

# Billboard® Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	3	7	<b>MAMMA</b> Pavarotti (Mancini), London 411 959	1
2	1	57	<b>HAYDN/HUMMEL/L. MOZART: Trumpet Concertos</b> Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
3	4	25	<b>PACHELBEL: Canon/FASCH: Trumpet Concerto</b> Paillard Chamber Orch., RCA FRL 1-5468	
4	22	5	<b>HAYDN: 3 Concertos</b> Marsalis, Ma, Lin, CBS IM 39310	
5	2	41	<b>STRAUSS: Four Last Songs</b> Jessye Norman (Masur), Philips 6514 322	
6	5	7	<b>COME TO THE FAIR</b> Te Kanawa, Angel DS 38097	
7	7	98	<b>BACH: Goldberg Variations</b> Glenn Gould, CBS IM 37779	
8	10	25	<b>HANDEL: Water Music</b> English Concert (Pinnock), DGG Archiv 410 525	
9	8	25	<b>BOLLING: Suite For Cello and Jazz Piano Trio</b> Bolling, Yo-Yo Ma, CBS M 39059	
10	NEW ENTRY		<b>SUNDAY IN THE PARK WITH GEORGE</b> Original B'way Cast, RCA HBC1 5042	
11	6	7	<b>MAHLER: Symphony #4</b> Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
12	13	41	<b>J. S. BACH: Unaccompanied Cello Suites</b> Yo-Yo Ma, CBS M/W 13M 37867	
13	9	94	<b>BEETHOVEN: Cello Sonatas #s 3 &amp; 5</b> Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
14	12	248	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA AGL1 5211	
15	17	51	<b>NOCTURNE</b> James Galway, RCA ARL1-4810	
16	21	5	<b>BIZET: Carmen</b> Domingo, Erato 75113	
17	19	3	<b>PACHELBEL: Canon</b> Berlin Philh. (Karajan), DG 413 3091	
18	37	448	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233	
19	18	71	<b>CANTELOUBE: Songs of the Auvergne</b> Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
20	NEW ENTRY		<b>MUSIC OF THE XXIIIrd OLYMPIAD</b> (Various Artists), Columbia BJS 39322	
21	NEW ENTRY		<b>SOUSA: Marches</b> Philip Jones Brass Ensemble, London 410 290	
22	NEW ENTRY		<b>SONGS OF ERNESTO LECUONA</b> Domingo, CBS FM 38828	
23	NEW ENTRY		<b>RACHMANINOFF: Piano Concerto #3</b> Sgouros, Angel DS 38105	
24	NEW ENTRY		<b>GLASS: The Photographer</b> Philip Glass Ensemble, CBS FM 37849	
25	14	7	<b>BRAMMS/SCHOENBERG: Piano Quartet</b> Baltimore Symphony (Comissiona), Vox Cum Laude VCL 9066	
26	32	11	<b>VIVALDI: The Four Seasons</b> Zukerman, CBS MY 38478	
27	NEW ENTRY		<b>GREATEST HITS OF 1720</b> Philharmonia Virtuosi (Kapp), CBS MX 34544	
28	NEW ENTRY		<b>HOLST: The Planets</b> Berlin Philh. (Karajan), DG 253 2019	
29	15	17	<b>BEETHOVEN: Piano Concertos</b> Brendel (Levine), Philips 411 189	
30	24	3	<b>BRASS IN BERLIN</b> The Canadian Brass, CBS IM 39035	
31	NEW ENTRY		<b>MOZART: Eine Kleine Nachtmusik</b> Academy Of Ancient Music (Hogwood), London 411 720	
32	11	7	<b>THOMAS: Hamlet</b> Milnes, Sutherland (Bonyng), London 410 184	
33	31	210	<b>ANNIE'S SONG</b> James Galway, RCA ARL 1-3061	
34	33	94	<b>PORTRAIT OF KIRI TE KANAWA</b> Te Kanawa, CBS Masterworks 39208	
35	27	51	<b>GREATEST HITS: THE CANADIAN BRASS</b> Canadian Brass, RCA ARL 1-4733	
36	16	3	<b>STRAUSS: Also Sprach Zarathustra</b> (Karajan), DG 410 9591	
37	30	25	<b>PUCCINI: La Rondine</b> Te Kanawa, Domingo (Maazel), CBS Masterworks I2M 37852	
38	NEW ENTRY		<b>EILEEN FARRELL--Opera Arias</b> Farrell, Seraphim 60683	
39	25	94	<b>VERDI: Arias</b> Domingo, DG 2543 528	
40	26	31	<b>DVORAK: Symphony No. 9 ("New World")</b> Chicago Symphony Orch.(Solti) London 410 116	

## CLASSICAL

## Keeping Score

### Pavarotti Makes Believers Of Skeptics

By IS HOROWITZ

It took practically no time at all for **Luciano Pavarotti** to pocket the huge audience. They were his from the moment he appeared on the Madison Square Garden stage in an outpouring of adulation reserved for only the most charismatic performers.

The concert in New York Aug. 16 was the second of five the tenor gave in maxi-venues across the country in less than two weeks—an awesome demonstration of drawing power. In all, more than 75,000 persons paid up to \$50 a ticket (\$1,000 in the case of some VIP benefit ducats). It was the kind of undertaking probably no other contemporary classical artist could negotiate successfully. One might have to go back several generations to tours by such as **Ignace Paderewski** or **Jenny Lind** to come up with comparable draws.

As show business events and promotional prods for record sales, there is little doubt that the concerts paid off, together with a major assist from the live telecast and repeat airings of the New York date on PBS. That they also provided a genuine musical experience made believers of skeptics, among whom this observer could be counted—if only for a short time.

How was it to be one of 20,000 listeners at the Garden? Fine, as soon as one accommodated to a public address system that treated the voice adequately even as it savaged the orchestral accompaniment. There were a dozen songs on the printed program, equally divided between familiar arias and popular Italian tunes from the latest Pavarotti album, **"Mamma,"** and four encores in response to hysterical audience reaction.

To spell the singer, the New Jersey Philharmonic played a couple of overtures, and guest artist **Andrea Griminelli**, a reasonably skilled flutist, contributed some solos. The audience received these efforts kindly, in apparent realization that the effort put out by Pavarotti required recuperative intervals.

The program booklet carried a complete discography of the tenor, listing 28 complete recorded operas in which he stars and another 21 solo and concert albums. All but two of the 49 are on London Records, which had Pavarotti signing albums at Sam Goody's flagship Manhattan store for an unprecedented six hours the day after the concert.

No one was about to disclose Pavarotti's share of the take for the five concerts, but talk among those close to the center of activity placed it at \$100,000 per date. In locations other than New York, the concerts were tied in with benefits: for the Lyric Opera in Chicago, the Dallas Opera and Symphony Orchestra in that city's Reunion Arena, the San Francisco Opera at the concert in that city's Civic Auditorium, and the Los Angeles Philharmonic at the windup date in the Hollywood Bowl Aug. 25.

In an appropriate coincidence, Pavarotti's album of Neapolitan songs, **"O Sole Mio,"** was certified gold by the Recording Industry Assn. of America during the tour.

★ ★ ★

Still another twist in the burgeoning series of cassette-only midlines and budgets comes from **Deutsche Grammophon** with the introduction here of the label's **"Walkman"** classics. The line, marketed over the last few months in Europe, ships its first release to Stateside dealers later this month.

Use of the Walkman name is via license by Sony. While it doesn't portend specific promotional cooperative efforts at this time, according to marketing executive **Grace Patti**, the label view is that a name association with the generic personal stereo can only help. That was the experience in Europe, and particularly so in England, it's said.

There are 20 titles in the first release, each carrying repertoire related by composer or theme. Thus, a Tchaikovsky cassette carries the **"Rococo Variations,"** the waltz from the **Serenade for Strings**, and both the violin and first piano concertos. Roughly double-length tapes, each prominently displays on the cover the actual number of minutes of music programmed. Most approach 90 minutes in length.

List price is \$6.98 each. Tapes, duplicated on chrome stock, are imported from Germany. Point-of-purchase material includes a counter-top dump bin, as well as special brochures and posters. The label hopes to extend its marketing reach beyond traditional classical outlets with the line, says Patti.

★ ★ ★

Labor Day programming on **WQXR** New York will be drawn exclusively from Compact Disc for 12 hours beginning at 8 a.m. . . . Popular fare at **WFMT** during the weekend will feature the station's own version of **"Top 40,** these some of the most familiar works in the literature: **"Marche Slav," "Eine Kleine Nachtmusik,"** etc. . . . Centaur Records has released the first disk in a complete cycle of the **Schubert Quartets** to be recorded by the **Manhattan String Quartet.** Also on the boards is a cycle of the **Shostakovich quartets.**

## LATIN Notas

### Mexican Industry Hanging In There

By ENRIQUE FERNANDEZ

"We are surviving," says **Fernando Hernandez**, president of **AMPROFON**, the Mexican record industry association. "Though some smaller labels have fallen victim to the Mexican economic crisis, none of our member labels have disappeared."

Hernandez's own label, Ariola, has held fast thanks to an impressive roster that includes **Jose Jose, Juan Gabriel** and **Rocio Durcal**, and Hernandez insists that **AMPROFON** is optimistic about a general market recovery in 1985. But the past two years have been very difficult for the Mexican record industry.

"Last year was worse than 1982, for it was the year that we felt the full impact of the crisis," Hernandez says. "So far, 1984 has not been any better." **AMPROFON** figures show a 19% drop in singles and an 8% drop in LPs in the first half of the current year compared to the same period in '83. Cassette sales have held.

The currency devaluations of two years ago and a galloping inflation are to blame for the crisis in the industry, Hernandez says. "When people cannot meet their basic needs, they turn to cheaper forms of entertainment, such as home taping, which continues to be a problem."

Another serious continuing problem is piracy, which, according to Hernandez, accounts for 20% to 30% of the market. "What we need are stricter laws," he says. "The ones

currently on the books make prosecution very difficult. Fortunately, the current government seems to understand our plight, and we are optimistic that tougher legislation will be enacted."

The crisis has prompted the Mexican industry to take drastic austerity measures. **AMPROFON** labels have suffered a 22% reduction in personnel as a result of the crisis. Still, the association is hopeful about the future; if Mexico faced an overwhelming 80% inflation in 1983, the current year has seen a less drastic, though still quite dramatic, 50%-60%.

In spite of the crisis, some records have enjoyed booming sales. **Michael Jackson's "Thriller"** sold more than a million copies, although Hernandez indicates that English-language record sales are on a decline in Mexico. Last year's boom in children's music, spearheaded by groups like **Menudo** and **Parchis**, seems to have peaked, he says. Regional Mexican music, such as rancheras, also has dropped in sales. "The major figures such as **Vicente Fernandez** are still selling, but there have been no new stars," Hernandez notes.

Tropical music, such as salsa, is still doing well in the Southeast of the country, where it has always been popular. Still, another sign of the crisis is the fact that Mexican street DJs, known as **sonideros**, no longer hold nightly dances but instead limit themselves to the weekends.

One thing that keeps Hernandez from being overwhelmed by the

bleakness of the Mexican situation is the promise of young talent. "In a year you're going to see some exciting new talent in the Mexican scene," he says. "There's a whole new generation of artists coming up, like **A&M's Antonio de Jesus.**" Hernandez points to the **"Valores Juveniles"** contest sponsored by the Televisa network as a sign of the hope the Mexican industry has laid on its young artists.

★ ★ ★

The New York-based merengue group **Los Vecinos** has returned to New York after a three-month stay in Puerto Rico in order to finish an album for the **Algar** label. The group's lead singer, **Milly**, is planning a solo concert in the Dominican Republic backed by **La Sinfonica Nacional**. . . **Ray Barretto** is finishing an album titled **"Todo se va a poder"** for the **Fania** label. Barretto was featured this week at a Latin party held at New York's **Studio 54** which also included **Fernandito Villalona, Wilfrido Vargas, Conjunto Quisqueya** and **Luis Perico Ortiz**. . . The two-year-old **Sunbelt** Legend label has released new singles by **Patsy Torres** and **Leonard Davila**. . . **Louie Ramirez** and **Ray de La Paz** and **Bobby Rodriguez** y **La Nueva Compania** have new albums on the **Caiman** label, **"Con Cache"** and **"Pennies from Heaven"** respectively. . . The East Los Angeles-based group **the Younger Half** won \$5,000 in radio station **KACE's** recent battle of the bands competition.