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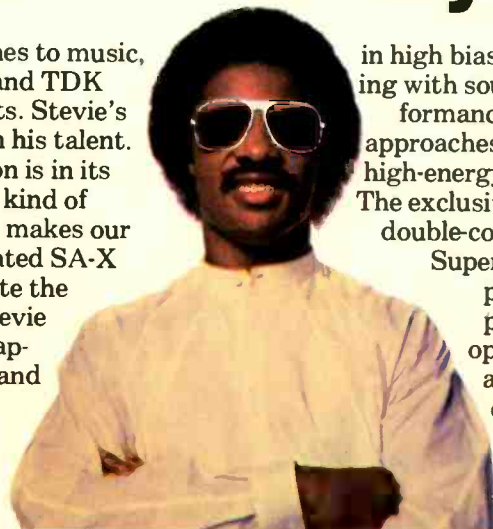


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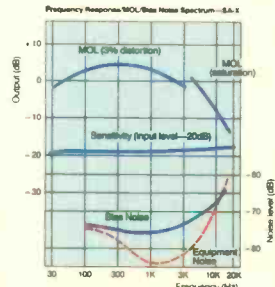


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Letters

Goose Steps and All

Neo-Nazi, Neo-Schmazi—who cares! The fact remains that *Carmina burana* ["Carl Orff: Bungled Fireworks . . . or Skillful Effects?," January] is very entertaining music, and that's more than I can say for 99% of the trash being written today.

When composers stop trying to impress each other and the critics, then I'll listen. In the meantime, more *Carminas*—goose steps and all!

Robert Mammarella
Stowe, Pa.

Stravinsky's Legacy



May I comment on a few points in David Hamilton's excellent review of "Stravinsky: The Recorded Legacy" in your June issue?

I am no less puzzled than Mr. Hamilton as to why CBS largely ignored the composer's own performances of his piano works, including his recordings with Joseph Szigeti of the transcriptions (of which many more were made than is generally known). Why, for example, were Stravinsky's renditions of the *Sonata* and the *Serenade* omitted, especially since no editions of the music are free from serious errors, some of which his recordings correct?

Mr. Hamilton's statement that Stravinsky "recorded as a pianist in the Thirties and Forties" needs to be slightly amended. The composer's first recording, of five numbers from *Les Cinq Doigts*, was made in New York in March 1925 for Brunswick. It still sounds remarkably good, and the character with which he endows these miniatures is a revelation.

Like Mr. Hamilton, I deplore the absence of the Stravinsky father-son recording of the Concerto for Two Pianos. (Mr. Hamilton's wording suggests that the records were issued in 1938. Actually, they were made in a Pathé Marconi Paris studio in February of that year, but not released by French Columbia until March 1951, after U.S. Columbia rejected them on the disingenuous grounds that they were not transferrable to an LP.) The performance provides a much-needed guide and corrects several serious mistakes in the published score. As the recording shows, the sixteenth in the first movement, going from 2/4 to 12/16, are not equal, despite the marking. (The meters in the sketchbook are "2/4 = 4/8," and for a time Stravinsky gave the four groups of triplets at the 12/16 a slightly slower metronome marking.) Yet most perfor-

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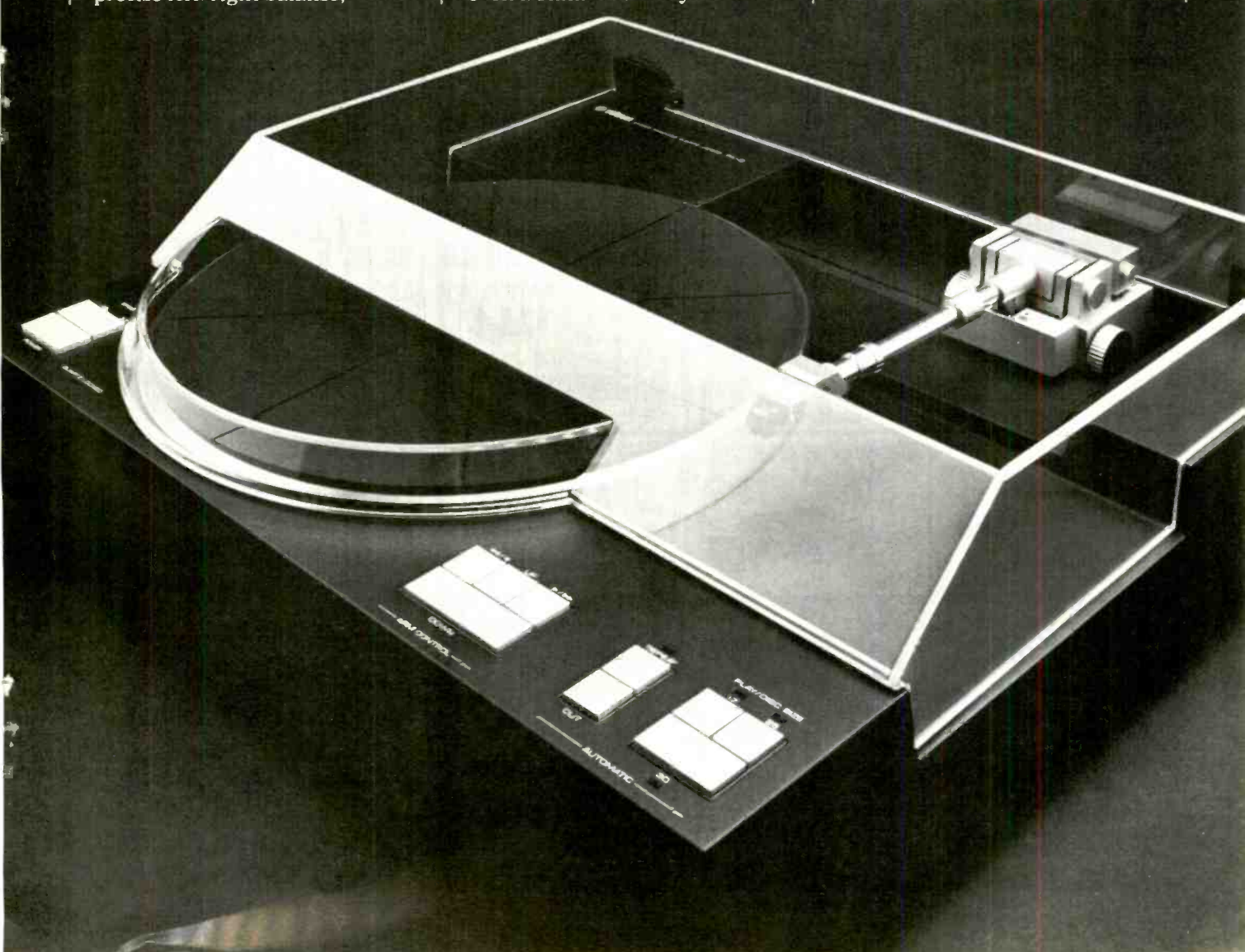
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(Continued from page 2)

mances today equalize the sixteenths.

I can give a partial answer to one of Mr. Hamilton's questions: Stravinsky added the repeat between rehearsal nos. 99 and 106 in *Jeu de cartes* just before or just after the first performance. That he did not follow it in the Telefunken recording may have been due to considerations of timing—I do not know. In Cleveland, he did not use his own (marked) score, and I think he simply forgot about the repeat, not having conducted the piece in years.

As for Stravinsky's "supervision" at the New York recording session of October 8, 1966, I can suggest two still uninvestigated sources: the job sheets, which would indicate the order in which the music was recorded, and the numerous photos taken by Arnold Newman, in one of which the composer might possibly be seen following one or two of the scores in question. Certainly Stravinsky heard the *Symphonies of Wind Instruments* and did not hear the *Requiem Canticles*. Before the session he had invited Isaiah Berlin to hear the *Canticles*, but Edwin Allen, who accompanied Stravinsky to and from the hall, telephoned at his request to inform Sir Isaiah that the composer would not be staying for the *Canticles*. Stravinsky did hear some of the *Mass*, the piece he was expected to conduct, but from the corridor, not the control room. And the *Orchestral Variations*, as I remember, were recorded after the *Canticles*.

CBS did not discuss any aspect of the "recorded legacy" project with me, which I regret only because I could have helped to avoid some of the hundreds of errors. I could also have led the producers to valuable material. For example,

Mr. Hamilton rightly objects to the inclusion of the two-piano arrangement, not by Stravinsky, of the *Tango*. The only completely authentic versions of the work are the first (the unpublished vocalise) and the instrumental score of 1953 (which is presented without one of the repeats—an editor's decision?).

I also regret the inclusion of pieces conducted by me as if they were "performances." Recorded two or three measures at a time and announced as "rehearsal takes," the ten or so pieces testify to my talents as a tape editor, not—such as they are—as a conductor. Can anyone familiar with *Abraham and Isaac* conceive of having to conduct a soundtrack for overdubbing? And can anyone who knows *The Flood* imagine producing a recording in two sessions, playing from music that was still being copied?

On the rarity of Stravinsky's recordings made with established orchestras "after a run of fully rehearsed concert performances," Mr. Hamilton's explanation is not quite complete. Certainly the major orchestras were averse to accepting me as a co-conductor (the one exception being Zubin Mehta, who came in person and graciously invited me to share a program with Stravinsky), but a dozen of them did accept me and still Columbia did not record. Good recordings of the *Symphony in C* and the *Symphony of Psalms*, and much more, could have been made with the Los Angeles and San Francisco orchestras, for example. The explanation is that the "Columbia Symphony Orchestra" was very much cheaper. The CBC Symphony in Toronto was also less expensive; economies included such details as the shipping of recording equipment from Cleveland, after a session with Szell,

rather than from New York.

Robert Craft
New York, N.Y.

Hot Stuff

The response to John S. Wilson's review of Valaida Snow's "Hot Stuff" [May] has been fabulous—my mailbox is stuffed with requests! I guess that means HF readers like women trumpeters.

Rosetta Reitz
Rosetta Records
New York, N.Y.

I guess that's because 85% of our subscribers are men.—Ed.

Snaps and Pops

I was reading "CrossTalk" [August 1981] again and came across Michael Riggs's solution to the "shattering snaps and pops" a reader reported hearing while listening to records on a Technics SL-B1 turntable. He was correct in analyzing the trouble as static noise, but the manufacturer recommends a more permanent solution: "Install a 100,000-ohm resistor between the mechanism's metal base and the motor ground terminal."

Yu-Yuen Chin
New York, N.Y.

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

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CrossTalk

Practical answers to your audio questions by Robert Long

To the Dogs?

I'd appreciate your explaining the rationale behind the new supertweeters. Since human hearing extends only to about 20 kHz, why does supertweeter response go as high as 50 kHz?—David N. McDuffie, Tupelo, Miss.

There are two standard explanations, each of which can be (and is) disputed. First, some claim that the hearing of teenagers and young adults, particularly women, can extend considerably above 20 kHz. Second, a rolloff at high frequencies causes phase shift at lower frequencies; if this effect is audible (which it doesn't seem to be in the amounts normally produced by speakers or other components), then a wider bandwidth will yield more nearly perfect reproduction within the audible band. Of course, records, tapes, and FM broadcasts are all bandwidth-limited to some extent, as are all digital recordings, which are subjected to very sharp low-pass filtering to avoid a severe form of distortion known as aliasing.

No Nix for CX

All this furor over CBS's CX system [designed to increase the dynamic range of LPs] has me baffled. I should think that the record manufacturers would be open to any viable technique that could improve the quality of recorded sound. I've heard CX, and it does work. I'll admit that CX-encoded discs sound compressed when played without decoding, but they're not that much worse than conventional records. I don't see CX as a replacement for pure digital recordings, but it's certainly better than paying high prices for expensive imported pressings.

I don't understand Sam Sutherland's observation. [HF, October 1981] that the "electronic giants" won't go for CX, if only because of "traditional Japanese caution in new format commitments." Sony's close relationship with CBS makes it probable that decoders will be built into new Sony consumer equipment, and if that happens, other manufacturers may well follow. After all, Sony and Pioneer, among others, embraced Dolby C quickly.—Jay L. Rudho, Elgin Air Force Base, Fla.

As a matter of fact, there's some argument within the industry about the importance of building CX decoders into "mass-appeal" gear—receivers and the like. One view contends that decoded listening is for audiophiles and that outboard decoders are therefore the most important format. To put it another way, this camp says, "Nobody is going to scrap a receiver and buy a new one for the sake of CX." The other view is that CX's creditability among record manufacturers depends on a supply of midprice CX-ready gear—that CX as a medium is bound to fail if it remains the private preserve of audiophiles and their outboards.

At this writing, Sony is not among the limited number of Japanese companies to have announced built-in CX decoders, and the mass-producers' resistance to helping CBS establish the format seems real. To some extent, it could be a question of not undercutting the various digital-disc systems now under development in Japan.

Dolby C noise reduction represents a unique situation. Since Dolby B already is an obligatory feature of high fidelity cassette recorders, deck manufacturers welcomed Dolby C as an inexpensive way of increasing noise reduction and thus competing with systems proprietary to other manufacturers without additional licensing requirements. Because CX has no such base to build on, its situation can't be compared to that of Dolby C.

Long Times, No C (120)

I have recorded an extensive library of Chrome C-120 cassettes on a Nakamichi 700 over the last eight years. Now I need a second deck, but to my dismay I learned that (because of their asymmetrical dual-capstan transports) no quality recorder can play my C-120s without risk of damage to the tape. Is this true? Do you have any suggestions?—Cyrelle N. Ratzkin, Cincinnati, Ohio

I don't know of any high fidelity deck—including your Nakamichi—for which C-120s are recommended, partly because the tape backing is thin and therefore relatively weak. Coatings, too, must be pared down if that much tape is to fit within a cassette shell, and that means altered recording properties—particularly at low frequencies. Thus, performance specs can often no

longer be met if you switch from C-90s to C-120s. And print-through is worse on C-120s than it is on cassettes using thicker tapes.

As you know from your own experience with the Nakamichi, however, C-120s can be used successfully on quality decks. It's just that they're more likely to cause problems—physical or magnetic—than are C-90s and C-60s. I'd suggest that when you shop for a new deck, you take along some C-120s you don't mind ruining. Try a combination of fast-wind bursts interspersed with brief playback. Listen for undue instability of pitch (piano or clarinet recordings are good for this purpose), and keep an eye out for evidence of physical damage to the tape. If no problems emerge, the deck probably will do as well with other C-120s (at least of the same brand), though there can be no ironclad guarantee. And when you do use C-120s, remember that with such thin tape it's particularly important that you always wind up any slack within the cassette before inserting it into the deck. Finally, I'd suggest that you stop recording on C-120s.

Which Poly?

I just read a letter in the March issue that says poly sleeves can cause records to become brittle and sound distorted when played. I got extremely worried when I read this because I automatically put all my new records into Discwasher VRP poly record sleeves. Am I hurting my records?—Dave Hutchinson, Gary, Ind.

According to Rex Isom, onetime head of RCA's Indianapolis pressing operation, it's impossible to know for sure how two plastics will react to each other, but some will leach plasticizers from others unpredictably. According to Dr. Bruce Maier, founder of Discwasher, the wrong combination can, indeed, lead to weakened record vinyl, but he adds that Discwasher studied the matter before creating its own poly sleeves and chose its materials for minimum possible leaching. I would therefore feel confident that the Discwasher product is unlikely to cause harm.

We regret that the volume of reader mail is too great for us to answer all questions individually.

Basically Speaking

Audio concepts and terms explained by Michael Riggs

Let's Talk Tonearms

A TONEARM'S JOB IS to hold a cartridge in the correct position with just the amount of force necessary for proper tracking. Usually it is a long, slender aluminum tube attached to a pivot. At the front is a headshell, in which the cartridge is mounted; at the other end, behind the pivot, is an adjustable counterweight used to offset the weight of the cartridge when balancing the arm. In addition, all arms provide some means of adjusting the force with which the stylus bears down on the record (the vertical tracking force, or VTF).

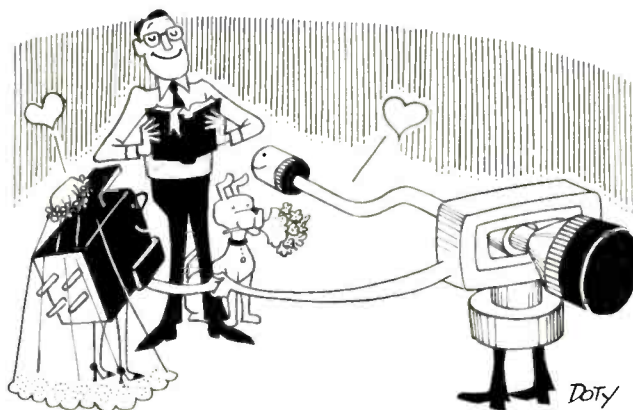
One approach to applying VTF is to balance the arm with the cartridge installed and then to move the counterweight forward just enough to unbalance the arm sufficiently to create the desired downward force. This is called static balancing, and its only disadvantage is that the turntable must be perfectly level to keep the force strictly vertical to the record surface. If the base is tilted, part of the force created by the unbalancing of the arm will express itself laterally, causing impaired tracking and excessive groove wear. Dynamically balanced arms, on the other hand, use a calibrated spring to apply the tracking force. Because the arm is never unbalanced, it is insensitive to orientation and should work well even upside down or sideways.

Pivoted tonearms have a couple of inherent problems, both of which relate to their geometry. One is that, at best, they can hold a stylus tangent to the record groove at only two distances from the center of the disc. And if an arm is not designed properly or the cartridge is not installed correctly, even that may not be achieved. Because lack of tangency translates into distortion, turntables usually come with an alignment gauge or "protractor" to help you adjust your arm and cartridge for minimum tracking-angle error. For this to be achieved, the headshell of the tonearm must turn in toward the center of the record. Unfortunately, this also causes the stylus to pull slightly in the same direction—to "skate." Consequently, most tonearms include some kind of antiskating mechanism that can be adjusted to offset this

effect, thereby preventing the increased distortion and unbalanced groove wear that would otherwise result. The main (really the only) advantage enjoyed by linear-tracking tonearms is that when properly designed and set up, they are inherently free of both skating and any significant amount of lateral tracking-angle error.

Of course, fine adjustments of VTF and antiskating compensation will be of little value if there is too much friction in the arm's pivots. Excessive friction impedes free motion of the arm, causing variations in tracking force and excessive groove wear. However, provided friction remains lower than about 5% of the VTF (about 50 milligrams in most cases), you should experience no difficulty. Most modern tonearms meet this criterion easily.

One of the most important characteristics of a tonearm is its effective mass—the



inertia a stylus feels as it moves the cartridge and arm to which it is attached. This is not the same as the weight of the tonearm: It depends not just on the amount of mass, but on how that mass is distributed, as well. That is, mass far away from the pivot makes a greater contribution to the *effective* mass than mass near the pivot. In fact, of two otherwise identical tonearms, one balanced by a large counterweight near the pivot, the other by a smaller counterweight farther away, the one with the larger counterweight will have the lower effective mass.

Effective mass is important because it and the compliance (springiness) of the stylus cantilever suspension together determine the frequency of the arm/cartridge system's bass resonance. This resonance expresses itself as a peak in the cartridge's infrasonic response. If it occurs at too high a frequency—above about 15 Hz—it will cause a response rise at the very bottom of the audible range and perhaps impair low-

frequency tracking. If it is located below 7 or 8 Hz, it will exaggerate warp signals (which tend to be concentrated in the vicinity of 5 Hz), and that may in turn cause increased cartridge and loudspeaker distortion, mistracking, and pitch instability. We generally consider the range from 8 to 12 Hz to be optimum.

Raising the cartridge compliance or the effective mass of the arm/cartridge system tends to lower the frequency of the arm/cartridge resonance; lowering the compliance or the effective mass tends to raise the frequency of the resonance. So if you want to use a relatively low-compliance moving-coil cartridge, for example, you will also want a medium- to high-mass arm, of which there are many available. But if, as is more likely, you choose one of the many high-compliance fixed-coil pickups, you will need a relatively low-mass arm to keep the arm/cartridge resonance up out of the warp frequency range. Although more such arms are coming on the market, they are still relatively uncommon, mainly because they are more difficult to design and build. The usual tricks are to use a pared-down headshell (usually non-detachable, to eliminate the mass of a connector); a thin-walled, small-diameter arm tube; and a heavy, disc-shaped counterweight set as close as possible to the pivots.

But this approach is constrained by the need to keep the arm rigid (to prevent flexing and resonances) and to maintain the ability to balance cartridges of widely varying weights. The most obvious alternative is to shorten the arm, but that would entail an increase in tracking-angle error and, therefore, in tracing distortion. The remaining options are to reduce the mass of the cartridge (which, because it hangs right out on the end of the arm, makes a large contribution to the effective mass of the arm/cartridge system) or to add damping to the system to reduce the amplitude of the arm/cartridge resonance, thereby making its frequency less critical.

Most tonearms are damped to some degree by elastic decoupling of the counterweight from the arm tube. A few also use viscous-fluid damping at their pivots (see HF, July 1975)—a much more effective resonance-suppression technique that has even been adapted by one manufacturer for a combination brush/damping assembly for some of its high-end pickups. **HF**

The Kyocera D-801 Cassette Deck with 3 motors and a direct driven dual capstan...

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Circle 3 on Reader-Service Card

The Autophile

Going on the road with stereo by Gary Stock

Souping Up Your System

I LISTEN TO A LOT OF car stereo systems, sometimes on the chance of discovering an innovative new approach or a clever installation technique. Most of the time, though, I'm lassoed into it. As soon as I tell someone that I write about stereo equipment for a living, he tells me that the system in his car doesn't sound as good as the one he heard in the showroom, and five minutes later I'm grubbing around under the dashboard trying to figure out why there's no bass. I am, so to speak, a car stereo pathologist: I take a quick sonic "tissue sample," analyze it for evidence of acoustical or electrical maladies, and prescribe appropriate treatment.

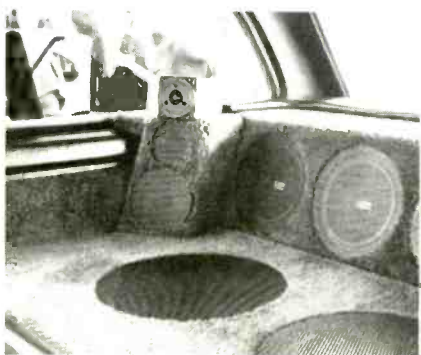
Sometimes the ailment's cure can be fairly straightforward. If the speakers are surface-mount units, it may be possible to move or reposition them without leaving holes in the car, to the considerable benefit of the system's sound. There's also the possibility that something is wired out of phase, or that part of the system isn't hooked up at all. But most of the prescriptions I dispense to disgruntled car-stereo owners are for add-on components—electronic or acoustical devices designed to solve specific sonic problems.

The most versatile and widely used of these sonic nostrums is the equalizer (sometimes combined with a midsized power amplifier as an "equalizer-amp"). Like its domestic cousin, an autosound equalizer is a kind of expanded tone control with several knobs or sliders for adjusting the sound levels of specific frequency ranges. A four-band equalizer, for instance, might have a knob to boost or cut the deepest bass, a second one for the upper bass, a third for the midrange, and a fourth for the upper treble. Obviously, the greater the number of bands and individual controls, the finer and more precise your tonal adjustments can be.

In home systems, equalizers are commonly used to compensate for imbalances in the source material or to "brighten up" the sound of an old recording. In the unpredictable listening environment of a car, they're used as a general-purpose palliative to flatten out the bumps and dips engendered by the acoustical irregularities of the vehicle's interior. An equalizer with five to ten bands, individually adjustable for each channel, can solve the great majority of ton-

al balance problems more easily than anything else can.

One of the things an equalizer cannot do well, however, is to give a system with small speakers good deep-bass response. You can boost the bass *input* with an equalizer, of course, but a small speaker will simply distort trying to reproduce these levels and give you buzzy, fuzzy-sounding reproduction. The only genuine cure for the no-bass disease is another type of outboard component called a subwoofer. A subwoofer normally consists of a single large speaker with a flexible edge that enables long cone excursions (back-and-forth motions).



Add-on speakers, such as subwoofers and supertweeters, can be used to improve low-bass and treble reproduction.

It's usually coupled to the remainder of the system by a separate amplifier and a crossover network that sends just the low frequencies to the subwoofer circuit and routes the midrange and high frequencies to the other speakers. By mounting one or more subwoofers so that they are loaded to the rear by a large enclosed space (such as a trunk or an inner door panel) and carefully adjusting their levels, you can get the deep bass to blend smoothly with the sound from the rest of the system. *Voilà!* Bass with punch.

At the other end of the spectrum are special-purpose treble speakers, usually called supertweeters. These are most often small dome tweeters (with integral crossover networks to keep out the low frequencies) that can be mounted right on the dash or door panel. A pair of supertweeters located so that they fire directly at the listeners can compensate for the loss of treble information that is caused by poor placement of the main speakers—facing upward from a rear deck, for example, or aiming at the driver's socks from a door panel. In theory, it might be possible to get extended

treble simply by boosting the high end of the main speakers with an equalizer. In practice, however, this often doesn't work because the additional output is absorbed by the same surfaces that muffled the unequalized sound. A pair (or more) of add-on tweeters small enough to be placed where they'll sound the best can give you a fresh acoustic start.

Another common malady is insufficient amplifier power. Most one-piece AM/FM/cassette units have power outputs in the range of 5 to 10 watts (7 to 10 dBW) into 4 ohms. That's enough to drive one pair of sensitive speakers in the rather small, airtight interior of a car, but if two pairs are involved (or if the speakers are less than typically sensitive), the system may be running out of juice just as it gets cooking, resulting in clipping distortion and inadequate volume. (Of course, rock fans usually have a different notion of "adequate volume" than do chamber music devotees.) The solution is an add-on power amplifier, which connects between the cassette unit and the loudspeakers (with an electrical hookup to the battery, of course) and provides substantially greater power output—anywhere from 15 to 100 watts (11¼ to 20 dBW) per channel. For most systems with two pairs of speakers, an amplifier rated at 30 to 50 watts (14¼ to 17 dBW) per channel should be adequate, though I've seen Volkswagen demonstration cars fitted with 2,000 watts (33 dBW) of power—enough to vibrate the needles on the vehicle's instrument panel. The most important factor to bear in mind when shopping for a power amp is its compatibility with your system's other electronic elements. Car stereo components aren't as universally interconnectable as home gear is, so check with your dealer before selecting an accessory power amplifier, or stick with an amplifier of the same brand as your AM/FM/cassette unit.

One last piece of advice: Don't use any of these remedies blindly. Have a knowledgeable friend, dealer, or installer listen to the system to confirm the nature of the sonic deficiencies. Many dealers understandably balk at returns of components that have been installed and then removed. Avoid wasting money on the wrong prescription for your particular auto sound ailment by diagnosing correctly the first time. **HF**

For news of the latest in car stereo equipment, see the coverage of the CES show in our October issue.

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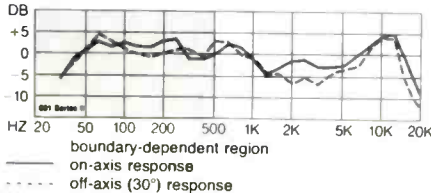
Preparation supervised by Michael Riggs, Robert Long, and Edward J. Foster.
 Laboratory data (unless otherwise noted) supplied by Diversified Science Laboratories.



A Bose for All Systems

Bose 601 Series II floor-standing loudspeaker system.
 Dimensions: 14 by 29½ inches (front), 13 inches deep. Price: \$890 per pair. Warranty: "full," five years parts and labor. Manufacturer: Bose Corp., 100 The Mountain Road, Framlingham, Mass. 01701.

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SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 87 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 17.9 ohms

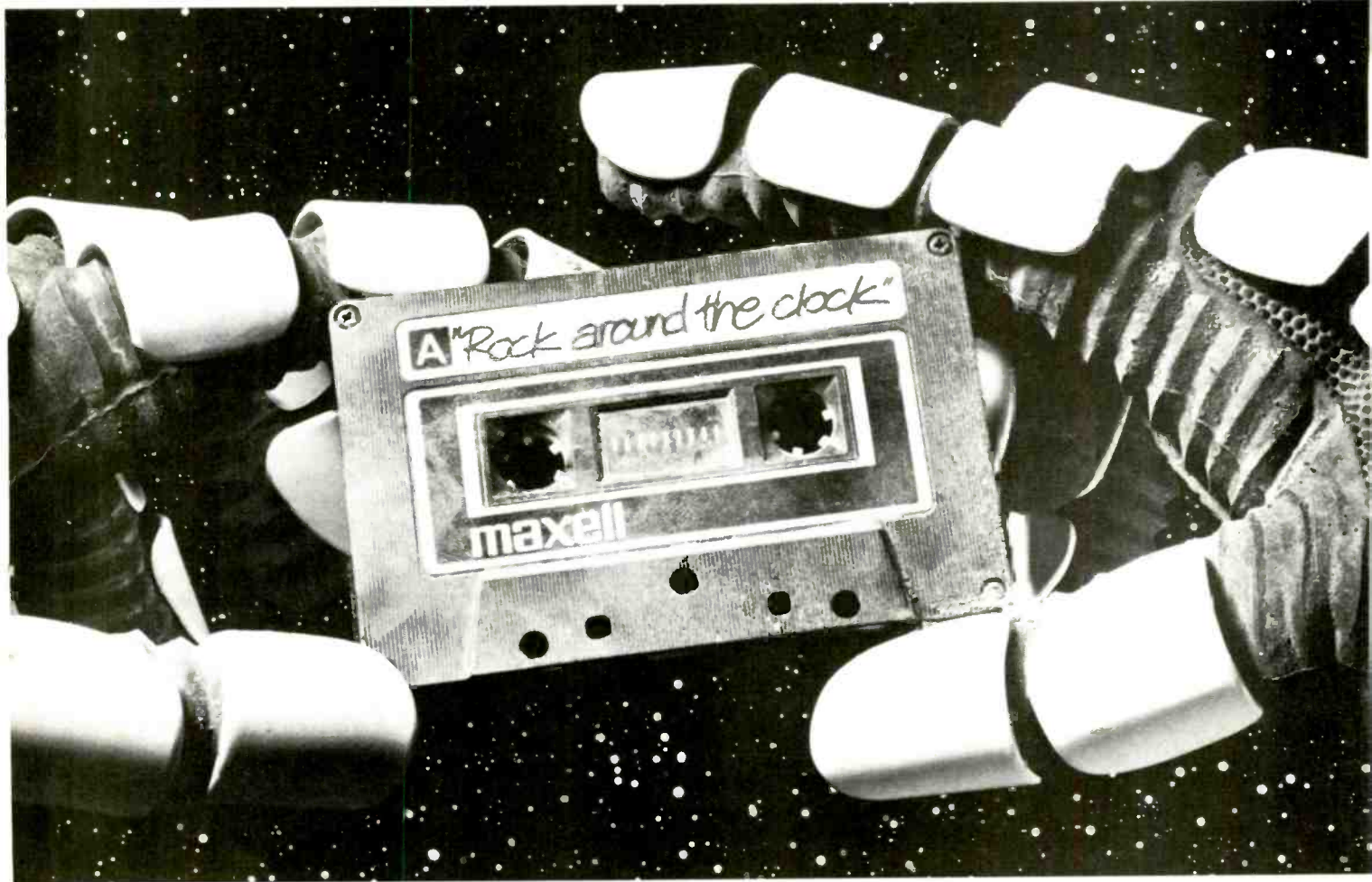
FOUNDED IN THE mid-Sixties by its namesake, Dr. Amar Bose (then, as now, a professor of engineering at the Massachusetts Institute of Technology), the Bose Corporation has gone on to become one of the world's largest manufacturers of high fidelity loudspeakers. Dr. Bose started his research in acoustics and loudspeaker design largely out of a sense of frustration: As a music lover and amateur musician, he felt that even the most highly rated loudspeakers failed to convey a realistic impression of live music. His investigations led him to the conclusion that most of the sound should reach a listener indirectly, via reflections off the walls and ceiling of the room, to simulate the conditions of a concert performance. And that finding prompted a radical departure from conventional design tenets, which was embodied in the company's first important consumer product: the Bose 901 Direct/Reflecting loudspeaker.

Instead of a tweeter to reproduce the high frequencies and a woofer to handle the lows, the 901 used a multitude of identical full-range drivers electronically equalized for flat frequency response. Eight of these were distributed over two angled panels that formed the rear of the enclosure, while a

ninth was placed on a flat front baffle. The rear drivers faced the wall and generated a large amount of reflected sound; the function of the single front-firing driver was to provide enough direct sound radiation to establish stereo localization.

That is the way the top-of-the-line Model 901 (now up to Series IV) is constructed to this day. The four other models in the Bose line are also Direct/Reflecting loudspeakers, although some compromises have been made for the sake of economy. (For example, they use separate woofers and tweeters, rather than equalized full-range drivers.) One step below the 901 is the speaker under consideration here, the Bose 601 Series II. The 601 is a low, floor-standing tower designed for placement two to five feet from the nearest side wall and within a foot of the rear wall. The body of the 601 is a ported enclosure for two 8-inch woofers. One of the woofers faces forward, while the other is mounted on top of the enclosure, tilted back about 60 degrees, forming part of what Bose calls a Free Space Array. The array is completed by four 3-inch tweeters carefully aimed to establish an essentially omnidirectional radiation pattern.

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Durable cassettes you can shake, rattle yet they keep on rolling.

Precision engineered tape that even after 500 plays still delivers high fidelity.

So when we say, on Maxell, rock 'n' roll is really here to stay... Be-Bop-A-Lu-La... we don't mean maybe.



IT'S WORTH IT.



A carefully balanced mix of direct and reflected sound is the goal of Bose's Free Space Array, which includes four tweeters aimed in different directions and a woofer tilted back approximately 60 degrees.

To make the transition from the woofers to the tweeters, Bose uses what it calls a Dual-Frequency crossover network, which enables both sets of drivers to operate together (at slightly reduced levels) over almost an octave. This is said to improve the smoothness and spaciousness of the 601's midrange reproduction. The tweeters begin operating at about 1.5 kHz, and the woofers start rolling off at about 2.5 kHz. In addition, each woofer is loaded by its own subenclosure, which is molded into the main enclosure. These subenclosures are ported into the interior of the loudspeaker and function to smooth the woofers' response through the midbass, to prevent boominess. Bose 601 Series II loudspeakers come in mirror-image pairs with walnut-grain vinyl side panels. Amplifier connections are made via thumbscrew terminals on the rear of the enclosure.

Diversified Science Laboratories took its measurements with a 601 Series II speaker placed about three inches out from the rear wall. The 601's power-handling ability proved excellent: It accepted without distress the full 58-volt peak output of DSL's amplifier—equivalent to 26¼ dBW (420 watts) into 8 ohms—in the 300-Hz pulse test and the 28.3-volt (rms) maximum level—equivalent to 20 dBW (100 watts) into 8 ohms—of the 300-Hz continuous-signal test. Consequently, we were not surprised to find that the speaker produced very low distortion. At a moderately high sound pressure level of 85 dB, total harmonic distortion (THD) remained less than 1¼% over DSL's entire 30 Hz to 10 kHz test range and averaged only about ½%. Even at 95 dB SPL, THD never rose to more than 3¼% and averaged less than 1½%. It wasn't until DSL jacked the output up to a thunderous 100 dB SPL that significant distortion began to appear. These are excellent results.

The 601 Series II's sensitivity is fairly

Circle 96 on Reader-Service Card

high, as is its average impedance. Ranging from a minimum of 7 ohms at 33 Hz to a maximum of 31 ohms at 60 Hz, the impedance dips below 8 ohms only twice, at 33 and 140 Hz; by the standard rating method, the 601's "nominal" impedance would be 7.5 ohms. These figures indicate that the 601 Series II should be an easy load for any decent amplifier, and we would have no qualms about running two pairs in parallel from the same amp.

Both the on- and off-axis frequency response curves lie within a range of approximately ±5½ dB from 35 Hz to 16 kHz. Moreover, the two curves are quite similar, even at very high frequencies, where conventional speakers become increasingly directional. Response is especially smooth through the bass and midrange, varying only ±2½ dB from 40 Hz to 1 kHz on axis and barely more than that off axis.

After some experimentation, we placed the 601s several feet from the side walls and about a foot out from the rear wall for our listening tests. The overall sound of the 601 Series II is rich, warm, and spacious—a hallmark of Bose loudspeakers. Bass response, particularly, is full and very extended. Reproduction of instruments with considerable treble energy—especially plucked strings—is sometimes less clear and detailed than we are accustomed to. On the other hand, there is none of the shrillness or harshness that is sometimes apparent in loudspeakers with more prominent treble response.

Taken as a whole, the 601 Series II is a fine loudspeaker and a worthy next-in-line to the more elaborate and expensive 901. Moreover, its physical, electrical, and acoustical characteristics make it easily adaptable to most home stereo systems and listening environments—a highly desirable feature. If the price is within your budget, you owe it to yourself to take a listen.



Adcom's Masterful van den Hul

"IF RECORDS ARE CUT with a sharp-edged stylus and playing them with a rounded stylus causes tracing distortion," a reader once asked us, "why doesn't someone make a sharp-edged playback stylus?" "It would destroy the record by recutting the groove," we glibly replied. But perhaps it's time for us to take another look. The stylus used in Adcom's XC/van den Hul moving-coil cartridge more closely approximates the geometry of a cutting stylus than anything else on the market, and it performs remarkably well, both on the test bench and in the listening room.

Approximating the shape of a cutting stylus while ensuring adequate record and stylus life has been the goal of cartridge designers over the past decade and a half, taking us from spherical tips to elliptical, biradial, Shibata, Pramanik, Stereohedron, Hyperelliptical, and other similar geometries and now to the van den Hul. Through-

out, the aim has been to minimize the scanning radius (the width of the patch over which the stylus contacts the groove) while increasing the bearing radius (the height of the contact patch) enough to preserve the overall size of the contact area. The smaller the scanning radius, the lower the tracing distortion, and the larger the contact area (for a given tracking force), the lower the record wear. Suffice it to say that the van den Hul geometry achieves a new low in scanning radius and probably a new high in bearing radius.

The depth over which the van den Hul stylus contacts the groove does require that you take special care to ensure that the stylus is properly aligned with the groove. It would not do for the stylus to be tipped forward or rearward (rake-angle error), and thus fail to contact both groove walls uniformly at short wavelengths. (A notice packed with the cartridge warns you to

...and then came Super Feedforward.

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

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

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

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

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

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



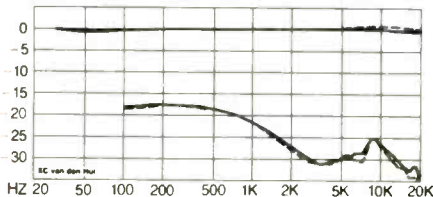
SANSUI ELECTRONICS CORPORATION
Lyndhurst, New Jersey 07071, Gardena, CA 90248
Sansui Electric Co., Ltd., Tokyo, Japan

Sansui

CIRCLE 14 ON READER-SERVICE CARD

Adcom XC/van den Hul moving-coil phono cartridge, with multiradial (van den Hul) diamond stylus. Price: \$400. Warranty: "limited," one year parts and labor. Manufacturer: Stylus made in Switzerland, cartridge assembled in Japan for Adcom, 9 Jules Lane, New Brunswick, N.J. 08901.

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



Frequency response
 L ch +1/4, -3/4 dB, 20 Hz to 20 kHz
 R ch +3/4, -1/4 dB, 20 Hz to 20 kHz
 Channel separation
 ≥ 25 dB, 1.6 to 20 kHz;
 >15 dB, 100 Hz to 20 kHz

SENSITIVITY (1 kHz) 0.68 mV/cm/sec

CHANNEL BALANCE (1 kHz) ± <1/4 dB

VERTICAL TRACKING ANGLE ≈ 20°

LOW-FREQUENCY RESONANCE (in SME 3009)

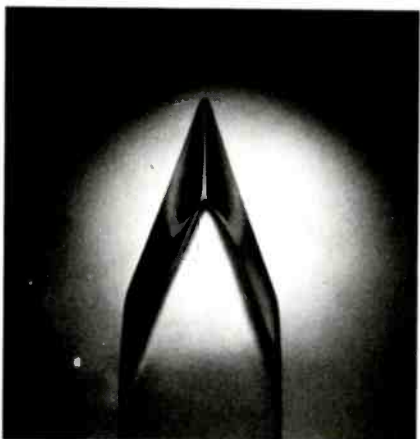
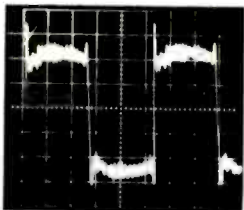
vertical 7.8 Hz; 13 1/2-dB rise
 lateral 8.1 Hz; 12-dB rise

MAX. TRACKING LEVEL (re RIAA 0 VU; 1.8 grams)

lateral ± +18 dB
 vertical ± +12 dB

WEIGHT 4.75 grams

SQUARE-WAVE RESPONSE



More closely approximating the geometry of a cutting stylus than anything else available, the van den Hul design is the most aggressive effort yet at minimizing tracing distortion.

adjust the pickup and your tonearm until the cartridge's top surface is parallel to the disc surface.) Such an exotic geometry also requires an exceptionally tight manufacturing tolerance on the side-to-side orientation of the stylus relative to its shank. Rake-angle and orientation errors will increase high-frequency intermodulation distortion—the very thing that the van den Hul stylus is designed to minimize.

Both our ears and Diversified Science Laboratories' tests affirm the precision of the Adcom XC/van den Hul's fabrication. Second harmonic distortion is about the lowest DSL has measured: less than 1% at 1 kHz on the right channel and barely above that on the left. Twin-tone intermodulation distortion (IM) measurements averaged an excellent 1.5% at 20 centimeters per second and reached only 2.7% at twice that recording velocity. The results of DSL's 10.8-kHz tone burst test also suggest superior high-frequency tracking ability.

These and all other tests were performed at the manufacturer's recommended 1.8-gram tracking force, although the cartridge easily negotiated the low-frequency bands of the CBS STR-100 and STR-120 test records at Adcom's minimum specified force of 1.5 grams. At the higher force, the XC/van den Hul handled the maximum recording levels (+18 dB lateral, +12 dB vertical) of both the twin-tone and 300-Hz pure-tone cuts on the STR-112—a mark of superb tracking ability.

The Adcom XC/van den Hul is a high-output moving-coil pickup designed to operate directly into a normal fixed-coil phono input. DSL tested it with a load of 47,000 ohms in parallel with a capacitance of 200 picofarads, although with this type of design, capacitance is relatively unimportant. On our sample, the sensitivities of the two channels were identical at 0.68 millivolts per centimeter per second. Although lower than that of a typical fixed-coil cartridge, this output level is sufficient for normal phono preamps.

Unlike many other moving-coil cartridges, which often tend to exhibit high-frequency peaks, the Adcom delivered nearly ruler-flat response throughout the audio band—well within its specified ±1-dB tolerance. Channel separation, though not outstanding, was notably uniform and certainly adequate. On square waves, the XC/van den Hul exhibited a fast leading edge and one substantial overshoot, followed by sustained low-level ringing. (Most of this ringing is actually on the record and is merely reproduced, not generated, by the cartridge.) Vertical tracking angle was right on the money, and the rel-

atively close agreement between the results obtained with low-frequency and mid-frequency twin tones suggests correct stylus rake angle, as well. The low-frequency arm/cartridge resonance (with the XC/van den Hul mounted in a SME 3009 Series II Improved arm) was well placed, but relatively strong.

The long contact area of the van den Hul stylus does seem to highlight surface noise (whether due to the pressing, wear, or dust) and pre-echo. This is our only complaint, however. The XC/van den Hul has a remarkable ability to track the most difficult records and to reproduce the most subtle nuances of the music. It negotiated the highest levels of all our standard test bands save one, on which the distortion was still only minor. Rarely do we find a cartridge quite so adroit at tracking these passages. On more typical records—even strongly modulated direct-to-disc and digitally mastered albums—there was no audible hint of mistracking.

Most phono cartridges, like loudspeakers, tend to have specific "personalities"—to be more adept at reproducing some sounds than others—but the Adcom XC/van den Hul is among the most neutral we have ever auditioned. It is one of the few cartridges we would dare consider a reference, by which we mean a cartridge that reproduces every musical sound—be it voice, piano, brass, strings, woodwinds, percussion, or synthesizer—with utter precision, natural overtone structure, and a complete absence of sonic hype.

The clarity and detail of its reproduction are extraordinary and especially noticeable in massed choral works. Subtle elements that most other cartridges gloss over come across clearly. In the most intense musical passages, the softest underpinnings can be heard with complete detail, and we can truly say that this cartridge brought us new enjoyment from many an old record. And despite separation figures that set no new records, the sense of image width, depth, and stability are outstanding—a characteristic we can only attribute to the remarkable uniformity and interchannel balance of both response and separation.

Undoubtedly, the Adcom XC/van den Hul is not everyman's cartridge: Its price alone puts it in a special class. The fact that its stylus is not user-replaceable will deter some, and the high tracking force and line-contact stylus will cause others to be concerned for the safety and longevity of their record collections. Yet for sheer sound reproduction, this is one of the finest cartridges we have ever heard.

Circle 99 on Reader-Service Card

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

reports in advance of publication, and no report or portion thereof may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested. *HIGH FIDELITY* and Diversified Science Laboratories assume no responsibility for product performance or quality.

SOUND

HANS FANTEL

Sony Cooks Up a Top Tape

Tape makers literally can't leave well enough alone. Just as tape development had reached the well-enough level, with the better brands sounding very good indeed, some manufacturers seem eager to outdo their own — and anyone else's — achievements.

Competition, innovation, and sheer cussed perfectionism aside, the question arises whether such compulsive pushing of limits really brings practical benefits to the listener. In the case of Sony's new UCX-S cassettes — the latest champion in the international tape derby — the answer is a decided yes.

The nature of these benefits is best understood by way of analogy. Tape is to a recorder what film is to a camera. Even the best camera can't take good pictures with poor film. Similarly, no tape recorder can sound better than the tape running in it. Just as the grain and pigments of a film determine the quality of a photograph (other factors being equal), so the frequency response, dynamic range

'Formulating a tape is like flavoring a sauce. Not just the ingredients count, but also their proportion.'

and noise characteristics of a tape determine the quality of a recording.

In Sony's UCX-S, these factors have been slightly but perceptibly improved over previous norms, and the ear readily and gratefully registers the difference. In critical listening comparisons with other ferricobalt cassettes (i.e., cassettes made with cobalt-treated iron oxide), the treble not merely seemed extended in range but also more natural in character. Credit for this goes to the greater treble capacity of this tape, which obviates any need for false emphasis in the upper range. As a result, timbres and textures of orchestral music assume a very pleasing, lifelike vividness. By the same token, the so-called transient response — the ability to render short, sharp sounds with appropriate clarity — is also enhanced, for this essential aspect of sound also requires smoothness of treble.

Yet the exceptional merit of this tape is not confined to the upper range. The bass also comes through with genuine depth and solidity not usually attained in cassettes, and the noise level remains happily unobtrusive.

No single technical advance can be credited for all these virtues. After all, formulating a tape is rather like flavoring a sauce. Not just the ingredients count, but also their proportion, blend and texture — plus what the chef

calls *je ne sais quoi*. The sauce analogy applies even to attitudes. Tape manufacturers typically are as mum about their concoctions as any professional cook might be about his hollandaise. When interviewed in his laboratory, Mr. T. Hirano, Sony's top tape wizard, declined in fluent English to divulge particulars. But he confided that the exceptional attributes of his UCX-S formulation arise from a combination of three factors:

First, the magnetic particles forming the working parts of the tape have been shrunk in size by nearly 30 percent, making a finer and more uniform dispersion on the tape. This may be likened to grain in photographic film. The finer the grain the sharper the image. Or, to invoke the proper explanatory concept, the smoother surface can "resolve" more image detail, just as finer lines can be drawn on smooth paper than on rough surfaces. Similarly, smoother grain structure in a recording tape can resolve smaller waveforms, thereby permitting higher frequencies and finer sonic detail to be captured.

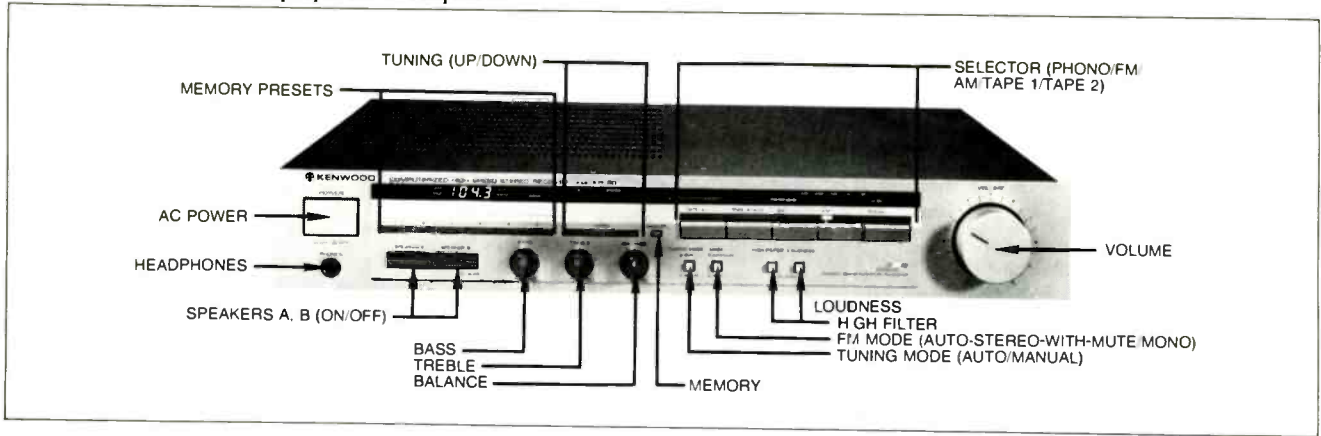
Secondly, ways have been found to arrange the particles so they don't stick to the tape in a crisscross pattern like trees in a logjam. The new process allows more of the rod-shaped particles to be packed in parallel, like tree-trunks in a raft. This yields multiple benefits: It provides a smoother — and hence more receptive — surface on which the magnetic signal can be inscribed. The greater density of the tightly packed particles concentrates more magnetic force into a given area (about 500 billion particles in each millimeter of tape) so that greater loudness peaks can be accommodated with less distortion. What's more, hiss is reduced by the regularity of the particles.

Thirdly, the basic material itself has been improved by new methods of spiking each iron particle with molecules of cobalt, so as to heighten such magnetic properties as coercivity and retentivity. These determine how faithfully the tape "remembers" the music entrusted to it, and how much sonic detail it recalls on command. To be less metaphoric and more precise about it, retentivity is 1800 Gauss and coercivity is 650 Oersted — uncommonly high values assuring that this tape will be on its very best molecular behavior when jolted by the impact of the musical signal.

Although developed at Sony's laboratories at Sendai, in northern Japan, the new tape is to be domestically produced in Alabama and Texas. With a list price of \$5 for a one-hour cassette, it is much less expensive than the so-called metal tapes, yet in most practical uses virtually equivalent to their performance.

Talking to the originators of the new tape, one gains the impression that they were inspired, at least in part, by friendly rivalries within Sony's corporate empire. Traditionally, Sony tape has stood in the shadow of the company's more eye-catching developments, such as Trinitron TV, the Betamax, and its excellent stereo components. The new tape represents a bid for a bit of the limelight and is — to borrow a phrase from my college yearbook — most likely to succeed. © 1982 The New York Times Co. Reprinted by permission. ■

WE THOUGHT THIS NEW YORK TIMES REVIEW WAS FIT TO PRINT.

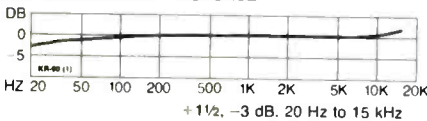


Beauty and the Budget, Kenwood Style

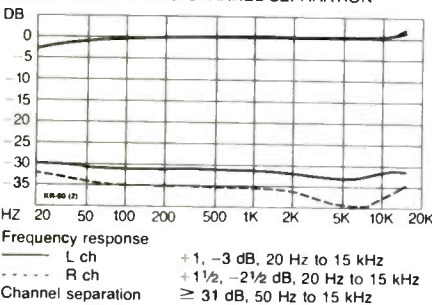
Kenwood KR-90 AM/FM receiver. Dimensions: 17 1/4 by 2 1/2 inches (front panel), 12 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), one unswitched (200 watts max.). Price: \$330. Warranty: "limited," two years parts and labor. Manufacturer: Trio-Kenwood Corp., Japan; U.S. distributor: Kenwood Electronics, Inc., 1315 E. Watsoncenter Rd., Carson, Calif. 90745.

FM tuner section

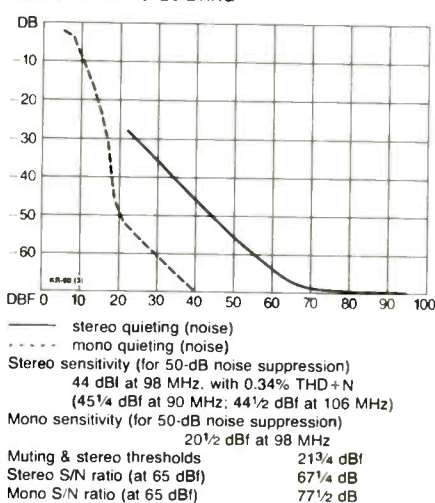
MONO FREQUENCY RESPONSE



STEREO RESPONSE & CHANNEL SEPARATION



FM SENSITIVITY & QUIETING



KENWOOD's KR-90 is a modest-price, middle-of-the-road receiver that is altogether modern in concept, styling, and operation and does its job efficiently and essentially unassumingly. As such it avoids both the clichés of the past (a confusion of bulk with quality, for example, that's belied by its trim proportions) and those of the present, particularly the gaudy technological glitter of so many competing models.

Aside from its slim profile, the KR-90's modernity is proclaimed immediately by the tuning section's digital dial and memory buttons. Six stations on each band—FM and AM—can be preset, and the memory hangs in even during power outages. Atypically, there is no pilot light to indicate that the memory is ready to be programmed. But for about five seconds after you press MEMORY, the KR-90 will memorize the frequency shown on the display when you touch any of the preset buttons. The automatic scan mode stops whenever it reaches a receivable station; both it and the manual mode stop at the ends of the dial (that is, they don't jump to the opposite end of the dial the way most tuners do), which seems to delight the tradition-minded among us. Progress along the dial is normally in 100-kHz (half-channel) steps for FM and 10-kHz steps for AM, taken at a clip that is fairly, but not agonizingly, slow. A back-panel switch converts the tuning increments to 50-kHz steps for FM and 9-kHz for AM for countries (or future developments here) requiring these options.

We have been rather unhappy about the change from meters to LED displays to indicate signal strength and we were therefore disappointed at first to observe that the KR-90 has only three LEDs in its array (as opposed to the fairly standard five-lamp display). Our fear was that this would reduce still further the information to be wrested from the display. Not so: Each LED grows progressively brighter as signal strength increases, reaching full brightness only near the illumination threshold of the next, thus yielding a quasicontinuous display from about 15 dBf (a point at which there is marginal mono and no stereo reception) right up into what is generally considered the "full-strength" region around 65

dBf. We'd still prefer a meter as an aid in antenna orientation, but Kenwood's three-LED display is more useful than most of those with five LEDs.

The KR-90's slimline design confines all of the lights to a shallow "stripe" across the top of the faceplate. For the most part, this works quite well (the "power-meter" LED display—a feature we've never really liked—is appropriately unobtrusive, for example), except that the tops of the numbers in the frequency readout disappear if the receiver is placed very far below eye level, making, for example, 97.1 MHz indistinguishable from 91.7 MHz. (This number-chopping is not unique to the KR-90; just make sure you place it where you can see the readout.)

Kenwood uses the same selector button and input jacks for TAPE 2 and AUX and provides no dubbing switch as such. But the KR-90 does enable you to dub from TAPE 2 to TAPE 1 or to record (on TAPE 1) from the AUX, depending on how you've chosen to use the second tape-monitor input. Thus, though the flexibility is still limited when compared to fancy receivers (including Kenwood's own), it's greater than you might expect from a cursory examination of the controls. A receiver at this low a price can't try to be all things to all users.

That observation might apply to the KR-90's technical performance as well. Kenwood has many models that will outspec this one in most respects from power rating to FM sensitivity, but the necessary compromises have been cannily made and in many cases involve no audible or otherwise significant limitation. FM listeners in fringe areas will discern slightly more hiss than they would with some of the best gear, but otherwise the KR-90 may well prove aurally indistinguishable from receivers costing more than twice as much.

The tone controls are a little unusual: In their boost positions, they behave like peaking types (with maxima of more than 10 dB centered on 50 Hz and 10 kHz in the bass and treble, respectively); in their cut positions, they are shelving types, with a maximum cut of 10 dB. Whether or not this subtle alteration in contour was deliberate on Kenwood's part, it strikes us as a desir-

CAPTURE RATIO	1 dB
SELECTIVITY (alternate-channel)	49 dB
HARMONIC DISTORTION (THD+N)	
	stereo mono
at 100 Hz	0.27% 0.19%
at 1 kHz	0.11% 0.063%
at 6 kHz	0.27% 0.13%
STEREO PILOT INTERMODULATION	0.079%
IM DISTORTION (mono)	0.025%
AM SUPPRESSION	58 $\frac{3}{4}$ dB
PILOT (19 kHz) SUPPRESSION	83 dB
SUBCARRIER (38 kHz) SUPPR.	83 $\frac{3}{4}$ dB
Amplifier section	
RATED POWER	14 $\frac{3}{4}$ dBW (30 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	16 $\frac{1}{4}$ dBW (42 watts)/channel
4-ohm load	17 $\frac{3}{4}$ dBW (60watts) channel
16-ohm load	14 $\frac{1}{4}$ dBW (26 $\frac{1}{2}$ watts)/channel
DYNAMIC HEADROOM (re rated power, 8-ohm load)	+2 $\frac{1}{4}$ dB

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	RIAA EQUALIZATION	+$\frac{1}{4}$, - <math>\frac{1}{2}< 20="" db,="" hz="" khz;<="" math>="" td="" to=""> <td>PHONO OVERLOAD (1-kHz clipping)</td> <td>165 mV</td> </math>\frac{1}{2}<>	PHONO OVERLOAD (1-kHz clipping)	165 mV
at 14 $\frac{3}{4}$ dBW (30 watts)		-5 dB at 5 Hz	PHONO IMPEDANCE	47.2k ohms; 110 pF
at 0 dBW (1 watt)			DAMPING FACTOR (at 50 Hz)	65
			HIGH FILTER	-3 dB at 5.2 kHz; 6 dB/octave

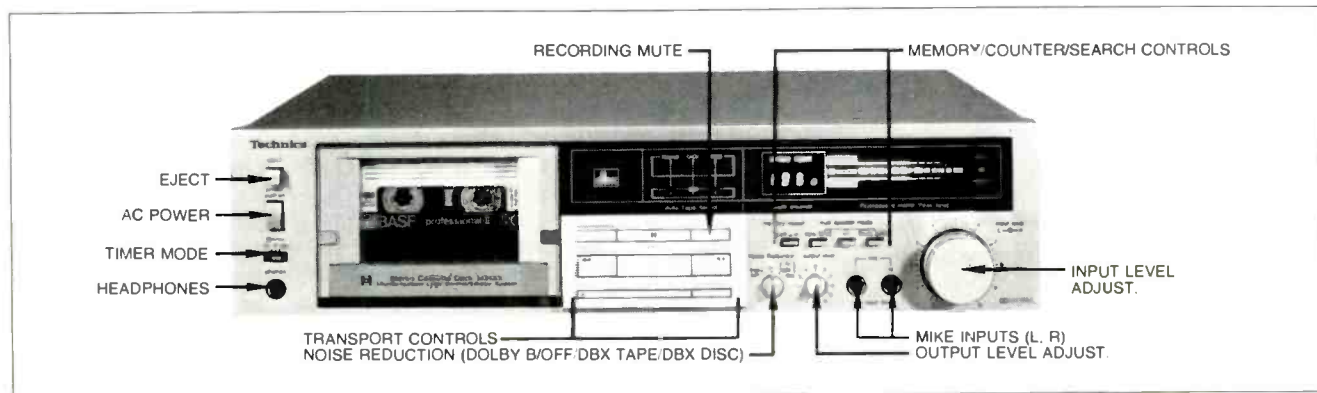
FREQUENCY RESPONSE	INPUT CHARACTERISTICS (re 0 dBW: A-weighting)	
+0, -1 dB, 17 Hz to 47 kHz;	sensitivity	S/N ratio
+0, -3 dB, <10 Hz to 79 kHz	phono input	0.49 mV 77 dB
	aux input	29 mV 82 dB

able nicety. Diversified Science Laboratories tested the loudness contour at three volume settings, representing a 20-dB range, and obtained virtually identical curves: a dip of about 9 dB between 100 Hz and 2 kHz, with very nearly flat response outside that range. This seems to match some theoretical "bass-loss" predictions for low-level listening reasonably well, but ultimately we consider loudness compensation more a question of subjective taste than of objective science.

The detented volume control delivers steps of 1 $\frac{1}{2}$ dB or so over much of its range; in other parts of the range, however, the steps vary from no change at all to 3 dB or more. Though the detents are quite close together (there are about forty of them in the full rotation), it is easy to perch the volume

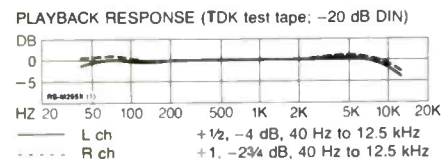
knob between settings for a near approximation of the sort of continuous, undetented action that probably would have been a better choice for such a model in the first place.

Pseudosteped VOLUMES like the one on the KR-90 are often found in equipment too modestly priced to permit a true stepped control, with the ultraprecise level settings and tracking such would afford. That Kenwood has followed current fashion is not to its discredit, however: The company must supply what buyers demand. The remarkable thing about the KR-90 is that, for a design of modest power and price, it incorporates so much of what is good in current audio design and so little of what is arbitrary and affected. It's just a very nice little receiver—very nice indeed.



Technics' DBX "Simple Machine"

Technics RS-M255X cassette deck, with DBX and Dolby B noise reduction. Dimensions: 17 by 4 inches (front panel), 12 $\frac{1}{2}$ inches deep plus clearance for controls and connections. Price: \$380. Warranty: "limited," two years parts and labor. Manufacturer: Matsushita Electric Industrial Co., Ltd., Japan; U.S. distributor: Technics, 1 Panasonic Way, Secaucus, N.J. 07094.



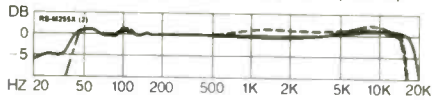
WITH THIS MODEL, the second DBX deck we have tested from Technics (the first, the RS-M270X, was in our February issue), the designers have evidently decided to try what might be called a simple-machine approach. There is virtually nothing the user need fuss with once he has decided on the noise reduction setting and the recording (or output) level. Tape type is determined by a cassette-keyhole sensor, and bias/EQ matching is done automatically; each of the available settings ("normal," "chrome," and metal—there is no provision for ferrichromes) is factory-adjusted. Thus, the RS-M255X is both exceedingly simple to operate and relatively simple internally. And this, in turn, helps maintain the fairly modest price—particularly so for a deck engineered with enough care to achieve the flat response demanded by "advanced" noise reduction systems, including DBX.

There is Dolby B as well, of course (too many Dolby B prerecorded tapes are

available to permit its exclusion from a self-respecting deck), and there is a DBX disc option that decodes phono signals routed via the deck. We called this last feature one of the 270's most important in view of the magnificent dynamic range available from DBX discs: in the meantime, a catalog of DBX prerecorded cassettes has appeared, giving the user another option. The tapes are potentially more problematic than the records because of their higher inherent noise (typically about 10 dB closer to signal maxima), making it more likely that the noise could still be heard under some conditions. Our experience with the cassettes so far, however, has produced much the same subjective reaction as did the discs: In particular, the emergence of the music from utter silence at the beginning of the tape is unfailingly uncanny.

One part of the design that is not simple is the fluorescent real-time tape counter and its various functions. As a straight counter—that is, displaying arbitrary num-

RECORD/PLAY RESPONSE, TYPE 2 TAPE (-20 dB)



L ch +1, -3 dB, 37 Hz to 19 kHz
R ch +1, -3 dB, 37 Hz to 18.5 kHz

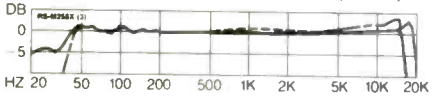
with Dolby B noise reduction

--- R ch +1½, -3 dB, 37 Hz to 15.5 kHz

with DBX noise reduction

--- R ch +2½, -3 dB, 41 Hz to 15 kHz

RECORD/PLAY RESPONSE, TYPE 4 TAPE (-20 dB)



L ch +2½, -3 dB, 38 Hz to 20 kHz
R ch +3 dB, 37 Hz to 19.5 kHz

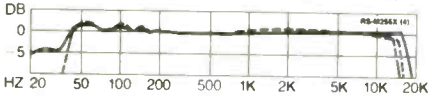
with Dolby B noise reduction

--- R ch +1, -3 dB, 37 Hz to 16 kHz

with DBX noise reduction

--- R ch +3¾, -3 dB, 41 Hz to 16 kHz

RECORD/PLAY RESPONSE, TYPE 1 TAPE (-20 dB)



L ch +1, -3 dB, 37 Hz to 17.5 kHz
R ch +1, -3 dB, 37 Hz to 17 kHz

with Dolby B noise reduction

--- R ch +1, -3 dB, 37 Hz to 15 kHz

with DBX noise reduction

--- R ch +2, -3 dB, 41 Hz to 14 kHz

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

	Type 2 tape	Type 4 tape	Type 1 tape
without noise reduction	53 dB	51¾ dB	50 dB
with Dolby B	62¾ dB	61½ dB	59¾ dB
with DBX*	76¼ dB	77½ dB	76¾ dB

INDICATOR READING FOR DIN 0 dB (315 Hz)*

Type 2 tape	+4 dB (with 1.6% distortion)
Type 4 tape	+6 dB (with 2.4% distortion)
Type 1 tape	+6 dB (with 0.42% distortion)

INDICATOR READING FOR 3% DISTORTION (315 Hz)*

Type 2 tape	+8 dB (for +2 dB DIN)
Type 4 tape	+6 dB (for +1 dB DIN)
Type 1 tape	+12 dB (for +5½ dB DIN)

DISTORTION (third harmonic; at -10 dB DIN)*

Type 2 tape	≤ 1.8%, 50 Hz to 5 kHz
Type 4 tape	≤ 1.4%, 50 Hz to 5 kHz
Type 1 tape	≤ 0.85%, 50 Hz to 5 kHz

ERASURE (100 Hz) ≥ 60¾ dB

CHANNEL SEPARATION (315 Hz) 48¼ dB

INDICATOR "BALLISTICS"

Response time	12½ msec
Decay time	≈ 380 msec
Overshoot	2-4 dB

SPEED ACCURACY 2.0% fast, 105-127 VAC

FLUTTER (ANSI/IEEC weighted peak; R/P) ±0.10%

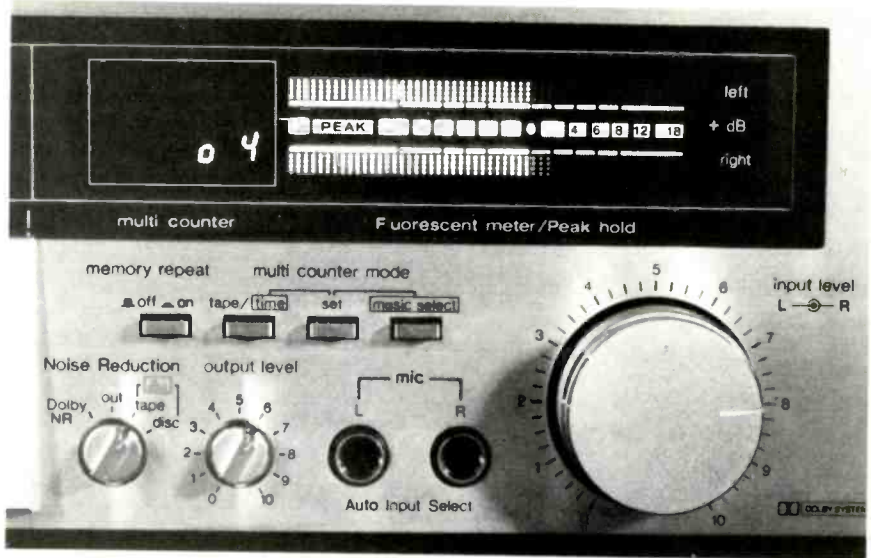
SENSITIVITY (re DIN 0 dB; 315 Hz)

line input	100 mV
mike input	0.52 mV

MIKE INPUT OVERLOAD (clipping) 74 mV

MAX. OUTPUT LEVEL (from DIN 0 dB) 1.07 V

*Unless otherwise specified, all data measured with DBX noise reduction turned off. For a discussion of dynamic-range factors with DBX, see text.



With the MULTI COUNTER, you can repeat any selection as many as sixteen times, skip any number of selections up to twenty, or see the recording time remaining on a cassette side. Noise reduction options are Dolby B, DBX tape, and DBX disc.

bers that keep track of your whereabouts on the tape in any transport mode—it has one feature we hadn't encountered before in this form: a motion indicator formed of the four sides of a small *o* at the far right of the numeric display. Each of the letter's four segments illuminates in turn to indicate both the direction and the speed of the takeup hub.

An automatic repeat function works in conjunction with this counter mode—either rewinding from the tape's end to 000 or rewinding from 000 to the tape's beginning—for as many as sixteen plays before it shuts down. When you're recording, you can index the tape length to 15, 23, 30, 45, or 60 minutes, representing the recording time on C-30s through C-120s, respectively. (Yes, this is one of the few decks to admit that C-120s are out there waiting to be used.) From then on, as long as you stay in the recording mode, it will display the time remaining on the cassette side. You can pause in the process without penalty, but if you rewind to redo a portion of the tape, the counter loses track.

The counter also works in either direction of fast tape wind in conjunction with the search mode: It can be set to skip any number of selections to a maximum of twenty. This function works well if there is a blank of at least four seconds between selections. (Though, like others of the sort, it is not foolproof—particularly with recordings of wide dynamic range.) When you use the recording-mute button for this purpose, the display registers the duration (in seconds) of the blank you have inserted.

The fluorescent-bar metering is calibrated from -40 to +18 dB, with intervals of 2 dB between display elements in the range just above the 0-dB mark, which lights at 4 to 6 dB below DIN 0 dB, depending on the tape in use. A peak-hold feature retains maxima for about 1½ sec-

onds. According to the manual, recording levels should be adjusted to yield maximum readings of +4 dB (+6 dB with metal tape) without DBX noise reduction and +6 dB (+8 dB with metal tape) with DBX, allowing the display to flick up to the next calibration point only occasionally in each case.

These recommendations are only roughly confirmed by Diversified Science Laboratories' measurements, which were made with three tapes suggested by Technics: TDK SA as the basic Type 2 ferrico-balt, TDK MA as the Type 4 metal, and Maxell XL-IS as the Type 1 ferric. (The manual's table of suggested tapes, though evidently prepared with some care, already is out of date for the U.S. market: It does not include XL-IS, among others. Nor does it include any Type 2 C-90s or any of the C-120s for which the countdown timer is prepared.)

As you can see from the 3% distortion figures (representing the midrange maximum recorded level, or MRL), the Type 2 tape will safely accept a little more level than the manual suggests, and the Maxell ferric (a superpremium Type 1) will accept considerably more. Since the latter's headroom is 5½ dB above DIN reference level and its noise is 59¾ dB below it (to take the Dolby B figure), its total dynamic range is 65¼ dB—the best of the three tapes despite the "penalty" of its 120-microsecond equalization. (All the noise figures appear about 2 dB better than those shown here when they are measured with A-weighting, incidentally.)

When we consider DBX noise reduction, these numbers become more difficult to follow because of the compander's action. Although DBX does not require the careful level calibration of Dolby and other systems, each DBX machine does have a "reference level" of sorts where playback level is constant whether the DBX circuit is

A Quick Guide to Tape Types

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

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

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

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

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

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

in or out. In the M255X, this occurs at some 7 dB below DIN 0 dB—or at about -2 dB on the meters. Below this point, DBX action raises the signal level during recording and lowers it reciprocally on playback (compresses it upward and expands it downward, respectively); above the reference level, the process is reversed, with downward compression in recording and upward expansion in playback. High-level signals therefore dance the limbo, in a manner of speaking, under the MRL of the tape.

Midrange MRL with Type 2 tape, for instance, measures +14 dB on playback—not because the tape really was recorded at this high a level (which would be incredible), but because a signal recorded at the MRL (actually about +2 dB DIN, as the data show) is expanded to +14 dB by DBX action. All three tapes, in fact, deliver this "14 dB of headroom"—which, when added to their DBX noise figures, provides

about 90 dB of total dynamic range, as promised by DBX. And some of the DBX prerecorded tapes do trigger the +15 and +18 meter elements on playback, though observance of Technics' more conservative recommendations probably is advisable to prevent overload, particularly with signals unusually rich in highs.

Part of the moral of the foregoing is that you shouldn't worry if the metering figures look a bit weird in a DBX deck. Some readers of our last such report seemed to need an explanation for Technics' unusually low 0-dB calibration. The point is that you must know how to read the meters for the deck, noise reduction system, and tape type you are using, and the Technics manual tells you just how to do that. The RS-M255X is also easy to use, can produce excellent tapes, and is possessed of appealingly old-fashioned good looks. And it doesn't cost a bundle.

Circle 98 on Reader-Service Card



Heathkit's Incredible Hulk

Heath AA-1800 power amplifier, in metal case. Dimensions: 19 by 7½ inches (front), 15¾ inches deep, plus clearance for handles. Price: \$600 (available in kit form only). Warranty: "limited," ninety days parts and labor. Manufacturer: Heath Company, Benton Harbor, Mich. 49022.

RATED POWER	24 dBW (250 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	25¾ dBW (375 watts)/channel
4-ohm load	(see text)
16-ohm load	23¾ dBW (240 watts)/channel
DYNAMIC HEADROOM (re rated power, 8-ohm load)	+21½ dBW
HARMONIC DISTORTION (THD: 20 Hz to 20 kHz)	
at 24 dBW (250 watts)	≤0.048%
at 0 dBW (1 watt)	<0.01%
FREQUENCY RESPONSE (at 0 dBW)	
+0, -¼ dB, 10 Hz to 49.3 kHz	
+0, -3 dB, 10 Hz to 200 kHz	
S/N RATIO (re 0 dBW; A-weighted)	91 dB
SENSITIVITY (re 0 dBW)	110 mV
DAMPING FACTOR (at 50 Hz)	175

"STURDY" AND "MASSIVE" are the words that popped to mind when we first laid eyes on an assembled Heath AA-1800 power amplifier. Time and experience have not changed our initial assessment: The thing is built like a battleship. Heath says its weight is fifty pounds, much of that concentrated in an extraordinarily hefty power transformer. The front panel is sized and drilled for mounting in EIA-standard 19-inch racks and has carrying handles at each end. The only other adornments are a pilot LED, a protection LED (which comes on if the amp overheats), and clipping-indicator LEDs for each channel.

The center of the back panel forms a large V, so that none of the controls or connectors stick out behind the amp. Each channel has an RCA pin-type input jack; output binding posts that will accept banana plugs, spade lugs, or bare wire; and an input level control. There is also a 10-amp power-line fuse, a three-position power switch (on, remote, and off), and two line cords. The heavier cord plugs into a wall outlet, while the lighter one is to be connected to a switched outlet on your preamp. Then,

when the AA-1800's power switch is on remote, turning on your preamp will cause the power amp to begin drawing current directly from the wall socket. This thoughtful feature protects your preamp's power switch from having to handle currents larger than it probably was designed for, while still enabling you to turn on your entire system with a single switch.

The AA-1800's output relay stays open for eight seconds after the amp is turned on and opens immediately when it is turned off, to prevent any turn-on or turn-off transients from reaching the loudspeakers. The relay will also open if DC or ultrasonic signals appear at the output or if the amplifier overheats. However, since the AA-1800 has a large number of ventilation slots in its top cover and heavy extruded heat sinks down its entire length on both sides, overheating seems unlikely except in cases of abuse or malfunction. According to Heath, the amplifier circuit itself is fully complementary throughout, with differential inputs and with output transistors connected in a series-parallel array.

Our kit builder reported no special

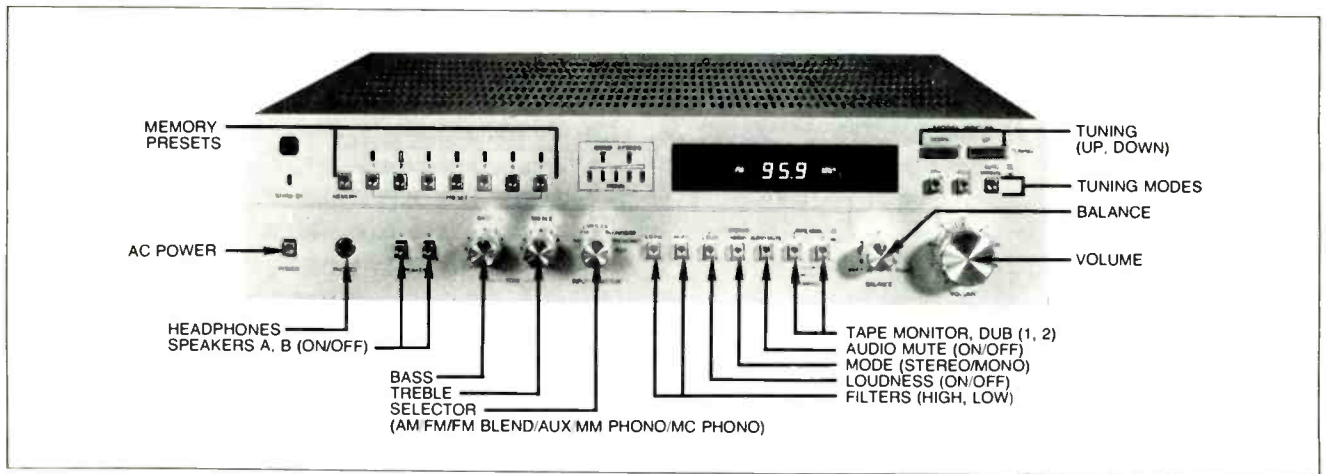
problems other than the unit is rather heavy and unwieldy and therefore difficult to move from one place to another. The instruction manual is generally thorough and clear, and a test meter is included in the kit for assembly checkouts, troubleshooting, and setting the output-stage bias current. However, unlike some other kit manufacturers, Heath does almost none of the work for you. All the individual components must be sorted out, inserted into their correct positions on the circuit boards, and soldered into place. This means that you must proceed carefully and be prepared to devote some time to the job. We also feel that you should probably have some previous kit-building experience before attempting a project as ambitious as this one: The AA-1800 does not strike us as a good "starter" kit for a novice.

Diversified Science Laboratories' test data document consistently excellent performance from the AA-1800. It delivered substantially more than its rated power into

8 ohms. Indeed, it delivered almost its rated 8-ohm output into 16 ohms. With a 4-ohm load, the power-line fuse blew when the output reached approximately 25 3/4 dBW (375 watts), which prevented DSL from determining the actual clipping point. Whatever it is, we doubt that many people will ever need more. Harmonic and intermodulation distortion are low enough to be completely inaudible at any point below clipping (which is accurately indicated by the front-panel overload LEDs). None of the other data give any cause for concern, either, and we encountered no problems or evidence of unusual behavior in our use tests.

In short, the AA-1800 is as fine an amplifier as one could want: well built, sonically neutral, and powerful enough for just about any reasonable domestic application. And provided you don't mind spending a few evenings behind a soldering iron, its price is a bargain.

Circle 95 on Reader-Service Card



Cybernet's Component Receiver

Cybernet SRC-80 AM/FM receiver. Dimensions: 17 by 4 inches (front panel), 1 1/4 inches deep plus clearance for controls and connections. AC convenience outlets: two unswitched (100 watts max. each). Price: \$450. Warranty: "limited," three years parts and labor. Manufacturer: Cybernet Electronics Corp., Japan; U.S. distributor: Cybernet International, Inc., 7 Powder Horn Drive, Warren, N.J. 07060.

To Order Test Report Reprints, send us a letter with the following information: the type of product, the name of the product, the model number, manufacturer, and the issue in which the test appeared. Also enclose a self-addressed stamped envelope and send to Test Report Reprints, High Fidelity, 825 Seventh Ave., New York, N.Y. 10019. Requests for three or fewer reprints will be filled free-of-charge.

THOUGH ITS NAME IS NOT YET exactly a household word in this country, Cybernet is not unknown here, either. It is the rather self-effacing parent company—or possibly step-parent—to Infinity and KLH, and under its own name, it is the direct progenitor of two brands of home entertainment gear. The fancier by far is Kyocera; the Cybernet name itself appears on an audio line that reaches from relatively inexpensive compact systems to a moderate-price component line, of which the present receiver is an example. The SRC-80 makes no pretenses of audiophile status (that's left to Kyocera), but it's more than strict department store fare. As such, it appears to take up a position near the middle of Cybernet's entire stereo line.

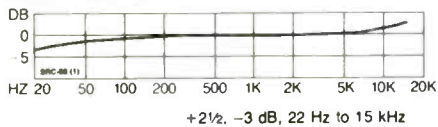
The stronger of the receiver's two sections is the amp/preamp. It delivers more than its rated power, which is already more than minimal, and does so with quite low distortion. High-frequency IM is a little higher than average in this price class (it usually is on a par with the harmonic-dis-

ortion figures, but here runs approximately an order of magnitude higher), and more third harmonic than second shows up in the midrange at full power; but the figures are not high enough to cause concern, and the listening quality was judged quite clean. Phono impedances are well chosen for most purposes, and phono response is very flat across the audio band—particularly through the moving-coil input—with enough rolloff below 20 Hz (again, particularly for the moving-coil input) to help control infrasonics.

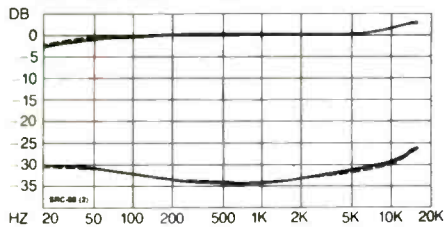
The high- and low-cut filters are of only limited value. Both have gentle slopes and therefore have to begin well away from the frequency extremes they are designed to address in order to create any appreciable effect. For that reason, they do more to the music and less to the rumble and hiss than might otherwise have been the case. The tone controls are better behaved: Their maximum swing of boost or cut runs to between 10 and 15 dB, with the treble peaking at 20 kHz and the bass shelving below

FM tuner section

MONO FREQUENCY RESPONSE

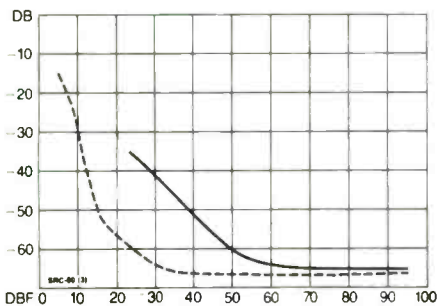


STEREO RESPONSE & CHANNEL SEPARATION



Frequency response
 — L ch +2 1/2, -3 dB, 21 Hz to 15 kHz
 - - - R ch +2 1/2, -3 dB, 20 Hz to 15 kHz
 Channel separation ≥33 dB, 150 Hz to 2 kHz;
 >26 dB, 20 Hz to 15 kHz

FM SENSITIVITY & QUIETING



— stereo quieting (noise)
 - - - mono quieting (noise)
 Stereo sensitivity (for 50-dB noise suppression)
 39 dBf at 98 MHz, with 0.54% THD+N
 (38 dBf at 90 MHz; 38 1/4 dBf at 106 MHz)
 Mono sensitivity (for 50-dB noise suppression)
 15 1/4 dBf at 98 MHz
 Stereo threshold 23 dBf
 Stereo S/N ratio (at 65 dBf) 64 3/4 dB
 Mono S/N ratio (at 65 dBf) 66 1/2 dB
 CAPTURE RATIO 1 1/2 dB
 SELECTIVITY (alternate-channel) 47 dB
 HARMONIC DISTORTION (THD+N)
 stereo mono
 at 100 Hz 0.60% 0.28%
 at 1 kHz 0.37% 0.12%
 at 6 kHz 0.42% 0.19%
 STEREO PILOT INTERMODULATION 0.32%
 IM DISTORTION (mono) 0.048%
 AM SUPPRESSION 62 dB
 PILOT (19 kHz) SUPPRESSION 56 dB

100 Hz. Loudness compensation adds about as much at the extreme top end as it does to the bass (again, it shelves below 100 Hz). If that's not quite to your taste, you can touch it up with the tone controls, though many who use loudness compensation will feel no need to do so. The detented volume control is reasonably smooth for such a device, though our sample has one "blind" spot in the middle of its range, where three detent positions deliver the same listening level.

The tuner section is basically quite sensitive, but because of some normally inaudible hum components, its measured signal-to-noise ratio is a shade lower than average for this price range. And the alternate-channel selectivity, which is only moderate, argues against using the SRC-80 in fringe areas where alternate and even adjacent channels may both contain stations. There is a BLEND option to cancel high-frequency noise when receiving weak stereo stations. (Cybernet, like some other companies, confusingly refers to this as a "multiplex filter.") And the automatic search and station-memory (seven each on the two tuning bands) functions work well. The search and manual tuning advance by one full channel (200 kHz on FM and 10 kHz on AM), so tuning is fairly rapid, even if you step manually, and extremely fast in fast-scan (automatically, or with the button held in). In the STH (short-time-hold) auto-

matic mode, the tuner samples each station it comes to; another pushbutton makes it stop when you like what you're hearing.

There are some oddities here and elsewhere that you should know about, though most may seem unimportant. The tuner—uniquely in our recent memory of components—has no muting circuit. The cacophony as you tune manually across the dial is quite startling if you've never heard such a receiver before. The manual, though dignified in appearance, is peppered with annoying typographic errors and, more important, contains a number of passages that are so badly written as to be unintelligible. (What questions we had were resolved by experimentation.) Though there are two convenience outlets, neither is switched with the receiver's own AC power. As a matter of fact, it never turns off completely, either: When you release the power button, a red LED goes out and a green STANDBY LED lights to indicate that power is still reaching the memory, so your station presets won't be "forgotten."

In the main, this is a receiver without serious surprises one way or another. If it's not the sort one invites the neighbors in to show off, it also is not one for which apology need be made. Perhaps the best way to characterize it is to say that it does competently the job for which it was designed, and at a reasonable price.

Circle 97 on Reader-Service Card

SUBCARRIER (38 kHz) SUPPR. 75 dB

Amplifier section

RATED POWER 17 dBW (50 watts)/channel

OUTPUT AT CLIPPING (both channels driven)
 8-ohm load 18 1/2 dBW (71 watts)/channel
 4-ohm load 19 3/4 dBW (94 watts)/channel
 16-ohm load 16 3/4 dBW (47 watts)/channel

DYNAMIC HEADROOM (re rated power; 8-ohm load)
 -2 1/4 dB

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)
 at 17 dBW (50 watts) ≤0.033%
 at 0 dBW (1 watt) ≤0.017%

FREQUENCY RESPONSE
 +0, -1/2 dB, <10 Hz to 20.5 kHz; -3 dB at 49.2 kHz

RIAA EQUALIZATION

fixed-coil phono +1/4, -1/2 dB, 20 Hz to 20 kHz;
 -43 1/4 dB at 5 Hz
 moving-coil phono ±1/4 dB, 20 Hz to 20 kHz;
 -10 dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)

sensitivity S/N ratio
 aux 23 mV 79 1/4 dB
 fixed-coil phono 0.37 mV 73 1/2 dB
 moving-coil phono 15.5 μV 74 3/4 dB

PHONO OVERLOAD (1-kHz clipping)

fixed-coil phono 140 mV
 moving-coil phono 5.6 mV

PHONO IMPEDANCE

fixed-coil phono 49.8k ohms; 240 pF
 moving-coil phono 46 ohms

DAMPING FACTOR (at 50 Hz) 59

HIGH FILTER -3 dB at 3.3 kHz; 6 dB/octave

RUMBLE FILTER -3 dB at 110 Hz; 6 dB/octave

CONVERSION TABLE FOR POWER OUTPUT

About the dBW . . .

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

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

Sound Views

Comment on the changing audio scene by Robert Long

illinois audio

SAVE • money • time • freight

- CASSETTE TAPES**
- SONY UCS-X 90 NEW HIGH BIAS TAPE... \$30.00/10
 - SONY SHF-90 STANDARD BIAS TAPE... 26.00/10
 - SONY EHF-90 HIGH BIAS TAPE... 27.00/10
 - SONY FER-90 HIGH BIAS PREMIUM... 28.00/10
 - TDK MA-C90 METAL CASSETTE TAPE... \$49.50/10
 - TDK SAX-C-90 NEW PREMIUM TAPE... 38.00/10
 - TDK OD-C-90 OPTIMUM STD. BIAS... 27.00/10
 - TDK SA-C90 SUPER AVALIN TAPE... 24.50/10
 - TDK C-90AD NEW AUDUA TAPE... 20.00/10
 - BASF PERFORMANCE C-90 QUALITY TAPE \$16.00/10
 - BASF PRO II OR III C-90 SPECIFY... 22.00/10
 - MAXELL C-90 LN LOW NOISE TAPE... \$23.50/12
 - MAXELL C-60UD ULTRA DYNAMIC... 23.00/12
 - MAXELL C-90UD ULTRA DYNAMIC... 29.50/12
 - MAXELL UD-KL-C80 TYPE I OR II... 29.50/12
 - MAXELL UD-KL C-90 TYPE I OR II... 39.50/12
- REEL TO REEL TAPE**
- TDK LX-35-90 NEW 7IN. \$60.00/10
 - TDK LX-35-180M NEW 1 1/2 IN... 170.00/10
 - MAXELL UD-35-90 ULTRA DYNAMIC 7" 57.50/10
 - MAXELL UD-35-180 SAME ON 1 1/2" 153.00/10
 - MAXELL UD-KL-35-90B BACKDATED XL 69.50/10
 - MAXELL UD-KL-180B SAME ON 1 1/2 198.50/10
 - SCOTCH 207R-90 POLY-POSITRAX... 55.00/10
 - SCOTCH 207 R-180 10 1/2 IN... 192.00/12
- VIDEO TAPE**
- TDK L-500 BETA TAPE... \$100.00/10
 - MAXELL L-750 BETA TAPE... 130.00/10
 - BASF T-120 VHS 2-4-6 TAPE... 120.00/10
- AUDIO TECHNICA CARTS.**
- MODEL 155-LC \$105.00
 - MODEL 140-LC 66.00
 - MODEL 125-LC 49.00
- SHURE CARTRIDGES**
- V-15 TYPE 4 WHITE \$70.00
 - V-15 3 HE 49.00
 - M-97 HE 49.00
- AUTOMOTIVE STEREO**
- PIONEER KE-2100 ELECTRONIK READOUT \$WRITE!
 - PIONEER KP-8500 AM-FM CASSETTE... 140.00
 - PIONEER KE-5100 DIGITAL DECK... 215.00
 - PIONEER UKD-7600 MINI-SIZE DECK... 199.00
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 - TS-696 6x9 2-WAY SPKR. SYSTEMS... 66.00
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 - JENSEN A-30 MATCHING POWER AMP... 41.00
 - JENSEN J-2033 6x9 TRIAX® II SPKRS... 94.00
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- WRITE OR CALL FOR OTHERS INCLUDING SANYO!!!!**
- HEADPHONES**
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 - KOSS MODEL HV-X STEREOHEADPHONES... 41.50
 - KOSS MODEL PRO-4X NEW PRO PHONES... 49.50
 - SENNEHEISER HD-40 NEW LIGHTWEIGHTS... 20.00
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Does Audio's Past Have a Future?

AFTER LOOKING AT ALL the new goodies—and some of the old ones—at this year's Consumer Electronics Show in Chicago, and after ruminating on what I saw preparatory to writing portions of the new-products coverage in this issue, I've come to the conclusion that radical and potentially disturbing change is imminent in home electronics. Not that change is anything new in our field: It has been the one constant of high fidelity during the many years I've been a devotee. But this change may be the most revolutionary in recreational listening since the radio boom of the early Twenties. And I suspect there are many involved in audio—manufacturers and consumers alike—for whom the fruits of this revolution will prove bitter.

Consider, by way of illustration, some of the things that have occurred in the Sony product line over the last year or two. There was, of course, the Walkman. Combining a miniature battery-powered cassette transport, stereo heads and electronics, and an ultralightweight headset, it was the first member of a new and stunningly successful equipment genre. Then came Profeel video components, comprising separate mix-and-match video monitors, TV tuners, and loudspeakers, all with provisions for connection to a conventional stereo system for sound quality commensurate with the "high fidelity" picture. This idea is not entirely new (Andrea, for one, promoted TV componentry a generation ago), but Profeel's ability to take advantage of the stereo soundtracks on many of the latest video discs and tapes makes it a concept whose time seems to have come. Next came the digital recording system on which Richard Warren reported last month ("On Location with a Digital Deck"). Consisting of a lightweight, portable VCR and a matching digital audio processor, it links Sony's video tape technology with the fruits of the company's work on the compact digital audio disc. Now Sony has added a pocket-portable TV receiver called the Watchman (see "Video Fronts," August). And in prototype is a wristwatch/snooze-alarm/radio.

The common denominator of these products is that they all cut across the hackneyed definitions by which consumer elec-

tronics have traditionally been categorized, all in search of something that is more than the sum of its product-concept parts. In a way, I suppose, it's a sort of dialectic, in which unexpected syntheses emerge from the struggle between opposites—the audio and video poles of home entertainment yielding, for instance, video equipment with stereo sound capability or hybrid audio/video amplifiers and receivers. Given that so much of the inventive rethinking of product definitions is taking place in the Orient, one is tempted to define the relationship by the equation: yin + yang = yen.

In any event, money is very much involved. So many forces are at work to change the economic foundations of the arts and their media of dissemination: cutbacks in public funding (in this country, at least), rapid growth of cable systems and cable-based services, the proliferation of communications satellites and the prospect of direct broadcasting by satellite, rising costs for producing or attending live events, the growth in home computer ownership and in computer-accessible services (everything from advanced TV games to research libraries), and so on. Changes this swift, this broad, and this fundamental would hardly go unnoticed in the best of times, but in a period when we're all budgeting more carefully than we would have a few years ago, each outlay is clearly made at the expense of another. This, in turn, exaggerates the attrition that inevitably affects companies that embrace the status quo.

Let me put it more concretely. Last January, at the Las Vegas Consumer Electronics Show, my eye was caught by some opera on laser discs. Surely it was Placido Domingo, and surely the excerpt was from *Cotes d'Hoffmann*, though such a recording was not among those listed at the Pioneer Video booth where I saw it. I stood enthralled. The voice, the bearing, the color, the sound—even the acting and the direction: Surely this was one of the great *Hoffmanns* and one of the great ways of experiencing it! Later, when the Metropolitan Opera broadcast its highly acclaimed new *Hoffmann* with Domingo, it proved something of an anticlimax after the video disc. Has this experience altered my desire to buy conventional stereo recordings? Has it reduced my willingness to accept recorded opera as an audio-only spectator sport? I'm not sure, but I am sure that I want to experience more *good* video opera with equally good sound (which PBS doesn't

always offer) and that I'm willing to back this intention with part of the family's home-entertainment budget.

And that means taking something away from some other part of that budget—which includes records, stereo equipment, and so on. I'm therefore convinced that some of the dollars that once went into audio will now go elsewhere—to those realms where new technologies and technological combinations have created exciting new possibilities.

The bitter nub within all this is the fate that may come to many a worthy audio company. I say "worthy" because we all owe a debt of gratitude to those manufacturers who have challenged mediocrity by being unwilling to accept "good enough" in high fidelity reproduction. For more than three decades, these companies have been expanding the frontiers of technology. Though some of the steps they've taken have been minute, the total progress has been immense.

There have been times, I must admit, when the purpose of high fidelity has been forgotten: when the minutiae of sound reproduction have obscured the music or other content they were intended to enhance. Unfortunately, for some of the best minds in audio, one of those times is now. It is futile to argue the virtues of Class A circuitry, for instance—virtues that may not even have audible consequences—in the face of such overriding sonic problems as those caused by warped discs. With alternatives as varied and as provocative as those we now have beckoning us to altogether greener pastures, such arguments increasingly resemble scholastic debates over how many decibels can fit on the head of a pin.

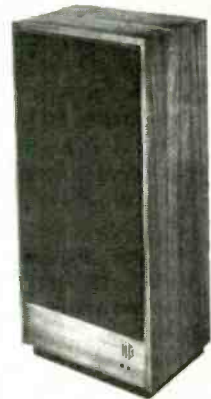
Audio companies as diverse as Marantz, Jensen, and NAD/Proton have entered the field of home video, and RCA has outfitted its new monitor receivers and stereo-sound video disc players with speakers and other audio accoutrements. There seems no doubt that we have been overtaken by new technologies and rapidly changing markets. Yet some of audio's movers and shakers don't seem to have noticed. Nor do some of audio's consumers. But while the purists are entirely within their rights to bar television and computers and the rest from their homes, businessmen can seldom afford the luxury of anachronistic thinking. Some may be able to survive because they offer products of unique quality and proven merit, but a shrinking market for old-fashioned audio is sure to squeeze out many whose passing we all will regret.

I should consider anyone who would look me in the eye and claim to be able to predict where the consumer electronics industry will be in a decade from now certifiably insane. But I'm sure of this: The future belongs to the flexible. **HF**

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1983 New Products Roundup

A comprehensive look at the latest audio, video, and audio-video components unveiled at the Summer Consumer Electronics Show

AFTER SEVERAL YEARS of courtship, audio and video finally tied the knot this June in Chicago's cavernous McCormick Place convention center. The occasion was the 1982 Summer Consumer Electronics Show (CES), and the participants were legion. On the video side, we saw a veritable explosion of component systems, with high-resolution monitors and TV tuners that invariably included provisions for linking stereo sound outputs from video disc players and VCRs to high fidelity audio systems. That development was complemented by introductions of stereo-capable VCRs and video disc players, with Dolby B and CX noise reduction, respectively, to bring the relatively high residual noise of television audio under control.

On the audio side, we saw far more awareness among manufacturers of the strength of the video market. Many of the new audio components shown in Chicago had inputs for sound feeds from video disc and tape players. There were also video-oriented features, such as dynamic noise fil-

ters and stereo-simulation circuits, and expanders and equalizers with characteristics optimized for dealing with the common inadequacies of television sound. In fact, the "audio" component that drew the most attention and comment was Jensen's audio-video receiver, which combines a stereo receiver with a television tuner and is complete with wireless remote control and all the necessary switching facilities for both media. One can hardly help but think that such multipurpose units are the vanguard of the high fidelity future.

Otherwise, the audio scene was relatively subdued. The first glow of the digital Compact Disc is visible on the eastern horizon, but production (as opposed to prototype) players and discs will not be shown until the January CES and probably will not be in stores until a few months after that. And the two main ready-for-market technological innovations—CX noise reduction for audio discs and stereo AM—seem almost dead in the water as far as consumer hardware is concerned. CX may very well

recover its wind, now that CBS is really starting to build up its catalog of encoded records, but the future of stereo AM is difficult to read. Because of the FCC's unfortunate decision not to dictate any one of the five contending systems, the question is being slugged out in the broadcasting marketplace—a chaotic process that may serve only to kill stereo AM before it is even hatched.

This is not to say, however, that the field was devoid of new products—far from it. The following reports detail the highlights of what we saw. Audio electronics (amps, preamps, tuners, and receivers) and tape equipment are covered by Robert Long, loudspeakers and record-playing equipment by Michael Riggs, and the new video gear by William Tynan. Experienced readers may notice that our coverage is more condensed than in the past. Some items not discussed here were noted in last month's preview; many others will appear in future issues in "High Fidelity News" and "VideoFronts."

Electronics

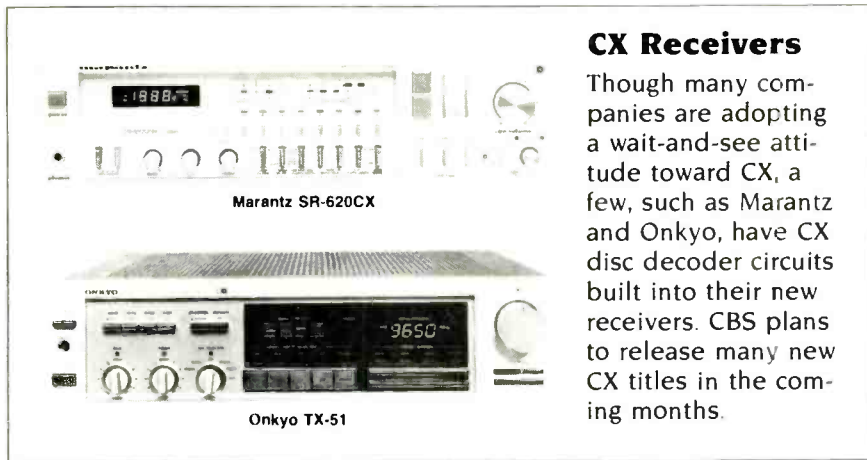
DESPITE COLUMBIA'S BUILDUP of CX-encoded discs and the FCC's approval of stereo-AM broadcasting (albeit without specifying a standard), there seems at present to be no ground swell of support for either from the hardware companies. The big receiver companies that dominate home audio these days don't seem to be planning to lay anything very startling on their cus-

tomers just now. The trends of the last year or two continue—more and larger square and rectangular buttons, yesterday's state-of-the-art circuits reaching ever lower price points, and bolder colors on faceplates, with digital and quasidigital tuners and tuning aids and similar devices spawning read-outs and LED displays wherever you look. Consequently, most of the models are in middle and low price ranges; the all-stops-pulled flagship models that show the way for entire product lines generally remain from last season, and the emphasis is on tidying the fleet.

All of Pioneer's new entries, for example, are sold as systems, leaving its separates line essentially untouched. Six are in Pioneer's Syscom rack-cabinet series; the seventh is the \$800 X-30 component array, which includes a cassette deck, but not the optional (\$235) PL-X50 turntable. JVC

offers eight new rack systems and has five receivers as well. The three top models all have SEA graphic equalizers, the company's Super-A power-amplifier circuit, and tuner presets. Prices for the new JVC receivers top off at a moderate \$570 for the R-X80, rated at 18½ dBW (70 watts) per side, and range down to a modest \$210 at the budget end. With four new tuners and five integrated amps in addition (plus the rack and minirack systems), JVC's introductions are among the most comprehensive in the industry this time around.

Hitachi has two new moderate-price receivers (\$260 and \$170) for its systems, plus three integrated amps, ranging up to the \$320 HA-M44—at 17¼ dBW (60 watts) per channel, the company's most powerful integrated yet. Fisher has concentrated on systems, including (as a sign of the times) audio-video systems that can



CX Receivers

Though many companies are adopting a wait-and-see attitude toward CX, a few, such as Marantz and Onkyo, have CX disc decoder circuits built into their new receivers. CBS plans to release many new CX titles in the coming months.

switches and rheostats that characterize conventional designs. Moderate-price integrated amps, receivers, and systems are among the new entries. Technics, too, has concentrated on moderate prices (\$240 and \$190) in its new receivers.

Sherwood, by contrast, has introduced a whole new high-end S-6000 series of separates, including the \$350 S-6040CP MOS-FET power amplifier with 20 dBW (100 watts) per channel, the \$250 C-6020CP preamp with a built-in CX decoder, and the similarly priced S-6010CP digital AM/FM tuner. And Accuphase, once sold here by Teac, is now back via D&K Imports. Among its elegant new offerings are the \$3,500 M-100 mono power amp and \$2,200 C-240 Precision Control Center preamp with front-panel four-position impedance-load switching for each of two phono inputs and individual head amps with high-frequency trim circuits for each phono input. Another Japanese purveyor of premium components, Denon, has added the PRA-6000 preamp, in which it continues its pursuit of circuitry that uses no negative feedback. The phono preamp section is said to be flat to 500 kHz.

Tandberg's \$695 Model 3011 tuner and \$995 Model 3012 integrated amplifier (with 20 dBW, or 100 watts, per side and including a digital-disc input) can be combined to form a \$1,700 receiver, among the most luxurious ever offered. Revox has added the \$2,300 B-740 power amp, a con-

incorporate Fisher video components with stereo sound capability. And it's worth noting in this context that Sansui—a company that's prominent in both systems and separates and that is adding new models in both categories this year—has finally gone into video gear [see "Hands-On Report" in this issue], while RCA has added some stereo audio components for its new stereo-sound CED video discs and players.

Harman Kardon has a new receiver at the low end of its line: the \$220 hk-330i, with wideband low-feedback circuitry. Kenwood, which recently introduced an audio-video receiver (that is, a stereo receiver with provisions for video switch-

ing and sound), has added both to its systems and to its Audio Purist separates. Among the latter, the most impressive are probably the L-02T FM tuner and L-02A integrated amp, which when used together function as a \$5,000 "receiver" with 22½ dBW (170 watts) per channel and benefit from Kenwood's most sophisticated low-distortion amp and tuner circuitry. Similar circuitry is incorporated in the \$330 M-1 power amp and \$225 C-1 preamp in the same line.

Sony has continued to add models that incorporate internal IC signal processing, using its proprietary chips to replace the complex signal paths through front-panel



Luxman RX-103 Receiver



Kenwood Audio Purist L-02T Tuner



Sony TA-AX44 Integrated Amplifier



Yamaha C-70 Preamplifier

A Sampler of New Tuners, Receivers, and Amplifiers

Most new tuners, amps, and receivers are at middle and low prices as the trends of the past year or two continue. Common features include bolder colors on faceplates, microprocessor-based digital and quasi-digital tuners and tuning aids, and a variety of front-panel displays showing what circuits are active at any particular time.



Sansui Z-9000 Receiver



Hitachi HA-M44 Integrated Amplifier



Akai AA-R22 Receiver



Two Novel Tuning Circuits

Improvement of borderline reception is the design goal behind Carver's Asymmetrical Charge-Coupled FM detector circuit and NAD/Proton's Schotz Variable-Bandwidth PLL detector.

sumer version of the professional Studer A-68. Quad Electroacoustics has introduced its first new tuner in years: the \$625 FM-4, which is designed around a microprocessor programmed to automatically make all switching decisions for muting and AFC.

Turning, finally, to the U.S.-based separates specialists, we find lots of new gear, most of which extends existing lines in directions already charted. Often the introductions are based on a design principle or a quality standard. Much of the interest here centers around two FM-tuner circuits announced last year, but just now going into production. Both greatly improve borderline reception. One is the Asymmetrical Charge-Coupled FM detector in Carver's \$550 TX-11. The other, known as the Schotz Variable-Bandwidth PLL detector (after engineer Larry Schotz), will be incorporated into Proton car and table radios and into the NAD 4150 tuner (\$318) and 7150 and 7120 receivers (\$550 and \$300, respectively).

Carver is also introducing the C-4000 integrated amplifier, which combines the company's Magnetic Field Amplifier (rated at 20 3/4 dBW, or 120 watts, per channel, yet weighing a scant 15 pounds in this incarnation) with its Sonic Holography circuit, plus the usual preamp functions. In separate preamps, Amber has introduced two versions of its new Model 17: The "straight line" SL-17 sells for \$495, while the full-function FF-17 goes for \$725. The company also has a \$400 AM/FM tuner. And PS Audio has added a \$700 integrated.

Mark Levinson's latest, designed to the company's traditional no-compromise standards, is a two-chassis system that will sell for less than \$3,000: the ML-11 power-amp (17 dBW, or 50 watts, per side) and power-supply module, and the ML-12 control preamp module. And there is a \$1,600 J-FET control preamp from Nova Electroacoustics, the CPA-100, for which a \$300 plug-in head amp is available.

At less heady prices, there's a new \$135 moving-coil head amp, the Plexus JP-1. And this fall a tuner kit is expected in the David Hafler line: the DH-110 at some-

where around \$300, which should be welcome news to that company's many fans. And devotees of CM Laboratories—and of U.S.-built equipment—will welcome a receiver, with a built-in CX decoder, now being prepared for the market by that company. For earlier introduction is the \$700 CM DB-120 integrated amplifier.—RL

Tape and Tape Equipment

PERHAPS THE MOST noticeable influence on new consumer tape equipment is that of personal portables. Sony's astonishing (and, in some quarters, wholly unexpected) success with the original Walkman has caused manufacturers to scramble for a share of the market. As a result, many variants on the original concept are available. The first personal portable with DBX has been introduced by Panasonic, and a number of designs attempt to fit an FM or AM tuner into the cramped confines of the tape player—without using the familiar cassette-shaped adapter modules. The boldest approach to the space problem, adopted by several companies (including Hitachi and Sharp), reverses this idea: A minimal cassette player slips into and becomes part of what might be called a maxiboombbox or minimicro stereo system. This is, perhaps, the logical extension of an idea that surfaced earlier this year: add-on speakers to "depersonalize" personal portables. And, of course, a number of new models include recording capability.

But the most interesting part of this design activity, which often has a distinctly cut-and-try flavor, are the attempts to find

the microcassette's true calling. The thinking seems to be that if little is good little is better, that the microcassette is as cute as anything, and that sonically it's about where the compact cassette was, sonically, when it began its march to stardom. Based on this analysis, many observers predict a bright commercial future for the medium. The contrary opinion points out that the compact cassette is deeply entrenched everywhere, that the public's sonic tastes are much more sophisticated than they were in the compact cassette's salad days, and that extraordinary (and expensive) means—metal tape, or even deposited-metal tape, for instance—must be used to achieve high fidelity results with the microcassette. Perhaps most important, skeptics claim, is that confusion over transport speeds, track configurations, and noise reduction have robbed the microcassette of the format compatibility on which the compact cassette's initial success was so firmly based. So manufacturers wishing to hedge their bets are trying microcassette equipment, but not going too deeply into it.

Olympus, the company that started it all with the original Pearlcoorder microcassette portables, has finally adopted the stereo track format. Its latest model, the \$200 SR-11, combines a two-speed metal-bias recording deck with a stereo FM tuner, a lightweight headset, and a leatherette case to create a personal portable whose multiple capabilities make a strong argument in favor of the format. And Sony has come up with two new portables, the high-performance M-50 microcassette Walkman player with FM tuner pack and the M-80 Soundabout AM/FM/microcassette recorder, both in the \$200 range.

For the inveterate recordist, however, it's Sony's TC-MR2 deck that is most interesting. Except for its styling, which tilts the control panel at an angle that promotes ease of use but prevents stacking other units above it, the \$250 deck is a close relative of home compact cassette models. It includes a manual recording-level adjustment plus a defeatable limiter (most microcassette equipment employs automatic level controls that compromise performance), a choice of metal or "normal" bias, a recording mute and PAUSE. In addition, its headphone-output level control and DC power-supply input can both be useful for field recording.

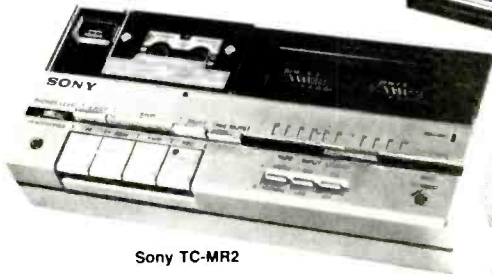
A number of manufacturers offer microcassette decks as part of their so-called rack-system lines. And have done so for some time. JVC has introduced products of this sort, but also has two separate slim-line decks—one for microcassettes and one for compact cassettes—whose specs and features make interesting reading. Both offer ANRS/Dolby B noise reduction (the two are considered interchangeable these days by Dolby Laboratories), a bias position for metal tape, logic-controlled transport functions, and music scan; additional

Personal Portables

Lots of attention remains centered on personal portables, with the microcassette format making substantial inroads. Olympus, Hitachi, Sharp, and Sony are among those with micro units.



Sharp 4G-100



Sony TC-MR2



Olympus SR-11



Hitachi TRKW1H

basic controls are also similar. The compact cassette model (D-E3, \$300) has a pop-out drawer to hold the cassette (required by the slimline format), a Super-ANRS option (for high-frequency headroom extension), and provision for "chrome" (Type 2) tapes. The microcassette version (D-M3, \$330) offers a two-speed ($1\frac{1}{16}$ or $1\frac{1}{32}$ inch per second—one-half and one-quarter the speed for compact cassettes, respectively) transport design. Even with ferric tape, the compact-cassette model has slightly better response specs and lower wow and flutter than the microcassette model (presumably operating at its faster speed) does with metal tapes—which is to be expected. And the initial literature gives no noise spec for the microcassette unit—possibly because such a measurement has yet to be standardized.

JVC also has new conventional and "audiophile" compact-cassette decks, ranging up to the \$800 DD-99 with the company's B.E.S.T. automatic tape-matching system; several models feature Dolby C noise reduction. Sony has applied its microprocessor controls to the \$650 TC-FX1010, which it calls the "world's first fully computerized self-monitoring cassette deck." In fact, the faceplate owes a little to 2001 and even more to Piet Mondrian. Most of the full-line equipment companies have introduced at least one or two decks. Technics and Hitachi have their first models with separate transports for recording and playback, enabling built-in tape-to-tape dubbing; Onkyo has added its second.

Many of the top decks incorporate Dolby C; of Teac's five new models—all of which employ Dolby B—two have Dolby C and two DBX noise reduction. Akai uses B and C in both of its newcomers—a \$750 microprocessor-controlled model and its least expensive bidirectional—while Luxman has DBX in two and Dolby C in one of its five introductions. And Revox has added a Dolby C version of its cassette deck, the \$1,995 B-710 Mk. II.

As usual, a number of useful tape accessories have been announced, including some from Discwasher and a new line from Maxell, but two unusual items really caught my eye. One is a tiny dual-element stereo microphone from Sony, the \$40 ECM-101, designed to plug directly into stereo minijacks. The other is a case for video cassettes, inspired by the Franklin Library book bindings, with marbelized endpapers and so on. They cost about what the garden-variety plastic cases go for—\$5.00 or so. I only wish Compton International, which makes them, and Video-Audio Electronics, which distributes them, would come up with something similar for audio tapes to hold my three-cassette opera sets.

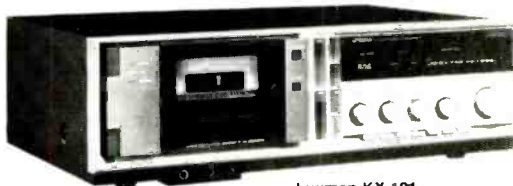
The makers of blank tape presently are preoccupied with catching up with each other—particularly in the video field. Last winter's introductions have made offering a

New Dolby C Decks

Many top decks have Dolby C noise reduction. Teac includes it in two of its five new decks, Akai in both its newcomers, Luxman in one of its five new decks, and Revox in its new B-710 Mk. II deck. Almost every new cassette deck has either DBX, Dolby B or Dolby C.



Revox B-710 Mk. II



Luxman KX-101



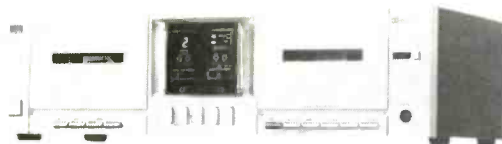
Akai CS-F39R



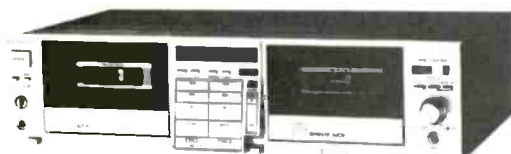
Teac V-66C

Dubbing Decks

Almost every company has at least one dubbing deck. These models employ separate transports for playback and recording within a single chassis, letting you copy tapes without a second recorder. In most cases, copying is done in real time.



Sansul D-99D



Hitachi D-W700

High Performance Decks

Flagship cassette decks include JVC's DD-99, which incorporates the B.E.S.T. automatic tape adjustment system, and Sony's TC-FX1010, a fully computerized deck. Technics' RS-M255X has built-in DBX disc and tape noise reduction.



Technics RS-M255X



JVC DD-99



Sony TC-FX1010

premium formulation that improves on HG a competitive must, while standard formulations are appearing in the new T-160 and L-850 or L-830 lengths (for VHS and Beta, respectively, the former running eight hours in the slowest, EP mode). A nine-hour (in EP) T-180 has been demonstrated by PD Magnetics.

In audio tapes, there's a new brand—Yamaha, which is offering C-90s and C-60s in one Type 4 (metal) and three Type I (ferric) formulations. Fuji has revamped its line, which now consists of FR Metal Type 4, FR-II superpremium Type 2, FR-I superpremium Type 1, ER premium Type 1, and DR Type 1 tapes. TDK, too, has reformulated many of its tapes, all of which appear in new packaging, though most of the type designations remain the same. The exception is AD-X, which replaces OD to become the highest-performance Type 1 tape in the TDK line. And Sony has added UCX-S, a premium Type 2 tape. Sony and JVC also have new metal tape microcassettes.

Arguably the biggest news there is in tape this season, at least from the audiophile point of view is that the catalog of DBX-encoded prerecorded cassettes has already reached fifty titles, including the enthusiastically received "Music of Manuel de Falla," (DBX cassette EC-7039) by Enrique Batiz and the Mexico State Symphony. —RL

Speakers

EXPERIENCE IS NO HANDICAP to innovation, as witness the clever Dual-Dome tweeter/midrange driver Acoustic Research has developed for its new Lambda System speakers. Both driver elements use the same mounting plate and magnet structure, which enables the 3/4-inch tweeter and 1 1/2-inch midrange domes to be placed much closer to each other than would otherwise be possible. According to AR, this physical proximity prevents acoustical interference between the outputs of the two driver elements in their crossover range, so that they act as a virtual point-source. The result is said to be essentially uniform response over a wide angle, vertical as well as horizontal. AR is using the Dual-Dome unit in its floor-standing AR-9LS (\$750)—a four-way, five-driver replacement for its very successful AR-9 and AR-90 loudspeakers—and in its new top-of-the-line bookshelf-type loudspeaker, the four-way, four-driver AR-98LS (\$450). The company has also introduced its first minispeaker—the \$110 AR-

Tape, Etc.

While no breakthroughs have occurred in audio tape formulations this year, many lines have been upgraded. Accessories include Sony's ECM-11 stereo mike with mini jacks for use with portables.



TDK Professional Reference Series



Maxell EW-340 Electronic Cassette Winder



Sony ECM-11 Stereo Mike



Fuji Cassette Line



JBL L-250



Acoustic Research AR-9LS



Polk SDA-1

Innovative Designs

New approaches to old problems characterize AR's new 9LS, which tackles acoustical interference between drivers with unique tweeter/midrange units, JBL's L-250, which seeks to minimize diffraction via a truncated, asymmetrical pyramid design, and Polk's SDA-1, which produces a very realistic stereo image by a still-secret method.

1ms, with a 4-inch woofer and a 3/4-inch dome tweeter.

Another noteworthy development is Polk's floor-standing SDA-1 Stereo Dimensional Array. Until patents are granted, the company is being very tight-lipped about how the system works its magic. All we know now is that the two speakers must be connected to each other as well as to an amplifier and that they seem able to produce an uncannily realistic stereo image. Shown only in prototype, the system should be available around October for approximately \$1,700 per stereo pair.

JBL is launching an all-out assault on the state of the loudspeaker art with its L-250, a floor-standing four-way with a 14-inch woofer, 8-inch lower-midrange and 5-inch upper-midrange cones, and a 1-inch dome tweeter. The L-250's designers chose the shape of the enclosure—a truncated, asymmetrical pyramid with rounded edges and a sloped baffle—to minimize diffraction and to align the acoustical centers of the drivers. The L-250 will be available in a variety of finishes and will sell for approximately \$2,400 per mirror-image pair. JBL's other new entries are the B-460 (\$900), a true subwoofer with an 18-inch driver in a large ported enclosure; the compact, two-way L-15 (\$150), with a 6 1/2-inch woofer and a 1-inch dome tweeter; and the LT-1 minispeaker (\$250), with a 5 1/4-inch woofer and a 1-inch dome tweeter in a cast metal enclosure.

From Allison come three new speakers in oak-veneer acoustic suspension enclosures. The Models Seven (\$225) and Nine (\$495) are floor-standing two- and three-way systems, respectively, with 1-inch convex-diaphragm tweeters. The Seven

(whose slender, columnar cabinet strikes me as particularly handsome) is rounded out by a top-mounted 8-inch woofer, while the Nine has a 10-inch woofer and a 3 1/2-inch convex-diaphragm midrange. Configured for wall or shelf placement, the Model Eight (\$345) uses the same midrange and tweeter as the Nine, together with a top-mounted 8-inch woofer. Like all other Allison speakers, these models are designed to interact with room boundaries in such a way as to deliver flat acoustic power response.

Bose's latest are the Model 501 Series III (\$340)—an updated and restyled version of the veteran 501 Series II—and the entirely new Model 201 (\$130), which combines a 6-inch woofer and a 2-inch tweeter in a compact, stylish bass-reflex enclosure of precision-molded black plastic. The 201's tweeter fires outward past a large vane that can be turned to alter the speaker's radiation pattern at high frequencies and thereby adjust the spatial properties of its reproduction. The woofer is angled slightly inward to establish a firm stereo image.

In fact, small speakers seem to be pouring in from all over. A prime example is B&W's new "leisure monitor," the striking LM-1 (\$265 or \$295, depending on enclosure), designed for use as a compact home speaker or as a main speaker for cars, boats, and recreational vehicles. It uses a 4 1/2-inch woofer and a 1-inch dome tweeter and is available in a variety of colors. In a somewhat similar vein is ADS's Model 300W (\$175)—a restyled version of the established Model 300C, with a walnut-veneered wood cabinet in place of the earlier model's metal enclosure.

Perhaps the most interesting of the

new small speakers are the Design Acoustics Point Source systems: the two-way PS-8 (\$180) and the three-way PS-10 (\$250). Intended specifically for placement on a shelf or stand, both speakers have deep cabinets and down-firing woofers slot-loaded by an integral base for extended low-frequency response in a small enclosure. This enables the front baffle, on which the high-range drivers are mounted, to be relatively narrow, for low diffraction. The PS-8 uses an 8-inch woofer and a 1 1/2-inch dome tweeter, while the PS-10 has a 10-inch woofer, a 5-inch midrange, and a 1-inch dome tweeter.

Phase Technology has combined a pair of its compact PC-60 loudspeakers with its new PC-50 subwoofer to form a three-piece system called, sensibly, the PC-60/50 (\$500). Other Phase-Tech introductions include the two-way PC-65 (\$200), with an 8-inch flat-piston woofer and a 1-inch dome tweeter, and four new models in the High Technology series, ranging from the \$90 HT-28 to the \$250 HT-42. And 3D Acoustics, which got its start with a highly regarded three-piece system, has a new speaker called the Decade (\$200). The unit uses a 10-inch resistively loaded passive radiator, a 6-inch woofer, and a 3/4-inch dome tweeter.

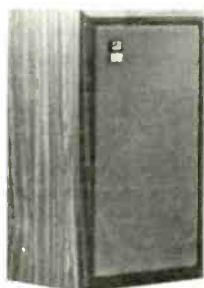
New speakers also come from Schiller Park, Ill., and Hope, Ark., homes of two of the oldest names in domestic loudspeakers. Jensen's Concert Series (out of Schiller Park) comprises three models, ranging from the two-way Model 820 (\$120), with an 8-inch woofer, to the three-way 1230 (\$200), with a 12-inch woofer. All have veated enclosures. The latest contender from Hope is the Klipsch kg2 (\$200), a compact sealed-box system with an 8-inch woofer and a proprietary dhorn tweeter.

Revox, whose market has always been the high end, is introducing two premium mid-size speakers: the \$400 Forum B and the \$600 Plenum B. Both are three-way bass-reflex systems with dome tweeters and midranges. Meanwhile, Infinity, which manufactures a wide spectrum of loudspeakers, has seven new models, four of which use the company's new PolyDome polypropylene dome midrange along with EMIT planar electromagnetic tweeters and polypropylene woofers. They range from the \$260 Reference Standard 6, with a single 8-inch woofer, to the \$585 Reference Standard IIIA, with two 10-inch woofers. The other three are budget models, extending from the two-way RS-9 (\$100), with a 6 1/2-inch polypropylene woofer and a dome tweeter, to the three-way RS-7 (\$200), with an 8-inch polypropylene woofer, a 5-inch polypropylene midrange, and an EMIT tweeter.

As usual, some of the best sound at the show came from the Acoustat suite, where the company was showing off its new Model Two+Two full-range electrostatic (\$1,000). This floor-to-ceiling version of

A Sampler of New Speakers

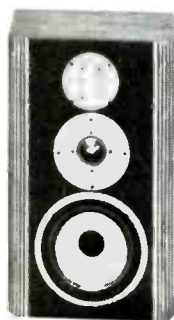
As usual, you can find a speaker in just about any size or shape. Typical of the compact stylish variety are the Bose 201 and Design Acoustics PS-10. In all cases, more attention is being paid to appearance.



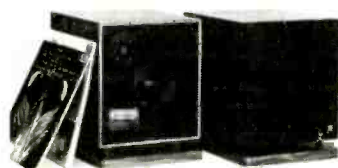
Koss Kossfire 110



Allison Nine



Infinity Reference Standard 6



Design Acoustics PS-10



Klipsch kg2



3D Acoustics Decade



Bose 201

the Model Two is similar in concept to the previously introduced Models Six and Eight; like them, it will play very loud with excellent horizontal and vertical dispersion. Another manufacturer of unconventional flat-panel speakers, BES, has two new models: the \$270 SM-250 Mk. II and the \$390 SM-255 Mk. II.

Koss also has two newcomers: The first is a baby brother to the original 210/Kossfire, called the 110/Kossfire (\$150), with a 10-inch woofer, a 1¼-inch midrange, and dual 1¼-inch tweeters in a bookshelf-size vented enclosure; the second is a smaller two-way system called the Dyna*Mite M/80 (approximately \$115), with two 4½-inch woofers and a 1-inch dome tweeter.

Other companies with new speakers include Yamaha, which has four models with rigid, lightweight titanium carbide dome tweeters and midranges, ranging from the two-way NS-20T (\$145) to the three-way NS-70T (\$375); and RTR, whose four G-Series speakers range from the \$160 G-40B, with an 8-inch passive radiator, an 8-inch woofer, and a 1-inch dome tweeter, to the \$400 G-350B, with a 12-inch passive radiator, a 10-inch woofer, and a 1-inch dome tweeter.—MR

Record-Playing Equipment

THE BIG NEWS IN RECORD-PLAYING gear is not a startling technological breakthrough or an exotic new product, but what might be called a minitrend toward adoption of Technics' P-mount tonearm/cartridge connector system. It originated several years ago with the SL-10 linear- (or tangential-) tracking turntable, which came with a special cartridge that plugged directly into a socket in the tonearm. Subsequent Technics linear-trackers (as well as one introduced early this year by Hitachi) incorporated similar arms, and a number of manufacturers in addition to Technics, including Ortofon, Shure, and Audio-Technica, brought out compatible cartridges.

The beauty of the system is that the important parameters—such as arm mass, cartridge weight and compliance, stylus

position, and tracking force—are standardized. All you have to do is plug in a pickup and you're ready to play records without problems of mismatch or misalignment. The cartridge's inherent performance is the only limitation on playback quality. Technics has said that it would like the P-mount system to become a universal standard. That may be too much to expect, but the Summer CES gave clear evidence of progress, especially among pickup manufacturers. All the established P-mount lines have new members, including Technics' \$50 EPC-P28, Audio-Technica's \$125 AT-122LP, Ortofon's \$115 TM-20H and \$350 TMC-200 (the only moving coil among the new introductions), and Shure's \$80 M-96LT and \$45 M-94LT. Four other companies—Stanton, Pickering, Empire, and ADC—have introduced their first models in the format. Stanton and Pickering have three pickups each in their respective L and TL series, ranging in price from \$60 to \$110. ADC's four Integra XT induced-magnet pickups are priced from \$60 to \$135, while Empire's six LT-series plug-ins range from the \$50 280LT to the \$150 1080LT.

New turntables with P-mount arms include Sherwood's first two in the format: The belt-drive ST-903 (\$200) and the direct-drive ST-905 (\$280). Both are linear-trackers, as is Technics' new programmable SL-6 (\$300). Perhaps more interesting from Technics, however, is its completely new line of pivoted-arm turntables with P-mount sockets instead of standard headshells. These range all the way from the manual belt-drive SL-B10 (\$100) to the automatic quartz-lock direct-drive SL-Q30 (\$220). The company says it expects other manufacturers will follow its lead.

Naturally, there are also quite a few new pickups for traditional-style tonearms, including models from Sony, JVC, Stanton, Empire, Ortofon, and even Technics. The latest entry from Sonic Research is the Sonus Super Blue SB-11 (\$195), with a Lambda stylus mounted in line with the cantilever, rather than perpendicular to it, as is the usual arrangement. One of the show's surprises was a line of four moving-coil cartridges from Klipsch, which until now made only loudspeakers. They seem to differ from one another mainly in the composition of their cantilevers: aluminum for the MCZ-2 (\$215), boron for the MCZ-7 (\$325), ruby for the MCZ-10 (\$375), and diamond for the MCZ-110 (price not yet announced). Denon's latest high-end moving coil, the \$1,000 DL-1000, uses a boron cantilever and a tiny low-mass stylus tip to achieve extended frequency response and good tracking at low vertical tracking forces.

Revox, Sansui, JVC, and Optonica all have new tangential-tracking turntables. Revox's B-791 (\$750) has a direct-drive motor and comes with a Shure cartridge installed in its Linatrack tonearm. The

The P-Mount Minitrend

Many cartridge manufacturers will be offering models compatible with Technics' P-mount tonearm/cartridge connector system. The simple plug-in design standardizes parameters such as arm mass, tracking force, stylus position, and cartridge weight and compliance.



Shure M-96LT



Audio-Technica AT-122LP



Ortofon TM-20H



Pickering TL-3



Technics SL-Q30



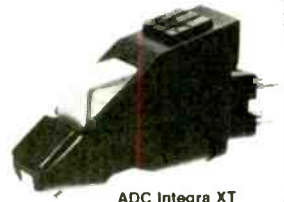
Sherwood ST-903



Stanton L-747S



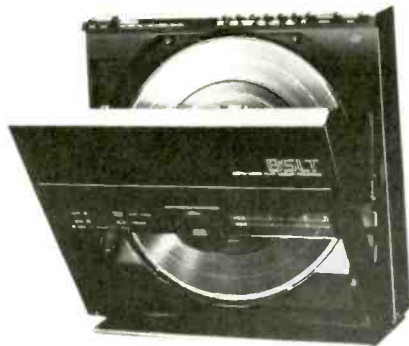
Empire



ADC Integra XT

A Sampler of New Turntables

New models offer a variety of features. For example, the tonearm on JVC's L-E600 is mounted under the lid, while Optonica's vertically styled RP-114VL has twin tonearms, allowing you to play both sides of a record without turning it over. Sansui's XR-Q5 and Dual's 505-1 are lower-priced additions to existing lines.



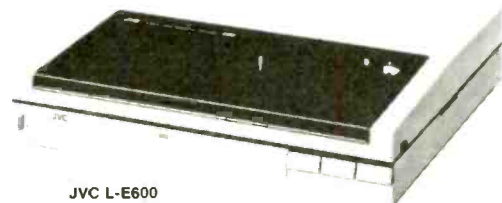
Optonica RP-114VL



Sansui XR-Q5



Dual 505-1



JVC L-E600

Optonica RV-114VL (\$300) is a vertical model with twin linear-tracking tonearms, which enable you to play both sides of a record without turning it over. JVC's new units are the L-E3 (\$290) and the compact L-E600 (\$200), which has its tonearm mounted on the underside of its lid. The company also has a couple of new turntables with pivoted arms. One (the \$650 QL-A75) has a mechanical "Dynamic Q-Damping" system in its tonearm's counterweight, while the other (the \$500 QL-Y55F) relies on an electronic servo system to control the low-frequency arm/cartridge resonance.

Besides its two new linear trackers, the P-L40 (\$265) and the programmable P-L50 (\$360), Sansui has introduced the XR-Q5 (\$370), which is a lower-priced version of its XR-Q7 Silent Synchronizer turntable, and three conventional direct-drive units with prices from \$135 to \$200. Among Harman Kardon's three new belt-drive turntables is one of the most interesting in this season's crop. Designated the T-60 (\$400), it uses a spring-suspended floating subchassis for acoustic isolation and comes with a disc-stabilizing weight and an amazingly shock-absorbent platter mat. All three units, including the \$300 T-40 and the \$220 T-20, have truly low-mass straight tonearms with detachable headshells and three-position switches for trimming lead capacitance.

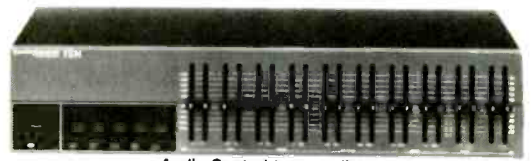
Yamaha's four stylish new models, which range from the semiautomatic belt-drive P-200 (\$150) to the automatic direct-drive P-700 (\$270), also sport low-mass tonearms, as does Dual's latest ULM turntable, the semiautomatic belt-drive Model 505-1 (\$130). Finally, there are two new front-loading turntables from Sony—the PS-FL1 (\$230) and the PS-FL3 (\$300)—and five new units from Hitachi, ranging from the semiautomatic belt-drive HT-21 (\$100) to the automatic direct-drive HT-68 (\$260).—MR

Signal Processors and Accessories

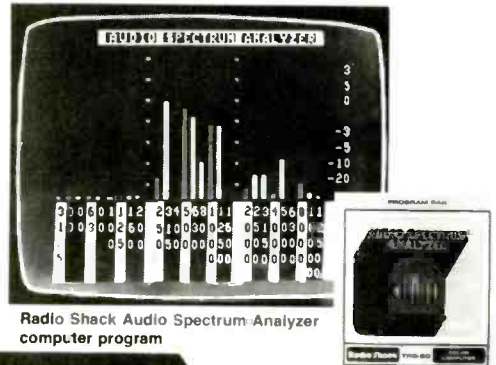
ACCESSORY ELECTRONICS are governed by considerations much the same as those influencing major components these days. And Audio Control—whose equalizers and related products have become so well-known—has dramatized the point by introducing what it calls a Video/Audio Detailer. The \$130 unit is intended as a problem-solving interface between the normally noisy and restricted mono sound of the video media and the glories of a stereo audio system. There are such obvious necessities

Signal Processors

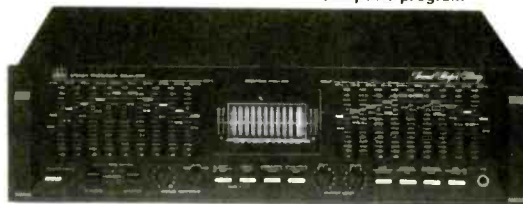
Video's influence is evident in new signal processors that are designed to improve the notoriously poor quality of TV sound or to provide switching for both audio and video inputs. A number of new audio-oriented switchers, ambience enhancers, and equalizers are also being offered.



Audio Control ten equalizer



Radio Shack Audio Spectrum Analyzer computer program



ADC Sound Shaper Thirty equalizer



DBX 200 switching Unit

as a level control (with an overload indicator), plus five bands of equalization (with center frequencies cannily chosen to address the familiar shortcomings of TV sound), an adjustable DNR dynamic noise filter, and a defeatable comb-filter stereo simulator for mono sources.

Even Audio Control's three new "conventional" equalizers are called "video-ready"—that is, they have separate stereo inputs for TV audio and switching to select either video sound or the normal stereo-system feed, plus taping options. The Audio Control Five (\$150) and Ten (\$270) are, respectively, five- and ten-band stereo equalizers whose channels are individually controllable, but whose sliders are paired by frequency band to simplify making identical or similar settings in the two channels. The Ten Plus (\$330) adds a warble-tone generator, calibrated microphone, and analyzer to the model Ten.

Perhaps even more clearly a product of our times is the \$20 Audio Spectrum Analyzer program offered by Radio Shack to owners of its TRS-80 color computer. It displays 27 third-octave bands, from 31.5 Hz to 12.5 kHz, as vertical color bars calibrated in dB, with two response characteristics (peak and RMS) plus a freeze hold. Though the company's product description has a good deal to say about its use as multicolored psychedelic display, the analyzer obviously can be a useful audio tool as well.

The David Hafler company has introduced an octave-band equalizer kit, the \$300 Model 160. Of course, if you don't feel like building it, you can buy it factory-assembled for \$400. ADC's Sound Shaper equalizer line has four revamped models with LEDs built into their slider knobs for ease of calibration. The equalizers range from the \$130 SS-5, with five bands per channel more or less evenly spaced across the frequency spectrum, to the \$400 SS-30, with ten octave bands per channel, a pink-noise generator and spectrum analyzer, and unusually flexible dubbing and monitoring controls. Akai has introduced two models: the \$130 EA-G30 with five evenly-spaced bands and the \$280 EA-G90 with ten bands. JVC, Onkyo, and Fisher have added an equalizer apiece to their respective component lines, while Yamaha and Pioneer has each added an equalizer and a timer. (Yamaha's equalizer also incorporates the company's spatial expander circuit.)

Sansui's addition to its accessories line is a \$240 reverberation amplifier, the RA-990, designed so that its bucket-brigade circuitry can be used in a variety of ways: to simulate "hall sound" with an extra pair of speakers, to mix more "space" into a dry recording, to create "duet" effects, and so on. Among the larger consumer-electronics companies, Technics' list of introductions is by far the most elaborate. There's a new Space Dimension Controller ambience-simulation unit (the \$200 SH-8040), two

Headphones

Though you'd have no trouble finding traditional headphones, the center of attention continues to be the ultralightweight variety designed especially for use with personal portables. Many models come with mini/standard plug adapters.



timers, a twelve-band octave equalizer (the \$200 SH-8045), and more.

New entries from DBX include updates of two existing models, as well as a new expander and the \$130 Model 200 switching unit which handles an encode/decode noise reduction system (like DBX's own), three signal processors, and three tape decks. Both of the updated models are, in fact, signal processors: the Model 1BX Series Two dynamic range expander (\$250), and the Model 120 Subharmonic Synthesizer for the re-creation of bass fundamentals lost in recording (also \$250). Last, but not least, is the 4BX—essentially a 3BX with wireless remote control and a feature called Impact Restoration that regulates the expansion process according to the speed of the input signal, to put back the punch in peak-limited transients.

One of the season's most exotic introductions is the Modulus-EC, a \$750 perfectionist electronic crossover from Audible Illusions that uses low-noise tubes for the high-frequency section and solid-state devices for the bass section. Levels and four switchable crossover frequencies are controlled from the front panel of the rack-mount chassis. And Ace Audio, which specializes in relatively simple devices, has added the \$110 Model 4100b bandpass filter, with slopes of 18 dB per octave below 20 Hz and 12 dB per octave above 20 kHz, and the \$132 Model 4000-X24, an ultra-sharp (24 dB per octave) infrasonic filter. Both of these models combine passive and active circuitry.

We have mentioned before in passing the Benchmark ambience-enhancement system, which is rather more sophisticated acoustically than most other delay lines. It works almost exclusively with the stereo difference (L-R) signal (the vertical, out-

of-phase modulation in a stereo LP, for instance) to keep the effect tied as much as possible to the ambience information actually contained in recordings. The Benchmark approach is now available in a second product: the Janis AAS-1 Ambience Access System (\$1,050). It presumes a maximum of six speakers (front, side, and back for each channel, though signals for the front speakers remain unprocessed) plus a Janis subwoofer. If the subwoofer is not used, a deep-bass boost can be applied to the back channels as a substitute.

Russound, whose clever way with simple switching devices has kept it amongst us while many competitors have come and gone, has a new speaker switch-box, the \$55 SWB-4. And from England comes a whole line of interesting little goodies under the QED brand name. One of the newest is the SP-150 Protech speaker protector. The garden-variety SP-150 (\$85) adds only 0.025 ohm of resistance to the speaker lines and uses a relay to disconnect the speakers when it encounters any of a number of fault conditions. Its sensitivity increases above 5 kHz in recognition of the extra fragility of tweeters. For systems in which the power amp already has adequate protection against short circuits, QED offers the perfectionist model SP-150T (\$95). This variant replaces the 150's relay with a semiconductor switching device called a triac that creates a *deliberate* short in the presence of faults.

In headphones, Koss has two moderate-price standard models (the \$30 K/6X and the \$40 K/6XLC with level control), plus a second ultralight model aimed at the personal-portables market: the \$20 P-19. Signet has two new lightweights, which, like the Koss model, come with standard phone-plug adapters for their mini plugs.

The fancier Signet (the TK-20) includes swivel earpiece mounting—like “real” headphones, as a home listener might say. Meanwhile, there are four new ultralight models from Signet's parent company, Audio-Technica, ranging from the \$35 Point 2 to the \$90 Point 6 and including a folding model in the \$40 Point 2F. And Nakamichi has introduced an open-air dynamic headset, the \$70 SP-7, that it says was developed on the basis of new research to provide subjectively flat response for critical monitoring applications.

Finally, the most improbable accessory of many seasons: Eyephones. Yes, friends, you're supposed to put them on like sunglasses and see colors that respond to the music. “Eyephones block out visual distractions the same way earphones block out sound distractions,” says the blurb—which conjures up an image of Venice, California, with plugged-in rollerskaters both blind and deaf to the world around them. The price of this madness is \$25.—BL

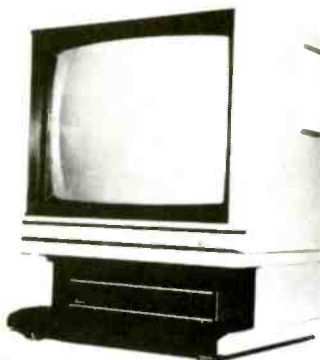
Video

HOME VIDEO HAS ENTERED an exciting new era, in which component video systems (a product category itself scarcely more than a year old) are being merged with traditional stereo setups to form integrated home-entertainment systems. At present, most of these “systems” are composed of separate audio and video components laced together with yards of shielded cable. But already we are beginning to see such crossover components as audio-video amplifiers, audio-video receivers, audio-video signal processors, and audio-video tape decks. These functional amalgams seem so logical and convenient that it's hard to believe they will not become more the rule than the exception.

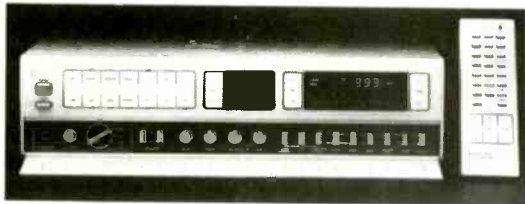
What distinguishes a component video system from a conventional television set is the way it organizes the functions necessary for the reception and display of television broadcasts. A standard television receiver has a picture tube (and associated electronics), a tuning section, a low-power monophonic audio amplifier, and a small loudspeaker of about the same quality as those found in modest transistor radios—all on the same chassis. In a component television system, each of these elements is broken out individually, for maximum flexibility. There's a video monitor, a television tuner, separate speakers, and so on, each with its own chassis or enclosure. In most cases, these components have been designed for a higher grade of performance than is found

Component Audio-Video Systems

An aura of excitement surrounds this new product category, which combines both audio and video functions on a single chassis or offers separate audio and video components as parts of an integrated audio-video system. The goal is top-quality television pictures with high fidelity stereo sound.



Mitsubishi Component Video System



Jensen AVS-1500 Audio + Video Receiver

in ordinary TV sets. (The parallel to home audio is very strong: Component video systems are to television sets as component audio systems are to stereo compacts.) In an integrated audio-video system, audio and video functions (such as FM and TV tuning) may be combined in a single unit, or various audio and video components may be linked through a central switcher.

Many broad-line electronics companies, such as RCA, Sony, Zenith, Kenwood, Sanyo, and Fisher, are now offering component video or audio-video systems (see "CES Preview," August). And two companies that were not previously involved in video—Jensen and NAD/Proton—introduced systems at the June Consumer Electronics Show.

Jensen's system, for example, comprises a VHS video cassette recorder with stereo sound capability and a choice of two audio-video receivers, two high-resolution monitors, and two speaker systems. Most unusual is the company's \$990 AVS-1500 Audio + Video receiver, which combines an amplifier rated at 50 watts (17 dBW) per channel, a digital AM/FM tuner, and a 133-channel, cable-ready TV tuner on a single chassis. A separate headphone output with selector switch and volume control enables one person to watch TV while another listens to FM. Two outboard speaker systems can also be accommodated. Among the features of the AVS-1500's audio section are several that are distinctly video-oriented, including an adjustable Dynamic Noise Reduction (DNR) circuit, for eliminating hiss, and ambience-enhancement and pseudostereo circuits for enlivening mono TV sound. The AVS-1500 comes with a full-function wireless remote control. Jensen's four-head AVS-4400 VHS machine (\$1,595) is typical of current top-of-the-line VCRs. It includes an eight-event, fourteen-day programmable tuner, stereo sound with Dolby B noise reduction, and a fifteen-

function wireless remote control.

NAD/Proton's video tuner/audio preamp handles all standard video and high-level audio sources. Highlights include random-access tuning for 105 channels (VHF, UHF, midband, and superband cable), wireless remote control, separate audio and video IF circuits to minimize interference between the video and audio modes, and a Surface Acoustic Wave (SAW) IF filter to reduce color shifts. Standard preamp controls are included, along with a stereo headphone output and outputs for a stereo amplifier or self-contained 3-watt powered speaker system in the NAD/Proton monitor. (The company plans to offer a matching biamplified speaker system in the future.)

The 19-inch video monitor's design is said to reduce typical screen overscan from 15% to 5% and geometric distortion from 10% to an average of 1%. A special circuit enables the monitor to display a stable picture with sync-signal levels as much as 60% below optimum. And a rated horizontal resolution of 350 lines is achieved by using the full NTSC video bandwidth of 4.2 MHz, instead of the 3-MHz bandwidth used by most television sets.

Other names new to video include one from the audio industry—Marantz—and two from photography—Canon and Pentax. Marantz's top-loading VR-200 (\$1,295) is the first Beta deck with stereo sound and the first VCR of any kind with Dolby C noise reduction. Other audio features include gold-plated input and output jacks, LED recording-level meters, automatic and manual input-level controls, and a stereo headphone jack. The VR-200 also has a five-event, fourteen-day programmable tuner, Betascan at nine times normal speed in forward and reverse, and a full-function wireless remote control.

Both Pentax and Canon are offering a color video camera and a portable VHS deck. Pentax's camera incorporates a tri-electrode Vidicon imaging tube with separate red, green, and blue outputs. Other features include an f/1.6 lens with 6:1 (14 to 84mm) power zoom and macro-focusing capability. With its high-gain switch on, the camera can operate in light levels as low as 70 lux. It weighs just slightly more than 4 pounds and consumes 6.5 watts in normal operation (or 1.7 watts in STANDBY).

Canon's VC-10A camera uses a Saticon imaging tube to enable operation at light levels as low as 30 lux. Its f/1.4 lens,

Canon VC-10A Color Camera and VR 10A Recorder

Marantz VR-200

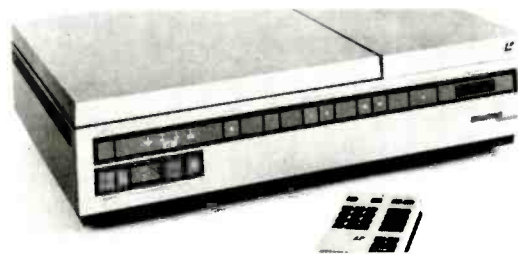
Pentax PC-K003A

New Video Companies

Joining the ranks of video companies are those formerly associated solely with audio (Jensen, Marantz, and NAD/Proton) or photography (Pentax and Canon). Models include cameras, VCRs, and TV monitors.

Video Disc Players

Many new CED players now have stereo capability, and CX noise reduction is found on two RCA models and Pioneer's and Sylvania's laser disc players.



Sylvania VP-7200



RCA SGT-250

which has an 11 to 70mm variable-speed power zoom and a Solid State Triangulation (SST) automatic focusing system, can focus on objects as close as three feet away. An electronic viewfinder displays white balance, light level, and battery condition, and has pause and fade indicators and a tape counter. The viewfinder can also be used with a built-in character generator to compose titles for superimposition. The VC-10 weighs about 5½ pounds, including the viewfinder and a unidirectional electret microphone on a telescoping wand; its power consumption is rated as 6.5 watts.

The sheer number of video products introduced at CES precludes our covering them all in detail this month. What follows is a sample of the new models; many more will be covered in future issues.

Video Disc Players: Backers of the VHD format have officially confirmed a delay in its launch until June 1983. Meanwhile, new CED-format players are being offered by Hitachi, Toshiba, Sanyo, Zenith, and RCA. The four models in RCA's line range in price from \$300 to \$450; the top-of-the-line SGT-250 features stereo sound, visual search, and infrared remote control. New laser-format players include those from Pioneer (see "Preview," August), Sylvania, and Magnavox. Sylvania's VP-7200 (\$750) has CX noise reduction, while Magnavox's 8010 (\$750) has stereo audio-output jacks, a video-output jack, and a personal-computer jack.

Component Video Systems: Joining the ranks of Sony, Sanyo, RCA, Zenith, Kenwood, and Pioneer in offering video component systems are Mitsubishi, Panasonic, and Fisher. Panasonic's Omni Series comprises a 19-inch color monitor, an electronic tuner, an equipment rack, and matching speakers. Mitsubishi's system uses a 25-inch monitor and a separate tuner/control center. The company says its monitor can also function as a personal-computer video display capable of handling as many as twenty-five forty-character lines.

Home VCRs: New top-of-the-line VCRs generally reflect the recent emphasis on

audio. Panasonic's PV-1780 (\$1,495) is a stereo deck with Dolby B noise reduction. It has four heads, is programmable for eight events over fourteen days, and includes variable slow-motion and two high-speed scan modes. From Mitsubishi comes the four-head HS-303UR (\$1,300), which has Dolby noise reduction, an eight-event, fourteen-day programmable tuner, a fine-edit circuit that eliminates glitches between successively taped scenes, and an eighteen-function wireless remote control. Quasar's first stereo VCR with Dolby is the VH-5623UW (\$1,550). It includes a 105-channel cable-ready tuner with eight-event,

fourteen-day programmability and a full-function remote control. Hitachi's VT-9710A (\$1,695) is a four-head stereo deck with an eight-event, twenty-one-day programmable tuner and a twelve-function wireless remote control. Fisher's FVH-525 (\$950) is a five-event, seven-day model, while Sharp's VC-9600 VHS deck (\$1,200) has a detachable remote-control panel, power-assisted front-loading, and a 105-channel tuner. NEC's VC-737E Beta unit also offers front loading, plus 133-channel cable-ready tuning, an eight-event, fourteen-day timer, and provisions for a wired remote control.—WT

Home Video Recorders

A growing number of top-of-the-line video decks have stereo audio recording capability and Dolby noise reduction. Full-function remote control is also common.



NEC VC-737E



Panasonic PV-1780



Sharp VC-9600



Hitachi VT9710A

HANDS-ON REPORT

Sansui SV-R5000 Video Deck

A worthy first effort from this audiophile company

This Hands-On Report was conducted under the supervision of Edward J. Foster, Consulting Audio-Video Editor of HIGH FIDELITY and Director of Diversified Science Laboratories.

WITH MORE AND MORE audiophiles adding video to their home entertainment systems, it's no surprise that a growing number of audio manufacturers are now offering components for the videophile, too. Sansui is one of the most recent additions to the ranks of video equipment companies. Its first product is the SV-R5000 (\$1,200), a VHS-format machine with standard (SP) and extended (EP) play recording capability and SP/LP/EP playback.

Sansui's approach might be deemed cautious: The SV-R5000 does not break new ground in performance or features, but it is not strictly pedestrian, either. Rather, it is an example of the solid engineering that should appeal to the average videophile who wants electronic tuning, fourteen-day/

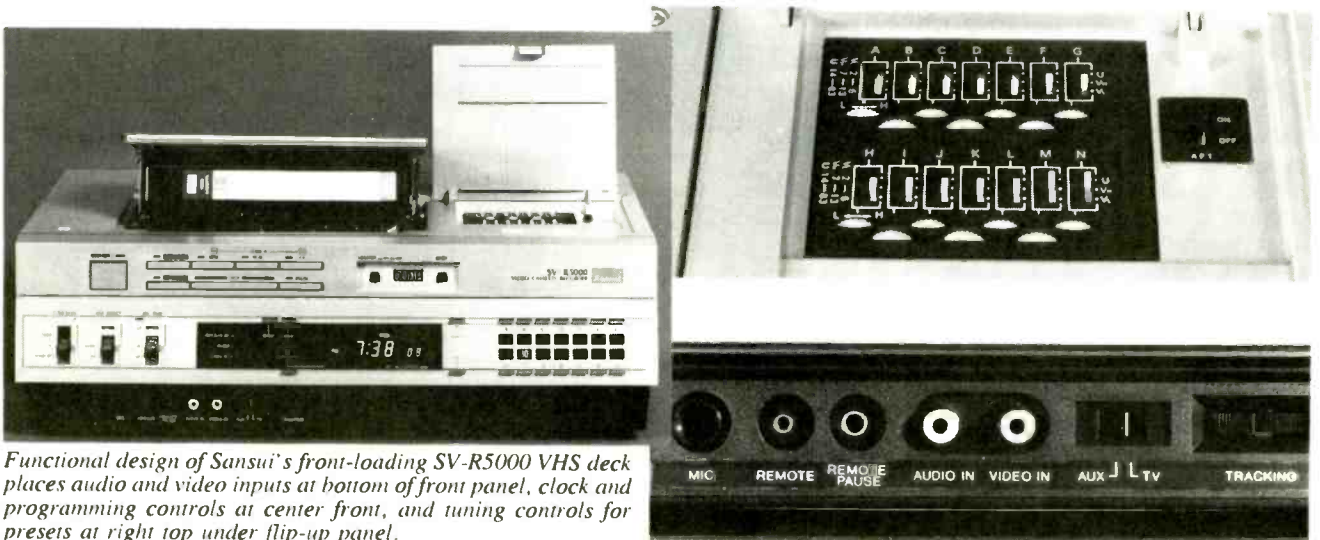
eight-event programming capability, and a relatively full-featured wired remote control. We were somewhat surprised, however, that a company with such extensive experience in the audiophile field did not incorporate Dolby-encoded stereo sound, now found on a growing number of VCRs at slightly higher prices than the SV-R5000.

Sansui's deck is top-loading, with fourteen-channel electronic tuning. As received from the manufacturer, the first twelve channels are set for the standard VHF lineup (channels 2 through 6 and 7 through 13); the remaining two are set for the UHF band. To reassign a channel, you lift the panel to the right of the cassette well, set the channel switch to the appropriate range (low-band VHF, high-band VHF, or UHF), and then tune to the desired channel with the corresponding thumbwheel. Tuning is per-

formed with the automatic fine tuning (AFT) off. The tuner spans the normal VHF and UHF channels (2 through 83), but cannot directly accommodate cable TV channels, and thus is not "cable ready."

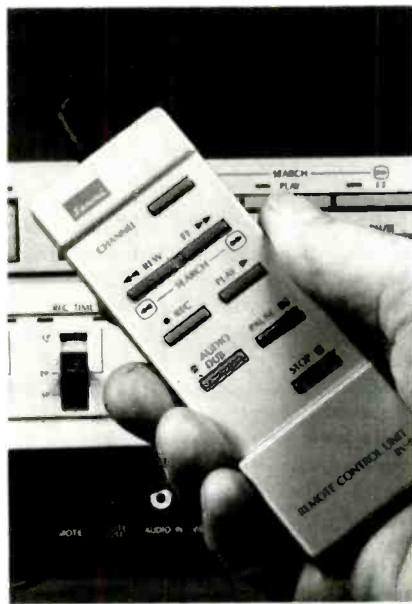
The SV-R5000 relies on line power for the programming clock and memory. Thus, even a temporary outage will erase the program memory; the clock reverts to 12:00 a.m. Sunday and blinks as a warning. Perhaps to remind you that the deck requires constant power, the "off" position of the function switch is labeled STANDBY. In that setting the head drum is heated to prevent moisture condensation when the ambient temperature is low. There is no DEW warning lamp as such.

At the end of a tape, the deck rewinds automatically to the beginning, unless MEMORY has been engaged, which causes the tape to stop at "0000" on the mechanical



Functional design of Sansui's front-loading SV-R5000 VHS deck places audio and video inputs at bottom of front panel, clock and programming controls at center front, and tuning controls for presets at right top under flip-up panel.

PHOTOS BY ROBERT CURTIS



Operating the Remote Control

The SV-R5000 includes a ten-function wired remote control unit that plugs into a front-panel jack. Using it, you can change channels sequentially as well as command the normal deck functions: REW (rewind), FF (fast forward), REC (record), PLAY, AUDIO DUB, PAUSE, and STOP. Via REW and FF, you also can search the tape for the start of your program. Although the RV-5 remote control unit does not have illuminated legends, those on the deck are visible from a distance once you become acquainted with their positions. Lamps are provided for FF/SEARCH, PAUSE, PLAY, REW/SEARCH, REC, and AUDIO DUB. There is also one for power, another to indicate when the TV is being fed from the VCR, and a pair that indicates tape speed (either EP—the slowest—or LP; if no lamp is lit, the deck is in the standard, SP mode).

counter. To prevent accidental erasure, auto rewind does not function in the timed recording mode. As another safeguard, you can't change channels once the deck is in REC without pressing STOP or PAUSE.

You can keep the SV-R5000 in PAUSE for about five minutes (we measured six), after which the deck automatically switches to STOP. Compared with other decks we have used, this one seemed to be subject to greater-than-average picture breakup (noise bars) when switched to PAUSE from REC, although the picture cleared within two or three seconds. One or two noise bars usually appeared on the screen when we engaged PAUSE during playback. There is no FRAME ADVANCE.

High-speed search in either direction can be executed in PLAY by pressing and holding FF (or REW). Normal playback

resumes when the button is released. Search operates in either the SP or EP mode, but not in LP. Search speed is approximately seven times normal in the SP mode, and twenty-one times normal in the EP mode, while normal FF and REW, which can only be entered from STOP, are substantially faster. Although SEARCH produced a picture clear enough for its intended purpose, the SV-R5000 again seemed to create more noise bars and picture tearing in this mode than other VHS machines we have used. And our receiver lost sync for several seconds each time we engaged forward SEARCH. In reverse SEARCH, the picture rolled continuously.

On the rear panel is a standard 75-ohm coax input for the VHF antenna and a 75-ohm output feed to the TV receiver. Standard screw terminals connect with the UHF

antenna and the UHF input to the TV via 300-ohm twinlead. One 300-ohm-to-75-ohm balun transformer is included, as is a length of 75-ohm coax cable. The rear panel also contains direct video and audio (pin) outputs. With the front-panel ANTENNA SELECT switched to TV, you can view one program while recording another; whenever the VCR is turned off, the antenna automatically transfers to the TV receiver (regardless of the switch setting) so the set will function in a normal manner.

Direct video- and audio-input pin jacks are on the front panel. An adjacent switch determines whether the deck will record from its own tuner or from the auxiliary inputs. There is no camera input as such: The auxiliary jacks are used for this purpose, and the camera must be externally powered. Although the direct audio-input jack requires a relatively high signal level, a special microphone input enables connection to a high-impedance mike. Cameras with a remote-pause switch can be plugged into a separate front-panel REMOTE PAUSE jack.

This deck uses a brushless, quartz-locked, direct-drive drum motor and separate sets of video heads for its two recording speeds. Color accuracy at both speeds was very good. In the fast, SP mode, definition was sharp and chroma noise very low, and we found this speed preferable for serious recording. On EP, picture quality suffered and wow and flutter were much more noticeable. Tuner sensitivity in our fringe reception area was about equivalent to that of a reasonably good TV set.

Sansui's SV-R5000 is a worthy first effort from a technological leader in the audio field. It neither purports to be nor is the most feature-laden VCR on the market. But it does what it has been designed to do with a level of competence that bodes well for future models. **HF**

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Programming the SV-R5000

Programming the SV-R5000 is quite straightforward. The clock and program timer are set via a three-position display switch (PROGRAM SET/CLOCK/CLOCK SET) in conjunction with five push-buttons (PROGRAM NO., REPEAT, CANCEL, SELECT, and SET). In CLOCK SET, SELECT advances sequentially through second, minute, hour, and day; SET advances the count on each. The function being adjusted blinks in the display until you advance to the next one.

In PROGRAM SET, the number of the program appears in the bottom left-hand corner of the display;



play; you advance it by pressing PROGRAM NO. Pressing SET initially advances the tuner through the various channels (each blinks in turn) until a desired one is reached. SELECT memorizes that channel and switches over to the day of the week you wish to begin recording. Again, SET advances through the first week and into the next (indicated by a "2nd" in the display). SELECT memorizes the day and switches to the starting hour. In a similar manner, SET advances the hours count. SELECT memorizes it and switches to minutes. After the starting time has been set—

the deck turns on ten seconds earlier to allow the tape to load—the duration of the recording is set (in 5-minute intervals up to 395 minutes).

After you've completed the necessary programming you return the display to CLOCK, choose the recording speed, and set the function switch to TIMER. You can check the programming by switching the display to PROGRAM SET and advancing to the desired program number. Once in memory, a setting can be repeated by pressing REPEAT, or it can be canceled by pressing CANCEL.

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New video programming: cassette, disc, pay and basic cable by Susan Elliott

Video Cassettes

FEATURE FILMS

Blay Video: *Magic; The Night Porter.*

Columbia Pictures Home Entertainment: *Neighbors; Hardcore; Bob and Carol and Ted and Alice; The Pixote; Union City; Absence of Malice; The Last Detail; Cactus Flower.*

Electric Video: *Werewolves on Wheels; The Losers; Simon, King of the Witches.*

MasterVision: *The Man & the Snake* (Ambrose Bierce); *The Pearl* (John Steinbeck).

MCA Videocassette: *Halloween II* (stereo in VHS); *Ghost Story; Silence of the North; Diary of a Mad Housewife; Blue Collar; Two Mules for Sister Sara; Joe Kidd; The Gangster Wars; Heartbeeps; Private Lessons* (stereo in VHS); *Family Plot; The Seven Per Cent Solution; Death Valley; Coogan's Bluff; Missing; The Border; All Night Long; The Last Married Couple in America; Gallactica III: Conquest of the Earth; The Great Waldo Pepper.*

Media Home Entertainment: *The Haunted Strangler; The Inspector General; The Terror.*

MGM/UA Home Video: Rental: *Whose Life Is It Anyway?; Shoot the Moon; Pennies from Heaven.* Sale: *Rich and Famous; Buddy, Buddy; Cannery Row; True Confessions.*

Planet Video: *Snake Fist Fighter; Challenge the Dragon; Black Belt Fury; Dragon vs. Needles of Death.*

Thorn EMI Video: *Summer Solstice; The Bushido Blade; The Burning.*

Twentieth Century-Fox Video: Rental: *Star Wars.* Sale: *Hair; Key Largo; Cleopatra; Goldfinger; Deadly Dust; The Pink Panther Strikes Again; Evilspeak; The Making of Star Wars/SPFX The Empire Strikes Back; On the Right Track; 99 and 44/100% Dead.*

VCI Home Video: Le Bad Cinema Series: *They Saved Hitler's Brain; Creeping Terror; The Crater Lake Monster; Hillbillies in a Haunted House.*

Vestron Video: *The Changeling; Tribute; Picnic at Hanging Rock; Madame Rosa; La Grande Bourgeoise.*

VidAmerica: *Under Capricorn; Human Experiments.*

Video Gems: *War in the Sky* (narrated by Peter Lawford).

Video Images: *The Elusive Corporal; Reet, Petite, and Gone.*

Warner Home Video: Rental: *Arthur.* Sale: *So Fine; Splendor in the Grass; McCabe and Mrs. Miller; Agatha; The Late*

Show; The Last of Sheila; Night Moves; Ode to Billy Joe; Portnoy's Complaint; THX 1138; A Night at the Movies 1958—Auntie Mame and Hook, Line, and Stinker; 1957—The Prince and the Showgirl and Greedy for Tweety; 1957—The Wrong Man and A Star Is Bored; 1955—Battle Cry and Speedy Gonzales; 1954—Dial M for Murder and My Little Duckaroo.

Wizard Video: *Dr. Minx; Gladiators; The Challenge.*

TV SERIES/FILMS

Paramount Home Video: *Star Trek: Space Seed.*

Video Images: *Kelly* (Kraft Television Theater, 1951); *The Ruggles* (1951); *Jane Eyre* (Westminster Studio One Summer Theater, 1952); *Man Against Crime, Vols. 1 and 2* (1956); *Dodsworth? The Prudential Family Playhouse*, 1950); *Ozark Jubilee.*

Warner: *Saturday Night Live* (host, Steve Martin—1978); *Saturday Night Live* (host, Richard Pryor—1975); *This is Elvis.*

Worldvision Home Video: *The Fugitive* (last two episodes); *Elvis; Hanger 18; Birth of the Beatles.*

CHILDREN'S PROGRAMMING

Columbia Pictures: *Pinocchio in Outer Space.*

MCA: *The Marvelous Land of Oz* (stereo in VHS).

Walt Disney Home Video: *Swiss Family Robinson; Freaky Friday; Justin Morgan Had a Horse; A Day at Disneyland.*

Warner: *Looney Looney Bugs Bunny Movie.*

WorldVision: *Scooby Goes Hollywood; Top Cat; Casper and the Angels; Scooby and Scrappy Doo; Adam Ant; Jack and the Beanstalk; Secret Squirrel; Black Beauty; Josie and the Pussycats in Outer Space* (all animated).

POPULAR MUSIC

MGM/UA: *The First Barry Manilow Special.*

Thorn EMI: *Totally Go-Go's.*

Warner: *Spyro Gyra; An Evening with Liza Minnelli.*

INSTRUCTION

Video Gems: *A Touch of Magic in Close-up.*

MCA: *The World of Martial Arts.*

Video Discs

FEATURE FILMS

Columbia Pictures (laser): *Gloria; Stripes; Bridge on the River Kwai; The*

Guns of Navarone.

MCA Videodisc (laser): *Melvin and Howard; Raggedy Man; Dracula; The Seduction of Joe Tynan; House Calls; Play Misty for Me; Galaxina; Battlestar Galactica; The Happy Hooker Goes Hollywood; The Sting.*

MGM/UA (CED): *Cat on a Hot Tin Roof; Rich and Famous; Buddy Buddy; Cannery Row; True Confessions.*

Pacific Arts Video Records (laser): *The Endless Summer; Hungry i Reunion; Derek & Clive Get the Horn.*

Paramount Home Video (laser): *Harold & Maude.*

RCA Selectavision (CED): *The Big Sleep; Coming Home; You Only Live Twice; Time Bandits; The Eyes of Laura Mars; Some Like It Hot; Everything You Always Wanted to Know About Sex (But Were Afraid to Ask); The Deep; The Producers; Superman; Dirty Harry; The Horse Soldiers; California Suite; Tess; Modern Times; The Three Musketeers; Last Tango in Paris; The Adventures of Robin Hood; White Lightning; "10"; The Sailor Who Fell from Grace with the Sea; Dr. No; Love at First Bite; Stripes.*

Twentieth Century-Fox (laser): *Patton; Casablanca; The Producers; The Sound of Music; The King and I; Hello Dolly; Tom Jones; West Side Story; They Shoot Horses, Don't They?*

Pay Service Premieres

Bravo: *Tell Me a Riddle; If; Oh, What a Lovely War; 8½* (subtitles); *I Vitelloni* (subtitles).

Cinemax: *How I Won the War; Breaker Morant; Murder at the World Series; Rashoman.*

Home Box Office: *Mommie Dearest; Outland; All the Marbles.*

Showtime: *Outland; Mommie Dearest; All the Marbles; Looker; An Eye for an Eye; All Night Long; Sphinx; Tess; Harry's War; Moscow Does Not Believe in Tears; Heartland; Key to the City; Badlanders; Callaway Went Thataway; Mark Twain Theater; Huck and the Pirates; Broadway on Showtime; Morning's at Seven.*

The Movie Channel: *Mommie Dearest; Outland; All the Marbles; Death Valley; Looker; Moscow Does Not Believe in Tears; Heartland; Agency; Circle of Two; Hell Night; High Risk; Deadly Games; The Exterminator; The Boogey Man; Ned Kelly; Harry's War; A Little Romance; Shipwreck; Gulliver's Travels; Alice, Sweet Alice; The Boss's Son; Free Spirit.*

Q. & A.

Your video questions answered by Edward J. Foster

Q. *I used to cringe at the sight of my car repair bill—until I took my VCR into the shop and was charged \$148, most of it for labor. Why should video equipment be so expensive to fix (in this case, repairs were "adjustment of clutch tension" and a "complete check-out" of the VCR)? Can I make adjustments like this myself and save money?—William H. Andrews, Chicago, Ill.*

A. Frankly, a VCR is substantially more complex than an automobile. (Cars, after all, are gross mechanical devices that haven't changed significantly in decades.) A VCR technician must have considerable electronic and mechanical knowledge and extensive, detailed training in the operation of each model. Not surprisingly, such expertise goes at a premium. By the time the shop adds overhead and even a small profit, you probably end up paying in the vicinity of \$50 per hour for service.

Of course, we have no way of knowing whether the charges in your specific case were justified. But we would advise against attempting to repair your VCR yourself without adequate knowledge and equipment.

Q. *I've read about home satellite-television dish antennas, but I'm confused on what specific benefits they offer. Also, does where you live (California vs. France, for example) have anything to do with the TV programs you can receive?—Neal Chazin, Pasadena, Calif.*

A. A satellite dish antenna enables you to receive the many broadcasts relayed through orbiting satellites. The satellites receive signals transmitted from earth and then they rebroadcast them to other points on earth. Because the transmitting power of current communication satellites is very low, a large dish is needed to receive enough of the signal to overcome background noise. Therefore, home satellite antennas are usually about 12 feet across. (When the direct-broadcast, or DBS, satellites are in operation, you will be able to receive their signals with a much smaller dish—say 3 feet across—because they will use a much more powerful transmitter.)

To receive a specific broadcast, your antenna must be aimed at the correct relay satellite. These operate in a geosynchronous orbit, in which their angular velocity of revolution matches the earth's angular velocity of rotation about its axis. Viewed from earth, such satellites appear to be sta-

tionary, and once you've locked onto one you need not move the antenna until you wish to aim toward another.

Each satellite has a number of transponders (or channels), which carry network programs, pay-TV movies, etc. What programs you receive does depend on your location, because satellite reception must be line-of-sight. Obviously, European satellites may not be "viewable" from much of the U.S., and vice versa. And the terrain in your area may interfere with signals of some satellites that are very low on the horizon. (Even trees can attenuate signals enough to make reception impossible.) A good satellite-antenna dealer could advise you on reception in your area. The Heath Company has a \$30 site survey kit (catalog number SRA-8100-10) that can help you determine if your location is appropriate for a satellite earth station.

Q. *I have heard that in the VHS format it is necessary to have the tape return to the cassette housing before fast winding. Is this because the tape leader must engage the take-up reel before fast winding?—John Skowron, Bowie, Md.*

A. No. In both the VHS and Beta formats, the tape is permanently affixed to the reel hubs within the cassette (as in an audio cassette), so it is not a question of the leader "engaging the take-up reel." However, differences in tape handling do exist between the formats.

In the Beta format, tape is withdrawn from the cassette and wrapped around the video drum as soon as the cassette is loaded into the deck; it remains wrapped until you eject the cassette. In old VHS machines, tape wrap didn't occur until you pressed PLAY or RECORD. As soon as you hit STOP, the tape returned to the cassette. Also, an interlock returned the tape to the cassette before you could fast wind in either direction. Such VHS decks lacked the "fast search" feature of many Beta models. Recent high-end VHS machines do offer fast search, but the tape continues to return to the cassette whenever STOP is pressed, so normal fast winding is still performed with the tape in the cassette.

Although it may be annoying to wait the ten seconds or so it takes a VHS machine to load when you press PLAY and unload when you press STOP. The delay is worth it. It's safer to fast wind the tape when it's in the cassette than when it's in contact with a rotating head drum. It saves wear on both the tape and the video heads.



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Bach's "Choruses"— Less Than They Seem?

Documentary evidence suggests, and performances bear out, that the choruses may have been sung by solo voices.

by Joshua Rifkin

THINK OF THE LAST choral performance you attended or took part in. More likely than not, everyone sang from his or her own copy of the music. Vocal groups nearly always perform this way; they could not very practically do otherwise. Nor do they seem to have done otherwise since at least 1600—not, at any rate, to judge from the surviving performance materials of such composers as Schütz, Biber, Handel, Mozart, and Schubert, to name just a few. These materials differ from ours today in giving the singers parts containing only their individual lines rather than vocal scores; but as notational, theoretical, and documentary evidence all make clear, they invariably provide a separate part for each singer.

If earlier choirs kept the same ratio of singers to music as we do, then the parts they used can obviously furnish precise evidence of their size and disposition. A survey of this evidence yields two principal findings. First, it confirms the familiar belief that vocal ensembles of the seventeenth and eighteenth centuries generally had fewer members than their modern successors: Mozart and Haydn, for example, appear to have presented their Masses with no more than twelve to eighteen singers in all. More important, the parts show that a chorus did not always mean the same thing that it does to us.

Before 1750 in particular, musicians regularly used the word *chorus* to describe a group of solo singers. These singers, often referred to as concertists, performed "solo" and "choral" numbers without distinction; their parts, accordingly, contained everything in a piece that fell within their respective ranges, whether recitative, aria, chorus, or chorale. If one had sufficient forces, one could double the concertists at appropriate spots with extra singers called ripienists, who received special parts that omitted everything sung by the concertists alone. This addition, of course, created precisely the sonority that we now regard as the hallmark of a chorus. Yet contrary to what we might imagine, ripienists did not consti-

tute an integral part of even the most opulent vocal textures. Numerous pieces give performers the express option of omitting them; and even more simply do not call for them in the first place.

Since Johann Sebastian Bach grew up within the tradition I have outlined, it should come as no surprise to discover that the original performance materials to his cantatas, Passions, and other concerted vocal works conform to its dictates in every respect. Yet this discovery has implications that many have found surprising, some even alarming. To understand the furor, we must take a look at Bach's materials themselves.

Given restrictions of space, I shall

Undoubtedly the liveliest session at last November's annual meeting of the American Musicological Society in Boston was devoted to Bach's choral works. Joshua Rifkin was scheduled to deliver a paper setting forth the very radical notion he has been developing in recent years—that Bach's "choruses," or at least some of them, may originally have been sung one singer to a part; Robert Marshall, of the University of Chicago, was scheduled to respond. For a variety of reasons, the raucous, abbreviated session barely got the issue into the open. Though in our limited space we can't hope to air it fully, we did at least want to give it wider circulation. We therefore invited Rifkin to state his case (herewith) and Marshall to respond (next issue). Under the ground rules finally hammered out and agreed to by both parties, Rifkin will have the last word—albeit a briefer one.

To support his presentation in Boston, Rifkin and his Bach Ensemble mounted a full performance of the B minor Mass, with the choruses sung by the soloists; this was subsequently repeated in New York and recorded in the studio by Nonesuch. Listed in the recordings preview elsewhere in this issue, the album is now scheduled for release next month. Rifkin's association with Elektra/Nonesuch has been long and fruitful, ranging from the early "Baroque Beatles Book" (which he is now considering redoing on "original" instruments) and classic readings of Joplin rags to a recent Bach Cantata No. 210. His musicological credits include contributions to the New Grove Dictionary and various scholarly journals.—Ed.

concentrate on one admittedly exceptional, but exceptionally informative, set of parts: those to the *St. John* Passion, S. 245. Bach performed this work at least four times—in 1724, in 1725, in 1728 or 1730, and at an uncertain date during the very last years of his life. At each performance after the first, he introduced changes into the composition and thus into the parts; these changes prove especially valuable in reconstructing his vocal forces.

Only a handful of parts survive from the first performance, so we should start our examination with that of 1725. Counting one part no longer extant but whose existence we can safely infer, the vocal materials used on this occasion comprise the ten parts listed in the accompanying box. Those for the ripienists date from the previous year; Bach had the others newly copied. The four parts that I have associated with the concertists contain all the recitatives, arias, choruses, and chorales; the tenor further includes the Evangelist's narration, the bass the words of Jesus. The ripieno parts include the choruses and chorales, as well as choral interpolations for two arias; the bass of this group also contains the music for the role of Peter. Not enough of the two interlocutors' parts survives for us to say much about them; judging from parallels elsewhere, however, they would probably have contained only their particular roles and directed the singers to remain silent in the choruses and chorales.

Read according to the normal practice of the time, this material would indicate that the 1725 performance of the *St. John* Passion involved no more than ten singers—only eight of whom ever sang at once. This latter number in particular falls sufficiently below even the most conservative prior estimates of Bach's vocal forces for us to ask whether we can really trust it. May we not, for example, assume that extra singers read along from either the concertists' or the ripienists' parts?

For the concertists' parts, the answer to this question begins with a detail of a single number, the aria "*Mein teurer Hei-*

land." This movement combines a solo bass line with a four-voice chorale; the parts distribute the five lines as follows:

CHORALE

[Soprano + Soprano ripieno
	Alto + Alto ripieno
	Tenore + Tenore ripieno
	Basso ripieno

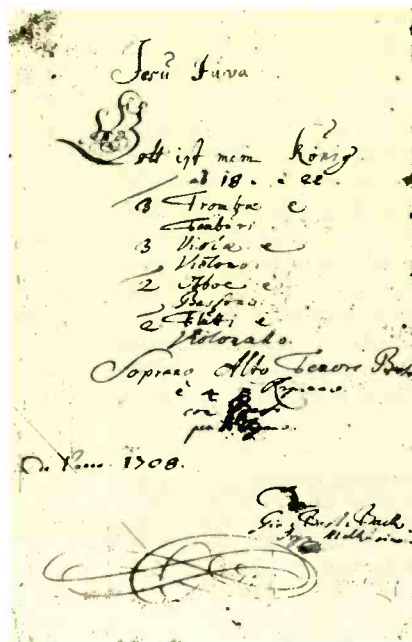
SOLO: Basso

The bass part supplies the key. Clearly, if Bach had even one extra singer reading from this music, he would have found a way to have him double the chorale line, either by entering that line together with the solo or by a directive sending him to the ripieno part. The absence of any such device can only mean that Bach intended the part for the concertist alone—which, in turn, means that he must have intended the three remaining parts for solo singers as well.

A revision made in connection with the next performance, that of 1728 or 1730, confirms this absolutely. In this presentation, Bach replaced the opening number sung in 1725 with a different one—the chorus "Herr, unser Herrscher," which in fact opened the Passion in its earliest version. To make the replacement, he sewed a new piece of paper over the first page of each voice part. The new pages bear identifying labels more precise than the earlier ones. Those for the tenor and bass now read *Tenore Evangelista* and *Basso Jesus*, respectively, and the upper two parts carry the headings *Soprano Concert[ato]* and *Alto Concert[ato]*—the better, no doubt, to distinguish them from the corresponding ripieno parts. The inscriptions in the soprano and alto especially leave no doubt as to the number of singers Bach intended them for.

The ripieno parts must also have served for only one singer each. As we have seen, *Basso ripieno* includes the role of Peter, while that of Pilate appears in a separate part—and this would scarcely have happened if Bach had two singers reading from the ripieno part. In sum, therefore, the materials for the Passion bear out the inference that we initially drew from them: In its earliest performances at least, the work called for a mere ten singers.

Despite the unexpectedly small size of the choir, however, the performances themselves would not have sounded all that unusual to modern ears, given the presence of ripienists in the choruses and chorales. But things take a different turn with the final version of the Passion. For this presentation, Bach again revised his older parts, painstakingly inserting, removing, or transposing entire numbers or smaller sections. The four ripieno parts, however, remained untouched; Bach did not even bother to delete Peter's music from the bass part, even though he transferred the role to a newly copied part that combined it with that of Pilate. Clearly, he did not use the ripieno parts on this occasion; and their omission has no rational explanation other than that



Cover page of Bach's early cantata *Gott ist mein König*, S. 71, bearing the notation "ab 18 à 22"—thus specifying eighteen or twenty-two parts, depending upon whether the four ripieno voices (indicated elsewhere) are added to soloists

he did not use the ripienists themselves. In other words, the citizens of Leipzig hearing the *St. John* Passion under Bach's direction for the last time heard all its choruses and chorales—from "Herr, unser Herrscher" to the concluding "Ach Herr, lass dein lieb Engelein"—performed with only four singers.

This brings us to the implications spoken of earlier. Almost without exception, Bach's performing materials lack ripieno parts, containing only one copy of each voice line in the score—typically, four. If, as with the *St. John* Passion, he always followed the custom of having only one singer perform from each part—whether or not the set included materials for ripienists—then we would have to imagine his chorus as normally consisting of no more than four singers in all.

Needless to say, previous scholarship has

St. John Passion, S. 245:

- Parts used in performance of 1725
- Concertists' parts
- Soprano*
- Alto*
- Tenore* (includes Evangelist)
- Basso* (includes Jesus)
- Ripienists' parts (copied 1724)
- Soprano ripieno*
- Alto ripieno*
- Tenore ripieno*
- Basso ripieno* (includes Peter)
- Interlocutors' parts
- [*Tenore Servus*] (lost)
- [*Basso Pilatus*] (fragment)

not seen things this way. The traditional position imagines a chorus of twelve, with three singers—a concertist and two ripienists—reading from each part. This theory, developed in connection with the Leipzig sacred music, attempts to reconcile long-held beliefs about the number of singers available for that repertory with the actual state of Bach's performance materials. Unfortunately, neither the documentary evidence on which the theory supposedly rests nor the parts themselves do anything to sustain it.

Bach drew the singers for his Leipzig cantatas from the first of four choirs into which he had to divide the pupils of the Thomasschule. School regulations called for this group to have eight members; and though Bach sought to raise its size to twelve—because, as he stated in a memorandum of 1730, frequent absence due to illness rendered it otherwise incapable of performing the eight-voice motets needed in the liturgy—we do not know for sure whether he succeeded. Even if he did succeed, moreover, he still could not have had twelve singers in his cantatas; for as we learn from the same memorandum, he regularly had to use three or more of his best choristers to play in the accompanying instrumental ensemble. Considering the undependable health of his pupils, an estimate of even eight singers to a cantata seems on the optimistic side.

As for the parts, it takes some effort to see how three singers could have performed from them, since they never indicate just where the two ripienists who ostensibly read along with each concertist should and should not sing. More important, several sets of parts—something over an eighth of the surviving total—show exactly how many singers would have used them through clues of the sort encountered with the *St. John* Passion; and as in that case, the evidence always leads to the conclusion that Bach meant each part for one singer only.

The parts containing this evidence include those to the two other Passions given by Bach for which we still have original vocal materials: the *St. Matthew*, S. 244, and the *St. Mark* Passion of Reinhard Keiser, which Bach presented in 1726. The significance of this becomes clear if we set all three Passions in the broader context of Bach's activities during his early years at Leipzig. Liturgical practice required that the second of his choirs, like the first, include singers capable of performing cantatas and similar music. On Good Friday, he could evidently add these singers to those from the first choir, something impossible on regular Sundays and feast days, when the two groups had to sing in different churches. Presumably, therefore, the eight voices that make up the basic vocal complement of the *St. John* Passion represent the combined forces of both choirs, the first serving as the concertists, the second as the

DEUTSCHE STAATSBIBLIOTHEK, BERLIN/NDORF

ripienists. The *St. Matthew* Passion uses essentially the same body of singers, although Bach now treats the second four as an independent choir. Only the concertists' parts for the Keiser Passion still exist, so we cannot determine the total vocal scoring for this work; nevertheless, it seems clear that Bach's first choir when performing it, too, would have consisted of four singers.

As we have seen, Bach performed the *St. John* Passion in 1724 and 1725—his first two Good Fridays in Leipzig—and the Keiser Passion in 1726. He apparently presented the *St. Matthew* Passion in both 1727 and 1729, and he gave the *St. John* Passion

in 1728 or 1730. We thus have an almost unbroken record of his Good Friday music throughout these seven years; hence despite the incomplete state of the Keiser parts—and despite the fact that the extant parts for the *St. Matthew* Passion only date from a revival in 1736—we can establish that his first choir performed concerted music with no more than four singers at a recurring point in virtually every year of his early Leipzig period. Since the constitution of the choir, like that of a college football team, would have remained the same throughout the academic year, what holds true for Good Friday must also hold true for the

entire liturgical calendar. Once more, in other words, we have no real choice but to assume that Bach normally presented his cantatas with concertists alone, one reading from each part in the original materials.

Bach, then, did indeed follow the practice of his time; and if we wish to follow his practice, we must orient our performances to what the original parts tell us, however minimal the resulting forces. But do such forces truly reflect Bach's intentions, as distinct from what he had to put up with? I, for one, would not presume to answer, as I claim no direct line to his thoughts. I see no reason, however, to believe that he thirsted endlessly for even the modest group of massed voices typical of baroque performances today. After all, he expressed no known dissatisfaction with the very small body of singers at the ducal chapel in Weimar, for which he wrote his earliest continuous series of church cantatas; nor did he seem to have qualms about presenting the Kyrie and Gloria of what later became his B minor Mass to the electoral Saxon chapel in Dresden—an institution he admired without known reservations, yet which, at the time he submitted this music, seems to have had only one tenor in its ranks. The manuscript that Bach submitted, moreover, makes his expectations perfectly clear: We have only five voice parts—soprano I and II, alto, tenor, and bass—and none of them shows so much as a trace of instructions that one could plausibly relate to ripienists.

In any event, the recent practical experience of the Bach Ensemble in performing and recording the B minor Mass with only one singer on each vocal line has brought forth some lessons that may help put the issue of Bach's vocal scoring in a less heated perspective than some would have it occupy. For one thing, the use of solo voices—at least when pitted against an ensemble of the proper size and proper instruments—does not lead to any unusual problems of balance. Some difficulties remain, of course, but no more than one would find in virtually any Bach performance, no matter what the forces; and in countless places, the polyphony gains new clarity and immediacy. The experience has also shown that the music itself creates an "aural illusion" in fully scored passages: Solo voices in ensemble, especially when doubled or intricately accompanied by instruments, become all but indistinguishable from a larger chorus. In fact, one really loses nothing by wiping away the overlay of ripienists that we have so indiscriminately applied to Bach's finely wrought textures; the music sheds some weight, perhaps, but takes on new flexibility and incisiveness. This itself does not prove such a performance historically correct; but for those who accept the interpretation of the evidence that I have sketched here, the musical gains come as a decided—and decidedly welcome—bonus. **HF**

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Why Do We Need *Traviata*—or Do We?



LOUIS MELANCON

The scene between Germont and Violetta (here Robert Merrill and Teresa Zylis-Gara), one of Verdi's greatest: What is at stake?

With occasional exceptions, a clutch of recordings—new and old—is conspicuously lacking in action.
Reviewed by Kenneth Furie

The Germonts, father and son, are unlikely to figure in anybody's list of favorite operatic characters. But the figure of Violetta Valéry is a deeply felt creation by Dumas (based on real life, after all) and is given universal relevance by Verdi's music.

—Humphrey Burton, EMI booklet

In my judgment, the underlying difficulty with all our operatic theater, from manuscript page to curtain call, is our failure to proceed from any proper definition of character action. The failure is the same in the compositional process as in performance—both operawrights and performers leave it out. Composers don't imagine actions and don't write them—they write something else. Performers don't know how to derive the actions from the text, so they perform something else. Same error in both cases, and it is the most crippling that can be made; it renders drama impossible. Doesn't matter what else you imagine to take the place of true character action, and it doesn't matter if you record it, broadcast it, film it, videotape it, or how widely you

disseminate it, or how many viewers are relieved at not having to take it all seriously tonight (far more, needless to say, than will be disappointed at the same discovery). It's still no good.

—Conrad L. Osborne, "Does Opera Stink After All?" (*Keynote*, September 1981)

A COUPLE OF SEASONS AGO the Finnish bass Matti Salminen set the New York musical world on its ear when, during the betrayed King Marke's long outpouring in Act II of the Met's *Tristan*, he got down on one knee. Talk about theater! Music drama had struck the Big Apple. So it's small wonder that a few months later Cornell MacNeil didn't so much as cause a raised eyebrow when, in Act II of *Traviata*, he merely sat down.

He sat down between stanzas of "Di Provenza," and in the process produced about the only moment of human connection in the performance. In the action of sitting down—and it was an action, not

merely a physical gesture (we'll talk about why; the difference is important)—Germont could be seen dealing with: (a) his immediate physical reality, which is to say a condition of extreme fatigue, and (b) his complex relationship with his son.

It's this "dealing with" that makes the sitting down an action. Let's consider for the moment just the matter of coping with fatigue. In this connection, we might say that Germont is sitting down (*action*) in order to get some physical relief (*objective*), and what he's seeking relief from (*obstacles*) is the result of his previous circumstances, most conspicuously the recent ordeal of the interview with Violetta. In addition, the fatigue is a powerful obstacle to Germont's new objective(s), the one(s) in pursuit of which he is singing the aria.

Germont has objectives?! In "Di Provenza"?!? You mean it's not just a spiffy cantilena opportunity for the baritone? Ans.: (1) Yes. (2) But of course. (3) That's right.

We all have objectives, both long- and

short-range, in every waking and sleeping moment of our lives. Everything we do, we do in pursuit of some objective or combination of objectives. In the case of this moment in Germont's life, I think we can establish two with a minimum of controversy. Having with enormous difficulty succeeded in extracting from Violetta her promise to cut all ties with Alfredo, he has, first, to cushion the shock of her "Dear Alfredo" letter and, second, to persuade his son to come back home with him.

The way Germont is normally talked about, the only question about him is how unsympathetic a character he is. This is dangerous for two reasons. First, all it can lead to is opinions and attitudes, and opinions and attitudes can't be performed. Second, these opinions and attitudes, by overlooking Germont's true stakes, make a muddle of the character, and consequently of a good chunk of the opera. We get sucked into puzzling over how the villain of Act II, Scene 1, becomes the champion of outraged womanhood in Act II, Scene 2, and then, uh, well, sort of maybe a good guy (?), albeit too late, in Act III.

Is good guys vs. bad guys really what *Traviata* is about? Well, there's no law to stop anyone from seeing the opera as the story of the unraveling of Violetta's transformation from a shady past to maidenly purity, at the hands of a nerd lover and his brutish father. I can't say that this reading is *wrong*. All I can say is that it strikes me as boring, superficial, and above all unhelpful—unhelpful in that such black-and-white reduction renders the opera pretty much irrelevant to any real-life considerations, which are rarely black and white.

This simple-minded reading leaves the opera vulnerable to such plausible-sounding charges as the unbelievability of Germont's turning up at Flora's in Act II, Scene 2. Surely a man of his social standing would never be caught in such disreputable surroundings!

Which brings us back to the issue of believability that was at the heart of my February consideration, "What Makes an Opera Good?" If this were real life rather than opera, would the word "never" trip so lightly off our tongues as it seems to in the assertion that Germont would *never* turn up at Flora's? Especially given the evidence of our eyes and ears, that he *does* turn up at Flora's.

If you were to tell me that this arrival is improbable, I would agree. But much of what happens in real life is no less improbable. In real life, for example, we might well say, "It's incredible that Britain and Argentina would go to war over the Falkland Islands," by which we wouldn't mean that what has actually happened is *literally* incredible. All we mean is that it *shouldn't* be credible, rationally speaking.

Unfortunately, neither in life nor in art do events conform neatly to our expectations of rational behavior. And since art is

generally concerned with illuminating slices of reality, it unsurprisingly tends to focus not on everyday events, but on those that might seem on their face improbable.

To put it mildly, Germont's is not everyday behavior. In the normal course of events, he probably wouldn't pop into Flora's. But for that matter, neither would he be anywhere near Paris, a place from which—in his present view of the world—nothing good can be expected. So what *has* brought him here? Most obviously, concern for his daughter. In order to secure her marriage, he must at all costs get Alfredo out of the clutches of That (shudder) Woman.

This is certainly a powerful objective, and Germont has every reason to expect it to be difficult to achieve. In fact, it proves far more difficult even than he imagined, as Violetta turns out to be so different from the tramp he has been mentally sparring with for hours, or days, or maybe weeks. To his amazement, he is impressed by her. More,

Is good guys vs. bad guys really what *Traviata* is about?

he *likes* her. He feels sorry for her. In all likelihood he is attracted to her. And each of these feelings becomes a new obstacle for him, making it that much harder to demand what he must demand.

Still, what he needs from Violetta, he needs so badly that he can't relent. And because her need—to hold on to Alfredo and the new life she has made with him—is powerful too, Verdi was able to fashion one of his greatest scenes. But what makes it a great scene isn't that it's filled with emotions. What makes it a great scene is that two characters are launched into a frenzy of actions, actions that will become more precise and resonant as both characters' objectives and obstacles are defined more specifically and made more powerful.

All of which, powerful as it is, takes us only through the Violetta/Germont scene. What, then, is "*Di Provenza*" about, or the much-despised cabaletta? And what does drive Germont to Flora's? Since space precludes any detailed musicodramatic consideration (though you might investigate the aria on your own for evidence of Germont's fatigue, for the pattern of his manipulation, for the second-stanza tactical shift), let me just suggest a scenario concerning Germont's stakes.

I don't offer this scenario as a necessary or even a finished "interpretation," but rather as the kind of background work that, properly pursued, can make the behavior of the characters both logical and neces-

sary. It can create the human basis for actions that will *account* for the score, making it the logical and necessary expression of the reality of these characters.

This much involves no conjecture at all: We know that Germont has come north with two objectives, to separate Violetta and Alfredo and to bring Alfredo home. The first is of more immediate importance, because the wedding depends on it, but it isn't necessarily *more* important. In fact, Germont's behavior seems to me to make sense only if the two objectives are of more or less equal importance.

What is at stake for Germont? What he tells Violetta is: "Alfredo's father is begging you, here and now, for the fate, the future of his two children." This statement easily gets lost in the shuffle, first because the existence of Alfredo's sister is news to Violetta (hmm), and second because starting immediately with "*Pura siccome*" both Germont and Violetta deal almost exclusively with the sister. But the concern Germont voices is for the fate of both his children.

Look at this situation from the father's standpoint. According to everything he believes about what constitutes a good and productive life, both his children are doomed. His daughter is at present unmarried, his son a no-account wastrel. If we assume that he is a widower (this is explicit in Dumas), we may begin to feel the force of his belief that everything he has in life, and everything that will succeed him in death, is in mortal jeopardy.

The crucial element here is that for Germont *time is running out*. Whether or not we agree with his social views, I think we can all empathize with his parental concern, and I think anyone who has felt the clock of mortality ticking away can identify with his awareness that his own time is limited.

What if, to sharpen that sense of mortality, we imagine that Germont has specific and immediate grounds for concern? He has been experiencing, say, chest pains. At first he sloughed them off as merely an effect of the negotiations over the marriage. But the pains persisted, and came more regularly. Lately he has been unable to sleep, waking up constantly in a cold sweat and in a state of terror. He sees himself dying, and then his children . . . his children. . . .

Now my hypothetical heart condition isn't necessary to the opera, and even if a performer and director were to use something along these lines to help pin down Germont's stakes, it wouldn't translate directly into something visible to the audience. In other words, I am *not* proposing that the baritone go around clutching his chest.

The physical condition *might* affect his behavior, but it would do so only as a "conditioning force." The value of such a condition to the performer would be: (a) to heighten and make more precise his objec-

tives, (b) to add precise and strong obstacles, and (c) to influence the nature of his actions.

And this brings us to a crucial issue: the frequent and mistaken assumption that either words or music by themselves, or for that matter words and music combined, are actions. They aren't. Words, music, and physical gestures are potential *instruments* of action.

Take a fairly simple example, early in the Violetta/Germont scene. When Germont introduces himself as the father of Alfredo, that "rash one, who is rushing to his ruin, bewitched by you," Violetta responds emphatically, "I am a lady, sir, and in my home. Allow me to leave you, more for you than for me." Except for a sustained string chord in the first bar ("Donna son io, si"), this whole response is unaccompanied, which suggests a measure of rhythmic latitude.

But that latitude is there for the delivery of an action, not to help the singer show us how she feels about either Germont or her situation. In fact, and I think this is Verdi's point, singing the line in strict rhythm may make it impossible to execute the action. Yet singers normally make choices here that are calculated only for their effect on the audience. If we say that Violetta's main objectives here are to release anger at Germont's insult, to put him in his place, and to break off the interview, what sense does it make for her to be playing with drawn-out vocal inflections?

Why, for example, the frequent dynamic drop from forte to piano going from "più per voi" to "che per me"? (Among many others, Renata Scotto makes this choice in the new Angel recording.) I suppose a choice like this has something to do with the singer's idea of what Violetta *feels* about Germont and herself, but it has nothing whatever to do with her immediate reality, which is that she has been insulted and is damn well going to do something about it.

What she in fact does is important because of what it shows Germont about her, and the action with which *he* responds will in turn change her image of him, and so on through the scene. But note that all of this happens because both characters are pursuing their individual needs in accordance with all their surrounding circumstances. *Our* involvement comes through being drawn into their actions.

This means that the normal opera-singer habit of choosing and honing inflections that are then carefully and mechanically executed just won't do. As Uta Hagen writes in *Respect for Acting*:

"Really doing something is quite different from mechanically doing it, or simply clicking off mentally that you're doing it, or showing the audience that you're doing it. When you are *really* in action, you are engrossed in the action and alert to its possible effect on the object toward which

the action is directed. In the execution of the action, you are not seeing or listening to yourself, you are not watching 'how.' You should leave yourself wide open—with expectations—as to what the result of the action will be. Will it succeed or fail? What will be done back to you by the person or object which will then propel you into the next doing?"

Now what, you're probably wondering, does all this action business have to do with the six *Traviata* recordings ostensibly under review? The answer is, by and large, not a whole lot, which is the point.

Not that these recordings are uniformly unfortunate. RCA's Gold Seal reissue of the 1960 recording with Anna Moffo, Richard Tucker, and Robert Merrill, conducted by Fernando Previtali, is not only the cheapest *Traviata* currently listed in SCHWANN, but probably, all-around, the best. And fans of Mario Sereni (I'm seri-

The modern opera conductor exercises ever more control, yet nothing happens.

ous—I *am* one) will appreciate Angel's dip into the archives for a 1958 Lisbon performance that's rather more representative of his simple, vigorous Germont than the prevailingly pacific 1959 studio recording with Victoria de los Angeles, conducted by Tullio Serafin (Angel SCL 3623).

But good grief, look at those dates: 1960, 1958. Those are the oldest recordings in our group. Is there nothing to be said for the newer ones, which feature some of our leading lights of the here and now?

By coincidence both of the digital jobs are remakes for their divas, whose first recordings appeared simultaneously nearly twenty years ago. And Scotto's new Violetta is in some respects an improvement over the earlier one (with Gianni Raimondi and Ettore Bastianini, DG Privilege 2726 049, two discs). But the state-of-the-art replacement editions as a whole don't stand up terribly well to the "obsolete" old ones, which themselves were hardly among the pulse-quickest.

I think it would be fair to say that Violetta is a role that just never really clicked for Joan Sutherland. It's tempting to chalk this up to a temperamental mismatch, something to do with irremediably Anglo-Saxon phlegmatism, but why should this so particularly have afflicted her Violetta? Perhaps because even in her younger years she became active only in florid writing, and Violetta isn't, "*Sempre libera*" notwithstanding, a coloratura role?

I don't hear any sort of Violetta in either recording. Still, the earlier one, now nudged out of the catalog by its nominal replacement, is smartly sung, and Sutherland is partnered there by Carlo Bergonzi and Merrill, neither terribly forceful in personality but both eminently suitable in voice—happily so, since this was the first uncut *Traviata* on records, entailing above all the inclusion in full of the tenor and baritone cabalettas in Act II. Sutherland doesn't make much of the other major restorations, the second stanzas of Violetta's "*Ah! fors'è lui*" and "*Addio del passato*," but in the scene at Flora's, Piero de Palma, the excellent Gastone, got to sing the story of Piquillo the matador as a solo, an agreeable variant that I've encountered otherwise only in London's 1968 Berlin recording conducted by Lorin Maazel (about which more in due time).

There's nothing individual about John Pritchard's conducting, but he does respect phrase shapes, which consequently take on some life of a sort, a decidedly low-level sort. By contrast, Richard Bonyng's conducting of the new recording, which is also uncut, is death itself. There is the feeling that a set of interpretive choices has been made at some remove from the performance, in which those choices are rigidly enforced by performers in total innocence of whatever logic may have lain behind them—cf. Hagen above, on the difference between *really* doing and mechanically doing.

Bonyng's cast is not disposed to disrupt his machine. Not surprisingly, Sutherland now sings the music noticeably less well than before, especially where tonal firmness is called for, and in the purpler passages there is a suggestion of prima-donna emotionalizing that has nothing to do with the pursuit of Violetta's needs. (Hagen: "In the execution of the action, you are not seeing or listening to yourself, you are not watching 'how.'")

Luciano Pavarotti's recordings of the *Traviata* duets with both Sutherland (an unappetizing 1976 duet collection, London OS 26449) and Mirella Freni (the Modena recital recently released on Jubilee JL 41009) suggest that Alfredo might even now be a good role for him. The complete recording fails to confirm this, finding him mostly in a state of vocal push, with the upper-range hardness and personal charmlessness that normally accompany it. I'd have thought too that, vocally at least, Germont would lie favorably for Matteo Manuguerra, but the voice seems all out of whack here, sounding hollow and strained. Has he been listening to Aldo Protti records?

Except for a decent Flora (Della Jones) and Grenvil (Giorgio Tadeo), the supporting cast ranges from mediocre to poor. I don't care for the choral or orchestral work either—a more severe than usual case of Anglo-Italian non-entente. To complete the

sweep, London's sound is cold and hard, blaring forth from a perspective of no identifiable acoustical presence.

Angel's new recording, also uncut, does have an identifiable acoustical presence. It sounds to me like a high-school gymnasium, so that we're either in a gymnasium witnessing an opera take place or witnessing an opera take place in a gymnasium. Nor is the sense of an opera taking place enhanced by the weak supporting cast, another solid Grenvil (Roderick Kennedy) excepted. Neither do this British chorus and orchestra show much feeling for the idiom.

Where is Riccardo Muti in all of this? Well, as usual he can be heard fussing over articulation markings (e.g., the off-the-beat accents in "Addio del passato") and preserving the integrity of the score (no nasty octave-higher conclusions for "Sempre libera" and Alfredo's cabaletta). Occasionally an unexpected choice makes an interesting effect, as with the bitingly quick gambling scene. At the same time, though, I have to wonder whether this slashing pace, effectively as it may evoke Alfredo's state of mind, plausibly represents the progress of the card game, which is after all the overall activity characterized here.

And I have the same doubt about Muti's reading as a whole—very much a "reading" rather than a doing, concerned with attitudes and states of mind rather than needs and actions. In accord with the by now familiar paradox of modern operatic conducting, the conductor exercises ever more precisely gauged bar-to-bar and note-to-note control and yet nothing happens. There's hardly any sense of meaningful line, in fact hardly any sense of destination in the progress from note to note.

I can't imagine what might have been intended by the denatured, nearly vibrato-less preludes, except perhaps to distinguish this performance from the sloppy emotive habits of Italian tradition, but those expressive habits at least produced something. For the best kind of "traditional" Italian conducting, compare Previtali, but at that, Scotto's 1962 conductor, Antonino Votto, got considerably more lifelike and involving playing from the Scala orchestra than Muti does from the Philharmonia.

Muti's is the kind of performance whose surface attractions quickly wear thin, at least for me. The shame is that Scotto—heard for once in a role that suits her voice, even at this late date—is working here more honestly than in the dramatic-weight roles she has been negotiating in recent years by means of such calculated posturing. However, as in the "Donna son io" instance noted above, she seems mostly intent on illustrating Violetta's feelings. This she often manages affectingly (the last act is rather nice), and in some conversational passages she actually attempts to converse.

Unfortunately no one else on the premises shows any interest in pursuing the dynamics of human interaction. Not Renato Bruson, certainly. He sings Germont's music, which lies almost entirely in his good octave, between Fs, in such a consistently round, pleasing tone that one may not immediately notice how monotonous he is; Merrill is by comparison a whirlwind of actions. Bastianini a model of subtlety. It really is a pleasure to hear a contemporary Germont launch so full-throated a "Pura siccome," his first stretch of sustained singing. And yet in this very moment the scene sinks into a torpor from which it never

recovers. (Muti's tempos, you'll notice, are by no means invariably fast.)

Other listeners may be more charmed by Alfredo Kraus's Alfredo, even in his present vocal condition—not all that different, really, from that of 1958, but still conspicuously more gully rising over the break and harder-pressed once risen. For me, what might legitimately have passed in 1958 for interpretive simplicity, even nobility, now sounds like simple absence of personality, and there has never been much allure in the acid tone. All credit to Kraus for his durability, but for an Alfredo of this vocal weight (i.e., light) I prefer to have the vocal bloom and engaging personality of Cesare Valletti in my favorite *Traviata*, the 1956 RCA recording conducted by Pierre Monteux, with Rosanna Carteri and Leonard Warren—out of print, naturally.

Of course the chief interest of the 1958 Angel set is Callas, and she is worth hearing. The voice isn't in terribly good shape, and in certain moods I have found this squalling unlistenable. Would we want to hear the second stanzas of her arias? All the same, there is a dramatic intelligence fitfully at work here, most productively in the big scene with Sereni.

Is this, though, the sort of performance one might want to listen to repeatedly, or even more than once? I think it's a terrific idea for the record companies to clear live-performance material for commercial release, but this workaday specimen doesn't exactly fire the cause.

We may still envy those 1958 Lisboners the supporting cast that could be assembled. We might even envy them the prosaic conducting of Franco Ghione if the best we can muster is the likes of Bonyngé, Muti, (Continued on page 81)

VERDI: La Traviata.

CASTS:	(1)	(2)	(3)	(4)	(5)	(6)
Violetta Valéry	Maria Callas (s)	Anna Moffo (s)	Mirella Freni (s)	Joan Sutherland (s)	Valerie Masterson (s)	Renata Scotto (s)
Flora Bervoix	Laura Zanini (s)	Anna Reynolds (ms)	Hania Kovicz (ms)	Della Jones (s)	Della Jones (s)	Sarah Walker (ms)
Annina	Maria Cristina de Castro (ms)	Liliana Poli (ms)	Gudrun Schafer (ms)	Marjon Lambriks (ms)	Shelagh Squires (ms)	Cynthia Buchan (ms)
Alfredo Germont	Alfredo Kraus (t)	Richard Tucker (t)	Franco Bonisolli (t)	Luciano Pavarotti (t)	John Brecknock (t)	Alfredo Kraus (t)
Gastone	Piero de Palma (t)	Piero de Palma (t)	Peter Bindszus (t)	Alexander Oliver (t)	Geoffrey Pogson (t)	Suso Mariategui (t)
Giuseppe	[omitted]	Adelio Zagonara (t)	[unidentified]	Ubaldo Gardini (t)	Edward Byles (t)	Max-René Cosotti (t)
Giorgio Germont	Mario Sereni (b)	Robert Merrill (b)	Sesto Bruscantini (bs-b)	Matteo Manuguerra (b)	Christian du Plessis (b)	Renato Bruson (b)
Baron Douchol	Alvaro Malta (b)	Franco Calabrese (b)	Rudolf Jedlička (b)	Jonathan Summers (b)	John Gibbs (b)	Henry Newman (b)
Messenger	Manuel Leitaó (b)	Sergio Liviabella (b)	[unidentified]	William Elvin (b)	John Kitchiner (b)	Christopher Keyte (bs)
Marquis d'Obigny	Vito Susca (bs)	Vito Susca (bs)	Heinz Reeh (bs)	John Tomlinson (bs)	Denis Dowling (b)	Richard van Allan (bs)
Dr. Grenvil	Alessandro Maddalena (bs)	Franco Ventriglia (bs)	Hans-Joachim Lukat (bs)	Giorgio Tadeo (bs)	Roderick Earle (bs)	Roderick Kennedy (bs)

(1) Chorus and Orchestra of the Teatro São Carlos (Lisbon), Franco Ghione, cond. ANGEL ZBX 3910, \$20.96 (mono; two discs, automatic sequence). Tape 4Z2X 3910, \$20.96 (two cassettes). [Recorded in performance, March 27, 1958.]

(2) Rome Opera Chorus and Orchestra, Fernando Previtali, cond. [Richard Mohr, prod.] RCA GOLD SEAL AGL 2-4144, \$11.96 (two discs, automatic sequence). Tape: AGK 2-4144, \$11.96 (two cassettes). [From LSC 6154, recorded 1960.]

(3) Berlin State Opera Chorus, Berlin State

Orchestra, Lamberto Gardelli, cond. MUSICAL HERITAGE SOCIETY MHS 834486, \$23.25 (\$14.85 to members)(three discs, automatic sequence). Tape: MHC 226486, \$15.50 (\$9.90 to members)(two cassettes). (Add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.) [From BASF KBL 21644, recorded 1973.]

(4) London Opera Chorus, National Philharmonic Orchestra, Richard Bonyngé, cond. [Christopher Raeburn, prod.] LONDON LDR 73002, \$38.94 (digital recording; three discs, automatic sequence).

(5) (in English) English National Opera Chorus and Orchestra, Charles Mackerras, cond. [John Fraser, prod.] EMI SLS 5216, \$27.96 (two discs, manual sequence). Tape: TC SLS 5216, \$27.96 (two cassettes). (Distributed by Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.)

(6) Ambrosian Opera Chorus, Her Majesty's Royal Marine Band, Philharmonia Orchestra, Riccardo Muti, cond. [John Mordler, prod.] ANGEL DSCX 3920, \$33.94 (digital recording; three discs, manual sequence). Tape: 4X3X 3920, \$33.94 (three cassettes).

Preview of the Forthcoming Year's Recordings

NOT WITHOUT SOME PUSHING and prodding, we managed to fit all the cats into one bag: Here is this year's entire preview of forthcoming classical and theater and film releases. As always, some of the lists look ahead an entire year and more, others just a few months, and all plans are subject to change.

To help penetrate the mystery of our

format, please note the following use of symbols and abbreviations, alone or in combination: For performing groups: P (Philharmonic), R (Radio), S (Symphony), O (Orchestra), C (Chamber), Ch (Chorus, Choir), St (State), Op (Opera), Ac (Academy), Ens. (Ensemble), Qrt. (Quartet), Qnt. (Quintet), Fest. (Festival), or their foreign-language equivalents. For voice ranges:

lower-case letters without parentheses. For technology and packaging: Number of discs, where known, in multi-disc series is given in parentheses at end of listing; other parenthetical symbols include s (if single discs rather than set), r (domestic reissue), h (historical), d (digital recording), m (mono), a (nondigital audiophile). Initials and first names appear only as needed.

AAG MUSIC

AAG cassettes are duplicated in real time on TDK SA-X tape from digital intermasters. Many releases are available in Dolby C format. Paperback-sized containers feature full program notes.

- Bach:** *Cello Suites* (6). Grossman (3s, d).
Beethoven: *Piano Sonata No. 17: Bagatelles, Op. 126* (6). Goldsmith (d).
Bridge, Frank: *Viola Sonatas* (2). **Britten:** *Lachrymae*. **R. Clarke:** *Sonata*. Appel, Pettinger (d).
Cage: *Vocal-Percussion Works*. Clayton; Pierce; Paul Price Percussion Ens. (a, r).
Schubert: *Piano Sonata, D. 960: Impromptu* (2); *Allegretto*. Goldsmith (a).
David Jolley: *Romantic Horn Works* (by Glière, Nielsen, Saint-Saëns, Schumann, Scriabin, R. Strauss) (d).

AAG Music, 200 Varick St., New York, N.Y. 10014.

ACANTA (West Germany)

(distributed by German News)

- Berlioz, Liszt, Wagner:** *Songs*. Weikl (d).
Brahms: *Songs*. Fassbaender (d).
Franco Bonisoli: *A Portrait of* (2).
Montserrat Caballé: *A Portrait of* (2).
Helen and Klaus Donath: *Vocal Recital* (Schubert's *Shepherd on the Rock*, with Kloecker, et al.) (d).
Mirella Freni: *A Portrait of* (2).
Lucia Popp: *Vocal Recital* (d).
Hermann Prey: *A Portrait of* (2).

ACCENT (Belgium)

(distributed by AudioSource)

- Haydn:** *Keyboard Sonatas, Works*. Kohnen, harpsichord.
Soler: *Keyboard Works* (harpsichord, piano); *Quintets; Two-Organ Concertos; Vocal Works* (4s).
Zelenka: *Sonatas for Two Oboes, Bassoon, Continuo*. Dombrecht, Ebbinge, Bond, Kohnen, Van der Meer.
Konrad Junghänel: *French Flute Music*.

AESTHETIC AUDIO

Aesthetic Audio cassettes are duplicated in real time on BASF Pro II chrome tape. Program notes are included. 1983 will feature many orchestral and piano releases and selected recordings on digital audio cassettes in both VHS and Beta formats.

- Hindemith:** *Clarinet Sonata* (Pearson). **Poulenc:** *Clarinet-Piano Sonata* (Pearson); *Clarinet-Bassoon Sonata* (Gatt). Kelly (a, r)
On the Lighter Side, Vols. 1, 2. Robin Davis O (2s, a, r).

Aesthetic Audio, P.O. Box 478, Carlin, Nev. 89822.

AFBC

- Bellini:** *Adelson e Salvini*. R. Wolf, Zucker, Siegling; Association for the Furtherment of Bel Canto (live, 1972) (3).
Rossini's Rivals (works by Valentino Fioravanti, Mercadante, G. Pacini, Federico Ricci, Vaccari). Amlen, s; Bosworth, ms.

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

ANGEL

- Bach, C.P.E., J.C.; Goldberg:** *Trio Sonatas*. Perlman, Zukerman, Sanders, Eddy (d).
Bach: *Brandenburg Concertos* (6). Linde Consort (2, d).
Beethoven: *Archduke Trio*. Perlman, Harrell, Ashkenazy (d).
Britten: *Young Apollo* (Donohoe); *Scottish Ballad* (Donohoe, Fowke); *Canadian Carnival; French Songs* (4) (Gomez). Birmingham SO, Rattle (d).
Bruckner: *Symphony No. 4*. Berlin PO, Tennstedt (d).
Debussy: *Danse sacrée et danse profane* (Los Angeles CO, Schwarz); *Suite bergamasque*.
Ravel: *Introduction and Allegro* (Tokyo Qrt., et al.). Allen, harp (d).
Donizetti: *Maria Stuarda* (in English). J. Baker, Plowright, Rendall; English National OpCh&O, Mackerras (3, d).
Fauré: *Requiem; Messe basse*. Augér, Luxon; King's College Ch, English CO, Ledger (d).

- Fauré:** *Songs*. Von Stade, Collard.
Gluck: *Orfeo ed Euridice*. M. Marshall, Gruberová, Baltsa; Ambrosian OpCh, Philharmonia O, Muti (2, d).
Mozart: *Violin Concertos Nos. 2, 4*. Mutter; Philharmonia O, Muti (d).
Offenbach: *La Périchole*. Berganza, Carreras, Bacquier; O&Ch of the Théâtre du Capitole (Toulouse), Plasson (3, d).
Prokofiev: *Violin Concertos* (2). Perlman; BBC SO, Rozhdestvensky (d).
Ravel: *Bolero; Alborada del gracioso; Daphnis et Chloé Suite No. 2*. Philadelphia O, Muti (d).
Shankar: *Raga-mala*. Shankar; London PO, Mehta (d).
Stravinsky: *Pulcinella; Small-Orchestra Suites* (2). St. Martin's Ac, Marriner (d).
Tchaikovsky: *Swan Lake; Sleeping Beauty; Nutcracker*. Philharmonia O, Lanchbery (3, 3, 2; d).
Tchaikovsky: *Violin Concerto* (Spivakov); *Capriccio italien*. Philharmonia O, Ozawa (d).
Wagner: *Lohengrin*. Tomova-Sintov, Vejzovic, Kollo, Nimsgern, Ridderbusch; Berlin PO, Karajan (5).
Plácido Domingo: *Opera Duets. Favorite Strauss Waltzes*. Johann Strauss O, Boskovsky (d).
Christopher Parkening: *Guitar Recital* (d).
Ransom Wilson: *Baroque Flute Concertos*. Los Angeles CO (d).
 Angel Records, 1750 N. Vine St., Los Angeles, Calif. 90028.

ARABESQUE

- Gilbert and Sullivan:** *Patience; The Gondoliers* (excerpts). Briercliffe, M. Green, Fancourt, D'Oyly Carte Op Company, Sargent (2, h).
Haydn: *Keyboard Concerto in D, Op. 21*.
Mozart: *Concerto No. 23*. Lubin, fortepiano; Mozartean Players, R. Wilson (d).
Jones, D.: *Symphonies Nos. 8, 9; Dance Fantasy*. BBC SO, Bryden Thomson.
Bach Meets Chopin: *Keyboard Preludes*. Martins, Lima, pianos (2).
Hermann Baumann: *The Romantic Horn, Vol. 2*. Works by Schumann, Schoeck, Weber.
Paul O'Dette: *Venetian Lute Music*.

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

ARCHIV

(released by Deutsche Grammophon)

Bach: *Brandenburg Concertos (6)*. English Concert, Pinnock (2, d).

Bach: *Orchestral Suites Nos. 2, 5*. Cologne Musica Antiqua, Goebel (d).

Handel: *Concerti grossi, Op. 6 (12)*. English Concert, Pinnock (3, d).

Handel: *Coronation Anthems (4)*. Westminster Abbey Ch, English Concert, Preston (d).

Purcell: *The Fairy Queen*. Harthy, J. Smith, J. Nelson, Priday, Penrose, Stafford, W. Evans, M. Hill, Varcoe, D. Thomas; Monteverdi Ch, English Baroque Soloists, Gardiner (3, d).

Vivaldi: *Four Seasons*. Standage; English Concert, Pinnock (d).

Conversation galante: French Rococo Music by F. Francoeur, Guillemain, A.D. Philidor, and Quentin. Cologne Musica Antiqua, Goebel (d).

Gregorian Chants: An Anthology of Major Feasts. Münsterschwarzach Benedictine Monastery (5).

ASTRÉE (France)

(distributed by AudioSource)

Bach: *Lute Works, Vol. 2*. H. Smith.

Barraqué: *Séquence: Chant après chant*. Nendick, N. Lee, Lyloff; Copenhagen Percussion Group, Prisma C Players, Veto.

Haydn: *Keyboard Sonatas Nos. 34, 46*. Badura-Skoda, piano.

AUDIOFON

Bach: *Violin Partita No. 2*. **Paganini:** *Caprice No. 24*. **Ysaÿ:** *Sonata No. 2*. Rosand.

Beethoven: *Eroica Variations*. **Mozart:** *Rondo, K. 511*. **Rameau:** *Gavotte avec six doubles*. Bar-Illan.

Beethoven: *Piano Sonatas Nos. 3, 21*. Bar-Illan.

Beethoven: *Piano Sonatas Nos. 28, 30*. Shure.

Brahms: *Handel Variations*. * Shure.

Chopin: *Etudes (10)*. **Mendelssohn:** *Fantasy, Op. 28; Rondo capriccioso*. Bar-Illan.

Fauré: *Barcarolle No. 3*. **Franck:** *Prelude, Chorale, and Fugue*. **Ravel:** *Gaspard de la nuit*. Wild.

Liszt: *Dante Sonata; Hungarian Rhapsody No. 2*. Bar-Illan.

Liszt: *Polonaises (2); Legend No. 2; Vallée d'Obermann*. I. Davis.

Schubert: *Moments musicaux*. * Shure.

Schubert: *Piano Sonatas, D. 958, 960*. Shure (2s).

Schumann: *Piano Sonata No. 3*. * Shure.

David Bar-Illan: Encores (Bernstein: Age of Anxiety; Masques; works by Ben Haim, Chopin, Debussy, Liszt, et al.).

*coupling not yet determined

PM&J Productions, Inc., 2710 Ponce de Leon Blvd., Coral Gables, Fla. 33134.

AUDIOSOURCE

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

BIS (Sweden)

(distributed by Qualiton)

Brahms: *Violin Sonatas (3); Viola Sonatas (2);*

F-A-E Scherzo. Sparf, Westenholz (2).

Chopin: *Ballades (4); Barcarolle*. Scheja.

Dvořák, Tchaikovsky: *String Serenades*. New Stockholm CO, Panula.

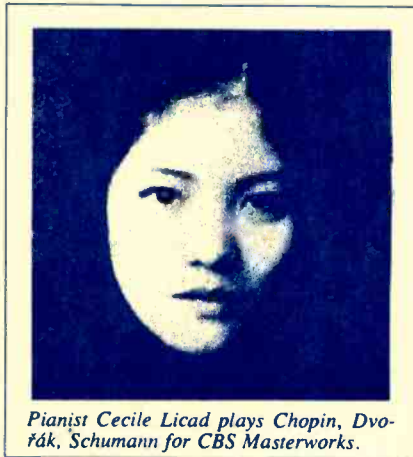
Franck: *Organ Works (complete)*. Sanger (3s).

Glazunov, Larsson: *Saxophone Concertos*. P. Savijoki; New Stockholm CO, Panula.

Handel: *Recorder Sonatas (complete)*. Pehrsson, Schuback, Ericson.

Hindemith: *Ludus tonalis*. Steen-Nøkleberg.

Kodály: *Organ Works (complete)*. Fagius.



Pianist Cecile Licad plays Chopin, Dvořák, Schumann for CBS Masterworks.

Kuula; O. Merikanto: *Piano Works*. Heinoenen.

Mozart, F.X.: *Flute-Piano Rondo*. **Reinecke:** *Undine Sonata*. **Schubert:** *Trockne Blumen Variations*. Aitken, R. McCabe.

Mozart: *Piano Concerto No. 21 (Scheja); Sinfonia concertante, K. 364 (Lysell, Sparf)*. Stockholm Sinfonietta, Wedin.

Ravel: *Miroirs; Valses nobles; Sonatine*. Irizuki.

Sammartini, Telemann, Vivaldi: *Recorder Concertos*, Pehrsson; Drottningholm Baroque Ens.

Sibelius: *Orchestral Works (complete)*, Vols. 1-8. Göteborg SO, Järvi (8s).

Sibelius: *Piano Works (complete)*, Vols. 3, 4. Tawaststjerna (2s).

Stravinsky: *Le Sacre du printemps*. Royal OpO, Ehrling.

Robert Aitken: The French Flute, Vols. 2, 3 (R. McCabe). Works by Bozza, Debussy, Jolivet, Marais, Widor, et al.

Hans Fagius: Old Swedish Organs, Vol. 4. Works by Albrechtsberger, C.P.E. Bach, Bach, Beethoven, Johnsen, Mendelssohn.

The French Saxophone (works by Boutry, Françaix, Ibert, Milhaud). P. Savijoki, Rahkonen.

Josef Holecek: The Romantic Swedish Guitar. Works by Holecek, Koch, Simai, Sörenson.

Ib and Wilhelm Lanzky-Otto: Horn-Piano Works (by Bentzon, Heise, Mendelssohn, Mozart, Nielsen, Schumann).

Jakob Lindberg: English, Scottish Lute Music (2s).

Clas Pehrsson and Thomas Schuback: Recorder-Keyboard Works (by Castello, Frescobaldi, Hovland, Staeps, Telemann, Van Eyck).

Jukka Savijoki: Contemporary Finnish Guitar Works (by Bergman, Heininen, Nordgren, Rautavaara).

Scandinavian Romantic Male Chorus Works. Lunds Studentsångare.

BRIDGE

Crumb: *Apparition*. **Ives:** *Songs*. DeGaetani, Kalish.

David Starobin: New Music with Guitar, Vol. 2. Works by Gerhard, J. A. Lennon, Takemitsu.

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

BRILLY

See Calig, Classics for Pleasure, Damzell, Hyperion, Pierre Verany. Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

CALIG (West Germany)

(distributed by Brilly)

Bach: *Organ Recital*. Lehrndorfer.

Bach, Köhler, Mozart, Soler: *Two-Organ Works*. Gräf-Raff Duo.

Brahms: *German Folksongs*. Jelden, H.D. Wagner.

Debussy: *Preludes, Book II*. Reinhold.

Haydn: *Harmoniemesse*. A. Kraus; Mainz Bach Ch&O, Hellman.

Mendelssohn: *Organ Works (with works by Swiss composers)*. Scheidigger.

Mozart: *String Trio, K. 563*. Vienna Trio.

Strauss, R.: *Wind Sonatinas*. Munich PO Soloists.

Günter Fetz: Organ Recital.

From Bach to Cage. Würzburg Conservatory Percussion Ens., Fink.

CBS MASTERWORKS

Bach, J.C.: *Sinfonia concertante in A (Zukerman)*. **Boccherini:** *Cello Concerto, G. 482*. Ma; St. Paul CO, Zukerman (d).

Bach: *Cello Suites, Vol. 1*. Ma (d).

Bach (and sons): *Trio Sonatas*. Rampal, Stern, Parnas, Ritter (d).

Bartók: *String Quartets (6)*. Juilliard Qt. (3, d).

Bartók: *Violin Sonatas Nos. 1, 2*. Zukerman, Neikrug (d).

Beethoven: *Piano Sonatas Nos. 4, 11*. Perahia.

Beethoven: *Piano Sonatas Nos. 12, 13*. Gould (d).

Beethoven: *String Quartets, Vols. 1 (Nos. 1-6), 2 (Nos. 7-11)*. Juilliard Qt. (3, 3; d).

Beethoven: *Symphony No. 6*. Cleveland O, Maazel (a, r).

Beethoven: *Symphony No. 7*. English CO, M.T. Thomas (d).

Bolling: *Suite Inspiration (Suites for Jazz Piano and Flute, Violin; Picnic Suite)*. Rampal, Zukerman; Lagoya; Bolling (3, r).

Brahms: *Ballades (4); Rhapsodies, Op. 79 (2)*. Gould (d).

Brahms: *Symphony No. 3; Haydn Variations*. New York P, Mehta (d).

Bruckner: *Symphony No. 3*. Bavarian RSO, Kubelik (d).

Canteloube: *Chants d'Auvergne, Vol. 1*. Von Stade; Royal PO, Almeida (d).

Charpentier: *Messe de minuit*. Grand Ecurie et C du Roy, Malgoire (d).

Chausson: *Concert, Op. 21*. Perlman, Bolet; Juilliard Qt. (d).

Chopin: *Etudes, Op. 10 (12); Scherzo No. 2; Ballade No. 1; Nocturne, Op. 15, No. 1*. Licad (d).

Debussy: *Nocturnes (3) (Ambrosian Singers); La Mer*. Philharmonia O, M.T. Thomas (d).

Donizetti: *Maria di Rudenz*. Ricciarelli, Nucci;

- La Fenice Ch&O. Inbal (3).
- Dvořák, Schumann:** *Piano Quintets*. Licad, Marlboro Qrt. (d).
- Dvořák:** *Symphony No. 4*. Philharmonia O. A. Davis (d).
- Elgar:** *Enigma Variations; Pomp and Circumstance Marches Nos. 1-4*. Philharmonia O. A. Davis (d).
- Fauré, Franck, D'Indy:** *Piano-Orchestra Works*. Entremont. Philharmonia O, Du-toit.
- Gershwin:** *Rhapsody in Blue; Second Rhapsody; Variations* (Los Angeles PO). *Preludes* (3). M.T. Thomas (d).
- Gesualdo:** *Madrigals, Book VII*. Cologne Collegium Vocale.
- Handel:** *Messiah (Dublin version)*. Grande Ecurie et C du Roy, Malgoire (3, d).
- Haydn:** *Flute Trios, Op. 100* (6). Rampal, Stern, Rostropovich (d).
- Haydn:** *String Quartets, Op. 76* (6). Tokyo Qrt. (3).
- Haydn:** *Symphonies Nos. 35, 38, 39, 49, 58, 59*. L'Estro Armonico, Solomons (3, d).
- Haydn:** *Violin Concerto No. 1. Vieuxtemps: Concerto No. 5*. Cho-Liang Lin; Minnesota O, Marriner (d).
- Ives:** *Symphony No. 2*. Concertgebouw O. M.T. Thomas (d).
- Monteverdi:** *Vespers*. Grande Ecurie et C du Roy, Malgoire (2, d).
- Mozart:** *Piano Concertos Nos. 1-4*. Perahia; English CO (d).
- Mozart:** *Symphonies Nos. 38, 39*. Bavarian RSO, Kubelik (d).
- Mozart:** *Violin Concertos Nos. 1, 2; 3, 5*. Zukerman; St. Paul CO (2s, d).
- Prokofiev:** *Love for Three Oranges, Lt. Kijé Suites*. Los Angeles PO, M.T. Thomas.
- Prokofiev:** *Violin Concertos* (2). Stern, New York P, Mehta (d).
- Ravel:** *Bolero; Alborada del gracioso; Rapsodie espagnole; La Valse*. O National de France, Maazel (d).
- Rossini:** *Il Barbiere di Siviglia*. Home, Nucci, Ramey; La Scala Ch&O, Chailly (3, d).
- Rossini:** *Giovanna d'Arco; et al.* Home, Martin Katz.
- Rossini:** *Il Turco in Italia*. Caballé, Nucci, Ramey; National PO, Chailly (3, d).
- Schoenberg:** *Ode to Napoleon; Song of the Wood Dove* (Jessye Norman). *Serenade, Op. 24* (Shirley-Quirk). Ens. Intercontemporain, Boulez.
- Schubert:** *Piano Sonata, D. 894*. Perahia (d).
- Schubert:** *String Quartets Nos. 12, 13*. Juilliard Qrt.
- Sibelius:** *Symphony No. 2*. Toronto SO, A. Davis (d).
- Strauss, R.:** *Ein Heldenleben*. New York P, Mehta (d).
- Tchaikovsky:** *Sleeping Beauty (excerpts)*. National PO, Stokowski (a, r).
- Tchaikovsky:** *Symphony No. 4*. Cleveland O, Maazel (d).
- Weill:** *Die Dreigroschenoper*. Lenya, Schellow; Brückner-Rüggeberg (2, r).
- Cologne Collegium Vocale: The Most Beautiful Madrigals.*
- Alexander Lagoya: Guitar Works* (by Beethoven, F. Couperin, Handel, Sor) (d).
- Mormon Tabernacle Ch: Greatest Hits of Christmas* (r).
- Mormon Tabernacle Ch: Sacred Choruses* (by Fauré, Poulenc, Verdi, Vivaldi, et al.) (d).
- Waverly Consort: The Christmas Story.*
- GREAT PERFORMANCES**
- Beethoven:** *Symphonies Nos. 4* (Columbia SO, Walter), 8 (Cleveland O, Szell) (r).
- Brahms:** *Symphony No. 1, Academic Festival Overture; Symphony No. 2, Tragic Overture; Symphony No. 3, Haydn Variations; Symphony No. 4*. Cleveland O, Szell (4s, r).
- Liszt:** *Les Préludes; Hungarian Rhapsodies Nos. 1, 2; Mephisto Waltz No. 1*. New York P, Bernstein. Philadelphia O, Ormandy. (r)
- Mozart:** *Eine kleine Nachtmusik; Overtures (Nozze di Figaro, Zauberflöte, et al.)*. Columbia SO, Walter (r).
- Strauss, J. II:** *Waltzes (Blue Danube, et al.)*. New York P, Bernstein (r).
- Favorite French Orchestral Spectaculars* (Dukas: *Sorcerer's Apprentice*; et al.). New York P, Bernstein (r).
- Favorite Russian Orchestral Spectaculars* (Borodin: *Polovtsian Dances*; et al.). New York P, Bernstein (r).
- Thirty-five additional titles to be released in 1983 will complete 100-disc series.
- CBS Masterworks, 51 W. 52nd St., New York, N.Y. 10019.
- CENTAUR**
- Dvořák:** *String Quartets Nos. 10, 12, 14*. New World Qrt. (2, a).
- Mozart:** *Piano Trios* (3). Philadelphia Trio.
- Santiago Rodriguez:** *Piano Recitals* (a).
- Centaur Records, Inc., P.O. Box 23764, Baton Rouge, La. 70893.
- CHALFONT**
(an affiliate of Varèse Sarabande; distributed by Discwasher)
- Liszt, Reger, Reubke:** *Organ Works*. Rawsthorne (Liverpool Cathedral) (d).
- Vaughan Williams:** *Toward the Unknown Region* (Birmingham Ch); *Orchestral Works*. Birmingham SO, Del Mar (d).
- Williams, J.:** *Flute, Violin Concertos*. Lloyd, Peskanov; London SO, Slatkin (d).
- CHANDOS (U.K.)**
(distributed by Sine Qua Non)
- Alwyn:** *String Quartet* (d).
- Bax, Bliss, Vaughan Williams:** *Clarinet-String Works*. Hilton; Lindsay Qrt. (d).
- Bax:** *Tone Poems*. R. Strauss: *Four Last Songs* (Harper). Ulster O. Bryden Thomson (d).
- Beethoven:** *String Quartets*. Delme Qrt. (d).
- Brahms:** *Piano Trios* (3). Borodin Trio (d).
- Elgar:** *In the South; Froissart; Cockaigne*. Scottish National O, Gibson (d).
- Gershwin:** *Athena* Ens. (d).
- Hindemith:** *Kammermusik No. 3* (Van Kampen). Webern. Nash Ens., Rattle.
- Holloway:** *Orchestral Works*. London SO (d).
- Kodály:** *Songs*. Luxon (d).
- Mozart:** *Symphonies*. English CO, Gibson (d).
- Prokofiev, Shostakovich:** *Cello Sonatas*. Borodin Trio (d).
- Schoenberg:** *Pierrot lunaire* (Manning). Webern: *Concerto, Op. 24*. Nash Ens., Rattle.
- Sibelius:** *Symphonies Nos. 2; 4, 5*. Scottish National O, Gibson (2s, d).
- Strauss, R.:** *Songs*. Cahill, Vignoles (d).
- Stravinsky:** *Symphonies of Winds; Songs* (Manning). Nash Ens., Rattle.
- Tchaikovsky:** *The Months*. Artymiw (d).
- Tchaikovsky:** *Symphony No. 2 (orig. version)*. London SO, G. Simon (d).
- Encore: Popular Favorites*. Cantilena O, Shepherd (d).
- John Ireland, His Friends, and Pupils*. Parkin, piano (d).
- Palm Court Theater O, Vol. 2*. Goodwin (d).
- Vienna Nights* (works by Lehár, J. Strauss II, et al.). Johann Strauss O, Rothstein (d).
- CLASSICS FOR PLEASURE (U.K.)**
(distributed by Brilly)
- Brahms:** *Symphonies* (4); *Overtures* (2); *Haydn Variations; Alto Rhapsody*. Hallé O, Loughran (4, r).
- Chopin:** *Etudes (complete)*. Hobson.
- Dvořák:** *Symphony No. 9*. London PO, Macal.
- Mozart:** *Clarinet Quintet; Oboe Quartet*. A. Marriner; Hunt; Chilingirian Qrt.
- Mozart:** *Piano Concertos Nos. 23, 24*. Hobson; English CO, Gibson.
- Orff:** *Carmina burana*. S. Armstrong, R. Cook; Hallé Ch&O, Handford.
- Rachmaninoff:** *Piano Concerto No. 2; Paganini Rhapsody*. Tirimo; Philharmonia O, Levi (d).
- Tallis Scholars: The English Madrigal School.*
- COMPOSERS RECORDINGS (CRI)**
- Bazon:** *Sound Dreams*. J. Heiss: *Capriccio*.
- Rosenman:** *Chamber Music No. 5*. Collage.
- Biscardi:** *At the Still Point*. Picker: *Violin Concerto* (Schulte). American Composers O, Dunkel.
- Carter:** *Symphony No. 1; Holiday Overture; Pocahontas Suite*. American Composers O, Dunkel.
- Carter:** *Syringa*. DeGaetani, Paul; Speculum Musicae, Group for Contemporary Music, Sollberger. *Concerto for Orchestra*. New York P, Bernstein (r).
- Del Tredici:** *Szyggy*. Fest. CO, Dufallo (r).
- Gideon; Sessions; B. Weber:** *Piano Works*. R. Black.
- Harbison:** *Full Moon in March*. C. Cobb, D. Arnold; Boston Musica Viva, Pittman.
- Kreiger:** *Dance for Sarah; Theme and Variations*. Matthews: *Aurora*. Tanenbaum: *Contradictions*.
- Lewis, R.H.:** *Chamber Concerto*. London Sinfonietta, R.H. Lewis. *Three Prayers of Jane Austen*. Gregg Smith Singers, Smith. *Serenade*. Burge.
- Mamluk:** *Sextet; When Summer Sang*. Widdoes: *Acanthus; Tirzah; Sonatina*. Various.
- Morris, R.:** *Karuna; Inter alia*. L. Nelson: *Poem of Soft Music; Nocturne; Flute Thing*. Huntingdon Trio.
- Rochberg:** *Symphony No. 2*. New York P, Torcanowsky (r).
- Roem:** *Women's Voices* (Katherine Ciesinski); *Nantucket Songs* (Bryn-Julson). Roem.
- Roussakis:** *Voyage*. Sollberger: *Angel and Stone*. Wuorinen: *Arabia felix*. Group for Contemporary Music.
- Schuman:** *Night Journey*. Endymion Ens., Goldberg.
- Subetnick:** *Parallel Lines*. C ens. *Last Dream of the Beast*. La Barbara.
- Thorne, F.:** *String Quartet No. 3*. Hudson, Zeavin, Hill, Grossman. *Nature Studies*. Jubal Trio.
- Rosi and Toni Grunschlag: Two-Piano Works* (by Ballou, Dello Joio, Hindemith, Milhaud).
- New England Conservatory Ch* (works by Barkin, Ceely, Davidson, Monod, Peyton). De Varon.
- Composers Recordings, Inc., 170 W. 74th St., New York, N.Y. 10023.
- CONSORTIUM**
- See GSC Recordings, Laurel Record. Consor-

tium Recordings, 2451 Nichols Canyon, Los Angeles, Calif. 90046.

CP²

Cage: *Freeman Etudes (8)*. Zukofsky, violin.
Rudhyar: *Five Stanzas*. Colonial SO, Zukofsky.
Epic Poem. R. Black, piano.

Released by Musical Observations, Inc., 45 W. 60th St., New York, N.Y. 10023.

CRD (U.K.)

(distributed by Qualiton)

Fauré: *Piano Works (complete)*. Crossley (5).
Handel: *Trio Sonatas; Recorder Sonatas*.
L'École d'Orphée (2, 2).
Schumann: *Songs*. Sarah Walker.
Marches for Brass Ensemble. Locke Brass Consort (d).
Merry It Is While Summer Lasts: Medieval and Renaissance Works. St. George's Canzona.

CRYSTAL

Bubalo: *Five Brass-Perussion Pieces*. Cleveland O members. **Griffith:** *Plagal Alternations*. Duff, D. Miller. **Watson:** *Violin-Clarinet-Piano Trio No. 1*. Roberts, Johnson, J. Jones.

Creston: *Saxophone Suite (C. Heiden)*. **Heiden:** *Sonata (C. Heiden)*. **Stein:** *Sextet (Westwood Wind Qnt.)*. Minor.

Goodman, J.: *Four Songs on Poems of Jimenez*. Alavedra, s; Soni Ventorum Wind Qnt.
W.O. Smith: *Eternal Truths*. Soni Ventorum. **Thome:** *The Yew Tree*. Alavedra; Washington U. Contemporary Group, Singer.

Mozart: *Wind Serenade, K. 361*. Toronto C Winds, Webber.

California Brass Ens.: Merry Christmas.

Michael Chunn, trumpet, cornet (works by Bitsch, Bozza, Casterede, J. Hartmann, Marie, H. Maury). Gibbons.

James Gillespie, clarinet. Works by Danzi, Harvey, Mathias.

Lowell Greer, horn. Works by Bozza, Busser, J. Charpentier, Dukas, Gagnebin, Poulenc, Saint-Saëns.

Arthur Pryor, trombone. Early-1900s recordings with Pryor Band, Sousa Band, et al.

St. Louis Brass Qnt. Works by Bach, End, T.R. George, Horovitz, Maurer, Mouret, Speer.

Virtuosic Violin-Viola Duos (by Handel-Halvorsen, Martinů, Toch, Villa-Lobos). Gadd, Schotten.

Melvin Warner, clarinet. Works by Martino, Penderecki, Stravinsky, Weber.

Froydis Ree Wekre, horn. Works by Chabrier, Cherubini, Saint-Saëns, Schumann, H. Tomasi.

Crystal Record Co., 2235 Willida Lane, Sedro Woolley, Wash. 98284.

DAMZELL (Canada)

(distributed by Brilly)

Bauer, R.: *Tabito*. **Gellman:** *Sonate pour sept.*

G. Hayes: *First Perceptions*. Sona Nova.
Schumann: *Piano Sonatas, Opp. 11, 14; Novelletten*. A. Hewitt (2s).

DELOS

Beethoven: *Symphony No. 1; Prometheus Overture*. Los Angeles CO, Schwarz (d).

Beethoven: *Symphony No. 6*. New York Y CS, Schwarz (d).

Schubert: *Piano Sonata, D. 960*. Rosenberger (d).

Sor, Tarrega: *Guitar Works*. Celedonio Romero (a).

Stravinsky: *L'Histoire du soldat*. Los Angeles CO, Schwarz (d).

Tchaikovsky: *Symphony No. 6*. Philadelphia O, Ormandy (d).

Baroque Virtuoso Organ Works (by Bach, Bruhns, Buxtehude, Hanff, J.L. Krebs, Oley). Britton (a).

A Distant Mirror: Fourteenth-Century Music. Folger Consort (a).



Violinist Shlomo Mintz plays the Paganini caprices for Deutsche Grammophon.

The digital recordings above, along with Delos' entire Digital Master Series disc catalog, will be issued in direct-from-digital, advanced-technology cassettes, duplicated in real time on TDK MA-R metal particle tape, with the HX Pro process, in both Dolby B and C. Certain analog discs will be reissued, pressed, like the new releases above, on Teldec or JVC supervinyl.

Delos Records, Inc., 2210 Wilshire Blvd., Suite 664, Santa Monica, Calif. 90403.

DEUTSCHE GRAMMOPHON

Beethoven: *Diabelli Variations*. Barenboim (d).
Beethoven: *Late String Quartets (6)*. Amadeus Qrt. (4).

Beethoven: *Symphony No. 5*. Los Angeles PO, Giulini (d).

Bernstein, L.: *On the Town: Suite. Divertimento. Slava! A Musical Toast. Facsimile*. Israel PO, Bernstein (d).

Brahms: *Violin Concerto*. Mutter; Berlin PO, Karajan (d).

Bruckner: *Symphonies Nos. 1, 2*. Berlin PO, Karajan (2s, d).

Debussy: *Images (3); Prélude à l'après-midi d'un faune*. O de Paris, Barenboim (d).

Elgar: *Enigma Variations; Pomp and Circumstance Marches Nos. 1, 2; Crown of India: March*. BBC SO, Bernstein (d).

Franck: *Symphony in D minor*. **Saint-Saëns:** *Le Rouet d'Omphale*. O National de France, Bernstein (d).

Haydn: *Symphonies Nos. 82, 87*. Berlin PO, Karajan (d, r).

Loewe: *Ballads*. Fischer-Dieskau, Demus.
Lortzing: *Der Wildschütz*. E. Mathis, Schreier, Prey; Berlin StO, Klee (3).

Mendelssohn: *String Quartets (complete)*. Melos Qrt. (4, d).

Mozart: *Piano Concertos Nos. 12, 20*. R. Serkin; London SO, Abbado (d).

Mozart: *Thamos, König in Ägypten*. Holl; Salzburg Mozarteum O, Hager.

Mussorgsky-Ravel: *Pictures at an Exhibition*.

Ravel: *La Valse*. London SO, Abbado (d).
Paganini: *Caprices (24)*. Mintz (d).

Puccini: *Turandot*. Ricciarelli, Hendricks, Domingo; Vienna StOpCh, Vienna PO, Karajan (3, d).

Saint-Saëns: *Symphony No. 3*. CocherEAU; Berlin PO, Karajan (d).

Schumann: *Lieder*. E. Mathis, Eschenbach (3).
Schumann: *Symphonic Etudes; Arabeske*. Polini (d).

Stockhausen: *Licht: Donnerstag*. Stockhausen, et al. (4).

Strauss, J. II: *Waltzes (Emperor, et al.)*. Berlin PO, Karajan (d, r).

Stravinsky: *Ebony, Dumbarton Oaks Concertos; Chamber Works*. Ens. Intercontemporain, Boulez.

Stravinsky: *Songs*. Bryn-Julson, A. Murray, Tear, Shirley-Quirk; Ens. Intercontemporain, Boulez.

Verdi: *Aida*. Ricciarelli, Obraztsova, Domingo, Raimondi; La Scala Ch&O, Abbado (3, d).

Zemlinsky: *String Quartets (4)*. LaSalle Qrt. (3 [2d, 1r]).

Berlin POC Ensembles. Works by V. Albrici, A. Berger, Boccherini, Bruch, Funck, G. Gabrieli, Grillo, Haydn, Khachaturian, J. Klengel, Mendelssohn, Mozart, G. Muffat, Pezel, Rossini, A. Scarlatti, S. Scheidt, Störl, J. Strauss II, L. Viadana, Zelenka (5, d).

Berlin PO 100th-Anniversary Edition (r). Vol. 1: Early Recordings. E. Kleiber, Nikisch, Pfitzner, R. Strauss, Walter (5, m). Vol. 2: Wilhelm Furtwängler. Works by Beethoven, Bruckner, Haydn, Mozart, Schubert, Schumann, R. Strauss, Wagner (6, m). Vol. 3: Herbert von Karajan. Works by Beethoven, Brahms, Mendelssohn, Mozart, Mussorgsky, Ravel, R. Strauss, Tchaikovsky (7). Vol. 4: Celebrated Soloists. Anda, Ferras, Gilels, Kempff, Ma, Mutter, Rostropovich, Zeltser (5). Vol. 5: Guest Conductors. Abbado, Böhm, Fricsay, Maazel, et al. (6). Vol. 6: Herbert von Karajan (4, d).

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Berg: *Lulu: Suite. Three Pieces, Op. 6. Altenberg Lieder (5)* (M. Price). London SO, Abbado (r).

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Hindemith: *Cardillac*. Söderström, Fischer-Dieskau; Cologne RCh&SO, Keilberth (2, r).

Honegger: *Symphonies Nos. 2 (Wesenigk), 3*. Berlin PO, Karajan (r).

Lalo: *Namouna; Rapsodie norvégienne*. O National de l'ORTF, Martinon (r).

Liszt: *Hungarian Coronation Mass*. Szecszödy, Tiszay, Simándy, Faragó; Budapest Coronation Church Ch&O, Ferencsik (r).

Milhaud: *Le Carnaval d'Aix*. **Satie:** *Parade*. Monte Carlo National OpO, Fremaux. **Roussel:** *Bacchus et Ariane*. Lamoureux O, Markevitch. (r)

Schoenberg: *Piano, Violin Concertos*. Brendel, Zeitlin; Bavarian RSO, Kubelik (r).

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

DIGITECH

(released by Sine Qua Non)

Brahms: *Piano Sonata No. 3*. **Chopin, Liszt:** *Piano Works*. Schenly (d)

Prokofiev: *Five Melodies*. Borok, violin; T. Yampolsky, piano (d).

DISCOCORP

- Beethoven:** *Piano Concerto No. 4* (RAI-Turin O, Rossi). **Mozart:** *Concerto No. 24* (O National de l'ORTF, Cluytens). Haskil (live, 1960, 1955).
- Beethoven:** *Piano Sonatas Nos. 21, 32*. Badura-Skoda.
- Beethoven:** *Violin Concerto* (Southwest German RSO, Rosbaud). **Brahms:** *Concerto* (North German RSO, Schmidt-Isserstedt). Neveu (live, 1949, 1948) (2, h).
- Beethoven:** *Violin Sonatas Nos. 3, 10*. **Mozart:** *Sonatas, K. 304, 454*. Grumiaux, Haskil (live, 1957) (2).
- Brahms:** *Piano Concerto No. 1* (BBC SO, Boult). **Beethoven:** *Sonata No. 26*. Backhaus (h).
- Bruckner:** *Symphony No. 3* (North German RSO). **Wolf:** *Italian Serenade* (Berlin PO). Knappertsbusch (live, 1962, 1952).
- Bruckner:** *Symphony No. 9*. Munich PO, Kabasta (live, 1943) (h).
- Chopin:** *Ballades (4); Preludes (24)*. Cortot (1929, 1926) (h).
- Falla:** *Harpichord Concerto*. Falla. *Seven Popular Spanish Songs*. Barrientos. Falla. *Piano Works*. Viñes. (1930, 1928, 1929) (h).
- Grieg:** *Piano Concerto*. **Debussy:** *Fantaisie*. Giesecking, Frankfurt RSO, Schröder (1951).
- Schumann:** *Symphonic Etudes; Waldscenen; Romances, Op. 28 (3)*. Giesecking (1952).
- Tchaikovsky:** *Violin Concerto* (Barbirolli). **Vivaldi:** *Concerto in G minor* (Collingwood). Elman; London SC (h).

Discocorp, Inc., P.O. Box 771, Berkeley, Calif. 94701.

DOMINUS

- Bach:** *Orchestral Suite No. 2* (Fumet). **Mozart:** *Divertimentos, K. 136, 138*. Bernard Thomas CO, Thomas (a).
- Bach:** *Violin(s) Concertos, S. 1042* (Bobesco), 1043 (Bobesco, Blandeyrac), 1064 (arr.) (Durand, Malaquin, Maller). Bernard Thomas CO, Thomas (a).
- Dominus Records, 215 W. 13th St., Apt. B, New York, N.Y. 10011.

EB-SKO PRODUCTIONS

- Franck, Szymanowski:** *Violin Sonatas*. Skowronski, Isaak.
- Helen-Kay Eberley:** *American Girl* (soprano arias by Barber, Copland, Floyd, Hoiby, Menotti, Moore). Isaak.
- Helen-Kay Eberley:** *Opera Lady, Vol. 2* (soprano arias by Charpentier, Cilea, Giordano, Korngold, Leoncavallo, Mozart, Puccini, Verdi, Wagner). Isaak.
- Vincent Skowronski:** *Vincent Alone* (solo violin works by Bach, Hindemith, Prokofiev, Wieniawski, Ysaÿe) (2).
- Eberley-Skowronski, Inc., 1726½ Sherman Ave., Evanston, Ill. 60201.

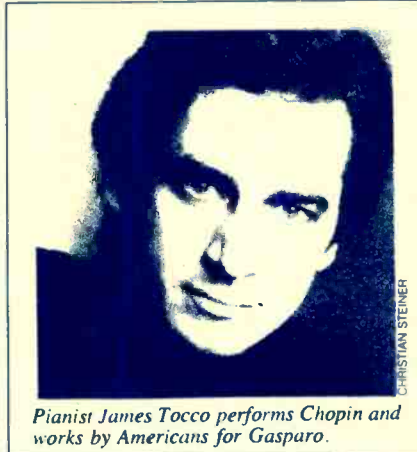
ECM

- Jarrett:** *Concerts (live)*. Jarrett (3, d).
- Reich:** *Tehillim*. Reich and Musicians.
- ECM Records (distributed by Warner Bros. Records, Inc.), 509 Madison Ave., Suite 512, New York, N.Y. 10022.

ENTR'ACTE

(distributed by Southern Cross)

- Barber, Bernstein, Copland, Stothart:** *Piano Works*. Parkin (a).
- Bergsma:** *String Quartet No. 4*. **Foss:** *Quartet No. 3*. **Gershwin:** *Lullaby*. Kronos Qt. (d).
- Carter:** *String Quartet No. 2; Elegy*. **Foss:** *Quartet No. 1*. **B. Herrmann:** *Echoes*. Kronos Qt. (d).
- Rózsa:** *String Quartet No. 2*. **B. Herrmann** (arr. F. Steiner): *Psycho*. Kronos Qt. (d).
- Sculthorpe:** *String Quartet No. 10*. **Schifrin:** *Canons*. Kronos Qt. (d).
- Siegmeister:** *Piano Sonatas Nos. 1, 3; Theme*



Pianist James Tocco performs Chopin and works by Americans for Gasparo.

and Variations. Mandel (a).

EURODISC (West Germany)

- Bach:** *Cantatas Nos. 4, 134, 36, 61, 40, 50, 110, 68, 172, 71, 79, 80*. Augér, Wenkel, Schreier, S. Lorenz; Leipzig New Bach Collegium Musicum, Rotsch (6s).
- Bach:** *Mass in B minor*. Popp, Watkinson, Büchner, T. Adam, Polster; Leipzig Gewandhaus O, Schreier (3, d).
- Boccherini:** *Cello Concerto, G. 479*. **Haydn:** *Concerto in C*. **Vivaldi:** *Concerto, RV 401*. Geringas; RIAS (Berlin) Sinfonietta, Hager.
- Bruckner:** *Symphonies Nos. 4, 7; 5; 9*. Leipzig Gewandhaus O, Masur (3, 2, 1).
- Donizetti:** *L'Elisir d'amore*. Popp, Dvorský, Weikl, Nesterenko; Munich RO, Wallberg (3, d).
- Handel:** *Harpichord Suites, Book 1 (8)*. Krapp (2).
- Handel:** *Organ Works; Six Fugues, Op. 3; Musical-Clock Works*. Krapp.
- Handel:** *Virginal Suites, Works*. Krapp (2).
- Lehár:** *Das Land des Lächelns*. M. Schramm, L. Schmidt, Schock, G. Braun, Gruber, Dicks; Berlin SO, Stolz (2).
- Mozart:** *Bassoon, Oboe Concertos*. Lemke, Passin; RIAS (Berlin) Sinfonietta, Shallon.
- Mozart:** *Flute Concertos (2); Andante, K. 315*. Galway; Lucerne Fest. Strings, Baumgartner.
- Mozart:** *Piano Sonatas, K. 279-84, 309, 311, 312, 400; 457, 475, 533/494, 545, 570, 576*. Badura-Skoda (3, 2).
- Mozart:** *Symphonies Nos. 35, 36*. Czech PO, Sawallisch.
- Mozart:** *Violin Concerto No. 3; Two-Violin Concertone, K. 190* (Grindenko). Kremer; Vienna SO.
- Paestrina:** *Tu es Petrus Mass, Motet*. St. Hedwig's Cathedral Ch, Berlin PO Brass Ens., Bader.
- Schnittke:** *Concerto grosso* (Grindenko). **Sibelius:** *Violin Concerto*. Kremer; London SO, Rozhdestvensky (r).

- Schnittke:** *Violin Concerto No. 3*. **Stravinsky:** *L'Histoire du soldat* (Leister, Aloys Kontarsky); *Pastorale*. Kremer, Berlin PC Ens., Nelsson.
- Wagner:** *Die Walküre*. Jessye Norman, J. Altmeyer, Minton, Jerusalem, Moll, T. Adam; Dresden StO, Janowski (5, d).
- Wolf:** *Goethe Lieder*. Schreier, Sawallisch (d). **Fritz Wunderlich:** *Sings Lieder and Opera (2)*. **Fritz Wunderlich:** *Sings Operetta (2)*.

Distributed by Tioch Productions, Inc., 65 W. 55th St., Suite 9E, New York, N.Y. 10019.

EVEREST

- Mahler:** *Das klagende Lied*. Zylis-Gara, Reynolds, Kaposy; Ambrosian Singers, New Philharmonia O, W. Morris (r).
- Mahler:** *Des Knaben Wunderhorn*. J. Baker, G. Evans; London PO, W. Morris (r).
- Mozart:** *Flute Concertos (2)*. Rampal; Lamoureux O, Goldschmidt (r).
- Art of the Flute Trio* (works by Bach, J.-B. Loeliet, Pepusch, Telemann). Rampal, Duschenes, Gilbert (r).
- Eighteenth-Century Portuguese Keyboard Music*. Blumental, piano.
- Musica Antiqua Ens.: Medieval and Renaissance Songs and Dances*.
- Renaissance Music from Advent to Christmas*. Ambrosian Singers, McCarthy (r).
- Everest Records, Concourse Level, 2020 Avenue of the Stars, Century City, Calif. 90067.

GASPARO

- Bach, C.P.E.:** *Keyboard Sonata in A minor*.
- Bach, J.C.:** *Oboe Quintet in F*. **Bach:** *Flute Sonata, S. 1030*. Oberlin Baroque Ens.
- Bach:** *Organ Works, S. 542, 546, 548, 561, 615, 622*. Harbach.
- Beethoven:** *Cello-Piano Variations (complete)*. Phillips-Blumenthal Duo.
- Chopin:** *Preludes (complete)*. Tocco.
- Couperin, F.:** *Les Nations: La Française*. **Hotterterre:** *Flute Sonata*. **Sainte-Colombe:** *Suite for Two Bass Viols*. Oberlin Baroque Ens.
- Forquerey, A.; M, Marais:** *Suites*. Cleveland Baroque Soloists.
- Griffes, MacDowell:** *Piano Works*. Tocco (4s).
- Rameau, Royer:** *Pièces de clavecin*. Crawford.
- Reger:** *Suite, Op. 103a; Serenade, Op. 141a* (Willoughby, flute).
- Schubert:** *Arpeggione Sonata*. **Trevani:** *Viola Sonatas (3)*. Zaslav Duo.
- Basel Viola da Gamba Trio*. Works by C.P.E. Bach, J.G. Graun, J. Jenkins, Schenck.
- James Tocco:** *Piano Works* (by Downey, Heiden et al.).
- Gasparo Co., P.O. Box 120069, Nashville, Tenn. 37212

GERMAN NEWS

See Acanta, Grand Prix, Preiser, Rubini, Voce. German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028.

GM RECORDINGS

GM Recordings (Gunther Schuller, president) is an enterprise in bringing together the worlds of contemporary classical music and jazz, in both new performances and issues of previ-

ously unreleased material.

- Berg:** *Chamber Concerto*. Kolisch, R. Sherman; Schuller.
Berg: *Violin Concerto*. Krasner; Stockholm PO, Busch (h).
McLennan: *Vocal Works*. B. Morgan, O'Riley. *Organ Works*. J. Christie.
Schuller: *The Power Within Us*. Evitts; Crane Music School O&Ch, Schuller. *Symbiosis*. A. & M. Ajemian, W. Rosenberger.
Vaughan Williams: *Tuba Concerto*. Schuller: *Tuba Capriccio*. Phillips; Schuller.
GunMar Music, Inc., 167 Dudley Rd., Newton Center, Mass. 02159.

GRAMAVISION/EDITIONS BLOCK

- Beuys and Paik:** *In Memoriam George Maciunas*. Beuys, Paik (1½).
Corner: *T(h)rill; Gong. Pictures of Pictures*. Corner (2s).
Higgins: *Emmett Williams' Ear*. *Satie: Première pensée Rose + Croix*. Higgins.
Schnitzler: *Green; Yellow*. Schnitzler.
Wyschnegradsky: *Quarter-Tone Music*. Wyschnegradsky (1½).
Electronic Art Ens.: Inquietude.
Gramavision, Inc., 260 W. Broadway, New York, N.Y. 10013.

GRAND PRIX

(distributed by German News)

- Mendelssohn:** *Piano Trios (2)*. Mirecourt Trio.
D'Anna Fortunato, ms: Vocal Recital.
Gilbert and Sullivan Exotica (includes voices of Gilbert and Sullivan and a dramatic musical documentary). Round, D. Adams.

GRENADILLA

- Cohn, J.:** *Concerto for Violin, Piano, Winds*. **Keuris:** *Divertimento*. New Amsterdam Ens.
Cohn, J.: *Piano Sonata No. 4*. **Kupferman:** *Little Sonata; Ostinato burlesco*. **Schumann:** *Symphonic Etudes*. M. Estrin.
Diamond: *Violin Sonatas (2)*. McDuffie, W. Black.
Huybrechts, Lekeu: *Violin Sonatas*. Druian, Kalish.
Imbrie: *Flute Concerto* (San Francisco Concert O, Sayre). **Muczynski:** *Flute Sonata*. **Sancan:** *Sonatine*. Baker.
John Russo, Lydia Walton Ignacio: Clarinet-Piano Works (by J. Cohn, Laderman, M. Richter, J. Russo).
San Francisco Contemporary C Players. Works by Boone, Chihara, W. Peterson, Rothenberg.
Grenadilla Records, 142-25 Pershing Crescent, Suite 2F, Kew Gardens, N.Y. 11435.

GSC RECORDINGS

(distributed by Consortium)

- Paul Hindemith Anthology, Vols. 8 (works for flute; two flutes; two saxophones; oboe, piano; trombone, piano; clarinet, piano, strings), 9 (String Quartets Nos. 1, 2; Los Angeles Qt.), 11 (Quartets Nos. 5, 6)*.

HARMONIA MUNDI FRANCE

- Bartók:** *Piano Works*. Helffer.
Bezzoli, Geminiani, Sammartini: *Oboe Sonatas*. Piguet, Coin, Parker-Zylberajch.
Brahms: *Ballades (4); Waltzes (16)*. Penne-

tier.

- Brahms:** *Cello Sonatas (2)*. Pidoux, Penneret.
Brahms: *Violin Sonatas (3); Viola Sonatas (2)*. R. Pasquier; B. Pasquier; Penneret (2s).
Buxtehude: *Violin-Gamba-Continuo Sonatas (4)*. Boston Museum Trio.
Cesti: *Oronthea*. Concerto Vocale, R. Jacobs (3).
Charpentier: *Actéon; Les Antiennes*. Les Arts Florissants, Christie (2s).
Jacquet de la Guerre: *Harpichord Works*. Buckley.
Janequin: *Le Chant des oiseaux*. Clément Jane-



Mezzo-soprano D'Anna Fortunato sings a recital for Grand Prix.

- quin Ens.
Josquin des Prez: *Missa Pange lingua*. Boston Camerata, J. Cohen.
Machaut: *Messe de Notre Dame*. Boston Camerata, J. Cohen.
Marais: *La Gamme*. London Baroque.
Monteverdi: *Four-, Five-, Six-Voice Madrigals*. Concerto Vocale.
Rameau: *Anacréon*. Les Arts Florissants, Christie.
Rore: *Musica sopra le stanze del Petrarca*. Hilliard Ens.
Schütz: *Kleine geistliche Konzerte*. Concerto Vocale.
Vivaldi: *Trio Sonatas "a Pisendel" (4)*. Boston Museum Trio.
English Medieval Sacred Music. Hilliard Ens.
French Clarinet Sonatas. Faucomprez, Raes.
Playford's Dancing Master. Broadside Band, Barlow.
Harmonia Mundi U.S.A., 2351 Westwood Blvd., Los Angeles, Calif. 90064.

HUNGAROTON (Hungary)

(distributed by Qualiton)

- Bach, C.P.E.:** *Cello Concertos, Wq. 171, 172*. Onczay; Franz Liszt CO, Rolla.
Bach: *Cello Suites (6)*. Perényi (3).
Bach: *Violin-Keyboard Sonatas, S. 1014-19*. Csaba; Kocsis, piano (2).
Beethoven: *Fidelio (in Hungarian)*. Báthy, Matyás, Rösler, Maleczky, Székely; Hungarian StOpCh&O, Klemperer ("Klemperer in Budapest," Vol. 3; 1948) (2, m, h).
Bellini: *Songs*. Kincses, s; Szücs.
Chopin: *Mazurkas, Waltzes, et al.* Ferenczi (2, m).
Chopin: *Preludes, Op. 28 (24)*. Ránki.
Corelli: *Concerti grossi, Op. 6 (12)*. Franz Liszt CO, Rolla (3, d).
Handel: *Concerto in F (Franz Liszt CO); Sonatas, Op. 1, Nos. 3, 4, 6* (Pertis, harpsichord; Sárközy, viola bastarda; Vajda, bassoon). Czidra, recorder.
Haydn: *Harmoniemesse*. Tokody, Takács, Gul-

- yás, Gregor; Slovak PO, Ferencsik (d).
Haydn: *Seven Last Words (orig. version)*. Hungarian StO, Ferencsik (d).
Haydn: *Songs, Canzonettas*. Csengery, s; Bilson, fortepiano (d).
Haydn: *String Quartets, Opp. 71 (3), 74 (3)*. Tátrai Qt. (3).
Haydn: *The Ten Commandments*. **Mozart:** *Canons*. Győr Girls' Ch, Szabó.
Jeney: *Hymn to Apollo; For Glass and Metal; Soliloquium No. 3*.
Kodály: *Háry János*. Takács, Nagy, Gregor; Hungarian StOpCh&O, Ferencsik (3) (musical numbers available separately, 2).
Kodály: *Háry János (excerpts); Folksong Arrangements; Choruses (2)*. Kodály (HMV recordings, c. 1928) (m, h).
Kodály: *Hymn of Zrinyi (Nagy); Jesus and the Traders; Norwegian Girls; et al.* Hungarian R&TVCh, Ferencsik.
Kodály: *Jesus and the Children; Tantum ergo; O Come, Emmanuel; et al.* Lehotka, organ; Miskolc Children's Ch and Oratorio Ch, Reményi.
Kodály: *Psalmus hungaricus; Missa brevis; Budavári Te Deum* (Budapest Ch). *Concerto; Summer Evening*. Hungarian StO, Budapest PO, Kodály (1956-60) (3).
Kodály: *Székely Lament; Evening; Sándor Sik Te Deum; et al.* Hungarian R&TVCh, Sapszon.
Kósa: *Todesfuge; In memoriam; Cantatas (Karinthy, Nagy)*.
Kreisler: *Aucassin et Nicolette; Tambourin chinois; La Précieuse; et al.* Csaba, Kocsis.
Liszt: *Ave Maria; Pater noster; O salutaris hostia; et al.* Lehotka, organ; Jeunesses Ch, Ugrin.
Mahler: *Symphony No. 1 (Budapest version); Wayfarer Songs (Takács, ms)*. Hungarian StO, I. Fischer (2).
Maros: *Fragment; Ricercare; Kaleidoscope; Four Studies; Contrasts*.
Mendelssohn: *Symphonies Nos. 4, 5*. Hungarian StO, I. Fischer (d).
Mozart: *String Quartets Nos. 21, 22*. Eder Qt.
Schubert: *String Quartets Nos. 8, 10*. Takács Qt.
Szokolay: *Hommage à Kodály; Cantata (Ady); Déploration; Concertino*.
Vajda: *Barabbas; Farewell; Stabat mater*.
Verdi: *Ernani*. Sass, Lamberti, L. Miller, Kovács; Hungarian StOpCh&O, Gardelli (3, d).
Wagner: *Lohengrin (excerpts)*. Rigó, Némethy, Simándy, Jámor, Losonczy; Hungarian StOpCh&O, Klemperer ("Klemperer in Budapest," Vol. 4; 1948) (m, h).
István Gáti Sings Lieder (by Brahms, Schubert, Schumann, R. Strauss, Wolf). Ránki.
József Gregor: Great Buffo Arias and Scenes (from Donizetti's *Don Pasquale*, L'Elisir; Mozart's *Entführung*, *Nozze, Zaide*; Rossini's *Barbiere, Cenerentola*). Hungarian StOpCh, Savaria SO, Pál.
Hungarian Folk Music Collected by Kodály (from cylinders) (2, m, h).
Hungarian Folk Music, Vol. 3 (ed. Rajeczky) (4, m, h).
Songs and Dances from Hungarian Manuscripts (with Handel: *Mi palpita il cor*; Telemann: *Trio*). Minter, ct; Collegium Musicum.

HYPERION (U.K.)

(distributed by Brilly)

- Berkeley;** **Patrick Dickinson:** *Organ Works*. Bate.
Brahms, Schumann: *Songs*. Songmakers' Al-

manac.
Bruckner: Motets (complete). Croydon Singers.
Caccini, G.; Puliaschi: Coloratura Tenor-Bass Songs. D. Thomas; Rooley.
Clementi: Piano Works. J. McCabe.
Crusell: Clarinet Concertos Nos. 1, 2. King; London SO, Francis.
Crusell: Clarinet Concerto No. 3. Weber: Concerto No. 2. King, London SO, Francis.
Crusell: Clarinet Quartets. King, Allegri Qt.
Debussy, Poulenc, Saint-Saëns: Part-Songs. Light Blues.
Lasso: Works for Holy Week, Easter. Pro Cantione Antiqua, Turner.
Panufnik: Sinfonia votiva. Sessions: Concerto for Orchestra. Boston SO, Ozawa.
Purcell: Airs and Dialogues. Kirkby, D. Thomas; Rooley.
Rubinstein, A.: Piano Sonatas Nos. 2, 4. Howard.
Schubert: Piano Sonata, D. 960. Bishop-Kovacevich.
Stanford: Songs, Vols. 1, 2. Griffett, C. Benson (2s).
L'Après-midi d'un dinosaure: Bassoon-Piano Works (by Elgar, Hurlstone, Pierné, Saint-Saëns, et al.). L. Perkins, Hancock.
Leslie Howard: Virtuoso Piano Encores.
Parley of Instruments: German Baroque Concertos.

LABEL "X"

(distributed by Southern Cross)

Addison, J. II: Amcrous Adventures of Moll Flanders (film score). London Sinfonia O, Addison (r).
Arnold, M.: David Copperfield (film score). O, Arnold (r).
Axt: Ben-Hur (film score). Breil: Birth of a Nation (film score). Honegger: Napoleon (film score). New Zealand SO, Allen (d).
Josephs: My Side of the Mountain (film score). London Sinfonia O, Mathieson (r).
North: Dragonslayer (film score). National PO, North (a).
Rózsa: Sodom and Gomorrah (film score). Rome SO, Rózsa (r).
Jacqueline Schweitzer-Grau: Piano Works (by Debussy, Poulenc, Ravel, Sauguet) (a).

LAUREL RECORD

(distributed by Consortium)

Baker, D.N.: Concerto for Two Pianos. Jazz Band, Strings, and Percussion (C. Webb, Hornibrook); *Give and Take* (Diggory). Baker.
Bloch, E.: String Quartets Nos. 1, 2. Pro Arte Qt.
Bloch, E.: Violin Sonatas (2). Kamei, Vallecillo.
Muczynski: Piano Works, Vol. 2. Muczynski.
Szymanowski: String Quartets (2). Pro Arte Qt.
Mühlfeld Trio. Works by Brahms, Muczynski, Tejevic.
Western Arts Trio, Vols. 5, 6. Works by S. Adler, Beethoven, Dvořák, Genzmer, Michélet, Smart.

LEONARDA

Beach: Cabildo. Missouri U. (Kansas City) Conservatory.
Boulanger, L.: Clairières dans le ciel (Katherine Ciesinski). A. Mahler: *Four Songs* (Katherine Ciesinski). Taylor.
Hildegard von Bingen: Kyrie eleison. Leo-

narda: *Mass, Op. 18, No. 1.* Arkansas U. (Fayetteville) Schola Cantorum.

Husa: String Quartet No. 1. Rainier: Quartet. Alard Qt.
Roem: Last Poems of Wallace Stevens. Rees, S. Robinson, Lowenthal. **Zaimont: The Magic World.** Evitts, Fitz, Feinberg.
Souster: Sonata for Cello, Piano, Percussion, Winds. Capricorn Players. *Driftwood Cor-tege* (computer-generated).

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



Mezzo-soprano Katherine Ciesinski sings Alma Mahler songs for Leonarda.

LONDON

Beethoven: Piano Sonata No. 29. Ashkenazy (d).
Beethoven: Symphony No. 5, Leonore Overture No. 3; Symphony No. 6. Philharmonia O, Ashkenazy (2s, d).
Boito: Mefistofele. M. Freni, Caballé, Pavarotti, Ghiaurov; National PO. De Fabritiis (3, d).
Borodin: String Quartets (2). Fitzwilliam Qt.
Brahms: Piano Concerto No. 1. Ashkenazy; Concertgebouw O, Haitink (d).
Chopin: Piano Works. Ashkenazy (continuation of cycle) (d).
Chopin (arr.): Les Sylphides. Thomas: Hamlet Ballet Music. Weber-Berlioz: Invitation to the Dance. National PO, Bonyngé (d).
**Falla: The Three-Cornered Hat (Boky); El Amor brujo (Tourangeau). Montreal SO, Dutoit (d).
Gabrieli, G.: Brass Works. Philip Jones Brass Ens. (d).
Handel: Royal Fireworks Music; Oboe Concertos (Koch). Stuttgart CO, Münchinger (d).
Handel: Water Music. Stuttgart CO, Münchinger (d).
Haydn: Die Schöpfung. Burrowes, Greenberg, Wohlers, James Morris, Nimgern; Chicago SO, Solti (2, d).
Haydn: Symphonies Nos. 102, 103. London PO, Solti (d).
Janáček: Jenůfa. Söderström, Randová, Popp, Dvorský; Vienna PO, Mackeras (3, d).
Mahler: Symphony No. 9. Chicago SO, Solti (2, d).
Mendelssohn, Tchaikovsky: Violin Concertos. Chung; Montreal SO, Dutoit (d).
Mozart: Concert Arias. Gruberová; Vienna CO, G. Fischer (r).
Mozart: Le Nozze di Figaro. Te Kanawa, Popp, Von Stade, T. Allen, Ramey, Moll; London PO, Solti (4, d).
Mozart: Piano Concertos. Ashkenazy; Philharmonia O (continuation of cycle) (d).
Mozart: Piano Concertos Nos. 19, 22. De Larrocha; Vienna SO, Segal (d).
Prokofiev: Romeo and Juliet Suite; Symphony No. 1. Chicago SO, Solti (d).**

Rachmaninoff: Piano Sonata No. 2; Etudes Tableaux, Op. 33 (9). Ashkenazy.

Rachmaninoff: Symphony No. 2; Symphony No. 3, Vocalise (Söderström). Concertgebouw O, Ashkenazy (2s, d).

Saint-Saëns: Cello Concerto No. 1. Schumann: Concerto. Harrell; Cleveland O, Marriner (d).

Schubert: Piano Sonata, D. 960. De Larrocha (d).

Schubert: Symphony No. 9. Vienna PO, Solti (d).

Schumann: Symphony No. 3; Manfred. Vienna PO, Mehta (d).

Shostakovich: Symphony No. 5; Symphony No. 12, Overture on Folk Themes. Concertgebouw O, Haitink (2s, d).

Sibelius: Symphony No. 7; Tapiola. Philharmonia O, Ashkenazy (d).

Verdi: I Masnadieri. Sutherland, Bonisoli, Manuguerra, Ramey; Welsh National OpCh&O, Bonyngé (3, d).

Verdi: La Traviata (highlights). Sutherland, Pavarotti, Manuguerra; National PO, Bonyngé (d, r).

Vladimir Ashkenazy: World's Best-Loved Piano Concertos (Beethoven Fifth; Chopin Second; Rachmaninoff Second; Schumann; Tchaikovsky First) (3, r).

Christmas Music. Philip Jones Brass Ens. (d).

Fireworks. Philip Jones Brass Ens. (d).

Luciano Pavarotti: Yes, Giorgio (soundtrack) (d).

LONDON JUBILEE

Beethoven: Symphony No. 3. Vienna PO, Solti (r).

Bruckner: Symphony No. 4. Vienna PO, Böhm (r).

Handel: Messiah. Sutherland, Bumbry, McKellar, D. Ward; London SO, Boulton (2, r).

Mahler: Symphony No. 2. Harper, H. Watts; London SO, Solti (2, r).

Schubert: Trout Quintet. Curzon; Vienna Octet (r).

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

MMG

Handel: Messiah (excerpts; electronic). Elmer Iseler Singers, Synthescope Ens. (CBC Series) (d).

Rodgers and Hammerstein: State Fair, King and I, Oklahoma!, South Pacific, Carousel, Sound of Music Excerpts. Milsom, Du Bois, Pedrotti; Winnipeg SO&Ch, Kunzel (CBC Series) (d).

Festival of Folksongs, Vol. 1 (Austria, British Isles, France, Germany, Italy, Japan, Scandinavia). Dorothy Shaw Bell Ch, Gregg Smith Singers, Texas Boys Ch, Texas Little SO, Smith (d).

Ofra Harnoy: Cello Encores (by Chopin, Falla, Gershwin, Paganini, et al.). Aide.

Music for Percussion: Transcriptions by Harold Farberman (works by Beethoven, Berlioz, Bizet, Pachelbel). Farberman (d).

Twentieth-Century American Chamber Opera (Barber, A Hand of Bridge; Blitzstein, The Harpies; Foss: *Introductions and Goodbyes*; Gershwin: *Blue Monday Blues*; D. Moore: *Gallantry*; Najera: *To Wait, To Mourn*; Schuman: *The Mighty Casey*). Gregg Smith Singers, Long Island Symphonic Choral Association, Central Florida CO, Smith (3).

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

MOBILE FIDELITY

Rachmaninoff: Symphony No. 2. Royal PO,

Temirkanov (a, r).

Mobile Fidelity Sound Lab, P.O. Box 919,
Chatsworth, Calif. 91311.

MUSICAL HERITAGE SOCIETY

Bach: *Cantatas (complete, chronological order)*, Vol. 3. Gächinger Kantorei, Stuttgart Bach Collegium, Rilling (3, 1/2r).

Bach: *Organ Works (complete)*, Vol. 2. Alain (4).

Bach-Mozart: *Prelude and Fugue*. Mozart: *Oboe Quartet; Piano Quartet*, K. 493. An die Musik.

Bloch, E.: *Sacred Service*. Berkman; Zemel Ch, London SO, G. Simon.

Britten: *String Quartets Nos. 2, 3*. Albeni Qrt.

Cassadó, G.: *Cello Suite, Sonatas*. Shuman.

Charpentier: *Judith*. L. Russell, Alliot-Lugaz, Goldthorpe, Tomlinson; English Bach Fest. Ch and Baroque O, Parrott.

Cherubini: *Médée*. Callas, Scotto, Picchi; La Scala Ch&O, Serafin (3, r).

Corelli: *Concerti grossi*, Op. 6 (12). Cantilena O, Shepherd (3, d, r).

Debussy: *Pelléas et Mélisande*. Yakar, Tappy, Huttenlocher; Monte Carlo OpO, Jordan (3).

Elgar: *Piano Quintet*. Ogdon; Allegri Qrt. (r).

Griffes: *Songs*. Shelton, Esham, Gubrud, Opalch; J. Goldberg, Garrett, Muraco.

Haydn: *Baryton Trios, H. XI: 59, 71, 96, 113, 126*. Hsu, Arico, D. Miller.

Haydn: *Symphonies Nos. 94, 103*. London PO, Leppard.

Janáček: *Glagolitic Mass*. Slovak PO, Slovák.

Langlais: *Organ Works (complete)*, Vol. 2. Labounsky (3, d).

Palestrina: *Pope Marcellus Mass*. Pro Cantione Antiqua, Turner.

Puccini: *Le Villi*. M. Richardson, D. Parker, Christianson; Adelaide SO and Fest. Ch, Fredman.

Purcell: *Dido and Aeneas*. Kirkby, J. Nelson, D. Thomas; Taverner Ch and Players, Parrott (d, r).

Rachmaninoff: *Symphony No. 2*. Scottish National O, Gibson (d, r).

Schubert: *Piano Trio No. 2*. Nova Trio.

Schubert: *Violin-Piano Works (complete)*. N.&I. Gotkovsky (3).

Stravinsky: *Symphonies (3); Ode*. Scottish National O, Gibson (2, d, r).

Tchaikovsky: *Orchestral Works*. London SO, G. Simon (2, d, r).

Weber: *Piano Sonatas Nos. 1, 3*. Westney (d).

Weill: *Violin Concerto*. N. Gotkovsky; Frankfurt RSO. **Schoenberg:** *Violin-Piano Fantasy*. **Webern:** *Four Pieces*. N.&I. Gotkovsky.

Deborah Minkin: *Eighteenth-Century French and Italian Theorbo Music; German and French Baroque Lute Music (2s)*.

Two-Piano Works (by Foote, Gilbert, Grainger, MacDowell, Persichetti). Riva, C. Morgan.

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

MUSICMASTERS

(manufactured and distributed by Musical Heritage Society)

Fauré: *Violin Sonata No. 1*. **Prokofiev:** *Sonata No. 1*. Salerno-Sonnenberg; Rivers.

Handel: *Chamber Works*. Aulos Ens. (d).

Johnson, J.P.: *Piano Works*. Albright (d).

Scarlatti, D.: *Keyboard Sonatas (12)*. Tipo, piano.

Sorabji: *Le Jardin parfumé*. Habermann.

Stravinsky: *Dumbarton Oaks Concerto; Danses*

concertantes. London Sinfonietta, Chailly. *Lincoln Center C Music Society Live in Concert*, with *Dietrich Fischer-Dieskau*. Works by Barber (Wadsworth), Wolf (Juilliard Qrt.). *Soavi concerti: Baroque Lute-Guitar Works* (by Calvi, Carbonchi, Diesel, Granata, Matteis, Visée). R. & C. Strizich. *Carol Wincenc and Eliot Fisk: Flute-Guitar Works* (by Giuliani, Godard, Gossec. Poulenc, Ravel, Satie).



Pianist Randall Hodgkinson plays works by Martino and Sessions for New World.

NAUTILUS

Beethoven: *Symphony No. 2; Egmont Overture*. London PO, Scholz (d).

Mozart: *Symphony No. 41; Overtures: Die Zauberflöte; Le Nozze di Figaro*. London PO, Scholz (d).

Mozart: *Wind Serenade, K. 361*. Marlboro alumni, Moysé (d).

Tchaikovsky: *Romeo and Juliet; Sleeping Beauty Suite*. Philharmonia O, Siegel (d).

Luciano Pavarotti: *Bravo Pavarotti* (a, r).

Nautilus Recordings, P.O. Box C, San Luis Obispo, Calif. 93406.

NEW WORLD

Colgrass: *Déjà vu; Light Spirit*. **Druckman:** *Aureole*. St. Louis SO, Slatkin.

Copland, Cowell, Gideon, Talma: *Songs*. Bryn-Julson, Sperry, Cassolas; Da Capo C Players.

Martino: *Fantasies and Impromptus. Sessions: Piano Sonata No. 2*. Hodgkinson.

Persichetti: *Mass; Winter Cantata; Love*. Philadelphia Mendelssohn Club, Tamara Brooks.

Back in the Saddle Again: American Cowboy Songs. The authentic cowboy and the media tradition—a retrospective including original field tapes of Van Holyoak, Carl T. Sprague, et al., and reissues of Tex Ritter, Ed Bruce, Sons of the Pioneers, et al. (2, h).

New Music Consort. Works by Cage, Cowell, L. Harrison, Crawford Seeger.

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

NONESUCH

Bach, C.P.E.: *Keyboard Concertos, Wq. 16, 32*. Hamilton, harpsichord; Los Angeles CO, Schwarz (d).

Bach, C.P.E.; **Haydn:** *Keyboard Fantasies in C*. **Mozart:** *Fantasy, K. 475; Sonata, K. 533*. Bilson, fortepiano.

Bach: *Mass in B minor*. J. Nelson, Baird, Doolley, Fast, Hoffmeister, Brownless, Opalch, A.W. Schultze; Bach Ens., Rifkin (2, d).

Barber: *String Quartet; Dover Beach* (Guinn).

Rochberg: *Quartet No. 7*. Concord Qrt.

Bartók: *Cello Rhapsody*. **Janáček:** *Fairy Tale*.

Prokofiev: *Sonata*. Grossman, Walsh (d).

Boccherini: *String Quintets, Vol. 2*. Carmirelli, Ens. Boccherini (d).

Bolcom: *Violin Sonata No. 2; Duo Fantasy; Graceful Ghost Concert Variations*. Luca, Bolcom (d).

Brahms: *Clarinet Quintet*. **Mozart:** *Quintet, K. Anh. 91*. Zukovsky, Sequoia Qrt. (d).

Brahms: *Piano Works (5)*. **Schumann:** *Ara- beske; Kinderszenen*. Moravec (d).

Bridge, Frank: *Piano Quintet; Phantasie Trio*. London Music Group.

Carter: *Piano Sonata; Night Fantasies*. Jacobs (d).

Del Tredici: *In Memory of a Summer Day*. St. Louis SO, Slatkin (d).

Dvořák: *Czech Suite; Wind Serenade*. Los Angeles CO, Schwarz (d).

Dvořák: *Violin Concerto; Romance; Mazurek*. Luca; St. Louis SO, Slatkin (d).

Elgar: *Symphony No. 2*. Hallé O, Loughran.

Griffes: *Piano Sonata in F; Three Tone Pictures; Fantasy Pieces; Roman Sketches*. N. Lee.

Handel: *Harpichord Suites (3), Works*. Kipnis (d).

Haydn: *String Quartets, Op. 33, Nos. 1, 2*. Sequoia Qrt. (d).

Janáček: *In the Mists; On the Overgrown Path (excerpts)*. Moravec (d).

Mozart: *Piano Concertos Nos. 17, 23*. Goode; Orpheus CO (d).

Palestrina: *Pope Marcellus Mass*. Pro Cantione Antiqua, Turner.

Poulenc: *Oboe Sonata; Trio; Sextet*. Roseman; Kalish; New York Woodwind Qnt. (d).

Prokofiev: *String Quartets (2)*. Sequoia Qrt. (d).

Salzedo, C.: *Harp Suite; Ballade; Scintillation; Traipsin' Through Arkansas*. Lehwalder (d).

Schubert: *Octet*. Boston SC Players (d).

Schubert: *Piano Sonata, D. 958; Ländler, D. 790 (12)*. Goode (d).

Schumann: *Piano Works, Opp. 5, 6, 9, 11, 16, 17*. Rosen (3).

Spohr: *Violin Concerto No. 8*. **Beethoven:** *Kon- zertsatz, WoO 5; Romances, Opp. 40, 50*. Luca; Rochester PO, Zinman (d).

Stravinsky: *Piano-Duet Reductions: Petrushka; Three Pieces for String Quartet*. Jacobs, Oppens (d).

Thomson: *Four Saints in Three Acts*. O of Our Time, Thome (2, d).

Ysaÿe: *Solo Violin Sonatas, Op. 27 (6)*. Castle- man.

Art of the Mandolin. Sheynkman, mandolin; Macaluso, guitar.

Calliope: Renaissance Dances (d).

Netherlands Saxophone Qrt. Works by Bozza, P. M. Dubois, Glazunov.

Western Wind: Traditional Christmas Carols (d).

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Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069.

OISEAU-LYRE

(released by London)

Bach: *Violin Concertos (4)*. Schröder; Ancient Music Ac, Hogwood (d).

Handel: *Theater Music*. Ancient Music Ac,

Hogwood.

Mozart: *Symphonies*. Ancient Music Ac. Schröder, Hogwood (conclusion of cycle).

OPEN SKY

And Thou Beside Me (Rubáiyát of Omar Khayyám). J. Carradine, narrator; C ens., Kosins.

Ida Haendel: Violin Works (by Heuberger, Kosins, C. Scott, et al.).

Burl Ives Onstage.

Tales and Fables for Young and Old. J. Carradine, narrator; Pastiche Wind Qnt.

Open Sky Records, Meher House, 10735 Ver-non, Huntington Woods, Mich. 48070.

OPUS ONE

Chance, N.L.: *Exultation and Lament*. Hitchcock, Trigg. *Duos III*. Emelianoff, Lester.

Creshevsky: *Sonata (electronic)*. **English, Natvig, and Le Baron:** *Improvisations (3)*. **Horwood:** *Dynamite (film score)*. Brownell, Heslip.

Freedman, Hal: *Dominoes; Bartók Précis; Ring Précis (electronic)*. **McMillan:** *A Little Cosmic Dust*. Lifchitz.

Froom: *Ballade for Fender Rhodes and Piano*. La Brecque. **F. Martin:** *Flute-Piano Ballade*. Pope, Robson. **Pelosi:** *Seven Interventions*. Garth.

Gerber, S.: *Dylan Thomas Settings (5)*. **F. Martin:** *Gesänge des Ariel (5)*. New York All Saints Church Ch, Michno.

Gerber, S.: *Song Cycles (2)*. **F. Martin:** *Chants de Noël (3)*. **Tsandoulas:** *Elia*. J. Arnold, s; et al.

Hyla: *Pre-Amnesia*. T. Smith. *Revisible Light*. Hyla. **Lauth:** *Pieces of Eight*. Lauth.

Levy, E.: *Viola Sonata*. Ricketts, Shenk. **Moylan:** *Flute-Horn-Piano Trio*. Nugent, Wakefield, Hulbert.

Martin, F.: *Dédicace; Quant n'ont assez fait do-do*. Bogdan, t; Michno; et al. *Canons and Folksong Transcriptions*. New York All Saints Church Ch, Michno.

Opus One, P.O. Box 604, Greenville, Maine 04441.

PANDORA

Bach: *Transcriptions for Piano by H. Bauer, Brahms, Saint-Saëns*. Goldstein.

Beethoven: *Violin Sonatas (Kreutzer, et al.)*. Rosenthal, Auer.

Brahms: *Handel Variations; Waltzes (16)*. Goldstein.

Rachmaninoff: *Symphonic Dances (two pianos)*. Tufts: *Fantasy on Paganini's Other Theme*. N.&N. O'Doan.

Schumann: *Fantasy, Op. 17*. Neal O'Doan. **Arthur Grossman:** *Art of the Bassoon*. Collier.

Pandora Records, 901 18th Ave. E., Seattle, Wash. 98112.

PEARL (U.K.)

(distributed by Qualiton)

Brahms: *Violin Concerto* (Blech). **Bruch:** *Concerto* (Goossens). Kreisler (2, h).

Leoncavallo: *I Pagliacci*. Sabajno (1907) (h).

Mozart, Weber: *Bassoon Concertos*. Camden (h).

Creators of Operetta (h).

The Tenors (5, h).

Vocal Collections: *Alexander Kipnis* (2); *John McCormack* (Vol. 3) (6); *Jarmila Novotná* (2); *Lawrence Tibbett* (2). (h)

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PHILIPS

Albinoni: *Concertos, Op. 5 (12)*. I Musici, Carmirelli (2, d).

Bach: *Cantatas Nos. 211, 212*. Varady, Baldin, Fischer-Dieskau; St. Martin's Ac, Marriner (d).

Bach: *Violin Partita, S. 1004; Suite, S. 1009*. P.



Pianist Zoltán Kocsis plays his own transcriptions of Wagner for Philips.

Romero, guitar (d).

Beethoven: *Piano Trios, Op. 11; Op. 70, No. 1*. Beaux Arts Trio (d).

Berlioz: *Damnation de Faust (excerpts)*. **Liszt:** *Faust Symphony*. **Wagner:** *Faust Overture*. Concertgebouw O. Dorati (2, d).

Brahms: *Hungarian Dances (21)*. K.&M. La-beque.

Brahms: *Waltzes (16); Rhapsodies, Op. 79 (2); Piano Pieces, Op. 118 (6)*. Bishop-Kovacevich (d).

Bruckner: *Symphony No. 9*. Concertgebouw O, Haitink (d).

Chopin: *Ballades (4); Fantaisie-Impromptu, Op. 66*. Davidovich (d).

Chopin (arr.): *Les Sylphides*. **Gounod:** *Faust Ballet Music, Concert Waltz*. Rotterdam PO, Zinman.

Debussy: *La Damselle élue*. **Duparc:** *Chanson triste; L'Invitation au voyage*. **Ravel:** *Shéhérazade*. Ameling, Janice Taylor; San Francisco SO&Ch, De Waart (d).

Franck: *Symphony*. Bavarian RSO, Kondrashin (d).

Handel: *Concerti grossi, Op. 3 (6)*. St. Martin's Ac, Marriner (d).

Handel: *Violin-Continuo Sonatas (9); Fantasy*. Brown, Vigay; St. Martin's Ac C Ens. (2, d).

Haydn: *Seven Last Words, Op. 51*. Kremer, Rabus, Causse, Iwasaki (d).

Haydn: *String Quartets, Op. 76, Nos. 4, 6*. Orlando Qrt. (d).

Liszt: *Piano Concertos (2)*. M. Dichter; Pittsburgh SO, Previn (d).

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Mahler: *Symphony No. 4*. M. Price; San Francisco SO, De Waart (d).

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Philharmonia O, Scimone (3, d).

Schubert: *Mass No. 2*. Vienna Boys Ch, Vienna SO, Harrer (d).

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PHILIPS SEQUENZA

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Stravinsky: *Jeu de cartes, Orpheus; Le Sacre du printemps*. London SO, C. Davis (2s, r).

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PREISER (Austria)

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Brahms, Schumann: *Songs*. Holl, Konrad Richter.

Haydn: *Nelson Mass*. Beretovac, Lipovsek, T. Moser, Holl; St. Augustin (Vienna) Ch&O, Wolf.

Joseph I: Regina coeli. **Leopold I: Missa angeli custodis. S. Dennis, Gotz, Samadzadeh, Eder; St. Leopold (Vienna) Church Ch, Vienna Akademischer Orchesterverein CO, Gabriel.**

Pfizzner: *Songs, Vol. 2*. Holl, Konrad Richter. **Salmhofer:** *Heiteres Herbarium*. **R. Strauss:** *Krämerspiegel*. Patzak, W. Klien.

Strauss, J. II: *Die Fledermaus*. Herzog, Dietrich, Philipp, et al. (1907) (2, h).

Josef Greindl Sings Arias and Scenes. Operas by Gounod, Mozart, Mussorgsky, Verdi, Wagner (h).

Modest Menzinsky: Complete Recordings (2, h).

Vocal Collections: *Gina Cigna* (Vol. 2); *Miliza Korjus* (Vol. 2); *Tito Schipa* (Vol. 5); *Dmitri Smirnov; Umberto Urbano* (Vol. 3); *Alessandro Ziliani* (h).

PRO ARTE

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Donizetti: *Il Campanello di notte farsa*. Baltsa, Casoni, Gaifa, A. Romero, Dara; Vienna StOpCh, Vienna SO, Bertini (d).

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Mahler: *Symphony No. 1.* Utah SO, Abravanel (r).

Mozart: *Piano Concertos Nos. 9, 14.* Brendel; Solisti di Zagreb, Janigro (r).

Mozart: *Piano Concertos Nos. 20, 21.* Matthews; Vienna StOpO, Swarowsky (r).

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do de México, Bátiz (2, d). **Berlioz:** *Symphonie fantastique.* Utah SO, Kojian (d). **Brahms:** *Symphony No. 3; Tragic Overture.* Utah SO, Kojian (d). **Copland:** *Prairie Journal.* **Harris:** *Symphony No. 6.* Pacific SO, Clark (d). **Falla:** *Nights in the Gardens of Spain* (Zuk); *El Amor brujo.* OS del Estado de México, Bátiz (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). **Mozart:** *Symphonies Nos. 31, 36; Don Giovanni Overture.* London PO, Bátiz (d). **Mussorgsky:** *Khovanshchina Prelude.* **Prokofiev:** *Romeo and Juliet* (excerpts). **Rimsky-Korsakov:** *Russian Easter Overture.* OS del Estado de México, Royal PO, Bátiz (d). **Ravel:** *Rapsodie espagnole; La Valse; Pavane pour une infante défunte; et al.* OS del Estado de México, Bátiz (d). **Yardumian:** *Symphony No. 2* (Chookasian); *Armenian Suite.* Utah SO, Kojian (d).

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Stravinsky: *Symphony in Three Movements* (Furtwängler). **Tchaikovsky:** *The Tempest* (Fekete). Vienna PO (a, r).

Villa-Lobos: *Bachiana brasileira No. 7; Chôro No. 6.* Berlin RSO, Villa-Lobos (a, r).

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Janáček: *Beginning of a Romance.* Janská, Pfi-byl, Krějčik, Hladik, Novák; Brno RSO, Jilek.

Petrella: *I Promessi sposi* (excerpts). Olivero, Campora, Savastano, Nabokov; San Remo SO, Farina (m).

Verdi: *Les Vêpres siciliennes.* Brumaire, Bonhomme, Peyrottes, Baran; BBC SO, Rossi (3, m).

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Chávez: *Symphonies (6).* London SO, Mata (3, d).

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Schubert: *Piano Sonatas, D. 575, 625; 664, 784.* Richter (2s, d).

Schubert: *String Quartets Nos. 12, 14.* Tokyo Qrt. (d).

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Shostakovich: *Orchestral Works and Transcriptions.* Rozhdestvensky.

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Reviews

BARTÓK: *Bluebeard's Castle*, Op. 11.

CAST:
 Judith Elena Obratzsova (s)
 Bluebeard Yevgeny Nesterenko (bs)
 Hungarian State Opera Chorus and Orchestra, János Ferencsik, cond. [László Beck, prod.]
 HUNGAROTON SLPD 12254, \$15.98 (digital recording).

I'm afraid that this recording does not contribute much to the phonographic fame of Bartók's somber and fascinating opera, *Bluebeard's Castle*. Why the Hungarians, who have an abundance of good singers, chose to engage two Russians to sing in Hungarian is anyone's guess. The phonetic coaching, though, was admirably thorough; especially the bass, Yevgeny Nesterenko, enunciates with easy precision in almost flawless Hungarian. He acquits himself in the role of Bluebeard with distinction, projecting emotional depth and nuance, all the while singing well in a clear voice. The other protagonist, Elena Obratzsova, has a fruity contralto tinge in the lower register, and her powerful voice can go very high, though not without acquiring a strident and unfocused quality that blankets the words. At times, as when she demands the opening of the last door, she virtually barks. Nor do the usually excellent Hungaroton engineers help her; she is closely miked, exacerbating her shrillness, and the forward sound has little spatial quality.

János Ferencsik, albeit a competent conductor presiding over a fine orchestra, is not a sophisticated dramatist, does not separate phrases well, and does not allow the telling little tempo modifications and unwritten pauses so essential in dramatic music. His pace is a bit uniform, though things improve somewhat on the second side. The great pentatonic melody that opens the opera is bereft of the mystery it should initiate. And to cite another case, the wondrous sighs in the orchestra when the door opens on the "white tranquil lake" do not evoke tears of sadness; the *glockenspiel*, too much in evidence, lends to the heartrending threnody a certain brilliance—the very thing that should have been avoided. Even so, the scene where Bluebeard invokes the greatness, wealth, and beauty of his domain, will leave everyone shaken, as it did me.

I wonder why the little ballad that introduces the legend was omitted; it is an integral part of the book. On the other hand, as is Hungaroton's wont, the accompanying pamphlet gives not only the complete text cum stage directions in four languages, but also a fine essay about the opera by György Króó, which contains interesting, important, and hitherto unknown materials. Still, the fact remains that no recording of *Blue-*



Árpád Joó: a flair for Bartók's music

beard has as yet reached the poetry, drama, vocal excellence, and orchestral virtuosity of the old mono conducted by Walter Susskind and recorded by Peter Bartók (Bartók 310/11). P.H.L.

BARTÓK: *Orchestral Works*.

Budapest Philharmonic Orchestra*, Budapest Symphony Orchestra†, Árpád Joó, cond. [Brian B. Culverhouse, prod.] SEFEL SEFD 5005/9, \$15.95 each (distributed by Sefel Records U.S.A., 12 Maple Leaf Dr., Park Ridge, N.J. 07656).

5005: *Kossuth*†; *Four Pieces*, Op. 12*.
 5006: *Suite No. 1*, Op. 3; *Two Portraits*, Op. 5.†
 5007: *Suite No. 2*, Op. 4; *Two Pictures*, Op. 10.*
 5008: *Dance Suite*; *The Miraculous Mandarin*, Op. 19; *Suite*.* 5009: *Concerto for Orchestra*.†

Released to coincide with last year's hundredth anniversary of Bartók's birth, this collection provides a welcome occasion for surveying certain aspects of the Hungarian's orchestral works. The first three discs include all of his published orchestral music without soloist composed before World War I: the *First and Second Suites*, Opp. 3 and 4, the *Two Portraits*, Op. 5, the *Two Pictures*, Op. 10, and the *Four Pieces*, Op. 12, plus the early symphonic poem *Kossuth* (without opus number, composed in 1903, but not published until 1963). This represents a significant portion of his total output in that formative period during which he moved from an essentially Germanic style heavily indebted to Strauss, through a more Lisztian one influenced by Hungarian popular music, to, finally, a wholly personal musical language shaped in significant

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measure by his discovery and careful study of the native folk music of his country.

Although one finds here clear examples of the first two phases of this development, in, respectively, *Kossuth* and the two suites, the third and most significant stage is not well represented. This is surprising, since the last three of these orchestral works, the *Portraits*, *Pictures*, and *Four Pieces*, were written between 1910 and 1912, when Bartók's full maturity was already evident in other media. The opera *Bluebeard's Castle*, for example, the composer's first unqualified masterpiece, was completed before work on the *Four Pieces* began. Yet the latter work seems much less individual and assured—not only when compared with the opera, but also alongside such earlier works as the piano *Bagatelles*, Op. 6 (1907), and the *First String Quartet* (1908). Bartók's biographer Halsey Stevens goes so far as to suggest that if the composer had continued in the direction of the *Four Pieces*, it would have "led to a morass of stagnation"; and Bartók himself must have had reservations about the pieces, since he did not bother to orchestrate them until 1921, nine years after they were completed in piano score.

Nevertheless, these symphonic works are of concern to anyone seriously interested in Bartók, and these three discs provide a convenient way of acquiring all of this relatively rarely heard music. The performances, here and in the collection as a whole, are about equally divided between the Budapest Symphony and Budapest Philharmonic Orchestras, both under the direction of thirty-one-year-old Hungarian conductor Árpád Joó, currently music director of the Calgary Philharmonic Orchestra. All of these early works, played by the same two orchestras under the direction of Miklós Erdélyi, have appeared on Hungaroton as part of that label's complete recorded edition of Bartók. For comparison, I relistened to those earlier releases (all but the *First Suite*, which I did not have available); without exception I find the new ones superior. Aside from occasional details (for example, the overly breathy sound of the extended bass-clarinete solo that opens the third movement of the *Second Suite*), the new readings are brighter, clearer, and

Critics' Choice

The most noteworthy releases reviewed recently

ALKAN: Piano Works. Smith. ARABESQUE 8127-3 (3), July.
BEETHOVEN: Diabelli Variations. P. Serkin. RCA ARL 1-4276, Aug.
BEETHOVEN: Fidelio. Altmeyer, Jerusalem, Nimsgern, Masur. EURODISC 300 712 (3), Aug.
CAVALLI: Ercole amante. Palmer, Cold, Corboz. ERATO STU 71328 (3), May.
DEBUSSY, FAURÉ: Songs. Ameling, Baldwin. CBS M 37210, Aug.
DOWLAND: Songbooks (4). Consort of Musicke, Rooley. OISEAU-LYRE DSLO 508/9 (2), 528/9 (2), 531/2 (2), 585/6 (2), Aug.
FALLA: The Three-Cornered Hat. Bätz. VARÈSE SARABANDE VCDM 1000.170, June.
HAYDN: Keyboard Sonatas (5). Marlowe. GASPARO GS 218, June.

HENZE: Tristan. Francesch, Henze. DG 2530 834, July.
MARTINU: The Greek Passion. Mitchinson, Tomlinson, Mackerras. SUPRAPHON 1116 3611/2 (2), April.
MOZART: Piano Works. Schiff. LONDON CS 7240, Aug.
PURCELL: Dido and Aeneas. Kirkby, Thomas, Parrott. CHANDOS ABRD 1034, May.
RAMEAU: Hippolyte et Aricie: Suite. Petite Bande, Kuijken. HARMONIA MUNDI GERMANY 1C 065-99837, June.
SCHUBERT: Lazarus; Mass, D. 167. Armstrong, Johnson, Guschlbauer. ERATO STU 71442 (2), May.
SCHUMANN: Orchestral Works. Dresden State, Sawallisch. ARABESQUE 8102-3 (3), July.
STENHAMMAR: Symphony No. 2, Op. 34. Stockholm Philharmonic, Westerberg. CAPRICE CAP 1151, June.
STRAUSS, R.: Alpine Symphony. Berlin Philharmonic, Karajan. DG 2532 015, Aug.
TANEYEV: Piano Quartet. Cantilena Cham-

ber Players. PRO ARTE PAD 107, April.
TCHAIKOVSKY: Orchestral Works. London Symphony, Simon. CHANDOS DBRD 2003 (2), June.
TELEMANN: St. Luke Passion. Banchetto Musicale, Pearlman. TITANIC TI 88/9 (2), July.
TIPPETT: King Priam. Harper, Tear, Bailey, Atherton. LONDON LDR 73006 (3), March.
WAGNER: Tristan und Isolde. Gray, Mitchinson, Goodall. LONDON LDR 75001 (5), July.
WEINBERGER: Schwanda. Popp, Jerusalem, Nimsgern, Wallberg. CBS M3 36926 (3), July.
CENTENARY EDITION OF BARTÓK'S RECORDINGS, VOL. 1. HUNGAROTON LPX 12326/33 (8), June.
THE LEGENDARY HOLLYWOOD STRING QUARTET. EMI RLS 765 (3), June.
THE TANGO PROJECT. Schimmel, Sahl, Kurtis. NONESUCH D 79030, Aug.
VIENNESE SONATAS FOR VIOLIN AND PIANO. Brainin, Crowson, Kraus. BBC 22313 (2), July.

much better balanced. Joó shows a real flair for Bartók. His conception of the music is clear, and he seems able to get what he wants from both orchestras. Compared with Erdélyi, he is a more vigorous and demanding leader. Moreover, Sefel's sound is considerably better than Hungaroton's. (Unfortunately, however, Sefel provides nothing comparable to the extensive, generously illustrated program books furnished by Hungaroton for its Bartók releases.)

Still, neither Budapest orchestra matches the best playing of Western groups. Minor ensemble problems occur relatively frequently, and intonation—particularly in higher passages for strings—is not always entirely secure. For the two remaining Sefel discs, devoted to later compositions that are much better-known and thus available in multiple versions, one will want to weigh the alternatives carefully. Boulez' recording of *The Miraculous Mandarin* (the full ballet, not just the suite, as here) and the *Dance Suite* (CBS M 31368), a coupling that duplicates the present one, is more precise, although his *Mandarin* does lack the intensity of Joó's. As for the *Concerto for Orchestra*, the many versions offer an embarrassment of riches. But for me, the old Reiner one with the Chicago Symphony (RCA AGL 1-2909) more than holds its own with recent versions I've heard.

R.P.M.

BRAHMS: Symphony No. 1, in C minor, Op. 68.

National Philharmonic Orchestra, Carlos Paita, cond. [Antony Hodgson, prod.] LODIA LOD 779, \$17.98 (digital recording). Tape: LOC 779, \$17.98 (cassette). (Distributed by Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.)

BRAHMS: Symphony No. 2, in D, Op. 73.

Los Angeles Philharmonic Orchestra, Carlo Maria Giulini, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2532 014, \$12.98 (dig-

ital recording). Tape: 3302 014, \$12.98 (cassette).

The Argentine conductor Carlos Paita appears to be one of those "inspirational" types—which is a euphemistic way of calling him erratic. An early collection of famous overtures (LOD 771) had instances of frenetic, sloppy playing but was, for the most part, flammable and exciting; an account of the *Eroica* (LOD 774), on the other hand, was simply dull and rhythmically spineless.

This Brahms First, though, is unequivocally one of the best on records: It has impetus and vital tension, a surging cumulative energy, and a voluptuous tonal richness that is nevertheless kept under stringent control. From all of this one might assume that Paita works in the freewheeling manner of Furtwängler, yet this performance—for all its high-voltage expression—is far closer to the disciplined, economical performances of Toscanini, Cantelli, and Van Beinum. In fact, having recently reheard two awesome live-performance air checks (Toscanini/NBC, May 1940; Cantelli/Boston, March 1954), I marveled at how closely Paita's reading resembled them. (There is even an added timpani roll at bar 415 in the finale, which one hardly ever hears anymore these puristic days!) The National Symphony, a recording ensemble analogous to the London Philharmonia in its early days, produces a rich, "mature" sound, and betrays its youth only with a few slightly ragged pizzicatos. Lodia's digital sound, with pungent strings, full-throated winds and brass, and prominent, biting timpani, fully captures the excitement of a real performance event. The recording has splendid dynamic range.

Under Carlo Maria Giulini's patient, loving leadership, the Los Angeles Philharmonic has been making strides. Already, this performance documents that the string

tone has become less scrawny and more solid, that the expert instrumentalists play with greater togetherness and involvement. That they still have a way to go is also demonstrated by an occasional characterless wind phrase and by patches of squareness in the general execution, but in the main, this is a very fine orchestra under a deeply caring musician.

My chief quarrel with Giulini has less to do with his slow tempos per se than with his predilection for protracted, long-drawn-out ritards. The result is heaviness and rhythmic dislocation. Despite the ostensible beauties of the performance, the obtrusive rhetoric had me chafing at the bit soon after the start.

Giulini observes the long exposition repeat in the first movement; Paita omits same.

H.G.

CHASINS: Piano Works—See Griffes.

CHOPIN: Ballade No. 1, Op. 23—See Recitals and Miscellany.

CORRETTE: Carillon des morts—See Gilles.

DEBUSSY: Quartet for Strings, in G minor, Op. 10. RAVEL: Quartet for Strings, in F.

Galimir Quartet. [Seymour Solomon, prod.] VANGUARD AUDIOPHILE VA 25009, \$12.98 (digital recording).

The two most frequently played examples of French chamber music aren't interchangeable. Debussy's quartet, the older by a decade, is rougher-hewn, Ravel's more classical and controlled; it's the difference between an expressionist Van Gogh and Matisse. But even with their divergencies, the two works tend to respond similarly to a variety of uniform treatments; in fact, the only instances where this wasn't so were in

the old (long-deleted) RCA Juilliard edition, whose disciplined classicism benefited Ravel but made Debussy sound rigorous and dry, and the 1957 Budapest coupling (CBS MS 6015), whose excess of italicized sentimentality was fatal to Ravel but merely injurious to Debussy.

Not too many collectors will remember an ancient shellac album of the Ravel, recorded for Polydor under the supervision of the composer. The Galimir Quartet of that performance is three-fourths changed here (actually, the ensemble's personnel has changed many times over), but like the Juilliard's, its influential leader remains at the helm. (Joining Felix Galimir on Vanguard are second-violinist Hiroko Yajima, whose husband, Samuel Rhodes, plays viola in the latest Juilliard edition, CBS M 30650; violist John Graham; and cellist Timothy Eddy).

Among so many splendid versions of these works, past and present, it is difficult to cite one as "best," except on purely personal grounds. But the Galimir approach is a little different from the various "norms." These are not sensuous readings—although the rich, clean, lustrous sound certainly doesn't deprive them of tonal suavity—but intellectually reasoned and structural ones. There is more than a bit of Albert Roussel here, with tempos just a shade solid and the sonority permeated by a hint of tartness and linearity. The old Loewenguth readings for Vox had something of this quality, too, but weren't nearly so confident and well played. Knowing Ravel's and Debussy's own performances of their music, I suspect that both composers would have been eminently satisfied by these serious, completely uncosmetic statements. Markings are meticulously respected, and yet, for all the literalness, there is still sufficient poetry to create the requisite moods.

Of recent, and recently deceased, editions, I am unfamiliar with those of the Melos (DG 2531 203), New Hungarian (Turnabout TVC 37001), and Danish (Valois, deleted) Quartets, but of the ones I do know, the Galimir joins the Orford (London Treasury STS 15440) and LaSalle (DG 2530 235) at the top. (The Tokyo, CBS M 35147, gives exquisitely refined polish to both pieces but suffers from shrill, wiry reproduction.) **H.G.**

DRUCKMAN: Windows—See Moevs.

GAY: The Beggar's Opera (ed. Bonyng and Gamley).

CAST:
 Polly Peachum Kiri Te Kanawa (s)
 Lucy Lockit Joan Sutherland (s)
 Mrs. Peachum Angela Lansbury (ms)
 Jenny Diver Ann Murray (ms)
 Dolly Trull Anne Wilkens (ms)
 Mrs. Trapes Regina Resnik (ms)
 Filch Anthony Rolfe-Johnson (t)
 Matt of the Mint Graham Clarke (t)

Jemmy Twitcher John Gibbs (b)
 Macheath James Morris (bs-b)
 Peachum Alfred Marks (bs-b)
 Lockit Stafford Dean (bs-b)
 The Beggar Warren Mitchell (spkr)
 The Player Michael Hordern (spkr)

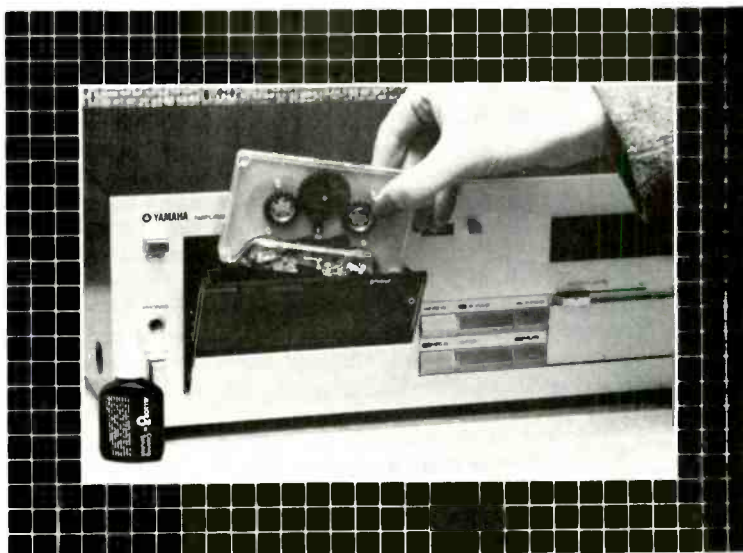
London Opera Chorus, National Philharmonic Orchestra, Richard Bonyng, cond.; Anthony Besch, dialogue ed. and dir. [Andrew Cornall, prod.] LONDON LDR 72008, \$25.96 (two discs, manual sequence). Tape: LDR5 72008, \$25.96 (two cassettes).

If you're wondering what happened to those other fellows whose names used to be hyphenated with Gay's, the answer will help us define exactly what this new recording is.

The Beggar's Opera never had a composer as such. For his wicked play about London's criminal lowlife—on both sides of the law—John Gay (1685–1732) borrowed all the tunes he needed. Dr. John Pepusch's contribution consisted of instrumental accompaniments (apparently unwanted by Gay originally) plus an overture of his own composition. Since his orchestrations survive only as figured basses, some sort of arrangement is necessary in order to perform the piece, and the one that Frederic Austin made for the famous 1920 Hammersmith revival, as revised in 1922, has been probably the most widely used.

(Austin, incidentally, was the Pea-

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chum of that production, from which lively excerpts were recorded in 1920 and 1922. These have been reissued, along with additional orchestral arrangements conducted by Austin, by England's World Records, as RTRM 501. I might warn you that my copy is badly warped.)

In the new edition on which London's recording is based, Richard Bonyng and Douglas Gamley have gone beyond previous arrangers, junking even Pepusch's overture, effectively removing him from the work's authorship. Like Austin, they have been fairly free in dropping, reordering, and fleshing out musical numbers. Their arranging is done with a considerably freer hand, however, and they have also felt free to tinker with some of the tunes, and for others to compose completely new ones.

The arrangers describe their work as "an adaptation for singers [i.e., as opposed to "singing actors"] and a full size (double woodwind) symphony orchestra." What they think they have achieved with their wildly eclectic choice of styles is "gentle parodying of a wide range of eighteenth-, nineteenth-, and twentieth-century musical styles," and while I'm less sure about who's parodying whom, I expect that many listeners will find the result clever and snazzy, at about the level of cleverness and snazzy you might encounter these days on Broadway (allowing for the more classical vocal and orchestral resources used here). If this sounds to you like a recommendation, then you'll very likely enjoy the set.

And it is kind of cute. I enjoy it in small doses, and I might enjoy it more if the vocal opportunities created by the arrangers were more successfully realized. Te Kana-wa, as the underworld chieftain Peachum's daughter, sings prettily but without much personality, while Sutherland, as the jailer Lockett's daughter, sings rather blowsily and with too much "personality" of the prima-donna sort. Gay's wide-ranging and pungent satire is thus reduced to a squabble between rival divas over Their Man, who in the person of James Morris—producing that damned gloppy sound in his upper midrange—seems hardly worth fighting over. The only characters who come to any kind of life are the senior Peachum (Alfred Marks) and Lockett (Stafford Dean). The most entertaining singing comes from Ann Murray and Anne Wilkens as the "ladies" who set Macheath up for arrest in Act III.

The spoken text has been edited with care by Anthony Besch, and we can't complain that London has been stingy—the four disc sides run more than 125 minutes. Still, we might wonder about the balance between dialogue and music. In their original form, Gay's sixty-nine "airs" were mostly quite brief. The more elaborate the musical arrangements, the more necessary it becomes to cut numbers and to pare down the dialogue, with the result that this fundamentally simple music—and it remains

simple, however tricked-up—is asked to carry a burden I don't believe it can, at least not without huge quantities of performing imagination, which isn't in great supply here.

On the other hand, I can't say I'd enjoy hearing more extensive dialogue "readings" by the opera singers in this cast. Warren Mitchell and Michael Hordern achieve more professional results as the Beggar and the Player, the speakers who introduce the play and intervene at the last minute to divert it from its impending tragic ending, but even they settle too easily for effect-oriented line readings.

The recording acoustic out-Broadways those Broadway-cast recordings that attempt to penetrate your cranium directly, without the intermediation of air. Complete texts are bound into London's doublefold album, which also includes extensive notes.

K.F.

GILLES: Requiem. * CORRETTE: Carillon des morts.

Anne-Marie Rodde, soprano*; Jean Niroùet, countertenor*; Martyn Hill, tenor*; Ulrich Studer and Peter Kooy, basses*; Ghent Collegium Vocale*, Cologne Musica Antiqua, Philippe Herreweghe, cond. [Onno Scholtze and Andreas Holschneider, prod.] ARCHIV 2533 461, \$10.98.

Jean Gilles's Requiem is an extraordinarily famous piece by a little-known composer. It achieved posthumous fame, being heard at almost every fashionable funeral in late-eighteenth-century France, including those of Rameau and Louis XV. Ironically, the families who commissioned it from Gilles found it too expensive to perform, so the composer petulantly declared he would keep it for his own funeral—as he did: Campra conducted it, and then introduced it to Paris. Michel Corrette later expanded the scoring of the work and added an odd little *Carillon des morts*, included here—though this recording otherwise follows Gilles's original instrumentation.

There have been previous recordings of the Requiem, including one released last year by Musical Heritage Society (MHS 4439), nicely sung and adequately played by the Santa Cruz Festival Baroque Ensemble and Chamber Choir conducted by John Hajdu. But the Archiv disc attempts a quite different stylistic approach, and a rather disconcerting one. Playing down at all points the old-fashioned grandeur of the piece (derived from the *grands motets* of Versailles), both choir and orchestra cultivate a fluffy, insubstantial sound. Beats are elided, rhythms flexible, and lines deftly molded. It takes a little getting used to, and I was not sure initially that it served all parts of the music equally well; the solo sections benefit from the light expressiveness, but the choral sections sound underplayed. Yet by the end of a first listening I was convinced, and a second hearing only served to emphasize that this is a highly individual

and original approach to the rhetoric of the French baroque style. It might have electrifying results in the music of Lully or Rameau.

The Belgian choir has not, I think, appeared on Archiv before; its sound is attractive and well matched to the expected stylishness of the Cologne Musica Antiqua. The instrumentalists play the Corrette *Carillon* splendidly; it's a sort of mournful, angular Pachelbel canon, which lumps along like a slowed-down chime of bells. Like much else on this intriguing disc, odd.

N.K.

GRIFFES: Piano Works.

Denver Oldham, piano*; Charles Tomlinson Griffes, piano roll†. [Elizabeth Ostrow, prod.] NEW WORLD NW 310/1, \$15.96 (two discs, manual sequence).

Three Tone Pictures, Op. 5; Fantasy Pieces, Op. 6; Roman Sketches, Op. 7; Sonata in F; Three Preludes; Legend; De profundis; Dance in A minor; Pieces: in B flat; in D minor; in E.* The White Peacock, Op. 7, No. 1.†

GRIFFES, CHASINS: Piano Works.

Constance Keene, piano. [Jane Courtland Welton, prod.] PROTONE PR 155, \$8.98.

GRIFFES: The White Peacock, Op. 7, No. 1; The Fountain of Acqua Paola, Op. 7, No. 3; Sonata in F. CHASINS: Preludes: in D, Op. 10, No. 5; in F sharp minor, Op. 11, No. 1; in E flat minor, Op. 12, No. 2; in C minor, Op. 13, No. 1. Narrative. Three Chinese Pieces.

COMPARISONS—Griffes:

Mancinelli (Opp. 5, 6, 7, Sonata) MHS 3695
Jochum (Opp. 5, 7, Preludes)

Golden Crest CRS 4168

Charles Tomlinson Griffes was without question one of the most gifted of all American composers, and it's good to have available New World's comprehensive anthology of his piano music—especially in such fine and sensitive performances as Denver Oldham's, in his recording debut.

Oldham is a first-rate pianist, a little cooler in his approach to Griffes than Constance Keene and considerably more discerning than Veronica Jochum. Before this release, the interpretations of choice were those of Aldo Mancinelli (Lenore Engdahl's MGM recording of Opp. 5, 6, and 7, long out of print, is not really competitive in any case because of outdated sonics); MHS manages to squeeze well over an hour of music onto a single disc without undue distortion, and Mancinelli's version of the sonata is more poetic and penetrating than Clive Lythgoe's (Philips, deleted). Now, however, Oldham sweeps the field. We have here not only all of Griffes' published music, including first recordings of the posthumously published *Legend* (1915) and of *De profundis* (1915), but the first appearances on disc of four brief unpublished pieces dating from 1915–16. The album also includes an interesting curiosity, a performance of "The White Peacock," Op. 7, No. 1, by the composer, taken from a piano roll cut for Duo-Art in 1919.

If Oldham's artistry does not disap-

point, the jacket notes, normally among the most attractive features of New World packaging, leave much to be desired. To begin with, this is not Griffes' complete piano oeuvre; I don't understand New World's title, "Collected Works for Piano." I can understand omitting the teaching pieces published by Schirmer in 1918-19, to which Griffes was unwilling to attach his name, and a case can be made for omitting incomplete compositions; but if the four unpublished pieces dating from 1915-16 are included, why exclude the unpublished Variations, Op. 2 (1898), the Four Preludes, Op. 40 [sic] (1899-1900), and the Rhapsody (1912-14)? It is a puzzlement.

And a minor annoyance, the notes on individual compositions do not appear in the order of performance, a situation complicated still further since Oldham doesn't play them in published order. Side 1, for example, contains Op. 5, Nos. 1, 3, and 2, and Op. 6, Nos. 2 and 1, in that order. On the other hand, the notes progress in order of composition—Op. 5, Nos. 1, 3, 2; Op. 6, Nos. 1, 3—with confusion worse compounded on the subsequent sides.

Furthermore, the notes by Edward Maisel, who wrote the standard biography of Griffes (soon to appear in a revised and expanded edition), are ridiculously perfunctory. They do not even include the poetical epigraphs by Fiona MacLeod (William Sharp) and others that Griffes attached to his compositions. As is well-known, Griffes was fanatical and just about indefatigable in his search for appropriate epigraphs, and would leave his compositions nameless until he found just the right one. Surely, if Griffes himself felt so strongly about this matter, a commentator could at least let the listener know exactly what the composer selected.

More than a full page is devoted to an essay by Gerald Stonehill on the reproducing piano, but Stonehill manages to avoid informing the reader just when Griffes made his recording of "The White Peacock," giving instead the date of his contract with the Aeolian Company; and much valuable space is totally wasted with photographs of the Duo-Art reproducing piano used to make the recording of the Griffes piano roll and a close-up of the roll itself showing the label, but too small to be legible. Even the discography is incomplete, omitting David Dubal's recording of "The Fountain of Acqua Paola," Op. 7, No. 3 (MHS 3808).

A word about the Griffes piano-roll performance is perhaps in order. Unfortunately, the wooden sound makes it impossible to learn anything much about Griffes as a performer. We do know that he did not consider himself an instrumentalist of virtuoso caliber, and that is certainly demonstrated. Interestingly, he plays "The White Peacock" considerably more quickly (4:29) than most other pianists who have recorded it—Mancinelli (5:25), Engdahl

(5:00), Jochum (4:41)—except for Oldham (4:04) and Keene (3:36), but that is of small consequence.

Many will prefer Keene's warm, richly Romantic readings of the sonata and the two best-known *Roman Sketches* ("The White Peacock" and "The Fountain of Acqua Paola") to Oldham's. The Protone disc has a wider dynamic range, and Keene is a more impetuous performer. The flip side restores the music of Abram Chasins to the SCHWANN catalog. Keene should know how to play the music of this almost forgotten senior citizen; she and Chasins once made some duet recordings of his works. The four preludes (tiny miniatures) and the *Narrative* (more ambitious), pleasant, Rachmaninoff-like pieces, stand up rather well. The once-famed *Three Chinese Pictures* have dated badly. I.L.

JANÁČEK: Glagolitic Mass.

Felicity Palmer, soprano; Ameral Gunson, alto; John Mitchinson, tenor; Malcolm King, bass; Jane Parker-Smith, organ; City of Birmingham Symphony Orchestra and Chorus, Simon Rattle, cond. [John Willan, prod.] ANGEL DS 37847, \$10.98 (digital recording). Tape: 4XS 37847, \$9.98 (cassette).

COMPARISONS:

Kubelik DG 138 954
Jilek Sup. 1112 2698

By my count, this makes the eighth version of Janáček's *Glagolitic Mass* to appear on LP—an extraordinary tally for such an unusual work that makes highly unusual demands on performers. The score requires a large orchestra; a chorus singing in a dead language (Slavonic); a soprano and tenor able to cope with the ferociously difficult tessitura of their solos (but an alto who has only two brief phrases); a virtuoso organist; and a conductor who can keep the whole apparatus together while communicating the music's rugged grandeur and fervent intensity.

Janáček's vision makes every effort worthwhile—the exhilarating impact and indomitable spirit of this music grip the ear from first note to last, even in a less than perfect performance. The composer's pantheistic celebration of life simply cannot be resisted, a physicalization of God in nature that vibrates in every measure. "Always the scent of the moist Luhačovice woods," he once wrote—"that was the incense. I felt a cathedral grow out of the giant expanse of the woods and the sky stretching far into the misty distance. A flock of little sheep were ringing the bells. Now I hear the voice of each archpriest in the tenor solo, a maiden angel in the soprano, and in the choir—our people. The tall firs, their tips lit up by the stars, are the candles and during the ceremony I see the vision of St. Wenceslas and I hear the language of the missionaries Cyril and Methodius." It would be impossible to find a better description of the Mass's intent and effect. No wonder that, when an uncomprehending

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critic of the first performance announced that Janáček, now an old man, had at last become a believer, the composer fired off a curt reply: "No old man; no believer."

Simon Rattle's view of the score is closer to Kubelik's warm-hearted performance than to the more extroverted Jílek interpretation. The orchestral textures on this digital disc are seductively lush and always exquisitely balanced, although there is no lack of rhythmic energy and biting attack. I miss some of the boisterous athleticism and brazen splendor that characterize the best recorded versions from Czechoslovakia, but on the whole this is a moving and deeply felt account of the Mass. The soloists deal with their arduous parts capably if not with quite the ecstatic abandon of their Czech counterparts. Angel has produced a recording of astonishing clarity, far more appealing than the rather muddy sound on the latest Supraphon issue, and for many the superior engineering will tip the scales in favor of the newcomer. The complete Janáček collector, though, will obviously need both discs.

P.G.D.

JANÁČEK: *Idyll*; *Mládí*.

Los Angeles Chamber Orchestra, Gerard Schwarz, cond. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH D 79033, \$11.98 (digital recording). Tape: D1 79033, \$11.98 (cassette).

In case you hadn't noticed, we are in the midst of a Janáček revival—about which you will hear no objection from me. The late works are at the crux of all this activity, with heavy concentration on the operas. It was an interesting idea, then, to couple one of the late pieces with an early one. Those whose knowledge and recognition of Janáček is confined to the output of his incredibly productive final decade would find it difficult to identify the composer of the 1878 *Idyll*; the great musical personality we have come to know is barely hinted at here.

The *Idyll* is a seven-movement suite for string orchestra (not to be confused with the actual string suite of a year earlier), most lilting and agreeable but a trifle bland. It certainly couldn't be mistaken for Dvořák, whose serenade for strings Janáček not only knew but had conducted, though it's obviously the work of a talented composer in the process of finding himself. As Bernard Jacobson points out in his perceptive liner notes, Janáček is beginning to enter the world of Moravian folksong and dance, as the themes and rhythmic impulses of the *Idyll* make clear.

The spiky, Stravinskian sextet for winds *Mládí* (*Youth*), in spite of its title, was written when the composer was seventy. Here we find the familiar hallmarks of late Janáček, the melodies derived from speech rhythms, the terseness of phrases. As befits the instrumentation (a standard wind quintet plus bass clarinet) and the title, there is none of the fierce grimness

that characterizes much of the late music. *Mládí* is a thoroughly delightful, infectious, joyfully joyful work that I suspect will be a frequent visitor to my turntable.

Gerard Schwarz continues to impress as a conductor of great musicality and intellectual curiosity (though I wonder to what extent a sextet needs to be conducted). This is but the latest of a series of discs notable for unhackneyed and worthwhile repertoire, appropriate juxtaposition of pieces, and fresh and winning performances. The Los Angeles Chamber Orchestra is certainly a major ensemble in its category, worthy of standing comparison with similar groups in Minnesota and in England. Highly recommended.

J.C.

MOEVS: *Concerto Grosso for Piano, Percussion, and Orchestra*. * DRUCKMAN: *Windows*.

Wanda Maximilien, piano*; Raymond DesRoches, Richard Fitz, Louis Oddo, Bruce Patti, and Stephen Payson, percussion*; Orchestra of the Twentieth Century, Arthur Weisberg, cond. [Carter Harman, prod.] COMPOSERS RECORDINGS SD 457, 8.95.

Both these works have won prizes—the Moevs, ten years after its completion, the Stockhausen International Composition Prize in 1978; the Druckman a Pulitzer in 1972—and they share a curious structural trick, in which an element of orchestration stands as an extramusical symbol. In the Moevs, a bell marking the work's sixty-beat spans becomes the lone survivor of a disintegrating orchestral structure and thus, writes the composer, "an affirmation that there exists a level that destruction cannot reach . . . a sense of being, maintained amidst the mounting chaos." In the Druckman, the "windows" are cracks in the dense orchestration, through which we hear fleeting allusions to earlier styles, blending in and out of Druckman's richly coloristic fabric. These are, he writes, "moments out of time—shadows of ghosts . . . as though, having looked at an unpeopled wall of windows, one looks away and senses the after-image of a face."

Druckman's piece, while somewhat more abstract, is the more immediately satisfying; its attractively shifting orchestral colors pull the listener in from the opening bars, and interest never flags. To describe the work is to make it sound like an eclectic bag of orchestral tricks, which it decidedly is not. Certainly, the effects are there—snapping strings, glissandos, and raspy, noodling trumpets—but they never seem pointless or overdone. Nor do the references to earlier compositional styles seem jarringly out of place. The work benefits, too, from a committed and quite exciting reading and a well-balanced, bright recording.

The Moevs has far less textural appeal, although its early moments and a late dialogue between piano and pitched percussion have an attractively tactile quality of

their own. And I'm not sure the piece works on the terms Moevs sets out in his notes—at least in this performance. For one thing, the bell that symbolizes immutability does not always stand out clearly against the score's sometimes thick percussive layers; even though it emerges clearly at the end, the point is not made as strongly as the liner notes suggest. Moreover, the elements of destructive chaos don't seem all that chaotic—much less successfully destructive—until the work's final moment. To many, the score's emblematic use of minor seconds and its complex rhythmic structures may seem chaotic enough from the start. Yet until the very end, the order Moevs has established remains virtually intact, and the brief stretches of stormy percussive rumbling that presumably represent destructive forces are invariably followed by orchestral and piano passages that, however agitated, are just as well ordered and structurally sound as those at the start.

On the other hand, once I stopped looking for the composer's signposts and set aside the work's philosophical intent, I discovered other charms. The solo piano writing is captivating, and Wanda Maximilien plays it brilliantly. I am less taken with most of the percussion scoring, although here, too, there are attractive moments amid the less imaginative, noisy "destructive" patches. As in the Druckman, the Orchestra of the Twentieth Century plays with enthusiasm and precision, although here the recording is less vivid.

A.K.

STRAUSS, R.: *Songs* (9).

Sylvia Sass, soprano; Hungarian State Orchestra, Ervin Lukacs, cond. [Jenő Simon, prod.] HUNGAROTON SLPX 12397, \$9.98.

Four Last Songs; Zueignung, Op. 10, No. 1 (orch. Heger); Cäcilie, Op. 27, No. 2; Verführung, Op. 33, No. 1; Das Rosenband, Op. 36, No. 1; Meinem Kinde, Op. 37, No. 3.

Sass is in strikingly better vocal shape here than when I last heard from her, and the voice is under sufficient control, top to bottom, to embolden her to attempt really to sing the *Four Last Songs*, which we more often hear either glided over or treated by lighter-weight sopranos. She may not pull it off completely, but the music takes on an unexpected solidity in its chromatic wandering and skipping.

If there's nothing strikingly illuminating about these performances—including those of the five songs on the flip side—there's a great deal of pleasure to be had in their basic format, including the robust orchestral accompaniments. Noteworthy among the B-side selections is the first stereo recording I've come across of the nearly nine-minute "Verführung."

My favorite *Four Last Songs*, the mono Della Casa/Böhm, has slipped out of the catalog again; you might keep an eye out for London Treasury R 23216. Of the current listings, the Janowitz/Karajan (DG 2530 368, coupled with *Death and Trans-*

figuration) is notable for its cool if impersonal beauty, while the Te Kanawa/Andrew Davis (CBS M 35140, with five orchestral songs, duplicating only "Zueignung" from the Sass selection), although quite beautiful too, is vocally and orchestrally warmer-hued—probably the safest all-around choice. K.F.

VERDI: *La Traviata*—See page 45.

Recitals and Miscellany

VLADIMIR HOROWITZ AT THE MET.

Vladimir Horowitz, piano. [John Pfeiffer, prod.] RCA RED SEAL ATC 1-4260, \$15.98 (digital recording). Tape: ATK 1-4260, \$15.98 (cassette). [Recorded in performance, November 1, 1981.]

D. SCARLATTI: Sonatas for Keyboard: in A flat, K. 127, L. 186; in F minor, K. 466, L. 118; in F minor, K. 184, L. 189; in A, K. 101, L. 494; in B minor, K. 87, L. 33; in E, K. 135, L. 224. CHOPIN: Ballade No. 4, in F minor, Op. 52. LISZT: Ballade No. 2, in B minor. CHOPIN: Waltz in A flat, Op. 69, No. 1. RACHMANINOFF: Prelude in G minor, Op. 23, No. 5.

VLADIMIR HOROWITZ: The Horowitz Concerts, 1979–80.

Vladimir Horowitz, piano. [John Pfeiffer, prod.] RCA RED SEAL ARL 1-3775, \$9.98. Tape: ARK 1-3775, \$9.98 (cassette). [Recorded in performance.]

SCHUMANN: Fantasiestücke (3). Op. 111; Nachtstücke, Op. 23: No. 3, in D flat, No. 4, in F. MENDELSSOHN: Scherzo a capriccio, in F sharp minor. RACHMANINOFF (arr. Horowitz): Sonata for Piano, No. 2, in B flat minor, Op. 36.

CHOPIN: Ballade No. 1, in G minor, Op. 23.* RACHMANINOFF: Sonata for Piano, No. 2, in B flat minor, Op. 36.† SCHUMANN: Kinderscenen, Op. 15.‡

Vladimir Horowitz, piano. [John Pfeiffer, reissue prod.] RCA RED SEAL XRL 1-4329, \$7.98 (mono/stereo). Tape: XRK 1-4329, \$7.98 (cassette). [From RCA originals, 1947*, 1950‡, 1980†.]

Vladimir Horowitz, whose admiration for the turn-of-the-century bel canto style (e.g., Mattia Battistini) is no secret, was in "good voice" for his recital last November at the Metropolitan Opera House. In fact, he comes close here to equaling his outstanding recordings of Scriabin (CBS M 31620) and Schumann (*Kreisleriana*, CBS MS 7264; F minor Sonata, RCA ARL 1-1766).

He plays an unusual assortment of Scarlatti sonatas with his unique combination of pearly yet biting sonority and glistening detail. He does not vary repeats with embellishment—as some outstanding younger Scarlatti players do (e.g., Andras Schiff, Hungaroton SLPX 11806)—but

provides variety enough in his ceaseless undulation and nuance. For all his lapidarian delicacy, he nevertheless preserves an element of rhapsodic, ecstatic wildness so essential to some of the more "Spanish" pieces.

The Chopin F minor Ballade stands up remarkably well to the famous 1952 Horowitz recording (RCA ARM 1-2953). Comparison with that classic shows, as usual in his recent work, a bit more fussing with details and inner voices, a fractional falling-off of flow and momentum: but how remarkably little deterioration there is. This velvety, nuanced, and technically quite splendid reading is very gratifying—particularly after the depressingly disjunct "mad-scientist" G minor Ballade from Horowitz' recent London telecast.

The Chopin F minor, of course, is a masterpiece (even with some of its salient details—like the rest specified before the stormy coda—high-handedly ignored, as Horowitz does in both of his versions), but Liszt's ballade can be banal and billowing. In a way, Horowitz' poetic re-creation of this piece is even more miraculous than his Chopin. The oceans of sonority and wispy sprays of color make the work riveting, even if only ephemerally.

The two "encores" are likewise splendid. This version of Chopin's A flat Waltz blends parts of both—considerably different—texts (with perhaps a dash of Horowitz' own vodka?). Again, the performance has an airborne, suavely graceful lilt notably missing from the London television version. The Rachmaninoff prelude, for all its deliberation, is full of jolting incisiveness.

The other "new" Horowitz collection offers his first recording of various works by Schumann and Mendelssohn, plus his second attempt at Rachmaninoff's monstrously diffuse Second Sonata. His Mendelssohn *Scherzo a capriccio* (not to be confused with the well-known *Rondo capriccioso*, Op. 14) has a demonic energy and, in place of the mere facile animation of most Mendelssohn scherzo-type pieces, a feeling of poised deliberation and characterized phrasing. The two Schumann works show a dichotomy in treatment: Horowitz' Op. 111 *Fantasy Pieces*, larger in scale than usual, have anguished "swirl" in No. 1 and a feeling of demented massiveness in No. 3, but in between, a lovely simple lyricism. Similarly, the treatment of the last two of the four *Night Pieces* alternately delights (in the *Faschingsschwank*-like No. 3, full of rollicking energy) and annoys (in the outrageously flippant treatment of the postlude, No. 4, which *should* be glazed and measured, even muted). The Rachmaninoff sonata is still a *tour de force*, but there was more cogency and pristine control (also better tonal control) in Horowitz' 1968 CBS edition (M 30464)—still the version to hear, if you *must* hear this monstrosity, one of Rachmaninoff's most overfilled

yet empty exercises in futility. The sound, spliced together from various concert performances, is a mite hard and airless but adequate.

The same Rachmaninoff performance shows up in a collection of works that duplicates the aforementioned London recital, culled and quickly pieced together from material available to RCA, which will also be releasing the actual transcription of the concert. The Chopin ballade, recorded in 1947, though less expansive and convincing than the one from Horowitz' 1965 Carnegie Hall concert (on CBS; see below), has infinitely more grace than the disastrous 1982 account. And while I have never particularly admired the coyness and preciosity of Horowitz' *Kinderscenen*, I freely admit that both this 1950 account and its mid-1960s CBS counterpart are infinitely preferable to the televised rendition.

CBS has gotten into the act, too, with a three-disc anthology comprising all the Chopin recordings Horowitz made during his years with that company (1963–72). The sound varies—predictably, in view of its different dates and locations; some is sumptuous and bronzen, some (much, surprisingly, from the later sessions) merely spiky. But the German pressings are magnificently quiet, and obvious care has gone into the production of this valuable document (M3 36935; Richard Killough and Thomas Frost, prod.). H.G.

ROBERT THOMPSON: The Twentieth-Century Bassoon.

Robert Thompson, bassoon; London Symphony Orchestra*, English Chamber Orchestra†. Geoffrey Simon, cond. [Brian Couzens, prod.] MUSICAL HERITAGE SOCIETY MHS 4553, \$13.95 (\$8.95 to members) (digital recording) (add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724).

DOWNNEY: *The Edge of Space** G. JACOB: Concerto for Bassoon, Strings, and Percussion.† J. ANDRIESEN: Concertino for Bassoon and Winds.

VIVALDI: Concertos for Bassoon and Strings (4).

Robert Thompson, bassoon; London Mozart Players, Philip Ledger, dir. [Brian Couzens, prod.] MUSICMASTERS MM 20018, \$8.98 [from MHS 4323, 1980].

Concertos: in C, RV 472; in C minor, RV 480; in A minor, RV 498; in B flat, RV 504.

Bassoon aficionados may form a relatively small minority of today's home listeners, but their fervency is disproportionate to their numbers—and even those have been increasing as the ever expanding baroque discography reveals the inexhaustible treasury of music in which the double-reed bass-baritone of the woodwinds plays so vital a role. There haven't been, unfortunately, as many modern works in which it's given a starring rather than supporting part. So it's no mean feat for the American bassoonist Robert Thompson to have somehow drummed up grants (from both the University of Wisconsin-Milwaukee and the Wis-

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CLASSICAL Reviews

consin Arts Board/National Endowment for the Arts) to make possible the present "Twentieth-Century Bassoon" program. Thompson and two fellow faculty members—composer John Downey (b. 1927) and conductor Geoffrey Simon—traveled to England in the winter of 1980 to record it with British orchestras and a Chandos production team.

To be sure, Downey's 1978 "space fantasy," a Herrmannesque exercise in eerie sound effects, is almost as pretentious as the empurpled prose of its jacket notes. But apart from promising its ingenious creator a warm welcome in film and TV studios, the recording is genuinely impressive for the lucidity and melodramatic power with which the full London Symphony has been digitally captured—and for the saving grace of amusing contrasts between the contrived sonics and the jaunty bustling-around or plaintive songfulness of the bassoon solos.

There are more substantial rewards, however, in the 1946 concerto composed for—and worthy of—the great Archie Camden by British master-craftsman Gordon Jacob (b. 1895) and in the tonally pungent 1963 concertino with woodwind accompaniment by the neoclassicist Juriaan Andriessen (b. 1925), the son, nephew, and brother of other noted Dutch composers. Throughout, exceptionally vivid recording makes the most not only of Thompson's seemingly effortless virtuosity but also of his rarer knack for making irresistibly infectious his personal sense of fun and relish.

The same gifts will have far wider audience appeal in the Musicmasters reissue of the 1980 Vivaldi program I praised (September 1981 "Tape Deck") in its MHS ferric-cassette edition. Its fine RV 504 Concerto is, I believe, a first recording; its equally fine RV 472 and 480 Concertos fill gaps left when the Walt/Zimmler versions (RCA, c. 1960) went out of print; and we never can have too many good performances of the favorite RV 498, perhaps the most delectable of the nearly forty bassoon concertos Vivaldi wrote, mostly for his Ospedale della Pietà girls' orchestra, which must have included at least one quite extraordinary bassoonist.

Here Thompson's extraordinary technical talents and personality projection seem to have inspired everyone involved—not only the British players and Chandos (analog) recording team, but in particular harpsichordist-conductor Philip Ledger, whose delicate yet vibrantly ringing continuo part is one of the very best of its kind I've ever heard. Apart from a purist's mild regret that period rather than modern instruments weren't used here, my only complaint concerns the pointless use of long-outmoded Fanna identifications rather than the now preferred Ryom (or even the once standard Pincherle) numbers; I've supplied the Ryom numbers in the heading. R.D.D.

The Tape Deck

Critiques of new cassette and open-reel releases by R. D. Darrell

Fortepianos . . .

Although period instruments have come to be considered essential to the authentic performance of medieval and renaissance music and are winning increased acceptance for the baroque repertory, their desirability remains debatable for rococo and classical works. There, even (or especially) connoisseurs are likely to find exorbitant the loss of modern tonal brilliance and loudness—particularly for Haydn, Mozart, and Beethoven masterpieces. But of course no either/or choice must be faced: Most concert and recorded performances of these "standards" always will rely on modern instruments. What purists crave are just occasional opportunities to hear closer approximations of what the composers and their contemporaries actually heard. And for some of us it is the piano music of the time that proves to be most provocatively fascinating when played on true or replica late-eighteenth- or early-nineteenth-century fortepianos.

To be sure, it takes time to readjust aurally to somewhat wooden or metallic highs and decidedly less reverberant lows, but with familiarity one learns to relish the suitability of such tonal differences to the music itself—above all, to that intended for home or salon rather than concert-hall performance. And current fortepiano tapings provide near ideal examples in the fantasias C.P.E. Bach improvised over the years 1753–87 and the four-hand and two-piano sonatas, etc., Mozart wrote from 1765 (age nine!) to 1787 (four years before his death).

The eighteen Bach fantasias (some less than a minute in duration, the longest more than eleven) have just been recorded, for the first time as a complete set, with great panache by Evelyn Garvey on a Belt replica of Mozart's Walter fortepiano of 1786 (Spectrum SC 246, \$4.95, plus \$1.50 shipping, from Spectrum, Harriman, N.Y. 10926). Invaluable as documentations, these odd, multifarious pieces reveal that Carl Philipp Emanuel inherited a considerable sense of humor as well as creative genius.

On two different replica instruments, Steven Lubin and Anthony Newman play Mozart's Sonatas, K. 448 and K. 497, with infectious high spirits if occasional overvehementness (Arabesque 9125, \$7.98). But I may be a bit biased in my preference for the more restrained performance (with all repeats observed) of K. 497 and for the

more attractive timbres of the Belt/Walter replica used by Bilson and Levin in last June's Vol. 1 of their current Mozart series for Nonesuch (N4 78013).

. . . and grand pianos of today. The latest "complete" four-hand/two-piano series (all seven sonatas, K. 426 Fugue, K. 501 Variations, and K. 365 Concerto) is by Rudolf Firkusny and Alan Weiss, with David Zinman's Rochester Symphony in the concerto (Vox Cum Laude box, VCS 9010X, two extended-play cassettes, \$21.98). No earlier integral set seems to be available on tape, and this new one boasts ungimmicked recording, deft, unmannered playing, and admirable restraint in eschewing anachronistic sonic brilliance and weight.

The same K. 365 Concerto is given a grander symphonic and Romantic if less "Mozartian" reading by Christoph Eschenbach (doubling as conductor) and Julius Frantz with the London Philharmonic, in expansively warm EMI recording (Angel 4XS 37903, \$9.98, no notes). The prime appeal here is in the coupled K. 242 Three-Piano Concerto, which features as added soloist none other than versatile West German Chancellor Helmut Schmidt! (But can you distinguish his individual contribution?)

Unarguably, only the real McCoy in pianistic ring, impact, and fluent articulation can meet the unconscionable bravura demands of the near mythical mid-nineteenth-century Alkan, who wrote what his admiring contemporaries Berlioz and Paganini might have composed had they concentrated on keyboard music. It's good to be reminded of this great original by his principal proponent, Ronald Smith, in an incredibly virtuosic and vividly recorded (EMI, 1977) "Alkan Project" (Arabesque Counterpoint big box, 9127-3, \$14.94, brief notes only), which features the twelve fabulous Op. 39 Etudes and five shorter but no less extraordinary pieces.

And just as obviously, the modern piano's full liquidity and resonance are needed for the keyboard music of Fauré and Debussy. The former is superbly represented by the octogenarian grande dame of French pianists Magda Tagliaferro, who joins young Daniel Varsano in the irresistibly charming *Dolly* and the larger-scaled Op. 19 Ballade (two-piano version) and plays two solo nocturnes, with Varsano adding a third (CBS Mastersound digital/chrome, HMT 37246, price at dealer's option, no musical notes). And continuing his love affair with Debussy, Claudio Arrau follows

up his recent preludes with the six *Images* and three *Estampes*, in comparably magical recordings (Philips 7300 965, \$10.98).

But there's still more: Peter Serkin gives a magisterially eloquent reading of Beethoven's *Diabelli Variations* (RCA Red Seal ARK 1-4276, \$9.98, no notes), to be proudly set beside his father's memorable 1955 Columbia version; Yugoslavian supervirtuoso Ivo Pogorelich's accounts of Beethoven's Sonata, Op. 111, and Schumann's Symphonic Etudes (Deutsche Grammophon digital/chrome, 3302 036, \$12.98) are no less spectacular or indulgently idiosyncratic than his earlier analog/ferric Chopin recital (DG 3301 346, \$10.98); and Charles Fierro is the latest to remind us—in overemphatic performances and heavy sonics—how old-fashioned MacDowell's once acclaimed *First Modern Suite* and *Keltic Sonata* seem nowadays (Nonesuch H4 71399, \$5.98, no notes).

Pianos, coincidentally, dominate the latest additions to the open-reel catalog of Barclay-Crocker (11 Broadway, New York, N.Y. 10004). They are led by the long-anticipated return of Lili Kraus to the zesty folksong and dance settings, children's pieces, etc., of her onetime teacher, Bartók (Vanguard/B-C E 71249, \$8.95). And in a companion "Fantasies" reel (E 25003, \$8.95) she brings the same personal authority, enhanced by Vanguard's vividly robust recording, to the great Schubert *Wanderer Fantasy* and shorter works by Bach (S. 903), Haydn (H. VII:4), and Mozart (K. 397).

From Alfred Brendel's most recent Beethoven sonata series, the favorite *Moonlight*, *Pathétique*, and *Appassionata* are combined (Philips/B-C G 9500 899, \$10.95)—uneven but always distinguished readings in ringing sonics, with a wide dynamic range. One of the two reels featuring piano with strings leaves me lukewarm: the 1976 British CRD recording of Schumann's Op. 44 Quintet, in which pianist Thomas Rajna's expertise is largely negated by the Alberni Quartet's vehemence and high-end harshness—qualities even more evident in the coupled Schumann Third Quartet (Vanguard/B-C E 0083, \$8.95). And I also found it helpful to tame the over-intense highs in the Vienna Haydn Trio's all too vividly close recordings of the three "standard" Brahms piano trios (Telefunken/B-C O 635471, double-play, \$18.95). But with that bit of tone control, this marvelously invigorating music's dramatic vitality is triumphantly freed. **HF**

BACKBEAT[®]

Crenshaw Sings Crenshaw

A singer's songwriter becomes a singer/songwriter.
by Crispin Cioe

FOR YEARS THE BOTTOM LINE has been Manhattan's premier showcase club, a place where record companies love to debut hot new acts and fawn over proven money-makers. That's where singer/songwriter/guitarist Marshall Crenshaw and his spiffy rock & roll trio played last June; it was their first New York appearance since the late spring release of Crenshaw's widely acclaimed debut album, and the glow of success was everywhere. I had been asked to play alto sax with the opening act, Dan Dailey, so I was looking forward to getting a backstage view of Crenshaw in preparation for our interview.

He cuts a cool, moderately flashy figure onstage, decked out in saddle shoes, salmon-pink golf trousers, a Brooks Brothers white knit sport shirt, and modishly short hair. He projects a certain boyish energy on his twangy guitar, but keeps his solos to an absolute minimum. Crenshaw's playing is steeped in '50s rock tradition, with a nod to '60s guitar styles and an '80s dedication to high-tech audio precision. His Buddy Holly-influenced nasal croon, while not earth shattering, is at once sad and hopeful, wise and innocent. His band, which includes brother Robert on drums and bassist Chris Donato, is tight and driving, the perfect complement to their leader's fluid, melodic rockabilly beat, Beatlesish guitar parts, and thoroughly modern lyric outlook.

As Marshall and Co. kicked into their first set, I stood by the side of the stage observing the audience. Despite the record label personnel, critics, and radio deejays, there was a large percentage of paying, adulatory fans present. I noticed two tables of girls singing along on the plaintive chorus, "Will her heart ever be satisfied, there she goes again with another guy." A few songs later, Crenshaw played *Someday, Someway*, first popularized when Robert Gordon

recorded it last year, and I counted scores of people singing along. By the time the band started into the first strains of *Rockin' Around in N.Y.C.*, half the audience was up and dancing, a rare occurrence at this rather staid venue. Clearly, Crenshaw's secret lies in his songs—songs designed, with near perfection, to hum along with and dance to. You just can't help it.

Several days later, he and I chatted in Warner Bros.' midtown offices. The twenty-eight-year-old Detroitier looked as dapper as ever, despite a late-night performance the evening before.

Backbeat: You grew up in Detroit, a town not known for its rockabilly tradition. Where did that influence come from?

Crenshaw: The Everly Bros., Buddy Holly, Eddie Cochran, Buddy Knox—those are the artists who really got through to me when I was too young to think about it very much. But I also couldn't help but listen to a lot of r&b.

Backbeat: Would you say your playing reflects that?

Crenshaw: I'm not really definite about what's reflected in my sound, but we are doing a cover of the Parliament's oldie *Look at What I Almost Missed* in our live show. And when a guy recently told me that I had the whitest-sounding voice he'd ever heard, it really got to me. First, because I really *have* listened to a lot of r&b. And second, because I think that if it weren't for the influence of black music, the pop culture of this country would be stinko, nothing. The only music with no black influence is stuff like what the Carter Family does, which is great music, to be sure. But for me, the real magic in c&w happened with guys like Jimmy Rodgers and Hank Williams, who were influenced by blues singers. As for myself, I get as excited listening to old Sun Records rockabilly as I do listen-

ing to Jimmy Reed and Bo Diddley.

Backbeat: What were your first bands like?

Crenshaw: Most of the ones I started playing with after high school were hard-rock outfits that did both covers and original material.

Backbeat: Were you writing songs then?

Crenshaw: Not very much, but I was fooling around with recording all the time. Detroit used to be a hotbed of studio activity in the '60s. When the economy changed there in the '70s, lots of demo studios went down the tubes, and a band I was in bought one. It had a Scully 4-track machine, some Neumann mikes, and a weird mixing console made out of old Altec PA mixers. It was a really funky little studio with tube amps and great sounds. I was in there all the time, messing around with special projects I'd make up for myself. It was a hobby of mine to pull apart a record that I liked and analyze it note for note, trying to figure out everything that was on it, why it sounded like it did, and so forth. I did that with songs like *Lover* by Les Paul and *Sittin' in the Balcony*, by Eddie Cochran.

Backbeat: How did the *Beatlemania* tour come about?

Crenshaw: I had seen an ad in my hometown newspaper asking musicians to submit tapes of their renditions of Beatles tunes. I cut a demo in my parents' basement of *I Should Have Known Better* with my brother Robert on drums, and I got the part.

Backbeat: Then what?

Crenshaw: Well, I toured with them for eighteen months, and I ended up moving to New York. My brother was already here, attending a fly-by-night electronics school, and in March of '78 I just decided to leave *Beatlemania* to write my own material and form my own band. I had a Teac 4-track and I was still experimenting. Robert and I would record his drums at a rehearsal stu-



dio, and then bring the tapes home and finish them. But I really wanted to play in front of an audience with my own band, because I figured it was the best way to find out if I was doing anything good or not.

Backbeat: The true test . . .

Crenshaw: Yes—I was all for slugging it out in the clubs. But by the same token, I'd had bad experiences with bands in Detroit: ego problems, counterproductive working arrangements, and so forth. It sounds strange, but I wanted this band to be as close to not being a band as possible—the communication had to be that good. Robert and I auditioned about fifty bass players, and when we heard Chris, we immediately knew he was right. From a musical standpoint, the three-piece format challenges us to stay on top of the overall sound.

Anyway, it was early 1980, and I had written a batch of songs, which in fact ended up being the basis for most of the material on my debut LP. I started taking cassettes of the tunes around to producers, and one day Richard Gottehrer, who was producing and managing Robert Gordon at the time [and now produces the Go-Go's], called and said he was interested in *The Usual Thing* for Robert. Then he asked me if I had more material, and I said give me a couple of days. I went home and rewrote *Something's Gonna Happen* for Gordon, changing it from a folk-rock type thing with clanging guitars to more of an Eddie Cochran rockabilly format. I even borrowed some of the little stops and the staccato bass line from Cochran's *Come on Everybody*. They ended up using four tunes, then the whole album got scrapped because Richard and Robert parted company. Robert finally made another album with another producer, using three of my songs. And I eventually released *Something's Gonna Happen* on Shake Records, an independent label. It did pretty well locally and led to my deal with

Warner Bros.

Backbeat: Warner gave you the go-ahead to produce yourself, but a few weeks into the sessions, you started working with Gottehrer. What happened?

Crenshaw: Well, I wanted to do the record as casually as possible to get a good feeling on it. But at the same time, we'd been playing the songs so much live that I'd lost touch with them. I needed to have someone push me at that point—to infuse some energy. Richard came in one day and generated all kinds of enthusiasm, because he's like that. He also had great ideas. For instance, I'd originally written *Rockin' Around in N.Y.C.* as a kind of Ramones-style, fast rock number, and he came up with the idea to give it a little more space, the way we do it on the record. I'd have to say that between his ideas, his energy, and his oddball sense of humor, Richard made the whole thing happen.

Backbeat: So the entire album was a coproduction?

Crenshaw: Actually, *Cynical Girl* is left over from the beginning of the project, when I was still producing myself. Richard remixed it, but the tune is basically my production. Also, the B side of my first single, *Someday, Someway*, is a 4-track demo I made in my apartment four years ago called *You're My Favorite Waste of Time*. I did it while I was still in *Beatlemania*, before I was thinking of having a band. To tell the truth, I was surprised when the label suggested I use it for the B side.

Backbeat: One of your album's most unusual aspects is the vocal arranging—simple, but quite effective.

Crenshaw: I've been very influenced by things like the early Supremes records on Motown, where the two girls sang in unison. Those "baby, baby" passages were about as sparse as you can get, but so pow-
(Continued on page 81)

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Reviews

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A continuous succession of brass creativity: Miles Davis, Freddie Hubbard, Woody Shaw, Clifford Brown

The Postwar Jazz Trumpet

Reviewed by Don Heckman

Miles Davis: *We Want Miles*

Teo Macero, producer
Columbia C 2-38005 (two discs)

Freddie Hubbard: *Keystone Bop*

Freddie Hubbard & Ed Michel,
producers. Fantasy F 9615

Woody Shaw: *Master of the Art*

Michael Cuscuna, producer
Musician E 1-60131

Clifford Brown & Max Roach:

Pure Genius, Vol. 1

Max Roach, producer

Musician E 1-60026

FOUR RELEASES FROM FOUR masters of the post-World War II jazz trumpet offer a chance for comparison that is just too good to resist. One could make a good case, in fact, for a continuous succession of brass creativity stretching from Miles Davis to Clifford Brown, back to Davis and on to Freddie Hubbard and Woody Shaw. (One could, that is, if there were no Dizzy Gillespie and Fats Navarro fans around.)

Since his return to active playing, Davis seems to have been seeking an identity as both the alpha and the omega of that postwar creative stream. Certainly the evidence of this two-disc "We Want Miles" concert collection suggests he is as deter-

mined now to put a new face on jazz trumpet as he was with his Harmon-mute work of the mid-Fifties, his Spanish-tinged Gil Evans collaborations of the early Sixties, and his fusion-jazz of the late Sixties.

But this time something is missing. Davis is playing with more sheer technical control of his instrument than he has in a long time, and that's all to the good. But the melodic invention and the superb harmonic intuitiveness that characterized his earlier phases are gone, replaced by a dogged determination to build a style based on rhythmic accents and sound effects. It's no accident, I suspect, that most of the six pieces here make only minimal harmonic demands upon the players.

Back Seat Betty and *Fast Track*, for example, are both staples in the current Davis repertoire; they are, quite simply, rhythmic sketches disguised as compositions. Once the rhythm establishes its jazz-rock and rhythm & blues groove, nothing changes. Repetition piles upon repetition, and it is left for Davis and saxophonist Bill Evans to interject a not-very-fascinating array of choppy, accented notes and phrases. *My Man's Gone Now* and *Kix* promise more, the former because it's a Gershwin tune, the latter because Davis has invested it with some interesting harmonic

sectionalization. But once again, a guitar-heavy rhythm dominates and he spends most of his energies on pointless noodling.

Coleman Hawkins retained a powerful influence on jazz throughout most of his life by associating himself with each newly arriving generation of young musicians, while at the same time maintaining a strong sense of his own musical persona. Until very recently, I would have said Miles was doing the same thing. Now I'm beginning to have my doubts.

Neither Hubbard nor Shaw are what might be called "young" musicians. Indeed, each has been on the scene for a couple of decades. Yet both have had remarkable success in hanging on to the creative energies of their youth. Hubbard has chosen recently to dip rather freely into the a.o.r. pop-jazz waters; those recordings can and should be considered as purely commercial activities. Fortunately, he balances them with pure jazz blowing sessions like this one, recorded late in 1981 with Joe Henderson, Bob Hutcherson, and a West Coast rhythm section. "Keystone Bop" finds Hubbard sounding absolutely stunning, fully in command of what is, even under the worst of circumstances, an amazing technical fluency. On the classic *Body*

and *Soul* he teases the live audience by playing the verse to *Stardust* and then suddenly shifting gears into the equally familiar tune of the melody. On *One of Another Kind*, which makes up all of Side 1, he takes off in a flight of improvisational fancy that provides an object lesson in what contemporary jazz is all about. Saxist Henderson, who has sounded a bit subdued lately, is full of life, his solos laced with the wild passions of his early work. Add vibist Hutcherson to the mix and you have a concert recording which, unlike the Davis set, is a must-buy.

Woody Shaw's "Master of the Art" also features Hutcherson, but its mood is closer to just another day at the office. Shaw loosens up somewhat on the standard *Diane*, and we get a sense of his playing's lovely lyricism. But Walter Davis' *400 Years Ago Tomorrow* sounds underdeveloped, and *Sweet Love of Mine* smacks of updated Horace Silver; Shaw gets off a pleasantly conversational solo but doesn't really seem to care very much. The same is true of Thelonius Monk's *Misterioso*, which receives what is surely the most depressingly confused reading I've ever heard of this inherently provocative piece. Given Elektra/Musician's interest in providing a felicitous setting for its artists, it's a shame that Shaw's first outing for the label couldn't have been a better showcase for his unquestioned skills. Maybe next time.

Both Shaw and Hubbard would probably identify Clifford Brown as a principal influence on their playing—certainly as much of one as Miles Davis. And they would be correct in doing so. Brownie's articulate translation of the Fats Navarro/Dizzy Gillespie bebop style was one of the great accomplishments of postwar jazz. (That he did it all while he was still in his early twenties is all the more amazing.) His and Max Roach's "Pure Genius, Vol. 1" dates to 1956 and is every bit as valuable as Elektra/Musician's stunning Charlie Parker set from 1953, "One Night in Washington" (see BACKBEAT, June). Clearly the label is accomplishing its goal of finding unreleased material from the Fifties.

The basic Brown-Roach group (with George Morrow on bass and Richie Powell on piano) is brightened considerably here by the presence of Sonny Rollins on tenor. This is superlative jazz, its excellence unlimited by style, period, or feeble fidelity of sound. *I'll Remember April* and *52nd Street Theme* provide vivid reminders of how fast bebop musicians sometimes played. Unlike many of today's artists, they were never reluctant to test the outer limits of their skills. Brownie's long solo on *April* contains many unsure moments in which he scrambles to make the changes, but there are just as many moments of startling, high-speed inventiveness. From desperation, sometimes, comes a soaring imagination.

Rollins takes the challenge in a differ-

ent way, structuring an improvisation that bounces back and forth between the basic tempo and half-time. *Lover Man* and *What's New* were virtual standards for bop musicians, and Brown and Rollins deal with them adroitly; also included is another version of the Brown-Roach anthem *Daa-houd*. Since "Pure Genius" is identified as Vol. 1, Elektra/Musician presumably has more tapes from this period. Let's hope so. **HF**

Bloodstone: We Go a Long Way Back

Isley Bros. & McKinley Jackson,
producers. T-Neck EZ 38115

Bloodstone is a five-man vocal group that had a short string of ballad hits in the early '70s, most notably *Natural High*. After disappearing in a tangle of business hassles, the band resurfaced this year with a new label and a hit single, from which this album takes its title.

Bloodstone's stock-in-trade is the kind of multidimensional harmony singing that such outfits as the Dells, the Manhattans, and the Stylistics first popularized in the '60s. Unlike most of the above, though, Bloodstone writes much of its own material, which rounds out the proceedings quite effectively.

True to form, Side 1 features nothing but ballads—sensuous, intricate, and charmingly arranged. *How Does It Feel* uses an extended chorus vamp at its close that deftly mixes falsettos over a repeated, harmonized phrase, topped with a creamy sax solo by Earth, Wind & Fire's Don Myrick. On *We Go a Long Way Back*, lead singer Harry Williams' earnest tenor gradually builds to a peak of falsetto ecstasy that delicately lifts the song's nostalgic mood.

Bloodstone is the first outside group signed to the Isley Bros.' T-Neck label. The Isleys, assisted by Detroit r&b veteran McKinley Jackson, have produced a very basic, tightly functional sound that wisely avoids the overbearing synthesizers running rampant on the r&b charts these days. The more uptempo material—mostly found on Side 2—shows Jackson's horn and string charts to be meticulously funky and well thought-out; *My Kind of Woman*, for instance, features an inspired call-and-response interplay between horns and the quintet's vocals. That Bloodstone has made such a strong comeback statement is proof of the group's resiliency and, one hopes, ultimate staying power. **CRISPIN CIOE**

Joe Cocker: Sheffield Steel

Chris Blackwell & Alex Sadkin,
producers. Island IL 9750

Joe Cocker, the boozy-voiced British belter with the flailing fingers and the bloodshot

eyeballs, has come up with as strong an album as any of his finest mid-'70s efforts. Like those LPs—"Joe Cocker" and "Stingray" in particular—"Sheffield Steel" comprises a disparate set of tunes put forth in Cocker's inimitable rocks-in-the-throat singing style.

At his most inspired, Cocker is truly a masterful interpreter. He has transformed material like the Beatles' cutesy-poo *With a Little Help from My Friends* and the schmaltzy *You Are So Beautiful* into ragged, soulful numbers of his own creation. While nothing here is as immediately memorable, "Sheffield Steel" is his most consistent work in years. Backed by the mesmerizing rhythms of drummer Sly Dunbar and bassist Robbie Shakespeare, Cocker roars and whispers his way through compositions by Bob Dylan (the celebrative *Seven Days*), Randy Newman (a drunken love song called *Marie*), and Bill Withers (*Ruby Lee*), among others. It's a testament to Cocker's imagination that Jimmy Cliff's oft-recorded *Many Rivers to Cross* is one of the LP's best cuts.

Along with Dunbar and Shakespeare, keyboardist Wally Badarou has a lot to do with the disc's success: The evidence extends from his horn-chart synthesizer on the slowed-down funky strut *Look What You've Done* to the churchy organ shadings of *Many Rivers to Cross* to the bleating saxophone-like insouciance of Steve Winwood's *Talking Back to the Night*. Robert Palmer and Jimmy Cliff both contribute vocals on several tracks, and guitarist Adrian Belew's lofty embellishments spruce up an otherwise lackluster reading of Andy Fraser's *Sweet Li'l Woman*.

But what makes "Sheffield Steel" exceptional is Cocker's guttural gargle of a voice. Few singers are as readily identifiable; fewer interpreters are as adept at making outside material sound like their own creation. It's good to hear Cocker in fine form again. **STEVEN X. REA**

Steve Forbert

Steve Burgh, producer
Nemperor ARZ 37434

The very virtues that made Steve Forbert's debut album so arresting now seem likely to doom his fourth to comparative limbo. "Steve Forbert" may even fall a hairbreadth short of matching "Alive on Arrival" in the quality of songwriting or the directness of performance, but these new songs still capture the slightly breathless ebullience and the underlying romantic optimism that seemed so riveting a few short years ago. If the new album doesn't turn heads, it will only be because Forbert himself has chosen to return to his initial conservative values.

Characteristically, these songs are steeped in pop traditions while couched in the unvarnished inflections of a singer who

honed his skills in the classic guise of the solo troubadour. Backed by Robbie Kondor (keyboards), Hugh McDonald (bass), Barry Lazarowitz (drums), and various pinch hitters on guitar (including producer Steve Burgh) Forbert plays amplified pop/rock with warmth and assurance, every element touching familiar resonances from the past two decades. His songs come out of that same context, achieving the subtle triumph of sounding well-worn at first listen.

To certain numbers, Burgh and Forbert have added country finery (*You're Darn Right*, a cocky exercise in honky-tonkin' high spirits) or punchy brass/reed accents (courtesy of the Uptown Horns), but throughout the central attraction is Forbert's gushing passion as a vocal interpreter and the hardy melodic character of his songs. His works still contain people who are recognizably "modern"—hip enough to know what their current options are, old-fashioned enough to long for a spiritual and emotional center to their lives. The singer's hints of flippancy are, as before, offset by a mitigating generosity of spirit.

There are sly, uptempo exercises in rustic philosophy (*He's Gotta Live Up to His Shoes* and *It Takes a Whole Lotta Help*) that again portray the singer as wise-beyond-his-years, but Forbert's main suit may be his ballads, which achieve that same destination with less apparent calculation. On *Oh So Close (and Yet So Far Away)* he depicts the "precious torture" of seeing an old lover now happily married, while *Beautiful Diana* conjures a passion prized above innocence itself. Nowhere is there any allusion to contemporary pop's current shifts in fashion, or any inkling that Forbert cares. That stance may cost him a platinum constituency, but it is certainly a badge of honor. SAM SUTHERLAND

Glenn Frey: No Fun Aloud

Glenn Frey, Allan Blazek, & Jim Ed Norman, producers
Asylum E 1-60129

The Eagles formally disbanded earlier this year, but rumors of internal tensions had been circulating since the problem-plagued sessions for their last studio LP, "The Long Run." Now virtually all five band members are concentrating on solo careers. For Glenn Frey, the ex-Detroiter who migrated west to start that '70s supergroup, the move seems natural; his first solo album's casually polished, r&b-tinged surface barely conceals a prodigiously talented singer/songwriter who learned his craft well at the Eagles' helm.

Like Bob Seger—a friend since childhood and coauthor of this disc's *That Girl*—Frey's r&b and early rock influences lend depth and believability to his music. Rather than sounding like a jaded, seen-it-all rock star, he comes across as sincere, utterly unpretentious, and often quite funny. *I Found Somebody* is a Stax/Volt-style

cruiser that could have been written for Little Milton or Wilson Pickett ten years ago. Yet he never apes his influences; his distinctive voice, immortalized on Eagles standards like *The Best of My Love*, is at once plaintive and urgent, full of those unique inflections that are now part of the rock lexicon. Even on an r&b classic, like Johnny Taylor's '70s soul anthem *I've Been Born Again*, his flat Midwestern drawl adds a personal dimension. *Partytown*, which describes an ideal, who-cares-let's-party place, uses a backing chorus of revelers, one of whom is John McEnroe. Commonplace dreams of American life, treated with a combination of humor and insight, are wrapped around an unobtrusive, guitar-driven rocker, providing ample proof of Frey's role in shaping the Eagles' persona.

For all his rock proclivities, Frey has an equally developed gift for pop ballad writing. *She Can't Let Go* is a Spanish-sounding lament with a beautifully restrained melody. *The One You Love* combines another pretty theme with strong yet subtle lyrics about an affair that didn't work; it features the memorable line: "Are you gonna stay with the one who loves you, or go back to the one you love?" *That Girl*, the aforementioned Seger collaboration, is based on an unaffected pentatonic melody and swirling organ washes that recall the best of Allen Toussaint's New Orleans rhapsodies.

Frey's talents have been exposed for years, so it would be inaccurate to call "No Fun Aloud" a debut. But on his own, he shows an exuberance and a musical commitment that seemed to be lacking toward the end of the Eagles' long run. He could well develop into a major solo presence in pop-rock. CRISPIN CIOE

David Johansen: Live It Up

Ron Nevison, producer
Blue Sky ARZ 38004

"Live It Up" communicates a love for the emotions that rock & roll can express; it's a celebration of how a rock professional can remain a rock fan. David Johansen simply has terrific taste in music, a belief in its capacity to merge passion and craft, and a gregarious ringmaster personality that comes across most appealingly on stage. Live LPs usually don't do much more than mark time in a performer's career, nor do they attempt to. But there are certain artists who seize the live-disc opportunity to reveal something that hasn't come out in their studio works. Warren Zevon and Joe Ely have done that recently; now David Johansen has too.

Considering that his stardom is about nine years overdue, you might expect desperation, or sourness, to surface in Johansen's music, and in fact his last two albums, "In Style" and "Here Comes the Night" almost punctured his audiences' enormous

good will. "Live It Up" is a recovery. It summarizes his life in rock with new readings of songs that have been in his act for years, with originals from his solo albums, and with material from his glory days as a New York Doll. The LP is filled with enthusiasm and felicitous musical connections.

He follows his impassioned *Frenchette*, which conjurs up both Levi Stubbs of the Four Tops and Ronnie Spector of the Ronettes, with deeply felt performances of songs those singers first recorded: *Reach Out I'll Be There* and *Is This What I Get for Loving You*. On his own *Melody* and *Donna*, he uses lessons learned from writers like Holland-Dozier-Holland and Goffin & King to create statements that are comparably forceful and touching. He stitches together three numbers made famous by the Animals (songs that Springsteen has also found central to his concerns, and has done in concert), sings them in his gruffest growl, and brings out their romance and struggle, escape, pride, and vulnerability.

Johansen appreciates the sublime goofiness of such songs as *Build Me Up Buttercup* (which ends with a splash of Basie-like piano), and he charges recklessly through his best-known nonhits, *Funky but Chic* and *Personality Crisis*. Recorded in Boston with a band that only retains one member of the ill-conceived "Here Comes the Night" congregation and adds a key participant in lead guitarist Huw Gower (formerly of the Records), "Live It Up" is an enormous amount of fun. This music is loose, it's rough, and it's human. MITCHELL COHEN

Nicolette Larson:

All Dressed Up and No Place to Go
Andrew Gold, producer
Warner Bros. BSK 3678

Nicolette Larson and Andrew Gold, pop purveyors of the "L.A. sound," tied the matrimonial knot sometime last year. Since then, the tuneful twosome must have been spending too much time in the sun. With Gold wielding everything from the studio knobs to synthesizers and guitars, "All Dressed Up and No Place to Go" epitomizes everything that's wrong with the music of the Southern Californian clique with which this couple associates: It is tired, uninspired, and so laidback that it might as well be horizontal.

This is Larson's fourth album since her debut album and hit single (*Lotta Love*) in '78. Before then, she was a backup singer for Neil Young and Commander Cody. She should go back to being one. Half the time her vocals are so shoddy that Gold has to double track them: On Dusty Springfield's '60s gem *I Only Want To Be with You*, on Jackson Browne's *I'll Fly Away (Without You)*, and on a handful of other tunes by the likes of Lowell George, Paul Barrere, and Allee Willis, Nicolette sings in an awkward

warble, devoid of any emotional edge. She fares a little better on Leon Russell's upbeat *Say You Will* (backup courtesy of Linda Ronstadt, Wendy Waldman, and Nicolette) and the Larson/Gold collaboration *I Want You So Bad*. But this still sounds like the stuff of an aspiring chanteuse's demo tape.

Of course, the musicianship is perfect. Gold (guitars, keyboards, and mandolin), bassist Scott Chambers, drummer Rick Shlosser, saxman Jim Horn, keyboardist Mark Jordan, and guitarist Fred Tackett are all slick and professional; together they sound as cool as a cucumber in a salad bar.

One can hardly think of a more appropriate title for Larson's latest effort than the one she and Gold have bestowed. Indeed, this gaggle of gushy L.A. music makers have all the right attire—economical guitar licks, sprightly piano runs, a socko rhythm section, and the latest in studio high-tech—and, more than ever before, they are going absolutely nowhere with it. STEVEN X. REA

Pete Townshend: All the Best Cowboys Have Chinese Eyes

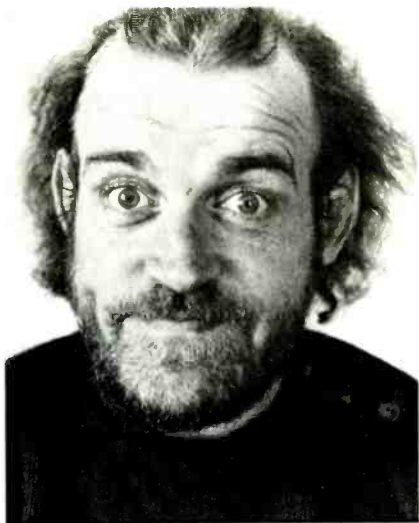
Chris Thomas, producer
Atco SD 38-149

Pete Townshend's third solo album is easily his most ambitious, possibly his best, and yet another persuasive argument that the Who's chief visionary is creating more arresting and adventurous music on his own than he has in recent years for that venerable quartet. Such a comparison may seem like heresy, yet freed of the band's sense of history and its now-familiar stylistic code, the guitarist/songwriter can move boldly into experimental areas that his partners no longer seem interested in.

"All the Best Cowboys Have Chinese Eyes" signals this shift with its striking opener, *Stop Hurting People*. Its surprising post-disco rhythmic bottom, richly orchestral synthesizer and keyboard parts, and impressionist spoken lyrics sound closer in style and substance to David Bowie than the Who. Its text interweaves themes from Townshend's past work—spiritual idealism in love of all kinds—and typically skewers any hint of self-righteousness with flashes of self-criticism.

That oscillation between his carefully couched Deism and his grasp of social realism has been apparent in many of Townshend's songs over the past decade. Another thread that continues here is the contradiction between the youthful zeal of the early Who and the self-deflating lessons that come from age. These days, however, he seems less obsessed with that conflict. The weary resignation that once concluded such musings is supplanted by a kind of peace, as well as a renewed fascination for external events rather than internal dialogue.

Thus we hear that narcissism poisons the atmosphere of Southern California (in



The inimitable Joe Cocker—See page 75.

Exquisitely Bored and, obliquely, in *Stardom in Action*). His cautionary view of the flip side of the tribal ethic (*Uniforms*) restates the same chilling sense of mindless conformity conjured thirteen years ago in "Tommy." *Communication* is a rock & roll oxymoron, making its point eloquently through artful gibberish, while *North Country Girl* is a deft arrangement (by Townshend) of the old traditional love ballad.

There is no formal concept behind the selection of songs. But the singer's penchant for returning to his past concerns and producer Chris Thomas' deep, clean but exciting sonics give the whole a sense of shape. As such, the album progresses evenly from its opening cosmic sermon to the autobiographical specifics of the last two songs. *Somebody Saved Me* and *Slit Skirts*, which share Townshend's marriage as a reference point.

SAM SUTHERLAND

Jazz

Shirley Horn Trio: All Night Long Nils Winther, producer SteepleChase SCS 1157

More than twenty years ago, a young pianist and singer from Washington, D.C. released her first record album. Miles Davis heard it and was so impressed that he flew her to New York to meet her and then insisted she share the bill with him at the Village Vanguard. Yet despite such an auspicious beginning, Shirley Horn has remained outside of the jazz world until just last year, when she was asked to sing at the Northsea Jazz Festival in Holland. Since her performances there—which this album documents—she has been busy living up to and even exceeding the expectations aroused two decades ago.

As both a singer and a pianist, Horn is

a mood builder. Like Ahmad Jamal, one of her influences, she makes brilliant use of silence, of the tension and emphasis that astutely placed blank spaces can create. She gets full value from her lyrics—holding, stretching, and shading them. She uses her dramatic instincts effectively but subtly, fitting them into the easy pulsation that underlies most of her songs. When Horn sings a bossa nova, such as *Meditation*, one can understand Davis' initial response; she is the vocal equivalent of his muted trumpet of the '50s—intimate, intense, simmering. Her piano is supportive, colorful, and so much a part of the proceedings that it is often difficult to decide if it is her singing or her playing that dominates a song.

How a talent like Horn's, once recognized, could have been ignored for so long is a mystery. Rest assured that if she goes on making records like this, she'll never be ignored again.

JOHN S. WILSON

Bireli Lagrene: Routes to Django Jan Jankeje, producer Antilles AN 1002

Django Reinhardt died in 1953, but even during his lifetime guitarists tried to emulate his bright, flowing, rhythmic style. Many of his fellow gypsies (he was born in a caravan in Belgium) even followed his two-fingered fret board approach, which he had developed of necessity after the other fingers of his left hand were paralyzed in a fire.

It isn't unusual, then, to find a gypsy guitarist who plays in Django's style. It is unusual to find one who plays it as well as Bireli Lagrene. Lagrene does not simply copy, either. "Routes to Django" contains no Reinhardt compositions and only three of his pop standards. Lagrene not only approaches outside material the way Django might have, he even writes like his model: lovely descending minor melodic lines, long, flowing passages, sudden flourishes. And despite the fact that he was only thirteen years old when he made this album, he plays with total relaxation and self-assurance. Furthermore, no matter what he plays—blues, ballad, bossa nova, waltz—he swings, just like Django.

Recorded in a German club, "Routes to Django" finds Lagrene mostly in the context of his regular quartet, patterned on Django's Quintet of the Hot Club of France. With two rhythm guitars and a bass to back his lead, the only thing missing is the Hot Club's violin. Four guests—piano, vibes, trumpet, and violin—appear occasionally, effectively breaking up what otherwise might have been too persistent a parallel. Bireli's sound is basically Django's, but his influences also include a bit of Charlie Christian, some bebop, and even classical guitar. In sum, he is marvelously secure in the way that he handles both the Django idiom and his own additions to it.

JOHN S. WILSON

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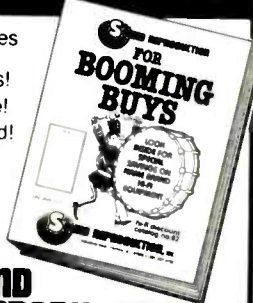
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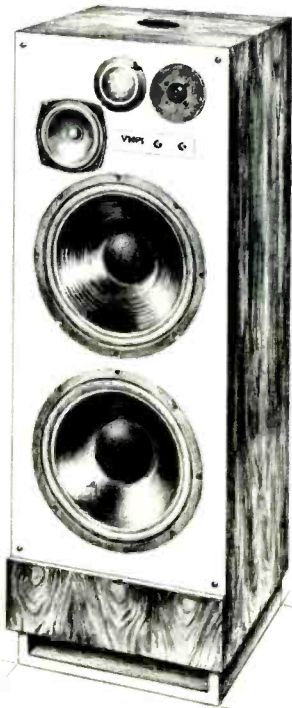
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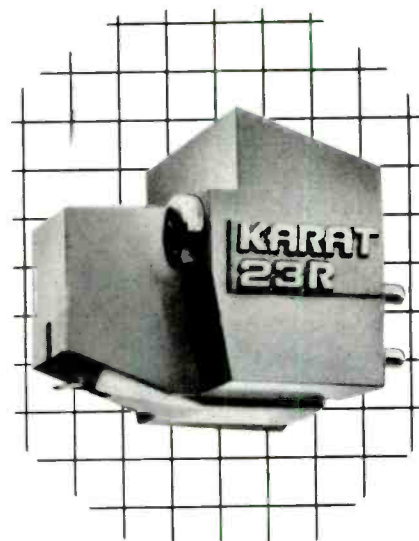
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DO WE NEED TRAVIATA?

(Continued from page 48)

Lamberto Gardelli, and Charles Mackerras. Forced to a choice, I'd pick Gardelli, if without much enthusiasm. He at least has a basic feel for the shape of the music. He hasn't done much, though, to moderate the Germanic quality of his East Berlin forces, and his lack of imagination becomes at times almost defiant: The chords over which Violetta makes her Act II entrance positively clump. Mackerras' conducting is efficient and faceless.

Both Mirella Freni and Valerie Masterson have lovely voices and pleasant personalities—good starting points for Violetta, but only starting points, and neither singer is working in a situation that encourages a more active stance. The English National Opera performance is especially disappointing in this regard, since the main reason for doing the opera in English would appear to be the possibility of a more immediate connection to the words, on the part of performers and audience alike.

And yet, even allowing for the limitations of Edmund Tracey's translation, it's clear that the words have been grafted onto the musical line rather than made integral with it. For one thing, no solution has been found, or maybe even sought, for the admittedly thorny problem of reconciling the choppy quality of English sounds with the legato intent of the musical line. As a result, the music tends to sound pecked at more than sung, except when Masterson chooses to glide over the text and trust her intent to the musical line.

The MHS performance, originally issued here on the domestic BASF label, has a decent if unremarkable supporting cast. Sesto Bruscantini was in his fifties at the time of this recording and sounds it, but he is a sensible artist. Franco Bonisolli puts his beefy tenor to reasonably good use, and he makes a stentorian effect with the one stanza of his cabaletta included. The English National performance includes single stanzas of both cabalettas (this is a bit misleading in that the baritone cabaletta—a potentially interesting piece, I'm just about alone in thinking—really isn't constructed in two neat stanzas), though little is made of them. John Brecknock sounds here like at most a G&S tenor, and not a particularly good one. Christian du Plessis has a distinctly promising baritone but is expressively absent.

As you might guess, I'm not terribly sympathetic to the view expressed by Robert Lawrence in the Schirmer vocal score: "La Traviata is essentially a prima donna's opera. It stands or falls by the performance of the singer who assumes the part of Violetta." What seems to me to stand or fall in this view is not an opera—i.e., a drama in music that engages our sense of ourselves and the world around us—but the spectacle (sadistic or masochistic, depending on your vantage point) of a woman suffering to the accompaniment of pretty tunes. Which,

come to think of it, is what opera is usually turned into in the real world.

The recordings I like best might be described as balanced-ensemble types. The Previtali/RCA is a reasonable substitute for the Montoux/RCA, and of course it's better recorded. Moffo's Violetta, one of her most successful roles, is honest and involved, and Tucker is a surprisingly graceful as well as unsurprisingly forceful Alfredo. Also worth watching for is the 1968 Romanian recording, in Italian, with Virginia Zeani's more individual Violetta, the healthy Alfredo of Ion Buzea, and a rather distinguished Germont from Nicolae Herlea (Electrecord ECE 0374/6). This set too makes standard cuts.

What about more complete performances, in the absence of the Pritchard/London version? Maazel (London OSA 1279, two discs), who includes one stanza of Violetta's arias and of both cabalettas, offers much the most successful of the conductor-dominated *Traviatas*, with some distinctive work by Pilar Lorengar and Giacomo Aragall, bearable work by Dietrich Fischer-Dieskau, and a good supporting cast. Perhaps the best case for the cabalettas, though in single-stanza form, is made by Plácido Domingo and Sherrill Milnes in the otherwise hard-to-recommend Carlos Kleiber recording (DG 2707 103, two discs).

For the whole opera, every note, the choice by default would be Montserrat Caballé, Bergonzi, and the younger Milnes, with Georges Prêtre conducting (RCA LSC 6180). **HF**

CRENSHAW

(Continued from page 73)

erful. So I like to use as little as possible.

Backbeat: Does the music come first?

Crenshaw: Usually, yes. After I've worked on it to the point where it's ready, another guy comes in and writes the lyrics. Of course, the other guy is me, and I try to keep the lyrics compatible with the melody and overall concept.

Backbeat: Your lyric themes are fairly consistent. They often depict a self-reliant kind of guy who knows what he wants and has very specific ideas about the world he inhabits.

Crenshaw: Maybe, but as far as general themes go, I like to say that I don't ever take anything very seriously. In fact, I often end up writing about that particular attitude in and of itself. An exception might be *Rock-in' Around in N.Y.C.*—moving to this city from a sterile Midwestern suburban environment was a very big thing in my life. In the song I tried to capture the feeling of driving through New York in a taxi late at night, with the lights flashing by.

Musically, I want to do stuff that both reflects my own taste and that other people will be interested in, and my tastes honestly span styles and decades, from Buddy Holly to the Fleshtones. **HF**

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Trends to watch in the music industry by Sam Sutherland

Cassette Tape Turnaround

THE LENGTHENING SHADOW of the music industry's recession has seen tape technology frequently singled out as one of the principal culprits; the practice of home taping is viewed as a virtual parasite consuming untold billions in potential dollars that might otherwise constitute prerecorded tape and disc sales. Yet, as music publishers and record companies form ranks around the Matthias-DeConcini bills—proposed legislation aimed at compensating copyright holders for that lost income—it's heartening to find that some of the industry's chieftains aren't so myopic after all.

That home tape recorders might also represent a boon to the consumption of music has often been obscured amid the pitched battle between the audio hardware trade and its uneasy if necessary partners who make recordings. Now, many of the same corporations party to the "Save America's Music" coalition (the lobby for the aforementioned bills) are actively pursuing the tape market.

That path would seem obvious, given the cassette's gradual rise to power in recent years. Yet it's worth remembering that the format was initially presumed fit only for dictation, its role in the sale of prerecorded music deemed "plus business" to those who saw themselves engaged in the *record* industry: Until the mid-'70s, all tape configurations accounted for only a small share of the total prerecorded music market, with cassettes representing the narrowest slice of the pie. Considering the mediocrity of the typical high-speed-duplication commercial cassette, dubbed onto poor quality tape housed in cheap shells, it's hardly surprising that cassettes were an afterthought in the marketplace.

Today, recording companies need only consult their sales printouts and market research data to glimpse a very different future from that implied by the cassette of a decade ago. Its compact size and double-edged convenience of recording capability have been buttressed by strides in recorder circuitry and tape formulation, as well as the advent of portable auto and personal hardware designs, to give the venerable LP a run for its money. The success of the personal cassette player in particular has underlined the format's appeal to consumers who haven't traditionally been heavy LP buyers. It has also demonstrated the cassette's ability to reap repeat sales for titles

that have been available on LP. Most estimates argue that all prerecorded tapes will garner fully half the market for recordings within a year or two; major labels are already seeing cassette sales for specific top-selling artists reach parity with LPs.

Taken together with the implications of the first consumer digital audio systems, which use tape rather than disc technology to store and retrieve programs, the cassette now seems poised to serve as the interim consumer configuration until true home digital software becomes the popular standard for recorded sound.


Recent major label developments suggest this trend isn't going unnoticed. This spring, PolyGram Classics announced a new line of Deutsche Grammophon cassettes offering ninety-minute programs unavailable on disc and attractively priced. Shortly thereafter, Warner Communications' three record companies (Warner Bros., Atlantic, Elektra/Asylum) revealed plans for a new series of cassette anthologies pairing two hit albums from a single artist or group, again priced to the consumer's advantage. Both DG's cassettes and Warner's "2 for One" tapes mark a reversal in the trade's traditional pricing strategies: Until recently, many labels charged more for tapes than discs, despite the fact that the startup costs for tape duplication are lower than those for mastering and pressing LPs.

Warner reportedly has other cassette-only projects in the works, and it's certain that the other corporate titans are watching these maiden efforts closely. The economics of manufacturing argue that the cassette may, in fact, be a key to the continued profitability of specialized music no longer commercially viable on LPs produced on a large volume/high-overhead scale. Witness, for instance, the recent emergence of cassette-only recordings catering to collectors.

These ventures may not answer the long-standing question of technical quality in prerecorded tapes, an issue the corporations' research insists is peripheral to all but a fanatical minority of buyers. But even here, there is evidence of revised thinking. Companies like Arista and Capitol claim they've improved their sonics, and several smaller jazz labels have followed the lead of the best classical lines in making playback standards higher. These modest technological steps, when coupled with the new repertorial thrust, begin to seem like long strides—strides away from the *record* business and toward a true *music* industry adaptable to changing software needs. **HF**

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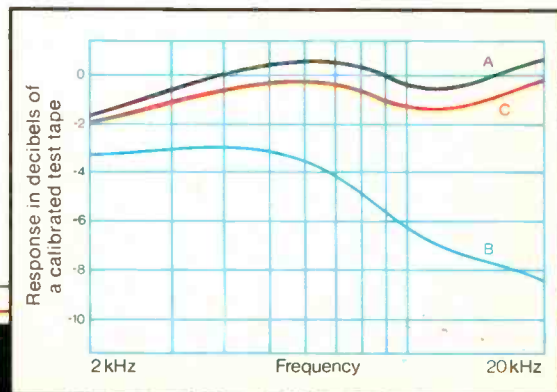


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