

**MAKER  
ISSUE**

OCTOBER 1981 \$1.95

ICD # 08398

# High Fidelity

**MUSICAL AMERICA EDITION**

**Is The Perfect Speaker Almost Here? What Four Experts Say**

**Super New Audio and Video Products for Home, Car, and On The Go!**

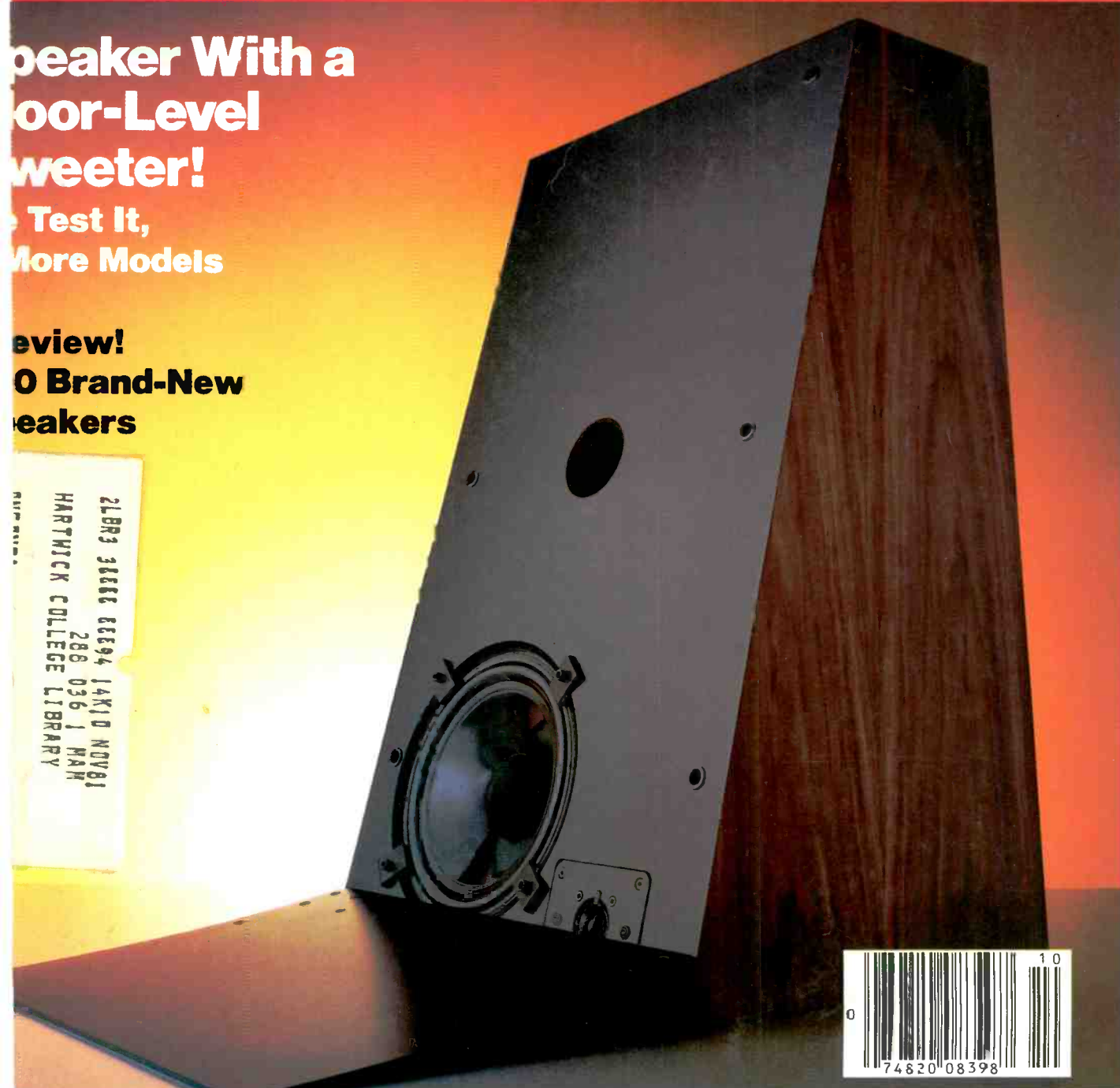
**Inside the Uproar Over CBS's Novel CX "Compansion" System**

**Squeeze—Best Since the Beatles? • Mahler's Tenth—Too Many Cookes?**

**Speaker With a  
Floor-Level  
Tweeter!**

**Test It,  
More Models**

**Review!  
10 Brand-New  
Speakers**



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# NO OTHER CASSETTE HUMAN FE

## Index Scan:

Plays first five seconds of each piece of music on tape to make cassettes as easy to preview as records.

## Auto Reverse:

Plays both sides of tape without interruption so you don't have to jump up to flip the cassette.

## Real Time Counter:

Digital display tells you how much time is left on tape in minutes and seconds without need for a calculator watch.



Pioneer has transformed the cassette deck into a component that gives you a new dimension of control over it and the quality of the sound it records and plays. We've done it through a concept we call High Fidelity for Humans.

Electronic and mechanical engineering innovations make Pioneer's new CT-9R a pleasure to listen to.

To start with, Pioneer's engineers have developed a new material for the record and play heads on the CT-9R Cassette Deck. It's called RIBBON SENDUST and it's made with laminations 4 to 5 times thinner than conventional Sendust heads. This virtually eliminates eddy currents that interfere with high frequency response. It also provides a significant improvement in signal-to-noise ratio with extended high frequency response; plus a 3- to 5-dB increase in undistorted headroom at high frequencies. With metal tape the frequency response is an extra-wide 20 Hertz to 22k Hertz. The CT-9R's tape transport system is an incredibly precise dual capstan system with three direct drive motors. The result is an infinitesimal wow and flutter of 0.03%.

More importantly these features allowed our engineers to equip our CT-9R Cassette Deck with a super intelligence: a microprocessor that automatically adjusts bias, level and equalization to maximize the performance of the tape you're using. And this same microprocessor technology makes it possible for the Pioneer CT-9R to offer you an exclusive combination of human engineering features.

Human engineering makes Pioneer's CT-9R a pleasure to live with.

Anyone who records on tape knows how frustrating it is to run out of tape before running out of music. That's why the CT-9R has a Real Time Counter with a digital display to show you how much recording time is left on your tape. Press a button and the same display turns into a Digital Tape Counter. There's also a Blank Search feature that speeds through a partly recorded tape to find the unrecorded section and even leaves a five-second margin between the last song and what you intend to record. To find your favorite song, on a recorded tape, touch Index Scan and the CT-9R will play the first five seconds of each piece of music on the tape. To repeat a song, simply press Music Repeat and listen. The Pioneer CT-9R will even play both sides of a cassette automatically. And the Music Search control automatically plays the beginning of the next song on the tape. There's even an optional remote control.

Now if you think all this sounds too good to be true, visit your nearby Pioneer dealer. You can see and hear the CT-9R for yourself, as well as an entire line of new Pioneer cassette decks. And then if you're wondering why we don't give you less features for the money like others seem to do, it's because we consider that inhuman.

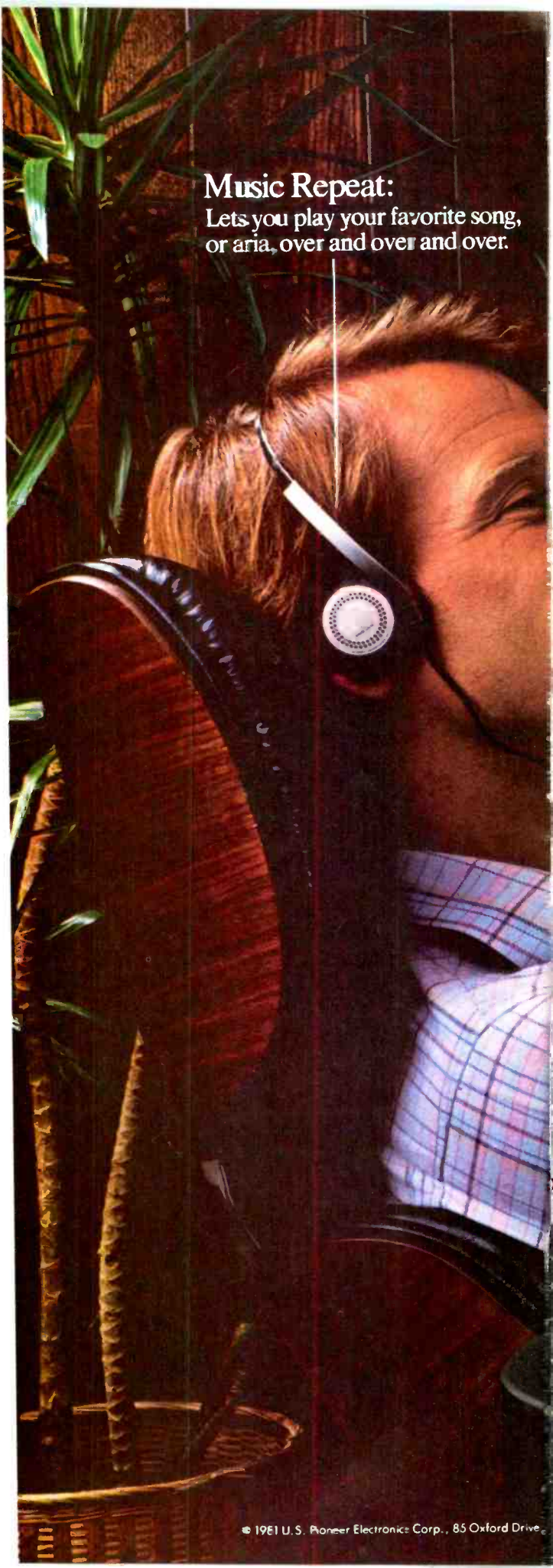


**PIONEER**

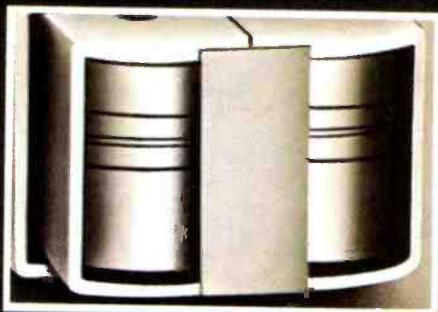
We bring it back alive.

**Music Repeat:**

Lets you play your favorite song, or aria, over and over and over.

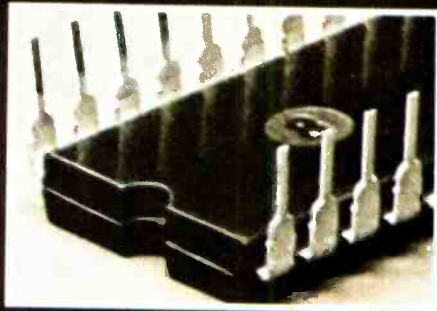


# NO OTHER CASSETTE TECHNOLOGICAL FE



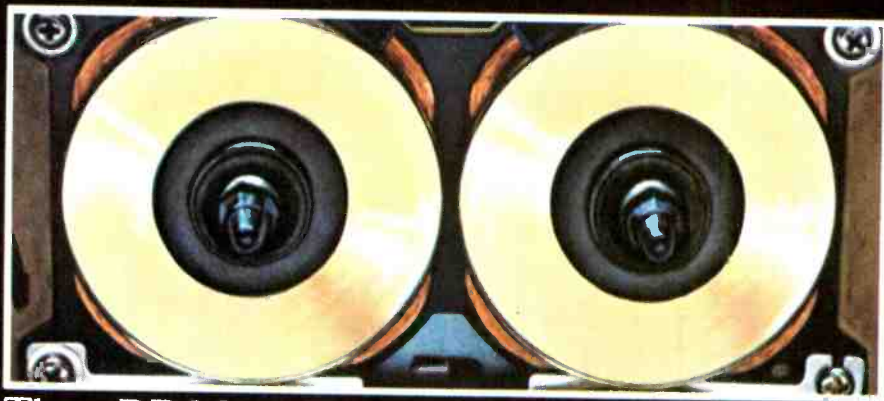
## Ribbon Sendust Heads:

Pioneer's exclusive tape head material provides superb signal-to-noise ratio.



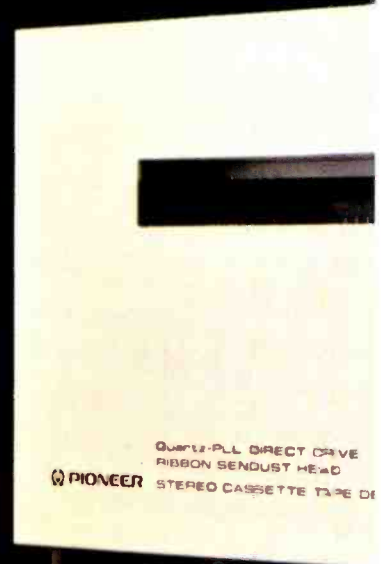
## Advanced Microprocessor:

Automatically determines precise bias, Dolby calibration level and record equalization for each tape.



## Three DD Motor Tape Transport:

Three direct drive motors provide exceptional record and play accuracy.



# DECK HAS ALL THESE FEATURES AT ANY PRICE.

COUNTER 0003

TAPE RESET

AUTO REVERSE

MS/SKP MUSIC REPEAT

RECORDING MODE TAPE

OUTPUT SOURCE

AUTO TAPE SELECT

NORM AUTO BLE

C-O AUTO DATA

METAL

TAPE FILTER

DOLBY OFF TYPE OFF

TYPE ON CTYPE ON

DOLBY NR

L 0 10 20 30 40 50 60 70 80 90 R

REVERSE

STOP

INPUT

MONITOR

AUTO BLE

MS/SKP

CLEAR

INDEX SCAN

BLANK SEARCH

MJBC REPEAT

PAUSE

MEMORY PUSH ON

REC

TAPE CAPACITY 46 60 90

REC MUTE

OUTPUT

MODE

TOYER REC OFF PLAY

TAPE SOURCE

DOLBY B-C NR

MIC

L R

PHONES

LOUDNESS

SUBSONIC FILTER

LINE STRAIGHT

BALANCE MODE TONE

REC SELECTOR

PHONO

TUNER

AUX

TAPE 1

TAPE 2

PROTECTION MUTING SUBSONIC

OUTPUT POWER (RMS)

L 0 10 20 30 40 50 60 70 80 90 R

REVERSE

TUNER

AUX

TAPE 1

TAPE 2

VOLUME

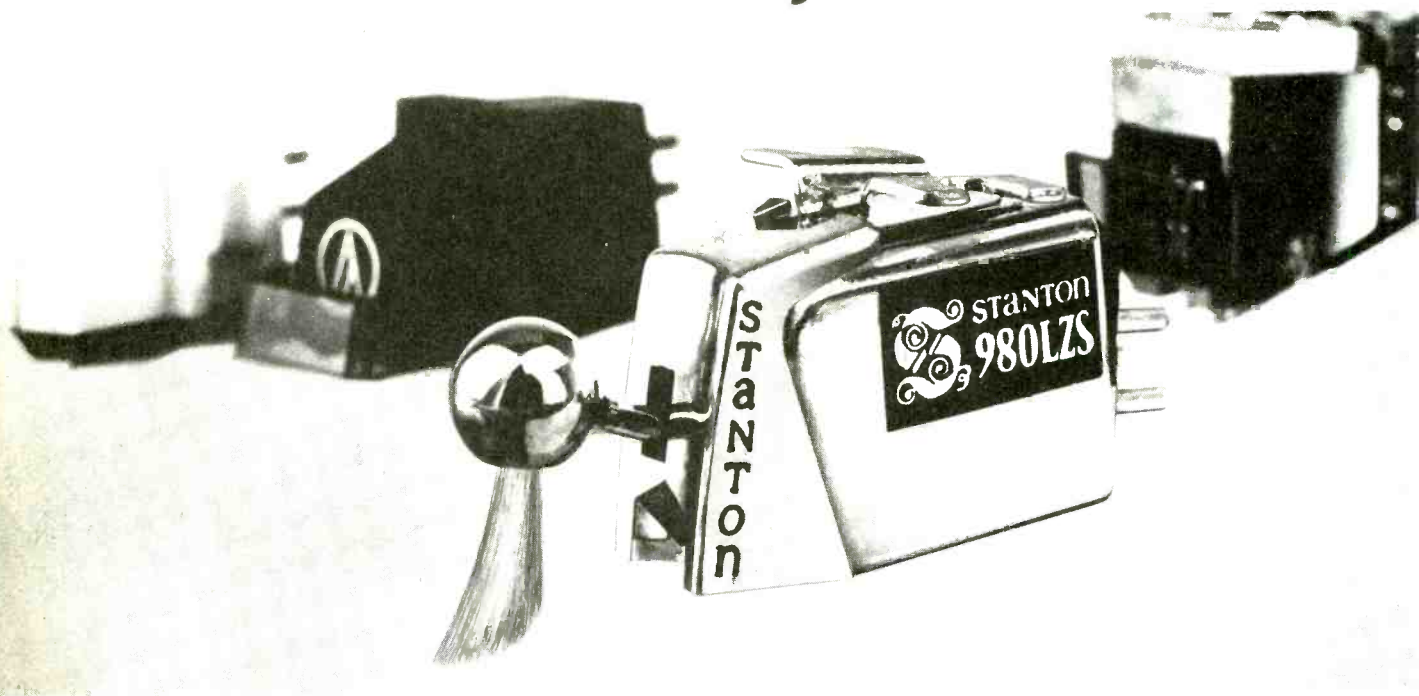
MUTING

PHONES

20dB

0 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90

# The moving coil replacement from Stanton Magnetics... the revolutionary 980LZS!



Now from the company to whom the professionals look for setting standards in audio equipment comes a spectacular new cartridge concept. A low impedance pickup that offers all the advantages of a moving magnet cartridge without the disadvantages of the moving coil pickup. At the same time it offers exceedingly fast rise time—less than 10 micro seconds—resulting in dramatic new crispness in sound reproduction—a new “openness” surpassing that of even the best of moving coil designs. The 980LZS incorporates very low dynamic tip mass (0.2 mg.) with extremely high compliance for superb tracking. It tracks the most demanding of the new so called “test” digitally mastered and direct cut recordings with ease and smoothness at 1 gram  $\frac{1}{2}$ .

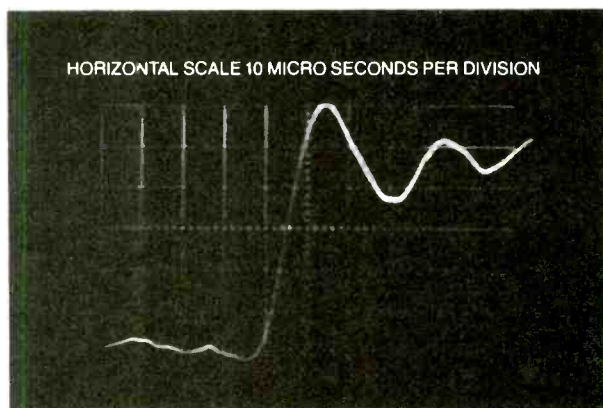
The 980LZS features the famous Stereohedron™ stylus and a lightweight samarium cobalt super magnet. The output can be connected either into the moving coil input of a modern receiver's preamps or can be used with a prepreamp, whose output is fed into the conventional phono input.

For “moving coil” audiophiles the 980LZS offers a new standard of consistency and reliability while maintaining all the sound characteristics even the most critical moving coil advocates demand. For moving magnet advocates the 980LZS provides one more level of sound experience while maintaining all

the great sound characteristics of cleanliness and frequency response long associated with fine moving magnet assemblies.

From Stanton... The Choice of The Professionals.

For further information write to: Stanton Magnetics, Terminal Drive, Plainview, N.Y. 11803.



*Actual unretouched oscilloscope photograph showing rise time of 980LZS using CBS STR112 record.*



## STANTON

THE CHOICE OF THE PROFESSIONALS™

## AUDIO

<b>High Fidelity News</b> <i>by Peter Dobbin</i> SuperConcorde; Two-in-One Filter; Home-Grown Supervinyl	12
<b>CrossTalk</b> <i>by Michael Riggs</i> Foiled Reception; Beat the Band; Left, Right, Wrong; On the Level	18
<b>Basically Speaking</b> <i>by Michael Riggs</i> Understanding sound and sound reproduction	20
<b>The Autophile</b> <i>by Robert Angus</i> Two developments foretell profound improvement in stereo FM reception	23
* <b>Sound Views</b> <i>by Robert Long</i> What's causing the storm over CBS's new CX dynamic-range expansion system	26
* <b>New Equipment Reports</b>	
Snell Type I speaker	29
Avid 232 speaker	33
Jensen System 500 speaker	34
General Sound Micron III speaker	36
Koss 210/Kossfire speaker	38
BML Tracer 120-II speaker	39
* <b>1982 Speaker Designs: Closer to Perfection?</b> <i>by Michael Riggs and Peter Dobbin</i> A look at 100 new speakers; plus, how four speaker designers view their work	40
* <b>New 1982 Equipment Preview, Part II: The Extras</b> <i>by Robert Long</i> Latest add-ons, noise reduction units, headphones, and ancillary devices	46

## VIDEO TODAY AND TOMORROW

* <b>VideoFronts</b> <i>by William Tynan</i> A Video Image for Photo Companies; No-Frills Camera; TV Set with FM Tuner	51
<b>What Makes Your TV Set Tick, Part III</b> <i>by Edward J. Foster</i> Understanding your color set can help you obtain the best possible picture	52
<b>TubeFood</b> New (and sometimes original) video programming	56
<b>Video Q. &amp; A.</b> <i>by Edward J. Foster</i> Is Bulk Erasing Better?; Inter-VCR Recording	56

## CLASSICAL MUSIC

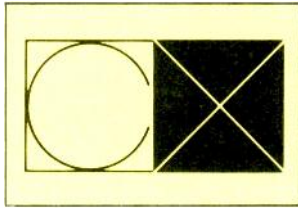
<b>Behind the Scenes</b> <i>Edited by James R. Oestreich</i> Kozinn ASCAP Award; Mozart Operas; Solti Doings; NPR Fall Season	58
* <b>Two Digital Mahler Tenths</b> <i>Reviewed by Derrick Henry</i> Deryck Cooke's final completion of what may be Mahler's greatest symphony	61
<b>Historic Beethoven Piano Concertos</b> <i>Reviewed by Harris Goldsmith</i> Arabesque's revival of Schnabel's first cycle	67
<b>Preview of Forthcoming Recordings, Part II</b> Hundreds more new recordings scheduled for release	69
<b>Alfred Frankenstein (1906-1981)</b> <i>by Shirley Fleming</i>	75
<b>Record Reviews:</b> Alain plays Alain; Serkin's <i>Emperor</i> ; Schumann symphonies	76
<b>Critics' Choice</b>	78
<b>Theater and Film:</b> Altered States; East of Eden; Stunt Man; Elephant Man	88
<b>The Tape Deck</b> <i>by R.D. Darrell</i> HiTech or LoPrice; New Musicmaster Label; Economy-Minded Tape Collectors	91

## BACKBEAT/Popular Music

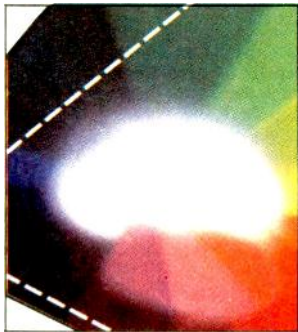
* <b>The BACKBEAT Interview: Squeeze</b> <i>by Steven X. Rea</i> This U.K. group, heavily influenced by the "Fab Four," is breaking the States	92
* <b>Pop-Pourri</b> <i>by Sam Sutherland</i> Will CBS's new dynamic-range expansion system save the record industry?	94
<b>Sliding Down with Rickie Lee</b> <i>Reviewed by Mitchell Cohen</i> Rickie Lee Jones's "Pirates" lives up to all expectations	95
<b>Pop Records:</b> Joe Jackson; Shakin' Stevens; Mick Fleetwood; and more	95
<b>Jazz Records:</b> Jaco Pastorius; Max Roach; Miles Davis; Chick Corea. . . .	100
<b>Harry Forster Chapin (1942-1981)</b>	105

## DEPARTMENTS

Letters	8	Reader-Service Cards	65
		Advertising Index	110



26 and 94 Friends and Foes



52 Color Control



67 Provocative Guru



92 The Fab Five?

# The KX-900 computerized cassette deck has a memory like an elephant. And a lot more.

Once you get past the specs, even the most sophisticated cassette decks don't offer much to remember them by.

Which is why we think you'll have a tough time forgetting the new Kenwood KX-900 cassette deck.

Because with its computerized Random Access Memory Search System, you can program the KX-900 to do some very memorable things with your tapes.

Like automatically picking out up to 15 of your favorite cuts from a side of cassette tape.

Then playing them back in any order you want.

Or playing the same side as many times as you want to hear it.

Or even the same cut.

Of course, there's a lot more to the new KX-900 than a mind like a steel trap.

We've also included a logic-controlled dual-motor drive system to reduce wow and flutter.

And Kenwood's unique Amorphous Alloy head and variable fine bias adjustment system, to give you remarkable performance from every tape cassette format. Even metal.

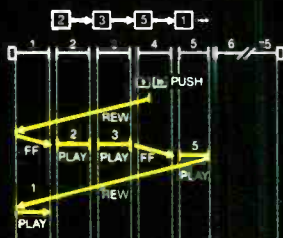
See your Kenwood dealer for a demonstration of the new KX-900 computerized Random Access Memory Search Control cassette deck.

It's unforgettable.



For more information, visit your nearest Kenwood dealer, or write Kenwood, P.O. Box 6213, Carson, CA 90749

◀ Circle 20 on Reader-Service Card ▶



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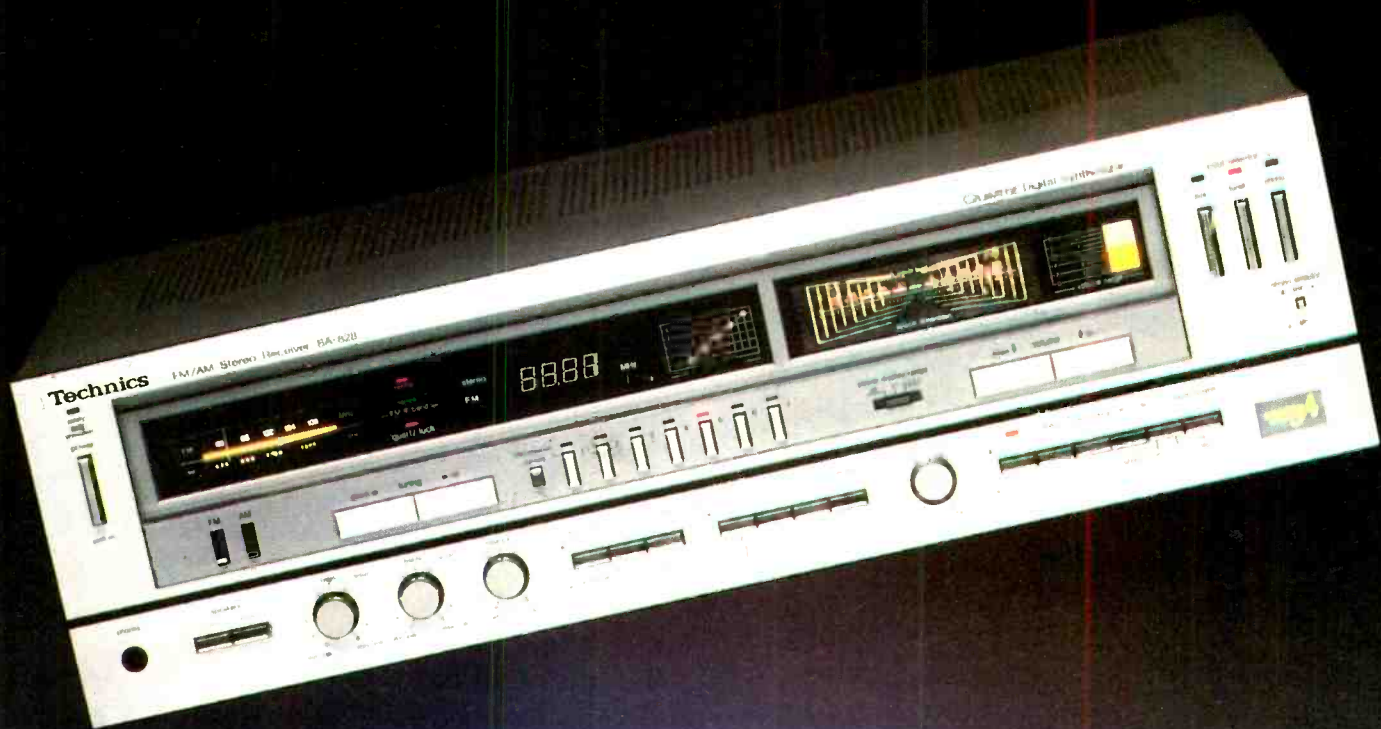
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4 Circle 39 on Reader-Service Card ▶







## Beyond quartz, the world's most precise tuning system, lies a new ability to expand sound.

Imagine you're in a room with Technics SA-828 receiver. What you hear is beautiful stereo. Then you activate Technics variable Dimension Control. Incredibly, the sound begins to move. The stereo image widens to the point where the music begins to surround you. You're intrigued by its richness and depth. You're enveloped by a new experience in sound. That's the wonder of the patented technology in Technics Dimension Control.

Just as wondrous is quartz synthesis, the world's most precise tuning system. That's how the SA-828 quartz synthesizer eliminates FM drift as well as the hassle of tuning. You can even preset and instantly retrieve 7 FM and 7 AM stations, all perfectly in tune.

Another perfect example of Technics technology is our

synchro-bias circuitry. What it does is constantly send minute amounts of power to the amplifier transistors. And since they can't switch on or off, switching distortion is eliminated.

And when it comes to power, the SA-828 has plenty: 100 watts per channel minimum RMS into 8 ohms from 20Hz to 20kHz with no more than 0.005% total harmonic distortion.

The SA-828 goes on to show its sophistication with a super-quiet phono equalizer, soft touch program selectors, fully electronic volume control, and a Dimension Control display that doubles as a power level meter.

Technics SA-828 is part of a full line of quartz synthesized receivers. Hear it for yourself. Beyond its quartz synthesizer lies a new dimension in sound.

**Technics**  
The science of sound

# PIONEER LASERDISC. FIRST THE BEST PICTURE.



An actual freeze frame on tape. An actual freeze frame on disc.

The first time you see Pioneer LaserDisc™ in action, you'll know it's different.

It actually puts a picture on your TV with 40% more video resolution than home video tape. (Viewed side by side with tape, the difference is staggering.)

The first time you hear Pioneer LaserDisc, you'll have a tough time believing your ears as well. Instead of hearing mono with that picture, you'll hear honest-to-

goodness stereo.

This combination of sight and sound creates a sensation you've simply never experienced at home before.

A reality of performance, a sense of "being there" that makes watching a movie or concert at home finally worth staying home for.

Having created all this picture and sound fidelity, it seemed only logical to offer pictures and sounds worth seeing and hearing.

Software that would live up to the hardware. And that's precisely what we've done.

Academy Award winning movies like *Ordinary People*, *The Godfather*, *Tess*, *Coal Miner's Daughter*.

Comedies like *Airplane*, *Animal House*, *Cheech and Chong*.

When you have the ability to play back in stereo, it makes sense that you offer music. So there are movie musicals like *Grease*, *Saturday Night Fever*, *All That Jazz*. There are Broadway shows like "Pippin." And there are concerts with Paul Simon, Liza Minnelli, Neil Sedaka, even the Opera.

The sight and sound experience of Pioneer LaserDisc is so remarkable, it seemed to demand a larger scale. Which led us to introduce the Pioneer 50" Projection TV.

The experience is more like being at the movies than like being at home. In fact, for the first time seeing a concert at home offers a



Attached to your stereo, it's more than a great picture, it's great sound.



Ordinary People<sup>1</sup>



The Muppet Movie<sup>2</sup>



King Kong<sup>1</sup>



Urban Cowboy<sup>1</sup>



The Elephant Man<sup>1</sup>



The Rose<sup>2</sup>



Popeye<sup>1</sup>



The French Connection<sup>2</sup>



The China Syndrome<sup>3</sup>



Alien<sup>2</sup>



Butch Cassidy and the Sundance Kid<sup>2</sup>



Tess<sup>1</sup>

1—Paramount Home Video 2—Magnetic Video 3—Columbia Pictures Home Entertainment  
4—Pioneer Artists™ © 1981 Pioneer Video, Inc. All rights reserved.

# THEN THE BEST PICTURES.

picture that's every bit as large as the sound. As for the picture quality, well, just look at the picture of Liza below. Hard to believe, it's an actual picture taken right off the screen.

But with Pioneer LaserDisc you don't just sit back and watch. For example, with the "How to Watch Pro Football" disc, you can go backwards, forwards, in fast motion, slow motion, stop motion, study it one frame at a time.

There are discs that teach you golf, tennis, cooking, step-by-step. Then there's The First National Kidisc. For the first time, children learn at their own rate. Unlike television, the disc responds to them. Your kids will love it so much they won't even know they're learning.

The only way to believe all this new tech-

nology is to see it. And we've arranged it. Just call us at 800-621-5199,\* for the store nearest you. \*(In Illinois, 800-972-5855.)

 **PIONEER**  
We bring it back alive.

Liza in Concert<sup>4</sup>



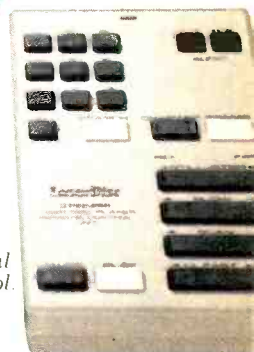
The Pioneer 50" Projection TV.



The Pioneer LaserDisc Player.



LaserVision  
This LaserVision mark certifies compatibility with other laser optical products bearing the mark.

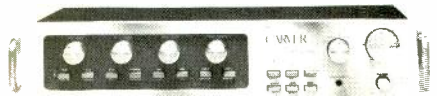


Optional Remote Control.

Now you can add  
the three-dimensional  
impact of  
Sonic Holography  
to your system  
three different ways.



The C-4000 Control Console includes Sonic Hologram Generator, full-function stereo pre-amplifier, time-delay system with built-in 40 watt (total) power amplifier, Autocorrelator System that reduces noise up to 8 dB, a peak unimiter/downward expander that nearly doubles dynamic range.



The C-1 combines the Sonic Hologram Generator with a full-function preamplifier



The C-9 Sonic Hologram Generator allows you to add Sonic Holography to any system, including one with a receiver

**And when you do, you'll hear what these audio experts heard in their systems:**

Hal Rodgers, Senior Editor of Popular Electronics: "When the lights were turned out we could almost have sworn that we were in the presence of a real live orchestra."

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

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

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

And now, whatever components you own, you can hear what all the audio experts have heard and acclaimed: Sonic Holography by Carver.

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

**CARVER**  
CORPORATION

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

Circle 9 on Reader-Service Card

## Letters

### CX List Expanded

In "High Fidelity News" [July] at least one manufacturer of CX decoders—Audionics—was not mentioned, although the company announced in January that it would be manufacturing decoders under license from CBS. We (Sound Concepts) and at least two other man-



ufacturers also signed agreements with CBS before the Summer Consumer Electronics Show in June. To our knowledge, CBS announced all of these manufacturers at its press conference in early May.

**John J. Bubbers**  
Vice President, Marketing  
Sound Concepts, Inc.  
Brookline, Mass.

Our CX item was written some weeks before CBS's press conference, and rushed into print before we learned the names of the first CX licensees. The roster of companies offering CX decoders as of the June show comprises Audionics of Oregon, Sound Concepts, MXR, Phase Linear, and CM 1 abs, and the number is certain to grow.—Ed.

### AM Stereo Static

The statement in "A Renaissance for AM Radio" [May] that AM stereo could possibly have a frequency response of 50 Hz to 8 kHz is very strange. In 1929 a leading custom installer of high fidelity equipment in New York City asked the company I worked for to build them an AM receiver with response from 50 Hz to 7.5 kHz. We said: "You can't use it, but if you insist, we'll build it." We built it. They were humiliated: The interchannel interference made the set worthless. We rebuilt it for response to only 4 kHz, and this time the set worked.

The reason is simple: AM stations are assigned 10-kHz channel spacing. Because sidebands extend equally on both sides of the carrier, the maximum useful sideband is theoretically 5 kHz. Practically, though, space must exist between the sidebands of adjacent stations to avoid interference. Hence, AM receivers are usually limited to 3.5 to 4 kHz response. Occasionally, there is no interfering station on the next higher or lower channel, but atmospheric conditions may unexpectedly bring in distant stations. Perhaps we can have stereo AM, but not high fidelity AM. It couldn't be done in 1929, and it can't be done today.

Many people are interested in AM stereo. Why not publish a comparison and

evaluation of the various methods under consideration?

**Alfred Barber**  
Flushing, N.Y.

The author was specifically asked *not* to include system comparisons because of the expected FCC selection of a single design, making all others moot. With reference to frequency response, a bandwidth of 8 kHz is possible under good conditions, using switchable IF. However, Mr. Barber is correct that with average or marginal AM reception, an effective bandwidth of 3 to 4 kHz would be more typical.—Ed.

### A Call for Balance

I was alarmed to read (in the *New York Times*, June 18th) that the number of classical record reviews in your magazine is steadily decreasing—I hadn't kept count. It would be unfortunate for classical music—or any other type of music, for that matter—to fall victim to your video section. Don't ignore video completely; just devote less space to it.

**Mark Judman**  
Freehold, N.J.

In earlier days, HIGH FIDELITY was devoted primarily to quality coverage of audio equipment and classical recordings. More recently, the space devoted to classical music has been reduced while that for pop music, and now video, has been increased.

What keeps me reading the magazine is the presence on your staff of such reviewers as David Hamilton, Harris Goldsmith, Andrew Porter, and Paul Henry Lang, so I am further disturbed to learn that consideration is being given to eliminating the thorough, lengthy critical discussion that has long distinguished HIGH FIDELITY's reviews.

**Daniel Morrison**  
New York, N.Y.

First we assure you that HIGH FIDELITY will continue its tradition of critical reviews, though the number may be less now than in the past. And, effective with this issue, our video coverage has been integrated into our new design, with the result that it takes less space.—Ed.

### Darrell Anniversary

Congratulations on the recent twenty-fifth anniversary of the valuable feature, "The Tape Deck." Sincere thanks to R. D. Darrell for his interesting and helpful reviews of music available in the reel-to-reel and cassette formats. The heading on the second portion of his May column, "The Old Reliables," could be modified slightly by dropping the *s* and applied to Darrell himself.

By fortunate coincidence, my musical tastes are close to his. Over the years, upon the arrival of my issue of HIGH FIDELITY, I have opened it first to "The Tape Deck."

**Nelson B. Dodge**  
Sun City, Calif.

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

# WHY ONLY SONY TAPE HEARS FULL COLOR SOUND.

There are some good and sound reasons Sony audio tape is second to none. Why Sony tape has such a sensitive, full frequency response all along the sound spectrum that it is actually capable of recording sounds that go beyond the range of human hearing. That incredible range, sensitivity and balance is what Full Color Sound is all about.

## A history of milestones

When you get a Sony tape you get a lot more than tape. You get the entire history of tape recording.

Sony has been a pioneer in tape manufacturing since it began over 30 years ago. In fact, we made the first audio tape ever in Japan. Sony technology was in the forefront then... and it still is! (Who else could bring you the amazing Walkman?)

Besides a history of spirited determination to be the very first in technology, there's the knowledge that comes from also being pioneers in high fidelity audio equipment. (After all, you'd better know all there is to know about tape decks before you make a tape. Sony does.)

Another reason for Sony's unmatched excellence is our unmatched — almost fanatic — insistence on the highest quality material and manufacturing methods. Sometimes our standards are so high we can't find machinery that meets them, so we have to invent the machinery ourselves!

Then there's Sony's unique balance system. The fine-tuning of all the elements that go into making a tape, so that each complements the other, and together deliver the finest recording that is humanly and technically possible.

## The new tape standard: State-of-the-Sony

Fact: Everyone uses magnetic particles for tape. But not everyone insists on buying super-fine grade particles, and then carefully examining and mixing each and every lot to be absolutely positive that the quality is consistently pure and homogenous. Sony does.

Fact: Sony has a unique formula for binding the particles to the tape. Binding determines the life

of the tape and the heads. Because of the high standards we demand, Sony had to invent its own binder.

Fact: Another example of Sony high technology is in the coating process. The coating of magnetic particles must be *absolutely, uniformly even* all along the tape. Any variation at all, and the consistency and quality of the tape are compromised. Not only did Sony perfect the process for its regular tapes, but Sony outdid itself with its dual-coated tapes, where it was necessary to produce a top coating that was *super-thin*. We actually managed to create a perfect coating that's only 1 micronmeter thick! (Especially impressive when you realize some other tape makers have trouble producing an even coating 4-5 micronmeters thick, much less 1 micronmeter thick!)

## Hearing is believing

Sony tape comes by its extraordinary quality honestly. It has a heritage of breakthrough innovation. And a history of being famous throughout the world for leading technology, quality and dependability.

And that is why only Sony tape has Full Color Sound. But you don't have to take our word for it. Listen to Sony tape as fanatically as you wish. As they say, hearing is believing **SONY**.

© 1981 Sony Corp of America  
Sony and Walkman are trademarks of Sony Corp

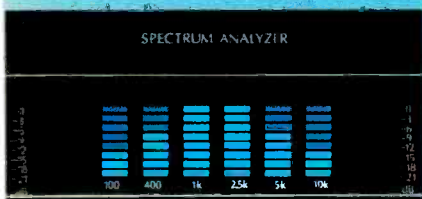


# Sansui "Z" Receivers give you a spectrum worth analyzing.

What frequency range does your favorite singer's voice most commonly fall into? What about your favorite instrument?

How accurately does your cartridge handle those frequencies? How about your tape deck?

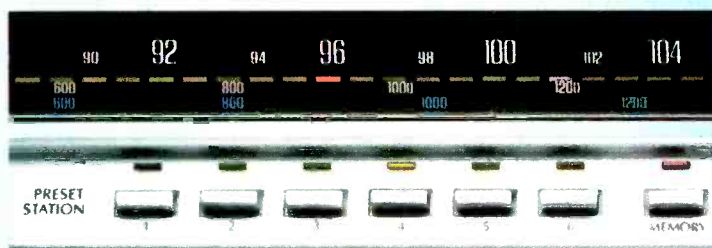
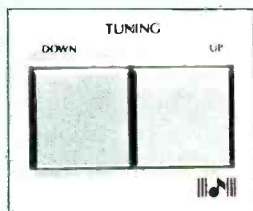
The newest Sansui "Z" Receivers all have an ingenious spectrum analyzer that answers these and other questions by letting you see exactly what you hear.



And it's what you hear that makes Sansui so special.

**SANSUI - THE LEADER IN DC TECHNOLOGY.** The DC-Servo Amp brings you coloration-free, superbly defined reproduction with the healthy, realistic bass response that only a DC configuration can provide. Gone are unwanted ultra-low frequencies—like record warps and tonearm resonance. What you hear is a clean, tight, transparent sound that sets a new standard for receiver performance.

**SYNTHESIZED DIGITAL TUNING.** You can't mistune a Sansui synthesized digital receiver. Not even a little. Press the up/down tuning buttons.



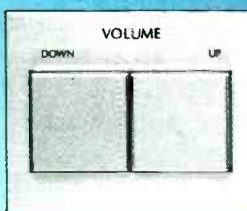
The digital circuitry ensures that every station received is automatically locked in for lowest possible distortion, with its frequency indicated both on a digital readout and by a LED indicator along an analog type dial.

**12 PRESET STATIONS.** To make FM and AM tuning still easier, up to 12 user-selected stations may be "stored" in all "Z" Receiver 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.

### TOUCH VOLUME CONTROL & LED PEAK POWER LEVEL INDICATOR.

The Sansui "Z" Receivers use a pair of touch-buttons to adjust the listening level. Relative volume control setting is indicated on a fluorescent display. On most models actual peak power amplifier output is shown by 14- or 18-segment LED indicators.

And there's more. Instead of up/down tuning buttons, both the 9900Z and the 8900ZDB have tun-



ing knobs linked to a rotary "encoder" disc. As you turn the knob, the encoded disc works with an LED and a photo transistor to generate electronic pulses to raise or lower the tuned frequency. In addition, the 9900Z, 8900ZDB, and 7900Z have ceramic buzzers which signal unobtrusively while you tune in a station. There are three speaker select switches on the 9900Z for driving any two of three connected speaker pairs and two switches on all the other "Z" receivers. Included are LED's for every important function. Two Muting Modes. Two tape deck connections with dubbing. And much more.

The full line of Sansui "Z" Receivers are at your Sansui dealer now. Visit him for a complete demonstration soon. He has just the right model for your pocketbook and power requirements.





### SANSUI "Z" RECEIVERS

#### 9900Z

160 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.015% THD.

#### 8900ZDB

125 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.02% THD.

#### 7900Z

100 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.02% THD.

#### 5900Z

75 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

#### 4900Z

55 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

#### 3900Z

40 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

Cabinet of simulated wood grain.

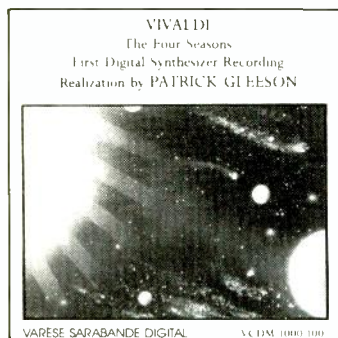
*Sansui*

**SANSUI ELECTRONICS CORP.**

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# ALL DIGITAL RECORDINGS ARE NOT EQUAL

Varese Sarabande is more.



Antonio Vivaldi  
**THE FOUR SEASONS**  
VCDM 1000.100

Realization by Patrick Gleeson. Enjoy the incredibly dynamic sounds of the first digitally recorded synthesizer performance.



Tchaikovsky: Symphony No. 6  
**"PATHETIQUE"**  
VCDM 1000.140

Enrique Batiz conducts The London Philharmonic Orchestra in a spectacular performance certain to bring out the most in your stereo system.



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Circle 13 on Reader-Service Card

## AUDIO

# High Fidelity News

New equipment and developments by Peter Dobbin

## SuperConcorde

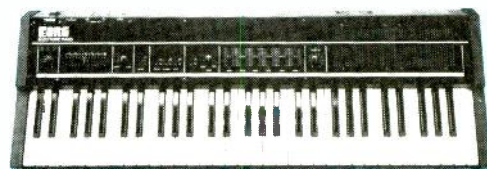


Ortofon has added a moving-coil pickup to its line of models that plug directly into standard four-pin headshell couplings. The Concorde cartridges employ the variable-magnetic-shunt principle and thus are fixed-coil pickups; the MC-200 looks similar (though it is not called a Concorde), but is a moving-coil design with its operating elements housed in the removable "nose cone." (Ortofon says the stylus assembly is user-replaceable but recommends obtaining the assist-

ance of a dealer.) The boron cantilever holds a multiradial Fine Line diamond tip, and the pickup tracks at 1.5 grams, unusually low for a moving-coil model. The samarium cobalt magnet structure contributes to its miniaturization and weight control, and Ortofon's Wide Range Damping is said to improve the cantilever's dynamic behavior. The U.S. price of the Danish cartridge has not yet been announced.

Circle 149 on Reader-Service Card

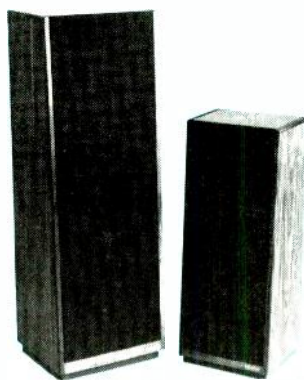
## A Piano, Plus



While Korg says it has paid particular attention to duplicating the attack and envelope characteristics of acoustic pianos—including their pitch-dependent decay rate—in designing the LP-10 electronic piano, the instrument also is capable of nonrealistic options. ELECTRIC PIANO and CLAV voices can be mixed with the ACOUSTIC PIANO sound or se-

lected alone: a three-position SUSTAIN switch can produce organ effects; the sound of a variable-speed CHORUS ranges from doubling to honky-tonk piano. There also is a six-band equalizer with 12 dB of cut or boost in each band and a key transposer with a thirteen-half-tone range. The LP-10 costs \$860.

Circle 146 on Reader-Service Card



## Speakerlab Updates

If it's some time since you looked at the line of loudspeaker systems—factory constructed units, kits, plans, and com-

ponents—offered by Speakerlab of Seattle, you're in for some surprises. Many of the drivers incorporate the company's Polylam polymer treatment, often in conjunction with polypropylene cones; and there now are two leaf tweeters, with aluminum "voice-coil" conductors printed on polymer membranes that are mounted between samarium cobalt magnets. The two systems pictured here are the current designs from engineer Mila Nestrovic, using his two-driver woofer system. The larger S-50 costs \$1,300 per pair in kit form or \$980 apiece assembled; the S-40's prices were not available at publication time. Other models range down to the \$69 (assembled) Model SJ.

Circle 143 on Reader-Service Card  
(Continued on page 14)





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

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

 **TDK**  
The Machine For Your Machine



## Buy/Sell by Mail

The New England Electronics Exchange publishes monthly lists of components offered for sale by individuals at below-list prices—everything from the proverbial sealed cartons with factory warranty intact to well-used gear



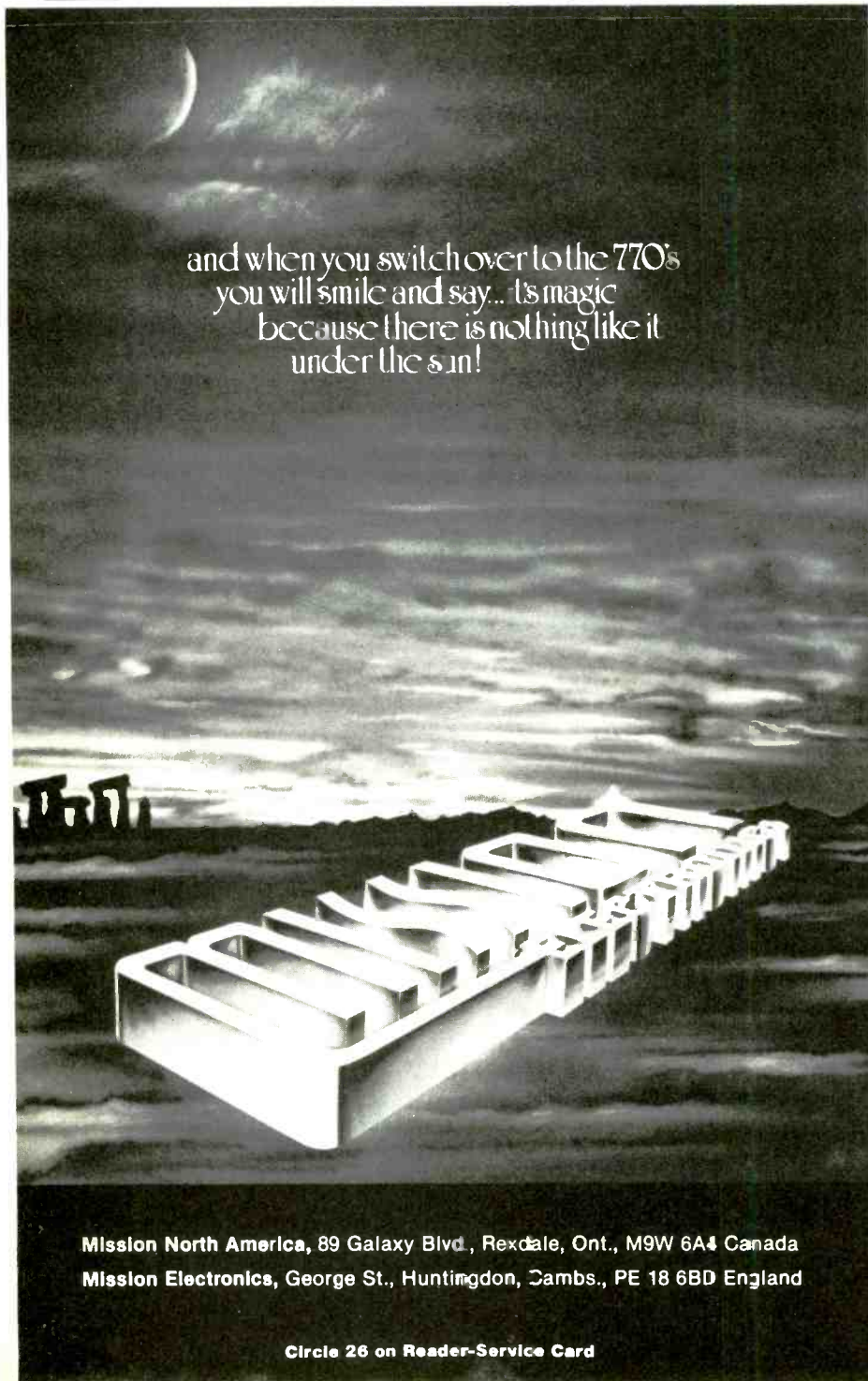
that a quirk of progress or a change in taste has rendered superfluous. A subscription to the newsletter costs \$6 per year; if you use the service to sell your excess equipment, NEEE will also take 10 per cent of the action—substantially less, it points out, than you would have to give up on a typical trade-in.

**Circle 147 on Reader-Service Card**

## Home-Grown Supervinyl

The Keysor Corporation, a major sup-

plier of vinyl resins for the manufacture of LPs, says that its new KC-600 compound will outperform any record material in the world. The compound—which, typically, achieves its black color without using carbon black—can replace premium imported materials costing 50 to 100 per cent more, according to Keysor. The manufacturer claims both superior sound and improved stamper longevity among the virtues of the KC-600 compound, which—it is said—can help bring down the price of pressing superdiscs.



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

Mission North America, 89 Galaxy Blvd., Rexdale, Ont., M9W 6A4 Canada  
Mission Electronics, George St., Huntingdon, Camb., PE 1B 6B8 England

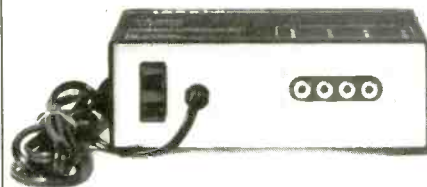
Circle 26 on Reader-Service Card



## Wireless Hookup

Nady Systems has a low-cost wireless transmitter/receiver system, the PRO-49, for use with electric guitars or other electronic instruments that normally require umbilical hookups to amps or mixers. The transmitter weighs only 2½ ounces and can be operated up to 250 feet from the receiver, according to Nady. The system is rated for over 10 hours of operation on a 9-volt alkaline battery. The PRO-49 costs \$400 with the GT-49 guitar transmitter; it also is available as a wireless microphone, with the LT-49 transmitter (which has a built-in ECM-1025 lavalier mike).

**Circle 145 on Reader-Service Card**



## Two-In-One from Ace

Ace Audio's Model 4100-X24 Super attacks two audio hobgoblins—power-robbing infrasonics and distortion-inducing ultrasonics. This add-on filter employs rolloff slopes of 24 dB per octave below 20 Hz and 12 dB per octave above 20 kHz and is designed to be inserted between preamplifier and power amp, or in the pre-out/main-in jacks on receivers. The unit is said to incorporate precision internal components and costs \$142.

**Circle 148 on Reader-Service Card**

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



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

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

Another unique Loran feature is the Safety Tab<sup>™</sup> (patent pending). A 1/2 turn of the Safety Tab<sup>™</sup> makes it virtually impossible to erase a recording. However, unlike all other cassettes, you can restore its erase and record capability by simply turning the Safety Tab<sup>™</sup> back to its original position.

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

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

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


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

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

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

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

# THE HIGH FIDELITY SYSTEM MOST QUALIFIED



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

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

But not every pre-matched system is a good one

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

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

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

# SYSTEM FROM THE PEOPLE WHO KNOW HOW TO BUILD ONE.



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

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

So why would you even consider buying a high

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

 **PIONEER**  
We bring it back alive.

Equalizer, headphone, microphone optional. ©1981 U.S. Pioneer Electronics Corp., 85 Oxford Drive, Moonachie, N.J. 07074.

Circle 33 on Reader-Service Card

# CrossTalk

Practical answers to your audio questions by Michael Riggs

## Foiled Reception

*When we built our cabin in the woods, we experimented with builder's paper, which is coated on one or both sides with aluminum foil, and we put glass-fiber insulation with an aluminum vapor barrier below the floor. In effect, our house is an aluminum box as far as radio reception is concerned. After experiencing numerous difficulties—and even allowing for our "boonies" location, far from the stations we enjoy—I'm beginning to wonder whether all that aluminum is acting as a superondirectional antenna. The tip-off is that when we open and close doors, which we built ourselves and which (naturally) include foil, the static is horrendous. Have I analyzed the problem correctly? If so, what's the solution?—R. W. Pugh, Wolf Creek, Ore.*

First, let readers other than Mr. Pugh rest assured that if this letter is a put-on, it fooled all of us at HF, and that similar effects can occur with aluminum siding. So the problem is real, and Mr. Pugh's analysis is essentially correct (though the foil must be acting more like an RF screen than an antenna), however outlandish it may seem to urbanites.

The first line of attack is an outdoor antenna on as high a mast as is practical. High gain is desirable: in commercial FM antennas, this implies narrow directivity and, therefore, a rotator (unless all your preferred stations are in the same direction). If you're not electrified, you could rig the mast so that it could be rotated by hand. And unless the mast is tall enough to hoist the antenna well above your "aluminum box," it should be placed on the side of the cabin that's toward the stations you are most eager to receive well.

## Beat the Band

*I am confused about the difference between the rated power bandwidth of an amplifier and its frequency response. Could you please explain? Is there any audible loss in an amplifier rated at 40 Hz to 20 kHz instead of the presumably more acceptable 20 Hz to 20 kHz?—John Potter, Oakdale, N. Y.*

Frequency response is normally measured at the 0-dBW (1-watt) output level, and power bandwidth at full rated out-

put. By FTC fiat, power bandwidth is the frequency range over which the rated power can be maintained without exceeding the rated distortion. In contrast, the old IHF standard required only that rated power be maintained within 3 dB, a more realistic figure for music reproduction, where power requirements are not as severe toward the frequency extremes as they are at midband.

The answer to your second question depends, in part, on which of the three ratings—frequency response, FTC power bandwidth, or IHF power bandwidth—you're quoting. Let's say, for example, that an amplifier is flat within a fraction of a dB from 10 Hz to 100 kHz, will put out 16 dBW (40 watts) between 20 Hz and 50 kHz, and is capable of producing 19 dBW (80 watts) between 40 Hz and 20 kHz without exceeding its THD spec. Once upon a time, such an amplifier would have been rated at 80 watts, with a power bandwidth of 20 Hz to 50 kHz and a frequency response of 10 Hz to 100 kHz. The frequency-response spec would remain the same today, but the manufacturer would either have to reduce the claimed power bandwidth (making it 40 Hz to 20 kHz) or cut the power rating to 40 watts and leave the power bandwidth unchanged (at 20 Hz to 50 kHz). Other options, though they're beside the point here, would be to split the difference (making the power bandwidth, say, 30 Hz to 35 kHz), to raise the distortion spec until the old power bandwidth could be maintained, or to redesign the amp for a better-looking FTC rating, though no net audible gain would necessarily result.

If, as it seems, you're quoting the FTC rating, the key point is that no music is ever likely to require as much power below 40 Hz as it does above, and no audible difference is to be expected between an amp rated down to 40 Hz and one rated to 20. On the other hand, if you're quoting frequency response and you like to listen to organ music through a really wide-range speaker system, the 40-Hz spec would be downright unacceptable.

## Left, Right, Wrong

*When I make cassettes from records, using a Nakamichi 350 deck and a B&O 1700 turntable, going through an old*

*Marantz 1060 amp, the right channel plays back dull and muted unless I press the mono switch for that side. This doesn't happen when I'm listening to the record directly—only when it has been taped. What's wrong?—Don Peterson, Thermopolis, Wyo.*

It sounds as though your Nakamichi needs servicing. The likeliest cause of consistently muffled sound in one channel of an old deck such as yours is uneven head wear. First clean the head thoroughly, in case the problem is merely unusually persistent dirt. Also check the tape connections to the Marantz. The mono button for the left channel—not the right, as you say—should clear things up by putting the good (left) signal into both speakers. We've found that when head wear affects one channel more than the other, it's most often the outer (left) one.

## On the Level

*I recently upgraded from an Aiwa AD-6300 cassette deck to an Aiwa AD-L40U. In taping on the L40, I find that I get a VU reading 2 dB lower on playback than it was during recording (3 dB lower in the peak mode). When I play on the L40 a tape I recorded on the 6300, the meter shows the same level as it did during recording. What gives?—Tom McCannon, Pittsburgh, Pa.*

You can go bananas trying to account for discrepancies of a dB or two in consumer cassette decks. The meters and controls built into most models simply aren't accurate enough to justify being ultra-precise with them. And since you make no complaint about the sound, it appears that nothing is seriously amiss here. If, in spite of this, you want to pursue the matter further, check the tape you're using against the manual's tape lists. The L40 may be preadjusted for a tape that's 2 or 3 dB more sensitive than the 6300's "standard" formulation; if you use the latter in both decks, you should have the experience you describe even if all metering and controls are exceptionally accurate.

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

# IMMORTAL MUSIC SHOULDN'T BE KEPT ON MORTAL TAPE.



Good music never dies. Unfortunately, a lot of cassette tapes do.

At Maxell, we've designed our cassettes to be as enduring as your music. Unlike ordinary cassettes, they're made with special anti-jamming ribs that help prevent tape from sticking, stretching and tearing.

And our cassette shells are built to standards that are as much as 60% higher than the industry calls for.

So if you'd like to preserve your old favorites for the years to come, keep them in a safe place. On one of our cassettes.



IT'S WORTH IT.

# Basically Speaking

Audio concepts and terms explained by Michael Riggs

## Sound and Sound Reproduction

IF A TREE CRASHES in a forest with no one there to hear it, does it make a sound? This little conundrum, familiar to most, goes to the heart of sound reproduction. Although apparently unanswerable or subject to endless dispute, it actually has two fully satisfactory solutions, each of which depends on the interpretation of the word "sound."

The more common answer says that sound is what we hear: It is a form of perception and, therefore, a mental process. In that interpretation, sound doesn't exist if there's no one there to hear it. The other alternative is the scientific view, which says that sound is air in motion—it's a physical event that causes the sensation of hearing. By this second definition, sound can exist whether or not anyone actually hears it.

The purpose of sound reproduction, whether by a simple radio or phonograph or by an elaborate stereo system, is to give you a sensation similar to the one you might have experienced had you been present where and when the broadcast or recording originated. To do this, it is necessary to re-create the physical cause of that sensation. And to do that, it is necessary to create a very precise pattern of vibrations in the air.

These vibrations are called sound waves, and their characteristics are similar in many ways to those of other kinds of waves encountered in nature. Waves in water are perhaps the most familiar example. If you drop a pebble into a still pond, ripples expand outward concentrically from the point at which the stone hits the water. If you look closely, you will see that these ripples form a regular pattern of peaks and troughs perpendicular to their direction of travel; they are called *transverse* waves.

Sound waves differ from transverse waves in one important respect: Their peaks and troughs are in line with the direction of travel. They are therefore called *longitudinal* waves. As with waves in water, however, sound waves are formed by the displacement of some volume of matter—in this case, by the alter-

nate compression and rarefaction of the air in the vicinity of the sound source, like the pleats of a bellows as it is squeezed closed and pulled open again. With a very sensitive barometer, you could translate sound waves directly into local air-pressure readings. In effect, this is essentially what the ear does.

From the ear's "readings," the brain extracts two vital pieces of information about the sound: its *loudness* and its *pitch*. A sound's loudness is determined by the amplitude of the changes in air pressure (analogous to the height of a wave in water). The larger the variation in pressure, the louder the sound.

This correspondence is not a simple arithmetical one, however. Doubling the physical amplitude of a sound wave does not double its perceived loudness; the wave's actual amplitude would have to

loudness. It is called a decibel (dB). Every 10-dB increase in the amplitude of an acoustic wave is equivalent to a doubling of subjective loudness. Hence, 20 dB is twice as loud as 10 dB, 30 dB is twice as loud as 20 dB (and four times as loud as 10 dB). But measured linearly, the wave is ten times larger at 20 dB than at 10 dB, and ten times larger at 30 dB than at 20 dB—so it is a *hundred* times (ten times ten) larger at 30 dB than at 10 dB.

This scheme can also be used to approximate the increase in subjective loudness as the amplitude of a sound wave is progressively doubled. Each such doubling results in a 3-dB increase in loudness. This means that increasing the amplitude by a factor of four (twice two) will result in a 6-dB increase, that increasing it by a factor of eight (twice four) will yield 9 dB more loudness, a factor of sixteen (twice eight) 12 dB more, and so on.

So much for loudness and its measurement. What about pitch? Perceptually, pitch is how high or low a sound is: it's what distinguishes a squeak from a rumble. And it, too, is related to a certain physical property of waves—namely, the number of complete waves that pass a fixed point in the line of travel in a fixed period of time. This is the *frequency* of the vibration and is expressed in Hertz (Hz), or—as it used to be called—cycles per second (cps).

A single wave, or cycle, constitutes the interval from the base level (e.g., the level of undisturbed water or atmospheric pressure), through a peak and a trough, and back to neutral. Because the rate at which a wave travels is fixed by the medium in which it moves—the speed of sound in air at sea level is, for example, about 750 miles per hour—the only way to alter its frequency is to compress it or stretch it, so that there are more or fewer cycles occupying the same space. In short, for the frequency to change, the length of the wave must change, and the two are mathematically related. This means that pitch can be specified either in terms of frequency (with higher pitches at higher frequencies) or in terms of wavelength (with higher pitches corresponding to shorter wavelengths) and that if you know one, you can always figure out the other.

HF

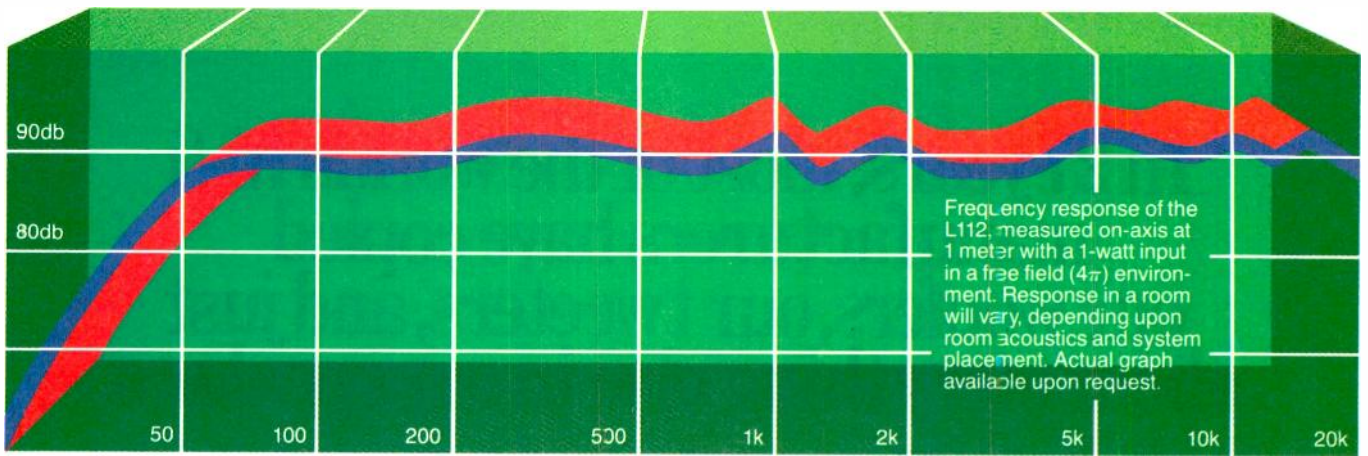


Doty

increase by a factor of ten to produce a sound that's roughly twice the level of the original, and by a factor of one hundred (ten times ten) to sound four times as loud (two times two). This characteristic of the human hearing mechanism, however peculiar it may seem at first glance, is its saving grace. Without it, we would either not be able to hear soft sounds at all, or loud sounds would be unbearable. As it is, the ratio of the amplitude of the loudest sound we can hear without pain to the softest sound we can hear at all (i.e., the *dynamic range* of our ears) is greater than a million to one on a linear scale.

But as we've already noted, a linear scale is next to useless for conveying any sense of subjective loudness. For this reason, a scale based on powers of ten has been developed. This logarithmic scale takes as its fundamental unit of measure the smallest difference in level that can be distinguished as a change in





Any loudspeaker system this flat deserves a fair hearing.



JBL First with the pros.

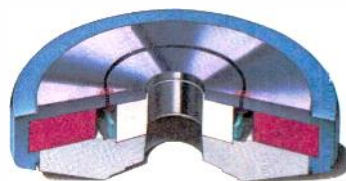


If you like the flatness of our L112 frequency response curve (above), you'll be even more impressed by the smooth, natural, uncolored sound that goes with it.

The L112 is a perfect example of JBL's advanced engineering design philosophy at work. Lasers, holography, computers and the human ear interfacing toward one end: The flattest, most accurate sound reproduction in JBL bookshelf history. The kind of pure, uncompromised sound quality that's made JBL the longstanding choice of audio professionals worldwide.

The overall performance quality of the L112 bookshelf system is the result of many precision-engineered components working together to achieve sound so natural there's no sense of a speaker at all—only the music.

**Lower. Higher. Faster, too.**  
The L112's Symmetrical Field Geometry (SFG) 12"



woofer contributes cleaner, deeper, more powerful bass. A laser-developed 1" dome tweeter adds more high frequency detail. And a new High Resolution Dividing

Network delivers superior transient response.

Crafted in the U.S.A., the L112 is also a beautiful example of JBL's longtime commitment to fine craftsmanship and unrelenting quality control.



Go see the audio specialists at your nearest authorized JBL dealer and listen to the L112 bookshelf system for yourself. For the name of the dealer nearest you, write: James B. Lansing Sound, Inc., 8500 Balboa Boulevard, P.O. Box 2200, Northridge, CA 91329.

**Comparison Analysis now available.** Recently, we conducted a very enlightening series of performance tests comparing the L112 against several competitive speakers. For a copy of the documented results, as well as reprints of recently published L112 reviews, please write us, attention: L112 Comparison Analysis.

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# In 27 years, most of the world's hi-fi manufacturers have copied our woofers, our tweeters, and just about everything else in our speakers. Except the sound.

We invented the acoustic suspension woofer, and they copied that. We invented the hemispheric dome tweeter, and they copied that. What they can't copy is the sound whose bass *Stereo Review* calls "deeper, flatter and cleaner than that of any other we have tested." The sound *High Fidelity* says "will satisfy the discriminating listener long after others have lost their charm." See your local AR dealer and hear for yourself. *Stereo Review* on the AR 9, July, 1978. *High Fidelity* on the AR 28s, July, 1981.



**AR** Hear what you've been missing.

# The Autophile

What you should know about car stereo by Robert Angus

## A Peek at the Future

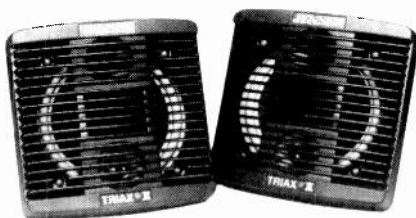
IF THINGS WORK OUT the way I think they will, two new developments shown at the recent Summer Consumer Electronics Show foretell a profound improvement in the weakest area of car stereo performance: FM stereo reception. Both the Carver Corporation and NAD have developed circuitry that attacks some problems of FM reception in a moving car—among them multipath distortion and fluctuating signal strength. Though demonstrated in a home tuner by Carver and a personal portable receiver by NAD/Proton (see Peter Dobbin's overview of new audio electronics in last month's issue), I'll wager that by this time next year these proprietary circuits will start showing up in car receivers.

Because patents are pending, the developers are guarded in their descriptions of what the circuits do and how they do it. Basically, however, the Carver approach uses an FM detector that reduces multipath-induced distortion to below audibility (at least to my ears) as well as a circuit that dramatically lowers noise on weak stereo broadcasts without resorting to bandwidth limiting or blending of high frequencies. Though NAD makes no claims of multipath cancellation, its tuner's sensitivity is so high that it actually exceeds what used to be considered the theoretical limit—a trait it shares with Carver's design.

Though these innovative—and, as yet, mysterious—tuners excited much interest, a good deal of attention at the Summer Consumer Electronics Show was also paid to the Philips/Sony digital Compact Disc, which was demonstrated for the first time to the industry. Though its primary incarnation will be in home playback units (supplementing the standard analog record with a fully digital one), Sony chairman Akio Morita hints that in the not too distant future the Compact Disc might find its way into automobiles.

Of course, it will be a while before

these supertuners and superdiscs come to car stereos, but meanwhile here are some selected goodies new this fall.



Jensen's 6½-inch Triax speaker, Model J-1279, is designed to fit in the small rear-deck area of compact cars. The three-way system, with grille-mounted tweeter and midrange, requires less than 2 inches of mounting depth and can therefore also be installed in most car doors, says Jensen. Rated at a power-handling capacity of 75 watts, the Triax J-1279 costs \$140 per pair.



With the growing availability of DBX-encoded prerecorded cassettes and the increasing popularity of DBX-equipped cassette decks, it was only a matter of time before DBX tackled the car market. And, with the Model 22 Auto Decoder, the extremely low noise and extended dynamic range made possible by DBX Type II noise reduction is finally available in car stereo systems. The Model 22 costs \$150.



The CAR-240 from Marantz tackles the problem of maintaining clean FM stereo reception in a moving vehicle with a multimode circuit called an interference management system (IMS). Aimed at reducing multipath-induced noise as well as noise created by weak stereo signals, the circuit moves progressively from high blend to bandwidth limiting as signal conditions demand. Other features of this stereo AM/FM cassette player include Dolby B noise reduction, automatic reverse, and switchable 120/70-microsecond playback EQ, for playing chrome, chrome equivalent, ferri-

chrome, and metal tapes. In addition, there's a continuous-music system that automatically activates the tuner section whenever the tape transport is in a fast-wind mode. The CAR-340 costs \$330.



Sanyo tops its Plus Series of car decks with the FT-590. This feature-packed stereo AM/FM/cassette player combo incorporates a frequency-synthesized tuning section with ten station presets (five AM and five FM), automatic signal-seeking scan tuning, automatic reverse, Dolby B noise reduction, and an LCD frequency readout. A special device to prevent tape jamming is welcome news to those of us who've lost tapes because we didn't realize that there was slack in a cassette before loading it: When a tension sensor in the tape transport detects slack, the direction is automatically reversed to take up the play. The FT-590, which also incorporates a music-search system for finding desired tape selections, costs \$380.



Mitsubishi's CZ-725 in-dash stereo AM/FM/cassette deck measures only 6¼ by 2 by 4¾ inches and has line-level outputs for connection to a power amplifier. When it's switched to AM, the tuning dial glows amber; for FM, it's green. Other features include fader and balance controls for four speakers, separate bass and treble controls, a DX/local switch, Dolby B noise reduction, and an equalization switch to accommodate metal, chrome, chrome-equivalent, and ferrichrome tapes, as well as standard ferrics. Price is \$270.

The latest from Bose is the CRC tuner/cassette player (\$450) whose line-level outputs are designed to drive the earlier Model 1401 booster/equalizer/speaker system, forming an all-Bose car stereo system. The CRC's cassette player features switchable equalization (120 and

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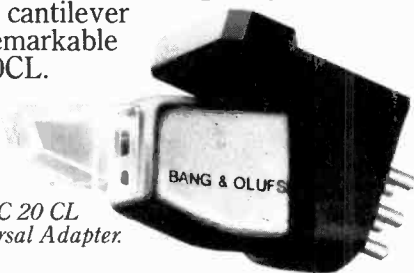
Their audibly superior innovations will now fit virtually all of today's better tonearms.

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You'll find a solid, single-crystal sapphire cantilever on the remarkable MMC-20CL.



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Why sapphire? Because it has very low mass yet is 21% more rigid than beryllium and 500% more rigid than aluminum commonly used in other cartridges.

This rigidity virtually eliminates any distortion-causing vibration within the cantilever. Every subtle movement of the stylus tip is translated into transparent sound and musical detail.

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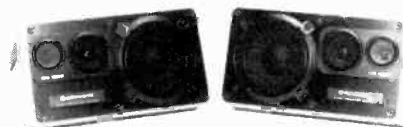
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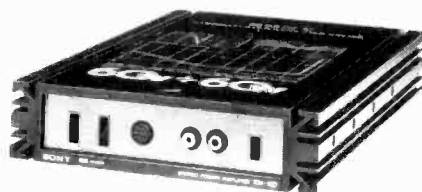
70 microseconds), Dolby noise reduction, automatic reverse, and a tape-direction indicator. Its tuner section offers automatic scan tuning, presets for six AM and six FM stations, and high-blend circuitry to lower noise on weak FM stereo broadcasts.



A complete Kenwood car system selected from the top-of-the-line components in that company's group of seventeen new auto-sound products would include the KRC-1022 in-dash tuner/cassette deck (\$650), the KAC-901 power amp (\$370), rated at 100 watts into 4 ohms, and a pair



of KSC-701B three-way surface-mount speaker systems (\$230 per pair) with 4-inch woofers. Features of the KRC-1022 include synthesized tuning with a digital frequency display, twelve station presets, Dolby B noise reduction, metal tape capability, a ceramic tape head, a loudness control, and a high filter.



Leading off Sony's new car amplifier introductions is the XM-120, rated at 60 watts per side into 4 ohms. The amp incorporates a two-stage power supply that is said to maximize efficiency, keeping battery drain low. A BASS DRIVE filter circuit allows use in subwoofer applications, and separate bass and treble switches boost response 3 or 6 dB at 80 Hz and 12 kHz. The XM-120, dubbed The Earthquake by Sony, costs \$330.

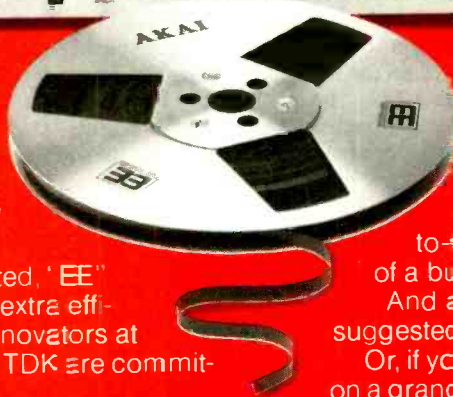
For more information on the products mentioned in this column, circle the appropriate number on the Reader-Service Card

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|-------------|----------------|
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The new GX-77 is the world's first open-reel machine with a special setting for the new ultra-high-density "EE" tapes.



For the uninitiated, "EE" simply stands for extra efficiency. And the innovators at both Maxwell and TDK are committed to it.

For some very sound reasons. **Numbers don't lie.**

And what the numbers are saying is this. You don't have to sacrifice performance for economy. Not with a GX-77 and "EE" tape. Because at an efficient 3¾ ips, you'll still get the same frequency response, S/N ratio and dynamic range of conventional tape played at 7½ ips.

But see for yourself, below. The specs are spectacular at any speed.

**There's sound engineering, too.**

The GX-77 also features quick-reverse playback/record, 3 motors, 4 AKAI GX heads and

an optional dustcover that's the ultimate cover-up.

Plus a unique, motorized tape-loading mechanism that guarantees virtually perfect tape-to-head alignment. All at the touch of a button.

And all for a relatively modest \$775, suggested retail price.

Or, if you prefer the benefits of "EE" tape on a grander scale (including 10½" reels), consider the new AKAI GX-747.

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AKAI GX-77 with:

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Dynamic  
Range

Frequency  
Response

S/N  
Ratio

70 dB

25-25000 Hz

63 dB

70 dB

25-25000 Hz

63 dB

70 dB

25-33000 Hz

66 dB

# AKAI

YOU NEVER HEARD IT SO GOOD

# Sound Views

Opinion and comment on the changing audio scene by Robert Long

## CX: Pride and Prejudice

THAT THE ENGINEERS AT CBS are proud of their CX system for dynamic range expansion in LP recordings goes without saying. I suppose it also goes without saying that, just as pride leads to positive prejudice, so sour grapes beget negative prejudice—an unwillingness to recognize virtue fully as intransigent as a dotting parent's unwillingness to see fault. Objectivity is a rare commodity when innovation is on the move.

The virtues are considerable here. CX is the only proposed system I know of that would stretch the dynamic range of a conventional LP until it ranks with that of digital recordings (give or take a few dB) and do so without requiring dealers to stock two versions: stretched and unstretched. It could make totally unnecessary the sort of dynamic manipulation (all forms of compression, from manual "gain riding" to peak limiting) that now disfigures virtually every mass-market disc you can buy, whether you're aware of the disfigurement or not. Arguably, it also would make unnecessary the much grosser compression that is a way of life among broadcasters—though, being a way of life, its abandonment seems unlikely in the predictable future.

But since you may not have seen the "High Fidelity News" column in our July issue, perhaps I should recap the operating principle involved. The sound still is compressed in making the CX disc master, but according to a formula that has been carefully arrived at to avoid the more invidious manifestations of compression or compansion. Thus the record can be played on conventional equipment and should sound no worse than the run-of-the-mill contemporary product. But because the compression follows a specific program, it is reversible if you have the matching expander. That's how the CX system can recover the dynamic range of the original master tape, which conventional discs can't do.

Nothing comes "free," of course, and there are some negative points to be considered. Since the compression is foreordained, there is less opportunity for sonic sleight-of-hand. With manual

gain riding, for example, an expert can get more compression with less audibility than any programmed circuit can be expected to manage. Some engineers (including Angel's, unless my ears deceive me) compress vocal tracks more than the accompaniment to keep the text and melodic line from being swamped. Telling an engineer he can't use these special tricks, which have helped build his career, is like telling a Tetrizzini that the opera-house management doesn't like high notes. You can't expect a demure smile in return. (See page 94.)

Then there's the predictability of the results. Many of the studios I've been through (at least among the ones doing pop or advertising work) have rinky-tink speakers sitting in a corner of the control room so the producer or account executive can judge what the recording will sound like "at home." In theory, the sound should be at least acceptable heard on the inferior speakers and excellent when the studio monitors are switched back in. But meeting such disparate goals often involves compromises, and now CX will add two *more* variables—with and without decoding—and therefore require more listening, time, tradeoffs, and money: It's not an encouraging list for a conscientious and budget-conscious producer.

**And what about the mastering engineer?** The "body English" that he's been applying—which, in the pop field, is sometimes considered the secret ingredient that creates hits—will also have to be evaluated two ways. In theory—and, I suppose, in practice—he's making up for the expected losses that would otherwise occur in the mastering and pressing chain, and thus he's preserving what the producer created. If he no longer knows just what the end product will sound like, depending on whether the listener does or doesn't own a decoder, how can he continue to call the shots? Again, his career could be at stake.

Further muddying the waters is CBS itself. In a press release announcing that RCA had signed a CX license, CBS says: "CX encoded records can be played on conventional stereo equipment and will sound the same as standard records." Now that's just asking for

an argument. "Will sound the *same*?" Not exactly, even in CBS's own theory. "Standard records?" What is standard? If CBS goes back to its original tapes of Boulez and the New York Philharmonic, remixes them (without any compression) for CX, encodes them, and remasters, the results should *not* sound the same as the "standard" product now on the market—much less like DG's "standard" with Karajan and the Berlin Philharmonic playing the same music.

But I'm theorizing on the basis of what *should* happen with classical recordings. What *does* happen on the only CX masterings—all pop—I've been able to listen to at my leisure so far is not worth fussing about in terms of the arguments we've been examining. Any expander—including the CX decoder—exaggerates level differences; where there are none to speak of it has nothing to exaggerate. There simply isn't enough dynamic range in this pop program material to make the decoded playback significantly different from the undecoded playback most of the time.

The lead-in grooves and the spirals between numbers are another story, of course. Without decoding, they contain the usual collection of noises, almost all of which disappear when the decoder is switched in. That demonstrates what's at stake: a really dramatic improvement in dynamic range for recordings produced to make use of it—which the pop pressings are not.

But there's a much bigger message here: Give CX a chance! Everybody seems to be choosing up sides like kids at a pickup baseball game. That's what happened with quadraphonics, which eventually became a dirty word in the audio industry because everybody got kicked in the shins in the subsequent infighting between systems. Not that CX is another quad: With companies responsible for an estimated half of the country's annual new recordings already signed up for CX, there's already more of a consensus than there ever was on *any* quad system. But let's not lose our heads in either direction. We've got to do a lot more listening: you, producers, engineers, musicians, journalists and critics—everybody. Only then will a consensus on CX, if it emerges, mean anything. **HF**

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

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**3 heads for optimum recording.**  
**Direct drive for long term reliability.**  
**Dual Process Dolby\* for simultaneous Dolby recording and monitoring.**  
**Solenoid controls for ultimate convenience.**

When you record with the Fisher DD450 something startling happens.

You can't tell the original from the copy.

But when you consider all the technology we've built into it, it's really not surprising.

For example, sendust alloy heads guarantee the widest possible frequency response, and the optimum reproduction on any kind of tape. And since there are three heads rather than two, you can hear exactly what you've recorded while you're recording it.

But there's one thing you won't hear—background noise. Thanks to Dolby it's almost

completely eliminated. And because it's Dual Process Dolby, you can record and monitor in Dolby simultaneously.

The motor, too, has its advantages. It's direct drive—a high torque 18 pole, brushless, coreless, DC flywheel motor. And because it's directly connected to the tape transport capstan, wow and flutter are almost non-existent.

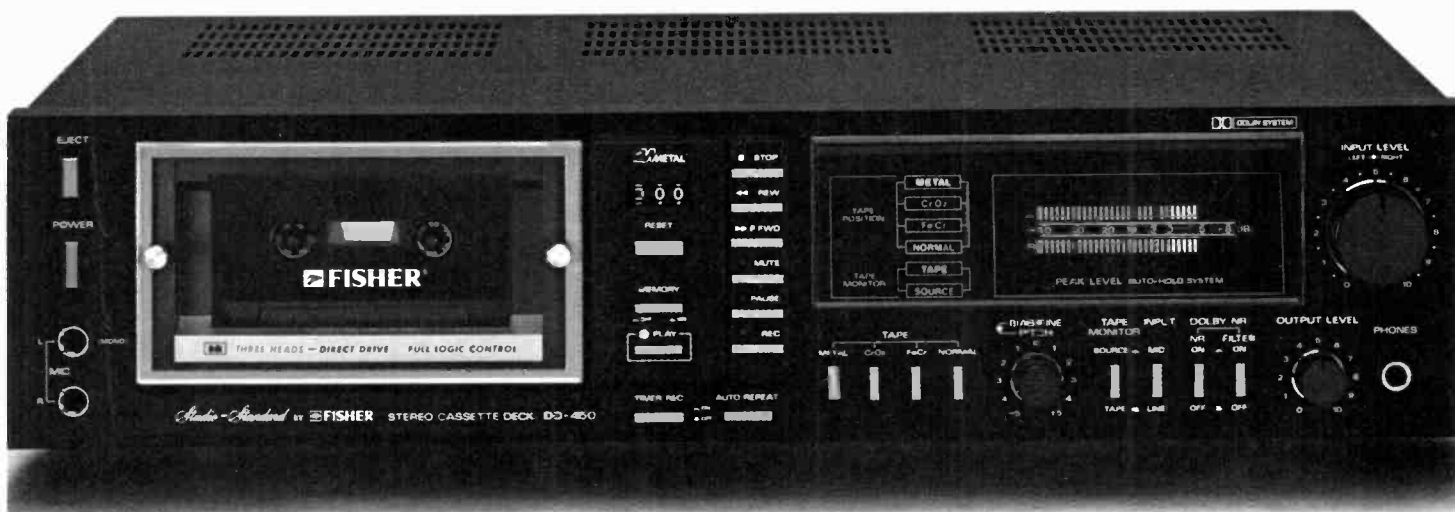
And so is the effort needed to change transport modes. Since the DD450 features a full logic electronic solenoid transport system, a gentle touch is all it takes.

Of course we didn't stop there. There's also 4 position tape EQ with metal compatibility and fine bias adjustment; so you can get the finest possible reproduction from any possible type of tape.

In addition, there's a memory auto repeat system, playback pitch control, even fluorescent VU meters with peak hold indicators.

In essence, everything you've been looking for in a cassette deck you'll find right here in the DD450.

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

That tape is BASF's Professional II.

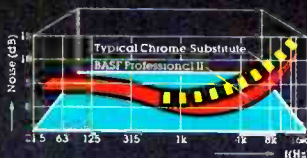
Professional II is like no other tape because it's made like no other tape. While ordinary high bias tapes are made from modi-

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

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

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



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



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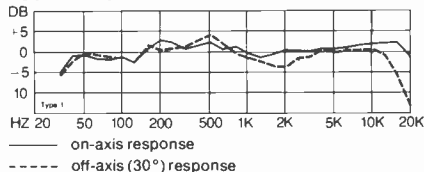
# New Equipment Reports

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

## Snell's Better Idea

**Snell Type 1 floor-standing loudspeaker system, in wood cabinet with walnut-veneer finish. Dimensions: 18½ by 32¼ inches (front), 8¼ inches deep at top; 16½ inches deep at base, plus 13½ inches at base for convergence baffle. Price: \$1,195 per pair. Warranty: "limited," five years parts and labor. Manufacturer: Snell Acoustics, Inc., 10 Prince Place, Newburyport, Mass. 01950.**

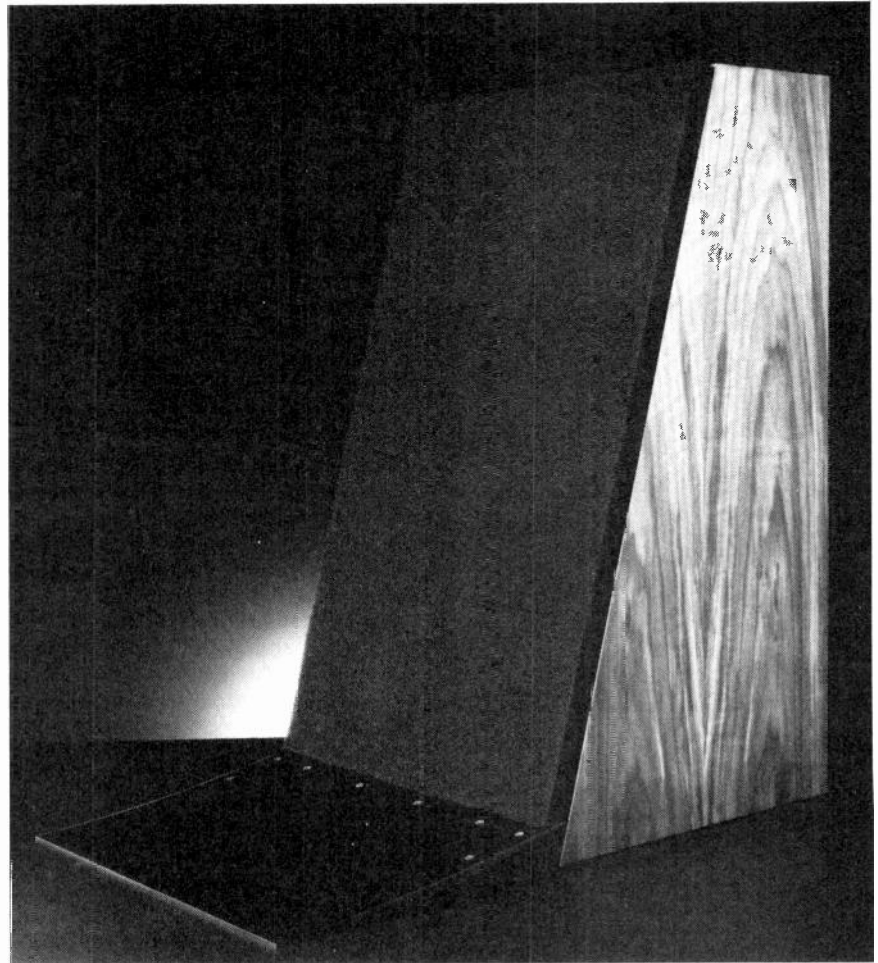
### ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 87½ dB SPL

PULSED OUTPUT (at 1 meter; 300 Hz) 115½ dB SPL from 56½ volts peak

APPROX. MIDRANGE CONTROL RANGE (re "flat") +1 & +2 dB, 300 Hz to 1.2 kHz



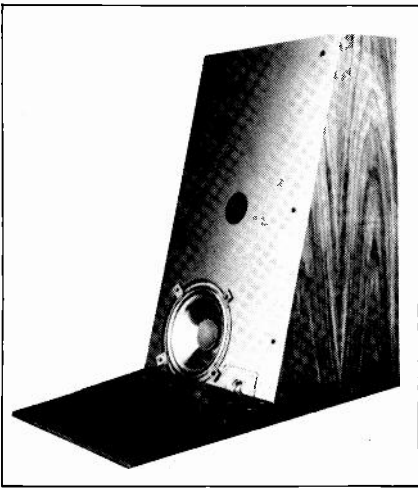
GEORGE MENDA

SINCE THE EARLY SEVENTIES, designers have become increasingly aware of how room interactions affect the sound you hear from a loudspeaker. And many—including Peter Snell in his top speaker, the Type A—have followed Roy Allison's pioneering lead in taking steps to minimize the upper-bass response dip that can occur when reflections from room boundaries arrive at the listener's ear out of phase with the direct sound from the woofer. Removing this cancellation effect—the so-called Allison notch—eliminates the single most severe room-induced coloration.

It is not the only one, however, and what distinguishes Snell's new Type 1 speaker is how it tackles what is perhaps the most significant remaining interaction problem—the middle- and high-frequency response ripples caused by interference between the direct sound from the speaker and its reflections off

the floor. Because the paths of the reflections are normally much longer than the path of the direct sound, the reflected sound takes longer to reach the listener's ear. If the delayed sound arrives in phase with the direct sound at a particular frequency, response at that frequency will be reinforced; if it arrives out of phase, the net output will be attenuated. The result is a series of peaks and dips in the frequency response. The pattern and severity of these irregularities vary according to the height of the tweeter above the floor, the absorption characteristics of the flooring material, and so forth, but they are always present with a conventional loudspeaker.

Snell gets around this apparently intractable difficulty by putting both of the Type 1's drivers—woofer and tweeter—as close to the floor as possible, thereby making the paths of the direct and reflected sound nearly identical. The re-



*This close-up of the Type 1's drivers shows how the convergence baffle (the ramp coming up from the floor in front of the speaker) covers the bottom half of the tweeter. Because the ramp's hard surface is a sound reflector, its acoustic effect is analogous to that of a mirror. If an optical mirror were placed here (that is, horizontally bisecting the tweeter), it would reflect the top half of the tweeter so that the reflected image would appear where the bottom half actually is. Despite the reflection, therefore, you still would see only one tweeter. Move the mirror to the floor plane, however, and you'll see two tweeters—the real one and its reflection—with their acoustic potential for mutual interference. Felt attached to the underside of the convergence baffle absorbs the output from the bottom half of the tweeter.*

maining gap is closed by the addition of a "convergence baffle"—a short ramp, hinged to the front of the speaker, that effectively extends the floor up to the drivers (covering, in fact, half of the 1-inch dome tweeter). Snell says the slope of the baffle is calculated to make the paths of the direct and reflected sound converge (hence the name), so that they remain perfectly in phase over the entire frequency range for smooth, ripple-free response.

The Type 1's other particulars are more conventional. A metal strip in front of the tweeter affords some protection and acts as a diffuser, to improve high-frequency distribution. At 2 kHz, the tweeter crosses over to a 10-inch reflex-loaded woofer. The port is mounted about halfway up the enclosure's sloping front baffle, which tilts backward to optimize the convergence baffle's interaction with the drivers and to minimize standing waves within the box. The front baffle is completely covered by a removable foam grille, stiffened by fiberboard backing over all but those areas in front of the port or a driver. The speakers are sold in mirror-image pairs.

A recess at the rear of the enclosure holds sturdy five-way binding posts for amplifier connections, separate fuses for the woofer and tweeter, a large variable resistor intended mainly for factory tweaking of the tweeter level, and a three-position midrange contour switch. The last makes possible subtle response touch-ups that compensate for the absorption characteristics of different floor coverings.

Diversified Science Laboratories' impedance measurements show a very flat curve. Aside from the bass resonance (where the impedance measures 22.5 ohms), it generally lies between 6 and 16 ohms with the contour switch at its normal position. Setting the contour for maximum boost lowers some values slightly. Based on these data and the speaker's moderately high sensitivity, we would expect most amps to have no difficulty driving a single pair, though some might balk at taking on two sets in parallel. In DSL's pulsed-power test, the Snell accepted the amp's full output without distress; in the 300-Hz continuous-power test, the woofer fuse performed its intended function (perhaps a bit over-zealously) by blowing at a little over 10 volts (the equivalent of 12½ watts or more into 8 ohms, depending on how fast DSL raised the test level)—well before the speaker had a chance to get into trouble.

Distortion measurements are equally encouraging, becoming significant only at the very high level of 100 dB SPL, where total harmonic distortion reaches 5% at 250 Hz, 4½% at 6.3 kHz, and 3½% at 10 kHz. But these are

isolated instances: Over most of the frequency range above 100 Hz, THD remains less than 1%. Naturally, performance improves at lower volumes. At sound pressure levels of 90 dB or less, total harmonic distortion averages less than ½% from 100 Hz to 10 kHz.

Most heartening of all is the speaker's exceptionally smooth on-axis frequency response, which remains within a ±2½-dB range from 40 Hz to 20 kHz. Response is still good off axis, but the increasing directivity of the woofer as it approaches its relatively high crossover point creates a dip around 2 kHz, while the directivity of the tweeter above 10 kHz rolls off the top octave.

All speakers perform differently, depending on, in part, where they are placed with respect to room boundaries—wall, floors, and ceiling. Maximum bass output occurs when a speaker is placed in a corner; minimum low frequency output when it is put in the middle of a room, off the floor and away from the walls. DSL tested the Type 1 well away from side walls with its back against the rear wall. After some experimentation, we arrived at a similar position as the optimum in our listening room, with the speakers toed-in slightly, to put the listener at the sweet spot—on axis to both.

So positioned, the Snells sound very smooth, clean, and neutral, with deep, taut bass and sparkling highs. Some members of our listening panel did note a touch of thinness or brightness on some material, but this was virtually the only complaint. Although the reproduction is at its best on axis, the sound holds up very well off axis as well. Imaging is quite good: not as wide open as with some speakers, but with precise, stable placement of instruments and voices and a respectable sense of ambience and depth.

We experimented some with the midrange contour switch, whose sonic effect turns out to be fairly subtle. This impression is confirmed by DSL's measurements. We hear this in our listening room as a slight addition of body or warmth and find ourselves favoring the INCREASE-1 position for most material. Of course, the choice of setting depends heavily on room acoustics and personal taste.

The Snell Type 1 is a cunning implementation of a fascinating idea—and it's a good speaker, to boot. Indeed, were it less good, we might be inclined to look askance at the price, which is not small. What it reflects, however, is unusual attention to detail in both design and construction. If what you're seeking is top-notch sound in a handsome, well crafted, quirk-free package, the Snell Type 1 deserves a place on your auditioning list.

**Circle 133 on Reader-Service Card**

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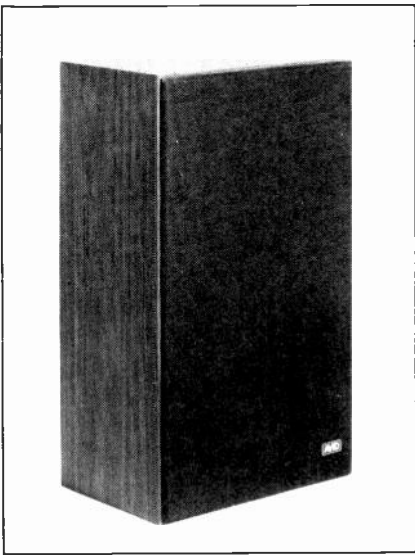


The Onkyo TA-2050 is the most exciting stereo cassette tape deck in its price range. Nothing else provides the brilliant purity of its sound, or gives you so much control over the quality of your recording and playback.

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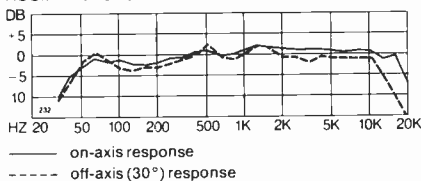
The Onkyo TA-2050 is a tape deck you can grow with. Hear it now at your Onkyo dealer.



## An Avid Competitor

**Avid 232 loudspeaker system, in wood cabinet with vinyl finish. Dimensions: 15 by 25 inches (front), 10 inches deep. Price: \$275. Warranty: "full," five years parts and labor. Manufacturer: Avid Corp., 10 Tripps Lane, East Providence, R.I. 02914.**

### ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 91 dB SPL

PULSED OUTPUT (at 1 meter; 300 Hz) 114½ dB SPL from 49 volts peak

APPROX. TWEETER CONTROL RANGE (re "flat") +1½, -2½ dB above 6.5 kHz

APPROX. MIDRANGE CONTROL RANGE (re "flat") +2, -1 dB, 1 to 4 kHz

OUR LAST REPORT on an Avid product (March 1979) dealt with a first generation representative of the company's Minimum Diffraction Loudspeakers. The Model 232 is a member of the second generation, which incorporates new drivers and a new constant-impedance crossover network while retaining the Optimum Dispersion Couplers that are the family's hallmark. Each midrange driver and tweeter has its own coupler, which flares out smoothly from the base of the driver. The speaker's solid grille panel has cutouts that fit snugly around the couplers so that their front faces are flush with that of the panel. In addition, the edges and corners of the grille panel are rounded, so that the sound radiating from the drivers encounters no abrupt discontinuities along its path. This design is said to reduce diffraction (i.e., deflection of sound waves as they pass a sharp boundary) and thereby to improve frequency response and imaging.

Removing the brown cloth-covered grille panel reveals the 232's three drivers—a 10-inch acoustic suspension woofer, a 2-inch dome midrange driver, and a 1-inch dome tweeter—arranged in a vertical line. To the left of the mid- and high-frequency drivers is a panel that holds a protective fuse and three-position switched level controls for the midrange and tweeter. A pair of color-coded spring clips for amplifier connections is inset into the speaker's back panel.

Diversified Science Laboratories' measurements confirm Avid's claim that impedance is essentially constant over the audible band. Except for the usual rise at the woofer resonance (in this case, to 17.5 ohms at 45 Hz), the 232's impedance curve stays between 4.8 and 7.1 ohms from 20 Hz to 20 kHz regardless of the settings of the driver level controls. With the controls centered in their nominally flat positions, the lowest impedance is 5.4 ohms at approximately 120 Hz. Consequently, a single pair of 232s should prove an easy load for any amplifier. With few exceptions, however, we would recommend against running two pairs in parallel from the same amp.

The Avid's sensitivity is high, as is its power-handling capacity. It accepted the maximum input in DSL's 300-Hz continuous-power test and in the pulsed-power test it handled peak inputs of 49 volts (equivalent to 24¾ dBW, or 300 watts, into 8 ohms) without stress, producing an output of 114¼ dB SPL.

Total harmonic distortion is unusually low at moderate levels (85 dB SPL), never rising above 1% from 40 Hz to 10 kHz and staying below ½% over most of that range. As the output level goes up, so does the distortion, but at 90 dB SPL it still averages less than 1%, and at the very loud level of 100 dB SPL it hangs mainly in the 2-3% range.

After some experimentation, DSL elected to make its frequency-response measurements with the speaker raised ten inches off the floor and backed up against a wall. The resulting curves are remarkably smooth, especially at high frequencies. The on-axis response is  $\pm 2\frac{1}{2}$  dB from 50 Hz to 17 kHz. Indeed, the only deviations from virtually ruler-flat response are the usual rolloffs at the extremes of the audible spectrum (where there is rarely any significant amount of musical energy), a slight bulge centered about 1.2 kHz, and a mild dip below 500 Hz. Another very good sign is the closeness with which the off-axis curve tracks the on-axis one up to about 10 kHz. Above that point the tweeter becomes increasingly directional.

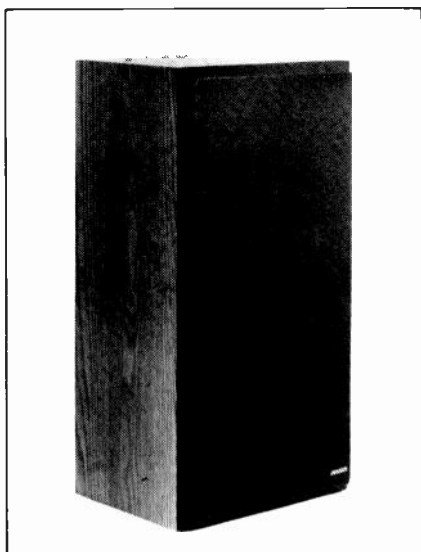
Our experience in the listening room confirms what DSL's measurements imply—that the 232 is a very fine loudspeaker. With the speakers on stands with their backs against the rear wall and well away from side walls, the overriding impression is one of clarity and neutrality. Imaging is spacious, yet precise. Transients are faithfully reproduced, while vocal and instrumental textures come through distinctly and without harshness. Some listeners did hear a slight lack of heft in the mid and upper bass. We were not able to eliminate this by repositioning the speakers, but it can be corrected by adjusting the midrange and tweeter level controls (which have a very gentle effect on the response) to their minimum positions. In a very dead room or one with strong low-end resonances, other settings might be better.

We don't know how much of what we like in the 232 results from special design features, such as the Optimum Dispersion Couplers, and how much is just the product of solid basic engineering. It doesn't really matter. A good speaker is a good speaker; how it got that way isn't important to the buyer. In our experience, the 232 is Avid's best speaker yet—one that we can unhesitatingly commend to quality-conscious listeners.

*Circle 136 on Reader-Service Card*

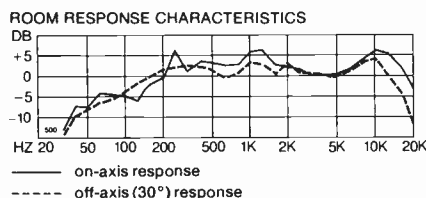
**Report Policy:** Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by Diversified Science Laboratories. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are supplied on loan from the manufacturer. Manufacturers are not permitted to read

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## Jensen's Best-Value Loudspeaker

Jensen System 500 loudspeaker system in wood cabinet with vinyl finish. Dimensions: 15 1/4 by 29 inches (front), 11 1/4 inches deep. Price: \$290. Warranty: "full," five years parts and labor. Manufacturer: Jensen Sound Laboratories, 4136 North United Parkway, Schiller Park, Ill. 60176.



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 90 1/2 dB SPL

PULSED OUTPUT (at 1 meter; 300 Hz) 114 dB SPL from 63 volts peak

APPROX. TWEETER ADJUSTMENT RANGE (re "flat") +0, -3 dB above 2 kHz

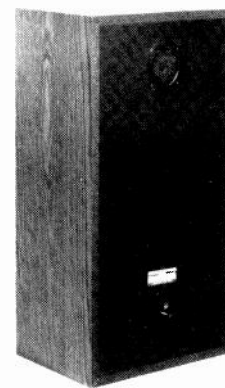
APPROX. MIDRANGE ADJUSTMENT RANGE (re "flat") +0, -12 dB max. (at 1.1 kHz), 150 Hz to 3 kHz

A LOGICAL CONTINUATION of the thrust begun in the top-of-the-line System B, Jensen's System 500 heads a lineup of four new medium-sized, floor-standing loudspeakers—the smallest of which could conceivably be called a bookshelf design. Like several other companies, Jensen has turned to computer analysis techniques in the design of its loudspeakers—a move that probably contributed much to the overall quality of the System 500.

Like the System B (HF test report, January 1980), this smaller fellow is a multidriver design with a 2-inch rear-firing tweeter for improved high-frequency distribution. The particulars, however, clearly differentiate it from its progenitor. An acoustic suspension design, the System 500 has three vertically aligned baffle-mounted drivers: a 12-inch woofer, 5-inch midrange, and 1-inch dome tweeter. (The System B is a four-way ported design.) Rear-wave interaction within the enclosure is said to be minimized by the use of separately damped chambers for the midrange driver and tweeter. Mounted on the upper right corner of the baffle are continuously variable controls for midrange and treble; spring-loaded input connectors are located in a recess on the rear of the enclosure.

Impedance curves from Diversified Science Laboratories are fairly uniform for a system of this complexity: From a minimum of 7.5 ohms at 80 Hz, impedance rises gradually through the midrange to a maximum of 21 ohms, dips back to 8 ohms at 1.5 kHz, and then reaches another maximum of 12.4 ohms near 3 kHz. Considering the overall elevation of the curve and the speaker's relatively high sensitivity, you needn't worry about overtaxing even an amp of modest power with a pair of System 500s. They are no slouches, however, at handling high power inputs. Although they exceed distortion limits at an output of 105 1/4 dB SPL in the continuous-tone test, they accept the full output of DSL's amp in pulse tests: 63 volts peak, equivalent to 27 dBW (500 watts) into 8 ohms.

Though Jensen advises that the System 500s should be placed one to two feet out from the back wall in an average listening room (thereby allowing breathing space for the rear-firing tweeter while maintaining proximity to the wall for bass augmentation), DSL's calibration procedure accommodates two room placements—neither of which falls in Jensen's placement window. Because of the rear-firing tweeter, DSL made its frequency-response measurements with the rear of the speaker three feet from the wall (the other calibrated position is flush against the wall, but that placement would have killed the back tweeter's output). A glance at the resulting curve



Back view of System 500, showing rear-firing tweeter.

shows the consequences: a bass rolloff, starting at about 200 Hz, that likely would have been less severe had the speaker been closer to the wall. In fact, comments from most auditioners during our subjective evaluations of the System 500 focused first on the tightness and quality of the midbass when the speaker was placed correctly. The remainder of the frequency response curves show no marked anomalies. On-axis measurements depict fairly smooth response across the midrange, followed by a broad, shallow trough in the treble. The off-axis curve demonstrates the efficacy of the rear-firing tweeter in maintaining broad high-frequency distribution. Across most of the treble region, on- and off-axis curves are virtual doppelgängers, becoming more like fraternal twins in the very-high-frequency range above 10 kHz.

Total harmonic distortion, measured at a moderate 85-dB sound pressure level, averages less than 1/2% over most of the test band, with second-order products predominating. At loud playing levels (100 dB SPL) distortion rises to an average of about 1 1/2% over the same range, with an occasional excursion to more than 3%.

Finding the optimum position for the System 500s in the listening room was simple. Following Jensen's instructions, our first attempt placed the speakers about 16 inches from the back wall and resulted in the most pleasing overall balance. Treble was quickly assessed as being a shade too bright, however, and we turned to the high-frequency control to set things right, a task it accomplished quite handily. The lab data, in fact, attest to the usefulness of both the mid- and high-frequency attenuators.

The System 500's handling of a wide variety of musical material won unanimous plaudits. Midbass is remarkably uncolored, and deeper tones, though lacking some dramatic authority on superlow organ fundamentals, are tight and well articulated. Moving up in register, the reproduction of difficult percussive sounds, such as plucked strings and piano, demonstrates the speakers' agility, while woodwinds and brass emerge

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with clarity and zest. With their rear-firing tweeters, the 500s produce a predictably wide and surprisingly deep stereo sound stage. Sound seems to emerge around and in front of the speakers.

Our delight with the 500s is best summed up by a staff member who commented that he could easily live with a pair without feeling that some as-yet-unheard but more expensive speaker would

sound better—what we have come to call the audiophile insecurity syndrome. Having already characterized the earlier System B as “the best speaker the company has ever made,” we are tempted to dub its smaller sibling the best value ever from Jensen. And considering that Jensen has been making loudspeakers for some fifty years, that’s praise, indeed.

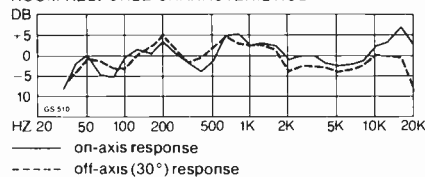
*Circle 132 on Reader-Service Card*



## A Command Performance from General Sound

General Sound Micron III three-piece loudspeaker system (two satellite speakers and a floor-standing bass module), in wood enclosures. Dimensions: satellites, 7 by 10 inches (front), 7 inches deep; bass module, 20 1/4 by 19 inches (front), 17 1/2 inches deep. Price: \$550. Warranty: “limited,” five years parts and labor. Manufacturer: General Sound, 2001 West Cheryl Drive, Phoenix, Ariz. 85021.

### ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2 8-volt pink noise, 250 Hz to 6 kHz) 88 1/2 dB SPL

PULSED OUTPUT (at 1 meter; 300 Hz) 104 dB SPL from 27 1/2 volts peak

THE BURGEONING INTEREST in three-piece speaker systems (two small satellite speakers for middle and high frequencies plus a common “subwoofer” for the lows) surely rests on the format’s flexibility and the accompanying prospect of true high fidelity, bass included, with minimal intrusion on the living room decor, even in spaces small enough to inhibit the use of regular, full-size speakers.

Among the companies that have moved to satisfy the demand for these systems is General Sound, which started its life as a manufacturer of minispeakers. The GS-5 satellites in the company’s Micron III system are not part of its regular minispeaker line, however. They are unusually small and, except for their blond wooden side frames, are finished in flat black. Most of those who saw them in our listening room commented on their striking appearance, often calling them handsome.

A removable grille cloth conceals a 5 1/4-inch acoustic suspension mid-woofer that crosses over a 2.4 kHz to a 1-inch soft-dome tweeter. Color-coded spring clips for making connections to the GS-10 bass module are recessed into the back panel. Cosmetically, the bass module is a squat, grown-up version of the satellites, with a wooden top so it can double as a table. Removing its grille reveals a 10-inch woofer and a large port. An easily accessible inset in the bottom of the cabinet sports a total of eight spring clips: four for the outputs from a stereo amplifier, and four for connections to the satellites. The internal 90-Hz passive crossover routes the bass to the subwoofer’s voice coils. (It has two—one for each channel.) An overload-prevention system cuts back the power delivered to the speakers if the drive level becomes too great.

This circuit came on only once in our test routine, during Diversified Science Laboratories’ 300-Hz continuous-power trial, in which it limited the input to a level sufficient to produce a sound pressure level of 96 dB. In DSL’s pulsed-power test, which more closely approximates music, the system accepted peak inputs of 27 1/2 volts (equivalent to 19 1/4 dBW, or 95 watts, into 8 ohms) for an

output of 104 dB SPL. This is very good performance for a minispeaker (the 300-Hz test frequency is too high to exercise the Micron III’s bass module), and because there is a peak in the system’s distortion curves at about 300 Hz, we suspect it would do better still at a slightly higher or lower frequency.

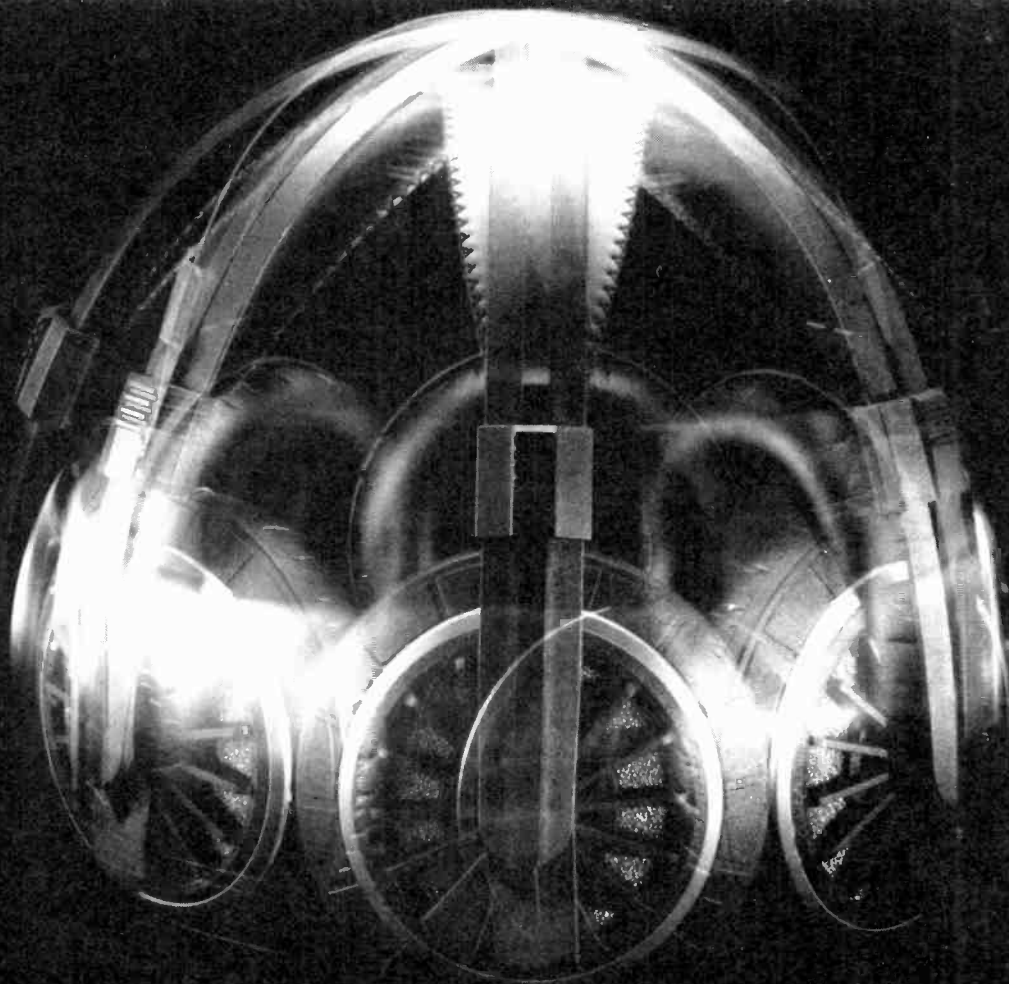
At a moderate level of 85 dB SPL, total harmonic distortion stays below 1/2% at most frequencies above 200 Hz; at the very high level of 100 dB SPL, it ranges principally between 1% and 4%. At both levels, however, there are isolated excursions above the norm, especially in the vicinity of the 90-Hz crossover, where the satellite’s small mid-woofer is under considerable stress.

The Micron III is moderately sensitive and has a smooth, low impedance curve that never rises above 10.6 ohms nor drops below 3.9 ohms. Over most of the audible frequency range, and through all of the musically active mid-range, it is a 4-ohm system. Most amplifiers will find this a congenial load, but with all but a few amps we would recommend against operating a Micron III system in parallel with other speakers.

DSL tested the system with a satellite placed above the bass module, both backed up against a wall. The resulting frequency-response plots lie within  $\pm 5$  dB from 40 Hz to 14 kHz and within  $\pm 6$  dB out to 20 kHz on axis. We tried locating the speakers in a number of positions in our listening room, finding in the process that the system doesn’t seem particularly critical of placement. Most of our auditioning was done with the bass module halfway down a side wall, a few feet into the room, and with the satellites at ear level on stands placed well away from the side walls and several feet out from the rear wall. Although General Sound’s instructions say that some installations will benefit from a reversal of satellite polarity relative to that of the bass module, we preferred the standard in-phase connection in our setup.

The Micron III generates a stable, spacious image that leans a little more to pinpoint positioning of voices and instruments than to openness or diffuseness. Integration between the satellites and the bass module is very good, with





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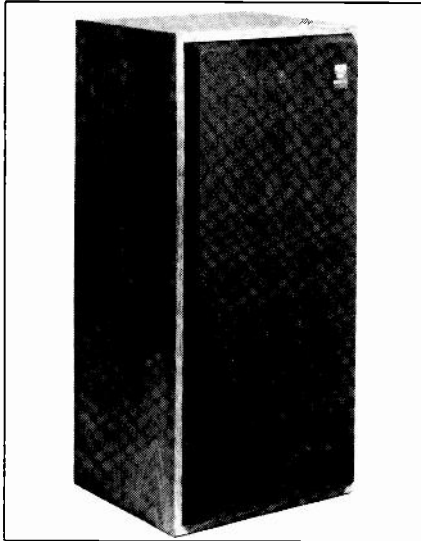
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no hint that the sound is coming from three boxes rather than the more usual two. Overall balance is essentially neutral, although some members of our listening panel noted a slightly heavy quality, particularly on voices. This is not an unpleasant coloration, however, and everyone who heard the system liked it, often commenting on its clarity and freedom from harshness.

In short, the Micron III is a thoughtfully designed system with healthy help-

ings of both ear and eye appeal. It is certainly very competitive in its price range and can take on many more expensive systems without fear of embarrassment. (One of our listening panel prefers its sound to that of a highly respected monitor loudspeaker that sells for six times as much.) If you're shopping for a good satellite/subwoofer system at a good price, you owe yourself a listen to this one.

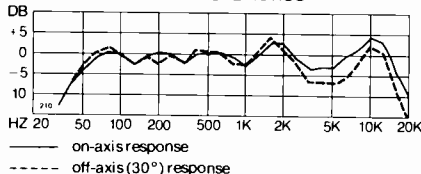
**Circle 135 on Reader-Service Card**



## In the Kossfire Between Acoustics and Decor

**Koss 210/Kossfire floor-standing loudspeaker system, in wood cabinet with vinyl finish. Dimensions: 15½ by 32½ inches (front), 13½ inches deep. Price: \$275. Warranty: "limited," five years parts and labor. Manufacturer: Koss Corp., 4129 N. Port Washington Ave., Milwaukee, Wis. 53212.**

### ROOM RESPONSE CHARACTERISTICS



**SENSITIVITY** (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 92½ dB SPL

**PULSED OUTPUT** (at 1 meter; 300 Hz) 116½ dB SPL from 51.8 volts peak

**APPROX. TWEETER CONTROL RANGE** (re "flat")  
 +2 dB above 1 kHz  
 -24½ dB max. at 12.5 kHz

**APPROX. MIDRANGE CONTROL RANGE** (re "flat")  
 +3 dB, 500 Hz to 1.6 kHz  
 -5 dB max. at 800 Hz

A CLEVER RESPONSE to a continuing consumer lament, the Koss 210 speaker system is designed to deliver both satisfyingly deep bass and accurate high-frequency response in rooms where matters of decor—not audiophile considerations—rule. Koss tackles the problem by assuming first that the nonaudiophile, for whom this model was designed, generally likes speakers to be placed as inconspicuously as possible—usually flush against a wall. With that placement in mind, Koss posits further that most listening will take place away from a tweeter's horizontal axis, resulting in a less-than-pleasing high-frequency roll-off.

To remedy this, Koss uses two tweeters, mounted on opposing vertical walls of a rectangular, horn-shaped recess in the baffle. The axes of these toed-in tweeters cross an inch or so in front of the drivers (hence the 210's Kossfire surname), providing a distribution of high frequencies across a wide listening area. Midrange is handled by a 5-inch driver and bass by a 12-inch woofer operating in a ported enclosure. A built-in circuit breaker protects the system by opening when maximum drive levels (sensed as a function of voice-coil temperature) are exceeded; it automatically resets itself seven seconds later. Midrange and high-frequency level controls are mounted directly below the tweeter array, and connections are made with spring-loaded clips at the back of the enclosure.

Measurements made at Diversified Science Laboratories are characteristic of an able performer. In the continuous-tone input test, the 210's circuit breaker opened at a drive level sufficient to produce a sound pressure level of 103 dB. In pulsed tests, the 210 withstood inputs of 51.8 volts peak (equivalent to 25¼ dBW, or 335 watts, into 8 ohms), producing a very loud peak sound pressure level of 116¼ dB. Efficiency is unusually high, and impedance never drops below 8.8 ohms across the audio band. In fact, considering its high efficiency and uniform, elevated impedance, the 210 seems a nearly ideal design if you plan to run two

pairs simultaneously from the same transistor amp.

Frequency response is fairly uniform, holding to within ±3 dB from 48 Hz to 10 kHz. The off-axis curve, which follows the general shape of the on-axis curve in the treble, testifies to the effectiveness of the angled tweeter array in assuring broad high-frequency distribution. Total harmonic distortion at moderate listening levels (85 dB SPL) is quite low, averaging less than ½% across the band. It rises at higher volumes, of course, but only to about ½% at 90 dB SPL and 1% at 100 dB SPL.

Taking a lead from the Kossfires' evident design philosophy, we placed them against the back wall, about four feet in from the corners in our listening room. Happily, this first position resulted in a pleasing tonal balance. Though the 210s are not altogether neutral reproducers, their coloration is hardly objectionable: in fact, some auditors find the midrange warmth quite attractive. At moderate playing levels, the 210s handle most musical material with great style. Bass is satisfyingly deep; its hint of "bloom" may irritate the classicists, but it delights our pop aficionados. Walking across the listening plane and seating ourselves in a variety of off-axis positions, we tested the efficacy of the tweeter array and found that the frequency balance and stereo image hold up quite nicely over a broad listening arc. In fact, all auditors singled out the sound stage created by the 210s as the speakers' most dramatic attribute—gutsy, vivid, and three-dimensional.

At loud playing levels, listener reaction was a bit more mixed. The appealing warmth of the midbass can take on a rough, hard quality. Female vocals, one of the most revealing tests of a loudspeaker, are reproduced nicely at moderate levels, but when the speaker is pushed too hard, upper registers become constricted. And extremely complex treble transients, such as the wild strumming of a flamenco guitar, lose definition and impact.

Considered in toto, however, the

210 is an admirable effort. Its design emphasizes the continuing effort of speaker manufacturers to factor room placement into the engineering of loudspeaker systems; that it brings such design consider-

ations to the nonaudiophile market makes it a welcome alternative. For the budget-conscious music lover the 210s represent real value in a crowded field.

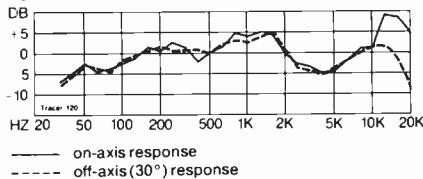
**Circle 134 on Reader-Service Card**



## BML's Tower Tracer

**BML Tracer 120-II floor-standing loudspeaker system, in wood cabinet with textured black finish and oiled walnut pedestal. Dimensions: 13 by 39 inches (front), 13 1/4 inches deep. Price: \$370. Warranty: "limited," five years parts and labor. Manufacturer: BML Electronics, Inc., Acoustics Division, 5305 N. Ravenswood Ave., Chicago, Ill. 60640.**

### ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise; 250 Hz to 6 kHz) 86 dB SPL

PULSED OUTPUT (at 1 meter; 300 Hz) 112 1/2 dB SPL from 61 1/4 volts peak

A SMALL COMPANY that has been around since 1973, BML Electronics has been researching what speakers should do and gradually refining its own designs to approximate more nearly the emerging ideal. Having concluded that phase linearity is important for the accurate reproduction of music, the company now incorporates phase-compensation networks in the crossovers of all the speakers in its Tracer Reference Series. Indeed, the name itself derives from BML's belief that the output of a loudspeaker should be as close to a perfect "trace" of the input signal as possible.

One step below the top of the four-model line is the Tracer 120-II, a two-way system with an 8-inch woofer and a 1-inch dome tweeter. The woofer is loaded by a damped, resistive transmission line, which terminates in a port on the back panel of the tall columnar enclosure. The drivers are protected by a removable black grille cloth. Amplifier connections are spring-loaded clips on the bottom of the enclosure, next to a protective fuse. Although this arrangement makes attaching the wires a little awkward (the speaker must be tipped on its side), it does do a good job of keeping them out of sight.

Diversified Science Laboratories' measurements show the Tracer 120-II to be moderately sensitive, producing an 86-dB sound pressure level from a 2.8-volt input (equivalent to 0 dBW, or 1 watt, into 8 ohms). This, combined with the speaker's exceptionally smooth impedance curve, which never dips below 7 ohms at any frequency, suggests that almost any amp should find a single pair of Tracers an easy load to drive and that many will be able to handle a second pair in parallel without difficulty.

Power handling is also very good. In DSL's continuous-input test, the speaker accepted the maximum input of 28.3 volts (equivalent to 20 dBW, or 100 watts, into 8 ohms) without distress. And in the pulsed-power test, DSL's amplifier ran out of steam before the speaker did. Harmonic distortion is reasonably low (less than 1 1/2%) from 100 Hz to 10 kHz at a moderate playing level of 85 dB SPL, with the second harmonic predominating over the third. Total harmonic distortion remains less than 2 1/2% at 90 dB SPL, but at a very high sound pressure level of 100 dB, the Tracer begins to lose its composure, with distortion over 6% at 200 Hz.

BML recommends placing the Tracer between six inches and four feet from the rear wall, depending on personal preference and the characteristics of the listening room. Our testing protocol offers just two calibrated testing positions; DSL chose that which puts the speaker four feet out from the back wall. The on-axis plot shows a small dip at about 400 Hz, followed by a peak centered at about 1.3 kHz, then another, more severe trough in the crossover region around 4 kHz, and a final peak at about 13 kHz. Off axis, the response plot smooths out through the midrange and treble. The glitch at 400 Hz disappears altogether, while the directivity of the tweeter above 10 kHz tames the high end. The 1.3-kHz peak and the 4-kHz dip persist, however.

Although distinctive, the Tracer 120-II's sound is not easy to characterize. Careful placement seems especially critical with this model. Backed up within a foot of our listening room's rear wall, and several feet from the nearer side wall, the speaker is decidedly bass-heavy. Moving it three or four feet out cures that problem, but at the expense of giving many instruments—clarinet, trumpet, guitar, cello, and violin among them—an unnaturally bodiless sound. We finally settled on a distance of about two feet from the rear wall, where the 120s sound their smoothest and most natural from the bass through the mid-range.

In the treble, however, some instruments, such as cymbals, sound slightly tizzy and overbright no matter what we do, while others—guitars and flutes, for example—are reproduced with a noticeably closed-in or woolly quality. Vocals come through beautifully, our sole complaint being that there is occasionally a hint of thinness or a slight lack of openness on female voices.

Lateral imaging is good, with stable, wander-free localization of voices and instruments. A few auditioners did comment, however, that the Tracer's sound stage isn't particularly unconstricted and three-dimensional. Though not, in the judgment of our listening panel, as neutral a transducer as some others, the Tracer 120-II is certainly a creditable design. Its combination of price, sound, and smart ebony styling seems sure to attract a happy following.

**Circle 131 on Reader-Service Card**

# Loudspeakers: Getting Down to Basics

A comprehensive survey of brand-new models, plus interviews with four speaker designers on the future of their art.

by Michael Riggs and Peter Dobbin

IF YOU'RE SPEAKER SHOPPING this fall, what you'll be seeing, by and large, are lots of practical, down-to-earth designs whose appeal (quite rightly) rests on improvements in performance rather than on flashy or novel techniques. Indeed, it seems that the ordinary dynamic loudspeaker will remain the choice of the vast majority of music listeners for quite some time to come. These seldom-glamorous speakers are reliable, easy to manufacture, and—after the last five years of intensive development—really quite good by any standard.

This is not to dismiss nondynamic loudspeaker systems as mere also-rans. In fact, much attention is being lavished on Quad's ESL-63 electrostatic loudspeaker (\$3,300 per pair) which joins the company's first (and until now only) speaker. While retaining the smooth, detailed midrange that made the twenty-three-year-old original famous, the new system provides extended bass response, higher maximum output, and built-in overload protection to prevent destruction of the electrostatic panel by the overenthusiastic application of power. The ESL-63's most novel feature, however, is its use of concentric rings of electrodes, fed from sequential signal-delay lines, to drive the diaphragm. Quad says that careful timing of the delays yields a

sonic effect analogous to what one sees when a stone is dropped into still water; the sound seems to radiate from a single, phase-coherent point source behind the plane of the diaphragm.

Acoustat also has a new full-range electrostatic speaker. The Model Four (\$2,000 per pair) is reported to have the widest frequency response and dispersion, highest sensitivity, and greatest maximum output level of the speakers now in the company's Slimline Series. And RTR, which has long manufactured electrostatic tweeter arrays, now has an almost-full-range model, dubbed the ESR-24 (\$1,500), whose rated  $-3$ -dB points are at 132 Hz and 35 kHz.

RTR also offers a new subwoofer, the DAC-2, with two 8-inch woofers and a 15-inch passive radiator, and a small two-way speaker called the AFT-6.1 (\$330), which employs a 6-inch woofer and a 1-inch dome tweeter. The unusual tweeter is made of super-strong Kevlar fibers applied in a specific geometric pattern on the surface of a soft plastic dome. RTR says that this enables the speaker to operate as a piston up to 40 kHz, instead of starting to break up between 10 and 20 kHz, as do most other tweeters.

Magnepan has added one system to its line of nonelectrostatic planar-magnetic loudspeakers, and updates two

more. The improved members of the family are the MG-2B (\$950 per pair) and MG-1A (\$625 per pair), and the baby is the SMG (\$405 per pair). Similar in spirit, if somewhat different in price and execution, is the Jumetite Laboratories CR-610 (\$3,500 per pair), which uses a horn-loaded ribbon tweeter above 600 Hz and two 10-inch dynamic woofers below. The manufacturer says that the low mass of the ribbon tweeter provides excellent transient response. The last word in low-mass drivers, the Dahlquist-Magnat Corona-Plasma tweeter (\$1,000), uses a cloud of ionized air as its diaphragm. The device, said to be a perfect omnidirectional point source, will be distributed in the U.S. by Dahlquist, Inc. A company spokesman tells us that they plan to incorporate the Corona-Plasma tweeter in a full-range system.

Yet, as we said, the traditional dynamic loudspeaker provides the bulk of the season's new offerings. Indicative of the refinements being lavished on the genre is a new speaker in Sony's high-end Esprit series that uses a flat APM (accurate piston motion) woofer and a tweeter in an oval cabinet for minimum diffraction. Each APM-6 Monitor costs \$5,000.

No less unusual in shape but far more affordable (\$385) is Shahinian

Acoustics' Arch—a modified wedge-shaped trapezoid with sides that extend to a floor-standing base. The cabinet configuration and its internal bracing are intended to eliminate or reduce most internal standing waves. Drivers include an 8-inch polypropylene woofer, a 2-inch midrange dome, a ¼-inch dome tweeter, and a ⅜-inch dome super-tweeter. Other new items in the Shahinian line include the three-way Pipe loudspeaker (\$235) and a tube electronic crossover (\$1,150) for the Contra Bombarde subwoofer (\$1,250), which is now in production.

Two other small American manufacturers have extensively redesigned lines. Fulton offers the 80B (\$250) and Nuance (\$750) speakers and the latest version of the top-of-the-line Premiere (\$5,500 per pair). Fried's loudspeakers range from the Q/2 (\$350 per pair), with a new polypropylene woofer, to the pyramidal HPS (\$3,000 per pair), with a 12-inch woofer, a 3-inch dome midrange, and a dome tweeter.

Vandersteen's Model 3 (\$1,900 per pair) is an enhanced version of its already established Model 2B, with a ribbon (instead of a dome) tweeter and a built-in subwoofer. Infinity, on the other hand, offers a scaled-down version of its Reference Standard II called, not surprisingly, the Reference Standard III. At \$450, it includes two 8-inch Watkins dual-drive woofers with polypropylene cones, a 5-inch polypropylene midrange, and an Emit tweeter.

Thiel has improved its Model 04 speaker and renamed it the Model 04a (\$570 per pair), and Polk Audio has a new edition of its top-of-the-line RTA-12. The RTA-12B (\$500) features a redesigned cabinet, new drivers, and a new crossover network. Both systems are designed for flat frequency response and phase coherence.

Also in the time-aligned camp is 3D Acoustics' new system, the Crescendo (\$750 per pair). This handsome floor-standing unit incorporates an 8-inch woofer, a 5½-inch midrange, and a 1-inch dome tweeter, with the two smaller drivers vertically aligned above the woofer and surrounded by beveled acoustic foam for smoother frequency response due to reduced sound diffraction.

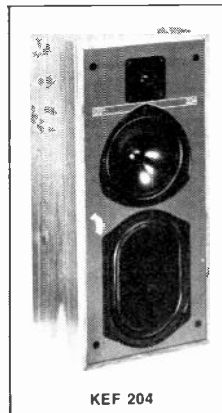
Similar concerns, differently expressed, are embodied in Ohm's Walsh 2 loudspeaker (\$275), which uses a new version of the novel cylindrically radiating Walsh driver introduced in the early Seventies in the Ohm A. In this latest incarnation, the driver is modified to reduce production costs and to project sound over 180 degrees, rather than 360.

Though often less glamorous than competitive wares, introductions from Acoustic Research are always of interest

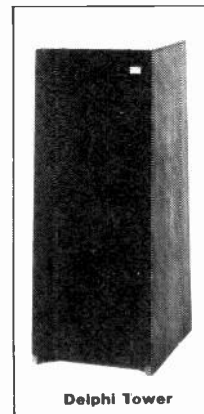
## Eleven New Affordable Designs



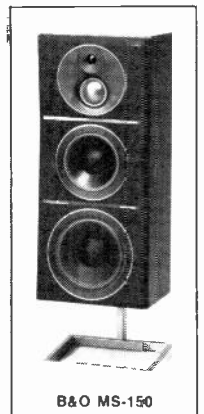
JVC Zero 4



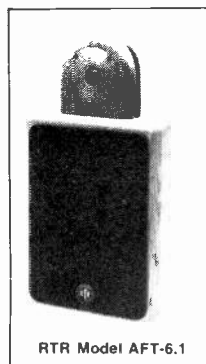
KEF 204



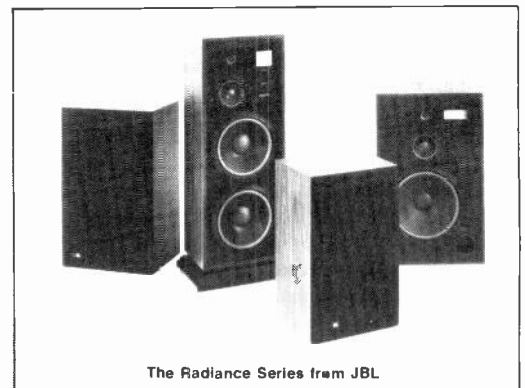
Delphi Tower



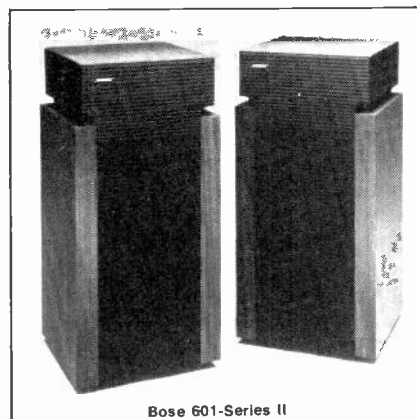
B&O MS-150



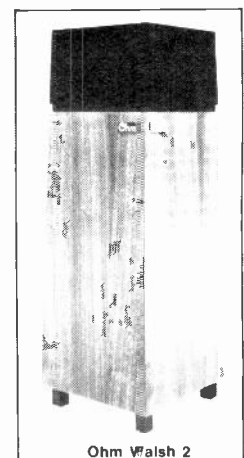
RTR Model AFT-6.1



The Radiance Series from JBL



Bose 601-Series II



Ohm Walsh 2

Reproduced sound will never come across as a live performance.



## Matthew Polk—The Aesthetic Challenge

A graduate of Johns Hopkins (class of '71), Matthew Polk joined forces with two other Hopkins alumni in 1972 to form Polk Audio (initial investment, \$200). In Polk's estimation, loudspeaker designers are faced with an insurmountable problem if they posit as their goal the replication of live sound. "Reproduced sound will never come across as a live performance. Throughout the recording and record-mastering process, producers and engineers are twirling dials and making decisions about what sounds best. The loudspeaker designer therefore must make a product that can accurately *represent* that recorded material—not the live performance—and hope further that the consumer's system will not degrade things." And though Polk has a well-stocked laboratory complete with sophisticated computers, he believes that such tools "can only get the designer into the ballpark, for no one has ever found a way of representing strong emotions mathematically. The truly difficult stage of loudspeaker design comes when we sit down to listen to the prototype. In fact, taking into account the countless adjustments and modifications made to prototypes as a re-

sult of listening, loudspeaker design can still be considered a cut-and-paste operation."

Polk feels strongly that in one major respect American loudspeaker manufacturers have followed an incorrect course over the past decade by refusing to learn from where they've been. "Model changes have come so quickly that any advantage gained by research into previous models has been thrown away. In running counter to this, the British have taught us a great deal. They are quite careful about the direction of their research, making progress and developing concepts as fully as possible before committing them to new models." Finally, Polk believes that a loudspeaker will echo the personality of its designer more closely than any other component. "A designer who does not know himself is not likely to produce a good loudspeaker. He has to be able to *feel* all those emotional qualities of music. Without that, he's merely a technician. And, though he should feel free enough to admit that his taste—and therefore his designs—will change over time, his work must show a sense of consistency and integrity."—P.D.

to the audiophile. AR's latest, the three-way Model 48s (\$200), tops the Super Value bookshelf line. It has a 10-inch woofer, a new 4-inch midrange, and a 1-inch dome tweeter.

A pair of British manufacturers, KEF and Celestion, have two new speakers each. KEF's floor-standing Model 204 (\$550) uses a 1-inch dome tweeter, a Bextrene cone woofer, and a flat passive radiator; the compact Model 203 (\$300) houses the same woofer and tweeter in a smaller box and omits the passive radiator. Both of Celestion's entries are two-way acoustic suspension designs, with a 1-inch tweeter vertically aligned and flush-mounted above an 8-inch woofer (in the case of the Ditton 110, \$350 per pair), or a 6½-inch woofer (in the Ditton 100, \$260 per pair).

Rogers' three-way ported loudspeaker, the Studio 1 (\$525), is said to be designed for low coloration and high power-handling capacity. The Linn Sara (small acoustical reproduction apparatus) loudspeaker is a two-way system. Like Linn's larger DMS speaker, it uses Isobarik woofer loading, in which a second woofer within the sealed enclosure maintains constant pressure in the cavity between itself and the normally mounted woofer, reportedly extending the low end and reducing distortion.

JR's offerings represent a departure from its usual practice: They are rectangular boxes, rather than cylinders. The larger of the two, the Magna (\$565 per pair), incorporates a 1-inch tweeter and a 7-inch woofer, while the smaller Metro (\$435 per pair), which is aimed at the minispeaker market, substitutes a 6-inch woofer.

The ARC-101 (\$850) and the ARC-202 (\$1,400) from ARC are two-way designs that can be biamplified or driven in the usual way through a plug-in passive crossover. Boothroyd Stuart's Meridian M-3 is a scaled-down version of the M-2, with a single 5-inch woofer and a 1¼-inch dome tweeter driven individually via built-in amplifiers.

IMF has added speakers to the top and bottom of its range. The new flagship, the Special Application Control Monitor, or SACM (\$5,000 per pair), is a four-way system with the woofer and midrange drivers mounted in individual transmission lines and the tweeter and supertweeter in free space atop the wedge-shaped midrange enclosure. The much smaller MCR-2 (\$500 per pair) is a two-way model built around the midrange and tweeter drivers found in IMF's top speakers. It is intended mainly for use in the rear channels of an Ambisonic system.

An old-timer in the audio world, Janszen Electrostatic, is back with a line led by the ZS-30-4 (\$4,000 per pair), with thirty 5-inch electrostatic tweeters and

four 10-inch woofers. At the low end of the price spectrum is the Micro 10 (\$200), with a 6½-inch polypropylene woofer and a leaf tweeter. Sherwood is also reappearing with a series after many years. Its three models range from the S-01 two-way bookshelf unit (\$170) to the S-03 three-way floor-standing speaker (\$400); all use passive radiators and 1-inch soft-dome tweeters.

JBL borrowed the 1½-inch dome tweeter employed in its studio monitors for use in its new Radiance Series. The speakers range from the R-82, a two-way bookshelf model with an 8-inch woofer, to the R-133, a three-way floor-standing unit with a 3-inch midrange, a 10-inch woofer, and a 10-inch passive radiator.

Bang & Olufsen has introduced new models of the Beovox Phase-Link loudspeakers. Three of them, including the top-of-the-line MS-150 (\$1,995), are bass-reflex systems, while the two bottom-end units, the S-50 (\$550) and the S-80 (\$795), have acoustic suspension enclosures. All use built-in protection circuits to protect them from overload.

Fisher says the three speakers in its new ST-900 line is designed for high sensitivity, smooth frequency response, and high power-handling ability. All are three-way bass-reflex units. Prices range from \$280 for the ST-915 to \$450 for the ST-925. Marantz, on the other hand, touts the low distortion of the Linear T Drive design used in its four Gold Dimensions loudspeakers, which start with the 6½-inch, two-way M-2 (\$190). At the top of the line is the 12-inch, four-way M-16 (\$750).

Like the FRM series that they replace, Micro-Acoustics' DX speakers have multiple-tweeter arrays for wide dispersion. And all three—the 1-dx (\$287), the 2-dx (\$220), and the 3-dx (\$165)—have polypropylene woofers.

Phase Technology makes its first appearance in the market with three Phase-Tech loudspeakers that employ solid-piston expanded polystyrene woofers with dome midranges and tweeters. The manufacturer says that because the acoustic centers of all the drivers are flush with the baffle, it is not necessary to use a stepped or sloped baffle to achieve phase coherency. Prices range from \$150 for the PC-60, a two-way system with a 6-inch woofer, to \$550 for the PC-100, a four-way speaker with a 10-inch woofer.

Another newcomer, Delphi Speaker Systems, believes that small midrange drivers, crossover networks, and most enclosures act as limiters, subduing natural musical dynamics. Accordingly, its speakers, ranging from the \$110 Mini-Delphi to the \$795 Delphi Tower, use 8-inch woofer/midranges that operate over the full spectrum, along with tweeters (which are connected through a high-pass network to

The greatest tool  
a designer can  
have is an  
excellent  
listening room.



## David Stebbings—Designer as Inventor

The president of KM Laboratories, David Stebbings, is little known on this side of the Atlantic. He is an English-born and Cambridge-trained physicist whose work in the development of polypropylene as a cone material, however, has had a major impact on American speaker design. (Stebbing shares a patent with Dudley Harwood and Joseph Pao on some aspects of polypropylene cone technology.) In Stebbings' view, defining the variables that result in speaker coloration is an area that will continue to occupy designers through this decade. "The easy part of speaker design is getting things like spectral balance correct. But listening tells us that other factors are also important for a neutral-sounding system. Delayed resonances in cones, for instance, cause severe colorations. A speaker cone can behave like a gong, whose apparent loudness increases for quite a while after the initial excitation." Stebbings has also found that the voice-coil gap and magnet structure can themselves become sources of coloration. "When excited by the cone, the voice coil gap and the cavity in the magnet act as Helmholtz resonators. It's such an obvious source of coloration, yet to my knowledge,

no one seems to be considering it."

As a scientist, Stebbings is adamant about the importance of strict testing methodology, yet he acknowledges that extended listening is critical in loudspeaker design. "Often, although everything looks good in measurements, once we've listened to the prototype we're forced to go right back to the drawing board. The importance of the room's influence on what we hear can never be underestimated. Indeed, the greatest tool a speaker designer can have is an excellent listening room." Stebbings is aware, however, that the act of listening itself can sometimes confound the designer. "The brain is capable of marvelous discriminations and can hear incredibly low levels of distortion, yet it is fickle and often will cover up a speaker's deficiencies during prolonged listenings rather than elucidate them."

What remains in loudspeaker design? For Stebbings, "There are probably some loudspeakers around that will give an 80% illusion of a live performance with meticulously recorded material, but much work is waiting to be done in the basic mechanics of loudspeaker technology."—P.D.

Much research remains to be done in the basic area of how we hear.



## Tim Holl—The Search for Questions

Born and trained in England, where he earned a degree in electrical engineering at Sheffield University, Tim Holl is vice president of engineering at Acoustic Research and heads the product development team. Holl approaches loudspeaker design with a cool, analytical eye as he reflects on the myriad variables and uncertainties the task involves. Though he is quite certain of his design goal—"the re-creation at the listener's ear of the acoustic analog of the signal sent to the speaker from the amplifier"—he is quick to point out that the goal remains elusive. "Much research remains to be done on how we hear. In order to get answers, however, we must know what is critical to the listener's hearing. Unfortunately, knowledge about how we hear and the effect of acoustics on what we hear is still very limited."

Loudspeaker design is just a little more than "halfway there" in terms of achieving its potential, says Holl. "And that final 30 or 40% will be a real struggle." Holl admits that the cone driver is limited in basic performance, and he looks forward to the day when the gross inefficiency of loudspeaker systems is remedied. "For loudspeaker designers to ap-

proach the needs of fully digital playback, improving the power handling and dynamic range of speakers will be paramount factors; in other words, efficiency must be increased. Short of building huge, uneconomical enclosures, we just don't yet know how this can be done."

He likens current loudspeakers to gas-powered automobiles: "The cone loudspeaker has not changed in many, many years. Just as the modern Mercedes is much more sophisticated than the Model T, increases in performance have come from refinements in the basic loudspeaker concept; but inherent design weaknesses haunt us still." Will the picture change in coming years? Yes, says Holl, "but only if the industry ceases to think of speaker design as a trial-and-error process and gets more scientific in its approach. We must all pay attention to details and communicate with terms that have meaning, rather than in comfortable jargon. The industry is content, for instance, to use the word "efficiency" to describe a speaker's sensitivity. In fact, no speaker today has an efficiency that even approaches 1%. Once we clarify the variables, we will be able to attack them systematically."—P.D.

prevent damage that might be caused by excessive excursions at low frequencies) that extend response to the highest frequencies.

Also associated with unconventional design approaches, Pyramid Loudspeaker Corporation has three new speakers. The least expensive is the two-way Metronome Model 7 minispeaker (\$275 per pair); at the highest price point is the floor-standing Metronome Model 9 (\$899 per pair), which incorporates a dipolar ribbon tweeter.

BSR also offers a trio of new systems, all three-way acoustic suspension designs. They range from the Model 103B (\$100), which has a 10-inch woofer, a 4¼-inch midrange, and a 3-inch tweeter, to the Model 153 (\$200), which uses a 15-inch woofer, a 4-inch midrange, and an exponential horn tweeter. And BSR's sister company, ADC, has a number of new units. The Models 310 (\$150) and 312 (\$200) are ported three-ways with 1¼-inch tweeters, 4-inch midranges, and 10- and 12-inch woofers, respectively. The MS-10W (\$200) is a subwoofer using a 10-inch driver with dual voice coils, while the Model 260 (\$360) is a complete three-piece system, with two small satellite speakers and a common acoustic suspension subwoofer.

Both ADS and Design Acoustics have entered the satellite/subwoofer market. ADS's SubSat (\$1,650) comprises two ADS 400 minispeakers, a PB-1500 subwoofer with two 10-inch acoustic suspension drivers and built-in power amplifiers, and a C-1500 electronic crossover and bass equalizer. The subwoofer and crossover module are also available separately for \$1,350. Now under the wing of Audio-Technica, Design Acoustics has added a subwoofer, called the Bass Extender, to a pair of its LDM minispeakers to create a \$595 three-piece system. The Bass Extender is an acoustic suspension unit that uses a 12-inch driver with a dual voice coil. Advent's new top model, the 5012 (\$250), incorporates the company's Direct Report tweeter.

A number of companies have made additions to the bottom ends of their lines. The newest and smallest Cizek speaker is the 727 (\$97), with an 8-inch woofer and a 2½-inch piezoelectric tweeter. Boston Acoustics' A-40 includes a 6-inch woofer and the same tweeter used in the company's larger A-60.

DCM's first bookshelf speaker, the Macrophone (\$360 per pair), is a two-way system with a 6½-inch woofer and a high-frequency level control. A similar but less refined speaker in the company's Island line sells for \$280. And Audio Pro has a new small speaker, the S-27 (\$400 per pair), intended for use with a subwoofer. It has a 6-inch woofer and a 1-inch tweeter.



Bose has redesigned its second-tier speakers, now dubbed the 601 Series II. Four 3-inch tweeters are precisely positioned to fire at different angles from the top of the floor-standing enclosure, reportedly duplicating the spacious, unconstricted sound for which Bose is famous. The low end is handled by two 8-inch woofers, one front-firing, the other aimed up from the top of the enclosure. The enclosure itself has three ports, two internal and one external, for deep, smooth bass response.

Electro-Voice's latest, the Link 10, is a tower speaker manufactured in Switzerland. The Thiele-aligned enclosure is said to provide deeper bass and higher sensitivity from the two 8-inch woofers than an acoustic suspension or bass-reflex design of similar size. The midrange is handled by another 8-inch driver, while a 1½-inch dome tweeter with an acoustic lens carries the high end.

JVC's Zero 2 (\$250), Zero 4 (\$330), and Zero 6 (\$440) speakers have new midrange drivers made with light, rigid materials, which the company says provides linear response. Zero series models also incorporate JVC's Dyna-flat ribbon tweeter and 10- or 12-inch woofers.

The additions to Sansui's SP-X series of loudspeakers have extra-large woofers, ranging in size from 13 inches for the SP-X6 (\$260) to 17 inches for the SP-X9 (\$400), for extended bass response and high power-handling ability. The speakers also contain cone midranges, horn tweeters, and direct-radiator super-tweeters.

Akai's new speaker line is led by the 12-inch, three-way CW-T77 (\$270) and goes down to the 10-inch, two-way CW-T33 (\$135). And Aiwa has a new bookshelf minispeaker with a 1-inch dome tweeter and a 7-inch woofer in a bass-reflex enclosure. Price for the SC-E60Y is \$125.

Known for some time for its fine electronics, the David Hafler Company is breaking into the loudspeaker market with its Model 355 (\$200), a cylindrical time-aligned unit with two 6½-inch woofers and a ¾-inch tweeter. Hafler says that the unusual shape of the fourth-order Thiele-aligned enclosure minimizes internal resonances and reduces diffraction.

Meanwhile, longtime speaker manufacturer ESS is breaking some new ground of its own with its amt II (\$500), which has an improved Heil tweeter, and a 10-inch polypropylene woofer in a Thiele-aligned enclosure, too.

And that's the whole story (almost, anyway, and in brief) on this fall's new speakers. There's something for every taste and budget, and because speakers are still far from perfection, there's enough exciting new technology to hold our interest—at least for a while. **HF**

If we hear  
a difference,  
we should be  
able to  
measure it.



## Andy Petite—Objective Analysis

With people like Andy Petite carrying on its traditions, Boston continues its role as hub city of the American audio industry. Harvard educated with a degree in English, Petite got his audio training from a long apprenticeship at Advent, where he studied with the master, Henry Kloss (a distinction Petite jealously claims as his alone). In February of 1979, he launched Boston Acoustics and the first of his designs—the A-200—won wide critical acclaim. Says Petite, "I carry Kloss' legacy with me. He used to say that anyone could design a good \$1,000 loudspeaker. The challenge and the fun comes in designing a good-sounding \$200 loudspeaker." In general design philosophy, Petite describes himself as decidedly unmythical. "On the whole, loudspeakers today are much better than people give them credit for. What's wrong is how we evaluate them. If we knew how to assess a loudspeaker objectively, the design battle would largely be over. If we hear a difference, we should be able to measure it."

In his design work, Petite emphasizes the importance of measuring a loudspeaker in a real room. Indeed, in Petite's view, loudspeaker design has suffered because designers con-

tinue to insist on making loudspeakers that don't sound good in a natural position at home. "The bookshelf speaker that would never fit on a bookshelf and that sounded terrible on the floor spawned a whole product area—the speaker stand. I've been trying to counter that by designing speakers that are intended to sound good in a specific room placement." Obviously, he gives much credit to the pioneering work of Roy Allison, who first focused attention on the importance of room-boundary interactions in work he did at Acoustic Research.

And though Petite looks toward the day when a speaker's total performance can be assessed objectively, he tells a story that illustrates how care in one design area can deliver benefits elsewhere, albeit unsought. "I was frankly quite amazed when people started telling me how good the A-200's stereo imaging was. In the design work, I never heard that. I tried to make as natural-sounding a speaker as possible, and I'm pretty good at hearing frequency response irregularities. Frankly, as a result of that experience, I've trained myself to be more sensitive to speakers' imaging qualities."—P.D.

# Ancillaries, Add-ons, and Accessories

Our fall audio-debuts coverage concludes with the systems extras.

by Robert Long



LAST MONTH WE COVERED most of the "meat and potatoes" components—the basic system building blocks—introduced at this year's Summer Consumer Electronics Show and elsewhere, and Michael Riggs completes that job in this issue with his speaker roundup. Now it's time to look at the "extras" that you can add to an existing system or use in conjunction with it. We'll be talking about headphones and record-care products and various sorts of cables, among other things. But the most interesting add-ons, as usual, are the electronics; and of them, the noise reducers must take pride of place this year.

## Dynamic-Range Expansion

As I pointed out in writing about tape equipment last month, the confrontation between DBX II and Dolby C looks like a major battleground, with both companies proclaiming the very real progress each has made. But, forgetting

tape recording for the moment, the most radical companding system around is CBS Records' CX, about which rumor has been a buzz since late last year. It's similar to DBX in using a 2:1:2 compansion ratio that influences the entire frequency range and, thereby, makes possible LPs with a dynamic range far beyond the limits of unprocessed discs. But there the similarity ends. CX is specifically engineered for discs (when asked, etc. last spring, about its potential for cassette tapes, one CBS engineer claimed that he and his colleagues had not yet examined the subject) and uses a different scheme of control-band time constants, making CX and DBX mutually incompatible. CBS's most important reason for marching to its own laboratory's drummer is that DBX-encoded discs sound very compressed unless you play them through an appropriate decoder, the way DBX intended; CX discs should be playable without decoding and

sound, in theory, no more compressed than what we've become used to (unfortunately) in regular discs and broadcasts.

Now this is pretty heady stuff, from the point of view of recording executives. CBS is offering them—at minimal equipment cost and without licensing fee—a way of making superdiscs that will out-spec the dynamic range of everything except the DBX variety but (unlike DBX discs) require no double inventory and therefore pose no threat of confusion or extra cost at the retail level. The audiophiles in the audience buy themselves a CX decoder and hear a stunning dynamic range; the listeners on a budget dispense with the decoder and hear very much what they would have anyway. Already two recording giants—CBS (of course) and WEA (Warner/Electra/Atlantic)—have announced plans to cut CX masters, eventually converting their entire output to the technique and even recutting some old masters. RCA joined them in July.

There's always a spoilsport around to raise objections, however. Some engineers are not as enthusiastic about the system as recording executives seem to be. Aside from claiming that the undecoded sound is excessively compressed for some sorts of music (and on the basis of CBS's all too brief press demonstration, I have some doubts about its appropriateness to classical music in this respect), some allege frequency-response alterations in undecoded signals. According to the trade magazine *Billboard*, some mastering engineers are therefore refusing to cut CX. (See page 94).

Because the disc market is so much larger than the prerecorded tape market, the infighting over CX is of more moment to music lovers than the DBX/Dolby confrontation. A great deal remains to be said on both sides of the CX argument before the future becomes clear. In the meantime, if you want to make your own comparisons, you'll need a CX adapter. Almost all cost about \$100, which seems a bargain for units constructed from discrete parts. When the CX integrated circuit is ready, it may trigger a flood of built-ins, but the price of the outboard decoders doesn't have all that far to drop.

Phase Linear calls its adapter entry the Model 220 and puts the level-trimming control necessary for spot-on CX decoding on the back panel. MXR adds wood ends, puts the adjustment on the front, and calls its model the CX Expander Noise Reduction System. At Sound Concepts, it's simply the SX80-CX, and the level adjustment is kept inside, away from sticky, miscalibrating fingers. The Audionics model, with front-panel adjustment, external power supply, and bi-FET Class A circuitry, is expected to sell for \$125; later, there should be both a professional model and a less expensive (possibly \$75) consumer model using the IC.

Separate Dolby C noise reducers are only starting to trickle in. Nakamichi began with the "dedicated" NR-100 (for the Models 1000ZXL and 700ZXL only) and added the NR-200, with both Dolby B and C, as an outboard for any deck. Sony has the C-only NR-500, and Rotel is readying the RN-560, with B and C.

*In the illustration, spiraling outward counterclockwise from the small, dark unit at the middle left, are the Phase Linear Model 220 CX adapter, Kenwood KH-5 personal-portable headset, AKG K-130 headphones, RG Dynamics PRO-20 Series Two dynamic processor with Programmed Attack, SAE Model E-101 Computer Direct-Line parametric equalizer, ADC Sound Shaper SA-1 real-time spectrum analyzer, and KM Laboratories SSO-300 Servo Suboctavator bass-response extender.*

There's a new Super D noise reducer in Sanyo's Plus Series. The N-33 is expected to retail for \$300 and includes either/or encode/decode mode selection with line/mike mixing in recording. (The N-55, on which we reported in August 1980, costs a bit more and offers simultaneous encoding and decoding but no mixing; otherwise the two models are quite similar.)

Among single-end noise reducers (that is, dynamic filters as opposed to encode/decode companders), the DNR integrated circuit from National Semiconductor (incorporated, for example, in the Advanced Audio DNR-450, HF test report, May 1981) seems to be attracting growing support, particularly for television audio, where hiss levels are relatively high by audiophile standards. Ad-

## The most interesting additions, as usual, are the electronics.

dressing the same market is Phase Linear's Model 1300AV Correlator (\$250). Like Phase's earlier Autocorrelator circuit, it is said to filch the noise out of the "cracks" in the program without band-limiting the desired signal; unlike the earlier models, it does not reduce rumble (only hiss above 2 kHz) and has no so-called peak limiter.

RG Dynamics prefers "dynamic processor" to "expander" on the ground that the extra sophistication of its products in this genre puts them in a class beyond garden-variety expanders. The company has upgraded several of its dynamic processors (there—I said it!) to make them even more sophisticated. The PRO-20 Series Two has a Programmed Attack circuit (which RG bills as "the greatest processor improvement since the independent left and right channel processing"—also an RG feature). The PRO-16 has a two-position ATTACK switch. The baby of the line, the X-15/Improved, has been redesigned and adjusts itself to the input signal level. (RG's recent spinoff, RGR—for Robert Grodinsky Research, the perfectionist division of the enterprise—so far offers no signal processors, incidentally.)

### Other Signal Processing

Stereo image enhancement continues to attract more companies. As we documented last month, Yamaha offers such a circuit built into two of its receivers. Among the separates, Phase Linear

has added its \$150 Model 180 Dimensional Sonic Localizer, and Omnisonix has moved into the automobile with The Imager 801-A, which includes a power amplifier in its \$150 price.

Benchmark Acoustics has taken a different route. Its ARU Ambience Access System (\$850) combines ambience information extraction with equalized analog delay lines and outputs for side and back as well as front speaker pairs. Used with two accessory stereo power amps and sets of speakers (which, the company says, need not be superfi models), it is designed to give you an unusual amount of control over the "space" in the program material. To that end, a remote control offers listening-chair tuning of rear, side, and master levels plus deep-bass fill at the back.

Speaking of deep bass, KM Labs' Servo Suboctavator and Audio Control's Richter Scale (\$250), an equalizer-cum-crossover devoted to that area of the frequency spectrum, are now available. The two newest units in the latter's line are the surprisingly inexpensive (\$170) D-10 octave equalizer and the matching D-11 equalizer/analyzer (\$230) with warble-tone generator.

Soundcraftsmen's \$450 Model AS-1000, called the Auto-Scan-Alyzer, has a built-in pink-noise source, a choice of automatic or manual scanning of the ten octave bands over which it operates, proprietary differential-comparator circuitry for an analysis accuracy rating of  $\pm 0.1$  dB, and means for comparison using mike (for room or speaker analysis, for example) or line (useful in adjusting tape decks).

BSR/ADC's SA-1 spectrum analyzer, which also employs a pink-noise generator, is more basic in concept and costs only \$230. BSR also has redone the ADC equalizer line, using integrated circuits and adding  $-1C$  to model numbers to indicate the change. The four models range from the \$500 Paragaphic Sound Shaper Three-IC to the five-band Sound Shaper One-IC at \$120.

MXR's latest is the Model 153 Stereo Five Band Equalizer (\$150), which—like the ten-band Model 114—is designed for chair-side use so that you can tweak response from the listening position. The Phase Linear Model 1400 (\$550) is intended as a consumer version of its Professional Series model. CM Laboratories has added the CM-540, at \$400; Numark Electronics offers the inexpensive (\$200) EQ-2400 octave equalizer. And Cerwin-Vega has entered the professional equalizer field with a third-octave model, the \$600 TO-1.

There's no dearth of graphic equalizers in the offerings of the full-line component companies, either. The Sansui SE-8 combines an octave-equalizer with a spectrum display; either in brushed

aluminum (SE-8S) or black finish (SE-8B), it costs \$400. Add a pink-noise generator, electret condenser microphone, a few more sliders, a pair of motors to position the sliders automatically, and a four-curve memory, and you have the \$700 SE-9S or -9B. There also are two simpler models: the \$300 SE-7S/7B and the \$230 SE-5B.

The Marantz Gold line includes the \$250 EQ-20, with ten octave bands per channel. Harman Kardon's \$250 EQ-7 also offers ten octave bands, plus an extra tape monitor, input level controls, and an overload indicator. Technics' latest is the \$200 SH-8015, with five bands per channel; Nikko's comparable entry is the \$220 EQ-500. Rotel has an octave equalizer (RE-1010) with a matching peak-level spectrum analyzer (RY-1010). And as yet unpriced is JVC's SEA-60 equalizer/analyzer, which has a novel touch: One switch reverses the equalization so that you can recover the pre-EQ balance, for use as a sort of encode/decode system to override hiss in tape recording.

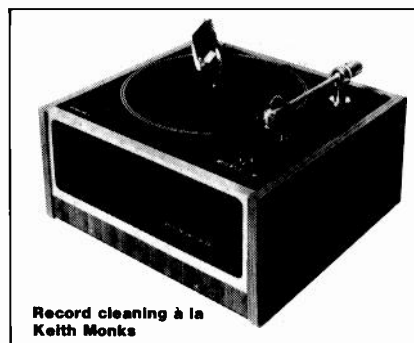
Since I happen to be partial to parametric (rather than graphic) equalizers, at least for program EQ, I'm a little dismayed to find so few new parametric models. The three-band SE-P900 in Sony's perfectionist Esprit series costs \$1,750, and has the distinction of being the most expensive new one I've seen this year. Another model possibly has the most panache. It's the two-band \$650 E-101, a part of SAE's Computer Direct Line series, and it includes stepping controls with digital readouts and memory settings.

#### Other Electronics & Electricals

DB Systems has introduced a two-band electronic crossover with slopes of 24 dB per octave. As a result, both bands are mutually in phase at all frequencies, which gives rise to the name In Phase Crossover. Crossover frequency is not adjustable; you must specify it when you order the DB-3-24. The price is in the \$400 bracket.

Crown International has added the \$550 MX-4 to its professional line. Essentially a three-way single-channel crossover, it offers four frequency-selector knobs giving a wide range of options for the filters, which roll off 18 dB per octave. In addition, there's a subwoofer output with three turnover-frequency options. E-V/Tapco also has added a model with slopes of 18 dB per octave; the EX-18 is designed as a two-way stereo model but can also be used as a mono three-way crossover. And Ace Audio has a low-cost (\$156) two-way model with slopes of 12 dB per octave and plug-in frequency-selector modules.

A whole new class of component, as



far as I know, is created by the Phase Linear Model 190 (\$95), which is designed to permit safe speaker switching even with the most powerful of super-amps. The silver-plated switch contacts and other parts are rated for continuous use (or, rather, abuse) to 200 watts and pulses to beyond 50 kilowatts, based on current ratings into an 8-ohm load.

Not new as a class is the "system switcher-offer," this year embodied in the Cheli International Auto Stop, which contains a circuit said to distinguish between program and noise and which turns off your system in the absence of the former—even in the presence of the latter. Timer operations also are built in.

Russound has added three models to its tape-recorder switching-box line. The TMS-3 handles up to three decks, costs \$56, and is the present incarnation of the company's "classic" TMS-1. The \$90 TMS-5 and \$150 TMS-10 similarly handle five and ten decks, respectively; all three models can be bought with solid walnut end pieces for \$10 more, while the TMS-10 also comes in a rack mount for \$10 extra.

Audio Interface offers its Missing Link interconnect cables made of oxygen-free copper Litz coaxial wire terminated in pin connectors plated with 24-karat gold. The 3-foot length (LZ-10, \$32) is intended for normal runs between components; the 1½-foot LZ-5 (\$26) connects head amps to magnetic-phono inputs. Both models come with a separate ground wire. Meanwhile, Monster Cable has added its first speaker hookup for automobile audiophiles: HotWires. The company also has taken over distribution of a pair of products introduced some time ago: Cramolin Contact Cleaner and Cramolin Preservative—cure and preventative, respectively, of RFI and other ills attributable to corroded contacts.

#### And Then There's . . .

A brace of turntable mats has been introduced recently. Several—Platter Pad II (\$18, Trace Systems), the conductive Music Mat (\$40, Ionian), the Mission Mat (\$40, Mission), and others—are made of compliant materials for use as

vibration dampers; some are made of glass or other rigid materials on the theory that stylus vibrations should be conveyed away from the pickup, not reflected back to it (as, in theory, they could be by the boundary between a compliant mat and the rigid platter beneath it). "Not so," say the soft-mat clan: "the boundary between the vinyl disc and a hard mat does reflect vibrations back toward the stylus, but a compliant pad damps and dissipates the vibration before it has a chance to muddy the sound." The TriPad, again from Monster Cable, splits the difference by using what is said to be an optimum combination of three materials: compliant ones on the upper and lower surfaces of the mat, with a rigid substrate "barrier" between them.

Addressing a similar problem, Sony has created the FW-90 equipment base for the Esprit line. By using a magnetic suspension instead of springs, Sony says it has solved the problem of compliance that changes with load and hence is potentially oscillatory. An electrical isolator—or Super Isolator—is available from Electronic Specialists: the \$95 Model ISO-3 is said to eliminate "contaminants" in the line current (everything up to and including lightning-induced surge) for three grounded AC lines.

Keith Monks has added a domestic model to its line of Record Cleaning Machines: The CR-500 costs only \$940. (And if you think there's a misprint in there somewhere, you evidently aren't familiar with the Keith Monks line.) Once you've got your records clean, Nautilus now has a line of Supersleeves (\$3.50 for a ten-pack) to store them in and keep the dust out.

For cassette fans, Sony has the AC-powered BE-100 eraser/rewinder for \$70. Allsop has redone its cleaner, mounted in a cassette shell, for tape heads and capstans; the Allsop 3 is a part of a cassette-care line, with prices ranging to \$15.

AKG microphones don't have to be high-price professional models, as the D-40 matched stereo pair (\$100) demonstrates. The moving-coil cardioids come with attractive metal stands. Sony has a whole line of five microphone models equipped with its Unimatch plug, which is said to make them compatible with the inputs of all home recorders.

There are the usual speaker stands appearing this year. A less usual one is the Missing Link from Produx Research, which incorporates SoundZorbers. (As Anna Russell said, "I'm not making this up, you know!") The idea of the SoundZorbers evidently is to mitigate the potentially negative acoustic effect of the resonant cavity formed between the floor and a speaker that is on a stand.

(Continued on page 110)

# In a world where sound reaches new levels every day, ADC delivers the ultimate high.

The ultimate high is total control. And an ADC Sound Shaper® Frequency Equalizer lets you control your sound and custom-tailor your music with the mastery of a pro.

And no better way demonstrates the benefits of an ADC Sound Shaper than taping. Even without a studio environment, you can recreate your personal recordings by changing the frequency response curve of the source material — making the sound more like the original and more agreeable to your ears.

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# Introducing a scientific first in stereophone transducer technology and sound.



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The PRO/4x's unique tweeter design features a piezoelectric bimorph disc mounted to an acrylic impregnated cone. Incredibly, the piezoelectric's bimorph disc moves the cone at frequencies from 2,500 Hz to over 40,000 Hz! That means you'll hear the full timbre of each musical instrument without the harmonic distortion found in headphones that peak out at much lower frequencies.



New Koss Hybrid element

But if the PRO/4x's tweeter can give you a spine tingling thrill, wait till you hear the bass and mid-range. The new PRO/4x features a powerful, yet extremely light, samarium cobalt magnet moving coil transducer that reproduces a deep rich bass and a clean, clear midrange. In addition, the PRO/4x's unique floating earplate and Pneumalite<sup>®</sup> earcushion design conforms automatically to the optimum position for both comfort and maximum seal around the ear for bass performance to below audibility.

Visit your Koss dealer so you can hear how Koss has extended the state-of-the-art in stereophone sound and design with the new PRO/4x. Once you've heard it, you'll never settle for less.

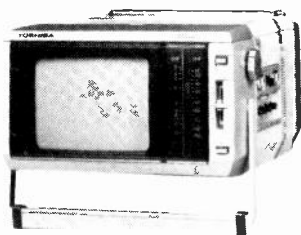
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# VIDEO TODAY & TOMORROW

## VideoFronts

Latest video news and products by William Tynan



A small, portable color television receiver/monitor suitable for field use with a portable VCR is available from Toshiba. The CA-045 (\$450) has a 4½-inch screen and weighs 7½ pounds without its optional plug-in battery base. Features include audio and video input and output terminals, a TV/monitor switch, electronic tuning, color-search tuning, and a built-in sun visor. The set can also be used as a tuner for recording broadcast TV on a VCR.



Lightweight, no-frills operation is the heart of Sharp's new QC-30 color camera. Weighing only 3 pounds, this basic camera features an optical viewfinder, a 2:1 zoom lens marked for wide-angle (W) and telephoto (T) settings, auto iris, a three-position color temperature control, and LEDs to indicate low battery, VCR start, and underexposure. A built-in condenser mike and accessory light shoe is also provided. Cost is \$600.

The entire VCR tape path is said to be cleaned with Nortronics' new head cleaner video cassettes. The VCR-130 (Beta format) and VCR-135

### A Video Image for Photo Companies

We've reported previously in these pages that photographic companies are expanding into video in ever-increasing numbers. The latest is Pentax—one of the leading 35mm still-camera manufacturers, which has unveiled in Japan a portable VHS VCR with tuner/timer and color camera. The VCR (PV-R010) is a two-speed deck with a maximum recording time of 6 hours; it weighs about 11 pounds, including battery.

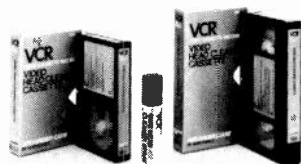
The camera has a 14–86mm f/1.6 motorized zoom lens and a built-in electronic viewfinder with displays for record, underexposure, battery warning, power saver, and white balance.

Completing the package is the PV-U010 tuner/timer, programmable for eight programs in fourteen days, and a remote control unit. Price and U.S. marketing plans are still to be set.

Meanwhile, Fuji, which

is well known for its film and 8mm cameras as well as for its audio and video tape, is said to be working on a minivideo combination VCR/camera similar to those shown by Sony, Hitachi, and Matsushita (see VIDEO TODAY for January, May, and June). The company already has its foot in the minivideo door, since it supplies ¼-inch videotape for the Technicolor VCR.

Kodak has stirred interest with its "photo-video" imaging system, for which the original patent was filed in 1978. The device is depicted as about the size of a standard paperback book; it utilizes a 2½-inch diameter disc that contains pieces of film. Once they are exposed, the film images would be converted to electronic images and shown on a TV screen (much as motion picture films are now shown on TV). The device is seen as the next generation of the basic 110 format. Again, no marketing plans have been announced.



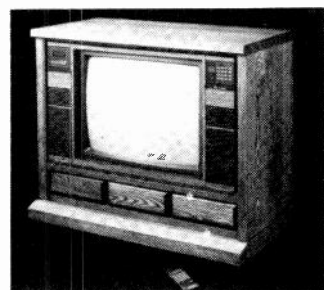
(VHS format) are wet-system cleaners, employing a static-free cellular-cloth cleaning surface. Suggested application is 15 seconds after each 40 hours of VCR use. The cassettes can be used 40 to 50 times. Cost of each is \$30, which includes a 1.3-ounce can of Nortronics Video Head Cleaning Solution.

Two visual-search speeds and two-hour play capability are featured on Sanyo's new VDR-3000 (\$500) video disc

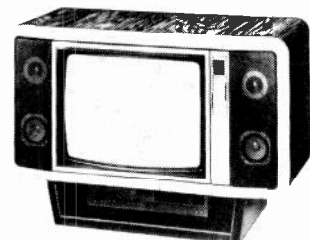


player. This CED-format model advances or reverses at twelve or forty times normal speed with a picture visible, or at two-hundred times normal without a picture. A locking PAUSE also is included; a wired remote control is optional.

One of a new generation of television sets from Mitsubishi—the \$1,200 CK-2582—incorporates an FM tuner, allowing you to play TV/FM simulcasts through the set's



built-in stereo audio system. The 25-inch model is described as cable-ready, with a full 105-channel capacity. Other features include frequency-synthesized tuning, a comb filter for improved picture resolution, and a pair of separate, sealed two-way speakers with individual bass and treble controls. A wireless remote control is standard equipment.



A convenient storage area for a VCR or video disc player is in the base of Panasonic's CT-5164R—a 25-inch color television with sixteen-function wireless remote control. Featuring an oak-grain veneer cabinet, this model includes two two-way speakers, and is described as cable-ready. It also has an electronic color control, a CATV/master antenna connector, a Panabrity control (which adjusts screen brightness to room brightness), and a sharpness control.

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

152 Toshiba	155 Sanyo
153 Sharp	156 Mitsubishi
154 Nortronics	157 Panasonic

# What Makes Your TV Set Tick

## Part III

How to solve the special problems of a color set.

by Edward J. Foster

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

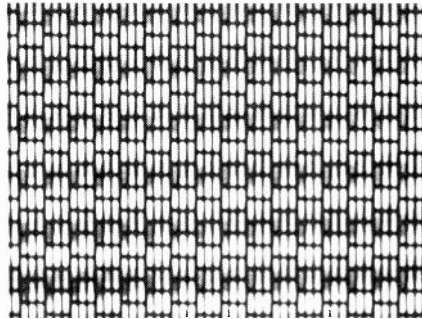
WHEN LIGHTS of different frequencies (colors) are superimposed, we see yet another color and, in theory, cannot tell the multiple light source from a single one of that new color.

A wide range of colors thus can be created using relatively few light sources. Indeed, there are certain combinations of three monochromatic (single-frequency) lights from which we can synthesize most visible colors. One such "triad" that color TV makes use of is red, green, and blue.

In a typical color picture tube (or CRT), each of three electron guns emits a stream of electrons targeted to hit a particular set of phosphor dots which, when struck by the electron stream, emits light of a particular color. At each point on the screen, there are three clustered dots of phosphor—one that emits red, one blue, and the third green—so close together that the light from each cannot be distinguished separately, but is blended by the eye into a single spot. If you look closely at the screen, you can see the dots. (See picture, this page.)

By modulating the strength of each beam, the intensity of the red, blue, and green light is controlled. If all three beams are turned on, and each has the proper intensity, the screen appears white. Changing the relative intensity of the beams creates variables of the colors.

This is what is supposed to happen, but many things can go wrong. As we noted last month, the three beams in a color picture tube are targeted at their proper



*Our eyes blend each triad of red, blue, and green phosphor dots into one color*

color dots by focusing them so that they converge at a point just before they reach the phosphor screen itself. At this point, the beams pass through a hole in a shadow mask and diverge slightly, so that each hits only the phosphor dot that corresponds to its color.

### Proper Color Convergence

If a beam hits the wrong phosphor dot at any point on the screen, the color will be incorrect at that point. Several internal controls assure proper color convergence. *Purity* magnets around the neck of the tube are rotated and bent to produce a pure red screen when the blue and green guns are turned off. *Static-convergence* magnets, also on the neck of the tube, force the three beams to converge in the center of the screen to produce a white dot when the relative intensities of the three are set to produce white. And, of course, there are individual controls for each electron gun to assure that the intensity of the three beams is balanced to produce "white" light when they should. Finally, there are *dy-*

*amic-convergence* controls that adjust the electromagnetic field produced by the deflection yoke to assure that each beam is targeted properly throughout the horizontal and vertical sweeps. (See July VIDEO TODAY.)

TV sets differ in their ability to maintain perfect convergence over the entire screen. In some ways, this is analogous to the linearity and pincushion-distortion problems (see August VIDEO TODAY), for in each case the problem is one of nonlinear deflection. It is not unusual to see color fringes around objects near the screen boundaries. This is an indication of improper convergence, and you should avoid susceptible models when purchasing a set. While convergence responds to service adjustments, a serviceman cannot correct a set that has not been designed with the complex circuitry required to maintain convergence over the entire screen.

Since an electron beam is deflected magnetically during normal operation, obviously it can be deflected *off* its proper course by external magnetic fields. Therefore, avoid placing any magnetic materials near your color set. Treat it as you would a precious tape recording. Actually, a color receiver is even more sensitive to stray magnetism than a tape is. Even the earth's magnetic field affects the deflection of the beam and hence the convergence. Moving a set from one position in the room to another or rotating it 90 degrees can throw off the color. Fortunately, the effect is usually only temporary, for every color TV has an automatic degaussing coil, which is designed to demagnetize the tube each time the set is turned on. You may have to turn your set on and off several times to complete the



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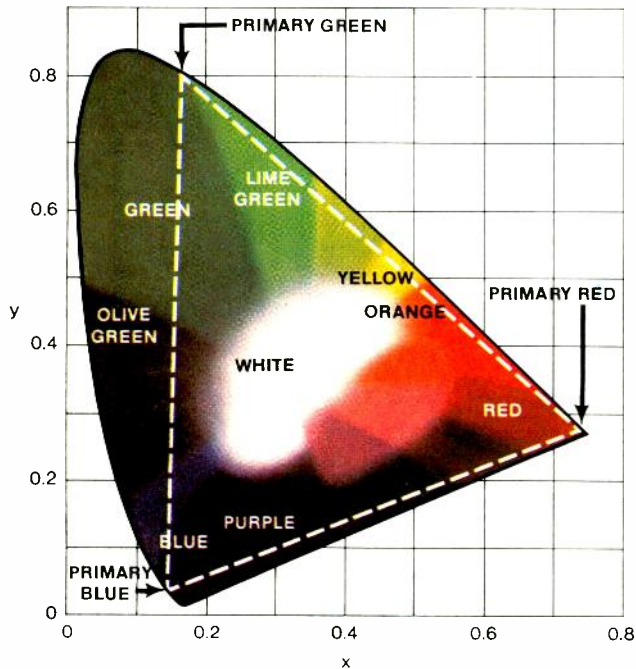
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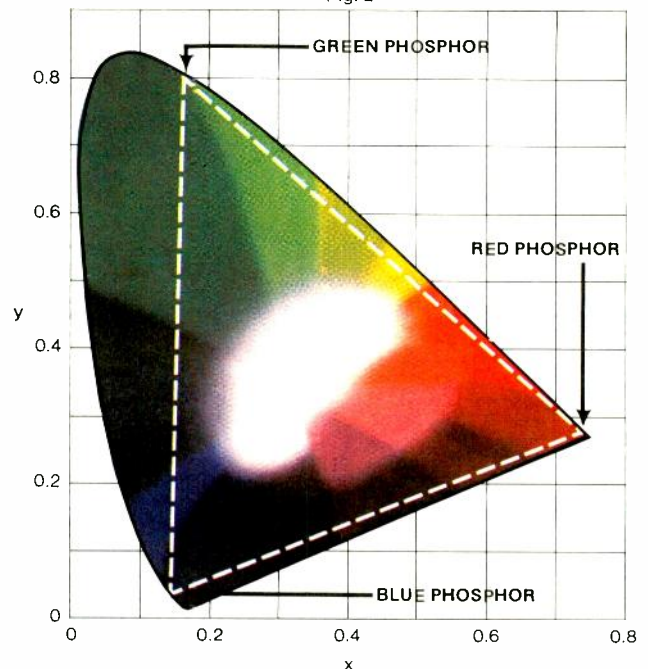
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Fig. 1



Most visible colors can be created from monochromatic red, green, and blue light. (See the CIE Chromaticity Diagram above.) By subtracting the amount of red (X axis) plus green (Y axis) from 1.00, you can determine the percentage of blue in a color. Thus primary red is composed of 74% red, 26%

Fig. 2



green, and 0% blue; white is 33⅓% each. Saturation increases with distance from pure white. The area defined by the three TV phosphors (right) excludes colors obtainable only by subtracting red light, which TV sets can't do. Thus even the best sets won't reproduce red-purples and blue-greens well.

covers one area of the screen, see if a source of magnetism is near the set. If so, remove it and let the degausser do its job.

Three phosphor dots are required to create one picture element in a color set: in a black and white set, one dot does the task. Furthermore, the shadow mask used in color CRTs partially blocks the screen. Thus less light reaches you from a color tube than from a black-and-white one. In the early days of color TV, you had to watch under rather dim ambient light conditions to avoid washing out the image. Today, that's no longer necessary: The extremely high voltages used in a modern color set—about 25,000 volts—greatly intensify the screen's brightness. Also, the development of rare-earth phosphors has helped to improve efficiency, and the so-called "black-mask" tubes have improved apparent contrast.

With only three monochromatic light sources at its disposal, can color TV synthesize the complete spectrum of visible colors? No, but it comes close. Theoretically, with just red, green, and blue, you'd have to have "negative" red light, that is, subtract red from the final mix, to cover all possibilities. The inability to do this in a TV set creates some limitations.

A world-wide standard method of representing color, the CIE Chromaticity Diagram, displays every possible color

on an X-Y plot. Both hue (the intrinsic nature of the color—for example, red, blue, green, cyan, or purple) and saturation (the intensity of the color, or its pastel versus vivid quality) are shown by plotting on a graph three points, each of which corresponds to the characteristics of one of the phosphors used. Then, by connecting the points with straight lines to form a triangle, you can tell which combinations are theoretically possible. Any hue-intensity combination that lies *within* the confines of the triangle can be reproduced with the three phosphors; those that lie *outside* the triangle cannot. In general, our color TV system has greatest difficulty with intense shades of red-purple. Fortunately, this color rarely occurs.

#### Loser and Winner

Transmitting the red, green, and blue information separately is one way you might imagine a color picture could be broadcast. Indeed, the first color proposal—CBS's "field-sequential" system—did just that: The primary colors in the scene were transmitted, one color at a time, in subsequent fields. The fields occurred at such a rapid rate that the persistence, or decay rate, of the light-emitting phosphors was sufficient to ensure that all three colors were present more

or less simultaneously. The eye blended them into a composite.

This conceptually simple system was not compatible with the 50 million black and white television sets in American homes at the time CBS tried to launch it, so it's not surprising that the proposal did not succeed. The NTSC "compatible-color" system eventually adopted and currently in use was conceptually more complex, but it did not make existing black-and-white sets obsolete.

In the NTSC system, the red, green, and blue information signals are not sent separately; in fact, the raw information is not transmitted at all. The system is somewhat like a stereo FM broadcast, in that the luminance (brightness) of the scene is transmitted on the main carrier and the color information as difference signals multiplexed on top of it. A black-and-white set responds to the luminance information and ignores the color. A color TV responds to both.

Red, green, and blue are not multiplexed separately; difference signals are generated between the red information and the luminance and (separately) between the blue information and the luminance, and these are used for the multiplex. The green content is synthesized from this information at the set. How this all happens we'll explain next month. **HF**



Freefall photographer Tom Sanders—Lake Elsinore, Calif., Parachute Center.

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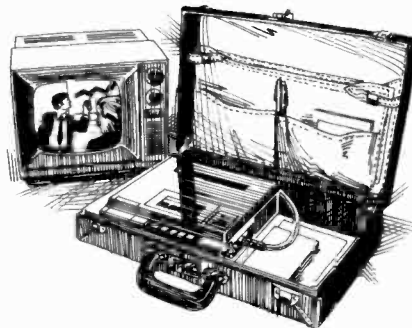
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■ **Columbia Pictures Home Entertainment** has eight new video cassette titles: *Tess*, *It's My Turn*, . . . *And Justice for All*, *Gloria*, *Easy Rider*, *When a Stranger Calls*, *The Shout*, and *The Three Stooges (Vol. III)*.

■ **Magnetic Video** reached into the United Artists film library for its twelve new releases: *The Black Stallion*, *The Pink Panther, Last Tango in Paris*, *Apache*, *Carrie*, *La Cage aux Folles*, *Let It Be*, *The Thomas Crown Affair*, *Tom Jones*, *The Jazz Singer* (original version), *42nd Street*, and *Yankee Doodle Dandy*.

■ **MCA Videocassette** has ten new cassette titles: *Melvin and Howard*, *The Incredible Shrinking Woman*, *All Quiet on the Western Front*, *Buck Rogers in the 25th Century*, *Play Misty for Me*, *Change of Habit*, *Galaxina*, *Yum-Yum Girls*, *Schizoid*, and *Shogun Assassin*.

■ **Paramount Home Video** is offering twelve new titles, including: *Ordinary People*, *The Elephant Man*, *Popeye*, *Serial*, *Goodbye Columbus*, *Hearts and Minds*, *When Worlds Collide*, *My Bloody Valentine*, *Rosemary's Baby*, *Samson and Delilah*, *A Place in the Sun*, and *Bottoms 'Up '81*.

# Video Q.&A.

by Edward J. Foster

**Q.** You recently explained how to record off the air, but I am interested in recording from one VCR to another. How is this accomplished?—Carlos Mujica, Caracas, Venezuela.

**A.** Most VCRs are equipped with at least two sets of input and output connections, one of which accepts and delivers direct video information, the other of which is designed to handle RF signals. While you can copy from one VCR to another merely by connecting the RF output of the player (that which is normally connected to the TV) to the ANTENNA input of the recorder, you're likely to get better results by using the VIDEO connections.

The direct VIDEO connection bypasses the RF modulator in the player and also eliminates the need to pass the signal through the tuner section of the player, thus avoiding whatever noise and signal degradation might be caused by these circuits. Usually this connection is made via pin jacks of the type used in high fidelity equipment. Use the shortest cable possible—preferably one with low capacitance—since the frequencies involved are quite high. For the direct VIDEO hookup, you'll need a second cable to handle the audio information. Length and capacitance are not critical here, but the cable is usually of the same type. It connects from the audio output jack of the player to the audio input jack

of the VCR being used for recording.

If you use the RF hookup, both video and audio are transmitted on the same carrier frequency, so only one cable is needed. Be sure that the recorder is set to the same channel (3 or 4) the player is modulating.

**Q.** Recently you suggested using a bulk eraser "to wipe the entire tape clean." Does a bulk eraser provide a "cleaner" tape that would deliver a better recorded signal (less noise and distortion) than is possible using the built-in erase head?—Ngun Kok Wah, Selangor, Malaysia.

**A.** I notice no difference between tapes when I re-record those that have been bulk erased and those that have merely passed by the erase head. While a bulk eraser doesn't necessarily provide a "cleaner" tape, it does remove the signal from the *entire* tape pack in one pass (or at most a few passes), and frequently that's a lot more convenient.

For example, suppose the previously recorded program is two hours long and the new program is only 1 hour, 40 minutes. To erase that 20-minute "tail" with the built-in erase head means tying up the VCR for an additional 20 minutes and causing more wear to the heads. Bulk-erasing the tape prior to re-recording would save time and reduce head wear.

One easy solution is to erase only the next minute or so of tape: that gives you sufficient time to stop playback before the previously recorded program pops into view. As soon as you've finished recording the new program, leave the VCR in the record mode and switch to the camera input. If the camera is disconnected, you'll get a clean erasure. If the camera is hooked up, using the camera input, just cap the lens, which causes the screen to go dark rather than snowy.

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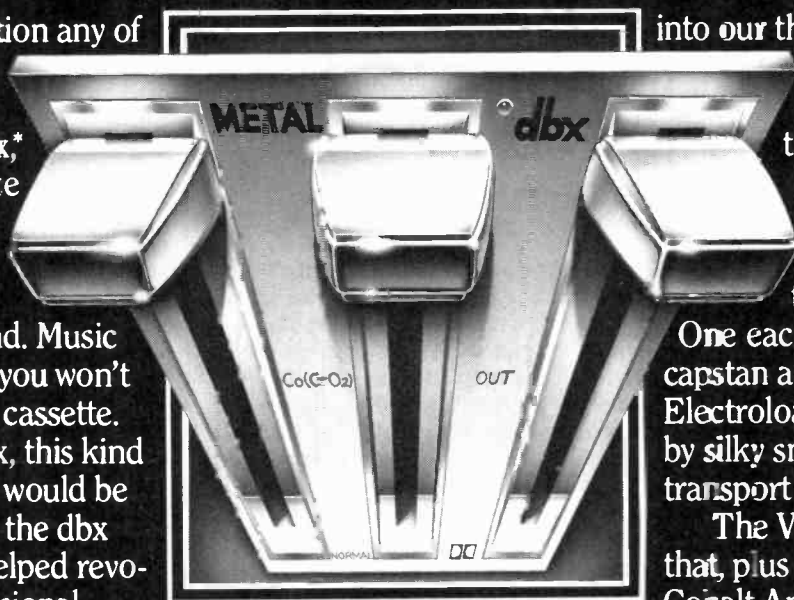
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## Kozinn ASCAP Award



Allan Kozinn has won a Deems Taylor Award for his 1980 work, including HIGH FIDELITY pieces on the classical record business (April), Segovia (July), and Ruggles (October). The awards, named for the American composer and critic, are presented by ASCAP annually to acknowledge excellence in writing on music. HF Contributing Editor Nicholas Kenyon also received a 1980 award for his pieces in the *New Yorker*.

We reported in February that Edita Gruberová would be the Queen of the Night in Bernard Haitink's *Zauberflöte* with the Bavarian Radio forces. And though we mentioned Lucia Popp in another context, we couldn't have known then that she would be Haitink's Pamina; Helen Donath, scheduled to record the role, was forced to cancel due to throat problems. Others in the cast include Siegfried Jerusalem (Tamino), Wolfgang Brendel (Papageno), and Roland Bracht (Sarastro). For his first opera recording, EMI afforded Haitink the luxury of some twenty-seven sessions.

More typical is the Decca/London schedule of ten sessions (excluding recitative) for Georg Solti's London Philharmonic recording of a lengthier Mozart work, *The Marriage of Figaro*. Popp figures here, too, as Susanna. Other principals are Thomas Allen (the Count), Kiri Te Kanawa (the Countess), Samuel Ramey (Figaro), Frederica von Stade (Cherubino), and Kurt Moll (Bartolo), with Robert Tear, Jane Berbié, Yvonne Kenny, and Philip Langridge in the lesser roles. Our European correspondent reports that one hour saw an amazing sequence of takes: Moll doing "*La vendetta!*" twice; Te Kanawa in a stupendous take of "*Dove sono*" (with recitative) and a couple of retakes; Ramey

doing "*Se vuol ballare*" and the Act II reference back to that number; and then Solti leading the orchestra twice through the Overture, after which he dismissed everyone—some eight minutes early!

Solti's other recent recording activity includes the Schubert Ninth Symphony, with the Vienna Philharmonic; Haydn's *Creation*, with Chicago forces; and the Bartók First Piano Concerto with the London Philharmonic and Vladimir Ashkenazy. Solti was supposed to have joined the pianist at the keyboard in Bartók's Sonata for Two Pianos and Percussion as well but has given way to Ashkenazy's fast-developing eldest son.

National Public Radio recently celebrated—in somewhat strained circumstances—the tenth anniversary of its first transmission. Heavily dependent upon public funding, the network has been laboring under the threat of potentially disastrous budget cuts, and the issue remains in doubt as of this writing. There will be a fall season, however, starting this month with a thirteen-part series ranging from sackbuts to synthesizers. For an early-music series, "Cathedral, Court, and Countryside," HF's Kenyon provides commentary on European music and society from 1200 to 1700, to accompany performances by Joel Cohen's Boston Camerata, the Folger Consort, the Deller Consort, and others. Composer and conductor Gunther Schuller hosts a contemporary-music series, "RadioVisions," that will feature the first American performance of John Cage's *Roaratorio*, which created a stir in Europe. Most of the music to be presented was commissioned specially for the series, and much of it exploits such electronic devices as vocorders, synthesizers, harmonizers, and digital delays. In addition, the Peabody Award-winning San Francisco Opera broadcasts are back, now in digital tapings. Other season features include several miniseries of concerts: seven by the Stuttgart Radio Symphony, with two conducted by Sergiu Celibidache and one by Krzysztof Penderecki; three by the Southwest German Radio Symphony, two under Kazimierz Kord, one under the late Kiril Kondrashin; and three by the Berlin Philharmonic, under Herbert von Karajan, Seiji Ozawa, and Charles Dutoit. HF



Once again, in the interest of science and for the betterment of mankind, the services of *Mus albus rodendus*, or the white mouse, have been called upon. This time to demonstrate the sheer brilliance of the new Sony STR-VX5 receiver.

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# A Cooke's Tour of Mahler Tenths

Two new recordings offer Deryck Cooke's final completion of a symphony that just may be Mahler's greatest.

Reviewed by Derrick Henry



Gustav Mahler: A prophetic statement

JUST HOW MUCH MAHLER is in Deryck Cooke's "performing version" of the unfinished Tenth Symphony? More than you might think. The composer left a four-staff short score of the entire work, with select yet significant indications of orchestration; an orchestral draft of the first half (through bar 24 of the "*Purgatorio*"), with the first and third movements in a fairly advanced—but by no means final—stage of completion and the second in a more unsettled state; and some earlier sketch material. Obviously missing are many dynamic signs, verbal directions, articulative markings, and intermediary tempo indications; the two concluding movements are not even assigned a basic tempo. Thus, preparation of a performing edition entails very little actual composition; instead, the editor must fill in Mahler's frequently spare textures, conjecture on the intended phrasing, dynamics, and tempos, and bring all this to life through an orchestration as authentically Mahlerian as possible. To quote Cooke, "the thematic line throughout, and something like 90% of the counterpoint and harmony, are pure Mahler, and vintage Mahler at that."

Then why do many scholars—including the late Erwin Ratz, long the chief editor for the International Mahler Society—prefer that performances be restricted to the opening Adagio? Why do such notable Mahler disciples as Bruno Walter, Leonard Bernstein, Rafael Kubelik, and Klaus Tennstedt (among numerous others) speak out so strongly

against a "realization" of the entire Tenth and refuse to perform anything but that opening movement (itself hardly a fair documentation of Mahler's ultimate intent)? Many of these same authorities endorse and perform without qualm Süssmayr's barely adequate realization of Mozart's Requiem, a work whose final movements were left in far more fragmentary form than any part of Mahler's Tenth. Mussorgsky's unfinished scores (and even some finished) have for years been given in Rimsky-Korsakov's reworkings, often extremely free. We listen to completions of the operas *Turandot* and *Lulu* and are grateful for the opportunity. So why the fuss over Mahler's Tenth?

Surely no one will contend that *any* realization of this symphony represents what Mahler eventually would have achieved. As Cooke admits, "Mahler himself, in bringing it to its final form, would have revised the draft—elaborated, refined, and perfected it in a thousand details; he would also, no doubt, have expanded, contracted, redispensed, added, or canceled a passage here and there (especially in the second movement); and he would finally, of course, have embodied the result in his own incomparable orchestration. Obviously, he alone could have done all this; the idea that someone else can now reconstruct this process is pure illusion." Yet there is no point in bemoaning what might have been; we should rather, as Cooke emphatically has done, make the most of what we have. To quote Cooke once

more: "Mahler's actual music, even in its unperfected and unelaborated state, has such strength and beauty that it dwarfs into insignificance the few momentary uncertainties about notes and the subsidiary additions, and even survives being presented in conjectural orchestration." Close acquaintance has convinced me that, even as it stands, Mahler's Tenth represents one of the major symphonic achievements of the twentieth century. In fact, this profoundly personal, fascinatingly prophetic, enormously life-affirming symphony just may be his greatest.

Certainly, Cooke's realization is a notable accomplishment, with several strokes of genuine inspiration (such as his scoring for three solo violins near the end). Even so, the Mahler initiate undoubtedly will be able to single out passages that sound a trifle inauthentic. Cooke admitted that he had approached the orchestration from a late-Romantic context. (He had been concurrently immersed in a mammoth study of Wagner's *Ring*, a project that—in a fitting twist of fate—he never completed). There is room for other solutions: Cooke himself encouraged them. Yet unfortunately, the inordinate attention engendered by his version has virtually excluded some half-dozen other completions from around the world—in particular, the painstaking ones by the British dodecaphonic composer Joseph Wheeler and the American musicologist Clinton Carpenter. Wheeler's score has received only a few performances, Carpenter's none. Neither

has been published; no one has even bothered to copy out the parts for Carpenter's version. Yet both offer viable alternatives to Cooke's, according to the eminent Mahler authority Jack Diether, who played a vital role in inspiring the completion and public performance of the five-movement Tenth. I have heard the Wheeler version, which presents Mahler's music in a bolder, more acidic orchestral garb than does the Cooke; I have not seen the Carpenter score, which, according to Diether, takes substantially greater compositional liberties than the other two.

**The interested Mahlerite** can see for himself exactly what a realization of the Tenth entails. A remarkably realistic facsimile of much of the material was published in 1924 by the Viennese firm of Paul Zsolnay. Walter Ricke's 1967 facsimile has important additional materials but is much less clear. The 1976 publication of a model critical edition of Cooke's final performing version (Associated Music Publishers/Faber Music) not only includes a few more sketches, but allows one to discern unambiguously what is Mahler and what is Cooke. This last edition also contains Cooke's detailed background material on the Tenth and his thorough description of his working methods. All four available recordings include illuminating annotations on the Tenth's convoluted history and problems of realization: by Diether for CBS and RCA, by Michael Steinberg for Angel, and by Cooke for Philips. Steinberg's extensive notes also offer a penetrating discussion of the music.

Eugene Ormandy gave Cooke's version its American premiere on November 5, 1965; his recording followed shortly thereafter. The performance has been summarily dismissed by many recent commentators, but repeated hearings have convinced me of its lasting value. Ormandy tries nothing fancy; it's simply a straightforwardly phrased, briskly paced, superbly played rendition of shattering intensity. Such passages as the anguished fortissimo outbursts in the outer movements and the percussion ending of the second Scherzo are more incisive than in any of the newer recordings; Ormandy's is not a polite reading. CBS's sound holds up very well—a bit hard on top, with more spotlighting than necessary, but spacious, airy, and vivid, with ample dynamic impact.

On October 15, 1972, Wyn Morris and the New Philharmonia Orchestra premiered Cooke's revised performing version; their Philips album commemorates that occasion. Though Morris has made a number of distinguished Mahler recordings, this is not among them. His extremely deliberate interpretation runs fourteen minutes longer than Ormandy's,



Deryck Cooke: A notable achievement

and he simply cannot sustain the emotional tension. This massive performance—scrupulously observant, to be sure—is fatally deficient in momentum and thrust and tentatively executed; the second movement, in particular, lacks rhythmic security. Nonetheless, two features are notable: Philips' sound, easily the most natural and realistic of the four recordings, and Morris' left-right division of the violins, which clarifies the exquisite counterpoint and was, after all, the seating arrangement Mahler knew and wrote for.

Before Cooke allowed publication of his performing version in 1976, he made a few additional changes—thus the final version heard on the two new recordings (though Simon Rattle incorporates a few changes of his own). The chief difference between the first edition and the revisions is Cooke's expansion of the orchestration from triple to quadruple woodwinds, in keeping with all Mahler's symphonies save the First, Fourth, and Fifth. He could thus eliminate many uncharacteristic wind and string doublings and achieve a reedier, more idiomatic orchestral coloring. Though Cooke's final thoughts undoubtedly improve upon his original conception, these later changes are by no means uniformly felicitous. Two such instances in the first Scherzo are noted by Brandeis University scholar Nancy Miller in an enlightening paper, as yet unpublished: "The paring-down in 1976 of the Trio's opening melody to its skeletal outlines is much less satisfying than Cooke's conjectural idea in the 1964 version, where

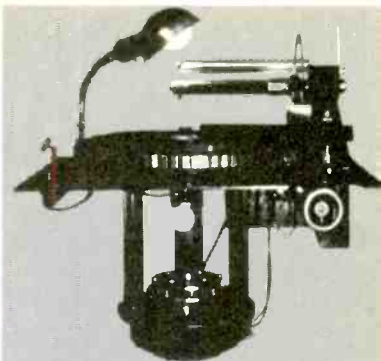
sustained horn tones added a brilliant touch of luminosity; and the 1976 addition of a contrapuntal line in the second violin to the Trio melody (measures 205-6) has a cumbersome effect, muddling the purity of the principal theme." The careful listener will spot further significant discrepancies. For this reason alone, Ormandy's recording assumes considerable documentary importance.

Rattle, despite his middle-of-the-road tempos, achieves perhaps the most individual of all the recorded performances. He responds meticulously to every score direction, pointing up the tiniest detail of dynamics, articulation, and especially tempo. (Note well: Many of these directions are Cooke's, not Mahler's.) Mercurial and attention-getting as it is, the clarification of minutiae at the expense of the broader picture ultimately proves unsettling; it all seems fussy and disjointed, particularly in the quickly paced inner movements. Rattle's outer movements are more successful, perhaps because of their broader pacing, perhaps because there is less opportunity for tempo fluctuation, perhaps because Angel's digital sound is more convincing at low than at high levels. For whatever reason, these movements are eloquently inflected and quite moving; the soft string playing is especially impressive. Still, the Bournemouth Symphony is no Philadelphia or New Philharmonia. Not that it can't play in time and in tune. This, in fact, it does better than the New Philharmonia. The problem is in the sheer quality of tone. The Bournemouth aggregation lacks distinctive solo personalities in the winds (which undermines the impact of the inner movements) and tonal weight in the strings (problematic in the outer movements).

**Some will object to Rattle's** textual changes. He beefs up the harrowing climax toward the middle of the Finale with percussion, though Mahler provides no such suggestion. (Rattle points to "a parallel moment in the Second Symphony finale, using side-drums, tam-tam, bass drum, and timpani"; Wheeler's performing version, incidentally, makes far greater use of percussion than does Cooke's.) Rattle retains the frightening military drum stroke at the end of the second Scherzo but eliminates the directly ensuing stroke at the beginning of the Finale, even though both are clearly marked in Mahler's short score. While I'm not particularly bothered by these alterations, neither am I convinced of their point or effectiveness; Rattle's elimination of Cooke's xylophone seems more persuasive.

At least he does not regard Cooke's version as sacrosanct. Yet there is one instance where he follows Cooke too literally. (Continued on page 109)

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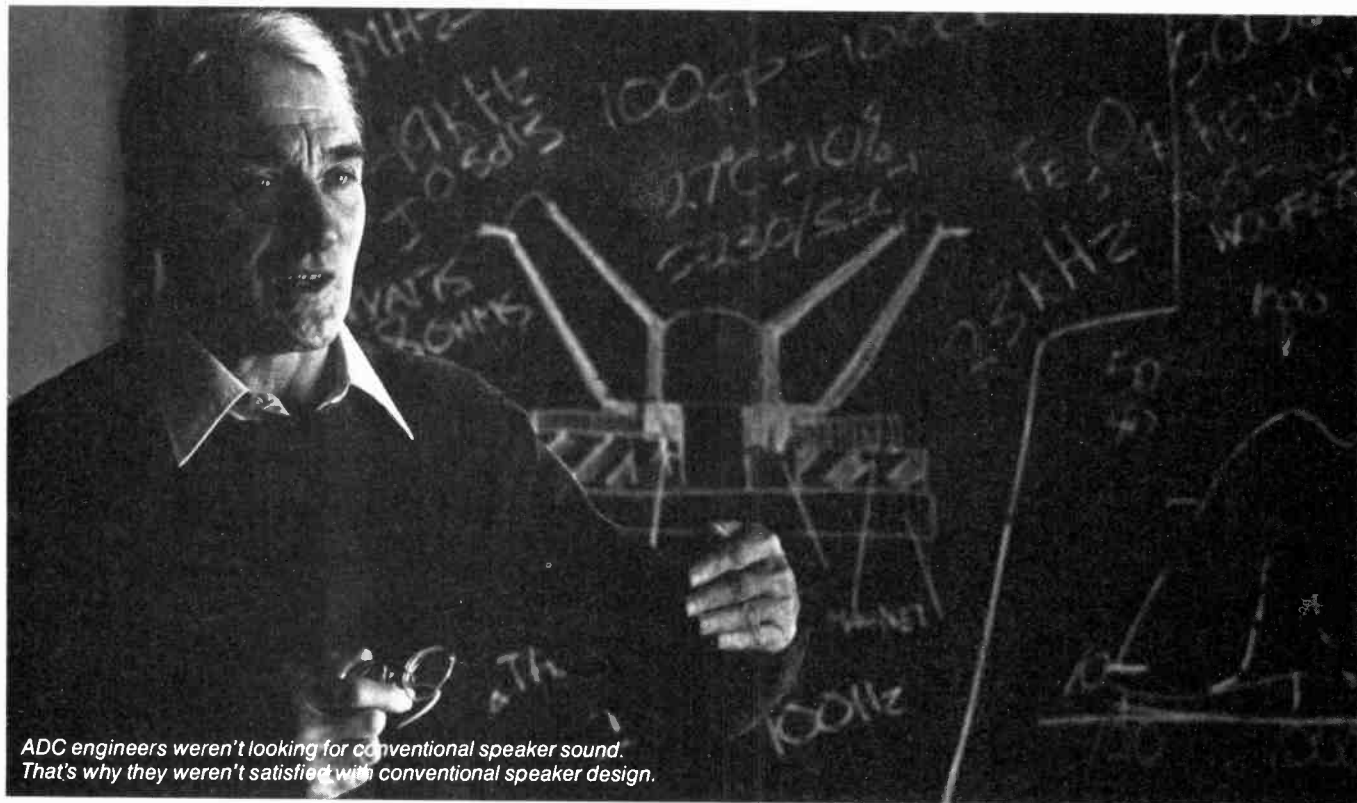
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# MUSICAL AMERICA

THE JOURNAL OF CLASSICAL MUSIC

OCTOBER 1981



**RICHARD GOODE**

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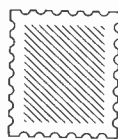
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### Unknown "Wuthering Heights"

With the renewed enthusiasm for the music of Bernard Herrmann as evidenced by the re-release of his famous film scores, it is unfortunate that his opera based on Emily Bronte's immortal classic, *Wuthering Heights*, remains unknown to the general opera loving public.

It is a marvelous composition which faithfully captures the spirit and mood of the Bronte novel in a musical idiom both sophisticated and melodically appealing throughout. Unicorn, an English company, recorded it with a fine cast sometime in the Sixties, but the set has long since been unavailable due to insufficient sales.

Both the Metropolitan and the New York City Opera Companies have the potential for a smashing box office success by producing Herrmann's *Wuthering Heights*. This would give the work the public exposure it needs to be a success in the theater as well as in its recorded format. Perhaps Unicorn would then be encouraged to make the set available again.

Clarence B. Johnson  
New Alexandria, PA

### Support for human services

Kindly accept my gratitude for the advance listings you provide for broadcasts of National Public Radio, which has intensified the quality of American cultural life so dramatically.

Perhaps I am in the minority (so I seemed to be last November), but I find the present administrative philosophies to be uniformly vile. The greatness of this society can be

measured by its support for human services, which includes culture but not the Pentagon.

Dominique-René de Lerma  
Professor of Music  
Morgan State University  
Baltimore, MD

### Opera in Columbus

We would like the readers of MUSICAL AMERICA to know that the Columbus Symphony Opera has changed its name to OPERA/COLUMBUS and will stage three productions this season: *Tosca* in December, *Il Trovatore* in February, and *Don Giovanni* in March.

The Columbus Symphony board, faced with rising costs and the fact that only one other symphony in the nation (San Antonio) stages a season of opera, has mandated that opera production be turned over gradually to an independent organization that is now being formed. Plans call for a three-year transition period. The Columbus Symphony should be out of the opera producing business by 1984, but a strong, independent OPERA/COLUMBUS, nurtured by the CSO, will exist.

Before the transition plan was developed, it looked for a time that professional opera might die out, here in Columbus. Word got out quickly, for when we started to cast for next season many of the artist management agencies told us they heard there would be no more opera here.

Thank you for this opportunity to set the record straight.

Mark Melson  
Public Relations Director  
Columbus Symphony  
Orchestra  
Columbus, OH



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# MUSICAL AMERICA

FEATURES

OCTOBER 1981

- 4 Richard Goode: Musician of the Month**  
Arthur Satz
- 18 FSU's New Music Festival**  
Tallahassee/James Wierzbicki
- 20 Augustana College's Major Premiere**  
Rock Island/Jack Hiemenz
- 21 St. Louis Opera Theater—West Meets East**  
St. Louis/Frank Peters
- 23 Cuba Reaches Out**  
Cuba/Nina Miller
- 27 IRCAM: Cold Beehive**  
Paris/Martine Cadieu
- 28 Iain Hamilton's "Anna Karenina"**  
London & Glyndebourne/Edward Greenfield
- 30 Prague Spring No. 36—A Largely Czech Affair**  
Prague/Barbara Hampton Renton
- 33 Zagreb's Music Biennale No. 11**  
Zagreb/Priscilla McLean
- 35 Mexico's Cervantes Festival**  
Guanajuato/Glenn Loney
- 37 A National Center for Bombay**  
Bombay/Sorab Modi

DEPARTMENTS

- 2 Letters**
- 6 On Education**  
Charles B. Fowler
- 8 The Dance**  
Jacqueline Maskey
- 10 Here & There**
- 13 Debuts & Reappearances**
- 16 New Music**  
Joan La Barbara
- 26 Musical Whirl**

HIGHLIGHTS OF OCTOBER

- Friday 16** The Houston Opera opens with Rossini's *La Donna del Lago*, last staged in this country in 1834. Frederica von Stade and Marilyn Horne are featured.
- Thursday 22** The Los Angeles Philharmonic launches its season with the premiere of Ezra Laderman's Symphony No. 4, conducted by Carl Maria Giulini.
- Friday 23** Atlanta Civic Opera presents Thomas Pasatieri's *Black Widow*, starring Marvellee Cariaga; Brian Salesky conducts.
- Sunday 25** The New City Opera stages a new production of Weber's *Der Freischütz*.

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## Richard Goode

He recognizes the contradictions and paradoxes of a pianist's craft, and has embraced them

### Arthur Satz

There is not always a correlation between the look of rooms that people inhabit, and the people themselves. Sometimes a truly Baroque personality will counteract his tendency toward the flamboyant by encapsulating himself in a stark, minimalist interior. Richard Goode's living room, on the other hand, tells the true story about Ricard Goode. Books spilling off shelves, recordings piled high on the floor, an odd piece of sculpture here and there, nothing much in the way of furnishings except the two large, black Steinways cozying up to each other and occupying half the room. What all this suggests is that the occupant is a reader and, by extension, a thinker; that surface appearances are of very little consequence; and that it is not going to be easy to get him to talk about things that don't really matter.

What really matters to Mr. Goode concerns itself not so much with the musical life—what it's like to be a concert pianist in today's world; what kinds of performing personalities capture the public's imagination; what is the value or non-value of piano competitions—but rather the *experience* one has with music. In trying to define that experience, a strong element of paradox emerges. "In order for two performances of the same work (by the same pianist) to be remarkably different, they must also be profoundly alike." And again, "When I hear the performances that I most admire, it seems to me that in certain ways the self is most indulged in. At the same time, it doesn't sound like self-indulgence." Conundrums such as these reveal the depth of Mr. Goode's thinking about music, a depth which may eventually elevate the pianist, who at thirty-eight years of age has only recently embarked on a career as a soloist, far above the legions of younger artists who every year enter the concert arena armed with a prodigious technique, a pocketful of prizes, and a deficient musical maturity.

Consider his background. Ten years with the Chamber Music Society of Lincoln Center, performing a repertory that he had absorbed for ten prior summers at Marlboro. Study at the Curtis Institute with Rudolf Serkin and Mieczyslaw Horszowski. A secondary career as a soloist concurrent with his chamber music work, yet not so secondary as to preclude his winning the Clara Haskil Prize in 1973. Add to these a professional life which until now has kept him insulated from the pressures, frequently destructive, of the high-powered world of solo performance—that "musical life" he so abhors, as opposed to the "musical experience"—and you have the ingredients for the kind of significant, long-lasting career that only a relative handful of pianists achieve.

It is another paradox that a pianist so involved with the music process, and seemingly so indifferent to his public image, should have changed his performing emphasis because of what he perceived as the public's categorization of him as a certain kind of artist. "In my mind, the two directions—chamber music and solo performance—were never very different, certainly not musically. The values are the same, the way you hear. But not for the public. I had a growing feeling of too much identification as a chamber music pianist, which was far from what I was actually doing." Goode does recognize some differences, however, which he calls psychological. "Having or not having company on stage, for example. Being a soloist is far more taxing. A while back, after a number of solo appearances, I played with the Orpheus Chamber Orchestra. We were twenty-five or thirty players making music together, and it was wonderful."

Loneliness aside, there are other aspects of solo performance that the pianist finds highly stimulating. "It is more exciting musically," he says. "There are certain limits to the chamber repertoire—just so much absolutely



first-class music. It is unlimited for piano alone." But the greater public demand for concertos over solo recitals disquiets Goode. "Once you get past the great body of Mozart concertos, there are again repertory limitations. Then too, hundreds of hours are spent preparing solo recitals, while a concerto with orchestra gets forty-five minutes or an hour of rehearsal time." There is an interesting by-product of this situation, which Goode describes as learning to think on your feet. "You develop an ability for going out and just making a piece go, no matter what. You use a certain number of tricks. It encourages a performer's talent, which doesn't always coincide with a musician's talent. I came to music in the first place to thrash out the problems of music, the work part. Only occasionally is this an important factor in preparing a performance with orchestra."

Whatever the intellectual reasons for Goode's becoming a musician, there were environmental influences as well. He remembers his father's love for the violin, and hearing Al Jolson's songs on the radio. "First I used to sing. Then I studied piano as a preparatory instrument to the violin. Then I wanted to be a composer, then a conductor, and finally a performer. I kept lowering my sights, you might say." It is, in some ways, a strange attitude for a concert pianist to have. Don't most of the great performing stars consider their interpretive skills to be as important as any other creative musical process? "The composer's world is very much larger than the performer's," says Goode quietly.

The relationship between composers and those who give sound to their compositions is a centuries old topic of debate. Richard Goode considers it vital to his thinking as a performer. "All composers want a living performance of their music. How to achieve this is the central problem for performers today. We must convey not only the composer's own wishes as set down on paper, but a view of them. Stravinsky was wrong when he said the performer is a mere executive. A composer can't put down the music behind the music. Today's composers give us perhaps too many printed directions; they can't rely on what earlier composers took for granted—a cultural context for performance. Even Webern took so much for granted, with the result that everyone today plays him like a typewriter. Historical research and a knowledge of tradition help, of course, but even here we tend to stop with a scholarly report on the work, rather than going the full way and giving it out again as we ourselves conceive it." Goode disagrees violently with the notion that Bach or Schubert must be played on this or that instrument. He concurs with Anthony Newman when he says "you could play Bach on tuned bathtubs," and it would work.

As the 1980 winner of the Avery Fisher Prize, Richard Goode will play Beethoven's Fourth Concerto (he's never played the Fifth) with the New York Philharmonic in November. A solo recital in Alice Tully Hall, another benefit of the prize, is in the offing. A pianist who believes, as he does, that the modern piano has a neutral sound which must be surmounted by physical effort and imagination; that the relationships inside a piece of music are ultimately the most important thing about that music; and that "if we ground ourselves thoroughly enough in a work, we can perform it with contradictions that won't contradict, and if they do they will contradict in the right way"—such a pianist sets up a real challenge for himself if he wishes to bring his audience along with him. If he is successful, however, the paradoxes that Richard Goode poses will earn for him an enviable position in the musical world, for they strike at the very heart of what making music is all about. **MA**

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*"If we ground ourselves thoroughly enough in a work, we can perform it with contradictions that won't contradict, and if they do they will contradict in the right way."*

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# The Rockefeller Fund Offers Grants to Schools

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**Charles Fowler**



Is a superior arts program one that provides students with opportunities to study all the arts—creative writing, dance, and theater—as well as visual arts and music? Is it a program that reaches all the students rather than just the talented? Is it a curriculum that is well integrated within the total school environment and not an isolated area of study?

The Rockefeller Brothers Fund (RBF) is currently trying to answer these questions, and those answers will establish a criteria for schools hoping to obtain grants to support their arts programs. The RBF has initiated a new five-year Awards in Arts Education program that will recognize individual public schools for their outstanding arts programs. The Fund will make cash awards up to ten \$10,000 each year to schools judged to have superior, imaginative arts programs—the first awards to be made in the spring of 1982. Descriptions of award-winning programs will be disseminated widely to other schools to encourage them to develop quality programs in the arts.

Every school system in the United States was informed of the awards and sent application information, and hundreds of schools applied by the June 15 deadline. During the summer, applications were screened and about one hundred schools were selected for further study, additional documentation, and site visits. A committee of twelve educators, ad-

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*"The time has come to give solid recognition—both cash and credit—to schools that have built the arts into their curricula and budgets."*

*—David Rockefeller, Jr.*

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ministrators, and artists under the chairmanship of David Rockefeller, Jr. will make recommendations for the awards to the Fund's board of trustees.

### Time for recognition

Rockefeller, a trustee of the Fund and long-time champion of the cause of improved arts education programs for all children, said of these awards, "The time has come to give solid recognition—both cash and credit—to schools that have built the arts into their curricula and budgets, with all that implies as to student achievement, teaching quality, and community support."

The Fund's design, scope, and funding for the awards will recognize small, isolated, rural schools and large inner-city schools as well as more affluent suburban schools, since the awards will be based not on the size or comprehensiveness of an arts program but on a school's commitment to the arts and demonstrated support of a fine curriculum.

The program is notable in several respects, according to Secretary of Education Terence H. Bell: "It is a substantial move by the private sec-

tor to strengthen public education. In addition, it honors schools for particular program achievements. Hundreds of distinguished award programs recognize individuals and, of course, indirectly their schools. But this program underscores the fact that excellence in the arts is an accomplishment of the entire school, and credit goes to the principal as well as the teachers and the students."

Integral to the Fund's purpose is wide dissemination of well-researched, well-written, and useful reports on each award winner, to be circulated each year by the Fund. Reports will highlight basic facts about each school, the history and development of its arts program, the curricula, program content, evaluation procedures, and achievements. "We expect to impose high standards on the programs we select in order to provide superior and imaginative models in the arts," Rockefeller said.

William Pharis, executive director of the National Association of Elementary School Principals, also acknowledges the need for such models: "Schools need specific examples of superior and diverse programs that work and that can be adapted to particular conditions or requirements." The choice of models therefore becomes doubly important: it is both a reward for excellence and a beacon to guide the development of arts programs across the country.

For further information on these awards, write: Rockefeller Brothers Fund Awards in Arts Education, 1290 Avenue of the Americas, New York, New York, 10014. **MA**

Dorle J. Soria is on vacation this month; her column "Artist Life" will resume in November.



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# City Ballet Choreographers Celebrate Tchaikovsky

Balanchine presents new works, and a mini-retrospective

**Jacqueline Maskey**



Put Balanchine and Tchaikovsky together any night of the week and you have a celebration; add a few other choreographers and run the results for two weeks and you have a Tchaikovsky Festival such as the one which took place at the New York State Theater, June 4-14. Unlike the two previous commemorative series produced by the New York City Ballet—Stravinsky in 1972 and Ravel in 1975—no specific date had suggested the event. The Stravinsky Festival honored the extraordinarily productive relationship which had begun with *Apollo* in 1929 and ended with the composer's death; that for Ravel the centenary of his birth. Behind Balanchine's fey answers to "Why?" ("He was a friend of mine . . . I talk to him on the telephone"), one could surmise not only a public proclamation of sentiment but the practical uses of a festival period as a spur to creativity and a focus for publicity. Besides, a glance at the repertoire indicated that half a festival existed already; Tchaikovsky has been as recurrent a composer in Balanchine's career as Stravinsky.

## Bad news for Balanchine

After the gala opening night featuring orchestral and vocal music as well as new ballets, the festival followed Suzanne Farrell's lead in taking an unexpected turn: the ballerina sprained her foot and the ensuing revisions in repertoire were numerous and frustrating; with Karin von Aroldingen and Ib Andersen subsequent cancellations, the communications from the harried press office became almost Byzantine in complication. Pursuing the expected prize of



Marna Swope

## *Adagio Lamentoso*: denouement

the festival, Balanchine's re-setting of his *Mozartiana*, became a preoccupation during the ensuing weeks. Finally, in Balanchine's case, one had to settle for a kind of retrospective from the still-glorious *Serenade* (1934), the first ballet he choreographed on American dancers, to the mysterious Divertimento from *Le Baiser de la Fée* (1972), choreographed to Stravinsky's musical homage to Tchaikovsky. *Mozartiana* and *Hungarian Gypsy Airs* were promised for the company's Saratoga season (July 7-26).

There were, however, for those of us who were second nighters, two other new Balanchine pieces of the strongest possible contrast: the *Garland Dance* to the famous Act I waltz of

*The Sleeping Beauty* and the final movement (*Adagio Lamentoso*) of Tchaikovsky's Symphony No. 6 (*Pathétique*). The *Garland Dance* was a delight because within its restrained but pleasingly formal structure, Balanchine released sixteen children from his School of American Ballet who flew among the flower-bearing grown-ups like little pink bees, performing with barely suppressed glee but with strict attention to their steps. The *Adagio Lamentoso*, performed the final night of the festival, provided an unexpected denouement. As if at the command of the orchestra's full-bodied strings, three women, barefoot and hair hanging, sprang out of darkness, despairing figures who covered their eyes and cradled their heads in anguish. A chorus of women mourners was succeeded by white-robed, winged angels who crossed the stage in a slow promenade carrying lilies. Red-robed penitents groveled; black-robed penitents prostrated themselves in the form of a cross. A child holding a lighted candle paced solemnly across the stage and, in the episode's last gesture, blew out the flame.

Startling as a slammed coffin lid in the theater (the audience in surprised reaction emitted confused murmurings and a spatter of applause), in retrospect this macabre mixture of Christian symbolism, Russian pessimism, and theatrical melodramatics seemed as appropriate to the tortured neuroticism of Tchaikovsky's personality as the on-stage vodka toast raised to Stravinsky by Balanchine seemed to that composer almost a decade ago. For while the essence of the *Pathétique* is Life, the *Adagio's* subject, according to the

composer's private papers, is Death, and indeed, nine days before the premiere of the symphony, Tchaikovsky died at the age of fifty-three.

### Robbins and D'Amboise

While Balanchine's concerns and productions took first priority—at least in the publicity—Jerome Robbins quietly came up with a shimmering little *Pas de Deux* to the second movement of the Piano Concerto No. 1 in B flat minor, danced with such tender beauty by Darci Kistler and Ib Andersen that it immediately became a festival highlight. Robbins had less success with the second (*Allegro con gracia*) movement of the *Pathétique*—separated from Balanchine's *Adagio Lamentoso* by the orchestra's playing of the third movement—rendering for Patricia McBride, Helgi Tomasson, and a *corps* of ten women a thoroughly workmanlike but dry exercise. The

essential Robbins—the one who sees the *pas de deux* as fit matter for a lifetime of exploration—came through in *Piano Pieces* (fifteen of them played by Jerry Zimmerman) with a series of grave and gay duets for three couples (Maria Calegari and Joseph Duell, Kyra Nichols and Daniel Duell, Heather Watts and Bart Cook), netted 'round with folk-flecked dances for members of a small *corps* and invigorated with flying, Puck-like interjections from Christopher d'Amboise (replacing the indisposed Andersen).

The ballets by Jacques d'Amboise, a popular principal with the company since boyhood and an occasional choreographer, made up a baffling bundle: a lavish but conventional prince-princess-and-attendant-*corps* piece (*Concert Fantasy*), with an intrusion of naughty scantily clad ladies at mid-point (one could, if driven, recognize a singularly unpoetic struggle between sacred and

profane love); a *pas de deux* (*Valse-Scherzo*) for Kyra Nichols and Daniel Duell which, bad child that it was, looked both difficult and unlikeable; and a spikey morsel (*Scherzo Opus 42*) for Patricia McBride and a cluster of five boys, badly dressed by Rouben Ter-Arutunian, which in its angular prancings and pawings had the blessings of brevity and a jocular approach to the score. A disturbing characteristic of d'Amboise as a choreographer is that the dancers performing him give in either to his or their own worst features. In *Valse-Scherzo* Nichols de-feminized herself with an unmodulated show of sheer strength and Duell adopted the lax line which is d'Amboise's personal trademark in his own dancing. McBride came out unscathed because she seized upon the camp possibilities of her role and unashamedly wooed an adoring audience.

*Continued on page 40*

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October 14-17, 1981

## General News

Five renowned composers have been commissioned by the Los Angeles Philharmonic to write works honoring the 80th birthday of Dorothy Chandler. Works by **Paul Chihara**, **Jacob Druckman**, **Roger Kellaway**, **William Kraft**, and **Ezra Laderman** will be premiered by the Philharmonic during the next three seasons. . . .

**Nathaniel Merrill**, stage director of the Metropolitan Opera for twenty-seven years, announced the founding of Opera Colorado, to open in April 1983. The company will be based in Boettcher Hall in the Denver Center for the Performing Arts and will present international singers, conductors, directors, and designers.

**Eve Queler** made her first conducting appearances in the Orient last July leading three concerts with the Seoul Philharmonic and four with the Hong Kong Philharmonic. . . .

**Nina Deutsch**, vice president of the International Symphony for World Peace, was invited to The People's Republic of China in March 1982 to perform and to bring back Chinese music, particularly music related to peace, friendship, and humanity. She will also take American music on these themes to China. Any composers wishing to have their music included, please send a non-returnable, postage-paid score to ISWP, 3 Park Row, New York, NY 10038.

**Tito Capobianco**, general director of the San Diego Opera, has announced the commission of a new opera *Zapata*, by **Leonardo Balada**, to be presented in 1985 and to star **Sherill Milnes**. Commissioned by a grant from the Linkabit Corporation of San Diego, the opera will have a libretto by Capobianco and scholar/playwright **Gabriela Ropeke**. . . . **David Glockley**, general director of the Houston Grand Opera, announces that the company's Spring Opera production of Scott Joplin's *Treemonisha* was taped for future television distribution both here and

abroad. . . . **Emerson Buckley**, artistic director and principal conductor of the Greater Miami Opera, has been engaged by MGM to conduct the operatic portions of the film *Yes, Giorgio*, starring **Luciano Pavarotti**.

**Doriot Anthony Dwyer**, principal flutist of the Boston Symphony Orchestra, was the soloist in the American premiere at the Berkshire music Festival of **Leonard Bernstein's** nocturne for solo flute, strings and percussion, entitled *Halil*. . . . The Wisconsin Conservatory Trio, comprised of pianist **Marc Taslitt**, cellist **Michael Masters**, and violinist **Ali Forough**, is the new resident ensemble at the Wisconsin Conservatory of Music.

## Awards

Conductor **A. Clyde Roller** was awarded the Alumni Achievement Award of the Eastman School of Music of the University of Rochester. . . . Soprano **Lani Norskog** won the Baltimore Opera Guild Award of the eighteenth annual Baltimore Opera National Vocal Competition for Operatic Artists. Second, third, fourth, and fifth prize winners were, respectively, **John Fowler**, tenor; **Jan Opalack**, bass/baritone; **Elise Kaufman de Caballero**, soprano; and **Conchita Antunano**, soprano. **Sharon Christman**, soprano, won the Special Puccini Foundation award.

Baritone **J. Patrick Raftery** became the fourth recipient of the Richard Tucker Award. He will debut with the New York City Opera, return for major roles at the Lyric Opera of Chicago, and will make his first Carnegie Hall appearance at the annual Tucker concert, November 1. . . . Winners of the WGN-Illinois opera Guild "Auditions of the Air" were **Marvis Martin**, soprano, first place; and **John Fowler**, tenor, second place. . . . Second and third place winners of the Montreal International Vocal Competition were, respectively, soprano **Judith Nicosia**

and baritone **Roger Roloff**, both of the United States.

**Nadja Salerno-Sonnenberg**, a twenty-year old Italian-American violinist, was named winner of the 1981 International Violin Competition sponsored by the Walter W. Naumburg Foundation. . . . **Jon Kliftonoff** won first prize in the Buffalo Philharmonic Orchestra's ninth annual Young Artist's Piano Competition. . . . **Maurice Abravanel**, music director laureate of the Utah Symphony Orchestra, is the 1981 recipient of the American Symphony Orchestra League's Gold Baton Award.

## Appointments

The Chamber Music Society of Lincoln Center has named **Joanne Hubbard Cossa** as associate director to Executive Director **Norman Singer**. . . . **Willie Anthony Waters**, former musical assistant to General Manager **Kurt Adler** of the San Francisco Opera, has been appointed music and education administrator and chorus master of the Greater Miami Opera, effective June 1. . . . **Norman Dinerstein** is the new dean of the University of Cincinnati's College-Conservatory of Music.

**Robert Sandla** was chosen as executive director of the Honolulu Symphony. . . . **Dr. Walter Ducloux**, Ashbel Smith Professor of music at the University of Texas in Austin, was appointed director of the Opera Theater and coordinator of the music department's orchestra program. . . . **Donald Neuen**, director of choral activities at the University of Tennessee, was appointed professor of conducting and director of choral activities at the Eastman School.

**Alvaro Cassuto** has been appointed music director of the National Orchestral Association. . . . **Gideon Toeplitz**, orchestra manager of the Boston Symphony, was named executive director of the Houston Symphony, commencing September 8. . . .

Derrick Inouye was appointed as assistant conductor of the Vancouver Symphony Orchestra for the 1981/82 season. . . . Edward A. Hansen was elected president of the American Guild of Organists at the organization's biennial meeting in New York last May. . . . Theodore Morrison has been appointed director of choral music at Smith College. Morrison is a founder and the music director of the Baltimore Choral Arts Society, and guest conductor of the Baltimore Symphony Orchestra.

## Competitions

The Laredo Philharmonic Orchestra announced its first annual **Richter Competition** in piano, to be held in Laredo, Texas, March 10 and 11, 1982. Applicants must be under 25 years old. For further information, contact: Julia W. Jones, Chairman, Richter Competition, 2219 Clark Blvd., Laredo, Texas, 78040. (512) 723-3176. . . . The Naumburg Foundation in cooperation with the Atlantic Richfield Foundation will sponsor an **International Viola competition** on May 8-12, 1982, in New York City. Competitors must be between the ages of 17 and 32. For more information, contact: Walter Naumburg Foundation, 144 W. 66 Street, New York, NY 10023, (212) 874-1150.

The Rotary Club of Pasadena is sponsoring its second **Young Artists Auditions** with the Pasadena Symphony Association which is open to flute, oboe, and clarinet players between 17 and 26. For registration forms, contact: Pasadena Symphony Association, 300 East Green Street, Pasadena, CA 91101, (213) 793-7172. The auditions will be held October 3 and 4, 1981.

## Obituaries

Dramatic soprano **Rosa Ponselle** died in Baltimore May 25, at the age of 84. . . . Music and art critic **Alfred Frankenstein** died in San Francisco on June 22; he was 74 (for more, see HIGH FIDELITY, page 75).

# NATIONAL PUBLIC RADIO



The following programs will be broadcast in October over many of the NPR member stations throughout the country via a new satellite distribution system that insures the highest transmission quality.

Check local listings for date of broadcast. This information is published by Musical America as a public service.

## RADIOVISIONS

**Henry Cowell: The Gentle Pioneer:** An exercise in radio technique, displaying Cowell's works, with comments and observations on his life. (Produced by Ev Grimes and Steve Celum)

**The Elder Statesmen:** Ernst Bacon, Otto Luening, Leo Ornstein, Dane Rudhyar, Nicholas Slonimsky, Virgil Thomson: Portraits of these octogenarian American composers. (Produced by Charles Amirkhanian)

**Keyboard Innovations:** Through works and comments, Conlon Nancarrow, Lou Harrison, John Cage and David Rosenboom look at the innovations of the piano and its literature in the 20th century. (Produced by Eva Soltes)

**Shoptalk:** A collage/composition about music, the influences on musicians (particularly in the new rock music) and textures of their lives. (Produced by composer/arranger Peter Gordon.)

## STUTTGART RADIO SYMPHONY

**Krzysztof Penderecki conductor:** Works by Krzysztof Penderecki, and Karol Szymanowski's Violin Concerto No. 1 (Christiane Edinger).

**Sergiu Celibadache conductor:** Haydn's Symphony No. 104; and Symphony No. 3 by Bruckner.

**Gary Bertini conductor:** Works by Anton Webern: "Begleitmusik" by Arnold Schoenberg; and piano Concertos Nos. 1 and 2 by Beethoven (Gerhard Oppitz).

**Gary Bertini conductor:** Five Pieces for Orchestra, Schoenberg; Six Pieces for Orchestra, by Webern; and Piano Concertos 3 and 4 by Beethoven (Claudio Arrau).

## INTERNATIONAL CONCERT HALL

**David Shallon conducts the Berlin Radio Symphony Orchestra:** Works by R. Strauss, Max Reger: Concerto for Saxophone & String Orchestra by Alexander Glazunov and Rapsodie for Saxophone & Orchestra by Debussy (Detlef Bensmann); Violin Concerto No. 5 by Henri Vieuxtemps (Kolja Blacher).

**Arthur Fagen conducts the Berlin Radio Symphony Orchestra:** Works by Mendelssohn, Berlioz; Franz Liszt Piano Concerto No. 1 (Walid Howrani); J.C. Bach's Concerto for Viola & String Orchestra (Johannes Flieder).

**Bernard Güller conducts the Berlin Radio Symphony Orchestra:** Works by Tchaikovsky, von Weber; Schumann Cello Concerto (Dietmar Schwalke); Haydn Trumpet Concerto (Hakan Hardenberger).

**Kenneth Jennings conducts the St. Olaf Choir:** Works by Heinrich Schütz, J.S. Bach, Kenneth Leighton, Knut Nystedt, Richard Strauss, Edvard Grieg, Charles Forsberg, Jeffrey H. Rickard, Aaron Copland, F. Møllus Christensen, and Eric Bergman. (Taped February 5, 1980 in the Kennedy Center Center for the Performing Arts.)

## NPR RECITAL HALL

October programs will feature the finalists of the 1981 International Music Competitions and the 5 finalist compositions of the Kennedy Center Friedheim Awards.

## NPR WORLD OF OPERA: SAN FRANCISCO OPERA

**"Semiramide"** by Rossini: Richard Bonyngue conducts; with Montserrat Caballe, Marilyn Horne, Dalmacio Gonzales, and James Morris. (Taped Sept., 1981)

**"Manon"** by Massenet: Julius Rudel conducts; with Stuart Burrows, Reri Grist, Dale Duesing, Alexander Malta, Jake Gardner, and Nico Castel. (Taped Sept., 1981)

**"Lady Macbeth of Mtzensk"** by Shostakovich: Calvin Simmons conducts; with Anja Silja, William Lewis, William Neill, and Chester Ludgin. (Taped Sept., 1981)

**"The Merry Widow"** by Lehar: Richard Bonyngue conducts; with Joan Sutherland, Judith Forst, Hakan Hagegaard, Anson Austin, and Phil Stark. Lotfi Mansouri is director. (Taped Oct., 1981)

**"Carmen"** by Bizet: Kurt Herbert Adler conducts; with Teresa Berganza, Franco Bonisolli, and Simon Estes. (Taped Oct., 1981)

**"Le Cid"** by Massenet: Julius Rudel conducts; with Carol Neblett, Plácido Domingo, and Ferruccio Furlanetto. (Taped Oct., 1981)

## CATHEDRAL, COURT & COUNTRYSIDE

**"Early Middle Ages":** Schola Antiqua sings a 10th century setting of the Mass for Christmas Day from the Laon manuscript (R. John Blackley, director); The New Orleans Musica de Camera, directed by Milton Scheuermann, Jr.; performs an early version of Tristan et Iseult.

**"14th Century French & Italian Music":** The New York Pro Musica, directed by John White, performs the Mass Ordinary; music by de Machaut performed by the Ensemble Guillaume de Machaut de Paris; The Jongleurs perform works by Francesco Landini and Johannes de Florentia.

**"Early Renaissance: 14th and Early 15th Centuries":** Performances by Pomerium Musices, directed by Alexander Blachly; the New York Pro Musica, directed by George Houle; The Ensemble Guillaume de Machaut, and the Hillard Ensemble.

**"Music of Josquin des Prez":** Performed by The New York Pro Musica and Pomerium Musices

## SAINT PAUL SUNDAY MORNING

**The American Brass Quintet:** Selected works

**The New World String Quartet:** First place winners of the 1979 Naumberg Prize, perform a recital.

**Pianist Walter Klein:** performs with members of the Minnesota Orchestra.

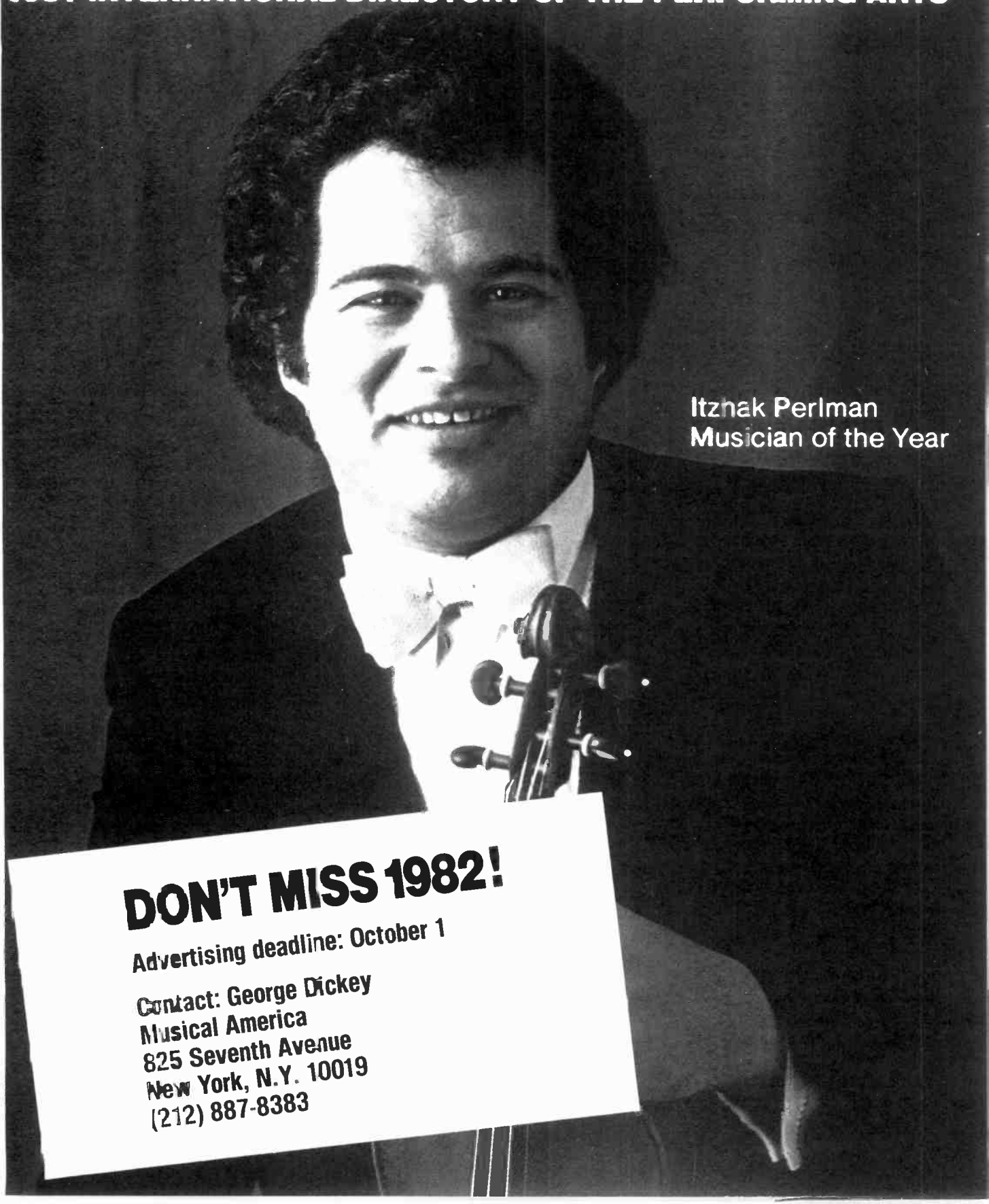
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## Debuts & Reappearances



The Milwaukee Symphony at Holy Trinity Guadalupe Catholic Church

### Milwaukee

#### Milwaukee Symphony

Looking for a wider base of support, the Milwaukee Symphony Orchestra took its act out to the people with a neighborhood concert blitz in mid-May. When it was all over, some five thousand potential subscribers had trekked to church or synagogue to catch the low-priced or free performances, and they left no doubt about their impressions. "I've never heard the Milwaukee Symphony live before," commented one middle-aged woman during an intermission. "I only see concerts on TV. My goodness, the sound is just thrilling. You can't get that on the tube."

That's just the point orchestra management hoped to make in this novel campaign, which divided the ninety-piece ensemble into halves for nine concerts in five nights. The whole project was the brainchild of the orchestra's young assistant general manager, Kevin Hagen. Figuring that many people feel intimidated by the Performing Arts Center, where the Milwaukee Symphony

plays its subscription concerts, Hagen proposed moving the band into the community's ethnic backyards, amid concentrations of Poles, Hispanics, Italians, blacks. In one instance the audience was distinctly white Anglo. Thanks to eager cooperation by area church leaders, and a grant from Heritage Banks of Milwaukee, the idea became reality.

Several of the participating churches even provided artistic collaboration—a soprano canto sang Mozart arias; a gospel choir shared one program; Handel anthems brought another choir into the act. By and large, the repertoire bore a typically pops profile, though each concert also featured music attuned to the ethnic audience involved. Rossini's *Overture to L'Italiana in Algeri* launched a program sponsored by the Italian Community Center, while a primarily Hispanic audience got Bizet's *Carmen* suites and music of de Falla. Moreover, for the Spanish concert at Holy Trinity Guadalupe Church, the orchestra was turned over to guest conductor Manuel Pres-tamo, Cuban-born director of Milwaukee's Music for Youth training orchestra program.

Resident conductor James Paul and assistant conductor/concertmaster Edward Mumm divided eight performances. Artistically, the series ran the gamut from the kind of indifference orchestra players often show toward pops assignments to serious-minded, virtuosic playing when music and leadership inspired it. Into the former category fell Mumm's opening night Italian concert, which offered a dreary pass at Mendelssohn's *Italian Symphony*, as raggedly performed as it was somnolently conducted. On the other hand, at the crusade's close, Paul fired the orchestra to a vibrant, stylish account of Haydn's *Surprise Symphony* and, with the St. Paul's Episcopal Church Choir, three of Handel's *Coronation Anthems*.

Hagen, who counted the overall affair a major success, said the Milwaukee Symphony would try to make the neighborhood rounds an annual part of its concert life.

LAWRENCE B. JOHNSON

### New York

#### New Baroque Soloists

Groups that specialize in Baroque music fall into two categories—those that resolutely stick to instruments of the period, and more liberal sorts. The New Baroque Soloists, who made their formal debut on June 25 at the Abraham Goodman House, belongs pretty much to the second category: three of them play modern woodwinds. The keyboard player, however, employs a harpsichord, and at one point in the evening the oboist switched over to an oboe d'amore.

Given the bolder, bigger instrumental sound, it made sense that the group's performances opted for liveliness, brightness, and extroversion. If a few notes went astray, they were easily overlooked in the musicians' obvious eagerness to make the music



Heller, Waitzman, Scribner,  
Comparone

communicate. This was a far cry from your ruffled-sleeve school of Baroque playing, and on the whole it worked quite well. There was nothing fussy or tentative in the way the players stressed the rather startling second-movement discords of Johann Christoph Friedrich Bach's Sonata in C major for Flute, Oboe, Harpsichord, and Cello. And William Scribner brought a larger-than-life nobility to a bassoon sonata by Johann Friedrich Fasch.

Scribner is a principal bassoonist for the American Symphony. Another principal with the same orchestra, Marsha Heller, brought charm and fluency to an oboe piece by François Couperin. But the most sensitive and accomplished playing of the evening came from flutist Daniel Waitzman, who put over a virtuosic piece by Quantz with dazzling pan-

ache, and stole the show from guest artist John Ostendorf, bass-baritone, during the aria "Quia fecit mihi Magna" from Bach's *Magnificat*.

Though the program included more of Bach's music—including two selections from Book II of the *Well-Tempered Clavier*, expertly negotiated by Elaine Comparone—the composer who seemed to dominate was Telemann. In a way, this was appropriate, since it was Telemann, rather than Bach, who wrote more extensively for true chamber groupings of two or more equal parts. Ostendorf brought bluff heartiness to *Die Landlust*, a three-part cantata, and the evening ended with one of the composer's masterpieces, the Quartet in D minor for Bassoon, Flute, Oboe, and Continuo.

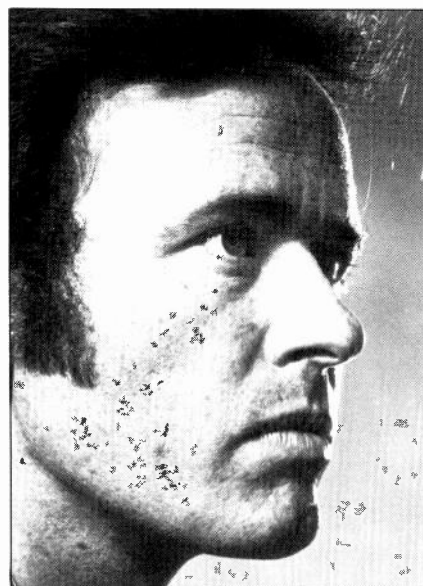
JACK HIEMENZ

### Philadelphia

*Philadelphia Orch.: Del Tredici "All in the Golden Afternoon" [premiere]*

The way back to childhood is strewn with vast orchestral garlands. At least it is for David Del Tredici, whose compositional life has been set along that path in company with Lewis Carroll and Alice and the mythic world of Wonderland. His latest garland, *All in the Golden Afternoon*, was premiered May 8 by the Philadelphia Orchestra at the Academy of Music. Eugene Ormandy, to whom the work was dedicated, was on the podium, and Benita Valente sang the strophic verses at the heart of the music.

This work is Part 3 of a massive *Child Alice* set of orchestral musings with soprano voice (amplified to contend with the orchestral forces) which have appeared since 1978. The way back to childhood is the underlying theme of much of this music, and it has been illustrated by Del Tredici's return to tonal writing in ever plainer ways. The discovery of the warmth of the F to B-flat progression is Del Tre-



Jack Mitchell

Del Tredici: a children's reverie

dici's message to a world beset by dissonance and tonal ambiguity.

Like the earlier Alice pieces, this one is of Mahlerian length and instrumental plenitude. The percussion forces surround the solo voice with a metallic shimmer and decorate the music with bird calls and wind sounds. It is tone painting in the tradition of Strauss and even Berlioz, an evocation of summer and hands trailing in the water from a scarcely moving boat.

The poem is Carroll's preface to the Alice books, but a preface written long after the fact. It strikes the tone of nostalgia for childhood's timeless languor, and it invites the long-lined vocal writing Del Tredici revels in. Although the soprano was amplified, and despite Miss Valente's gift for the word, much of the text was lost in the voluptuous orchestral sound that flowed around her. Still, the voice dreaming over the line expressed a good deal of the atmosphere the music intends. This orchestral song is a dramatic scene: aria, elaborated recitative and cadenza, and a final glowing farewell. Its peak is a series of feverish repetitions of the name "Alice," as if calling up spirits one last time.

The orchestral writing is richly colored, laced with harp garlands, celeste, and all that metallic percussion sheen. It refers in places to the Alice music that appears in *Final Alice* and others of the series. Where Wagner reawakened the Norse myths to give a framework to his monumental musical ideas, Del Tredici has taken a children's reverie. The slightness of these texts give the size of the forces performing them the sound of ponderous decoration. The overlays of repetition may be a portrait of Victorian style, and that inevitable cadence a reassurance that God is in his heaven. The work does not have the aura that surrounds *Final Alice*, that Bicentennial monument of searching imagination. It has, instead, elaboration of lesser ideas in familiar patterns.

DANIEL WEBSTER

Washington

*Theater Chamber Players of the Kennedy Center: Holliger's "Not I" [U.S. premiere]*

The American premiere of Heinz Holliger's *Not I* in the Kennedy Center's Terrace Theater touched off no riots. But it did bring soprano Phyllis Bryn-Julson, for whom the forty-minute piece for voice and tape was written, an enthusiastic ovation. Bryn-Julson's performance was as close as one hears these days to a one-woman tour de force—really *tours de force*, since it was her voice (taped on multiple tracks) that accompanied her live singing from a box on a blacked-out stage, from which only her lighted face could be seen. The score itself left one wondering whether Holliger, better known as one of the world's premier oboists, has been sitting out the last twenty years in the same sort of limbo his music, like the Beckett play on which it is based, manages to conjure up.

Holliger's "monodrama"—with its static Boulez-like intensity, its play of pitched vocalism against *Sprech-*

*stimme*, and its kaleidoscopic overlapping and reiteration of gestures—is a reversion to the '60s esthetic of unapproachable, stream-of-consciousness complexity. As such, it even outdoes Beckett's own self-imposed sojourn in the mire of verbal minimalism. For the American premiere, mounted by the Theater Chamber Players of the Kennedy Center, there was yet another element to the *arrière-garde*-ism of the experience—a frightfully grainy, doubly-and-triply exposed film montage by James Herbert projected on a screen above Bryn-Julson's black box. One kept thinking one should link the aural imagery with the visual—endlessly blowing lace curtains from an open window, occasional nude figures silhouetted against the light—but, alas, one couldn't.

The whole idea of *Not I* has become so outmoded as to provoke little more than a yawn these days ("What, another composition for soprano and tape?"). Still, Holliger has done it with a great deal of class. Indeed, *Not I*, written between 1978 and 1980 and premiered by Bryn-Julson in Avignon a year ago, may well represent a perfect marriage of idioms, through which the fragmental and disturbing quality of Beckett's language is carried exponentially to an impenetrable level of density and confusion. Once one realized, at about the twelve-minute mark, that one had heard and seen everything one was going to, the process of following the reiterations and absorbing the new levels (as new tape tracks came to life) proved curiously compelling.

In forging a piece that holds the listener's attention this way over forty minutes, Holliger has done more than many of the composers still playing around in the backwaters of musical thought. But in achieving a willful disruption of the senses by which man communicates, he, along with Beckett, has done as much to alienate the beholder as to touch him.

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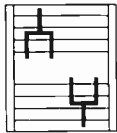
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## Collaboration of the arts—from Paris to Berlin



The quest for interesting contemporary music recently led me to Paris, where I attended the premiere of a theater work by Luc Ferrari, performed by a company of musicians and actors called L'Atem. The performance was in the Salle New York of the Musée d'Art Moderne de la Ville de Paris, which was set up much like a café with tables where the audience could sit and order drinks (the service stopped during the performance). The atmosphere was casual and relaxed and the audience was already enjoying itself before the production started.

First, details about the work to be played were announced in a clearly overdone and pretentious manner. Next, a man walked stiffly onstage and spoke about the music in pseudo-Dutch which was immediately translated, sentence by sentence, over the loudspeakers into French. A comic tone was set even before the musicians appeared onstage.

The piece was admirably performed by the musician/actors in a deadpan manner rife with slapstick

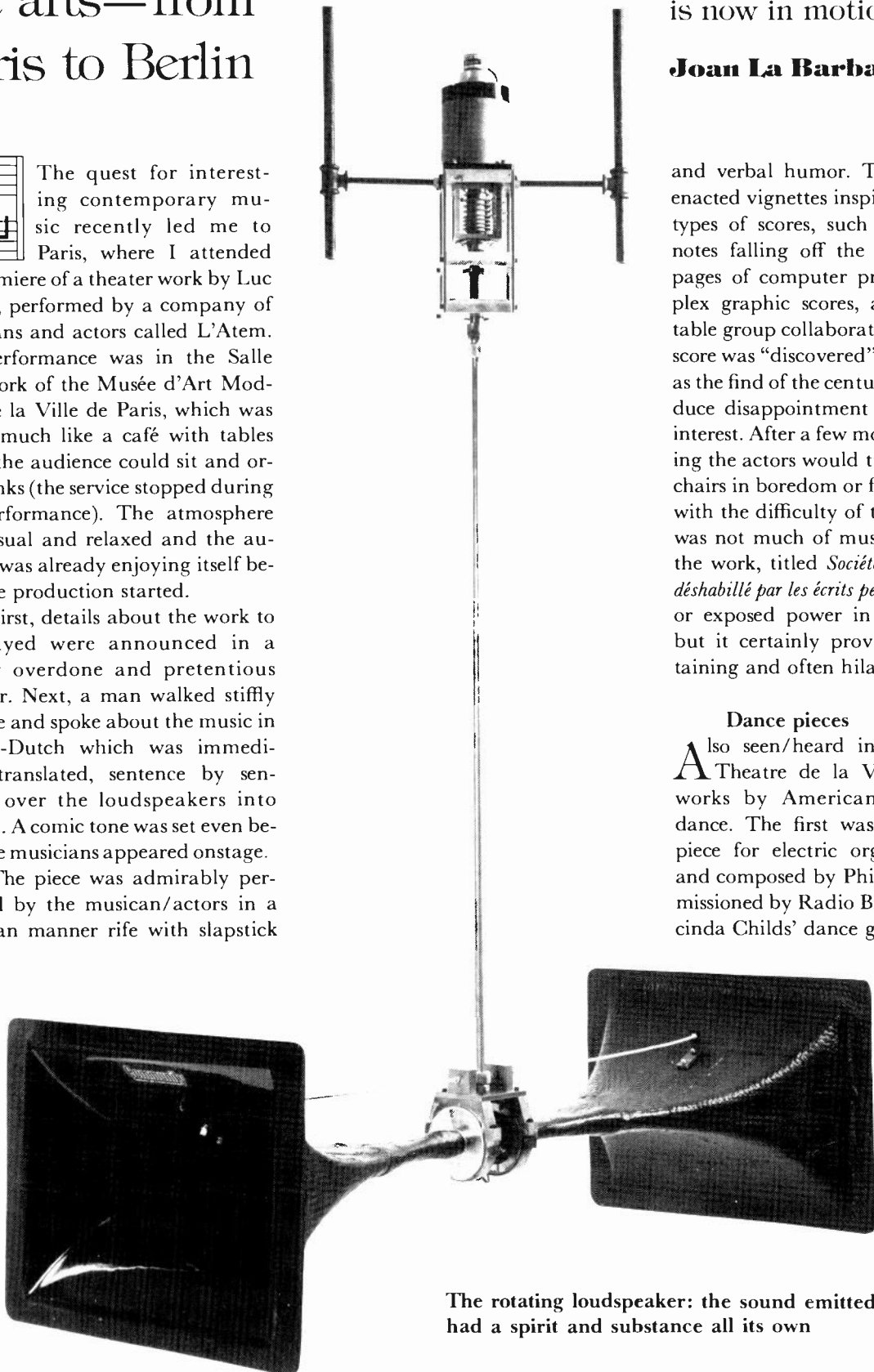
Driscoll's rotating loudspeaker is now in motion

**Joan La Barbara**

and verbal humor. The performers enacted vignettes inspired by various types of scores, such as those with notes falling off the pages, endless pages of computer print-outs, complex graphic scores, and the inevitable group collaborative work. Each score was "discovered" and presented as the find of the century, only to produce disappointment and a lack of interest. After a few moments of playing the actors would tumble off their chairs in boredom or from struggling with the difficulty of the part. There was not much of musical interest in the work, titled *Société I ou le pouvoir déshabillé par les écrits perdus* (the naked or exposed power in lost writings), but it certainly provided an entertaining and often hilarious event.

### Dance pieces

Also seen/heard in Paris, at the Theatre de la Ville, were two works by Americans written for dance. The first was a long taped piece for electric organ performed and composed by Philip Glass (commissioned by Radio Bremen), for Lucinda Childs' dance group. It was in



Stan Reis

The rotating loudspeaker: the sound emitted had a spirit and substance all its own

Glass's predictable style of simple rhythms and simple harmonies in additive process. There were several parts to the dance/music but all sounded much the same, with only slight variations in tempos. With great determination and intention, the music goes nowhere.

The second was a piece by Steve Lacy, the American jazz saxophonist living in Paris, who performed live with his group, consisting of piano, bass, trapset drums, two soprano saxes, and a vocalist who also played violin and cello. The work, written for Douglas Dunn's dance company, was a tightly composed jazz score with interesting blending of the voice within the instrumental context. Nothing new or earth-shattering, just pleasant and well played in a solid, if somewhat traditional, style.

### Sculpting in space

John Driscoll, an American musician and electronics technician, has been working for nearly four years on a project for a rotating loudspeaker. Finally completed, his concept was put to work with Maida Withers' Dance Construction Company (based in Washington, D.C.). The loudspeaker creates a special kind of "sound sculpture," as its effect in motion is quite different from that of a stationary sound source. Essentially, Driscoll uses sound itself as a sculptural medium in space.

In the lecture/demonstration I attended at the Akademie der Künste in Berlin, the rotating loudspeaker was prominent in the visual field, suspended ominously above the heads of the dancers who, for the most part, ran in circular patterns beneath it, sometimes in tandem and often in counterpoint to its shifting rhythm.



Vincent Colin, Elisabeth Mortensen, and Arnaud Carbonnier in *Société 1*

Four stationary loudspeakers were placed in the four corners of the space, and sound was moved from speaker to speaker by a joy-stick panning device operated by remote or manual control, and capable of regulating the speed of the sounds in the room.

The sound from the rotating loudspeaker was imposing when one of the speakers faced the audience and when the movement was slow. As it gained speed, the sound was flung at the walls and at times seemed to follow the path of the speaker, ricocheting off the walls as if it had a spirit and substance all its own. Oddly, the dancers became almost secondary to the loudspeaker's presence. This visual dominance will have to be adjusted if such collaboration in sound and movement is to be a success.

The sounds themselves resemble Driscoll's work with David

Tudor in the ongoing *RainForest* production, which utilized cassettes of prerecorded material, mixing and moving the sounds in space. The source material is sometimes electronically generated sound but more often natural sounds—birds and ambient surroundings, gongs, horns, various instruments—in general, musique concrète. The focus is on the reaction of the sounds in space more than linear development.

The open performance space at the Akademie der Künste with its temporary, movable walls worked quite well for Driscoll's purposes as the sound bounced and spun. Frequently, unusual spaces provide a challenge to the performer, since the sound does not always react in predictable ways. It can be exciting for the audience as well to experience the characteristics of sound properties, especially those which are extra-musical. **MA**

# FSU's New Music Festival

Florida State, a "center of excellence," proves it

**James Wierzbicki**

The school of music of Florida State University at Tallahassee, named a "center of excellence" in its field by the Florida state legislature, was eager last spring to show off the new building and the generously funded Center for Music Research that are among that official designation's tangible results. On May 7, 8, and 9, therefore, the school hosted the first of what it hopes will be a biennial Festival of New Music.

If future FSU festivals are run as smoothly as this one, with performances of a similarly high quality, the event might well prove to be a major attraction for composers seeking a forum for their latest work. Held at an institute whose reputation does not yet match its levels of achievement, this first-time venture was marred only by a hint of parochialism in the selections. The announcement mailed out last fall attracted only about two hundred scores (in contrast to the thousand or so submitted for consideration to the American Society of University Composers festival at the University of Cincinnati, the month before [see August issue]). Of the twenty-nine composers whose music was aired, eight were either students or teachers at FSU and five more were from neighboring schools in Florida and Georgia.

Even with this predominance of local composers, though, the music presented on the seven concerts covered a wide range of styles. And while it's true that very little of it touched on the concerns of today's *avant garde*, it's also true that practically none of its exemplified the cold intellectualism or rigidity of method that over-

the last several decades has given "academic" music a bad name. This was a sampling of vital and sincere music, and its integrity was complemented by the enthusiasm of the FSU student and faculty performers.

### Guests of honor

The featured composers were Ellen Taaffee Zwillich and Karel Husa. Miss Zwillich, an alumna of FSU who went on to become the first woman to earn a doctorate in composition at Juilliard, was represented on the festival's opening concert by the concise gestures and dynamic counterpoint that make up her 1979 Chamber Symphony and her 1974 Sonata in Three Movements for violin and piano. During the intermission she was awarded her alma mater's Ernst von Dohnanyi Citation, named after the Hungarian composer who was a member of the FSU faculty from 1949 until his death in 1960; the award is given every other year to an outstanding graduate of the school. The Czech-born Husa, whose String Quartet No. 3 won the Pulitzer Prize in 1969, conducted his own Concerto for Percussion and Wind Orchestra, Concerto for Trumpet and Wind Ensemble, and *Apotheosis of This Earth* on the final program.

Husa's pieces were familiar—all dating from *ca.* 1970 and each a carefully designed, meticulously paced essay in sonic density that uses a dynamically expanding tone cluster as its germinal idea. That they constituted the festival's most daring offerings need not necessarily be taken as a sign of undue stodginess on the part of the selection committee. It's no secret that the torrent of iconoclastic gestures and trail-blazing formal experimentation associated with the mid-1960s has lately slowed to a mere

trickle. Both on the campuses and in the lofts of New York's SoHo district, music has taken a gentler course; the aim of the composer of the 1980s, it seems, is more to please his listener's ear than to challenge it. The recent espousal of fully functional tonality by George Rochberg and David Del Tredici still represents an extreme position among today's neoconservative musicians; what links their music to that of so many other "mainstream" contemporary composers is simply a don't-make-waves attitude, an aesthetic position that gives higher priority to traditional craftsmanship than to shock value, one that stresses quality of construction and technical correctness even if it means the sacrifice of originality of sound and theatrical effectiveness. By and large, the music played in Tallahassee is typical of its age, and to compare it with Husa's relatively aggressive statements is to remind ourselves of how much things have changed in just ten short years.

### Matthews & Schiffman

Of course, a few things stood out from the others. William Matthews' *Ferns*, the first work on the opening program, was an extraordinarily compelling piano duet that paid homage both to the "process music" textures of Steve Reich and the "night music" imagery of Béla Bartók. Dwight Gatwood's horrific *Ode to Fear* proved that the combination of voice and *musique concrète* remains a medium whose riches have yet to be exhausted; the two pieces for solo instrument and electronically generated sounds, Burton Berman's *Polygraph V* for flute and Samuel Pellman's *Pentacle!* for alto saxophone, were noteworthy both for the smooth integration of their disparate sonic elements and for the emotive

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*James Wierzbicki, a winner of ASCAP's 1981 Deems Taylor Award, is the music/arts editor of the St. Louis Globe-Democrat.*

force of their seemingly abstract musical materials. The festival's most imaginative timbres were heard on the second evening in Richard Toensing's *Homage to David Smith*, an awe-inspiring work in which variously colored tone clusters played on a pipe organ were punctuated by violent bangs on a metal bell plate visually reminiscent of the dedicatee's outdoor sculptures.

What was perhaps the weekend's best crafted work (Miss Zwillich's dazzling chamber music and Husa's acknowledged masterworks aside) came on the same program in the form of festival director Harold Schiffman's Concerto for Violoncello and Orchestra (1979), a harmonically tame but nonetheless expertly developed showpiece performed by Roger Drinkall and the FSU Chamber Orchestra. Most of the rest of the music fell into one of two categories: song settings that tended to be either too cute or too heavy to sustain interest, and chamber works that fluctuated—sometimes within the course of a single movement—between a vapory post-Impressionist or a brittle post-Expressionist style.

#### Questions of importance

The festival's final day began with a panel discussion moderated by ASCAP's Martin Bookspan, who on the previous afternoon gave an address on performing rights and regulations. The topic was an urgent one—"The Perpetuation of Music: Roles and Responsibilities"—and the participants were composers Zwillich and Husa, American Musicological Society president Howard Smither, and this writer. The roles—of composer, performer, publisher, administrator, reviewer, teacher, listener, etc.—were easily enough identified, but disagreement arose with the talk turned to matters of responsibility: Is the composer's lot best served when he's responsive and responsible to the musical demands of the society that surrounds him, or does he operate from the strongest position when he's

*Continued on page 39*

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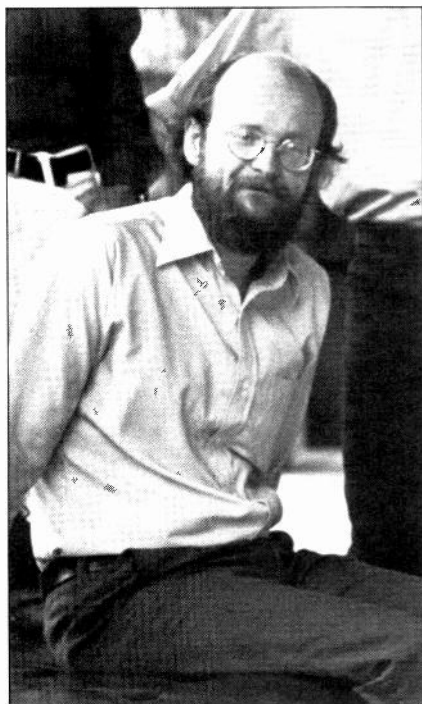
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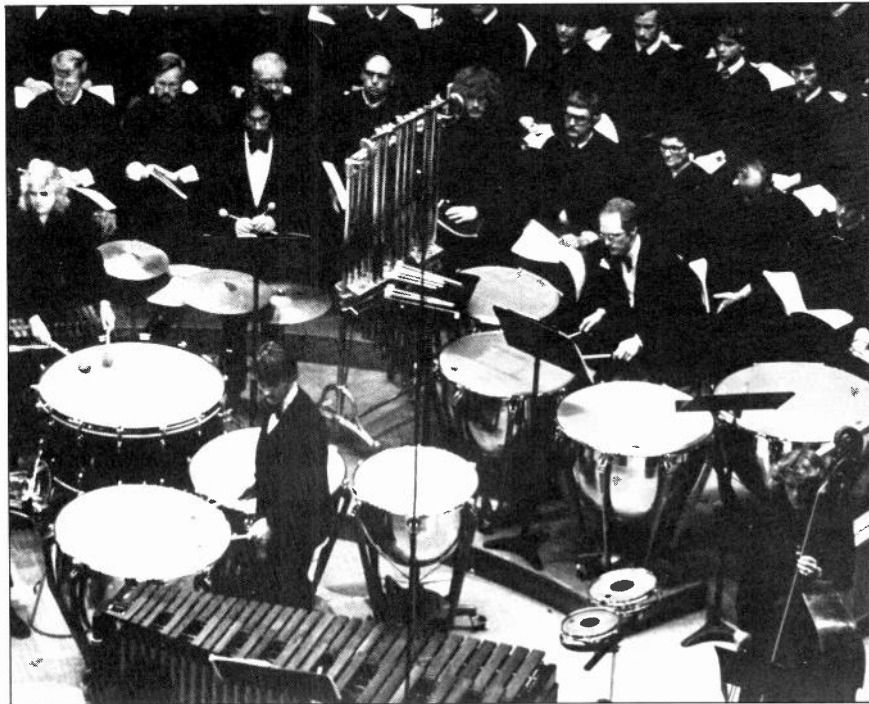
# Augustana College's Major Premiere

Wuorinen's "Celestial Sphere" stirs and fascinates

Jack Hiemenz



Shirley Fleming



Wuorinen: has some slithery fun

How are we to regard Charles Wuorinen? As an undervalued genius? As a Jeremiah among composers? As something of a prune? When his hugely ambitious sixty-minute choral/orchestral piece *The Celestial Sphere* was premiered last April in upstate Illinois, Wuorinen gave a pre-performance lecture in which, once again, he denounced his perennial enemy, the "cabal" of New York music critics. If he was hoping to beat them to the punch, though, he was wasting his breath. For I was the only out-of-town critic attending the unveiling—despite industrious promotion by the college sponsoring it. Had the cabal gotten lazy—or was this its ultimate triumph?

### Convincing rapture

Whatever the reason, the critics missed out. For *The Celestial Sphere* is an exciting piece—convincing in its rapture, marvelously thun-

Percussion for *Sphere*: an important large choral work

derous at its climaxes, striking in its confident integration of chorus and orchestra. At every turn one senses, as one does in all choral masterpieces, the composer's delight at being allowed to work on a grand scale, to manipulate massive forces, in this case some 350-odd singers and a ninety-piece orchestra. How is it, one can't help but wonder, that major music organizations in the big cities have all but ceased giving us premieres of large-scale choral music, that an important piece such as *The Celestial Sphere* was performed not by the New York Philharmonic but by the Handel Oratorio Society of Augustana College, located in the small city of Rock Island, Illinois?

The answer, perhaps, has to do with the traditional nature of choral performances: as expressions of a community's collective life, its ability to perform massive feats for reasons other than monetary gain. Musically,

the Handel Oratorio Society has embodied Rock Island's collective spirit ever since its founding, a hundred years ago, by Olof Olsson, professor and future president of Augustana College and Theological Seminary. Olsson had visited London in 1879, where he attended a performance of Handel's *Messiah* and was overwhelmed. Returning to his school on the Illinois prairie, he started the society, hoping to use music as a means of communicating faith. To this day, the society has performed sacred music exclusively, including annual *Messiah* performances.

### An option for modernity

Its church affiliation notwithstanding, the society decided, in commemorating its hundredth anniversary, against commissioning a trendy piece by some established "church music" composer, and instead opted

*Continued on page 25*



# St. Louis Opera Theatre: West Meets East

“An Actor’s Revenge” unites kabuki and opera

**Frank Peters**



Photos by Ken Howard

Croft (far left) in *Revenge*: the strengths of the parent forms woven into a seamless fabric

To combine Western opera with kabuki, the Japanese dance-drama, is a novel idea. Opera Theatre of St. Louis produced a hybrid of this kind last June and it worked amazingly well. *An Actor’s Revenge* not only wove the strengths of its parent forms into a seamless fabric; it spoke directly to the midwestern audience, bringing ovations in one sold-out performance after another.

Minoru Miki’s score put a small ensemble of Western instruments in the pit, a koto and samisen at one side of the Loretto-Hilton Theater’s thrust stage, and kabuki percussion ranged alongside the podium so the player could watch the stage action.

*Frank Peters is music editor of the St. Louis Post Dispatch*

Miki conducted. The music was a delicate tissue supporting, or commenting on, the lyric drama that unfolded on stage. There were few concerted passages; one did not feel the presence of an orchestra as a discrete accompanying body. The clarinet traded sliding pitches with the koto. Wisps of Puccinian melody appeared and faded in Miki’s gossamer. Sound colors and rhythms moved over a broad spectrum.

**The remarkable Manuel Alum**  
Most remarkable of those sights was the performance of Manuel Alum in the central, and mute, part of the young Yukinojo. It is the role of a female impersonator in all-male kabuki. While portraying a beautiful woman, Yukinojo falls in love with a

real woman; it happens that she is the daughter of one of three well-placed citizens, persecutors of Yukinojo’s parents, whom Yukinojo has resolved to destroy. In bringing about their deaths he also destroys his beloved Namiji.

So Yukinojo must be at the same time a woman, a man in love, and a dangerous conspirator—feminine but never effeminate. Alum’s portrayal, in heavy kabuki make-up and costume, was a tour de force of the dancer’s art. On stage for most of the two-hour, twenty-three-minute duration of *Revenge*, Alum held unerringly to the fine line that gave tension and focus to the drama; so powerful was his presence that when he was absent from the stage it was felt as a vacuum.



Alum as Yukinojo: his absence was felt as a vacuum

His singing part was taken by Mallory Walker, the old Yukinojo, a repentant monk; he sits at one side in a reverie while memory fills the stage with a reenactment of his tragic vendetta. Walker's singing of the long, difficult part was worthy of the splendid dance performance.

Cynthia Clarey was an affecting, eloquent Namiji; her clear and supple soprano voice defined every note precisely. The felicities of this production seemed to accumulate and draw telling performances from everyone: William Dansby as Lord Dobe, Namiji's father; Scott Reeve as Kikunojo; Richard Croft and Gordon Holleman as Lord Dobe's doomed associates, Kawaguchiya and Hiromiya, and Gordon Bovinet as the lustful Shogun.

#### Keiko Nosaka, kotoist

The kotoist was Keiko Nosaka, Japan's leading virtuoso on the instrument. The kabuki percussionist,

Akikuni Takahashi, also supplied kabuki cries and calls for scenes of combat. An adviser and choreographer, Kinnosuke Hanayagi, came to St. Louis with his Japanese colleagues to rehearse the Western performers in kabuki movement.

Colin Graham was the director of *An Actor's Revenge*. To a considerable extent he is its creator. Graham's long-standing interest in Japanese theatrical forms influenced Britten's *Curlew River* (1964). In 1972 Graham visited Japan, attended kabuki dance-dramas, heard Miki's music and saw a movie version of the Yukinojo story. He commissioned the score for the opera he had in mind from Miki, and the libretto from James Kirkup. *Revenge* was first produced in London, in 1979, by Graham's English Music Theater, a successor to the Britten-Graham English Opera Group. It was highly successful with the public and the critics, but English Music Theater was sinking

under the effects of a withdrawal of its state subsidy, and *Revenge* was its last production. The St. Louis production, using the magnificent costumes from the London premiere, was the first in America and the first since the original production at the Old Vic theater.

#### "Fennimore and Gerda"

Another opera that St. Louis gave in its first American performance this season was Delius' *Fennimore and Gerda*. The score is first-rate Delius, but there have been few stage productions, because of the opera's talky, uneventful plot, its length (one act running to nearly two hours), and its extravagant scenic requirements. There is also an implausible final episode that Thomas Beecham, a champion of Delius' works, felt must be eliminated outright, even though it contains the only appearance in the opera of the character Gerda.

To make this work viable in St. Louis, its director, Frank Corsaro, had a lavish and continuous flow of scenic effects projected onto a convex scrim that hung around the thrust stage. There were more projections during the intervals Delius left for scenery-shifting, and sound effects interpolated when there were gaps in the orchestra score at these intervals.

The singers (Kathryn Bouleyn as Fennimore, Stephen Dickson as Niels, David Bankston as Erik, Kathryn Gamberoni as Gerda) upheld their parts persuasively, as did the orchestra under Christopher Keene's direction. The sumptuous music from the pit, the images that animated the scrim, and the shadowy presence of the singers behind it, were synchronized. They fit. It was an intelligent, highly professional job.

Yet the whole did not rise above the best of the parts, which was the orchestral score. And the least of the parts, the succession of soap-opera crises on which Delius' libretto is built, could not shed its essential tedium. The projections amounted to a welcome visual distraction, like the scenery in a movie. **MA**

# Cuba Reaches Out

"Música culta" emerges from post-Revolution isolation

**Nina Miller**

Since the early 1960s, we in the United States have known little about classical music activity in Cuba. The break-off of diplomatic relations with Cuba, and the subsequent economic blockade, created a parallel cultural blockade. In the '70s tensions relaxed somewhat; the Ballet Nacional, Conjunto Folklórico, Orquesta Aragón and other, primarily folk-oriented groups, began to perform in the U.S. However, with the exception of guitarist-composer Leo Brouwer, whose creativity spans the classical, folkloric, and jazz fields, no major Cuban classical artist has as yet visited the United States.

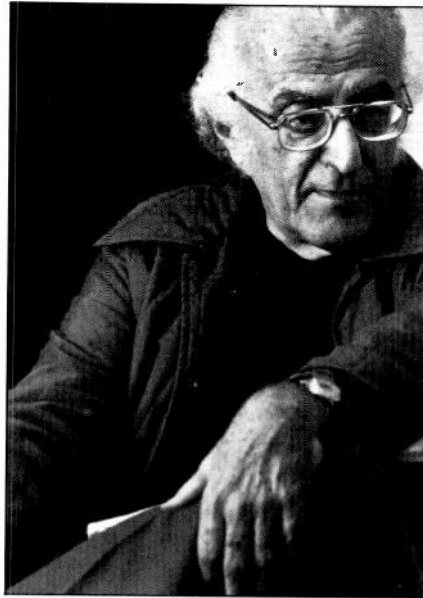
A partial lifting of travel restrictions and a budding tourist industry now facilitate a classical music jaunt to Cuba. Three weeks there last February on a theater assignment gave me a chance to sample some concerts and the opera in Havana.

## "Cubanismo"

For over a hundred years Havana was a key stopover point for touring opera companies on the Milan-New York-Buenos Aires circuit. After the Revolution these visits ceased, and a new era of "cubanismo" began—for the first time the Opera Nacional was a purely local affair, and a new staging of *Carmen* in 1962 kicked off the all-Cuban enterprise. Now there are guest artists again, frequently from the East European countries, fewer from Italy and Latin American countries.

I attended two performances of *Madama Butterfly*, sung in Spanish, as all opera is in Cuba. The artistic level of the first cast was merely adequate, the second infinitely higher. Jacinto

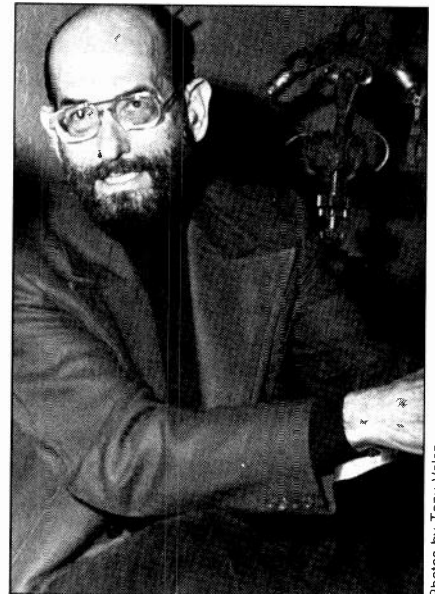
*Nina Miller, a singer/actress, is a freelance writer and publicist in the music and theater fields.*



**León: thrust toward research**

Zerguera (Pinkerton) displayed an attractive lyric tenor and a graceful acting style. Emelina López (Cio-Cio-San) and María Julia García (Suzuki) both showed strong, well-trained voices, and their acting was honest and specific. Ramón Calzadilla (Sharpless), one of the leading lights of the Cuban music scene, had the sound of a first-rank artist. His voice was powerful (even singing over a cold as he was at this matinee), with a many-faceted and glamorous timbre, and he acted with the somber dignity required for the role. The staging and lighting were conventionally appropriate, though the sudden spotlight at the moment of Cio-Cio-San's death seemed overdramatic.

The Gran Teatro García Lorca was not full at either performance, but the audience, which numbered many young people, was discriminatingly enthusiastic. The requisite crowd of cheering autograph hunters was waiting at the stage door afterwards.



**Gramatges: Afro-Cuban forms**

## The National Orchestra

A Sunday matinee concert by the Orquesta Sinfónica Nacional drew a near-capacity audience at the Teatro Nacional. Unfortunately, I missed the first piece, *Textures*, for prepared tape and orchestra by Juan Blanco, who is one of the most active electronically oriented composers in Cuba. (The frequent paucity of taxis in Havana can be extremely frustrating; I recommend allowing at least an hour to find a cab, or taking a bus, which is much more interesting.)

Cuba's renowned pianist and composer, Frank Fernández, was soloist in the Rachmaninoff *Rhapsody on a Theme of Paganini*. Fernández realized all the Romantic elements of this work with a toss-off ease and even traces of humor. Rumanian guest conductor Ovidio Baler's fiery musical presence seemed to galvanize the orchestra, which is stronger in winds and percussion than in the string section. They performed the César Franck D minor Symphony with intensity and tonal richness.

I attended a recital by another prominent Cuban pianist, Cecilio Tíeles Ferrer, in the grandly colonial "Martí" Library, which is set on the town square in Santa Clara, capital of Villa Clara Province. Each audience member sat in a high-backed, carved wooden armchair. I noticed a fair number of teenagers, and some old rural types in very plain but neat clothes.

Tíeles Ferrer preceded each piece with a short explanation. He possesses a bravura style and a mastery of dynamics which served him well in the Beethoven *Appassionata* Sonata, and he wove his way skillfully through the rhythmic complexities and esoteric colorations of two Cuban compositions, *Tres sonos sencillos* by Carlos Fariñas and *Tres preludios* by Harold Gramatges. Both works are examples of an evolved and sophisticated use of Afro-Cuban forms by contemporary composers. The Fariñas pieces etched the numerous variations possible within one form—the "son." Upon a compact framework, Gramatges turned his micro-cosmic expositions of Afro-Cuban dances into unique individualistic expressions.

#### Research & analysis

Interviews with Gramatges, musicologist Argeliers León, and Jorge Luís Pacheco, General Director of the Opera Nacional, helped answer some questions about the current state of "música culta" in Cuba, and the direction it is taking. A major thrust is the research and analysis of the abundant song and dance forms, developed over centuries of transculturalization of African, Spanish, English, and French models, which make Cuban popular music so rich.

Contemporary composers are strongly encouraged to employ these elements in their writing, to compose for small orchestra, soloists, and choral groups, and to integrate typically Cuban instruments, such as the tres and the batá drum, into classical music entities. Performances are assured by means of commissions for specific



Pacheco in the Gran Teatro foyer

events, and by sending composers, with their compositions, to festivals throughout the world. All this is part of the "massification of culture" now going on in Cuba. Gramatges noted that the Cuban public "is a public without prejudices. They react to new works, electronic works with new tonalities and new timbres, without previous notions in their minds."

#### The opera scene

The great Cuban opera has yet to be written. Meanwhile, deserving works from the past are being re-staged. *Patria*, written in 1897 by Hubert de Blanck, with a libretto by Espinosa de los Monteros dealing with political events preceding the Spanish-American War, was revived at the Opera Nacional in 1979. José Mauri Esteve's *La Esclava* (The Slave), written in 1921, is in the regular repertoire. Director Pacheco was particu-

larly enthusiastic about the planned Cuban premiere of Gershwin's *Porgy and Bess* sometime within the next five years: "We have to wait and see if we are going to do it entirely by ourselves, which we can do, or if we will receive some type of collaboration—if some of the interpreters of this work will come from the United States to share the staging with us."

Argeliers León reiterated this theme by describing a "lure" in the form of an invitation by Casa de las Américas, a major Cuban cultural institution, to instrumentalists from all countries to perform two concerts in Cuba—with the agreement that they play Latin American, and hopefully Cuban, music. One notices an eagerness to establish communication and to get attention and input from anywhere and everywhere in the world.

#### Education

Education of upcoming musicians is a keystone of musical development in Cuba. A somewhat controversial movement is a program involving hastily trained instructors who have been sent throughout the country, teaching the rudiments of guitar and other instruments to the general populace. These instructors continue their own studies, and though the project has been criticized as emphasizing quantity over quality, such instruction, it is hoped, will create a base of aficionados and a pool of potential professional musicians.

Among the professional training schools being developed, an outstanding one is the Instituto Superior de Arte (CUBACAN), which opened in 1976. I visited this school, located on the spacious grounds of what was once the golf course of the Miramar Country Club. It buzzes with hundreds of young students of theater, voice, instruments (the largest guitar enrollment of any school in the Latin American area), composition, dance, and the plastic arts. After three years of technical training, the students enter a two-year work/study phase, and then graduate into the mainstreams

of classical and popular music and dance, fine and commercial art. Though the "star system" is not encouraged, I was told the names of several students expected to set the musical world on its ear within a year or two.

### Recordings

A sampling of the classical records available in Cuba illustrates current musical trends. The historical research effort has produced a variety of records. One of the finest I found to be a recording of Esteban Salas's sixteenth-century Villancicos (Pastoral Chorales) by the Orquesta Sinfónica Nacional, soloists and chorus, directed by Guido López Gavilán. Esteban Salas, Chapel Master of the Cathedral in Santiago from 1764 to 1803, was Cuba's first real composer. His works are novel for their blending of the Baroque style with traces of the nascent Cuban folk songs. The orchestra plays cleanly and the singers' gentle vocal timbres and clear diction suit this music perfectly.

Iris Burguet's recording of nineteenth-century Cuban Vocal Music provides an opportunity to hear some long-neglected songs. While several are rather precious salon pieces, some, by José M. (Lico) Jiménez, Guillermo Tomás, Ignacio Cervantes, and others, show the resiliency of Cuban popular music prototypes, which, in this epoch of growing nationalism, often served as a basis for classical composition. Though her voice is not in its prime, Miss Burguet is an accomplished interpreter of the Cuban art song.

Ramón Calzadilla has recorded *Canciones y Romanzas Cubanas* (Songs and Cuban Romances). His voice sounds splendid on this album of songs by Gonzalo Roig, Eliseo Grenet, Ernesto Lecuona, Moisés Simons, Rodrigo Prats and others. Many have that "popular" touch; indeed most of these composers straddled the classical and the music hall, nightclub, and ballroom dance fields in their day. *Tambores*, a poem by Puerto Rican folk poet Luis Palés

### Augustana College Premiere

*Continued from page 20*

for a composer closer to modern music's mainstream—one, moreover, not noted for his cultivation of regular meters and easy-going diatonic melodiousness (of the sort, for example, that was heard last January in New York, when that eminent choral ensemble Musica Sacra premiered a lengthy work by Alan Hovhaness).

For the society's amateur singers to take on so rigorous a modernist as Charles Wuorinen, whose music has caused coyotes to howl even at modern music concerts, was asking for . . . well, work. Conceding that *The Celestial Sphere* was "perhaps the most demanding music the Handel Oratorio Society has ever faced," Donald Morrison, the society's music director, set up a Herculean rehearsal schedule. Beginning in January, it involved weekly rehearsals for full

Matos, set to music by Enrique Bonne, is a finely crafted work akin to Schubert. Calzadilla recently recorded fourteen more songs never previously recorded, with the combined accompaniment of a symphony orchestra and batá drums—another first.

Teresita Fernández, a well-known singer of the Nueva Trova (New Song) Movement, has composed poignant settings, in a classical mold, of the Ismaelillo poems of José Martí. With vibrant singing voice, she approximates the passionate declamation inherent in reciting Spanish poetry. The chamber orchestra is augmented on various songs by guitar, harpsichord, organ, and synthesizer.

Finally, Radio Musical broadcasts classical music country-wide eighteen hours a day. Live broadcasts of the Sunday symphony concert in Havana and other regular concerts are interspersed with special programming, and there are frequent announcements of upcoming musical events. **MA**

chorus; five additional rehearsals for each section; and nightly rehearsals during the final week. As for the score's symphonic interludes, the student orchestra (bolstered by additional players lent by the University of Iowa) performed them in a February concert, thus offering the local audiences a foretaste of the April premiere.

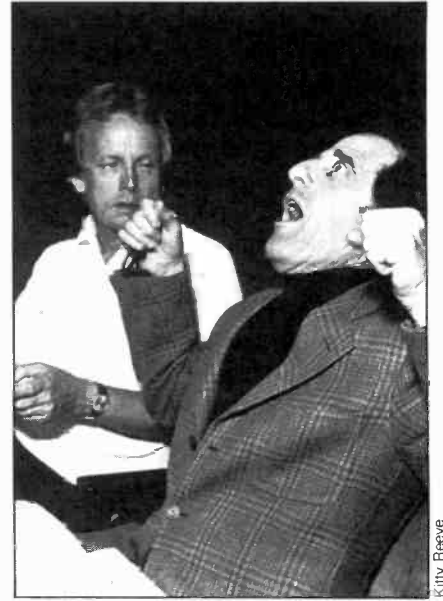
### Devotional fervor

Fortunately, *The Celestial Sphere* has a devotional fervor to warrant such an effort. Wuorinen describes the work, whose subject is the Pentecost, as "my divine service." It is structured somewhat oddly, in that both the opening and closing choral sections are settings of the same 1693 devotional poem, William Fuller's *Lord, What Is Man?* In between come two sections set to biblical texts—the first describing Christ's ascension, the second the events of Pentecost, including the descent of the Holy Ghost in the form of tongues of flame. The Fuller poem, a rather crabbed affair which describes man as a "worm," is solemnly set forth the first time around; heard again, following the Pentecost, its music becomes a joyous affirmation.

Some may find *The Celestial Sphere* a bit severe. There are no solo parts, no bouncing counterpoint. Wuorinen, never a terribly playful composer, doesn't engage much in word painting; still, he does have some slithery fun with the word "worm," and he adds a colorful (though overlong) stretch of tinkling, bell-like electronic music to describe the flames flickering over the heads of the Apostles. In short, *The Celestial Sphere* excites and fascinates in all sorts of ways. In this majestic choral/orchestral tapestry, Wuorinen has made a powerful statement and added to a repertory badly in need of replenishing. That I was the only visiting critic in attendance—what happened to you, oh Chicago, Des Moines, St. Louis?—is an indication that provincialism isn't always confined to the provinces. **MA**



Fleming, Rosenbaum, Perlman, Baker

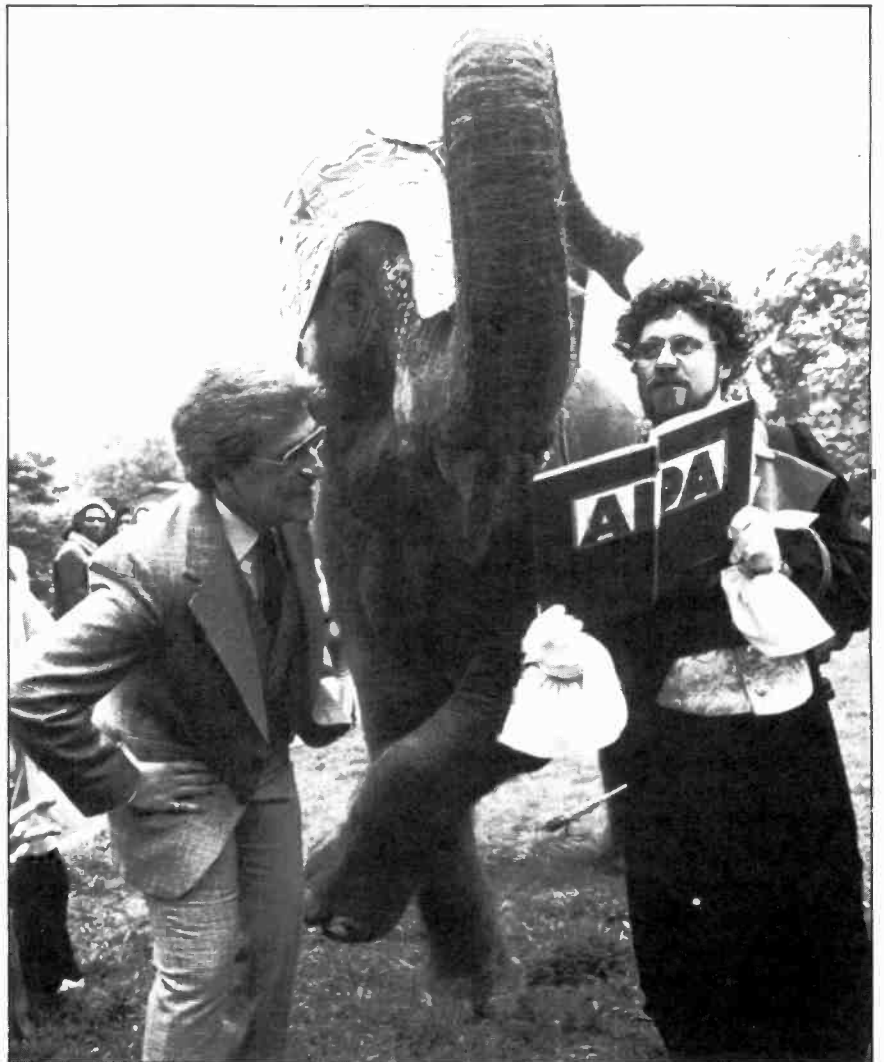


Jaeger, Foss

Kitty Reeve



Itzhak Perlman receives a round of applause and an enthusiastic handshake from *MUSICAL AMERICA* editor Shirley Fleming as he accepts the title of "Musician of the Year." Also on hand at the reception, held in the ABC headquarters in New York, were Steven I. Rosenbaum, publisher of High Fidelity/*MUSICAL AMERICA* (standing to the left of Perlman), and President of ABC Publishing, Seth Baker (far right). . . . Lukas Foss was besieged by a moment of artistic passion during a rehearsal of his *Night Music* at Lincoln Center by the Northwood Symphonette, Don Jaeger, music director. The piece, commissioned by that organization, is dedicated to the memory of John Lennon. . . . My-Thai, the elephant chosen by General Manager James de Blasis to "co-star" in the Cincinnati Opera Summer Festival production of *Aida*, practices his two-step for the Triumphal March. Bass-baritone Hal Thomas rode the stage-struck beast in the production.



de Blasis, My-Thai, Thomas

# IRCAM: Cold Beehive

Its 4X machine works for the post office too

**Martine Cadieu**

IRCAM, feverish beehive, cold beehive. Passion and lucidity. Science and music, theory and intuition. Pierre Boulez attacked by some, adored by others. Technology becomes music. Should one accept it or reject it? Xenakis, Jean-Claude Eloy attack and denounce. Luis de Pablo, Brian Ferneyhough have just completed their latest compositions there.

The schedule is so heavy that the studios are open at night. Composers who during the day work as teachers and researchers, work there in silence. A tourist walks down the staircase at the Place Beaubourg thinking that it's the Metro entrance. It's the meeting place for composers of all countries. A New York composer, very young, is responsible for the musical research, and is the composer of *Light*. His name is Tod Machover. He said:

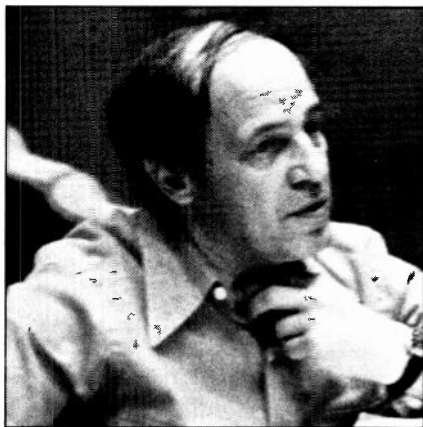
"In Paris, you can have all the kinds of musics. I had nostalgia for a center of music. To come together, to share philosophical and esthetic problems. My role is to help the composer who comes to work here, to see what is best for him to follow in his research. My days are divided between administrative duties (studying projects and budgets) and the artistic activities. We feel a certain lack at IRCAM: human thought is scarcely to be perceived, veiled by technology. We must unite the two."

## The machine 4X

Jean Kott is responsible for the laboratory for the "numerical handling of the signal," which is concerned with everything that deals

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*Martine Cadieu, who writes for a number of European music publications, is a music producer for French radio and television.*



**Boulez: intrigued by transgression**

with informational techniques as they relate to sound. Created at IRCAM, the machine 4X is capable of reacting immediately to human inquiry. It is a prototype which has gone beyond the purpose for which it was originally made. IRCAM's work begins to be of value to others. The musical investment begins to pay off. The airports, the French Railroad organization, the post offices request the 4X of IRCAM to produce some synthesis of signals. The Ministry of Industry is interested. Jean Kott says: "Technological progress has changed people's lives."

David Wessel is responsible for the teaching that goes on. He trains the "tutors" who, in turn, keep in touch with the composers and help them. Within IRCAM, Pierre Boulez holds his class associated with the Collège de France. The class is made up of composers, of trainers, of researchers. There exist publications in French and English, an informative documentation concerning the central computer and a record library with sound examples.

Nicolas Snowman is responsible for the Ensemble Inter-

contemporain. The studios concerned with various aspects of research are large and important; they offer "anti-concerts," often presenting new works. At the end of the series: a total of 40,000 listeners.

## The IRCAM pattern

This year IRCAM is different: Vinko Globokar, Jean-Claude Risset, Michel Decoust, Luciano Berio, have left. Boulez has taken on some very young associates like Ted Machover.

Pierre Boulez said to me: "IRCAM in 1981? What is important is to have a vehicle, a tool, in progress: Scientists, technicians as *permanent* participants. I personally think that it is better to have composers who come regularly for limited periods rather than stable, isolated composers here on a permanent basis. Those who come regularly invest everything in their work at a given moment. There must be a desire. That desire may be directed part of the time here, part of the time elsewhere. That is more valuable than a permanent attachment. We are in a transitional period: present-day language is difficult to manipulate. We are trying to perfect a language which speaks to composers. The further we may advance, the easier it will be to guide, to manipulate. Certain composers like the young Maiguascha (Ecuadorian) can work alone here. Others, such as Luis de Pablo, need a tutor, a technician. The work by Maiguascha will be given its first performance here next year.

"I would like to emphasize that IRCAM is not simply a studio. It is much broader than that. IRCAM holds exhibitions ("Paris-Moscow"), participates in retrospectives, con-

*Continued on page 40*

# Iain Hamilton's "Anna Karenina"

Coliseum premiere stirs admiration, coolly

**Edward Greenfield**



Pogson & Della Jones (as Dolly) in *Karenina*: the atmosphere made it memorable

Benjamin Britten was considering the subject for years, Janáček actually got as far as making sketches for an opera on it, but it is Iain Hamilton in his sixth opera who has actually achieved the aim of turning Tolstói's novel, *Anna Karenina*, into a really grand opera in the old-fashioned tradition. At the Coliseum in London the English National Opera gave it the most handsome of premieres. Tonal and tuneful, musically distinct from any of his previous operas, *Anna Karenina* succeeds to a remarkable degree in fulfilling Hamilton's difficult aim. "Opera has to make an instant appeal," he said. "Before anything else it has to be a good show, a gripping entertainment."

Earlier at the Coliseum the English National Opera had fair success with another of Hamilton's op-

eras, *The Royal Hunt of the Sun*, adapted from Peter Shaffer's play, and this time Colin Graham's production goes even farther towards making this "a gripping entertainment." For the first time since the opera company moved to the Coliseum, the big revolving stage (the biggest in London) was used, newly renovated. With evocative sets by Ralph Koltai based on spectral back projections—equally effective with a railway terminus, a ballroom, or a racecourse—this is a good show in every sense, a thorough re-creation in stage terms of Tolstói's novel.

### Detailed "Anna Karenina"

Maybe the adaptation is too thorough. With a long and complex novel, particularly a Russian one, one would expect an operatic adaptation to have a few jumps in the story, the sudden elliptical developments that are the very stuff of Russian opera and regularly have one attending

afresh. Mr. Hamilton avoids them completely. Writing his own libretto, he has been intent on explaining every detail meticulously. Understandably he has omitted completely the character of Levin, who in a sense in the novel represents Tolstói himself, but otherwise it is remarkable what he has managed to include. This very care does mean that the characters' emotions are explained less in terms of action and music than in what they say about their own feelings. It is an obvious failing, too, that the language of the libretto rarely rises about the pedestrian, and some of the pay-off lines have an uncomfortable flatness. This is the opera of the film rather than of the novel, and by some strange quirk the libretto itself is described on the title page as being "based on the play" by Tolstói.

Not surprisingly, *Anna Karenina* becomes rather too long an opera, a sequence of fifteen scenes in three acts. But there are plenty of memo-

*Mr. Greenfield is music critic of The Guardian.*



rable moments with rousing choruses of passengers at the station, ball-guests and racegoers, a whole series of pastiche numbers, dances and band music, and some very well-planned ensembles including one which you might almost regard as an all-male equivalent of the *Rosenkavalier* Trio.

#### Rich scoring, few tunes

The scoring (with triple woodwind) is rich, in keeping with the concept of an old-fashioned grand opera, yet in a way one wishes Hamilton had gone even further in allowing himself not just a flowing melodic line but the occasional heightening of melody *à la* Puccini. As it is, one goes away with no tune in the head except perhaps the hint of Ravel's *La Valse* which the composer says represents "redemptive love." The main motifs are skillfully handled, but in the end, with all this care, one finds it hard to be swept away emotionally.

The performers at the premiere were not to blame for this. Howard Williams, from the company's regular roster, was a dedicated conductor, and the Canadian soprano Lois McDonall, a member of ENO for many years now, made a most handsome Anna, though it was hard for her to make the character development seem anything but contrived. Similarly, despite clear, incisive singing, the tenor Geoffrey Pogson as Vronsky emerged as little more than a stock hero figure. In the end it was atmosphere rather than character that made *Anna Karenina* memorable.

#### First complete "Lulu"

If Hamilton's opera gave one a good evening out in the theater, that was also one's overall response—perhaps more surprisingly—to the first British production of Alban Berg's *Lulu* in its full three-act form. With sets by Timothy O'Brien consisting largely of corridors of wire-mesh (overtone of both a prison and a zoo) and a working elevator in Dr. Schön's apartment, Götz Friedrich's decision to update the story to 1930 or thereabouts intensified the element of dec-



McDonall and Pogson: praiseworthy attempts at characterization

adence. This bitingly sinister Kraft-Ebbing world was dominated by the red-faced animal trainer, who appeared whip in hand at each death. The dating also had the advantage of making the silent-film sequence in Act 2—central to the whole structure—seem entirely consistent.

There was also a flavor of 1920s Berlin cabaret in Karan Armstrong's seductive performance in the title role. If vocally she was not nearly so alluring as Teresa Stratas in Paris or on the DG recording, she was masterful on stage from the moment when, like Cleopatra out of her carpet, Lulu unrolled herself out of a black snake skin, culmination of the animal-training prologue. Equally strong was the Dr. Schön of Günter Reich (doubling as Jack the Ripper). It was not just that his acting was compelling but that he sang with such firm focus, bringing out the lyrical element in the score, which was a key element in Sir Colin Davis' fresh and incisive direction in the pit. If *Lulu* in its two-act form seemed gratuitously

repellent, paradoxically the extra violence of Act 3, by presenting a focus in Berg's complete plan, makes the result more sympathetic, more moving. With Davis, too, one registers not how aggressive this score is but how lyrical, how sensuous.

#### Glyndebourne's "Figaro"

The start of the Glyndebourne season brought a tribute to Carl Ebert, who died in 1980 aged ninety-three. It was exactly forty-seven years earlier that this improbable opera house in the country opened its doors with Mozart's *Le nozze di Figaro* conducted by Fritz Busch, with Ebert's production setting new standards for Mozart in Britain. It was that opera which again opened the 1981 season in the production by Sir Peter Hall—first seen in 1973—which may not quite emulate the standards of Ebert, but which even in the hotly competitive world of the Eighties, when Mozart is being done everywhere, has a distinctive flavor. The old Glynde-

*Continued on page 39*

# Prague Spring No. 36—A Largely Czech Affair

The Eastern bloc dominates, in a busy three weeks

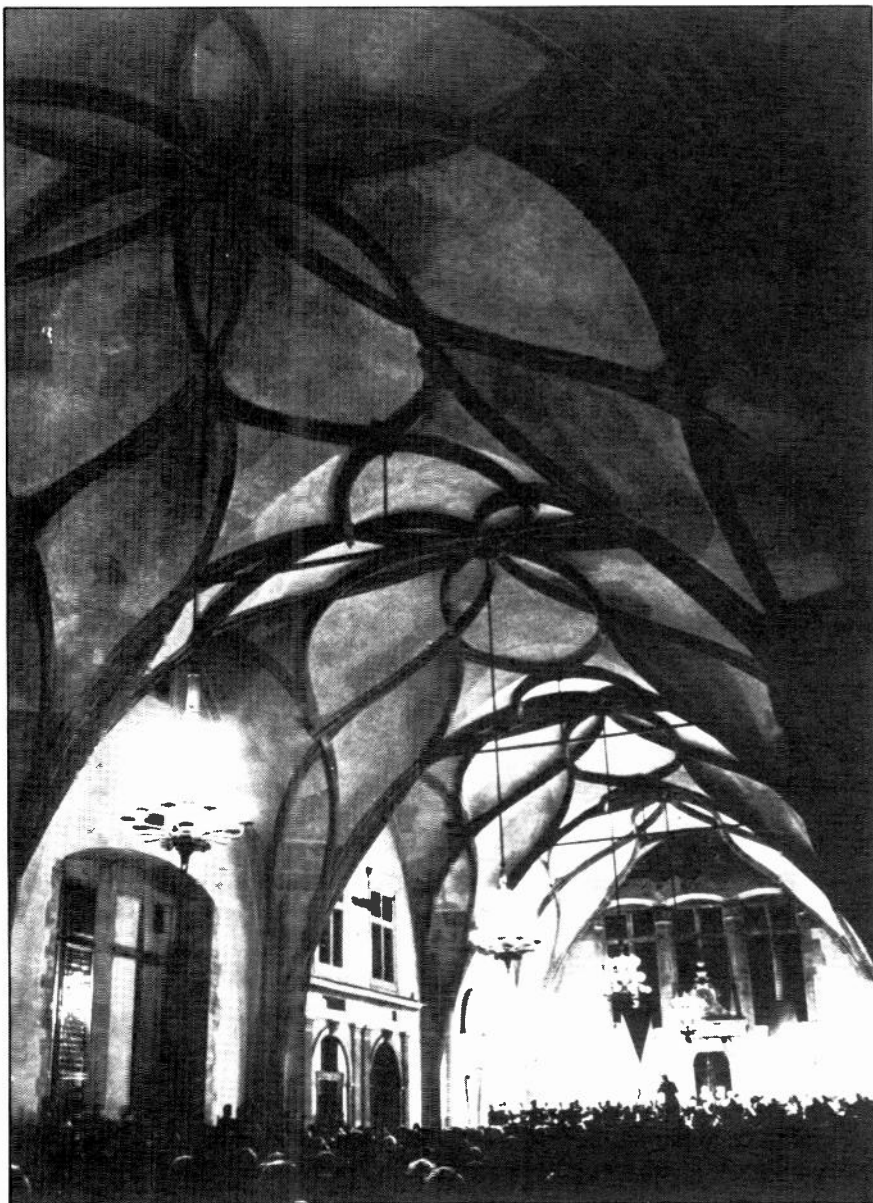
**Barbara Hampton Renton**

Festivals of music seem to spring up everywhere nowadays, but one of the most famous and long-lived is the Prague Spring. Under the slogan, "Towards peace, friendship, and understanding between nations through music," the entire capital of Czechoslovakia devotes itself each year to three weeks (May 12–June 4) of intense musical activity, with festival banners, posters, and placards everywhere, even in the grocery store windows.

The festival's participants this year were drawn largely from Czechoslovakia (six of the ten symphony orchestras; eighteen of the twenty-three chamber groups). Most of the remainder came from the Soviet bloc countries, with a small percentage (mainly soloists and guest conductors) from Western Europe and the Near East.

## Czechs to the Fore

The programming directly reflected the nationality of the participants, with Czechoslovak composers predominating, especially those of the twentieth-century mainstream. Three composers' works were highlighted: Shostakovich, for the seventy-fifth anniversary of his birth; Bartók, for the centennial of his birth; and Bohuslav Martinů because of the concurrently held international musicological conference "Martinů in the eyes of today." Overall, proportionate representation was given to all periods of music, from Renaissance to contemporary; and to all genres—solo songs, choral works, symphonies, sonatas, concertos, op-



The fifteenth century Vladislav Hall of the Prague Castle

eras, and ballets. On hand to take it all in were a large number of critics, conductors, music publishers, impresarios, and radio and television producers. Although it was impossible to hear everything because of the simultaneous scheduling of three or more events, a few festival-attenders were

undaunted; they simply attended the first half of one concert, then sped across the cobblestoned streets during the intermission to catch the second half of another.

Prague heard several outstanding performers this year. Among them was Viktor Tretyakov,

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*Barbara Hampton Renton is a musicologist specializing in Czechoslovak music. As director of the research center, Domus Musicae Slavicae, she travels often to Eastern Europe for research.*



Lapšanský: deserves wider hearing



Tretyakov: plays as one possessed



Zimerman: exciting recitalist

one of the most distinguished of the younger generation of Soviet violinists, whose two appearances confirmed his advance reputation. Tretyakov plays as one possessed, yet with complete mastery of technique used with keen intelligence. Krystian Zimerman, the prize-winning Polish pianist who has appeared in the United States, proved to be a popular and exciting recitalist, as did a young, comparatively unknown pianist from Slovakia, Marian Lapšanský, who deserves a wider hearing. Also popular was the concert by the Czech

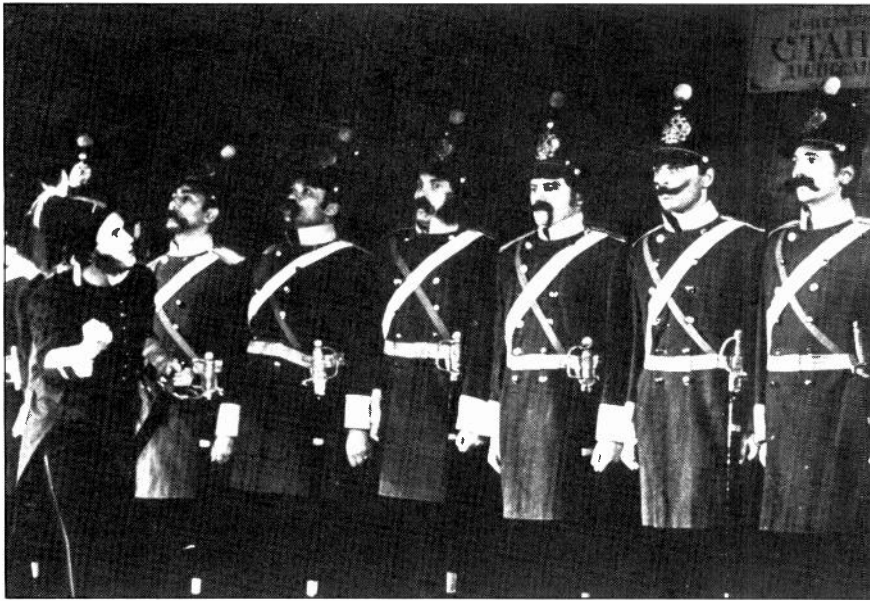
harpsichordist, Zuzana Ruzičková.

The phenomenal teenage violinist Anne-Sophie Mutter, playing to an overflow crowd, proved a disappointment in her performance of Mozart's Concerto No. 5 in A (K. 219). She had problems with intonation and rhythmic inflection, playing almost with indifference toward the accompanying Prague Symphony Orchestra. The solo recital of tenor Nicolai Gedda packed Dvořák Hall beyond capacity. Although he displayed his intelligence as a sensitive interpreter and vocal technician in

songs by Wolf, Liszt, and Dvořák, Gedda was not able to project the fullness of tone he has previously shown, and his considerable acting gifts were rendered futile by inadequate stage lighting.

#### A surprise entry

Among the chamber groups, the Festival Strings Lucerne excited advance interest. Rudolf Baumgartner, one of its co-founders, conducted (without baton) with great energy, keeping tight control over the well-rehearsed and instantaneously respon-



A scene from *The Nose*: a stylish, ingenious production

sive young players. Josef Suk, the well-known Czech violinist, was not an ideal guest soloist with this ensemble in two concertos by Corelli and the Concerto in G attributed to Haydn. Suk's style of playing is unsuited to these works and his rapidly executed passages sound rough to the ear. In long, lyrical melodies, however, his tone can be sheer beauty.

Many other fine chamber ensembles appeared, presenting the best of their repertoires. A surprise entry was the young Košice Quartet from Slovakia, which gave a daring rendition of the Debussy String Quartet, and a vibrant reading of the Shostakovich Eighth Quartet in C minor.

There were several notable orchestra performances, beginning with the opening concert: the ritual playing of Bedřich Smetana's symphonic cycle, *My Country*, by the Czech Philharmonic under Václav Neumann. The fifteenth-century Vladislav Hall of the Prague Castle, with its huge cross-vaulted ceiling and high arched windows made an impressive setting, aided by the striking effect of a thunderstorm during the last turbulent movements. The same orchestra, under guest conductor Aldo Ceccato, played later with verve and precision, especially in Mussorgsky's *Pictures at an Exhibition*.

The Gewandhaus Orchestra of Leipzig under its conductor Kurt Masur gave two different programs to standing room only. On one program was the festival's only world premiere, the *Prague Organ Concerto* by the East German composer Ruth Zechlin. An unusual work in the relationship of the solo instrument to the orchestra, Zechlin's concerto exploited almost exclusively the organ's capacity for sustained tones and iridescent, shimmering colors made by trills and seconds with added tremulant. Against the sustained tones and trills, the orchestra became the focus of interest, with several striking passages, notably one for timpani at the end of the first movement.

An unexpected hit was the Katowice Polish Radio and TV Orchestra under the baton of twenty-nine-year-old Jacek Kasprzyk, who also took the place of Krzysztof Penderecki at one performance. The impressive performance of Mahler's First Symphony roused the audience to a high pitch of enthusiasm.

#### Operas pro & con

Operas proved less popular than the concerts, playing to houses only two-thirds full, with two notable exceptions: the annual performance of Mozart's *Don Giovanni* in the Tyl

Theater where it premiered 190 years ago; and the Prague premiere of Shostakovich's *The Nose* by the Moscow Chamber Opera in the same theater.

This year's *Don Giovanni* was Sherrill Milnes, the only American performer at the festival, and eagerly anticipated. Yashuko Hayashi of Japan was Donna Anna, with the rest of the cast from the Czech National Opera repertory production. The small stage of the Tyl theater and a virtually unknown cast and production proved no obstacle to Milnes, who gave a superb portrayal; his voice never seemed better. The scenes between the Don and Leporello seemed so well-paced, so assured, that even the recitatives were endowed with extraordinary life and meaning. Karel Berman, as Leporello, is a jewel of a singer-actor. He and Milnes played with such energy and gusto that it was possible to overlook some poor singing by a few others in the cast.

In a stylish and ingenious production of *The Nose*, the Moscow Chamber Opera literally kept everyone's eyes and ears glued to what was happening. This company of predominantly young members sang well, was well-rehearsed in complex ensemble stage movements, and highly skilled in mime and dance.

Three operas of some significance met with lukewarm receptions. One was the Czech premiere of Prokofiev's *Angel of Fire*. Whether the fault was in the production by the Czech National Opera, or in the opera itself, musical and dramatic interest flagged, especially in the final scene which, instead of being a wild climax, became only an interminable cliché. For the most part, the non-Czech audience, lacking program notes in translation, had no idea what was happening. Smetana's opera, *The Secret*, performed by the same company, suffered for similar reasons. Despite the lively performance and some fine singing by Nadia Sormová, Dalibor Jedlicka, and Miroslav Kopp, the charming, tuneful Czech comedy met

*Continued on page 39*

# Zagreb's Music Biennale No. 11

Wit has replaced pomposity

**Priscilla McLean**

Imagine a fairytale opera sung and acted by clowns; two performers in pink body suits encased in a musical clock with stuffed birds and animals; three puppet-like comic performers on an unusual array of wooden percussion instruments; several mime groups and circus "street-theater" performers; a still-life opera of perverts. Such an atmosphere illuminated the eleventh international Music Biennale (Festival of Contemporary Music) that took place May 9-16 in Zagreb, Yugoslavia.

First held in 1961 under the direction of Milko Kelemen, the Music Biennale was formed to expand the cultural horizons of post-war Yugoslavian composers. It has grown to become one of the very few major new-music festivals in Europe, and has commissioned and/or performed works of virtually every major contemporary composer. Recent festivals have been turning more toward younger composers and adding more local new music, perhaps due to general economic problems throughout Europe, but also from a desire for fresh ideas and new faces.

## A timely theme

Each Biennale focuses on a theme, this year's being "theatricality and visualization"—a timely one indeed since it mirrors a recent European trend toward greater communication with the audience through a more accessible musical language, and the desire to explore European roots in street theater, traveling com-

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*Priscilla McLean, composer and critic, resides in Austin, Texas. With her husband Barton she tours in the U.S. and Europe as The McLean Mix, performing their own instrumental and electronic music.*



Photos by Davor Sitar

Poore in *Tuba Mirum*: basically grim but fantastically realized concepts.

poser-performers, and the colorful acting, dance, and costume derived from the medieval past.

This year's Biennale, directed by Igor Kuljerić, presented a colorful and varied series of programs, enjoyed by enthusiastic (and often too noisy) audiences participating in five or six hours of continual new music per day. Halls were crowded even at 1 a.m. on the eighth day of the festival—listeners undaunted by the

marathon of choices: three operas, three full and three chamber orchestras, three ballet companies, and a deluge of smaller ensembles or soloists from ten different countries, including the U.S. and Canada.

Sixty-three composers from twelve countries were represented. Of these, twenty-three were Yugoslavs, a perhaps too-liberal sprinkling of native new music, not all of which lived up to the quality of the rest. The Yu-

goslav music was often less visual and in conservative, less interesting musical styles. Notable exceptions were the late Branimir Sakač's highly textural *Matrix Symphony* with organ, compelling narration, and folk melodies, and Milko Kelemen's orchestral work *Magia* (1977), revealing intricate rhythms and trance-like repetitions, inspired by Mexican culture.

#### Zimmermann's "Schuhu . . ."

One of the week's highlights was the three-act opera (1975) by Udo Zimmermann (East Germany) entitled *Schuhu and the Flying Princess* and performed by the Dresden State Opera. The production was magical, with superb sets, costumes, fine singing, and a vivid musical score that used echo and repetition in complex textural interweavings as well as in simple lines. The libretto, based upon a fable by the poet Peter Hacks, describes the wanderings of a Schuhu, a kind of Peter Pan child-man bird, who is "wiser than ten thousand Mesopotamian scientists." Puppets, smiling paper moons, a stage calliope, jests and clowning abound. The opera won a long standing ovation.

Another "Spectacle" was the production by Trevor Wishart, a young composer from York, England, who with his band of three performers (Melvyn Poore, tuba; Kathryn Lukas, flute; and Martin Mayes as improviser on the French horn in between pieces) put on three theater works of black humor. (There was hilarious appreciation from the few English-speaking members of the audience, and bewilderment from the others.) Wishart's ideas are basically grim: humanity crushed by technology and bureaucratic thought control. These concepts are realized through fantastic and stifling tuba mutes (in *Tuba Mirum*), boxes filled with "technologically" taped flutes confusing the improvising soloist (in *Fidelio*), and an Adam and Eve (the tubist and flutist in body suits) trapped in a "utopian" giant music-box clock with stuffed birds, animals



*Schuhu*: the production was magical, the score vivid

and "rain" (in *Walden II*). The integration of message, wit, and music made for a memorable late evening.

#### Theatricality

Other groups contributed to the theme of theatricality. The Ballet of the National Theatre of Serejevo performed *Kreature* by Japanese composer Shin Ichiro Ikebe—a dance of conception and life using texturally rich orchestral music and a setting which included a papier-mâché moon and huge mobile balls. The Le Cercle trio from Paris combined superb mime-acting, humor, and musicality in Mauricio Kagel's *Dressure* for Three Hooligans and Wooden Instruments. And there were stunning dramatic productions by the Italian Camerata Strumentale of Ligeti's *Aventures* and *Nouvelles Aventures*.

Of three seemingly endless "Non-Stop" concerts during the week, one was devoted to electronic music, which featured the only two American composer-performer groups. Daniel Lentz (California) with his pianist Gary Eister presented a forty-five-minute hypnotic, repetitive, amplified work entitled *Dancing on the Sun*, to the occasional accompaniment of thrown green paper balls by the uncomprehending, very noisy audience. At midnight, anyone still awake (and considerably quieted

down) could hear the McLean Mix (Barton and Priscilla McLean from Austin, Texas) performing their virtuosic music for piano and tape.

Another North American group, especially assembled for the festival, was Soundstage Canada, a group of about twenty artists presenting varied works of eleven Canadian composers. Unfortunately this reviewer, due to performance conflicts, was unable to attend their two ambitious concerts.

#### Current trends

How did the 1981 Zagreb Biennale reflect current trends in contemporary music? One of the main threads seemed to be the new awareness of, and growth in, the audiences, brought about by more appealing performances—visually, dramatically, and musically. Pomposity and intellectual posturing seem to be (almost) passé—perhaps humor and a sense of the fantastic being their successors. Apart from that, and to quote from director Kuljerić, "certain recognizable schools . . . [are] giving way to an increasing number of independent musical artists who, in building up their own artistic micro-world, are stretching to the very extremes the broad spectrum of possible answers to the question: what is contemporary music today?" **MA**

# Mexico's Cervantes Festival

An array of international talent sparkles south of the border

**Glenn Loney**

“Beverly Sills sang here in *The Barber of Seville*, but nobody knew who she was!” The speaker was an excited festival-goer at the opening of the Hungarian State Opera's two-day engagement in Guanajuato, Mexico. There may be a certain justice in the fact that Guanajuato hadn't heard of one of New York's most beloved opera stars: after all, New York hadn't heard of Guanajuato either. For the most part, it still hasn't—but that should soon change.

And why, you may well ask, would Sills want to sing in some out-of-the-way Mexican town no one ever heard of? Let alone the enigma of why the Hungarians would traipse half-way round the world, exchanging goulash with paprika for veal with chili-peppers.

The reason is the FIC, or Festival Internacional Cervantino, which this year in late April to mid-May celebrated its ninth season, in which performance groups from North, Central, and South America shared a crowded schedule with notable troupes from Europe, Asia, Africa, and Australia. Named in honor of Spain's great novelist, the annual festival somewhat resembles that of Edinburgh in its successful attempt to assemble a three-week program of outstanding interpreters of music, dance, and the word—sung or spoken. In 1981, however, it outdid Edinburgh in the number of fine ensembles, operating on a handsome budget of well over \$3 million, not counting incidental services and subsidies from a number of Mexican governmental departments.

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*Glenn Loney writes frequently on musical matters here and abroad.*



**Kleiber: his forceful, frenzied conducting triumphed**

## Bartók salute

For opera buffs, the program was rather thin (only two companies took part), but music in general was the heart of the programming, since it speaks a universal language. The Chamber Opera of the Teatro Colon of Buenos Aires had not yet appeared when I reluctantly left Guanajuato, but the Hungarian State Opera had performed its three-part Bartók anniversary salute—*Bluebeard's Castle* and the ballets *The Wooden Prince* and *The Miraculous Mandarin*—to acclaim. I'd seen this bill in Budapest in 1974, directed, designed, and choreographed by the same talents, so its attractions weren't unfamiliar. But there were some changes.

For *Bluebeard*, designer Gábor Forray offered Cervantino audiences a stage picture much more stark and oppressive than his former decors in

Budapest, where a great golden network was backed by a deep blue eye, with symbolic silver keys and menacing swords appearing and disappearing from the flies as Bluebeard's inquisitive wife pressed him for answers she should not have sought. On the historic stage of Guanajuato's Teatro Juarez—which was begun in 1873 and is said to be Mexico's most beautiful theater—what the spectators saw was a mass of long, thick, hanging rhomboids, rather like great ice crystals, which could be lit from within or without. As Judith, the wife, explored and pried about the castle, one or more of these forms might rise, letting her look or move deeper into the secrets of the mysterious fortress—a metaphor for Bluebeard's heart.

Visually, these decors and ingenious lighting changes worked a curious spell, but András Mikó di-

rected the opera's two characters with a minimum of movement—meaningful or otherwise. Fortunately, Gyorgi Melis (Bluebeard) and Katalin Mészoly (Judith) were in fine voice, so all the urgency, all the passion, all the sadness, was effectively projected through the voices. Even accepting the limitations of Mikó's uninspired staging, some of which seemed merely aimless strolling or turning, there could have been more physical demonstration of the emotions that the music and words so strongly urge on the interpreters. But no! Now and then, Judith even seemed to be inspecting the scenery for wrinkles, or waiting for a train. Given this level of dramatic involvement and visual realization by the performers, the opera might just as well have been offered in concert. The lyricism of *The Wooden Prince* and the eroticism and violence of *The Miraculous Mandarin* more than made up, however, for the weaknesses of the opera.

### Teatro Juarez

In any case, a visit to the Teatro Juarez is always a treat. Outside, in the midst of an eighteenth-century colonial Baroque Mexican city, the theater is a Beaux Arts monument, complete with eight life-sized bronze statues of the Muses on its cornice and a broad flight of stone steps sweeping up to its noble columned porch. Inside, the auditorium is a riot of color, its design being predominantly Moorish-Fantastic. It almost eclipsed Carlos Kleiber, but his forceful, even frenzied conducting of the Vienna Philharmonic triumphed over the milieu. The best box-seats, right next to those of President Lopez Portillo of Mexico and his wife, who is the Patroness of the Cervantino festival, cost only about \$18. At the top of the theater's five horseshoe-shaped rings, vision is impaired, so the seats are only a bit more than \$2. Students pay half price.



The Moroccan Ballet: one of the many international groups

Considering the relatively low prices of Mexican travel, food, and lodging, the Cervantino is certainly the "affordable festival." It cost only \$5 to hear Birgit Nilsson and Mexico City's Philharmonic—conducted by Fernando Lozano—fill the vast spaces of the old Jesuit Church (which is reminiscent of Salzburg's Cathedral in size and baroquery). "*Dich, Teure Halle*" caused some of the pigeons flying about the high vaults of the church to join in briefly, but the concert was entirely Nilsson's triumph. Some notes were glorious, made more so by the marvelous acoustic of the sanctuary. Others had seen better, happier days. For pianist Gyorgy Sandor, the pigeons went wild; both he and Chopin went down to defeat under a hail of pigeon coos. (Next year, they ought to have a pigeon-shoot before such concerts.)

### Groups & soloists

Among the many internationally known groups invited to the Cer-

vantino were the New York Philharmonic, the Comedie Française, the Mozarteum Orchestra, the Teatro Stabile of Genoa, Japan's Sankai Juku ensemble, and the ballet companies of Australia, Stuttgart, Morocco, the Ivory Coast, Bali, and Turkey, along with the Kathkali of India, the Martha Graham company and, of course, the Folklorico de Mexico. Among the soloists were Joan Baez, Gilbert Bécaud, Gilda Cruz-Romo, Nelson Freire, Bruno Leonardo Gelber, Yehudi Menuhin, Rudolf Serkin, Ingrid Haebler, Francisco Nuñez, and Oxana Yablonskaya.

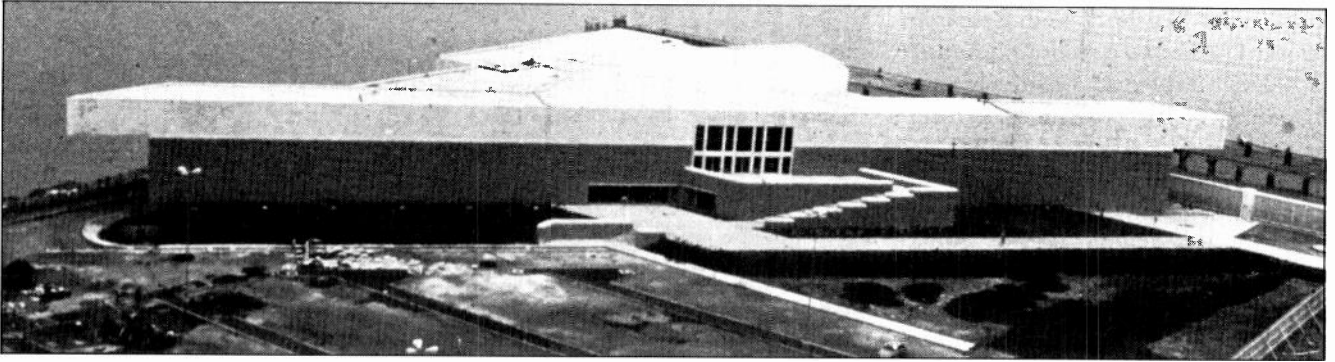
Surely, with such programming and such bargain ticket prices, music-lovers in all the Americas would be well advised to forget about Salzburg's high prices and discover Mexico's Cervantes Festival, the largest of its kind in the new world. It is a testimony to Mexico's determination to provide cultural leadership for the Hispanic nations of the Western Hemisphere. **MA**



# A National Center for India

New performing arts complex will "link tradition and modernity"

**Sorab Modi**



The Tata Theatre: endless plans are in the making for the umbrella organization of the arts

In one of India's ancient texts, the following conversation is reported between a King and a Sage:

KING: O sinless one, teach me the methods of image-making.

SAGE: One who does not know the laws of painting can never understand image-making.

KING: Then, O Sage, teach me laws of painting.

SAGE: That is difficult without any knowledge of the technique of dancing.

KING: Then kindly instruct me in the art of dancing.

SAGE: That is difficult without a thorough knowledge of instrumental music.

KING: Then, O Sage, teach me the laws of instrumental music.

SAGE: But the laws of instrumental music cannot be learned without a deep knowledge of the art of vocal music.

KING: If vocal music be the source of all arts, reveal to me, then, the laws of vocal music.

It was perhaps to this story that India's Prime Minister, Mrs. Indira Gandhi, alluded in her speech

*A native of Bombay, Mr. Modi has been Western Music critic of the Times of India and a regular music commentator for All India Radio. He has also broadcast over RAI and other European networks.*

inaugurating the impressive Tata Theatre of the National Centre for the Performing Arts in Bombay on October 11, 1980. Mrs. Gandhi added, "The artist looks to the government for help and yet resents it. With our multifarious problems, the role of government [in the arts] can only be a limited one. It is organizations like the National Centre for the Performing Arts which can fill the gap and give enlightened patronage. The Performing Arts Centre could be a valuable catalyst in creativity and a meaningful bridge between tradition and modernity."

Like its predecessors in the United States, Lincoln Center and Kennedy Center, India's NCPA has been years in the making; a few more years will be required for the entire project to take concrete shape. The idea of establishing a National Center was developed in 1966 and its principal sponsor was the industrial house of TATAs. Though the word "performing" is part of the name, the idea as conceived by the sponsoring committee headed by J.R.D. Tata and Jamshed Bhabha seeks to make it a collective for all the art forms.

## The Johnson-Harris team

From the outset the sponsors were determined that the NCPA complex should be the finest possible

from every standpoint. As Jamshed Bhabha says, "the hard-won resources of the center will be utilized to make its auditoriums, library, studios, and workshops as efficient and functionally successful as possible. It is the aim of the trustees to have artistically designed buildings. From the beginning we had vowed that we would build an auditorium where the audience could hear our delicate Indian instruments and voices without the customary recourse to electronic amplification. Our thanks to two men: architect Philip Johnson and acoustician Cyril Harris."

The Tata Theatre is specially designed to meet the needs of Indian music and dance. After spending many days in India listening to indigenous music and seeing Indian dance *in situ*, so to speak, Johnson was convinced that a theater for Indian requirements should have a fan-shaped auditorium with a thrust stage. Because of the shape, there are only sixteen rows in the 1,040-seat theater, which is divided into five blocks of 208 seats each. Neither Johnson nor Harris charged their professional fees, and the office costs of preparing the architectural drawings and details were covered by a grant of \$200,000 from the Ford Foundation. Johnson and Harris are reported to have told the trustees that

because of the enormous amount of hand labor involved in the construction, they could not have built a theater like this one in Europe or America for any amount of money.

By 1975, the NCPA already opened its Teaching and Research block. This houses a recording studio, a 220-seat theater, and a library with listening facilities. The recording equipment was a gift of UNESCO. Apart from this, the NCPA received the gift of a mobile recording van from the JDR 3rd Fund. The studio and the recording vans (there are two, now) have enabled the NCPA to record much for its archives, both in the field and in the studio. Particularly significant are the recordings of the senior musicians who have very little available commercially or in the archives of the All India Radio. A couple of these musicians were in their late nineties. The NCPA also publishes a quarterly journal dedicated to the arts.

#### Research & creativity

More performance is not the credo of the founding fathers of India's National Centre. Their idea is to create a central organization which will guide research and creativity, and provide a window for the arts. The NCPA will thus complement the work being done by the three governmental academies—the Sangeet Natak Akademi (music and theater), the Lalit Kala Akademi (painting and sculpture), and the Sahitya Akademi (literature).

In the years ahead, the trustees plan to add a second and larger teaching and research block with an experimental theater, an academy of dance, a film theater, and bigger and better library and listening facilities. A gallery for contemporary Indian Art, to house the collection donated by a Bombay cotton merchant, will also rise within the NCPA complex. There will be another auditorium, of two thousand seats.

The site of the NCPA is right on the shores of the Arabian Sea. The entire construction is on an eight-acre



The auditorium of the Tata Theatre

site of reclaimed land. While the sponsors paid for the massive land fill, the State of Maharashtra (Bombay is the state capital) has leased the eight-acre lot to the NCPA for ninety-nine years on an annual rental of Re.1.00 (about twelve cents annually). This indicates the support that is offered at every level in the unique project. While the Tatas sponsored the center, today many of India's other industrial houses have come forward with substantial donations in cash and kind.

#### The guiding hands

Any project of this dimension can only be as effective as the people who run it. The committee responsible for the day-to-day operation of the NCPA is headed by Jamshed Bhabha. The executive director is Dr. Narayana Menon, former director general of All India Radio, past president of UNESCO's International Music Council, and noted musicologist. The other trustees are all names prominent in the various disciplines—drama, film, dance, fine arts, literature. The international advisory committee includes, among others, S. Dillon Ripley II, Yehudi Menuhin, and the Earl of Harewood. (André Malraux was also on the committee.) Ripley has expressed the hope that the NCPA should not become an international showcase for visiting art-

ists. "It should be the center for the preservation and conservation of the art forms of India. It should be a dynamic, active cultural center giving new stimulus and new leadership in every sphere. Being connected with the Kennedy Center, I hope that there will be areas of collaboration between the two institutions."

To mark the opening of the Tata Theater, the NCPA organized a mini-festival stressing the Arts of India and presented such names as Bismillah Khan, Yamini Krishnamurti, Subbulakshmi, Mogubai Kurdikar, Kalidasa's masterpiece of drama *Shakuntala*, and Briju Maharaj. To give the inaugural festival an international character, the Gulbenkian Orchestra came from Portugal, the Azerbaijan Puppet Theatre from the U.S.S.R., and a group called Southern Music from the U.S.A.

It would be fitting to end with words from Mrs. Indira Gandhi's speech. "In all things, howsoever fleeting, there is a spark of eternity wanting to be recognized and enshrined in memory. It is the sum total of such experiences that makes for the richness of the human personality. To the Centre and its future work, I give my good wishes. We expect much from it."

Indeed, Bombay and India expect much from the National Centre for the Performing Arts. **MA**

## Prague Spring

Continued from page 32



The Tyl Theater

with indifference. It should, however, be seen; it's a delight. *Mirandolina*, a rarely performed opera by Martinů, was also completely incomprehensible to most people, who could not help but be distracted by the actions of six female dancers who pushed, pulled, and carried, in nicely choreographed motions, the sections of the unit set. *Mirandolina* needs another production in order to be fairly heard.

### "Messiah"

Performances of Handel's *Messiah* may not be remarkable to most people, but they are rare in Czechoslovakia. Tickets were not to be found in the whole of Prague for the 8,000 unreserved places on the rough wooden benches temporarily set up for the two performances in St. Vitus Cathedral. Hundreds of people also stood patiently in the aisles and rear for the three-hour concert: a sight almost as awesome as the immense Gothic nave itself. The Brno State Phil-

## FSU's New Music

Continued from page 19

responsible only to his own personal artistic needs? Are performers (and everyone else involved with the recreation of new music) responsible to every composer who approaches them, or are they responsible only to those with whom they share an aesthetic point of view?

With questions of such lofty ideology, conclusions are hard to come by and, naturally enough, there were none forthcoming in Tallahassee. But at least the discussion triggered a free-flowing dialogue among the attendant composers who up to this time had been somewhat reclusive and cliquish; if they continue to debate these important issues at their home-base schools, then the effects of this first biennial Festival of New Music will surely resonate far beyond the borders of the Florida State University campus. **MA**

harmonic played even better than usual under guest conductor Edgar Seipenbusch, and Josef Veselka had trained the Prague Philharmonic Choir well in lightness and clear articulation. Of the four soloists, tenor John Breaknock, soprano Louise Bobabaliano, and bass Hermann Christiann Polster, performed with excellent technique, tone, and style, but the alto Christina Angelaková was not quite adequate. In sum though, this was a *Messiah* to remember—sonorous, yet clear and smoothly flowing—a tapestry of richly colored intertwined lines that seemed suspended in an atmosphere of reverence and intense concentration.

The Prague Spring Festival has now closed its thirty-sixth consecutive season with a fine record: some magnificent moments, some gallant but interesting tries. Native Czechs never fail to urge friends and acquaintances: "You must come to the Prague Spring!" Their pride is justified.—

**MA**

## London & Glyndebourne

Continued from page 29

bourne formula of intensive rehearsal schedules with stars as well as supernumeraries living on the spot in a community produces results you are not likely to find elsewhere in Britain.

Imagination may have it that *Figaro* is done every year at Glyndebourne, but in fact this revival came after a five-year gap with an almost entirely new cast. Norma Burrowes, singing her first-ever Susanna, was enchanting—fresh and endearing and never pert. "Deh vieni" was a special delight. Isobel Buchanan, the Countess, also singing a role new to her, certainly showed her potential, but both vocally and dramatically she has to settle down. On the first night she betrayed signs of strain in the poised legato of the big arias, but her command of bravura was all one had hoped for. Dominating the performance even more than the Figaro of Alberto Rinaldi was the youthfully incisive Count of Richard Stilwell. Eliahu Inbal, new to Glyndebourne, conducted the London Philharmonic Orchestra in a well-paced reading which at first refused to fizz, but then—after the champagne of the long dinner interval—provided this house's traditional effervescence.

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## The Dance

Continued from page 9

### Duell and Taras

A distinct disappointment was young company member Joseph Duell's *Introduction and Fugue* (from the Suite No. 1 in D major) with Adam Luders belabored first by shrouded, spectral figures and then entranced by a glittering assemblage, a metaphor for the choreographer in the throes of creation. Immature in subject and unimaginative in execution (with the dancers' perfunctory and uneasy bows an indication that they had accurately assessed their situation), this was an unpromising debut.

It was from John Taras that the festival received unexpected support. A ballet master with the company for more than two decades, Taras, with angelic reticence, seems not to pursue opportunities to choreograph but to respond when the need arises. This has sometimes led to disaster (like his grappling with Ravel's *Daphnis and Chloë*), but given music which stirs his sympathies he can, as on this occasion, produce pieces useful or charming, sometimes both (his *Designs with Strings*, also to Tchaikovsky, is a minor classic). Using the Act II waltz from *Eugene Onegin* he produced some sweeping and pretty designs for eight young student couples and in *Souvenir de Florence* a bigger and bolder piece than one might have expected from him. In deference to the music *Souvenir* becomes three ballets: the first movement is in the grand tradition with principals (Karin von Aroldingen, Sean Lavery), soloists, and *corps*, and the final movement cast as a sort of delayed finale; the second, a sweetly lyrical sextet (Wilhelmina Frankfurt, Lourdes Lopez, Stephanie Saland, Victor Castelli, Peter Frame, Kipling Houston) which survives the brusque demand of the score for a dramatic twist beyond Taras' ability to inject coherently; the third, danced by a female *corps* in traditional Russian headdresses, composed of folk steps and patterns performed with a classical elegance and smoothness

which could go straight into the repertoire of the Beryozka troupe.

### Martins' "Capriccio"

Help in replacing scuttled ballets came from Peter Martins whose *Capriccio Italien*, invented for this year's annual student recital of the School of American Ballet (and danced at the State Theater by a student cast) proved surprisingly sturdy. The imperious introduction became an essay in classical *pas de deux* work for six supporting couples led by Lisa Jackson and Afshin Mofid, the tarantella an occasion for some spectacular beats, jumps, and turns from a talented juvenile trio (Michael Byars, James Sewell, and the astounding Gen Horiuchi), accompanied by a squad of six pretty and accomplished girls. Martins' other piece, *Symphony No. 1*, minus the score's first movement, had some very pretty and tender things in it for Darci Kistler and Sean Lavery, and demonstrated the choreographer's growing ease in manipulating a *corps de ballet*. But faced with one of Tchaikovsky's overextended finales, Martins threw in the towel and in the last few minutes of the ballet the orchestra (under the invaluable Robert Irving) played thunderously to a stage devoid of dancers. Meanwhile, the scenery—a collection of 3,600 transparent tubes designed by architects Philip Johnson and John Burgee—moved ponderously into a formation suggestive of draped curtains.

There was, of course, a lot of singularly satisfying dancing (the New York City Ballet has probably never enjoyed such in-depth talent throughout its ranks) to be seen from Peter Martins and Heather Watts in a gasp-producing *Tchaikovsky Pas de Deux* to the newly matured Merrill Ashley and Adam Luders in a superbly sustained "Diamonds" *pas de deux* extracted from *Jewels*. Balanchine has stated flatly, "If it were not for Tchaikovsky, there wouldn't be any dancing." Watching his dancers in glorious action for these two weeks, one could almost believe him. **MA**

## IRCAM

Continued from page 27

ducts pedagogical activities. We are going to create a "forum of free creation." The young have to come to us. They have been born in this new technical domain, it is easier for them. This year, we have wished to set up a "reservoir of ideas"—scientific conferences every week, courses in composition and analysis, seminars of the Collège de France.

"Personally? I am preparing a work for the Donaueschingen Festival, based on the relationship between the world of instruments and the fabricated world. Structural relationship between the undefined and the spontaneous. So: You look at precise objects, a sky full of clouds outside a window and you see that it has changed without your having noticed it. What interests me is the transgression: going beyond the limit, transgressing beyond the possible."

### Studio meetings

"The Eye and the Ear," following the "Musical Time" with philosophers such as Deleuze and the late Roland Barthes, is the most important series of studio meetings and concerts offered by IRCAM, dealing with problems which arise between the intention of a musical work and the actual perception of the work. At the conclusion of these seminars, there was a beautiful concert by the National Orchestra (Radio-France) conducted by Boulez with a full house at the Théâtre des Champs Elysées: Bartók's *Music for Strings, Percussion and Celesta*, Stockhausen's *Punkte*, and Berio's *Sinfonia* with the Swingle Singers.

The Autumn Festival 1981 is being energetically prepared, focusing on the *oeuvre* of Pierre Boulez, including the score written for Donaueschingen, and presenting also works by the young composers surrounding him. There will be the French premiere of Nono's *Con Luigi Dallapiccola*, as well as a work by Pousseur. **MA**

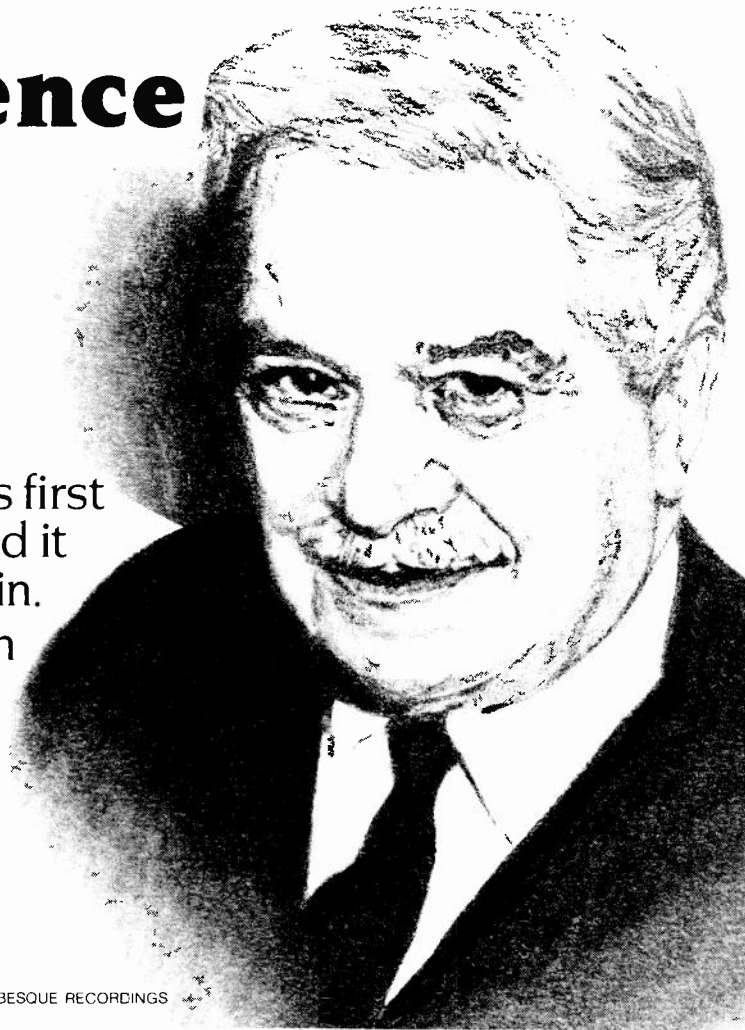
# Lofty Eloquence from a Legendary Source

Arabesque revives Schnabel's first Beethoven concerto cycle, and it proves a revelation once again.  
Reviewed by Harris Goldsmith

WITH HIS CHARACTERISTIC mischievous fondness for paradox, Artur Schnabel described the recording process as "self-destruction through preservation." Yet this courageous and perceptive musician preserved a legacy almost unrivaled in its seriousness and magnitude. His many recordings include versions of all the Beethoven sonatas and concertos, and these uniquely vital interpretations—bolstered by his provocative printed editions of the Beethoven sonatas—keep alive the work of a sage who fomented, and then shaped, a viable and continuing tradition. Few re-creative artists of Schnabel's generation bequeathed so much of themselves to posterity.

His emergence, in a world filled with extravagantly Romantic pianists, did not meet with instant approval. At first, his playing was considered too businesslike (an impression perhaps enhanced by his business suit and anti-Romantic demeanor at concerts), but he persevered long enough to become the intellectual community's "establishment" figure. Common supposition has it that Schnabel's art remained constant and his public caught up with him. But greater perspective and a detailed comparison of his earliest recordings with those he made later somewhat clarify the difference between the younger iconoclast and the older guru. Many of the later versions of works he recorded more than once give an impression of eased tension and softened outlines: Tempos tend to be more spacious; more importantly, the pianist's temperament has become milder. At that, his recordings of-

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fer a truncated view of his development. He was almost fifty when he began to play for the microphone, and Claudio Arrau and others who recall his art before 1932 attest to a fiery (and note-perfect) virtuoso capable of storming the heavens in works like Liszt's B minor Sonata. (It has been suggested that the young Schnabel is represented "by proxy" in the recordings of his gifted pupil, Leon Fleisher.)

Such are the ruminations inspired by a rehearing of Schnabel's first recorded Beethoven concerto cycle, reissued in this country by Arabesque and in England and France by EMI. Apart from a brief (and poor) transfer on the obscure German Top Classic label, these *truly* legendary recordings—made between 1932 and 1935, with the then-Doctor Malcolm Sargent at the helm—have been in limbo since RCA's deletion of LCT 6700 twenty-five years ago. Meanwhile, Schnabel's later Beethoven concerto recordings have circulated.

One coming to Schnabel's playing for the first time could hardly miss its

lofty eloquence: but neophytes may find certain idiosyncrasies unsettling. It probably should be explained that the pianist's quest for structural clarification sometimes led him to editorialize rhythmic values and angularize passagework. These slight exaggerations, heard without understanding the intent behind them, may seem abrupt and willful. As examples, I cite the blocked-out execution of bars 272-86 in the Fourth Concerto's Rondo and the flippant treatment of the sixteenth notes in the Fifth's finale (bars 138-43). Too much has been made of Schnabel's (alleged) technical deficiencies and his (real) aversion to technical drudgery. Admittedly, the chemical interaction between his intellect and his emotion—his intense desire to present everything he felt about the music—occasionally caused him to lose his "cool"; but most of the unconventional stresses and phrasings were fastidiously prepared and deliberately executed with meticulous, unconventional fingerings. It has been my experience—and that of many others—that Schnabel's ideas be-

come less shocking once they are fully understood. And to understand them, one has merely to examine the music itself more carefully.

Two things particularly impress me about this historic cycle: the incredible energy level of Schnabel's pianism and the surprising durability of the recorded sound. Indeed, the sonics are brighter and more convincing than in either Angel's or RCA's transfers of the later performances. To be sure, it's an unfair comparison, since the earlier dubbings were indifferently effected (and in Angel's case, crudely filtered); here, every effort has been made to achieve the best results. But more on the sound presently.

Another constant is the informality of Sargent's orchestral structures. The conductor has a sturdy general idea of Beethoven, and much of the individual instrumental playing is companionable and musical. But imprecise chording and excessive string portamento impart to these performances a certain impromptu character that some may not like. I find the swooping actively distasteful only in the Second Concerto's Adagio, bars 18 *et seq.*, where the accompanying violins play a repeated-note figure and stick out like stage icicles. (The slithering bothers me less in the French pressing.) Early concerto recordings were rarely sufficiently rehearsed, but for all the sundry untidinesses, Schnabel and Sargent make a congenial team; they performed together often at the (old) Friends of Music, and their interaction is frequently more warmly communicative than Schnabel's later, more formal partnerships with Frederick Stock, Issay Dobrowen, and Alceo Galliera—all of which offer more sophisticated orchestral playing.

**Not all of these performances** are exactly as I had remembered them. The First Concerto, which I had recalled as spacious and rhetorical, is actually quite brusque and impetuous. Despite the timorous balancing of the brass, Sargent's opening tutti is emphatic and vital—an ideal foil, really, for the eloquent solo playing. The slow, spacious pacing of the Largo is expressive but perhaps just a wee bit static. The Rondo scampers with roguish brio (a far cry from the namby-pamby tempo in Walter Gieseking's rival 78 version), and the problematical slurs in the main theme are scrupulously observed. Characteristically taking the path of *greatest* resistance, Schnabel opts for the last, longest, and most difficult of the first-movement cadenzas.

I had always preferred Schnabel's 1946 account of the Second Concerto, but now I am not so sure: Sargent's fractionally slower tempo in the first movement now seems as attractive as

Dobrowen's more unyielding framework. Nor does Schnabel race ahead of the strings at bars 194–96, as he does in the later version. On the other hand, his 1946 playing of the first-movement cadenza is more disciplined; and again, I note those swooping violins in the Adagio. The Rondo is perhaps more elemental in the 1946 performance. In both versions, Schnabel achieves a noble effect by keeping the pedal depressed in the Adagio's "*con gran espressione*" coda.

The 1933 Third Concerto is vastly preferable to Schnabel's two later recordings. With George Szell in 1945, vigor became rigor. (The orchestral sound of this air check, Bruno Walter Society SID 721, is harsh.) And although the 1947 recording with Dobrowen has moments of serene poetry, it tends toward flaccidity and rhythmic discursiveness. That version, in fact, was re-

## All three Emperor recordings are worthy, but the 1932 is the most dynamic of all.

jected by the pianist, who had absent-mindedly neglected to play a flourish at first-movement bar 370. (The same mistake, interestingly, appears in the 1945 broadcast; it had obviously become a habit over the years.) But in the 1933 reading, is Schnabel simplifying those runs in the first-movement cadenza? The effect is marvelous, yet I cannot believe that *anyone* could play all those notes in such short order!

I once described Schnabel's conception of the Fourth Concerto as a "marvelous compendium of raw-nerve feeling, chuckling humanity, luminous tone color, and limpid, undulant pianism." Again, his incomparable reading is captured at its best in the 1933 recording. That with Stock and the Chicago Symphony (1942; RCA Victrola VIC 1505) is ruled out by its confused, hollow sound. The generally excellent Dobrowen/Philharmonia version (1946; Angel, deleted) errs in the opposite direction: close placement of the piano and dynamic constriction unearth much detail but at the same time make Schnabel's playing seem heavy-gaited, lacking in delicate nuance. Despite some strident violins and obviously older sonics, the 1933 reproduction is kindest of all to the soloist's intentions.

All three of Schnabel's recorded Emperor Concertos are worthy, but the 1932 is the most dynamic of all. The imperious sweep of the roulades, the ca-

ressing legato, and the bristling octave passages (done with a hair-raising *accelerando*) produce a powerful effect. The piano tone is clangorously reproduced, but even its harshness sounds reasonably appropriate. (I'd rather listen to this honorably aged reproduction than to the unbearable steely screech of the 1961 Serkin/Bernstein version.) The 1942 version (RCA Victrola VIC 1511) may be even more frenetic and—thanks to its sound—more colorful, but this one is clearer technically and better controlled rhythmically. The 1947 account with Galliera (Angel, deleted) recaptures some of that rhythmic control but seems careful and conventional alongside either of its predecessors.

**In the British release**, EMI includes bonus performances of *Für Elise* and the Op. 34 Variations and the first "official" release of the *Andante favori* and the C major Polonaise (which had appeared on Bruno Walter Society BWS 724): in France, only the concertos are offered. Arabesque (presumably unable to issue the pieces already included in Seraphim IC 6067) gives us the *Andante* and the Polonaise, in both of which Schnabel is superb. I have not heard the British edition, but the French pressing (2C 153-03881/4) sensibly couples the Second and the Fourth Concertos, thereby avoiding Arabesque's division of the Third across two discs. Although Keith Hardwick's transfers were used for both French and American pressings, the sound is notably dissimilar. Both, I hasten to add, are thoroughly acceptable; but compared to the warmth and impactful solidity of the HMV discs, Arabesque's sound is crisper, harder, and brighter, and the American discs are cut at a lower level. Arabesque's quiet surfaces are fully comparable to the superbly silent French discs, and the set is far less expensive. Whatever format you choose, these are performances you will want to own.

*Note:* In England, new transfers of Schnabel's Beethoven sonatas are appearing. Seraphim should consider replacing its own, older versions with these more vital dubbings.

**BEETHOVEN:** Concertos for Piano and Orchestra (5); *Andante favori*, in F, WoO. 57\*; Polonaise in C, Op. 89\*.

**HR** Artur Schnabel, piano; London Symphony Orchestra<sup>†</sup>, London Philharmonic Orchestra<sup>†</sup>, Malcolm Sargent, cond. **ARABESQUE** 8103-4, \$27.92 (mono: four discs, manual sequence). Tape: 9103-4, \$31.92 (four cassettes) [from RCA LCT 6700\*\*; recorded 1932<sup>†</sup>, 1933–35<sup>†</sup>, 1938\*].

Concertos: No. 1, in C, Op. 15<sup>†</sup>; No. 2, in B flat, Op. 19<sup>†</sup>; No. 3, in C minor, Op. 37<sup>†</sup>; No. 4, in G, Op. 58<sup>†</sup>; No. 5, in E flat, Op. 73 (*Emperor*)<sup>†</sup>.

# Preview of the Forthcoming Year's Recordings Part II

AS PROMISED LAST MONTH, here is the conclusion of our annual preview of classical record releases. Since the lists were compiled for September publication, a few recordings may already have appeared, but most are yet to come. **D** denotes digital recordings, **A** nondigital audiophile recordings, **R** domestic reissues, and **H** historical recordings. Again, we remind you that all plans are subject to change.

## BRILLY IMPORTS

See Ricordi, Pierre Verany, Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

## GERMAN NEWS

See Preiser, Schwann, German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028.

## LONDON

See Oiseau-Lyre, Telefunken, Released by Polygram Classics, Inc., 137 W. 55th St., New York, N.Y. 10019.

## MMG

See Turnabout, Vox Box, Vox Cum Laude, Moss Music Group, Inc., 48 W. 38th St., New York, N.Y. 10018.

## OISEAU-LYRE

(released by London)

BACH, C.P.E.: *Keyboard Sonatas*, Hogwood, clavichord.

HANDEL: *Alceste*, Kirkby, J. Nelson, Cable, P. Elliott, D. Thomas; Ancient Music Ac, Hogwood.

HANDEL: *Cantatas*, Kirkby, J. Nelson, Sheppard, O. Thomas, Hogwood.

**R** HANDEL: *Messiah (excerpts)*, Ancient Music Ac, Hogwood.

**D** HANDEL: *Oratorio per la Resurrezione*, Kirkby, Kwella, Watkinson, Partridge, D. Thomas, Ancient Music Ac, Hogwood (3).

LOCATELLI: *Twelve Flute Sonatas, Op. 2*, Preston; Hogwood, harpsichord; Pleeth, cello (2).

MOZART: *Symphonies*, Ancient Music Ac, Schröder, Hogwood (continuation of cycle).

MUFFAT, Georg: *Florilegium secundum*, Ancient Music Ac, Hogwood.

PURCELL: *Theater Music, Vols. 5, 6*, Ancient Music Ac, Hogwood (2s).

VIVALDI: *L'Estro armonico*, Ancient Music



Baroque specialist Christopher Hogwood fills Oiseau-Lyre's list

DECCA

Ac, Hogwood (2).  
*Pachelbel's Canon and Other Works* (by Gluck, Handel, Vivaldi), Ancient Music Ac, Hogwood.

## OPEN SKY

KOSINS: *Songs of the Seeker*, J. Carradine, narrator; A. Kavafian, violin; Williams, bassoon. *Winter Moods; Love Letters*, Shank, flute.

Open Sky Records, Meher House, 10735 Venon, Huntington Woods, Mich. 48070.

## OPUS (Czechoslovakia)

CIKKER: *Coriolanus (complete)*.

CIKKER: *Symphony 1945*.

HUMMEL: *Piano Concerto No. 2: Theme and Variations* (V. Horak, cond.); *Piano and Piano-Duet Works*, Macudzinski, et al.

KARDOS: *Symphony No. 6; Symphonic Variations*.

KORINEK: *Clarinet Concerto, Festive Overture; Piano Quintet*.

MOYZES, A.: *Flute Concerto*.

SUCHOŇ: *Krútnava (complete)*.

ZELJENKA: *Ballet Symphony*.

Peter Dvorský: *Operatic Recital*.

*Historic Czech Organs, Vols. 1-3*, Klinda.

## NOTE ON ABBREVIATIONS

Performing groups are indicated with appropriate combinations of P (Philharmonic), R (Radio), S (Symphony), C (Chamber), O (Orchestra), St (State), Op (Opera), Ac (Academy), and Ch (Chorus, Choir), or their foreign-language equivalents.

Where the number of discs is known, it is included in parentheses at the end. A lower-case "s" following the number indicates single discs rather than a multi-disc set.

*Italian Orchestral Masterpieces*, Works by Giordano, L. Mancinelli, Martucci, Mascagni, Puccini.

Distributed by Fonodisc International, 535 E. 86th St., New York, N.Y. 10028.

## OPUS ONE

ADLER: *Piano Sonatina*. BRIGGS: *Spirals*. ROREM: *Sonata No. 1*, Jacob.

ANDERSON, R.: *Dump; SUM (State of the Union Message) (electronic)*. A. LOCKWOOD: *Tiger Balm (electronic)*.

ANDERSON, R.: *I Come out of Your Sleep (electronic)*. R. MEYERS: *After "The Pond"; Silver Screen (electronic)*.

AREL: *Capriccio for T.V. (electronic); Music for String Quartet and Tape (Composers C Ens. Qrt.)*. SEMEGEN: *Jeux des Quatres*. SUNY (Stony Brook) Ens. *Solo Violin Music*, Sadowski.

BABBITT: *S. GERBER: Piano Works*. Gerber. PELES: *Felix Natalis*, Pope, alto flute. ZÄHLER: *Four Songs of Departure*, B. Myers (s), Shenk.

CHANCE, N. L.: *Daysongs* (Preiss, Velez, percussion). MAMLOK: *Flute Variations*. F. MARTIN: *Sonata da chiesa* (Michno, organ), Hoover.

CHANCE, N. L.: *Ritual Sounds*, Apple Brass Qnt., et al.; Weisberg. CORY, ZÄHLER: *Chamber Works*, Composers C Ens., Blumenthal. SCHUBEL: *Pocket Slurp*, Various; Oberg.

EDWARDS, G.: *Veined Variety*, Arnold (s); New York New Music Ens., R. Black. POLIN: *O, Aderyn pur*, Taylor, alto saxophone; Polin, flute. ZÄHLER: *Regions I*, La Brecque, piano.

EVETT: *Piano Sonata No. 2*, Gerber. FROMM, HORWOOD, LA VALLE: *Piano Works*, La Brecque. HORWOOD: *Dynamite (film score)*, Brownell, piano; Heslip, percussion.

GOODE: *The Bertoia in the Yamasaki Building-Princeton*, D. Goode, P. Blake, *The Thrush from Upper Dunakyn*, Rose, bass recorder.

HILL, J.: *By the Waters of Babylon*, Hannigan, piano. HORWOOD: *Pièce per-*

*cussionique No. 5.* Heslip, Brownell, percussion. POLIN: *Cader Idris.* Apple Brass Qnt.

LEVY, E.: *Piano Sonata No. 2.* PETERS: *First Summer.* Shenk.

LEVY, E.: *Piano Sonata No. 5.* Liepa. *Trios: for Flute, Oboe, and Piano* (Hoover, Brewer); *for Violin, Cello, and Piano* (B. Cohen, Wirth). Shenk (2).

LEVY, E.: *Viola Sonata.* Rickerts, Shenk.

MARTIN, F.: *Piano Works.* La Brecque.

MARTIN, F.: *Flute-Piano Ballade.* Pope, Robson.

SESSIONS: *Piano Sonatas (3).* La Brecque (2). (Limited edition of 1,000 sets also contains dialogue between Sessions and La Brecque; sonatas will subsequently be released individually.)

Opus One, P.O. Box 604, Greenville, Maine 04441.

## ORION

BACH: *Well-Tempered Clavier (complete).* A. M. von Sauer, piano.

BRINGS: *Solo Violin Sonata.* Cirillo. KRAMER: *Music for Piano, No. 5.* Weinstein.

CHOPIN: *Concert Allegro; Rondo, Op. 16.* LISZT: *Grand Concert Solo.* Lozano.

COPLAND: *Danzón cubano; Billy the Kid.* HUSA: *Eight Czech Duets.* STARER: *Fantasia concertante.* Schoettler, Dye.

CRAMER: *Piano Etudes.* Resch.

FENNELLY; GHEZZO; V. WEIGL: *Chamber Works.* Washington Square Contemporary Players.

GINASTERA: *Piano Works (complete).* De Bottazzi.

GRIEG: *Holberg Suite.* NIELSEN: *Den Luciferiske.* Trenkner.

HAYDN, MOZART: *Songs.* Henderson (s).

HUMMEL: *Piano Sonatas, Opp. 38, 81.* Moss.

KRENEK: *String Quartets (7).* Thouvenel Qrt.

SCHIFFMAN: *Cello Concerto; Solo Cello Sonata (Fantasia).* Drinkall.

SCHONTHAL: *Sonata breve; Reverberations; Variations in Search of a Theme; Sonatensatz.* Steigerwalt.

SCRIABIN: *Piano Works.* SHOSTAKOVICH: *Sonata No. 2.* Zakarian.

**R** WEIGL, K.: *Songs.* Raskin, B. Allen, Shirley, P. Warfield; D. Garvey.

*Ariel Ensemble.* Works by Barab, Gottlieb, Schubert, Starer, Vaughan Williams.

*German Baroque Sonatas for Oboe and Organ* (by Bach, Krebs, et al.). Ostryniec, Manwell.

*Charles Lehrer: Oboe Recital.* Works by Bestor, Y. Bowen, et al.

*Los Angeles: Music from the '60s and Beyond* (by Grayson, Kessner, Linn, De la Vega). Variuos.

*Joseph Smith: Piano Recital.* Works by S. Berns, Chasins, Mendelssohn, Turina.

*Twentieth-Century Austrian Works for Violin and Piano* (by David, Rapf, Urbanner, Wellesz). LaFosse, Avery.

Orion Master Recordings, Inc., 5840 Busch Dr., Malibu, Calif. 90265.

## PANDORA

BOISMORTIER, KUHLAU: *Solo Flute*

*Works.* Skowronek. *Songs for the Dawn of Peace.* Lishner (bs), et al.

Pandora Records, 901 18th St. E., Seattle, Wash. 98112.

## PEARL (U.K.)

(distributed by Qualiton Records)

**H** TCHAIKOVSKY: *Symphonies Nos. 4, 5.* Mengelberg (2).

**H** Ignaz Friedman: *Piano Recital (2).*

**H** Great Singers Sing *Neapolitan Songs.*

**H** Henry Lytton: *The Best of.*

**H** Lauritz Melchior (2).

**H** Aureliano Pertile (1).

**H** Conchita Supervia (ms).

**H** Richard Tauber: *Operatic Arias.*

**H** Luisa Tetrazzini: *Complete Recordings (6).*

**H** Walter Widdop (1).

**H** Ellen Beach Yaw (s).

## PELICAN

BARTÓK: *Violin Sonata No. 1* (Lowenthal); *Solo Violin Sonata.* Bor.

BRAHMS: *Piano Quartet No. 3.* SCHU-



Tenor Peter Hofmann sings Siegmund in Philips' digital Ring

CAMI

MANN: *Quartet, Op. 47.* An Die Musik. CHOPIN: *Piano Works.* Gimpel (live, May 1978).

RAVEL: *Piano Trio* (Solow, Lowenthal); *Violin Sonata* (Lowenthal); *Violin-Cello Sonata* (Solow). Bor.

Roland Hayes: *Afro-American Folksongs; Art Songs; Opera Arias* (3s).

*Vocalise: Short Works for Cello and Piano* (by Gluck, Saint-Saëns, Tchaikovsky, Weber, et al.). Solow, Stevenson.

Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034.

## PHILIPS

BACH: *Harpsichord Concertos Nos. 3, 6, 7.* Leppard; English CO.

BEETHOVEN: *Piano Trios Nos. 1, 2.* Beaux Arts Trio.

BRAHMS: *Serenade No. 2; Hungarian Dances.* Concertgebouw O, Haitink.

CHOPIN: *Impromptus (4); Barcarolle; Waltzes Nos. 15-19.* Arrau.

**D** HAYDN: *Die Jahreszeiten.* E. Mathis, Jerusalem, Fischer-Dieskau; St. Martin's Ac, Marriner (3).

HAYDN: *String Quartets, Op. 54, Nos. 1, 2.* Orlando Qrt.

**D** HAYDN: *Symphonies Nos. 6-8.* St. Martin's Ac, Marriner.

HAYDN: *Symphonies Nos. 95, 97.* Concertgebouw O, C. Davis.

**D** MAHLER: *Symphony No. 8.* Faye Robinson, Blegen, Sasson, Quivar, L. Myers, Riegel, Luxon, Howell; Tanglewood Festival Ch, Boston Boys Ch, Boston SO, Ozawa (2).

MASSENET: *Werther.* Buchanan, Humphries, Von Stade, Carreras, P. Crook, T. Allen, D. Bell, R. Lloyd, M. King; Royal Op House O, C. Davis (3).

MILHAUD: *Le Boeuf sur le toit.* G. Kremer; London SO, Chailly.

**D** SCARLATTI, A.: *Symphonies (12).* I Musici (2).

SCHUBERT: *Piano Sonatas, D. 664, 960; Impromptus, D. 899.* Arrau (2s).

VIVALDI: *Six Flute Concertos, Op. 10.* Petri; St. Martin's Ac, I. Brown.

VIVALDI: *String Concertos and Sinfonias, RV 118, 123, 128, 146, 169, 192, 367.* I Musici; Carmirelli

**D** WAGNER: *Der Ring des Nibelungen.* J. Altmeyer, G. Jones, N. Sharp, Wenkel, P. Hofmann, Jung, Zednik, Jerusalem, Salminen, Becht, D. MacIntyre, Egel, Hubner; Bayreuth Festival O, Boulez (16).

**D** WAGNER-LISZT: *Piano Transcriptions.* Kocsis.

**D** *We Wish You a Merry Christmas.* Boston Pops O, John Williams.

## LIVING BAROQUE

CORELLI: *Violin Sonatas, Op. 5 (12).* Grumiaux (2).

FREDERICK THE GREAT: *Flute Concertos (3).* Redel; Pro Arte O.

VERACINI, F.M.: *Concerti grossi, Op. 5 (12).* I Musici (2).

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

## PREISER (Austria)

(distributed by German News)

New releases of performances by Lucrezia Bori, Apollo Granforte, Walter Kirchhoff, Rosa Ponselle, Helge Rosvänge, Leo Slezak, Jacques Urlus, Giovanni Zenatello.

## PRO ARTE

BACH, C. P. E.: *Keyboard Sonatas, Rondos, and Fantasias.* Leonhardt, harpsichord and fortepiano (2).

BACH: *Christmas Oratorio.* Buchhler, Stein, T. Altmeyer, McDaniel; Tölz Boys Ch, Collegium Aureum, Schmidt-Gaden.

BACH: *Flute-Continuo Works (complete).* Brügger, Leonhardt, harpsichord; Bylsma, cello (2).

BACH: *French Suites (6).* Leonhardt, harpsichord (2).

BACH: *English Suites (6).* Leonhardt, harpsichord (3).

BACH: *Transcriptions for Guitar.* Zelenka.

BEETHOVEN: *Piano Concerto No. 3.* Moravec; Czech PO, Neumann.

**D** BEETHOVEN: *Piano Sonatas Nos. 7, 23; 21, 30.* Sherman (2s).

BLOW: *Ode on the Death of Purcell.* Leonhardt Consort.



**D** BOCCHERINI: *Cello and Guitar Sonatas*.  
 BRUCKNER: *Symphonies Nos. 7 (original version)*, 9. Cologne RSO, Wand (2, specially priced; 1).  
**D** COPLAND: *Piano Quartet*. FOSS: *Round a Common Center* (O. Welles, narrator; Menuhin, violin). Cantilena C Players.  
 CORELLI: *Violin Sonatas, Op. 5, Nos. 7-12*. Brüggén, recorder; Leonhardt, harpsichord; Bylisma, cello.  
 COUPERIN, F.: *Apothéose à la mémoire de Lully: Le Parnasse: Nouveaux concerts Nos. 8, 10, 12-14: Concerts royaux (4)*. B., S., & W. Kuijken, et al. (2s).  
 DVOŘÁK: *Cello Concerto, Op. 104*. Chuchro; Czech PO, Neumann.  
**D** DVOŘÁK: *Piano Quartets (2)*. Odeon Trio; Moog, viola.  
 DVOŘÁK: *String Quintet, Op. 97* (Smetana Qt.); *Silent Woods (arr.)* (Panenka), Suk.  
 DVOŘÁK: *Symphonies Nos. 4, 8*. Czech PO, Neumann (2s).  
 FAURÉ: *Violin Sonata No. 2*. RESPIGHI: *Sonata*. Suk, Hála.  
**D** GASTOLDI: *Balletti*.  
 HANDEL: *Partenope*. La Petite Bande, S. Kuijken.  
 HANDEL: *Sonatas for Wind Instruments (complete)*. Brüggén, recorder, flute; Haynes, oboe (3).  
**D** HAYDN: *String Quartets, Op. 76, Nos. 3, 5*. Varsovia Qt.  
 HOTTETERRE, Jacques: *Various Works*. Brüggén, flute.  
 JANÁČEK: *Cunning Little Vixen*. Czech PO, Neumann (2).  
 LAWES, W.: *Royall Consort*. S. & W. Kuijken, et al.; Leonhardt, cond.  
 MAHLER: *Symphonies Nos. 2, 4*. Czech PO, Neumann (2, 1).  
 MARTINU: *Symphonies Nos. 2, 6*. Czech PO, Neumann.  
 MARTINŮ: *Violin Concertos (2)*. Suk; Czech PO, Neumann.  
**D** MOZART: *Haffner Serenade*. RIAS (Berlin) Sinfonietta, Kuhn.  
 MOZART: *Haffner Serenade*. Suk; Prague CO, Hlaváček.  
 MOZART: *Coronation Mass: Vesperae solennes de confessore*. Buchhierl, Stein, T. Altmeyer, Schopper; Tölz Boys Ch., Collegium Aureum, Schmidt-Gaden.  
 MOZART: *Keyboard Concertos Nos. 21, 23*. Demus, fortepiano; Collegium Aureum, Maier.  
**D** MOZART: *Symphonies Nos. 21, 31*. RIAS (Berlin) Sinfonietta, G. Kuhn.  
 MOZART: *Symphonies Nos. 35, 36*. Collegium Aureum, Maier.  
**D** MOZART: *Violin Concertos, K. 216, 218, 219*. Altenburger; German Bach Soloists, Winschermann (2s).  
 MOZART: *Wind Divertimentos, K. 213, 253, 270, 289*. Danzi Qt., original instruments.  
 MOZART: *Wind-Octet Serenades, K. 375, 388*. Danzi Qt., et al.; Vester, dir.  
 PROKOFIEV: *Symphonies Nos. 1, 7; 2; 6*. Czech PO, Košler (3s).  
**D** SCHUBERT: *Piano Trios (2)*. Odeon Trio.  
**D** SCHUBERT: *Rosamunde (complete)*. RIAS (Berlin) Sinfonietta, G. Kuhn.  
 SCHUBERT: *String Quartets Nos. 12, 14*. Prague Qt.  
 SCHUBERT: *Symphonies Nos. 1, 2*. Cologne RSO, Wand.  
 SMETANA: *The Kiss*. Brno StO (3).

**D** SMETANA: *Má Vlast*. Czech PO; Neumann.  
**D** TANEYEV: *Piano Quartet*. Cantilena C Players.  
 TANEYEV, TCHEREPNIN: *Piano Trios*. Odeon Trio.  
**D** TANEYEV: *Suite de concert*. Altenburger, violin; Vienna SO, Abronovitch.  
**D** TCHAIKOVSKY: *Nutcracker, Swan Lake Suites*. Minnesota O. Slatkin.  
**D** TELEMANN: *Sonate methodiche*. Brüggén, flute.  
 WEBER: *Chamber Works*. Vester, Bylisma, Hoogland, et al.  
 WEBER: *Songs, Vols. 1, 2*. Watkinson, T. Nienstedt, Partridge, Kruse, Van Egmond; Wegner, Hoogland, fortepianos; et al. (2s).  
**D** Frans Brüggén Plays Favorite Encores. *Christmas with the Collegium Aureum*. *Christmas with the Tolz Boys Ch.*  
**D** Great Baroque Allegras (works by Bach, Handel, Telemann, et al.). Altenburger; German Bach Soloists.  
*Gregorian Chant, Vol. 2*. Munich Capella Antiqua, Ruhland.  
*Monks, Poets, and Scholars: Sacred and Secular Songs of the Middle Ages*. Munich



Leonard Slatkin conducts Tchaikovsky suites for the Pro Arte label

MARIEDI ANDERS

Capella Antiqua, Ruhland.  
*Te Deum Laudamus: South German Polychoral Works* (by Gallus, Hassler, Lasso, et al.). Munich Capella Antiqua, Niederaltaich Scholars, Ruhland.

Pro Arte Records and Tapes, 7500 Excelsior Blvd., Minneapolis, Minn 55426.

## PROTONE

**D** CHASINS, GRIFFES: *Piano Works*. Keene.  
*Double Exposure* (works by Morosco, Rocci-sano, P. Woods). Morosco, saxophones; M. Lang, piano; Seykora, cello; Porcaro, percussion.  
*USC C Singers* (works by Brahms, Hindemith, Lauridson). Eichenberger.

TYRO  
*(new series of instrumental music for educational purposes)*

BURGMÜLLER, N.: *Easy Pieces (piano), Op. 100 (25)*. Courtland.  
*Sonatina Album* (piano works by Beethoven, Clementi, Kuhlau, Mozart). Courtland.

Also planned is a major project involving performing groups of the USC School of

Music, including the SO under Daniel Lewis.

Protone Records, 970 Bel Air Rd., Los Angeles, Calif. 90024.

## QUALITON RECORDS

See Pearl, Supraphon. Qualiton Records, 39-28 Crescent St., Long Island City, N.Y. 11101.

## QUINTESSENCE

(manufactured and distributed by Pro Arte)

**R** BACH: *Well-Tempered Clavier, Book I, S.* Richter, piano.  
**R** BRAHMS: *Double Concerto* (Suk, Navarra); *Tragic Overture*. Czech PO, Ančel.  
**R** BRAHMS: *Piano Trios, Opp. 40, 101*. Odeon Trio.  
**R** CHOPIN: *Piano Concerto No. 1*. Czerny Stefanska (formerly attributed to Lipatti); Czech PO, Smetáček.  
 DVOŘÁK: *Piano Trio No. 2*. Suk Trio.  
 RAVEL: *Complete Piano Works, Vol. 2*. Kun Woo Paik.  
**R** SHOSTAKOVICH: *Symphony No. 5*. U.S.S.R. SO, M. Shostakovich.

## RCA RED SEAL

BOLLING: *California Suite*. Duran, flute.  
 BRAHMS: *String Sextets (2)*. Cleveland Qt.; Zukerman, viola; Greenhouse, cello.  
**D** CHOPIN: *Piano Concerto No. 1*. Ax; Philadelphia O. Ormandy.  
 GERSHWIN: *An American in Paris; Cuban Overture; Porgy and Bess Suite*. Dallas SO, Mata.  
**D** MOZART: *Die Zauberflöte*. Cotrubas, Donat, Kales, Tappy, Boesch, Talvela, Van Dam; Salzburg Festival Ch, Vienna PO, Levine (4).  
 ROCHBERG: *String Quartets Nos. 3-5*. Concord Qt. (2).  
 SCHUBERT: *Songs with Orchestra*. Prey.  
 TCHAIKOVSKY: *Symphony No. 3*. Philadelphia O. Ormandy.  
*Christmas with the Canadian Brass*.  
*Christmas with Renata Scotto*.  
 Mario Lanza (5).  
 Joan Morris and William Bolcom: *The Rodgers and Hart Album*.  
 Robert White: *Songs My Father Taught Me*.  
 RCA Records, 1133 Avenue of the Americas, New York, N.Y. 10036.

## REPLICA (Italy)

BELLINI: *Norma*. Callas, Stignani, Del Monaco; RAI (Rome) Ch&O, Serafin (live, 1957) (3).  
 DONIZETTI: *Anna Bolena*. Gencer, Simionato; RAI (Milan) Ch&O, Gavazzeni (live, 1958) (3).  
 MOZART: *Don Giovanni*. Della Casa, Grummer, Streich, Simoneau, Siepi, Corena, W. Berry; Vienna PO, Mitropoulos (live, Salzburg, 1956) (4).  
 Distributed by International Book and Record, 40-11 24th St., Long Island City, N.Y. 11101.

## RICORDI (Italy)

(distributed by Brilly Imports)

- BEETHOVEN: *Piano Concerto No. 2*.  
HAYDN: *Concerto in D*. Argerich; London Sinfonietta.  
BRAHMS: *Two-Piano Sonata, Op. 34b*. Tipo. Specchi.  
BRAHMS: *Violin Sonatas, Opp. 78, 100, 108, 120 (arr.)*. Schwarzborg, Derevianko (3).  
DEBUSSY: *Cello Sonata*. SCHUBERT: *Arpeggione Sonata*. SCHUMANN: *Fünf Stücke im Volkston, Op. 102*. Maisky. Argerich.  
HAYDN: *Cello Concertos (2)*. Maisky; London Sinfonietta.  
D MOZART: *Piano Concertos Nos. 8, 9, 20, 21*. Tipo; London PO. Chailly (2s).  
SCHUMANN: *Symphonic Etudes: Klavierstücke, Op. 32*. De Dominicis.  
D STRAVINSKY: *Octet: Le Baiser de la fée; Suites (2)*. London Sinfonietta, Chailly.  
D STRAVINSKY: *L'Histoire du soldat; Renard*. London Sinfonietta, Chailly.

## SCHWANN (Germany)

(distributed by German News)

- ALBINONI, MANZAI, TORELLI: *Transcriptions from String Quartets*. Walther. organ.  
GLINKA: *Piano Sextet*. RIMSKY-KORSAKOV: *String Sextet*.  
HAYDN, M.: *Requiem in C minor*.  
MENDELSSOHN: *Two-Piano Concerto in A flat*.  
REGER: *Requiem, Op. 144, No. 2*.

## 1750 ARCH

- R DEBUSSY: *Preludes, Book II*. Stark.  
GRAVES, MARSH: *Percussion Works*. Marsh.  
LOPEZ, P.: *The Ship of Death* (text by D. H. Lawrence). Buckner (1); Arch Ens. for Experimental Music, Hughes.  
NANCARROW: *Complete Studies for Player Piano, Vol. 4*.  
*Susan Allen: Modern Music for Harp*. Works by Lomon, McKinley, Van Nostrand, Rochberg, J. Tenney.  
D *Aurora Musicalis: Contemporary Music from CCRMA*. Works by Chowning, McNabb, Schottstaedt, Wieneke.  
*Trio Forms: New Music for Voice and Reeds*. Buckner (1); R. Mitchell, Oshita.  
1750 Arch Records, 1750 Arch St., Berkeley, Calif. 94709.

## SHEFFIELD LAB

- CARULLI: *Petit duo Nocturne* (Oltman). M. GIULIANI: *Introduction, Theme, Variations, and Polonaise, Op. 65* (Sequoia Qrt.). LEGNANI: *Introduction, Theme, Variations, and Finale, Op. 64*. Newman. guitar.  
Sheffield Lab, Inc., P.O. Box 5332, Santa Barbara, Calif. 93108.

## SINE QUA NON

- BACH: *Italian Concerto; Chromatic Fantasy and Fugue; Partita in B minor; Toccatas (2)*. Newman, harpsichord.

BEETHOVEN: *Keyboard Sonatas Nos. 17, 19, 21*. Newman, fortepiano.

SHOSTAKOVICH: *Violin Sonata*. Borok, T. Yampolsky.

Sine Qua Non Productions, 1 Charles St., Providence, R.I. 02904.

## SMITHSONIAN

HANDEL: *Chamber Works for Small Ensembles (solo and trio sonatas)*. Smithsonian C Players (2).

HANDEL: *Messiah*. Bogard, Elvira Green, Gall, Bressler, Guinn; American Boy-choir, male ch. Smithsonian C Players, James Weaver (3).

HERBERT: *Naughty Marietta (complete)*. Blazer, Krueger, Elvira Green, Harrington, Liebman, Turnage, Di Genova, H. Winter; Catholic U. A Cappella Ch. o. J. Morris (2).

*Smithsonian Twentieth-Century Consort II*. Chamber works by S. Albert, Crumb, Davidovsky, Wernick, Wright (2).

Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336.



Michael Newman offers a program of Italian guitar music on Sheffield Lab

DON HUNSTEIN

## SPECTRUM

BACH, C.P.E.: *Fantasias*. E. Garvey, fortepiano.

BRAHMS: *Piano Sonata No. 3; Ballades (2)*. Canin.

JANÁČEK: *Mládí*. THIMMIG: *Stanzas, Book VII*. Thimmig; Wingra Qnt.

WILLEY: *String Quartets Nos. 1, 2*. Esterházy Qrt. ("Hear America First, Vol. 3").  
*Broken Consort: Sephardic Songs*.

Spectrum, Division of Uni-Pro Recordings, Inc., Harriman, N.Y. 10926.

## STOLAT

BEETHOVEN: *Symphony No. 3*. Warsaw NPO, Rowicki.

CHOPIN: *Piano Works*. Swann.

KHACHATURIAN: *Violin Concerto*. Wilkomiriska; Warsaw NPO, Rowicki.

MENDELSSOHN: *Symphony No. 4; Trumpet Overture*. Warsaw NPO, Wislocki.

MOZART: *Sinfonia concertante for Violin and Viola (with Warsaw PCO. Teutsch); Duo, K. 424*. Kulka, Kamasa.

*Joachim Grubich: Organ of the Bernadine Church, Lezajsk*. Works by G. Böhm, N. Bruhns, Buxtehude, Lübeck.

Zdzislaw Piernik: *Virtuoso Tuba*. Works by Boccherini, Mozart, Saint-Saëns, Schubert, et al.

Distributed by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019.

## SUPRAPHON

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BACH: *Art of Fugue*. Ars Rediviva, Munclinger (2).

BAIRD: *Elegeia*. LUTOSIAWSKI: *Mi-parti*. PENDERECKI: *The Dream of Jacob; Anaklasis*. Prague RSO, Kasprzyk.

BEETHOVEN: *Piano Concerto No. 3*. Moravec; Czech PO. Neumann.

H BRAHMS: *Piano Concerto No. 2*. Rubinstein; London SO. Coates.

DVOŘÁK: *Cello Concerto in A (Czech PO. Neumann); Polonaise in A (Holeček)*. Sádlo.

DVOŘÁK: *Kate and the Devil*. Barová, Suryová, Horáček, Novák; Brno Janáček OpCh&O, Pinkas (3).

FIBICH: *Sárka*. Janská, Effenberková, Barová, Randová, Pavlová, Suryová, Příbyl, Zitek; Brno Janáček OpCh, Brno StPO, Stych (3).

HABA: *The Mother*. Zikmundová, Lemarová, Havlák, Karpíšek; Prague National Theater Ch&O, Jirouš (2).

HINDEMITH: *Mathis der Maler*. PROKOFIEV: *The Prodigal Son*. Czech PO. Danon.

JANÁČEK: *From the House of the Dead*. Míková, Příbyl, Stříška, Blachut, Zidek, Svejda, Karpíšek, V. Kočí, Bertram, Jindrák, Souček, Horáček, Novák, Průša; Czech PCh&O, Neumann (2).

KHACHATURIAN: *Piano Concerto (Pokorná); Dance Suite*. Prague SO. Válek.

KROMMER: *Quartets*. Seidl, Mihule; Suk Qrt. members.

KROMMER: *Symphony in D*. MAŠEK: *Symphony in D sharp*. Prague CO, Vajnar.

MAHLER: *Symphony No. 6; Symphony No. 10; Adagio*. Czech PO. Neumann (2).

MARTINŮ: *Operatic Orchestral Music*. Brno StPO, Jílek.

MARTINŮ: *String Quartets Nos. 5, 7*. Panocha Qrt.

R MARTINŮ: *Symphonies (complete); Inventions (Leichner)*. Czech PO. Neumann (4).

MENDELSSOHN: *Symphony No. 3; Hebrides Overture*. Czech PO. Delogu.

MOZART: *Symphonies Nos. 35, 36*. Czech PO. Košler.

PAUER: *Zuzana Vojřívová*. Sormová, Márová, Soukupová, Veselá, Havlák, Svehla, Zitek, Souček, Jindrák, Berman, Svorec, Jedlička; Prague RCh, Prague National Theater O, Vajnar (3).

PURCELL: *Harpsichord Works (complete)*. Růžicková (2).

STRAUSS, R.: *Horn Concertos (2)*. Týlšar; Prague SO, Bělohávek.

SUK: *Fairy Tale; Fantastické Scherzo*. Prague SO, Bělohávek.

R *Gaetano Bardini (1); Operatic Arias* (by Bizet, Boito, Cilea, Donizetti, Halévy, Mascagni, Ponchielli, Puccini, Verdi). Brno Janáček OpO, Stych.

*Czech Christmas Carols*. Czech Song Ch. Musica Bohemica, Prague Brass Qnt., Krček.

*Famous Operetta Overtures* (by Offenbach, J.

Strauss II, Suppé). Czech PO, Neumann.

*Madrigals* (by Arcadelt, Banchieri, Gesualdo, Lasso, Marenzio, Palestrina). Czech PCh, Veselka (2).

*Hélène Mané (s): Vocal Recital* (works by Bach, Handel, Martini, Pergolesi, Scarlatti, et al.). Růžičková.

*Music in Bohemia in the Time of Charles IV*. Prague Madrigal Singers, Symposium Musicum, Venhoda (2).

*West Bohemian Folksongs*. Usměv Folk Ens. of Horní Bříza, Bláha.

## TELARC

**D** BEETHOVEN: *Piano Concerto No. 4*. R. Serkin; Boston SO, Ozawa.

**D** DEBUSSY: *Images: Iberia*. RIMSKY-KORSAKOV: *Capriccio espagnol*. TURINA: *Danzas fantásticas: Orgia*. Dallas SO, Mata.

**D** MAHLER: *Symphony No. 1*. St. Louis SO, Slatkin.

**D** SHOSTAKOVICH: *Symphony No. 5*. Cleveland O, Maazel.

**D** TCHAIKOVSKY: *Romeo and Juliet; Nutcracker Suite*. Cleveland O, Maazel.

**D** Leonard Slatkin: *Orchestral Concert* (works by Barber, Fauré, Grainger, Satie, Vaughan Williams). St. Louis SO.

In addition, Telarc will release new digital recordings of Seiji Ozawa and the Boston SO, Lorin Maazel and the Cleveland O, Robert Shaw and the Atlanta SO, Leonard Slatkin and the St. Louis SO, Erich Kunzel and the Cincinnati SO, and various solo recitals.

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## TELEFUNKEN

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BACH: *Cantatas*. Harnoncourt, Leonhardt (continuation of cycle).

**D** BACH: *Brandenburg Concertos Nos. 1, 2, 4*. Vienna Concentus Musicus, Harnoncourt.

**D** BARTÓK: *Piano Works*. Ranki

**D** MOZART: *Idomeneo (supplement)*. Harnoncourt.

**D** MOZART: *Thamos, König in Ägypten*. Harnoncourt.

TELEMANN: *Quartets*. Quadro Hotteterre.

## TITANIC

BACH: *Art of Fugue*. Bagger, harpsichord (2).

BACH: *Chromatic Fantasy and Fugue: Toccata in D; et al.* Abreu, harpsichord.

BACH: *Flute Chamber Works (complete)*. Miller; Richman, harpsichord; et al. (2).

BACH; D. GAULTIER; C. MOUTON: *Lute Works*. C. Strizich.

BALBASTRE; A. FORQUERAY: *Keyboard Works*. Rephann, harpsichord.

BEETHOVEN: *Piano Trios Nos. 1-3*. Amadé Trio (2).

CHAMBONNIÈRES, FROBERGER: *Keyboard Works*. Rephann, harpsichord.

CORBETTA, VISÉE: *Guitar Works*. R. Strizich.

HAYDN; B. PASQUINI: *Keyboard Works*. J. Benson, clavichord.

HOTTETERRE, Jacques; A. PHILIDOR: *Recorder Works*. Kosofsky; Kroll, harp-

sichord; Sennari, gamba.

LECLAIR: *Two-Violin Sonatas*. Monosoff, Lieberman.

MARAIS: *Gamba Works*. Hsu, Davidoff, gambas; Bagger, harpsichord.

MARAIS: *La Gaminie*. Boston Museum Trio.

PACHELBEL: *Organ Works*. Gary.

VIVALDI *Concertos Arranged for Two Harpsichords*. Pixon, Parmentier.

*Mireille and Geneviève Lagacé: Organs of Venice and Vicenza*. Works by Frescobaldi, Merula, et al. (2).

*Music from the Court of Frederick the Great*. Huene, flute; Kosofsky, recorder; Lieberman, violin; Kroll, harpsichord.

## MNEMOSYNE

*Live Oak: Spanish Renaissance Music*.

Titanic Records, 43 Rice St., Cambridge, Mass. 02140.

## TURNABOUT

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**H** BRAHMS: *Clarinet Quintet*. Kell; Busch Ort.

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*Op. 117, No. 2*. SCHUMANN: *Carnaval*. Solomon.

CHOPIN: *Berceuse; Impromptus (4); Fantasy, Op. 49; Introduction and Variations, Op. 12*. Simon.

LISZT: *Favorite Piano Works*. J. Rose.

MOZART: *Clarinet Concerto (Starke); Oboe Concerto, K. 314* (Lencses). Württemberg CO, Faerber.

*French Piano Favorites* (works by Chabrier, Debussy, Fauré, Ravel, et al.). Dosse.

*Les Vendredis* (works by Borodin, Glazunov, Liadov, Rimsky-Korsakov, Sokolov, et al., composed for their Friday get-togethers in St. Petersburg; and Glazunov's *Five Novellettes*). Reger Qt. (2).

## UNICORN (U.K.)

**D** BACH: *Solo Violin Partitas (3) and Sonatas (3)*. Ricci (3, specially priced).

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**D** BARKER, P.: *The Pied Piper of Hamelin*. JOSEPHS: *Twelve Letters*. POULENC: *L'Histoire de Babar*. R. Baker, narrator; A. Cherry, flute; Terroni, piano; Cam-

eristi Ens.

**D** BLISS: *Piano Concerto* (Fowke); *Welcome the Queen; Homage March*. Royal Liverpool PO, Atherton.

**D** BÖCCHERINI, HAYDN: *String Trios*. KROMMER, MOZART: *Oboe Quartets* (Francis). Cummings Trio.

BULLER: *Proença*. Sarah Walker (ms); T. Walker, guitar; BBC SO, Elder.

DAVIES, P. M.: *Ave maris stella; Tenebrae super Gesualdo*. Fires of London, P. M. Davies.

DAVIES, P. M.: *Renaissance and Baroque Realizations* (works by Bach, Dunstable, Kinloch, Purcell, et al.). Fires of London, P. M. Davies.

**D** DELIUS: *The Fenby Legacy* (works dictated to Eric Fenby: *Two Aquarelles*). Lott (s), A. R. Johnson (t), Allen (b); Webber, cello; Ambrosian Singers; Royal PO, Fenby (2). (A limited number of sets will include Fenby's *Delius as I Knew Him*, newly reprinted.)

FAURÉ: *Barcarolles*. Parkin.

**D** FRANCK: *Organ Works*. Bate (Beauvais Cathedral).

**D** GRIEG: *Piano Concerto* (Steen-Nokleberg); *Lyric Suite (complete)*. London SO, Dreier.

GRIEG: *Sigurd Jorsalfar (complete)* (Oslo PCh); *Nordraak's Funeral March; Den Bergtekne*. London SO, Dreier.

HEISE: *The King and the Marshall*. Soloists; Danish RCh&SO, Frandsen (2).

**D** HODDINOTT: *Nocturnes and Cadenzas*. Welsh, cello. *Jack Straw Overture; Sinfonia fidei* (J. Gomez, s; Burrows, t; Philharmonia Ch). Philharmonia O, Groves.

**D** MESSIAEN: *Organ Works, Vols. 1 (Les Corps glorieux), 2 (La Nativité du Seigneur), 3*. Bate (Beauvais Cathedral) (3s).

**D** PANUFNIK: *Concerto festivo; Concertino; Katyn Epitaph; Landscape*. London SO, Panufnik.

TIPPETT: *Shires Suite* (Leicestershire Choral; Fletcher). D. YOUNG: *Virages* (De Saram, cello; Young). Leicestershire Schools SO.

VIVALDI: *Violin-Continuo Sonatas, Op. 2 (12)*. Ricci (2).

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**D** *The Best of British: Marches* (by Alford, Arnold, Josephs, Keith, Rhodes, Stanley, et al.). Grenadier Guards Band, Kimberley.

**D** *Poetry, Prose, and Piano: An Entertainment with Richard Baker (narrator, piano) and Raphael Terroni (piano)*.

**D** *Royal Choral Society and Grenadier Guards Band: Royal Albert Hall Concert*. Works by Elgar, Handel, H. Parry, Vaughan Williams, Verdi, et al.

**D** *The Western Film World of Dmitri Tiomkin (music from Duel in the Sun, Giant, High Noon, Night Passage, Red River, Rio Bravo)*. London Studio SO, L. Johnson ("Digital Film Score Series, Vol. 3").

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## VALOIS (France)

**R** BACH: *Organ Works, Vols. 1-4*. Chapuis

(5 each).

- R** BACH: *Solo Violin Partitas (3) and Sonatas (3)*. Végh (3).  
**R** BEETHOVEN: *String Quartets (Early, Middle, Late)*. Végh Qt. (3, 3, 4).  
SCHUBERT: *Late Piano Sonatas*. N. Lee (5).  
Distributed by Audio Source, 1185 Chess Dr., Foster City, Calif. 94407.

### VANGUARD

- BACH, P.D.Q.: *Howdy Symphony: Perückenstück; Civilian Barber: Suite*. New York Pick-Up Ens., Schickele.  
BARTÓK: *Piano Works*. L. Kraus.  
**R** BEETHOVEN: *Piano Sonatas Nos. 8, 14, 21*. Hungerford.  
**R** SATIE: *Ballets (complete); Gymnopédies*. Utah SO, Abravanel.  
SCARLATTI, D.: *Harpichord Sonatas (13)*. Pinnock.  
*Jan Peerce: Aria Recital (works by Puccini, Tchaikovsky, Verdi, et al.)*. Beersheba CO, Rodan.  
*Jan Peerce: Cantorial Songs*. Beersheba CO, Rodan.  
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### VANGUARD AUDIOPHILE

- D** DEBUSSY, RAVEL: *String Quartets*. Galimir Qt.  
**D** RAVEL: *Piano Concerto for Left Hand (Fleisher); Pavane pour une infante défunte; Rapsodie espagnole*. Baltimore SO, Comissiona.  
**D** SAINT-SAËNS: *Symphony No. 3*. Minger, organ; Baltimore SO, Comissiona.  
**A** *Lili Kraus Plays Fantasies (by Bach, Haydn, Mozart, Schubert)*.

### AUDIOPHILE SUPERCHROME CASSETTES

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**D** RESPIGHI: *Pines of Rome; Feste romane*. Baltimore SO, Comissiona.  
**D** RZEWSKI: *Four Piano Pieces: Which Side Are You On?* Rzewski.  
**D** TCHAIKOVSKY: *Symphony No. 4*. Baltimore SO, Comissiona.  
**A** *Orpheus Trio (works by Debussy, Debienne, Fauré, Ravel)*. Robison, flute; Nickrenz, viola; Lehwalder, harp.  
**D** *Showpieces for Orchestra (by Berlioz, Enescu, Ravel, Rimsky-Korsakov)*. Baltimore SO, Comissiona.

### CARDINAL SERIES

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**R** CHOPIN: *Polonaises (3); Polonaise-Fantaisie; Andante spianato and Grande polonaise brillante*. Brendel.  
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**R** MOZART: *Piano Sonata No. 8, et al.* Brendel.  
**R** SCHUBERT: *Piano Sonatas, D. 840, 958; German Dances, D. 783*. Brendel.  
**R** SCHUMANN: *Piano Fantasy in C; Symphonic Etudes*. Brendel.

### EVERYMAN CLASSICS

- R** SIBELIUS: *The Great Tone Poems. P Promenade O of London, Boulton (2), Elite Syncopations (rags by Joplin, Lamb, Morath, et al.)*. Royal Ballet O, Gammon.  
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**R** BACH: *Organ Works*. Heiller (2s).  
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SCHUBERT: *String Quintet*. Alberni Qt.; Igloi.  
SCHUMANN: *Piano Quintet (Rajna); String Quartet No. 3*. Alberni Qt.  
TALLIS: *Votive Antiphons, Motets, and Responses*. TAVERNER: *Western Wynde Mass; Mater Christi sanctissima*. New College (Oxford) Ch, Higginbottom.  
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### VARÈSE SARABANDE

- D** BEETHOVEN: *Egmont Overture*. MOZART: *Symphony No. 41; Don Giovanni Overture*. London SO, London PO, Batiz.  
**D** BEETHOVEN: *Symphony No. 7*. London SO, Batiz.  
**D** BEETHOVEN: *Symphonies Nos. 8, 9*. O Sinfónica del Estado de México, Batiz (2).  
**D** CHÁVEZ: *Sinfonia india*. MONCAYO: *Huapango*. REVUELTAS: *Sensemaya; Homage to García Lorca*. O Sinfónica del Estado de México, Batiz.  
**D** CHOPIN: *Piano Concertos Nos. 1, 2; Krakowiak; Andante spianato*. Zuk; London SO, Batiz (2).  
**D** DVOŘÁK: *Symphony No. 9*. London PO, Batiz.  
**D** FALLA: *Nights in the Gardens of Spain (Zuk); El Amor brujo*. O Sinfónica del Estado de México, Batiz.  
**D** FALLA: *The Three-Cornered Hat (complete)*. O Sinfónica del Estado de México, Batiz (half-speed mastered).

- D** HARRIS: *Symphony No. 6*. Pacific SO, Clark.  
**D** HAYDN: *Keyboard Concerto in D, Op. 21*. MOZART: *Concerto No. 22*. Zuk, piano; Los Angeles CO.  
**D** LISZT: *Dante Symphony*. Utah SO, Kojian.  
**D** MARTINŮ: *Two-Piano Concerto*. BRITTEN: *Scottish Ballad*. Pierce, D. Jonas; Luxembourg RO, Stratta.  
**D** MENDELSSOHN: *Symphony No. 3; Trumpet Overture*. Luxembourg RO, Hager.  
**D** MOZART: *Symphonies Nos. 35, 36*. London SO, London PO, Batiz.  
**D** MUSSORGSKY: *Pictures at an Exhibition; Khovanshchina Prelude*. London SO, Batiz.  
**R** NEWMAN: *Anastasia (original soundtrack)* (first stereo release).  
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**D** RAVEL: *Rapsodie espagnol; La Valse; Pavane pour une infante défunte; et al.* O Sinfónica del Estado de México, Batiz.  
**D** RODRIGO: *Concierto andaluz; Fantasia para un gentilhombre*. Moreno; O Sinfónica del Estado de México, Batiz.  
**D** RODRIGO: *In Search of the Beyond*. O Sinfónica del Estado de México, Batiz (with works by Chávez and Revueeltas).  
RÓZSA: *Eye of the Needle (original soundtrack)*. Nuremberg SO, Rózsa.  
**D** TAKEMITSU: *In an Autumn Garden*. Ens. of Japanese gagaku instruments, Takemitsu.  
TAKEMITSU: *Music for Japanese Films*. Takemitsu.  
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**D** *Digital Fireworks: A Pops Concert by the Utah SO (selections from Annie, Rocky, West Side Story, et al.)*. Robert Henderson.  
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**D** *Suite española: Spanish Guitar Works*. Shibusya.  
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(Continued on page 108)

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# Alfred Frankenstein

## 1906-1981

AS A WRITER, Alfred Frankenstein was blunt, unadorned, and more often than not, a little salty, and he would not want whatever might be written about him to be anything else. "Let's move on," he often used to say, when events or people seemed to him to be stagnating. And so we will move on here, to the task of speaking of a good friend who is gone, leaving behind much to remember him by. He was a steady contributor to this magazine from Vol. 1, No. 1, in the summer of 1951 until recent years, when he devoted more time to HF's *MUSICAL AMERICA* edition; the final review he wrote appeared in last month's issue of MA.

Frankenstein was first and foremost an Americanist. He believed intensely in American art and American music, and his finest personal and professional efforts—they were, really, indistinguishable—were devoted to rallying others to an enthusiasm akin to his own. He wrote, taught, and lectured with pungence on these subjects, and students who attended his classes at the University of California, Mills College, Stanford, and various summer sessions at Harvard and elsewhere were often affected for life by their contact with a mind that was vigorous and affable and a temperament that was unconcerned with the niceties of accepted opinion. When he came to New York on business trips from San Francisco he sometimes invited me on a "gallery crawl," and on these jaunts you could be sure that sooner or later a former student would approach, a bit diffidently, saying "Dr. Frankenstein, I don't know if you remember me, but . . ." A number of his art-history students have gone into the field professionally, and several well-established music critics were influenced by his example and his advice.

Frankenstein's dual career as a music and art critic first manifested itself in 1939 when he published in the July *Musical Quarterly* a landmark essay identifying the paintings of Victor Hartmann that had inspired Mussorgsky's *Pictures at an Exhibition*. It is a fascinating article, and ought to be reprinted. In the years that followed, while he covered music and art for the *San Francisco Chronicle*, most of the books he published were on art, and the most famous of them, *After the Hunt*, is a scholarly detective story of breath-bating suspense, recounting his discovery of certain long-standing forgeries. *After the Hunt* estab-



lished the reputations (and, incidentally, the high market values) of the nineteenth-century painters William Michael Harnett and John Frederick Peto. Another figure close to his heart was the Long Island genre painter William Sidney Mount, whose diaries he edited and documented. His most recent book was a study of the contemporary Dutchman Karel Appel, and at the time of his death he was working on a study of Raphael Peale.

Frankenstein withdrew as music critic of the *San Francisco Chronicle* in 1965 to devote his full time to art, but his years on the music desk were pug-nacious, thought provoking, and sometimes controversial. One of the sharpest local storms blew up over his championing of Enrique Jorda, conductor of the San Francisco Symphony from 1954 to 1963. Frankenstein, who was in correspondence with George Szell at the time, suggested to Szell in a personal letter that the Cleveland Orchestra invite Jorda to appear as a guest conductor. Szell fired the letter back to the rival *San Francisco Examiner* for publication (though legally letters remain the property of the sender) along with the accusation that the *Chronicle* critic was biased and subject to conflict of interest. The incident may have hastened Jorda's departure from San Francisco; it certainly added color to Alfred's vocabulary when he spoke of it in later years. Typically, although he retired from the *Chronicle* in 1979, his last published article in San Francisco a few months ago took the symphony to task for not engaging more local talent. He had been vocal on this subject for years, and was outraged—and

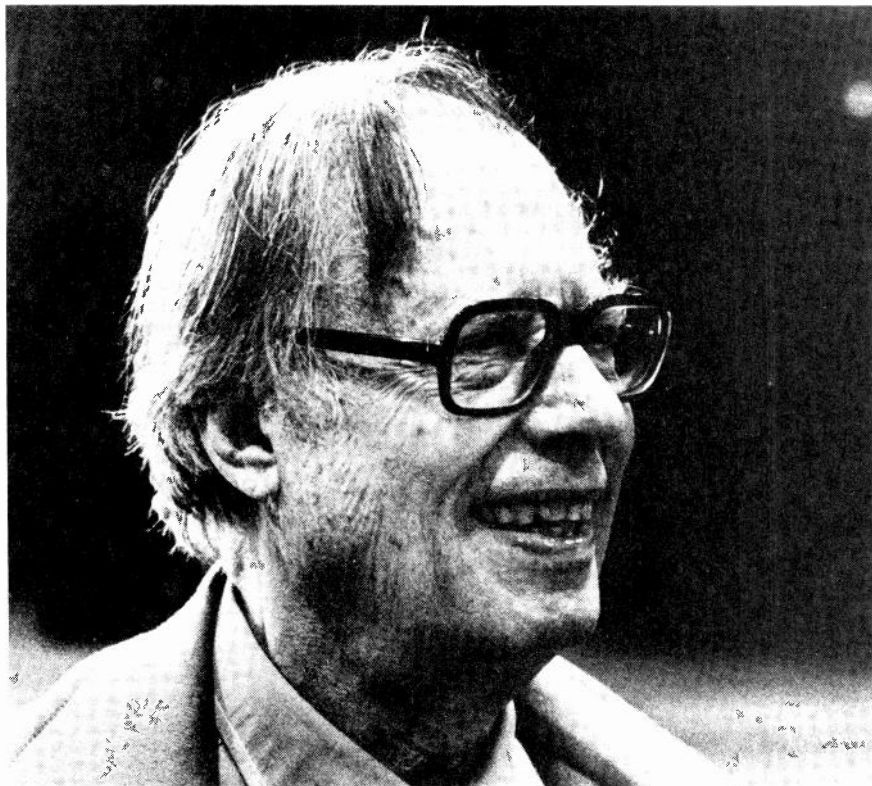
remained outraged—that the symphony ignored his offer to set up a special fund for his purpose out of his own pocket.

Frankenstein's beginnings as a music critic were of the best possible kind: he played clarinet in Frederick Stock's Chicago Civic Orchestra while earning his degree at the University of Chicago, and with Stock's encouragement began sitting in with various sections of the orchestra during rehearsals to sharpen his perception of scoring. He worked briefly for the *Chicago American* and in 1934 departed for San Francisco and the *Chronicle*. He loved the paper and the people on it, and his sixteen-hour workdays were the breath of life to him. Virgil Thomson, a friend of thirty-eight years, has said: "Giving vigor for half a century to the music life of a great city is so colorful an achievement, and one also so straightforward and so commonsensical, that its uniqueness must long be remembered, and Alfred Frankenstein with it."

On the day last June when he went into the hospital for an operation to restore mobility to a broken arm that had healed improperly, he wrote, with his left hand, a review of the San Francisco Opera production of Aribert Reimann's *Lear* for *MUSICAL AMERICA*. We spoke on the phone, and when I asked him how long he would be in the hospital he replied that doctors were like headwaiters, they always kept you longer than they promised. He added, however, that he was looking forward to the operation "almost with elation," because "it will allow me to get back to the typewriter." A heart attack intervened, but that hope and that determination were very characteristic of him.

S.F.

# Record Reviews



The late Karl Böhm: Committed Schumann, affectionate Schubert—See page 86.

## ADAMS: Shaker Loops\*; Phrygian Gates†.

Ridge Quartet; Dan Smiley, violin; Judiyaba, cello; Gary Lowendusky, double bass.\* Mack McCray, piano.\* 1750 ARCH RECORDS S 1784, \$7.98 (1750 Arch Records, 1750 Arch St., Berkeley, Calif. 94709).

John Adams, a thirty-four-year-old composer born, raised, and trained in New England, but who has worked in San Francisco since 1972, might be conveniently classified among the minimalists. Yet to describe his music as purely minimal would be as inaccurate as to call it lushly Romantic. The works here contain elements of both these seemingly antithetical aesthetics, combined with surprising success.

*Shaker Loops*, scored for string quartet with supplementary violin, cello, and bass, is built of continuously repeated motifs (hence the "loops") assigned to each instrument. They are of unequal lengths, so as the work progresses through its four connected but very different movements, the relationships between the seven instrumental

lines are in constant flux. To provide further variety, a conductor (presumably Adams in this performance) signals changes in each part.

Naturally, the motifs are not gorgeously soaring melodies, although the cello line in the third movement, "Loops and Verses," does approach the lyrical at its climax. There's the key word; where so many minimalist composers are content to explore the phase relationships between a series of short melodic cells as they unfold over half an hour or more, Adams injects a few revolutionary and Romantic notions—things like dynamic contrast, intensification of colors, and manipulation of emotions. In the end, *Shaker Loops* emerges as a highly charged stream of dramatic energy.

*Phrygian Gates*, a solo piano work that the composer justifiably describes as "a broad monolithic arch," shares many of *Shaker Loops*' more colorful and expressive qualities and is nearly as forceful. In this piece, performed with virtuosic assurance by Mack McCray, Adams makes his way around the circle of fifths, exploring each key in the Lydian and Phrygian modes; the former—for those who have forgotten their early music-theory exercises—is light and sensual, the latter more brash and heroic.

These works represent a significant step forward for the minimalist school.

Reviewed by:

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

Allan Kozinn  
Paul Henry Lang  
Irving Lowens  
Karen Monson  
James R. Oestreich  
Conrad L. Osborne  
Andrew Porter  
Patrick J. Smith  
Paul A. Snook  
Susan T. Sommer

They show that, even with materials short on melodic and harmonic complexity (although the harmonies of *Phrygian Gates* become rather thick at times), the experiment need not end in a stagnant trance. These are pieces with strong profiles and the power to move; I await with interest more from Adams. **A.K.**

## ALAIN, J.: Organ Works (complete).

Marie-Claire Alain, organ of Saint-Christophe Basilica, Belfort (France). MUSICAL HERITAGE SOCIETY MHS 804254, \$23.25 (\$14.85 to members) (three discs) (add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724).

Wolfgang Rübsum, organ of Marienstatt Abbey (West Germany). DA CAMERA SM 93264\*, 93265\*, 93266\*, \$9.98 each (distributed by German News Co., 220 E. 86th St., New York, N.Y. 10028).

Andante†; Aria\*: Ballade en mode phrygien†; Berceuse sur deux notes qui cornent†; Choral cistercien pour une élévation†; Choral dorien†; Choral phrygien†; Climat†; Deux danses à Agni Yavistha†; Fantaisies (2)†; Grave\*; Intermezzo†; Le Jardin suspendu†; Lamento†; Litanies\*; Monodie\*; Petite pièce†; Postlude pour l'office de Complies†; Prélude et Fugue†; Préludes profanes (2)†; Suite\*: Trois danses†; Variations sur "Lucis Creator"\*; Variations sur un thème de Clément Jannequin\*.

Jehan Alain's wartime death in 1940 cost the world an enormously promising young composer at the very threshold of artistic maturity. Even in his tragically short life of twenty-nine years, however, he had produced a significant body of music, and his organ works are among the most original composed anywhere between the two wars. Of the same generation as Messiaen and Duruflé, he was trained by Dupré, Dukas, and Roger-Ducasse and incorporated into his own music a fascinating array of influences: the rhythms and harmonies of jazz and African music, the French organ literature of the seventeenth and eighteenth centuries, Eastern modes, whole-tone scales, and contemporary experiments with polyrhythms and polymodality. Above all, his music is animated by a profound and subtle sense of rhythm and colored by a richly imaginative use

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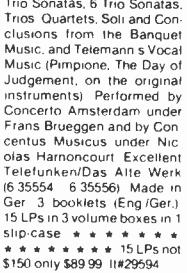
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**BRAHMS:** *Piano Concerto No. 1*. Pollini; Vienna Philharmonic, Böhm. DG 2531 294. Sept.  
**BRAHMS:** *Piano Concerto No. 2*. Bishop-Kovacevich; London Symphony, C. Davis. PHILIPS 9500 682. Sept.  
**BRIAN:** *Symphonies Nos. 10, 21*. Loughran, Pinkett. UNICORN UNS 265. Aug.  
**CARTER:** *A Symphony of Three Orchestras; A Mirror on Which to Dwell*. Boulez; Davenny Wyner, Fitz. CBS M 35171. Aug.  
**CHOPIN, SCHUMANN:** *Cello-Piano Works*. Rostropovich, Argerich. DG 2531

201. Aug.  
**DELIUS:** *The Magic Fountain*. Pring, Michinson; BBC Concert Orchestra. Del Mar. ARABESQUE 8121-2L (2). July.  
**FREDERICK THE GREAT:** *Symphonies (4)*. Munich Pro Arte. Redel. PHILIPS 9502 057. July.  
**GOUNOD:** *Mireille*. Freni, Vanzo, Van Dam, Plasson. ANGEL SZCX 3905 (3). June.  
**GRIEG:** *Piano Works (complete), Vols. 1-14*. Knardahl. BIS LP 104/17 (14). Aug.  
**JANÁČEK:** *From the House of the Dead*. Zahradníček, Zitek; Vienna Philharmonic, Mackerras. LONDON LDR 10036 (2). July.  
**MOZART:** *La Finta giardiniera*. Conwell, Moser; Salzburg Mozarteum. Hager. DEUTSCHE GRAMMOPHON 2740 234 (4). July.  
**MOZART:** *Sinfonia concertante, K. 297b; Idomeneo Ballet Music*. Orpheus. NONESUCH D 79009. July.  
**POULENC:** *Songs (complete)*. Ameling, Gedda, Sénéchal, Souzay, Parker, Baldwin. EMI FRANCE 2C 165-16231/5 (5). May.  
**PUNTO:** *Horn Concertos (4)*. Tuckwell.

Marriner. ANGEL SZ 37781. Aug.  
**RAVEL:** *Orchestral and Vocal Works*. Denize; Philharmonique de Lille, Casadesu. HARMONIA MUNDI FRANCE HM 10.064. July.  
**SCHUBERT:** *Piano Trios (2)*. Les Musiciens. HARMONIA MUNDI FRANCE HM 1047/8 (2). Sept.  
**SHOSTAKOVICH:** *Symphony No. 7; Age of Gold Suite*. London Philharmonic, Haitink. LONDON LDR 10015 (2). Sept.  
**VERDI:** *Un Ballo in maschera*. Milanov, Bjoerling, Panizza. MET 8 (3). June.  
**DENNIS BRAIN:** *Unreleased Performances*. ARABESQUE 8071. May.  
**LE CHANSONNIER CORDIFORME.** Consort of Musicke. Rooley. OISEAU-LYRE D 186D4 (4). July.  
**DECAMERON:** *Monodic Ballatas*. Lamandier. ASTRÉE AS 56. Sept.  
**THE MANNHEIM SCHOOL.** Camerata Bern, Fürti. ARCHIV 2723 068 (3). June.  
**THE WALTZ PROJECT.** Moran, Cobb, Feinberg, Mikhashoff. NONESUCH D 79011. Sept.

of timbres and textures. It is suffused, too, with a compelling paradox—"a very real, almost instinctive sense of despair," writes the composer's sister Marie-Claire, "tempered by a fierce sense of humor, able to laugh at itself." Or is it humor tempered by despair?

In any case, the best works have that indefinable mélange of power and vulnerable humanity that marks creations of genius, and we are fortunate indeed to have two such fine recordings of the complete works for organ. Having helped edit these pieces, Marie-Claire Alain has a special claim to them, and her interpretations radiate an affection and an intensity that I have rarely noted in her playing. Her delicate rubato in the *Variations sur un thème de Clément Jannequin* is as warming as her demonic insistence in *Litanies* and the *Trois danses* is chilling. She is well served, too, by a sizable Schwenkedel organ (1971) whose eclectic "neoclassicism" would have appealed strongly to her brother's sensibilities.

The composer might have been stimulated even more by the occasionally bizarre colors of the 1970 Rieger organ at Marienstatt, with its division of Spanish reeds (heard to powerful effect at the end of the *Trois danses*). And could he have resisted these stunning performances by Wolfgang Rübsam, himself a protégé of Marie-Claire Alain? Rübsam has—as I have noted elsewhere—the most remarkable sense of rhythm and its subtleties, and in such powerful fare as this the effect can be intense indeed. Where Mme Alain's beginning of the *Lucis Creator Variations* is merely matter-of-fact, Rübsam's *sings*, and in the *Jannequin Variations* his more pronounced rhythmic flexibility better emphasizes

the music's wistfulness. In the sterner stuff, on the other hand, he drives home the relentless ostinatos with brutal snap.

Each of these collections makes strong claims to attention, and each is very well recorded. Alas, the MHS pressings are besmirched by annoying snaps and crackles, and the text editor should be fed to an organ blower for the wholesale mutilation of the excellent notes that accompanied the original French Erato issue. Gone are all the superb (and enormously helpful) analyses of the individual pieces, and virtually nothing is said about the organ. Anyone with a more than casual interest in this music and Mme Alain's interpretations should seek out the Erato album. s.c.

## BACH: Brandenburg Concertos, S. 1046-51.

Lucerne Festival Strings, Rudolf Baumgartner, cond. [Oskar Waldeck and Kurt Hahn, prod.] EURODISC 300 086, \$19.96 (SQ-encoded; two discs, manual sequence). Tape: 500 086, \$19.96 (two cassettes). (Distributed by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019.)

Here's a set that takes me back. When I first came to music—very late, obviously—it was the Archiv recording by Rudolf Baumgartner's Lucerne Festival Strings (now on DG Privilege 2535 142/3) that introduced me to the *Brandenburgs*, and for that matter, to all of Bach. One doesn't soon forget such favors.

Of course, it's a different group now from the one twenty years ago. Some bizarre commentary accompanying a recent Denon recording of Vivaldi's *Four Seasons* (OX 7174-ND) observes that all members are in their twenties and proceeds to proclaim it a virtue: "Younger

players are more flexible in their own musicality and more willing to bend themselves in the hands of a master conductor. It is naturally much more difficult to treat veteran players like a piece of purely white paper, which is then colored at will by the taste of the conductor." Or not colored, as in that recording.

For the Bach, Baumgartner has at least mustered soloists of genuine stature, and the playing does have personality, if not always force. The only veteran of the Archiv set—aside from the conductor himself, who also played most of the violin solos there—is the fine flutist Aurèle Nicolet, and he gets even more work here: In perhaps the most questionable decision in the interpretation, Baumgartner now takes "flauto dolce" in the Second Concerto to indicate a transverse flute rather than a recorder (or simply feels that the flute better stands off the modern trumpet); to the extent the choice proves unconvincing, however, it is not the fault of Nicolet's playing. In a more welcome change from the earlier set, Josef Suk does use a violino piccolo in the First; he plays it with vigor and finesse, as he does the violin elsewhere and the viola in the Sixth. (In fact, the playing by all hands in the Sixth is generally the best and most characterful in the set, with some wonderfully gutty and pungent sounds emerging from the low strings.) Also notable among the soloists are oboist Maurice Bourgue and trumpeter Guy Touvron; and harpsichordist Christiane Jaccottet ends a somewhat segmented cadenza in the first movement of the Fifth with breath-taking abandon.

In general, the approach here is lighter and lither than in the Archiv set, though there are few radical changes



from an interpretation that was far from revolutionary even in its time. Tempos have picked up a bit, with notable exceptions. Yet while *some* of the stodginess has dissipated, a needless gentility occasionally creeps in. Still, if they don't offer the manifold delights of performances such as those led by Gustav Leonhardt (Pro Arte 2PAX 2001), Albert Fuller (Smithsonian N 3016), and Raymond Leppard (Philips 6747 166), these are solid, honest readings that may well serve the neophyte as kindly as the earlier versions served me.

Moreover, the set's value is considerably enhanced by the inclusion of full scores from the New Bach Edition. Though it is doubtless bad grace to use Eurodisc's generosity as a club to beat it with, the very inclusion of the scores, in numerical sequence, makes the order of presentation on the discs all the more puzzling. If there are to be side breaks within works anyway, as there are here in the Second and Fifth (in the sequence 1, 2, 6, 3, 5, 4), then why not follow Bach's order and accept the single break necessary in the Fifth? Processing and presentation are otherwise fine but for undistinguished surfaces, with minor problems throughout, and a dismal English translation of Karl Schumann's notes. **J.R.O.**

**BACH: Partitas for Keyboard (6), S. 825-30.**

João Carlos Martins, piano. [Heiner Stadler, prod.] ARABESQUE 6501-3, \$26.94 (digital recording; three discs). Tape: 7501-3, \$29.94 (three cassettes).

**BACH: Well-Tempered Clavier, Book II, S. 870-93.**

Betty Oberacker, piano. [Harold L. Powell, prod.] KLAVER KS 567, \$17.96 (two discs, automatic sequence) (Klavier Records, 10520 Burbank Blvd., North Hollywood, Calif. 91601).

**BACH: Well-Tempered Clavier (excerpts).**

Wilhelm Kempff, piano. [Rudolf Wernher\*, Hanno Rinke\*, and Cord Garben\*, prod.] DEUTSCHE GRAMMOPHON 2530 807\*/2531 299\*, \$10.98 each. Tape: 3300 807\*/3301 299\*, \$10.98 each cassette.

Book I: Preludes and Fugues: No. 1, in C, S. 846\*; No. 2, in C minor, S. 847\*; No. 3, in C sharp, S. 848\*; No. 4, in C sharp minor, S. 849\*; No. 5, in D, S. 850\*; No. 6, in D minor, S. 851\*; No. 7, in E flat, S. 852\*; No. 8, in E flat minor, S. 853\*; No. 9, in E, S. 854\*; No. 10, in E minor, S. 855\*; No. 11, in F, S. 856\*; No. 12, in F minor, S. 857\*; No. 13, in F sharp, S. 858\*; No. 14, in F sharp minor, S. 859\*; No. 15, in G, S. 860\*; No. 16, in G minor, S. 861\*; No. 17, in A flat, S. 862\*; No. 21, in B flat, S. 866\*; No. 22, in B flat minor, S. 867\*.

Book II: Preludes and Fugues: No. 3, in C sharp, S. 872\*; No. 6, in D minor, S. 875\*; No. 7, in E flat, S. 876\*; No. 15, in G, S. 884\*; No. 24, in B minor, S. 893\*.

João Carlos Martins is an unusual pianist. He plays Bach with a hard,

weighty touch, at slow tempos, as if acutely conscious of the spiritual import in every note. He has an individual vision of the composer that he is at pains to convey in each nuance of his performance: Bach is a transcendental, prophetic composer. Martins introduces this recording of the partitas with a sleeve note in which he suggests that Bach was "doubtless in search of a modern piano"; that the partitas "create a bridge between the suite form . . . and the grand sonata"; and that the six works may be viewed as expressing certain characteristics of "a man in his greatness, in the totality of his human emotions"—thus, for example, "the Third Partita shows the Pulsating Bach, the Fourth . . . the Dramatic and Romantic Bach. . . ."

Regrettably these ideas, such as they are, lead Martins to pay less than full attention to the music as Bach wrote

emotional legato. There is little sense of phrasing, no impression of continuity. His sense of rhythm is so perverse as to make some sections meaningless: The first chord of the Second Partita's Sinfonia is quite detached from the piece that follows, and the overture's last chord is suddenly *ff* against the preceding *pp*; the Sarabande almost seems to come to a standstill. All this is the more unfortunate since it is clear that Martins has weighed the import of every passage and is playing each note as he means to; there is no failure of technique. Sometimes he hits just the right tempo, as in the Courante of the First Partita, and the music flows; but then the Minuet of the same partita is absurdly deliberate, with inconsistent echoes.

It may be argued that Martins has every right to reinterpret this music as he feels it. Of course. But I am not convinced that his wildly eccentric treatment is convincing even on its own terms; everything in it goes against, rather than with, Bach's music. This set is announced as the launching of "The Bach Tricentennial Recording Project." Let us hope that the mission is aborted at this point, or that alternative astronauts can be found.

It is not, I hasten to add, that I dislike Bach on the piano. On the contrary; any keyboard instrument, played with a sensitive musicianship, can be a vehicle for Bach's inspiration. To turn from Martins to Betty Oberacker's recording of Book II of the *Well-Tempered Clavier* is like balm to the senses. Here is a natural, supple pianist, with an unforced, easy response to the music. There is nothing revelatory in her performances. She suffers from some of the frequent faults of Bach pianists: an excess of pert finger staccato, a tendency to play fast movements too fast and slow movements too slow; and a certain lack of rhythmic tension. But her account of these preludes and fugues is delightful. Dance rhythms are respected, long phrases are carried through, suspensions and resolutions—the basis of the expressive harmonic movement—are beautifully molded. Even when the conception of the movement is not one I share, Oberacker usually makes out a good case for it. Sometimes there is excessive rubato, such as in the upbeats in Prelude No. 22; and there are too many long final rallentandos, as in Prelude No. 24. But the firm, bouncing Prelude No. 5 is just right, and time after time the fugues succeed in being coherent, without ever resorting to the violent, artificial accentuation of leading voices so beloved of a certain other lady Bach pianist.

Wilhelm Kempff's two single-disc selections from the "Forty-eight" make a strange collection: One disc, from 1976, rearranges twelve of the Book I preludes and fugues; the other, from 1980, offers

## Martins' eccentric treatment goes against, rather than with, Bach's music.

it. Whether a particular partita is thought to pulsate or not, it still consists of a sequence of dance movements prefaced by a prelude. The Fourth, for example, starts with a French Overture; Martins resolutely underdots the rhythms, without even the sustained chords that Bach writes. His Allemande detaches all the upbeats, so that they sound like isolated notes. His Courante is slow and intense, without a suggestion of dance movement. His Aria is bitingly hard, without a sense of line. And so on. The magnificent Toccata that begins the Sixth Partita is treated pianissimo, espressivo, like a Brahms intermezzo (of which, Martins may believe, the piece is prophetic). The Fifth's opening sounds so quirky as to be hilarious. Its Sarabande is destroyed because he does not observe the rhythms of the ornaments. The whole point of the Minuet is contradicted because he broadens the tempo in crucial bars so that Bach's cross-rhythm witticisms are lost. The Passepied bears no relation to one. The Gigue cuts through the piano violently like a laser beam.

Martins' playing veers between this kind of brittle staccato and a hazy,

**Correction:** The photograph of British composer Havergal Brian, that appeared on page 56 of our August issue was taken by Jon R. Skinner. Mr. Skinner's credit was inadvertently omitted.

six more pieces from Book I (with no duplication) and five from Book II. To anyone who admires Kempff's pianism these volumes may be recommended, for the playing is full of love for the music. But I find it dour, without much light and shade. He tries to make the lightest preludes and fugues deeply significant; and even he has a problem turning the G major Prelude and Fugue from Book II into a profound spiritual testament. The old Germanic notion of Bach as the Fifth Evangelist dies hard. **N.K.**

**BARTÓK: Forty-four Duos for Two Violins.**

Itzhak Perlman and Pinchas Zukerman, violins. [Suvi Raj Grubb, prod.] ANGEL SZ 37540, \$9.98.

**PROKOFIEV: Sonata for Two Violins, in C, Op. 56.\* MOSZKOWSKI: Suite for Two Violins and Piano, in G minor, Op. 71.† SHOSTAKOVICH: Three Duets.†**

Itzhak Perlman and Pinchas Zukerman, violins; Samuel Sanders, piano†. [Christopher Bishop\* and Suvi Raj Grubb†, prod.] ANGEL SZ 37668, \$9.98.

Itzhak Perlman and Pinchas Zukerman, continuing their exploration of the limited repertory of music for two violins, offer an interesting catch of twentieth-century music in these two discs. Bartók wrote his forty-four duos in 1931 for pedagogical purposes, as studies for young violinists; and like his better-known *Mikrokosmos* for piano, they are arranged in order of increasing difficulty. This makes for an odd concert work, which gets not only more difficult, but also more interesting as it proceeds. Yet this is delightful music, much of it based on folk sources that have been completely integrated within Bartók's own mature style; and at least in small doses, the duos provide fascinating listening. Perlman and Zukerman play them with remarkable vigor and intensity—indeed, so much so that one sometimes has a sense of musical overkill, of a disparity between the unpretentious simplicity of the music and the expansive scale of its rendering.

Prokofiev's sonata for two violins is a four-movement work of extended length that handles the two-violin ensemble with great skill and virtuosity. He wrote it in 1932 in Paris, where he had been living for some ten years (he returned to his native Russia in 1936), in his own special version of the style of international neoclassicism then so prevalent. Rhythmically vigorous and formally tight, it bristles with energy and produces a surprisingly full textural effect from its limited instrumental resources. It is beautifully played here, with sensitivity, warmth, and authority.

The two other works, both of which

## The Emperor, one of the grandest entertainments ever, marks a turning point.

include piano almost entirely as an accompaniment, are considerably less ambitious. The Shostakovich is a real curiosity. Consisting of arrangements of three very brief excerpts from the composer's film and ballet music, the three duets are little more than fluff: wholly conventional tonal music in a distinctly popular style that seems to have nothing whatever to do with his concert music. The suite by Moritz Moszkowski is one of those turn-of-the-century salon pieces that are pleasant enough but have little real substance. The composer, a Polish-German musician of the late nineteenth and early twentieth centuries, knew how to write prettily effective tunes, but not how to develop them. He extends his material mainly by repetition, and the effect wears thin with time. Alas, the work runs twenty minutes. **R.P.M.**

**BEETHOVEN: Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 (Emperor).**

▲ Rudolf Serkin, piano; Boston Symphony Orchestra, Seiji Ozawa, cond. [Robert Woods, prod.] TELARC DG 10065, \$17.98 (digital).

If the history of the keyboard concerto in the eighteenth century is a battle for pianistic domination of the orchestra, Beethoven's last piano concerto represents the turning point: The two adversaries have been created equal in persuasive power, and therefore a dramatic confrontation between them has been made credible. There is an inescapable parallel between this confrontation and one Beethoven experienced in reality. During the spring and summer months of 1809, while the concerto was being composed, the French armies threatened, invaded, and occupied Vienna, and many of his friends and patrons left town. He staunchly refused to do so, and though his house was in the direct line of cannon fire, he spent, according to Ries, only a few days "in a cellar at his brother Caspar's, covering his head with pillows so as not to hear the cannon." He in fact met a life-threatening danger with spirited courage and won a personal victory against a political foe.

Amazingly, the concerto, one of the grandest entertainments ever, expresses confrontation in the most flamboyant, high-spirited, rambunctious fashion, softened only by a lightly expressive em-

bellished Lied as its centerpiece. What fear there is in the work occurs in the first-movement development section (briefly recalled by the timpani rolls in the coda of the Rondo). The head-on meeting of the minds at the climax of the development (measures 301–07) is moving (perhaps was even more so on the instruments of Beethoven's time) because one side possesses the physical, the other side the intellectual, moral, personal, or emotional advantage.

I am not certain that Rudolf Serkin and Seiji Ozawa, the most recent aspirants to the *Emperor's* throne, would agree with these views of Beethoven's work. A more sober, abstract approach prevails here, one in which the artists seem to be involved in careful analysis. The mighty Boston Symphony plays superbly (especially the radiant horns), and the intonation is unusually fine; one definitely does not hear a light, buoyant, classical sound. Serkin delivers his well-known dedicated yet muscular performance of a score he first recorded with Bruno Walter and the New York Philharmonic in 1941. Time and Ozawa's genial partnership have mellowed the famous Serkin angularity and rendered it somewhat more poetic than expected. Still, there is an impersonal, almost icy nobility in his characterization, a "distant, magisterial aloofness," which Harris Goldsmith, in his fine liner notes, attributes to Beethoven. The Adagio especially reflects this view. The long Alberti figure in the piano toward the end of the movement, for example, is played in an uninflected, unyielding manner, even ignoring Beethoven's syncopated slurs. An atmosphere of twentieth-century loneliness and alienation is intensified by Ozawa's decision to follow the autograph and omit the familiar pizzicato at measure 80—that crucial point where the piano figuration ends and the tonic B (retrospectively C flat) drops to B flat; the first edition prints the pizzicato at the change of harmony, conceivably conveying Beethoven's change of mind.

It is difficult to tell how accurately the musicians' work has been represented by the digital recording; the piano tone is a little hollow, the orchestra a little bottom-heavy. There does not seem to have been a lot of dial manipulation. The balance between piano and orchestra sounds quite natural, except where some pianistic ornamental filigree assumes undue prominence. The occasion of WQXR's taped New York broadcast of the concert performance of January 27, 1981 (the day after the recording was completed) presented an interesting perspective. The Rondo at the concert had unmistakable fire and excitement that I felt only here and there on the disc. I assumed this was due to varying adrenalin

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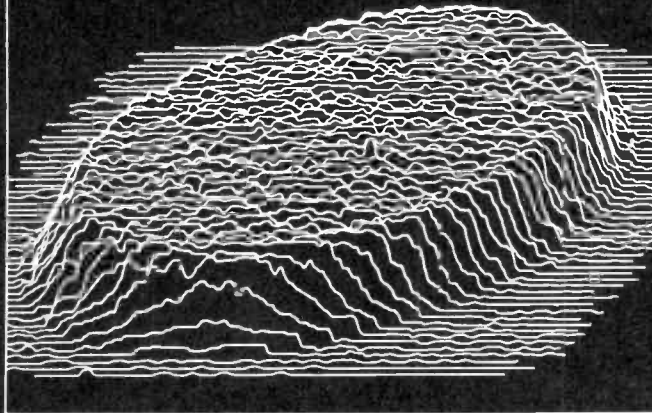
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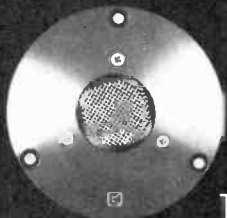
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levels. But in the first two movements of the broadcast performance, I had the distinct impression that I was hearing the same interpretation with more pleasure and less distraction. The piano did not sound hollow, nor the orchestra bottom-heavy; the balance was even more natural. That Alberti figure at the end of the Adagio came through much more sensitively, suggesting the possibility that one recording process had captured the nuances and the other had not. The "stunning improvement in recorded

sound," as Telarc so modestly puts it, is perhaps yet to come. **K.C.**

**BEETHOVEN:** Concertos for Piano and Orchestra (5); Andante favori; Polonaise; Op. 89. For a review, see page 67.

**BRAHMS:** Symphony No. 4, in E minor, Op. 98  
**A** Vienna Philharmonic Orchestra, Carlos

Kleiber, cond. [Hans Weber and Hans Hirsch, prod.] DEUTSCHE GRAMMOPHON 2532 003. \$12.98 (digital recording). Tape: 3302 003. \$12.98 (cassette).

Deutsche Grammophon offers the first digital recording of a Brahms symphony—his last, and in the opinion of many, his best. Carlos Kleiber's interpretation is worthy of attention and sure to raise some eyebrows.

From the very opening bars, a silvery clarity of texture that arises more from the conductor's novel concept than from the engineering technology (impressive as that is) is partnered by a taut intensity—a sharp punctiliousness of pacing and accent. The first-movement tempo, though not terribly fast, carries urgency and stimulation. Arturo Toscanini, you are thinking? Not really. Kleiber, in fact, inserts a few Luftpausen and gear shifts that call to mind Bruno Walter's early BBC Symphony recording (Turnabout THS 65169) and—like Otto Klemperer—tempers his forward thrust with a certain sectionized rigor. (The drum taps at the end, though, are rendered pretty much in tempo, and that is similar to Toscanini's 1951 reading on RCA Victrola VIC 6400 and German RCA).

The second movement, as Kleiber examines it, unfolds with an arrow-straight deliberation. While the bass line is solid and supportive, the autumnal nostalgia is treated rather austere. One has the decided impression that Kleiber holds his instrumentalists on a tight leash; when they show expressiveness, it is the conductor's stylized emotion rather than an effusion coming spontaneously from the players themselves. But there is nothing mechanical or cold about the playing, overcontrolled though some will find it.

Kleiber sets a middle-of-the-road pace for the Allegro giocoso, and there is a hint (but *just* a hint) of that idiosyncratic fractional delay I recall hearing from Walter (in his two earlier readings), Klemperer, and Victor de Sabata. The triangle sounds properly coloristic, not like an overzealous telephone.

The final passacaglia begins with stern symmetry but slackens a bit as it approaches its lyrical middle phase. More seriously, the undue haste of the final bars weakens the cumulative grandeur achieved there by Felix Weingartner, Toscanini, Antonio Pedrotti, and several others.

By any standards, this is a highly distinguished interpretation, efficiently played by the Vienna Philharmonic and keenly registered in DG's slightly chilly digital sound. In many ways, it's a wonderful, illuminating performance, yet I don't think I could love it, as I do those of Toscanini, Weingartner, Pedrotti, and



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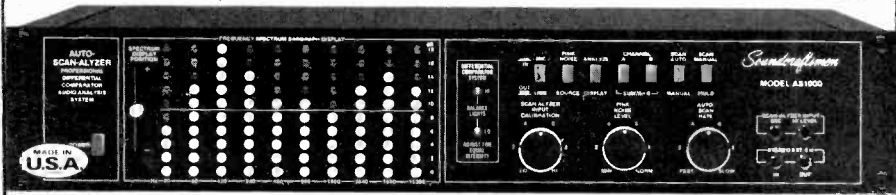
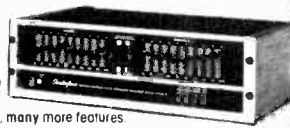


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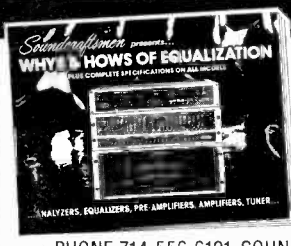
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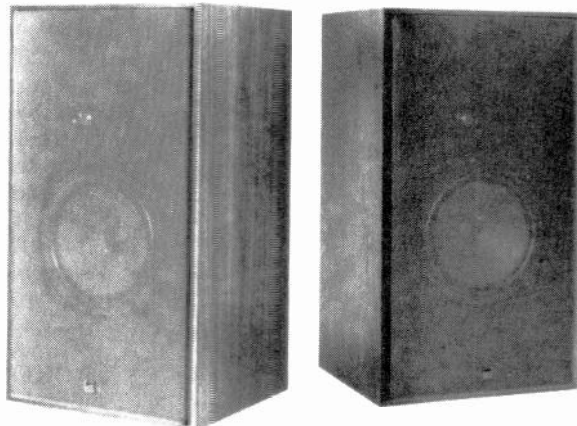
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Edward van Beinum. Those Fourths make you think of Brahms, the granitic architect; this one keeps you just a shade too aware of Kleiber, the finicky perfectionist. **H.G.**

**HAIEFF:** Sonata for Cello and Piano—See Ornstein: Quartet for Strings, No. 3.

**MAHLER:** Symphony No. 10, in F sharp. For a review, see page 61.

**MENDELSSOHN:** Symphony No. 4, in A, Op. 90 (*Italian*)—See Schumann: Symphonies.

**MOSZKOWSKI:** Suite for Two Violins and Piano, Op. 71—See Bartók: Duos for Two Violins (44).

**ORNSTEIN:** Quartet for Strings, No. 3.

New Boston Quartet. SERENUS SRS 12089. \$6.98.

**ORNSTEIN:** Six Preludes. **HAIEFF:** Sonata for Cello and Piano.

Italo Babini, cello; Elizabeth Sawyer Parisot, piano. SERENUS SRS 12090. \$6.98.

Leo Ornstein used to get fleeting recognition in music appreciation books as an "age of steel" piano virtuoso and a rival to Prokofiev during that master's enfant terrible stage. But until a few years ago, nobody bothered to find out what had become of him.

As it turns out, Ornstein—who dropped out of sight around 1930—is alive and well and living in Texas. More important, his composing has continued unabated throughout these five decades; in fact, at age eighty-eight, he is still writing like a house afire. There is a vast stockpile of unpublished Ornstein, and to judge from the works recorded here (and those reviewed by Abram Chipman a few years back), it warrants investigation.

The String Quartet No. 3 dates from 1976, the set of preludes from 1931. Both are works of real substance. The quartet at times reminds me of Hindemith—a wreathing, savage, vital piece of writing that makes all sorts of demands on the string players. The performance, by the New Boston Quartet (Daniel Stegner and Sophie Vilker, violins; Ronald Carbone, viola; and Lynn Nowels, cello), is excellent, insofar as I can judge without a score. Certainly the playing has lustrous tone and evident intensity.

The cello-piano pieces are, of course, more modest in scope, but a few of them are overwhelming in their motoric energy and frightening moto perpetuo technical demands for both instruments. Here, one finds some of the inevitable Prokofiev and even more of vintage Bloch (cf. his piano quintet and suite for viola and piano).

Less important but attractive all the same is the 1963 Sonata for Cello and Piano by Alexei Haieff, a Siberian-born (1914) Russian émigré. It is excellently succinct and well proportioned, with attractive Romantic themes and a Kabalevskian idiom pickled in neoclassic vinegar, à la Stravinsky's Duo concertante. Italo Babini, the Detroit Symphony's principal cellist, has a suave, accurate technique and a lustrous, compact tone; Elizabeth Sawyer Parisot is a responsive partner, with an attractive palette at her disposal.

Both of these brief offerings receive superb performances (again, no scores), and Serenus provides agreeably spacious sound. **H.G.**

**PROKOFIEV:** Sonata for Two Violins, Op. 56—See Bartók: Duos for Two Violins (44).

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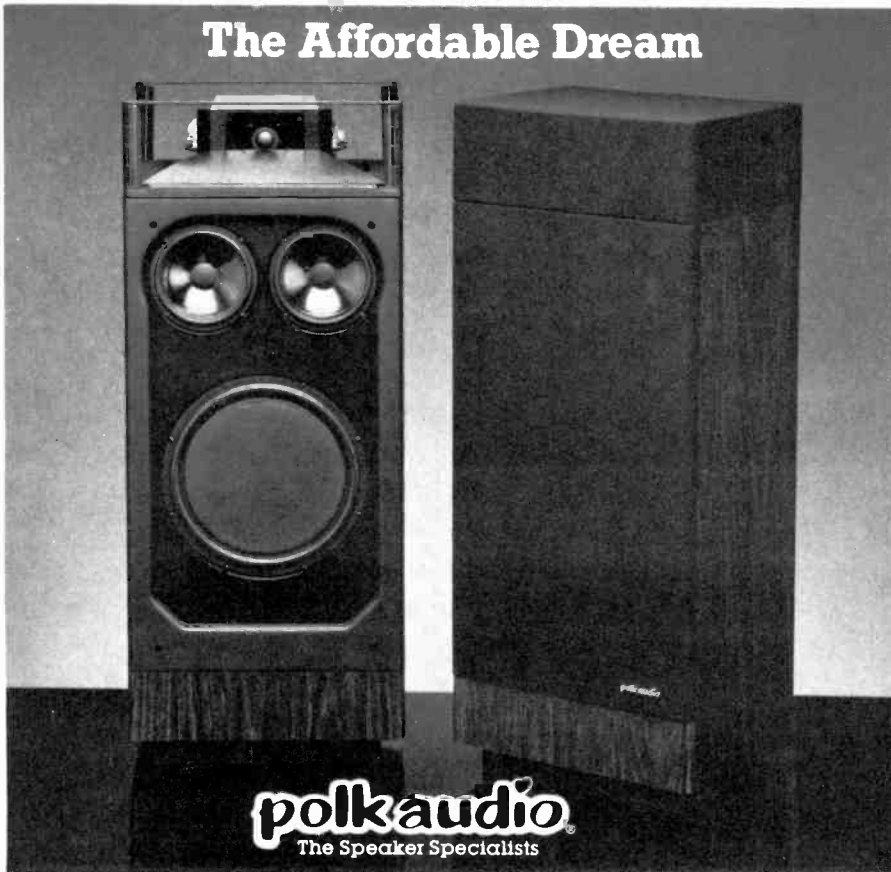
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**SCHUBERT: Symphony No. 5, in B flat, D. 485—See Schumann: Symphonies.**

**SCHUMANN: Symphonies (4).**

Philadelphia Orchestra, James Levine, cond. [Jay David Saks, prod.] RCA RED SEAL ARL 3-3907, \$29.94 (three discs, manual sequence). Tape: CRK 2-3908, \$21.96 (two cassettes).

Symphonies: No. 1, in B flat, Op. 38 (*Spring*); No. 2, in C, Op. 61; No. 3, in E flat, Op. 97 (*Rhenish*); No. 4, in D minor, Op. 120. **SCHUMANN: Symphony No. 4, in D minor, Op. 120. MENDELSSOHN: Symphony No. 4, in A, Op. 90 (*Italian*).**

▲ Berlin Philharmonic Orchestra, Klaus Tennstedt, cond. [John Willan, prod.] ANGEL DS 37760, \$10.98 (digital recording). Tape: 4ZS 37760, \$9.98 (cassette).

**SCHUMANN: Symphony No. 4, in D minor, Op. 120. SCHUBERT: Symphony No. 5, in B flat, D. 485.**

Vienna Philharmonic Orchestra, Karl Böhm, cond. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2531 279, \$10.98. Tape: 3301 279, \$10.98 (cassette).

*Pace* many distinguished and/or famous conductors, James Levine's set gives the lie to the myth that Schumann was an inept orchestrator. Without altering the scoring in any way, Levine demonstrates that, when played lightly, with grace and elegance, the symphonies sound perfectly well, with a rare transparency of texture. So many conductors perform them with a heavy and muddy hand, as if they were second-rate Brahms. Here they emerge as first-rate Schumann, for which no apologies need be made.

Interpretively, Levine conducts straightforward, classically oriented performances, with little of the heaving about that more overtly Romantic con-

ductors impose on Schumann. Tempos are well chosen, though perhaps a bit moderate in the *Spring* Symphony, where the chugging quality of some of the string writing is emphasized as a result. In that work's finale, he stresses "grazioso" rather than "animato," avoiding the common pitfall of trying to make the piece sound more exciting than it is. Here its relationship to *Kreisleriana* is quite evident. Unfortunately, the first movement's important triangle part is barely audible, even in loud passages.

The high point of the set is the beautiful performance of the Second Symphony. After a wonderfully introspective opening, the animated Allegro fairly crackles with excitement. The Scherzo is perfectly paced, with a slight acceleration in the coda, à la Szell. In the Adagio, Levine observes the 2/4 marking and properly confines the "molto adagio" to the last two bars. While this movement may be a precursor of a Mahler adagio, it is not itself the Mahler adagio many conductors make of it; here it flows sweetly rather than crawling laboriously. The finale is suitably vigorous and majestic.

Yet Levine, I think has misinterpreted the timpani part in measures 392-93 and in the last bar of the finale (and like Tennstedt, in measure 16 of the Fourth's finale), just as most conductors misinterpret Beethoven's similarly written timpani part in the *Consecration of the House Overture*. In spite of its appearance, the roll is meant to be sustained for the duration of the chord. (An entire article could be written on Beethoven's and Schumann's timpani parts.)

The *Rhenish*, most difficult of the cycle for sustaining interest, receives a thoroughly absorbing reading, gracefully propulsive in the outer movements,

warmly unsentimental in the inner three. In the Fourth Symphony, the one disappointment of the set, Levine adopts a fiercer approach, not always to the work's advantage. There is little of the geniality and grace found elsewhere, qualities that would be equally appropriate for this more dramatic, minor-key work. The trombones, perfectly balanced before, are often too loud, especially in chordal passages. Levine's very fussy treatment of the finale's second theme calls all the more attention to itself since such mannerisms appear nowhere in the rest of the cycle.

Most sets of the Schumann symphonies include an overture or two. As with their Brahms series, Levine and RCA offer no extras. An entire disc devoted to the *Spring* Symphony is certainly an extravagant use of vinyl, the more so as the side break occurs after the second movement, which is meant to lead directly into the Scherzo. The composer's intentions are thereby defeated.

The recording is extremely clear, with a somewhat dry acoustic and—except for those trombones—a natural balance of instruments and sections. I don't know whether the full Philadelphia string section was used, but the sound lacks the opulence associated with this orchestra; the first violins, in particular, often sound thin in the upper register. It's as though the microphones were picking up only the first few stands. This may reflect Levine's lighter approach to the music, and the playing is certainly beautiful; still, I would not have minded an occasional reminder that this is, in fact, The Philadelphia Orchestra. All repeats are observed, and the set is enhanced by Michael Steinberg's excellent notes. Reservations aside, I recommend

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## The Correct "New" Verdi

Last month, to accompany Denis Vaughan's article "Exploring the 'New' Verdi Sound," we printed score reproductions of a passage from *Falstaff* intended to highlight the editorial changes made from Verdi's man-

uscript in the first printed edition. As interested readers have no doubt discovered, the second page of manuscript was given incorrectly. Here is the passage, correctly represented in both scores.

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In manuscript facsimile, the Act II passage that depicts the word "angelo" in a "wafting chiaroscuro" of phrasing and articulation. Instruments represented are, top to bottom, violins I and II, violas, flutes, oboes, clarinet in C, bassoons, cellos, and double basses. Characters represented are Mrs. Quickly (soprano clef), who sings the phrase, and Falstaff.

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Largo  $\text{♩} = 56$

The same passage, in the Ricordi score published in 1893, the year of the work's premiere. Editorial changes tend to homogenize phrasing and articulation.

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this album as a most refreshingly musical view of Schumann's glorious symphonies, problematic no longer.

Karl Böhm's Fourth, with two repeats fewer than Levine's, lasts a good two minutes longer. While the slower tempos and greater weight of the performance sometimes impart a feeling of stolidity, Böhm's obvious commitment to the work makes it an enjoyable experience. His orchestral revisions are very few and extremely minor. In the first movement he ignores the alternation of forte and piano in bars 101-14 and 175-88, keeping these passages piano throughout. He does eliminate the worrisome violin upbeat to the fortissimo chord just before the final presto; that upbeat (which Levine and Tennstedt play) usually gives the impression of an imprecisely attacked chord. Böhm is also one of the few conductors (Cantelli and Masur also come to mind) to play the finale's *Schneller* episode at anything like the proper tempo, which is twice as fast as the music preceding. Schumann's original 1841 version makes it quite clear that he wanted this effect; in the revised 1851 version, which has much of the same music barred differently, his intention becomes less obvious.

Klaus Tennstedt's Fourth is the most successful of the three in presenting the work as a unified whole. Save for intermittently overloud horns, it resembles Levine's reading of the first three symphonies in style and spirit. Orchestral revisions are limited to the occasional lowering of the double bass part an extra octave. Like Levine, Tennstedt introduces rubato into the finale's second sub-

ject—but successfully, as the entire movement is more moderately paced. All repeats are observed, save for that in the finale. This is a distinguished addition to Tennstedt's Schumann cycle.

In the second movement of the Fourth, all three conductors differentiate the triplets from the simultaneous dotted rhythm at the end of the main theme, as do most others. In his recent book, Erich Leinsdorf has demonstrated that Schumann, even in 1851, followed baroque notational practices. The dotted rhythm is meant to agree with the triplets, an interpretation also adopted by George Szell.

Mendelssohn's *Italian* Symphony is becoming a popular coupling for the Schumann Fourth; Tennstedt gives it a lithe, impetuous reading, taking the final Saltarello at a breathtaking pace. Ten points off, however, for his failure to observe the first-movement repeat. The first ending contains twenty-three bars of lovely music based on an idea that does not occur again until the coda, where it makes no sense if it has not been heard before. Apart from that, this is a truly winning performance, beautifully and transparently recorded.

Has anyone written a more charming symphony than Schubert's Fifth? Böhm gives it a leisurely, warmly affectionate reading. If he lingers a bit over the slow movement, who can blame him? J.C.

SHOSTAKOVICH: Three Duets—See Bartók: Duos for Two Violins (44).

## Recitals and Miscellany

### SONGS BY LE GROUPE DES SIX.

Carole Bogard, soprano; John Moriarty, piano. CAMBRIDGE 2777. \$6.98.

AURIC: Cinq Chansons de Lise Hirtz; Printemps. DUREY: Les trois Poèmes de Pétrone. HONEGGER: Clotilde; Le Delphinium; Les Cloches. MILHAUD: Trois Poèmes de Jean Cocteau; L'Aurore. POULENC: Hier. Chanson bretonne. La petite Servante. Poèmes de Ronsard; Attributs; Le Tombeau; Air champêtre. TAILLEFERRE: Six Chansons françaises.

It's an intriguing idea to devote a record to songs written by *Les Six*, that group of French composers who are united only by a name and two sentences in the history books. In fact, although their music was dissimilar, this selection does have a certain stylistic consistency in keeping with the lighter tone of the French *mélodie*. (Most of these songs were written in the '20s and early '30s.) The three examples by Arthur Honegger are the most tied to the past, in terms of pianistic

tone-wash painting of the Duparc or Saint-Saëns school, but Francis Poulenc, Darius Milhaud, and Georges Auric all display the characteristic drypoint amalgam of wit, feline grace, and insouciance that is the trademark of the group. Louis Durey's understated settings of some sensuous Petronius love poems are very effective in exploiting the tension between words and music. The *Six French Songs* of Germaine Tailleferre, not particularly memorable, make up the only weak group.

Carole Bogard sings these songs with a pleasant and evocative soprano, good French diction, and a measure of pertness, but she needs more forwardness in her enunciation (the words have a habit of slipping back into her throat) and more individualistic daring in her performances in order to avoid a sameness from song to song. John Moriarty's piano playing is excellent and (when indicated, as in Auric) extremely witty. Texts and translations are included. P.J.S

## Theater and Film

ALTERED STATES. Original motion-picture soundtrack recording.

Composed by John Corigliano; conducted by Christopher Keene. RCA ABL 1-3983. \$9.98. Tape: ABK 1-3983. \$9.98 (cassette).

EAST OF EDEN: Original television soundtrack recording.

Composed by Lee Holdridge. [Tom Catalano, prod.] ELEKTRA 5E 520. \$8.98.

THE STUNT MAN. Original motion-picture soundtrack recording.

Composed and produced by Dominic Frontiere. 20TH CENTURY-FOX T 626. \$8.98. Tape: C 626. \$8.98 (cassette).

THE ELEPHANT MAN. Original motion-picture soundtrack recording.

Composed by John Morris. National Philharmonic Orchestra, John Morris, cond. and prod. PACIFIC ARTS PAC 8-143. \$8.98. Tape: PRC 8-143. \$8.98 (cassette).

THE COMPETITION: Original motion-picture soundtrack recording.

Composed, conducted, and produced by Lalo Schifrin. MCA 5185. \$8.98. Tape: C 5185. \$8.98 (cassette).

This grab-bag of recent soundtracks illustrates the high technical standards and stylistic flexibility of today's film composers. Although none of these scores is as musically distinctive or compelling as the best work of the established masters—past or present—all deserve recognition for the appropriateness and sophistication of their various solutions to increasingly complex and diversified problems.

The music for *Altered States* is significant on several counts: It marks the cinematic debut of John Corigliano, one of America's most widely acclaimed young "serious" composers. Reflecting the current swing to an unselfconscious and omnivorous eclecticism, it skillfully employs a gamut of modes, from electronically amplified sounds, through distorted quotations, à la Ives, of everyday themes (in this case, the hymn "Rock of Ages"), to a serenely Brahmsian passage for piano trio. In its flamboyant mix of nightmarish dissonance, ominous low rumblings, neoprimitive *Sacre*-like ostinatos, and a gently diatonic love theme, the score provides a graphic counterpart to Ken Russell's phantasmagoric fusion of neuropsychopathic horror film, anthropological science fiction, and humanistic uplift.

Now and then this hodgepodge of fashionable odds and ends seems meretricious, yet there's no gainsaying its enormous facility and pure theatricality. Performance and sonics show a like assurance and *éclat*, but given the scope of

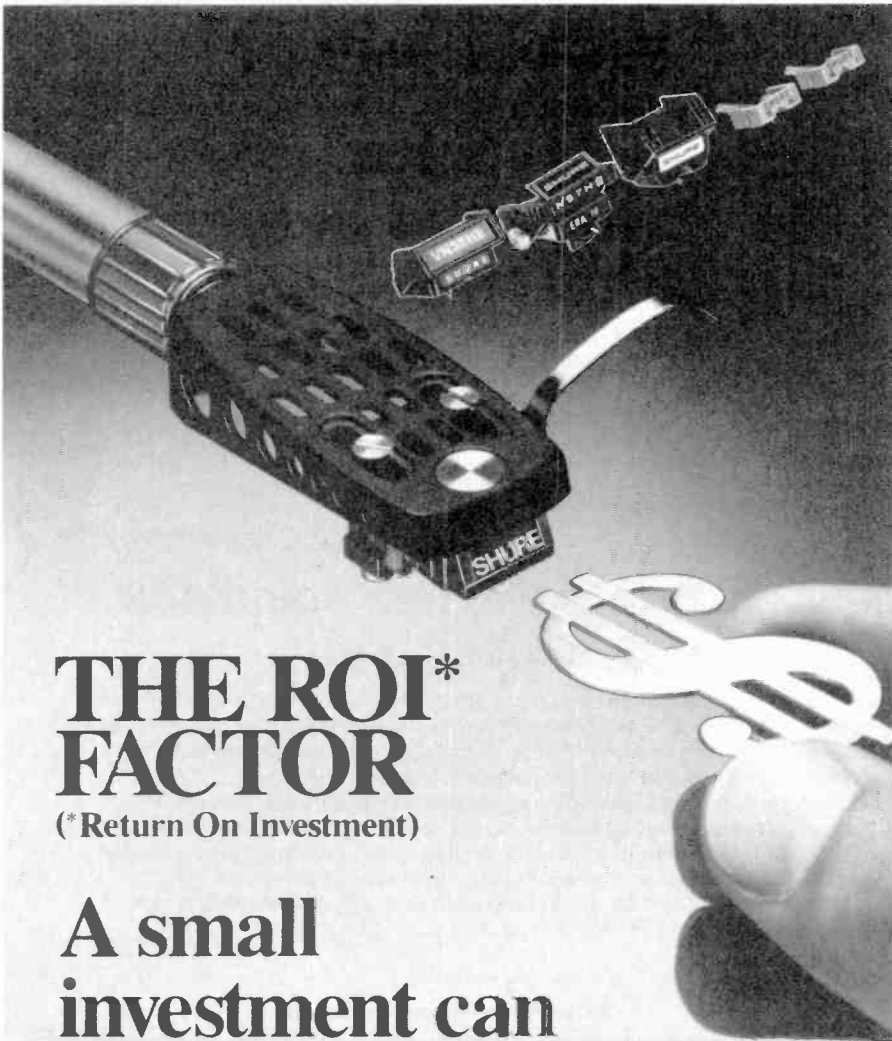
the enterprise, RCA would have done well to provide at least some analytical notes.

Lee Holdridge, another youthful, neo-Romantic, classically oriented musician, has—unlike Corigliano—eagerly embraced all kinds of commercial work in order to maintain a foothold in the industry—thus his pallid score for *Jonathan Livingston Seagull* and his collaborations with pop stars like Neil Diamond and John Denver. Certainly, none of his previous work has shown him capable of the sustained power, range, and subtlety of his flowingly versatile score for the lengthy though impeccably faithful television adaptation of John Steinbeck's most universal novel, *East of Eden*.

Working in a basically tonal American idiom of open harmonies and double-gaited meters—with occasional, discreet dollops of chromatic dissonance at climactic moments—Holdridge has produced an evocative musical narrative that beautifully highlights the various emotional textures and intricacies of Steinbeck's fatalistic family saga of puritanical self-denial in collision with the amoral life-force in a paradoxically pastoral setting. The main theme—for some reason, nowhere heard in its full-dress version in this otherwise generous fifty-minute compilation—is a broad, benedictory hymnlike motif that permeates the entire score and recalls Leonard Rosenman's principal chorale tune for the much more intensely concentrated 1950s film treatment of the book's final section by director Elia Kazan and scenarist Paul Osborne.

But Holdridge's music, in keeping with the more leisurely and perhaps more literal approach of the teleplay, eschews the contorted atonalism of Rosenman's classic score. It supplies instead a running undercurrent to the panoramic action, including touchingly recurrent allusions to the same old cotillion ditty—"Put Your Little Foot Right Out"—that Alex North used so effectively in his masterful *Streetcar Named Desire*. Not since Morton Gould's *Holocaust* has television drama called forth such a distinguished score as Holdridge's *East of Eden*.

As a protégé of Alfred Newman back in the late '50s, Dominic Frontiere—originally an accordionist—made two lavish and voluptuous background-music albums for Columbia. Over the past two decades, his checkered career as a film and television composer has seldom escaped the limbo of second-rate assignments. But his raffish, emphatic, and intermittently Weillish music for the *succès d'estime* *Stunt Man* shows him in a new light. For the chaotic, carnival-like atmosphere surrounding a film being shot on location by an eccentric and temperamental director and employing the



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services of an improvisatory stunt man who is actually a fugitive from the law. Frontiere has concocted an earthy, defiantly accented, devil-may-care score—a West Coast American counterpart to Nino Rota's Neapolitan populist writing for Fellini's quasi-surreal extravaganza. The several themes—including a song, "Bits and Pieces," energetically declaimed by Dusty Springfield—are deployed in a variety of contexts with considerable panache: the sequencing on the disc is disconcertingly unchronological, however, with the main title at the end of Side II. Nonetheless, this is an interesting and colorful score, well worth investigating.

For most of his visible career, John Morris has served valiantly as Mel Brooks's in-house composer: in this capacity, he has provided much rollicking special material, such as the outrageous Marlene Dietrich parody perpetrated by Madeline Kahn in *Blazing Saddles*. But in his score for a very different kind of Brooks production, *The Elephant Man*, he comes to the fore as a composer of sober, sensitive dramatic music in the vein of another Englishman, John Barry. For this difficult subject Morris strikes a delicate balance among dignity, pathos, and reticence. His simple, repetitive themes yield much affecting music. Yet why the producers chose to include Samuel Barber's *Adagio for Strings* rather than Morris' perfectly adequate equivalents is a mystery. In any case, the production and engineering by Pacific Arts are exceptional.

Now that Henry Mancini, Francis Lai, and Michel Legrand have receded a bit, Lalo Schifrin has the pop soundtrack field almost to himself. Though he has demonstrated his capacity for more serious writing in such underrated scores as *Rollercoaster* and *The Amityville Horror*, in *The Competition* he returns to his original milieu and his familiar qualities of tasteful finesse and amiable understatement. In fact, it's amazing how much musical mileage he gets out of this vapid and unlikely romantic trifle about a pair of classical pianists.

Disregarding the truncated and therefore unnecessary excerpts from Beethoven and Prokofiev piano concertos (relegated to the final tracks on each side), this record contains a fair share of pretty tunes, polite jazz, and even a touch of Renaissance wind music. The main title theme is a wistful, Hamlishy ballad entitled "People Alone," again sung by Springfield. There is an occasional undercurrent of tension, with another main title buried deep on the second side. Not an important score by any means, but still a creditable and unpretentious job by a true professional.

P.A.S.

# The Tape Deck

Critiques of new open-reel and cassette releases by R. D. Darrell

## HiTech or LoPrice

Digitally recorded cassettes now proffer consistently sweeter highs and warmer acoustics than they did at first; yet several current ones impressed me as near ideal technologically even before I realized what they have in common: 3M-system digitalism. Music, performances, and manufacturers are all different, but uniformly, the recorded sonics are sheer aural delights.

Grandest of these is Wagner's *Par-sifal*, the first multichannel digital opera recording, in Herbert von Karajan's 1980 Salzburg Easter Festival production (Deutsche Grammophon five-cassette Prestige Box 3382 002, \$64.90). Here the conductor surprises friends and enemies alike, both by his personal eloquence and by sharing stardom with veteran Kurt Moll (Gurnemanz) and discovery Dunja Vejzovic (Kundry). And never has this sumptuous score been re-created with more glowing radiance!

The blockbuster is one of two 3M digitals in RCA's boxed chromium audiophile series (\$15.98 each): Orff's *Carmina burana* in a performance by the London Symphony Orchestra and Chorus under Eduardo Mata (ATK 1-3925) that for once minimizes kitsch and reveals in the work an unsuspected "classical" stature. The best earlier versions remain more spectacular, but Mata's magisterial control and the exceptionally attractive solo and choral vocalism will confound this work's most virulent detractors. RCA's other example, the acclaimed debut of gifted young Dylana Jenson with Eugene Ormandy's Philadelphiaans in the Sibelius violin concerto and Saint-Saëns *Introduction and Rondo capriccioso* (ATK 1-3972), excels in elegant virtuosity and tonal refinement—but where are the wild bardic sweep and icy furies of the Sibelius masterpiece?

A fourth 3M digital cassette proves what can be done with ferric tape, in Nonesuch's two early C.P.E. Bach Harpsichord Concertos, Wq. 8 and 18 (D1 79015, \$11.98). Malcolm Hamilton's magically delicate yet bright-toned harpsichord is deftly disentangled (without the spotlighting once necessary) from the lusty Los Angeles Chamber Orchestra, under Gerard Schwarz's unflaggingly zestful direction.

Other, unspecified, digital systems also can be mightily effective, however, especially that used in recording the first Angel musicassette I've received in a long time—one that doesn't even acknowledge (in its ferric-tape edition) its digital origin. But this Vivaldi *Four Seasons* (4XS 37755, \$9.98, no notes) is one of the strongest yet sonically. The superbly vital performance co-stars Yehudi Menuhin, playing better than I've heard him do in recent years, and the Gstaad Camerata Lysy, in an arresting American record debut.

Another ferric digital tape, the first Pro Arte example to come my way, is more praiseworthy for its brilliant sound than for its stolid trumpet-organ performances of short baroque pieces, mostly transcriptions, by Wolfgang Basch and Wolfgang Rübsam (PCD 103, \$12.98). And even the improved digitalism and chromium taping of the 1980 "New Year's Concert in Vienna" (DG 3302 002, \$12.98) can't make Lorin Maazel's mannered, however idiomatic, Vienna Philharmonic performances as exciting as earlier Boskovsky examples.

**Musicmasters, the new retail label** of the Musical Heritage Society, offers super-chrome musicassettes list-priced at \$8.98 (brief notes supplied, complete ones on request). My first examples, distinguished by first-rate processing and characteristic MHS programmatic catholicity, are deluxe productions of two programs I've praised earlier in mail-order ferric-tape and disc editions: the rollicking ragtime of William Bolcom and William Albright (MMC 40002) and the entrancing solo debut of flutist Carol Wincenc (MMC 40004). Appearing for the first time is one of the most virtuosic guitar recitals I've ever heard: Eliot Fisk's truly bravura performance of Ponce's *La Folia* Variations, coupled with a Latin-American miscellany that is less substantial musically (MMC 40008).

**Economy-minded tape collectors** aren't entirely forgotten in all the premium-price high-tech hoopla. Having considered the bargains last month, I'll proceed to the budget (\$5.98) category. I've had nothing lately from the extensive Odyssey, RCA Gold Label, Seraphim, or London Stereo Treasury catalogs, but three other lines have sent appetizingly

varied new cassette releases.

Nonesuch's latest releases draw upon various sources: From the short-lived Sonar catalog comes a shrewd reissue of a wonderful chamber music recording by the Raphael Trio—Dvořák's Piano Trio, Op. 65 (N5 71397), now exhilarating, now poignant; from British Enigma, Walton's First Symphony, in an uninhibitedly passionate 1978 recording by Vernon Handley and the Royal Liverpool Philharmonic (N5 71394); and from British RCA, the vibrantly infectious 1979 "La Mantovana" program (N5 71392) of early-baroque airs and dances, zestfully sung and played by tenor Paul Elliott and James Tyler's Early Music Group. All that's lacking are notes and texts.

Quintessence normally provides full notes, but not (inexplicably) for its invaluable Dvořák/Czech Philharmonic historical reissues (2P4C 2711, \$11.96) combining the 1960 Suk/Ančerl violin concerto and Romance with the memorable 1952 mono Rostropovich/Talich cello concerto, plus Václav Talich's still paradigmatic early-stereo recording of the *Carnival Overture*. (Both programs are also available separately.) Then, from undated but probably fairly recent Seon masters come two of the Odeon Trio's fascinating Brahms series, also in progress from Musical Heritage Society. The Op. 87 Piano Trio and the viola version of the clarinet trio (P4C 7191) are both good, straightforward recorded performances, but far more novel is the delectable early Piano Trio in A (P4C 7186). This work, unearthed only in 1924, may seem of debatable authenticity in its gracefully salonish first two movements. But its glowingly nostalgic Lento and robust final Presto are surely the real Johannes McCoy!

Everest continues to delight (with reissued treasures) and exasperate (no notes; often even no selection titles). Still the processing continues to improve. Collectors who missed some original Everest early-stereo triumphs, such as the Copland/London Symphony *Billy the Kid* and *Statements*, Štokowski/Houston Brahms Third Symphony, and Sanromá/Steinberg *Rhapsody in Blue* and Steinberg/Pittsburgh Symphony *American in Paris*, should welcome their now slightly faded return in 3015, 3030, and 3067, respectively. **HF**

# BACKBEAT<sup>®</sup>



Chris Difford, Paul Carrack, Gilson Lavis, John Bentley, Glenn Tilbrook: "A gold album would be nice."

## Squeeze Breaks the States

Things haven't sounded this good since the Beatles.  
by Steven X. Rea

THE LINES ARE LONGER, the halls bigger, the bookings more plentiful. On Squeeze's recent American tour—the ninth by its own reckoning—things are definitely looking up. And the British quintet's fourth album, "East Side Story," is climbing with slow but steady determination up the pop charts. Chris Difford and Glenn Tilbrook, Squeeze's songwriting partners, don't want to count their proverbial chickens, but the signs are promising.

It hasn't always been that way. "On one of our early tours of the States," recalls an affable, wavy-haired Tilbrook, "we played a strip club in Dover, New Jersey. They had topless girls dancing when we arrived to do the sound check, and about twenty men were watching them. When the topless dancers finished it was time for us to go on. There were two hardened drinkers left at the bar and this dog that was running around. The place was deserted—not one single clap of applause, and the owner insisted we play two forty-five minute sets."

"That's when I knew I had made the

right career decision," chimes in Difford, deadpan.

On stage and off, Difford and Tilbrook are the group's frontmen. In concert, Tilbrook shakes his mop-top head, croons in his Beatle-whine, and bounces around the stage with an animated schoolboy charm. Difford, on the other hand, stands there implacable: a large, slightly seedy-looking figure strumming on his guitar and croaking into the microphone with a voice like Froggy's on the old *Andy's Gang* show.

The duo met about five years ago in London when Difford answered an ad Tilbrook had placed for a new band. The band didn't materialize right away, but their friendship and collaboration did. First Chris would hash out the lyrics, then he'd hand them over to Glenn for the music. It's the method they've stuck to ever since. "I've been surprised a few times by Glenn's interpretations," admits his soft-spoken partner. "For instance, *Labelled with Love* [from "East Side Story"] turned out as a country song, when I'd envisioned it as a *Three Penny Opera* type of thing. But I've never been unpleasantly surprised."

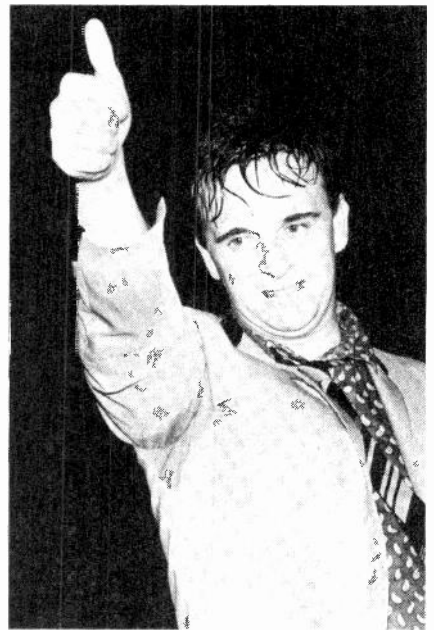
**"It takes time and hard work to make it in this country, unless you're just extremely lucky."**

Critics have likened the team to such master collaborations as those of Leiber & Stoller, Rodgers & Hart, and Lennon & McCartney, and on their best work it's easy to see why. Difford's lyrics are sharp, detailed dramas of modern day English life, rife with tender ironies and keen, biting witticisms. Like Ray Davies' early Kinks songs, Squeeze populates its musical short stories with real people—lovers and losers full of quirks and foibles, mired in the daily routine of middle class existence. Tilbrook's arrangements infuse these striking scenarios with a rich pop effervescence that's fleshed out by the able, empathic playing of drummer Gilson Lavis, bassist John Bentley, and new keyboardist/vocalist Paul Carrack (who joined last year by way of Ace and Roxy Music). Things haven't sounded this good since the Beatles.

Ah yes, the Beatles. The comparison is inevitable, and Squeeze is the first to admit that now and then there's a harmony change, a chorus, or a guitar embellishment that recalls the Fab Four. "What happens," muses Tilbrook, "is



Tilbrook: schoolboy charm



Difford: slightly seedy-looking

that everyone in the band likes the Beatles. It's impossible not to think that they were one of the best bands that's ever been, just through the sheer diversity of their achievements. Their influence definitely comes out—not as a conscious recreation of the Beatles, which I think would be really horrible—but more in the way that you just can't help but nod your head to something that has made that great an impression on you."

Concerning the U.S., and Squeeze's chances of success here, Difford and Tilbrook are moderately confident that they're on the brink of "breaking the States." Says Tilbrook: "We've discovered that you've got to have the record company behind you all the way if you're really going to accomplish anything. The first time we came over, the company [A&M] didn't even want us here. But each time since then there's been a gradual reversal to the point where now they're eager for us to come over. It takes time and a lot of hard work to make it in this country—unless you're just extremely lucky."

Squeeze's "first time" came with the release of its debut, "U.K. Squeeze," produced by the enigmatic, eccentric John Cale. "I think A&M was pretty confused as to what we were all about then," offers Tilbrook, "and looking back, I can't say I honestly blame them."

On "Cool for Cats" and "Argybargy"—the second and third LPs—the group coproduced with John Wood. The sound was headier, vastly accelerated and shimmering with a pure pop glow. The result was a succession of hit singles in Britain: *Cool for Cats*, *Up the Junction*, *Pulling Mussels from a Shell*—most of the copies of which seemed to be purchased by fourteen-year-old girls. It

wasn't until Elvis Costello came into the picture on "East Side Story" that serious attention was paid to Squeeze, enabling it to shrug off both the punk and neo-bubblegum tags. "There was a mutual admiration society going among Elvis, Nick Lowe, and Squeeze," explains Tilbrook, "and finally we all got together."

For a brief interlude late last year, the quintet was guided by Costello's manager, the flamboyant Jake Riviera. Tilbrook guested on Elvis' "Trust" LP, sharing lead vocals on *From a Whisper to a Scream*. Squeeze opened on Costello's last swing through North America, and Costello coproduced "East Side Story" along with Roger Bechirian. The album was recorded in a fleeting three weeks, and it is unarguably their most varied, complete, successful effort to date. (See the August issue of *BACKBEAT* for a review.) If all goes according to plan, Difford, Tilbrook, and company plan to re-enter the studio by year's end, with Nick Lowe tentatively slated to produce.

With "East Side Story" firmly planted in the Top 50, and *Tempted*—a soulful, mordant slice of life sung with resounding assurance by Paul Carrack—making its way onto AM playlists, Squeeze may well have arrived. Says Difford, with a sort of bemused sincerity: "We'd be happy with just a moderate success in this country. Seeing the album up there in the Top 10, hearing it on the radio. We've worked so hard here. You know," he pauses, adjusting his dark glasses, "it would be nice to come out of all this with a certificate, like you do at school."

A certificate, or a gold album? "A gold album would be nice," adds Tilbrook, "but we'll settle for the certificate. We've always been easy to please. **HF**

# Pop-Pourri

Trends to watch in the music industry by Sam Sutherland

## Will CX Be an RX for the Record Industry?

THE CX COMPANION disc (see story on page 26), unveiled by CBS Technology Center late last year, makes an impressive promise that would be welcome indeed if kept: By means of low cost add-on technology, it would sidestep much of the extraneous noise incurred by the limitations of mass disc manufacturing and poor pressing compound. With consumer digital audio still years away from the broader marketplace, CX offers an attractive interim solution to the current gap between hardware and software audio capabilities.

The principle behind CX—compressing the signal during the first stage of processing and then expanding it electronically during playback by means of a decoder—isn't new. What is new is its alleged universal compatibility: Its proprietors say their discs will sound fine when played back without a decoder (which probably will cost between \$50 and \$100). With the discs selling at the same price as conventional stereo albums, and, decoded, boasting some 20 decibels of added dynamic range over regular records (bringing them within 10 dB of that claimed for digital systems), it's no wonder that the prospect of CX seems so attractive to record manufacturers continuing to face a soft market. Warner Communications and RCA have both agreed to encode their LPs for CX, sewing up a potential market share of at least 60% even without commitments from other labels.

With that preordained clout, the CX disc has to be a shoo-in, right? Hardly. As quick as its acceptance by major software manufacturers has been, the actual use of the system on new releases remains contingent on the blessings of major artists and producers. Although CBS and Warner jointly issued a statement promising adoption of the system, Warner later qualified its stance by stating that an act must give its consent to have its tapes encoded prior to disc mas-

tering. Thus far, there are only thirteen CX encoded discs commercially available, all from CBS labels.

The earliest—and most vocal—reaction to CX has come from professional disc-cutters, whose outcry at pressure to install encoders in their mastering facilities first broke in *Billboard* (June 27, 1981). Major mastering engineers such as Doug Sax, Bob Ludwig, and Ken Perry—representing such well-known shops as the Mastering Lab, Masterdisk, and Capitol respectively—termed CX's effect on program “a disaster and not compatible” (Sax), “a pain in the butt” (Perry), and, in the case of Murray Allen, president of the Society of Professional Audio Recording Studios (SPARS), “a step backward.” The engineers claimed

## The blessings of artists, producers, and engineers are vital for success.

that CX discs played back without a decoder do, in fact, reveal audible problems, primarily in a compressed dynamic range and imbalances between low and high frequencies. And Sterling Sound's Lee Hulko said that calibration of the decoder by consumers will also pose problems.

Apart from CBS's defense that the system hasn't had sufficient time to be accurately assessed, the irony in all this is that the first crop of new CX recordings doesn't give would-be critics a solid basis for comparison anyway: Most of the artists involved are unknowns, and most are involved with highly amplified music. Contemporary pop and rock long ago sacrificed dynamic range and purity of signal processing to the pressures of competition for airplay: With typical platinum contenders containing a host of intentional signal distortions and already compressed for maximum clout over tiny radio speakers, the effect of CX—decoded or no—is practically subliminal. Only on relatively uncompressed, untreated programs, such as acoustic jazz and classical recordings, can CX's effect be judged properly. Yet it is the pop clout of these engineers—many of them recognized masters, to be sure,

but also influential because of their record chart statistics and their pop-oriented clients—that gives their umbrage significance.

That they have a vested interest must also be recognized. Sax, one of the most vocal opponents and a long-term advocate of such audiophile alternatives as direct-to-disc, reveals his bias in the statement that the analog disc “with all its faults has always allowed the best musical efforts of producers, engineers, and artists to appear on disc. CX now breaks the chain.” In other words, it sidesteps much of the cutting engineer's control over the final sound quality. Still, it's hard to blame them for their cynicism, given such costly past furors as the Four Channel Wars, the lightweight Dynaflex disc, and “enhanced” stereo from mono.

Perhaps even more immediate is the issue of CX's acceptance by hardware interests. CBS claims that its circuitry, when reduced to a simple inexpensive module, could be incorporated in future amplifiers and receivers and engaged with a front-panel switch, adding on only about \$5 to the end cost. Yet thus far only five conspicuously small companies have taken licenses to manufacture the outboard decoder: Phase Linear, Sound Concepts, Audio International, Audionics, and MXR. Charitable observers could simply attribute the electronic giants' lack of interest in CX to traditional Japanese caution in new format commitments, or perhaps corporate rivalry is behind their reticence. In any case, until a firm of the magnitude of Pioneer, Technics, or Yamaha adopts the system, CX is hardly at first base. Whether or not the Japanese majors (who remain silent) view the system as an obstacle to marketing true consumer digital audio, it's not out of line to wonder whether their first exposure to CX raised questions about its efficacy.

All of this leaves the consumer very much in the middle for the foreseeable future. CBS's contention that the system hasn't been given enough of a test is worth noting, as is the promise of a process that would add 20 dB of added headroom to conventionally priced LPs. Pressed on the new generations of domestic pressing compound such as Quix or Keycor Corporation's newly-developed quieter vinyl (see “High Fidelity (Continued on page 110)



# BACKBEAT

## Records



MICHAEL HALSBAND

## Sliding Down and Snapping Back with Rickie Lee

Jones's second LP was worth the wait.  
Reviewed by Mitchell Cohen

ture. Possibly it's better that way: She is an artist who merits close watch, who rewards attention to detail. "Pirates," her second album, is more colorfully populated and eventful than most movies; it's the most bracing examination of hanging out, sliding down, and snapping back since Bruce Springsteen's "The Wild, the Innocent and the E Street Shuffle."

Her self-titled debut LP, spurred by a top-selling single, *Chuck E.'s in Love*, became an out-of-the-blue hit in 1979. It had the mark of something special: A singer/composer with hipster grace, a gallery of characters, a sharp eye, and a touch of jazz-blues in her phrasing. There was a bit too much posturing in her lyrics, too much post-Beat Generation posing (a trait she shared with friend Tom Waits), but through it all emerged a talent who combined cinematic, literary, and musical impulses in original ways.

"Pirates" cuts even deeper than "Rickie Lee Jones." It has its obscure, arid stretches, such as the drawn-out *Traces of the Western Slope*. It has moments when you wish that the musicians were less precise and more inspired. When a song needs a sax solo with the grit of a Sonny Rollins or a Jr. Walker, David Sanborn won't do. Sometimes Jones sounds like a little girl playing at wickedness. Her descriptive gifts, her tough-vulnerable romanticism, and her sensual musical sense are at their most resonant on songs like *We Belong Together*, *Pirates (So Long Lonely Avenue)*, and *Living It Up*. Each is a miniature of changing musical moods and

small personal revelations of worth.

Jones's language jumps off the lyric sheet: "But a sailor just takes a broad to the dark end of the fair/To turn her into a tattoo/That will whisper into the back of Johnny's hair." She draws her protagonists and her scenes with cool precision and an awareness of the heat of the moment. It would be a mistake, however, to isolate her words from the musical ways in which they are framed, from the way Steve Gadd's drums slam in to punctuate *We Belong Together*, or Chuck Rainey's bass anchors the loose-jointed *Woody and Dutch on the Slow Train to Peking*, or Rickie Lee uses the timbre of her voice as an emotional barometer. The album was recorded digitally; it has an aural vibrance that gives Jones's white girl bebop added zing. Every percussive slap and background rap on *Woody and Dutch* is in focus. Every ironic woodwind on the chillingly understated short story *Skeletons* makes its point.

Hidden amidst the eccentric street-people sketches on "Rickie Lee Jones"—*Danny's All-Star Joint*, *Easy Money*, *Weasel and the White Boys Cool*—was a direct, unaffected song about the pain of separation called *Company*. "Pirates" has one as well, *A Lucky Guy*, and it's a beauty. Over the simplest of piano patterns, Jones asks the hardest question. What happens to the shared secrets of lovers when they aren't lovers anymore? "Do they matter/Do they disappear?" On *A Lucky Guy* and on the album's closing song, *The Returns*, she strips away metaphor, melodic complexity,

*Jones: cinematic, literary and musical*

### Rickie Lee Jones: *Pirates*

Russ Titelman & Lenny Waronker, producers. Warner Bros. BSK 3432

WITH HER VOICE like a stoned purr, her sleek melodic fragments, and her razor-sharp powers of observation, Rickie Lee Jones manages to sound elusive and vivid at the same time. The songs abruptly change emotional and musical gears. Jones drops in and out of the narrative action, and her imprecise diction keeps you straining to get the whole pic-

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and narrative devices and gets ready to patch up her heart. Her first album ended with Rickie Lee alone and forlorn on an abandoned street corner. "Pirates" ends with cautious hope: "And these are the things/Who'll turn your memories back into dreams again.../One of these days."

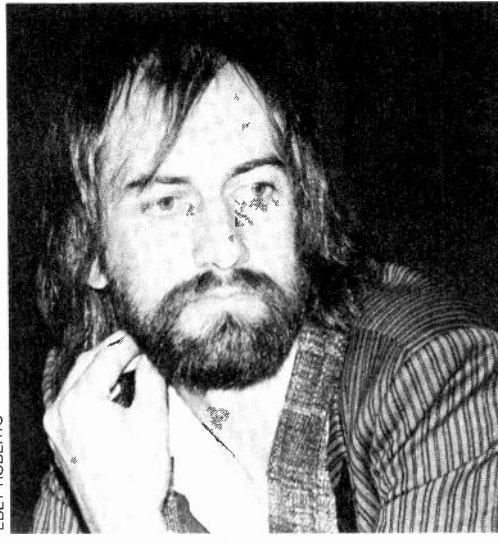
**Mick Fleetwood: The Visitor**  
Richard Dashut & Mick Fleetwood, producers. RCA AFL 1-4080  
BY STEVEN X. REA

Despite the embossed outline of the African continent and the "Accra, Ghana" passport imprint on the cover, the music on "The Visitor" stays pretty close to home. The African elements—courtesy of Ghana-based vocal groups, percussionists, and folk ensembles—provide an enticing backdrop for drummer Mick Fleetwood, fellow Mac founder Peter Green (listed as Peter Greenbaum in the credits), bassist George Hawkins, guitarist Todd Sharp, and George Harrison to ply their pop trade, which they do with amiable, professional ease.

Two Fleetwood Mac tunes—Green's *Rattlesnake Shake* and *Walk a Thin Line* (from "Tusk")—kick off the respective sides. The former is a fine representation of the Mac's early Anglo blues sound, and Green's voice is suitably gruff and gravelly, his guitar lines lean and liquid. Lindsey Buckingham's *Walk a Thin Line* features Harrison on twelve-string and slide guitars and Hawkins (from the Kenny Loggins band) singing lead with a sweet, able croon. On both tracks Fleetwood supplies his pliant, rocksteady beat, while various local Ghana musicians add backing vocals and percussion.

Hawkins turns out to be the featured performer: His vocals carry the melancholy *You Weren't in Love* (the Accra Roman Catholic Choir offers harmonies), *Walk a Thin Line*, Buddy Holly's *Not Fade Away*, and his own *Cassiopeia Surrender*. His bass, keyboard, and guitar work appears on almost every track, and he shoulders all his responsibility well.

There are four African pieces: *O'Niamali*, played and sung by the Adjo group; *Super Brains*—a neat, insidious instrumental performed by a group of the same name with some help from Green and Sharp; the title track, courtesy of the Ghana Folkloric Group; and *Amelle*, also by Adjo. It's to Fleetwood's and his cohorts' credit that the native music merges so readily with their Anglo/American pop. The foray to the Dark Continent can be called an appealing—if somewhat extravagant—notion. "The Visitor" is obviously a project close to Fleetwood's heart, and it shows.



EBET ROBERTS

*Fleetwood: an appealing notion*

**Foreigner: 4**  
Robert John "Mutt" Lange & Mick Jones, producers  
Atlantic SD 16999  
BY CRISPIN CIOE

Derivative bands rarely, if ever, sound as good as Foreigner does, and therein lies the reason for the success of its calculated, potent rock & roll. Lead singer Lou Gramm has the quintessential British hard rocker's high and raspy voice, standing squarely in a tradition of Rod Stewart, Robert Plant, and Bad Company's Paul Rodgers. More to the point is what Gramm and guitarist Mick Jones—the principal songwriters—do with that voice and with the other players' considerable experience.

Gramm's vocals are consistently high in the mix without overpowering Jones's edgy rhythm guitar or Dennis Elliott's flinty backbeat on drums. He also enunciates clearly in his medium-coarse sandpaper voice, taking care to drive his messages home through even the most trebly car radio speakers. For example, the nervous midtempo rocker *Urgent* is a continuation of the sexually charged ethos of *Hot Blooded*, the hit single from the group's second LP. But unlike so many other singers in this genre, Gramm never talks down to his audience. The production values on *Urgent* are so clean, the sounds so unobstructed, that lines like, "I'm not looking for a love that will last/I know what I need and I need it fast" sound, dare I say it, both personal and universal at the same time. Other cocky heavy-metal crooners, such as Van Halen's David Lee Roth, swagger and boast their ways through lusty, larger-than-life scenarios that are completely unattainable pipedreams for their audience. Foreigner purveys a more controlled, believable neurotic rock fantasy,

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and Gramm's persona is much more that of an everyman's. *Woman in Black* and *Girl on the Moon*—both cast in the band's characteristically acrid, minor-key, mid-tempo groove—respectively deal with frustrated love and imaginary love. The songs speak to proud losers, making the album's party-hearty anthems, like *Night Life* and *Juke Box Hero*, all the more meaningful for those same losers as would-be winners.

Perhaps this explains why Foreigner is so derivative. This is a band that skillfully documents ordinariness. Gramm's occasional Bob Seger-style vocal affectations, for instance, make the listener feel like he is on familiar ground. Likewise, the very contemporary but transparently Cars-ish synthesizers on *Urgent* and Jr. Walker's evocatively hip sax solo over the tune's somewhat morose groove, help to underscore the irony of a changeless worldview. Ultimately, "4" is a supremely well-crafted hard-rock album that speaks to the commonplace, which is what Foreigner is all about.

## Heavy Metal—Music from the Motion Picture

Irving Azoff, producer  
Full Moon/Asylum DP 90004  
BY MITCHELL COHEN

The return of Grand Funk Railroad! The solo debut of Donald Fagen! Devo does Lee Dorsey! Stevie Nicks and Black Sabbath share a slab of vinyl! "Heavy Metal" is a splashy, lurid, and loud rock compendium, assembled as the soundtrack of the omnibus animated feature of the same name, based on stories from the magazine of the same name, and containing a good deal of music (about fifty per cent) in the genre of the same name. Singers wail, guitarists wreak six-string havoc, drummers' knuckles bleed, melodious sound like they were composed with ginsu knives on Veg-o-matics. All this from the entrepreneurial hand of Irving Azoff, who last year at this time gave the world of cine-music *Urban Cowboy*.

As one might expect, the quality varies from cut to cut. As one might also expect, there aren't many surprises. How can there be when Black Sabbath offers a song called *The Mob Rules* and Blue Oyster Cult performs the wittily titled *Veteran of the Psychic Wars*? What is notable is that some bands, like Sabbath, come across better than usual when represented by only one track, while others, like Journey, are as offensive for three minutes as they are for an entire LP. If you can listen to Journey's Steve Perry bleating "Heeere I am with ohh-pen arms" and not lunge for the "reject" button, you're more tolerant than this reviewer.

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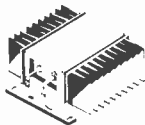
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Stevie Nicks, the token female on "Heavy Metal" (this is basically boy's adventure rock) does her characteristic elastic-mystic thing. Steely Dan's Donald Fagen, ever perverse, features the lyrical acoustic guitar of Steve Khan on his contribution; Don Felder of the Eagles pitches in with two very negligible songs; and Devo's version of *Working in the Coal Mine* is loony enough to make one want to see the segment of the film it accompanies.

Of the true heavy metalists, Sammy Hagar takes honors in the crank-it-up category, and the previously unknown band Riggs brings up the rear with its derivative dynamics. The oddest track may be Cheap Trick's demented *I Must Be Dreamin'* (which actually repeats the profound phrase "You must be dreaming/To think I love you" over and over). And regarding the question on a million lips—Have Mark Farner and Grand Funk Railroad improved since last heard from?—the answer is: not so's you'd notice.

#### The Impressions: Fan the Fire

Carl Davis & Eugene Record, producers. 20th Century-Fox/Chi-Sound Records T 624  
BY BILL ADLER

One of the great vocal harmony groups when they featured Jerry Butler in the '50s, and one of the most politically conscious and danceable groups when they featured Curtis Mayfield in the '60s, Chicago's Impressions nearly sank from sight during the '70s. "Fan the Fire" features lead singer Nate Evans under the assured direction of Carl Davis and former Chi-Lites lead singer, songwriter, and producer Eugene Record. Whether or not their joint effort burns up the charts, it will surely satisfy fans of modern, sophisticated soul music.

Instrumental arrangements are lush but balanced. Strings, horns, congas, hand claps, and funky bass combine to complement, but never overpower, the rich, churchy vocals. Several melody lines uncannily recall the sweet, groovy work of the long-since-departed Mayfield. On a tune like *Love Love Love*, this rootsiness is updated by a chirpy Jacksons-like background chorus, and on *I Don't Wanna Lose Your Love* by a medium groove reminiscent of the O'Jays.

The emotional and vocal centerpiece of this music remains Evans, of course, a smooth but passionate southern soul stylist in the tradition of the O'Jays' Eddie Levert or the Manhattans' Gerald Alston. His recasting of *For Your Precious Love*—the group's first hit with Butler and this album's first single—deserves to be a present-day smash strictly on its own merits. "Fan the Fire" is a sur-

prise pleasure from an unexpected quarter. Welcome back, Impressions.

#### Joe Jackson: Jumpin' Jive

Joe Jackson, producer  
A&M SP 4871  
BY CRISPIN CIOE

Joe Jackson has always played the brash hustler on record, portraying himself as a kind of new wave Chico Marx with a London accent. True to form, this at-first startling excursion into the '40s—an entire album of jump, jive, and Swing-era songs—is far from being a mere re-creation. Jackson brings his manic drive and



Jackson: worthwhile side trip

appealingly snide delivery to classic material popularized by Cab Calloway, Glenn Miller, and, especially, the great Louis Jordan. The overall effect is a little like walking into a London pub late at night and discovering a young rock band competently and confidently wailing its way through an oft-neglected period in American pop/jazz, when the flatted-fifth chord reigned supreme.

As a singer and showman, Louis Jordan's contribution to pop music can't be overestimated. While Jackson's slightly strident delivery is a country mile from the master's bluesy, often hilarious approach, the young Briton's energetic snarl, attitude, and commitment literally ignite "Jumpin' Jive." Jackson has taken pains to include several of Jordan's less-covered jive masterpieces—*What's the Use of Getting Sober* (*When You're Gonna Get Drunk Again*) and *You're My Meat*—and, as throughout, he puts them across with aplomb, never once flinching from their sheer verbal bulk.

He shows equal finesse as an ar-

ranger and producer. On *Tuxedo Junction*, for example, the jump combo format of three horns and a rhythm section is an exuberant cross-breeding of Glenn Miller and Ray Charles, with some pleasingly original rhythmic twists and turns. The all-acoustic band hits hard without overplaying, and there is a live energy throughout that is unforced and caring. "Jumpin' Jive" may be a brief detour in Jackson's already-established career as a modern rocker, but it's a worthwhile side trip, from start to finish.

**Shakin' Stevens: Get Shakin'**  
Stuart Colman, Shakin' Stevens,  
B.J. Cole & Mike Hurst, producers  
Epic FE 37415 (CX encoded)  
BY STEVEN X. REA

Here is another Welshman who knows more about American music than many American musicians do. Like Dave Edmunds, Shakin' Stevens is knee-deep in the Fifties and head-high on good ol' Yankee rock and country. And like Edmunds (who produced one of Stevens' earlier U.K. releases), he transcends sheer mimicry to create a vibrant, modern brand of rock & roll.

Shaky—as he is wont to be called—is in possession of a wide-ranging country twang. He can yodel, he can croon, he can holler. His roots are rockabilly: Conway Twitty (he romps through the Twitty hit *Is a Blue Bird Blue*), Elvis Presley, Eddie Cochran. Flanked by an able assortment of fellow would-be Americans, including the always mind-boggling guitarist Albert Lee and pedal steel picker B.J. Cole, Stevens displays an astute understanding of rock's hill-billy origins. His readings of *Revenooer Man*, Buck Owens' *Hot Dog*, and Tennessee Ernie Ford's *Shotgun Boogie* jump with a down-home vengeance. On his own compositions, particularly *Let Me Show You How* and *Baby You're a Child*, the resemblance to Presley is almost scary. (Stevens starred in the long-running London musical *Elvis*.)

"Get Shakin'" opens with *You Drive Me Crazy*, wherein Stuart Colman's seesawing bass, a crash of crisp fingersnaps, and Lee's guitar neatly complement Steven's high, soaring voice. Among numerous other high points are Shaky's cover of L.A. band the Blasters' *Marie, Marie* and his No. 1 U.K. hit *This Ole House*. Is "Get Shakin'" a great record? As Shaky himself asks: "Is a blue bird blue? Has a cat got a tail? Can a big wheel roll?" The answer is an emphatic yes. As to the CX processing (see stories on page 26 and page 94), I listened without a decoder and noticed nothing unusual about the sound of the recording.

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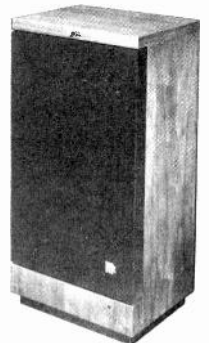
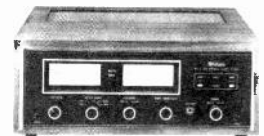
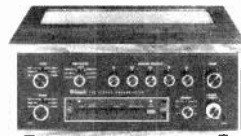
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# Jazz

## Chick Corea: Three Quartets

Chick Corea, producer  
Warner Bros. BSK 3552  
BY DON HECKMAN

The title of Chick Corea's new album is a bit confusing. The "Three Quartets" are actually three new pieces performed by one quartet consisting of Corea, bassist Eddie Gomez, drummer Steve Gadd, and tenor saxophonist Michael Brecker. Those names, of course, are at the top of today's jazz all-star lists, and deservedly so. Corea's desire to associate himself with the challenge provided by such players—rather than take the easier, accessible Return To Forever route—is testimony both to his excellence as a musician and his curiosity as a creative performer.

*Quartet No. 1* is little more than a springboard for improvisation. Good as Brecker and Corea are, here they take a back seat to an absolutely stunning solo by Gomez. Popping out of the background, shifting gears from his supportive role to an upfront solo style, Gomez almost seems to be playing a different instrument. His deep, robust, highly energetic walking style in the ensemble

passages is transformed, mysteriously and suddenly, into a fluidly mobile, rich guitarlike sound.

*Quartet No. 3* is more substantial, a typical Corea line that bursts all over the harmonic spectrum, moving with almost astonishing ease through its complex patterns. Gomez again is superb on his solo, and this time Brecker speaks out in his Coltrane-inspired style—familiar yet new, as much an extension of the tenor master's as, say, Cannonball Adderley's was of Charlie Parker's.

Side 2, *Quartet No. 2*, is divided into two parts. The first, an unabashedly lyrical line gorgeously stated by Brecker's tenor, is dedicated, appropriately, to Duke Ellington. Again, the proceedings are very nearly stolen by Gomez' keening solo; he is obviously the unbilled star of this particular outing. The second part of *Quartet No. 2* is dedicated to John Coltrane and, unlike the first part, it might easily have been composed by its honoree. For perhaps the first time on the album, Corea gets loose, forgets about the chordal passages that fill most of his other improvisations, and juxtaposes clamorous two-handed clusters with high-flying boppish lines. Gomez again excels, but the spotlight this time is on Brecker; he plays with a fire and fury that surely would have evoked one of those enigmatic Coltrane grins.



EBET ROBERTS

Davis: quixotic as ever

## Miles Davis: The Man with the Horn

Teo Macero, producer  
Columbia FC 36790  
BY DON HECKMAN



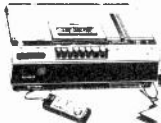



Miles Davis has finally returned with a new recording. For fans, the seven-year wait has been filled with speculation: Would he ever record again? Would he enter a new phase in an already multi-phased career? Would he return to the gloriously melodic music of the Fifties and early Sixties, or would he continue with the electronic jazz/rock he seemed so obsessed with in the Seventies?

Quixotic as ever, Davis neither sets out on new pathways nor reverts to the past on "The Man with the Horn." Rather, it is a grab bag recording, almost surely compiled from sessions spread over the last year or so. And while it presents, on *Ursula*, a Davis who is fully in command of his improvisational powers, it also showcases, on the title track, a Davis who is bound and determined to produce a Top-40 single.

*Fat Time*, *Back Seat Betty*, *Aida*, and *Ursula* are performed with his basic current group: Al Foster on drums, Sammy Figueroa on percussion, Bill Evans on soprano sax, and Marcus Miller on Fender bass. Barry Finnerty is the guitarist, except on *Fat Time*, which features Mike Stern. This last, a fine grooving Davis original with some interesting improvisational intersections, starts well with Davis' muted trumpet and then is blown out of the water by Stern's tasteless, flamboyant solo. Miles's fabled generosity with his sidemen serves him poorly this time out.

*Back Seat Betty* starts out threatening to be just as bad. But Davis saves it

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with a marvelous solo that is a veritable guidebook on how to make the interplay of sound and silence replace harmonic flow. The contrasted muted and open segments build to a climactic solo from Evans, who is surely one of the saxophone finds of the Eighties.

Both Davis and Evans are also heard to powerful effect on *Aida*, the album's most intense track. Supported by a tidally surging rhythmic energy from Foster, Figueroa, Miller, and Finnerty, the two horn players exchange a series of high-voltage, mostly high-pitched improvisational passages that are sectionalized by Davis' composed line. If anyone had any doubts about Miles's continuing ability to play the horn, *Aida* will set them to rest. He is quite literally all over the instrument, playing it with an authority and command that easily matches his work of two decades ago.

The last track, *Ursula*, is the album's most traditional work. If Miles is trying to tell us that he is still capable of playing lyrical, Harmon-muted lines over a walking bass, I'm convinced. The title track and a piece called *Shout*, are both composed by Randy Hall and Robert Irving. The former surrounds Davis with Hall's silly vocal and a Normon Connors-style background. *Shout*, with its disco/jazz rhythm track, is just barely saved by Davis and Evans' fine soloing. Neither one has a place on a Miles Davis album.

**Ella Fitzgerald: Ella Abraca Jobim**  
Norman Granz, producer  
Pablo Today 2630 201 (two discs)  
BY JOHN S. WILSON

As a follow-up to Ella's recordings of the George Gershwin, Cole Porter, and Duke Ellington songbooks, "Ella Abraca Jobim" seems like a brilliant idea. And on the first of its four sides it is: Ella responds to Antonio Carlos Jobim's material with an outgoing delivery and expressiveness that goes far beyond anything she has done before on record. While in the past she has sometimes appeared unaware of the meaning of the lyrics she has sung, here she is in firm command, totally knowing, and full of gentle shading and warm enthusiasm.

She is backed by a basically Latin American rhythm section: Peruvian Alex Acuna on drums, Mexican Abraham Laboriel on bass, Brazilian Paulinho da Costa on percussion, and Paul Jackson of the U.S. on guitar. Add soloists Joe Pass on guitar, Zoot Sims on tenor sax, the entrancing Toots Thielemans on harmonica, and, very briefly, Clark Terry on trumpet, and Ella has a perfect setting.

But beyond Side 1—which includes *Somewhere in the Hills*, *The Girl from*

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*Ipanema, Dindi, Desafinado, and Agua de Beber*—Jobim's material does not sustain. The primary problem is that the English lyrics lie heavily and statically on the melodies. Ella has to struggle, not only to fit in the wordy lyrics but to give them any relationship to the flow of the performances. Thielemans is of incredible help—even the slightest background note from him enlivens a song. And Zoot is the most confident and suave of swingers, never better than on *Desafinado*, where he builds on Stan Getz's familiar solo to give it a gritty joy.

### The Janet Lawson Quintet

Jack Perricone, producer

Inner City IC 1116

BY JOHN S. WILSON

Though scat singing has been a recognized jazz form for about sixty years, it has usually been treated as a novelty, what with its odd syllables and hornlike delivery. Some of its better known proponents—Louis Armstrong, Leo Watson, Ella Fitzgerald, and Dave Lambert—provided signposts along the way that it had the potential to become a broader and deeper artform. In the last twenty years, the jazz underground has been developing that potential via such artists as Betty Carter and Sheila Jordan.

Janet Lawson has been active in the genre as long as Carter and Jordan, but she hasn't received the same kind of recognition. This is her first disc, and it shows her to be one of scat's most innovative and original voices. A sensitive swinger and provocative phraser, she has a range that takes her easily from darkly luminous Sarah Vaughan bottom-of-the-barrel notes to bright, piping highs. She can deliver the standard syllables of scat with a fluidity equal to Ella's. But it is the sounds of her own invention that are the most fascinating: A dark breathy moan, a sudden "ha!", a flutelike run, or a sudden, complex, grimacing flurry all pour out in a startling stream.

Her group—Bill O'Connell on piano, Ratz Harris on bass, Jimmy Madison on drums, and Roger Rosenberg on flute and soprano and baritone saxophones—is an essential part of Lawson's performance. She works with it regularly, and her voice is as much a part of the ensemble as it is a solo vehicle, giving her the latitude to try things the casual scatter never could. At times she and Harris weave in and out of each others' lines. Rosenberg is always lurking provocatively behind her, and his baritone solos have a raw, full-toned bursting energy that is a constant challenge to her voice.

The tunes are excellent and, except for Fats Waller's *Jitterbug Waltz* and Thelonious Monk's *'Round Midnight*,





© TOM COPI/SAN FRANCISCO

Ella: outgoing, expressive delivery

relatively unfamiliar works by Carman Moore, Diane Snow, Bob Dorough, and Blossom Dearie. Even *Round Midnight* can't be called "familiar" in light of the brilliant and imaginative treatment that Rosenberg and Lawson give it.

**Jaco Pastorius: Word Of Mouth**  
Warner Bros. BSK 3535  
BY SAM SUTHERLAND

If anyone thought Weather Report had exhausted its potential for outrage by the mid-'70s, they hadn't reckoned with Jaco Pastorius, a flamboyant young bassist from Florida who wore his rock references as proudly as his love for classic jazz masters. However heated the debate already generated by Joe Zawinul and Wayne Shorter's commitment to an electronic ensemble approach since dubbed fusion, the arrival of this long-haired enfant terrible only escalated the war between old-guard jazz loyalists and

younger fans attracted to Weather Report's vivid sonic collages.

Pastorius can still draw standing ovations and critical barbs in the same moment, using effects and his own rapid-fire technique to command the spotlight, quoting Jimi Hendrix right down to the infernal growl of saw-toothed distortion. Yet admirers of the cocky bassist and his world-class partners also know that Pastorius has codified a separate melodic style. It is one that exploits the possibilities of amplification to attain a lyrical grace no less haunting than that achieved by his predecessors on acoustic double bass.

Both regions of Pastorius' style are explored on his second solo album, but the collection's real focus is compositional. In contrast to his maiden date as a leader—an eponymous Epic set produced by Bobby Colomby and designed as something of a grab bag of commercial jazz forays—"Word of Mouth" consistently reaches for ambitious goals. In its use of Third World rhythms and off-beat juxtapositions of instruments, the album does mirror its author's better known tenure in Weather Report. Yet in his choice of larger ensemble contexts, his use of sleek brass and reed textures, and the attractive melodic swing of the most successful material, Pastorius is clearly following in the footsteps of other composer/bassists.

If the net effect is closer to Ron Carter's more lighthearted works than the raucous vigor of Charles Mingus, another apparent source point, "Word of Mouth" still suggests a new maturity and even—God forbid—restraint. *Crisis* opens the collection with a nervous undertow of double-timed plucking and careening sax figures that nod toward free jazz. But the main suit is the suave interplay of choral vocals and instrumental section work on *3 Views of a Secret*, a tune that relies more on lustrous string parts and Toots Thielemans' vinous harmonica than the leader's economical bass descent.

Similar exercises in mood are nearly overlapped on *Liberty City* and *John and Mary*, both of which could have benefited from some editing. Yet their piquant charms, along with Pastorius' wry solos on his arrangements of the Beatles' *Blackbird* and J. S. Bach's *Chromatic Fantasy*, are hardly the work of a primitive.

Why Pastorius has elected to omit his own production credit is a mystery. And initial copies of the album make no mention of its blue-ribbon supporting cast, a slip-up attributed by the label to "snafus and technicalities." On hand are Shorter and Michael Brecker on reeds, Jack DeJohnette and Peter Erskine on drums, Herbie Hancock on piano, and a roomful of other similarly credentialed

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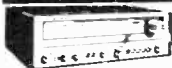
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players like Chuck Findley, Tom Scott, and Hubert Laws. Pastorius and his cohorts have framed a convincing argument that Weather Report's wild man is evolving into a versatile, provocative musician who bears watching.

#### Max Roach: Chattahoochee Red

Max Roach, producer  
Columbia FC 37376  
BY DON HECKMAN

Unlike many of his contemporaries from the halcyon days of bebop, Max Roach has somehow managed to move through all the changing waves of contemporary jazz while still maintaining a strong fix on the tradition of his youth. Always a more overtly political musician than, say, Dizzy Gillespie or Miles Davis, his music has been sometimes helped, sometimes hindered, by its strong connections to the civil rights movement.

In these respects, "Chattahoochee Red" is a typical Roach album. It begins with *The Dream/It's Time*, a piece that incorporates Martin Luther King's "I Have a Dream" speech with Roach's drum passages and later with an aggressive, angry line. The message is clear.

The balance of the pieces run the gamut from bebop to the avant-garde, but almost all suffer from too-short program time. Of the album's nine tracks, seven are under four minutes in length. That's simply not enough time for most jazz groups to really get started.

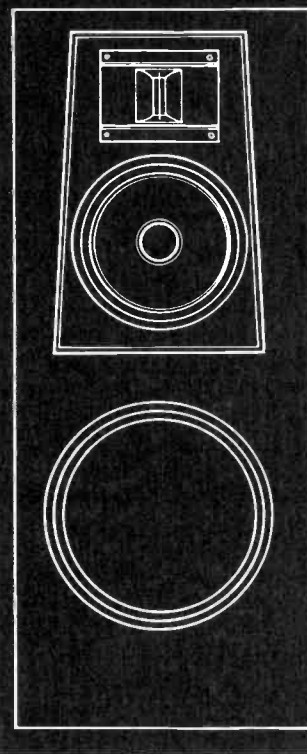
*I Remember Clifford*, *Wefè*, and *'Round Midnight* offer tribute to the bebop past, the first featuring tenor saxophonist Odean Pope, the second trumpeter Cecil Bridgewater, and the third—in a curious version—bassist Calvin Hill. Roach's original *Six Bits Blues* changes gears with a 6/4 excursion highlighted by Bridgewater's Ellington-ish wa-wa muted solo. Hill's *Reach for It*, straight out of the Max Roach-Clifford Brown mid-Fifties style, and Roach's *Lonesome Lover*, a flute-led waltz tune, don't get much of a chance to go anywhere in their approximately three-minute spans, and Pope's folkish *Red River Road* is notable primarily for his odd-sounding tenor sax.

Aside from *The Dream/It's Time*, the title track is the only piece that has much time (7:17) to develop. It opens with a southern-sounding melody led by Pope's (sadly out of tune) oboe, then moves into a solo chimes passage that is abruptly broken by a driving, hard-bop line. The episodic changes continue with a brief avant-garde fragment, followed by a smooth, almost lyrical trumpet-tenor unison line that is strangely paraphrased at the very end by an unidentified violinist. What does it all mean? Beats me, but Roach may be suggesting a  
(Continued on page 108)

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# Harry Forster Chapin 1942-1981

He is remembered as much for the man he was as for the musician.

ON JULY 16, singer, songwriter, and philanthropist Harry Chapin was killed when his Volkswagen Rabbit was struck from behind on the Long Island Expressway. That evening he was scheduled to begin a three-month tour with a benefit concert in Long Island's Eisenhower Park. Of the over two hundred concerts he performed annually, half of them were benefits; it has been said that in the last decade he raised over \$6 million for charity.

Chapin's recording career began in the early '70s when Elektra records signed him as a result of a performance at New York's Village Gate. Although he released eleven albums, two of which went gold, his principal income came from live shows. His first hit, *Taxi*, came in 1972 and firmly established him as a practitioner of the self-dubbed "story song." In a style reminiscent of the old troubadours, Chapin used the uncomplicated and almost primitive melodic and rhythmic structure of that form to express the poignancy of everyday people caught up in everyday lives. Perhaps his most well known story song is *Cat's in the Cradle*, a top-selling single in 1974 that garnered him a Grammy nomination.

It is to Chapin's credit that he is remembered as much for the man he was as for the musician. While reviews of his work were uneven throughout his career, there was never any question about his personal integrity. Critic Clive Barnes described him as "one of the most generous of men devoted to the world rather than himself." Among numerous humanitarian awards were the Rock Music Award for Public Service in 1976 and '77 and the B'nai B'rith Humanitarian Award in 1977. An ardent crusader for the arts, Chapin sat on the boards of the Performing Arts Foundation of Long Island, the Eglevsky Ballet, and the Long Island Philharmonic. He was also a founding trustee of World Hunger Year and a member of President Carter's Commission on World Hunger.

Out of the wide variety of activities that filled his thirty-eight years, Chapin seemed to enjoy most his role as a mover of mankind toward positive thinking and action. More than any of his colleagues, he wholeheartedly embraced the concept of freedom of speech, and his monologues on any number of subjects—from love to politics—were an integral



CHUCK PULIN

In the last decade he raised over \$6 million for charity.

part of his concerts. He sought to raise the social and political conscience of his listeners and viewed his success as a means to open doors for the causes and ideologies in which he believed.

He was known for his unfailing optimism. "Given this short opportunity we call life," he once remarked, "it seems to me that the only sensible way—even if you have pessimistic thoughts about the ninety-nine percent possibility that things are going wrong—is to operate on the one percent that our lives can mean something." There seems little doubt that this perspective motivated Chapin to squeeze as much as he did into his life.

His artistic activities ranged beyond recordings to theater, film making, and television. A Broadway review of his songs, *The Night That Made America Famous*, earned him two Tony nominations in 1974. Another revue, *Chapin*, toured several U.S. cities. His documentary on boxing, *Legendary Champions*, was nominated for an Oscar and took first prizes at film festivals in New York and Atlanta in 1969. He also wrote songs for five consecutive years for ABC's Emmy-award-winning children's show *Make a Wish*.

Chapin, who grew up in Greenwich

Chapin opened the Dr Pepper Music Festival in New York City last summer (left). Mayor Ed Koch was on hand to assist in launching the concert series (top). Above: Chapin with Judy Collins and Andy Gibb at the Grammy Awards last February in New York.

Village and Brooklyn Heights, was greatly influenced by his grandfather, the literary philosopher and critic Kenneth Burke. His father James was a respected jazz drummer who played with Tommy Dorsey and Woody Herman. At one point in the late '50s, Harry teamed up with brothers Tom and Steve to form a folk group. His diversified background included four years at Cornell University (he graduated in 1964), a stint at the U.S. Air Force Academy, and various jobs at the New York Stock Exchange. He was married in 1968 and had five children.

In a *New York Times* tribute, Ralph Nader and Mark Green wrote: "There were musicians who sold more records than Harry, but no one gave more—in money, in time, in energy." At his funeral his contemporaries applauded him as the "leading citizen-artist of his generation."

In a highly sophisticated and fragmented music scene, Chapin was a clear, simple voice accessible to everyone. He was a breath of fresh air, a burst of energy and optimism too abruptly halted.

The editor wishes to thank Karen Sherry, ASCAP's director of public relations, for her help in preparing this story.

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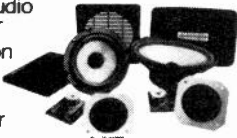
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## BACKBEAT Records

(Continued from page 104)

kind of minimusical history of a part of the South. Then again he simply may be exorcising some of his own personal demons. Whatever, the piece suffers from the same kind of short-episode fever that burdens the rest of the album.

**Woody Shaw: United**  
Michael Cuscuna, producer  
Columbia FC 37390  
BY DON HECKMAN

Trumpeter Woody Shaw's persistent courting of the world-weary hard-bop muse would seem a bit quixotic if he weren't so good at what he does. Every time one is inclined to write off straight-ahead, chord-based, bebop-phrased bands, Shaw comes up with yet another recording that works.

On "United" he has to carry an inordinate amount of the creative burden himself. His rhythm section, marred too often by heavy, out-of-context banging from pianist Mulgrew Miller, is only intermittently supportive. (I should note that, despite his problems, Miller cannot be blamed for the awful-sounding piano.) Occasional solo assistance from trombonist Steve Turre and alto saxophonist Gary Bartz is helpful, but not adequate to fill the gaps.

Wayne Shorter's unusually bright-spirited line *United* shows Shaw at his best, spewing forth multi-noted lines with astonishing abandon. Alas, Miller's ponderous solo pulls the mood down to a stolid ponderousness. *The Greene Street Caper*—a mildly reworked version of *Green Dolphin Street*—is pleasant, but forgettable. *What Is This Thing Called Love?* cooks with a crisp, Jazz Messengerish feeling: Shaw's floating flugelhorn skims across the top of the rhythm; Bartz, sounding a bit like Jackie McLean, plays with more rhythmic verve than usual; and Turre contributes a fine, burry chorus. Curiously, Miller finally loosens up on his own *Pressing the Issue*, an off-the-wall George Russell-sounding line that challenges more with its melody than is somewhat pedestrian harmonies.

*Katrina Ballerina*, a waltz-flavored strongly jazz-infused Shaw original, is the album's best piece. Turre's trombone works in tandem extremely effectively with Shaw's flugelhorn, and the piece glistens like a well-oiled music box. *Blues for Wood*, wraps things up competently as good, solid mainstream jazz, but it is not at the hard cutting edge that Shaw is so clearly capable of achieving.

"United" is a solid vote for hard bop. It won't dim the memory of, say, the Clifford Brown-Max Roach Quintet, but it adds a few new slants to what continues to be a very alive jazz mainstream.

## RECORDINGS PREVIEW

(Continued from page 74)

- certini e serenate* (10). Lautenbacher, Ostersartag, Ewerhart (3).
- R** DVOŘÁK: *Symphonies Nos. 4-6; Overtures* (3). London SO, Kertész (3).
- R** GOTTSCHALK: *Symphonies Nos. 1, 2; Grande tarantelle; Marche solennelle; Piano-Duet Works; et al.* List, C. Lewis, Millican; Berlin SO, S. Adler; Vienna StOpO, Buketoff (3).
- R** MOZART: *Symphonies Nos. 35, 36, 38-41.* Philharmonia Hungarica, Maag (3).
- RACHMANINOFF: *Symphonic Dances; Isle of the Dead; The Bells; Spring; et al.* St. Louis SO, Slatkin (4).
- Eighteenth-Century Concertos* (by Pergolesi, Van Wassenaer, et al.). Egger, violin; Dohn, flute; Flaksman, cello; Württemberg CO, Faerber (3).

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- D** BACH: *Orchestral Suite No. 2.* TELMANN: *Flute Suite.* Baker; Madeira Bach Festival O, Newman.
- BACH: *Organ Works.* Newman.
- BARTÓK: *Music for Strings, Percussion, and Celesta; Divertimento.* Minnesota O, Skrowaczewski.
- D** BEETHOVEN: *Symphony No. 3.* Cincinnati SO, Gielen.
- D** BRAHMS: *Handel Variations.* LISZT: *Dante Sonata; Paganini Etudes* (2). Schub (first of a series featuring 1981 Van Cliburn Competition winner).
- MOZART: *Two-Piano Concerto* (Rochester PO, Zinman); *Piano-Duet Works.* Firkusny, A. Weiss (3).
- D** MEYERBEER: *Les Patineurs* (arr. Lambert). OFFENBACH: *Gaité parisienne* (arr. Rosenthal). Cincinnati SO, Kunzel.
- PROKOFIEV: *Ivan the Terrible; Lt. Kijé Suite; Alexander Nevsky.* C. Carlson, Voketaitis, Timberlake; St. Louis Sch&O, Slatkin (3).
- D** PURCELL: *Theater Music* (excerpts from *Dido and Aeneas, The Fairy Queen, The Prophetess, Abdelazer, King Arthur*). City of London CO, McIntosh.
- SHOSTAKOVICH: *Symphonies Nos. 1, 9.* Cincinnati SO, Susskind.
- TCHAIKOVSKY: *Piano Concerto No. 2.* Cherkassky; Cincinnati SO, Susskind.
- D** *Renaissance and Baroque Concert.* New York Trumpet Ens., et al.

## MAHLER TENTH

(Continued from page 62)

ally, and so, misinterprets Mahler's intention: the repeated military drum strokes in the Finale. These strokes—"a great guillotine blow" to Rattle—are consistently played at overpowering volume (so loudly that Angel's high modulation level may cause mistracking on many systems). But the *sempre ff* direction is Cooke's, not Mahler's; Mahler designated each stroke *sf*. Further, these strokes were expressly marked "*vollständige gedämpfte*" (completely damped). They explicitly recall not an execution, but a muffled drum in a funeral cortège. Thus, the deep thuds in the other three recordings appear closer to the mark.

On the back cover of RCA's new release, in tiny type, appears a curious statement: "Although this entire album has been mastered directly from a digital tape, the first movement, in the interest of preserving a superb performance, was transferred to digital from an analog original." Actually RCA is not presenting a single performance at all, but two performances. James Levine's Adagio was taped in April 1978 and released with his Mahler Fifth; the remaining movements were digitally recorded in January 1980. This, of course, raises a number of aesthetic questions. What interests me most is whether—and if so, how—Levine's older performance affected his conception of the rest of the symphony two years later. Conductors who limit their vision to the Adagio necessarily view the movement in a different light from those who see the symphony whole. When the Adagio must function as a self-sufficient entity (imagine the effect of performing the first movement of Beethoven's *Eroica* this way, or the initial movement of any other Mahler symphony), the conductor must impose upon it a conception that is likewise complete in itself. That Adagio cannot be seen as merely the gripping opening chapter in a grand and spacious novel, but must serve as a complete work in its own right. Thus the tendency of many conductors to overlay it, to try to wring from it a full symphony's quota of emotion.

Certainly I sense this with Levine. He draws out the Adagio's tempos so much that it loses a lot of its power and becomes heavy and lugubrious. But in the remaining movements, likewise slowly paced (a decision forced by the tone of the Adagio?), his tempos work. This 1980 performance is far more sharply characterized, far more biting and pointedly articulated than the 1978 Adagio. Balances are remarkably clear. The orchestra plays magnificently, though I don't like the heavy trumpet vibrato, not present in Ormandy's Phila-

delphia Orchestra of 1965. Levine's extraordinary control allows him to make a spellbinding statement of his excruciatingly slow Finale (seven minutes longer than Ormandy's). This recording is well worth hearing for its final pages alone.

If I could keep just one Tenth, I'd stick with Ormandy's. Though he is sometimes stiff and not always punctilious (he doesn't distinguish clearly between the Adagio's two main tempos), he conveys a more consistent, unified view of the score than do his successors. But I surely wouldn't wish to be without Levine's highly internalized, deeply spiritual interpretation. Together, the Philadelphia recordings provide a good idea of the emotional range of the work and an excellent opportunity to compare Cooke's two versions. Someday someone will meld the lyric and dramatic aspects of the Tenth into a coherent whole. For now, there is an obvious need for new performances and recordings. (Kurt Sanderling recently made a recording for Eurodisc, not yet available here.) I'd

## If I could keep just one Tenth, I'd stick with Ormandy's; his view is more unified.

love to hear what an orchestra with a more characteristically Mahlerian tone color would bring to the score—the Vienna Philharmonic, the Concertgebouw, or even the Berlin Philharmonic. And we need to hear a first-class orchestra play Wheeler's, Carpenter's, and any other serious performing version. There's a lot more to be learned about this great symphony.

Now, about that digital sound. I have complained about the current state of digital recording before, and with increasing vehemence. Never, however, have I been so outraged. When you deal with overpriced "audiophile" albums that preserve mediocre performances not worth a second listen, it's easy to shrug off sonic shortcomings. Who cares? But when truly important documents are at stake, as here, things become sticky. The sound of these albums impairs my enjoyment of them. As with almost every digital record I have heard on a high-resolution system, when the volume and density of the music escalate, the sound grows increasingly glassy, buzzy, and disembodied. Timbre and ambience become strangely distorted. Fatigue sets in quickly. Yet the basic recording quality of both albums, minus

digital interference, appears to be rather good—especially the weighty, impactful EMI/Angel. These positive qualities can be perceived most clearly in the quiet string passages, which emerge quite convincingly (and really do get down to *ppp* levels). Alas, as the dynamics increase, the attractive string sound turns edgy and thin. Intentionally or not, RCA has provided a marvelous comparative opportunity. Its digitally reprocessed Adagio (such chicanery evidently didn't end with ersatz stereo), though not particularly satisfying, sounds noticeably less edgy than the remaining four movements, all completely digital. And the previously issued totally analog version of the Adagio, despite an inferior pressing, sounds most realistic of all—not a demonstration record, to be sure, but free of the timbral and spatial distortions of the digital discs.

RCA's production is far superior to its norm. Yet why should I pay a premium price for digital records, when the regular analog counterpart reproduces far more satisfyingly on my equipment—by no means inexpensive? Why is it that each time I improve my system, my digital albums sound worse, my analog albums better? I'm tired of hearing record companies and digital proponents tell me that all this will change when true digital discs can be marketed. If digital records aren't ready to be marketed now, they shouldn't be sold.

Musicians take heed. Digital recordings are being insidiously priced out of the reach of the general collector while at the same time being assiduously avoided by the true sound connoisseur, who is able to recognize unnatural reproduction when he hears it. If only more recording artists would listen carefully to their products. Artur Schnabel had the right idea. After hearing test pressings of his first recording sessions for EMI (1932), he did not mince words: "Perhaps it would be better for me to return sometime in the future when your apparatus can record and reproduce the piano as I hear it when I am playing."

EMI listened.

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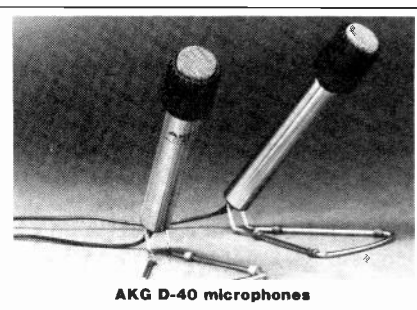
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Key No.		Page No.
	Akai America Ltd.	25
1	Audio Technica US Inc.	86
2	Audio Dynamics Corp.	49
3	Audio Dynamics Corp.	64
	Acoustic Research	22
	ADS	83
4	Aiwa America Ltd.	31
5	Audio-Matic Electronics	96
6	BASF	28
7	Bang & Olufsen	24
8	Blue Angel Records	77
	Bose Corp.	Cover III
9	Carver Corp.	8
	Carvin Mfg. Co.	96
61	Celestion International	81
10	Denon America Inc.	63
11	Discount Music Club	103
12	Discwasher, Inc.	Cover IV
13	Discwasher, Inc.	12
	Dual	35
	Fisher Corp.	27
15	Henry's Camera	56
16	Illinois Audio	87
17	International HiFi	98
18	JBL	21
19	J & R Music World	58
20	Kenwood	4
21	Koss	50
22	Last Factory	102
23	Loranger Mfg. Co.	15
51	Maxell Corp.	53
24	Maxell Corp.	19
25	McIntosh Laboratory	99
26	Mission Electronics	14
27	Mobile Fidelity	97
	Nakamichi USA Corp.	8
28	Ohm Acoustics	90
	Onkyo	32
	Ortofon	101
30	Park Row Electronics	97
31	Phase Linear	37
32	Pioneer High Fidelity	Cover II, I
33	Pioneer High Fidelity	16, 17
34	Pioneer Video, Inc.	6, 7
35	Polk Audio	84
46	P.R.I.C.E.	99
36	RKO Tape	102
54	Rhoades National Corp.	56
37	Sansui Electronics Corp.	10, 11
38	Santa Fe Express	98
	Sennheiser Electronics Corp.	101
50	Shure Brothers, Inc.	60
58	Shure Brothers, Inc.	89
40	Sony Audio	59
41	Sony Corp. of America—Tape Div.	9
42	Sound Reproduction	103
43	Soundcraftsman	82
	Speakerlab	104
44	Stanton Magnetics	2
45	Stereo Corp. of America	104
47	TDK Electronics Corp.	13
48	TDK Electronics Corp.	90
49	Teac Corp. of America	57
39	Technics by Panasonic	5
53	Technicolor	55
	United Audio	35
52	Wisconsin Discount	100



Pioneer SE-6 headphones



AKG D-40 microphones

### ANCILLARIES

(Continued from page 48)

Among the real furniture pieces, CWD (Custom Woodwork & Design, Inc.) has a Woodmore series that is particularly impressive. Prices—in the \$400 bracket for most basic models—are attractive, as are the slabs of solid oak and walnut employed in the designs. Timberline Products uses real wood veneers in its handsome line, but most new audio furniture tends not to use this high quality of finish.

And there is a whole new category of "outer wrapping" for audio and video products: portable cases. Most that I've seen copy the styles that are well established in camera bags, from fancy leather to trendy canvas; now Osawa has a whole line of bags constructed of silver nylon taffeta over urethane padding. Designs range from the \$6.50 Model 204 pouchette that holds two cassettes to the \$70 Model 201, scaled to battery-portable radio/cassette or TV combos.

### Headphones

Koss finally has run out of *As*. At one time it looked as though the Pro-4AAA would be succeeded by the 4AAAA and the 4AAAAA as the premier model from the world's premier stereo headphone company. Mercifully, the new two-way hybrid piezo/dynamic model is called the PRO-4/X. And even more merciful is the price: \$85—a bargain among top models these days. Like its predecessors, it is designed for relatively high rejection of ambient noise, making it a practical monitor for location recording. Koss has also made its

bid at the other extreme of the field: the featherweight, low-seal headset for personal-portable use. The \$35 KSP folds up into a dandy little denim pouch when it's not being used; particularly nice is the standard jack adapter, which attaches to the headset cord so that it's always there, ready for use when you want to plug into your home system.

Sony, which began the personal-portables rage, has added more headsets to its line, and so has just about everybody else. Wald Sound, for example, has the \$30 Verit SC-3, with an adapter for standard headphone jacks. Mura's Model hs sells for only about \$15 but has no adapter. And the list goes on endlessly. Many companies appear to have the same supplier (Audio-Technica, I'm told by those who say they've seen such superlight headsets on the production line in Japan), and the likelihood of major sonic differences between these look-alikes seems remote. Be warned, however, that the fine art of product copying is not dead, and closely similar cosmetics don't guarantee similarity of innards.

Meanwhile, Kenwood has a three-model line in the \$25-\$80 range that adapts the superlight construction of the personal-portable models to home-system use. Two of Pioneer's three additions, the SL-5 and SL-3, also are very light; the third, Master 1S, is described as "deluxe pro style." JVC's three new models all are full-size lightweight designs and sell in the \$30-\$60 range. Mura, too, has a model of this general description: the \$30 HV-190. And returning, finally, to a headphone specialist, AKG has added the \$49 K-130, a lightweight full-size open-air design. **HF**

### IS CX AN RX?

(Continued from page 94)

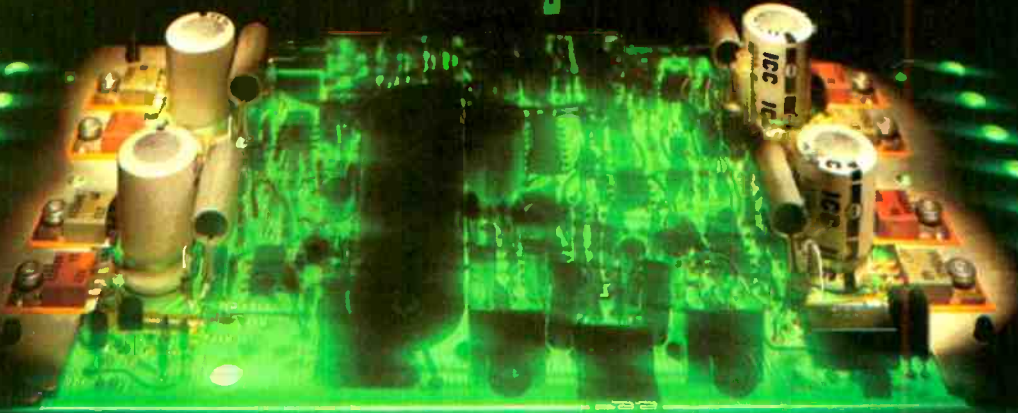
News," page 14), CX might be a bridge to the digital era, not a barrier.

Yet past experience doesn't really encourage those expectations, nor does the music industry's current dilemma of soft sales and spiraling costs. In a mass-merchandising trade where volume is the top priority, there is a very real threat that CX would be used as a panacea for all common problems of record production. It won't solve groove wear, and no matter how cheaply the circuitry is built,

it can't heal a record scarred in pressing or unplayably warped in transit. The audiophile LP trade underscores this issue with the success of remastered pop material that, in many cases, benefits as much from extra care in pressing and handling as it does from esoteric cutting techniques. It has already been theorized in some quarters that a high-powered CX campaign might scuttle the new premium-disc trade: how CBS juggles its own Mastersound audiophile products with its CX venture should be a revealing barometer. **HF**



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