette deck



Model 1000 proved that the cassette format could be made into a high fidelity medium, has introduced a third generation of that important machine, the Model 1000ZXL. An on-board computing network tests each cassette for proper bias, level, and equalization, as well as adjusting azimuth alignment of the recording head. Other features include a $\pm 12\%$ bias-range switch to accommodate future tape formulations, plus a random access music memory (RAMM) system that allows recall of any of 15 programs in any desired sequence. Inaudible signals recorded on the tape keep track of selection number and playback-EQ and noise-reduction settings. The price is a new high for cassette decks, \$3,800.

NIKKO, a relative newcomer to the cassette deck field, has added two models to its line, the ND-590 (\$210) and ND-990 (\$400). The former is metal-capable and has traditional needle-type VU meters and separate three-position bias and EQ switching.

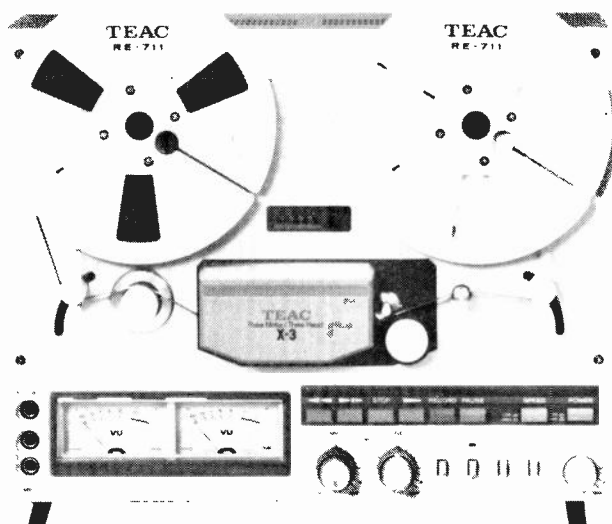
ONKYO has joined the Dolby HX camp with the three-head TA-2060. The deck employs sendust alloy recording and playback heads and a double-gap ferrite erase head, as well as the AccuBias system for adjusting bias and equalization via built-in test-tone generators. Also new from Onkyo is the low-priced metal-capable TA-1900 (\$190).

OPTONICA has included metal tape capability and an automatic program search system in its budget-priced RT-606 (\$250).

PHILIPS' top-of-the-line deck, the N-5788, features separate recording and playback heads, built-in test-tone oscillator with fine bias adjustment, and bias/EQ for metal tape. This \$600 deck, one of Philips' Sound Series Eighty components, is equipped with two electronic memories for variable auto-stop, auto-rewind, and auto-play programming.



Above: NAKAMICHI 1000ZXL cassette deck
Right: TEAC Model X-3 open-reel deck



SHARP packs microprocessor-based counter/timer controls and metal tape readiness into its RT-20 (\$190).

SONY's top home deck, the TCK-81, is a discrete three-head unit with separate bias adjustment control and Dolby level calibrations (\$530). A stereo portable deck, the TC-D5M (\$700), can record on metal tape and comes equipped with Dolby noise-reduction circuitry; recording time is said to be up to four hours on one pair of D cells. The TC-K77R employs a rotating head assembly for two-directional recording and playback (\$600). Seven other decks introduced by Sony range in price from \$190 to \$430 and are all metal capable.

TANDBERG uses its dynamic recording equalization system (Dyneq) in the TCD-420A (\$850), a two-head machine claimed to derive the kind of performance from metal tape that is usually associated with three-head machines.

TEAC has opted for the Dolby HX system in its three-head Model C-3X (\$650). A normal/double-speed design, it also allows for bias adjustment and Dolby calibration. Another three-head unit, the A-770 (\$600), features the Com-putomatic Program System, a music search function that "reads" program material based on nonsignal intervals of two seconds or more between recorded selections. Other new decks include the two-head CX-310 (\$200), three-head CX-400 (\$320), and the two-head A-660 (\$360).

TECHNICS' RS-M51, a metal-capable deck with automatic bias and EQ settings via the identification recesses on the back of chrome and some metal cassettes, also contains an automatic circuit

that samples incoming music signals for peaks during a seven-second period and sets recording levels appropriately. Price of the deck is \$400. Four other models in the line, all metal-capable, range in cost from \$170 to \$300.

TOSHIBA's four new decks are all metal ready—even the micro-sized PC-D12 (\$450). The three standard-sized units include the PC-X10 (\$170), PC-X22 (\$250), and PC-X3 (\$330).

YAMAHA carries on with its high-style approach with three decks. The K-850 and K-950 (\$360 and \$490 respectively) feature what Yamaha calls its "focus" switch for sound shaping. The \$240 Model 350 is metal-capable, with a sendust record/play head and double-gap ferrite erase head.

Open-Reel Equipment

AKAI has introduced the GX-625 (\$750), a quarter-track stereo deck with a direct-drive AC servo capstan motor delivering $3\frac{3}{4}$ and $7\frac{1}{2}$ ips and handling NAB reels.

DENON's half-track stereo DH-510 (\$1,350) also handles NAB reels and employs an AC servo direct-drive capstan motor. Speeds are $7\frac{1}{2}$ and 15 ips. A remote control is available, and tape tension is servo-controlled.

PHILIPS' N-4504 is surprisingly inexpensive (\$480) for a three-speed ($7\frac{1}{2}$ ips, top) monitoring model and features a dynamic noise limiter.

TANDBERG is offering a \$350 equalization modification for the 15-ips speed on its TD-20A deck. By making better use of high-frequency headroom, the switchable option is said to deliver

80 dB of S/N ratio without noise reduction.

TEAC's latest is the three-speed ($7\frac{1}{2}$ and lower) quarter-track X-3. At \$550, it gives you tape monitoring, mike/line mixing, and DC-servo drive.

Blank Tape

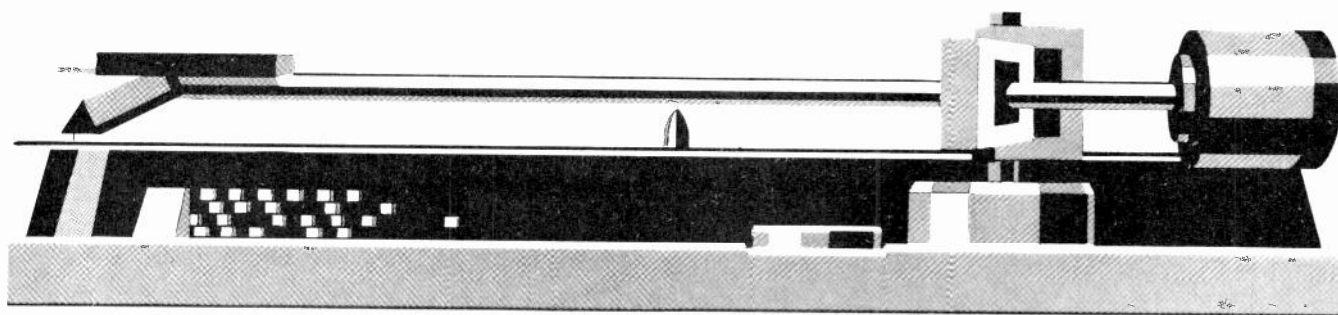
AMPEX has restyled its tapes for consistent type identification (particularly helpful in cassettes, where bias and EQ are indicated on the packaging), styling Grand Master I and II as GM-I and GM-II, respectively. In addition, it replaces its older ferrics with EDR (for expanded dynamic range) and ELN (extra low noise); both come in C-45s, C-60s, and C-90s, while ELN comes in C-120s as well. The open-reel and eight-track cartridge formulations are GM and ELM.

DENON is making its cassette line available in this country and has added DXM, a metal-particle tape. It comes in C-60s for \$8.60.

FUJI has applied its Beridox particle (used in its chrome-compatible audio cassettes) to video, in both VHS and Beta formats.

TDK's latest formulation is an improved dual-layer version of its SA chrome-compatible cassette: SA-X, priced at \$5.00 for a C-60 and \$7.00 for a C-90. Also new are C-90 cassettes loaded with metal-particle tape; the MA-R (with metal-spined shell) costs \$18, the MA (conventional plastic shell) \$13. In open-reel format, there are LX Professional Studio Series and GX Studio Mastering Series tapes. Video recordists with VHS decks, can use Super Avilyn HG (High Grade) in T-60 and T-120 lengths.

RECORD-PLAYING EQUIPMENT



Turntables

AIWA's AP-D50U is a direct-drive turntable whose platter moves forward at the push of an EJECT button to receive a record. With the unit's front-mounted controls and unique record placement system, the dust cover need never be opened for normal usage (\$350). More conventional is Aiwa's AP-D30H (\$220), a semiautomatic direct-drive model equipped with fixed-coil pickup.

AKAI offers two new direct-drive fully automatic turntables, the AP-D40 and the AP-Q60 (\$170 and \$220 respectively). Both models feature DC servo motors, static balanced arms, electronic speed change, and variable pitch "fine tune" controls.

B.I.C. reduces the size of its turntables with the Micro Changer line of three models. Ranging from \$100 to \$130, each features belt drive and what B.I.C. calls a Micro Mass tonearm with an effective mass of 8 grams.

BSR approaches the changer field with two lines. The Pro III Series comprises the 200 and the remote-controlled 300 (\$250 and \$300, respectively). Both these belt-drive changers will handle three records at a time and feature an electronically controlled low-mass straight arm, with front-panel digital readouts of elapsed playing time and stylus usage in total hours, and an electronic level indicator. The Quanta Series is made up of three belt-drive units with J-shaped tonearms. These changers, which will also accommodate three records, are priced from \$80 up to \$110.

BANG & OLUFSEN opts for low-inertia tonearm/pickup combinations in two new turntables, the Beogram 3404

and 1700. The newly developed arm/cartridge combination has an effective mass of 6.5 grams and a claimed resonant frequency of 14 Hz. The Beogram 3404 can be operated by remote control when connected to the Beomaster 2400 receiver.

DENON now has two turntables, the DP-75, a chassis-only platter and drive system designed to fit into an optional base, and the DP-60D, a semiautomatic unit with a gimbaled tonearm capable of accepting a straight low-mass arm tube or S-shaped tube. Prices for the direct-drive DP-75 and DP-60L are \$520 and \$585 respectively.

DUNLOP SYSTEM TRANSCRIPTION, a British company, offers the Systemdek, a belt-drive turntable with a complex subchassis suspension system claimed extraordinarily immune to acoustic and surface-borne feedback. Price of the table, less tonearm, is \$800.

FISHER incorporates its linear motor direct-drive technique into the MT-6455 (\$280). In this scheme, a magnetic strip encircling the base of the platter is propelled by three drive coils beneath the platter. The unit features a straight low-mass tonearm, front panel controls, and adjustable antiskating.

GARRARD's six new turntables all feature front-access controls, low-mass straight tonearms with self-aligning headshells, and built-in overhang adjustment. Two direct-drive single-play units, two belt-drive single-play, and two belt-drive multiplay units make up the line, with prices ranging from \$180 to \$300.

HITACHI's lineup includes the HT-561 (\$350), a fully automatic design with a photo-sensor-based arm return mechanism, the HT-41 (\$170), a semi-

automatic unit with quartz-lock servo mechanism, and the HT-40 (\$140), without quartz lock.

INKEL AUDIO, a name new to audio consumers, is offering the DD-8800, a semiautomatic direct-drive turntable with S-shaped tonearm and pitch adjustment (\$200).

JVC has turned its attention to solving the problem of tonearm resonance and has come up with the Electro-Dynamic Servo tonearm, incorporated in the Model QL-Y5F turntable (\$430), a fully-automatic single-play unit. In this scheme, two electronic servo systems control the horizontal and vertical motion of the arm, constantly monitoring and correcting its dynamic state, controlling unwanted resonances, and permitting electronic application of vertical tracking force and antiskating bias.

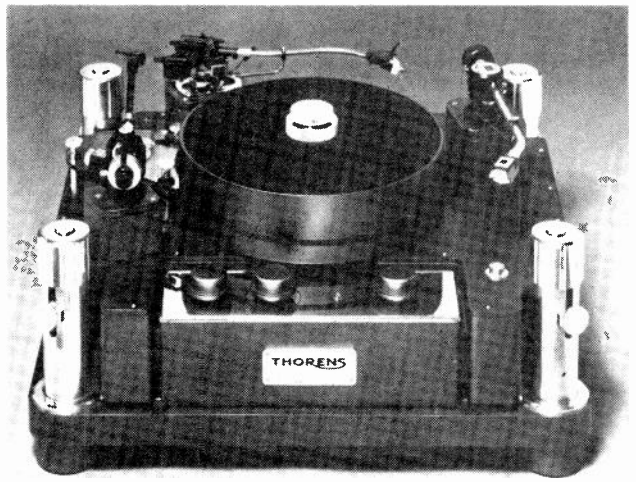
JANORHURST LTD., a British manufacturer, forms the base of its JBE Series 3 turntable from a solid block of slate, said to be acoustically inert. Six aluminum discs make up the platter and support 85% of the record surface. This direct-drive unit, less tonearm, is expected to sell for \$800.

KENWOOD's two new turntable entries are the KD-5100 (\$350), an automatic direct-drive model with a low-mass static-balanced tonearm, and the KD-1600, a belt-drive semiautomatic unit with antiresonance resin base.

LUX's PD-555 is a belt-drive turntable system employing a vacuum-pump disc stabilizer. The vacuum pump reduces the air pressure between platter and disc, causing the flexible record to lie completely flat against the platter. Once the vacuum has been achieved (monitored via a gauge mounted on the turntable base), the pump shuts off and play



Above: BSR Pro 300 changer with remote control; right, THORENS Reference turntable (\$15,000)



can begin. The vacuum is maintained by a platter-sealing ring. The system, capable of accepting two arms, sells for \$2,900.

MICRO-SEIKI claims that no cost has been spared in the design and construction of the RX-5000; for \$3,500 minus tonearm(s), who would expect less? The platter/base and motor/power supply are completely separate, with energy transmitted to the 35-pound copper platter via a thin cord of Aramid fibers. The two-piece system will accept up to four arms with special mounting brackets. The RX-3000, which has a lightweight (22-pound) copper platter and accepts only three arms, sells for \$2,200. For more plebeian pocketbooks, Micro Seiki has a complete line of turntables, the least expensive of which is the belt-drive MB-14 (\$190).

MITSUBISHI goes vertical with the LT-5V. Employing a lateral-tracking tonearm, the LT-5V (\$450) is designed to operate standing on its side and is just 8 inches deep. Another lateral-tracking turntable, the LT-30 (\$690), takes the more conventional horizontal position and features a servo-optical system to control tonearm movement and adjust for tracking error. A third unit, the DP-5, employs a pivoted J-shaped arm, direct-drive motor, and frequency-generator speed control circuitry (\$220).

ONKYO's CP-1150F is a direct-drive system with separate tonearm motor and microprocessor for automatic functions. Its low-mass straight-line arm is fabricated of carbon fiber and comes with a removable headshell. Triple-insulated feet and a floating subchassis comprise the suspension system. Another unit of the same basic design, the CP-1130F, employs an aluminum arm.

OPTONICA has two turntables that allow the user to program track playback via a built-in microprocessor and infrared sensor mounted on its own "arm." The RP-9705 permits programming of up to 15 selections, while the RP-7705 permits programming of seven bands. Both turntables are powered by direct-drive, quartz-lock motors with pitch adjustment.

PHILIPS' AF-729, a belt-drive turntable with straight-line tonearm, features a three-digit LED speed indicator, a direct-readout stylus force gauge, and a free-floating subchassis to aid acoustic isolation (\$200).

PIONEER fills out its line with the budget-priced PL-100 (\$119). The semi-automatic belt-drive model has coaxial suspension for improved vibration dampening and convenient front-mounted controls.

SAMSUNG, a Korean manufacturer, is offering its first branded turntable on the U.S. market, the PL-120. An automatic belt-drive design, it is expected to sell for \$110.

SANSUI's XR-Q11 features a mini-computer that allows the turntable to be programmed to play up to seven selections on a record side in any desired order. Rotational accuracy is monitored via a dual-head magnetic sensing system, with a claimed accuracy five times greater than conventional servo systems. Both the direct-drive motor and tonearm are mounted on a cast zinc subassembly for maximum feedback isolation. Price of the XR-Q11 is \$650.

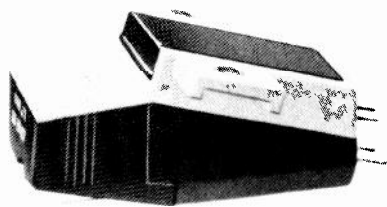
SHERWOOD's two new turntable entries, the belt-drive semi-automatic ST-802 with frequency-generator servo system and the ST-801, without servo control, are priced at \$150

and \$120 respectively.

SONY follows up the successful PS-B80 with the much less expensive PS-X75 (\$500), also with a resonance-reducing, electronically controlled Biotracer tonearm. Three other turntables, the PS-X65, 55, and 45, are all fully automatic, direct-drive units. The 45 allows easy overhang adjustment via an overhang gauge molded into the platter mat (\$200); the 55 features automatic muting to prevent impact sounds from stylus touchdown (\$270); and the microprocessor in the 65 controls all tonearm functions (\$400).

TECHNICS is seeking greater product strength in the changer market and has introduced a direct-drive unit, the Model SI-D5 (\$220), as well as a belt-drive version, the SL-B5 (\$180). Both feature servo speed regulation and front-mounted controls.

THORENS is probably not scaling up production for the Reference turntable, for at \$15,000 (less arm) its appeal will certainly remain limited. However, if you have the money and the time (3-6 months for the unit to be built to your order), you'll get a belt-drive machine with 14½-pound platter capable of accepting three tonearms. Record collectors will appreciate its 78-rpm capability. Thorens' more standard offerings include five new units, with the \$800 TD-126IIC as the flagship. This belt-drive system employs a massive subchassis in a three-point suspension design. Each of the three suspension elements is adjustable to control feedback and surface-borne vibrations. Without the Thorens arm, the unit is priced at \$645. The other turntables range in price from \$270 to \$435, each with an Isotracer tonearm and floating subchassis.



MICRO-ACOUSTICS
Model 630 electret pickup

YAMAHA incorporates what it calls an Optimum Mass tonearm into its four new turntables. Resonance of the arm mated to the correct pickup is said to fall at 12 Hz. A straight tube and rectangular counterweight distinguish the arm. The line ranges in price from \$140 to \$260, each unit featuring direct drive and front-access controls.

Phono Pickups

ADC's new top-of-the-line cartridge is said to be completely handmade and individually tested. The Astrion, which has a solid sapphire cantilever with extended-contact elliptical diamond tip, costs \$185.

ACUTEX has developed a low-mass pickup/headshell system, in which its seven lightweight phono cartridges all can be used with its Saturn V, a universal plug-in headshell. The pickups, all of the induced-magnet type, also have a standard mounting bracket so that they can be mated with other headshells as well. The top three models feature symmetrical elliptical diamond tips.

AUDIO-TECHNICA's new pickups have vector-aligned dual moving magnets for increased stereo separation, low effective moving mass, and high output. Five models—the AT-120E (\$90), AT-130E (\$120), AT-125LC (\$130), AT-140LC (\$175), and AT-155LC (\$225)—have outputs on the order of 5 millivolts due to their paratoroidal coil construction. This design is said to eliminate all internal connections in both the electrical and magnetic circuits, minimizing losses. They are joined by the AT-105 (\$50) and AT-110E (\$65).

DENON's three moving-coil pickups, the DL-301 (\$150), DL-303 (\$385), and DL-305 (\$565), employ a single-point suspension system with a low-mass cross-shaped coil bobbin and high-flux magnetic structure made of samarium cobalt material. Mass is a claimed

5.8 grams. The top model has a cantilever formed of amorphous boron.

JVC now makes a pickup—a moving-coil model at that. The MC-1 features a low-mass micro coil printed on a 1-millimeter-square wafer. Its advantage, according to JVC, is lower moving mass since, when attached to the tip of the beryllium cantilever, it doesn't hinder the stylus' tracing ability.

MICRO-ACOUSTICS employs a direct-coupled electret transducer in its System II line of pickups. Use of an electret (a permanently polarized dielectric device) in place of magnets reportedly results in faster response to musical transients. Additional features of the three cartridges include removable weights that allow the user to vary the weight of the pickup from 1 to 2.5 grams in three 1/2-gram steps, a built-in internal stabilizer to counteract record warps, and a universal-match micro-circuit that allows operation into any electrical load with uniform frequency response. The series consists of the Model 382 (\$120), Model 3002 (\$150), and Model 630 (\$250).

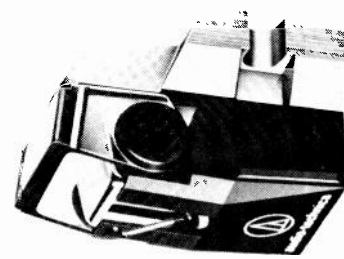
ORTOFON, in conjunction with Technics, has developed an alternate for the moving-coil cartridge previously built into the Technics SL-10 linear-tracking turntable. The new model is a fixed-coil design.

SONY adds several pickups to its line, including the fixed-coil VL-5 (\$40) and VL-7 (\$80). Its moving-coil models—the XL-33 (\$100), XL-44L (\$180), and XL-44 (\$200)—all employ a figure-eight coil for increased efficiency, better transient response, and lighter tracking. The XL-33 and XL-44 are integrated with their own headshells.

YAMAHA's \$120 MC-7 moving-coil cartridge has a claimed 28 dB of separation at 1 kHz. This impressive spec, says Yamaha, is due to use of separate vertical and horizontal coils whose output is matrixed to obtain the usual left and right signals.

Arms and Accessories

ARCHITECTURE & PHYSIQUE APPLIQUEE, a Paris-based company whose avowed purpose is to "conceive the most advanced sound-reproduction systems," has certainly conceived the most expensive tonearm we've ever seen: a tangential-tracking add-on arm for \$2,400. Named the Goldmund T-3, the full system comprises tonearm and



AUDIO-TECHNICA
Model 155LC fixed-coil pickup

separate power supply/servo-control unit. The arm employs a silicon damping device to lessen the effects of record warp resonances and infrared photo detectors to correct stylus movement.

EMPIRE SCIENTIFIC has a new antistatic record sleeve for the ardent audiophile. The paper sleeve is lined with high-density polyvinyl and has a window to reveal the record label. A package of 10 costs \$2.50. Also from Empire is the Cecil Watts Record and Stylus Care Kit, containing three well-known Watts products for \$14.

HADCOCK, an English manufacturer, has a new low-mass arm, the GH-228-E Type (\$250). A unipivot design with silicone-fluid damping, it will accept cartridges from 3-12 grams.

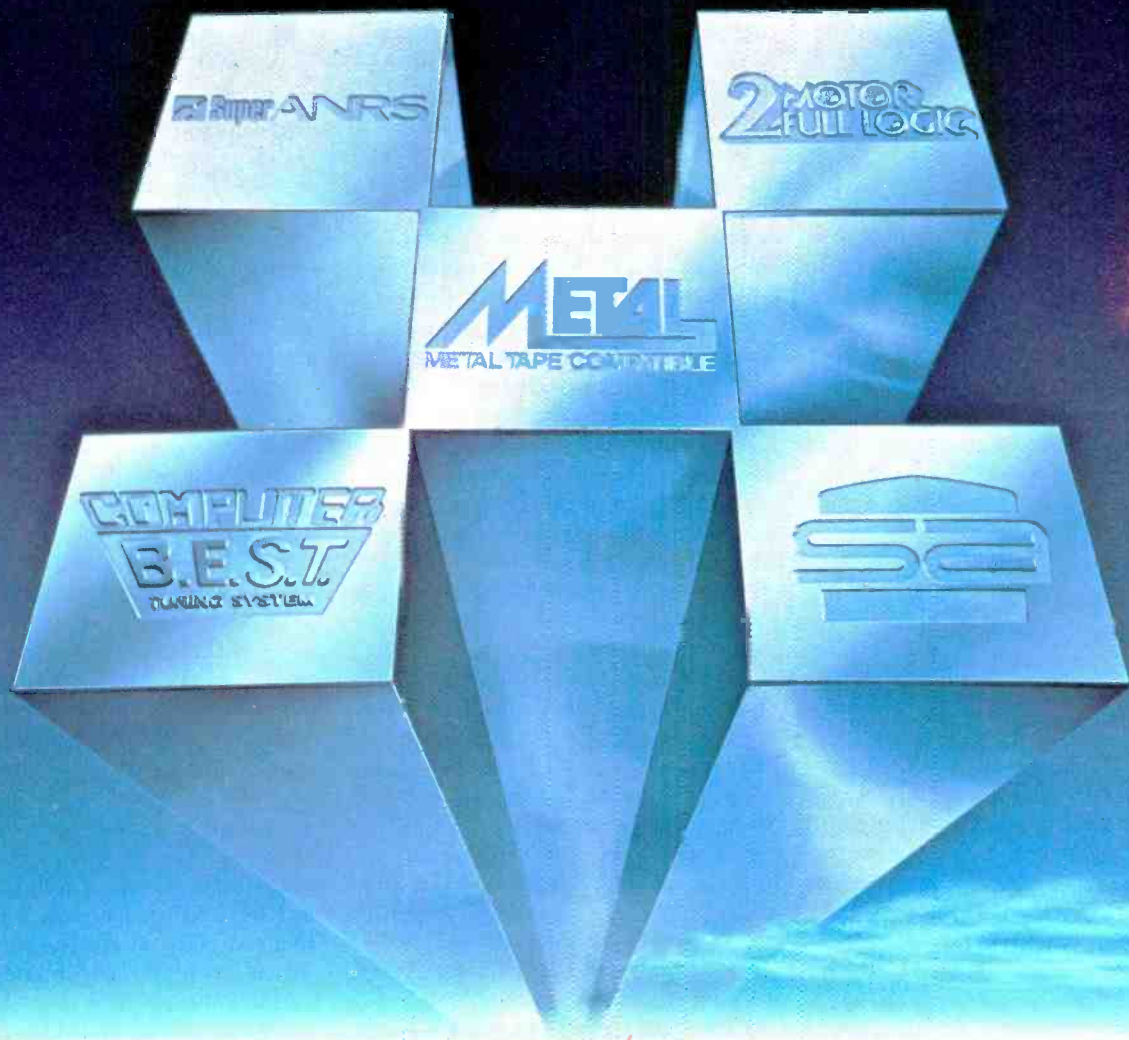
JVC's Model UA-7045 is a J-shaped arm fabricated of a special material claimed to be three times as rigid as aluminum. Features include a chuck-lock headshell collar that prevents vibration and a fine-pitch screw arrangement that allows vertical tracking angle to be adjusted during play.

MICRO-SEIKI's MAX-282 arm is a dynamically-balanced design with damping oil in the pivot to reduce warp effects. The arm comes with a medium-mass straight arm tube (\$1,000), but replacement tubes are available: either straight low-mass (\$225) or J-shaped with universal headshell (\$300).

3M has entered the vinyl hygiene field with the Scotch Record Care System. The heart of the approach lies in the combination fluid reservoir-applier that attaches to the turntable spindle. So placed, a few revolutions of the applicator are sufficient to clean the disc. The supplied fluid, dubbed Sound Life, is said to clean and lubricate records, as well as making them permanently immune to static charges. Cost of the kit is \$28, with enough fluid to clean from 30 to 50 sides. Replacement fluid is \$8 for a 3-ounce bottle.

(more)

**JVC has brought you a lot of
cassette deck technology...**



Now, it's priced so you can bring it home.

While a lot of companies were calling their flashing lights and elaborate memory systems "break-throughs," JVC was exploring ways to make cassette recordings sound better.

As a result, we've not only come up with important ways to improve cassette fidelity; we're also able to offer them in affordable decks.

The KD-A33, for \$299.95,* is a perfect example. Naturally, it's metal-compatible, as are all eight decks in JVC's line. But more important, it delivers everything that metal promises: stunning clarity, especially with high-energy musical transients. Very low distortion. Superb deep-bass extension. Accurate frequency balance.

How do we achieve this kind of fidelity? It's mainly in our heads.

SA heads. Comprised of a sendust alloy in a laminated structure, these JVC heads were the first to take advantage of sendust's electromagnetic and physical superiority, while avoiding the high-frequency limitations of conventional sendust. So they're perfect for recording and erasing metal tape, as well as any other kind of tape.

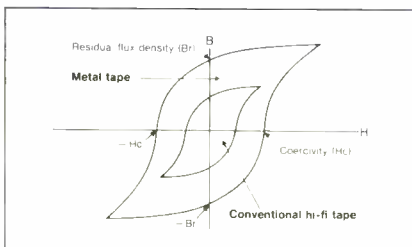
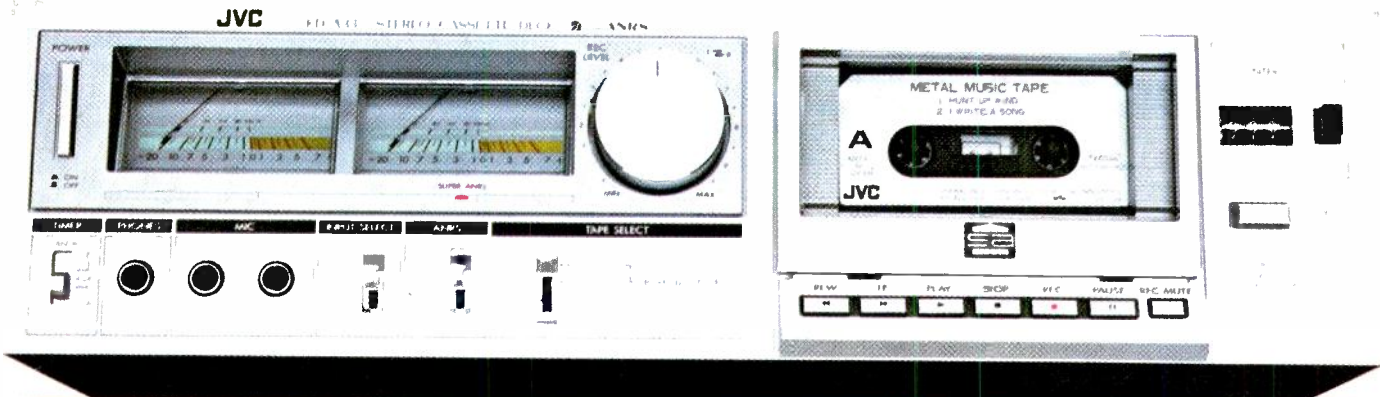
Our Super ANRS contributes a lot of fidelity, too. Years ahead of its time, Super ANRS combines noise reduction and headroom extension. That means improved dynamic range with both metal and non-metal tapes.

We also offer the professional convenience of full-logic, solenoid controls. Unlike stiff, mechanical switches, solenoid controls are activated by a light touch. And you can switch directly from mode to mode (like "record" to "rewind") without damaging the tape or the deck itself. The KD-A33 also provides accurate VU meters with readings to +7 dB and provisions for optional remote control.

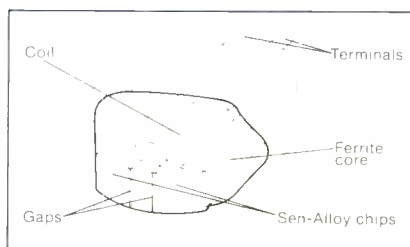
The specs are no less impressive. Frequency response is an honest 30-16,000 Hz ± 3 dB. When you use Super ANRS, it will sound even wider because of added high-frequency headroom. Wow and flutter are 0.04% WRMS. Signal-to-noise ratio is 70 dB with ANRS in.

Metal-compatible **KD-A33** cassette deck

*Manufacturer's suggested retail price.



Hysteresis curves: metal vs. conventional tape



2-Gap SA erase head

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Just dial this toll-free number for the location of your nearest JVC dealer. (In New York State, 212-476-8300.) While you're there, you can also check out our KD-A7, metal-compatible deck with built-in spectro peak indicators, for \$499.95.* Our KD-A8, with a built-in B.E.S.T. computer. Or any of five other JVC decks that were built with only one goal in mind—to give you quality cassette performance for your dollar.



KD-A7

KD-A77

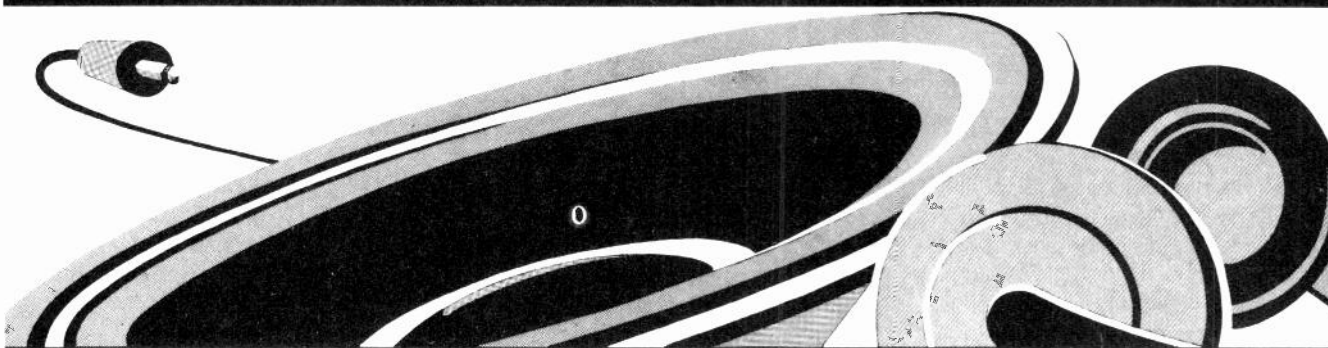
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LOUDSPEAKERS & HEADPHONES



Speaker Systems

ADC has entered the satellite-cum-subwoofer field with the two-way B-410 minispeaker and the companion B-300 subwoofer, powered by its own 120-watt (20¾-dBW) amp. The B-410, designed by Roy Cizek, is available for \$200 and the subwoofer for \$699; an electronic crossover module goes for \$100. A moderate-price two-way acoustic-suspension minispeaker, the MS-650, is also on the market. Shaped like a truncated pyramid, the mini sells for \$150.

ADS has all sorts of goodies: three planar dynamic systems, a powered satellites-plus-subwoofer ensemble (similar, more powerful biamping electronics are available separately), and six bookshelf systems—half three-way and half two-way.

ACOUSTAT claims that its MRP-1 Magne-Kinetic interface/biasing unit, based on a dual-transformer (biformer) arrangement, solves many problems associated with traditional full-range single-transformer electrostatic designs. It is a feature of the Monitor Three-121 electrostatic system, which sells for \$2,000 per pair and can be powered with just 50 watts (17 dBW) of input per channel.

ACOUSTIC RESEARCH has expanded its line of verticals—so dubbed for the vertical alignment of drivers and their floor-standing nature—with two three-way models. The AR-94 (\$200) employs two front-firing woofers that operate in tandem to reproduce the lower frequency range plus one for mid-range frequencies. The 93 (\$250) has four drivers, including dual side-firing woofers and a magnetic-fluid-cooled tweeter.

ADVENT, under the guidance of Bernie Mitchell, former president of U.S. Pioneer and now president of the

Cambridge-based speaker company, has revamped its entire line with the introduction of four models—the most expensive around \$200. Each is a two-way, acoustic-suspension design with styling highly reminiscent of the “classic” Advents. The old Advent woofer has been retained in the line, though a new design of tweeter, dubbed Direct Report, is claimed to offer improved smoothness, lower distortion, and wider dispersion than the older one.

AKAI has updated its speaker line with the introduction of three models, ranging from a two-way with 60-watt (17¾-dBW) power-handling capability to a three-way rated at 100 watts (20 dBW) continuous input. Prices range from \$125 to \$250.

ALTEC LANSING has applied extremely sophisticated technology to its new line of moderate-size loudspeakers. All three models—a two-way and a three-way system, each with a 10-inch woofer, and a three-way with a 12-inch woofer—employ a compression driver tweeter with a lead zirconate titanate (LZT) drive element. This material converts electrical input into physical motion and allows for the use of a compression driver small enough and economical enough for such speakers. Also new to this series is Automatic Power Control, an overload protection system that reduces output level whenever the speaker's power limits are exceeded; a red LED signals overload.

AUDIO ILLUSIONS, a California-based company, has fashioned its S-1 speakers with small rooms in mind. A two-way design, the S-1 contains an upward-firing tweeter and mechanical reflecting apparatus for wide dispersion. These speakers sell for \$550 a pair.

AUDIO STATIC, a Dutch company, has developed a full-range electrostatic system with built-in amplification. Each side of the ES-240 consists of two

handsome electrostatic panels connected by hinges to a central panel in which a tube amplifier is housed. Cost of the complete system is \$3,300 (\$2,000 without amplifier).

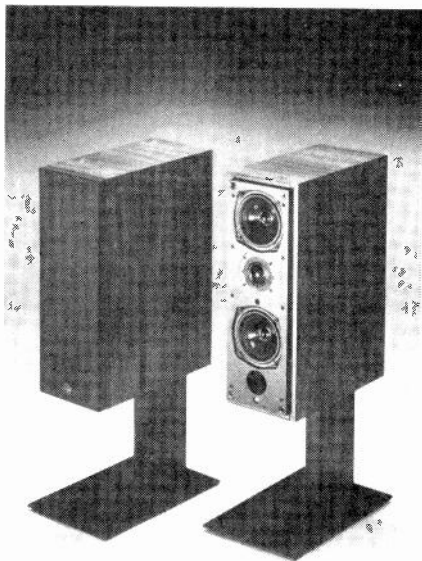
B.I.C. has a bookshelf-sized version of its floor-standing SoundSpan loudspeaker, the TPR-100 (\$130). It has a passive radiator for increased low-frequency output, a 5-inch upper bass/midrange driver, and a 1½-inch tweeter firing upward into a high-frequency dispersion apparatus. The TPR-100 is just 7 inches deep and 15 inches high.

B&W, the highly respected English speaker manufacturer, has followed the success of its monitor-sized Model 801 with a more compact home version, the Model 802. While the system also houses the tweeter and midrange elements in its own head enclosure, it differs from the 801 in the use of smaller woofers in an enclosure that occupies only half the floor space. An audio-powered overload circuit is claimed to make the 802 immune to all forms of AC and DC overload conditions. The speakers sell for \$1,000 apiece.

BOOTHROYD STUART of England combined its expertise in the fields of electronics and speakers in the design of the Meridian M-2. A self-powered system, it uses three drivers mounted on a very narrow baffle board. The enclosure itself is remarkably small and sits atop a pedestal stand that angles the drivers up toward the listener. Price is \$2,000 (sold in pairs with stands).

BRAUN has a full line of loudspeakers—ten models. The Studiomasster, the flagship, is a four-way design with two woofers and two mid-low drivers to cover the frequencies from 18 to 400 Hz. Mid- and high-frequency drivers are mounted at ear level in the tower-style enclosure.

CABASSE, a French manufacturer of loudspeakers for some thirty years,



**BOOTHROYD STUART
M-2 powered speaker**

enters the U.S. market with the Models 30 and 40, priced at \$1,000 and \$1,500, respectively. The Model 30 is a three-way design and the Model 40 a four-way system, both with a 12-inch woofer.

CAMBRIDGE PHYSICS reports that its Model 310, a three-way acoustic-suspension design, has deeper bass response than any other bookshelf loudspeaker—a 3-dB-down point at 27 Hz. The Model 310 goes for \$350.

CELESTION has introduced the first of three popularly priced models, the Ditton 130 (\$200). This system and two forthcoming ones employ newly developed drivers for increased efficiency and wider dispersions than previous models. The Model 130 has a flush-mounted dome tweeter and 8-inch woofer.

CERWIN-VEGA is aiming its SR-2 system, which it calls "digital ready," at both the home and the professional markets. A dynamic range of 90 dB is claimed for the SR-2, whose driver complement consists of an 18-inch woofer and 12-inch midaxial composite transducer with a compression-driver horn/acoustic filter arrangement. It sells for \$3,400 a pair.

DAHLQUIST's two new speakers differ markedly from the pioneering DQ-10, which attempted to minimize diffraction by doing away with the standard box enclosure. The Magnat Series models, both housed in wooden enclosures, are said to provide high efficiency with coherent response and wide dynamic range. Prices for the DQ-7 and

DQ-12 are \$385 and \$550, respectively.

DYNACO has broadened its offerings with the Model A-100 (\$179), a compact two-way design containing a rear-mounted passive radiator.

EPICURE's Series II comprises three models priced from \$175 to \$475. Top-of-the-line Model 3.0 features a 10-inch woofer with a magnetic structure designed to reduce distortion at high power levels.

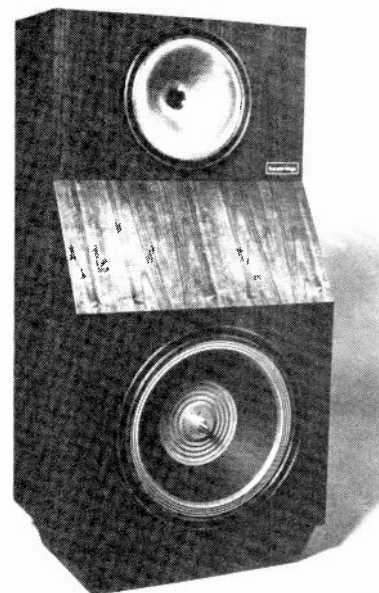
GENESIS PHYSICS has a new top-of-the-line system, the Model 410, which employs four radiators, three active and one passive. The speakers are sold with stands that raise the driver array to ear height for seated listeners, preventing colorations that would result from the woofer's proximity to the floor. Cost including stands is \$900 a pair.

HITACHI has applied its metal-cone technique to the Model HS-310—a three-way system with 10-inch woofer, costing \$200. Metal-cone diaphragms in the woofer, midrange, and tweeter are combined with a peak control circuit to eliminate cone resonance.

INCEPTION AUDIO addresses the new internationality of speaker design by billing its offerings as "Canadian loudspeakers, British sound, American power handling, affordable prices." The SM-1 (\$310 a pair) is a mini unit with a claimed 200-watt (23-dBW) power-handling capability and 92-dB sensitivity.

INFINITY SYSTEMS claims to have come up with the ultimate in the Reference Standard, a speaker system in four sections, each standing more than 7½ feet high, and priced at \$20,000. The driver complement consists of 36 electromagnetic induction tweeters (Emit), 12 electromagnetic induction midranges (Emim), and 6 polypropylene woofers per side. Each woofer array is driven by its own 1.5-kilowatt (31¼-dBW) servo-controlled amplifier. An accelerometer attached to the bobbin of each woofer constantly measures and corrects the negative feedback in each servo loop. Don't run down to your local store and expect to take the Reference Standard system home with you: Manufactured to order, it is delivered to you by a factory representative who will supervise uncrating, positioning, and acoustical balancing.

JBL's L-112, sold in mirror-image pairs, features a 1-inch dome tweeter, 5-inch midrange, and 12-inch woofer. The woofer utilizes JBL's symmetrical-field-geometry magnetic structure for low distortion in bass response. Said to com-



CERWIN-VEGA "digital ready" SR-2

bine high efficiency with high power handling, the L-112 can be driven with as little as 10 watts or as much as 300 watts continuous. Price is \$450. Also new from JBL is the Model 905VX, top of the Radiance Series at \$300. A short tower design, the unit employs a 10-inch woofer and 10-inch passive radiator, 5-inch midrange driver, and three-inch tweeter.

JANSZEN, rescued from its near-demise by the Minneapolis-based Soundmates, has a whole new line of electrostatic/dynamic speaker systems. The offerings are said to be more efficient than older electrostatics; high-frequency dispersion is increased through the use of a diffraction-lens system. In addition, the company offers Soundmates' own line of attractive minis.

KA/KINETIC AUDIO has designed a five-way tower speaker dubbed the Trapezium that'll set you back \$4,000 a pair. The design allows for biamping or triamping, though its built-in passive crossover network can be utilized for hookup to a single amp.

KEF claims to have applied the same sort of digital analysis techniques first used in the Models 105 and 101 in the design of the Models 105.4 and 103.2. Although details (including price) were not available at press time, word has it that matched pairs of the new units will be truly matched—with no more than ½ dB of difference in response.

KLH continues its use of polypropylene cones in Models 150 and 160. The three-way 150 is sold in mirror-image pairs for \$380, and the two-way 160

for \$250 per pair.

KMLABORATORIES has come out with two self-powered motion feedback systems, the Model 32 (\$1,000 per pair) and the Model 52 (\$1,400 per pair). The latter features a 6½-inch woofer, 5-inch passive radiator, and 1¼-inch soft-dome tweeter powered by a built-in 60-watt amplifier.

KENWOOD's three new LS series speakers are housed in ported bass reflex enclosures. They range in price from \$189 for the two-way LS-405C with 10-inch woofer to \$330 for the three-way LS-408C with 12-inch woofer.

MARANTZ' newest line of loudspeakers, the Signature Series, comprises three models ranging in cost from \$179 for the two-way M-2 to \$700 for the four-way M-16.

MISSION ELECTRONICS' latest system is the Model 770, a two-way broadcast monitor utilizing a polypropylene low/mid-frequency driver and a plastic dome tweeter. Extremely low coloration, wide dynamic range, and good phase coherence are claimed.

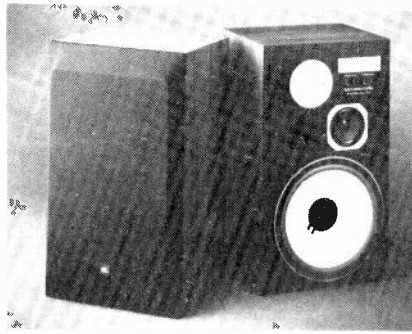
ONKYO has incorporated what it calls a Direct-Drive Membrane tweeter (i.e., a ribbon tweeter) into its two-way E-100 (\$130) and three-way E-200 (\$230) systems.

PHASE LINEAR's P-500 Series loudspeakers have been joined by the P-510. The driver complement of the three-way system consists of a 10-inch woofer, 4-inch midrange, and 1-inch boronized titanium dome tweeter. According to the company, boronized titanium's stiffness makes it ideal as a tweeter diaphragm.

PHASE RESEARCH, based in Dallas, has developed two loudspeaker systems that are said to produce low diffraction and distortion and—reflecting the company name—accurate time phasing. The models are the R (\$600) and the RT (\$1,000).

PHILIPS' speakers include three ported and three acoustic-suspension models. Largest of the ported designs, the SJ-2932, is a three-way, four-driver system (\$140). And top of the acoustic-suspension line is the three-way AH-477 (\$320).

PIONEER has refined its HPM line with three models that use polymer graphite—an extremely stiff material with high internal loss characteristics—in the fabrication of the driver diaphragms. The HPM-500, 700, and 900 carry prices of \$200, \$275, and \$375, respectively.



JBL L-112 bookshelf speaker

PLEXUS AUDIO SYSTEMS claims that its Model 1 subwoofer system can deliver response down to 25 Hz. The unit, employing a 10-inch driver, is designed to cross over at 100 Hz. Price for the Model 1 is \$650.

POLK AUDIO has developed a subwoofer system that can be added to any existing loudspeaker setup either as a single "dual channel" addition or in stereo pairs. When used as a single addition, each stereo channel is fed to a separate low-frequency driver, a scheme said to avoid distortions common in summing single-cabinet subwoofers. The unit is named the Reference Monitor Low Frequency System (\$250).

RTR incorporates passive radiators into its G Series of four loudspeakers. The top-of-the-line G-200 contains a 10-inch woofer with a 12-inch high-compliance passive radiator and a 1-inch soft-dome tweeter. A resettable circuit breaker protects against accidental overloads.

SIARE, a French manufacturer of loudspeakers whose parent company produces the Cuisinart food processor, comes to the American market with two lines: the three-model Club Series, with prices ranging from \$320 to \$690, and the 200 Series, with four models ranging from \$270 to \$560. SIARE makes its own drivers and crossover networks.

SANSUI has broadened its premium SPL Series of speakers with Models L-550 and L-750, bearing respective ratings of 150 and 200 watts of maximum continuous input. Each uses a newly developed 12-inch woofer. The 750 also has a 12-inch passive radiator. And each model contains a horn tweeter with phase controlled by an acoustic equalizer at the throat of the driver. A horn supertweeter with a Duralumin diaphragm is said to reproduce frequencies in the 20- to 40-kHz range. Prices are \$500 for the L-550 and \$650 for the L-750.

SONY has turned to computer analysis in the design of the SS-U50 and SS-U60 systems. Both acoustic-suspension speakers feature ribbon tweeters and 8-inch woofers. The two-way U-50 sells for \$280 a pair, and the three-way U-60 for \$360 a pair.

SOUND DYNAMICS of Canada is planning an aggressive marketing campaign aimed at the U.S. Its newest speaker, the Model 100S, employs an elbow vented port with a 10-inch woofer and 1-inch horn-loaded tweeter in a compact-sized enclosure.

TECHNICS continues its linear-phase design concept with the SB-L30 and SB-L70, \$130 and \$240 per pair, respectively. Both are said to be highly efficient ported speakers with high power-handling capability and good stereo imaging due to the use of cone tweeters.

ULTRALINEAR's newest offering, the DW-10A, falls somewhere between bookshelf and tower systems in shape and size. A three-way system, it uses two 10-inch woofers, a 6½-inch midrange, and two 2½-inch tweeters. The DW-10A is rated at 5 to 100 watts of continuous power input.

Headphones

MURA incorporates a stereo separation control into its three new headphones. This circuit alters the phase relationship of the separate channels and is claimed to offer the listener a more realistic experience than conventional headphones. The models are the HV-300 with Mylar diaphragms (\$50), the SP-800 (\$40), and the SP-805 (\$80).

PIONEER has three new sealed-cup headphones said to be as comfortable as on-the-ear designs. The SE-450 (\$45), SE-550 (\$55), and SE-650 (\$75) all have a claimed frequency response of 20 Hz to 20 kHz and an impedance of 22 ohms.

SONY says that its lightweight MDR series of headphones owe their extended frequency response and ability to play at high sound pressure levels to the use of long-excursion diaphragms and samarium cobalt magnets. The MDR line includes the MDR-2 (\$40), MDR-3 (\$50), MDR-5A (\$65), and MDR-7 (\$80).

YAMAHA etches a voice coil photographically across the surface of the YH-100's diaphragms for improved transient response and lower distortion. The YH-100, with an 8-foot straight cord and double headbands, cost \$95. **HF**

Dick Tracy and the Record Pirates

by Martin Mayer

Jules Yarnell, the record industry's antipiracy chief, is the only gumshoe in the country who can claim to have "invented" the crime of which he is now the scourge.



You find a dealer with a store full of counterfeit records," says Jules Yarnell, a large, cigar-smoking lawyer with thinning hair and silver-rimmed glasses, who runs an antipiracy project that spends about 70% of the budget of the Record Industry Association of America. "He's got to cooperate with the FBI, because he has committed a crime by selling the stuff, and sometimes a jury won't believe his story that he

Martin Mayer, a longtime contributor, is the former record critic for Esquire. His most recent book, The Fate of the Dollar, was published in March.

didn't know it was fake. So you ask him where he got it, and it turns out that a blue unmarked van pulled up in front of his store. He didn't notice the license plates. The men who sold it were of average height, average dress, average appearance. The FBI says that if the American auto companies were really selling all the blue vans the agents hear about, they wouldn't have to worry about foreign competition."

Yarnell, who keeps two framed Dick Tracy strips about record piracy beside his desk, is perhaps the only gumshoe in the country who can claim to have "invented" the crime of which he is

now the scourge. When he first took on RIAA as a client in 1968, only New York and California had criminal statutes against record piracy; some other states did permit the company that produced a record to recover damages from a pirate for "unfair competition." Otherwise, federal copyright laws protected the sheet music only, not the "sound recording." So Yarnell, a New Yorker who had served as a prosecutor in the Department of Justice, functioned initially more as a lobbyist than as a litigator, haunting the corridors of the Capitol and pushing through statutes in as many states as he could visit. (He now has forty-nine state statutes to work with—everywhere but Vermont, where a bill has twice been defeated in the legislature by a single vote.) Then he got the federal legislation necessary to extend the protection of copyright to the recordings. When the law took effect, in 1972, the FBI had thirty-seven cases pending under the Copyright Act; by mid-1974, it had received reports of 4,900 alleged violations involving recordings and was proceeding on more than 1,800 of them.

The law left some ambiguities. To prevent publishers from selling a monopoly to one or another artist or record company, copyright law embodies compulsory licensing of musical compositions already recorded upon payment of a fixed fee. Some of the pirates insisted that the same rules applied to the recordings themselves—that they had a "right" to duplicate commercial recordings provided they paid the music publisher or composer a licensing fee of two cents per copy. Then they'd cheat on that, sending, say, four cents to cover two copies but putting out tens of thousands carrying the legend, "All royalties paid" or "Made in full compliance with Title 17 of the U.S. Code." The publishers went after the malefactors and won cases in four circuit courts of appeals to establish the principle that compulsory licensing didn't give anyone the right to copy sound recordings. Yarnell kept after Congress, which finally passed the Omnibus Copyright Revision Act of 1976.

Unfortunately, the chief result of the lobbying effort was to provide a stunning demonstration of how difficult it is to stop profitably dishonest behavior by passing a law against it. Pirated recordings did retreat from the discount houses and chain stores, where their plain covers and unpolished surfaces had at least given testimony to their

dubious origin and quality; today such goods are to be found only in barber-shops and tobacco shops, at flea markets, and in rural areas, where gas stations and country stores may have packing boxes of cheap records and tapes on display under hand-lettered signs. But real crooks have moved in, producing counterfeiters of both records and tapes with covers and labels so carefully printed that occasionally a record company can't tell a fake from its own product. Interestingly, some stores seem to know the difference, even when the companies don't: Yarnell reports that, whenever the story of a raid on a counterfeiter breaks, his investigators find that stacks of counterfeit merchandise mysteriously disappear from retailers' shelves.

Organized crime got into the act: A police bug in a Phoenix warehouse turned up a tape bootlegger selling to Papa Joe Tocco: "We'll be in full production by Thursday. We'll be turning out 100,000 pieces a week. . . . When you're producing 100,000 tapes a week at 50 cents each profit, that's \$50,000—52 times 50 is what? That's profit. That's net. . . . I got a guy called me just now—just called my house. Troy, New York, which is a one-horse burg. He buys 10,000 pieces a week. I just met with him in Vegas. . . . He sells Kresge's, he sells Woolworth, he sells other stores. . . ."

This is a big business. Yarnell estimates "conservatively" that the remaining pirates and counterfeiters take \$400 million a year, and he "wouldn't be surprised" if the total worldwide is a billion dollars. Consequently, his own operation, which began with just himself and his secretary and a budget of \$65,000 a year, now commands a staff of four lawyers and (he doesn't care to say how many) agents all over the country, and its cost to the RIAA has passed \$1.25 million annually; a special WATS line (dial 800-BAD-BEAT) is answered twenty-four hours a day. Yarnell operates almost exclusively through former FBI and Internal Revenue agents working undercover in record stores and distributorships. In the early days, he used people from the business, but he found it was easier to teach a trained agent about records and tapes than to turn a record salesman into a detective.

The days when U.S. attorneys had to be persuaded to prosecute are about over, and the FBI, which has been focusing on "white-collar crime," gladly follows up Yarnell's leads. But the most he



Although Yarnell keeps this tape cartridge unit in his office, he insists that he uses it for playback only, and not to record from its built-in receiver or record player.

will claim is that he has slowed down the rate of growth; the most he can hope for is that judges will begin to hand down sentences stiff enough to convince miscreants and potential miscreants that this business is less attractive than it looks. ("We live in a time when judges give two years to a murderer," he points out. "It's hard to persuade them to give five, six years to record counterfeiters.") He also hopes to get a boost from the heavily publicized cases involving big retailers, like Sam Goody, Inc., which was indicted (with its president and a vice president) early this year.

He reports that he keeps seeing people in court who were hit with injunctions during the civil-procedure days of the early 1970s, copped pleas in the first criminal prosecutions, and have been found yet again doing the same business at a new stand. Catching them remains hard, because the blue-van syndrome prevents easy tracing from the retail source. The Goody case grew out of an FBI plant: A record-and-tape store on Long Island was run by the Bureau as an ordinary small business, which produced direct contacts to crooked distributors and manufacturers.

Sometimes the counterfeiter's greed trips him up. Yarnell likes to tell of one fellow who had a "tremendous operation, started in the Los Angeles area. I got on to him in early 1970—got a bunch of injunctions. He just dropped out of sight. Then we found him in an industrial park in Phoenix, operating in a big building with no knobs on the doors and guard dogs all around. He was turn-

ing out millions of records, selling them from cover addresses in Wilmington, Delaware, and Boulder, Colorado.

"We located him because he was using stolen reproducing equipment. It broke down, and he wrote to the manufacturer, GRT Company of Sunnyvale, California, for spare parts. They wrote back, 'We can't send the part unless we have the serial number of the machine.' Back it came—one of the stolen machines. GRT notified the local police and me; local police notified Phoenix police. Those were still the days when I was operating on a low budget and low staff. We turned the information over to IRS intelligence, and they fed it into the computers. He had evaded \$2.2 million worth of taxes, and they got him on that."

Cases may take many months to develop, and there are no guaranteed results. One of the largest operators was Robert Richard Schultz, who solicited orders for prerecorded tapes using a WATS line. Yarnell traced the line to Dallas, then traced the orders from there to Magnetics, Inc., in Winter Garden, Florida, "supposedly a legitimate duplicator. The labels for the tapes and the cartons were done in Ohio—the plates made in one shop, the printing done in another. The plate manufacturer was contacted by the FBI and agreed to tell them when Schultz was coming to pick up his order. They had the place staked out, but it was the day of the Kent State shooting, and all agents were pulled off for that. Schultz picked up his plates and walked away.

"I went down to Winter Garden, spent days hanging around in bars, trying to strike up friendships with truck drivers, to get samples. Finally the U.S. attorney authorized a search warrant. Agents went to Magnetics, Inc., and seized 30,000 recordings and the machinery. Schultz was not there. We ran into 'prosecutorial priorities'—the prosecutors in Florida were too busy. But some of the stuff was being shipped to Tennessee, and the prosecutor there had time. The Department of Justice arranged to have Schultz tried in Knoxville; he was convicted, got three years for mail fraud and counterfeiting there, and a year in Ohio for tax evasion."

Though nobody likes to talk about it, the legitimate pop record business has never been without its mob involvements. (I remember many years ago visiting Stockholm, shortly after a rhapso-



In 1976 Chester Gould based a Dick Tracy series on experiences akin to Yarnell's and dedicated it to him.

dic classical piece by Dag Wirén, the dean of Swedish composers, had been transformed into an American pop hit. Tin Pan Alley went over en masse to sign up the new star. To Swedish astonishment, two of the American music publishers had turned up for meetings wearing guns.) No small fraction of the counterfeiting trade is carried on in cahoots with people at legitimate distributorships; the retailers take the counterfeit product instead of shipments from the companies, pay on what look like normal invoices, and get kickbacks in cash. There are people active in the RIAA to whom the FBI would be most reluctant to communicate its plans.

Public attitudes are not always helpful. "Pirates like to describe themselves as Robin Hoods," Yarnell says with distaste. "But it's the modern-style Robin Hood: They rob, and they keep for themselves. The public rarely benefits. For counterfeits, people pay about what a discounter charges for the real thing. And the product usually doesn't sound as good as the original. Some of our best leads are from customers returning a record because it's no good."

"Besides," Yarnell adds, warming to his subject, "the pirate doesn't risk making a record he can't sell—he lets the record company take that risk. The result is that companies have cut down on new artists, because when one of them hits, others get the profits. It isn't only the best-selling artists who lose, because they don't get their royalties, but all the other artists who might have a chance if the companies had the money they're losing to the pirates."

Asked about bootleg recordings—those taken illicitly at live performances or made from broadcasts—he concedes that sometimes the public benefits. His concession is always grudging, though, even when the bootleg is a copy of an

item long out of print that no profit-minded label would ever reissue. He loosens up just a bit when considering things like opera broadcasts that present combinations of singers and conductors who have never been available together on commercial labels. Even then, he feels that contemporary artists wind up the losers, because the sale of bootlegs cuts down the sale of the legitimate recordings from which they receive royalties. Though serious collectors treasure some highly polished and carefully produced bootleg, Yarnell insists that "on most of them the quality is not all that good—a lot of them are really bad."

The bootleg recordings that most trouble him (and the industry) are, of course, the illicit tapings of live rock concerts. He is especially pleased with the prosecution of James Madden, who "was selling millions of copies of live rock concerts, overseas as well as here." It took two convictions to put Madden away: The first yielded only a suspended sentence and a small fine.

Sometimes there is an almost frantic quality to Yarnell's push on the judges at sentencing time. One of the characters involved in the Goody drama, for example, was an experienced New Jersey counterfeiter named George Tucker, who had pleaded guilty to fraud and copyright infringement. Yarnell wrote to the court to make sure the judge knew that Tucker had previously been enjoined in other, civil, cases of record piracy. (Ironically, Tucker then got a postponement of his sentencing on the grounds that he would be helpful with testimony before another grand jury, only to have that grand jury end up indicting him for perjury.)

Yarnell is still expanding his operation. He wants more state laws that make it a crime to omit the name and address of the actual manufacturer from

every tape or disc recording. He is annoyed by the vagueness of the legal protection for pre-1972 "underground" recordings of live performances of out-of-copyright music: "When it's Mozart, it's hard to get jurisdiction." He is in touch with the Italian government about the protection its laws extend to the performances for broadcast licensed to Cetra and now available from other hands in the U.S.

About the only thing he has quit on is the recording of domestic radio and TV broadcasts of live performances: "They're not much in demand, because people who want that tape it themselves." He had hoped that MCA and Disney's case against Sony, for facilitating duplication of television broadcasts by selling video tape recorders, would be decided in a way that would make the million owners of such equipment instant lawbreakers. The judge went wrong (in his view) on that issue, but he finds enough on his plate without pursuing such matters further.

Yarnell estimates that he travels 45,000 to 65,000 miles a year to help his agents build the cases they turn over to the government. And the work is not without its perils, especially since the mob moved in (though the links between record piracy and drug traffic have also helped him by stimulating additional FBI interest). One of his favorite stories is of the man in Texas who pulled a gun on him, suggested he return to New York quickly (which he did), and then called him that night on his unlisted home number to make sure that he was safe and sound—and that he knew his Texas friends could always find him if they wanted him. The FBI took over that investigation and got some people on drug charges before it was done. But the record piracy part of the operation, Yarnell suspects, still thrives. **HF**

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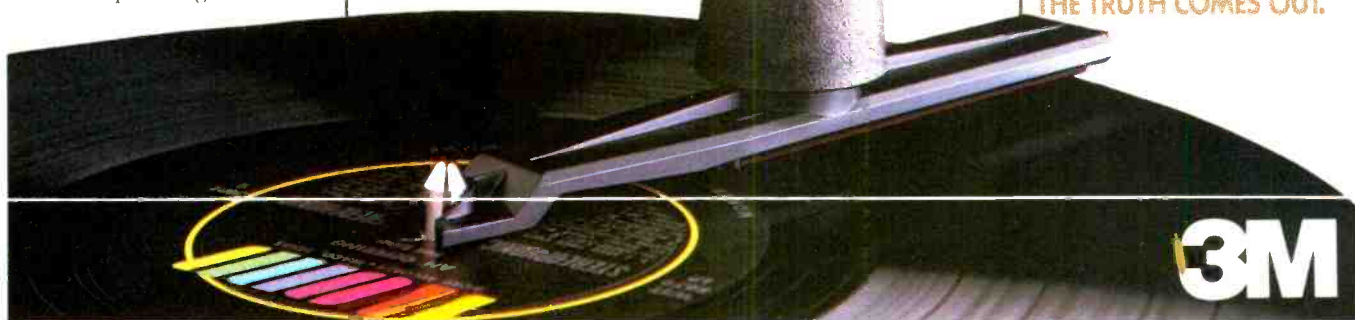
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Record Reviews

CBS Enters the Audiophile Market

The new Mastersound series offers promise, though the millennium is not yet at hand.

by Derrick Henry



Andrew Kazdin, who produced Mehta's *Petrushka*, preparing to edit

Audiophiles have complained for years that America's big record companies are interested only in making money, not in achieving sonic accuracy. Far too many discs are badly recorded, shoddily produced, and carelessly packaged.

In the late '50s, some brave souls decided to take matters into their own hands. Pianist Lincoln Mayorga and trumpeter Douglas Sax observed that many of the albums in their collections made before the advent of magnetic tape in 1948 offered greater presence and clarity and a wider dynamic range than modern tape-derived discs. Curious, they decided to try their own hand at direct-cut recording. So astonishing was the outcome that they determined to issue direct-to-disc albums commercially. They finally succeeded in 1968, and since then the various releases on their Sheffield Lab label have quickly become collector's items. Encouraged by Sheffield's fortune, other enterprising audiophile companies began to enter the fray around 1975. Crystal Clear expanded the musical range of modern direct-to-disc recording; Mark Levinson demonstrated that astonishing realism could be obtained through tape-to-disc methods with top-notch electronics and meticulous production; and

Telarc stunned audiophiles with some spectacular digital discs.

Most of these records sounded terrific, and most were terrifically expensive. But audiophiles, ever on the lookout for high-quality source material to test their sound systems (even if this meant importing records) loved them. What's more, they bought them—in quantity. The big companies took notice. Today nearly every major record company has begun digital recording, and many have already released digital albums.

CBS, which introduced the 33 $\frac{1}{3}$ -rpm LP in 1948, now becomes the first giant record manufacturer to enter the audiophile market on a large scale. It proclaims its new Mastersound series "the recording industry's first multifaceted and integrated premium-quality product line designed for the most critical and demanding listeners." Such listeners are assured that "the considerable financial and technical resources of the CBS Records worldwide organization are being applied to an intensive program to upgrade every aspect of the company's recorded music process." Already, CBS boasts, "the Mastersound series employs state-of-the-art technology in every link of the recording and manufacturing chain to

provide new levels of sonic accuracy and realism." Strong assertions.

The initial Mastersound release falls into three distinct categories: half-speed-mastered analog albums, digital discs, and chromium dioxide cassettes, all with a \$14.98 list price. (The cassettes, which duplicate the material of the digital albums, I will leave to R. D. Darrell and his "Tape Deck.")

Mobile Fidelity first used the half-speed mastering process in a highly acclaimed series of releases, mostly pop, encompassing such titles as the Beatles' "Abbey Road," Pink Floyd's "Dark Side of the Moon," the Grateful Dead's "American Beauty," and music from the films *Star Wars* and *Close Encounters*, performed by Zubin Mehta and the Los Angeles Philharmonic. CBS, taking its cue from Mobile Fidelity, has remastered at half speed four of its top-selling pop recordings: Billy Joel's "The Stranger," Boston's "Boston," Pink Floyd's "Wish You Were Here," and Bruce Springsteen's "Born to Run," all originally issued between 1975 and 1977.

Normal tape-to-disc lacquer mastering takes place in real time; the master tape runs at the same speed it did during the recording session, while the lacquer spins

at the standard 33 $\frac{1}{3}$. When tape and lacquer are both run at half their normal speed, several benefits accrue: The power required for the cutting head decreases by a factor of four, thus reducing the load on the power amplifiers; the cutting stylus can trace the groove undulations far more accurately, particularly in the inner grooves; crosstalk between channels is minimized. The result is a substantially improved record, with wider dynamic range, greater bass and transient impact, less distortion, and smoother frequency response.

All of CBS's remastered discs exhibit such improvements. If you enjoyed these albums before, you're bound to like the Mastersound versions even more. As the saying goes, you'll hear things you've never heard before—both virtues and vices (harsh-sounding microphones, clumsy mixing, all the manifold gimmicks that afflict contemporary pop recording). CBS promises that future half-speed remastering will extend to classical repertory as well.

For now, the classical side of Master-sound takes the form of new digital releases. Of the several digital systems currently available, CBS uses the 3M system for its new *Petrushka*, the Sony system for its other initial issues. The Sony PCM 1600 recorder employs sixteen bits and a sampling rate of 44,000 pulses per second; I



John McClure, producer of Bernstein's Shostakovich Fifth

have no specifications for the 3M machine. (CBS supplies virtually no technical information on its digital sessions—inexcusable, given the asking price.)

The initial selections of Stravinsky's *Petrushka* and Shostakovich's Fifth Symphony were obviously made for their demonstration potential: These familiar scores are exceedingly colorful, with huge dynamic contrasts, tremendous variety of timbre, and great transient impact. Nonetheless, the choice of *Petrushka* with Mehta and the New York Philharmonic is ill considered. The orchestra has already made several notable recordings of this work for CBS: a suite with Stravinsky in 1940 and the complete ballet with Bernstein (1947 version) and Boulez (1911 version) in the early '70s. Moreover, Mehta himself recorded it with the Los Angeles Philharmonic in the late '60s. That he should again choose the 1949 revision for his CBS digital debut is surprising, since the original score calls for a larger orchestra and is more luxuriant and sensuous.

The best I can say for the conductor's new recording is that it represents an improvement, both musically and sonically, over his old one. London's recording was very closely and elaborately miked and—at least in the atrociously noisy pressings I have heard—possessed a metallic, boxy, edgy sound with phony brilliance and hyped-up bass response. Mehta's interpretation was frenetic and superficial, the orchestra's playing considerably less than refined. Similar shortcomings, though not so egregious, afflict the CBS disc. It was produced by Andrew Kazdin, the man responsible for some of the most impressive multimed recordings made in this country; his Boulez/N.Y. Philharmonic series (in-

cluding *Petrushka*) has garnered acclaim from some of the most persnickety audiophiles. Like the London, this recording appears to have been closely miked, revealing a wide stereophonic spread but little sense of depth. Extremely analytical, it affords an X-ray delineation of detail. Alas, for all its impressive clarity and vividness, it is not truly convincing: Solo instruments stand out larger than life, instrumental tone lacks richness and body, and the string sound grows harsh in climactic passages. The 1974 Haitink version, notwithstanding its more opaque textures and somewhat smaller dynamic range, more faithfully reproduces orchestral timbre and perspective.

Mehta's performance, while more assured than his old one, remains excessively disjointed and episodic and reveals little personality. In the sloppy, undisciplined, and rhythmically lax orchestral execution, one senses little involvement. What a contrast to Boulez' gripping performance with the same orchestra taped less than a decade earlier; that N.Y. Philharmonic effort shows tremendous character and breathtaking precision. So I cannot recommend this new *Petrushka*. If it's the 1947 version you want, look to either Yuri Temirkanov's quirky but highly stimulating reading with the superb Leningrad Philharmonic or Stravinsky's 1960 recording with the Columbia Symphony, less well played but full of unique insights and irresistible rhythmic vitality. If you prefer the 1911 version, I suggest the classic recording by Monteux or the newer discs by Haitink and Boulez.

One of the most memorable recordings of Shostakovich's Fifth is the one Leonard Bernstein made with the Philharmonic following their 1959 tour of Europe and the Near East. Taped in Boston's Symphony Hall, it still sounds good today. But the real attraction is Bernstein's interpretation, a forceful, intense reading that fairly breathes fire. His digital recording is another tour memento—this one made in Tokyo during the Philharmonic's 1979 summer trip to Japan. It preserves a considerably different, substantially slower conception. The contours have been softened. Instead of projecting raw power and giddy excitement as before, Bernstein now seems more interested in plumbing psychological depths, in achieving a rapt, mesmeric, almost metaphysical state. He searches out Shostakovich's Mahlerian angst. His intriguing vision, however, is not adequately realized; he simply does not sustain the level of tension. Stick with his earlier recording (perhaps it will now be transferred to CBS's Odyssey line) or investigate either Ormandy's powerful, magnificently played RCA version or Maxim Shostakovich's heroic,

STRAVINSKY: *Petrushka* (1947 version).

A New York Philharmonic Orchestra, Zubin Mehta, cond. [Andrew Kazdin, prod.] CBS MASTERWORKS IM 35823, \$14.98 (digital). Tape: HMT 35823, \$14.98 (cassette).

COMPARISONS—original 1911 version:

Boulez/N.Y. Phil. CBS M 31076
Haitink/London Phil. Phi. 6500 458
Monteux/Boston Sym. RCA AGL 1-1272

COMPARISONS—1947 revised version:

Bernstein/N.Y. Phil. CBS MS 30269
Mehta/L.A. Phil. Lon. CS 6554
Temirkanov/Leningrad Phil.

Quin. PMC 7147

Stravinsky/Columbia Sym. CBS MS 6332

SHOSTAKOVICH: *Symphony No. 5, Op. 47.*

A New York Philharmonic Orchestra, Leonard Bernstein, cond. [John McClure, prod.] CBS MASTERWORKS IM 35854, \$14.98 (digital). Tape: HMT 35854, \$14.98 (cassette).

COMPARISONS:

Bernstein/N.Y. Phil. CBS MS 6115
Ormandy/Philadelphia RCA ARL 1-1149
M. Shostakovich/U.S.S.R. Symphony
Mel./Ang. S 40163

MAX ROACH: *M'Boom*.

A Max Roach, et al., percussion. [Max Roach, prod.] CBS IC 36247, \$14.98 (digital). Tape: HCT 36247, \$14.98 (cassette).

idiomatic Melodiya performance with the fine U.S.S.R. Symphony (preferably in EMI's pressing, ASD 2668).

CBS's digital sound is better here than in *Petrushka*. Producer John McClure—responsible for the wonderful last recordings of Bruno Walter, many of which still sound splendid—obtains an acoustic that is less analytical, somewhat fuller and more spacious. The perspective seems deeper, the dynamic range is wider, the bass is more potent, and high frequencies are less shrill. Lower brass passages in particular emerge with startling vividness. Yet deficiencies abound. Again solo instruments stick out unnaturally, instrumental timbres are not convincingly captured, and the overall sonic character is extremely dry. Despite its less extended frequency and dynamic range and its discernibly greater distortion, the Maxim Shostakovich record (in its EMI pressing) projects a more credible hall ambience, a richer, warmer tonal framework; quite simply, it sounds more realistic.

Curiously, the more I listened to these digital discs, the less I liked them. Though my analog albums might not sound nearly so impressive initially, my ear quickly adjusts to most of their shortcomings, so that extended exposure yields substantial pleasure. That these digital discs induce more listening fatigue than their analog counterparts cannot be brushed aside. Simply the quirks of my ear? Or do fundamental sonic flaws compound the fact that these are not particularly engaging performances?

Warning: My copy of the Shostakovich induced severe mistracking (though no actual groove skipping) toward the end of the first movement—the celeste was practically transformed into a glockenspiel—and in the numerous fortissimo outbursts in the Allegretto. My audio system (comprising a Mark Levinson ML-1 preamplifier, Leach LNF-1a power amplifier, Great American Sound's Sleeping Beauty Shibata phono cartridge, Rega Planar 2 turntable with Discwasher DiscTraker attached to an Infinity Black Widow tonearm, Bowers & Wilkins DM-7 loudspeakers, and Infinity ES-1 electrostatic headphones) has successfully negotiated virtually all of the most treacherous passages of the most demanding digital and direct-to-disc albums available today. Few cartridges will be up to the challenge presented by these inner grooves; remastering seems in order. At the same time, be assured that these digital records are not potential system busters, as are some of Telarc's. You needn't fear for the life of your speakers or for the structural integrity of your home. Remember, too, that when digital playback finally becomes

available, cartridge mistracking will be a thing of the past.

The sole jazz offering in the initial Mastersound release is also digital, Max Roach's "M'Boom." Roach performs with eight other percussionists on a provocative array of more than 100 instruments of both determinate and indeterminate pitch. Most anyone would enjoy it, especially percussion freaks, of course. Predictably, the sound is crisp, clean, and clear. This is no sonic spectacular, however; the dynamic range of the music is relatively narrow, and the percussive impact falls far short of that in Crystal Clear's Charlie Byrd recording (direct-to-disc), Mark Levinson's Bill Elgart percussion album (tape-to-disc), and most of the Telarc digitals.

All in all, then, this debut digital package affords promise but allows substantial room for improvement. Except, perhaps, for their clarity of texture, these discs do not in any sense—quietness of pressing, smoothness of frequency response, breadth of dynamic range, spatial coherence, transient impact, accuracy of timbre—rival the orchestral realism of the best digitals (Telarc's), the best direct-to-discs (Sheffield Lab's), or even the best analog tape-to-discs (e.g., Wood's violin and cello concertos on Unicorn RHS 363).

Considerable care is evident in the packaging of Mastersound discs: polyethylene (backed with paper) inner sleeves, and a sealed heavy-gauge plastic outer envelope, replacing the warp-inducing shrink wrap. Further, CBS claims to have increased the weight of Mastersound discs by 12% over its standard records. My copies were sturdy and relatively flat.

CBS's expressed intention to upgrade the quality of its pressings may well turn out to be one of the most beneficial consequences of the Mastersound program. It claims to have developed a new vinyl compound with "wide-ranging effects on molding properties, groove accuracy, noise characteristics, wear factors, static retention, stylus tracing, etc." Direct comparison of the sonic characteristics of its old and new vinyl is impracticable even in the remastering, since one cannot avoid comparing a half-speed-mastered disc with one normally produced. I can report, however, that the new surfaces are in no way exceptional. Certainly good by American standards, they nevertheless do not approach the uncanny silence of the finest European and Japanese pressings.

CBS is to be commended for actively attempting to please the audiophile and for admitting the need to improve its product. I trust that these early efforts will not breed complacency and that redoubled self-criticism will insure continued improvement.

An "Authentic" Cavpag!

Muti and Carreras have purified the scores, but where have the operas gone?

by Kenneth Furie



Conductor Muti listening to playback

The Cavpag Madman having declined to return to the scene of the crime, this month's dormer and lintel report has fallen to me.

Those of you who were with us in June 1979 will recall the desperate lengths to which London's new coupling of *Cavalleria rusticana* and *I Pagliacci*—"a vehicle for the charming and currently popular lyric tenor Luciano Pavarotti"—drove Conrad L. Osborne. "How helpful (and how credible) can it be," he asked in part, "to repeatedly point at a crumbling cornerstone when all concerned insist that the building is structurally sound and is to be judged on the taste of some new decorative elements, a dormer or some new lintels? And indeed there may be some splendid new dormers and lintels, and some not so hot, and . . . here is the morning paper with a photo of the building as it once was and a perfectly intelligent-sounding article on the new dormers and lintels, and you look out the window and by God there is a truck delivering more dormers and lintels to the site, and your neighbors in earnest discussion of

the new details of the building, as if it were still standing."

Another *Cav* is upon us, this one a vehicle for the earnest and currently popular lyric tenor José Carreras and for the scrupulous and currently newsmaking conductor Riccardo Muti. And while it's not hard to tell the two sets apart—the Angel album box is thinner and has a yellow and red front, whereas London's is brownish with a picture of Luciano—the differences aren't important in any way that might bear substantively on *Cav* or *Pag*.

Actually there is one substantive difference. London's *Cav*, though not its *Pag*, contained signs of life (the canny conducting of the veteran Gianandrea Gavazzeni and the vocally pleasant Santuzza of Julia Varady), whereas Angel's new *Cav* and *Pag* are very much of a piece. Which is to say that neither performance seems to me to touch any of the human issues at stake.

Since there are many good recordings of *Pagliacci*, and a fair number of serviceable *Cavs*, why make an issue of this set? I see three reasons.

1) Given the standing of many of the performers, at or near the top of their profession, many people—critics as well as cash customers—are likely to assume that their work is of the caliber expectable from such

performers. That it isn't should be readily evident from the records themselves, yet somehow it's not. As C.L.O. wrote of Pavarotti's recent career: "Artistic failures and successes cease to have any relative values, since the audience and colleagues are parts of the act and behave as if each effort produced a triumph of absolutely equal and predictable proportions." This has to be resisted, frequently and loudly.

2) Given the performers' standing, many people are likely to assume that the artistic ambitions of Leoncavallo and Mascagni are in some manner on display here. This assumption not only slanders those gentlemen, but perpetuates a dangerous misconception of performance as a passive activity, in which performers merely execute given material and in so doing unleash its latent greatness—or ungreatness—on a compliant audience. This too has to be resisted, if anything more frequently and more loudly.

3) To make matters worse, this set comes on with pretensions: *Pagliacci* in particular is supposed to have been cleansed of the accumulated crud of seventy-five-plus years.

As regards the first point, there's not much to say. Carreras doesn't embarrass himself, but neither does he give any indication of what impelled him to sing either Canio or Turiddu. He gets out all the notes in a reasonably pleasing timbre, though I wonder how much farther than the few feet to his microphone those notes—the low ones especially—might have traveled. There is no audible evidence of the vocal energy necessary to carry sound out into a playing space, and therefore none of the emotional energy that can accompany it.

Giuseppe di Stefano, who totaled his voice in the way that Carreras now seems to be emulating, brought a certain human vitality to even his coarsest work. Check out his *Cav* 'n' *Pag* (with Callas, Gobbi, Panerai, and Serafin), and then listen to Carreras' "Un tal gioco." Carreras goes beyond imitation of other tenors' performances to a sort of computer-generated averaging of all tenors' performances, delivered in a computer-precise deadpan that strips those inflections of whatever emotional impetus may once have generated, or at least accompanied, them.

It would be accurate to say that Montserrat Caballé's Santuzza is her best recorded performance in some time. Accurate and irrelevant. There's little fussiness and simpering, which is good. Every now and then there's a whole phrase that lies comfortably enough for her to produce a full, connected sound, which is good. There are many more phrases that catch her intricate vocal gears in midshift, which is bad.

And there is no hint as to what she might be doing here, which is what matters.

Scotto isn't even in decent shape by her recent standard. In fact, the voice—heard here, for once, in music it *should* encompass—sounds like a ruin. Note the sudden *dolce* interjection, "O che bel sole di mezz'agosto," in the recitative before the Balatella: The soft high A is lovely, suggesting that a working head register could still be pulled together, with sufficient attention to balance and steadiness; but hear how the voice falls apart as it arpeggiates down toward and finally below the break. With the middle no longer functional above a whisper (and of course no top or bottom), Scotto can't sing phrases and so has no way of expressing any interpretive ideas she might have, if any.

And so, for the fourth time in four recorded tries, the uncut Nedda/Silvio scene bombs. (Lorengar and Krause—the first to do it—are starting to sound good.) Which is a shame, since Thomas Allen could probably sing a first-rate Silvio. While he does have some good moments, with no help from either Scotto or Muti he never settles into the bright, fluent high-baritone groove suggested by his Valentin in the Prêtre/Angel *Faust* (Angel SZDX 3868).

What to say about the two principal baritones? Alfio pushes Matteo Manuguerra beyond his limited comfort range into mostly unattractive bluster. He might have been better cast as Tonio, in which role Kari Nurmela displays unlimited potential and severely limited accomplishment. There's no mistaking the voice's size and color, or the chaotic technique—which evaporates on top. And in this case when we talk "top" we're talking mostly Es and a few strategic Fs, Muti having purged the score of those wicked high interpolations.

Which brings us to whatever it is that Muti is doing here. (I'm assuming it's not necessary to belabor the unsuitability of Julia Hamari and Astrid Varnay to Lola and Mamma Lucia, roles the record people never used to have much trouble casting perfectly adequately.) If his feeling was that, with casts like these, what hope is there, he would have my sympathies. But this doesn't really seem the case, since many of his choices apparently were made independent of any consideration of vocal problems and possibilities. His tempos for the choruses in *Pagliacci*, for example, would twist the tongues of even good Italian choristers; the Ambrosian Opera Chorus, though well drilled, is all too clearly squeezing words into insufficient musical space. What sense can a tempo make if it doesn't allow meaningful articu-

LEONCAVALLO: I Pagliacci.*

CAST:

Nedda	Renata Scotto (s)
Canio	José Carreras (t)
Beppe	Ugo Beppe (t)
Tonio	Kari Nurmela (b)
Silvio	Thomas Allen (b)

MASCAGNI: Cavalleria rusticana.

CAST:

Santuzza	Montserrat Caballé (s)
Lola	Julia Hamari (ms)
Mamma Lucia	Astrid Varnay (ms)
Turiddu	José Carreras (t)
Alfio	Matteo Manuguerra (b)

Southend Boys' Choir*, Ambrosian Opera Singers, Philharmonia Orchestra, Riccardo Muti, cond. [John Mordler, prod.] ANGEL SZCX 3895, \$27.94 (three discs, automatic sequence).

COMPARISONS—both operas:

Pavarotti, et al.	Lon. OSAID 13125
Di Stefano, et al.	Ang. CL 3528

COMPARISONS—*Pagliacci*:

De los Angeles, Bjoerling, Warren, Merrill/Cellini	Sera. IB 6058
Amara, Corelli, Gobbi, Zanasi/ Von Matačić	Ang. SBL 3618
Lorengar, McCracken, Merrill, Krause/ Gardelli	Lon. OSA 1280

COMPARISON—*Cavalleria*:

Tebaldi, Bjoerling, Bastianini/Erede	Lon. OSA 12101
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lation of words, bindable into phrases and sentences?

Unfortunately Muti seems to have learned one of the key critical lessons of our times. For some reason, brisk pacing, crisp articulation, stinging accents, and precisely calculated dynamics are widely considered in and of themselves "musicianly" and expressive. In fact, these mannerisms strike me as more destructive than their slovenly opposites: At least the framework created by a Ghione or Erede or Molinari-Pradelli didn't prevent a performance from happening if the singers had one in them. It was sobering, after living with Muti's *Pag*, to go back to the De los Angeles/Bjoerling/Warren/Merrill set and hear by comparison a world of songfulness, color, and shape in the conducting of, for heaven's sake, Renato Cellini. Imagine, Renato Cellini!

I have complained in these pages before about the pitfalls of recording Italian operas in London, and this is one of the worst instances. The Philharmonia Orchestra sounds completely out of it, merely rendering notes in a purposeless and often downright ugly way. At least one critic, and one who should know better, has praised Muti's revelation of "inner voices" (like that damned thwacking bass drum?), which is usually a tipoff that nothing much is going on with all the voices that matter. Icing on the cake: a First Villager, mercifully unidentified, who sounds as if he's found his way to Calabria from a working-class district of London.

And what is Muti doing all this while, with disaster overtaking from all directions? *He's by God giving us pure, authentic performances!* Yessiree, it's back to the autograph scores, boys and girls!

For the first time we hear *Pagliacci* as Leoncavallo really meant it! In the Prologue, Tonio doesn't go up to that nasty A flat on "al pari di voi" or the G on "inomin-cute." (Question: Why doesn't he recite instead of sing "Poichè in iscena ancor le antiche maschere"? Aren't Leoncavallo's wishes equally clear about this?) Canio sings his final "A ventitre ore," after "Un tal gioco," as written rather than the traditional octave higher. "*La commedia è finita*" is spoken by Tonio rather than Canio. Etc.

Actually, most of the other "corrections," as described in the hapless liner note ("based on an article by Lorenzo Aruga"), seem to be instances of interpretive decisions that somehow found their way into either the printed score or the performing tradition. (The annotator often seems confused about the distinction.) And while many of these interpretive decisions strike me as eminently plausible, they don't of course belong in the score.



José Carreras, *Cavpag's* Turiddu/Canio

It might actually be interesting to hear the opera as first conceived, though even the annotator realizes that some twenty-seven years and an awful lot of performances passed between the composition of *Pagliacci* and the composer's death. "The possibility cannot be excluded," he notes, "that Leoncavallo may at some stage have authorized the modifications, above all in the vocal score, which was very well known among singers. At least, he may have tolerated them, as he is known to have tolerated the ending of the Prologue with the high G, to allow whoever sang Tonio an applause-getting extra top note."

Ah, yes, tolerant old Ruggiero. Letting those boorish singers have their applause-getting top notes, secure in his faith that one day a high-minded conductor, a real musician, would come along and do right by him.

Yikes. While we're on the subject, though, let me ask what is meant by an *extra* top note. One wonders, has the writer actually looked at the score? The highest note that Tonio ever has to sustain is F, and even this occurs only at several climactic points F being the upper edge of the break, and thus reachable by even the most middling house baritone, isn't it conceivable, even likely, that Leoncavallo was simply being practical in his writing? Especially as his little opera has two baritone roles, with Silvio being written for a higher, but still distinctly limited, voice.

When Leoncavallo *did* write sustained Fs for Tonio, they occur as climaxes at the tops of emotionally laden phrases: "*le nostr' anime considerate, poichè s'iam uomini*" in the Prologue; "*m'ha vinto l'amor! m'ha vinto l'amor*" in the scene with Nedda. These phrases look to me remarkably similar to the ones in which the infamous A flat and G

are traditionally interpolated, the major difference being that in *these* cases a climactic top note would take the baritone above the lie within which the role is set.

This business of "the composer's intention" is a bit more complicated than the scholars may imagine, but then, total ignorance of the human voice seems to be a prerequisite for serious operatic scholarship. Singing, how vulgar! And so it never occurs that Leoncavallo may not have just "tolerated" those interpolations; he may have *liked* them.

But even that isn't the issue. The issue is, what do you have to do to turn squiggles on paper into a living work of art? This is what performing is all about, and, so far as I'm concerned, "the composer's intention" is pretty much irrelevant. Either the performer engages our emotional involvement, in which case it doesn't matter how "faithful" he's being to his author, or he doesn't, in which case no amount of fidelity will fill the communicative void.

It's all very well to restore "*La commedia è finita*" to Tonio. Anybody on-stage could say it—excepting Nedda and Silvio, their being dead and all. (Though who knows?) The intention of the line isn't realized in the act of assigning it to one or another character; it's realized—defined, in fact—in the act of performance, of communicating to the audience the dramatic significance of *this* character making *this* utterance at *this* moment.

Which doesn't happen at any point in these performances. Rendering the notes of Leoncavallo's autograph score does not give you a performance of *Pagliacci*. A performance happens when competent singers make of those notes something that connects them to our emotional lives. The nature of that connection depends at least as much on the performers as the composer; after all, you could have a performance without a composer, but without performers, you'd be kind of stuck.

The De los Angeles/Bjoerling/Warren and Corelli/Gobbi/Von Matačić sets make wildly different experiences of *Pagliacci*, but they both make rich and satisfying experiences. Although we may decide after the fact that such potential variety (and we could cite half a dozen or more other recordings as well) is in part a measure of the opera's greatness, it is the work's emotional content, not its greatness, that must be performed. *Cav* has always been more problematic on records, though it has rarely fallen as flat as it does here. The recording to which I most often turn is the Tebaldi/Bjoerling/Bastianini.

Nero may have fiddled while Rome burned, but at least he fiddled. Muti scrupulizes.

Classical Reviews

reviewed by

Scott Cantrell	Allan Kozinn
Abram Chipman	Paul Henry Lang
R. D. Darrell	Irving Lowens
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Robert Fiedel	Karen Monson
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Dale S. Harris	Patrick J. Smith
Philip Hart	Paul A. Snook
Nicholas Kenyon	Susan Thiemann Sommer

BACH: *St. Matthew Passion*, S. 244.

Peter Schreier, tenor (Evangelist); Dietrich Fischer-Dieskau, baritone (Jesus); Edith Mathis, soprano; Janet Baker, alto; Matti Salminen, bass; Regensburg Cathedral Choir, Munich Bach Choir and Orchestra, Karl Richter, cond. [Gerd Ploebusch, prod.] ARCHIV 2712 005, \$39.92 (four discs, manual sequence). Tape: 3376 016, \$29.94 (three cassettes).

COMPARISON:

Richter/Munich Bach Arc. 2712 001

Twenty years have passed since Karl Richter's first recording of Bach's *St. Matthew Passion*. Those years have seen a revolution in our understanding of Bach and in our performance of his music. The new chronology of his vocal works, which Alfred Dürr and Georg von Dadelsen developed in the 1950s, has become widely known and accepted; the picture it paints of Bach's cantata composition being almost totally discontinued after his first six years in Leipzig has important implications for the place of the *St. Matthew Passion* in his output. It now comes at the end, rather than in the middle, of his period of active cantata writing. (Joshua Rifkin has suggested that it was first performed in 1727, not 1729—a controversial view that would make the concentration of Bach's activity even more remarkable.) And the last twenty years have also seen the pioneering recordings of his Passions, B minor Mass, and cantatas on original instruments by Nikolaus Har-



Edith Mathis
Superb, radiant Bach

noncourt and Gustav Leonhardt, versions that have changed our notions of how this music can sound.

Richter, too, has been active during this period. He has adapted his performing style considerably to match the new emphasis on clarity of contrapuntal line and sharpness of articulation that "authentic" performances have suggested. He has produced a long series of cantata recordings, many of them very fine, persuasive examples of what Bach can sound like with comparatively small-scale, intelligent modern forces. Richter, Harnoncourt, and Leonhardt, I suspect, have learned much from their cantata recordings—and their editions of the Passions and Mass have therefore been outdated. It is excellent news that Richter has been able to record the *St. Matthew* again, and I hope his colleagues are allowed to do likewise; I would love to hear a new *St. John Passion* from Leonhardt or a B minor Mass from Harnoncourt.

This Richter recording is in some respects predictable and in others more surprising. Among the features that might be expected are a firm, clean string sound, crisp, sharp rhythms, and an idiomatic approach to vocal and instrumental ornamentation. (It is amazing to go back to the first version and hear the soloists omit the clearly written ornamentation in "*So ist mein Jesus*," though the orchestra plays it!) The Munich Bach Choir is, if anything, more finely drilled on the new recording; the choruses of the last part make a razor-sharp impact, and a close recording (which reveals some patches of weakness in the choral tone—brash sopranos, fuzzy altos, tenors weak at the top of the range) gives these sections greater immediacy. The orchestral playing is entirely competent, and some of the obbligato work is most distinguished. (Aurèle Nicolet is the first flutist; the second flute, first oboe da caccia, and continuo bassoon players have not changed in twenty years.)

But when I first approached this version and listened to the great opening chorus, my immediate impression was that it was static, monumental, and unmoving. Was this really the conductor whose old version so many thousands of people had lived with for years? Perhaps it was I who had changed; perhaps I couldn't take Richter anymore after hearing the insights of Harnoncourt; it had indeed been a few years since I had listened to that old *St. Matthew*. As the performance continued, however, my doubts grew, especially during the big choral movements. "*O Mensch, bewein*" at the end of Part I also seemed lethargic, the sound dessicated; the chorales were pulled around, overmanipulated; the climactic two-bar "*Wahrlich, dieser ist Gottes Sohn gewesen*" was slow and solid.

So when I returned to the old recording to make comparisons, I started with those movements. The surging, Romantic pulsation of the opening movement gripped me again, and the slurred, flowing lyricism of "*O Mensch*" moved me; both numbers were actually taken *faster* in the old account. The chorales, while varied in treatment, seemed so much less fussy, more appropriately declamatory; "*Wahrlich*," though very slow, moved forward purposefully. Could it be that I really preferred this out-of-date, old-fashioned approach to Bach? At least for these central sections of the work, I did.

In other features, the new set is

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

Critics' Choice

The most noteworthy releases reviewed recently

AVISON: Concerti Grossi after Scarlatti (12). St. Martin's Academy, Marriner. PHILIPS 6769 018 (3), July.

BACH, BRAHMS: Chorale Preludes (arr. Busoni). Jacobs. Nonesuch H 71375, Aug.

BARTÓK: Bluebeard's Castle. Varady, Fischer-Dieskau, Sawallisch. DG 2531 172, Aug.

BARTÓK: Violin Concerto No. 2. Zukerman, Mehta. COLUMBIA M 35156, July.

BEETHOVEN: Symphonies (9). Vienna Philharmonic, Bernstein. DG 2740 216 SKL (8), July.

BERG: Lulu. Stratas, Boulez. DG 2711 024 (4), March.

BERNSTEIN: Serenade; Fancy Free. Kremer, Israel Philharmonic, Bernstein. DG 2531 196, June.

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COPLAND: Piano Works. Smit. COLUMBIA M2 35901 (2), May.

DUKE: Songs. Bogard, Duke. CAMBRIDGE CRS 2776, Aug.

EATON: Danton and Robespierre. Indiana University, Baldner. COMPOSERS RECORDINGS IUS 421 (3), July.

GRIEG: Olav Trygvason; Landkjenning. London Symphony, Dreier. UNICORN RHS 364, June.

HANDEL: Ariodante. Mathis, Baker, Leopard. PHILIPS 6769 025 (4), Aug.

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PROKOFIEV: Alexander Nevsky, Op. 78. Obraztsova, Abbado. DG 2531 202, July.

SCHUBERT: String Quartet No. 15, in G, D. 887. Juilliard. COLUMBIA M 35827, June.

SCHUBERT: Symphony No. 7, in E (arr. Weingartner). Berlin Radio, Rögner. SPECTRUM SR 116, Aug.

SHOSTAKOVICH: Song Cycles. Bogacheva, Nesterenko. COLUMBIA/MELODIYA M2 34594 (2), April.

TANEYEV: Oresteia. Belorussian State Opera, Kolomizeva. DG 2709 097 (3), May.

ZEMLINSKY: String Quartet No. 2, Op. 15. LaSalle. DG 2530 982, June.

THOMAS MURRAY: Organ Recital. Town Hall S 23, June.

THE RECORD OF SINGING, VOL. 2. EMI ODEON RLS 743 (13), May.

ANDRÉS SEGOVIA: The EMI Recordings 1927-39. ANGEL ZB 3896 (2), July.

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clearly superior. The sound is far more sophisticated: The stereo separation of the old one was fairly crude, the acoustic quite resonant; now everything can be heard. And the new soloists are preferable. Peter Schreier is an Evangelist of great purity and directness (though I would not want to lose forever the more emotional approach of Ernst Häfliger on the old set). Schreier also does the arias, which is possible only in the recording studio. Edith Mathis is a superb soprano, fresh and radiant (by comparison, Irmgard Seefried seemed to have strayed in from *Götterdämmerung*), and Matti Salminen, new to me, is a real discovery for the bass arias. Dietrich Fischer-Dieskau, who did those arias in the previous version, now contributes a Christ that is a model of restraint: light-voiced, unsanctimonious, unaffected—a real success. I suppose I should rejoice that Janet Baker has joined this illustrious team, but I find her Bach (as in the Angel *Christmas Oratorio*, SC 3840) mannered and distracting. Just the one word "*Erbarme*" at the start of her great aria is irritating: The first syllable is treated as an intake of breath, the second *r* is violently rolled, and the sound has that squeezed legato that inhibits all Bach's natural lyricism. (Hertha Töpper in 1959 was gloriously resonant, far too free with rhythm and pitch, but splendid all the same.)

The publicity for the new set claims some important innovations in the recording; since no mention of them is made in the booklet, perhaps they should not be treated too seriously. Yet Richter says it has now been "discovered" that the continuo keyboard instrument should be the harpsichord, not the organ. Well, Bach certainly used the harpsichord on some occasions, but the fact that he indicates as much should make it all the clearer that in normal circumstances he used the organ for all his church music. So this seems to me a regressive step on Richter's part, though he handles the harpsichord tastefully; the effect is more satisfactory than the blaring, distant screech of the organ in the old reading. This version is also said to exploit for the first time on record Bach's spatial requirement of two choirs and orchestras. Which it does; but so, more radically, does Helmuth Rilling's fine modern-instrument account on CBS Masterworks, which has been released in Europe. (It is supposed to appear here, perhaps in conjunction with his B minor Mass at Lincoln Center this season.) Rilling is far more scrupulous in observing Bach's markings: His Evangelist, for instance, stands clearly with Choir I on the left (outside the left of the stereo picture, in fact).

The only piece of information about Richter's supposedly innovative developments contained in the record booklet is a

negative one: A tiny line in Archiv's admirably full documentation reveals that he still uses the old Schneider *Bach Gesamtausgabe* score, not the authoritative *Neue Bach Ausgabe* revision by Dürr. All we get by way of introduction to Richter's new interpretation is a wild, eccentric essay by Joachim Kaiser, which begins with a reference to Bach as the "Fifth Evangelist" and continues by dragging in Goethe, Brecht, Hemingway, *King Lear*, Bloch, Berg, and Hegel. This does not begin to provide an appropriate context for the performance.

In sum, then, a curious account: It is technically fine—with generally excellent soloists, a good choir, and a solid (if dry) orchestra—and well recorded; but it provides neither the old-fashioned charisma of the 1959 version nor a radically different and newly illuminating approach. N.K.

BEETHOVEN: Concerto for Violin, Cello, Piano, and Orchestra, in C, Op. 56.

Anne-Sophie Mutter, violin; Yo-Yo Ma, cello; Mark Zeltser, piano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 262, \$9.98. Tape: 3301 262, \$9.98 (cassette).

A generation ago, Beethoven's Triple Concerto was condescendingly regarded as a curio, the infrequent recording or performance used as an occasion to give first-desk orchestral players a chance to shine. Even today, though fully appreciated and firmly in the standard repertory, it remains a problematical work, posing some subtle—and not so subtle—alternatives in the chemistry of casting.

The first step toward assuring a successful reading is to put in charge a strong conductor, capable of withstanding a three-way challenge to his authority. Next, the cast can include either individual soloists or a permanent trio. An obvious advantage to the latter arrangement, with a "single" soloist, is that all divergencies of style and interpretation will probably have been smoothed away well in advance of rehearsals. The Haitink/Beaux Arts (Philips 9500 382) and Masur/Suk Trio (Quintessence PMC 7077) recordings offer the advantage of a shipshape stylistic unanimity (particularly the Masur) but the disadvantage of a certain cut-and-dried uneventfulness—moments of eloquence being sacrificed for the (questionable) greater good of the whole.

There is also something to be said for bringing together three soloists with irreplaceable individuality and temperament. In a rare constellation such as the one in Karajan's older recording (Oistrakh, Rostropovich, and Richter; Angel S 36727),

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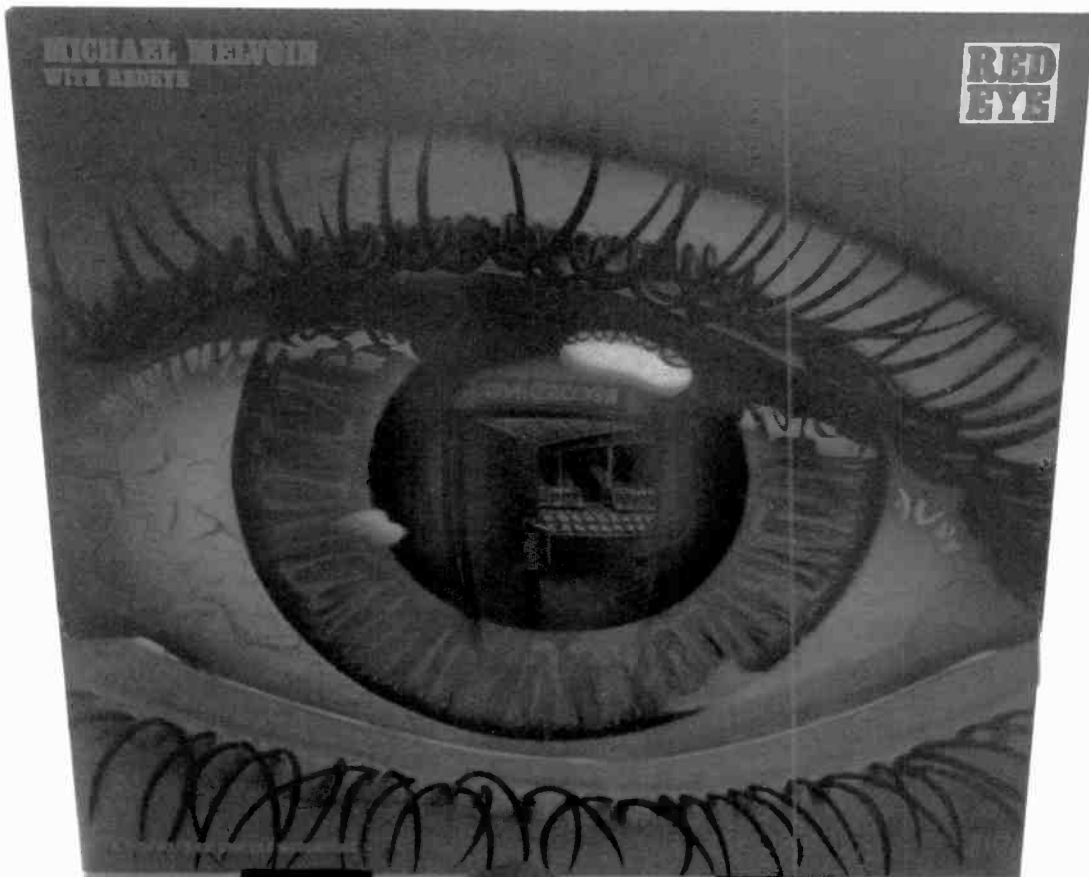
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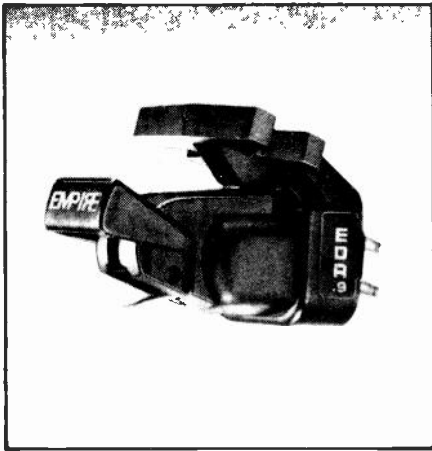
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the stars merge with as much finesse as in any permanent trio, matching the conductor's forceful personality with glamorous tone and authoritative opulence. But in several other "all star" editions, the pianist dominates; it is hard even for the likes of Szeryng and Starker (Philips 6500 129) or Laredo and Parnas (CBS MS 6564) to match the insight of an Ariau or a Rudolf Serkin.

If any one soloist is to receive priority, it should be the cellist. Beethoven's writing for that golden instrument is both tendishly demanding (with high tessitura and intricate filigree) and rather curious (with a range that is always alto, never tenor). Even in the short slow movement, where one might have expected the composer to luxuriate, the beautiful melody is "sung" in the precarious higher octave. Intonation thus becomes a crucial factor, and many an otherwise solid instrumentalist has come to grief, particularly in the third-movement hurdles.

This new performance—pretty marvelous in all departments—is notable for the searching, almost vocal nuance the incredible Yo-Yo Ma brings to his part. The two other players are impeccable, without quite riveting one's attention as Ma does. Anne-Sophie Mutter contributes clean, silky sound and pure intonation. Mark Zeltser, whose previous work I have not liked, confines his moments of hard, sprinting, percussive fingerwork to a few climaxes where it is fairly appropriate; elsewhere, his tonal refinement reveals attributes of a colorist à la Horowitz. (He also resembles Horowitz in his slightly inhibited concept of classical style.) Although the three really represent disparate traditions (and decades: Mutter is in her mid-teens; Ma, wise beyond his years, in his early twenties; and Zeltser in his thirties), they perform harmoniously, with a warming spirit of cooperation. Indeed, I prefer their fission to the benign corporate outlook of Oistrakh, et al.

Karajan again serves up his massively imposing concept of the score, adding a few innovative liberties, such as a permissible ritard in the first movement's coda. DG's sound, as warm as Angel's and much cleaner, frames the enterprise magnificently. With due appreciation of the other notable issues, this should be a milestone of recorded music for years to come. H.G.

BEETHOVEN: Variations for Piano.

Rudolf Buchbinder, piano. TELEFUNKEN 6.42070, \$9.98. Tape: 4 42070, \$9.98 (cassette).

Six Variations on an Original Theme, in F, Op. 34; Fifteen Variations and Fugue on a Theme from "Prometheus," in E

flat, Op. 35 (*Eroica*); Six Variations on a Theme from "The Ruins of Athens," in D, Op. 76; Thirty-two Variations on an Original Theme, in C minor, WoO. 80.

Rudolf Buchbinder's contribution to Janos Starker's most recent account of the Beethoven works for cello and piano (Telefunken 36.35450, October 1979) was notable for its nuance and finesse; heard on his own, the gifted young Viennese pianist sounds tougher and more astringent tonally, but his musicianship and skill are again impressive.

His performances respect the German classical tradition without sacrificing fanciful color and boisterous humor. The rigorous chaconne aspects of the C minor work are heeded, but the cumulative buildup to the climax never seems constricted (as, for example, in Brendel's square-toed old Vox recording). Buchbinder holds a similarly stringent yet benevolent rein on the vast structure of the quasi-symphonic *Eroica* essay. His ascetic balance of structural logic and expansiveness works equally well in the experimental, lyrical Op. 34 and in the rowdier, relatively inconsequential Op. 76. Throughout, the playing is carefully shaped and articulated, mindful of both external showmanship and spiritual values—strikingly reminiscent of Rudolf Serkin's style of twenty-five years ago.

Telefunken's sound and processing are as fine as the playing. H.G.

BERLIOZ: *Herminie*; *Cléopâtre*.

Janet Baker, mezzo-soprano; London Symphony Orchestra, Colin Davis, cond. PHILIPS 9500 683, \$9.98. Tape: 7300 778, \$9.98 (cassette).

COMPARISON—*Cléopâtre*:

Baker, Gibson/London Sym. Ang. S 36695

Herminie, the cantata that won Berlioz second place in the 1828 Prix de Rome competition, is a more conventional example of the genre and of his talents than the better-known *Cléopâtre*, the audacities of which lost him the expected first place the following year. *Cléopâtre* is indeed the more striking and characteristic piece, but Berlioz' admirers will find points of interest in *Herminie* as well—not least in the use of what would later become the *idée fixe* of the *Symphonie fantastique* as a principal theme.

Cléopâtre has been recorded before—four times, in fact, including versions by both Janet Baker and Colin Davis, though not together: he with Anne Pashley (*Oiseau-Lyre*, deleted; valuable still for its coupling of unfamiliar choral works), she with Alexander Gibson (backed by the final scene of *Les Troyens*). Despite the excel-

lent orchestral framework on the new disc, the admired mezzo is far from repeating her impressive achievement of a decade ago; her voice has diminished in range, security, and power, and she declaims less firmly and confidently. (Some of the recitative in *Herminie* is closer to whispering than declamation, which cannot be right stylistically.) If you want to hear *Herminie*, this is your only choice, but for *Cléopâtre*—and for one of Janet Baker's best recordings—go to the Angel disc. D.H.

CHOPIN: Piano Works.

Emil Gilels, piano. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 099, \$9.98.

Sonata for Piano, No. 3, in B minor, Op. 58. Polonaises: No. 3, in A, Op. 40, No. 1; No. 4, in C minor, Op. 40, No. 2; No. 6, in A flat, Op. 53.

Deutsche Grammophon, having given us the fastest performance of Chopin's B minor Sonata (Argerich, 139 317), now offers the other extreme. Chopin specified that the first movement should be played *Allegro maestoso*, but most pianists—except for Cliburn (RCA, deleted), Perahia (Columbia M 32780), Ashkenazy (London CS 7030), and now Gilels—conveniently overlook the qualifying directive. There are good reasons for wanting to play faster, to keep the backbone from going limp, but equally good reasons for slower pacing, the most important being the wealth of counterpoint that needs added space in which to breathe.

Gilels is reasonably successful in suggesting the structural rigor and very successful in exposing a wealth of relevant detail. He delves deep for inner voices and comes up with a few bona fide treasures: The falling seconds that hover about the second theme at first seem arbitrary, but then start one thinking; not only are they used extensively when Chopin develops his themes, but they are actually derived from the sonata's first two notes and figure in all four of its movements. Gilels' highlighting is a far cry from the irresponsible inventing of inner voices perpetrated by Josef Hofmann and some of the other old-fashioned, showoff pianists.

The other movements are a bit more conventional. Gilels takes a whirlwind view of the scherzo but straightens out the little bobble that pervades most interpretations. The *Largo* has ruminative breadth, as does the finale, after a deceptively brisk statement of its introductory measures. One misses some of the impulsiveness heard in Gilels' Carnegie Hall performance a couple seasons ago, yet this is an uncommonly interesting reading, far more unified than

Ashkenazy's, which bogged down in its own ruminations.

The polonaises are less satisfying. Here, too, Gilels characterizes more than he used to, but his touch still has its erstwhile bleak, hard edge, and the chains of trills in Op. 53 have a machine-tooled glint. H.G.

ELGAR: The Dream of Gerontius, Op. 38.

Alfreda Hodgson, alto; Robert Tear, tenor; Benjamin Luxon, baritone; Scottish National Chorus and Orchestra, Alexander

Gibson, cond. [Simon Lawman, prod.] VANGUARD VSD 71258/9, \$15.96 (two discs, manual sequence).

ELGAR: Concerto for Cello and Orchestra, in E minor, Op. 85. WALTON: Concerto for Cello and Orchestra.

Ralph Kirshbaum, cello; Scottish National Orchestra, Alexander Gibson, cond. [Robert Matthew Walker, prod.] CHANDOS ABR 1007, \$12 (distributed by Darton Records, 160 W. 65th St., New York, N.Y. 10019).

Continued on page 90



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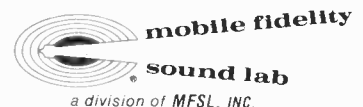
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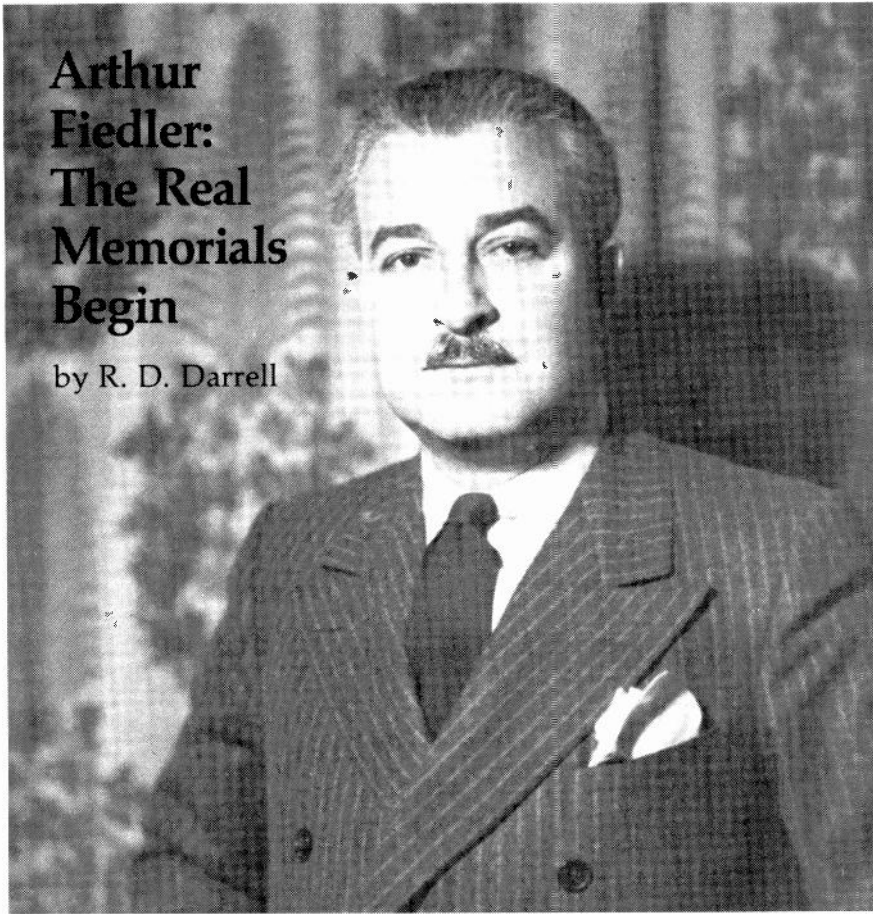
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Arthur Fiedler: The Real Memorials Begin

by R. D. Darrell



Of the considerable number of Fiedler releases that appeared soon before and after the conductor's death on July 10, 1979, few are real memorials. They are valuable for other reasons, representing some of his last recording sessions; one of the first Boston Pops sessions under a surrogate conductor (Harry Ellis Dickson);

ARTHUR FIEDLER: Forever Fiedler.

Various soloists; Boston Pops and RCA Victor Orchestras, Arthur Fiedler, cond. [John Pfeiffer, prod.] RCA RED SEAL CRL 3-3599, \$17.98 (three discs, mono and stereo). Tape: CRK 3-3599, \$17.98 (three cassettes). [From various RCA originals, 1935-74.]

ARTHUR FIEDLER: Mister Music U.S.A.

Boston Pops Orchestra, Arthur Fiedler, cond. [Thomas W. Mowrey, prod.] DEUTSCHE GRAMMOPHON 2721 215, \$19.96 (two discs) [from various DG originals, 1970-76].

ARTHUR FIEDLER: The Two Sides of Fiedler.

Boston Pops Orchestra, Arthur Fiedler, cond. LONDON PHASE 4 SPC 21190, \$8.98. Tape: SPC5 21190, \$8.95.

Fiedler's first (and only?) recordings in modern direct-to-disc technology; new and reissued programs prepared to commemorate the Fiedler/Pops association, seemingly eternal but actually fifty years old; and still more of the innumerable reissue anthologies through which most Fiedler hits are cloned into well-nigh endless sales life. But only now has there been time to prepare more truly representative and comprehensive surveys of the unique recording career that began in 1935 for RCA Victor and extended in 1970 to Polydor/Deutsche Grammophon, in 1975-76 to Decca/London, and to other labels.

The RCA Red Seal box, which includes a four-page leaflet with a tribute by Richard Mohr, is the most far-ranging, chronologically and programmatically. There are two sides of "Early Recordings," all pre-1956 monos, with two samples (the best-selling *Gade Jalousie* and Wolf-Ferriari's *Segreto di Susanna* Overture) from the Boston Pops' debut recording session, July 1, 1935. Five of the seven "Great Collaborations" on Side 5 are also monos: those starring Robert Merrill, Nathan Milstein, Patrice Munsel, Helen Traubel, and Jesús María Sanromá, the last in an excerpt from the first symphonic *Rhapsody in Blue*, June 15, 1950. Sides 3 and 4 proffer stereo ver-

sions (1956-74) of nine short classical and six pops favorites.

Almost as valuable as the selections themselves, some of which have been unjustly forgotten, is the fascination for audiophiles of the consistently effective sonic qualities maintained, despite constant changes of producers, engineers, and recording equipment, over a span of four decades. Fiedler's characteristic verve and crispness—his special freedom from sonic hangover achieved by his insistence on ending tones no less precisely than they are attacked—is evident from first to last, as are his ebullience and irresistible relish for whatever music he may be playing, no matter how hackneyed or lightweight. Early on in the collaboration, a soberly discriminating critic, Philip L. Miller, went so far as to assert that the Boston Pops Orchestra under Fiedler "has yet to make a poor recording." To repeat that claim today would scarcely be an exaggeration.

Side 6 is devoted to "Reminiscences": apparently impromptu quasi-conversations, spoken in Fiedler's Bostonian accents as informally and vivaciously as one remembers from personal talks—especially my own memorable last ones in preparation for my May 1960 interview/profile. But in this recording (made in 1976 for *Billboard* and American Airlines) the title of *billboard* and American Airlines) and the philosophy are backed by and interspersed with some of the works most closely associated with his career. At first this music (*1812 Overture*, *Stars and Stripes Forever*, etc.) seems a bit distracting. But it's used so ingeniously—now strictly as background, now taking center stage in the intervals between "chapters" in the spoken reminiscences—that the collage soon comes to be accepted as an extremely apt and effective technique.

DG, of course, has far less material to choose from, and its two-disc program is of necessity dominated by pop pieces. All are short, except for the *Hair*, *Fantasticks*, and *Snow White and the Seven Dwarfs* medleys, and are categorized under the side headings "Broadway," "Movies and TV," "Standards and Top Ten," and "Classics and Encores." Even the so-called classics are confined to the *Gayane* "Saber Dance," Debussy's *Clair de lune*, the *Gypsy Baron* entrance march, and an uncredited transcription of the "Hallelujah" chorus from *Messiah*! In compensation, the recent recording technology is still more arrestingly vivid, even spectacular, and the double-folder format includes not only a moving "appreciation" by Michael Steinberg, but also five pages of illustrations, far superior to those in RCA's crowded single-page montage.

The latest release in Fiedler's Decca/

London series—too short and recent for reissue anthologies as yet—again spectacularly demonstrates the relish with which he and his players exploited the full high-voltage potential of Phase 4 multitrack technology at its best. The miserably inadequate labeling and notes don't say when these sessions took place, but they obviously were well before ill health had begun to loosen his grip or dilute his zest. Indeed, he has seldom been more romantically eloquent than in this *Hänsel und Gretel* "Dream Pantomime" or more grandly festive than in the *Midsummer Night's Dream* "Wedding March" and *Aida* ballet music. And surely none of these or the other long-time Pops concert favorites (Dvořák's *Slavonic Dance*, Op. 72, No. 7, and Chopin's *Military Polonaise*) has ever been more vividly recorded than it is here. The inevitable symphonic show and film hits also are characteristic of Fiedler's unique gift for endowing even the most pretentiously inflated scorings with dramatic conviction as well as truly sumptuous orchestral sound. It's wry irony that three of the five well-varied divertissements (*Star Wars*, *Jaws*, *Evergreen*) are credited to composer John Williams; no one could have imagined at the time these performances were recorded that he would turn out to be Fiedler's successor as leader of the Boston Pops Orchestra.

Nevertheless, this latest (possibly even last) of Fiedler's innumerable triumphant recordings is dwarfed in significance by the two memorial retrospective releases, even though these are scarcely as comprehensive as they might be. Some of the most enterprising early-Pops adventures are still to be born again: the first-ever Paderewski piano concerto with Sanromá, Sinigaglia's delectable *Danze piemontesi*, and Litoff's *Robespierre* Overture, for example. And all of us have our own particular cherished favorites. But demanding resurrection most importunately of all is Fiedler's *Sinfonietta* series (1938-46), especially dear to the heart of its not always pop-minded conductor. Its Handel, Corelli, Telemann, and Mozart releases (many of them featuring organist E. Power Biggs) were pathbreakers in their day; others were daring firsts—works by the still too little known William Boyce, William Felton, Esajas Reusner, and Gaetano Schiassi and, for the first time in America if not the world, that current superhit, Pachelbel's canon, which Fiedler recorded back in 1944.

But no Fiedlerian—from casual young fan to veteran aficionado—can afford to miss the present chances to relearn how much one extraordinary music-maker has contributed both to our own artistic experiences and to the expansion of the whole recorded repertory.

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Continued from page 87

ELGAR: *Orchestral Works.*

Royal Liverpool Philharmonic Orchestra, Charles Groves, cond. [Brian B. Culverhouse, prod.] ARABESQUE 8002, \$6.98. Tape: 9002, \$6.98 (cassette).

The Crown of India, Op. 66: Suite. Coronation March, Op. 65. Imperial March, Op. 32. The Light of Life, Op. 29: Meditation. Caractacus, Op. 35: Woodland Interlude; Triumphal March.

The Dream of Gerontius was the work that saved oratorio. The form could easily have died at the end of the nineteenth century, suffocated by the sanctimonious weight of Stanford and Sullivan, by works like the latter's *Light of the World*, which Queen Victoria said was "destined to uplift British music." But in choosing to set Cardinal Newman's poem, and in setting it so powerfully, Elgar proved that oratorio did not have to consist only of affirmation and mindless praise. In *Gerontius'* final moments of self-doubt—"I can no more; for now it comes again/That sense of ruin.../ That masterful negation and collapse of all that makes me man," Elgar managed to express something of the crisis through which religious England had passed, the "long, withdrawing roar" of Matthew Arnold's "sea of faith." The affirmations of *Gerontius*, when they came, were all the stronger for having been built on a personal drama of doubt and faith. To us, the conflicts seem tame, the drama feeble; eighty years ago, they were dynamite.

Throughout Elgar's composing career, there was a gulf between music of introverted despair—*Falstaff*, the cello concerto—and music of extroverted confidence—the *Pomp and Circumstance* Marches. In *Gerontius*, as in the two symphonies, these two currents are held in a powerful balance, and any successful performance must suggest both bleak unhappiness and radiant confidence. Sir Alexander Gibson's new account is impressive in many ways. He has a good feeling for Elgar's long-breathed lines and surging, subsiding emotions. The Scottish National Orchestra plays responsively, though it is not recorded with ideal clarity. In Robert Tear, this recording has a *Gerontius* of power and immediacy, intense without being melodramatic, lyrical without being religious. Alfreda Hodgson is a warm, sympathetic Angel, and Benjamin Luxon a solid and resonantly voiced priest (and Angel of the Agony); both have slightly cloudy voices, however.

I can recommend this as a worthy and never misleading *Gerontius*, certainly better than the catalog's one stereo alternative, the Britten version with the London

Symphony (London OSA 1293). There is, of course, Sargent's old mono version (Turnabout THS 65102/3), with magnificent choral singing. (Gibson's rumbustious chorus just misses the necessary cohesion of attack.) But I would urge you to seek out Barbirolli's wonderfully rich and loving account (Angel, deleted), which has Janet Baker in perfect voice as the Angel and Richard Lewis, the most famous interpreter of the role, as *Gerontius*, though he has rather too stiff an upper lip in the part for my taste. And I cannot understand why the best *Gerontius* of recent years, Boult's EMI version—magnificently recorded, with one of the best overall sound pictures I have heard in a big choral work and with unbeatable playing and singing from the New Philharmonia and the London Philharmonic Choir—is still unreleased here. Some might dislike Nicolai Gedda's somewhat un-English *Gerontius*, but I find it a triumphant success, injecting a drama and urgency into the music that Tear, for all his fine qualities, cannot match. So until his *Barbirolli* reappears or the Boult arrives, Gibson is a good standby.

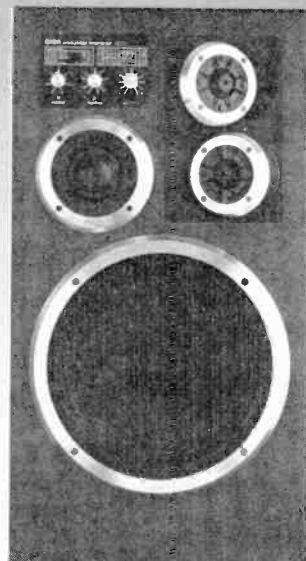
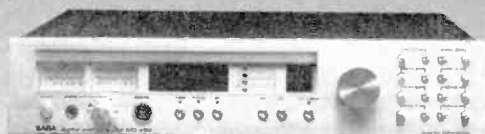
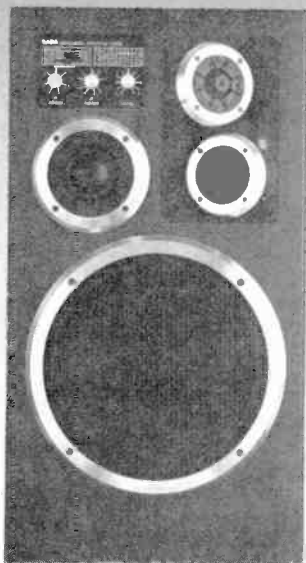
The coupling of Elgar and Walton cello concertos is, as they say, something else. Here Gibson and the Scottish National provide fine support for an interpretation of the Elgar by young cellist Ralph Kirshbaum that is well-nigh ideal. Other cellists have made this a feverish piece (Tortelier, Angel S 37029) or one of heartfelt emotion (Du Pré, Angel S 36338 and Columbia M 34530), but Kirshbaum captures its weary, pessimistic soul. The center of the music seems to come in those heart-stopping transition passages between movements, in which we are never quite sure that the piece isn't about to collapse into silence. The final reminiscence of the opening is superbly done, without a trace of sentimentality. Elsewhere, Kirshbaum has just the right noble eloquence, using a rich and beautiful cello sound while managing to avoid self-indulgence. It is not a fully projected performance—some might even find it dull—but a very musical one, responsive to the deepest meaning of a work that becomes ever more impossible to see as a portrait of war-torn England: The more one learns about Elgar's desperately unproductive final decade, the more this piece sounds like a lament for failing creativity.

How trivial, by comparison, is the Walton concerto! Pleasant enough, worked out with the composer's habitual skill and instinctive appreciation of orchestral texture, occasionally even powerful. But Elgar says something very important, with great difficulty; Walton says nothing in particular, and says it very well. The performance

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of the latter, which provides greater opportunity for virtuoso display than the Elgar, is brilliant and assured; the orchestral contributions are lively and well coordinated. A strongly recommended disc.

Sir Charles Groves's recording with the Royal Liverpool Philharmonic is devoted to minor Elgar, in a generally ceremonial mood. Occasional pieces like the *Coronation* March of 1911 make depressing listening; like Shostakovich's analogous works, they do not quite succeed in covering up (for both composers were men of integrity) deeper feelings that run beneath the jollity. However, not all here is in this mold; the *Crown of India* Suite deserves a rare airing, and there is an interlude from the early cantata *Caractacus* that seems to me among the loveliest and most characteristic things Elgar produced. Prospective purchasers should be warned, though, that it's the shortest item on the disc! Good performances, of no special brilliance; recommended for confirmed Elgarians only. N.K.

FRANCK: Sonata for Violin and Piano—See Saint-Saëns: Sonata for Violin and Piano, No. 1.

GRIEG: Sonata for Violin and Pi-

ano, No. 2, in G, Op. 13—See Saint-Saëns: Sonata for Violin and Piano, No. 1.

LEONCAVALLO: *I Pagliacci*. For a review, see page 79.

MASCAGNI: *Cavalleria rusticana*. For a review, see page 79.

MENDELSSOHN: *Orchestral Works*.

London Philharmonic Orchestra, Bernard Haitink, cond. PHILIPS 9500 535*/708*, \$9.98 each. Tape: 7300 678*/803*, \$9.98 each cassette.

Symphonies: No. 1, in C minor, Op. 11†; No. 3, in A minor, Op. 56 (*Scottish*)*; No. 4, in A, Op. 90 (*Italian*)†. *Calm Sea* and *Prosperous Voyage Overture*, Op. 27.*

MENDELSSOHN: *Orchestral Works*.

London Symphony Orchestra, André Previn, cond. ANGEL SZ 37614, \$8.98.

Symphony No. 4, in A, Op. 90 (*Italian*); *Hebrides Overture*, Op. 26; *Ruy Blas Overture*, Op. 95; *A Midsummer Night's Dream: Overture*, Op. 21.

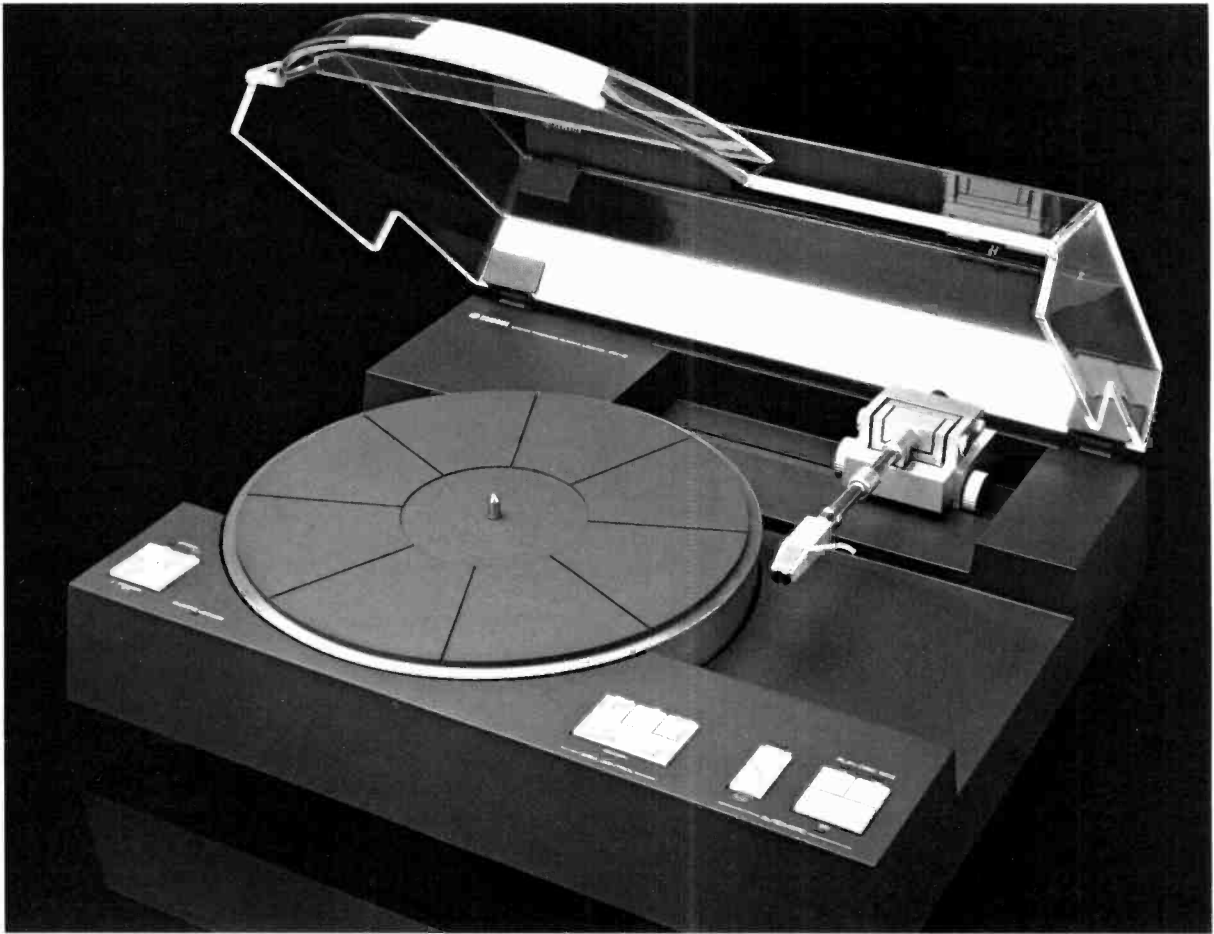
That Mendelssohn's symphonies are popular does not make them any easier to play. They present substantial problems of

style, all too rarely surmounted. Each work has a precise mood, which must be established, sustained, and developed without a false move. Conductors as eminent as Toscanini have recorded the *Italian* without its essential first-movement repeat, although as both new recordings attest, the double exposition is becoming more frequent.

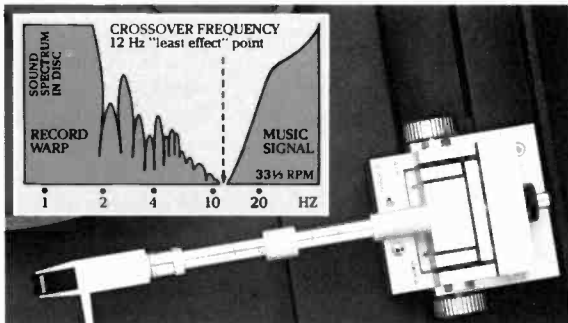
A successful Mendelssohn conductor must have a light touch, a precise sense of rhythm, and the knack of keeping a fine lyric phrase moving over a flowing pulse. Haitink has mastered these skills. His *Italian* floats like a feather, yet the color and atmosphere of the score emerge vividly. And in his *Scottish* Symphony, he captures with equal precision the gray of Edinburgh, the muted colors of the Highlands, and the bright array of tartans as the clans gather in the final pages. For contrast one need only turn to Previn's picture postcard from the Hebrides, Technicolor tourism.

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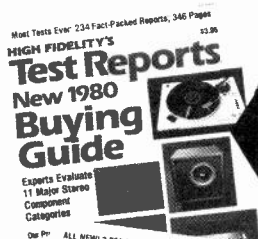
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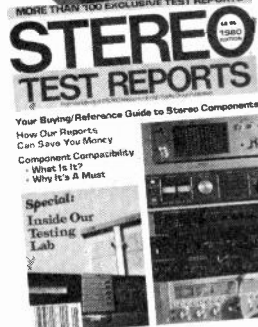
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Calm Sea and Prosperous Voyage was much admired by the Victorians. We see it, as we see the *Scottish Symphony*, as a sort of precursor of the tone poem, full of atmosphere and fine melodic pages.

The item of greatest interest in the Previn collection is the *Ruy Blas Overture*, a bright score, which has needed a new recording for some years. Previn's account is quite acceptable, and he does well with the familiar preface to *A Midsummer Night's Dream*. But his symphony performance suffers from bad sound (compare the balance of the opening of the finale with the Haitink) and perfunctory playing; no one is really terribly involved, and it shows. R.C.M.

MENDELSSOHN: Sonatas for Violin and Piano (2)—See Saint-Saëns: Sonata for Violin and Piano, No. 1.

MOZART: Arias—see Recitals & Miscellany, Leontyne Price.

PALESTRINA: The Song of Songs. Czech Philharmonic Chorus, Josef Veselka, cond. [Eduard Herzog, prod.] SUPRAPHON 4 12 2141/2, \$17.96 (two SQ-encoded discs, manual sequence).

There would seem to be a contradiction inherent in Palestrina's setting of the Biblical *Song of Songs*, arising from the contrast between the lush exoticism of the texts and the cool, restrained style of this most classical of late-sixteenth-century composers. Surely a more secular composer like Monteverdi, Marenzio, or even Gesualdo might be more appropriately drawn to this frankly erotic poetry. (Indeed, Monteverdi did set some of the verses, most notably in the 1610 *Vespers*.) But within the context of a style that eschews unprepared dissonance, abrupt rhythmic shifts, and contrasts of sonority, Palestrina weaves a sumptuous tapestry of sound reflecting the richly hued language and luxurious images of the text.

The Czech Philharmonic Chorus produces a sound beautifully matched to the opulent quality of the music. Apparently a mixed professional chorus of twenty to twenty-four members, the ensemble sings with a full-bodied, creamy tone, finely balanced throughout the registers. Individual lines are charged with inner vitality, yet they never overshadow the polyphonic whole. This is choral singing at its very best.

Conductor Josef Veselka adheres to the recently popular view that complete publications of motet cycles should be treated as musical wholes, striving for dynamic and interpretive effects that will link individual motets into much broader sonic

curves. Sometimes this has interesting results (the coda effect of Nos. 14 and 15 at the close of Side 2 is most effective), but any attempt to make a ninety-minute symphony of such an essentially heterogeneous collection must inevitably fail. Palestrina, fortunately, was not Bruckner, and he would probably have been appalled at the idea of anyone's listening to all twenty-nine motets of his *Canticum canticorum* at a single sitting. Within individual pieces, however, Veselka often works magic. The exuberance of the exclamation "*Ecce tu pulchra es*" in "*Fasciculus myrrhae*," the wide open spaces of the "slow" pieces, "*Vineam meam*" and "*Vulnerasti cor meum*," and the languorous floating suspensions "because I am dying of love" in "*Adjuro vos*" merit special mention.

The sound of the recording, made in 1976 under the direction of Eduard Herzog, is exceptionally fine. Sound buffs will find that reason enough to acquire it, and anyone who loves choral singing will thrill to the clarity, resonance, and balance. Supraphon supplies texts (but no translations), a trilingual note, and a soft-porn cover that has no discernible connection with the texts or the music. S.T.S.

PUCCHINI: La Bohème.

CAST:

- | | |
|------------------|--------------------------|
| Mimi | Katia Ricciarelli (s) |
| Musetta | Ashley Putnam (s) |
| Roçolfo | José Carreras (t) |
| Parpignol | Francis Egerton (t) |
| Marcello | Ingvar Wixell (b) |
| Schaunard | Håkan Hagegård (b) |
| Customs Official | David Whelan (b) |
| Coline | Robert Lloyd (bs) |
| Benoit | Giovanni de Angelis (bs) |
| Alcindoro | William Elvin (bs) |
| Sergeant | Richard Hazell (bs) |

Orchestra and Chorus of the Royal Opera House, Covent Garden, Colin Davis, cond. PHILIPS 6769 031, \$19.96 (two discs, manual sequence). Tape: 7699 116, \$19.96 (two cassettes).

COMPARISON:

De los Angeles, Bjoerling/Beecham
Sera. S 6099

To judge from this album, the Caballé/Carreras/Wixell *Tosca* (Philips 6700 108), and the Verdi I have heard him conduct at Covent Garden, Colin Davis seems to have little of the feeling necessary to realize the emotional life of Italian opera. Gifted and scrupulous musician though he once again reveals himself to be in this *Bohème*, he does not show the slightest understanding of the pulse and energy basic to Puccini's music. Not that he is merely slow and droopy (though, sad to say, he is often both). A lot of this performance, in fact, is



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pretty perky. The problem is one of musical continuity. In his hands *Bohème* becomes an unassembled mosaic of different moods and tempos, a series of fragments that fail to cohere. What the performance lacks is the spontaneity that only an overall sense of emotional impulsion can confer. Nothing here compensates for his failure to make the music sound, as it were, unpremeditated. That this deficiency has nothing to do with national temperament is demonstrated by Sir Thomas Beecham's success in achieving the necessary élan and the fully acknowledged emotionality that are missing from Davis' account.

Unfortunately, none of Davis' cast can prevail against his influence. José Carreras, his voice increasingly dark, makes ravishing sounds, especially in passages of full-voiced ardor, and he even tries to observe some of Puccini's expressive and dynamic markings. But his attacks at the beginnings of phrases have an edge of hoarseness throughout. Katia Ricciarelli is a sweet and intelligent, if not an especially touching, Mimì. Much of what she aims for is vitiated by her technical insecurity at the break in registers and the weakness of everything above it. Her pianissimo top C at the end of Act I is not good, and to my ears, it sounds minimally under true pitch.

On this occasion the fearsome vibrato in Ingvar Wixell's baritone dominates everything he does. Robert Lloyd's Colline is both lugubrious and mushy in sound; he needs to give his singing the musculature of properly enunciated consonants. Ashley Putnam, the young American soprano who has recently arrived so decisively upon the scene, is the weakest of the principals. Not only is she still in the formative stage with respect to musical personality, phrasing, and enunciation, she also sounds vocally undernourished. Though the upper part of her voice is strong, the tone often sounds incompletely focused and thus just under the note. She also has a poorly developed middle and lower register and consequently makes no effect in Act IV.

The small parts are capably done, and the chorus is lusty. The Covent Garden orchestra plays well for its music director. Sound and pressings are good, and the libretto appears in the usual four languages. Though I find De los Angeles increasingly hard to enjoy, the Beecham recording is still the one to go for. D.S.H.

SAINT-SAËNS: Sonata for Violin and Piano, No. 1, in D minor, Op. 75.
FRANCK: Sonata for Violin and Piano, in A.

Elmar Oliveira, violin; Jonathan Feldman, piano. [Samuel H. Carter and Marvin Saines, prod.] CBS MASTERWORKS

MX 35829, \$8.98.

SAINT-SAËNS: Sonata for Violin and Piano, No. 1, in D minor, Op. 75.
GRIEG: Sonata for Violin and Piano, No. 2, in G, Op. 13.

Christiaan Bor, violin; Jerome Lowenthal, piano. [Stephen Jabloner, prod.] PELICAN LP 2014, \$7.98 (Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034).

SCHUBERT: Sonatina for Violin and Piano, No. 1, in D, D. 384; Rondo brilliant, D. 895; Fantasy in C, D. 934.

B Sergiu Luca, violin; Joseph Kalichstein, piano. [Judith Sherman, prod.] NONESUCH H 71370, \$4.96.

MENDELSSOHN: Sonatas for Violin and Piano: in F minor, Op. 4; in F.

Oliver Stanton, violin; Barry Snyder, piano. [John Sautuccio, prod.] ORION ORS 79339, \$7.98 (Orion Master Recordings, Inc., 5840 Busch Dr., Malibu, Calif. 90265).

SCHUMANN: Sonatas for Violin and Piano: No. 1, in A minor, Op. 105; No. 2, in D minor, Op. 121; F-A-E Sonata: Intermezzo.

Jaime Laredo, violin; Ruth Laredo, piano. DESTO DC 6442, \$7.98. Tape: DCX 46442, \$7.98 (cassette). (Distributed by CMS Records, Inc., 14 Warren St., New York, N.Y. 10007.)

These Romantic sonatas for violin and piano run the gamut of popularity—from the Franck, which is in virtually every fiddler's repertoire (not to mention violists, cellists, and flutists), to the F minor Mendelssohn, an obscure though not unworthy effort from its composer's fifteenth year. The others have hovered at the fringe of the repertory for years without quite becoming standard fare. All have been recorded before, and most have been championed by a "name" artist.

Jascha Heifetz recorded the Saint-Saëns in 1950 with Emanuel Bay (RCA ARM 4-0947) and again in 1967 with Brooks Smith (RCA LSC 2978). Elmar Oliveira, the young Tchaikovsky Competition winner, approaches the work in the same daredevil, frankly virtuosic spirit, producing a brilliant, searingly energetic sound and seeking to dazzle—sometimes at the expense of humanity. That he evokes and sustains comparison with Heifetz is all to his credit, but the thirty-year-old account, acceptably reproduced even by today's standards, comes out comfortably ahead; neither Heifetz' later recording nor the CBS one quite duplicates its jewel-like composure and finesse. Jonathan Feldman, though balanced with rare forthrightness, remains an "accompanist," hitting the notes efficiently yet seldom creating the delicacy of texture and supple contouring of a genuinely equal partner. The distinction is admittedly fine, but the deficiency becomes

especially apparent in the moto perpetuo finale, where his slightly opaque tone and lack of distinctive articulation create problems for the violinist instead of matching him phrase for phrase.

Christiaan Bor and Jerome Lowenthal offer the alternative approach, treating the Saint-Saëns as an intimate, Schumannesque creation rather than as a counterpart to the C minor *Organ* Symphony (which it resembles both thematically and structurally). Bor's technique is sufficiently assured, but he shuns—perhaps intentionally—the thrusting brilliance and pulsating vibrato that Oliveira and Heifetz cultivate. Especially in the highest reaches, his sonority takes on a “white” quality more commonly encountered among chamber musicians than among soloists. In musical approach, too, Bor and Lowenthal seek—and find—tranquility and occasional poignancy with their careful dovetailing of ensemble and leisurely tempos. The last movement is paced more comfortably than usual, allowing for affectionate give and take in the shaping of unison phrases. The resultant performance is quite lovely, but in the end, I miss the requisite dynamism and brilliance.

Grieg's Second Sonata is a crystalline, lyrical work that stands in relation to its successor, No. 3, in C minor, much the way Brahms's A major Second does to its companion, No. 3, in D minor; indeed, the thematic similarity between the second movements of these two Seconds is uncanny. As with the Saint-Saëns, there are two Heifetz editions, from 1936 (RCA ARM 4-0944) and 1955 (RCA CRM 6-2264). (If memory serves, there is also one by Yehudi Menuhin, an HMV disc never issued domestically.) Bor and Lowenthal once again collaborate—in the true sense of that word—in a dramatic, large-scaled, slightly sober reading. Bor's rather plain, acerbic playing lacks the dewy purity and limpid elegance of the 1936 Heifetz but also, fortunately, the mannered rubato of the 1955 Heifetz. And Lowenthal comes to the rescue heroically, with help from the realistic modern reproduction. The compact, slightly dry studio sound makes balancing easier, of course, but Lowenthal produces a chiseled outline and perfectly controlled framework in both sonatas, showing the difference between an experienced soloist and a deferential “assisting artist.” The Pelican recording, then, is particularly valuable for its Grieg sonata.

Oliveira and Feldman, as in their Saint-Saëns, give their overside Franck sonata a large-scaled, extroverted (some will say “exhibitionistic”) treatment, with all stops out. Their interpretation reminds me of the one Erick Friedman and André

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Previn recorded for RCA in the late 1960s; here again I find "pistol-shot spiccato attacks, stretched-out rhetorical devices, and outsized dynamics . . . built to ocean-liner rather than to sailboat specifications," and I cite the overphrased first movement as evidence. Excellently done in its way, it nevertheless emphasizes the very qualities that can make this masterpiece seem hollow and overbearingly rhetorical. The Heifetz/ Rubinstein (Seraphim 60230, which sounds surprisingly fine given its 1937 vintage) and the ancient Thibaud/Cortot offer more meaningful virtuosity.

Schubert's works for violin and piano range from the three sparely written sonatas, demanding musically but not technically (save for finesse), to the C major Fantasy, a late work bristling with all sorts of difficulties. Some of the perils foreshadow Paganini—the second section is a case in point. But most are reminiscent of Beethoven's *Kreutzer* Sonata: the leaps, trills, and repeated notes for piano, and the hazardous high-position playing for violin, which demands ultimate intonational purity. The *Rondo brillant* likewise calls for an agile, accurate pianist with considerable endurance.

Sergiu Luca and Joseph Kalichstein need not fear the competition, for both play very beautifully indeed. From the magical haze over the fantasy's opening tremolando to the expansive yet rhythmically careful negotiation of later hurdles, these artists are obviously out to project the warmth and soul of the piece rather than its hypertense aspects. They linger over phrases lovingly, yet their geniality never becomes self-indulgent. The *Rondo brillant*, similarly played, sacrifices some of its exuberance but gains a welcome spaciousness. The D major Sonatina is fleetly paced, finely traced, and subtly understated. Luca's violin tone has a lean purity and much more bite than in his Bach and Busoni recordings; Kalichstein's piano, which particularly benefits from the large hall ambience, shimmers and supports without overwhelming. One hopes the rest of Schubert's music for violin and piano will follow, for all concerned have done themselves proud; the warmth and songful poetry of these readings will gladden the heart of any Schubertian.

Mendelssohn's F major Sonata, a fine work of patrician proportions from his mature period (it was written in 1838, the composer's twenty-ninth year), remained unpublished until Menuhin brought out an edition in the early 1950s. (He recorded it as well, on RCA, now deleted.) Since then, it has shown up several times in concert, and there is an Italian-derived recording by Franco Gulli and Enrica Cavallo (Musical

Heritage Society MHS 359) that I have been unable to rehear. That Mendelssohn, who evidently thought well of the work, never saw fit to send it to his publisher is inexplicable. The F minor Sonata, which was published, is an even greater rarity: Daniel Guiet and Artur Balsam recorded it on an early Concert Hall LP (now a collector's item), and the present disc raises the grand total of extant performances to two!

Mendelssohn, a curious case, requires not merely vigor and expertise, but suavity as well. (Schubert, on the other hand, is not harmed by a burgher approach.) Oliver Šteiner and Barry Snyder play more than merely capably, but they sound a bit blunt and excessively muscular; perhaps the recording—close-up and rather wiry for the violin, brittle for the piano—is at fault. The disc is certainly welcome for its F minor Sonata, but I recall both the Menuhin/Moore and Gulli/Cavallo editions of the F major as being more elegant—as was last year's New York performance by Ani Kavafian and Andre-Michel Schub.

The Desto coupling of the Schumann sonatas (with the *F-A-E* Intermezzo thrown in as makeweight) was recorded some years ago and sounds it. The latest technology is hardly necessary to capture the sound of a violin-piano duo; HMV's 1935 sound for Busch and Serkin in their earlier, choice version of the A minor Sonata was absolutely worthy, much better in fact than the slightly hard, though perfectly serviceable reproduction of their 1946 Library of Congress account of both sonatas (Odyssey Y3 34639). But Desto's technical work is depressing: Up front, the violin produces a consistently unpleasant fibrous rasp, while the piano is relegated to a position of meek subservience. Still worse, the prevailing tonal characteristics are damped down, and the D minor in my copy was blemished by ripping distortion on every loud attack. There is fine energy to Jaime Laredo's violin playing, and Ruth Laredo's keyboard work is sympathetic and sensitively nuanced. The Busch/Serkin performances, however, have greater scope and tension—qualities that can at least be savored without gagging. H.G.

SCHUBERT: Works for Violin and Piano—See Saint-Saëns: Sonata for Violin and Piano, No. 1.

SCHUMANN: Sonatas for Violin and Piano (2); Intermezzo—See Saint-Saëns: Sonata for Violin and Piano, No. 1.

SHOSTAKOVICH: Symphony No. 5, Op. 47. For a review, see page 77.

SIBELIUS: Symphony No. 2, in D, Op. 43.

BBC Symphony Orchestra, Thomas Beecham, cond. *ARABESQUE* 8023, \$6.98 (mono). Tape: 9023, \$6.98 (cassette).

The only other published Beecham/BBC Symphony collaboration, to my knowledge, is also Sibelius—a sizzling rendition on 78s of the *Intermezzo* and *Alla Marcia* from *Karelia*, which could have made a splendid filler for this record. London's radio orchestra plays the *Second* with unflagging energy. The brass tone is uncompromising in its raw urgency, the strings sing with a febrile, pulsating ardor—all very different, as I recall, from Sir Thomas' earlier studio recording of this symphony, a prettier but fussier effort with his own Royal Philharmonic, never issued on LP. No wonder this 1954 concert air check (from Royal Festival Hall) has been an object of critical adulation through its several British issues. (This is its first appearance on these shores.)

As the timings make clear, this is the fastest Sibelius *Second* now in *Schwann*. (Incidentally, it is also the only "historical" one there, RCA having dropped its Koussevitzky and Toscanini mono versions.) Statistics aside, note Beecham's coiled-spring, seamless flow in the first two movements, his refusal to indulge in the italicizations and distensions made traditional by Koussevitzky and currently to be heard from Kamu (DG 2530 021) and Bernstein (CBS M 31827). He even makes light of the *pesante* moment near the end of the *Andante*, though in that same movement (at letter D), literalists will be happier with his alert pullback of brass dynamics. Side 2 reveals a looser approach, at least in the quietly reflective episodes. The *scherzo's* trio broadens as it progresses, while the last movement offers some subtle pushes ahead. What will ring on in most ears long after the record has stopped spinning is the sheer, hurtling force of the triumphant main material of the finale, audibly spurred by Beecham's exhortatory barks early in the movement.

Unquestionably, this is a Sibelius *Second* for the occasion. So, in a different sense, is Barbirolli's early-'60s reading with the Royal Philharmonic—also belatedly introduced to *Schwann* by an independent midpriced label (Quintessence PMC 7008). Its plush, Mediterranean colors and its improvisatory, surging climaxes set against a basically unhurried pulse represent almost the antithesis of Beecham's gritty bluntness. Szell, their companion in the midpriced category (Philips Festivo 6570 084), is as different from the two Englishmen as they are from each other; his performance is steady, crystalline in texture, dazzling in the military precision of the *Concertgebouw's* response. You can spend more for

the state-of-the-art sonics of Colin Davis' noble, spacious Boston Symphony edition (Philips 9500 141) or less for the aging recording of Monteux's weighty and acerbic statement (London Treasury STS 15098).

This release by Arabesque (along with its earlier Borodin/Delius coupling) seems to augur a real commitment to reviving some of the more ephemeral items in the Beecham legacy. Might we hope next for the glorious Royal Philharmonic concert performance of Dvořák's *Eighth Symphony?* A.C.

STRAVINSKY: *Petrushka*. For a review, see page 77.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*.

Claudio Arrau, piano; Boston Symphony Orchestra, Colin Davis, cond. Philips 9500 695, \$9.98. Tape: 7300 783, \$9.98 (cassette).

Andrei Gavrilov, piano; Philharmonia Orchestra, Riccardo Muti, cond. [John Willan, prod.] Angel SZ 37679, \$8.98.

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To hear something altogether remarkable, listen to the opening bars of this concerto in the live recording by Horowitz and Toscanini (RCA LM 2319 or CRM 4-0914): The first fanfare, taken briskly, creates an immediate blaze of excitement; but then comes a substantial broadening, and those sweeping piano chords are as imposingly played as you'll ever hear them. The shifting of gears is masterfully unobtrusive, but it enables the performers to capture the best of two seemingly irreconcilable worlds: Played all fast, as in the other, studio-made Horowitz/Toscanini version (Victrola VIC 1554), the opening sounds frantic, lacking in breadth; played all slow, the more usual approach, it becomes pompous and sluggish. Both new interpretations strive for solemnity. Arrau and Davis, aided by Philips' ponderous proximity, at least deliver a crushing blow, while Gavrillov and Muti sound merely limp and dispirited, and Angel's porous orchestral sound adds to the prevailing mushiness.

Once past the introduction, both performances improve. Arrau and Davis are still a bit slow and picky, but they play with power and concentration; Gavrillov and Muti are fleet and whimsical, producing a delicate tracery of sound reminiscent of Shura Cherkassky's account on a long-deleted DG/Decca disc. Ultimately, Arrau and Davis best their counterparts in one crucial respect: They make an organic whole of the performance—whatever their eccentricities of pacing and phrasing, their lumpishness of voicing and accent. (Arrau, for reasons beyond me, Germanically "weights" all notes in a chord with equal stress, thereby robbing this Russian music of its quintessential lyricism.) Gavrillov and Muti, for all their deftly turned details, sorely lack coherency, with the pulse either remaining static (in the sectionalized first movement and the much too dreamy *Andante semplice*) or drifting hither and thither (from the helter-skelter opening of the third movement to the lethargic reprise of the second theme).

I sense a touch of condescension in both performances, and that is something this blood-and-thunder work can very well do without. H.G.

WALTON: Concerto for Cello and Orchestra—See Elgar: The Dream of Gerontius, Op. 38.

WAYDITCH: *Jesus Before Herod*.

CAST:

Pabula	Eileen Moss (s)
First and Second Girls	Pauline Tweed (s)
Jappeticus/A Guest	Michael Best (t)

Philippo/Platonius/Tedes/Kito/Herod

Christopher Lindbloom (b)

Luke the Evangelist

Stephen A. Scot-Shepherd (bs)/

Anthony Coggi (spkr)

San Diego Master Chorale, San Diego Symphony Orchestra, Peter Erös, cond. MUSICAL HERITAGE SOCIETY MHS 4167, \$6.95 (\$4.45 to members). (Add \$1.25 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.)

The interesting story here is that of the composer himself. Born of noble parentage in Budapest in 1888, Gabriel von Wayditch studied at the Royal Academy of Music and conducted the theater orchestra at the Royal Orpheum. At twenty-two, he left home rather mysteriously and arrived in New York, determined to devote the rest of his life to composing operas.

He wrote fourteen, all to his own librettos ("Why should I let some shoemaker try to write verses or prose to my music?"), most tinged with Christian mysticism and filled with visions and dreams. One of them, *The Heretics* (meant to be performed in two parts, à la *Troyens*), carries on for eight hours; *Jesus Before Herod*, though hardly succinct, runs but forty-five minutes. Only one of the fourteen was produced during Wayditch's lifetime, but after his death in 1969, *The Caliph's Magician* was performed in Hungary and recorded, and now the enterprising San Diego forces and the Musical Heritage Society have brought *Jesus Before Herod* to light.

Though no such delving into the repertory should be discouraged, this 1918 work is no neglected masterpiece. Its eight scenes revolve around the visions of Luke the Evangelist, beginning with pagan orgies and culminating in the confrontation of Jesus and Herod. The composer thought it might serve as "an Easter filler" for those not up to five hours of *Parsifal*. If comparison of the two operas is inevitable, given their treatment of the Passion, sin, and salvation, Wayditch's work is, not surprisingly, far the lesser in both quantity and quality.

The music owes a heavy debt to Richard Strauss, and the score is eminently predictable. The sun always shines in a sweet major key; the angelic choir accompanies the vision of the Crucifixion with a proper Theory I chorale. The whole affair is more eccentric than interesting.

Another Hungarian, Peter Erös, conducted the world premiere in April 1979, and the resultant recording shows obvious enthusiasm for the project, though some rhythmic insecurities make parts of the score teeter uncomfortably. The San Diego Symphony sounds adequate, and the vocal lines are generally delivered well enough,

but balances are off badly.

The opera was performed and recorded in an English translation by the composer's son, Ivan Walter von Wayditch, whose work seems to be first-rate. K.M.

ZELENKA: Trio Sonatas (6).

Heinz Holliger and Maurice Bourgue, oboes; Sashko Gavrillov, violin; Klaus Thunemann, bassoon; Lucio Buccarella, double bass; Christiane Jaccottet, harpsichord. [Andreas Holschneider, prod.] ARCHIV 2708 027, \$19.96 (two discs, manual sequence).

Sonatas: No. 1, in F; No. 2, in G minor; No. 3, in B flat; No. 4, in G minor; No. 5, in F; No. 6, in C minor.

Bach knew him personally and thought highly of him, even ordering his son Wilhelm Friedemann to copy a *Magnificat* of his for study; Telemann, Fasch, Hiller, and other leading musicians considered him one of the finest composers of the era; Quantz studied with him; and I am sure that had Handel known Zelenka's music, he would have borrowed from it copiously. Yet who knows him today?

Jan Dismas Zelenka (1679-1745) was well educated in Prague's Jesuit college, studied with the redoubtable Johann Joseph Fux and probably also with Antonio Lotti, and most of his active life lived modestly, overshadowed by Hasse, as composer at the Saxon/Polish court in Dresden. Like Vivaldi, Zelenka was rediscovered by scholars who became curious about this obscure musician admired by Bach, but real work on his music did not get under way until about 1950, when these sonatas were first published. Even from the pitifully small amount of his respectable output available in print, it is clear that he was the greatest Czech composer of the baroque era and one well up in the international galaxy of that rich period. Though he mainly wrote sacred music—Masses, oratorios, psalm settings—these sonatas testify to a highly original and inventive musical mind well worth knowing. In the slow movements he shows almost Handelian pathos; his fugues are crisp, with remarkably fluent counterpoint in the *stile misto*; and in the finales there are delightful reminders of his Czech origins. What immediately attracts is his unconventionality within a highly conventional and well-settled style. Take Sonata No. 5—not a sonata at all, but a fantastic bassoon concerto of sorts, with resounding unison passages, bold harmonies, and all sorts of unexpected turns; it demands breathtaking virtuosity.

The three principal performers, oboists Heinz Holliger and Maurice Bourgue and bassoonist Klaus Thune-

mann, are incomparable artists, yet I am puzzled by this recording. Five of the works are baroque church sonatas for the customary two intertwining treble instruments and basso continuo, but Zelenka calls for an extra bass (*due bassi obbligati*), which makes the trio sonata a quasi-quartet. One of the obbligato bass parts is the concertante bassoon, ubiquitous in its capricious and lively ornamentations, while the other is the supporting bass; the two occasionally merge. But the second part is here allotted to a contrabass rather than to a cello, a substitution that radically changes the sound

pattern and makes things bass-heavy. Though Zelenka was a contrabass player, that does not mean that his instrument must be used, especially in view of his own title, which specifies "for violone or theorbo"—quite a difference! Even when superbly played, as it is here by Lucio Buccarella, it adds an orchestral tone to a chamber music piece. I always feel that, when employed in chamber music (even in Schubert's *Trout* Quintet), the double bass should play hidden in a sentry box; the sixteen-foot bass ill consorts with a small ensemble. The sonatas would have been more

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enjoyable if the baroque practice of varied instrumentation had been followed: two violins and cello, or two flutes and bassoon, or a mixture of either. At any rate, that contrabass should have been replaced by a discreet cello.

The continuo, listed as having been realized and played by Christiane Jaccottet, is almost entirely inaudible. There are excellent notes by William S. Newman, together with some others of a slightly metaphysical nature by Holliger, who, it seems, did some "reconstruction" work too. Isn't it curious that Archiv gets a group of extraordinary artists to record interesting music, then messes it up a bit by interpreting the *verbal* instructions literally instead of heeding what the music demands? P.H.L.

Recitals and Miscellany

ARTHUR FIEDLER: *Forever Fiedler*; *Mister Music U.S.A.*; *The Two Sides of Fiedler*. For a review, see page 88.

LEONTYNE PRICE: *Opera Arias*.

Leontyne Price, soprano; Philharmonia Orchestra, Henry Lewis, cond. [Richard Mohr, prod.] RCA RED SEAL ARL 1-3522, \$8.98. Tape: ARK 1-3522, \$8.98 (cassette).

HANDEL: *Semele*: Where'er you walk. WEBER: *Oberon*: Ozean, du Ungeheuer! BELLINI: *Norma*: Sediziose voci... Casta diva... Ah! bello a me ritorna (with Boris Martinovich, bass; Ambrosian Opera Chorus). VERDI: *Rigoletto*: Gualtier Maldè... Caro nome. WAGNER: *Tristan und Isolde*: Liebestod. LEONCAVALLO: *Pagliacci*: Qual fiamma... Stridono lassù. BRITTEN: *Gloriana*: Soliloquy and Prayer.

MOZART: *Arias*.

Joan Sutherland, soprano; National Philharmonic Orchestra, Richard Bonyngé, cond. [Richard Beswick, prod.] LONDON OS 26613, \$8.98.

Exsultate, jubilate, K. 165: Alleluia. Il Rè pastore: L'amerò, sarò costante. Vorrei spiegargli, o Dio, K. 418. *Le Nozze di Figaro*: Porgi amor; Voi che sapete; E Susanna non vien?... Dove sono; Giunse alfin il momento... Deh vieni, non tardar. Ch'io mi scordi di te?... Non temer, amato bene, K. 505 (Richard Bonyngé, piano; Douglas Gamley, cond.). *Die Zauberflöte*: Ach, ich fühl's.

In olden times, when a prima donna continued—as many did—to sing past her prime, she could count on the fallibility of memory, the aura of reputation, and the fondness of her public to balance the depredations of age. Before radio and records,

she could even cagily plan her tours so that many in the audiences would not have heard her in better days, while those who had, for the most part, would not remember too precisely the specific attributes of her earlier singing. Performances, once given, lived on only in that fallible medium of memory.

No longer, of course. Thanks to radio and records, we hear the singers of many lands, from their first career steps to their last, and every stage of that progression subsists, not merely in memory, but in the unchanging storeroom of recordings. Many of those who came to hear Maria Callas on her final tour in 1974 came with their ears still ringing from recordings of her voice between 1950 and 1965; though generous in their response, offering gratitude for past pleasure and sympathy for present plight, those listeners cannot have missed the difference. (Others in those audiences, having come only to be in the presence of a celebrity, applauded and cheered because, by simply appearing, Callas had satisfied their yearnings.)

The only way to forestall such comparisons, obviously, would be to decline to make records (not entirely effective, of course, for the underground doesn't ask permission to record you). Along with a potentially immense sacrifice of earning power, that refusal also entails waiving the chance to preserve one's best efforts for posterity; thus, everyone tries to record as much as possible in young and healthy days. No, the only realistic decision available to a singer comes later: When to stop recording? For eventually the problem extends beyond being constantly compared with one's younger self, to the risk of leaving posterity the opportunity to make that comparison over and over again, from here to eternity.

Some singers do simply stop. For example, Birgit Nilsson has not made a commercial recording since the beginning of 1975. She continues to sing a limited repertory on-stage, and remains superior to the going competition in that repertory—but she evidently well realizes that, however effective she may be in a given theatrical context, her singing no longer matches the standards she set in her prime.

Others compromise. By striking out into unfamiliar repertory, they hope to avoid direct comparison with their younger selves. Joan Sutherland, in last year's Wagner recital and this year's Mozart, is evidently adhering to that principle (though she has also recently completed a remake of *Lu Sonnambula*—the superseding principle in that case evidently being that recordings in which she is paired with Luciano Pavarotti are automatically superior

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to earlier ones with less celebrated tenors).

The strategy doesn't work in Mozart any more than it did in Wagner, because, long before we think about comparing Sutherland to her earlier self, we will compare her to any dozen previous exponents of the repertory and find her performances wanting in vitality, imagination, focus, direction, and characterization. The challenge of distinguishing among the three different characters from *Figaro* whose arias she sings is met by not characterizing any of them, while the abrupt and sensuous modulations of Cherubino's "Voi che sapete" might as well be common cadences for all the notice she takes of them.

Once upon a time, Sutherland recorded the Queen of the Night's first aria (London OSA 1257, "Age of Bel Canto"); not a particularly affecting performance, it did show that a voice of size, evenness, and great flexibility could make something very exciting out of that music. Alas, now the power is diminished, the tone has hollow and gray spots as well as a distinct beat; there is even some slightly suspect intonation in Susanna's "Deh vieni." Not only the very high notes in "Vorrei spiegarvi" (Ds and Cs, in evasion of the written Es), but notes above the staff in general, are achieved with lunges. The two concert arias offer chal-

lenges to which Sutherland might once have responded in an interesting way—alas, no longer. This record doesn't seem to be about anything at all, except perhaps the marketplace.

As recently as 1976-77, Leontyne Price was still remaking earlier recordings (Verdi's *Forza*, *Trovatore*, and *Requiem*), with scanty interpretive gains to balance the all too tangible vocal losses over earlier versions. I'm not sure that her latest disc represents a conscious turn away from repeating old repertory, for Price's "Prima Donna" series, of which this is Vol. 5, has in any case always concentrated on material that she did not sing on-stage. No, the point of this record lies elsewhere, in the range of its repertory: Cheek by jowl, we find selections associated with Pons and Ponselle, with Flagstad and McCormack. This program is an assertion that (at least in the recording studio) Leontyne Price can still sing damn near anything.

After a fashion, she can, and it is impossible not to be impressed by the gutsy assertiveness of her program. By hook or by crook, she gets through all these pieces, right up to the top E at the end of the *Rigoletto* aria, and does it with a kind of life and vitality that is refreshing after Sutherland's nerveless cooing.

At the same time, little of Price's singing is very specific expressively; there's lots of drive and temperament (and, in the *Rigoletto* tour de force, some caution and blandness)—and also vocal flaws so obvious as hardly to require mention. The *Liebestod* makes an interesting comparison with Sutherland's (on that dreary Wagner disc, London OS 26612): Price is tonally effortful and uneven, but from the first phrases she does project the sense that she is singing words, and singing them to someone. Still, to only one of these arias do I expect to return: the Britten excerpt, a first recording of a somber and moving piece; for the rest, this disc is a document of greater human interest than musical. RCA has lavishly furnished an Oroveso and chorus for the *Norma* aria; though Henry Lewis' accompaniments for Price are more assertive than Richard Bonyngé's for his wife, they are not often much more apt. Both records include texts and translations. D.H.

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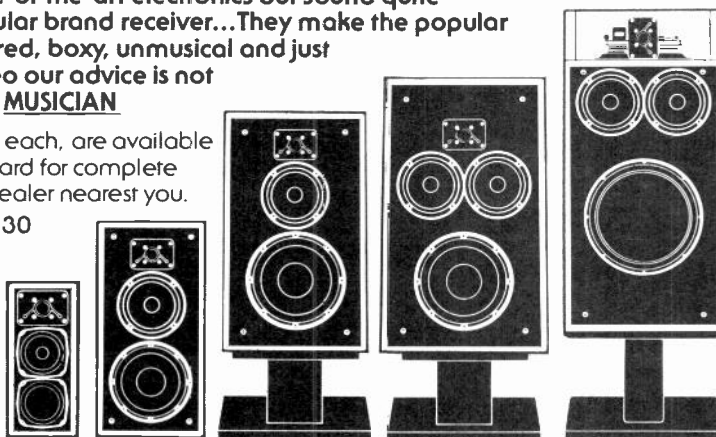
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don Symphony Orchestra, John Williams, cond. and prod. RSO 2-4201, \$13.98 (two discs, manual sequence). Tape: CT2 4201, \$13.98 (two cassettes); 8T2 4201, \$13.98 (two 8-track cartridges).

Almost overnight, John Williams has turned into such a phenomenal cult figure that an objective critical evaluation of his music almost misses the point. Any preference I may express for "Johnny" Williams, erstwhile jazz pianist and expert purveyor of tuneful, tongue-in-cheek, pop-oriented scores for such forgettable '60s screwball comedies as *Fitzwilly* and *Penelope*, or the supreme pastiche artist of the good-natured, much underrated *1941*, will have little impact on the anticipated thunderous acclaim for this sequel to *Star Wars*, the vehicle that catapulted him into a position of eminence and power atop the world of light classical music as a conductor of the Boston Pops.

Suffice it to say that this soundtrack offers more of the same stylistic sleight-of-hand—now you hear it (Prokofiev, Korngold, Holst, or Walton), now you don't—in a stupendous mélange that will stimulate and satiate those who get high on this superior kind of slickly synthetic symphonic Muzak. But those of us who are ambivalent about the more blatant aspects of Williams' aesthetic opportunism will question whether any score can stand up under the extended scrutiny of four LP sides.

In truth, Williams has manipulated—and that is the operative word—his malleable talents with enormous care, skill, taste, and ingenuity. And he has successfully resisted a resort to self-plagiarism to achieve another instant pop-chart zinger. Except for the main title and a number of allusive variants of major leitmotifs, he has made a serious effort to create voluminous, totally new musical materials. One result is that the theatrical exuberance, pageantry, and sense of humor that supplied so much of the charm of *Star Wars* are almost completely absent. In many ways, since the music does not play as prominent a dramatic role in *Empire* as in its predecessor, this is a more complex and functional score. For that very reason it lacks the eclectically assertive, exhibitionistic individuality, the vulgar garishness—even bad taste—of the most compelling film music. Still, it's hardly fair to express minor reservations about the intrinsic musical value of *Star Wars* and then to berate its composer for his good sense and integrity in not trying to duplicate his initial success.

Whatever the possible artistic shortcomings of the new score, the London Symphony and the engineers have responded to Williams with tremendous enthusiasm and professionalism. P.A.S.

The Tape Deck

by R. D. Darrell

Second winds and waves

Unlike the output of the major tape (and disc) manufacturers, steady from month to month, that of the smaller companies tends to appear in spurts: One sizable batch of releases follows another only after a considerable interval. While this may have the disadvantage of temporarily glutting some specialized or limited markets, it aids the concentration of publicity efforts, bringing the often adventuresome activities of minor-label producers to the attention of potential buyers who might otherwise overlook them. Three such continuations or renewals of series have dominated my musicassette listening this month, to great reward.

1. In Sync Laboratories

Unsatisfied even with the enthusiastic acclaim accorded the technical excellence of its debut super-chromium releases, In Sync has taken over its own processing of Connoisseur Society programs, using the same Crolyn II tape stock but in a "real-time" duplication-speed ratio of 1:1, instead of the previous 8:1 (\$14.98; extensive notes available on mail request). All the earlier releases are being reprocessed under the proud "Real-Time" banner, and there is an appetizing group of new ones, again featuring some of the virtuoso pianists and piano-recital programs with which Connoisseur Society has long excelled.

Three releases, appearing first in cassette rather than disc editions, celebrate the American recording debut of the recent Russian émigrée Oxana Yablonskaya. Both her steely-fingered, excitingly bravura mastery of the Grand Manner and her highly idiosyncratic interpretative mannerisms are best represented in her Liszt program (C 4033): the *Spanish Rhapsody* and transcriptions of two Paganini etudes and five Schubert songs. Her readings of Beethoven's *Tempest* and Op. 101 Sonatas (C 4037) and of Mussorgsky's *Pictures at an Exhibition* and Prokofiev's Third Sonata and ten *Visions fugitives* (C 4034) may be more controversial, but they all are recorded with tremendous power and vividly realistic ring and solidity.

As for the older recordings, it's a joy to welcome back no fewer than six releases by the gifted young Frenchman Jean-Philippe Collard, as well as two by Ivan Moravec and one each by Ilana Vered and Ruth Laredo. With the possible exception of his

Debussy *Images* and *Estampes*, etc. (C 4032), just too brilliant and crystalline for full impressionistic magic, all the Collard performances rank—in both execution and still unsurpassed 1975 sonics—as either *the best*, or close to the best, versions of the various works: Fauré's thirteen barcarolles (C 4029), thirteen nocturnes, and Op. 73 Theme and Variations (C 4027/8); Rachmaninoff's complete *Etudes Tableaux* (C 4030), Second Sonata, and *Corelli Variations* (C 4024); and Schumann's Third Sonata and Op. 5 Impromptu (C 4031). The paired Moravec cassettes bring back more of his superb Chopin, the nineteen nocturnes of 1966 (C 4025/6). Vered dazzles in a 1970 virtuoso field day with Moszkowski's complete Op. 72 Etudes and five other pieces (C 4040). And Laredo complements her earlier release of three late Scriabin sonatas with 1972 recordings of his first four (C 4036).

2. Musical Heritage Society

With the shift to a new duplicator, the Society's musicassette production is being increased as well as improved, yet the price remains at \$6.95 each (\$4.95 to members; add \$1.25 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724). Among the first of the new processings I've heard, especially delightful are the gleamingly transparent Seon recordings of ten Telemann trio sonatas, played on period instruments by specialists Frans Brüggen (recorder and flute) and Gustav Leonhardt (continuo harpsichord) and others (MHC 6172/3). Only a couple of works duplicate those in a similar Telefunken disc set (Telemann wrote some 145 trio sonatas!), and the present program is particularly valuable for its Sonatas for Flute and Obligato Cembalo (harpsichordist Bob van Asperen) in B flat (not B, as labeled) and A.

3. Vox Boxes

In a new batch (following last April's first), there are ideal exemplars of the Vox series' prime characteristics: a maximum number of standard favorites at a minimal price (\$15.98 per box of three cassettes) and large-scale explorations of neglected repertoires. Vol. 3 of the 1974 Abravanel/Utah Tchaikovsky series proffers a *Manfred* and the four best-known overtures (CBX 5131) in versions that may not match the finest, but that are consistently well played and

acceptably recorded. More novel is Vol. 1 of Haydn's concerted works, in which specialist Antal Dorati leads his pianist wife Ilse von Alpenheim and the Bamberg Symphony (CBX 5136). I can't dispute the general impression that these six piano concertos are less than masterpieces or deny that the present performances are too literal, often hurried, and sonically dull-toned; still, for me, even *routinier* Haydn (and Doratis) can be invigorating.

Reel symphonic singularities

Curios in excelsis are the symphonies by two twentieth-century composers best known for work in quite different forms: film-score specialist Bernard Herrmann's unexpectedly gripping 1941 symphony, in the composer's own eloquent National Philharmonic performance of 1975 (Unicorn/B-C reel E 0331, \$8.95; Barclay-Crocker, 11 Broadway, New York, N.Y. 10004); and stage-music specialist Kurt Weill's rarely heard symphonies of 1921 and 1933, in their 1968 performances recorded under Gulbenkian Foundation sponsorship by Gary Bertini with the BBC Symphony Orchestra (Argo/B-C reel F 755, \$9.95). The earlier Weill work is just what one would expect from a gifted eclectic *enfant terrible* in the early Twenties, but the later one is far more distinctive and exhilarating. It's tantalizing to wonder what even greater symphonic contributions we might have had from both Herrmann and Weill, had they not been so successful with other types of music. Certainly we underestimate their full stature if we ignore the novel aspects of their genius reflected in these symphonies.

Carl Nielsen's standing as a symphonist has, of course, been well established—though not so many years ago—through the yeoman propaganda work of Leonard Bernstein and others. Yet many of his major works remain unfamiliar to most Americans. So it's good news indeed that Barclay-Crocker finally has been able to resume its reel processing of the 1974 series of complete symphonies, featuring the London Symphony authoritatively led by Danish conductor Ole Schmidt. Nos. 3 and 6 came out on tape in 1978. Now we have the favorite No. 2 (*Four Temperaments*) and the enigmatic No. 5, with its demonic snare-drumming (Unicorn/B-C K 0325, double-play reel, \$14.95); that leaves only Nos. 1 and 4 to come. **MF**

Household Hints for the Home Studio: Eight Tracks for Ten Grand

by Bennett Evans

Sometimes having limited financial resources can make life simple. Take, for instance, building a studio. Within the \$2,000 and \$4,000 budgets discussed in the February and April issues, making choices was easy because there were so few of them. But at the \$10,000 level, things get more complicated.

For one thing, you're no longer limited to a four-track setup. The two least expensive eight-track decks are the Teac/Tascam 80-8 (\$3,990) and the Otari MX-50508D (\$4,895); the least-expensive eight-output consoles are the Quantum QM-128 (\$4,950) and QM-168 (\$5,950) and Sound Workshop's 1280B (\$3,450) and 1280B-EQ (\$4,300). Among these, one deck and one console will take a hefty bite out of \$10,000, even if you're starting from where we left off last time with (at the very least) a four-track two-channel deck, a six- to twelve-input/two-output mixer, headphones, cables, and a couple of microphones. And, aside from a new deck and mixer, going eight track means more mikes and cables, a monitoring system, and—depending on your production style—some sound-processing gear.

It will be tight, but you can make it. As I discovered in talking to Courtney Spencer of Martin Audio/Video and Sid Zimet of Audiotechniques Rentals (both in New York), the good news is that, though it's desirable to have an eight-channel board for an eight-track studio, you don't *really* need one. "In typical practice," says Spencer, "you're not recording everything at once. You're doing layers and pieces and bits, and adding over a space of days or weeks. Four bus outputs are acceptable if you also have additional

direct outputs. An eight-input, four-output mixer like the Teac/Tascam Model 5B (\$1,900) would be adequate, but minimal, for eight-track work; many people get by and do well with it. It's commonly used in conjunction with the Tascam Model 1 (\$180), which is an eight-input, two-output submix, line-level only, providing for the necessary off-tape monitoring."

Zimet agrees, adding: "For a four-track studio, you don't absolutely have to have a four-out board, either. You could use a two-out stereo board—provided you have the ability to take direct outputs" (unmixed outputs from individual input channels).

If you want an eight-track deck, the \$10,000 budget will basically restrict you to the 80-8, unless you can get a bargain on a used machine. The list price for the 80-8 does not include the \$1,190 for Teac's DX-8 DBX noise-reduction accessory. (Spencer tells me that the actual selling prices of both are generally lower.) According to Spencer, the Teac with DBX and the Tascam Model 5B is the typical eight-track setup. "Again, the Model 5B is not ideal for this type of application," he says, "but it's inexpensive relative to the Sound Workshop 1280B. It has twelve inputs into eight channels (as opposed to the Model 5B's eight into four) and costs twice as much. It's more exactly suited to eight-track work and is a better unit." The 1280B and the 80-8 with DBX will bring your total up to \$8,630, leaving just enough for a few more mikes and two monitor speakers. But if you want electronic effects devices, stick with the Model 5B-Model 1 combination.

The real advantage of going from four to eight tracks is, of course, flexibility. As Spencer puts it, "Instead of having to constantly mix and recombine on three tracks of a four-track—because you always have to leave one track open for bouncing [mixing several existing tracks down to one, unused track]—you now have, basically, seven tracks. You could put drums on

a pair of tracks in stereo, combine some guitars and keyboards on another stereo pair, put background vocals and electric bass on separate tracks and lead vocal on another."

Since you're not recording everything at once, your microphone requirements are governed not by the number of tracks you have, but by the type of recording you want to do. "Minimum mike requirements," says Spencer, "relate directly to the type of recording. For example, a basic rhythm section takes enough mikes to encompass the maximum number of musicians you want to record at once. To do a three-man rhythm section—drums, bass, and keyboards—you can get a barely acceptable drum sound with a couple of mikes and a decent sound with four or five. Four would really be the minimum. Bass doesn't require a mike, but a direct box. An electric piano will go direct also. For an acoustic, you'd probably want two mikes for a stereo pickup, bringing your total mike requirements to six" for drums, bass, and acoustic piano.

"An electric guitar would probably be miked. It can also be taken direct, but that produces a kind of sterile quality (which is desirable, in a few cases). So for a four-instrument rhythm section of drums, bass, acoustic piano, and electric guitar we would be talking about seven microphones and two or three direct boxes. From there, you could certainly go on up to twenty mikes; a typical setup would be between seven and twelve. On the other hand, if you're a one-man band doing one instrument at a time, then the minimum you'd need would be four mikes—for the drums."

You don't need eight channels' worth of monitoring amps and speakers for eight-track work, either. Even the largest studios monitor in stereo, so there's no need to attempt outdoing them. What you will need eight channels of, however, is noise reduction. "The eight-track users I

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know," says Spencer, "can go through as many as twenty or more tracks—which means a lot of bouncing. But even without the bouncing, you start adding eight, non-noise-reduced channels together and you get audible hiss. Teac's DX-8 DBX noise reducer integrates right into the 80-8 deck and becomes sort of a silent partner. . . . It just automatically follows all the function selections on the machine itself."

Which monitors?

Knowing how many mikes and monitors you need is one thing; knowing which ones you need is quite another. In both cases, your choices will depend not only on your pocketbook, but on personal preference. Criteria for picking monitor speakers are not quite the same as those for home playback, the main difference being that monitors take a lot more punishment—higher power levels in, higher sound levels out. Some engineers tend to listen at abnormally high levels in order to hear the quiet details in the mix anyway; by the end of the day they'll turn the volume up still more to compensate for their temporary deafness.

Before picking monitor speakers, check the specs. Make sure they can give you the maximum sound output you want, probably 100–110 dB. Check the speaker's "sensitivity" spec and its maximum power rating. For instance, JBL's 4311B (probably the most popular small studio monitor) has a sensitivity rating of 91 dB SPL (sound pressure level) for 1 watt (0 dBW) in, and its maximum rated power capacity (continuous sine wave) is 40 watts (16 dBW). So, assuming a linearity of output, sound pressure levels of 107 dB (91 + 16 dB) can be obtained easily. Peak power inputs can add another 10 dB to the speaker's output.

High-output speakers should be efficient, both to take full advantage of amplifier power and for self-preservation: Inefficiency yields speaker-cooking heat. To be efficient and have decent bass response they tend to be big and expensive. (The JBL 4311B lists at \$351, the newer 4313 BWX at \$396.) Find the space; spend the money. Remember, it costs less to buy good speakers once than to replace cheap ones (or expensive yet inefficient ones) several times.

How your monitors should sound is a subjective issue. Sid Zimet calls the 4311B "the most popular lower-middle-priced control-room speaker." But Spencer points out that it is "not a flat speaker. Nonetheless, engineers—being only moderately interested in specs and more interested in whether it sounds right to them or not—like the 4311. It sounds like a bigger speaker than it is. You turn it up real loud, and it still sounds all right. It doesn't break up or run out of headroom; and it doesn't melt. They're designed for easy driver replacement, too.

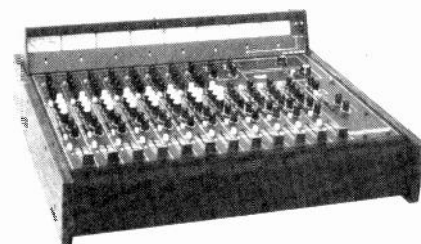
"JBL's newer monitor, the 4313BWX," continues Spencer, "is about the same price as the 4311B and is essentially flat throughout the normal, 50 Hz–15 k bandwidth. The 4311's response looks like a shallow bowl—depressed in the middle and up on the ends. Yet I've had a few major studio engineers—after I've explained that the 4313 is more accurate—say, 'What can I tell you? I like the 11. That's what I want. The 4313 looks flatter on paper, but it doesn't sound flatter to me.'"

Then how important is it for monitors to reflect accurately what is being recorded or mixed? "In the typical living room," says Spencer, "there is nothing close to accuracy. But my concept has always been that, if you start with a relatively flat monitor that has a moderate high-frequency rolloff, you're splitting the difference between all the variations in people's homes—rooms that are bassy, and rooms that are thin. This gives you the best chance of satisfying everybody."

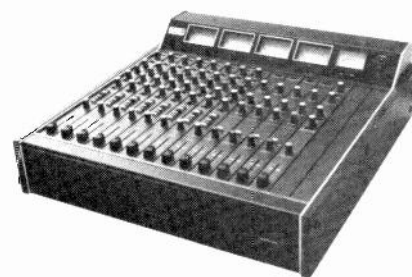
Zimet feels that certain aspects of fidelity are overemphasized: "A good-quality speaker system with a narrow response will sound better than a mediocre system with very wide response. The speaker that's a good speaker is one you can live with. A control-room monitor must be able to handle very high levels without blowing itself up. It must be smooth enough on the ear so that you're not irritated after listening at those high levels for six, eight, or ten hours at a stretch. If it meets those criteria, who cares what it sounds like? It's just supposed to let you know what's going down on tape. It doesn't really matter what the speaker is doing, as long as you know what it's doing, relative to the rest of the world."



Teac/Tascam Model 80-8



Sound Workshop 1280B-EQ



Teac/Tascam 5B



Neumann U-87



Neumann KM-84

"If you're really a good engineer," continues Zimet, "you'll spend a couple of weeks prowling all the hi-fi stores with a piece of tape you've mixed on your monitors. Listen to what it sounds like on a hi-fi system: If you find that everything sounds shrill and bright, you know your monitor speakers have no top end. So, if you're not going to hear a top end when you mix, just drop it in"—that is, don't boost it.

To drive your monitors you'll need as much power as you can afford. Spencer considers 75 to 100 watts per channel a minimum, Zimet 100 to 150. Zimet also points out that "the smaller version of a given manufacturer's speaker is less efficient than the bigger version, yet the manufacturer usually tells you to use less power with the smaller version. He can't tell people they'd get better results from his \$69 speaker with a \$500 amp. Hook up a 400-watt amp, and for the first time, it might sound incredible. And a more powerful amp is less likely to clip and burn the tweeters out. A good dealer will help you match your amp and speaker requirements."

Typical studio installations use power amplifiers. However, integrated amplifiers can cost the same or less and give you extra features such as tone controls and turntable inputs. They're good for the home studio since they can be used for the high fidelity system too.

Which microphones?

The process of choosing the right microphones is even more subjective than that of choosing the right monitor speakers. We will therefore base our discussion on the best *types* of mikes to buy. First, some definitions: A dynamic mike is any moving coil or ribbon microphone that does not require an external power source. Condenser mikes do require external power and use a capacitor (condenser) for pickup. An electret mike has a permanently charged capacitor or diaphragm and therefore does not require an external power supply. A ribbon mike uses a metallic ribbon as its diaphragm, the motion of which induces electric current.

"I think every studio should have a couple of omnis," says Zimet. "I like the sound of an omni better than a cardioid.

There's more leakage, but the leakage is more uniform. A lot depends on whether you're doing a track at a time, where leakage is no problem, or whether you're recording a whole group at once. Some of the new, inexpensive electret condensers will offer you versatility at a relatively low price. [Electrets require no external power supply.] But at this budget level, you're probably going to start with dynamic mikes, because they're a little less expensive." For a \$10,000 studio he recommends the Shure SM-57 and SM-58 (\$119 and \$152, respectively).

While Zimet prefers omnidirectional mikes, for their more even polar response, Spencer prefers "almost all cardioids. When you're close-miking, in practice, almost everybody uses cardioids almost all the time—for isolation, and also for proximity effect, which is often desired." (Proximity effect is a rise in low frequency that occurs when cardioids are used in close working distances.)

His recommendations start at the top: "The quality of the mikes you use is very important, as is mike technique. There are lots of people with home studios who own one or more Neumanns. [The Neumann U-87 goes for about \$1,200.] It's probably the most popular centerpiece mike. You can use it on a vocal, as an overhead on drums, and even on acoustic guitar. If you're recording each track separately, you could end up with maybe half your material recorded on that one Neumann. As an alternative you could use the AKG C-414EB, which is widely used in big studios." (The C-414EB lists for \$695.)

"Another large-diaphragm possibility is the Sony C-37, which is \$495 list," Spencer says. "The Pearl large-diaphragm condenser goes for about the same price. I think it's advisable to start, if the budget allows, with at least one very high-quality large-diaphragm studio condenser mike like any of these four. Large diaphragms are less prone to popping on vocals—and it's typical, today, to work close on vocals, for lots of presence. Small-diaphragm condenser mikes, like the Neumann KM-84 and the AKG C-451, will pop if you use them up close. When you get away from close-miked vocals, though, such mikes are excellent." Many engineers would disagree with Spencer on



Shure SM-57

the relative merits of large- vs. small-diaphragm mikes with respect to popping.

"Certain electrets are also good for general use," he continues. "The Shure SM-81 [\$250] is one, and Sony has some new back-electrets [more headroom than conventional electrets] that are pretty good. But electrets more often than not still don't have the headroom of dynamics. For electric guitar, try a dynamic like the Electro-Voice RE-10 [\$140], RE-15 [\$222], or a condenser. For drums, other than the two overhead mikes, you'd typically want dynamics everywhere. The most popular dynamic mikes for drums are Sennheiser MD-421s [\$327] and Shure SM-57s [\$119]. The 421s are a staple in many studios. They're capable of handling tremendous levels, which is important if you're close-miking drums.

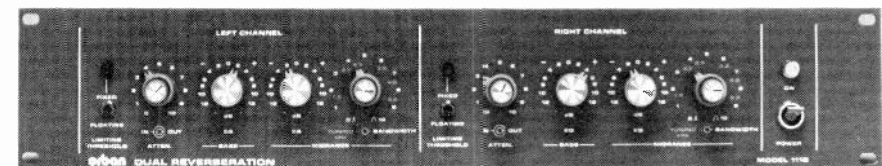
"Ribbon mikes, like the Beyer M-260S [\$189] and M-160 [\$334] are used sometimes. They have a characteristic warm sound, and they're used on horns and various other instruments where you're looking for that kind of fat quality."

For the small studio, microphone quality must be balanced painfully against microphone quantity. "You're never going to have enough microphones," says Zimet. "You're always going to need more mikes, and good ones. But while two \$500 mikes will sound really good where you need only two mikes, they can't handle a three-piece rock group, no matter what you do. You'll get more from a drum set using six \$50 microphones than one \$300 one.

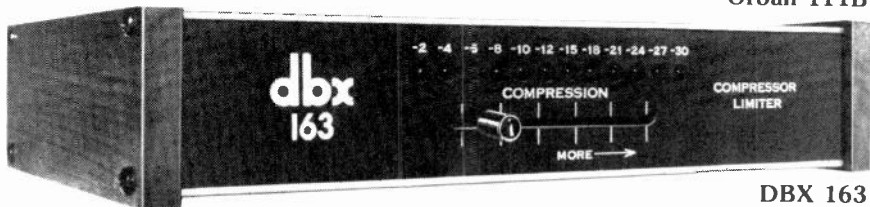
"If you're an established studio, a dealer should let you experiment with microphones. It's the only way you're going to really know about them. Either he should have a facility where you can come in and record with various mikes, or he should let you try them at your studio."

Signal Processors

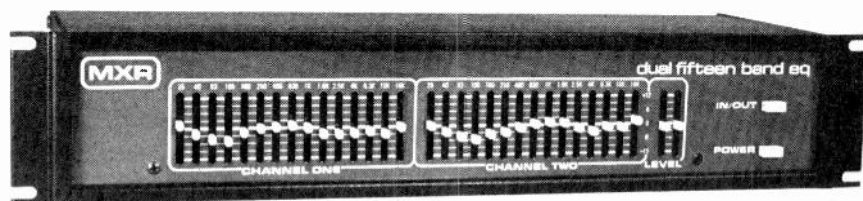
There's a lot more to eat up your studio dollars than tape decks, mixing consoles, microphones, and monitors. The major electronic extras are the signal processors—equalizers, reverb, delay, and the like. If you've decided to go eight-track on your mixer, as well as your deck, those lurk in the over-\$10,000 future. Most people building small studios for pop



Orban 111B



DBX 163



MXR Dual 15-band

recording opt for the flexibility of more tracks before anything else. But if four tracks are enough for you, \$10,000 can buy you a room full of signal processors.

Spencer and Zimet listed these devices in the same order of priority: reverb first, then limiters, outboard equalizers, and delay devices. Since reverb is easy to add in recording and impossible to subtract, many studios have been built with very little natural reverb. Recordings made in these rooms tend to sound unnaturally dead until reverb is added. According to Spencer, adding reverb can also mask minor pitch problems. He recommends the Micmix / Master Room XL-305 (\$1,500), the Orban 111B (\$749), and Sound Workshop 262 (\$750); Zimet also mentioned those three, plus others from AKG and Quantum.

Limiters and compressors can keep signals from popping out beyond the dynamic range of your equipment and causing overload distortion. "They're also used," says Zimet, "to create specific effects. You can make something sound tighter and different and change the attack by using extreme amounts of limiting or compression."

Spencer feels you can start with one channel of limiting and suggests the DBX 163 (\$200). Zimet agrees that the 163 is "probably the best dollar value" in limiters and also recommends Urei and

Ashly. But he does *not* advise starting with a single channel: "A stereo limiter has automatic coupling, to track the two channels so they limit together and maintain the stereo image. One thing to be aware of is that two mono limiters do not a stereo limiter make. . . . Some stereo limiters let you defeat the coupling, for dual-mono use."

"But for typical recording problems," Spencer says, "the limiter is used basically for monophonic signals like bass or guitar, a track at a time. Some people want to buy a stereo limiter so they can run the whole mix through it," he says. "But common practice is not to do that until you're mastering, just to control the peaks that the cutter can't accommodate." A stereo limiter with switchable coupling would seem to be the ideal—but budget limitations (a stereo unit will cost about twice what the mono does) might restrict you to a mono for starters.

Outboard equalizers and delay units, says Spencer, "are less often used but handy. When you get to the mix, it's nice to be able to throw some wild sounds in." Most consoles have some equalization built in, of course, but in this price range, it tends to be rudimentary: two or three bands of control, with no frequency selections—basically tone controls. Again, Spencer and Zimet disagree on details. Zimet feels that "for curing problems in

channel equalization or on tape, you'd go to a parametric." Spencer leans toward graphic equalizers with independently controlled right and left channels and recommends the MXR Dual 15-band (\$325 list) or the UREI 535 dual octave equalizer (\$486).

"The parametric," says Spencer, "is more flexible but difficult to use effectively. It is useful for the knowledgeable recordist, letting him get to particular frequency bands that may not be controllable with an octave graphic. The graphic has the advantage that you can see what you're doing to the response. Also, the graphic is typically cheaper: The least expensive studio parametric I know of would be the Ashly [\$559 list]." SAE makes several models as well: the 2-band 1800 (\$350), the 4-band 2800 (\$600), and the monophonic 4-band EQ-1 (\$350).

There is some confusion as to the difference between delay and reverb devices. Both use delays, but reverb units use them to simulate natural reverberation and delay units use them to get such special effects as doubling, phasing, and flanging. The confusion comes from the fact that in the past few years, units sold for home use have been labeled "delay" but do the job that reverb units do in studios. "Home delay systems" says Spencer, "are intended for rear-speaker use—to be mixed into the playback system so that they don't really stand out as identifiable sound." For studio delay/ effects units, Spencer recommends the DeltaLab DL-4 (\$1,750) and DL-2 (\$1,200), the Lexicon Prime Time 93 (\$1,485), the Eventide H-910 Harmonizer (\$1,500), and the Marshall MiniModulator (\$995). His equalizer recommendations include

the UREI 535 and 545 (\$486 and \$496, respectively), the MXR Dual 15-band (\$325) and 31-band (\$350), the Orban 622B (\$749), and the Ashly SC-66A (\$599). Zimet also recommends the UREI, Ashly, and Orban equalizers, and the Eventide, DeltaLab, and Lexicon delays, as well as the Ursa Major SST-282 (\$1,995). A final word of warning from Spencer: "Delay units that claim reverb capabilities usually make terrible reverbs, not equal to the Master Room, Orban, or Sound Workshop reverbs. Each is designed for its own job and should be reserved for that."

By now, we're well outside our \$10,000 limit. Of course, if you go without those outboard devices, you can make it. But knowing about them now can't hurt; after all, no studio ever stops growing until it stops dead. ♪

"The Most Important Thing Is Who You Buy From"

Sid Zimet founded one of the New York area's leading professional-equipment outlets and is now in the rental business. That makes him the guy to ask about dealers, so we did: "The most important thing—even more than the piece of equipment—is who you buy from. There is so much good equipment available today, and so many opinions.

"The key issue, especially when your studio is a business or semi-business, is backup. It costs you money when you lose a session. So your question should be, 'If this unit breaks in two weeks, or in six months, how is it going to get fixed? Do you have in your physical inventory the parts to back the box I'm taking home from you? Or will I have to ship it back to the manufacturer?'"

You don't have to take the dealer's word for it, either, says Zimet. "When a dealer says he has a service department, look it over. If you see test benches with test equipment and parts in stock, then you can be reasonably assured the man has an actual service department. Have him open a drawer and show you parts that belong to the thing you're buying from him. And get a reference—the name of a customer who

has had a problem that the dealer solved, not someone who hasn't had to test him. Also ask if loans are available if your studio goes down."

But don't buy from one place and ask for service from another. "The thing that used to bother me," recalls Sid, "was people would bust our chops coming in with equipment that they purchased elsewhere that wasn't doing the job for them. They'd ask us to make it do that job. And when we said, 'Why don't you go back to where you bought it?', they'd say, 'Well, those guys don't know anything about it.' My next question was, 'Why did you buy it there?' Their reply, 'Well, I got a good deal.'

"What people don't understand is that it *wasn't* a good deal." In other words, a good dealer should help you get the equipment you really need, not just the lowest prices on the equipment you *think* you need.

"The other big thing to ask yourself is, 'What is the market that my studio is shooting for—who am I looking to satisfy?' If you're buying the equipment for yourself, you don't have to get involved in aesthetics, brand names, and frills that may cost a lot of money. Those would be required for a studio whose doors were

primarily open to the public, because, like it or not, we are in a business that is run a great deal by hype. When you're trying to appeal to the outside world, you have to have equipment that has a name. These are all things that a professional dealer should be able to sit down and discuss with you, knowledgeably and rationally."

Some dealers give you a choice of prices, determined by how much service you'll get. At Martin Audio/Video, says Courtney Spencer, "For certain product lines we have two selling prices. One is with checkout, verification of performance, and warranty service here. And then there's another price, which is basically for a piece of equipment in a factory-sealed box, and the customer is somewhat taking his chances. We and other outfits offer that choice, and people want the option."

"I spent twenty-eight years on the retail floor," says Zimet, "in both the hi-fi and professional and semi-pro studio businesses. And in all that time, I don't believe three customers asked me the key question: 'What can you do for me?'" His advice: Take the full service option and, above all, ask questions.

A Basement Studio in Progress

Ray Capece is an editor for *Electronics* magazine, a rock musician, and, with his brother, owner of a basement studio-in-progress in northern New Jersey. Knowing electronics has helped them keep their expenses down, both by concocting home brews and by adapting some equipment they already owned. So far, they've spent about \$7,500.

"A lot of the equipment came from our band," says Ray. "Over the years we've accumulated maybe a dozen microphones, everything from Shure to Electro-Voice to an AKG, and they could total between \$500 and \$1,000. We had an Altec mono mixing board that we converted to stereo. We put in a pan pot and things like that, overhauled it, got a lot of the hum out, and put in a better-regulated power supply." They also converted a Benson echo unit (\$150 used, about \$750 new) to stereo.

"We built a lot of the equipment, like the patch bay—it's actually remote-control, using reed relays. [The contacts are sealed in glass to keep them clean.] Back in the days when I had a little more time, there was a lot of homemade stuff, including several power amplifiers."

They also bought a lot of used things on New York's Canal Street, which is largely occupied by sellers of orphaned electronic and mechanical treasures. They purchased two Teac A-3340 four-channel decks for \$700 and \$750. Even for second-hand equipment, that's a good price—a new one retails for \$1,600. But they bought them at a time when Teac was introducing the 3440 and most people were busy trading in its predecessor. "The 3440 makes it much easier to use Simul-sync," says Ray. "But we don't do much Simul-sync, and mechanically the two machines are equivalent.

"Though I recommend used equipment wholeheartedly, you have to be able to check it out. When we bought our second used deck, we went to the guy's house and saw he took good care of his equipment. The deck was pretty badly out of align-

ment. So one of the first things we did was to buy an alignment tape for about \$40. And we sent away to Teac for the service manual, a beautiful, three-color book that cost about \$15."

If buying used, using what you have, and making your own can save you money on equipment, you'll find a lot of ways to spend that money elsewhere. "We picked up lots of low-impedance connecting cables. You can get things like that pretty cheaply, if you shop around. And you'd better: That cable now runs about 35 cents a foot."

On plumbing, lumber, electrical supplies, and the like, the Capeces spent "a lot more than we planned for. The first thing we did was buy about 125 eight-foot two-by-fours. If you get industrial quality wood, that's about \$1.89 apiece on sale—and we chased the sales, especially when we found we had to buy that quantity all over again in order to make the control-room walls extra thick for sound proofing.

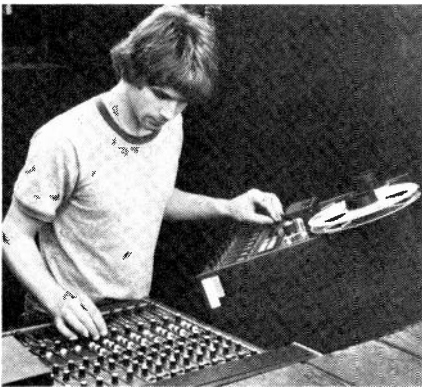
"We've also learned that basements are cold, and not a very nice place to play in without heating. So we've installed electric baseboard heaters along the walls: five of them, at about \$40 each from Sears."

Those have contributed to a need for more power, which, of course, will mean more money. "We want to run another 100 amps of electrical service from the pole to the house," says Ray, "and that'll cost anywhere from \$300 to \$500. Before they'll put it in, they have to send an electrical inspector to the house to look at all the wiring. And until he looks at the wiring we did in the basement, we can't put up our walls. Otherwise, he might come in and say, 'I don't know what you have behind these walls, so I can't let you have more service.'

"In fact basically we've replaced the whole electrical system in the house. It had a fuse box, and we put in a master circuit-breaker box—the box alone cost \$65. The fluorescent lighting we're using cost \$84."



In the beginning: sanding the walls, putting in insulation, digging out the sump pump



Almost there: Chris Capece as engineer and bass player (top)

And fluorescent lighting is a potential source of electrical noise: "We were advised to use four-foot fluorescent tubes rather than eight-foot, which make a lot more noise. We butted two up against each other, so we have eight-foot sections. All the lights are controlled by separate switches, so we can keep a minimum on if there's any noise problem."

As it happened, the fluorescents weren't the only noisy electronics the Capeces had to deal with: "You can't have any dimmers in the house—they really put a lot of spikes in the line. We had a sump pump in the basement, so we dug it out deeper and put in a water-sensitive switch to make sure it wouldn't kick on. Nothing should kick on while you're recording. The basement refrigerator used to wreak havoc when its motor came on."

This studio, in Ray's brother's thirty-by-fifteen-foot basement, is actually their second. Their first, built in the basement of a rented house, taught them some valuable lessons. "Routing the wires was something we gave a lot of thought to this time," says Ray. "We learned that otherwise

it can get to be a rat's nest down there as soon as you get three people working at once, with cables running all over the place.

"So we built a monitor system into the wall, with several headphone jacks around the room. Mike cables will all go to a central snake box. It would have been nice to route those cables all around, but we couldn't afford the connectors to do that, or the cable, either."

Cold and dampness (by the mute evidence of the sump pump) aren't the only drawbacks to using the basement. Acoustics are another: "We didn't have enough ceiling room to build up the floor—it would have raised us about two inches—so we're right on concrete. We'll probably cover that with two layers of carpet, and some indoor/outdoor or other heavy-duty carpet underneath, which we'll try to get surplus. For the walls, we're trying to get draperies from an old movie house, or someplace like that—they're very heavy, good dampers, and you can draw them according to how much sound you want in the room. We also plan to mount some of the 450 egg-carton separators we bought from a chicken ranch down in New Jersey. We've got these foot-square tiles that we were going to hang from the ceiling, but we'll probably just mount them on certain areas of the wall. We'll tune the room the best we can, but everything is going to be trial-and-error." ♪

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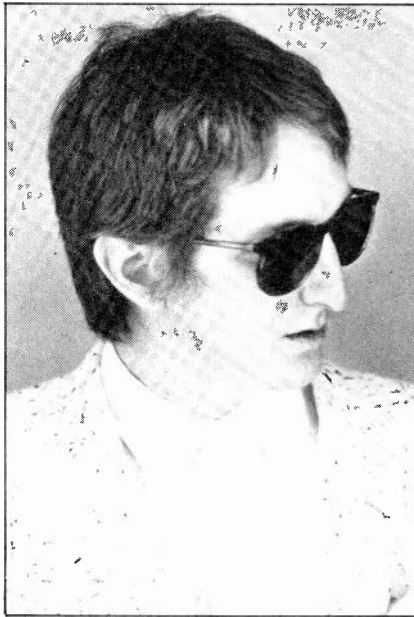
T-Bone Burnett: Truth Decay.*Reggie Fisher, producer**Takoma TAK 7080*by **Sam Sutherland**

One of the last decade's most provocative bands was also one of its least appreciated. The Alpha Band, headed by T-Bone Burnett, Steven Soles, and David Mansfield, was too often written off as a by-product of Bob Dylan's Rolling Thunder Revue. Yet in retrospect the Alphans probably crafted the most enduring music to emerge from that carnival atmosphere. They even may have laid the groundwork for their employer's subsequent quantum leap into born-again Christianity.

Unlike Dylan's doctrinaire reworkings of scriptural images and actions, the trio forged a synthesis of musical exotica and poetic moralism that always pointed toward the true north of spirituality yet seldom did so through direct invocation. That perseverance and subtlety remain central to Burnett's first venture as a solo recording artist, one of the best albums of the new decade.

"Truth Decay" follows in the offbeat tradition of Alpha Band masterworks like "Spark in the Dark" and "The Statue Makers of Hollywood" by using a rock- and pop-informed songwriting approach to frame its author's sober musings. Unlike those albums, which used a wide-ranging palette encompassing Eastern modalities and metaphors, the new one hews more closely to bedrock American styles. Country, gospel, stripped-down rockabilly, visceral blues, and dust-bowl ballads are among the models, with Burnett's stylistic twists likewise staying close to home, as in the gently Mexican lilt to the instrumental bridge on *House of Mirrors*.

That song, one of the set's best, is as good an example of his sour-sweet humor and droll delivery as any. A talking blues set against ringing acoustic guitars and the ominous tattoo of a bass drum, the work recounts the rise and fall of a modern careerist with a chillingly matter-of-fact delivery. Drawn to the fast money and egocentric blush of "Mad Avenue," a possible contraction of Madison Avenue (which provides the title for another of the songs), Burnett's anti-hero "navigated that bizarre world easily," only to achieve a vampiric, soulless truce with his fellow man: "The more money he made, the more he wanted, the more power he had,

**T-Bone: still growing**

the more he wanted, . . . His appetites were never sated."

Such pronouncements would be maddeningly self-important in the hands of a lesser talent, but the laconic humor that makes Burnett's judgments ring true can't be conveyed by simply reading his lyrics. An important key is the vitality of the music, which, on songs like *Quicksand*, *Boomerang*, and *Tears Tears Tears*, translates into classic rock energy. Elsewhere, as on *Madison Avenue*, he employs an elegiac, economical ballad style that is equally effective.

With both Soles and Mansfield among the backing musicians, along with equally strong Nashville and Los Angeles veterans, the substance and aural finish of "Truth Decay" matches the pristine standard of the old Alpha Band records. That's a high compliment, but each new exposure to Burnett suggests we shouldn't expect anything less: This tall Texan is too clear-eyed, and obviously too gifted, not to keep growing.

Michael Gulezian: Unspoken Intentions*Michael Gulezian & David Ruffo, producers. Takoma TAK 7076*by **Sam Graham**

Each time I've listened to this record in the last week or so, it has glided

over me, its charms more insinuating than obvious, its effects subtle but uplifting. But even after repeated hearings, I'm still puzzled as to how "Unspoken Intentions" should be described. Suffice it to say that this may well be the best solo guitar album since Leo Kottke's justly renowned first effort of some ten years ago, "Six and Twelve String Guitar."

By no coincidence, Kottke's album was also on Takoma. What's more, Michael Gulezian is also a superb exponent of the acoustic twelve-string, although his touch is a bit lighter than Kottke's. And, like Leo, he likes using a slide, which makes for some mighty striking sounds. Finally, Gulezian has a way with wacky song titles (like *Meandering Jelly*), something he may have picked up from Kottke titles like *When Shrimps Learn to Whistle*.

To some ears, Kottke's work took a turn for the worse on later albums when he began using rhythm sections and singing. Gulezian is lucky: While realizing that a guy doesn't always have to play alone, he can learn from the excesses of his predecessor and perhaps continue to make records this good.

Rossington Collins Band: Anytime•Anyplace•Anywhere*Gary Rossington, Allen Collins, & Barry Harwood, producers. MCA 5130*
by **Rob Patterson**

Here is a clear-cut case of the phoenix rising from the ashes. On its debut album, the Rossington Collins Band has retained enough of the right elements to please Lynyrd Skynyrd fans, while at the same time offering some very pleasant surprises. Its distinctiveness is due in good part to lead singer and lyricist Dale Krantz, whom Allen Collins and Gary Rossington recruited, nay rescued, from '38 Special's line of backup singers. Her whisky-toned, whip-snapping voice alternately recalls Joplin, Maggie Bell, and Bonnie Bramlett, but in the end emerges with a force all its own. As a writer, she evokes Robert Plant long before one thinks of Skynyrd's Ronnie Van Zant and injects a healthy dose of the British heavy blues that was always a part of that band's roots.

Though the first cut (*Prime Time*) kicks off like a slicked-up *Saturday Night Special*, once she breaks in the differences become obvious. Supporting her



RCB: Wilkeson, Harwood, Hess, Krantz, Collins, Rossington, Powell



Roxy Music: Tibbs, MacKay, Ferry, Manzanera

are Rossington's and Collins' biting fluidity on guitar, with new guitarist Barry Harwood adding a comparatively jazzy touch and Derek Hess underlining it all with his snappy, concise drumming. Often loping where Skynyrd might have galloped, RCB uses that reduced pace to explore some interesting paths: the blues of *Three Times as Bad*, the Southern shuffle of *Don't Misunderstand Me*, and the gospel boogie of *Sometimes You Can Put It Out*.

Though *Side 2* tends to bog down in somewhat long-winded guitar riffing, "Anytime/Anyplace/Anywhere" remains something between a major coup and a minor miracle. The band rides the razor's edge—hinting at Lynyrd Skynyrd while forging its own style, even at this early

stage. The production is clean, bright, and often brassy. Falling just short of a triumph at the very start, the Rossington Collins Band has a clear shot at greatness

Roxy Music: *Flesh and Blood*
Roxy Music & Rhett Davies,
producers. Atco SD 32-102
by Michael Shore

"Flesh and Blood" reflects the mid-life crisis of an aging continental gigolo. Where once Bryan Ferry sang with affected, parodic campiness about his nightly search for the Thrill of It All, here in *Running Wild* he mournfully declaims: "If only dreams came true, I could even pretend, that I'll fall in love again." Even

the album's most upbeat song, *Over You*, becomes a defeatist anthem, with the singer ruefully admitting that he'll have to lie to appear recovered from a lost love. The bubbling Eurodisco of *Same Old Scene* disguises a tragically self-aware lyric that's the dark underside of Blondie's *Heart of Glass* and *Call Me*. Roxy Music's lilting, wistful cover of the Wilson Pickett classic *In the Midnight Hour* is evocative of anesthesia taking effect; Ferry seems to dream about the midnight hour rather than grittily declaring his lustful intent. The discoid version of *Eight Miles High* is less successful with its dislocated sensibility.

These are the best tunes on the album, along with *Oh Yeah*, a celebration of the escapist cocoon of the car and its radio. The rest is too morbid in sentiment and too musically soporific to be redeemed. It's no wonder Paul Thompson, one of the best drummers in rock, has left Roxy Music what with the easy midtempo and soft-focus lushness that predominate here. Guitarist Phil Manzanera and saxophonist Andy Mackay—with Ferry, the only original members left—disappear into the synthesizer-textured luxury of the mix, which is aimed straight at the heart of the a.o.r. mainstream.

Still, despite the LP's blatant commerciality, lack of urgency, and gloomy despair, Ferry occasionally manages to summon up the ironic ambivalence that's always added weight to his best work. The thrill may be gone, but he and Roxy Music remain crafty and fitfully intriguing.

Southside Johnny & the Asbury Jukes: *Love Is a Sacrifice*
Billy Rush & John Lyon,
producers. Mercury SRM 1-3836
Havin' a Party with *Southside Johnny*
Steve Van Zandt, producer
Epic JE 36246
by Crispin Cioe

Southside Johnny Lyon's first professional singing gig was in a Jersey shore blues band at age sixteen. Although his style later developed into a melodic rock/r&b hybrid (particularly during an early '70s stint with Steve Van Zandt and Bruce Springsteen in *Dr. Zoom and the Sonic Boom*), his fevered, emotional delivery

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has always favored the basic blues sentiments.

"Love Is a Sacrifice" is the first album Lyon has produced himself (with assistance from his guitarist, Billy Rush), and, left to his own devices, he tends to delve even deeper into nitty-gritty musical explorations of love affairs. Every tune but one, a party number called *On the Beach*, deals with romance, and the music is harder and more rock-ribbed than on his earlier efforts. Whereas Van Zandt's and Springsteen's compositions for Southside tended to exaggerate and mythologize the subject (eg., Springsteen's *The Fever*), now, writing only with Rush, Lyon's material is more personal and more wrenching. This is a guy who obviously knows a heartache when he feels one. On the song *Why*—with the lines, "You give me a look, that cuts me so small, you cancel me out for no reason at all"—Southside Johnny and the Jukes are absolutely convincing. Strong solo work from Billy Rush and saxman Ed Manion pervade, enhanced by no-frills, punchy production. A couple of acoustic-guitar flavored numbers also stand out, especially *Keep Our Love Simple*, which has the bittersweet '60s flavor of the Stones' *As Tears Go By*.

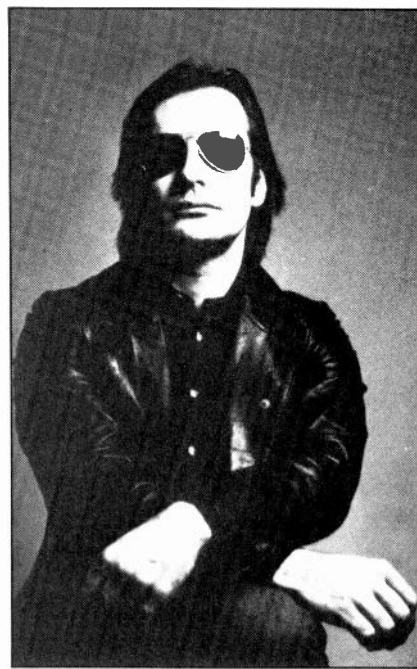
For those wishing to sample the best of Southside's earlier period while on another label, "Havin' a Party with Southside Johnny" is a tasty, even necessary album. Certainly Van Zandt as producer was able to successfully realize many of his more rococo horn-band fantasies with the Jukes. And, anyway you slice it, *I Don't Want to Go Home*, *Talk to Me*, and even the gothic, neo-Phil Spectorish *Love on the Wrong Side of Town* are little classics of modern soul-flavored rock & roll.

The Motels: Careful

Carter, producer. Capitol ST 12070
by Sam Sutherland

The Motels crafted one of the more restrained, intelligent debuts to arrive in last year's initial wave of West Coast rock minimalists. Singer and principal songwriter Martha Davis shared the angst-ridden stance and decadent poetic demi-monde world of her peers, but her partners thoughtfully turned down the volume to sketch a spare, even hushed framework.

"Careful," the quintet's second album, makes good on that record's promise, side-stepping any sophomore jinx to achieve a livelier and more accessible



Southside Johnny Lyon

character without masking Davis' intelligence. Where "The Motels" was intermittently precious in its unrelieved moodiness, "Careful" lets in enough unapologetic romanticism and classy pop energy to strike a much more satisfying balance between brains and brawn.

One clue to this swing in priorities is the greater roles taken by Michael Goodroe, Martin Jourard (both founding members), and newcomer Tim McGovern, a guitarist recruited from the Pop to replace Jeff Jourard. With three more songwriters to draw from, and with McGovern's more extroverted frame of reference as an arranger, the rigid meters and doom-laden textures so prevalent on the last album are now leavened by a syncopated whiff of soul and soaring guitar harmonies.

The band's enviable restraint hasn't been lost, though. On the opening song, *Danger*, Davis drives a strutting midtempo groove kept taut by the interplay of the rhythm section and clipped rhythm guitars. *Days Are O. K.* (*But the Nights Were Made for Love*), one of McGovern's songs, lives up to the optimism of its title with familiar but effective choral releases. Davis seems less preoccupied with theatrics, and when that bittersweet voice simply sings, its impact is amplified.

Such improvements come together with particular charm on *Whose Problem?*, a musical cousin to *Spanish Harlem*



Staton—new understanding

with an engaging twist: Sung by Davis, it's a dryly self-deprecating love song that seduces even as it catalogs the heroine's shortcomings ("Hell, nobody's perfect so why don't you give me a break"). A lean bass line and keyboard player Jourard's sax solos give the track a sinuous urban feel, matched by Davis' equally sly vocals.

If there's a lesson here, it rests with the more relaxed, less self-conscious attack. More traditional than its predecessor, "Careful" is still a distinctive piece of work. Sometimes new dogs are better served by old tricks.

Candi Staton

Jimmy Simpson & Candi Staton, producers. Warner Bros. BSK 3428 by Crispin Cioe

Candi Staton's career has followed a slow but steady avenue toward artistic independence. Originally discovered in a Birmingham, Alabama, nightclub in 1968 by soul singer Clarence Carter (whom she later married and has since divorced), Staton's gospel-trained voice is pitched slightly higher than, but in the same emotional direction as, Gladys Knight's. Her early '70s string of r&b hits, all recorded in or around Muscle Shoals, Alabama, combined lean and pumping funk with a steamy and unique voice on memorable songs like *I'm Just a Prisoner*. When disco reigned, she came up with two

of the most enduring and depth-charged songs that era produced: the gorgeously wistful *Young Hearts Run Free* and, more recently, *Victim*.

That Staton is an exceptionally gifted singer is beyond doubt. Her voice embodies a captivating combination of world-weary wisdom and youthful sweetness, sometimes hoarsely evoking real pain, sometimes cooing sweetly. Her search for continued growth and expression as a songwriter, and in this case coproducer, recently led her to leave her long-time producer Dave Crawford and record in New York with engineer/producer Jimmy Simpson. The result is an album of subtle force and rhythmic nuance. While it doesn't boast any songs directly in the manner of her past hits, it does reveal a musical sensitivity and self-understanding that's rewarding on its own terms.

Staton's version of the Motown chestnut *The Hunter Gets Captured by the Game* gets right down to the sexual roots of '60s girl-group material without condescending to the form. *It's Real*, a slow gospel-style shuffle that she cowrote, features wonderfully elastic and full acoustic bass playing from Ron Carter and allows the singer's awesome testifying pop/gospel style to emerge full-blown. *Looking for Love*, a low-down, popping paean to lust, is cast in the modern funk idiom but never panders to mere sensationalism or theatrics. Instead, Staton is the kind of singer who makes one feel the absolute emotional bottom line on the subject of "a woman in need," the kind who draws you into a song and forces you to hear beyond the lyric.

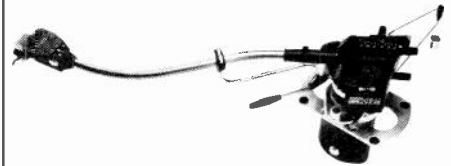
Sean Tyla's Just Popped Out

Sean Tyla & Mark Dodson, producers. Polydor PD 1-6281 by Steven X. Rea

Sean Tyla hails from Ducks Deluxe, that other legendary British pub-rock band. Like their Brinsley Schwarz brethren, the individual Ducks have had a profound impact on the shape of late '70s Anglo music, particularly new wave: Guitarist Martin Belmont is in Graham Parker's Rumour, and Nick Garvey and Andy McMasters have been tinkering in new pop epics with the Motors. And then there's gruff, raspy-voiced Sean Tyla. He has been trying unsuccessfully to kick off a solo career since Ducks Deluxe nose-

Continued on page 119

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Rob Stoner: An Original Rockabilly Revivalist

by Steven X. Rea

Rob Stoner: Patriotic Duty
Rob Stoner, producer. MCA 5118

What with the current rockabilly revival, obscure American artists who specialize in the genre—Ray Campi, for instance—are now becoming stars, particularly overseas. Robert Gordon is, of course, America's foremost rockabilly revivalist, his act resounding with more authenticity and fun than most.

A few years back, Gordon's bass player was a man named Rob Stoner. Stoner also played on several Dylan LPs (including "Desire"), did session work for people like Don McLean (*American Pie*), and was musical director of the Rolling Thunder Revue. He kicked around New York dives for a few years with his own Rockin' Rob & the Rebels, and it was in that band that people first became aware of his abilities—not only as a great bassist, but as a great singer, songwriter, pianist, and guitarist.

Like Gordon's and the other revivalists', Stoner's music is decidedly rooted in the early rockabilly epitomized by the Sun recordings of Elvis Presley and Jerry Lee Lewis. Unlike other rockabilly practitioners, however, his songs are firmly situated in the here and now. His wry, witty lyrics don't recall old pink Cadillacs and black pedal pushers; they deal with lust-, life-, brokenhearted affairs, and broken down (or just plain broke) people. Though his simple clean arrangements may evoke '50s rock, the man is an '80s original.

"Patriotic Duty" is a fast-paced, disarming debut, ten of whose thirteen tracks (not one longer than 3:30) are Stoner's. (The covers are *Long Legged Girl*, *Flat Tire*, and an obscure Dylan tune, *Seven Days*.) He has flanked himself with a spare, spirited trio: Drummer Howie Wyeth, who keeps things clipping along with a light-headed savvy, guitarist Dan Rothstein (Rob's brother—the truth is out, Stoner

isn't his real name), and horn man Steve Giordano.

The first thing that hits you about this disc is the voice—a spooky, mesmerizing cross between early Elvis and Jerry Lee. It's an authoritative voice, suave, cool, and full of rich expression, whether wailing about a sudden bad-luck streak in *Stone Cold Broke* or hunting out that "long legged girl with the short dress on." It rises and falls over the lilting high melody of *Your Own Heartbeat* with the smooth precision of a merry-go-round pony. Underpinned by Wyeth's skipping backbeat and Stoner's loping guitars, *Heartbeat* is a hit single if there ever was one and a stunning song of forlorn love.

As a bassist, riffs, chords, and progressions run off Stoner's fingers with a dexterity that's mindboggling yet always danceable. On the slow blues—the skid-row desolation of *Hotel 1-2-3* and the sarcastic *So Far, So Good*—the bass rambles on with deceptive ease. And on the upbeat boogie-woogie of *What Round Is This?* and *Choo Choo Choo* Stoner attacks the piano with all the feverish frenzy of the old Killer himself.

While many of the songs ring with honest emotion, Stoner never takes himself or anything else too seriously. Coy, teasing sentiments abound. Mock modesty and shameless indifference share the same bed with heartbreak and tragedy. On *Too Good to Be Wasted*, which deals with the sexually crippling effects of too much alcohol, he emotes: "This situation's too good to be wasted, but I'm too wasted to be any good." And if that isn't enough, in the middle of the song he deadpans: "I'd be makin' love instead of makin' excuses if I had what it takes to take what you got." At a time when so much sounds calculated, contrived, or merely rehashed, Stoner's "Patriotic Duty" comes like a blast of clean, cool air through a thick layer of sonic smog. ♪

SpinOffs

New Acts

by Steven X. Rea

Mark Andrews & the Gents: Big Boy

Simon Boswell, producer
A&M SP 4812

Here's the latest entry in the (yawn) Elvis Costello sound-alike contest. Once again, tacky organ chords rise to the surface of a swift, rhythmic flurry of arch pop/rock songs. To his credit, Mark Andrews doesn't sing like Costello; his voice is one of the sole nonaffected elements here. Two cuts stand out: the rousing *West One* and *Say It's All Right*. The Gents' playing is consistently vigorous and to the point except on the one nonoriginal, a slowed-down, stop-and-start version of Stephen Wolf's *Born to Be Wild*. It's a funny idea that didn't quite make it on vinyl.

Mary Burns

Malaco Productions
MCA 5122

Gruff, gravel-voiced Mary Burns belts out bluesy numbers in a Janis Joplin/early Rod Stewart vein. On her self-titled debut she tackles everything from gutsy rockers to sappy ballads. Songs by Elton John, the Rolling Stones (*Satisfaction*), and the Cretones' Mark Goldenberg are all treated with a heavy dose of strings, horns, and background singers. Occasionally it's all too much; with the right producer and material, Burns could be a hit-maker.

Cats

Michael Young, producer
Elektra 6E 275

These forceful rockers from Philadelphia display in-

fluences that range from the Beatles to Kiss. Four of the six Cats share songwriting credits, and while there's nothing profound here, it does surge along. *It Doesn't Matter Anymore*, with its spine-chilling ascending keyboards, packs a wallop as lively and strenuous as the best of the Cars.

The Feelies: Crazy Rhythms

Glenn Mercer & Bill Million, producers. Stiff USE 4

These four New Jerseyites' nerdy, preppy image belies their pliable, passionate music. Imagine a cross between Love and the Velvet Underground and you've come close to nailing the Feelies' sound. Acoustic, electric, twelve-string, and all types of "treated" guitars abound, and it is these instruments that make for the certifiably crazy rhythms the title alludes to. A great beginning.

Freewheelin'

Thom Bishop, producer
Force Records FRC 1001
(Force Records, P.O. Box 2005, Oak Park, Ill. 60303)

The old live side/studio side tack is taken by this Chicago area bar band on their independent-label release. The live stuff is plodding, pulsating boogie rock punctuated every so often by, of all things, a drum solo. The studio side sounds like a badly mixed demo tape. One note of interest: The band does an adequate cover of the Turtles' treasure *You Baby*.

Krokus: Metal Rendez-vous

Martin Pearson & Krokus, producers. Ariola OL 1502

Heavy metal is back. Most of its revivalists—extended guitar solos and all—



hail from Britain, but Krokus comes from the lofty alpine climes of Switzerland. Despite their calm environs, these six rockers tear out like true Deep Purple devotees. Singer Marc Storace, by the way, does a great Roger Daltrey.

Don Schlitz: Dreamers Matinee

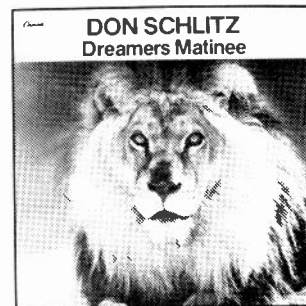
Hugh McCracken & Audie Ashworth, producers
Capitol ST 12086

Don Schlitz penned Kenny Rogers' massive hit *The Gambler*. Side 1 (produced by Hugh McCracken) shows him to be more than a country tunesmith: His compositions have a nice poppish/rock feel, fleshed out in typical "L.A." style by the likes of sessioners Rick Marotta, Chuck Rainey, and guitarist McCracken. The Muscle Shoals players back Schlitz on Side 2 for more of a down-home flavor. *Birds of America*, an audubon-inspired dream of flight, is this album's quiet gem.

Secret Affair: Glory Boys

Ian Page & David Cairns, producers. Sire SRK 6089

Another batch of British mod boys, Secret Affair has been listening to a lot of '60s Motown. Many tracks exude a lively Jr. Walker party spirit. *Shake and Shout* sports a soulful horn barrage. *Time for Action* is a cross between the Four Tops and the Dave Clark Five, and to top it all off the



band romps through Smokey Robinson & the Miracles' *Going to a Go-Go*. But Secret Affair brings nothing new to its sources. Its mod rival, the Jam, is better.

Skafish

Skafish, producer
I.R.S. XSP 008
(Internat'l. Record Syndicate, P.O. Box 118, Hollywood, Ca. 90028)

Jim Skafish and his five band members come from the backwoods of Indiana—the weird backwoods. Strains of '50s rock, new wave drone guitars, and a dose of heavy metal frame Skafish's strange glimpses of modern life through songs like *We'll See a Psychiatrist*, *Disgracing the Family Name*, and *No Liberation Here*. Zappa influences rear their goofy heads now and then, and so does the symphonic production sound of Phil Spector. Barbie Goodrich's milk-and-cookies harmonies lend a disorienting sense of normalcy to the proceedings. It's all refreshingly off the wall.

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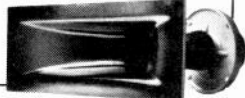
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Continued from page 119
dido Hotel" suggest that this two-record set is a substantial declaration of his artistic intentions.

Indeed, virtually everything that bothers me about Di Meola's artistic attitudes is here in force, replicated, duplicated, and underlined. His finger-popping guitar licks whip through such generally undistinguished pieces as *Alien Chase* on *Arabian Desert*, *Al Di's Dream Theme*, and *Dinner Music of the Gods*, to cite a few. He also explains what each piece is about, and the explanations are on precisely the same level as the music. *Alien Chase*: "An eventful chase across an Arabian Desert after an alien has landed after traveling millions of light-years. . . ." *Al Di's Dream Theme*: ". . . dreamed up while dreaming about melodic themes for a dream." *Dinner Music*: ". . . A majestic anthem for these intense supreme spirits." Sophomoric? You bet.

Practically every piece on "Splendid Hotel" suffers from excessive length. *Silent Story in Her Eyes*, a pleasant, bossa-nova-tinged line, suddenly loses its way and, almost in frustration, turns itself into a samba. *Roller Jubilee*, a lovely French boulevard melody by Philippe Saisse, is converted, for no apparent reason, into a "roller dance." It deserves better. *Two to Tango*, a duet with pianist Chick Corea, starts promisingly. But like so much else on the album, it is struck down by its sheer superficiality. *Splendid Sundance* is also a duet, this time with Di Meola playing both parts, and it works better than anything on the LP.

Spanish Eyes will probably receive some airplay, if only because of the presence of Les Paul. Paul's recent canonization by some of the younger rock guitarists is a bit hard to understand for those who know his duet recordings with Mary Ford first hand. That Paul was a technical wizard, both electronically and musically, is surely true; but the music that resulted from all the fancy overdubbing was never more than Top 40 stuff. Perhaps that's why he and Di Meola sound so simpatico on this track, despite the tired, unoriginal Bert Kaempfert melody.

On a number called *Isfahan*, the Columbus Boychoir sings Corea's fantasy of a Persian melody. Luckily, Di Meola's better instincts prevailed, and he chose to wrap things up with a brief but quite lovely melody, *Bianca's Midnight Lullaby*. Would that he had approached the rest of the album with similar simplic-

ity. But I'm afraid he doesn't realize that more is not necessarily better, and that he's good enough to make it without all the fanfare, processions, pronouncements, and trappings.

One Mo' Time Original Cast Album

Jerry Wexler & Carl Seltzer,
producers. Warner Bros. HS 3454
by John S. Wilson

One Mo' Time is the theatrical recollection of 1920s black vaudeville that came north a year or so ago from New Orleans to the Village Gate in New York. It's a lively, high-spirited show that is split between a stage set, where songs are sung, and a dressing-room set, where personalities unfold. The original cast recording represents the musical half, which, without the show's dramatized portions, seems oddly lacking. The characters' anonymity is further underlined by the singers' literal anonymity on the disc, for there is no indication of which of the three women in the cast sings which song.

The performance showed each to have distinctive styles: Thais Clark has a strong swagger in her voice that stretches out to a quaver and evokes the young Sophie Tucker. Topsy Chapman has a lighter voice with a more pliant projection, and Sylvia "Kuumba" Williams has a rather flat, semispoken style. A fourth, all-purpose voice is Vernel Bagneris', who developed and directed the show. The five-piece backup band is led by Orange Kellir—the Swedish clarinetist who settled in New Orleans in the '60s—and includes trumpeter/singer Jabbo Smith. Smith, who was considered Louis Armstrong's closest rival fifty years ago, spent most of his career in New York, Chicago, and Milwaukee—not New Orleans.

The songs are an interesting cross-section of the genres that comprised black vaudeville: universal pop (*After You've Gone* and *Everybody Loves My Baby*), jazz (*New Orleans Hop Scop Blues*, *Papa De Da Da*), double entendre (*You've Got the Right Key but the Wrong Keyhole*), and comedy (*The Graveyard*). Smith sings one rhythmic romantic ballad in a mellow croak with scattling fills, much like Armstrong. But his trumpet playing is not shown to any great advantage. The LP was recorded during a performance and lacks the proper balance to give the songs any presence or depth.

Continued on page 126

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by Elise Bretton



Andrew Lloyd Weber



Tim Rice

Musical Theater

Even the most resounding Broadway flops have produced enduring material for folio collectors. This month, I shall endeavor to catch up with some recent examples from the steady-selling Vocal Selections from... genre. Usually, these collections include most of their shows' outstanding numbers, transcribed for the pleasure of the nonprofessional musical-theater aficionado who wants to travel beyond the original cast recording.

Vocal Selections from Ballroom

Lyrics and music by Marilyn & Alan Bergman and Billy Goldenberg
Macmillan Performing Arts.
11 songs. \$5.95

Music and lyrics for the short-lived *Ballroom* were commissioned by Michael Bennett, a dancer turned choreographer turned director/producer. So it's not surprising that the score is subservient to the demands of the stage action, most of which consisted of a huge chorus of middle-aged exgypsies demonstrating their prowess at the lindy, cha-cha, waltz, disco, and other couple dances. The lively and melodic *Dreams. I Love to Dance.* and *More of the Same* are easily excerptable, however, and will surely number among the bride- and bar-mitzvah-

mothers' favorite showtunes. There are also several bathetic plot songs contrived for *Ballroom's* leading lady, Dorothy Loudon, who deserved better.

Evita: Musical Excerpts and Complete Libretto

Lyrics and music by Tim Rice and Andrew Lloyd Weber
Leeds Music. 11 songs. \$7.95

Rock opera refined and redefined, *Evita* was born in a London recording studio. Messrs. Rice and Lloyd Weber don't expect you to love her but they do attempt to make you understand her. To facilitate matters, they have produced a splendid folio that includes full libretto, pictures, and a goodly serving of the show's dynamic and innovative material (not including *A New Argentina*). Most of the lyrics do not rhyme, but the ear is not conscious of any loss.

The piano-vocal arrangements are precise reductions of the full orchestral score, yet they do not exceed the capabilities of the home musician (not an easy feat for the keyboard arranger, believe me). 7/8 time makes *And the Money Kept Rolling In* a little tricky, and the meter changes in *Rainbow High*—3/4 to 6/8 to 9/8 to 12/8 and 4/4—will keep you on your toes but won't defeat you. An encounter with *Evita* is exhilarating.

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**Vocal Selections from
The Grand Tour**

*Lyrics and music by Jerry Herman
Jerry Herman Inc./Macmillan
Performing Arts, 11 songs, \$5.95*

Expertise alone does not guarantee a Broadway smash. I would not condemn Jerry Herman to another lifetime for glorifying the American widow, but the truth is that since *Milk and Honey*, *Hello Dolly!*, and *Mame*, the hits have not been forthcoming.

The Grand Tour chronicles the adventures of two men—sworn enemies—who are forced to become traveling companions in order to escape extermination by the Nazis, and we trail along as they grudgingly learn to accept each other as human beings. Unfortunately, not even Herman's considerable know-how could save the show from extermination by cut-and-paste, and it closed within twenty-four hours of opening night. The libretto was cut to the point of incoherence, and the songs—decent enough—were merely pasted on. And all this to furnish a vehicle for the show's star, Joel Grey.

Herman works hard at his considerable craft, and though the score generally reflects that, the individual numbers lack tension or urgency.

Lovesong: A musical entertainment

*Music by Michael Valenti
Belwin Mills, 13 songs, \$5.95*

Sweeney Todd: Vocal Selections

*Music and lyrics by Stephen Sondheim
Revelation Music and
Rilting Music, 7 songs, \$6.95*

Michael Valenti's *Lovesong* is a collection of musicalized British romantic verses culled from various antiquarian anthologies. A classically trained singer might find recital material here, but I have the feeling that if Valenti's collaborators—Lord Byron, Sir Walter Raleigh, Christina Rossetti, and Leigh Hunt among them—had been available for story conferences, the results would have been less stilted.

Though the original cast recording of *Sweeney Todd* is a twenty-selection, two-disc set, the publisher furnishes us with a mere taste of this dark, bitter score. Please note also that the show's outstanding number, *A Little Priest*, does not number among the magic seven.

Valenti and Sondheim are grand-

stand keyboard players and both of their personally supervised piano-vocal scores are far too demanding for the average player. *Lovesong* features fifty-one pages of energy-depleting, nonstop Alberti bass in tenths, topped with full octave chords in the treble. Who can concentrate on the vocal line? As for the demon barber, one's left and right hands are too busy chasing each other with pyrotechnic contrapuntal themes to even think about the throat, much less the vocal cords. I am not asking for big-note, play-by-the-numbers scores, but surely there is a middle road between *Romper Room* and Rachmaninoff. Both of these gentlemen would be well advised to explore it.

Current Popular

**The Biggest Hits of 1979
and Golden Standards**

Warner Bros., 36 songs, \$6.95

This slightly passé collection has just reached my desk, so I'd better mention it before it becomes a historical landmark. 1979 evidently wasn't that good a year, and I can't believe that the Suzy Quatro/Sister Sledge set will be as enthusiastic about *Am I Blue*, *Someone to Watch Over Me*, *Begin the Beguine*, or *As Time Goes By* as it will about *Stumblin' In* and *He's the Greatest Dancer*. If your tastes are eclectic to the point of schizophrenia, this one may be for you.

John Denver: Autograph

Cherry Lane, 11 songs, \$6.95

If you can accept rhyme schemes like "upon her breast" and "wilderness," my task is greatly simplified. All that remains to tell you is that Milt Okun and Dan Fox have constructed these two-line piano-vocals so deftly that the improviser can do his own thing while the purist can strum along with John Denver's latest LP.

Platinum '80:

Songbook of the Superstars

Warner Bros., 80 songs, \$9.95

No. 1 songs of the Seventies

Warner Bros., 73 songs, \$8.95

Both of these collections are varied enough to suit the fussiest gourmet, and the Knack's *My Sharona* is the only duplication between them. Rock-oriented you

must be, and preferably a guitarist. Many of these popular favorites require an additional effort from the singer to disguise toneless melodies and senseless lyrics. Included in the roster are songs made famous by Rod Stewart, Fleetwood Mac, Chic, Van Halen, and the Doobie Bros.

**Richard Wolfe's Legit
Country Fake Book**

*Big 3 Music, "More than 270 songs,"
\$14.95*

Herein a veritable hot tub of emotion from *Pistol Packin' Mama* to *Paper Roses*, *What's He Doin' in My World*, *I've Already Loved You in My Mind*, *Help Me Make It Through the Night*, and all points inbetween. This is soap opera in lead-sheet form, but what *Dallas* accomplishes in one hour, these country songwriters put across in thirty-two bars. Go on, indulge yourself.

Also received this month

Marvin Hamlisch Songbook

Theo. Presser/Chappell, 14 songs, \$6.95

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**Neil Young and
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**Jim Croce: Photographs and
Memories (His Greatest Hits)**

Warner Bros., 14 songs, \$5.95

Jim Croce: His Life and Music

Warner Bros., 44 songs, \$12.95

These two collections came out within three months of each other, yet all of the "Photographs and Memories" selections are contained in "His Life and Music."

Blondie: Eat to the Beat

Big 3, 12 songs, \$6.95

Rush: Permanent Waves

Warner Bros., 6 songs, \$7.95

Heart: Bébé le Strange

Warner Bros., 10 songs, \$7.95

**Jefferson Starship:
Freedom at Point Zero**

Warner Bros., 9 songs, \$8.95

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Max Roach: M'Boom

For a review see page 77

Solar Plexus: Earth Songs

Randy Masters & Denny

Berthiaume, producers

Inner City IC 1087

by Don Heckman

Last year Solar Plexus was, to this listener, one of the most promising new jazz groups. Among other things, its self-titled debut managed the quite formidable feat of avoiding most of the crossover afflictions that infect many new jazz ensembles.

"Earth Songs" comes close to fulfilling the initial promise of "Solar Plexus," but it also brings with it a few problems. The most obvious is the absence of singer Lin McPhillips. A good part of the group's uniqueness came from the blending of McPhillips' voice with complex synthesizer-brass-woodwinds configurations; the singer also worked effectively with the Echo-Plex and other sound-repeating devices. The current incarnation employs the flute and saxophones of Terry Summa and the violins of Erik Golub to fill in for her, but, alas, it is not the same.

But Solar Plexus has other assets, such as the mature, well-thought-out compositions from leaders Randy Masters and Denny Berthiaume and a wonderful sense of joy in the process of music-making. These are still very much intact, and there are times when one almost forgets the absence of McPhillips. The group again drifts in and out of some unusual time signatures: a bright, jazzy 5/4 on *Tropicalia*; a less specific dalliance around 5/4 on the humorous *Tuck 'n' Roll* (reminiscent of Don Ellis' equally off-centered blues spoof, *Pussy Wiggle Stomp*); 6/8 on *You and Me*; a Latin-tinged 3/4 on *Spanish Sahara*. It manages to convert a popular Indian raga—*Raga Thumri*—to a jazz flow without losing the essence of its chromatic-sounding modality. (It's actually based on an E scale on the piano white notes, with the substitution of a G sharp for G natural.)

Somehow, all this is done without an obvious awareness of either the difficulty of the meters or the off-the-wall quality of some of the harmonic frameworks. And that, I suspect, is what is most appealing about Solar Plexus. One always

senses the music first. Masters is hardly a trumpet master, saxophonist Summa is no better or worse than a good club musician, and Berthiaume lacks the playing energy to compete effectively in the emerging piano styles of the Eighties. But the sum is always greater than the parts—the true sign of a fine jazz ensemble. As a group, Solar Plexus can compete with anyone. Perhaps it's time for some "live" performances. I'll be at the front of the line.

The Widespread Depression Orchestra: Boogie in the Barnyard

Bernard Brightman, producer

Stash ST 206

by John S. Wilson

On its first album, "Downtown Uproar," the Widespread Depression Orchestra demonstrated its ability to capture the spirit and sounds of the black big bands of the '20s, '30s, and '40s. Its adaptations of the well known Ellington, Basie, Jimmie Lunceford, Cab Calloway, and Louis Jordan repertoires were not mere copies but were flavored with a distinct group personality.

WDO's second disc shows that this impressive young band is not standing still and is using its newly gained assurance to dig out some relatively obscure material. Alongside such familiar gems as *Camernism* and *You Can Depend on Me* from Hines's repertory and *Tulip or Turnip* and *Azure* from Ellington's is Rex Stewart's *Back Room Romp* (originally subtitled *A Contrapuntal Stomp*), Brick Fleagle's *Zaza*, Johnny Hodges' *Little Rabbit Blues*, and a pair of old pop tunes, *Bye Bye Blues* and *You Took Advantage of Me*.

While only alto saxophonist Michael Hashim stood out as an impressive soloist last time, "Boogie in the Barnyard" gives Jordan Sandke several opportunities to show off a crisp, punching trumpet attack. Tim Atherton's trombone is a consistently subtle coloristic agent as well, and Michael Le Donne shows a piano range that can be Hinesian at one moment and thoroughly contemporary the next. One caveat: The only original arrangement in the collection (the rest are based on transcriptions) is bassist Bill Conway's *You Took Advantage of Me* and it lacks the color, drive, and even the solo imagination of the other pieces. Apparently, the group still needs a foundation on which to develop its performances.



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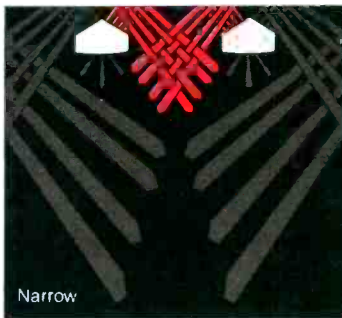
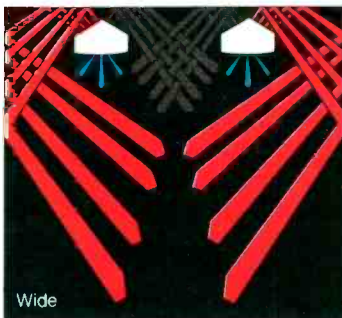
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