

In **Back**  
**beat**

Weather Report • Doo-Wah: Who Sings Backup Vocals?

# HIGH FIDELITY

SEPTEMBER 1978 \$1.25

ICD © 08398

## Audio/Video '79

New Faces, New Features, Promises for the Future

## Recordings '79

What You'll See in the Stores



ASHLAND KY 41101  
BCH5M00L0390CT 78 1 03  
DAVID S BUCHANAN  
APT 26 UNIV APTS  
HODDLAND AVE

- Edith Piaf — A "Lost" Recording
- La Scala on Discs
- Six New Equipment Test Reports



measuring equipment.

### A totally unique tuning system.

Deep inside the SX1980 there's a quartz crystal generating the perfect frequencies of every FM station in the United States and Canada.

As you rotate the tuning dial, a special Pioneer integrated circuit compares the station you're trying to tune to its perfect frequency. When the station is tuned exactly right (all this

multipath button for adjusting your antenna to eliminate multipath distortion. So even tall buildings won't stand between you and better sound. (FM sensitivity is an incredible 1.5 microvolts; the signal to noise ratio is an equally superb 83 decibels. Both better than most separate tuners.)

### Still other innovations.

When we designed the SX1980, we knew it would represent a remarkable engineering achievement. But it also represents the kind of thinking and value you get in every high fidelity component we make.

That's why besides everything else, the SX1980 features a suggested price of less than \$1250.\*\*

Which only sounds expensive until you hear what our competition is asking for other high powered receivers that lack this kind of sophistication.

The SX1980 is currently inspiring awe at your local Pioneer dealer.

But before you go listen be forewarned: it'll spoil you for anything ordinary.

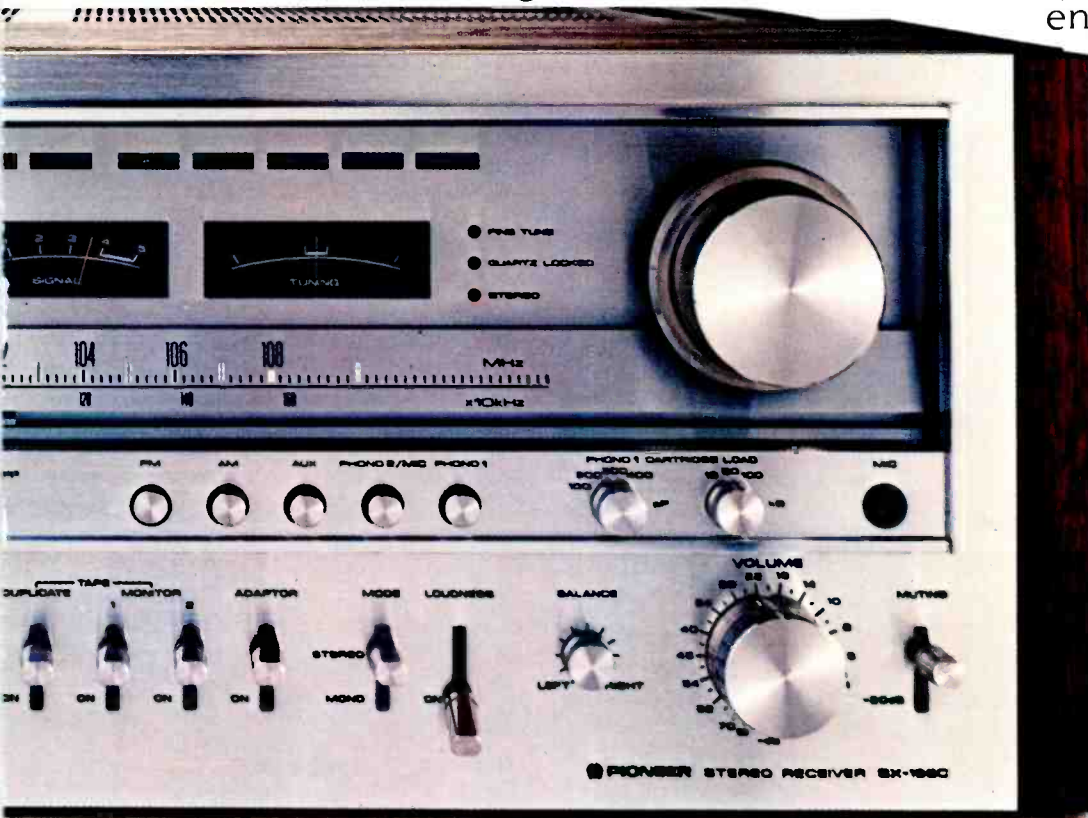
High Fidelity Components  
**PIONEER®**  
We bring it back alive.

CIRCLE 33 ON READER-SERVICE CARD

takes about half a second), a "fine tuned" light comes on; the receiver then senses when you've let go of the tuning dial and automatically "locks" onto that broadcast.

Luckily, the benefit of all this is far easier to explain than the technology: FM drift is eliminated. A fact that's easily appreciated by anybody who's ever tried to record a long concert off a less formidable receiver.

In addition, the SX1980 features a five gang variable capacitor that helps pull distant FM stations into weak areas. And there's also a



# But Pioneer isn't just any company. And our 270\* watt SX 1980 is somewhat better than remarkable.

Every month, somebody introduces something called "the world's most incredible hi fi receiver."

Yet when you compare their features and technology to Pioneer's SX1980, these "miracles of modern science" begin to look, and sound rather pedestrian.

**The greatest DC power story ever told.**

It's a simple fact of life that the more pure power

Where some high powered receivers try to get by with ordinary transformers, Pioneer has developed a 22 pound toroidal core transformer



a receiver possesses, the easier it can reproduce music without straining.

And at 270 watts per channel, even the most demanding piece of music will hardly cause the SX1980 to flex its considerable muscle.

But when we built the SX1980, we did more than just create an incredibly powerful receiver. We created a whole new high powered technology.

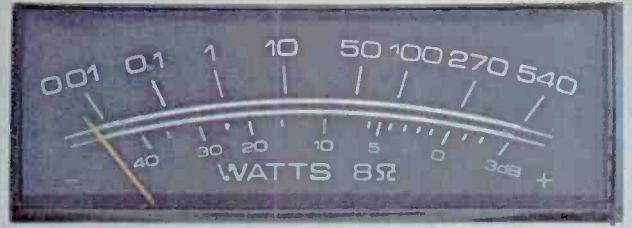
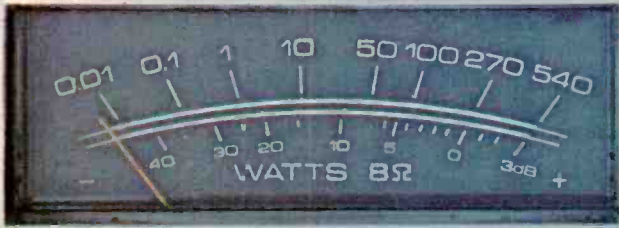
Each channel, for example, has a separate DC power configuration that helps to provide richer and more accurate bass.

that's far less susceptible to minor voltage variations. So you get cleaner, clearer sound.

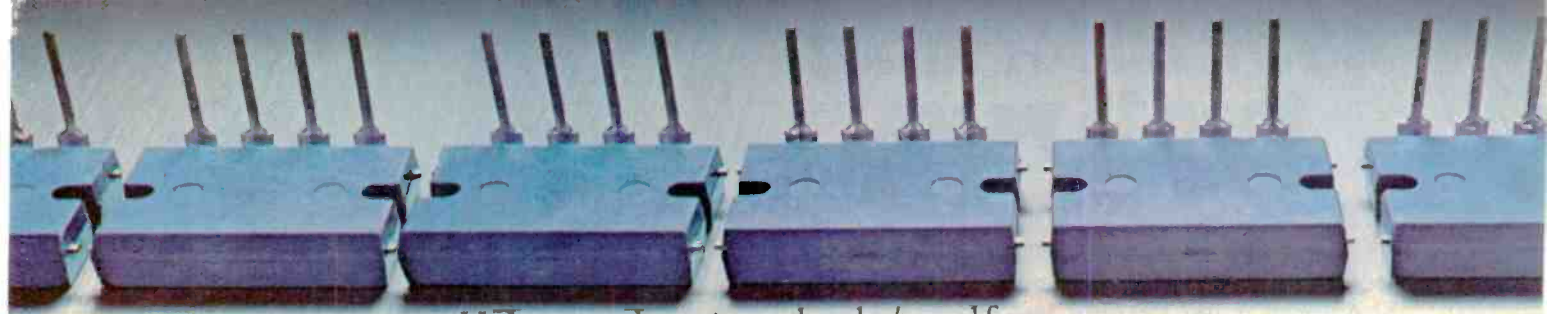
And instead of pushing conventional power transistors to their limits (the way some manufacturers do), we've actually invented new transistors that last longer and eliminate the need for fans that can cause electrical interference.

All told, these innovations give the SX1980 a total harmonic distortion level of less than 0.03% from 20 to 20,000 hertz. A figure that not only taxes the imagination, but also the abilities of most scientific

Most  
companies  
would consider  
a receiver with  
any one of  
these innovations  
remarkable.



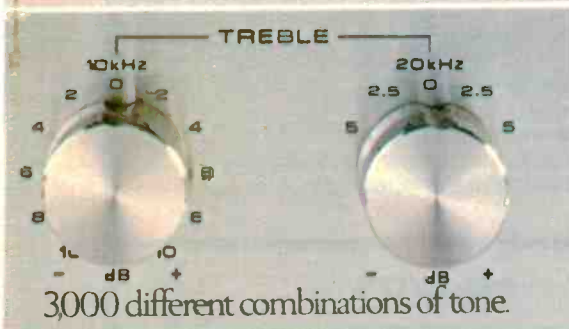
Wattage meters that let you see what you're hearing.



High powered transistors that don't need fans.



Impedance switches that let you get the most out of your cartridge.



3000 different combinations of tone.



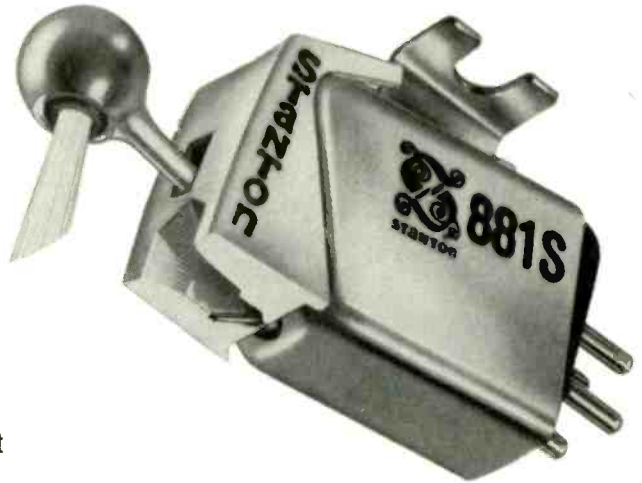
Quartz sampled tuning for near perfect FM reception.

A power section that puts out a continuous power output of 270 watts per channel from 20 to 20,000 hertz with less than 0.03% total harmonic distortion.



# Let's set the record straight!

**Stanton has had it all for more than 15 years.**



The 881S has been acclaimed worldwide as the finest cartridge available. It embodies a unique combination of features developed by Stanton.

After all, it was Stanton who pioneered the first Magnetic Stereo Cartridge — as well as the first CD-4 pickup produced in the United States.

© Stanton Magnetics Inc. 1978

**1.**

## **FEATURE**

### **Record Static Elimination System**

Every Stanton cartridge for the last 15 years has featured a patented stylus assembly which neutralizes the atmosphere surrounding the diamond stylus and discharges record static harmlessly into the grounded record playing system.

## **BENEFITS**

- A. Eliminates harmful static electricity at the record.
- B. Eliminates static clicks and pops at the loudspeaker.
- C. Enables the brush to do a *proper* cleaning job.
- D. Permits the use of an Ungrounded Brush.
- E. Eliminates electrostatic dust attraction to the stylus tip.

**2.**

## **FEATURE**

### **"Longhair"® Brush**

Its independently hinged action does not interfere with the tracking force of the stylus while its tapered nylon bristles clean the grooves in front of the stylus. Stanton developed it in 1966.

## **BENEFITS**

- A. Cleans records efficiently.
- B. Damps tonearm resonance.
- C. Improves low frequency tracking.
- D. Dynamically stabilizes tonearm system.
- E. Aids in playback of warped records.

**3.**

## **FEATURE**

### **Stereohedron™ Stylus Tip**

Patented in 1976, the Stereohedron stylus tip has a far greater bearing radius and more contact area with the groove.

## **BENEFITS**

- A. Exceptional frequency response.
- B. Superior protection of high frequency signals in the groove.
- C. Longer record life.
- D. Longer stylus life.
- E. Better tracing ability.

**4.**

## **FEATURE**

### **High Energy Rare Earth Magnet**

First introduced by Stanton in early 1977, this type of magnet enabled the complete miniaturization of the stylus assembly and tip mass. It is the beginning of a whole new generation of cartridges.

## **BENEFITS**

- A. Outstanding tracking ability.
- B. Unequaled transient response.
- C. Higher output with one tenth the mass of ordinary magnets.
- D. Superior tracing ability.

**Add it all up... and you see why Stanton is imitated... but unequaled!**

Write today for further information to Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803.

*... the choice of the professionals™*



# HIGH FIDELITY

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## A Legislative History

The nationwide problem of radio frequency interference (RFI) has become a plague since the proliferation of CB radios, many of them transmitting at illegally high signal strengths. In February 1977, Senator Barry Goldwater, himself a ham radio enthusiast, introduced a bill to amend the 1934 Communications Act to let the Federal Communications Commission "prescribe regulations with respect to certain electronic equipment that is susceptible to radio frequency energy interference," specifically to "make reasonable regulations governing . . . the use of protective components in consumer electronic equipment which are capable of reducing interference to such equipment from radio frequency energy." In other words, under the Goldwater amendment, the FCC, which now has authority only over transmitting equipment, would be able to mandate changes in playback equipment in order to make it less susceptible to RFI. On March 2, the senator wrote me asking if HF wished to suggest changes in the bill.

We held an editorial meeting to determine how I could best make it clear to the senator that, while we would not oppose federal RFI rejection standards, at least not for equipment designed to receive RF signals, any "protective components" the FCC might decree could mess up the subtle engineering that is a hallmark of high fidelity equipment and thus degrade the quality of a component system. I replied with a caveat senator to the effect that manufacturers' audio engineers, and the marketplace, should determine any solutions to engineering problems and that bureaucrats should not be empowered to futz about in the sensitive innards of high-quality components. Frankly, this old radical felt a bit funny defending a free market against governmental interference to Senator Barry Goldwater.

The senator responded by assuring me that the final wording of the bill would "be careful not to inhibit the design and performance of highest-quality products." When, this past January, he became a member of the Senate Communications Subcommittee, with the stated intent of pressing for his bill, the high fidelity industry—particularly the smaller manufacturers of what are becoming known as "esoteric" components—grew more concerned. The following month a Goldwater staff member wrote asking us to suggest for the final version wording that would prevent a bill aimed at making low-quality products better from making high-quality products worse. This, in collaboration with the best industry minds, we did. As a result, we were invited to present a consumer's point of view at the Senate hearings last June.

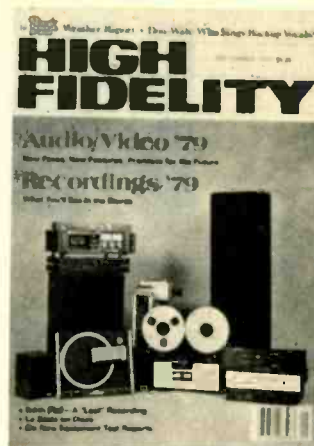
We sent Consulting Editor Edward J. Foster to represent our position. The Institute of High Fidelity sent a spokesman to testify against the bill for the manufacturers. Congressman Charles A. Vanik (D-Ohio), who had introduced a companion bill in the House, favored the Goldwater amendment because "a simple filtering device" would cure most TV sets of RFI. Charles D. Ferris, chairman of the FCC, stated that, while he welcomes the complete power his commission would have "to decide what regulatory programs, if any, would be appropriate," he didn't know what the FCC could do "because of significant uncertainties that remain in our technical understanding."

But the big shocker came from Senator Goldwater himself, who testified against his own bill! He had introduced it apparently to goad manufacturers into taking action on the RFI problem "without the federal government offering any regulations at all" and hoped that "as a result of these hearings . . . nothing more will be needed."

I hope he's right.

In the meantime, Congress has started to revise the entire 1934 Communications Act. I trust that the present comedy will become part of any new act's legislative history and that the FCC will not be authorized to engineer playback equipment or cardiac patients' pacemakers, simply because both are susceptible to RFI.

*Leonard Marcus*



Cover: Roy Lindstrom

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*(A Smaller, Less Expensive Version of  
The New Advent Loudspeaker.)*

# The Advent/1.

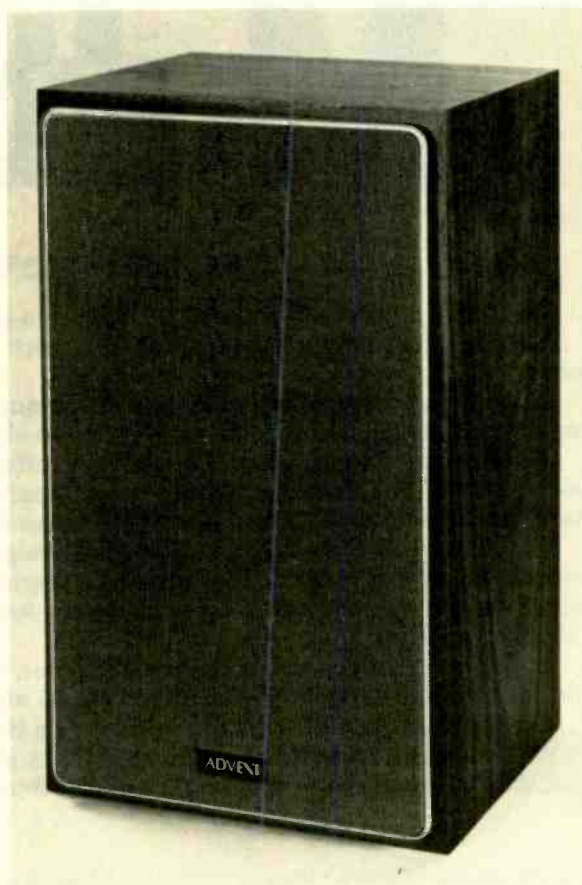
For the past several years, the most popular and most imitated speaker in this country has been the Advent Loudspeaker, which, including its newly redesigned format, is approaching the 750,000 mark in sales. Also on the best-seller list has been the Smaller Advent Loudspeaker, a system carefully designed to have the same frequency range and much the same overall performance for less money in a smaller cabinet.

The Advent/1 is a new two-way acoustic-suspension speaker system that replaces the Smaller Advent. It is a redefinition of just how close we can come to the performance of our flagship speaker in a smaller, less expensive system.

The Advent/1 is one very short step down in performance from the New Advent Loudspeaker. It uses the same low-frequency and high-frequency drivers, and the only performance difference worth quantifying is that it has 2½ dB less output at 32 Hz. Its overall sound is as close to the New Advent's as one speaker can come to another. Its power-handling capabilities are the same, and its efficiency is high enough to allow it to be well driven by low-power amplifiers and receivers.

We feel that the performance-per-dollar (and per-cubic-foot) of the Advent/1 is unsurpassed by anything we or anyone else can offer in a speaker.

Its price\* is \$100 to \$129 (depending on cabinet finish and how far we have shipped it).



If you would like full information on the Advent/1, please send us the coupon.  
Thank you.

To: Advent Corporation,  
195 Albany Street,  
Cambridge, Massachusetts 02139

Please send information on the Advent/1  
and a list of your dealers.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

\*Suggested prices, subject to change without notice.

**Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.**

# Single-play vs. Multi-play.

**(You can't lose with ADC Accutrac®)**

The fight rages on: the benefits of a single-play versus the advantages of a multi-play. Truce! Accutrac has perfected both formats with a whole new patented technology: computerized track selection!

With the computerized control panel on any Accutrac turntable you can play the tracks on a record in any order you like, as often as you like, even skip the tracks you don't like.

The Accutrac 4000 single-play format offers you everything from computerized track selection to remote control. The Accutrac 4000 is engineered with a Direct Drive motor, with rumble measured at better than -70dB (DIN B), and flutter less than .03% WRMS.

Accutrac+6 is the ultimate multi-play design that plays six records, but doesn't drop them! Because Accutrac+6 has the remarkable Accuglide™ spindle that spirals up through the platter, and lowers each record, like an elevator, into playing position. And after all six records have played, lifts them back up to the starting position.

Accutrac+6 offers you a belt drive motor, with rumble measured better than -66dB (DIN B), and flutter less than .04% WRMS. The Accutrac+6 also has the added feature of remote volume control.

And all of the Accutrac turntables feature the famous ADC magnetic cartridge.

We invite you to write for the full details of the Accutrac systems, or visit your nearest Accutrac dealer. Whether you prefer single-play, or multi-play, Accutrac does it best.

**ADC Accutrac**

A BSR Company

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CIRCLE 2 ON READER SERVICE CARD

## COMING NEXT MONTH

In October we'll draw a bead on **Speakers**, including six new models—from AR, Barcus-Berry, Beveridge, Fried, Infinity, and Realistic—we put through their paces in the laboratory and the listening room. David Weems explores **Today's Bass-Reflex Systems—Why They Are Getting Better**, and Harold A. Rodgers wonders about **Those Expensive Speaker Cables—Are They Worth It?** If your fancy extends from sound reproducers to the sound they reproduce, Bernard Jacobson can take you inside **Conundrums of the Conductor's Craft**, and David Hamilton can throw light on the progress of RCA's "Complete Caruso" edition. In **BACKBEAT**, Fred Miller follows **Producer Bob James at Work in the Studio**, and Toby Goldstein shows us **How Boston's New LP Was Born**.

## SOLUTION TO HIFI-CROSTIC NO. 37

ROY HEMMING: *Discovering Music*

When Franck's only symphony was given its first performance, Charles Gounod walked out, declaring it to be "incompetence pushed to dogmatic lengths." Although radical for its time, it went on to become one of the most popular of all symphonies.

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High Fidelity and High Fidelity/Musical America are published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. Warren B. Syer, President; Herbert Kepler, Vice President, Photographic Publishing Division; Leonard Levine, Vice President, Advertising; Warren Tuohy, Vice President, Finance; Cathleen Aloisi, Assistant to the President. Member Audit Bureau of Circulation. Indexed in Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity/Musical America are available on microfilm from University Microfilms, Ann Arbor, Mich. 48106. Microfilm copies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, O. 44691.

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# Why now, more than ever, we can ask, "Is it live, or is it Memorex?"



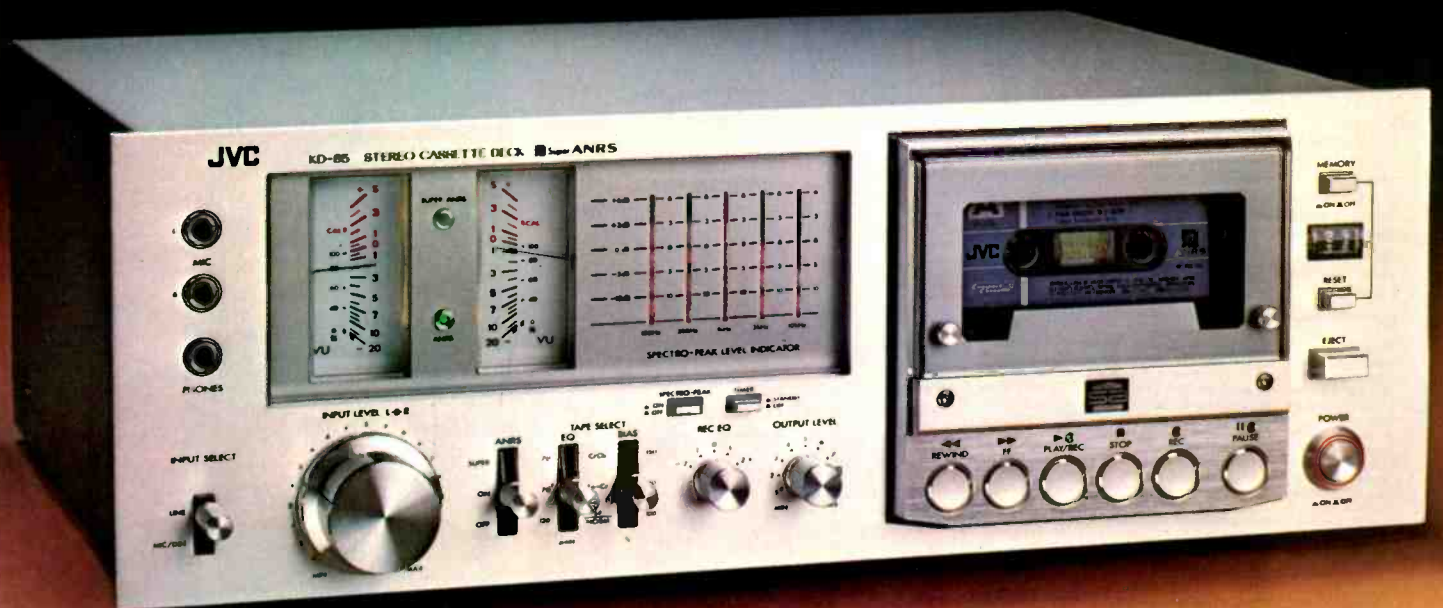
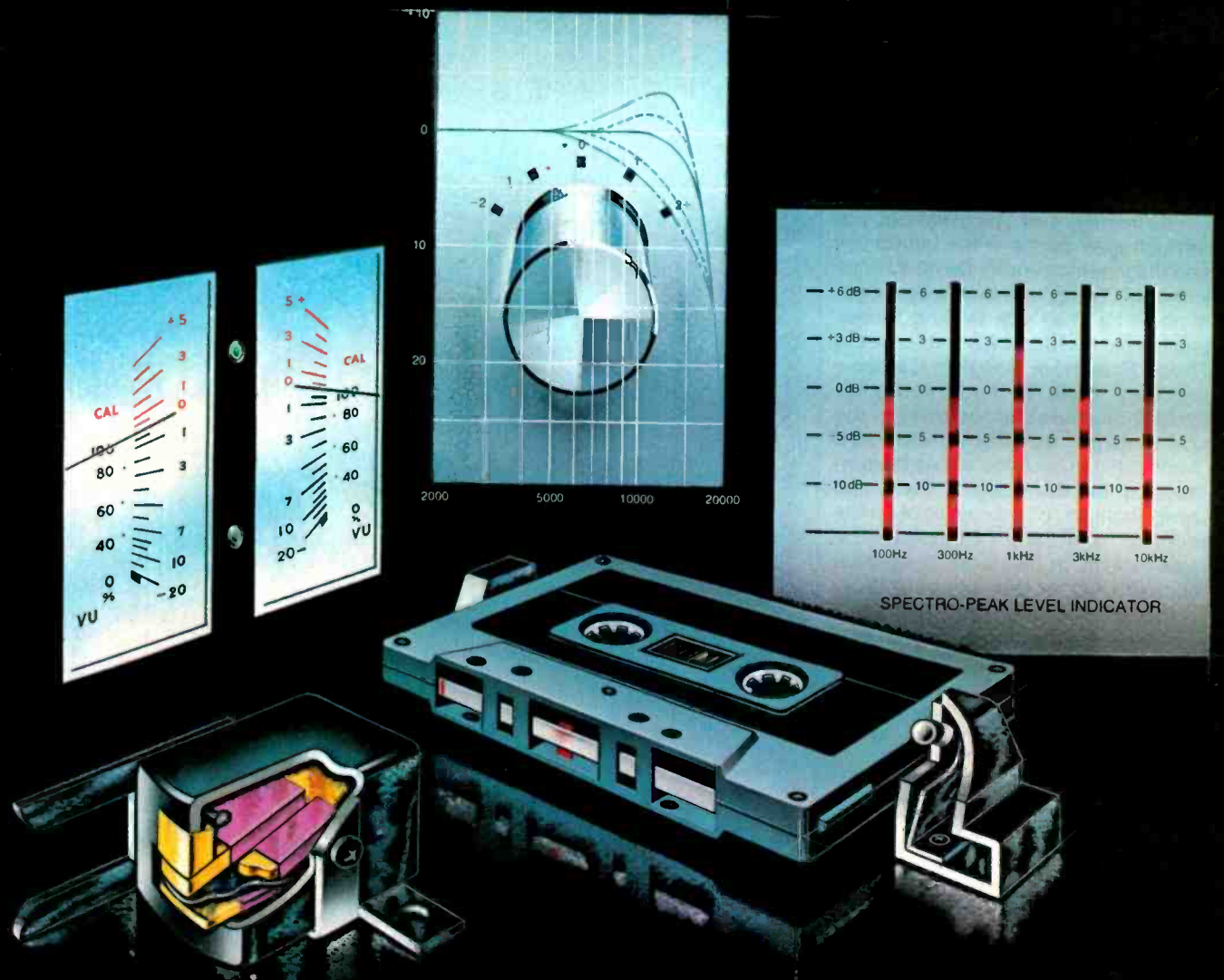
Quite simply, new MRX<sub>3</sub> is the best cassette Memorex has ever made. Better, even, than our own MRX<sub>2</sub> Oxide cassette. Here's exactly why: MRX<sub>3</sub> is made with a new, high-energy ferric oxide particle to give you the following improvements in sound reproduction.

- 1) **Brighter highs, richer lows.**  
Higher output at saturation, specifically a 3.0 dB improvement over MRX<sub>2</sub> Oxide at high frequency maximum output level and a 3.0 dB boost at low frequencies.
- 2) **Less distortion.**  
4.0 dB less distortion than MRX<sub>2</sub> Oxide.
- 3) **Wide dynamic range for broad recording flexibility,** the most important indication of tape quality. Boosted MOL and low noise level give you an excellent signal-to-noise ratio and 2.5 dB improvement in dynamic range over MRX<sub>2</sub> Oxide.

In short, new MRX<sub>3</sub> Oxide offers sound reproduction so true that now, more than ever, we can ask, "Is it live or is it Memorex?"



**MEMOREX**  
Recording Tape.  
Is it live, or is it Memorex?



# THE JVC CASSETTE DECK.

It gives you more of what other decks wish they could.

Some day there'll be totally automatic, absolutely foolproof, distortion-free cassette deck recording. And when it happens, JVC will develop the technology to achieve it. But until then we've come mighty close to it. Our new collection of quality cassette decks embodies exclusive and advanced features that thoroughly reinforce our reputation for innovative thinking.

## EXCLUSIVE SPECTRO PEAK INDICATOR SYSTEM

The new KD-85 and KD-65, for example, offer more positive recording control than ever before. The reason is the newly developed and exclusive JVC Spectro Peak Indicator system. With almost recording studio vigilance, 25 instant-responding LED indicators offer you fail-safe protection against distortion produced by tape over-saturation. For the first time, you can constantly visually monitor the levels of five low-to-high frequency ranges. Then, on playback, the Spectro Peak Indicator display lets you actually see how successfully you reproduced the music.

## EXPANDED DYNAMIC RANGE AND BETTER NOISE REDUCTION

If you've ever had difficulty recording without distortion the sudden high peaks of a piercing jazz trumpet or the head-snapping clash of cymbals, you'll appreciate the value of our Super ANRS. Developed exclusively by JVC, it applies compression in recording and expansion in playback to improve dynamic range at high frequencies. But it doesn't stop there. Super ANRS is a highly effective noise reduction system that reduces tape hiss by boosting the signal-to-noise ratio as much as 10dB over 5,000Hz.

## NEW HEAD DESIGN

Most other makes of cassette decks opt for either permalloy or ferrite tape heads. JVC gives you the best of each with our own Sen-Alloy head. It combines the sensitive performance of permalloy with the extreme longevity of ferrite.

## GET THE MOST OUT OF ANY TAPE

JVC also gives you freedom of choice in the tape you use. Because whichever type you select, you'll extract the most performance from it with our matchless recording equalizer circuit.\* This unique JVC feature lets you fine tune different combinations to get optimum high level response from any tape on the market.

These innovations alone set JVC cassette decks apart from all others. Then, when you consider our other refinements like the precision ground capstan, independent drive mechanism,\* or our gear/oil damped cassette door, plus top-performance specifications, you can understand why JVC gives you more of what other decks wish they could.

JVC America Company, Div. of US JVC Corp.,  
58-75 Queens Midtown Expressway,  
Maspeth, N.Y. 11378. Canada:  
JVC Electronics of Canada, Ltd., Ont.

# JVC

We build in what the others  
leave out.

KD-85 (featured at left); Below: KD-65, KD-55 & KD-25 (top row); KD-10, KD-1770II & KD-1636II (bottom row). Not shown: KD-2, KD-2020, KD-3030 & KD-S201.



# CREATING THE WORLD'S BEST STEREO SEPARATION WAS AS EASY AS X,Y,Z.

If you were asked to describe the performance of your stereo system, you'd rattle off the typical statistics.

Watts per channel. Woofer size. Frequency response.

But chances are, you'd be hard pressed to say how much your cartridge separates the left channel from the right. Yet, of all stereo specifications, none is a better judge of how well your system reproduces music than stereo separation. Because the greater its separation, the more three dimensional your music sounds.

Unfortunately, while other components have improved dramatically every year, cartridges have remained basically the same for twenty.

Until now.

## AN ACUTEX CARTRIDGE DOESN'T GET ITS SIGNALS CROSSED.

To understand how unique an ACUTEX cartridge is, you have to know something about the common cartridge.

There are two major principles used to convert a record's grooves into electricity. Moving Iron and Moving Magnet.

With the first, the stylus arm (cantilever) is made of iron, and wiggles near a coil and magnet inside the cartridge. In the second, a tiny magnet attached to the cantilever wiggles near those coils.

Both have drawbacks. A moving iron is a much weaker generator of electricity than a moving magnet. But a moving magnet is much heavier. Its increased weight can wear out your records faster, and might destroy certain high frequency passages at first playing.

Even worse, stereo separation is only fair in either case. Because one iron or one magnet is the source for two channels.

But five years ago, some inventor had a brainstorm.

Instead of a single magnet attached to the cantilever, he used two. One for the left (X) and one for the right (Y). Instantly, the cartridge's output rose and stereo separation improved.

It was good, but not good enough. Since it was heavier. And when (X) wiggled it also caused (Y) to wiggle slightly; causing some left channel signals in the right channel. There was no barrier to stop that cross talk, and stereo separation suffered.

ACUTEX created the barrier. With basic geometry.

## OUR BOTTOM-OF-THE-LINE BEATS THEIR TOP-OF-THE-LINE.

First, we increased output even further by making the cantilever itself magnetic (Z).

Thus we had three moving magnets at 90-degree angles to each other, each in a separate plane in relation to the coils. So when a

record played, (Z) canceled out any spurious signals created in the left by the right. And vice versa.

Finally, because we placed one powerful magnet inside the cartridge—*inducing* the magnetism into our three lightweight armatures—the weight was sharply reduced.

The result was stereo separation so great that our \$45 model rivals many of our competitors' \$145 models.

And the two best ACUTEX cartridges *surpass* the separation specs all record companies use when cutting an album!

## DIAMONDS, GOLD, AND PRECIOUS RECORDS.

Not only will ACUTEX deliver outstanding separation of your music, you'll hear more music to begin with.

Because ACUTEX's three

armatures decrease record surface noise at the same moment they increase record signals. Soft notes especially sound clearer, with minimal snap, crackle, and pop.

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# ACUTEX

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# Letters

## What's Important in Speakers?

I read Mark Davis' excellent article, "What's Really Important in Loudspeaker Performance?" [June], with great interest. We at Bennett Sound Company have come to the high fidelity loudspeaker problem from a different direction: Our problem was to decipher human speech in hyperbaric helium environments for underwater usage. The work has indicated, contrary to Davis' statements, that phase coherency is quite significant. Indeed, he overlooks the fact that some current speakers evidence about a 90-degree phase change at and near resonance (and 180 degrees in some ported boxes). With the 40- to 50-Hz resonance typical of today's woofers, this represents a time distortion of 5 to 6 milliseconds, significantly greater than the 2-millisecond tolerable limit he mentions.

BSC agrees wholeheartedly with one of the final statements in the article, in that our findings show that a microprocessor is indeed necessary to approach one-to-one realism. Yet some of the data obtained with our analog computer (originally developed for unscrambling the speech of divers in a helium atmosphere) are severely at odds with the article's conclusions.

I would suggest that the importance of phase coherency could be far better demonstrated using human voices or a guitar as a reference in A/B testing. The instruments that are most often used for these demonstrations (bowed strings and, in the case Davis cites, drums) are those that require little phase coherency in the reproducing equipment. If Davis will visit us sometime, we will be happy to demonstrate the audibility of various time distortions in an A/B comparison.

Kenneth W. Cowans  
Chief Engineer  
Bennett Sound Company  
Tarzana, Calif.

Mr. Davis replies: Much of the data quoted on time dispersion of actual loudspeakers was based on direct measurements of group delay made by James Kates and Robert Berkovitz of Acoustic Research, Inc. Both dynamic and electrostatic speakers were included in their measurements, and any questions on methodology should probably be directed to one of these gentlemen.

I have been a party to a good number of controlled listening tests on the effects of phase shift as typically encountered in speakers of reasonably good quality, and the results have unanimously supported the conclusion that such phase shift simply does not cause audible degradation with either speech or music (including choral and guitar music) as a source. If Mr. Cowans or anyone else can suggest an experiment that disproves these findings, I will be pleased to try to replicate it and report on the results.

Until then, I will stand by my assertion that significant advancement in loudspeaker quality lies in understanding and exploiting the complex effects of radiation pattern and not in correcting phase shift.

Mark Davis' report on the psychoacoustics of speaker performance is one of the best pieces I've read in HIGH FIDELITY. It was reassuring to find an advocate of what is truly important in loudspeaker design—how it sounds to you in your home.

Until audio designers take their slide rules out of the anechoic chambers and put them inside the listeners' heads and living rooms, the high fidelity market will remain the unintelligible mass of numbers, specifications, and jargon that it is today.

Leslie A. Kaminoff  
New York, N.Y.

## Wish Fulfillment

First, I'd like to say that I love your magazine. I find it creative, informative, and very sophisticated.

I am a twenty-five-year-old musician and play in a local band. My dream is to record my group and/or my material. After reading "How to Get a Job in a Record Company..." by Jim Melanson [BACKBEAT, June] I decided to write and find out if you could help me with the following: 1) How to copyright songs; 2) how to set up an audition with a record company for my group and material; 3) how to get in contact with independent producers.

James T. Wherry  
Philadelphia, Pa.

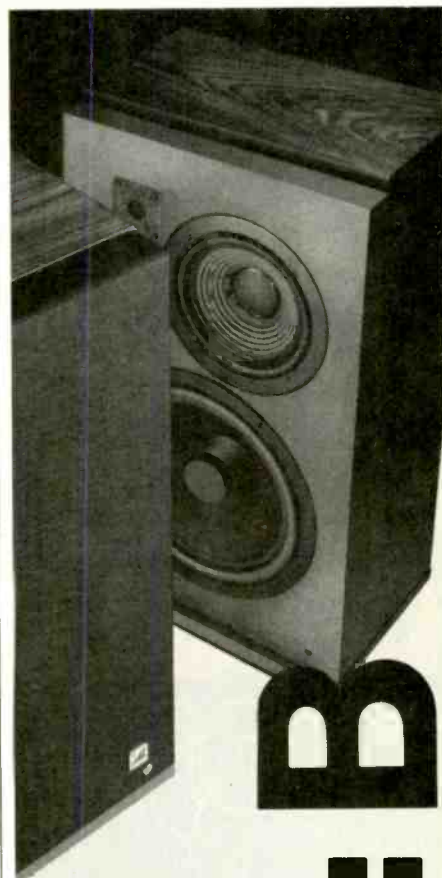
Many of our readers share your dream. We offer two suggestions. First, continue reading BACKBEAT. Second, The Songwriter's Handbook by Harvey Rachlin (reviewed in our March issue) contains solid information on copyrighting, auditioning, reference periodicals, producing your own masters, etc. It's published by Funk & Wagnalls in New York.

I have been having trouble finding work in the music business, so I really appreciated Melanson's article. Not only did it provide the incentive to keep trying, but it also gave me a better idea of where to search. It's good to know that I'm not the only one having problems breaking into the field. I'd like to see more articles like this one. Keep up the good work!

Kenneth Hanson  
Atlanta, Ga.

## Doctrinaire?

I have no patience with the doctrinaire attitudes of Andrew Porter and Paul Henry Lang on performance practices in Bach choral works. The latter won't stand for boys' voices and period instruments, while



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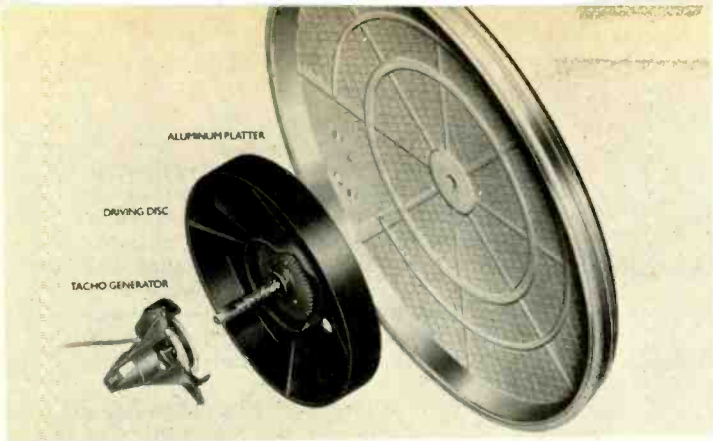
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The heart of the Project 7 revolution is a 160 pole tachogenerator that electronically monitors and controls the speed of the platter at the driving disc. Actually putting the driving disc right into the electronic feedback loop. This unique electronic Direct Control system means that variations in line voltage and frequency, variations in pressure on the platter, variations in temperature, even belt slippage – all have virtually no effect on platter speed. All Project 7 turntables maintain constant, accurate speeds – automatically and electronically.

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The wow and flutter on the Philips AF 877, for example, is a remarkable 0.05% (DIN) and 0.03% (WRMS). With a rumble figure of better than -70dB. No compromise there.

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The aluminum platter and the specially designed straight, low-mass, tubular tonearm are mounted on a separate, shock-proof, free-floating sub-chassis – which is suspended from the main chassis by three nickel chromium leaf springs with butyl-rubber dampers. And that mouthful translates into superb acoustic and mechanical isolation, excellent tracking characteristics, and exceptional stylus and record protection.

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CIRCLE 32 ON PAGE 131



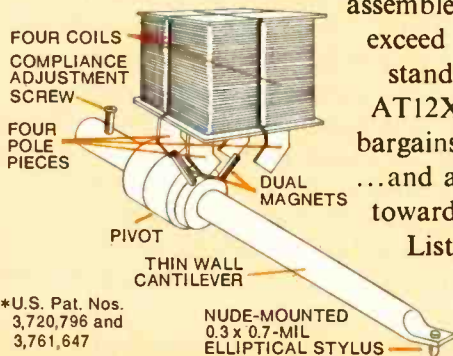
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CIRCLE 6 ON PAGE 131

the former—judging by his review of the latest Karl Richter recordings [May]—won't stand for anything but those voices and instruments. The best I can say for the two of them is that they successfully refute each other.

I'll take my music in a variety of performance styles, thank you, and I don't want anyone telling me there's only one way to do it.

Daniel Morrison  
New York, N.Y.

Mr. Porter replies: Oh, I'm on Mr. Morrison's side. Couldn't not be, since I still enjoy playing my records of Edwin Fischer's Bach, of Busch Brandenburgs, of Schnabel's Beethoven on a modern piano. It's only if Mr. Morrison seriously prefers (a) the sound and (b) the style of those Karl Richter performances that I reviewed to those of the Alte Werk series—or if (other things, such as the level of artistry, being equal) he would rather hear, say, Handel's Julius Caesar sung by a baritone, growling out the music an octave too low, wrecking the carefully planned textures—that I would have to part company with him.

The practical requirements of concert giving—size of halls, availability of instruments, availability of performers versed in the styles and the techniques of a particular century—often make compromises inevitable. Point is that the phonograph repertory is not thus limited. A wider choice is available. And, since we can't all afford to buy our Bach cantatas in multiple versions, done in a variety of performance styles, the critic tries to point to those that seem to him most enjoyable, most rewarding.

Mr. Lang replies: Mr. Morrison seems not to understand the function of criticism. Mr. Porter and I neither tell him how to take his baroque music nor dictate the "only way" to perform this music; we are expressing our personal, though professional, opinions. He is free to accept or ignore them, but he cannot demand a consensus. It is an everyday occurrence in the arts for critics to arrive at diametrically opposed views; it has always been so, and fortunately, because mindless conformity is deadly in the arts. Curiously enough, Mr. Morrison's own statement that he likes to hear music in a "variety of performance styles" affirms the validity of this ageless truth, but then why invoke a plague on both of our houses? I have the highest regard for Andrew Porter and read his reviews with pleasure and profit, even on those few occasions when we are not in agreement.

Actually, I am anything but doctrinaire. Despite my preferences, nowhere have I ever said that original instruments should never be used or that choirboys should be banished; I have enjoyed—and praised—such performances. Boys' voices, however, are simply inadequate in music that demands warmth and emotional depth. But aside from my preferences, there is the more important question of making old music accessible and enjoyable beyond the small circle of trained connoisseurs, and in many instances this cannot be done by

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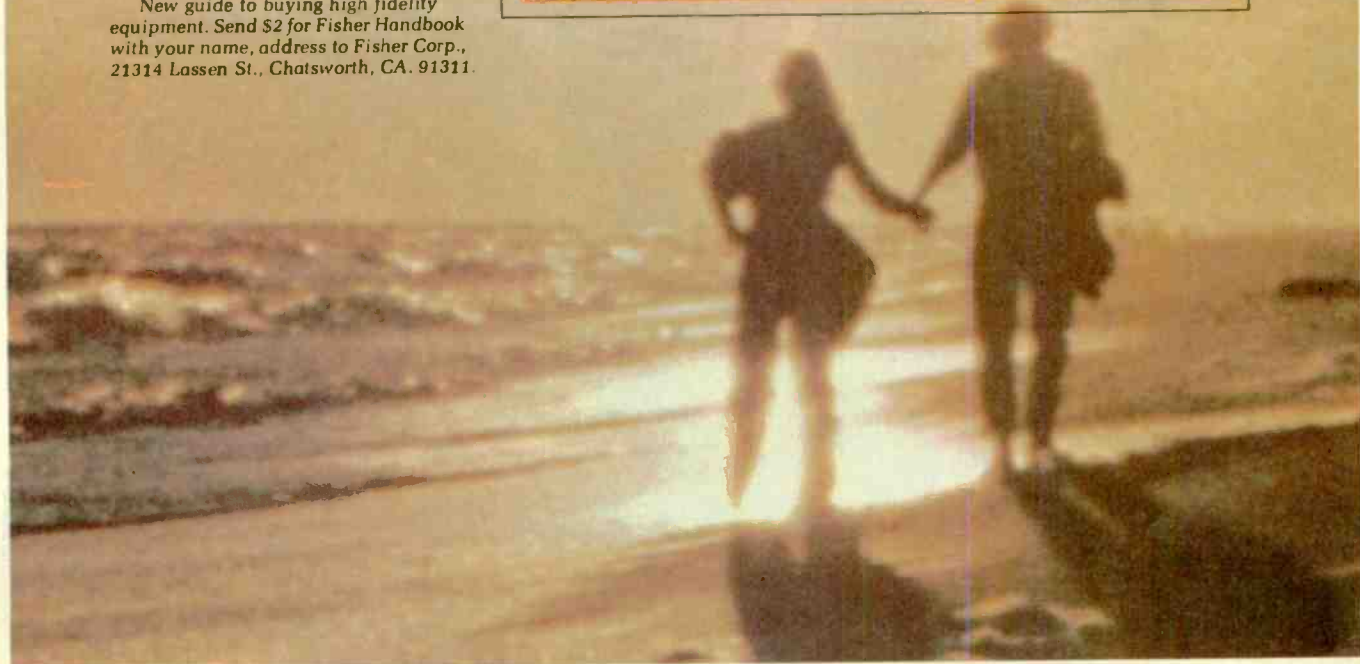
Of course, this fantastic convenience wouldn't be worth much if you had to sacrifice performance. Fortunately, you don't — the CR4025 has the excellent frequency response and extremely low wow & flutter that you expect from Fisher, plus Dolby noise reduction for clean, noise-free recordings.

The Fisher CR4025 is priced at \$250\* and is available at selected audio stores or the audio department of your favorite department store. For the name of the nearest Fisher dealer, please call toll-free 1-800-528-6050 ext. 871 from anywhere in the U.S. (in Arizona, 1-955-9710, ext. 871).

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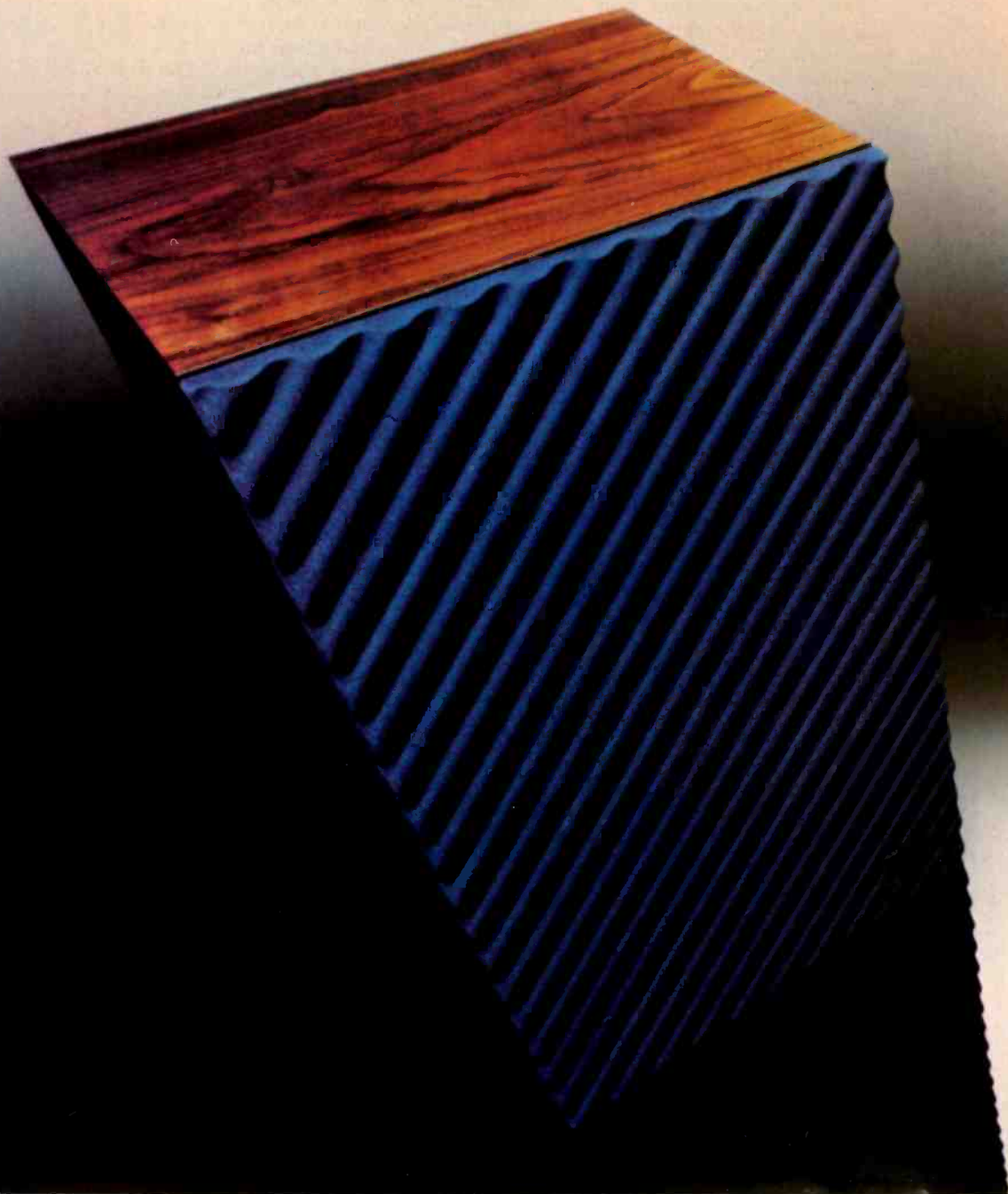
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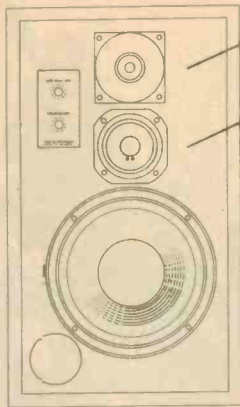
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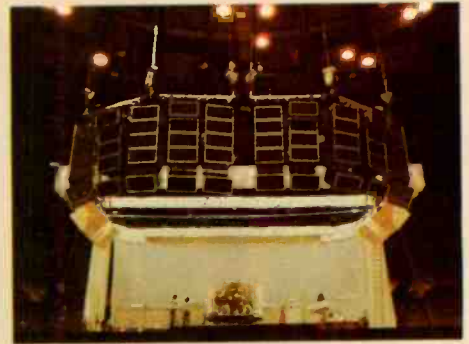
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Come hear the L50's. Come see what it's like to get close to perfect.



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Then there's the new XLM MK III with the same reduced mass, tapered cant lever but with a true elliptical shaped nude conical tip. It has 50% lower mass than our previously lowest mass XLM MK II. It tracks at  $\frac{3}{4}$  -  $1\frac{1}{2}$  grams.

The QLM 36 MK III with the innovative Dia-elliptical nude tip also has excellent frequency response, wide separation, and an incredibly clean sound. It also tracks at  $\frac{3}{4}$  -  $1\frac{1}{2}$  grams.

The QLM 34 MK III offers elliptical shape and tracks as low as

1 gram with flat response out to 20kHz  $\pm 2\text{dB}$ .

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hewing too closely to "historical authenticity," which, indeed, can be doctrinaire.

### Auditory Illusions: How Good?

I read with interest in "The State of the Art—Where Is It Now?" ["News and Views," May] HIGH FIDELITY's encomium to the sound-equipment industry, especially the statement that "the industry can produce auditory illusions good enough to fool most ears most of the time."

This seems rather a bold statement. I believe there are more of us than this assertion would indicate who have never been fooled! I have yet to hear a sound-reproducing apparatus free of gross sonic aberrations. Live performance of music, I have found, always has the vitality missing in the "canned" version. In my own equipment purchases I have tried to mitigate that "reproducing machine" but I have never succeeded in eliminating it. Nor have my friends with golden ears and unlimited dollars succeeded either.

But one of the most dramatic improvements I ever made to my system came not with the exchange of a transducer—the traditional aberrant component—but with a basic amplifier. This startled me, for I believed you when you said that "the differences between competing electronics of similar quality are quite subtle, not to say microscopic."

Judging from my personal experience, I would say that aberrations produced by transducers are often not nearly as serious as those produced by the electronic equipment processing their signals. Rather than something to be taken for granted, the electrical signal path may better be seen as a true frontier for the designers of sound-reproducing equipment. I, for one, would like to know what the fuss over digital recording and playback is all about, if not that.

Judson Emerick  
Claremont, Calif.

In the "News and Views" item we were talking about equipment, not recordings. The live-vs.-recorded demonstrations presented by Acoustic Research have strongly suggested that most of the people who heard them could not tell which was which. This vindicates our statement about equipment at least partly, even though a recording has to be made in a special way for this type of presentation. And quite frankly, we would not be so rash as to say that someone who took the trouble to provide all the necessary minor clues could not walk us blindfolded into a reproduced "concert" and make us think it was real.

When it comes to recordings, however, those of sufficient quality to present an impeccable acoustic illusion are rare indeed. Improvement in this very area is what digital recording is about (although careful attention to microphone technique is also required for realism).

We would agree that the electrical signal path should not be taken for granted, but we still maintain that electronic aberrations are subtle compared to those of transducers. Subtle, of course, does not mean inaudible or even close to it.

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Clockwise from left:  
McEwen, Raeburn,  
Smith, and Parry



## Rheingold Remembered

by John Culshaw

VIENNA (in retrospect)—It was with a mixture of amazement, horror, and pride that I realized that it is exactly twenty years since my team produced the London/Decca *Das Rheingold* in the Sofiensaal, Vienna. I played it again the other night, and, uncannily, it sounded as fresh as ever. Technically speaking, the gods must have blessed us, for we had no multitrack facilities (which meant that all the effects had to be recorded *with* the music), no Dolby system, and far fewer microphone channels than would be considered necessary today. But it was when I began to think of the people involved that the actuality of twenty years began to make sense.

Of the fourteen members of the cast, four are dead: Kirsten Flagstad (Fricka), Set Svanholm (Loge), Paul Kuen (Mime), and Jean Madeira (Erda). George London, our marvelously youthful Wotan, no longer sings but is active in other fields of opera. Walter Kreppel (Fasolt), Claire Watson (Freia), and Ira Malaniuk (Flosshilde) have, I am informed by a reliable source, retired. The same source tells me that Kurt Böhme (Fafner) and Hetty Plümacher (Wellgunde) still sing occasionally, whereas I know that Eberhard Wächter (Donner) and Waldemar Kmentt (Froh) still sing quite a lot. Despite much detective work, I cannot find what has happened to our Woglinde, Oda Balsborg, and although my source tells me that Gustav Neidlinger (Alberich) has also

retired, I'm afraid I don't believe it. Before we made the recording in 1958 he announced that it would be positively his last performance as the *Rheingold* Alberich, but afterward he continued to sing it all over the place. Because I think he is the best Alberich I have ever heard, I hope he is still active. (Alberich is, after all, one of the very few characters to survive the cataclysm of *The Ring*.) But if Neidlinger *has* retired, he'll still be happy building up his collection of antique books.

I need not dwell on the development of Georg Solti's career since those days (*Rheingold* was only his third recording in Vienna), but since the project was so much a matter of teamwork it is worth glancing at what has happened to some of the others involved. In those days mono and stereo were recorded separately, and whereas I was in overall charge in the stereo room, Erik Smith was responsible for the mono version. About a year after I left London/Decca to join BBC television in 1967, Erik went to manage classical repertoire for the United Kingdom end of the Philips empire (hence all those recordings of early Verdi and all the Mozart and Tippett conducted by Colin Davis). My on-stage assistant was Christopher Raeburn, who has remained with London/Decca and now has the exalted title of Director of Opera Recordings.

Half of the technical crew of four

has remained with the firm: James Brown, the second engineer, and Jack Law, who is still one of the two or three best tape editors in the world. When I last heard of the Swiss assistant, Karl Brugger, he was running a high fidelity shop in Zurich, although that was many years ago. As for Gordon Parry, the first engineer and the technical genius—no less a word will suffice—behind the entire project, it is to the eternal shame of the record industry that he has not been invited to make a classical recording for the past four years. Of course I am aware that it is not always easy to employ people who are passionately committed to their work; competent dull-heads are less trouble, easier to find, and cheaper—but they don't produce technical results like *Rheingold*, or the rest of *The Ring* come to that, which was Gordon Parry's achievement.

Of the management that sanctioned the recording, Maurice Rosengarten died in Zurich two years ago, but Sir Edward Lewis thrives at the helm in London. But the credit for getting *Rheingold* off the ground must go to someone else. The fact is that there was little enthusiasm for the project at the time: It was thought at best an indulgence and at worst a folly. It was given a low advertisement budget; wasn't it a plain fact that *Rheingold* performed separately from the rest of *The Ring* was a box-office disaster? Enter Terry McEwen, at that time in charge of classical promotion for Decca in Europe and now the big boss for London Records in New York. He was not, and I think is not, a particular Wagner addict. But when he heard the last side of *Rheingold* he, well, flipped. Without any explanation or special pleading from those of us who had made the thing, he simply knew a salable product when he heard it. His enthusiasm virtually carried the day alone, because those of us on the production team had already moved on toward the next project, which was *Aida* with Renata Tebaldi and Herbert von Karajan. When *Rheingold* started to climb up the charts it was nonetheless amusing to be on the sidelines and watch the panic among those who, despite McEwen, had timidly underestimated pressing runs, albums, and librettos.

I do not want to sound immodest, but even after twenty years I am still very proud of *Rheingold*. At the end of it we all felt a bit like Wotan who, when he sees the completed Valhalla at the opening of Scene 2, says, "Vollendet das ewige Werk" ("Finished, the eternal work!"). But of course it wasn't the end; it was the beginning.



# real to reel...



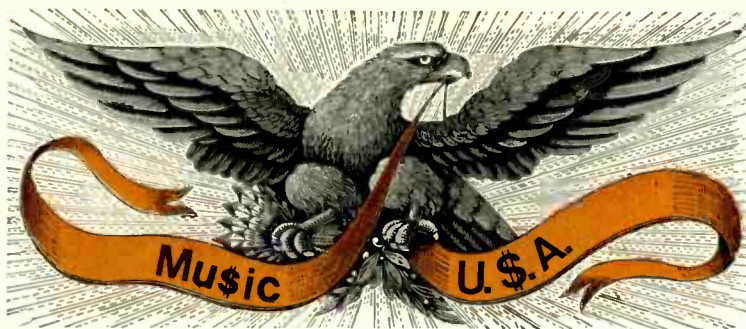
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# REVOX



## 18. Jazz: The Rhythmic Art

by Gene Lees

THE MUSIC of the Western world comprises three elements: melody, harmony, and rhythm. One might reasonably add a fourth: silence. For silence is the canvas on which music is painted, both in the real sense of open spaces in the sound and in that of a metaphysical quiescence.

Incontestably, European music is the most sophisticated harmonically. Hindu music, with its twenty-two-tone octave and seventy primary ragas (some theorists say the system can run to about 800), has achieved the most sophisticated development of melody. And the rhythms of Africa are often so complex that European ears do not perceive them.

The combination of African rhythmic elements and European melodic and harmonic elements (and European instruments) gave rise to jazz. It has been asserted that the word "jazz" had a sexual connotation in the beginning—and the word was later applied to the music. But a West African musician told me that the basic rhythmic character of jazz put him in mind of a rhythm known in Africa as *jazzu*, meaning *wakeup*. In the light of Alex Haley's testimony to the persistence of some African words in the speech of slaves and their descendants, this seems a reasonable thesis, though I have no way of verifying it. If this is so, it would seem that the name for the rhythm was applied to the sex act, rather than the contrary. Whichever came first, there seems to have been from the earliest days an association, both subjective and objective, between jazz and sensuality.

What makes jazz so strikingly different from European music is not the ability of musicians to improvise. That is nothing new. Baroque musicians built on a foundation of improvisation, and until well into the nineteenth century soloists were expected to extemporize. Jazz differs mainly in its *collective* improvisation and in the

introduction of, in Henry Pleasants' term, "explicit rhythm." Drums are not used for occasional accentuation and coloration, but are actually part of the ensemble. And to hear a great jazz musician such as Clark Terry improvising over a beautifully integrated and pulsating rhythm section is one of the most startling and exciting experiences in music.

Yet it seems that in general the more thoroughly and lengthily immersed in European musical tradition a person is (whether black or white, by the way), the less likely he is to be able to perceive the subtleties of jazz. This is why you will often hear persons trained in classical music raving about jazz musicians who, within the profession, are considered distinctly second-rate.

Composer Quincy Jones has said that, when he was working as an arranger in Paris in the late 1950s, he rapidly learned that he had to notate rhythm very precisely for French musicians if he wanted to get anything approximating a jazz feeling. "The Basie band had spoiled me," he said. He meant that the Basie band *knew* how to phrase the music almost instinctively. Indeed, meticulous notation tends to annoy jazz musicians.

European musicians will phrase a passage of eighth notes with an even tucka-tucka-tucka sound, but jazzmen will phrase it in a loping DOOWah - DOOWah - DOOWah way, lengthening the eighth note that falls on the beat. The effect is close to triplet sixteenths with the first two tied, but not quite, just as French-style baroque dotted notes are close to double-dotted, but not quite. It cannot be specified to a nicety in our European notational system, which is limited to simple mathematical ratios. In any event, this phrasing conforms to the inherent 12/8 tendency of jazz as a whole.

Another factor is the shifting of an

accent by what is known in traditional music as the Scotch snap—the shorter note followed by the longer—which has the effect of moving the longer note ahead of the beat. Think of "ComIN'/through THE/rye," and you'll have the idea. According to the *Harvard Dictionary of Music*, "it has been maintained that the syncopated effects of jazz have their origin in the Scotch snap." Consider also that, as I have previously noted, the best jazz musicians in England have always come from Scotland. The Scots seem to take to jazz far more readily and naturally than the English.

Whether or not *that* kind of syncopation did in fact arrive here from Scotland, one of the most conspicuous forms found in jazz did not. In European 4/4 time, the pulse is heard as ONE/two/THREE/four, with the third beat slightly weaker than the first. A jazz rhythm section inverts that, playing one/TWO/three/FOUR. You will hear the second and fourth beats accented in various ways, sometimes by the guitar, sometimes by the drummer popping them on the high-hat cymbal.

The emphasized second and fourth beats is what is meant by a "back-beat." It can be done elegantly or crudely; in rock music it has more often been the latter. It has been said that the two-and-four emphasis came from blacks in rebellion against or mockery of European music. This seems a somewhat arcane explanation, and indeed it implies a certain ethnocentricity and perhaps even condescension in those white critics offering it, because of its inherent assumption that a one-and-three emphasis is natural. More probably, the tendency to accent Europe's "secondary" beats echoes the more complex polyrhythms remembered from African music.

It should be noted that white audiences, listening to jazz, often clap on one and three, which disrupts the flow of rhythm and drives musicians to distraction. Fascinatingly, I have of late heard black audiences make the same error, as if, surrounded by pop music and deprived of contact with their cultural roots, they no longer "naturally" hear rhythm in that syncopated way. In other words, some segments of the black audience seem to be growing as square as the white.

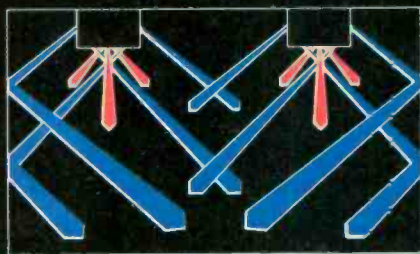
Paradoxically, one cultural phenomenon that has united the squares of all races stems from a once hidden jazz tradition: drugs. Next month I will follow its proliferation as it moved from a musical ingroup to the mass market. ●

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# Preview of the Forthcoming Year's Recordings

ONCE AGAIN it's time to survey the forthcoming year's recordings, with the usual qualifications. First, deadlines being what they are, many of these lists don't go beyond Christmas. Second, all lists are tentative: Some of the projected releases may be delayed or may disappear altogether; conversely, material not included here will doubtless turn up in the coming months.

As in the past, we indicate reissues (●) and quad releases (☐) where this information is known. Quadraphiles will note signs of retreat, and indeed both Angel and Columbia confirm that quad plans are being reassessed. (This year's trend on the technical front is toward the various forms of special-technology "superdiscs.") In the interest of space, orchestra names are identified with the abbreviations C (Chamber), P (Philharmonic), R (Radio), S (Symphony) in appropriate combination with O (Orchestra).

Some companies' plans did not make it in time for inclusion here; they will appear in a subsequent month.

## ABC Classics

### SEON SERIES

- Bach, C.P.E.: *Harpsichord Works*. Leonhardt.
- Bach: *English Suites*. Leonhardt, harpsichord (three discs).
- Bach: *French Suites*. Leonhardt, harpsichord (two discs).
- Bach: *Inventions; Sinfonias*. Leonhardt, harpsichord.
- Bach: *Organ Works, Vols. 1-2*. Leonhardt (two discs each).
- Dufay: *Motets; Mass movements*. Munich Capella Antiqua, Ruhland.
- Hotteterre: *Première flûtiste française*. Brüggén, Leonhardt, Kuijken, et al. (three discs).
- Mozart: *Flute Concertos*. Vester; Amsterdam Mozart Ensemble, Brüggén (two discs).
- Mozart: *Piano Sonatas*. Leonhardt, fortepiano.
- Mozart: *Violin Sonatas*. Schröder, Hoogland.
- Christmas Music of the Middle Ages*. Munich Capella Antiqua, Ruhland.
- Gregorian Chant, Vol. 2: Hymns*. Munich Capella Antiqua, Ruhland.

### MELODIYA SERIES

- Beethoven: *Sonata No. 29*. Sokolov.
- Brahms: *Symphony No. 1*. Moscow RSO, Kondrashin.
- Rachmaninoff: *Symphonic Dances*. U.S.S.R. SO, Svetlanov. Tchaikovsky: *Suite No. 4*. Moscow RSO, Fedoseyev.

Taneyev: *Symphony No. 2; Johannes Damascenes (cantata)*. Moscow RSO and Chorus, Fedoseyev.

Tchaikovsky: *Marches; Overtures*. U.S.S.R. SO, Lazarev.

Tchaikovsky: *Symphony No. 6*. Moscow RSO, Ivanov.

*Bolshoi Ballet: Ballet Highlights* (by Glazunov, Tchaikovsky, Adam). Bolshoi Theater O, Zuraitis and Rozhdestvensky.

ABC Records, 8255 Beverly Blvd., Los Angeles, Calif. 90048.

## Advent

ON CASSETTE ONLY:

Haydn: *Piano Sonatas Nos. 33, 35, 38, 47*. Bilson, fortepiano.

Prokofiev: *Violin Sonata No. 1*. Shostakovich: *Violin Sonata, Op. 134*. Borok, T. Yampolsky.

Advent Corp., 195 Albany St., Cambridge, Mass. 02139.

## Angel

Bartók: *Duos (44)*. Perlman, Zukerman.

Beethoven: *Piano Concertos (5)*. Weissenberg; Berlin PO, Karajan.

☐ Beethoven: *Piano Concerto No. 3; Andante favori*. Richter; Philharmonia O, Muti.

Beethoven: *Symphony No. 6*. London SO, Jochum.

Beethoven: *Symphony No. 7*. Philadelphia O, Muti.

Berlioz: *Symphonie fantastique*. London SO, Previn.

Brahms: *Four Serious Songs and other songs*. Baker, Previn, Aronowitz (in Op. 91).

☐ Delibes: *Sylvia (complete)*. Paris Opera O, Mari.

Donizetti: *Don Pasquale*. Sills, Kraus, Gramm; Caldwell.

Grieg, Schumann: *Piano Concertos*. Gutiérrez; London PO, Tennstedt.

Grofé: *Grand Canyon Suite*. Copland: *El Salón México*. Utah SO, Abravanel.

☐ Handel: *Water Music*. Prague CO, Mackerras.

Haydn: *The Creation*. Donath, Tear, Van Dam; Philharmonia Chorus and O, Frühbeck de Burgos.

☐ Liszt: *Hungarian Rhapsodies, Album 2: Nos. 2, 3, 5; Mephisto Waltz No. 1*. London PO, Boskovsky.

Mahler: *Symphony No. 1*. London PO, Tennstedt.

Mussorgsky-Ravel: *Pictures at an Exhibition*. Stravinsky: *Firebird Suite*. Philadelphia O, Muti.

Prokofiev: *Symphonies Nos. 1, 7*. London SO, Previn.

Puccini: *Turandot*. Caballé, Freni, Carreras, Plishka; Opéra du Rhin Chorus, Strasbourg PO, Lombard.

☐ Rachmaninoff: *Liturgy of St. John Chrysostom*. Zorova, Maximova, Vidov, Stoytsov, Petrov; Bulgarian Radio Chorus, Milkov (two discs).

Rodrigo, Torroba: *Guitar Works*. A. Romero.

Schubert: *Symphonies (9)*. Berlin PO, Karajan.

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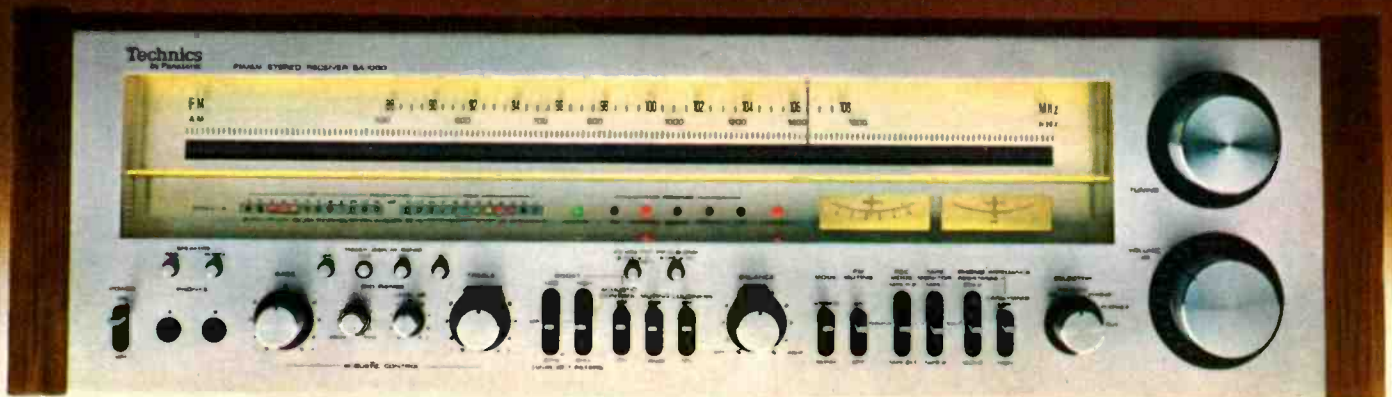
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\*IHF 75 standard.

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Sibelius: *Four Legends*. Philadelphia O, Ormandy.  
 Strauss, R.: *Salome*. Behrens, Van Dam, K.-W. Böhm, Baltsa, Ochman, Angervo; Vienna PO, Karajan.  
 Stravinsky: *Symphony of Psalms*; *Apollo*. Utah Chorale and SO, Abravanel.  
 Tchaikovsky: *Romeo and Juliet*; *Francesca da Rimini*. London PO, Rostropovich.  
 Verdi: *Nabucco*. Manuguerra. Scotto, Ghiaurov, Obraztsova, Luchetti; Philharmonia O, Muti.  
 Verdi: *Requiem*. Scotto, Baltsa, Luchetti, Nesterenko; Ambrosian Singers, Philharmonia O, Muti.  
 Vieuxtemps: *Violin Concertos Nos. 4, 5*. Perlman; O de Paris, Barenboim.  
 Moria Callas: *Operatic Recital*. Previously unissued recordings.  
 Yehudi Menuhin and Stéphane Grappelli: *Tea for Two*.  
 Beverly Sills and Sherrill Milnes: *Operetta Duets*.  
 Note: Additional quad releases to be determined.  
 Angel Records. 1750 N. Vine St., Los Angeles, Calif. 90028.

## Archiv

Bach: *Toccatas*. Pinnock (two discs).  
 Handel: *Acis and Galatea*. Burrowes, A. R. Johnson, M. Hill, W. White; Monteverdi O. Gardiner (first recording using original instruments).  
 Zelenka: *Orchestral Works (complete)*. Tuckwell, Holliger; Bern Camerata, Van Wijnkoop.  
 Songs from *Shakespeare Plays*. Bowman, Tyler.  
 Released by Polydor, Inc., 810 Seventh Ave., New York, N.Y. 10019.

## Argo

(released by London Records)

- Handel: *Messiah: Choruses*. St. Martin's Academy, Marriner.
- Mussorgsky-Jones: *Pictures at an Exhibition*. Premru; *Divertimento*. Philip Jones Brass Ensemble, Howarth.
- Vivaldi: *Concertos (12)*, Op. 9 (*La Cetra*). St. Martin's Academy, Brown.

## Candide

(released by Vox Productions)

- Bizet: *Te Deum*. Poulenc: *Gloria*. Lövaas, Jerusalem; Philharmonia Vocal Ensemble, Stuttgart PO, Zanotelli.
- Goldmark: *Violin Concerto No. 1*. Spohr: *Concertante for Harp, Violin, and Orchestra*. Ricci, Mildonian; Luxembourg RO, Froment.
- Mozart: *Davidde penitente*, K. 469. Soloists: Württemberg CO and Chorus, D. Kurtz.
- Rachmaninoff: *Symphony No. 3: Vocalise*. St. Louis SO, Slatkin.
- Stravinsky: *Le Sacre du printemps*. Minnesota O, Skrowaczewski.
- Weill: *Violin Concerto*. Hartmann: *Concerto funebre*. Lautenbacher; Württemberg CO, Faerber.

*Music of the Renaissance for Harp* (from Paumann to Gastoldi). Polonska; La Camerata Ensemble.

## Club 99

(distributed by German News Co.)

Carlo Albani (t): *Recital*. Italian and French arias (16); songs (3).  
 Suzanne Balmguerie and Germaine Corney: *Stars of the Opéra and Opéra-Comique in the '20s*. Balmguerie: Arias (6) by Wagner, Gluck, Reyer. Corney: Arias (8) from *Mireille*, *Pré aux Clercs*, *Roi d'Ys*, et al.; one song.  
 Arthur Endrèze (b): *Operatic Arias, Songs*.  
 Armond Narçon (bs): *Recital*. Arias (14) from *Philémon et Baucis*, *Le Caid*, *Le Cid*, *Etoile du nord*, *Huguenots*, *Enfance du Christ*, et al.; songs (3) by Gounod, Saint-Saëns, Flégier.  
 Singers at the Colon: *70th-Anniversary Album*. Agostinelli, Anitua, Bellantoni, Bertana, Borgatti, Crestani, Crabbé, Fagoaga, Frascani, Galeffi, Huguet, Krusceniski, Marengo, Ottein, Signorini, De Segurola, Supervia, Vix, Wildbrunn, et al.

## Columbia

Bach: *Goldberg Variations*. Tureck, harpsichord.  
 Bach: *Toccatas*. S. 910, 912, 913. Gould, piano.  
 Bach: *Two- and Three-Part Inventions et al.* Entremont.  
 Bach: *Violin Concertos (2)*. Stern; English CO, Schneider.  
 Bartók: *Violin Concerto No. 2*. Zukerman; Los Angeles PO, Mehta.  
 Beethoven: *Serenade*, Op. 8. Dohnányi; *Serenade*, Op. 10. Perlman, Zukerman, Harrell.  
 Beethoven: *Symphonies (9)*. Behrens, Obraztsova, Vickers, Talvela; Cleveland O, Maazel.  
 Beethoven: *Symphony No. 5*. New York PO, Mehta.  
 Bolling: *Suite for Violin and Jazz Trio*. Zukerman, Bolling, Hediguer, Sabiani.  
 Brahms: *Serenade No. 2*. Marlboro Festival soloists, Casals.  
 Brahms: *Symphony No. 2; Tragic Overture*. National PO, Stokowski.  
 Bruch: *Violin Concerto No. 1*. Lalo: *Symphonie espagnole*. Zukerman; Los Angeles PO, Mehta.  
 Chausson: *Symphony No. 3*. Gounod: *Symphony*. O de Paris, Barenboim.  
 Copland: *Rodeo: Hoe Down*. D. Taylor: *Through the Looking Glass*. Kostelanetz.  
 Copland: *Symphony No. 3*. Philharmonia O, Copland.  
 Dvořák: *Piano Quartets*, Opp. 23, 87. Firkušny, Juilliard Qt members.  
 Elgar: *Sea Pictures; In the South*. Minton (in *Sea Pictures*); London PO, Barenboim.  
 Fauré: *Requiem; Pavane*. Popp, Prey; Ambrosian Singers, Philharmonia O, A. Davis.  
 Franck: *Piano Quintet*. Bolet, Juilliard Qt.  
 Gershwin: *Gershwin in Hollywood*. Thomas, cond.  
 Gowers: *Rhapsody for Guitar, Electric Gui-*

*tars, and Electric Organ; Chamber Concerto*. Williams, Gowers, et al.  
 Haydn: *String Quartets (6)*, Op. 76. Tokyo Qt (three discs).  
 Haydn: *Symphonies Nos. 97, 98*. New York PO, Bernstein.  
 Hummel: *Septet*. Marlboro soloists.  
 Humperdinck: *Hänsel und Gretel*. Cotrubas, Von Stade, Ludwig, Nimsgern, Söderström, Te Kanawa; Gürzenich O, Pritchard.  
 Janáček: *Taras Bulba; Cunning Little Vixen: Suite*. Toronto SO, A. Davis.  
 Liszt: *Piano Concertos (2)*. Watts; New York PO, Bernstein and Boulez.  
 Mahler: *Wayfarer Songs; Rückert Lieder*. Von Stade; London PO, A. Davis.  
 Massenet: *Cendrillon*. Von Stade, Welting, Cahill, Bainbridge, Berbié, Gedda, Bastin; Philharmonia O, Rudel.  
 Mozart: *Don Giovanni*. Raimondi, Van Dam, Moser, Te Kanawa, Berganza, Riegel, Macurdy, King; Paris Opera, Maazel.  
 Mozart: *Piano Concertos Nos. 11, 20*. Perahia; English CO.  
 Mozart: *String Quintets*. Juilliard Qt, Graham.  
 Penderecki: *Violin Concerto*. Stern; Minnesota O, Skrowaczewski.  
 Puccini: *Madama Butterfly*. Scotto, Domingo, Knight, Wixell; Philharmonia O, Maazel.  
 Rachmaninoff: *Piano Works, Vol. 5*. Laredo.  
 Ravel: *La Valse; Miroirs; Sonatine*. Laredo.  
 Rochberg: *Violin Concerto*. Stern; Pittsburgh SO, Previn.  
 • Rossini: *Overtures*. New York PO, Bernstein; Cleveland O, Szell (two discs).  
 Ruggles: *Orchestral Works*. Columbia Brass Ensemble, Raver, Kirkpatrick; Buffalo PO, Thomas.  
 Saint-Saëns: *Carnival of the Animals; Two-Piano Works*. G. Casadesu. Entremont, Yo Yo Ma, et al.; Entremont, cond.  
 Saint-Saëns: *Piano Concertos Nos. 2, 4; Allegro appassionato*. Entremont; O du Capitole (Toulouse), Plasson.  
 Schoenberg: *Pelleas und Melisande*. O de Paris, Barenboim.  
 Schumann: *Liederkreis, Op. 39; Lenau Lieder*. Pears, Perahia.  
 Strauss, R.: *Four Last Songs; Orchestral Songs*. Te Kanawa; London PO, A. Davis.  
 Strauss, R.: *Ein Heldenleben*. Cleveland O, Maazel.  
 Tchaikovsky: *Suite No. 3*. Los Angeles PO, Thomas.  
 Tchaikovsky: *Violin Concerto: Meditation*. Stern; National SO, Rostropovich.  
 Thomas: *Mignon*. Horne, Welting, Vanzo, Zaccaria, Von Stade; Philharmonia O, De Almeida.  
 Vivaldi: *Four Seasons*. Stern; Jerusalem Music Center CO.  
 Vivaldi: *Violin-Flute Concertos (2)*. Telemann: *Suite in A minor*. Stern. Rampal; Jerusalem Music Center CO.  
 Wagner: *Das Liebesmahl der Apostel; Siegfried Idyll*. Westminster Choir, New York PO, Boulez.  
 Elly Ameling: *Souvenirs (Songs of Many Lands)*. With Baldwin.  
 • *Ballet Album*. Ormandy, Mitropoulos, and Stravinsky, cond. (two discs).  
 E. Power Biggs: *A Tribute*.

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- Mormon Tabernacle Choir: A Grand Night for Singing.* With Milnes.
- Mormon Tabernacle Choir: Hail to the Victors* (22 college songs). Columbia SO, Ottley.
- Renata Scotto and Placido Domingo: Italian and French Operatic Duets.* National PO, Adler.
- Frederica von Stade: Italian Operatic Arias.* O of Canada, Bernardi.
- Frederica von Stade: Song Recital* (by Canteleube, Debussy, Dowland, Liszt, Purcell). With Katz.
- John Williams: Guitar Recital.* Music from England, Latin America, and Japan.

### COLUMBIA/MELODIYA

- Bach: *Violin Partitas (3).* Kremer.
  - Balakirev: *Symphony No. 2.* Bolshoi Theater O, Rozhdestvensky.
  - Bartók: *Violin Sonata No. 1; Hungarian Peasant Songs.* Oistrakh, Richter.
  - Borodin: *Symphony No. 2 et al.* U.S.S.R. SO, Svetlanov.
  - Rimsky-Korsakov: *The Snow Maiden.* Sokolik, Arkhipova, Grigoriev, Moksya-kov, Vedernikov; Moscow Radio, Fedoseyev.
  - Tchaikovsky: *Cherivichki.*
  - Tchaikovsky: *The Seasons.* Cherkassov (piano version); U.S.S.R. SO, Svetlanov (orchestral version) (two discs).
  - Tchaikovsky: *Yolanta.* Sorokina, Arkhipova, Atlantov, Mazurok, Nesterenko; Bolshoi Theater, Ermler (two discs).
- Columbia Masterworks, 51 W. 52nd St., New York, N.Y. 10019.

### Composers Recordings Inc. (CRI)

- Boulez: *Piano Sonata No. 1.* Chavez: *Caprichos (5); Estudio à Rubinstein.* Sessions: *Piano Sonata No. 2.* Marks.
- Helps: *Gossamer Noons.* Consoli: *Ode-fonia.* Beardslee (in the Helps); American Composers O, Schuller.
- Piston: *Concerto for String Quartet, Winds, and Percussion.* Emerson Qt; Juilliard O, Ehrling. This is a new coupling for the Koussevitzky double-bass concerto (CRI SD 248; the record will be a memorial to Olga Koussevitzky).
- Rorem: *A Quaker Reader.* Raver, organ.
- Rovics: *Piece for Cello, Piano, and Tape; Composition for Piano Four Hands; Three Songs.* Dougherty (s); Chamberlain and Alexander, pianos. P. T. Lewis: *Signs and Circuits.* Columbia String Qt, tape.

### COUPLINGS TO BE DETERMINED:

- Boykan: *String Quartet No. 2.* Pro Arte Qt.

- Chatman: *Whisper Baby.* U. of British Columbia Chamber Singers. *Hesitations.* Loban, violin; Chatman, celesta. *On the Contrary.* Eastman Musica Nova, Hodgkinson.
  - Cooper: *String Quartet No. 6.* Shepherd Qt.
  - Eaton: *Danton and Robespierre* (opera). Bloomington (Indiana) production; Bal-dner, cond.
  - Hamilton: *Palinodes.* L. Burge, piano.
  - Helps: *Symphony No. 1.* Columbia SO, Rozsnyai (reissue from Columbia).
  - Hudson: *Fantasy-Refrain.* String trio.
  - Husa: *Apotheosis of This Earth; Mono-drama.* Orchestra to be determined.
  - Landscapes. Western Brass Quintet.
  - Hutcheson: *Fantaisie-Impromptu.* L. Burge.
  - Lansky: *String Quartet No. 2.* Pro Arte Qt.
  - Lee, E.: *Composition for Flute Solo.* Spencer.
  - Lee, N.: *Convergences.* Adorjan, flute; Lee, harpsichord. *Dialogues.* Böhn, violin; Lee, piano.
  - Maslanka: *Three Pieces for Clarinet and Piano.* Rehfeldt, Childs.
  - Mayer: *Dream's End.*
  - Moevs: *Piano Music.* Maximilien.
  - Nikolais: *Dance Music* (electronic).
  - Rosenman: *Duo for Two Pianos.*
  - Rudhyar: *Advent* (string quartet).
  - Siegmeister: *Madam to You; The Face of War.* Hines (s), Mandel.
  - Swift: *Great Praises; Summernote.*
  - Weisgall: *Translations; The Golden Peacock.* Raskin (s).
  - Wells: *Electronic Music 1972.*
  - Yannay: *At the End of the Parade.* L. Weller (b); Philadelphia Composers' Forum, Thome.
- Composers Recordings, Inc., 170 W. 74th St., New York, N.Y. 10023.

### CP<sup>2</sup>

- Blackwood: *Violin Sonata No. 2.* Sessions: *Violin Sonata.* Zukofsky, Blackwood (in the Blackwood).
  - Cage: *Chorales; Cheap Imitation for Violin Solo.* Zukofsky.
  - Chadabe: *Echoes; Flowers.* Zukofsky.
  - Feldman: *Spring of Chosroes.* Schnabel: *Violin Sonata.* Zukofsky, Oppens (in the Schnabel).
  - Glass: *Strung Out.* Scelsi: *Anahit.* Xenakis: *Mikka; Mikka "S."* Zukofsky.
  - Piano Space* (works by Takemitsu, Yuasa, Satoh, Matsudaira, Webern, Boulez, Berio, et al.). Takahashi (three discs; winner of 1973 Japan Arts Festival grand prize).
- Released by Musical Observations, Inc., Box 97, Port Jefferson, N.Y. 11777.

### Delos

- Bach, C.P.E.: *Sonatas (6).* Eberl: *Clarinet Trio, Op. 36.* Montagnana Trio.
- Beethoven: *Clarinet Trio, Op. 11.* Ries: *Clarinet Trio, Op. 28.* Montagnana Trio.
- Brahms: *Clarinet Trio, Op. 114.* Lannoy: *Clarinet Trio.* Montagnana Trio.
- Britten: *String Quartet No. 2.* Schumann: *String Quartet No. 3.* Sequoia Qt.
- Delius: *Hassan.* City of Birmingham SO.
- Delius: *Preludes; Idyll; other unrecorded works.* Philharmonia O, Forrell.



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Grunenwald, Langlais: *Organ Works*. Britton.

Hindemith: *Piano Concerto; Symphony No. 3*. Rosenberger; London PO, De Preist.

Hindemith, Dussek: *Harp Works*. McDonald.

Holst: *The Planets* (premiere recording of composer's two-piano version). Bennett, Bradshaw.

Kraft: *Double Trio; Encounters I and V for Percussion*.

Mamiya: *String Quartet No. 1*. McKinley; Quartet. Sequoia Qt.

Schubert: *Piano Sonatas, D. 459, 575*. Rosenberger.

Sor, Tárrega: *Guitar Works*. C. Romero.

Torroba: *Guitar Concerto*. C. Romero; Tubingen CO.

Zwiliich: *String Quartet; Violin Sonata; Piece for Four Trumpets; Symposium for Orchestra*.

*Baroque Virtuoso, Vol. 1* (organ toccatas by Bach, Buxtehude, Bruhns, Krebs). Britton.

*British Film Classics, Vols. 1-2*. City of Birmingham SO, Forrell.

Carlo Curley Plays the Electronic Organ with Synthesizer.

*New Music for Organ* (by Stout, White, Escot, Kogan). Folts.

*Continuation of Delos-FY series of organ works from the great cathedrals of Europe*.

Delos Records, 855 Via de la Paz, Pacific Palisades, Calif. 90272.

## Deutsche Grammophon

- Beethoven: *Symphonies*. Berlin PO, Karajan (individual issues from set).
- Berg: *Chamber Concerto; Clarinet-Piano Pieces, Op. 5; Piano Sonata, Op. 1*. Barenboim, Zukerman, Pay; Ensemble InterContemporain, Boulez.
- Bernstein: *Songfest*. Dale, Elias, Williams, Rosenshein, Reardon, Gramm; National SO, Bernstein.
- Bernstein: *Symphonies (3); Chichester Psalms*. Foss (in Symphony No. 2); Caballé (in Symphony No. 3, revised version); Israel PO, Bernstein (three discs in slipcase with additional booklet; also available singly).
- Bruckner: *Symphony No. 5*. Berlin PO, Karajan.
- Debussy: *La Mer; Nocturnes*. O de Paris, Barenboim.
- Handel: *Opera and Oratorio Arias (from Solomon, Hercules, Sersé, Agrippina, Tamerlano, Ottone, Theodora, Belshazzar, Saul)*. Fischer-Dieskau; Munich CO, Stadlmair.
- Mahler: *Symphony No. 4*. Von Stade; Vienna PO, Abbado.
- Mahler: *Symphony No. 6*. Berlin PO, Karajan.
- Mozart: *Don Giovanni*. Milnes, Berry, Tomova-Sintov, Zylis-Gara, Mathis, Schreier, Macurdy, Duesing; Vienna PO, Böhm (live Salzburg performance).
- Mozart: *Flute Quartets*. Blau, Amadeus Qt.
- Mozart: *String Quartets Nos. 18, 19*. Melos Qt.
- Paganini: *Caprices (24)*. Accardo.
- Puccini: *La Fanciulla del West*. Neblett,

Domingo, Milnes; Covent Garden, Mehta.

Ravel: *Shéhérazade*. Boston SO, Ozawa.

Schumann: *Songs, Vol. 2*. Fischer-Dieskau, Eschenbach (three discs).

Vivaldi, Boccherini, Tartini: *Cello Concertos*. Rostropovich; Zurich Collegium Musicum, Sacher.

Released by Polydor, Inc., 810 Seventh Ave., New York, N.Y. 10019.

## Hungaroton (distributed by Qualiton Records)

- Bartók: *Bluebeard's Castle*. Palánkay, Székely; Budapest PO, Ferencsik.
- Beethoven: *Piano Sonatas Nos. 13, 30; Eroica Variations*. Bächer.
- Brahms: *Haydn Variations; Tragic, Academic Festival Overtures*. Hungarian State O, Németh.
- Brahms: *Viola Sonatas (2)*. Lukács, Schiff.
- Charpentier, M.-A.: *Te Deum*. Bach: *Cantata No. 50*. Veszprém Mixed Chorus, Budapest PO, Zambó.
- Cherubini: *Médée (in Italian)*. Sass, Kalmár, Takács, Luchetti, Kováts; Hungarian Radio/Television Chorus, Budapest SO, Gardelli.
- Croner: *Tabulatura*. Pertis, harpsichord; Lehotka, organ.
- Dittersdorf: *Esther*. Kalmár, L. Miller, Horváth, Budai; Budapest Madrigal Chorus, Liszt CO, Szekeres (two discs).
- Goldmark: *Violin Concerto*. Mendelssohn: *Violin Concerto in D minor*. A. Kocsis; Szombathely SO, Petró.
- Haydn: *Lo Speciale*. Kalmár, Kincses, Fülöp, Rozsos; Liszt CO, Lehel (two discs).
- Haydn: *String Quartets (6), Op. 64*. Tátraí Qt (three discs).
- Haydn: *Symphonies Nos. 93, 103*. Hungarian State O, Erdélyi.
- Kodály: *Cello Sonata; Cello/Piano Sonata*. M. Perenyi, Janda.
- Kodály: *Piano Works (complete)*. Zempléni (two discs).
- Liszt: *Piano Concerto No. 2; Hungarian Fantasia; Hungarian Rhapsody No. 8*. Jandó; Hungarian State O, Ferencsik.
- Liszt: *Weihnachtsbaum; Fest-Polonaise*. Tusa, Lantos.
- Mendelssohn: *String Symphonies (complete)*. Liszt CO, Sándor (five discs).
- Mendelssohn, Schumann: *Female Choruses*. Kodály Women's Choir, Andor.
- Mosto: *Madrigals of Gyulafehérvár*. Liszt Chamber Chorus, Párkai.
- Mozart: *Four-Hand Sonatas*. Ránki and Kocsis, harpsichord and piano (two discs).
- Mozart: *Piano Concertos Nos. 8, 12*. Rados; Liszt CO, Sándor.
- Mozart: *Piano Concertos Nos. 9, 14*. Ránki; Liszt CO, Sándor.
- Mozart: *Symphonies Nos. 36, 38*. Budapest PO Kórody.
- Vivaldi: *L'Olimpiade*. Zempléni, Takács, Horváth, Káplán, L. Miller, Gáti, Kováts; Budapest Madrigal Ensemble, Hungarian State O, Szekeres (three discs).
- Vivaldi: *Works with Lute*. Benkő et al.; Liszt CO, Sándor.
- Wagner: *Wesendonck Lieder; arias from Holländer, Tannhäuser, Tristan*. Sass; Hungarian State Opera, Kórody.

*Early Hungarian Songs* (arr. Benkő). Kalmár, Tokody, Lugosi, Bordás; Bakfark Consort, Benkő.

*Hungarian Psalms to Poems by A. S. Molnár*. Debrecen College Cantus, Berkesi.

*The New Flute* (works by Dubrovay, Dukay, Varése, Jolivet). Matuz.

Julia Osvath (s): *Operatic Recital*.

- Aladár Rácz, cimbalom: *Folk and Classic Improvisations on Folk Tunes*.

## London

Beethoven: *Piano Concerto No. 4; Sonatas Nos. 19, 20*. Lupu; Israel PO, Mehta.

Beethoven: *Piano Concerto No. 5*. De Larrocha; Los Angeles PO, Mehta.

Beethoven: *Piano Sonatas*. Ashkenazy (continuation of cycle).

Berg: *Lulu*. Silja, Fassbaender, T. Schmidt, Hopferweiser, Laubenthal, Krenn, Berry, Hotter, Moll; Vienna PO, Dohnányi.

Berlioz: *Harold in Italy*. Vernon; Cleveland O, Maazel.

Brahms: *German Requiem*. Te Kanawa, Weikl; Chicago SO and Chorus, Solti.

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

Donizetti: *Lucrezia Borgia*. Sutherland, Horne, Aragall, Wixell, Clark, Visser, Brocheler, De Palma, Van Allan, Ewer, Zaccaria, Wilson-Johnson, Taylor; National PO, Bonyngé.

Falla, Granados, Turina: *Songs*. Caballé, Zanetti.

Haydn: *The Seasons*. Cotrubas, Krenn, Sotin; Brighton Festival Chorus, Royal PO, Dorati.

Lehár: *Merry Widow excerpts*. Sutherland, Krenn, Resnik, Masterson, Brecknock, Fryatt, Egerton, Ewer; National PO, Bonyngé.

Leoncavallo: *I Pagliacci*. Freni, Pavarotti, Wixell, Saccomani, Bello; National PO, Patané. Mascagni: *Cavalleria rusticana*. Varady, Pavarotti, Cappuccilli, Gonzales, Bormida; National PO, Gavazzeni.

Mahler: *Symphony No. 3*. Forrester; Los Angeles PO, Mehta.

Mahler: *Wayfarer Songs; Rückert Lieder*. Horne; Los Angeles PO, Mehta.

Mozart: *Piano Concertos Nos. 25, 27*. De Larrocha; London PO, Solti.

Prokofiev: *Symphony No. 5*. Cleveland O, Maazel.

Rachmaninoff: *Songs, Vol. 4*. Söderström, Ashkenazy.

Rimsky-Korsakov: *Scheherazade*. Cleveland O, Maazel.

Schubert: *Symphonies*. Israel PO, Mehta (completion of cycle).

Schumann: *Piano Concerto; Introduction and Allegro, Op. 134*. Ashkenazy; London SO, Segal. *Introduction and Allegro, Op. 92*. London SO, Ashkenazy.

Scriabin: *Piano Sonatas Nos. 2, 7, 10, et al.* Ashkenazy.

Strauss, R.: *Ariadne auf Naxos*. L. Price, Gruberová, Troyanos, Kollo, Berry, Kunz, McDaniel, Equiluz, Weber, Zednik, Tichy, Sramek; London PO, Solti.

Strauss, R.: *Ein Heldenleben*. Vienna PO, Solti.

Tchaikovsky: *1812 Overture; Capriccio italiano; Marche slave*. Detroit SO, Dorati.

Tchaikovsky: *Manfred*. New Philharmonia O, Ashkenazy.  
 Tchaikovsky: *Sleeping Beauty*. National PO, Bonyngé.  
 Tchaikovsky: *Symphonies (6)*. Los Angeles PO, Mehta.  
 Baroque *Orchestral Works* (by Albinoni, Bach, Handel). Stuttgart CO, Münchinger.  
 Luciano Pavarotti: *In Concert, Vol. 2*. New Philharmonia O, Gamba.  
 Luciano Pavarotti: *Neapolitan Songs*. Teatro Comunale (Bologna), Guadagno.

#### LONDON TREASURY

- Beethoven: *Symphonies (9)*. Suisse Romande O, Ansermet (six discs).
- Bruch: *Violin Concerto No. 1*. Mendelssohn: *Violin Concerto in E minor*. Ricci; London SO, Gamba.

Haydn: *Piano Sonatas*. J. McCabe (continuation of cycle).  
 Haydn: *String Quartets*. Aeolian Qt (continuation of cycle).  
 Mendelssohn: *String Quartets, Opp. 12, 13*. Orford Qt.  
 Prokofiev, Kabalevsky: *Piano Music for Children*. Gresko.

- Smetana: *The Moldau*; *Bartered Bride* excerpts. Dvořák: *Slavonic Dances*. Israel PO, Kertész.

London Records, 539 W. 25th St., New York, N.Y. 10001.

#### Nonesuch

Bach: *Goldberg Canons* (plus two-harpichord works by Bach sons). Junghanns, Tracey.  
 Busoni: *Piano Sonatinas (6)*. Jacobs.  
 Clérambault, Rameau, Marais: *Cantatas and Instrumental Music*. Monoyios (s); Richman, Springfels, S. Miller, Gruskin.  
 Debussy: *Images (1894)*; *Estampes*; *Images, Books I-II*. Jacobs.  
 Dufay: *Missa Ecce ancilla domini*; *Motets*; *Chansons*. Pomerium Musices, Blachly.  
 Gershwin: *Songs*. Morris, Bolcom.  
 Harbison: *The Flower-Fed Buffaloes*. Eviitts; Emmanuel Choir of Boston, Speculum Musicae, Harbison.  
 Haydn: *Piano Music, Vol. 4*. Kalish.  
 Ravel: *Chansons madécasses*; *Violin-Cello Sonata*; *Sites auriculaires*, *Frontispice*. DeGaetani, Dunkel, Cohen, Anderson, Eddy, Kalish, Jacobs.  
 Schumann: *Songs*; *Duets*. DeGaetani, Guinn, Kalish.  
 Telemann: *Music for Wind Instruments*. Baron, Roseman, Weisberg, Brewer, Eddy.  
 Wuorinen: *Percussion Symphony*. New Jersey Percussion Ensemble, Wuorinen.  
 Czech *Music for Violin* (by Janáček, Dvořák, Smetana). Luca, Schoenfield.  
 Devil's Trill and Other Virtuoso Sonatas for Violin and Continuo (by Tartini, Chabran, Nardini). Luca, Richman, Bogatin.  
 Early American Harmony: *Music from "The Sacred Harp."* Word of Mouth Chorus, L. Gordon.  
 An English Christmas. Boston Camerata, Cohen.  
 New American Music for Chamber Ensemble (by Heiss, Shifrin, Lansky). For-

tunato (ms); Boston Musica Viva, Pittman.

#### TO BE RECORDED FALL 1978

Chausson, Rachmaninoff: *Songs*. DeGaetani, Kalish.  
 Schubert: *Violin-Piano Works*. Luca, Kalichstein.  
 Baroque *Masterpieces for Trumpet and Organ, Vol. 3*. Tarr, Ullrich, Kent.  
 Elizabethan Lute Music. O'Dette.

#### EXPLORER SERIES

Javanese Court Gamelan, Vol. 3. Recorded at the Kraton Yogyakarta by Robert E. Brown.

*Music from West Africa*. Recorded by Stephen Jay.

Qawwali: *Sufi Music from Pakistan*. Sabri brothers and ensemble.

Tibetan Buddhism: *Shedur, a Ghost Exorcism Ritual*. Recorded in Dharmsala, Himachal Pradesh, by David Lewiston.

Nonesuch Records, 665 Fifth Ave., New York, N.Y. 10022.

#### Odyssey

(released by Columbia Masterworks)

- Beethoven: *Symphony No. 9*. Addison, Hobson, Lewis, Bell; Cleveland O and Chorus, Szell.

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- Liszt: *Piano Concerto No. 1; Hungarian Fantasy*. Wild; Columbia SO, Kostelantetz.
- Liszt: *Piano Concerto No. 2; Weber: Konzertstück*. Casadesu; Cleveland O, Szell.
- Prokofiev: *Violin Sonatas (2)*. Stern, Zakin.
- Tchaikovsky: *String Quartets (3); Sextet. Borodin Qt et al.* (three discs).
- Vivaldi: *Trio Sonatas, Op. 1*. Spivakov et al.
- Richard Rodgers Conducts Rodgers. New York PO.

**Olseau-Lyre**  
(released by London Records)

- Bach family: *Music for Two Flutes*. Preston, McGegan.
- Couperin: *Trois Leçons de ténèbre*. Nelson, Kirkby, Hogwood.
- Gabrieli: *Symphoniae sacrae*. Taverner Choir, Parrott.
- Haydn: *Missa Sancti Nicolai; Missa brevis*. Christ Church Cathedral Choir, Academy of Ancient Music, Preston.
- Locke: *The Tempest*. Academy of Ancient Music, Hogwood.
- Purcell: *Three Elegies; Music for Strings*. Hill, Keyte; Academy of Ancient Music.

**Orion**

- Bach: *Cello Suites (6)*. I. D'Archambeau.
- Beethoven, Woelfl: *Cello Sonatas*. Hampton, N. Schwartz.
- Ben Haim: *Piano Works*. Sharon.
- Carulli: *Flute-Guitar Serenades (6)*. Bolotowsky, Karpinia.
- Chaminade: *Concertstück*. Dohnányi: *Early Piano Works*. J. Johnson; Philharmonia O, Freeman.
- Coleridge-Taylor: *Negro Melodies (24)*. Still: (7) *Traceries*. F. Walker (two discs).
- Fletcher. Sön. Kodály: *Solo Cello Sonata*. Epperson, Burnett (in the Fletcher).
- Foote: *Organ Suite in D*. Carpenter: *Sonata in E flat*. Osborne.
- Giuliani: *Flute-Guitar Sonata, Op. 52* (plus works by Flagello, Ibert, Miyagi, Ravel, White). Ketchum, Segal.
- Harris: *Piano Works (complete)*. J. Harris.
- Harris: *West Point Symphony; Cimarron; Fantasy for Organ and Brass*. UCLA Wind Ensemble.
- Hervig: *Clarinet-Piano Sonatas (2)*. Godfrey: *Trio for Clarinet, Viola, and Horn; Viola-Piano Pieces (5)*. Plus other works.
- Hindemith: *Clarinet Sonata* (plus works by Bozza, Castaldo, et al.). Russo, et al.
- D'Indy: *Clarinet Trio* (plus works by Debienne, Debussy). J. Russo, Munroe, L. Russo.
- Koechlin: *Piano Works*. Sharon.
- Krenek: *Gesänge des späten Jahres*. Ingham, Horn.
- Krenek: *Horizon Circled; From Three Make Seven; Von vorn herein*. S.W. German RO, Krenek.
- Krenek: *Oboe-Piano Pieces (4)*. Moss: *Unseen Leaves*. Wuorinen: *Oboe-Piano Work*. Ostryniec, Krenek, Wuorinen.
- Krenek: *Sestina*. Beardslee; ensemble, Krenek. *Trombone-Piano Pieces; Flute Piece*.
- Krenek: *Songs (2) for soprano and string*

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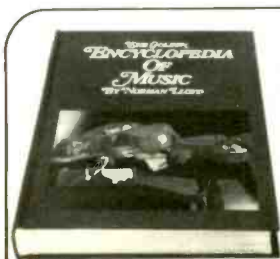
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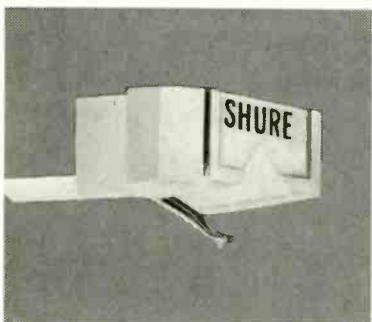
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Even we were astounded at how difficult it is to find an adequate other-brand replacement stylus for a Shure cartridge. We recently purchased 241 random styli that were not manufactured by Shure, but were being sold as replacements for our cartridges. Only ONE of these 241 styli could pass the same basic production line performance tests that ALL genuine Shure styli must pass. But don't simply accept what we say here. Send for the documented test results we've compiled for you in data booklet # AL548. Insist on a genuine Shure stylus so that your cartridge will retain its original performance capability—and at the same time protect your records.

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CIRCLE 40 ON PAGE 131

quartet. Nordenstrom: *Zeit 24*. Pilgrim, et al.

Krenek: *Spätlese; Goethe Songs (3)*. Ing-ham, Horn.

Liszt-Busoni: *Paganini Etudes*. Moscheles: *Etudes*. Pleshakov.

Milhaud: *Two-Piano Concerto; Scaramouche; Carnaval à la Nouvelle Or-léans*. Yarbrough, Cowan; Philharmonia O, Freeman.

Mompou: *Piano Works, Vol. 3*. Huybrechts.

Mozart: *Piano Sonata, K. 457; Fantasy, K. 397; Adagio, K. 540*. Calapai.

Ornstein: *Biography Sonata*. Sellers.

Parris: *The Book of Imaginary Beings; Con-certo for Percussion, Violin, Cello, and Piano*. U. of Maryland Trio, et al.

Reger: *Clarinet Sonata, Op. 107*. Russo: *So-nata No. 5*. Saturen: *Trio for Clarinet, Percussion, and Piano*. Russo, et al.

Respighi: *Il Tramonto (plus Italian baroque arias)*. Ballinger; Virtuosi di Los Angeles, Cajati.

Schumann: *Carnaval (plus works by Schoenberg, Dallapiccola)*. Avery.

Schumann: *Fantasiestücke; Piano Sonata, Op. 14*. Starr.

Séverac: *Piano Works*. Huybrechts.

Walton, Berkeley, Josephs: *Violin Works*. M. Davis, Platt.

American Guitar (works by Bacon, Harris, Krenek, et al.). Kneubuhl.

Pierre D'Archambeau: *Solo-Violin Recital*. Works by Geminiani, Moor, Rode, Prume.

Pierre and Iwan D'Archambeau: *Violin-Cello Recital*. Works by Jongen, Mar-tinü, et al.

The Contemporary Soprano. Works by Samuel, De la Vega, Kessner. Various performers.

Michael Davis: *Solo-Violin Recital*. Works by Badings, Ben Haim, Berkeley, Proko-fiev.

*Fantaisie* (violin-piano works by Sarasate-Zimbalist, Ernst, Wieniawski, Castelnuovo-Tedesco). Steiner, Berfield.

Anna Gabrieli (s): *Portrayals of Love in Italian Song*.

Natalie Hinderas: *Piano Recital*. Works by Ravel, Berg, Saint-Saëns, et al.

Phyllis Moss: *Piano Recital*. Works by Mendelssohn, Chopin, Brahms.

Roger Nyquist: *Organ Recital*. Works by Bach, Balbastre, Mozart, Vierne.

Neal and Nancy O'Doan: *Duo-Piano Reci-tal*. Works by Britten, Brahms, Mar-tinü, Lutoslawski.

William Osborne: *American Organ Works*. By Buck, Paine, Chadwick.

Frederick Schoettler and Theresa Dye: *Duo-Piano Recital*. Works by Clementi, Respighi, Liszt, Riegger.

Duncan Stearnes: *Piano Recital*. Works by Griffes, Haydn, Liapunov, Grieg.

*20th-Century Flute-Guitar Works* (by Castelnuovo-Tedesco, Ravel, et al.). Bolotowsky, Karpenia.

*20th-Century Ukrainian Works*. Gratovich, violin; Turetzky, double bass; Baley, pi-ano.

Orion Master Recordings, 5840 Busch Dr., Malibu, Calif. 90265.

### Pandora

Bach: *Violin Sonatas and Partitas (6)*.

Zsigmondy.  
Chopin: *Piano Sonatas*. Dussaut.  
Telemann: *Methodical Sonatas (12)*. Skowronek, wooden flute (two discs).  
Contest Pieces for Trombone. Smith.  
Martha Goldstein: *Fugues for Piano*. By Bach, Beethoven, Brahms.  
*Graded Violin Pieces from the Romantic, Impressionistic, and Contemporary Lit-erature*. Zsigmondy (three discs: easy, moderate, difficult).  
*Rare Piano Rolls (Duo-Art)*.  
Albert Tipton: *The Louis Lot Flute*.  
Albert Tipton: *The Platinum Flute, Vols. 2-6*.  
Pandora Records, 901 18th St. E., Seattle, Wash. 98112.

### Past Masters

(distributed by German News Co.)

- Beethoven: *Piano Concerto No. 3*. Ham-bourg: SO, Sargent.
- Beethoven: *Symphony No. 6*. Vienna PO, Schalk.
- Brahms: *Symphony No. 2*. New York SO, Damrosch.
- Dvořák: *Cello Concerto; Carnival Overt-ure*. Cassadó; Berlin PO, Schmidt-Is-serstedt.
- Saint-Saëns: *Symphony No. 3; Phaëton*. Rousset: *Suite in F*. SO, Coppola.
- Tchaikovsky: *Symphony No. 5*. London PO, Lambert.

Also scheduled: discs devoted to pianists William Murdoch, Arthur DeGreef, and Frederic Lamond and cellist W. H. Squire.

### Pelican

Fauré: *Piano Trio, Op. 120*. Saint-Saëns: *Pi-ano Trio, Op. 18*. Bor, Solow, Lowenthal.  
Evelyn Lear and Thomas Stewart: *In Con-cert*. Songs, arias, and duets by Haydn, Mozart, Schubert, Brahms, Ives, Men-delssohn, Dvořák, Gretchaninov, re-corded January 1978 at Ambassador Au-ditorium, Pasadena.

Pelican Records, Box 34732, Los Angeles, Calif. 90034.

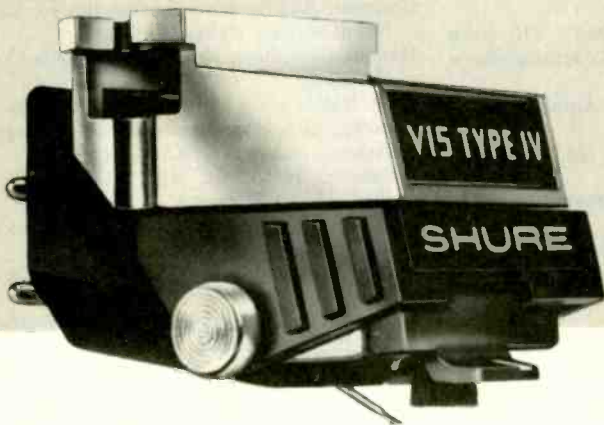
### Peters International

Barlow, Flagello, Hovhanness, Kaufman: *Works for Chamber Orchestra*. Rome CO, Flagello.  
Beethoven: *Piano Concertos Nos. 1-4*. Rosen; *Symphonica of London*, Morris (to be issued separately).  
Borodin: *Nocturne; Polovetsian Dances*. Tchaikovsky: *Nutcracker Suite*. Rome SO, Flagello.  
Cimarosa: *Overtures to I traci amanti, Il Matrimonio segreto; Sinfonia in D*. Haydn: *Lo Speciale: Overture*. Rome CO, Flagello.  
Delius, Fauré, Puccini, Walton: *Works for Chamber Orchestra*. Rome CO, Flagello.  
Haydn: *Songs (13) for vocal quartet and harpsichord*. Miranda, Wirz, Quillevere, Reinemann, Haudebourg.  
Leclair: *Violin Concertos*. Wallez; En-semble Instrumental de France.  
Liszt: *Piano Concertos (2)*. Clidat; Monte Carlo Opera O, Norrington.

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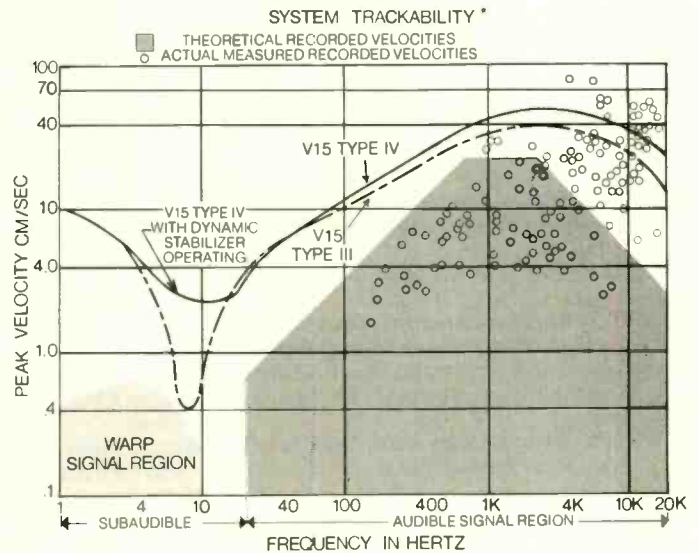


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- Mahler: *Symphony No. 2* Anders. Hodgson; Ambrosian Singers, Symphonica of London, Morris.
- Mahler: *Symphony No. 5; Wayfarer Songs*. Hermann (in songs); Symphonica of London, Morris.
- Mendelssohn: *String Symphony No. 8*. Mozart: *Country Dances (6)*. Rome CO, Flagello.
- Mozart: *Divertimento, K. 334*. Paris Octet.
- Nielsen: *Little Suite for Strings*. Sibelius: *Rakastava*. Warlock: *Serenade for Strings*. Rome CO, Flagello.
- Rabaud: *Mârouf*. Lecocq, Blanzat, Barraud, Petri, Loup, Arnaud; Nantes Opera Chorus, Pays de la Loire PO, Etcheverry (three discs).
- Rameau: *Zéphire*. Langridge, Garcisanz, Pena; Maîtrise Gabriel Fauré, E. Brasseur Men's Chorus, Ensemble Instrumental de France, Wallez.
- Sammartini, Tartini: *Clarinet Concertinos; Sinfonias*. Sobol; Rome CO, Flagello.
- Scarlatti, A.: *Concerti grossi*. De la Fuente; La Follia Instrumental Ensemble.
- Scarlatti, A.: *Sinfonios (3); Piccola Suite*. Rome CO, Flagello.
- Schubert: *Piano Trio No. 1*. Trio Fontanarosa.
- Sibelius: *Violin Concerto; Karelia Suite*. Fontanarosa; O National de France, Talmi.
- Spohr: *Flute-Harp Sonatas*. Larrieu, Milledonian.
- Vivaldi: *Bassoon Concertos*. Laroque; Ensemble Instrumental de France, Wallez.
- Vivaldi: *Flute Concertos (6), Op. 10*. Larrieu; Ensemble Instrumental de France, Wallez.
- Vivaldi: *Recorder Concertos*. Stilz et al.; Ensemble Instrumental de France, Wallez.
- Vivaldi, Tartini: *Trumpet Concertos*. Bernard; Ensemble Instrumental de France, Wallez.
- Elly Ameling: *Christmas Songs from Europe* (traditional and composed). With piano, lute, viola, organ, string quintet, and two horns.
- Ancient Provençal Instruments (19 works, 12th-15th centuries). Musiciens de Provence.
- Art of the Hurdy-Gurdy (works by Hotterre, Chédeville, Buterne, Vivaldi, Corrette, Doche, Mozart, anon.). Fromenteau; Cotte, cond.
- Bach Family Album. Munich CO, Stadlmair.
- Carols for Choirs (new and traditional Christmas carols from the collection published by Oxford). Bach Choir, Philip Jones Brass Ensemble, percussion, Willcocks.
- French and English Music for Brass. Paris Brass Quintet.
- Gregorian Chant (temporal and sanctified hymns). Nuns from the Abbey of Notre Dame d'Argentan.
- Music for Trumpet, Oboes, Bassoon, and Strings. Bernard, Pierlot, Chambon, Laroque; Ensemble Instrumental de France, Wallez.
- Le Musique au Palais Jacques Coeur (works by Pérotin, Ockeghem, et al.). Da Camera Vocal Ensemble.
- Renaissance in Europe (lute works by LeRoy, Milan, Neusiedler, Milano, Dowland). Dintrich, ten-string guitar.
- Peters International, 619 W. 54th St., New York, N.Y. 10019.

## Philips

- Bach: *Mass in B minor*. M. Marshall, Baker, Tear, Ramey; St. Martin's Academy, Marriner.
- Bartók: *Sonata for Two Pianos and Percussion*. Argerich, Bishop-Kovacevich.
- Beethoven: *Missa Solemnis*. Tomova-Sintov, Payne, Tear, Lloyd; London SO, C. Davis.
- Beethoven: *Piano Sonatas (32)*. Brendel (boxed set).
- Berlioz: *Béatrice et Bénédict*. Eda-Pierre, Baker, Watts, Tear, Allen, Lloyd, Van Allan, Bastin; London SO, C. Davis.
- Brahms: *Piano Concertos (2)*. Dichter; Leipzig Gewandhaus O, Masur.
- Brahms: *Songs*. Ameling, Baldwin.
- Britten: *Peter Grimes*. Vickers, Harper, Bailey, Bainbridge, Cahill, Pashley, Dobson, F. Robinson, Payne, Lanigan, Allen, Van Allan; Covent Garden, C. Davis.
- Giuliani: *Handel Variations; Grand Sonata Eroica*. P. Romero.
- Haydn: *Il Mondo della luna*. Auger, Mathis, Von Stade, Valentini-Terrani, Alva, A. R. Johnson, Trimarchi; Lausanne CO, Dorati (four discs).
- Haydn: *Piano Trios Nos. 6-11, Nos. 12-16*. Beaux Arts Trio.
- Haydn: *Symphonies Nos. 31, 73; Nos. 82, 83; Nos. 45, 101*. St. Martin's Academy, Marriner.
- Monteverdi: *Madrigals, Book VII*. John Alldis Choir, English CO, Leppard (three discs).
- Mozart: *Songs (complete)*. Ameling, Baldwin (two discs).
- Rachmaninoff: *Symphony No. 2*. Rotterdam PO, De Waart.
- Schubert: *Trout Quintet*. Brendel, Cleveland Qt members.
- Stravinsky: *Petrushka*. Concertgebouw O, C. Davis.
- Tchaikovsky: *Symphony No. 2*. Concertgebouw O, Haitink.
- Verdi: *La Battaglia di Legnano*. Ricciarelli, Carreras, Manuguerra, Ghiuselev, Lichtenberger, Kavrakos, Summers, Handlos, Murray; Austrian Radio, Gardelli.
- Vivaldi: *Concertos (6), Op. 6*. I Musici.
- Vivaldi: *Tito Manlio*. M. Marshall, Wagemann, Finnill, Lerer, Hamari, Ahnsjö, Trimarchi, Luccardi; Berlin CO, Negri.

## PHILIPS FESTIVO

- Brahms: *Symphony No. 2*. London SO, Monteux.
- Handel: *Double Concertos*. English CO, Leppard.
- Schubert: *Rosamunde*. Heynis; Concertgebouw O, Haitink.
- Verdi: *Pezzi sacri*. Leipzig Gewandhaus O, Kegel.

Released by Phonogram, Inc., 810 Seventh Ave., New York, N.Y. 10019.

## Preiser

(distributed by German News Co.)

## LEBENDIGE VERGANGENHEIT

Vocal reissues: Giuseppe Danise, Frida Leider V, Theodor Lattermann, Bianca

Scacciati, Nino Piccaluga, Aureliano Pertile II, Toti dal Monte II, Tito Schipa III, Maria Nemeth II, Robert Hutt, Ria Ginster III, Emmy Bettendorf II, Richard Schubert II, Selma Kurz, Carl Hartmann, Charles Kullman II.

## COURT OPERA CLASSICS

Vocal reissues: Louise Kirkby Lunn, Graziella Pareto, Karl Erb II, Feodor Chaliapin (1907-11 recordings), Dmitri Smirnov (1909-13 recordings), Giannina Russ, John McCormack (acoustical operatic excerpts), Frances Alda, Lilli Lehmann (all 38 existing titles, two discs).

## RCA Red Seal

- Bach: *Flute Concertos (2); Suite No. 2*. Galway; Solisti di Zagreb.
- Beethoven: *Piano Sonatas, Nos. 23, 26*. Ax.
- Beethoven: *String Quartets, Opp. 59, 74, 95*. Cleveland Qt (four discs).
- Beethoven: *Symphonies (9)*. NBC SO, Toscanini (cassette pack).
- Brahms: *Alto Rhapsody; Haydn Variations; Tragic Overture*. Verrett; Philadelphia O, Ormandy.
- Brahms: *Piano Concerto No. 2*. Horowitz; NBC SO, Toscanini.
- Brahms: *Symphony No. 2*. Chicago SO, Levine.
- Chopin: *Piano Concerto No. 2*. Ax; Philadelphia O, Ormandy.
- Copland: *Appalachian Spring; Rodeo; El Salón México*. Dallas SO, Mata.
- Dvořák: *Symphony No. 9*. Philadelphia O, Ormandy.
- Falla: *Nights in the Gardens of Spain; Concerto (harpichord and piano versions)*. Achucarro; London SO, Mata.
- Franck: *Symphony*. NBC SO, Cantelli (first release in stereo).
- Khachaturian, Glazunov: *Violin Concertos*. Fodor; London SO, Mata.
- Mahler: *Symphony No. 5; Symphony No. 10: Adagio*. Philadelphia O, Levine.
- Mozart: *Clarinet Quintet; Piano-Winds Quintet*. Tashi, et al.
- Mozart: *Symphonies Nos. 35-41*. English CO, Paillard.
- Previn: *Every Good Boy Deserves Favour* (text by Stoppard). Royal Shakespeare Company, London SO, Previn.
- Prokofiev: *Piano Concerto No. 3*. Ravel: *Concerto in G*. Joselson; Dallas SO, Mata.
- Purcell: *Dido and Aeneas*. Troyanos, Palmer, Stilwell, Gale, Hodgson, Kern, Langridge, Maxwell; English CO and Choir, Leppard.
- Schubert: *Piano Sonata, D. 960* (plus works by Brahms, Chopin). Horowitz.
- Schubert: *Songs (orch. Brahms, Liszt, Berlioz, et al.)*. Prey; Munich PO, Bertini.
- Schubert: *String Quartet No. 15*. Guarneri Qt.
- Sibelius: *Symphony No. 5; En Saga*. Philadelphia O, Ormandy.
- Tchaikovsky: *Manfred*. Philadelphia O, Ormandy.
- Verdi: *Otello*. Domingo, Scotto, Milnes, Plishka, Little, Kraft; Levine.
- Vivaldi: *Orlando furioso*. Horne, De los Angeles, Valentini-Terrani, Gonzales, Kozma, Bruscantini, Zaccaria; I Solisti Veneti, Scimone.



# So you're thinking about a subwoofer.

To obtain superior listening characteristics from a loudspeaker system, sound must progress smoothly from bass to midrange to treble. But speaker designers face a dilemma. If the woofer is large and heavy enough to provide ultra-low bass response, coherence with the midrange will suffer. Therefore, most designers have deliberately limited ultra-low bass response to achieve the smoothest possible transition to midrange.

That's why supplementary subwoofers are becoming increasingly popular. And that's probably why you're thinking about a subwoofer.

But more. There is a no-holds-barred way to dramatically extend the range of any music system: bi-amplify the low end with an electronic crossover and an additional amplifier. In the past, this required routing the signal through circuits which produce electronic distortion and degrade listening quality. The Dahlquist DQ-LP1 provides a simple but elegant solution to this problem.

The DQ-LP1 crossover combines an electronic circuit for low bass output and a passive circuit for the frequencies above the crossover point. Thus, the upper range remains pure and undistorted, with no alteration whatever of clarity and depth imaging.

The DQ-LP1 features variable frequency electronic low-bass sections with 18dB/octave slopes; 3 cascaded stages with staggered time-constants for non-ringing, low phase-shift curves at any frequency setting; completely passive high-pass sections which can be custom tailored for any bass rolloff frequency; independent adjustments in each channel to compensate for room placement; separate output circuits for stereo and mixed center-channel bass modules; level controls and A-B comparison switches.

We'd like to forward complete information about the DQ-LP1 (we'll include reviews) and about the less expensive, fully passive DQ-MX1 crossover. We'll also tell you about the supplementary subwoofer you *ought* to be thinking about — the Dahlquist DQ-1W.



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Accu-Bias is Onkyo's exclusive system. It works with a pair of reference signal generators built into the TA-630D. Feed these signals to your tape, and read the reproduction signal on the meters. If bias is off for that cassette tape, you compensate with continuous, variable settings until you get an absolutely flat frequency response. It's that simple...and you get the best high frequency response, least distortion and lowest signal to noise ratio.

You get all that because the bias signal primes your tape as the recording is made, and every manufacturer's tape is different. Even when equalization is correct, if the bias is incorrect, it results in producing peak or losing the high frequency characteristic. Again, this depends on the tape used...all of which respond differently.

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Canada: Sole Distributor, Tri-Tel Associates, Ltd., Willowdale Ontario Canada M2H 2S5

Marian Anderson: *Brahms and Schubert Songs*. Previously unreleased.

Maurice André: *Airs from Famous Operas*. By Bellini, Mozart, Bizet, Rossini, Delibes.

Plácido Domingo and Katia Ricciarelli: *Operatic Duets*. Santa Cecilia O, Gavazzeni.

• Horowitz Collection (continuation of reissue series).

Tomita.

Vienna Choir Boys: *Christmas Album*. With Prey.

Plans for 1979 include recordings with Emanuel Ax (Mozart concertos), the Cleveland Qt, James Galway, the Guarneri Qt, Vladimir Horowitz, Tedd Joselson, James Levine (including the Mahler Symphony No. 6 with the London SO), the Philadelphia O, Leontyne Price (recital albums), Peter Serkin/Tashi, and Tomita; plus Erato recordings featuring Maurice André, Michel Corboz, Jean-François Paillard (with the English CO), and Jean-Pierre Rampal. Also planned: Mascagni's *Cavalleria rusticana* conducted by Levine, with Renata Scotta, Plácido Domingo, and Matteo Manu-guerra.

#### RCA GOLD SEAL

- Bartók: *Concerto for Orchestra*. Chicago SO, Reiner.
- Beethoven: *Symphony No. 9*. L. Price, Forrester, Polari, Tozzi; Boston SO, Munch.

• Mahler: *Das Lied von der Erde*. Forrester, Lewis; Chicago SO, Reiner.

• Mahler: *Symphony No. 1*. Boston SO, Leinsdorf.

• Paderewski: *Piano Concerto*. Scharwenka: *Concerto No. 1*. Wild; London SO, Fiedler.

• Rachmaninoff: *Symphony No. 2*. London SO, Previn.

• Strauss, R.: *Rosenkavalier Suite; Don Juan*; München. London SO, Previn.

• Tchaikovsky: *Piano Concerto No. 1*. Gilels; Chicago SO, Reiner.

RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036.

#### Repertoire Recording Society

(distributed by German News Co.)

Karg-Elert: *Organ Works*.

Poulenc: *Organ Concerto (solo version)*.

Vierne: *Symphonies Nos. 2, 6*.

(All played by Rollin Smith.)

#### Seraphim

(released by Angel Records)

• Beethoven: *Piano Concerto No. 4*. Solomon; Philharmonia O, Cluytens.

• Puccini: *Manon Lescaut*. Callas, Di Stefano, Fioravanti; La Scala, Serafin.

• Saint-Saëns: *Cello Concerto No. 1*. Schumann: *Concerto*. Starker; Philharmonia O, Giulini.

• Strauss, R.: *Ein Heldenleben*. Dresden State O, Kempe.

• Tchaikovsky: *Piano Concerto No. 1; Piano Works*. Pennario; Los Angeles PO, Leinsdorf.

• Beniamino Gigli: *Art, Album 3*. Operatic recordings, 1918-27.

Also: The second release of Seraphim cassettes is set for September.

#### 1750 Arch Records

Debussy: *Preludes, Book II*. J. Stark.

Fauré: *Cello Sonata No. 2*. Milhaud: *Sonata*. Hampton, Schwartz.

Graves, M.: *Works for bassoon, contrabass, and percussion*. Graves, Feves, Turetzky, Marsh.

Nancarrow: *Complete Studies for Player Piano, Vol. 2*. Nancarrow.

Rosenboom and Buchla: *Collaboration in Live Performance* (works for electronics and piano). Rosenboom, Buchla.

Schubert: *Piano Sonata, D. 960; Klavierstück, D. 246, No. 2*. Abramowitsch.

*Flute-Cello and Flute-Piano Works* (by Bartók, Hughes, Harrison, Villa-Lobos, Peterson). Millard, Brown.

1750 Arch Records, 1750 Arch St., Berkeley, Calif. 94709.

#### Sine Qua Non

• Beethoven: *Archduke Trio*. Casals, et al.

• Beethoven: *Piano Concerto No. 5*. Brendel; Vienna Pro Musica O, Mehta.

• Mozart: *Piano Concerto No. 21*, et al. Klien.

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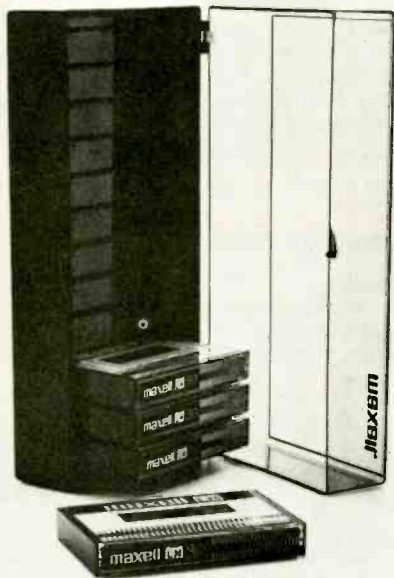
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\*Available at participating dealers.

Strauss, R.: *Also sprach Zarathustra*.

- Tchaikovsky: *Nutcracker Suite*. Bamberg SO, Perlea. *Swan Lake excerpts*. Vienna SO, Van Remoortel.

Jean-Pierre Rampal and Friends. Sonatas, duets, and trios with Duschenes, Gilbert.  
Jean-Pierre Rampal: *Genius of*. Sonatas and trios with Duschenes, Gilbert.

## SQN SUPERBA

Bach: *Cello Suites (6)*. Fournier.

Bach: *Various Works*. Gilbert, Rampal, et al.

Bach: *Violin Sonatas and Partitas (6)*. Ferras.

Bach: *Works for Guitar*. Almeida.

- Beethoven: *Piano Sonatas Nos. 4, 17, 21, 23*. Sherman (two discs, Nos. 4, 23 also available separately; from Advent cassettes).

Bizet: *L'Arlésienne, Carmen Suites*. Monte Carlo National O.

Chopin: *Preludes*. Simon.

- Franck: *Symphony*. Royal PO, Dorati.

Gershwin: *Piano Works*. Abadi.

Joplin: *Piano Works*. Abadi.

Mozart: *Piano Quartets (2)*. Hancock, et al.

Poulenc, Ravel: *Violin-Piano Works*. Tarrack, Hancock.

Scarlatti, A. and D.: *Harpsichord Works*. Norett (debut recording).

Schubert: *Trout Quintet; Quartettsatz*.

Hancock, New York Qt, Tomasaitis.

Shostakovich: *Piano Trio No. 2*. Dvořák: *String Quintet, Op. 77*. Apple Hill Chamber Players (debut recording).

Sibelius: *Finlandia; Valse triste; Lemminkäinen in Tuonela; Rakastava*. Luxembourg RO, Douatte.

Laurindo Almeida: *Art of*. Works by Galilei, Sor, Almeida, Granados, et al.

American Brass Band *Journal Revisited* (previously unrecorded band music of the 1800s). Empire Brass Quintet, National SO members, Fennell.

Empire Brass Quintet: *In Concert*. Works by Hovhaness, Hindemith, Fennelly, Gershwin, et al.

Paul Fried: *Virtuoso Flute*. Works by C. P. E. Bach, Poulenc, Hummel, Dinicu, Godard, Fauré.

*Piano Works by Women*. Eskin.

Jean-Pierre Rampal: *Art of*. Baroque and Romantic sonatas, duos, and trios with Duschenes, Gilbert.

*Spanish Renaissance Music*. Greenwood Consort.

All the above except Advent's Beethoven sonatas also released on TDK low-noise cassette.

SQN is launching its new BitterSweet Jazz label (\$4.98 list) with 32 titles (new recordings as well as reissues) in 1978, to be followed with three releases per month in 1979. SQN will also introduce a series of 20 international ethnic recordings and will produce "four super-fidelity digital recordings in extra deluxe packaging" (\$14.99 list)—two featuring Boston SO members, another with "a noted Boston teacher and soloist," the fourth "a jazz-rock fusion production by a major group."

Sine Qua Non Productions, 1 West St., Fall River, Mass. 02720.

## Supraphon

(distributed by Qualiton Records)

Bach-Stokowski: *Orchestral Transcriptions*. Czech PO, Stokowski.

- Beethoven: *Archduke Trio*. Suk Trio (coproduction with Nippon Columbia).

Beethoven: *String Quintets*. Suk Qt, Spelina.

Brahms: *Piano Trios (3); Horn Trio*. Suk Trio, Tylšar (two discs).

- Brahms: *Symphony No. 4*. Czech PO, Fischer-Dieskau.

Chopin: *Etudes*. Costa.

Chopin: *Piano Sonata No. 2*. Prokofiev: *Piano Sonatas Nos. 1, 4*. Klánský.

- Debussy: *Images; Danses sacrée et profane*. Patras; Czech PO, Baudo.

- Dvořák: *Cello Concerto in B minor*. Chuchro; Czech PO, Neumann.

Dvořák: *Cello/Orchestra Works*. Sádlo; Czech PO, Neumann (two discs).

Dvořák, Suk: *Serenades for Strings*. Czech CO.

Fauré: *Violin Sonatas (2)*. Kuronuma, Panenka.

- Fibich: *Symphony No. 2*. Brno State PO, Waldhans.

- Franck: *Symphony*. Czech PO, Danon.

Glinka: *Kamarinskaya*. Tchaikovsky: *Marche slave*. Balakirev: *In Bohemia*.

Rimsky-Korsakov: *Russian Easter Overture*. Brno State PO, Danon.

Grieg: *Peer Gynt Suites Nos. 1-2; Sigurd Jorsalfar*. Prague SO, Smetáček.

- Hindemith: *Symphonic Metamorphoses on Themes by Weber; Nobilissima visione*. Czech PO, Delogu.

- Janáček: *Sinfonietta; Taras Bulba*. Czech PO, Košler.
- Janáček: *String Quartets*. Smetana Qt (coproduction with Nippon Columbia).
- Liszt: *Prometheus; Orpheus; Tasso*. Prague Radio SO, Macura.
- Martinů: *Concertino; Sinfonietta giocosa*. Suk Trio; Czech PO, Neumann.
- Martinů: *Symphony No. 1; Inventions*. Lechner; Czech PO, Neumann.

Matys, Valek, Lucky, Jirko: *Symphonic Works*. Various orchestras and cond.

Mendelssohn: *Symphony No. 1; Die Heimkehr aus der Fremde*. Prague SO, Schneider.

Mozart: *Haffner Serenade*. Prague CO, Hlaváček.

Prokofiev: *Classical Symphony*. Stravinsky: *Petrushka*. Czech PO, Košler.

Scarlatti, D.: *Harpsichord Sonatas*. Růžicková (two discs).

- Schoenberg: *Verklärte Nacht*. Mahler: *Symphony No. 10; Adagio*. Czech PO, Neumann.

Seiber: *Fantasia concertante*. Casella: *Violin Concerto*. Gertler; Prague SO, Smetáček.

Stamitz, J.: *Orchestral Works*. Prague CO. Stěpán: *Piano Sonatas*. Bernatik.

Suk: *Piano Works*. Stěpán (two discs).

Tchaikovsky: *Francesca da Rimini; Romeo and Juliet*. Brno State PO, Danon.

Vejvoda: *Polkas and Waltzes*. Soloists; Bauer Wind Band.

*Baroque Flute Sonatas*. Munclinger, et al. *Czech Hunting Music in the World Archives*. Prague Collegium Musicum.

Josef Suk: *Romances sans paroles* (works

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## Telarc

Borodin: *Prince Igor: Overture; Polovetsian Dances*. Stravinsky: *Firebird Suite*. Atlanta SO, Shaw.\*

Holst: *Suites for Military Band (2)*. Handel: *Royal Fireworks Music*. Bach: *Fantasia in G*. Cleveland Symphonic Winds, Fennell.\*

Mussorgsky: *Pictures at an Exhibition; Night on Bare Mountain*. Cleveland O, Maazel.\*

James Darling: *Trumpet Recital*. Works by Jolivet, Kennan, Hummel, Stevens, Ibert. John Mack: *Oboe Recital, Vol. 3*. Works by Poulenc, Hindemith, Mugier, Barraud, Bergmans, Planel.

Music for Organ, Brass, and Percussion. Murray; Fennell, cond.\*

In addition, many orchestral, chamber, and solo recordings still being negotiated will reach the market within the next year.

Note: All major Telarc classical recordings are now being recorded both by "standard" means (i.e., on magnetic tape) and using the Soundstream digital-recording system. These recordings—including, among the above-listed new releases, those marked \*—will be released both in a standard, domestically pressed edition and in a special audiophile edition pressed in Europe and distributed by Audio-Technica.

Telarc Records, 4150 Mayfield Rd., Cleveland, Ohio 44121.

## Telefunken

(released by London Records)

Bach: *Cantatas*. Continuation of series.

Beethoven: *Cello Sonatas (5)*. Starker, Buchbinder.

Brahms: *String Quartets (3)*. Alban Berg Qt.

Buxtehude: *Organ Works, Vol. 3*. Chapuis.

Chopin: *Nocturnes*. Freire.

Handel: *Water Music*. Vienna Concentus Musicus, Harnoncourt.

Haydn: *Early Piano Trios*. Schröder, Möller, Van Asperen (original instruments).

Haydn: *Late Piano Trios*. Vienna Haydn Trio.

• Vivaldi: *300th-Anniversary Album* (six discs).

## Titanic

Bach: *Goldberg Variations*. Gibbons.

Byrd: *Harpsichord Works*. Pixton.

Dieupart: *Harpsichord Works*. Robertson.

Handel: *Recorder Sonatas (complete)*. Kosofsky, Kroll (two discs).

Haydn: *Keyboard Works*. Bilson, forte-piano.

Josquin Desprez: *Missa Fortuna desperata*. Boston Camerata.

Rameau: *Pièces de clavecin en concert*. Boston Museum Trio (Stephen, Jeppesen, Gibbons).

Telemann: *Orchestral Suites (2)*. Banchetto musicale, Pearlman.

Bernard Brauchli: *Renaissance Clavichord, Vol. 2*.

Greenwood Consort: *In Praise of Folly*.

Mireille Lagacé: *Organ Recital*.

Music for Voyces and Violls. Bryden (s); New England Consort of Viols.

Catherine and Robert Strizich: *Lute Duets*.

Marion Verbruggen: *Recorder Recital*.

Larry Wolfe: *Double-Bass Recital*.

Titanic Records, 43 Rice St., Cambridge, Mass. 02140.

## Turnabout

(released by Vox Productions)

Albéniz: *Suite española*. Granados: *Danzas españolas Nos. 1, 3, 4, 5, 12*. Barrueco, guitar.

Beethoven: *Creatures of Prometheus*. Rochester PO, Zinman.

Beethoven: *Piano Sonatas Nos. 8, 14, 23*. Rose.

Bruch: *Two-Piano Works (including concerto)*. Berkofsky, Hagan; Berlin SO, Herbig.

Bruch: *Violin Concerto No. 1*. Mendelssohn: *Violin Concerto in E minor*. Ricci; Philharmonia Hungarica, Peters.

Crumb: *Night Music I*. Boulez: *Eclat*. Dlugoszewski: *Fire Fragile Flight*. Weill-Berio: *Surabaya-Johnny*. Albrecht (s); Philadelphia Composers' Forum, Thome.

Debussy, Ravel: *String Quartets*. New Hungarian Qt.

Glière, Reinecke: *Harp Concertos*. Michel; Luxemburg RO, Froment.

Haydn: *String Quartets, Op. 76, Nos. 2, 3*. Concord Qt.

Liszt, Chopin, Saint-Saëns, Mendelssohn: *Two-Piano Works*. Berkofsky, Hagan; Berlin SO, Herbig (in the Mendelssohn).

Moscheles, Weber, Diabelli: *Guitar-Piano Works*. Marciano, Witoszinskij.

Mozart: *Coronation Mass; Piano Concerto No. 26 (Coronation)*. Bogard, DeGaetani, White, Paul, Roberts Wesleyan College Chorale (in the Mass); Snyder (in the concerto); Rochester PO, Zinman.

Mozart: *Flute-Harpsichord Sonatas (6)*. Siebert, Norell.

Mozart family: *Concerted Works*. Wichmann, Holy, Lautenbacher, Dosse; Lübeck Pro Musica O, Kuntzsch; Mainz CO, Faerber.

Rimsky-Korsakov: *Orchestral Works*. Bochum SO, Maga.

Saint-Saëns: *Concerted Works: Cyprès et lauriers (organ); La Muse et le poète (violin, cello); Morceau de concert (horn); Romance (horn)*. Kemmer, Ricci, Malach, Orval; Luxemburg RO, Froment. *Fantaisie*. Ricci, Mildonian.

Saint-Saëns: *Piano Trio No. 1*. Lalo: *Piano Trio No. 1*. Caecilia Trio.

Schubert: *Works for Violin and Strings*. Lautenbacher; Württemberg CO, Faerber.

Sibelius: *Violin Concerto*. Sinding: *Suite, Op. 10*. Nováček: *Perpetuum mobile*. Ricci; Luxemburg RO, Froment; Bochum SO, Kuntzsch.

Tailleferre: *Ballade*. Chaminade: *Concertstück*. Marciano: Luxemburg RO, Froment.

Wagner: *Orchestral excerpts (from Rienzi, Lohengrin, Meistersinger, Walküre, Parsifal)*. St. Louis SO, Semkow.

Cincinnati Pops O, Kunzel: *Works by Rodgers, Hayman, Kern, Herbert, Sousa*.

Cincinnati Pops O, Kunzel: *Pomp and Circumstance*. Marches by Elgar, Tchaikovsky, et al.

Czech and Russian Orchestral Works. St. Louis SO, Susskind and Slatkin.

Music of the English Home, 1570-1670.

Bowman (ct); English Consort of Viols.

Operatic Transcriptions for Violin and Orchestra (by Wieniawski, Sarasate, Ernst, Paganini). Ricci; Luxemburg RO, Froment.

Piano Transcriptions from Wagner Operas (by Tausig, Brassin, Moszkowski, Liszt). Ponti.

Piano Works by Women Composers. Marciano.

Rosalind Rees: *Song Recital* (by Carter, Schuman, Imbrie, et al.). With Starobin, guitar.

Russian Choral Works (by Tchaikovsky, Gretchaninov, Glinka, Rimsky-Korsakov, Cui). New York Vocal Arts Ensemble, Beegle.

Elizabeth Suderberg: *Song Recital* (by Villa-Lobos, Rodrigo, et al.). With Starobin, guitar.

## TURNABOUT HISTORICAL SERIES

• Bach: *Brandenburg Concertos*. CO, Horenstein.

• Bartók: *Violin Concerto No. 2*. Gitlis; Vienna SO, Horenstein.

• Beethoven: *Symphony No. 3; Leonore Overture No. 3*. Vienna PO and London SO, Weingartner.

Bellini: *La Sonnambula*. Callas, Valletti, Modesti; La Scala, Bernstein (1955, LO).

Bizet: *Carmen*. Simionato, Di Stefano, Roux; La Scala, Karajan (1955, LO).

• Brahms: *Symphony No. 4*. BBC SO, Walter.

Cherubini: *Médée*. Callas, Barbieri, Penno, Modesti; La Scala, Bernstein (1953, LO).

Donizetti: *Don Sebastiano*. Barbieri, Poggi, Mascherini, Neri; Maggio Musicale Fiorentino, Giulini (1955, LO).

Donizetti: *Lucia di Lammermoor*. Callas, Di Stefano, Panerai, Zaccaria; Scala in Berlin, Karajan (1955, LO).

Mozart: *Don Giovanni*. Gobbi, Kunz, Welitsch, Schwarzkopf, Seefried, Dermota, Poell; Vienna PO, Furtwängler (Salzburg 1950, LO).

• Schubert: *Die schöne Müllerin*. Patzak, Klien.

• Schubert: *Symphony No. 9*. London SO, Walter.

• Wagner: *Die Walküre: Act II, Scenes 3, 5*. Siegfried Idyll. Lehmann, Melchior, Fleisch, List, Jerger (in *Walküre*); Vienna PO, Walter.

Weber: *Der Freischütz*. Grümmer, Streich, Hopf, Böhme, Edelmann; Vienna PO, Furtwängler (Salzburg 1954, LO).

Note: Operas marked LO are from Cetra's Opera Live series.

## Vanguard

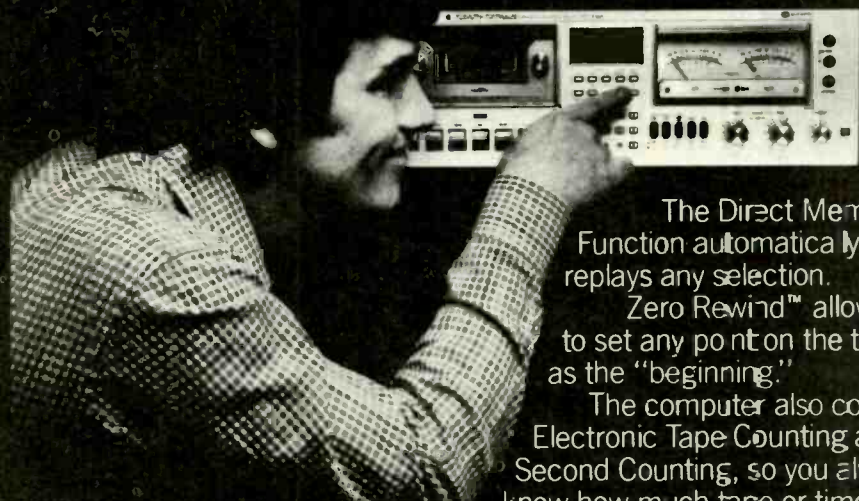
Bach: *Cantatas Nos. 160, 189; St. John Passion excerpt*. Schreier; Lucerne Festival Strings.

Bach: *St. Matthew Passion*. Häfliger (Evangelist), McDaniel (Jesus), Ameling, Finnilä, McCoy, Luxon; Desborough School Boys Choir, Ambrosian Singers, English CO, Somary (four discs).

Bach: *Well-Tempered Clavier, Book I*. Horszowski, piano (three discs).

Bruckner: *Symphonies Nos. 4, 5, 7, 9*. Leipzig Gewandhaus O, Masur (Nos. 4, 7, 9

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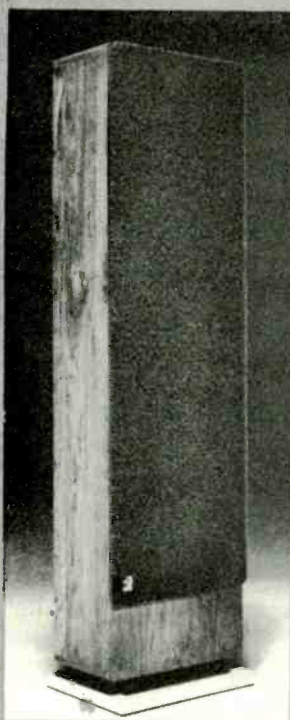
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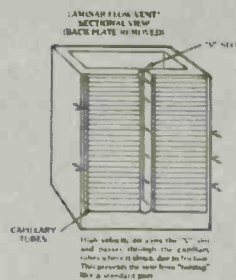
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CIRCLE 34 ON PAGE 131

each a single-disc issue; No. 5 on two discs).  
**Handel:** *Flute Sonatas, Op. 1.* Robison, Cooper (two discs).  
**Mozart:** *Operatic excerpts.* Donath, Hallstein, Schreier, Adam; Salzburg, Dresden, and Berlin orchestras.  
**Mozart:** *Songs.* Schreier, Demus.  
**Mussorgsky:** *Pictures at an Exhibition.*  
**Scriabin:** *Piano Sonata No. 4.*  
**Stravinsky:** *Firebird Suite* (arr. Agosti). R. McCabe.  
**Rzewski:** *The People United Will Never Be Defeated* (piano variations on a Chilean revolutionary song). Oppens.  
*Musica Reservata: In Concert.*

#### VANGUARD CARDINAL SERIES

**Beethoven:** *Piano Sonatas Nos. 9, 10, 18.* Hungerford.  
 • Bloch: *String Quartet No. 2.* Musical Art Qt.  
 • Chopin: *Piano Concerto No. 1.* Schumann: *Overture, Scherzo, and Finale, Op. 52.* R. Lhevinne; National O Assn. alumni, Barnett.  
 • Rossini-Respighi: *La Boutique fantasque.* Respighi: *Rossiniana.* Vienna Festival O, Janigro.

#### VANGUARD EVERYMAN CLASSICS

**Beethoven:** *Easy Beethoven* (bagatelles, sonatas, sonatinas, etc.). Demus (two discs).  
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• Haydn: *Symphonies Nos. 44-49.* Zagreb RSO, Janigro (three discs).  
 • Khachaturian: *Violin Concerto.* Saint-Saëns: *Introduction and Rondo capriccioso.* Elman; Vienna State Opera O, Golschmann.  
 • Sibelius: *The Great Tone Poems.* Philharmonic Promenade O of London, Boult (two discs).  
 Sibelius: *The Seven Symphonies.* Utah SO, Abravanel (four discs).

#### HISTORICAL ANTHOLOGY OF MUSIC

• Gluck: *Orfeo ed Euridice.* Forrester, Stich-Randall; Vienna State Opera O, Mackerras.  
 • Handel: *Ode for the Birthday of Queen Anne; Coronation Anthems.* Oriana Concert Choir and O, Deller.  
 • Mozart: *Serenade No. 7 ("Haffner").* Vienna State Opera O, Woldike.  
 • Mozart: *String Quintets, K. 406, 614.* String Quintet, K. 593; *Adagio and Fugue, K. 546.* Griller Qt, Primrose.  
 • Alfred Deller: *Tavern Songs (Catches and Glee).*

Vanguard Recording Society, 71 W. 23rd St., New York, N.Y. 10010.

#### Vox

VOX BOXES (three-disc sets):

Haydn: *Piano Sonatas Nos. 1-18.* Von Alpenheim.  
 Haydn: *Sacred Works.* Stuttgart Chamber

Chorus, Württemberg CO, Bernius.  
 Lalo: *Concerted Works.* Ricci, Varga, Dosse; various orchestras and cond.  
 Pergolesi: *Certcosos.* Egger, violin; Dohn, flute; Württemberg CO, Faerber.  
 Rachmaninoff: *Works for Piano and Orchestra.* Simon; St. Louis SO, Slatkin.  
 Schubert: *Piano Trios (2); Trout Quintet.* Eastman Trio et al.  
 Piano Trios by Women Composers. Macalester Trio.  
 String Quartets (by Hindemith, Korngold, Surinach, Stravinsky, et al.). New World Qt.

Note: Vox Productions has now been acquired by Moss Music Group, 211 E. 43rd St., New York, N.Y. 10017.

#### Westminster Gold / Melodiya

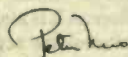
(released by ABC Records)

• Beethoven: *Piano Sonata No. 14.* Chopin: *Piano Works.* Sofronitzky (1949 recording).  
 Boccherini, Haydn: *Cello Concertos.* Shafaran; Leningrad PO, Jansons.  
 Debussy, Franck: *Cello-Piano Works.* Shafaran, Ginsburg.  
 Shchedrin: *Piano Concertos Nos. 1, 3.* Shchedrin; U.S.S.R. SO, Svetlanov.  
 Sibelius: *Symphony No. 1.* Moscow RSO, Rozhdestvensky.  
 Emilia Moskvitina: *Harp Recital.* Works by Chopin, Debussy, Albéniz, Falla, et al.



"I'm very impressed with the way Radio Shack has translated latest technology into good looks and precision record playing in the 400."

Peter Nero  
Composer/  
Pianist




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## Too Hot to Handle

I have heard conflicting opinions on using a TV cable for FM reception. Does it misalign the tuner? Is it harmful in other ways?

I have jumped from the antenna terminal on the TV unit to the 300-ohm FM terminals of my Yamaha receiver. This, however, is not bringing in the FM stations—from Pittsburgh, seventy miles away—strongly and clearly. Do you have any suggestions on how (at low cost) to improve this situation?—Dave Kissel, Johnstown, Pa.

Suggestions? Yes. At low cost? Probably not.

A TV antenna is not an FM antenna, and a cable-TV hookup, while not harmful to the tuner, is hardly ideal. Both usually have traps to remove the FM (so they won't interfere with the TV signals), and your experience with weak signals seems to confirm that yours does so. If you must use the cable, connect its terminal to the input of a signal splitter and run separate leads from it to your television and FM receivers to prevent mutual loading and interference between the two. In general, we would recommend a separate FM antenna rather than any TV-cable hookup.

In the August 1974 issue ["Equipment Reports"] you called the Bozak B-401 speaker a studio monitor with the capability of being an honest reproducer. In the May 1976 issue you called the I M Fried R Series II a studio monitor, capable of superb sound. I had both speaker systems side by side and listened extensively, using the Tandberg TR-2075 and Lux R-1120 receivers. Well, if both are "monitors," they certainly didn't sound alike. The Frieds' sound seemed to be more open and detailed. Therefore, what is the distinction between a "studio monitor" and an "accurate speaker?"—Martin Nytransky, Astoria, N.Y.

That's not quite what we said in either case. But to answer your question: A "monitor" speaker should be a theoretically perfect transducer. It should have flat power response across the audible range, independent of room characteristics, zero distortion at any sound pressure level, and the radiation pattern of a point source. How closely so-called monitor speakers match this ideal is a question of degree and of trading off one desideratum against another. If you prefer the Frieds, listen on Frieds.

Some years ago, I bought a top brand-name open-reel tape deck with built-in Dolby. Due to the superior performance of the machine and to the Dolby noise-reduction system, I was satisfied to record a lot of music at 3¾ ips, and most of that cannot be re-recorded.

When I finally traded in that deck I expected to be able to buy an outboard Dolby unit to go

with my new one. Much to my surprise, all the stereo shops I called told me that the devices aren't made anymore. Since I had so many self-recorded Dolby tapes (as well as many of the currently available prerecorded tapes), I bought a used outboard unit.

Should I continue to record on open reels with Dolby? I have visions of having a burn-out and being left with 100 reels of Dolby-encoded tape. I know that turning down the treble does have an effect, but it's not the same as decoding.—Michael K. Davis, Alexandria, Va.

No, Mr. Davis, turning down the treble is not the same as Dolby decoding. While Dolby units are not as easy to come by as they once were, there's a new one available in kit form from Integrex, Inc., P.O. Box 747, Haverstown, Pa. Our crystal ball is a bit murky on future availability, however.

My system consists of a Yamaha TC-800D cassette deck and HP-1 headphones (10 mW into 150 ohms). I would like to optimize the sound quality from commercially recorded tapes. Do any companies record on chrome or ferrichrome tape? Are there any components for eliminating or reducing tape hiss that can be connected between my deck and phones?—Mario Schillaci, Los Alamos, N.M.

Advent's Process CR/70 cassettes are duplicated exclusively on chromium dioxide tape using 70-microsecond equalization and Dolby-B processing.

There are a number of components that help to reduce tape hiss after the fact: the Burwen DNF-1201A Dynamic Noise Filter, the Phase Linear Model 1000 Autocorrelator, and the Source Engineering Noise Suppressor. But to the best of our knowledge, none of the above is designed to drive 150-ohm headphones directly. A headphone driving amplifier (or preamplifier) will be required.

How can I tell from a spec sheet how good a particular equalizer is? What are desirable ranges for the following parameters: equalization, THD, input voltage, maximum output voltage, frequency response, signal-to-noise ratio, input impedance, and output impedance?—Hubert Gould, Cristobal, Canal Zone. The range of adjustment in an equalizer should be roughly  $\pm 10$  to 12 dB. The other figures should be like those of a fine preamp.

With my recently purchased Sansui 8080DB receiver, Technics SL-23 turntable, Audio-Technica AT-20SLA cartridge, and Audio-sphere AR-565A three-way speakers (Canadian manufacture), the sound of good stereo records, both jazz and classical, is impressive to say the least. The next step is to load the

AT-20SLA for ultimate response. The quickest method would be to install the proper load at the turntable, between each channel's "hot" lead and ground. Audio-Technica advises a 47,000-ohm loading in the cartridge booklet, but there is no mention of the proper capacitance (unless I misunderstand the specs). Sansui advises me to leave the receiver as it is and to install a 270,000-ohm, ½-watt resistor across each channel at the turntable. It says nothing of capacitance loading. What do you advise?—J.A.W. Robertson, St. Andrews, Que.

We see no reason to take any action. Like most cartridges, the Audio-Technica is designed to work with the capacitance values found in the inputs to which it is normally connected—a very small amount in the case of the AT-20SLA, which has CD-4 capability. Connecting the cartridge to your receiver automatically loads it with something close to the 47,000 ohms Audio-Technica suggests. The capacitance will be the sum of that in the turntable leads (about 100 picofarads or so) and that of the preamp, typically totaling 200–300 picofarads. This the AT-20SLA will tolerate rather well. The low inductance specified suggests that the capacitance be kept as low as possible to keep any possible resonant effects at ultrasonic frequencies. The connection Sansui suggests will bring the resistance load closer to 47,000 ohms, but the sonic difference this will cause is not likely to be appreciable.

I have two pairs of Cerwin-Vega bookshelf speakers: Models R-26 and R-123, both with an impedance rating of 4 to 8 ohms. I use a Dynaco ST-120 power amp rated for loads of 4 to 16 ohms. I tried the speaker pairs in parallel, but the amplifier clipped at a very low volume level. The speakers are about the same in efficiency, so I have been running them in series.

Recently I bought a Dynaco PAT-5 preamp, which has speaker switching. It parallels the speakers when both pairs are on. Now I am considering buying a larger Dynaco amplifier. They all are rated for a minimum 4-ohm load. But I would like to be able to use the paralleling speaker switch. Could I use impedance-matching transformers? Is there anything wrong with running my speakers in series?—Alan Otwell, Maumee, Ohio.

Connecting speakers in series isn't a good idea: They will be operated relatively undamped. Your best bet is the Dynaco Stereo 416 or one of the several other power amps that are rated to handle 2-ohm loads.

You could use impedance-matching transformers (usually they're autoformers) to raise the impedance of a 4-ohm speaker. Of course, you then have the typical transformer problems: distortion, saturation, poor frequency response and speaker damping, etc. Since there would be no feedback around the external transformer (as there is, say, in the Sansui BA-5000 amplifier that incorporates output transformers), the quality of the transformer itself will probably be the limiting factor in your system.

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

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P	1	C	2	F	3	A	4	V	5	U	6	K	7	T	8	M	9	W	10	B	11	ZZ	12	H	13	G	14
I	15	Z	16	P	17	O	18	Y	19	X	20	B	21	ZZ	22	N	23	Z	24	M	25	F	26	D	27	U	28
T	29	Y	30	P	31	A	32	B	33	ZZ	34	K	35	F	36	YY	37	C	38	E	39	V	40	T	41	A	42
I	43	K	44	X	45	ZZ	46	C	47	J	48	O	49	S	50	U	51	ZZ	52	C	53	G	54	L	55	B	56
D	57	Z	58	I	59	V	60	P	61	M	62	F	63	E	64	K	65	O	66	ZZ	67	C	68	Y	69		
U	70	L	71	YY	72	G	73	V	74	S	75	D	76	P	77	V	78	ZZ	79	X	80	I	81	M	82		
R	83	G	84	T	85	H	86	L	87	P	88	V	89	B	90	O	91	T	92	ZZ	93	A	94	M	95		
Y	96	Z	97	F	98	I	99	X	100	G	101	M	102	ZZ	103	B	104	O	105	V	106	O	107	C	108		
W	109	N	110	P	111	Y	112	M	113	A	114	D	115	U	116	ZZ	117	K	118	I	119	YY	120	P	121	O	122
L	123	U	124	ZZ	125	R	126	X	127	E	128	H	129	I	130	P	131	A	132	V	133	B	134	Y	135		
P	136	K	137	C	138	X	139	I	140	W	141	T	142	ZZ	143	J	144	YY	145	O	146	P	147	C	148	M	149
X	150	U	151	D	152	I	153	Z	154	YY	155	ZZ	156	B	157	L	158	T	159	C	160	V	161	K	162	A	163
Y	164	S	165	V	166	L	167	U	168	E	169	S	170	V	171	N	172	O	173	M	174	P	175	T	176		
D	177	ZZ	178	Z	179	U	180	A	181	K	182	G	183	B	184	L	185	I	186	F	187	W	188	Y	189		
ZZ	190	S	191	O	192	C	193	X	194	I	195	B	196	P	197	T	198	U	199	Y	200	G	201	ZZ	202	M	203
J	204	V	205	O	206	N	207	H	208	A	209	Z	210	K	211	I	212	P	213	B	214	F	215	E	216		
K	217	Y	218	P	219	I	220	ZZ	221	V	222	T	223														

**DIRECTIONS**  
To solve these puzzles—and they aren't as tough as they first seem — supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word. "Comp." means compound, or hyphenated, word.

Transfer each letter to the square in the diagram that bears the corresponding number. After only a few correct guesses you should begin to see words and phrases emerging in the diagram, which when filled in will contain a quotation related to music, recordings, or audio.

The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

Try to guess at these words and transfer each newly decoded letter back to its appropriate dash in the Output. This will supply you with further clues.

A final clue: The source of the quotation — the author and his work — will be spelled out by the first letters in Output, reading down.

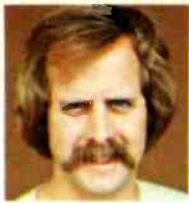
The answer to HiFi-Crostic No. 38 will appear in next month's issue of HIGH FIDELITY.

- INPUT**
- A. Madama Butterfly (comp.)
  - B. German publisher and composer of chamber and stage works (1754-1812)
  - C. Sharp or flat
  - D. French composer (1683-1764). *Les Indes galantes*
  - E. Dancer José
  - F. Of a style, most smooth and clear
  - G. Poet Louis, won Pulitzer Prize for *At the End of the Open Road*
  - H. Ponselle
  - I. With Word M., baritone aria from *Tannhauser* (4 Ger. wds.)
  - J. According to Coolidge, the clergyman was against it
  - K. Popular singer (b. 1934). "Have You Forgotten?", "Lullabies for Losers" (full name)
  - L. Biblical Verdi opera
  - M. See Word I
  - N. Swiss-born composer, disciple of Liszt (1822-82)
  - O. Subtle change of dynamics, tempo, phrasing, etc.

- OUTPUT**
- 181 114 209 4 42 132 32 163  
94
  - 104 90 184 21 33 196 157 214  
134 56 11
  - 160 68 148 138 47 38 2 108  
53 193
  - 27 115 152 76 57 177
  - 39 169 216 64 128
  - 26 215 3 187 36 63 98
  - 84 101 14 201 73 183 54
  - 208 86 13 129
  - 43 195 15 119 99 140 186 212  
153 130 59 81 220
  - 144 48 204
  - 217 211 35 182 137 7 65 44  
162 118
  - 167 71 87 185 55 158 123
  - 174 9 149 102 82 25 95 203  
113 62
  - 23 172 207 110
  - 91 146 66 173 18 105

- INPUT**
- P. French composer (b. 1908). *Visions de l'amen* (full name)
  - Q. Orlando di \_\_\_\_\_
  - R. \_\_\_\_\_ capo
  - S. Tom or Jonathan
  - T. English-born pop singer/pianist/guitarist: "Buddha and the Chocolate Box" on A&M (full professional name)
  - U. Popular singer/guitarist: "Live and Cockin'" on Chess (full professional name)
  - V. Fischer-Dieskau and the Juilliard Quartet recorded his *Nocturno* (full name)
  - W. Conductor of Vienna Woods Boys' Choir: "Romantic Vienna" on Everest
  - X. Pertaining to the revival of a 13th-century style by, e.g., Vaughan Williams
  - Y. \_\_\_\_\_ Cult. popular group (2 wds.)
  - Z. Music school in Rochester, New York
  - YY. \_\_\_\_\_ frequency interference, current controversial topic
  - ZZ. Swiss-born composer (b. 1918): *Danton's Death: The Trial* (full name)
- OUTPUT**
- 61 121 1 197 31 213 147 131  
219 175 111 17 77 88 136
  - 122 192 49 206 107
  - 126 83
  - 50 75 165 191 170
  - 92 29 85 176 41 198 159 142  
8 223
  - 70 6 124 116 28 180 168 51  
199 151
  - 166 205 171 106 40 161 133 60  
5 74 222 89 78
  - 10 188 141 109
  - 80 20 150 139 45 100 127 194
  - 19 30 135 112 200 189 218 164  
69 96
  - 24 97 16 154 210 179 58
  - 37 120 72 155 145
  - 12 22 34 103 46 178 221 79  
143 156 190 52 93 117 67  
125 202

Solution to last month's HiFi-Crostic appears on page 7.



“ About the only thing I have that's better than a Koss Pro/4 Triple A are some extremely expensive electrostatics. ”

David Driskell  
Audio Salesman  
Los Angeles, California



“ I think the Pro/4 Triple A sounds really similar to an electrostatic headphone, very crisp, very good in the midrange and the highs, yet very dynamic and full in the bass. ”

*There are few stereophones of any kind that can match the full-bandwidth sound of the new Pro/4 Triple A. That's because the Triple A's oversized voice coil and extra large diaphragm reproduce recorded material with a life-like intensity and minimal distortion never before available with dynamic stereophones.*

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*What more can we say except that the unique dual suspension headband makes the Triple A one of*

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No matter what system you own, a new Empire phono cartridge is certain to improve its performance.

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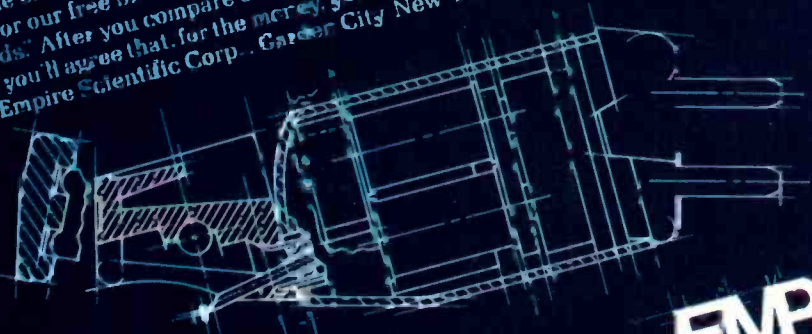
One, your records will last longer. Unlike other magnetic cartridges, Empire's moving iron design allows our diamond stylus to float free of its magnets and insures longer record life.

Two, you get better separation. The small, hollow iron armature we use allows for a tighter fit in its pre-amplifier among the poles. So, even the most minute movement is accurately reproduced to give you the space and depth of the original recording.

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Empire Scientific Corp., Garden City, New York 11530



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Already your system sounds better.

MODEL	4000 D/II	4000 D/I	2000 D/II	2000 D/I	2000 E/III	2000 E/II	2000 E/I	2000 E	2000
FREQUENCY RESPONSE	10Hz-50kHz +3dB	15Hz-45kHz +3dB	20Hz-20kHz +2dB	20Hz-20kHz +1dB	20Hz-20kHz +2dB	20Hz-20kHz +2dB	20Hz-20kHz +3dB	20Hz-20kHz +3dB	20Hz-20kHz +3dB
TRACKING FORCE RANGE	1-1 1/2 gm	1-1 1/2 gm	1-1 1/2 gm	1-1 1/2 gm	1-1 1/2 gm	1-1 1/2 gm	1-2 gm	1 1/2-2 gm	1 1/2-3 gm
SEPARATION: 15Hz to 1kHz 1kHz to 20kHz 20kHz to 50kHz 20Hz to 500Hz 500Hz to 15kHz 15kHz to 20kHz	28 dB 23 dB 15 dB	24 dB 20 dB 15 dB	20 dB 30 dB 35 dB	18 dB 27 dB 22 dB	20 dB 29 dB 20 dB	20 dB 25 dB 15 dB	18 dB 23 dB 15 dB	18 dB 23 dB 15 dB	16 dB 21 dB 13 dB
I.M. DISTORTION @ 3.54 cm/sec	2% 2kHz-20kHz	2% 2kHz-20kHz	0.5% 2kHz-20kHz	0.8% 2kHz-20kHz	1% 2kHz-20kHz	1.5% 2kHz-20kHz	2% 2kHz-20kHz	2% 2kHz-20kHz	2% 2kHz-20kHz
STYLUS	2 mil bi-radial	2 mil bi-radial	2 x 7 mil elliptical	2 x 7 mil elliptical	2 x 7 mil elliptical	2 x 7 mil elliptical	2 x 7 mil elliptical	3 x 7 mil elliptical	7 mil spherical
EFFECTIVE TIP MASS	4 milligram	4 milligram	2 milligram	2 milligram	6 milligram	6 milligram	6 milligram	9 milligram	1 milligram
COMPLIANCE	30x10 <sup>11</sup> cm/dyne	30x10 <sup>11</sup> cm/dyne	30x10 <sup>11</sup> cm/dyne	30x10 <sup>11</sup> cm/dyne	30x10 <sup>11</sup> cm/dyne	18x10 <sup>11</sup> cm/dyne	17x10 <sup>11</sup> cm/dyne	16x10 <sup>11</sup> cm/dyne	14x10 <sup>11</sup> cm/dyne
TRACKING ABILITY	32 cm/sec @ 1kHz @ 1 gm	30 cm/sec @ 1kHz @ 1 gm	30 cm/sec @ 1kHz @ 1 gm	38 cm/sec @ 1kHz @ 1 gm	32 cm/sec @ 1kHz @ 1 gm	28 cm/sec @ 1kHz @ 1 gm	28 cm/sec @ 1kHz @ 1 gm	28 cm/sec @ 1kHz @ 1 gm	32 cm/sec @ 1kHz @ 2 gm
CHANNEL BALANCE	within 1 dB @ 1kHz	within 1 dB @ 1kHz	within 1 dB @ 1kHz	within 1 dB @ 1kHz	within 1 dB @ 1kHz	within 1 1/4 dB @ 1kHz	within 1 1/2 dB @ 1kHz	within 1 1/2 dB @ 1kHz	within 1 1/2 dB @ 1kHz
INPUT LOAD	100k Ohms/ channel	100k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel	47k Ohms/ channel
TOTAL CAPACITANCE	under 100 pF/channel	under 100 pF/channel	300 pF/channel	300 pF/channel	400-500 pF/channel	400-500 pF/channel	400-500 pF/channel	400-500 pF/channel	400-500 pF/channel
OUTPUT @ 3.54 cm/sec	3 mV/channel	3 mV/channel	3 mV/channel	3 mV/channel	4.5 mV/channel	4.5 mV/channel	7 mV/channel	7 mV/channel	7 mV/channel

# New Equipment Reports

Preparation supervised by  
Robert Long, Harold A. Rodgers,  
and Edward J. Foster  
Laboratory data (unless otherwise noted)  
supplied by CBS Technology Center



## Getting (Back to?) Fundamentals with DBX

**DBX Model 100 Boom Box**, a subharmonic synthesizer in metal case with wood ends. Dimensions: 3¾ by 7¼ inches (front panel), 10¼ inches deep. Price: \$199. Warranty: "limited," two years parts and labor. Manufacturer: DBX, Inc., 71 Chapel St., Newton, Mass. 02195.

Those privileged persons who have had the opportunity to hear a master tape frequently are shocked by the difference when, thus inspired, they buy the record. The striking bass fundamentals of the master have been excused from participation in the disc. Even comparison of a disc with the equivalent prerecorded tape frequently shows the tape to be better in low-end response—especially at high levels. This is easy to explain (though the answer is frustrating to audiophiles): The bass has been stripped from the disc to provide more playing time and higher recording levels, and once it is gone, there's no way to get it back perfectly. But the DBX Model 100 Boom Box makes a valiant and, in many ways, successful attempt.

The Boom Box is a subharmonic synthesizer. It detects signals in the octave between 55 and 110 Hz and generates tones one octave lower (25.5 to 55 Hz), which it adds to the music to augment or replace fundamentals that presumably have been attenuated or removed by filtering. The amount of synthetic fundamental is adjusted with the SUBHARMONIC LEVEL knob. A LOW FREQUENCY BOOST knob acts as an additional bass tone control in the region between 30 and 100 Hz. The Boom Box, which has no AC switch, plugs into a switched convenience outlet and manipulates the audio via a tape-monitor or external-processor loop. It can be bypassed via a front-panel switch.

For those willing to devote a separate power amp and bass speaker to the Boom Box, the subharmonics appear alone at the LF-AMP jacks on the rear panel. When the rear-panel push-

button is set to the LF-AMP position, only the original signal is fed to the main output jacks. In normal operation (with the pushbutton released), a blend of the original signal and the subharmonics is fed to the main output.

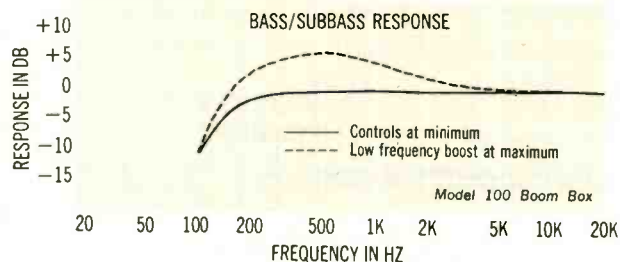
**Bench tests designed** to determine how neutral the Boom Box is (when it should be neutral) and what subharmonics are generated (when they should be) were conducted at Diversified Science Laboratories. The device has essentially unity gain (more exactly, an insertion loss of less than 1 dB) and a S/N ratio, frequency response, and THD adequate to insure its "transparency" with the SUBHARMONIC LEVEL control set at minimum. Spectrum analysis of THD at 100 Hz reveals that the "distortion" is actually some residual subharmonic (50 Hz) that squeezes by the SUBHARMONIC LEVEL control. With the rear-panel switch in the LF-AMP position, the 100-Hz THD in the main outputs is less than 0.005%. The LOW FREQUENCY BOOST control provides a maximum boost of 6½ dB at 50 Hz. As a fortuitous by-product the design includes a sharp subsonic filter below 15 Hz.

**REPORT POLICY** Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Technology Center, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. 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; neither HIGH FIDELITY nor CBS Technology Center assumes responsibility for product performance or quality.

While the Boom Box synthesizes subharmonics accurately, it also generates odd-order harmonics of the subharmonic: For example, with a 100-Hz input, not only is a 50-Hz signal generated, but substantial levels of 150-Hz and 250-Hz tones are present too. The level of the subharmonic (and its harmonics) relative to the original fundamental varies with frequency as well as with the setting of the SUBHARMONIC LEVEL control. With the control at its midpoint, the subharmonic is roughly equivalent in level to the original "fundamental," and it can be as much as 9¼ dB stronger with the control turned all the way up. Likewise, the harmonic at 1½ times the original frequency can vary from -19 dB (5½%) to 0 dB (equality) with respect to the fundamental, depending upon both the frequency and the control setting.

Since the Boom Box contributes tones of its own—distortion, in the strict sense of the term—the test data cannot be interpreted in the usual ways. Ultimate judgment must be made in the listening room and is essentially subjective. With most classical music, we find the unit capable of little in the way of improvement. Pianos tend to thunkiness, and the musical texture generally is thickened. But if you don't mind using a device that second-guesses a composer who decides to drop out the basses momentarily, you might, unlike us, find the Boom Box of some use on symphonic recordings. Organ recitals sound plausible while receiving added bass emphasis from judicious use of the Boom Box.

But it was not designed for classical music, and DBX makes no secret of that fact. Pop, rock, small-band (and, to some extent, large-band) jazz are the areas where the device comes into its own. These are generally the most highly compressed and loudest recordings, and those from which the bass fundamentals are most likely to have been stripped. They are also the ones in which the pseudo-fundamentals from the Boom Box are most agreeable. On the rock, pop, and jazz albums we used, it added a pleasant vividness to the music. Electric bass, string bass, and drums take on an immediacy that can be felt as well as heard. By contrast, with the BYPASS switch in, the music sounds flat, canned, and withdrawn.



### DBX Model 100 Boom Box

Output at clipping (at 1 kHz)	L ch: 6.5 V	R ch: 6.7 V
Frequency response	+0, -½ dB, 30 Hz to 55 kHz	
Total harmonic distortion (at 2 volts)*	<0.006%, 20 Hz to 20 kHz	
Sensitivity (re 0.5 V)	L ch: 0.535 V	R ch: 0.530 V
S/N ratio (A-weighted; re 0.5 V)	L ch: 79¼ dB	R ch: 80¼ dB

\*For unprocessed signal through active circuits; for comments on harmonics introduced by synthesizer section, see text.

DBX's warning that "the Boom Box must be used with great caution as it can cause damage to low-frequency loudspeakers" should be heeded. A flyweight power amp can be sucked dry by subharmonics ten times as powerful as the original bass, and a less than rugged loudspeaker may face the prospect of annihilation. Given capable collaboration from the amp and speaker, however, the Boom Box can enhance most popular music in a very pleasant way.

CIRCLE 131 ON PAGE 131

## Sanyo Packs a Lot into a Receiver

**Sanyo Model JCX-2900K** stereo FM/AM receiver in wood-grain cabinet. Dimensions: 7¼ by 21¼ inches (front panel), 16¾ inches deep (case). AC convenience outlets: 1 switched, 2 unswitched (150 watts each). Price: \$599.95. Warranty: "limited," two years parts and labor. Manufacturer: Sanyo, Japan; U.S. distributor: Sanyo Electric, Inc., 1200 W. Artesia Blvd., Compton, Calif. 90220.

A host of features are packed into the very competitively priced JCX-2900K, the top of Sanyo's new receiver line. It is rated at 120 watts (20¾ dBW) per channel, offers a choice of three hinge points each for its bass and treble controls, adds a midrange control, and includes an effective infrasonic filter, a high-cut filter, two-way tape dubbing, and a stereo-FM highblend switch. In a year when many "extras" are being chipped away to maintain price points, this lineup is impressive.

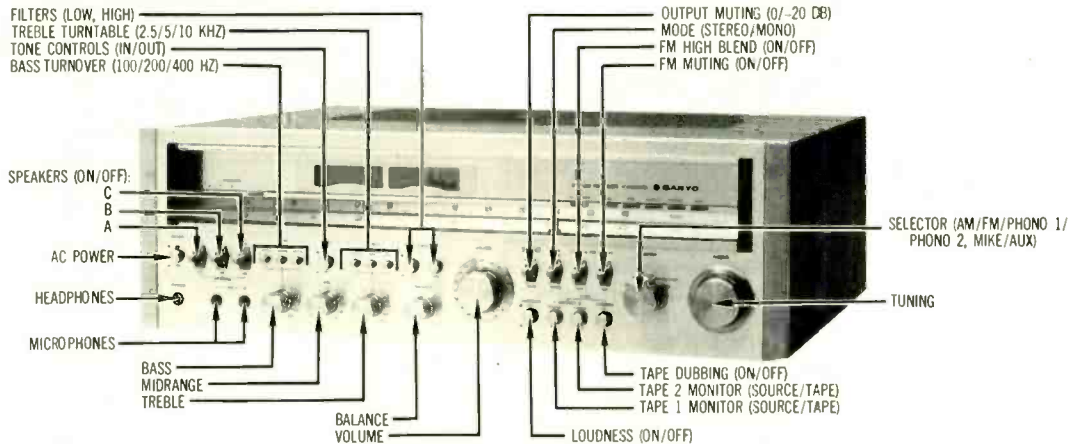
Three sets of speakers may be wired to the spring-loaded connectors on the rear apron; any two can be selected via the front-panel switches. Internal logic precludes driving all three simultaneously (by cutting off the C set) because the load im-

pedance would almost invariably be less than the 4-ohm safety limit. The use of three separate levers is unusual but logical, in our opinion—especially in view of the built-in safety circuit and the pilots that show which speakers are in use.

Each of the indicators—including five for the input-selector options and one for stereo FM reception—is brilliantly illuminated and clearly visible across the room. So is the entire dial assembly—which is generous in length, well marked at 0.2-MHz intervals, and quite accurately calibrated (within 0.1 MHz). The sensible orientation of the controls testifies to the human engineering that went into this product. The back panel includes inputs for both 75- and 30-ohm FM antennas and a DIN input/output jack for Tape 2.

The JCX-2900K performed well on the test bench. Sensitivity in both mono and stereo is very good, even allowing for the reduction toward the extremes of the FM band. The stereo threshold is rather low; with that input level the receiver provides less than satisfactory quieting (38 dB). Capture ratio and alternate-channel selectivity are good but not outstanding. Mono signal-to-noise ratio is excellent (note that





much of the mono noise curve falls below our graph at beyond -70 dB) and that in stereo is very good—as is the suppression of the signals generated at 19 and 39 kHz in the stereo FM process. Both the IM and THD of the tuner section are typical of receivers in this price range, which is to say quite good indeed. The mono frequency response is virtually ruler flat; that in stereo is almost equally linear, and separation is first-rate.

The amplifier portion of the JCX-2900K meets its power spec with a bit to spare. The clipping headroom is negligible, but the dynamic headroom is exceptionally generous. Across the entire audio range, the THD at full power is well under the already tight spec (0.08%) and is somewhat lower at our "common denominator" test level of 10 dBW (10 watts). The damping factor proves adequate for all types of speakers.

The response of the amplifier is quite flat across the audio band. Phono equalization, as measured on the CBS test sample, remains extremely flat out to 20 kHz but rolls off gradually on the low end. In our listening tests, conducted on a second sample, we did not detect this anomaly, and there is little recorded material below 32 Hz (the 3-dB-down point of the curve) on discs in any event. Phono overload is admirably high. The low filter's relatively steep slope will banish all "warp information" in disc playback, though its turnover is high enough to reduce organ pedal-tone output as well. The high filter has an attractively high turnover frequency, but its gentle slope makes it redundant with the treble control in the 10-kHz turnover setting.

The indicated hinge points of the tone controls are quite accurate. (Only the 400-Hz bass position is off the mark by more than 10%; here the  $\pm 3$ -dB points occur at 330 Hz.) The bass control has shelving characteristics in the 200- and 400-Hz positions with a +13, -15½ dB spread at 20 Hz. In the 100-Hz mode, the bass control hasn't quite shelved at 20 Hz, but it provides almost the same control range (+12, -13½ dB). The treble control is of the nonshelving type, and the maximum degree of boost or cut depends upon the turnover point; as the hinge approaches 10 kHz, maximum correction at that frequency drops from +9, -10 dB to +2, -3 dB. The midrange control affords a  $\pm 5\frac{1}{2}$ -dB range at 1 kHz.

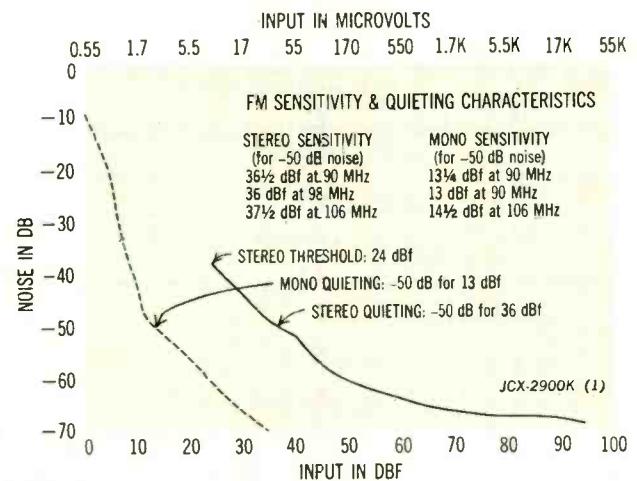
The loudness control boosts both the treble and the bass—by 9½ dB at frequencies below 50 Hz and by 5 dB at 15 kHz, with the volume knob advanced about a quarter turn. (Some manufacturers have abandoned treble boost, and current loudness/hearing studies seem to indicate that they are correct to do so. By contrast, Sanyo's choice represents conventional thinking. But given the JCX-2900K's elaborately flexible tone controls, the determined and adventurous listener

should be able to construct at least an approximation of any compensation curve he cottons to.)

In the listening room the versatility of the tone controls is readily apparent. Set for a 100-Hz turnover in the bass and 10 kHz in the treble, the outer edges of the band can be adjusted to compensate for speaker or room-acoustic deficiencies without unduly upsetting the midrange balance. The midrange itself can be altered with its own control, and those who have a fondness for substantial amounts of apparent bass and treble boosts should find the alternate turnover points much to their liking.

All controls function in a smooth manner and introduce no annoying clicks and pops as they are actuated. The balance control has a center detent, and the tone and volume controls are detented throughout their range. The tone control tapers struck us as well chosen, but the steps of the volume control are a bit coarse in the middle of its range.

The FM tuner has reasonably good subjective sensitivity. We could pick up almost as many marginal-strength stations with it as we can with most good separate tuners we've used in the same location. The selectivity does not impress us as much in practice as we would have expected from the lab data. Weak stations sometimes are distorted by the presence of strong ones next door on the dial. And, on the sample, we



used at home, the two meters do not agree on the best point of reception. When that for signal-strength—which is quite sensitive—shows maximum reading for the tuned station, distortion is lowest, though the channel-center meter then reads substantially to the right of center. The high-blend mode is modestly effective in reducing high-frequency stereo hiss, and the mute functions well on some stations, but it may reject stations of acceptable quality while allowing others of lesser quality through.

As we would expect from the lab data, the phono preamp shows no sign of overload while maintaining good low-noise characteristics. Though the preamp is not quite as transparent as the best we've heard, the tonal balance is pleasing.

For a 120-watt receiver, the JCX-2900K is extraordinarily cool running—which augurs long parts life. Even after hours of use, it is barely warm to the touch. It is exemplary in its functional layout and in the versatility of its controls, and, when one considers its modest price, it's an inflation fighter.

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### Sanyo JCX-2900K Receiver

#### Tuner Section

Capture ratio	1½ dB		
Alternate-channel selectivity	82 dB		
THD	Mono	L ch	R ch
80 Hz	0.16%	0.17%	0.18%
1 kHz	0.087%	0.012%	0.012%
10 kHz	0.018%	0.48%	0.46%
IM distortion	0.1%		
19-kHz pilot	-65½ dB		
38-kHz subcarrier	-68 dB		
S/N ratio (at 65 dBf)			
mono	75 dB		
stereo	65½ dB		

#### Amplifier Section

Manufacturer's rated power	20¼ dBW (120 watts)	
Power output at clipping (channels driven simultaneously)		
L ch	21 dBW (123 watts)	
R ch	21¼ dBW (130 watts)	
Dynamic headroom	3½ dB	
Frequency response	+0, -½ dB, 15 Hz to 20 kHz	
	+0, -3 dB, below 10 Hz to 68 kHz	
RIAA equalization*	+¼, -1 dB, 60 Hz to 20 kHz	
	+¼, -3 dB, 31 Hz to 20 kHz	
Input characteristics (re 0 dBW (1 watt); noise A-weighted)		
	Sensitivity	S/N ratio
phono 1, 2	0.275 mV	76 dB
mike	0.58 mV	74 dB
aux	15.0 mV	84 dB
tape 1, 2	15.0 mV	84 dB

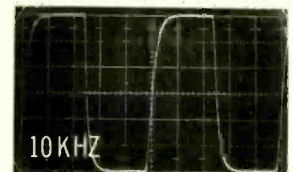
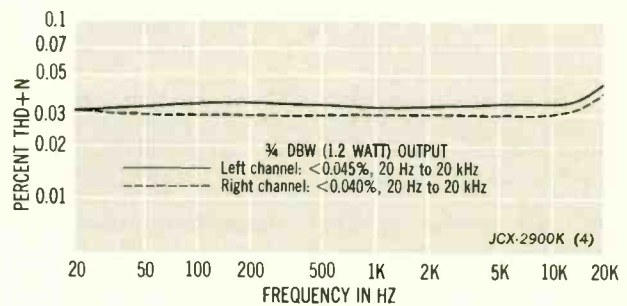
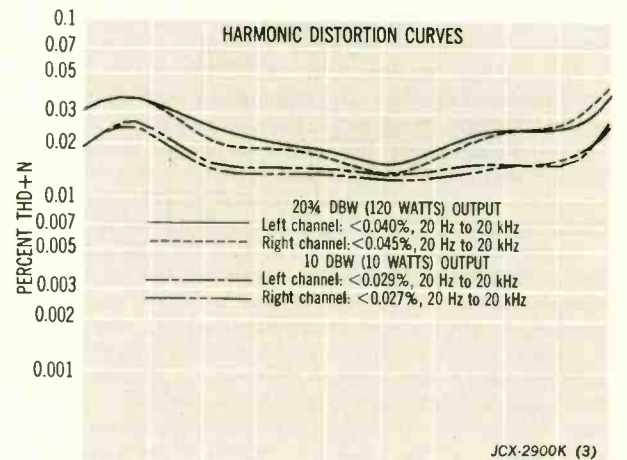
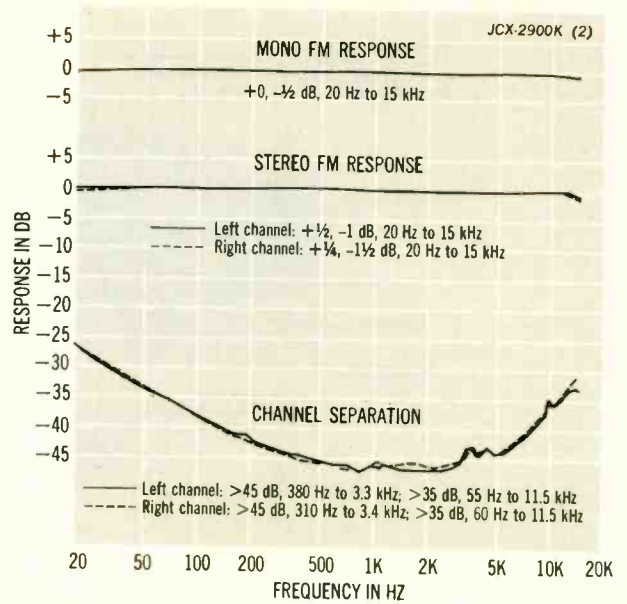
Phono overload (clipping point) 260 mV at 1 kHz

Damping factor at 50 Hz 66

High filter -3 dB at 9.5 kHz; 6 dB/octave

Low filter -3 dB at 33 Hz; 12 dB/octave

\*see text



Square-wave response

# "State-of-the-art Fever."

The peculiar disease that has made Infinity what it is today.

(And what it will be tomorrow.)

It's chronic and incurable — our need to reach for state-of-the-art perfection; our obsession with absolute accuracy of musical reproduction.

Certainly Infinity isn't the first speaker company to create exotic technology. But when you look around and start counting, you'll discover that we're the *only* major American speaker company to maintain a continuing involvement with state-of-the-art technology — year in and year out. Chronic.

## It's people like you who spread the disease.

Of course, speakers speak, and more than one Infinity speaker has sold itself. But the Infinity success story is due in no small part to knowledgeable audiophiles and music lovers — people like yourself — who, having heard Infinity speakers, spread the word to their less audio-wise friends.

In fact, the widest dispersion in stereo is the sound of friends telling friends about Infinity speakers.

And we thank you.

## Our objects all sublime.

First, we'll continue to develop the most advanced speaker technology in the world. Second, we'll continue to put as much as possible of that technology into speakers at *all* prices.

## A case in point: EMIT™

We believe our Electromagnetic Induction Tweeter to be the most advanced tweeter in audio technology.

An etched "voice coil" on an extremely low-mass plastic diaphragm is driven by six magnets of rare-earth Samarium Cobalt — the most powerful magnetic substance known. The resulting output shares

an electrostatic's delicacy of sound, but is better than electrostatics, cones and dome tweeters in many performance criteria: power-handling capacity, transient response and horizontal dispersion.

Every speaker in the Infinity Quantum and Q lines has one or more EMITs — all the way down to our \$109\* bookshelf Qe. Which is one reason they also have a clarity, a transparency and a smoothness of response superior to that of any speaker in each price range.

## The formidable QRS and the more modest Quantum 5

At \$6500\* the Quantum Reference Standard speaker-and-equalization system has a lot going for it:

Two six-foot dipole line-sources, consisting of our EMIT tweeters and Electromagnetic Induction Ribbon Midrange drivers and a 38cm/15" Infinity/Watkins Dual-Drive Woofer™+ provide tremendous energy-handling levels, accuracy of response, and a seldom-heard warmth and reality.

Our Quantum 5 has a 30cm/12" Infinity/Watkins Woofer and an EMIT. Plus a high-definition dome midrange. The Quantum 5 — at \$355\* each — utilizes exotic Infinity technology to produce a sound that would be a revelation from any size speaker at any price.

## No one ever wrote a hit musical called "The Sound of Speakers"

We're convinced that, in the long run, speaker buyers will prefer to hear *music the way the musicians intended it*, and not the way a

speaker designer intended it. And so we cling to our fetish for accuracy.

We're making progress. Five years ago only hard-core audiophiles ever heard of Infinity. Today

we're one of the three largest speaker companies in America.

But we're not discouraged. We'll keep on trying.

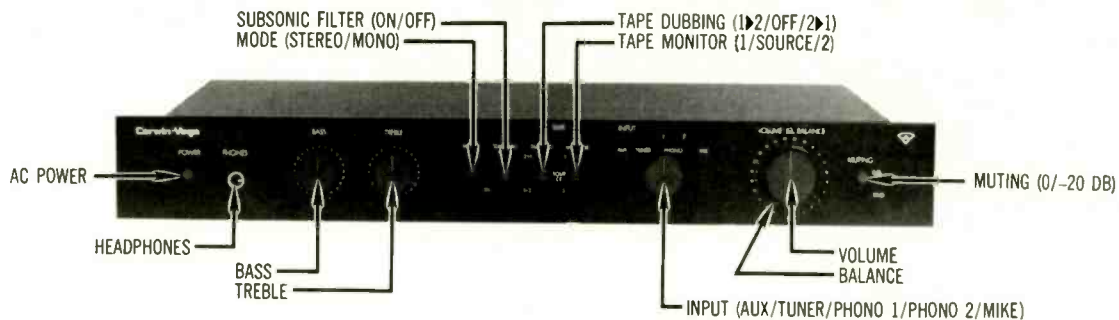


 Infinity™

We get you back to what it's all about. Music.

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\*Manufacturer's suggested retail price, optional with dealers. West of the Mississippi, the suggested price for a Qe is \$105; for a Quantum 5, \$340.  
+ Manufactured by Infinity Systems, Inc. under license from Watkins Engineering.



## Metron: Purism and Practicality

**Cerwin-Vega Metron PR-1** preamplifier in metal case. Dimensions: 2¾ by 19 inches (front panel), 13¼ inches deep. AC convenience outlets: 2 switched, 1 unswitched. Price: \$500. Warranty: "limited," three years parts and labor. Manufacturer: Cerwin-Vega, 12250 Montague St., Arleta, Calif. 91331.

The Metron Group, which sports a name derived from the Greek word for measure, is a new division of Cerwin-Vega, and the PR-1 is its first product to be offered for market. Metron's announced belief is that "the best possible measurement technology should be reconciled with enlightened listening experience," a position that seems consistent with the lab data we turned up on the PR-1. Whether measured parameters of a preamp such as this have totally outdistanced the ability of the ear to make correlative judgments is a point still in some doubt, but the designers of the unit seem to have taken considerable pains to eliminate factors that might influence listening quality in any adverse way.

As one would expect from a preamp in this class, there is a considerable headroom margin before clipping—12 dB above a 2-volt output and 24 dB with respect to a more realistic 0.5 volt; virtually any power amp will give up before the PR-1 does. The sum of total harmonic distortion and noise is confined to levels almost certain to be masked by program material, both at a 2-volt level and at clipping. Intermodulation likewise remains well contained.

Noise alone, measured with the IHF A-weighting through the high-level inputs, can for all practical purposes be called inaudible. The A-weighted signal-to-noise ratio through the phono inputs (terminated with a dummy load simulating a cartridge to meet the new IHF measurement standards), may look a bit paltry in comparison to the less rigorously measured numbers bandied about on spec sheets, but the 62-dB figure represents good "real world" performance. The microphone inputs (separate right- and left-channel jacks on the back panel, an unusual feature in a preamp) measure very nearly as quiet as the phono stages and, similarly, offer good-to-excellent noise performance. All inputs show adequate sensitivity.

Accuracy of the phono equalization, rated at  $\pm 1/4$  dB from 30 Hz to 15 kHz, falls just within specifications. By 20 Hz it rolls off by about 1 dB more. This effect might be barely audible in a special test situation, but in practical use we would expect it to go unnoticed. Frequency response through the high-level section is, of course, even flatter.

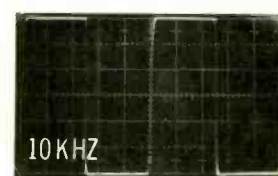
The tone controls are detented and offer very close to the claimed 10 dB of boost or cut at 50 Hz and 10 kHz, each step being nominally equivalent to a 1-dB change. The subsonic filter rolls off to -3 dB at 24 Hz rather than the promised 20 Hz

but can be regarded as within acceptable tolerances—once again, we would not expect the difference to be perceptible. Probably as a result of the slightly high rolloff, it gives an extra dB of attenuation at 10 Hz. The muting function drops the output by a hair more than the indicated 20 dB, but has no influence on response.

As a control center, the PR-1 encompasses some interesting capabilities. In addition to monitor and dubbing facilities for two tape decks, the unit has a self-powered headphone output and three amplifier outputs. Two of the latter are rated for 10,000-ohm loads, and one of them is switched off automatically when a headset plug is inserted into the front-panel jack for either/or headphone/speaker listening. The third signal output, which feeds a 600-ohm line, is useful when power amplifiers are to be located far away from the preamp or in situ.

### Cerwin-Vega Metron PR-1 Preamplifier

Output at clipping (channels driven simultaneously)		
L ch		8.4 volts
R ch		8.5 volts
Frequency response	+ 0, -1/4 dB, 25 Hz to 40 kHz	
	+ 0, -3/4 dB, 14 Hz to 100 kHz	
RIAA equalization	+ 1/4, -1 1/2 dB, 20 Hz to 20 kHz	
Input characteristics (re 0.5 V; noise A-weighted)		
	Sensitivity	S/N ratio
phono 1, 2	0.50 mV	62 dB
mike	0.44 mV	59 dB
tuner, aux	59 mV	94 dB
tape 1, 2	53 mV	97 dB
Phono overload (clipping point)		230 mV at 1 kHz
THD + N (at 2 volts output)		<0.004%, 20 Hz to 20 kHz
IM distortion (at 2 volts output)		0.0045%



square-wave response

# Start playing with a full deck.

The AIWA AD-6800. It has everything you should expect in a top-flight cassette deck. And that includes our Flat Response Tuning System (FRTS) that adjusts to the optimum bias level for any tape on the market, precisely and effortlessly.

The AIWA AD-6800 uses its own circuitry to measure the precise bias figure of not just one or two, but every brand of cassette tape, whether it's LH, FeCr or CrO<sub>2</sub>. The result; a flatter-than-ever frequency response with any tape on the market.

And the new AIWA 3-head Flat Response Tuning System is a snap to use.

First, slip in a cassette and the AD-6800 will load it automatically.

Next, set the Input Selector to "test" and push the "record" key to automatically activate the 400Hz and 8kHz built-in oscillators. You're all set for test recording.



Bias Fine Adjustment allows precise fine tuning for optimum response.

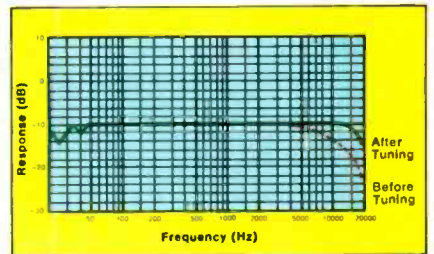
Slide the Azimuth Adjust control for optimum head alignment and adjust the Bias Fine Adjust knob that corresponds to the type of tape you're using. The AD-6800 will let you know the exact bias necessary for the flattest possible response when the right (8kHz) and left (400Hz) VU meters are in corresponding positions. Now you're ready to record. It's that simple.

AIWA's new 3-head Flat Response Tuning System (FRTS)



AIWA's exclusive Double Needle Meters let you check both VU and Peak levels at a glance because they're combined on the same meter.

lets you monitor a tape simply by observing characteristics of the frequency response. You can actually "see" the sound so you can record at optimum levels.



The AIWA Flat Response Tuning System achieves flattest response possible for maximum recording results.

The AD-6800 provides another exclusive feature—Double Needle Meters. AIWA has combined VU and Peak readout on each meter so you can monitor both functions at a glance. A convenience feature you won't find on any other cassette deck. The AD-6800 includes a Peak Hold function, too.

And with the AD-6800 you get an incredibly low wow and flutter of 0.05% (WRMS), and with Dolby\* on and FeCr tape, an S/N ratio of 65dB, and a frequency response of 20 to 19,000 Hz.

With all this in one great cassette deck and AIWA's exclusive new Synchronized Recording Operation (when used with the AIWA AP-2200 Turntable) you'll begin to understand what precision recording is all about.

With all this in one great cassette deck and AIWA's exclusive new Synchronized Recording Operation (when used with the AIWA AP-2200 Turntable) you'll begin to understand what precision recording is all about.



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# Time and a bit of genius make the difference.

It wasn't easy to create the world's finest DC receiver. It took time. A great deal of it. For research. For development. For testing. And it also took a bit of genius — the kind of genius that Sansui engineers are world famous for. But we at Sansui were determined. And we succeeded. So now there is a patent pending on Sansui's unique new DC amplifier circuitry.

The Sansui G-6000 DC receiver, like Sansui's entire G-line of DC receivers, incorporates this unique technology. It delivers music reproduction so superb you will actually hear the difference.

With Sansui's DC amplifier circuitry you get better low frequency response. It extends all the way down to zero Hz (DC), from main-in. That's one reason it's called a DC receiver.

With Sansui's DC amplifier circuitry you get better high frequency response. It goes all the way up to 200,000Hz, from main-in. Just try to find another receiver with frequency response this wide.

With Sansui's DC amplifier circuitry you also get fuller and faster response to musical transients. This is measured in slew rate and rise time. And the slew rate and rise time figures of the Sansui G-6000 are far better than those of any competitive models.

And with Sansui's DC amplifier circuitry there is virtually no distortion. While eliminating the capacitors,

we've solved the time delay problem that causes transient intermodulation distortion (TIM). And total harmonic distortion is a mere 0.03% at full rated power: 65 watts/channel, min RMS, both channels driven into 8 ohms from 20-20,000Hz.

The Sansui G-6000 DC receiver is much more than its extraordinary amplifier circuitry. It is also a superb FM section, with excellent sensitivity, selectivity and signal-to-noise ratio, virtually without distortion.

The G-6000 also gives you high-technology protection circuitry that keeps both your speakers and receiver safe, always. It offers perfectly positioned and highly accurate power, tuning and signal meters. And human engineering, for greatest ease-of-operation. The G-6000 is also elegantly styled with a beautiful simulated walnut grain finish.

Listen to the G-6000 or any of Sansui's full line of DC receivers at your franchised Sansui dealer today. You'll easily hear the difference that Sansui DC makes.

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*Sansui*

## The Sansui G-6000 DC Receiver



ations where a biamped or triamped speaker system is used. It also allows the PR-1 to drive a fairly sizable array of power amps and/or other equipment.

To discuss the sound of the Metron preamp is almost anticlimactic. We were not able to detect its presence in the system by ear at all. Leave it in or bypass it—the sound stays the same. Its phono stage shows no sign of adverse interaction with phono cartridges, and it plays just about the hottest direct-cut discs we can find with no hint of strain or overload.

Since undetectable sound, however desirable that may be, is hardly unique to this model, we would say that the genius of the PR-1 is to be found elsewhere—in its organization and

flexibility. While the latter descriptive is associated with a control panel of near baroque complexity, here it refers to the ability of the preamp to drive just about any kind of load you want it to. The automatic shutdown of one output when headphones are connected constitutes a definite plus, as does the inclusion of mike inputs. The controls are fairly basic, but each performs its job neatly, predictably, and accurately. If what you have been asking for is a preamp whose level of performance is high enough to satisfy both the purist listener and the monster multi-output system you have been planning—well, as the saying goes, you've got it!

CIRCLE 133 ON PAGE 131



## A Budget Automatic from Scott

**Scott Model PS-57** automated single-play two-speed (33 and 45 rpm) turntable ensemble, with integral base and hinged dust cover. Dimensions: 17 $\frac{3}{8}$  by 14 inches (top plate); 6 inches high with cover closed, 17 inches with it fully open. Price: \$169.95. Warranty: "limited," one year parts and labor. Manufacturer: H. H. Scott, Inc., 20 Commerce Way, Woburn, Mass. 01801.

Though the Scott name has been continuously before the American (and world) audio public for three decades, there have been such broad changes in recent years that it is, in essence, a new company. New, too, is the turntable line; the "old" Scott's single, unsuccessful design in this field had nothing in common with these modern models, which range from the direct-drive automatic PS-87 down to the belt-drive PS-17 with automatic arm return. We decided to sample the line in the middle of its five-model span.

The PS-57 is automated to the extent that when you press START it will play a record from beginning to end, return the arm to its rest, and shut off the ensemble without human intervention. There also is a REPEAT for those with da capo tastes and a REJECT for the impatient. When you raise the arm manually and move it toward the platter, the motor turns itself on, and even in this manual mode the arm return and shutoff do their jobs. There is no interlock between speed and setdown diameter (incidentally, the record-size selector is calibrated metrically at 30, 25, and 17 cm—12, 10, and 7 inches), so 12-inch 45s and 7-inch LPs can be played automatically.

The drive system uses a DC servo motor plus a belt. The arm comes fitted with a lightweight "universal" replaceable

headshell; that is, it is interchangeable with those in which some (typically, Japanese) pickups come premounted. The dust-cover hinge is nicely friction-damped; it can be closed without "rocking the boat" unduly and will support itself about halfway open. And, with the possible exception of the speed-change lever, the entire ensemble has a look and feel of quality that belies its price.

Measurements at the lab confirm a number of good things about the PS-57. Speed accuracy is excellent and the adjustment range adequate for most purposes; flutter is quite low. The arm resonance is excellently damped, though with the very compliant Shure V-15 Type III used in this test the frequency is lower than ideal. A less expensive pickup therefore would probably have greater immunity to warp mistracking because its lower compliance will raise the resonance point; anyone seeking a moderately priced turntable probably will not gravitate to a premium pickup anyway. The tracking force gauge, calibrated in half-gram steps with indices every tenth of a gram to 3 grams (at one full rotation of the counterweight), is accurate enough for all but fanatics.

We were concerned initially by the lateral arm friction measurement. Even when the leads were carefully dressed away from the pivot, the lab could not measure a lower figure, and we have become accustomed to unmeasurably low friction. In our listening, however, we could find no ill effects attributable either to the arm friction or to the relatively high tripping force. Even with the output examined on a scope, no misbehavior was in evidence. Our conclusion is that the familiar numbers represent much better performance than one really

needs, particularly in a moderately priced turntable, and that we have been spoiled by them.

The rumble figure too is not as attractive as one often sees, though it is less strikingly "out of line." Heard through a good system at relatively high listening levels, the rumble is apparent more by its absence when the arm lifts than by its presence during the music, but it is audible. Presumably a low-frequency resonance in the ensemble—including the lid and suspension—aggravates the rumble since opening the lid degrades the measurement by about 3 dB and also makes the unit unduly susceptible, in our opinion, to acoustic feedback. So we suggest that the PS-57 be used with the cover closed or, because plastic covers can build up enough static to attract the arm and undo carefully set tracking forces, with the cover removed. (The hinge elements slip easily out of their mounts on the base.)

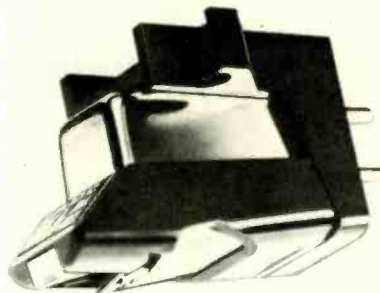
As a part of a moderate-priced system, implying similar moderation in pickup price and listening levels, the PS-57 strikes us as an unusually handsome turntable that performs its automatic functions flawlessly. It should be obvious from the foregoing that it is not a good choice for a premium pickup or for a system with extended bass response used at high listening levels, but that presumably is not what Scott—which has flossier models for the carriage trade—intended. If you want a manual turntable with the automatic features at, more or less, a manual-only price, this may well be a model you should consider.

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## Scott PS-57 Turntable

Speed accuracy	no measurable error, at either speed, for either 105 or 127 VAC, when set exact at 120 VAC	
Speed control range		
33 rpm	-4.2 to	+8.6%
45 rpm	-3.3 to	+6.1%
Weighted peak flutter (ANSI/IEEC)		
average		0.05%
max. instantaneous		0.09%
Audible rumble (ARLL)	-53 dB	
Stylus-force gauge accuracy	0.05 gram below marked values	
Tone-arm resonance		
lateral		5 Hz
vertical		7 Hz
Arm-resonance damping	1-dB rise	
Arm friction		
lateral		200 milligrams
vertical		negligible
Force for auto trip	500 milligrams	

## Third Time Around for a Classic



**ADC Model XLM Mk. III** stereo phono cartridge, with Aliptic (modified elliptical) stylus. Price: \$110. Warranty: "limited," one year parts and labor. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

There has been a revolution of sorts in phono pickups in the last decade. In case you hadn't noticed, today's crop of "better" fixed-coil cartridges delivers sound with clarity, transparency, and delicacy of detail that leave its predecessors far, far behind. One of the "generals" in that revolution was the original XLM: a superb performer, we (and many others) thought at the time, but it did prove quirky in some respects. Frankly, we were not blown away by the second version; it was good, but in a day of stiffer competition it did not stand out the way the first had. Today the competition is stiffer still, making it even more unlikely that ADC or anyone else could strike a pre-emptive blow. Pre-emptive the Mk. III is not; in our opinion, however, it is at least the equal of the competition and the most endearing of the three XLMs.

We fondly hope the days are gone when buyers could consider a peaky high end as the hallmark of a "hi-fi" pickup. Anyone still devoted to splattered sibilants will reject the Mk.

## ADC XLM Mk. III Phono Cartridge

Sensitivity (at 1 kHz)	1.02 mV per cm/sec	
Channel balance (at 1 kHz)	± ½ dB	
Vertical tracking angle	23°	
Low-frequency resonance (in SME-3009 arm)		
lateral		7 Hz
vertical		9 Hz
Maximum tracking level (re RIAA 0 VU)		
at 0.8 gram (8 millinewtons) VTF		
300 Hz		+ 18 dB
1 kHz		+ 12 dB
Weight	5.85 grams	
Tip dimensions		
tip radii	5.84 by 17.27 micrometers	
scanning radii	7.11, 7.52 micrometers	



III out of hand: It is wonderfully smooth all the way up, substituting sweetness and delicacy for the over-etched "crispness" that once was confused with quality. The flatness of the response curves tells this story.

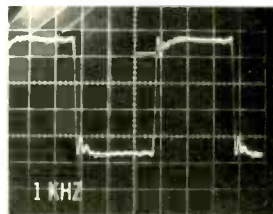
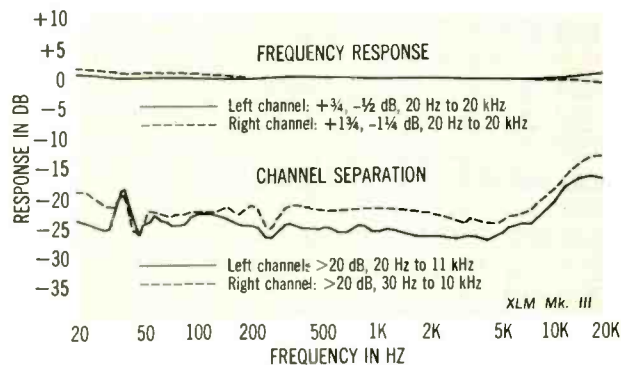
ADC gives 0.75 to 1.50 grams as the tracking force range. The pickup negotiated the lab's torture test at 0.8 gram, confirming this recommendation. Further tests—both in the lab and in the listening room—were conducted at 1 gram. The recommended capacitive loading of 275 picofarads was observed in the lab; this seems a good ballpark figure for current home playback equipment, and our listening turned up nothing to suggest matching problems with the equipment we used. Curiously, the compliance seems slightly higher than ADC's own ZLM (traditionally compliance figures have tended to rise with selling price), but like that top model the XLM delivers a resonance frequency high enough to be "safe" in the test arm yet low enough to remain in the preferred range even with arms of reduced mass.

The vertical tracking angle is close to the 20 degrees the lab measures with most pickups today (though the theoretical standard, at least in this country, is 15 degrees). Under the microscope the stylus tip shows excellent finish and alignment. Output sensitivity is typical of modern fixed-coil pickups. Distortion figures are good by comparison with those for other premium pickups; maximum tracking levels are only a little short of the best the lab has measured and certainly better than average for this pickup group.

The latter—plus the absence of any response anomalies—seems to contribute a good deal to the very high listening quality of the new XLM. Even direct-cut percussion sounds beautifully clean and free. Massive orchestral sound repro-

duces well, and stereo imaging is very good, but we were impressed above all with the unexaggerated clarity of the mid-range and highs. The XLM Mk. III looks like a winner.

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Square-wave response



## Sequel to a Winner

**Koss Pro/4 Triple A** stereo headphones, with coiled cord extending to ten feet. Price: \$75. Warranty: "limited," one year parts and labor. Manufacturer: Koss Corp., 4129 N. Port Washington Rd., Milwaukee, Wis. 53212.

In the minds of many music lovers, Koss Corporation is almost synonymous with stereo headphones, and according to the company the Pro/4AAA, introduced in 1970, has been its best seller ever. The design engineers of the Pro/4AAA thus seem to have been in the unenviable position of having to improve on a solid winner. Judging by the results, they have risen to the challenge.

At about 17 ounces, the Triple A is hardly a lightweight, but its design, nonetheless, makes it one of the most comfortable headsets we have ever worn. We can't quite forget that we are wearing it, but the headband distributes the weight across the head with great delicacy, exerting just enough force on the earcups to achieve a good seal. The earcups are ventilated—doubtless with acoustical reasons in mind—and this avoids the buildup of body heat around the wearer's ears.

Electrically, the Triple A is highly sensitive—so much so that the residual noise from even relatively quiet electronics may become audible. There is sufficiently vast headroom to allow

high levels with low distortion, and in most cases the noise level of the program material will mask what is heard from the amp. Still, the headset does not need a large amp and will probably be most at home with modest drive power.

Judging by the consistency and smoothness of the sound produced by the Triple A, the response is free of major peaks and dips in any frequency area. On a broader scale, however, the response struck our ears as overly weighted in favor of upper midrange and highs. This, of course, is easily remedied with tone controls, the use of which is recommended by Koss in its accompanying literature. (Considering that variations in the loudness response and acoustic "performance" of individual ears make it virtually impossible to predict the exact frequency response a headset will deliver in use, the application of tone controls—or other adjustable equalization—can be considered a near necessity with any headset.) For us, a few dB of boost on the bass end and a minor cut in treble put matters just right.

The audio perspective offered by this headset lies somewhere in the middle ground between "soft and dreamlike" and "clinical." Thus, while subtle details of program material are clearly audible (even, perhaps, a bit hyperreal), faults are

not delineated with the kind of captiousness that seems to shout "gotcha" every time one appears. Yet the sound is not romanticized and sensualized in a way that would detract from its content; a good sense of objectivity is retained despite the fact that the image produced by the Pro/4AAA from a normal stereo recording is as implausible as that of any other stereo headphone.

Where the Koss excels, in our opinion, is as a tool for making critical evaluations. While the unit will not allow you to predict how this or that nuance will reproduce via speakers, it will alert you to what is there so you can check it out later. This, we suspect, along with its sensitivity, relatively high seal against ambient noise, rugged construction, and comfort, will make the Triple A a workhorse for those who use headphones as monitors. But this is not an "all work and no play" model either; from what we hear, it can be an excellent choice for just plain listening.

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For more reports on equipment, see BACKBEAT.

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## Manufacturer's Comment

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

**Marantz Model 940 loudspeaker (May 1978):** It has long been my contention that our industry must use consistent standards for both loudspeaker design and evaluation. Judging from your review of the Marantz 940, there are several aspects of your evaluation that emphasize this need.

You measured 106 $\frac{3}{4}$  dB SPL of output at a 100-watt input, which agrees with our own figures. However, we must challenge your statement that the "efficiency of the 940 is on the low side" because, in our opinion, it is misleading to use a standard of measurement that is not consistent with accepted international standards. We do not believe it is realistic to measure sound pressure from the back of a system designed to radiate a 180-degree front-hemispherical pattern. Furthermore, your standards for "average" and "low" efficiency are inconsistent. In your October 1977 issue you called a loudspeaker tested at 80 $\frac{1}{4}$  dB "just about average in efficiency." Why then, is the 940, which you measure at 80 $\frac{3}{4}$  dB, "on the low side"? Your measurement of front-hemisphere response efficiency at 87 dB is in keeping with our measurement standard and, for the consumer, is a more realistic indicator of relative efficiency.

You refer to anomalies in the response curve. We measured the same anomalies in the near field at 1 meter with the microphone in the same geometric position you use (per your October 1977 article on testing). But when the microphone is moved to the far field, per international standards (2.75 meters for the DS-940), such anomalies disappear. To quote the relevant International Electrotechnical Commission (IEC) publication: "For multiunit loudspeakers, the field at short distances is so complex, due to interference patterns produced by the various elements, that it is

necessary to measure at a much greater distance, though it is recommended that the results be referred to a distance of 1 meter." Also, in my opinion, when measuring a floor-standing system, it is more realistic to position the microphone at normal-listening ear level than at a geometric center.

Two additional minor comments: The grille mounting tabs have been redesigned to eliminate the breakage problem you uncovered, and the Marantz warranty is "limited," not "full."

ED MAY  
Vice President, Marantz  
Speaker Engineering

**HF replies:** Our reasons for using the measurement techniques we do have been given elsewhere. While we are reasonably confident of those techniques, we frequently consider alternatives in both specific details and overall approach. Any alternative that is widely accepted, particularly on an international scale, obviously recommends itself for that reason; but though the IEC standard can be called international, we have not found it to be ensconced (at least in this country) in anything like the pre-emptive position Mr. May implies. It is striking, for example, that Marantz is the first manufacturer we can remember to have mentioned (let alone championed) the IEC standard to our editorial staff.

The two, very similar, efficiency numbers that Mr. May cites are, among the data measured by the present method, in the low-to-medium range. His point that we should be more careful in our verbal characterizations of those numbers is well taken. We regret any misleading impression that may have resulted.

# New Scott amps are loaded with extras.

**DC Amplification.** Improves reliability, expands frequency response, and reduces TH and IM distortion.

**Twin logarithmic Op Amp meters.** Visually monitor the peak average power amplifier output of each channel in both watts and dBW.

**Attenuated volume control calibrated in dB.** Makes precise volume level selection and exact duplication of previous volume settings.

**Bi-modal electro-sensor relay protection.** Protects amplifier as well as speakers from all conceivable malfunctions.

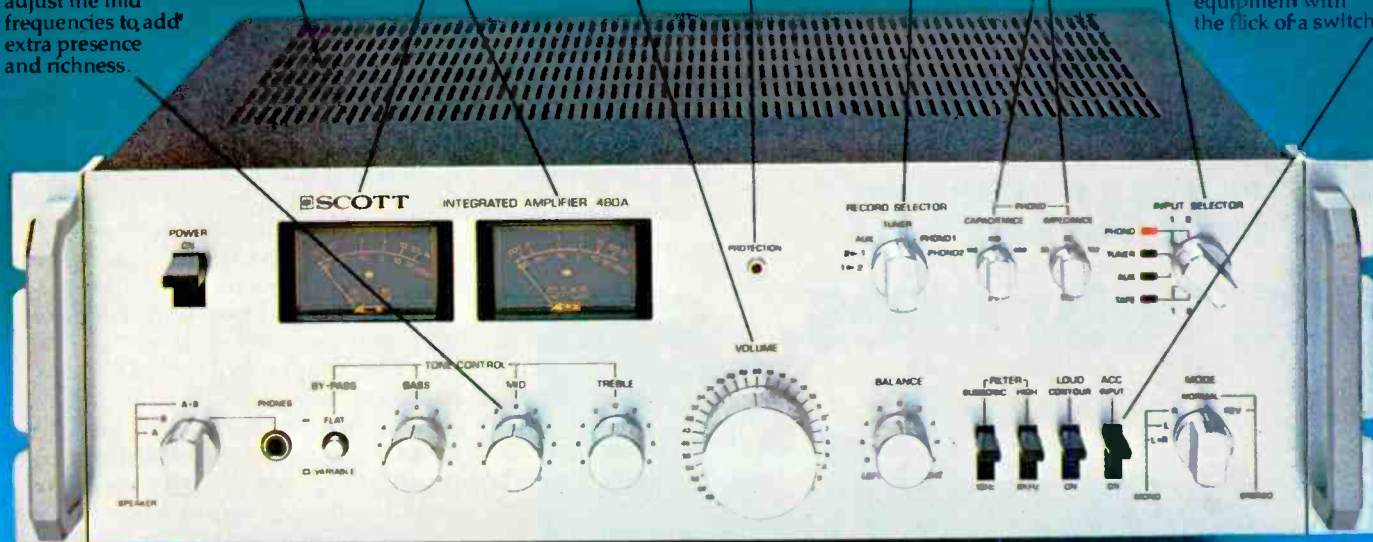
**Complete tape monitoring and two-way copy capability.** Listen, record, monitor or copy from Tape 1, Tape II, Tuner, Aux, or two phono inputs in any combination.

**Capacitance and Impedance Adjustments.** Maintain accurate frequency response by adjusting for various phono cartridge requirements.

**Two independent phono equalizer pre-amps.** Use both phono inputs at the same time; listen to one while recording the other, or vice versa. Impossible with other comparably priced amps.

**Mid-range control.** In addition to the treble and bass controls, you can adjust the mid frequencies to add extra presence and richness.

**Front Panel Accessory Switch.** Control accessory equipment with the flick of a switch.



## At no extra cost.

When you consider separates, you want all the extras you can get for your money. And no one gives you more than Scott.

Just take our new 480A integrated amplifier. 85 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.03% THD.

It's the only amplifier in its price class that gives you two independent phono preamps. Now you can record one phono while listening to the other. Or vice versa.

All our amps boast dozens of other advantages you simply can't find in comparably priced units. Our state-of-the-art circuitry gives you plenty of power with very low distortion. And our features and functions give you full flexibility in producing the sound you like best.

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**New Scott 460A Integrated Amplifier**  
70 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.04% THD



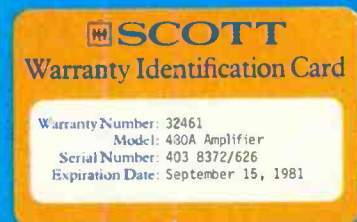
**New Scott 440A Integrated Amplifier**  
55 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.05% THD



**New Scott 420A Integrated Amplifier**  
40 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.08% THD

\*Shown with optional rack mount handles

Scott's unique, gold warranty card. Individualized with your warranty, model and serial numbers, and expiration date. Scott's fully transferable, three-year parts and labor-limited warranty is your assurance of lasting pleasure.



For specifications on our complete line of audio components, contact your nearest Scott dealer, or write H.H. Scott, Inc. Corporate Headquarters, 20-1 Commerce Way, Woburn, MA 01801. In Canada: Paco Electronics, Ltd., Quebec, Canada.

**SCOTT**  
The Name to listen to.  
Makers of high quality high fidelity equipment since 1947.

**What TDK  
did for your ears,  
it now does  
for your eyes.**



You know us best for our reputation in audio. In fact, it's audiophiles like you who have made TDK SA the best-selling High bias cassette in America today. But here's something you may not know: the same Super Avilyn engineering principle that revolutionized audio cassettes is in TDK's equally revolutionary new Super Avilyn video cassettes.

No wonder that TDK Super Avilyn is the first 4-hour capability video cassette to be quality approved by the people who know: video cassette recorder engineers. And even less wonder that Super Avilyn makes possible an image so stunning, you will feel as though you are sitting in the broadcast studio.

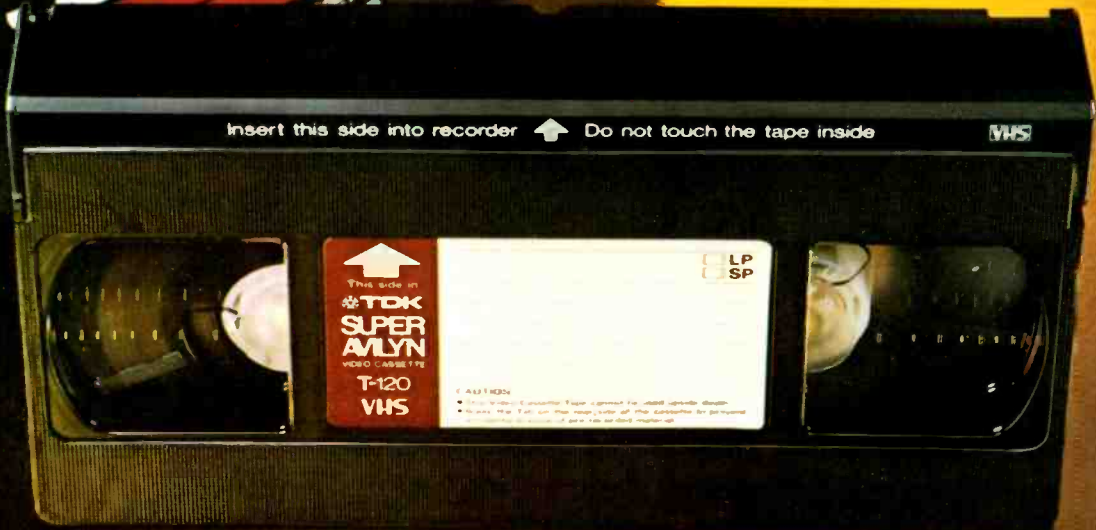
What's more, TDK's strict quality control works to give you low wear on delicate video heads, virtually non-existent oxide shedding, and no problems with tape stretching, even with repeated playback.

That's because TDK Super Avilyn video cassettes are an actual component of the system, not just an accessory. Our tape is housed in a precision, jam-resistant mechanism, for years of consistent high quality video reproduction. And TDK Super Avilyn VHS video cassettes are compatible with all VHS machines, both those with short-play (2-hour) capability and those with short and long-play (4-hour) options.

TDK Super Avilyn VHS video cassettes: model VA-T60, for one and two-hour recording; model VA-T120, for two and four hour recording. If you like things to look as good as you like them to sound, take a look.

TDK Electronics Corp., Garden City, NY 11530. In Canada: Superior Electronics Ind., Ltd.

**TDK**  
The Machine for your Machine. ©



*by Harold A. Rodgers and Robert Long with Cynthia Pease*

# Audio/Video Forecast: A Bountiful '79

UNLIKE PAST YEARS, in which the summer introduction of high fidelity equipment for the coming fall took place with more or less of a bang at the Consumer Electronics Show in Chicago, 1978 saw the introductory period expand into a season—shorter than the professional hockey or basketball playoffs, but still of considerable extent. The first rumblings took the form of press conferences preparatory to the International High Fidelity Show in Atlanta in May, followed, of course, by the show itself. Next came another sequence of press announcements capped by the CES in June—its former glory hardly, if at all, diminished by the unaccustomed activity that preceded it. Yet this protracted hype on new products and new breakthroughs was not entirely unwelcome, for it did provide more opportunity to digest the gourmet meal of technological development.

Historically, most high fidelity manufacturers have been reluctant to disclose technical developments until products incorporating them were ready for market; the few premature leaks that did occur essentially were exceptions that proved the rule. Bit by bit this posture has been abandoned, with "capability demonstrations" becoming almost the order of the day. The fact that most of these demonstrations fall into areas where standardization is absent or still fluid, or where existing equipment could be rendered obsolete, suggests that the manufacturers—perhaps in reaction to the Great Quadriphonics War—have decided to let their new systems fight for the hearts and minds of prospective purchasers before huge sums have been spent on production and marketing.

## Video and Its Spinoffs

In one of the more notable happenings, Panasonic showed two additions to the Visc video-disc system announced by parent company Matsushita

Electric in 1977. To Visc I and II—capable, respectively, of 30 minutes and 60 minutes of color video accompanied by stereo sound—Visc-S and Visc-AD have been added. Visc-S, looking something like a 45-rpm record, offers seven minutes of color video playback per side, also with stereo sound. But most tantalizing to audiophiles is Visc-AD, capable of storing 30 minutes of digital audio (encoded in thirteen bits) per side. Panasonic indicates that Visc systems can be put into production virtually at once, dependent only on assurances of support from software companies. Since the player uses a mechanical rather than optical pickup and the discs can be pressed from conventional polyvinyl chloride in existing plants, prices are expected to be fairly moderate. Viscs should cost 40% to 50% more than normal audio discs, and players should be as cheap as or cheaper than those of competing digital audio systems—probably about \$500 each.

Elsewhere in video, projection systems made a strong move, as numerous new offerings were demonstrated. Among the heavies were those from Advent, Mitsubishi, Sharp, and Sony. The Advent VideoBeam Model 760 is a two-piece projection TV using a six-foot (diagonal) screen and boasting a picture about twice as bright as the standard recommended for movie theaters. Advent presented its "video theater," using a VideoBeam 1000 (with a seven-foot screen), a video-cassette recorder having stereo sound capability, four Powered Advent Loudspeakers, and a Sound-Space control (more about this later) to provide ambient sound for the back channels. The effect, while costly in terms of hardware, is striking.

Slightly more expensive than the Advent 760 is the Mitsubishi Video Scan system comprising the Model VS-700U projector and VE-700U screen, also displaying a six-foot picture. To give the projected images an extra measure of realism, and to



General Electric's Widescreen 1000 Home Television Theater

make them seem more plausible as sources of sound, Mitsubishi reflects the audio as well as the video from the screen. The six-foot picture size seems to be the hot number for home applications now, and this is the size chosen for the Sharp system and one of the two from Sony. The Sharp, priced in the \$3,000 range, is a two-piece system using three projection tubes. The Sony entries are both one-piece units, the smaller measuring 50 inches diagonally across the screen. Prices were not available at show time—nor, still, is that of the Quasar one-piece model (it and its Panasonic look-alike were first shown last winter), which has a five-foot screen. Some companies use back projection to achieve all-in-one design. Among them is General Electric, whose Widescreen 1000 meas-



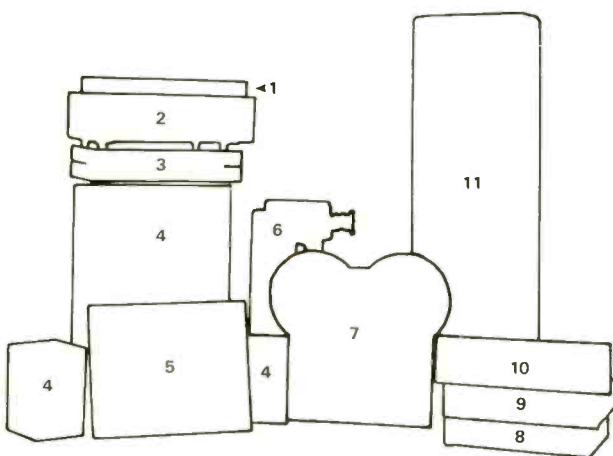
Mitsubishi PCM (digital) tape deck

ures almost four feet from corner to corner and costs \$2,800.

Video-cassette recorders continue to proliferate, and since, apparently, there is not much in the way of basic performance to separate the various competitors, the rivalry centers around playing time and operational features. JVC, which had previously announced that it would not incorporate the half-speed (four-hour) option into its Vidstar VHS (video home system) line because it would excessively compromise picture quality and rule out other features, demonstrated what some of those features are. The Vidstar Model HR-3600 can create stop-action and slow-motion effects and play back at double speed. From what could be seen at the unveiling of the machine, the special effects exact a toll in picture quality. In the double-speed mode the audio is processed digitally to remove the "Donald Duck sound," a move that restores intelligibility but not fidelity. Nevertheless, these features should be invaluable for locating particular program segments and in studying them in whatever detail one wishes.

Apparently not totally satisfied with the two-hour recording capability of its Vidstar line, JVC plans to introduce a three-hour cassette later this year. The new cassette, which is said to be compatible with all VHS recorders, will presumably offer six hours of recording time on machines equipped to run at half speed.

Hitachi's VT-4200 also uses the VHS format but includes the possibilities of half-speed playback and stop-action. It claims the highest signal-to-noise ratio of any video-tape recorder on the consumer market. Applying microprocessor control to its VCR, Magnavox has announced a two-/ four-hour VHS unit that can be programmed in advance to record up to four different channels over a seven-day interval. GE, too, has a new VHS deck with the four-hour capability. Sony's latest addition to its Betamax line is the Model SL-8600, which features a remote pause control and a built-in electronic timer with digital readout. Sony will begin limited marketing of a cassette that likewise will extend the record/play time of its Betamax units to three hours.



**On the cover:** 1) Audio International CM-301 preamplifier; 2) Teac C-1 cassette deck; 3) Technics ST-9038/SH-9038 tuner/programmer; 4) Audioanalyst BassMatrix subwoofer and M-2 speakers; 5) ReVox B-790 turntable; 6) JVC GC-3300U video camera; 7) Tandberg TD-20A open-reel deck; 8) Advent SoundSpace control; 9) Pioneer TVX-9500 TV audio tuner; 10) SAE Model 3200 tuner; 11) Qysonic Array speaker system.

Cameras too are making news, as the industry takes tentative steps toward challenging film as the medium of choice for home color movies. A color video camera that will retail for a base price well under \$1,000 was introduced by JVC along with a near twin from Magnavox targeted for about the same price point. Like these, Hitachi's "Tri-electrode" camera (for which no price was announced) is available with optional electronic viewfinder and zoom lens. The new Sony video camera comes equipped with a zoom lens (with automatic aperture control) and a white balance meter.

As the range of choices in video recorders widens, the same is beginning to happen in video cassettes. TDK has a video version of its SA tape for the VHS format in one-/two-hour and two-/four-hour lengths, as has Fuji, using its Beridox formulation. Ampex, on the other hand, is offering half-/one-hour and one-/two-hour cassettes designed for the Beta format. And BASF announced plans to enter the U.S. video-tape market with chromium dioxide cassettes for both Beta and VHS.

The high information storage density associated with video recorders makes them capable of storing the digital signals used for PCM (pulse code modulation) audio recording, a possibility that Sony was not slow to exploit in conjunction with Beta, for which a PCM adapter already exists. JVC, obviously considering marketing a similar model for the VHS format, demonstrated a prototype said to be compatible with all VHS recorders. The compatibility, a company spokesman suggests, may extend to other types of recorder as well. Technics and Hitachi, too, apparently plan consumer PCM audio recorders that combine the VHS recorder with an adapter.



B.I.C. Model T-3 two-speed cassette deck



Aiwa's three-head AD-6900 cassette deck

Mitsubishi, one of the first companies to demonstrate a prototype PCM recorder aimed at the consumer market, indicates that its deck will become available in late fall. Also based on the VHS video-cassette format, it uses a thirteen-bit, floating-point encoding system and claims a dynamic range of 80 dB. The price of the machine, which is capable of recording for two hours, is expected to be around \$3,000.

## Audio Tape Recording

Using some sophisticated head technology, Technics has developed a fixed-head PCM recorder capable of recording sixty separate tracks onto ¼-inch audio tape running at 15 ips. The unit is said to have a dynamic range in excess of 85 dB and is destined eventually for the professional market.

But perhaps the hottest news in tape recording this season is the scheduled debut of a tape "hotter" than anything currently available. Metafine, a formulation from 3M Company, uses a finely divided alloy—principally iron—as the magnetic medium, thereby attaining retentivity and coercivity roughly twice those of chromium dioxide and its equivalents. Maximum modulation levels may be as much as 10 dB better than those of chrome, and distortion roughly 200 times less.

Metafine, which will appear first in the cassette format, can be played back on any deck having a 70-microsecond position for chrome. Recording and erasing the new tape is another matter, however. The high bias, signal, and erasure currents necessitated by the increased coercivity would saturate and overheat conventional heads. Thus, a new generation of recorders will be needed to make full use of Metafine.

Simultaneous with the 3M introduction came Tandberg's announcement that it would market a cassette deck capable of recording the new tape as well as playing it back. To retain playback compatibility with ferric tapes that require 120-microsecond EQ without increasing the number of bias/EQ switch positions beyond two, the new deck, Model TCD-340A, will sacrifice the ability to record chrome. A second Tandberg setup for Metafine was shown at CES. JVC, which had earlier given notice of its intention to produce a recorder using a metal-particle tape, demonstrated a prototype, also designed to use Metafine.

Nakamichi, seeking to alleviate the lack of compatibility of metal-particle tapes and conventional decks, is making experimental use of a "broad-bias" tape that, although it performs best with 3 dB more recording bias than chrome, still delivers excellent performance with a regular chrome bias. The company also demonstrated prototypes of its consumer version of the Telefunken C4D noise-reduction system. As shown, the device can be switched for a 10-dB improvement in S/N ratio (in

which mode it is compatible with Dolby) or a 20-dB improvement. With metal-particle tape, the system is capable of an impressive dynamic range said to exceed that of SX (Nakamichi's ferricobalt chrome substitute) plus Dolby by 9 to 17 dB, depending on frequency.

B.I.C./Avnet, also endeavoring to bypass the performance limitations of the cassette format, particularly at high frequencies, took another approach as radical in its way as that of introducing a new tape type. It doubled the tape speed and introduced a line of decks capable of running at either 1 $\frac{1}{2}$  or 3 $\frac{3}{4}$  ips. The performance stepup is not free, of course, as recording time is cut in half and there is a possibility of increased print-through. But the idea seems interesting, and the claims made for it are impressive.

Elsewhere, the advance of cassette technology continued in multiple small steps that, while not necessarily spectacular, have proved effective. And, of course, there were the expected revisions in cosmetics. Technics has added the RS-M85 quartz-lock direct-drive cassette deck to its Professional Series. Besides its full complement of features, the unit wears a slim-line case scarcely wider than the cassette itself. Teac tops its new line with a three-head, three-motor superdeck whose transport derives from a system produced by the computer division of the company. The machine can incorporate an optional DBX module in addition to the standard Dolby. Interchangeable modules adapt the electronics to the parameters of specific brands of tape.

The Hall-effect playback head announced by Hitachi some time ago made its maiden appearance in the Model D-7500, which is said to achieve enhanced low-frequency sensitivity and lower phase distortion, while maintaining a S/N ratio equal to or exceeding those of the best coil-type heads. Fisher extended its wireless remote editing system within the line and now offers that function on three models, one a two-head machine and the others using three heads. The first front-loading cassette deck to come from Philips is an inexpensive model (under \$200) that accommodates ferric, chrome, and ferrichrome tapes.

Of the three decks unveiled by Pioneer, the CT-F900, a three-head machine with full electronic function control, will back up the top-of-the-line CT-F1000. The unit sports a fluorescent level indicator equipped with peak-hold, whereby it can register the largest peak it encounters. Sony had previously introduced such a feature, and since fully electronic level displays such as that in Technics' new RS-M85 lend themselves to this use, we may be seeing more peak-hold options in future.

Dual's new front-loading cassette decks, Models 809 and 819, show distinctive cosmetics and a rich metallic brown finish. Both models include the electronic fade/edit feature previously employed

in Model 939. Yamaha's duo of new front-loading decks is said to exemplify the company's "insistence on total musical performance, not just isolated specifications." Both machines, nevertheless, have fine specs to go with their Yamaha-look faceplates. The cassettes offered by Mitsubishi include a deck whose size matches the company's other electronics and a new down-sized model that fits into a line of minicomponents just launched. And as part of its SAE Two series, Scientific Audio Electronics offers the C3D cassette deck, whose attributes include moderate price, a high level of performance, and striking appearance.

Akai will fill in the lower end of its line with the Model GXC-706D, a two-head design capable of using LN and LH ferric tapes along with chrome and ferrichrome. Scott's 670D, also designed for all three tapes, projects a tastefully spare and functional look from its front panel. Harman Kardon's two top models feature controls to allow bias adjustment for varying cassettes of the same tape type—and an attractive new look to boot.

Expanding the current line to four models, Kenwood will introduce the relatively low-priced KX-530 and KX-630. Both incorporate the dual-belt drive system, in which separate belts rotate the capstan and takeup hub. Bias fine-adjust capability is also found in Aiwa's top-of-the-line AD-6900U and the AD-6350, the former a three-head deck with solenoid controls.

The Marantz offering of cassette decks has been extended downward by the addition of Model 5000, which, surprisingly for its price point, includes a defeatable peak limiter. Another instance of an interesting feature appearing in a low-priced deck is Sharp's inclusion of its Automatic Program Search System in the RT-1125, intended to sell for below \$150. Sister company Optonica has a similar system (which it calls Automatic Program Locate Device) installed in its ebony-finished RT-6505. This is a midpriced deck with specs to match.

As usual, the number of cassette decks introduced far exceeded the number of open-reel decks. One of the notable newcomers in the latter category is the Tandberg TD-20A, which incorporates the recently announced Actilinear recording system (for a 20-dB improvement in headroom and better linearity) and a logic-controlled, four-motor transport. The deck has a front-panel bias adjustment and can be readily adapted to use metal-particle tapes when they become available in open reels.

Three models are being added to the Technics Professional Series, all with the isolated loop feature that stabilizes tape motion at the heads. The units wear their speed accuracy proudly and include a stroboscope to demonstrate this point to the user.

Akai, too, supplemented its line with three decks, two of them intended for consumers on a



limited budget who want the advantages of an open-reel recorder. The third model, the GX-267D, is designed to give professional quality recording and includes such convenience features as two record/playback heads, automatic reverse, and an optional infrared remote-control device.

Successor to Teac's redoubtable 3340 series is the A-3440, a four-channel, three-head machine with 15 and 7½ ips speeds and Simul-Sync. An optional DBX module is available.

## Turntables and Pickups

Turntables, as in past years, are going through the usual round of revised cosmetics and upgraded specs. Continuing a second trend, more companies have entered the market. ReVox made its entry unusually memorable by offering a highly sophisticated model with straight-line tracking, quartz-lock speed control, and automatic functions that virtually preclude damage to record or stylus despite ineptness on the part of the operator. Infinity, which previously produced an arm but never a turntable, has shown an elegant straight-line-tracking ensemble in prototype.

Akai, in its turntable debut, is putting five models on the market, ranging in price from \$130 to \$300. All but the least expensive use direct drive, and the two top ones have quartz lock as well. Visonik, another newcomer to the field, is jumping in with five models—one direct drive, four belt drive—ranging in price from \$125 to \$250.

Three of the seven Micro Seiki turntables introduced by Teac include the innovative MA-707 tone arm, whose effective mass can be varied to tune the arm/cartridge resonance to an optimum frequency. The DXQ-1000, one of the new models built without tone arm, is an improved version of its well-known high-end DDX-1000. B.I.C./Avnet has a totally new stable of turntables, including five manual units (a first for the company) and four changers. The top model is a computer-controlled changer. Variable Isolation Adjustment (VIA) allows the user to tune the resonant frequency of the suspension to minimize problems with acoustic feedback, vibration, and shocks.

Philips, seeking to retain what it considers to be the superior isolation properties of belt drive while obtaining flutter specs comparable to direct drive, has devised a way of sensing the platter speed and enclosing the entire drive system in a servo loop. All five of its new models use the technique, and a sixth, scheduled for early 1979, will add quartz lock. Pioneer is reinforcing the top of its turntable line with four direct-drive models and adding a no-frills model with a nationally advertised value of \$100. The two top models use quartz regulation of the speed-control servo loop and have LED indicators for selected functions.

Quartz control, obviously an increasingly popu-

lar feature, also highlights two direct-drive models—one an automatic—introduced by Technics. Both claim unusually high torque, for rapid startup and immunity to speed variation caused by stylus drag. The five new models offered by JVC—to bring the total of its line to eight—all feature quartz lock. The manually operated QL-A7 allows choice of speed via touch sensors and uses



Model 1700-DD Quartz, a direct-drive turntable from ADC



Pioneer PL-610 with quartz lock and direct drive



Akai's new top-of-the-line Model AP-307

photo sensors to detect when the tone arm has reached the end of a disc.

Quartz crystal control and a digital speed read-out (either in percentage change from standard or in revolutions per minute) appear in the top model from Marantz. Called the 6730Q, it shares radically new cosmetics with its companion, the 6270Q. Two direct-drive single-play units were introduced by Yamaha, the top model featuring a quartz-lock system. Both automatically lift the arm and stop the platter at the end of a record.

In the Dual line, functions originally found only in the higher-priced models have filtered downward, to be replaced by yet more sophisticated features at the top. The two quartz-lock units due later in the year have tone arms with tunable anti-resonance filters. The new Ortofon ULM-60E pickup, according to Dual, is designed especially for this tone arm.

A resin concrete antiresonant base, a separate motor to move the arm, and an extra-heavy platter are elements of Kenwood's KD-5070 direct-drive automatic turntable, introduced at a nominal price of \$260. A belt-drive, semiautomatic model is pegged at \$145. A semiautomatic, direct-drive unit from SAE, Model T3T, is part of the moderately priced SAE Two line. Lenco crowns its belt-drive line with a turntable employing an interesting fiber-optics system (the Lenco Position Indicator) that displays the location of the stylus as it moves across the disc. A brand-new direct-drive (Model PD-121) announced by Lux is supplied without tone arm and includes a special mounting base that allows easy interchange of tone arms.

In an attempt to bypass the limitations of synchronous motors, Thorens has moved to a DC, servo-controlled drive motor in its new turntables, which, it appears, remain true to belt drive. To judge by its coterie of faithful adherents, belt drive must have something going for it. The high precision manuals offered by Audionics and Linn Souddek also use this type of drive. Moving in the opposite direction, Fisher has combined its 120-pole linear direct-drive system with a quartz-lock speed controller in its new top model. The PS-97xv from Scott is fully automatic and also uses quartz-lock direct drive. And, quite in character with its manufacturer's cassette recorders, the direct-drive RP-XI from Optonica runs under the control of a microprocessor and can be programmed to play individual bands or portions of bands.

Garrard's direct-drive DD-130 comes supplied with a tone arm and headshell that, together, are said to weigh a mere 12 grams. By itself, the arm of the low-priced GT-12 has a rated weight of 7 grams, also a very low figure. The ADC turntables introduced by BSR are led by a semiautomatic model that includes direct drive and a quartz-controlled speed regulation system in addition to its elegant slim-line look. The three top single-play



Micro Seiki MA-707 tone arm with adjustable effective mass

offerings from BSR Quanta use base cabinets specially constructed to cancel resonances. Series 20, an "esoteric" company recently spun off from U.S. Pioneer, will offer the PLC-590 with a quartz direct-drive system and no arm.

The Goldring line of pickups, imported from Great Britain by Hervic, now boasts the G-900 Super E Mk. 2, a low-mass design said to incorporate the manufacturer's latest technical refinements. Osawa, also an importing company, will supplement the Satin M-18 moving-coil cartridge line with two lower-priced models; in addition, it will sell under its own name a group of induced-magnet pickups, the top model having a carbon-fiber cantilever. Sumiko is adding the Grace SF-90, a moving-magnet cartridge with integrated headshell to its roster of imports, and ESS has revived its Special Products Division to act as exclusive U.S. distributor of the Dynavector cartridges and tone arms.

Audio-Technica alone among the larger and better-known cartridge manufacturers made some major introductions. The AT-15SS and AT-20SS, which are identical except that the latter has undergone an additional series of tests, feature beryllium cantilevers and other refinements. Audio-Technica's Compass series, a less sophisticated line, contains three new models. Micro-Acoustics, a small manufacturer, added the 530-mp, aimed at a smaller and more rarefied segment of the audiophile population than its earlier 2002-e. Ortofon has come up with the MC-10, a moving-coil pickup.

An unusual flurry of excitement was generated as two cartridge manufacturers entered this already competitive field. The initial offering from Acutex consists of six models using the induced-magnet principle. Of these, the top two use a special type of stylus identified by the trademark STR, with two elliptical models and one conical rounding out the line. Acutex pickups claim unusually good stereo separation. Nagatronics, the other new company, introduced a line of unusual scope. The first eleven models, all using induced-magnet operation, fall into three groups and range in price from \$28 to \$125. The top model, for \$200, uses moving-ribbon transduction and resembles a moving-coil design in several ways, including out-

put low enough to necessitate a head amp. The ribbon's freedom from inductive effects is said to reduce phase distortion to vanishing levels.

## Electronics

Audio electronics has by now become a mature technology, and this was very much in evidence in the equipment introduced for the coming season. From what we could tell, audible differences between these amplifiers, preamplifiers, and tuners and those of the present year—or even the last couple of years—are very small, if they exist at all. While the reduction of THD or IM from a level such as 0.05% to 0.025% may be challenging and a real achievement in engineering, any auditory significance is arguable.

Not that electronics are the same as in the past year—they seem never to be—but improvements in performance are not likely to be startling. There are, to be sure, some devices that represent clever solutions to particular problems, and some interesting features and refinements have been added. Cosmetics, by no means a trivial matter for domestic applications, have continued to mutate at about the usual rate (or perhaps a little faster), and a few technical paths that may amount to something have opened. Overall, we would conclude that most of the major developments in electronics for summer 1978 lie in the areas of appearance, convenience, and marketing.

Some of the innovations that impressed us most appeared in signal-processing devices. One of the standouts is the Advent SoundSpace control, an ambience device requiring two rear speakers and associated power amplification in addition to the normal stereo pair at the front. Although the unit can be switched to provide a straight time delay, in its normal mode of operation it is a dedicated digital computer containing a mathematical model of good listening spaces—from large concert halls down to intimate clubs and coffeehouses—in its memory. The fact that the models describe good spaces makes it just about impossible to create some of the horrendous results that can be obtained with other devices and also makes adjustment of the device simple. Though our experience with the SoundSpace control is admittedly limited, it seems essentially free of the objectionable



Soundcraftsmen's third-octave equalizer, Model TG3044-R



Dynaco Model 2501 FM tuner, with varactor tuning



Model T-2 AM/FM digital-readout stereo tuner from Yamaha

characteristics we have found in ambience-restoration systems.

Equalizers using one-third-octave bands, which give excellent results when properly adjusted, have been very expensive items. MXR and Soundcraftsmen have set about changing all that. MXR is offering a single-channel model for \$350 and a stereo one using alternate one-third-octave bands for \$325. The Soundcraftsmen stereo unit (for \$550) operates on one-third-octave centers from 40 Hz to 1 kHz and on alternate one-third-octave centers from 1.6 to 16 kHz.

Octave-band graphic equalizers are familiar by now; stereo models were introduced by Teac, ADC (with a five-band companion), Nikko, JVC (with a seven-band model), Lux, and of course Soundcraftsmen. Also in the area of ambience generation, Great White Whale demonstrated a highly sophisticated, computer-based system designed by Peter Scheiber that "interprets" the information in a two-channel program source (with no matrix encoding) and assigns appropriate parts of it to the back channels. The device does a convincing job but costs quite a lot—about \$3,000. And the digital-delay system demonstrated in prototype last January by ADS is ready for market.

Noise reduction got a share of the attention, as Burwen Research released a "second generation" Transient Noise Eliminator. The Volume Range Expander from Source Engineering has two operating modes—one that corrects peak limiting, the other that reverses overall compression. The unit also has adjustable attack and release times. And the ubiquitous Dolby B, still seeking a foothold in FM radio, was demonstrated with a pilot-tone system that automatically engages the decoding circuits in the receivers.

Digital readout on FM tuners seems to be the "in" feature for 1978, as models incorporating it were shown by SAE, Dynaco, Technics, Mitsubishi, Nikko, and Onkyo. All but the SAE and Dynaco use quartz-lock tuning, and the Technics operates under the control of a microprocessor that allows a user to select and preprogram an FM listening schedule for up to an entire week.

Lux Audio demonstrated an ingenious tuner whose dial knob clicks into place when the unit is tuned to the exact center of an occupied FM channel. And an AM/FM tuner is included in the moderately priced SAE Two line.

Unique among the tuners introduced was one from Pioneer that picks up the audio only from the VHF and UHF television channels. It enables you to turn down the sound on your TV set and enjoy the audio (which is now handled with much more care by the Public Broadcasting System and, to a lesser extent, by the commercial networks—though it is, alas, still mono) on your music system.

Apparently not beguiled by digital displays, Marantz stands by the oscilloscope tuning display, including it in both of its new FM tuners. The high-end tuner from Series 20 has touch-sensitive quartz-lock tuning and a surface acoustic wave filter (known for excellent phase characteristics) among its refinements. Yamaha, in the meantime, showed a supertuner that is considered to surpass the performance of the CT-7000 while selling at a far lower price. Scott's 590-T (with a look so "clean" it's positively sanitary) counts a multipath switch among its controls. Strikingly restyled—like the amplifiers, receivers, and cassette decks of the line—is the Harman Kardon HK-500 tuner, said by its maker to be designed for high performance and not necessarily for the best specs. The tuner from Sharp includes an air-check signal to aid in setting levels when recording FM broadcasts.

Wintec, a relatively new company, showed tuners whose basic simplicity is reflected in controls and neat-looking front panels. Two top receivers due later include a TV audio tuner section among their many features. Power points are sensibly spaced 3 dB apart. Adding a model at the top, Kenwood extended the power available in its receiver line to 125 watts per channel.

JVC has recast its receiver array with four high-line models, all bearing graphic equalizer tone controls, and two budget models with tone controls of the normal type. Onkyo's new line of five receivers includes quartz-lock FM tuning in the top three and a digital readout that supplements the rule-type dial in the No. 1 model. The Luxman R-1120, with 120 watts per channel, is called a "tuner-amplifier" rather than a receiver. This model and Luxman's two other, lower-powered, receivers have LED peak power indicators as well as cosmetics that are both striking and tasteful.

Carrying the recent revision of its receiver line



Kenwood KR-8010 receiver



JVC's Model JR-S501 receiver, with SEA graphic equalizer



From the SAE Two line, the R3C

several steps further, Pioneer introduced four models at the low end. Although the power race seems to be winding down to a degree, Technics stepped into first place in power with a brute rated at 330 watts per channel. Seven other models were added by the company. Marantz is placing emphasis on the claim that its power sections can deliver more output to loads of 4 ohms—and even below—than those of its competitors. Accordingly, the new flagship receiver is rated at 300 watts into 8 ohms and 400 watts into 4, both at low distortion. While the Yamaha CR-3020 receiver contains many of the features found in the costly C-2 preamp, its concept is said to go beyond the consolidation of separates and exemplifies Yamaha's performance tradition from input through to output. Sansui's new superpowered receiver, at 300 watts per channel, uses a DC power amp for which a very high slew rate is claimed. The power amp section can be located remotely from the tuner/preamp section.

Tandberg, in expanding its uniquely designed line of receivers, points out that the specifications

of these and its other products are to be regarded as minima and are guaranteed. The colorful indicators and dials found in the sophisticated receivers offered by Thorens lend them a sparkling touch of visual pizzazz. The new series of receivers from Fisher all include five-band graphic equalizers in lieu of the usual tone controls.

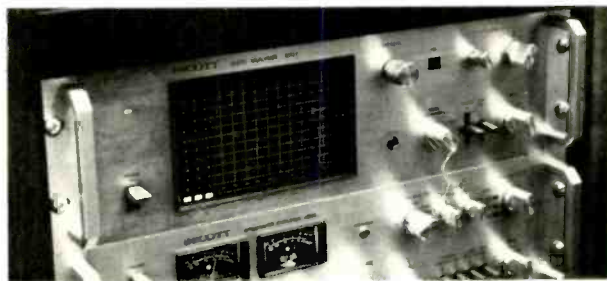
Sherwood has taken a radical (and, we hope, precedent-setting) step in announcing that, since it is convinced that 0.2% is the audible threshold for total harmonic distortion, it will design all its electronics to render that level of performance. The company also certifies that all the units it sells will meet specs. Two low-priced receivers were introduced by Synergistics.

Scott, in addition to the bold styling and sophisticated circuitry of its new receiver line, has taken pains with human engineering as well. An audio-system analyzer that the company is launching at a surprisingly modest price contains, in effect, an octave-band real-time analyzer. The Lenco 600 Series electronics previewed by Neosonic include a receiver with eight FM presets and a matching integrated amp and tuner. Existing Philips receivers have been upgraded and four models added. (The eight models can be regarded as four, available in the usual silver finish or with black finish at extra cost.) Sankyo's receivers, which also come in silver and black, sport styling innovations meant to make them as beautiful to see as to hear. And Cerwin-Vega, looking for a chunk of the receiver market, has come up with slim separates that stack up to make a package the size of a standard stereo receiver. Hitachi added several Class G models to its receiver lineup.

Integrated amps, which can be used with separate tuners and which strike a compromise between the convenience of receivers and the flexibility of separates, may well be increasing in popularity. Certainly there is no shortage of companies introducing them, often with some highly sophisticated features. Reasoning that disc play is the primary mode in which a home music system is used, Yamaha has designed its A-1 integrated amp so that a touch of a front-panel button overrides all other controls and connects the output of the phono section directly to the preamp. All other controls, save only volume, power on/off, and speakers on/off, are located behind a hinged panel.

Rotel's integrations are distinguished by extremely low levels of THD specs, while the models advanced by Marantz and Onkyo include head amps for moving-coil pickups and dual power supplies. The six integrated amps from JVC are priced from a high of \$400 to a low of \$160. The ability of this and other Japanese companies to keep prices down despite unstable dollar-vs.-yen rates is well nigh amazing.

Harman Kardon's integrations, like its other com-



Scott's 330Z audio analyzer



The Crown D-75 power amplifier

ponents, have been extensively restyled; they offer DC amplifiers with extremely wide bandwidth, thus upholding the company's traditions. The Dynaco 2500 Series of factory-built components contains an integrated with a 100-watt-per-channel power rating, and two amps have been added by Scott. Model A-27, a sophisticated (and expensive) unit introduced by Series 20, uses wideband DC stages in the head amp, phono EQ amp, buffer amp, and power amp. The Sansui AU-919, also using DC stages throughout, contains no fewer than five power supply sections. Other noteworthy integrated amplifiers were brought to light by Teac, Philips, SAE, Sharp, and Optonica.

Separate preamps and power amps, usually the entry ports of choice for the newest technological developments, continue to fare well despite the inroads made by receivers and integrations. The power race, here as in receivers, appears to have abated, with the 500-watts-per-channel pinnacle of last year remaining unchallenged and most of the muscle amps falling between 200 and 300 watts per channel (a range of less than 2 dB). TIM (transient intermodulation) and other "exotic" forms of distortion remain favored buzzwords, especially among the more esoteric companies; A. S. Rappaport has gone so far as to avoid feedback entirely. PS Audio, already known for a phono preamp and control center that reside in separate packages,

also introduced a power amp for which low TIM is claimed. And NIM (noise intermodulation), a distortion more exotic yet, is said to be suppressed by a new type of active amplifying device used in a preamp from Spatial.

The newly formed Metron Group of Cerwin-Vega has launched a power amp, and Crown, whose product line tends to evolve at a measured and deliberate pace, has replaced the D-60 amp with the D-75. JVC's M-7070 monophonic power amp incorporates a switching mode power supply that is far lighter than a conventional one of similar capability would be. Its regulation is said to be uncannily precise, and it allows the amp to deliver twice as much power to a 4-ohm load as to an 8-ohm load, an unusual capability among power amps.

Other significant introductions in power amps came from Nikko (MOSFET power devices in its Alpha III), Soundcraftsmen (an equalizer combined with a Class-H power amp), SAE, Threshold, Electro Research, Lux, Onkyo, Bryston, and Van Alstine. Audio Research offers five new products, including two power amps and a vacuum-tube preamp. Dynaco unveiled a preamp/power amp duo, as did Infinity, the latter using Class-A operation in the power amp and vacuum tubes in the preamp. A power amp and preamp from Audio Scientific, an Israeli manufacturer, will be distributed in the U.S. by Superex. Lux, in addition to its high-end C-1010 control center, has a DC head amp for which ultralow distortion is claimed. Marantz presented two new preamps, and Mitsubishi extended its "dual monaural" concept with the addition of a preamp and a tuner/preamp. The Model 103 preamp from BGW, besides using discrete circuitry throughout, features a moving-coil head amp.

## Loudspeakers and Headphones

The current crop of speakers—and it is a bountiful one—is characterized more by the elaboration of ideas that have been with us for some time, and by their introduction into more and more new models, than by sweeping changes.

Perhaps the "newest" old idea this year is the return of the so-called plasma speaker, which moves air molecules directly as a sort of membraneless electrostatic. The idea is exceedingly elegant; past attempts to put it into practice have run afoul of practical considerations of one sort or another. Plasmatronics' Hill Type I speaker includes an electronic crossover plus tubed drivers for the high frequencies and the necessary biasing; the user supplies his own electronics for the bass. The system can be triamped via an additional crossover and pair of amplification channels.

In the Plasmatronics literature we read the startling statement, "The helium supply cost is 30-40



Plasmatronics Hill Type I



Cizek subwoofer with a bookshelf-sized companion



JBL Model L-220

cents per playing hour." Small quantities of helium are injected into the gas plasma from a bottled supply that is expected to last for about 300 listening hours and can be replaced on a day's notice, according to the literature. Presumably the helium is there to solve some of the problems that afflicted past attempts at plasma-speaker designs. Standing almost six feet tall and carrying a price tag just under \$6,000, this speaker obviously is not for everyone—though it seems to be a subject of conversation for anyone who has heard it or of it.

Down at a mere \$2,700 per pair and a more conventional design is the Acoustat Monitor, which uses full-range electrostatic elements and includes its own power-amplifier/bias-supply electronics in the base. It is an upgrade of the Acoustat X, for which a conversion package is available so that owners can turn them into Monitors. Among other flat-panel speakers being introduced are two from—of all companies—Thorens. Their operating principle has not been disclosed pending patent protection of the design, but the two models will sell at \$700 and \$990, respectively. A midrange/tweeter panel using a low-mass diaphragm with a spiral aluminum voice coil, moving in a fixed magnetic field, has been put on the market by Analogue Systems in the ALD-1 Dynaplane.

A shape that is more specifically a product of the Seventies (and of current trends in mystical geometry?) is the pyramid. Dick Sequerra (founder of the company that bears his name) has been fine-tuning one such design for some time at Pyramid Loudspeaker Corporation. The current model, the Metronome 2+2W, consists of a top tweeter element (the Model 2), which sits directly on the truncated-pyramid Model 2W subwoofer. The ensemble costs \$3,000 in standard finish, \$3,500 with special finish. Ribbon tweeters are available for them at \$990 per pair.

Epicure has chosen a similar shape (though engineered as a single cabinet and with a truncated tip) for the Model 3.0 (\$575)—the company's first three-way system. Like Pyramid, Epicure sees the shape as a functional design element in its relationship to diffraction problems, driver positioning, and the like. But the name Pyramid also shows up in a series of speaker systems from Showco, which uses the shape as part of a woofer-loading folded horn and mounts the drivers for the midrange and highs on the pyramid surface—whose apex therefore is pointing out toward the listener, rather than in the classic heavenward direction.

The Sequerra pyramid also participates in another trend: toward the use of subwoofers, whether integrated as part of a full-range system or intended as bass-boost add-ons. The BassMatrix from Audioanalyst goes both ways: It can be purchased separately (for \$249) or with pairs of the company's PhaseMatrix minispeakers. Either way, the intent is to let both channels share the

subwoofer since the axiomatic nondirectionality of deep-bass frequencies makes considerations of channel separation meaningless. Fried Products (with the Model H/2) and Great White Whale (in the Point 3 System) also have introduced subwoofer-cum-satellite-pair ensembles. A more elaborate approach is embodied in Synergistics' S-92, with two (right and left) panels containing polycarbonate-film tweeters and staggered midrange arrays plus a dual-driver bass commode. The \$2,500 stereo system is claimed to achieve an exceptional dynamic range.

Among other new subwoofers are the DAC, for Differential Air Coupler (with which RTR says it has gone far beyond even its own previous offering of this sort), the Low Frequencies subwoofer from Fundamental Research, a powered (LPA) version of the JR Super Woofer imported from England, the AL-7 unit in Analogue Systems' Dynaplane series, and the Ramko Sub/200. Cizek's \$295 MG-27 is specifically designed to complement the company's other speakers. For those who want to add that last, pants-rattling underpinning to its speakers, Allison has provided an equalizer that it calls the Electronic Subwoofer. At \$250, it's not expensive for a subwoofer, and it takes up far less space than a transducer engineered for super-long wavelengths.

One reason for the sudden proliferation of subwoofers is, of course, the recent boom in minispeakers that, while they may do an astonishingly good job for their size (and price), simply can't be expected to perform effectively in the bottom octave or two of the audio range. Visonik has redone several minispeaker models in the David series (though not the smallest of all, the D-302). All-new are the S-M (\$159 per pair) from JVC and the T-250 (\$99) from TSS Sound Systems. Polk Audio's Mini-Monitor, though longer than most, certainly belongs in this group, as does the Akai SW-7, despite its atypical cosmetics. Osawa has brought out the slightly larger Baby Monitor LS-3/5A in its Chartwell series; the Tangent SPL-1, which also hails from England, is in the same size class. Yamaha has a "minimonitor" in the NS-10M—which, at 15 inches high, is slightly larger as well.

Among the wrinkles currently offered in conventional dynamic drivers, Burhoe Acoustics has designed a specially shaped tweeter that, Burhoe says, demonstrates in its superior response and dispersion to beyond 20 kHz that normal hearing is not limited to that "ceiling." The tweeter has a ferrofluid suspension—something of a trend these days. Mesa's Bass Reciprocator (passive radiator) systems, for example, employ ferrofluid in all tweeters and midrange drivers. LTC's Energy Control Chamber woofers have a neoprene insert that, according to the company, controls unwanted midrange radiation and provides bass damping to improve both response and transient handling

with respect to more conventional designs.

JBL has announced a program to make its studio monitor speakers available through retail outlets. In a related step, the Model 4311 monitor is being offered through current JBL consumer dealers (not necessarily the same ones that will get the full monitor line) as a replacement for the recently discontinued L-100, which was designed as a consumer system based on the 4311. Other additions to the consumer line include the L-220, a large system with a single-plane baffle yet acoustically coplanar drivers, and JBL's lowest-priced bookshelf speaker: the L-19, based on the Model 4301 broadcast monitor.

RTR has announced a whole bevy of speakers, from the \$225 Model 75D and the \$275 PS-1 satellite (companion to the \$500 DAC-1 subwoofer) up to the Model 800 (\$475) and, eventually, Model 1000 (pricing yet to be announced). Ultralinear, too, has a virtually new line this fall. Epicure, in addition to the impressive 3.0, has three other models from \$150 to \$255. Avid has five Minimum Diffraction models, starting as low as \$85. ADS has redesigned three of its two-way speakers and introduced the Series II three-ways. And there are four PhaseMatrix systems in Audioanalyst's new line. Among four new models from Jennings Research (Contrara) is—again—a subwoofer: the \$225 Piccola Bass Cube.

Qysonic, a relative newcomer whose speakers are distributed by Hervic, has initiated a line in which particular attention is given to drivers conceived of as "arrays" rather than individual transducers. The Array model itself sells for \$479; others range down to the \$89 Micro. Another company that most readers will probably find unfamiliar is Essence. Making their debuts are the Model 10 Monitor (\$865), which among other things employs a ribbon tweeter, and the SW-1 subwoofer (\$685); an electronic crossover is to follow. Then there are three offerings from Thiel Audio Products (named after its founder who, though he also talks in terms of fourth-order Butterworth bass alignments, is not to be confused with Australian theoretician Thiele). Precedent Audio Products has introduced modular speakers that, used in three-way or two-way combinations, stack into improbable and intriguing shapes (presumably in the interests of acoustically coplanar drivers) and employ transmission-line loading for both woofers and midranges.

Returning to more familiar names, Koss has dropped the \$175 CM-530 into its computer-designed bookshelf line. Scott has produced a fresh group of Controlled-Impedance speakers. Altec has combined its Tangerine phasing plug with the Mantaray horn and a crossover with special, defeatable response-shaping equalization in the \$739 Model Eighteen. There are four models in the B.I.C. line, ranging from \$85 to \$269. KLH has

added two bookshelf-sized speakers. Jensen has produced five more models for its Lifestyle Series. A motional feedback speaker (the RH-541 at \$200—the fourth in this series) and a more conventional ported system (SJ-2932, \$125) were announced by Philips High Fidelity. And Advent—never one to create models prodigally—already is following up its relatively high-end powered model with the \$100 (\$120 in genuine walnut) Advent/1.

Two companies are offering Time-Aligned loudspeakers. Paradox has added three models to its lineup; Sonex has introduced the Model Two Mk. II. Elsewhere, on what might be called the "time front," Eastman Sound's Martin TL Series is designed expressly for optimum transient performance; prices run from \$225 (TL-1650) to \$650 (Delta TL-4050). Bertagni Electroacoustic Systems continues to broaden its offerings of omnipolar panel systems—or Sound Modules, as it calls them—now with seven-year warranties. The new top of the line is the \$997 Model D-280w, which stands over six feet tall.

To many Americans, the term "Canadian hi-fi," if it has any meaning at all, has been associated with brands like Electrohome and Clairtone. Dayton-Wright's electrostatic loudspeakers recently have done a lot to change that image, and other "true components" are starting to come here from Canada. PSB Speakers is bringing in a four-model line, including the motional-feedback Beta II, at \$990 per pair. Watson Laboratories also has introduced four models: two large full-range systems and two subwoofers. The woofer enclosures are filled with a gas having a higher specific heat than air to minimize nonlinearities due to temperature changes during the compression/rarefaction cycle. Prices run up to \$1,950 for the full-range Model 10.

British speakers—a more familiar commodity to American old-timers—also continue to arrive in the Colonies. Celestion, via its U.S. branch, has contributed the \$170 Ditton 15XR. A whole new line, ranging in cost from under \$100 to almost \$500, comes from Tangent. Wharfedale has added Teesdale and Dovedale models to its SP-2 Series; and Mordaunt-Short has announced a novel, no-holds-barred design to be called Signifier. Monitor Audio has added the MA-1 Series II plus some accessories; its low-impedance speaker cables and other British-made cables and connectors are available through AudioSource. Gale loudspeakers should be more accessible here following the announcement that Audio Potentials of Akron would act as U.S. distributor.

There are some imports from the Continent as well. Visonik has inaugurated a Euro loudspeaker line, and Canton the GLE Series. From Poland—via Unitronex—comes the Audio Lab line, with selling prices ranging from \$100 to \$300. Naturally there are many new systems from the major Japanese



companies. Aside from those already mentioned, Kenwood, Onkyo, Pioneer, Technics, and Yamaha all have medium-sized (bookshelf or a little larger) models.

Koss has two new moderate-price headphones: the K/6A and the similar K/6ALC with level controls. Superex has added the thin-diaphragm SM-1000 at \$70 and the Model TRL-88, touted for its flat frequency response, at \$45. The Burwen line continues to grow too, now numbering five models. Perhaps the catchiest name among the neophytes belongs to Audio-Technica's ultra-light-weight Gram Cracker (\$30). Technics has announced three models designed to do for headphone listening what the brand's linear-phase speakers do in a larger environment. Care has been taken, for example, to allow for the acoustic properties of the head and outer ears in tailoring the behavior of the headphones.

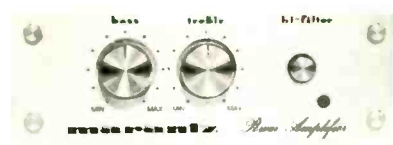
## Auto Sound

Mobile audio is continuing to expand as more companies—some familiar as suppliers of home components but others not—continue to crowd into the field. Mitsubishi, one of the newcomers, is jumping in with both feet and offering a full line, while Jensen, already supplying one of the largest shares of the auto speaker market, is venturing into mobile electronics. The already large Roadstar series seems to have grown wider still, and Fosgate has protected its new Punch PR-250 and PR-2100 power units with a system that detects and interrupts destructively large currents.

Advent's entry into the automotive market came with the EQ-1, a powered loudspeaker system designed—and equalized—specifically for the interior of an automobile. Also convinced that the typical car environment can benefit from electronic assistance, Sound Concepts is offering the Concert Machine, a time-delay device designed for this application. One of the two minispeakers added by Mesa is capable of use in mobile as well as domestic setups.

Marantz is testing the automotive waters with CompuTuner, a dash-mount unit incorporating cassette player, tuner, preamp, and power amp. A mobile power amp designed as companion to the David D-302MO speakers is being offered by Visonik. Pioneer of America expanded its auto component catalog with two SuperTuners and other items. Fujitsu Ten, which has been an OEM supplier in years past, added a combination unit to its Compo line introduced last January.

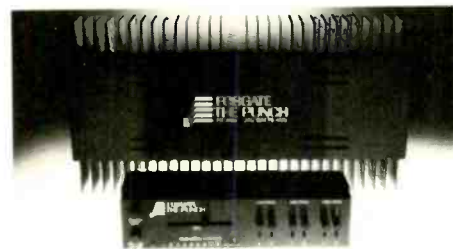
Motorola has brought out fourteen products covering a wide range of prices, and Clarion is answering the challenge of ever-shrinking automobiles with more compact tuner and cassette mechanisms. Ultralinear is offering a component-grade minispeaker for mobile use; in fact, many compo-



Marantz SA-230, an integrated amp for under-dash mounting



Jensen's car stereo receiver/cassette deck Model R-430

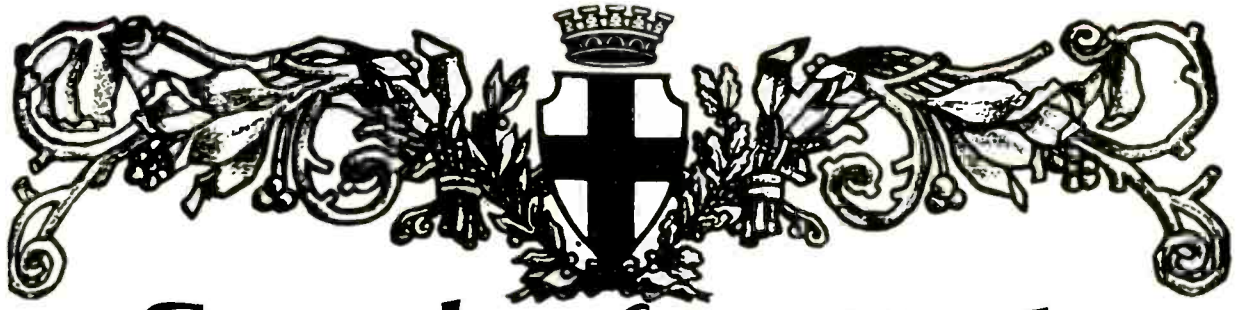


Fosgate PR-2100 car power amp, with control unit

nent manufacturers who have added such products to their regular lines (Canton, Braun, and JVC, for example) have done so with automotive applications at least in the backs of their minds. ADS, which has been making mobile minis for some time, now has a car version of the ADS 300.

GR Electronics, the exclusive U.S. distributor for Grundig car products, yielded a full spectrum of that giant German manufacturer's electronics. Kraco's considerably expanded line includes a combined graphic equalizer/power amp with a maximum rated output power of 120 watts. Two moderately priced stereo speaker kits were introduced by Quam-Nichols, and Bristol's latest surprise is a group of auto electronics sporting digital readouts and digital electric clocks.

Over the years, it has been generally true that the performance of each season's high-end system will be equaled or surpassed by the midprice system of a few years hence—or alternatively, that if the level of performance is the same the price will be lower later on. Surprisingly, considering adverse economic influences such as inflation and the nosedive of the dollar with respect to the yen, this trend still manages to hold. If we have any other conclusion to draw from our admittedly selective overview of the new products for fall 1978, it is that as a whole the high fidelity industry has something to offer practically anyone. ●



# Sounds of La Scala

*An anniversary tribute to a great opera house that has bequeathed much to the phonograph*

by William Weaver



Photos: Wide World

The theater outside and inside

**O**n the evening of August 3, 1778, the Nuovo Regio Ducale Teatro—La Scala—opened its doors for the first time with a performance of *Europa riconosciuta* by Antonio Salieri, court composer to Emperor Joseph II of Austria. That inaugural performance, attended by the Archduke Ferdinand and his Archduchess in a swarm of chamberlains and courtiers, included one of the greatest singers of the time, the castrato Gasparo Pacchiarotti, an artist much admired by such connoisseurs as Dr. Burney and Lord Mount-Edgumbe. But on that gala occasion, attention was appar-

ently focused more on sights than on sounds. The man of letters Count Pietro Verri wrote to his brother Alessandro two days after the premiere:

The moment the curtain rises you see a stormy ocean, lightning bolts, trees on a shore battered by wind and rain. . . . Afterwards you have triumphs, armed hosts, thirty-six horses arrayed, battles, conflagrations, combat, amphitheatres with wild beasts, Phaeton who falls thunderstruck. . . .

*Europa riconosciuta* and other operas in La Scala seasons that followed were typical of the eighteenth century's propensity for lavish spectacle, to the detriment of music: Mozart may have been underestimated in Vienna, but he was totally ignored in Milan. And the singers in that early period were not always distinguished, any more than the composers were. Still, if you read through the cast lists of La Scala's first decades, you do find some legendary names. After Pacchiarotti, another great castrato, Luigi Marchesi, was a Scala favorite—such a favorite, in fact, that the poet Ugo Foscolo was inspired to a tirade against the singer and his idolatrous audience. Isabella Colbran, later Rossini's wife, sang at La Scala for a single season before moving on to the Teatro San Carlo in Naples. Soon the familiar "golden age" names start turning up in the theater's chronicles: Lablache, Rubini, Tamburini, Grisi, Pasta, Malibran.



Pictures: Opera News



From left, Giulia Grisi, Luigi Lablache, and Maria Malibran; above right, Giuditta Pasta

**W**ith Verdi's triumph at La Scala a new kind of singer began to develop. His *Nabucco* in 1842 starred Giorgio Ronconi, the first in a long uninterrupted line of fine Verdi baritones. His Abigaille was the fascinating Giuseppina Strepponi, later Verdi's companion and still later his second wife. What did she sound like? She had been a "Donizetti soprano," and Verdi's aggressive music was apparently beyond her. *Nabucco* marked the real beginning of the composer's career, but it was the end of Strepponi's.

Verdi stomped out of La Scala in a rage in 1845, but his operas continued to be given there. And the new breed of Verdi singer is shortly to be found in the Scala casts: Cruvelli, De Bassini, Barbieri-Nini, Cotogni, Borghi-Mamo, Pandolfini, and Stolz. By the late 1860s, the rift had been healed. With Teresa Stolz as Leonora, Verdi conducted *La Forza del destino* at La Scala in 1869, symbolizing the renewed association with the house that was to see the premieres of *Otello* and *Falstaff*.

With the baritone Antonio Cotogni we enter—just barely—the recording

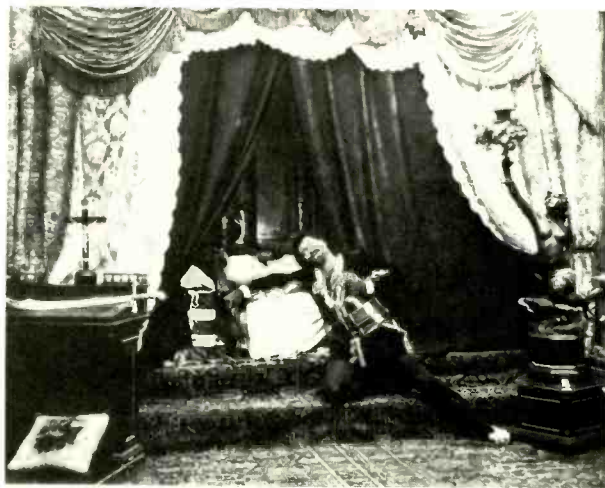


Teresa Stolz as *Forza's* Leonora

era. In 1908, Cotogni made a single disc, a duet with the tenor Francesco Marconi, called "The Mule-drivers." The song is trivial, the voice old, the sound dim. But, all the same, listening to it is an exciting experience: This is a voice Verdi knew. At the same time, you feel the immense loss of those other voices—Stolz's, in particular—which could have been recorded and were not. Verdi's *Otello*, Francesco Tamagno, and his Jago and Falstaff, Victor Maurel, did make records, however; and despite the rudimentary recording techniques of the time, these discs can give the careful listener some idea of the singers' art. Tamagno was much admired for his crystal-clear enunciation, and the words of Boito's libretto emerge distinctly, along with the nobility of the great tenor's interpretation. Maurel's wit and elegance are vividly evident in his singing of Falstaff's "*Quand'ero paggio*." And as an appropriate encore, he sings a second verse in French—after creating the role at La Scala on February 9, 1893, he was also Paris' first Falstaff.



Photos: Museo Teatrale alla Scala



Clockwise from upper left: Giuseppina Strepponi; Victor Maurel as Falstaff; Francesco Tamagno as *Otello*; Antonio Cotogni

As every student of recording well knows, on March 18, 1902, in a room in Milan's Grand Hotel, Enrico Caruso recorded ten discs and, in Roland Gelatt's phrase, helped turn "the gramophone into a musical instrument." (The Grand Hotel plays other incidental roles in musical history: Verdi died there the year before Caruso's recording session, and the composer Umberto Giordano married the proprietor's daughter.) Among the arias Caruso recorded were two from his latest Scala success, Franchetti's *Germania*. Other roles from his Scala repertory are also represented in that first batch of arias, which included scenes from Boito's *Mefistofele* (Caruso was Faust) and from Donizetti's *L'Elisir d'amore*.

Those turn-of-the-century years were the period of Arturo Toscanini's first prolonged stay at La Scala. This was a time when Wagner's operas were finding their permanent place in the Italian—and Scala—repertory, thanks to Toscanini's enthusiasm. The great tenor Giuseppe Borgatti, before blindness tragically curtailed his career, recorded for the Fonotipia company excerpts from his Wagner roles: "Deh! non t'incantate" ("Atmet du nicht") from *Lohengrin* and "Dal verno al piè" ("Am stillen Herd") from *Meistersinger*. Amelia Pinto, the Sicilian soprano who was Toscanini's Isolde and Brünnhilde, recorded an Italian *Liebestod* for Fonotipia, and another Toscanini Wagnerian, the soprano Fausta Labia, made two *Lohengrin* arias. These records, with others of the time, give a fascinating notion of what Wagner sounded like at La Scala—where his operas continued to be sung principally in Italian until the 1940s.



Above: Giuseppe Borgatti as Siegfried; left: Rosina Storchio, Leonid Sobinov, Antonio Pini-Corsi, and Giuseppe de Luca in *Don Pasquale*



Museo Teatrale alla Scala

Fonotipia's artistic director in the early years of this century was Giordano, at the height of his fame, and its board of directors included Duke Visconti di Modrone, president of La Scala, and the publisher Tito Ricordi. So the record company had easy access to the house and its stars. Giordano was alert to exploit the exciting new singers and their Scala repertory. Giovanni Zenatello sang *Un Ballo in maschera* at La Scala in 1903, a short time after his debut in the house, and the following August recorded selections from the opera with other members of the Scala cast: Rosina Storchio and Giuseppe de Luca. The latter appeared in a famous production of *Don Pasquale* in the 1904-5 season with Storchio, who recorded Norina's cavatina that same year, and in 1906 De Luca recorded "Bella siccome un angelo." In 1906, too, Leopoldo Mugnone conducted Tchaikovsky's *Queen of Spades* with the Polish bass Adamo Didur as Tomsky; Giordano soon had Didur in the studio to make two discs from the opera. In December of 1913, Mascagni's *Parisina* had its premiere at La



Umberto Giordano

Scala, and though the opera was less than a success—an entire act was cut after the overlong first performance—Fonotipia recorded highlights. (Meanwhile, in 1907, the Gramophone Company had recorded *Pagliacci* in Milan with Scala forces under Ruggiero Leoncavallo's direction—although the work was not done in the house until 1926.)

Museo Teatrale alla Scala



Rosetta Pampanini and  
Carlo Galeffi in *Pagliacci*

**I**n the spring of 1918, Fred Gaisberg, of His Master's Voice, signed the twenty-eight-year-old Beniamino Gigli. When Gigli entered into his HMV contract, he was just making his Scala debut, under Toscanini, and was to sing there often over the next three decades; but his real operatic base was the Rome Opera, and his most memorable complete opera recordings were made in the Italian capital. Gaisberg also hired the thirty-year-old conductor Carlo Sabajno, who became HMV's Milanese artistic director. The rival Columbia company, at about the same time, signed Lorenzo Molajoli for a similar job.

In the 1920s and '30s an amazing number of operas were recorded in Milan. Both companies employed what the labels called "professors of the orchestra and chorus members of La Scala"—in other words, reduced forces. The two big companies stuck close to the popular repertory and did not always feel the latter-day compulsion to assemble starry casts. In 1927, Sabajno conducted a *Rigoletto* with a baritone who had never sung at La Scala, an unknown tenor, and a seventeen-year-old soprano, also unknown. This Gilda, however, was Lina Pagliughi, whose distinguished Scala career was to begin three years later in that same role.

Yet many of the big Scala stars—the regulars—are well represented in the recordings by Sabajno and Molajoli. These were the years of Puccini, Mascagni, and Leoncavallo, of the popularity of *verismo* operas and voices. Carlo Galeffi is not well known outside Italy now; but for the Italians, and the Milanese in particular, his was the baritone voice for many years. Galeffi made his Scala debut in *Don Carlos* in 1912, and he sang in the house for the last time in April 1940, in *Tosca*. After some Edison cylinders at the beginning of his career, Galeffi recorded a number of arias for Columbia in Milan and also some for HMV. He sang *La Traviata* at La Scala for one season—1930—with Claudia Muzio and Dino Borgioli, but he had already recorded the opera in 1928 with the less interesting Mercedes Capsir and Lionel Cecil, an Australian tenor whose Scala career lasted one season.

Often the roles the singers of this era recorded are not the ones they sang in the theater most often. Tito Schipa made only one complete opera recording, a *Don Pasquale* in 1932; his unforgettable Nemorino and Werther are known only from excerpts. On the war's eve, in 1940, Pietro Mascagni ascended the HMV podium to conduct the fiftieth-anniversary recording of *Cavalleria rusticana* with Gigli, Lina Bruna Rasa, Gino Bechi, and the young Giulietta Simionato—all Scala singers, but not the ones Mascagni had conducted in the theater for the anniversary gala.

On the night of August 15, 1943, La Scala was bombed and gutted. Bravely, the company continued performing, first at Como and Bergamo, then back in Milan at the Teatro Lirico. Some of the theater's leading artists participated: Tancredi Pasero was Boito's *Mefistofele* in the first production-in-exile, Schipa was Werther that same week, and there were Margherita Carosio, Bechi, and Simionato (as Meg) in a *Falstaff* with Mariano Stabile.

Then on May 11, 1946, Toscanini returned to Milan from America, and La Scala returned to its rebuilt home. For his opening program the conductor selected beloved works: the overtures to *La Gazza ladra* and *William Tell*, the prayer from *Mosè* (with the veteran Pasero and the young Renata Tebaldi, then in her first Scala season), the overture and "Va, pensiero" from *Nabucco*, the intermezzo and third act of *Manon Lescaut*, and the *Mefistofele* Prologue with Pasero.



Above: the theater on August 16, 1943; left, Toscanini's return to La Scala; below, Giulietta Simionato as the Italian girl in *Algiers*



Museo Teatrale alla Scala

Soon the revitalized Scala took a new lease on recording life, too, and in the early 1950s began the series of complete recordings with Maria Callas. Many of these were made at La Scala, and some are parallel to what she was singing in the house: *Norma*, *Il Turco in Italia*, *Lucia*, *La Sonnambula*, *La Gioconda*. But other Callas interpretations at La Scala are only partially recorded, notably her *Anna Bolena* and her *Lady Macbeth*. Curiously enough, her splendid *Tosca*, recorded at La Scala with her regular partners Giuseppe di Stefano and Tito Gobbi and conducted by Victor de Sabata, was unknown to Scala audiences then; La Scala's great *Tosca* during the 1950s was Tebaldi, who sang under De Sabata but recorded the opera with other conductors.

Naturally the Callas recordings do not tell the whole story of those years. Simionato was another star of the time, doing for the mezzo-soprano repertory what Callas was doing for the soprano realm of bel canto. Simionato's recording of *L'Italiana in Algeri*, conducted by Carlo Maria Giulini, is a fairly close reproduction of the Scala performances in the spring of 1953, with Cesare Valletti as Lindoro and Mario Petri as Mustafà. And the brilliant Cimarosa *Matrimonio segreto*, which inaugurated the Piccola Scala on December 26, 1955, is reflected in the Angel recording, conducted by Nino Sanzogno (who conducted in the theater) with Luigi Alva, Eugenia Ratti, and Graziella Sciutti. But for contractual reasons many important Scala artists of the '50s made their complete opera recordings elsewhere. (Tebaldi and Mario del Monaco are the important cases.)

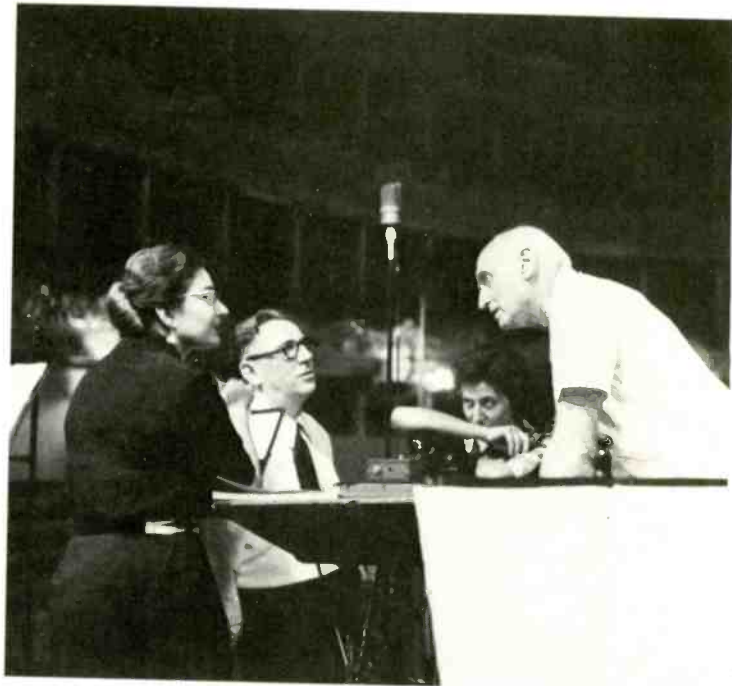
The Fifties recordings made at La Scala were confined to the Italian rep-



erty. Yet in the past century, at least, the house has been a great importer of singers, conductors, and operas; and so in the postwar period there was a triumphant Furtwängler *Ring*, and there were Scala premieres of works by Berg, Janáček, Bloch, Britten, and Stravinsky. Foreign stars appeared in familiar roles: Leontyne Price as *Aida*, Joan Sutherland as *Semiramide*, Elisabeth Schwarzkopf as the *Marschallin*, Kirsten Flagstad as *Isolde*. These performances, unrecorded except by pirates, were also characteristic sounds of the postwar Scala.



Photos (this and facing page). Museo Teatrale alla Scala

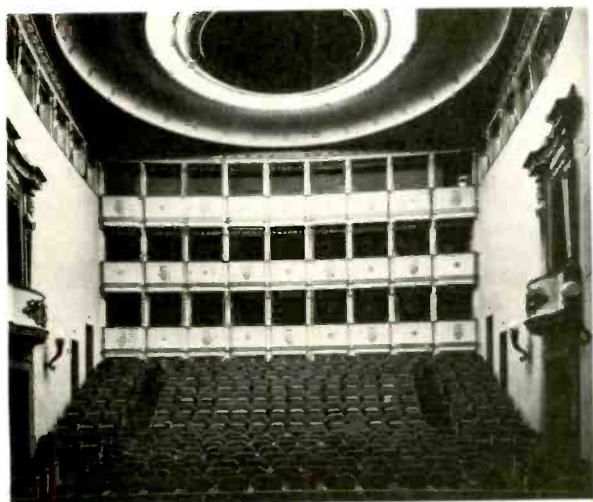


Left: Maria Callas in Cherubini's *Medea*, 1953; above: Callas, conductor Victor de Sabata, and producer Walter Legge (with unidentified woman) during *Tosca* recording sessions in the theater, 1953

**T**he Angel series of complete Scala recordings ended. The firm of Ricordi briefly went into classical recording and produced a complete *Medea* in 1957 with Callas and the Scala orchestra and chorus, conducted by Tullio Serafin. Then came a more substantial liaison between the opera house and Deutsche Grammophon. In 1960, Gianandrea Gavazzeni, a Scala stalwart at the time, conducted a *Ballo in maschera* for DG with Antonietta Stella and Ettore Bastianini. Later there were a *Rigoletto* with Dietrich Fischer-Dieskau, who had never sung the role at La Scala, Renata Scottò, and Carlo Bergonzi, and a *Don Carlos* with Gabriele Santini, who had conducted the opera in the theater in 1960 with most of the same cast: Flaviano Labò, Stella, Gobbi, and Boris Christoff. Within the past few years, DG has made a new agreement with La Scala, the first fruits of



which have been the *Macbeth* and *Simon Boccanegra* conducted by Claudio Abbado, the theater's dynamic artistic director. The two Verdi operas were staged at La Scala by Giorgio Strehler, perhaps Italy's most gifted living director, and the vivid quality of those productions is present also in the recordings. This continuing association with DG promises to furnish the most accurate aural documentation of Italy's great theater yet. We have come a long way, technically speaking, from Cotogni's muleteers and the piano-accompanied arias of Tamagno and Caruso. ●



Top and right: scenes from Giorgio Strehler's productions of Verdi's *Simon Boccanegra* and *Macbeth*, above: the interior of the Piccola Scala



For a critical view of Scala recordings, turn the page

## The Scala Recordings: A Particular View by Kenneth Furie

In the late Sixties, Italian musicians began pricing themselves out of the recording studio. Why schlepp to Italy, the major companies reasoned, when for the same cost (or even less) we can record operas in London and have the luxury of using a first-class symphony orchestra rather than the Rome Opera or Santa Cecilia or worse?

It certainly sounded like a good idea, but the experience of a decade has demonstrated two things that should perhaps have been obvious. First, Italian operatic music—in particular that of the nineteenth and early twentieth centuries—has basic stylistic features that just don't come easily to foreigners. Second, playing in an opera orchestra or singing in an opera chorus is a very different skill from playing in a symphony orchestra or singing in a concert choir. There is no reason to suppose that even the best concert musicians have any theatrical savvy, not to mention prior experience of the music, the notable exceptions being in the German-speaking countries, where, true to tradition, many leading orchestras are in fact the local pit bands (or their elite corps)—viz. the Vienna Philharmonic and the Dresden State Orchestra. Of course that's not much help for Italian opera.

Not a pleasant choice: Would we rather hear Donizetti and Verdi played by an idiomatic but often coarse Italian orchestra or sight-read by an efficient and largely uncomprehending British one—or worse, considering the growing number of Verdi recordings coming from Germany? (About the general superiority of the Italian choristers and supporting singers I don't think there's much doubt.)

There has always been one significant alternative: La Scala, whose chorus and orchestra, despite their inevitable ups and downs, have consistently combined international-caliber technical standards and intimate identification with the Italian dramatic repertory. Fortunately over the decades they have generated a sizable discography whose value is probably not news to most collectors. What intrigues me is the often surprising way conductors have matched up with the Scala team, yielding rather unpredictably some of the most and least interesting Scala recordings.

Star conductors have succeeded in imposing their will (the musicians are evidently flexible enough to give whatever is asked of them) to peculiar effect. When Herbert von Karajan, who made two notable Scala recordings in the mid-Fifties, returned a decade later as a superstar, he returned a decade later as a superstar to record *Cav* and *Pag* for DG (2709 020), his primary interest seemed to be the lush, static textures he favored in those years. More recently, Claudio Abbado, the company's current artistic director, seems so intent on achieving international-style "discipline" that his *Macbeth* (DG 2709 062) and, even more, his *Simon Boccanegra* (DG 2709 071) might as well have been made in London.

On the other hand, who would have ex-

pected that Rafael Kubelik—a distinguished conductor but hardly one associated with the Italian repertory—would conduct the best *Rigoletto* on records (DG 2709 014)? (It is, for that matter, one of the best pieces of Verdi conducting on records.) One reason he succeeded, I think, was his appreciation of the idiomatic strengths of the Scala forces, who gave him not only power and precision, but passion and tonal luster. And is it coincidence that, with Kubelik, Dietrich Fischer-Dieskau in the title role gave his one memorable recorded performance of an Italian role? Consider too that nearly everyone in that set is functioning at or near his or her best, and you have coincidence on a scale I don't believe in—any more than I believe it coincidence that Abbado's four *Boccanegra* principals give perhaps their worst performances on record. (Granted that three of them are miscast and the fourth in parlous vocal estate, didn't Abbado hear what was going on?)

What makes Kubelik such a satisfying opera conductor is his ability to support singers, to help them give their best performances rather than browbeating them into giving his performance. (Among DG's early-Sixties Scala recordings I would also put in a good word for the veteran Tullio Serafin's knowingly proportioned *Trovatore*, available again in Europe as *Privilege* 2728 008, and perhaps also Gabriele Santini's *Don Carlos*, now out of print.) I know that many knowledgeable opera enthusiasts regard the conductor as the driving force of a performance. I used to feel that way too, until I discovered how much is lost that way. Which is not to say that the conductor is unimportant—merely that the role is more complex and subtle than is often realized.

Not long ago a friend mentioned in passing that he had picked up the Seraphim reissue of HMV's 1932 *Don Pasquale* (IC 6084), in which he had derived particular pleasure from the conducting of Carlo Sabajno. I needed no persuading, having reacted the same way several months earlier listening to an Italian reissue of Sabajno's 1927 *Rigoletto* (Bongiovanni "Mito dell'Opera" GB 1001/2, available from Bongiovanni, Via Rizzoli 28, 40125 Bologna, Italy—I wouldn't attempt to quote a price, the dollar and the lira being in the shape they're in these days).

The *Rigoletto* is a richly satisfying performance despite the presence of only one really first-rate principal, the baritone Luigi Piazza in the title role. But there is Sabajno, shaping the line alertly and supporting the singers subtly. By any objective standard Tino Folgar is probably the feeblest tenor to have recorded the Duke, and yet Sabajno steers him through the hurdles (how many opera conductors today know enough about voices to recognize what and where those hurdles are?) so that the character emerges in recognizable form. It's not pleasant to listen to and hardly searchingly insightful, but the role is filled out in a way

that has eluded most of the more generously endowed Dukes.

We are often asked to believe that mankind has been marching steadily upward since protoplasmic days. And so it may be hard to imagine that those "primitive" complete-opera recordings of the early electrical era, made for the most part with less than great singers, can have anything to offer us. I disagree. For one thing, as more of those sets find their way onto LP (courtesy of EMI itself, which owns them, and such other sources as OASI, Discophilia, and Club 99), I am more and more impressed by the ability of Sabajno, HMV's Milan musical director, and even more his Columbia counterpart, Lorenzo Molajoli, to get the best out of their casts. And they were, quite simply, excellent conductors—the rock-solid Sabajno the more orthodox, Molajoli the subtler and more imaginative.

Molajoli's *Pagliacci* (Italian EMI 3C 165 17998/9)—with Francesco Merli's noble Canio and Rosetta Pampanini's attractive Nedda—seems to me the best-conducted on records, with Sabajno's (OASI 580) a strong contender for runnerup. Molajoli is also at the helm for the great Riccardo Stracciari's two complete recorded roles, *Rigoletto* (EMI 3C 153 17081/2) and Rossini's Barber (EMI 3C 153 00697/8). Listen to the sweetness of the strings in Molajoli's *Traviata* preludes (EMI 3C 165 18029/30, an astonishingly good LP dub by A. C. Griffith), or to the wonderful ensemble feeling of his *Falstaff* (EMI 3C 153 00695/6). His *Mefistofele* (last available in Italy as Columbia QCX 10117/9), although dim in sound, blazes and soars in spirit, thanks in part to the overwhelming Mefisto of Nazzareno de Angelis and the heartbreaking Margherita of Mafalda Favero. That would be my unhesitating first choice for the opera, as would HMV's 1941 *Andrea Chénier* conducted by Oliviero de Fabritius (Seraphim IB 6019), with Beniamino Gigli, Maria Caniglia, Gino Bechi, and a terrific supporting cast. And the *Chénier*'s recorded sound is quite good enough to capture some breathtaking orchestral playing.

Distinguished performances are sprinkled throughout those recordings. Irene Minghini-Cattaneo's Azucena (in Sabajno's *Trovatore*, EMI 3C 153 17083/5), for example, is in a class by itself, and her Amneris (in Sabajno's *Aida*, EMI 3C 153 01616/8) has been approached on records only by Rita Gorr. Apollo Granforte is the impressive Di Luna of that *Trovatore*, and he can also be heard in Sabajno's *Otello* (EMI 3C 153 17076/8), *Tosca* (Discophilia KS 10/11), and *Pagliacci* (see above).

I wish space permitted more detailed consideration; perhaps, as more of the pre-LP sets resurface, the subject can be explored more fully. Those recordings speak from an era whose performers by and large had an intuitive understanding of this repertory that has faltered since. Our standards are hardly so exalted that we can afford to ignore their message.

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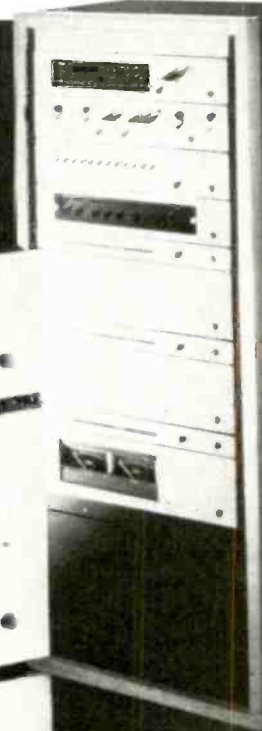
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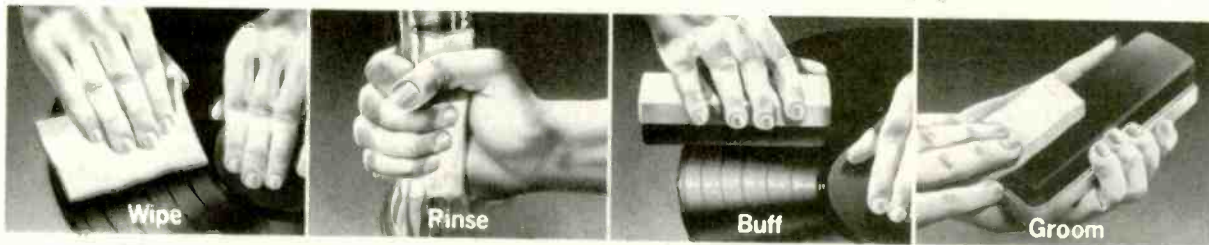
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## The New Releases



### In Search of Liszt's Grand Manner

*In Liszt's symphonic poems, rhetorical flair accomplishes more than musical propriety, as shown in recordings by Solti, Karajan, Landau, and Ferencsik.*

by David Hamilton

"RHETORIC" IS DEFINED by the *Concise Oxford Dictionary* as "language designed to persuade or impress (often with implication of insincerity, exaggeration, etc.)." The Liszt symphonic poems—at least the first twelve, those of the Weimar period—make considerable use of musical rhetoric: music in which the gesture is more important than the notes themselves, in which the dramatic import is more vividly imagined than the musical content is surely crafted.

Not that these pieces lack merit or intrinsic interest on "purely musical" grounds, although they surely vary widely in quality and consistency: ingenious, provocative ideas about form, thematic transformation, harmony, and orchestration are to be found in all of them. The realization of these ideas is often uneven, however: the melodic invention can be commonplace, the extension and development of themes mechanical and static, the harmonic progress not tightly knit or clearly focused. If these pieces are played as "pure music," the flaws are easily perceived. To convince, they must be played with an understanding of their rhetorical content—something that, after listening to a stack of recent and older recordings, I am afraid not many modern conductors possess.

Such an understanding was part of the tradition of musical performance to which Liszt himself belonged, and there is every reason to suppose that he counted on it. The scanty heritage of old recordings tends to confirm this: Try Oskar Fried's *Mazeppa* (recently reissued by the Bruno Walter Society, BWS 734) or Mengelberg's *Les Préludes*. Even Felix Weingartner, a pupil of Liszt and a pretty sober classicist by interpretive inclination, admitted that "Liszt's musical style requires a certain amount of artificial aid," and provided it in recordings of *Les Préludes* and the *Mephisto Waltz* (included in EMI's recent Weingartner retrospective, RLS 717).

Since *Les Préludes* has been consistently in the repertory ever since it was new, everybody still has a pretty good idea of how it ought to go, of how to make a sensational effect with it. The other pieces have no such consistent tradition of performance: conductors (and orchestral players too) didn't grow up hearing them played with real flair, and the taste of recent decades has been very much away from the melodramatic flamboyance that gives them life.

This being the case, I would gladly exchange, if I could, that recent Mengelberg set of the Beethoven symphonies (Philips 6767 003, December 1977) for a complete set of the Liszt symphonic poems by him: the very interpretive appetites that defaced his Beethoven must have enhanced his Liszt. (The reverse of that proposition could be said to apply to his Concertgebouw successor Bernard Haitink, a marvelous musician who has recorded the Liszt pieces in honest, musical performances that nonetheless frequently miss the point.)

In the absence of such a Mengelbergian precedent, let me call attention to an aged Melodiya set of the twelve Weimar symphonic poems conducted by Nikolai Golovanov (1891–1953) that was never released in the

West. Despite a marked Slavic accent in tone and phrasing (and some rather remarkable liberties with the orchestration, as well as a whopping, if authorized, cut in *Hungaria*), Golovanov makes a powerful case for the value of rhetoric in enlivening this music. Sometimes vulgar, he is never dull, and the musical values manage to survive comfortably alongside the intense expressive ones he draws from material that often sounds neutral in other hands. (The survival of nineteenth-century performance traits in the Soviet Union has, of course, often been noted, and from this the conclusion is sometimes drawn that this is the "true tradition." I doubt it—but it does seem that certain aspects of such traditions have remained lively in Russia longer than in the West, so that thoughtful musicians could find something of value there.) In shrill, muddled mono sound, Golovanov's Liszt recordings would probably not be considered worth reissue today, but they are absorbing and suggestive evidence in the history of Lisztian performance.

One modern conductor who has an idea of the right effect is Zubin Mehta, in his recordings of *Hunnenschlacht* and *Mazeppa* (London CS 6738), though his hand is less sure in the subtler *Orpheus*. For this piece, you can turn to Beecham (Seraphim SIB 6017), who demonstrates that rhetoric has its lyrical side as well; a shame that he never recorded any of the other symphonic poems, for his extroverted instincts would have been very much at home in them.

Along with Haitink—who deserves great respect for the high level of craftsmanship in his recordings—those who don't appear to have the knack include Herbert von Karajan, Georg Solti, and János Ferencsik. They all have a go at *Tasso*, trying to make it sober, elevated, idealistic—and it comes out dull every time. The central episode, where Tasso's theme is set in counterpoint against the dances of the Ferrarese court (modeled, surely, on Berlioz' *Harold* listening to the Abruzzese serenade), just plods along, nor is the rhetorical function of the turn in Tasso's theme comfortably realized by the players. Later, the concluding "*Trionfo*," with its rodomontade of scales and fanfares, can't be played as if it were the "Victory Symphony" from *Egmont*, clean of line, noble of proportion, direct and forceful in harmony and rhythm. Rather, it's everything Liszt can throw on to generate excitement, surprise, sensation. It's melodrama, and needs to be played as such, lest we have time to stop and realize how squarely the threadbare materials are handled.

The quality I have in mind isn't intensity pure and simple. If it were, Solti might be an ideal Liszt conductor, though at times on his two London discs even he turns Olympian and stodgy: the coda of *Les Préludes*, for example. No, it has more to do with making every gesture as vivid, as pictorially expressive as possible: whether grotesque or triumphal, elegiac or ominous, the thematic material has to be highly dramatized, to be taken at more than its face value.

Karajan knows how to do it, in fact; he does it in the coupled *Hungarian Rhapsodies*, perhaps feeling that, as "pop concert" numbers, they may legitimately be exaggerated, but in *Tasso* he is the staliest (and dullest) of all. (A minor point: The two *Hungarian Rhapsodies* that he plays are listed by DG as Nos. 4 and 5, in that order. They turn out to be Nos. 5 and 12 of the piano versions, which should be Nos. 5 and 2 of the Liszt-Doppler orchestral series. Figure that out if you can.)

Of the Solti discs—evidently the openers in a Liszt series—the second, with the London Philharmonic, is tangibly better in execution and clearer in sound. The best performance here is of *Festklänge*, a tedious sequence of preparatory gestures for a jubilation that never quite materializes. (It was written in anticipation of Liszt's marriage to Princess Caroline of Sayn-Wittgenstein, which never took place—so there's a certain melancholy appropriateness here.) *Prometheus*, a more varied and interesting piece, isn't so well played (it stems from a different session, a year later), and, as noted earlier, *Les Préludes* has its stodgy moments.

Solti's Paris disc is partly comparable to Siegfried Landau's Turnabout record, on which the overly familiar *Mephisto Waltz* is replaced by the previously unrecorded "epilogue" to *Tasso*, composed in 1866: *Le Triomphe funèbre du Tasse*, a sober, dignified piece using some of the same thematic material as the symphonic poem but in suaver, more accomplished fashion. The Westphalian Symphony Orchestra of Recklinghausen is not one of your classier bands, but Landau coaxes from it a *Tasso* of more vigor and enthusiasm than his more celebrated colleagues manage with their distinctly superior ensembles. In the late *From the Cradle to the Grave*, the quality of Solti's orchestra does tell, and he makes something more vigorous of the middle section than did Haitink; this is not a piece where rhetoric is of overwhelming importance. Turnabout's middle-distance perspective may not be as showy as London's closer miking, but it's natural and effective.

Of the Ferencsik disc I can find little good to say. *Hungaria* may be a long piece, but it isn't improved by eliminating most of the development section; though mechanically written, this provides much-needed contrast. (Ferencsik takes the shorter of the two alternative cuts offered by the score, whereas Golovanov took the longer.) Neither here nor in *Tasso* are his tempo transitions smoothly made. The sound is clear but very dry.

One final thought: I find myself wondering why someone feels it necessary to make so many recordings that add little to what we already know about these pieces from Haitink's set. Not much of this is "great music"—it's "performers' music," and there's certainly room for that in the world, provided the right performers are at hand. Until they are—for crying out loud, *four* recordings of *Tasso*!

**Liszt:** *Orchestral Works*, Vols. 1–2. Orchestre de Paris (Vol. 1) and London Philharmonic Orchestra (Vol. 2). Georg Solti, cond. [James Mallinson (Vol. 2), prod.] LONDON CS 6925 and 7084, \$7.98 each. Tape: ♣ CS5 6925 and 7084, \$7.95 each.

Vol. 1: *Mephisto Waltz* No. 1, *Symphonic Poems*: No. 2, *Tasso*, *Lamento e Trionfo*: No. 13, *From the Cradle to the Grave*. Vol. 2: *Symphonic Poems*: No. 3, *Les Préludes*: No. 5, *Prometheus*: No. 7, *Festklänge*.

**Liszt:** *Symphonic Poem No. 2, Tasso, Lamento e Trionfo, Hungarian Rhapsodies* (arr. Liszt, Doppler): No. 2; No. 5. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, Hans Hirsch, and Magdalene Padberg, prod.] DEUTSCHE GRAMMOPHON 2530 698, \$8.98. Tape: ♣ 3300 698, \$8.98.

**B Liszt:** *Symphonic Poems*: No. 2, *Tasso, Lamento e Trionfo*: No. 13, *From the Cradle to the Grave*. *Le Triomphe funèbre du Tasse*. Westphalian Symphony Orchestra, Siegfried Landau, cond. TURNABOUT QTV 34596, \$3.98 (QS-encoded disc).

**Liszt:** *Symphonic Poems*: No. 2, *Tasso, Lamento e Trionfo*; No. 9, *Hungaria*. Hungarian State Orchestra, János Ferencsik, cond. HUNGAROTON SLPX 11683, \$7.98.

# Edith Piaf's Impressive "Lost" Recording

*Hitherto unissued tapes of a 1957 Carnegie Hall recital disclose the French singer at her peak—and depict an art form threatened with extinction.*

by Gene Lees

EDITH PIAF'S LEGEND in America was larger than her audience, and she was never what you could call a big seller of records. No foreign solo singer of popular music that I can think of, with the exception of those from other English-speaking countries, has ever attained and held onto best-seller status in this country. That this should be so when the artist sang in his or her native tongue is not surprising, but that it should also be the case when the song was done in English is a little harder to understand. Astrud Gilberto was a one-hit phenomenon, and that hit, "Girl from Ipanema" (complete with that hilarious solecism, "She looks straight ahead, not at he"), was really Stan Getz's record. Domenico Modugno had a hit with "Volare" here in Italian, but that had a nonsense-syllable chantlike quality comparable to, say, "Mairzy Doats." Neither singer was able to repeat the success. One is tempted to attribute this rejection to American parochialism; yet we have accepted any number of actors with foreign accents. Maurice Chevalier was well known here as a comedian and actor and only secondarily as a recording artist.

I must admit that I do not like to hear foreigners sing in English, even when the lyrics are my own (in fact, sometimes particularly when they are my own). The problem lies in the concentration the singer perforce must apply to phonetic considerations. It leaves little energy for interpretation, for the communication of meaning, and the best-intended reading comes out sounding calculated, mechanical, and done by rote.

Yet such is my love of great lyrics that I have written several hundred translations of them from French, Spanish, and Portuguese into English. I use the word "translations" with reservations, for the process is more one of attempting to reconstruct in English the emotional content and character of the original. But true translations of poetry are almost impossible, and music compounds the problem. Carl Sigman's "What Now, My Love?" is quite a good lyric, but it is neither identical



nor equal to the brilliant and dark French original "Et maintenant." "Beyond the Sea" is far inferior to Charles Trenet's superb little poetic evocation "La Mer." Even when English lyrics for a song are better than the originals (and this is so with quite a number of songs from Mexico), they are never the same.

If I were asked to translate any of the best Piaf songs, I would refuse. What is intense, dramatic, and moving in French sounds plodding, prosaic, and banal in English. The only way to get at the essence of Piaf is to learn French.

She sang in both languages, to predictably mixed results, in a Carnegie Hall concert on January 13, 1957. A young engineer named Stephen Temmer recorded that performance. For years he tried to sell the tapes, but no one was interested. Finally, late last year, Pathé-Maroni issued this "lost" recording in a two-disc album—one of those rechanneled-for-stereo jobs—in France. Now the album has been brought out here by Peters International, and this one, fortunately, was made from the original mono tapes.

This historic recording presents Piaf in concert, whereas much of her work in the U.S. was done in supper clubs. So far as I can tell, it offers no new songs and many of them have been released here before: "C'est à Hambourg," "L'Accordéoniste," and "La Goualante du pauvre Jean" are on an old Angel LP (65024); "Je n'en

connaiss pas la fin" and another performance of "L'Accordéoniste" are on Columbia (ML 4779); and "Les Grogards" is on Capitol (T 10210). Nor is there much choosing between performances. Once Piaf got a fix on a song, she was quite consistent. Yet her performances tended to deepen with time; ever so subtly, the Carnegie renditions are better, and that of "L'Accordéoniste" is conspicuously the best of the three versions I have. And it has far and away the best recorded sound. In view of the difficulties of recording live performances and the state of the art in 1957, Temmer's achievement is very impressive.

Back to the translation problem. Five of the album's twenty-two songs are sung in English; six are done in French and English. The English lyric of "Autumn Leaves" is at least as good as that of the original, "Les Feuilles mortes." That is because it was written by the late genius Johnny Mercer. (He wrote it in five minutes or so while waiting on his porch for a taxi. He left it pinned to the door for the publisher's representative, Mike Gould, to pick up. And that story is true.) The other songs, alas, do not fare as well in English. In French, "Je n'en connais pas la fin" is a recollection of a nameless little street song, the idea of it somewhat akin to Tretet's "L'Ame des poètes." In English, it is a clumpy ditty about a merry-go-round "back in Paris when I was small." Piaf was very uncomfortable with English, and nowhere more so than in this song. Uncertain of the language's natural stresses, she screws up some of the lines rhythmically.

Fortunately, eleven songs are entirely in French, and Piaf is at her intense best here. In 1959, two years after this concert, *Time* magazine described her as "incredibly corny," which tells me that *Time's* anonymous critic didn't know what Piaf and her music were all about. The fact is that there are few songs in English that resemble hers—except, surprisingly, country and western songs. They were story songs. They told little tales complete in themselves, rhymed slices of life, full of point and emotion and very concentrated.

At that time, all the best American popular music, or nearly all of it, came from Broadway musicals. Although lyricists often designed the songs to stand alone outside the context of the show, most of them inescapably are small statements extracted from the show, illuminations of moments in the development of a character, revelatory of particular emotions and circumstances. Once upon a time, of course, there were story songs in English, such as "She Was Only a Bird in a Gilded Cage," but the genre faded out early in this century, lingering in humorous form in the British music hall somewhat longer.

There are other related differences between our songs in Piaf's time (and, for that matter, even now) and hers: For one thing, ours are written mostly in the first person; many French songs, including a substantial number of Piaf's, are in the third person. The events are observed, not experienced, and there is a detachment about them that I am tempted to call Cartesian. This subtlety escaped *Time's* reviewer those two long decades ago.

"Les Grogards" ("The Complainers") isn't even a love song. It is about veterans of Napoleon's wars coming back to Paris after the defeat in Russia. The eerie and disturbing "C'est à Hambourg" is an observation of the life of prostitutes in seaports around the world. "L'Accordéoniste" is about the love of a prostitute for a

café accordionist. She dreams, in the way of French whores, of someday owning a café with him. In reality, some of them actually make it, and many a good café has been run by a superannuated tart and her man, people of small but realistic ambitions.

It is just this kind of circumscribed but vivid life that Piaf and her songs touch on and illuminate. There's no "Climb Every Mountain" in her repertoire—nothing uplifting or grand. "Télégramme" tells of a woman who receives assurances of continued love from a man who went away years before to make his fortune. When at last she goes to meet him at the airport, he doesn't recognize her. She has grown old and, as the French say, *fripé* (tattered). She slips away, and he goes on searching for the elegant girl of his memory. The song is no more corny, certainly, than "You'll Never Walk Alone," and there's a lot more truth in it than in any of Oscar Hammerstein's skillful but saccharine lyrics. "Monsieur Saint Pierre" is a bit of grotesquerie in which a poor girl with a checkered past begs Saint Peter to keep a place for her in paradise.

Another difference is that our best songs (and melodically and harmonically, American popular music at that time was the best in the world, an honor that has since passed to Brazil) were written by the successful for the successful—meaning those who went to Broadway shows—and for those who aspired, in the American way, to success. I forget which movie mogul said he wanted movies about happy people with happy problems—that was the attitude of the time. When Glenn Ford played a bus driver in a film, you knew he couldn't really be a bus driver, or they wouldn't be making a movie about him. And sure enough, at the end he tells his girl that his novel has been sold. The movie *Marty* was a shocker in 1955 because it really was the love story of a mere butcher. As recently as 1965, my music publisher in New York, Howard S. Richmond, told me I couldn't say "dead leaves" in a song—it was too depressing, and the public would balk at even that peripheral reference to death. He changed it to "red leaves." On Broadway, only Yip Harburg occasionally got away with some gritty allusions to reality, as in "Brother, Can You Spare a Dime?"

Well, the French were making movies about the poor and the ordinary (so were the English) even in the Fifties. And Piaf sang about them, finding in them more real drama than in the frivolous rich. I have always admired Cole Porter, but when he wrote of a whore in "Love for Sale" (the lyric of which was barred from radio for years in this country, let us note), his compassion was that of the lofty and decent man of wealth. Piaf was right down on the street with the whores of her stories.

The nearest thing to a Piaf song in English that I've ever come across is, oddly enough, not a song at all, but a monologue Lenny Bruce used to do about a coarse American comedian who finally gets a chance to play the London Palladium. (It's still available on the Fantasy label.) I've always regarded that routine of Lenny's as a spoken short story, and an utterly brilliant one. The comedian in the tale makes an ass of himself. The monologue isn't really funny: It is embarrassing, cutting, and horribly credible. It is deeply ironic as well. Piaf's songs were often ironic.

Charles Aznavour, who was a protégé of Piaf's (he made his first trip to the U.S. as her lighting man), told me that in private life she was a very witty and hu-



morous woman and wanted to present that side of herself to her audiences. But they wanted her to be their tragedienne. The irony in her songs was about as close as she could come to human in her public guise.

Piaf's tradition continues in Aznavour. He has a weirdly objective view of himself and his career. He said to me on one occasion, "I'm really not a male singer. I'm really a girl singer. Like Piaf." Now, anyone who knows Charles would never consider him, shall we say, unmasculine. But he went on to explain what he meant. Men are not expected to indulge in the overt and strong expression of strong emotion. Women are permitted to. And Aznavour does what Piaf did, attracting much the same kind of audience. I wonder how long her tradition—and his—can last, in view of the world's pollution by rock and current American schlock pop.

## Schumann from Leipzig to St. Louis



Kurt Masur's Leipzig Gewandhaus series on Musical Heritage stands out among a recent flood of recordings of Schumann symphonies.

by Karen Monson

YOU'VE HEARD, of course, about all that trouble Schumann had with his four symphonies. Scratch a nearby detractor, and he'll recite the lines about how this composer was happy only with the piano and the art song, then top it off with a pat indictment of the orchestration, which, if not "wrong," is not supposed to work.

The poor dissenters must have to repair to closets to listen to the slow movement of the Second Symphony, which may well be the most soul-tearing example of Schumann's art. Or they make sure nobody's within earshot when they turn to the first movement of the Third, stealing a few moments with the most glorious statement of the German Romantic mood.

On a more pragmatic level, if there's so much that's wrong about these symphonies, how come everybody and his cousin is recording, re-recording, or re-releasing them?

The recent batch of Schumann includes entries (or re-entries) by three of the world's star-class orchestras: the Chicago Symphony, the Berlin Philharmonic, and the Vienna Philharmonic. The conductors include Daniel Barenboim, Zubin Mehta, and Riccardo Muti, all relatively young men who are moving up in the big international rings.

But if you need a complete set of Schumann symphonies—or even if you don't need them all, just love them—go straight past all the names that are so familiar to Western European and American audiences, and don't stop until you've been handed the new collection

There are things about the Carnegie Hall album I don't like, I must say. The orchestra is sometimes sloppy, and on some numbers Piaf uses a wordless chorus. In those tracks, corn is indeed evident. But on the whole it is a worthwhile addition to the Piaf oeuvre, a reminder of wonderful things past and a species of song that is on the endangered list.

**EDITH PIAF:** At Carnegie Hall. Edith Piaf, vocals; chorus and orchestra, Robert Chauvigny, cond. [Stephen Temmer, prod.] PETERS INTERNATIONAL PLC 2014/5, \$15.96 (two discs, mono, manual sequence) [recorded in concert, January 13, 1957]. Tape: PCC 2014/5, \$15.96.

C'est pour ça; Je t'ai dans la peau; Lovers for a Day; Les Groggnards; C'est à Hambourg; Heaven Have Mercy; La Goulante du pauvre Jean; Padam, padam; Les Feuilles mortes (Autumn Leaves); Mariage; The Highway; La Fête continue; Heureuse; One Little Man; L'Homme à la moto; Je n'en connais pas la fin; Télégramme; L'Accordéoniste; If you love me, really love me; Bravo pour le clown; La Vie en rose; Monsieur Saint Pierre.

with Kurt Masur conducting the Leipzig Gewandhaus Orchestra (from Musical Heritage Society or, minus two overtures, on Eurodisc).

Schumann's First, Second, and Fourth received their world premieres in Leipzig's Gewandhaus—the First and Second under the baton of Felix Mendelssohn. Tradition fills the hall, and so, fortunately, does magnificent orchestra playing. On these recordings the Gewandhaus Orchestra doesn't come up to the note-perfect level of the Chicago Symphony; it's more on a par with the Vienna Philharmonic, which is hardly anything to complain about. The Leipzig sound is clean, bright, and vital—sturdy without going thud, sprightly enough to take wing.

Masur capitalizes on all this freshness by refusing to let the music take on the dramatic seriousness that can so easily bog Schumann down. His approach is the most classical in this group; he's willing to bend to smooth out transitional passages, but once he reaches a pace he holds it with a strictness that might seem authoritarian until you realize how well it works. His tempos are generally on the quick side (though Masur, Mehta, and Barenboim clock in at exactly the same eleven minutes and fifteen seconds for the first movement of the Fourth), and there's no way that Masur's slow movement of the Second qualifies as a bona fide Adagio. (For this movement, the aging set on London OSA 2310 with Sir Georg Solti conducting the Vienna Philharmonic still takes all honors.) But his way of holding these sym-

phonies together is consistently impressive. The tubby recorded sound that mars the first movement of the First Symphony disappears with the lightly floating second movement, never to return. And he observes enough of the repeats so that this set qualifies as not only a pleasure, but a document as well.

Masur also has interesting fillers: from 1851, *Overture to Goethe's "Hermann und Dorothea"* (paired with Symphony No. 1), *Overture to "Julius Caesar"* (with Symphony No. 2), and *Overture to Schiller's "Die Braut von Messina"* (with the Rhenish), plus the earlier, familiar *Overture, Scherzo, and Finale* (with No. 4).

There's nothing anywhere near as intriguing in Barenboim's album. The *Manfred Overture, Op. 115*, is hardly special. Virtuoso performances by Chicago Symphony horn players Dale Clevenger, Richard Oldberg, Thomas Howell, and Norman Schweikert in the charming *Konzertstück* aren't reason enough to go out and buy the whole set. And even Chicago Symphony freaks have to admit the cellos tend to sound bovine, the sound is dense, and the articulation is all but ignored. Part of this is clearly the fault of DG's production; there's no excuse for the ugly, tail-pulling screeches of the violins in the *Adagio espressivo* of Symphony No. 2.

Yet much of the fault rests with Barenboim, who has missed the music's delicacy and grace. He's best in the Third, where he can safely turn dramatic—especially in the last two movements, where a Gothic-cathedral style of sonic architecture is not out of place. Elsewhere, Barenboim seems to read *dolce* as necessarily implying *ritard*, and his tempo relationships range from awkward to haphazard. He sometimes wants to rush to the finish (as in the finale of the Fourth) without looking over his shoulder to either Schumann or the Chicago instrumentalists. Smaller points: Victor Aitay, one of the orchestra's concertmasters, is credited for his solo work in the second movement of the Fourth, but oboist Ray Still and cellist Frank Miller aren't; and Barenboim has a cavalier attitude toward repeats.

Third and least of the sets is that of Jerzy Semkow with the St. Louis Symphony on Vox. The performances of the four symphonies and the *Manfred Overture* (three discs) show that there's good music-making going on in Missouri—but it's by no means good enough to merit repeated listenings.

For more cautious collectors there are the single discs holding only one or two of the symphonies. They range in quality from not bad to not good. The re-release on DG's moderate-priced Privilege label of the 1963 performances of the First and Fourth Symphonies with Rafael Kubelik conducting the Berlin Philharmonic would not be a disappointing pick. But in a field where the complete set by George Szell and the Cleveland Orchestra can still be found on *Odyssey* (Y3 30844), and where a bit more money brings Herbert von Karajan conducting the Berliners (DG 2709 036) or the Solti/Vienna set, it's hard to recommend Kubelik's fully professional yet ultimately dull approach.

The First and Fourth pairing also comes in a new London recording with Mehta conducting the Vienna Philharmonic. The orchestra is the big plus here, and the playing is often nothing short of exquisite. But Mehta's conceptions of the symphonies run toward the grandiose; extra fleshiness gives the music middle-age spread. A deadly serious approach to the second movement of the First sounds slushy (while Masur and the

Gewandhaus keep the *Spring Symphony* ever fresh). And Mehta, like so many of his colleagues, takes liberties within the tempos, then ends up jerking his way through transitions.

Much more genuine vitality in the Fourth comes from Muti and his New Philharmonia Orchestra, despite Angel's relatively mediocre engineering. For better or for worse, the conductor's strong personality prevails (as opposed to the Kubelik performances, where strong leadership often seems to be lacking). Muti keeps the music moving forward, never resorting to the idle swaying that carries some conductors through Schumann. His interpretation is strong but not muscle-bound. It would be easier to recommend were it not for precipitous (and even panicked) accelerandos in the outer movements and the unforgivable violin solo in the *Romanze*. The coupling here is Mendelssohn's Fourth Symphony, which will be considered along with other Mendelssohn symphonies next month.

The New Philharmonia doesn't sound as good on Philips' recycling (on Festivo) of the Second Symphony and the *Overture, Scherzo, and Finale*, with Eliahu Inbal in command. The Second may be the jewel among Schumann's symphonies, but Inbal's treatment of it lacks warmth and elegance. On the plus side, the string runs in the finale spin forth like satin ribbon. But on the way to that impressive effect, the coda of the second movement gets out of control and the third movement dies a lingering death.

**B SCHUMANN:** *Orchestral Works*. Leipzig Gewandhaus Orchestra, Kurt Masur, cond. MUSICAL HERITAGE SOCIETY MHS 3595, 3394, 3365, and 3314, \$4.95 each (\$3.75 each to members). Tape: ●● MHC 5595, 5394, 5365, and 5314, \$6.95 each (\$4.95 each to members). (Add \$1.25 postage, Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.)

MHS 3595: Symphony No. 1, in B flat, Op. 38 (*Spring*); *Overture to Goethe's "Hermann und Dorothea,"* Op. 136. MHS 3394: Symphony No. 2, in C, Op. 61; *Overture to Shakespeare's "Julius Caesar,"* Op. 128. MHS 3365: Symphony No. 3, in E flat, Op. 97 (*Rhenish*); *Overture to Schiller's "Die Braut von Messina,"* Op. 100. MHS 3314: Symphony No. 4, in D minor, Op. 120; *Overture, Scherzo, and Finale*, Op. 52.

**SCHUMANN:** *Symphonies* (4); *Konzertstück for Four Horns and Orchestra, Op. 86*; *Manfred Overture, Op. 115*. Dale Clevenger, Richard Oldberg, Thomas Howell, and Norman Schweikert, horns; Chicago Symphony Orchestra, Daniel Barenboim, cond. [Wolfgang Stengel and Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2709 075. \$26.94 (three discs, manual sequence). Tape: ●● 3371 035. \$26.94.

**B SCHUMANN:** *Symphonies* (4); *Manfred Overture, Op. 115*. St. Louis Symphony Orchestra, Jerzy Semkow, cond. [Marc Aubort and Joanna Nickrenz, prod.] Vox OSVBX 5146, \$11.98 (three OS-encoded discs, manual sequence).

**SCHUMANN:** *Symphonies*: No. 1, in B flat, Op. 38 (*Spring*); No. 4, in D minor, Op. 120. Vienna Philharmonic Orchestra, Zubin Mehta, cond. [Christopher Raeburn, prod.] LONDON CS 7039, \$7.98. Tape: ●● CS5 7039. \$7.95.

**R SCHUMANN:** *Symphonies*: No. 1, in B flat, Op. 38 (*Spring*); No. 4 in D minor, Op. 120. Berlin Philharmonic Orchestra, Rafael Kubelik, cond. DEUTSCHE GRAMMOPHON PRIVILEGE 2535 116, \$6.98 [from DG 138 860, 1963]. Tape: ●● 3335 116, \$6.98.

**SCHUMANN:** *Symphony No. 4, in D minor, Op. 120. MENDELSSOHN:* *Symphony No. 4, in A, Op. 90 (Italian)*. New Philharmonia Orchestra, Riccardo Muti, cond. [John Mordler, prod.] ANGEL S 37412, \$7.98 (SQ-encoded disc). Tape: ●● 4XS 37412, \$7.98.

**R SCHUMANN:** *Symphony No. 2, in C, Op. 61; Overture, Scherzo, and Finale, Op. 52*. New Philharmonia Orchestra, Eliahu Inbal, cond. PHILIPS FESTIVO 6570 090, \$6.98 [from PHILIPS 6500 288, 1973]. Tape: ●● 7310 090, \$6.98.

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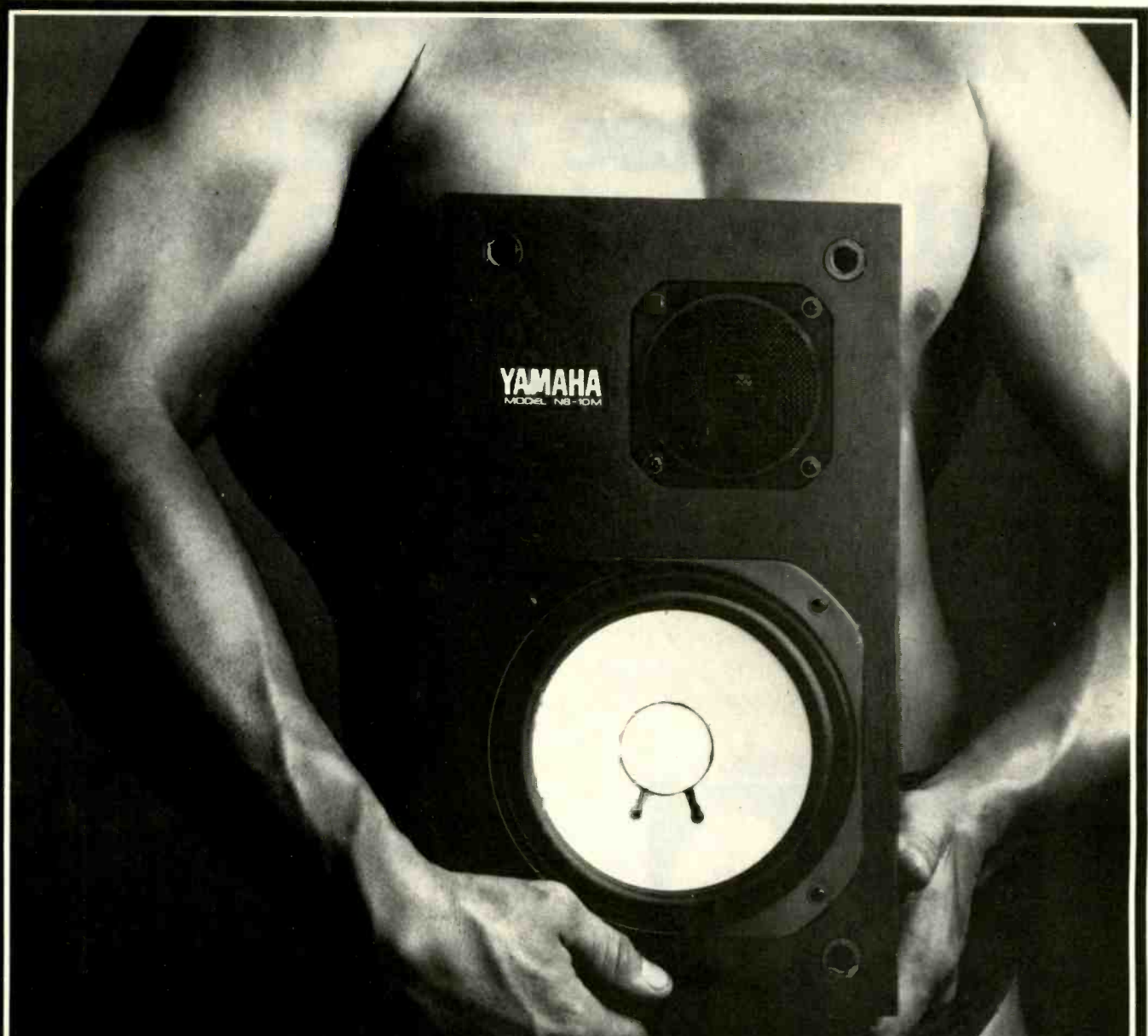
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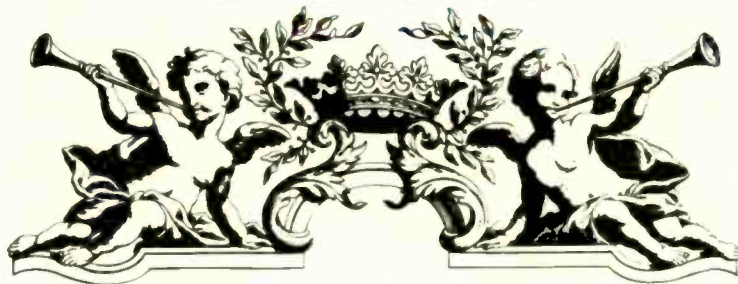


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**BACH: Flute Sonatas (8), S. 1013, 1020, 1030–35.** Aurèle Nicolet, flute; Karl Richter, harpsichord; Johannes Fink, viola da gamba (in S. 1033–35). [Gerd Ploebusch and Werner Mayer (S. 1013), prod.] ARCHIV 2533 368 (S. 1020, 1030–32) and 2533 369 (S. 1013, 1033–35), \$8.98 each. Tape: ■■ 3310 368 and 3310 369, \$8.98 each.

**BACH: Flute Sonatas (7), S. 1013, 1030–35.** Steven Preston, flute; Trevor Pinnock, harpsichord; Jordi Savall, viola da gamba (in S. 1033–35). [Simon Lawman and Roy Carter, prod.] CRD 1014/5, \$15.96 (two discs, manual sequence; distributed by HNH Records).

**BACH: Flute Sonatas (5), S. 1013, 1030, 1032, 1034–35 (plus alternatively scored movements).** Frans Brügger, flute; Gustav Leonhardt, harpsichord; Anner Bylsma, cello (in S. 1034–35); various other performers (in the alternatively scored movements). ABC CLASSICS/SEON AB 67015/2, \$15.96 (two discs, manual sequence).

Sonata for Solo Flute, in A minor, S. 1013. Sonata for Flute and Continuo, in G minor, S. 1020. Sonatas for Flute and Harpsichord, in B minor, S. 1030; in E flat, S. 1031; in A, S. 1032. Sonatas for Flute and Continuo, in C, S. 1033; in E minor, S. 1034; in E, S. 1035.

**Comparisons:**

Stastny, Tachezi, Harnoncourt (6) Tel. 26.35339 (2)  
 Robison, Cooper, Eddy (8) Van. VSD 71215/6 (2)  
 Rampal, Veyron-Lacroix, Huchot (8) Odys. Y2 31925 (2)  
 Rampal, Veyron-Lacroix, Savall (11)  
 RCA CRL 3-5820 or MHS 3203/5 (3)

These three offerings further complicate the choice for Bach flute fanciers, in several ways. In the first place, the available sets vary in their contents. Not so many years ago, the "complete" Bach flute sonatas comprised seven works—the solo sonata or partita (S. 1013), the three flute/harpsichord sonatas (S. 1030–32), and the three flute/continuo sonatas (S. 1033–35)—to which might be added an eighth, another flute/continuo sonata (S. 1020) of doubtful authenticity.

The newly released Archiv discs include all eight works, as do Paula Robison's Vanguard set (March 1977) and Jean-Pierre Rampal's earlier set (originally on Epic, October 1963, now on Odyssey, May 1973); CRD omits S. 1020. Rampal's more recent three-disc Erato collection (July 1975, available in this country from both RCA and Musical Heritage Society) goes beyond the "basic eight" to include the S. 997 Partita for Lute and two trio sonatas, S. 1038 (with flute and violin) and S. 1039 (with two flutes).

In recent years doubts about the authen-

ticity of S. 1031 and S. 1033 (unquestioned by Schmieder) have been raised by Hans-Peter Schmitz (editor of the flute sonatas for the *Neue Bach Ausgabe*) and others. Hence, the purist-minded ABC/Seon set omits these two sonatas as well as S. 1020, while the still more purist Telefunken set (Vol. 2 of the complete chamber music, October 1977) also omits S. 1013. Telefunken includes the S. 1038 and S. 1039 Trio Sonatas, while to fill out its two-disc program ABC/Seon adds alternative scorings of each movement of S. 1013—guesses at what Bach may have had in mind originally: the first movement in both an unaccompanied viola version and a solo harpsichord realization, the second for unaccompanied violoncello piccolo, the third for unaccompanied recorder, the fourth for unaccompanied violin. It also has room for Frans Brügger's scoring of S. 1030's first movement for two violins, two gambas, and continuo (cello, violone, and harpsichord).

It might also be noted that the present three sets and the Telefunken differ in their choice of a reconstruction of the forty missing bars near the end of the first movement of S. 1032 (bars lost when the autograph manuscript was mutilated): Archiv uses the Schmitz version, CRD one by Alfred Dürr, ABC/Seon one by Gerrit de Marez Oyens, Telefunken one by Herbert Tachezi.

Apart from contents, another prime differentiation is between the recorded performances using a present-day flute and pitch (A = 440) and those using an actual or replica period instrument (equipped with only one key) and baroque-era *Hoch Kammermerton* pitch, which was about a semitone lower than today's concert pitch. Archiv's Aurèle Nicolet plays a modern instrument (as do Robison and Rampal). CRD's Steven

Preston plays a Glatt replica of a c. 1735 boxwood flute by J. G. Rottenburgh, pitched at A = 409. Brügger plays a 1773 Scherer Northern German or French instrument; Telefunken's Leopold Stastny a c. 1750 instrument by A. Gresner of Dresden and also a Huene (Boston) replica of an undated Hotteterre flute. No specific pitch is cited for any of these last three instruments, but they all seem to be roughly a semitone below our A = 440 standard.

A third, still strictly factual difference is in packaging and annotations (and of course price). The premium-priced Archiv discs—and their musicassette equivalents—come with extensive liner notes by Hans-Günter Klein. (Incidentally, the earlier Rampal set has just appeared on cassette, with no notes, in Odyssey's debut tape release list, as YT 34630/1.) The ABC/Seon discs are enclosed in a double-fold album with liner notes, including some musical illustrations, by Robert L. Marshall. The boxed Telefunken set has notes on the music by Christoph Wolff, notes on the performances by Nikolaus Harnoncourt, and complete miniature scores (including Tachezi's reconstruction of S. 1032's missing bars). The notes by Nicholas Anderson for CRD's box warrant a special word of praise, not least for their comments on the authenticity of S. 1031 and S. 1033, a question touched on by Archiv but ignored elsewhere—even in the ABC/Seon and Telefunken sets, which omit these works without detailed explanations.

If your choice hasn't been determined by the various factual considerations, you may be wondering about the performances. Nicolet plays brilliantly with often quite penetrating tone in Archiv's closely miked recordings, while harpsichordist Karl Richter and gambist Johannes Fink are deftly assured if too often prosaic. For sheer flute virtuosity but little baroque stylistic insight, Rampal—in either of his sets (both economically priced)—remains unmatched. But among the modern-instrument performances, Robison's strike me as the most distinctive, both for a sense of personal idiosyncrasy and for their musical insights.

The ABC/Seon set featuring those celebrated, usually so authoritative experts Brügger and Gustav Leonhardt (joined, in the continuo sonatas, by the fine baroque cellist Anner Bylsma) is unexpectedly disappointing. Except for a few brief intervals, the performances are often doggedly rou-

**Explanation of symbols**

Classical:

- B** Budget
- H** Historical
- R** Reissue

Recorded tape:

- Open Reel
- ◐ 8-Track Cartridge
- Cassette

tine, lacking a vitalizing sense of personal involvement. The fourth-side alternative scoring experiments, however, are quite provocative even if they scarcely prove the claim that Bach may originally have intended S. 1013 for some instrument or instruments other than the flute.

The delectable period-replica instrument that Preston plays for CRD is, for all its lack of dynamic range, uniquely entrancing tonally. And for me his unaccompanied S. 1013 is the most disarmingly delightful of all. Harpsichordist Trevor Pinnock's extremely sensitive playing helps to make S. 1030-32 notably pleasing too, but the flute/continuo works are less successful, partly because Pinnock is far too reticent there and partly because gambist Jordi Savall has a tendency to "swell" some of his sustained tones in anachronistic "expressiveness."

Among the latest three releases, the engagingly "amateur" (in the best sense), intimate charms of CRD's Preston and Pinnock are incomparable. But overall my first choice remains the handsomely packaged Telefunken set, for its gleamingly bright tonal qualities and for the illuminating musicianship and personal relish of both Stastny and Tachezi. But I do regret the exclusion of S. 1031 and S. 1033; even if they were written by a Bach pupil rather than the master himself, they are almost as well worth living with as the unquestioned masterpieces.

And if you doubt that even they warrant all the attention so many notable performers and recording companies (to say nothing of this reviewer) have lavished on them, just let them speak, in any of these versions, for themselves. R.D.D.

**BARTÓK:** Quartets for Strings: No. 2, Op. 17; No. 6. Tokyo Quartet. [Karl-August Naegler and Cord Garben, prod.] DEUTSCHE GRAMMOPHON 2530 658, \$8.98.

Although Bartók's string quartets are normally paired in sequence on records—the First with the Second, etc. (the only other current single-disc offerings of this music, the separate issues of the Juilliard's outstanding Columbia cycle, are so coupled)—the Tokyo's grouping of the Second and Sixth is an attractive alternative. Separated by some twenty years, these two pieces contrast effectively. Moreover, along with the First Quartet, they are perhaps the most accessible of Bartók's six quartets.

Each poses rather different problems for the performers, and I find that the Tokyo responds much better to those of the Second than to those of the Sixth. Indeed, its performance of the earlier quartet is extremely impressive. The players take a rather subdued, introspective view that suits this music very well. Contrasts are measured on a relatively small scale, but the somewhat reticent quality that results is balanced by a strong sense of warmth and intimacy. The subtlety and sheer beauty of the playing is a delight. Only the opening section of the second movement, which demands more forceful accents and stronger rhythmic projection, is disappointing.

The Sixth Quartet fares less well. There are some fine details, such as the very sensi-

tive handling of the transitions into and out of the middle section of the second movement, and the muted lyricism of the last movement (as well as of the similar music that serves to introduce each of the other movements). But the sections that require a more distinctive profile seem curiously flat. The Tokyo's reading of the march music in the second movement, for example, is stiff, even stodgy, and the performance of the *Burletta* fails to capture the rather raunchy humor characteristic of that movement. There are also a few technical lapses here. I suspect that this young group simply has not yet worked its way into this piece sufficiently and, as a result, presses too hard.

R.P.M.

**BEETHOVEN:** Missa Solemnis, Op. 123. Lucia Popp, soprano; Yvonne Minton, mezzo; Mallory Walker, tenor; Gwynne Howell, bass; Chicago Symphony Chorus and Orchestra, Georg Solti, cond. [Ray Minshull, prod.] LONDON OSA 12111, \$15.96 (two discs, automatic sequence). Tape: ■ OSA5 12111, \$15.95.

*Comparisons:*  
Toscanini/NBC Sym. RCA (Germany) AT 200  
Klemperer  
Turn. THS 65015/6 (1953); Ang. SB 3679 (1966)  
Giulini/New Philharmonia Ang. SB 3836  
Jochum/Concertgebouw Phi. 6799 001

For the most part Solti avoids excesses and does reasonable honor to the almost unrealizable demands of the *Missa*. You will

find none of Giulini's slow-motion tempos (or his spiritual fervor), nor is there anything like the electric charge of the "Et resurrexit" outburst in the Credo or the dizzying momentum of the fugal conclusions of the Gloria and Credo as done by Toscanini, though Solti's basic tempos are in fact much closer to Toscanini's than to Giulini's. Solti makes only two serious errors of judgment with regard to tempo: the dubious ritards introduced at crucial points near the end of the Gloria—one just before the *poco piu allegro*, the other on the very last bar, where the final shout of "Gloria!" should hurl out forcefully rather than trail off complacently.

His vocal and instrumental forces are outstanding. The Chicago Symphony Chorus contributes a silvery, mellifluous, beautifully blended tone, and the solo quartet displays a euphonious, sonorous style (although one can quibble over details, such as bass Gwynne Howell's gummy "Dei" at the start of his solo in the *Agnus Dei*). The Chicago Symphony deserves the highest praise for its beauty of sound and dedicated cantabile playing. The instrumental solo work is distinguished, and Victor Aitay plays the violin solo in the "Benedictus" of the Sanctus as beautifully as I've ever heard it rendered. (London's failure to credit Aitay is particularly regrettable as the Chicago Symphony is one of those orchestras that have two active concertmasters.)

## Critics' Choice

### The most noteworthy releases reviewed recently

- BACH:** Cantatas, Vol. 18. Harnoncourt. TELEFUNKEN 26.35340 (2), Aug.  
**BARTÓK:** For Children. Ránki. TELEFUNKEN 26.35338 (2), Aug.  
**BEETHOVEN:** Symphony No. 5; Fidelio Overture. Jochum. ANGEL S 37463, Aug.  
**BLOCH:** Piano Quintet No. 1. New London Quintet. HNH 4063, Aug.  
**BRAHMS:** Symphony No. 4. Levine. RCA ARL 1-2624, July.  
**BUXTEHUDE:** Organ Works, Vols. 1-2. Chapuis. TELEFUNKEN 6.42001 and 26.35307 (2). Organ Works. Lagacé. TITANIC Ti 11. Aug.  
**CHOPIN:** Late Piano Works. Ashkenazy. LONDON CS 7022, Aug.  
**DEBUSSY:** La Mer; Après-midi d'un faune; et al. Haitink. Philips 9500 359, July.  
**DVOŘÁK:** Symphony No. 9 (*From the New World*). Giulini. DG 2530 881, July.  
**HAYDN:** Middle Piano Trios. Vienna Haydn Trio. TELEFUNKEN 46.35332 (4), July.  
**LISZT:** Piano Sonata et al. Fialkowska. RCA FRL 1-0142, July.  
**MOZART:** Quartets Nos. 20-23. Alban Berg Qt. TELEFUNKEN 6.41999, 6.42042, July.  
**NIELSEN:** Maskarade. Brodersen, Landy, Hansen, Frandsen. UNICORN UN3 75006 (3), July.  
**PROKOFIEV:** Ivan the Terrible. Arkhipova, Mokrenko, Muti. ANGEL SB 3851 (2), Aug.  
**ROSSINI** (arr. Sedlak): Operatic excerpts. Netherlands Wind Ensemble. PHILIPS 9500 395, Aug.  
**SCHUMANN:** Piano Concerto. **FRANCK:** Symphonic Variations. Moravec, Neumann. SUPRAPHON 4 10 2073, Aug.  
**SHOSTAKOVICH:** Symphony No. 10. Haitink. LONDON CS 7061, July.  
**STRAUSS, R.:** Aus Italien. Kempe. SERAPHIM S 60301, Aug.  
**VARÈSE:** Amériques; Arcana; Ionisation. Boulez. COLUMBIA M 34552, July.  
**VIVALDI:** Kyrie; Gloria. Regensburg soloists, Schneidt. ARCHIV 2533 362, July.  
**VIVALDI:** Wind Concertos. Marriner. Argo ZRG 839, Aug.  
**GEORGE THALBEN-BALL:** Organ Recital. VISTA VPS 1046, Aug.  
**GALINA VISHNEVSKAYA:** Russian Vocal Works with Orchestra. ANGEL S 37403, Aug.  
**FREUD; MACARTHUR; COMA.** Original film soundtrack recordings. CITADEL CT 6019, MCA 2287, and MGM MG 1-5403, Aug.  
**THE FURY.** Original film soundtrack recording. ARISTA AB 4175, Aug.



Victor Aitay  
Distinguished solo  
work in Beethoven's  
Missa Solemnis

There are many exemplary details in the performance. Solti gets just the right feeling in the instrumental prelude to the "Benedictus"—strong, compassionate, not overly delicate, and with fine contrapuntal clarity. He is also, thankfully, one of those conductors—along with Toscanini, Klemperer, Jochum, and Masur—who read the *meno allegro* marking for the "Gratias agimus" of the Gloria as an unobtrusive relaxation rather than an abrupt shift of gears. In general, the passages where the scoring is lighter emerge from the tonally warm recording with sufficient clarity and excellently weighted balance.

It is when the full complement of musicians is heard that the soft-focused and excessively reverberant engineering takes its toll. Brasses are repeatedly blunted, woodwind figurations do not register clearly, and timpani motifs fail to cut through the murk. Whether Solti actually wanted this bland, generalized legato sound or was sabotaged by fancy technology, the result misses the clarity of texture and directness of utterance of Toscanini and Klemperer, the only conductors on records who have given us a truly comprehensive, uncompromising view of this searing work. Even the excellent Jochum and Giulini recordings are incomplete by comparison. Despite the remarkably clear textures and natural pacing, Jochum's Philips account lacks full emotional impact, seeming to come from the brain rather than the heart. Giulini's Angel version couldn't be more heartfelt—in the Sanctus and Agnus Dei he achieves spiritual greatness—but his willingness to place impulse over reason exacts a price in architectural integrity and hardheaded logic.

H.G.

**BEETHOVEN:** Variations on a Waltz by Diabelli, Op. 120. Charles Rosen, piano. [Isabella Wallich, prod.] PETERS INTERNATIONAL PLE 042, \$7.98. Tape: PCE 042, \$7.98.

**BEETHOVEN:** Variations on a Waltz by Diabelli, Op. 120. Alfred Brendel, piano. PHILIPS 9500 381, \$8.95 [recorded in concert, February 8, 1976].

**BEETHOVEN:** Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 (*Emperor*). Charles Rosen, piano; Symphonica of London, Wyn Morris, cond. [Isabella Wallich, prod.] PETERS INTERNATIONAL PLE 024, \$7.98. Tape: PCE 024, \$7.98.

Although there are places where I might want a warmer sound or greater spiritual involvement, I am more than happy to accept Charles Rosen's masterly account of the Diabelli Variations on its own terms. Everything he does is aimed at some form of clarity—of texture, rhythm, structure. The sound is somewhat distant and linear, with little use of tone color for expressive nuance, but colors do shine forth setting textures in relief.

Rosen sets the tone for his performance with a strong, angular, clearly contoured statement of the theme, followed by an epic pause before the first variation; later he makes effective use of some attacca linkages, as between Variations Nos. 22 and 23, where the forte first chord of No. 23 also serves as a final cadence for No. 22. Rosen's Bachian linearity is a special blessing in No. 24, which is reposeful and flowing, and, despite the lack of accessible surface nuance, there is magnificent sensitivity in evidence here—the final Minuetto, after a beautiful transition, has grace and rare delicacy of feeling. This is one of the finest of the work's many excellent readings.

Alfred Brendel's new account is far more satisfactory than his charmless and at times rhythmically off-kilter Vox recording. Indeed, although I am not one of his unswerving admirers, I find this performance—recorded live in London's Royal Festival Hall in 1976—one of his most persuasive efforts. His playing has become more personal, more flexible, more gra-

ciously communicative, and rhythmically better considered. In the rhythmically problematical No. 9, for instance, while he does not stress the downbeats sforzando as Rosen does (to avoid the dislocating effect caused by the accented upbeats), he still manages to project the pulse in a convincingly unambiguous manner.

Like Rosen, Brendel suggests his aesthetic intentions in his statement of the theme: faster and more impulsive, with a huge *ritardando* at the end. My main quibbles with the performance concern a certain flaccid generalization of both tone and rhythm—a sonority and style that seem to me more appropriate to a Schubert Moment musical than to this gritty, acerbic, and at the same time humorous work. Brendel's domestication and *mezza-voce* make little sense in the contrasted-section No. 21; he is almost more vehement in the gentler passages than in the stormy fortissimos. In the important No. 22, with its allusion to Leporello's opening aria from *Don Giovanni*, Rosen's witty flicking off of the triplets and thirty-seconds provides a sharp contrast with Brendel, whose broad and comfortable girth of tone suggest Sir John Falstaff more than Leporello. Brendel also lets his articulation become a shade smeary (of course, this is a live performance), but this remains a very satisfactory, at times quite moving, realization of this vast work.

Rosen is currently recording a Beethoven concerto cycle with Wyn Morris and the Symphonica of London, and their *Emperor* presents the work in a more classical, Mozartean context than usual. Tempos are rather broadly drawn, and an almost tinkly piano sonority is matched against an orchestra reduced in heft but not lacking in strength. String detail is cleanly projected, but woodwind detail is sometimes lost. And I was startled to hear one of the horns entering two beats late at bar 137 of the rondo.

For all the musicianship and cultivation of this *Emperor*, those seeking such an approach are directed to Stephen Bishop-Kovacevich and Colin Davis (Philips 839 794). H.G.

**BRITTEN:** Young Person's Guide to the Orchestra, Op. 34. **PROKOFIEV:** Peter and the Wolf, Op. 67. \* David Bowie, narrator\*; Philadelphia Orchestra, Eugene Ormandy, cond. [Jay David Saks, prod.] RCA RED SEAL ARL 1-2743, \$7.98. Tape: ARK 1-2743, \$7.98; ARS 1-2743, \$7.98.

Comparison—Britten: London Sym. Lon. CS 6671  
Comparison—Prokofiev: Lillie, Henderson/London Sym. Lon. CS 6187  
Farrow, Previn/London Sym. Ang. S 36962

Ormandy sensibly does Britten's ingenious *Young Person's Guide* without narration, and the performance—after an over-vehement start—displays to perfection the superb tonal coloring and technical virtuosity of the Philadelphia Orchestra. The composer himself made more of the music's humor and grace in his 1964 recording, but London's sound, while sensational in its day, can't match the vitality and grandeur of the new RCA. And these qualities are just as evident in the cassette edition, al-

though tape buyers are offered no attraction comparable to the disc's electric-green translucent vinyl.

In *Peter and the Wolf*, the English glitter-rock and sci-fi-film star David Bowie reads the narration surprisingly soberly, with only a modicum of restrained "acting" in the climactic moments. His chief handicap is the overreverberant acoustical ambience. If you want an even more straightforward and less sonically hoked-up recording, I commend the Angel version by Mia Farrow, André Previn, and the London Symphony. But the only narration I continue actually to relish is the antic, deliciously camped-up one by the incomparable Bea Lillie—no matter that Skitch Henderson's performance (also with the London Symphony) and the 1960 recording are only so-so. R.D.D.



Eduardo Mata  
A stylistically authentic *Amor brujo*

**B** **BRUCKNER:** Quintet for Strings, in F; Intermezzo for String Quintet, in D minor. Vienna Philharmonia Quintet. LONDON TREASURY STS 15400, \$3.98.

Comparison:  
Keller Qt, Schmid CMS/Oryx 1807 or in MHS 1363/4

Bruckner's string quintet (with two violas) has the misfortune of being at once too contained in sonority to interest most partisans of the composer's symphonies and too weightily symphonic in structure to appeal to aficionados of mainstream nineteenth-century Viennese chamber music. So it is generally ignored, which is a shame, for this work, composed between the Fifth and Sixth Symphonies, actually matches texture and substance highly successfully. The Adagio is a deep and radiantly spiritual utterance, even if one is tempted to imagine what it might have sounded like in orchestral dress. The scherzo, whose executant difficulty prompted the temporary substitution of the Intermezzo movement also heard on this record, works even without Brucknerian piling of brass sonorities.

The Vienna players heard on this London Treasury disc presumably know the Bruckner symphonic idiom literally from the inside, which perhaps accounts for the contrast between their interpretation and the only current domestic competition, from the Keller Quartet with Georg Schmid, available both on CMS/Oryx and from Musical Heritage Society. The older performance is stricter in tempo within movements and ambles more bucolically in the scherzo (and in the Intermezzo, included on a separate CMS/Oryx disc). The Vienna Philharmonia Quintet probes the Adagio with more *Innigkeit*; the Keller group presses forward more flowingly. I like the crustier viola sound and slightly truer intonation of the Keller performance, but London's engineering is a bit more open and full-throated. If analogies to Bruckner symphony recordings will help, the Keller performance is akin to Haitink's readings, while the Vienna Philharmonia resembles Böhm, Karajan, or Jochum at his best.

The buyer's choice may be complicated—or simplified—by the fact that the Keller performance of the Intermezzo, as noted above, is coupled (on CMS/Oryx 1808) not with the quintet, but with the only record-

ing I know of Bruckner's C minor String Quartet, a student work but still of interest. The full-priced Oryx discs are obtainable separately; MHS has packaged the two discs as a set—inseparable but less expensive. A.C.

**CHOPIN:** Ballades (4); Fantasy in F minor, Op. 49. Claudio Arrau, piano. PHILIPS 9500 393, \$8.98. Tape: ♣ 7300 605, \$8.95.

Arrau has recorded the ballades before, in an old American Decca set—also containing the impromptus, the scherzos, and the Barcarolle—that was to have launched a complete Chopin cycle. Neither those meticulous but rather tedious performances nor Arrau's more recent Chopin discs, except for the controversial but masterly preludes (Philips 6500 622, October 1975), suggested that this superb Liszt interpreter is equally in his element in Chopin, but these new performances are extraordinary.

Those who look for salonish grace and a rippling, all-on-top-of-the-keys sound will find Arrau's weighty, almost Brahmsian tone lacking in delicacy, but I find these readings compelling, organic, and unexpectedly fiery. He constantly delights with unusual, yet never perverse textual readings, with interplay of texture and color, with a highly manipulated yet always ongoing line. All five performances are masterly, but the F minor Fantasy, in which Arrau forges ahead at the end with a wonderful molten anger and a sense of chance-taking most unusual for him on records, is particularly overwhelming.

The solidity and impact of the recorded sound helps immeasurably. H.G.

**FALLA:** *El Amor brujo*; *Fanfare pour une fête*. \* **RAVEL:** *Shéhérazade*. \* Marilyn Horne,

mezzo-soprano; New York Philharmonic\* and Orchestre National de France\*, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 35102, \$7.98. Tape: ♣ MT 35102, \$7.98.

**FALLA:** *El Amor brujo*\*; *The Three-Cornered Hat*. \* Nati Mistral\* and Maria Luisa Salinas\*, mezzo-sopranos; London Symphony Orchestra, Eduardo Mata, cond. [Howard H. Scott, prod.] RCA RED SEAL ARL 1-2387, \$7.98. Tape: ♣ ARK 1-2387, \$7.98; ♣ ARS 1-2387, \$7.98.

**REVUELTAS:** *Orchestral Works*. New Philharmonia Orchestra, Eduardo Mata, cond. [Charles Gerhardt, prod.] RCA RED SEAL ARL 1-2320, \$7.98.

Sensemayá; Redes; Caminos; Itinerarios; Janitzio.

Comparison—*El Amor brujo*:  
Verrett, Stokowski/Philadelphia Odys. Y 32368

Comparison—*Three-Cornered Hat*:  
DeGaetani, Boulez/N.Y. Phil. Col. M 33970

It's nearly a decade since the last new complete *Amor brujo* on records, so these two new ones are as welcome as were the pair of *Three-Cornered Hats*, also the first in years, from Columbia and Deutsche Grammophon in 1976 and 1977. Bernstein should be a good choice for the Gypsy ballet—and indeed he does provide, appropriately, a now fierce, now sensual concert performance in powerfully vivid recording. And he generously prefaces the ballet with what is probably the first recording of a tiny Falla fanfare of 1921. But that's as far as my praise can go: The ballet never sounds authentically Spanish, never carries overwhelming dramatic conviction. And while Marilyn Horne does her best to emulate passionate Gypsy harshness in her brief vocal solos, she too is unable to persuade me to suspend disbelief.

Both artists are much more at home in the Ravel *Shéhérazade*, which is less a song cycle than an unbalanced combination of two charming but small-scaled Impressionistic songs ("*La Flûte enchantede*" and "*L'Indifférent*") with a magically evocative exotic masterpiece, "*Asie*." This music is an old favorite of Bernstein's: He conducted two recordings, a memorable 1950 mono and a 1963 remake, with Jennie Tourel. Here he shifts to a French orchestra and appropriately warmer, less-close recording technology to make the most of the gorgeously scored orchestral parts. Horne sings beautifully, and if she lacks complete idiomatic command of the Tristan Klingsor texts, what non-French singer (save the incomparable Tourel or Maggie Teyte) has ever successfully challenged the supremacy of the natives?

What is missing in this entirely non-Iberian *Amor brujo* (and, for that matter, even in the more warmly persuasive 1960 Stokowski/Verrett version, on *Odyssey*) is made evident in the immeasurably more stylistically authentic new version by the young Mexican conductor, Eduardo Mata, and Nati Mistral, who has already demonstrated her earthy flamenco expertise in the 1969 London recording (STS 15358) conducted by Rafael Frühbeck de Burgos. Mata's treatment is far more gracefully balletic and mesmerizingly ceremonial than any other (save, perhaps, Ansermet's) I know. He may seem almost tame in the usually high-tensioned "Ritual Fire Dance"—



until one remembers that the composer intended this to be ritualistic rather than showpiece music. His poetically eloquent performance overall would be well-nigh ideal except for its somewhat thin-toned and edgy high-register string qualities.

The *Three-Cornered Hat* ballet has the same relatively minor handicap and in other respects too is sonically less brilliant than the 1976 Boulez/Columbia version. Again Mata's is a balletic rather than concert reading, making the most of the music's imaginatively varied but always vital rhythmic pulse and arresting tonal gestures. The potently evoked Spanish atmosphere is maintained in Maria Luisa Salinas' two brief solos, the second of which, the cuckoo song, is recorded well off-stage as the plot demands. And for once, the bassoon soloist, the satirical musical surrogate of the officious mayor, is given individual credit. Roger Birnstingl richly deserves it.

Mata's first domestically released RCA record, of more specialized appeal than the Falla ballets, was devoted entirely to the music of Silvestre Revueltas (1899-1940), a nationalistic Mexican composer whose works may be too violent, too small-scaled, or too cinematic for many tastes. Yet besides their ethnic significance, those included here are all individual, exotic, and often melodramatically powerful—for example, the relatively familiar *Sensemaya* (*Chant to Kill a Snake*). And in the *Itinerarios*, left unfinished at Revueltas' early death, there are intimations of broader, more profound musical ambitions. Mata certainly makes a provocatively eloquent case for his compatriot. R.D.D.

**R** **HANDEL AND TELEMANN:** Recorder Sonatas. Frans Brüggen, recorder; Gustav Leonhardt, harpsichord; Anner Bylisma, cello. TELEFUNKEN 26.35359, \$15.96 (two discs) [from 6.41044 (SAWT 9421) and 6.41056 (SAWT 9435), 1964].

**HANDEL:** Sonatas for Recorder and Continuo, Op. 1: No. 2, in G minor; No. 4, in A minor; No. 7, in C; No. 11, in F. "Fitzwilliam" Sonatas for Recorder and Continuo: in B minor; in D minor. **TELEMANN:** Der getreuer Musikmeister: Sonatas in F, in F minor, in B, in C. Essercizii musici: Sonatas in C, in D minor.

Perhaps this deluxe boxed reissue (which includes a poster-size portrait of Frans Brüggen backed by his complete Telefunken discography) will finally win proper appreciation for two of the finest recorder-sonata programs ever brought to discs, both of which remain available singly.

The four fine Handel Op. 1 Sonatas (those considered to be better suited for the *flauto*, i.e., recorder, than the transverse flute) are relatively well known. They have been well recorded earlier by Hans-Martin Linde, also with Leonhardt, on RCA Victrola VICS 1429 and more recently by Brüggen himself, with Bob van Asperen, in the big ABC/Seon Handel woodwind-sonata collection (AB 67005/3) that also includes one of the present "Fitzwilliam" Sonatas. Hence, the Telemann program remains the more valuable of the two simply because most of its inexhaustibly cheerful and imaginative sonatas are not otherwise readily available. For that reason alone, I hope that this double-barreled set won't

force the withdrawal of the Telemann single, Telefunken 6.41056. R.D.D.

**HAYDN:** The Seven Last Words of Christ (orchestral version). Academy of St. Martin-in-the-Fields, Neville Marriner, cond. [Suvi Raj Grubb, prod.] ANGEL S 37480, \$7.98.

The *Seven Last Words of our Saviour on the Cross* is a set of seven Largos and Adagios entitled "sonatas," most often heard in a transcription for string quartet. That reduction from the full-orchestra original does not give a fair idea of this unusual work; Neville Marriner's fine recording of the orchestral score is therefore most welcome.

The work, commissioned for the cathedral in Cádiz, Spain, and finished two years later, though appreciated by connoisseurs, has never become popular. Haydn himself was apprehensive about the appeal of "seven adagios lasting ten minutes each," wondering whether they could be performed "without fatiguing the listener." The quartet version is indeed fatiguing, but not the original orchestral pieces, which Haydn prized. However, to understand this "orchestral oratorio" we must explore two traits in his intellectual makeup: his religious beliefs and his concept of representation in music.

Having spent most of his mature years in the comfortable and sheltered seclusion of a provincial court, Haydn escaped the cynicism that grinned everywhere in cultural circles, the cynicism of the ancien régime and of the Age of Reason. Perhaps the most typical representative of this spirit was Beaumarchais, the author of the Figaro plays, who mocked the aristocracy, yet whose cruel but elegant wit was most appreciated by his very targets, who did not realize that these brilliant plays foreshadowed the Revolution.

Haydn's sociopolitical concepts were simple: He accepted the rule of princes by the grace of God. His religious beliefs were equally simple: Providence had arranged everything for the sake of the Church. He was free of doubt, for to him the world could not be evil—it was created by God—and he found everything in creation beautiful. His closeness to nature was not a pagan hedonism; we must bear in mind that the original meaning of *paganus* was "country man," and Haydn was indeed of sturdy peasant stock. To him Christianity did not mean asceticism; he reveled in the beauties of nature, absorbed everything, and had a marvelous sense of what was humorous in reality. His eyes watched the world attentively, and even if they shed tears, his lips smiled.

This observant and realistic spirit knew very well that, though descriptive and program music has always been popular, imitation is only a means to expression and not an aim. The genre scenes in his oratorios have delighted generations of music lovers, though the philosophically inclined often failed to appreciate them. Schiller was scornful of Haydn's naive and popular idealism, and as recently as in the 1930s some distinguished musicologists were of

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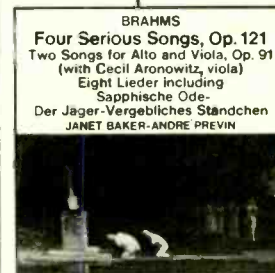
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Neville Marriner—a welcome recording of an unusual Haydn work

the opinion that Haydn could not be “exonerated” for his descriptive scenes in the oratorios. No one has anything but praise for Wagner’s “Forest Murmurs” and his singing birds, a magnificent scene in anyone’s book, but the naiveté of the frogs jumping, the bees buzzing, and the lion roaring in *The Creation* was found ludicrous.

Be that as it may, in the *Seven Last Words* we see an entirely different pictorialism: distilled, and imitating an invisible world. Haydn himself said that “every word is expressed by purely instrumental means in such a way as to make the most profound impression on even an inexperienced listener’s soul.” Thus, in the highly dramatic scene of “I thirst” he conjures up thirst, exhaustion, and the convulsions of pain without any attempt at literal description, while “It is finished” is expressed with transfigured finality. In the final sonata Haydn turns to the warm E flat major, and the tone is calm and lambent (“Father, into Thy hands I commend my spirit”).

Marriner’s tempos are excellent. Here even the slightest miscalculation could be fatal, but the conductor, aware of the composer’s careful variety of tempo prescriptions indicating different degrees of slowness and mood (maestoso, largo, adagio, lento, grave), follows them with exquisite discrimination. The orchestra, mellow because of the central position assigned to the four horns, performs well, and the sound is good except for a slight though perceptible pre-echo.

What is the future of this singular work? Despite its deep and genuine pathos, Haydn’s fears about “fatiguing the listener” are well founded when the work is performed in concert or on the phonograph. But performed in church, with the customary little sermons between the individual sonatas, it would be very effective as moving meditations on given themes. It was clearly intended only for such use, the composer even counting on the reverberations of church architecture (of which all composers of the age were aware and which they utilized). Unfortunately, Vatican II having liberated church music from its artistic values and thrown out the millennial traditions, it is unlikely that many of us will ever hear *The Seven Last Words* as it

should be heard; it cannot be performed by strumming on a guitar. P.H.L.

**LISZT:** *Orchestral Works*. For a feature review, see page 91.

**MENDELSSOHN:** *Octet for Strings, in E flat, Op. 20.\* Andante and Scherzo for String Quartet, Op. 81*. Cleveland Quartet; Tokyo Quartet\*. [Jay David Saks, prod.] RCA RED SEAL ARL 1-2532, \$7.98. Tape: ARK 1-2532, \$7.98.

Although the performances disappointed me, the works themselves I find hard to resist. The lovely, autumnal octet, composed when Mendelssohn was only sixteen, is justly popular, and the late Andante and Scherzo (the inner movements of a never-completed seventh string quartet) deserves to be heard more. The variations movement has a charming simplicity, while the minor-key Scherzo, although much more subdued than that of the octet, is in Mendelssohn’s best diaphanous, fairy-tale style.

Perhaps the most serious flaw of the performances is the consistently displeasing tone, both of individual instruments and of the ensemble. In addition, the performers badly overplay the music: Much of it is approached with a wholly inappropriate flared-nostril intensity (accentuations that would be idiomatic only in a Bartók quartet, entrances attacked as if they were climactic moments of a solo cadenza), while other passages are skimmed over so casually that rhythmic figures lose all shape.

R.S.B.

**MOZART:** *La Betulia liberata*, K. 118.

Amital	Karl Lövaas (s)
Cabri	Kate Gamberucci (s)
Carmi	Ursula Reinhardt-Kiss (s)
Giuditta	Birgit Finnila (a)
Ozia	Claes H. Ahnsjö (t)
Achior	Siegfried Vogel (bs)

Jeffrey Tate, harpsichord; Berlin Radio Chorus, Berlin Chamber Orchestra, Vittorio Negri, cond. PHILIPS 6703 087, \$26.94 (three discs, manual sequence).

About ten years ago I reviewed in these col-

umns a not particularly good recording of Mozart’s oratorio, *La Betulia liberata*, the score of which was badly cut. Now Philips comes along with a recording based on the recently published critical edition of the work, and since the cast and the engineering are first-class, we are able to form a better idea of the oratorio.

There was no difference in Italy between opera and oratorio, and, except for a few choral numbers, the scheme of the seria—recitatives followed by da capo arias—was repeated. The librettists were the same for opera and oratorio, and both genres catered to the virtuoso singer. In this case, the librettist was the great Metastasio, the “Italian Sophocles,” but *Betulia* is one of his poorest concoctions; Handel would have snorted at it, and even Metastasio’s faithful admirer Hasse, who set most of his librettos, some of them twice, avoided this one, though it was set by several respectable composers. But a commission is a commission: Mozart (and his shrewd father and impresario) needed it, so the fifteen-year-old composer, with several dramatic works already under his belt, went to work on it in earnest.

The overture is a remarkably mature piece, the first of Mozart’s dark D minor works; it foreshadows the bloody goings-on to come. Its brooding middle part is far beyond the experiences of a fifteen-year-old, showing an instinctive artistic grasp that is almost frightening. The three choral numbers, though entirely homophonic, also reflect this mood, and the last one (No. 15 in the score) is a very impressive and expressive composition. Here Mozart introduces an old Gregorian cantus firmus that was later to appear in the Requiem’s “Te decet” hymnus.

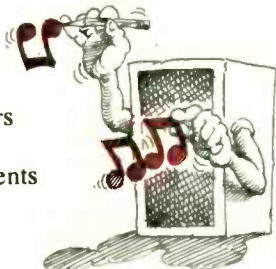
Mozart and his father were extremely anxious to please their hosts, and the adolescent composer pulled out all stops to provide the type of arias he knew the Italians liked and wanted. They are carefully worked out, but except in a few of them the music has little to do with the texts; they are bravura pieces with plenty of coloratura and large leaps, and at the end, in concerto fashion, there is a fermata over a six-four chord where the singer can indulge in fireworks. Mercifully, this recording intelligently restricts the cadenzas to a couple of measures and is chary of superfluous ornamentation.

Simile arias (“Thou are like the nightingale, or the lion, or the verdant meadow,” etc.), a haroque specialty beloved by Metastasio, have no bearing on the plot of the oratorios but were greatly admired; Mozart naturally obliged. Thus No. 12, which begins with “The prisoner who returns from the horrible night to the peaceful day,” is a nice berceuse without any reference to the horrible night or the peaceful day. *Betulia* has acres of secco recitatives, conventional and interminable, though the one in which Giuditta (Judith) relates how she slew Holofernes vividly describes the last convulsions of the dying man and must have been a hit—if the oratorio was ever performed, which is not certain. Mozart was particularly stumped by the long theological discussion (side 4) concerning the merits

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of monotheism vs. polytheism, so he simply set the words any old way.

On the other hand, the accompaniments and the fine ritornels are worked out splendidly by a real pro, however young; a few of the arias are beautiful; and such numbers as the tenor aria with chorus (No. 4) and the final piece are Mozart from the drawer next to the top one. Curiously, there are no solo ensembles in *La Betulia liberata*.

Birgit Finnilä sings Giuditta ably and tactfully, by which I mean that she does not pointedly exploit the "dark velvet" of the low female voice; she has a good voice but uses it with discriminating discipline. Kari Lövaas (Amital) is the prima donna of the cast; a fresh-voiced soprano, she knows how to inflect a melody, hits the dangerous leaps dead center, and can float a pianissimo in the highest regions. Kate Gamberrucci and Ursula Reinhardt-Kiss, dependable sopranos in the roles of the stern city fathers, have plenty of feminine temperament; these must have been castrato roles. Claes H. Ahnsjö (Ozia), while perhaps not endowed with the most attractive voice, is a stylish bel canto singer with exemplary diction whose arias are beautifully phrased. Siegfried Vogel (Achior) takes the typical basso part of the angry revenge aria type, which is close to the buffo style, and though a little phlegmatic and a bit short of very low tones, he sings well. Jeffrey Tate, the continuo harpsichordist, is all over the place, forgetting that this is not baroque music requiring "creative improvisation." Orchestra and chorus are good, and Vittorio Negri has them firmly in hand.

What we learn from *Betulia liberata* (as from the early operas) is the surprising fact that Mozart, coming from the other side of the Alps, where instrumental music—notably the rising symphony—was the ruling genre, did not yet possess what was in the Italians' bones: the true art of writing for voices. That later, like the Italianized Germans, Christian Bach, Handel, and Hasse, he joined them as their equal is the more remarkable. So while this oratorio is important biographically, has some appealing music, and is most interesting for the study of Mozart's creative development, let us not read into it more than is there. It is miraculous enough what a fifteen-year-old novice to the genre could do.

P.H.L.

**MOZART: Cosi fan tutte, K. 588.**

Fiordiligi  
Despina  
Dorabella  
Ferrando  
Guglielmo  
Don Alfonso

Kiri Te Kanawa (s)  
Teresa Stratas (s)  
Frederica von Stade (ms)  
David Rendall (t)  
Philippe Huttenlocher (b)  
Jules Bastin (bs)

Luciano Sgrizzi, harpsichord; Chorus of the Opéra du Rhin, Strasbourg Philharmonic Orchestra, Alain Lombard, cond. [Michel Garcin, prod.] RCA RED SEAL FRL 3-2629, \$23.98 (three discs, automatic sequence). Tape: FRK 3-2629, \$23.98.

A pleasant performance worth having for its heroines. *Così*, we are often reminded, is the ultimate ensemble opera, and so it is. But if you exclude the overture and the two extended act finales, half the remaining musical numbers are arias or duets, many of



Von Stade and Te Kanawa—They make a *Così* worth having

them of considerable difficulty and all of them offering limitless opportunities for character portrayal.

Rich as the *Così* discography is, it includes few individual assumptions of the dimension of Frederica von Stade's *Dorabella*—as satisfying as her recent Octavian in Philips' *Rosenkavalier* (6707 030, September 1977), which is to say quite wonderful. Her vibrant, sensitive performance makes me wonder once again why it has so often been assumed that the women of *Così* can't be taken seriously. Von Stade and Kiri Te Kanawa make a formidable team, and it was as pleasant as it was surprising to rediscover a sense of anticipation as their big solo moments approached. Te Kanawa is less remarkable than Von Stade, partly because Fiordiligi's strenuous writing has brought out the best in so many of the singers who have recorded the role, and partly because of her vocal limitations—the lack of force on top and bottom and the single tone color (lovely as it is).

Neither David Rendall nor Philippe Huttenlocher does anything particularly individual, but both sing very agreeably. Teresa Stratas is disappointing, although she still ranks among the best Despinas on disc; several seasons ago at the Met she sang the part about as well as I ever expect to hear it, but much of her singing here has a whiny quality. And I don't mean her impersonations of the Doctor and the Notary, which are broadly caricatured in a way that I don't find amusing. Jules Bastin sings Alfonso rather decently on the whole; there are patches of cantabile singing that suggest he may be getting his potentially fine bass into focus. Unfortunately I hear no trace of the lively comic sense he showed as Antonio in Giorgio Strehler's *Paris Opera Figaro* in New York; let's hope his basically good theatrical instincts aren't being stifled at a time when he may be developing the vocal resources to put them to good use.

Conductor Alain Lombard for the most part chooses to let the music unfold on its own, without push or pull, and most of the individual numbers work well, particularly when Te Kanawa and Von Stade are on hand to take over. The finales, however, do require some intervention from the conductor, to define their component parts and fit

them together; here Lombard does drag. The Strasbourg Philharmonic sounds distinctly provincial, and the sound is mediocre, being vaguely focused and oddly top-heavy—surely the engineering must have much to do with the consistent dominance of Te Kanawa's voice over Von Stade's. The cuts are confined basically to the "minimal" ones, the duet "*Al fato dan legge*" and Ferrando's "*Ah! lo veggio*"; with Lombard's relaxed pace, that makes for three well-filled discs.

Serious collectors will need this set for Von Stade and Te Kanawa. Although it is not inconceivable as a basic choice, it seems to me most desirable as a supplement to either Solti's or Leinsdorf's uncut recording (London OSA 1442 and RCA LSC 6416, respectively).

*Così* footnote: Herbert von Karajan's famous 1955 Philharmonia recording is once again available, from France via Capitol Imports (EMI 2C 153 01748/50) or from Italy via Peters International (EMI 3C 153 01748/50). Three of his soloists—Elisabeth Schwarzkopf (Fiordiligi), Nan Merriman (Dorabella), and Rolando Panerai (Guglielmo)—also appear in a 1956 *Piccola Scala* live performance conducted by Guido Cantelli, issued in listenable sound by Discocorp (IGI 326) and Cetra (in the Opera Live series, LO 13/3), but I find Cantelli's conducting surprisingly routine and his cast less interesting. This is no discredit to Graziella Sciutti (Despina), Luigi Alva (Ferrando), or Franco Calabrese (Alfonso); it is just that Lisa Otto, Léopold Simoneau, and Sesto Bruscantini still seem to me the most distinctive of Karajan's singers, arguably the best interpreters of their roles on record. Their work, along with Panerai's and Karajan's firm, elegant conducting, makes this set valuable even for those of us who find Schwarzkopf's Fiordiligi—which is certainly preferable vocally to her Angel remake with Karl Böhm—an abomination rather than a revelation. Another valuable reissue is Eugen Jochum's 1963 Berlin *Così* (DG Privilege 2733 014, three discs, imported by German News)—not very impressive in the individual casting but a beautiful ensemble effort. Karajan and Cantelli make what used to be standard cuts. Jochum the "minimal" ones.

K.F.

**PROKOFIEV:** Peter and the Wolf—See Britten: Young Person's Guide to the Orchestra.

**RAMEAU:** Harpsichord Works. Scott Ross, harpsichord. TELEFUNKEN 46.35346, \$31.92 (four discs).

Comparisons:  
Gilbert  
Pinnock

Arch. 2710 020  
CRD 1010, 1020, 1030

Following close on the heels of complete Rameau recordings by Kenneth Gilbert (reviewed in January) and Trevor Pinnock (whose first disc was reviewed in April), this new version by the young American harpsichordist Scott Ross faces stiff competition. All three players have plenty of technical facility, stylistic understanding and good taste, and choosing a favorite is not an easy task.

As it turns out, I found it fairly easy to assign Pinnock third place: both Ross and Gilbert have a more compelling sense of rhythm and its inflections, and their historic harpsichords (Ross's, perversely, is identified only as "a restored French instrument of the eighteenth century") are more seductive in tone than Pinnock's modern ones. It's much more difficult to rank Ross and Gilbert, who play in a rather similar manner—Ross, in fact, is a Gilbert protégé—and so here one is reduced to some belaboring of relatively minor points.

Ross's version occupies four discs, as against three for the others. This gives him room for all repeats (Gilbert omits about half a dozen) and, besides the *Cinq Pièces* of 1741, he provides two additional numbers—*La Coulicam* and *Le Vésinet*—transcribed (by whom?) from the *Pièces de clavecin* en concert. The additional disc is further accounted for by shorter side timings and, sometimes, by more leisurely tempos, and I suspect I shall not be alone in counting these last two points as drawbacks. Telefunken's side layout—sometimes starting a suite in the middle of a side and continuing on another disc—is less convenient than Archiv's, and Ross sometimes seems unduly languorous (*L'Entretien des Muses*, for example, seems almost soporific at his plodding tempo). My only other cavil is with occasionally overdone agogic accents, as on the downbeats of measures 3, 5, 12, and 16 of *Les trois mains*.

In fairness, Ross's playing is generally very fine indeed, and he handles most details of ornamentation and *inégalité* with elegance and precision. Were it not for the Gilbert recording, I would have no hesitation in recommending this set virtually without reservation, even allowing for the cost of the extra disc. As it is, I must confess a slight preference for Gilbert's greater animation and subtlety and for DG's more distant microphoning of his three historic harpsichords (considerably richer than Ross's instrument); Gilbert's use of unequal temperament provides an additional measure of interest. S.C.

**RAVEL:** *Shéhérazade*—See Falla: *El Amor brujo*.

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**REVUELTAS:** Orchestral Works—See Falla: El Amor brujo.

**SCHUBERT:** Songs. Elly Ameling, soprano; Dalton Baldwin, piano. PHILIPS 9500 169, \$8.98.

Die junge Nonne; Der König in Thule; Gretchen am Spinnrade; Gretchens Bitte; Szene aus "Faust" (with Meinard Kraak, baritone; chorus); Suleika I-II; Ellens Gesänge I-III.

Elly Ameling's Lieder singing is not to everybody's taste. Some find it uninvolved and prosaic, preferring a more overtly emotional manner and a greater emphasis on verbal drama. Heard live, Ameling does not, it's true, communicate much beyond diligence and dedication. Even in an auditorium as relatively intimate as New York's Tully Hall the voice—not, in any case, a particularly distinguished instrument—sounds somewhat underfed and monochromatic. But on records the situation is quite different.

The microphone concentrates her considerable virtues, brings us as close to her as we would be in a drawing room, and thus enables us to appreciate the subtleties of an artistry that is otherwise perhaps too small-scaled and unassertive to make itself properly felt. Even so, admirers of a broader and more unabashedly operatic kind of phonographic performing—say, Elisabeth Schwarzkopf's—are likely to remain unsatisfied by Ameling's thoroughly lyrical approach. I welcome the absence of self-consciousness, textual insistence, and histrionics. Ameling's new recital seems to me admirable: intelligent and musical accounts of a varied group of songs that includes rarities like the scene from *Faust* for soprano, baritone, chorus, piano, and organ and at least two masterpieces, "Die junge Nonne" and "Gretchen am Spinnrade."

For me the principal virtue of her performances is that she achieves the narrative or descriptive ends of these pieces without violating their lyrical integrity. In "Die junge Nonne," for example, she sings the opening section in a marcato manner that, while making plain both the agitated state of nature beyond the convent walls and the emotional turmoil that the young nun has recently passed through, maintains the flow of the music and thus keeps faith with the essentially contemplative nature of this experience. Ameling's ability to differentiate graphically within the modest scope of her conception is nowhere revealed more persuasively than in the radiant, long-breathed stillness with which she infuses the opening line of this song's final stanza, "Horch, friedlich ertönet das Glöcklein vom Turm!" ("Hark, the little bell rings peacefully from the tower!"). There are similar enlightening moments to be heard throughout the recital. I especially admire the gentleness of tone that comes into her voice at the end of the fifth stanza of "Gretchens Bitte," where she acknowledges the Virgin's omniscience.

Dalton Baldwin accompanies Ameling superbly. The organist in the *Faust* piece goes uncredited; so does the chorus. The baritone who sings Mephisto, Meinard Kraak, is effective enough but has a remark-

ably ugly voice. The recording is for my taste too closely miked, imparting to the voice on occasion an unwelcome over-resonance. Superb surfaces, however. Texts and translations, the latter not always literal. D.S.H.

**SCHUMANN:** Orchestral Works. For a feature review, see page 95.

**H STRAUSS, R.:** Four Last Songs.\*  
**B SCHUMANN:** Dichterliebe, Op. 48.\*  
 Kirsten Flagstad, soprano; Philharmonia Orchestra, Wilhelm Furtwängler, cond.\* Gérard Souzay, baritone; Alfred Cortot, piano.\* TURNABOUT THS 65116, \$3.98 (mono) [recorded in concert, 1950\* and 1956\*].

One might fairly say of Richard Strauss, as Malcolm of the Thane of Cawdor, that "nothing in his life became him like the leaving it"—the musical leave-taking, that is, of the *Four Last Songs*. The serenity of this music as it looks toward sleep and death, still vibrantly luxuriating in nature's beauties—this juxtaposition bespeaks an inner life and vision that Strauss, for whatever reasons of opportunism, cynicism, or boredom, rarely revealed to the world at large. There is no waste motion in these songs, none of the arm-waving and note-spinning that so often carried him away, throwing out of joint the proportion of length to content. At the last, economy ruled his virtuosity as he made his farewell to life, to music, and to his life's companion: from his tone of voice, we learn, too, that the shrewish Pauline of the countless anecdotes must have been something more than that, must have also kept part of herself secret from all but her husband.

Strauss apparently asked Kirsten Flagstad to sing the first performance of these songs, and what we have here is a flawed recording of that posthumous premiere, in London's Royal Albert Hall on May 22, 1950. It's evidently a home recording from an AM broadcast, taken down on acetate discs of limited duration; the last chord of "Beim Schlafengehen" is squeaked before it's over, and the last seven measures of "Im Abendrot" are missing, leaving us suspended forever on a solemn but decidedly unfinal chord of the flattened submediant. (Like the Cetra disc from which it derives, the Turnabout issue appends a smattering of applause that has nothing to do with the original event.) Volleys of pops, crackles, and static often intrude on the already noisy surfaces, the pitch is anything but rock-solid, and the broadcast was only fair to begin with.

Still, we owe a debt of gratitude to whoever took this down; despite rumors that the dress rehearsal for the concert was professionally recorded, it seems to be all we have of the event. The Cetra/Turnabout transfer has appreciably less presence and color in the voice than the first pirate issue of a decade ago. The songs have been put into the now standard sequence, but it should be noted that at the concert the order was "Beim Schlafengehen," "Septem-

ber," "Frühling," and "Im Abendrot" (as in the first studio recording, by Della Casa and Böhm, on Richmond R 23215).

Withal, if you feel as I do about these songs, the singing of Kirsten Flagstad, and the conducting of Wilhelm Furtwängler, you will have no trouble hearing the performance that is here so imperfectly preserved. Strauss knew what he was doing when he gave the songs to Flagstad; they call for a firm lower voice (down to middle C) as well as freedom and flexibility up above—you have only to try the start of "Frühling" in Schwarzkopf's mono version (Angel 35084) to hear what she cannot provide. At this point in her career, Flagstad apparently preferred to evade the top B in that same song—a stratagem preferable to the wholesale transportation that Schwarzkopf resorted to when she re-recorded the songs with Szell (Angel S 36347).

In any case, the scale of Flagstad's singing is indubitably grander than anyone else's. She isn't quite settled vocally at first, with the slight edginess up above that was characteristic of some of her postwar singing, and patches of faintly clumsy portamento. By "Im Abendrot" she's in full command, matching the orchestra's endless opening phrase with a comparable amplitude of tone and breath. No fancy "interpretive" touches here—this is merely glorious singing, the words firmly and clearly uttered on a full, round column of tone. She makes every other soprano sound like a miniaturist.

Furtwängler doesn't let the songs meander. Though his timings are among the fastest on records (the slowest are Karajan's in "Frühling" and "Beim Schlafengehen," Szell's in the other two songs), nothing seems pressed; the flow of the music is flexible and natural. It's not easy to tell much about orchestral detail, but the opening chord of "Im Abendrot" is a model of balance and impact. The first horn player at this concert was Dennis Brain (with his father Aubrey as second); if you've ever wondered what difference a conductor can make, even to the greatest instrumentalist, compare his brief solo at the end of "September" with the way he plays it for Ackermann (the first Schwarzkopf recording)—the one nobly firm, the other tonally bequiling but almost flabby in shape.

Despite the tangible virtues of the more modern versions—including, obviously, their superior realization of the luscious orchestral fabric—none of them is the same kind of performance as this one. I warn you, though—it will make you impatient with all the others.

The overside *Dichterliebe*, by the young Souzay and the old Cortot (he was nearly eighty), is one of those performances that reads well on the liner but turns out to be a disappointment. I wouldn't even mind the old gentleman's obvious clinkers (after all, there were some in his studio recording with Panzéra, two decades earlier), but this is a cautious performance throughout, generating little mood or continuity, and does no particular credit to either participant. Souzay is in reasonable voice, but he sounds stiff, as if not certain what may happen next. Cortot made plenty of great

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recordings with wrong notes in them, but this isn't one of them, and the tape should have been allowed to rest quietly in an archive somewhere. The sound is decent except for some mild, recurrent bumbles.

No texts or translations, just a fact-filled note by Richard Freed; one presumes that most purchasers of this record will be supplementing another, more modern one, and thus already own the words. D.H.

**TELEMANN:** Recorder Sonatas—See Handel: Recorder Sonatas.

**VAUGHAN WILLIAMS:** Concertos: for Bass Tuba and Orchestra, in F minor\*; for Oboe and Strings, in A minor†. The Lark Ascending.\* Arnold Jacobs, tuba\*; Neil Black, oboe\*; Pinchas Zukerman, violin†; Chicago Symphony Orchestra\*\* and English Chamber Orchestra†, Daniel Barenboim, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2530 906, \$8.98 [†from 2530 505, 1975].

Comparison—tuba concerto:  
Fletcher, Previn/London Sym. RCA LSC 3281  
Comparison—oboe concerto:  
Williams, Berglund/Bournemouth Sym. EMI ASD 3127

It's hard to imagine any other major composer writing so good-hearted and gracious a concerto for so gruff and ungainly an instrument as the bass tuba. Not that the piece is easy for the soloist, and DG's close microphoning zeroes in mercilessly on soloist Arnold Jacobs' fingerwork and breathing; RCA recorded John Fletcher (with André Previn and the London Symphony) as part of a more blended ensemble. Fletcher and Previn make a more expressive effect in the central Romanza movement, taken more briskly by Jacobs and Barenboim. If the sharp contrast in approaches doesn't determine your choice, it may help to note that Previn's coupled performance of Vaughan Williams' *Pastoral* Symphony must yield in mastery to the versions of Sir Adrian Boult.

On the DG disc, the tuba concerto is followed by the frail and soothing violin performance *The Lark Ascending*—an oddly satisfying sequence. Pinchas Zukerman's performance (previously coupled with short works by Vaughan Williams, Delius, and Walton on DG 2530 505, August 1975) is too high-pressured, and Barenboim's portamento-soaked accompaniment also burdens the piece unduly. No competition for Boult (Angel S 36469 or S 36902) and Marrier (Argo ZRG 696).

Overside, DG offers the first appearance in SCHWANN of Vaughan Williams' oboe concerto since its premiere recording by Mitch Miller, a lively, reverberant early Mercury LP. The new performance is strongly challenged, however, by the most recent of three versions released in the interim by British EMI: John Williams' with the Bournemouth Symphony under Paavo Berglund (coupled with a stunning reading of the Sixth Symphony; imported by Peters International). Both Williams and DG's Neil Black are immaculate instrumentalists, Williams sounding plusher in tone, Black phrasing with a bit more swagger.



Kirsten Flagstad  
*Glorious singing in Strauss's last songs*

Williams and Berglund are more tender and bucolic in the opening Rondo pastorale; Black and Barenboim deal more drivingly with the Minuet and Musette and revel more ecstatically in the delectable folklike theme in the finale. EMI's sound is more velvety and more excitingly directional.

A.C.

**VIVALDI:** Concertos (12), Op. 8 (*Il Cimento dell'armonia e dell'invenzione*). Alice Harnoncourt, violin; Jürg Schaefflein, oboe; Vienna Concentus Musicus, Nikolaus Harnoncourt, cello and cond. TELEFUNKEN 26.35386, \$15.96 (two discs, manual sequence). Tape: 24.35386, \$15.96.

None of the three earlier complete Op. 8 sets currently in print (from Columbia, Musical Heritage Society, and Philips) is fully satisfactory, so any reasonably good new one would be welcome, especially one played briskly enough to fit, without crowding, on two rather than the usual three discs. This Telefunken recording can be even more warmly welcomed, for it is the first complete version using all period or replica instruments.

What one isn't likely to expect from the scholarly proper if not staid Vienna Concentus Musicus is something shockingly close to a sonic spectacular. Perhaps the Harnoncourts have come to resent the unfair accusation that, as executants, they lack élan. Perhaps they and their unaccredited producer and engineer were in exceptionally eager spirits for these Vivaldi recording sessions. At any rate, their performances, arrestingly exuberant and dramatically persuasive in themselves, are captured in high-level, electrifyingly scin-

tillat sonics. And not least of the surprises here are the boldly graphic realizations of Vivaldi's fanciful depictive effects in the seven programmatic concertos, Nos. 1-4, 5, 6, and 10. In short, I have no qualms about claiming that I've never before heard as grippingly vivid recorded performances of either Op. 8 in its entirety or the familiar first four concertos—the now-hackneyed *Four Seasons*—separately.

One of the most unexpected delights here is Alice Harnoncourt's metamorphosis from a merely stylistically authentic baroque-era expert into a dazzlingly bravura virtuoso. Vivaldi, one of the outstanding fiddlers of his own time, devised the solo parts of these concertos as personal display vehicles—and he well may be proud of Harnoncourt's emulation. In the two works published as suitable for violin or oboe solo but patently written with the reed instrument first in mind, Jürg Schaefflein, playing a c. 1720 Paulhahn oboe, also is both interpretatively and tonally a sheer joy to hear. For he, as well as Alice Harnoncourt and cellist/leader Nikolaus Harnoncourt, combines skill and vitality and further spices the mixture with a delectable leavening of wit and humor.

There are further attractions. One is the tonally bewitching use of a period-replica Truhenorgel (chest or positive organ) in the continuo parts of all the concertos except No. 3 (Autumn), which specifically calls for a harpsichord. Another is the engineer's exploitation of a notably wide dynamic range to permit not only maximum impact of the fortissimos, but also enchantingly sotto-voce pianissimos. Still others—but I should leave those for your own delighted discovery. R.D.D.

#### **WAGNER:** *Tannhäuser* (abridged).

<b>H</b>	Elisabeth	Maria Müller (s)
Venus		Ruth Jost-Arden (s)
Shepherd		Erna Berger (s)
Tannhäuser		Sigismund Pilinsky (t)
Walther von der Vogelweide		
		Geza Belti-Pilinsky (t)
Heinrich der Schreiber		Joachim Sattler (t)
Wolfram von Eschenbach		Herbert Janssen (b)
Biliorif	Georg von Tschurtschenthaler (b)	
Landgraf Hermann		Ivar Andrésen (b)
Reinmar von Zweter		Carl Stralendorf (bs)

Chorus and Orchestra of the Bayreuth Festival, Karl Elmendorff, cond. EMI 1C 137 03130/32, \$26.94 (three discs, mono, manual sequence) [from European COLUMBIA originals, recorded 1930] (distributed by Capitol Imports and Peters International).

Until this reissue turned up, I hadn't heard all of the 1930 Bayreuth *Tannhäuser* set in many years—not since Thomas H. Cowan used to play it on WNYC's *Velvet and Gold Opera House* back in the Forties, I think. About half of it has circulated piecemeal in recent years: in Electrola's Bayreuth centennial album (1C 181 30669/78) and in various Preiser collections devoted to Müller (LV 81), Pilinsky (LV 202), Janssen (LV 60), and Andrésen (LV 45 and LV 97)—enough to reinforce an abiding impression that this was a considerable performance.

The 1930 *Tannhäuser* was a celebrated one in the annals of Bayreuth. Toscanini



conducted, Siegfried Wagner produced (he suffered a heart attack shortly before the opening, and died while the festival was in progress), Curt Söhnlein designed, and Rudolf von Laban was the choreographer. The recording, made by Columbia, had to be conducted by Elmendorff, since Toscanini was under contract to Victor—and probably wouldn't have been interested anyway (he made very few recordings in those days, and disliked the process intensely).

Now at last we have the whole recording on LP, and it confirms much of its reputation. If the whole adds up to a bit less than the sum of its parts, that is certainly because some of its parts are missing. This is decidedly an abridged recording—more so than I had recalled, in fact. Act I is all there (it's the Paris version, by the way, as was standard in most theaters before the war). In Act II, the Landgraf/Elisabeth scene is dropped entirely. The 78 set omitted the Landgraf's "Gar viel und schön" too, but a separate 1927 recording by Andréen is inserted here. From his last line we skip to Wolfram's "Blick' ich umher," and the brief choral outburst at the end of that is also missing. Worse to come: After Biterolf's intervention in the Song Contest, we leap pages and pages, all the way to Elisabeth's "Zurück von ihm!"; this gap shatters whatever sense of continuity was left in the scene.

Two not uncommon performance cuts are made in the second act, one in the Tannhäuser/Elisabeth duet and one in the big ensemble (Tannhäuser's "Zum Heil den Sündigen"). The Landgraf's big speech near the end of the act is also filled in with an earlier Andréen recording (not, apparently, the same matrix that was inserted in the 78 set)—and, for that matter, I'm not at all sure that Andréen is singing in the ensembles of the second act; it rather looks as if he was indisposed or otherwise engaged after Act I was finished. (A similar mystery surfaces right after "Dich, teure Halle," for the baritone who sings Wolfram's line here doesn't sound much like Janssen.) Act III begins after the Prelude: important chunks are left out between Elisabeth's Prayer and Wolfram's "Abendstern," and from the end of the latter to the start of the Rome narrative.

So this is hardly a complete recording of the opera, and one wonders if all was as orderly at the sessions as it might have been—not only because of the aforementioned anomalies, but also because the orchestral playing in Act II is decidedly less good than in Act I, hardly at the level one would expect after four weeks of rehearsal under Toscanini. (Hypothesis: Did Siegfried's death take place during the sessions and upset things? Unfortunately, the historical essay by Curt von Westernhagen tells us nothing about these problems.) Despite these manifest deficiencies, there is some major Wagnerian singing in the set; several of these roles have rarely been sung so satisfactorily.

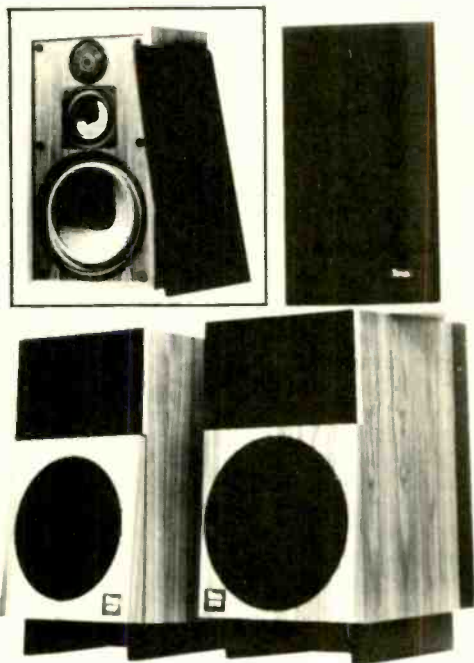
One such, certainly, is Wolfram. This was Janssen's ideal part, I should say, and it was captured at the right point in his career. His fine-grained voice fits the music like a

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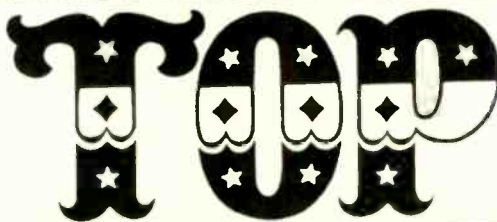


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glove, his even legato binds the words into the melodic line with perfect naturalness, he phrases and declaims with liveliness and conviction. It's a beautiful sound on its own, at once warm and virile, and the musical sensitivity is very special.

Much the same could be said of Maria Müller's Elisabeth—except that, naturally, the sound is warm and feminine. Her entrance aria is a bit stiff and dynamically unvaried, but she pronounces the opening of the duet with touching vulnerability, and rises to great expressivity in the plea for mercy later on. Despite a rather fast tempo, the prayer is firmly molded. Her voice is steady and free throughout its range, riding smoothly over the upper break with lots of spin and thrust.

The Landgraf is Ivar Andrésen, a Norwegian bass who sang briefly at the Metropolitan and frequently in Berlin. His sound is massive, smooth, and dark—no growling here—and he moves around from low G to top E securely and evenly. This is a good part for him, as it's mostly declamatory; in more legato writing he was fond of a smeary portamento (cf. his *Zauberflöte* arias, where Sarastro sounds like the sort of man you wouldn't care to buy a used car from), and this does crop up here once or twice, along with an ungainly execution of Wagner's turn.

The Tannhäuser, Sigismund Pilinsky, was a Hungarian tenor with a voice of considerable ring and heft. According to the annotator of Preiser's record, he was at this time in the throes of a vocal crisis, and this seems plausible. Some of the big, proclamatory phrases are really exciting (e.g., "Allmächt'ger, dir sei Preis," as the pilgrims go off in the second scene), but his production is very uneven, his legato often choppy, and his intonation sometimes imprecise. He's at his worst in the Venusberg (the big cut in Act II spares him the fourth and highest version of the Hymn to Venus, in E major), and picks up thereafter. For all his considerable rhythmic accuracy (the hand of Toscanini, perhaps), one must not expect from him the kind of imaginative recreation that Melchior or Windgassen brought to the Rome narrative. There are worse Tannhäusers to be heard than this—lots of them.

The Venusberg isn't made any more attractive by the quavery tones of its resident deity, one Ruth Jost-Arden, who, according to Electrola's biographical note, sang all the great *hochdramatische* roles from Leonore to Elektra. I'm glad I wasn't around to hear them; she has good intentions but insufficient resources.

The disappearance of the Venusberg is welcome not only because Jost-Arden vanishes along with it, but because it brings us the Shepherd of Erna Berger (then aged thirty), several minutes of sheer perfection. The lesser minstrels, I regret to report, afford no such pleasure, though they are often buried behind the prominently placed principals—as is the chorus, not always as firm as it might be.

I've already mentioned some deficiencies in the orchestral playing (the introduction to Act II is a particularly scrappy example), but its work is often quite good, with fine,



Herbert Janssen  
Ideally cast as Wolfram

characterful solo work. Elmendorff builds the climaxes strongly and steadily within the limitations imposed by the various ellipses in the last two acts. The sound is far from satisfactory, with the solo voices far forward, the acoustic boxy and shrill. Some occasional grinding of surface noise isn't too disturbing, and the splices are well made (a slight tempo change in the middle of the "Entrance of the Guests" couldn't be avoided, nor a jerky return from Berlin to Bayreuth after Andrésen's inserted version of "Ein furchtbares Verbrechen").

There is no libretto, but Von Westernhagen's historical note comes in English as well as German and French, and some photos (mostly very small) of the production are included. The biographical notes on the singers (in German only) raise some problems: Electrola is still insisting that Maria Müller was born in 1889 instead of 1898 (see "Letters," May 1977), and gives Pilinsky's birthdate as 1884 (other sources say 1891) and Janssen's as 1892 (most sources favor 1895, but I suspect Electrola is right on this one). Once again, can any readers cast light?

Electrola has been doing historians of Wagnerian performance a real service in the last few years, beginning with the aforementioned Bayreuth centennial set, the abridged 1928 Bayreuth Tristan (1C 181 03031/3), a collection of Siegfried Wagner's recordings (1C 147 30647/8), and now this *Tannhäuser*. Not all of them are distinguished performances, but they tell us interesting things about style and practices in an era that is now as distant from us as it in turn was distant from Wagner's last years. Many of the people involved in these recordings learned their trade from Wagner's direct musical heirs—and some of them were good musicians as well.

With the centenary of Wagner's death coming up in five years, it would be fine were Electrola to continue its Wagnerian reissue program. Most important are the

recordings of Karl Muck, who began conducting at Bayreuth in 1901; all of his electrical recordings (including the 1927 Bayreuth *Parsifal* excerpts, the 1928 Act III, and various orchestral selections) would fit nicely on four discs. If Siegfried Wagner is worth two LPs, Muck is worth twenty—but alas, that's all there is.

Although most of the numerous recordings from the Ring made by Melchior, Leider, and Schorr between 1927 and 1932 have been reissued one way or another, it would be very desirable to have them all in one sequence; this would make a five-disc set, including the greater part of Melchior's young Siegfried. (Such a set should not include the 1935 Act I of *Walküre*, since everybody has that in one form or another, and the related Act II, with Lehmann, Melchior, Hotter, and Marta Fuchs, should also be treated as a separate item.)

Then there are the extensive excerpts from *Die Meistersinger*, recorded at a Berlin performance in 1928, with Schoff as Sachs. These include many passages (especially in Act II) that Schorr didn't record in the studio; for all their fragmentary character and dim sound, they make absorbing listening.

Beyond that, the Bellaphon/Acanta people, who have inherited the BASF historical series, will doubtless have things to contribute—but I do hope they will concentrate on giving us complete performances rather than scattering fragments all over the lot in aria recitals and "highlights" discs. And, with the Beecham centennial coming up next year, would it be too much to hope that EMI can cut the Gordian knot of rights problems and at last release some of the Covent Garden Wagner performances of the Thirties? D.H.

## Recitals and Miscellany

**JOACHIM GRUBICH:** Organ Recital. Joachim Grubich and Marek Kudlicki\*, organs of the Bernardine Church, Leżajsk, Poland. [A. Karuzas, prod.] VERITON SXV 769, \$7.98 (distributed by Qualiton Records).

**SWEELINCK:** Variations on "Mein junges Leben hat ein End." **FRESCOBALDI:** Toccata (2). **FROBERGER:** Ricercare IX. **SOLER:** Concerto for Two Organs, No. 6. **BLANCO:** Concerto for Two Organs, No. 1.\*

This curious-looking program of seventeenth- and eighteenth-century organ music proves quite satisfactory. The earlier solo works by Sweelinck, Frescobaldi, and Froberger occupy the first side of the record, while the second is devoted to the galant double concertos of Soler and Blanco. Organist Joachim Grubich plays tastefully and sympathetically throughout, and especially so in the earlier works. His performance of the Sweelinck "Mein junges Leben" variations is the most satisfying, maintaining a nice balance between positive forward movement and elegant delineation of phrases. In the Soler and Blanco pieces, Grubich is well matched with

Marek Kudlicki, and both perform with the requisite verve.

The two organs heard on this recording are said to have been "reconstructed" in 1968 and 1969 by Robert Polcyn, but we are told nothing of the instruments' origins. We are, however, provided with their stop lists, so we know that the organ in the Lady Chapel has twenty-one stops on two manuals and pedal, while the St. Francis Chapel has a smaller instrument of thirteen stops on one manual and pedal. The two instruments sound very similar, and some of the sounds (such as the eight-foot flet major of the smaller organ) are lovely, but the overall effect is not always pleasing: The voicing is a bit uneven, the upper work is squeaky, and the individual sounds are not well blended. The church is nicely reverberant, but the somewhat distant recording does not afford the desirable clarity. The pressing is not very clean, moreover, and the surfaces are noisy.

The record sleeve's identification of the musical selections is often frustratingly vague and Jose Blanco is changed to Josef, but these are minor matters compared with the hilariously fractured English translation of Bodhan Pocij's program notes. At least one sentence deserves to be quoted here: "Two positions of Spanish music—in their style are very similar—are quite different world which is one century later and extremely [sic] folk, gay and unrestrained." Got that? S.C.

**B PAUL RUTMAN:** Piano Recital. Paul Rutman, piano. [Max Wilcox, prod.] ODYSSEY Y 34634, \$3.98.

**BALAKIREV:** Islamey. **PROKOFIEV:** Sonata No. 7, in B flat, Op. 83. **RACHMANINOFF:** Etude Tableau in E flat minor, Op. 39, No. 5; Prelude in G minor, Op. 23, No. 5. **SCRIABIN:** Etude in F sharp, Op. 42, No. 4. **TCHAIKOVSKY:** Theme and Variations, Op. 19, No. 6; The Months, Op. 37a: No. 10, Autumn Song.

**MARK ZELTSE:** Piano Recital. Mark Zeltser, piano. [Steven Epstein, prod.] COLUMBIA M 34564, \$7.98. [Available for a limited time at special price, with X prefix.]

**BALAKIREV:** Islamey. **PROKOFIEV:** Sarcasms, Op. 17; Sonata No. 8, in B flat, Op. 84.

These debut recitals overlap in one item, Balakirev's challenging Oriental fantasy *Islamey*, and between them offer both of Prokofiev's wartime sonatas. The discs make a fascinating comparison. Paul Rutman is an American of Russian ancestry whose career seems to have had more success in the Soviet Union than here: conversely, Mark Zeltser, a recent Soviet émigré, is making a splash in the West after a slow start as a Moscow Conservatory student. It is Zeltser who has thus far garnered the lion's share of media attention, but, judging from the evidence at hand, Rutman is the far more interesting performer.

Rutman's *Islamey* may lack the audacious bravura remembered from such superlative (and dissimilar) readings as those of Simon Barere, Gary Graffman, and the young Claudio Arrau, but from the outset one can hear that he has a grasp of the notes, can negotiate them with singing tone and clear textures, and is capable of organizing them into cogent patterns. If there is a recurring problem in his recital, it is bland-

ness—a tendency to drop off phrase ends in a slightly casual fashion. Thus there are more striking versions of the Prokofiev Seventh Sonata (Gould, Horowitz, Richter, and Ashkenazy immediately come to mind). On the other hand, Rutman's patrician, finely honed cantabile stands him in especially good stead in the Tchaikovsky Theme and Variations, a beautifully pianistic piece that ought to be heard far more often. The mellow yet plangently sonorous reproduction is another decided plus for this attractive and inexpensive disc.

My experience of Zeltser's work is limited to this Columbia disc and a radio broadcast of Chopin's D flat Nocturne, Op.

27, No. 2; the impression they leave is not favorable. As heard here, Zeltser produces a hard, spiky tone and no legato to speak of, and he rides roughshod over stylistic and phraseological problems. Nor does his technical command seem particularly impressive: *Islamey* begins under heavy pressure and in the opening measures accelerates seemingly unintentionally, as the result of technical strain and poorly planned breathing space between the abruptly drawn phrases. There is a tendency to overpedal and to push sonority beyond the limits of aural pleasure into coarse showmanship.

The clattery, overly close reproduction is no help. H.G.

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CIRCLE 54 ON PAGE 131

DG's *Privilege* series, new in this country but a longtime favorite overseas, was announced concurrently with Philips' brand-new *Festivo* series, but its first music cassette review samples reached me too late to be discussed along with the first *Festivos* in last month's column. Unlike their rivals (almost half of which never were released here earlier), all twenty *Privileges* turn out to be reissues. In most other respects, however, the two series are alike: midpriced at \$6.98 each, Dolby-encoded, supplied with program notes, and often demonstrating anew the old audio truth that a good recording of a good performance defies the ravages of time.

Indeed the oldest recording in the *Privilege* debut list, Ferenc Fricssay's virile Beethoven Ninth Symphony of 1958 (3335 203), remains one of the very best of all versions, not least for its still unsurpassed baritone soloist, Dietrich Fischer-Dieskau. Rudolf Firkušny's 1959 version of Mussorgsky's *Pictures at an Exhibition* is also still satisfactory sonically as well as eloquent interpretatively, and it is advantageously coupled (in 3335 272) with six Rachmaninoff preludes in Sviatoslav Richter's superb 1960 performances.

Everything else dates from the Sixties and includes many programs rightly considered outstanding for their time. Some, once available in non-Dolby cassette or reel editions, return in markedly superior, quieter tapings: the incisive 1960 Anda/Fricssay Bartók Piano Concertos Nos. 2 and 3 (3335 262); the noble 1963 Richter/Sanderling Beethoven Piano Concerto No. 3 (3335 107); Rafael Kubelik's glowing 1963 Schumann Symphonies Nos. 1 and 4 (3335 116); and the passionate 1967 Fournier/Wallenstein Bloch *Schelomo* coupled with a more romanticized Elgar cello concerto (3335 201). But not previously taped, I'm pretty sure, is the 1960 Kempff/Leitner coupling of Mozart's Piano Concertos Nos. 23 and 24 (3335 204), which presents Mozart in a more romantic style than today's young pianists prefer, but in a still grand, often profoundly moving tradition.

**Now, also Hungaroton and Supraphon.** The first examples of the fifty-strong Seraphim debut list have yet to come in, but I'm able to greet two more labels that are new—at least in this country—to the music cassette repertory. Their American distributor (Qualiton Records, 65-37 Austin St., Rego Park, N.Y. 11374) has sent me leaflets listing some 100 Hungaroton classical, folk, and pop cassettes and

by R. D. Darrell

## The Tape Deck

about 60 Supraphon classical cassettes, priced at \$7.98 each and all Dolby-encoded. The sole Supraphon example I've heard so far (while waiting for a delayed Janáček opera set I'm particularly interested in) is manufactured in England and includes program notes; several Hungaroton examples are manufactured in Hungary but have the bad American habit of simply ignoring annotations.

The most novel work here is one I've never heard before on or off records: Liszt's great *Missa Solemnis* or *Gran Festival Mass*, G. 9 (not to be confused with his occasionally recorded *Missa Choralis*), authoritatively performed and expansively recorded (1977) in an impressively reverberant cathedral ambience by soloists, the Hungarian Radio and TV Chorus, and the Budapest Symphony under János Ferencsik (MK 1 031). Like most Liszt church music, this work is long-winded and more theatrical than devotional, yet it has distinctively fascinating moments and is imaginatively scored—certainly music to be known.

The other Hungarotons present more familiar fare, but in refreshingly individual performances. János Rolla leads the appropriately small-scaled Liszt Chamber Orchestra in delectably clean, bright readings of Mozart's *Kleine Nachtmusik*, *Serenata notturna*, and five Contradances, K. 609 (MK 1 033); and Sylvia Sass sings (with an orchestra under Ervin Lukács) four rarely heard Mozart arias: K. 272; K. 366, No. 29; K. 528; and K. 505, the fascinating recitative and rondo that features an obligato piano part, here aptly played by Andras Schiff on what must be a period fortepiano (MK 1 028). Incidentally, here the gifted young soprano is considerably more persuasive dramatically than in her recent Puccini/Verdi recital for London (OS5 26524).

Supraphon 04 01226 brings back the neglected Khachaturian *Masquerade* and *Gayane* Suites in their only currently available tape coupling. These full-blooded recorded performances are given unexpected distinction by the authoritative control conductor Jiri Belohlávek exerts over the Brno Philharmonic.

**Older production lines roll on** with ever-increasing output on familiar labels—including several proffering special appeals I've just had to find time for:

- Angel 4XS 37442 (\$7.98): A matured Leonard Bernstein brings new insights to one of his youthful triumphs, Milhaud's jazz-inspired *Création du monde*, now combined with four colorful *Saudades do Brasil* and the remarkably unfaded, now-rowdy, now-languorous *Boeuf sur le toit*. The Orchestre National de France adds Gallic sauce to the red-blooded American readings, while excitingly vivid recording reveals details in all three Milhaud scores that previous versions have barely suggested.

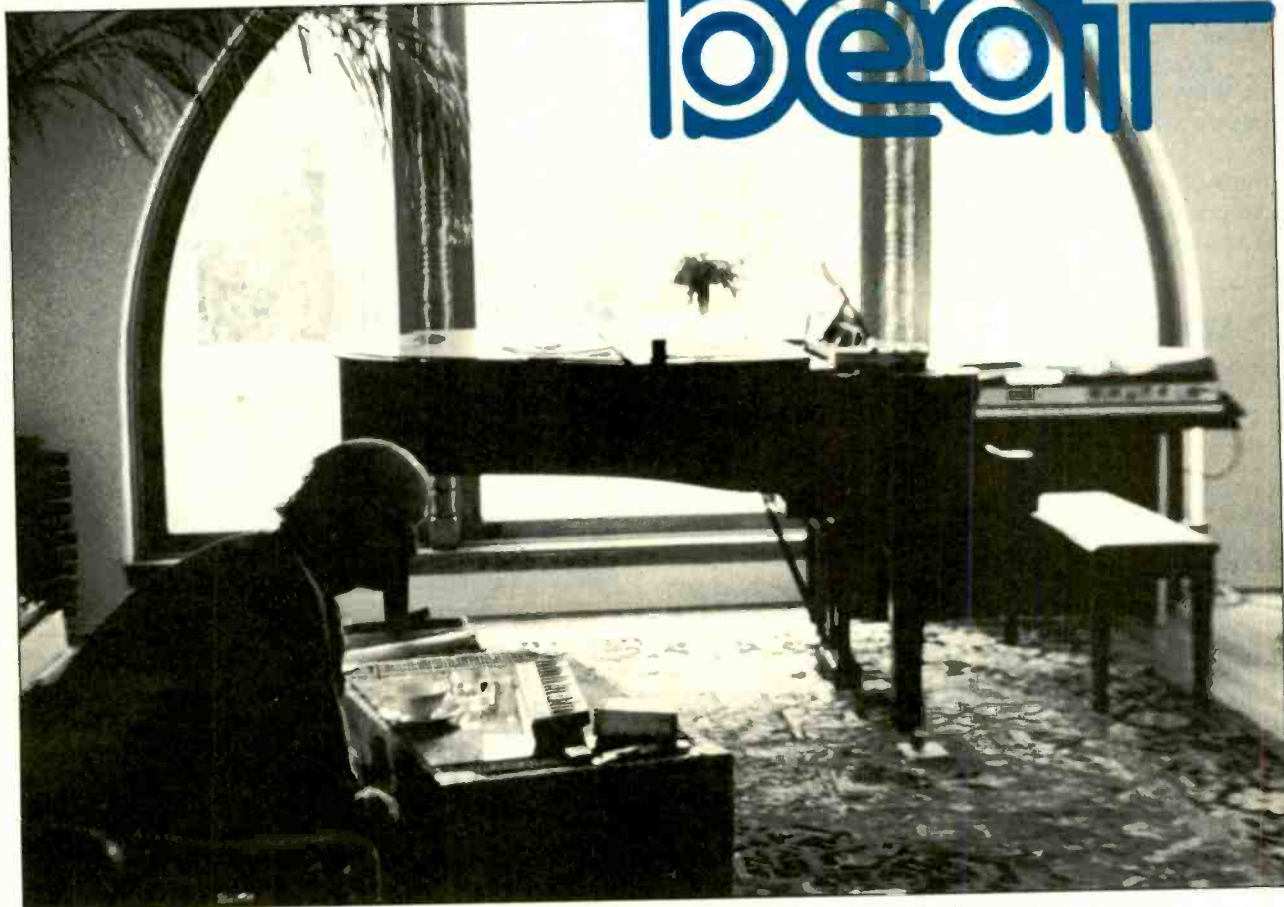
- London Prestige Box CSA5 2315 (\$23.95): Welcome competition for a second complete Tchaikovsky *Swan Lake* ballet on cassettes. London's sonics are warmer if less sharp-focused than Angel's, and the Bonyngé/National Philharmonic performance more balletic than the more polished concert version by André Previn and the London Symphony.

- Musical Heritage MHC 5671 (\$6.95 list, \$4.95 to MHS members): The first complete taping of Rachmaninoff's Opp. 33 and 39 *Etudes Tableaux* is by Karen Shaw, a young pianist of remarkable assurance, strength, and clean-cut articulation who stresses the bravura nature of these usually more romanticized pieces.

**The reel repertory today.** Barclay-Crocker's Open Reel Catalog No. 3 provides provocative evidence of how far the new era of recorded reels has progressed. This invaluable fifty-four-page booklet with its *Reel News* supplements is free to regular customers, \$1.00 to others (from Barclay-Crocker, 11 Broadway, New York, N.Y. 10004). Meanwhile, cataloging activities haven't slowed B-C reel production, although out of a whole batch of new releases I've been able to hear only two outstanding large-scale examples so far.

One is the welcome return to tape—in notably more lucid processings than the 1961-63 two non-Dolby reels—of Canteloube's poignant *Songs of the Auvergne* in the haunting performances of Netania Davraith with a chamber orchestra under Pierre de la Roche (now combined in one long-play reel, Vanguard/B-C L 0713, \$15.95). The other is the delectable 1976 Paula Robison/Kenneth Cooper/Timothy Eddy complete set of Bach flute sonatas in ideally pellucid recordings (Vanguard/B-C M 71215, two reels, \$16.95).

# Backbeat



Josef Zawinul in his livingroom: "I think of the piano as my father"

## This Year's Weather Report

by Len Lyons

"I never smile," Josef Zawinul insists, staring fiercely into the lens of my Nikon. "My father never smiled either. That's the way we are. But I'm not unhappy. I'm smiling inside."

He should be. Zawinul, now forty-six, has come a long way from his childhood in Vienna when he was forced to steal potatoes for food during the war. (Once, at the risk of being shot, he even stole a horse from a Russian troop train.) Now, shirtless, trim, and

*Len Lyons is a free-lance jazz writer and a winner of the Ralph J. Gleason Memorial Award for jazz criticism.*

severe, he sits by the swimming pool of his Pasadena home describing production on the eighth album his group Weather Report has recorded for Columbia in as many years—with an average sale of 400,000 copies. Such figures should make any jazz musician ecstatic. And last year's "Heavy Weather" was named jazz album of the year by pollsters as dissimilar as *Playboy* and *Swing Journal*, Japan's music monthly.

Weather Report has achieved popularity without focusing on hooks, lyrics, three-minute edits for air-play, or funky, disco-flavored rhythm tracks. Their style even changes from one album to the next. So

does the personnel: To date, the quartet has gone through three bass players, six drummers, and three percussionists. Yet though their image fluctuates, a single, broadly permissive concept informs their work—heavily electronic improvisation. Weather Report is the band who did not cross over, but for some reason the listeners did.

Zawinul founded the band with tenor saxophonist Wayne Shorter in 1971. (Before that time he was known primarily as the pianist in the Cannonball Adderley Quintet.) They called it Weather Report, for want of a better name. Josef—he prefers that to the Americanized “Joe”—has said that the band “changes from day to day,” which notion some have construed

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Weather Report is the band that did not cross over, but for some reason the listeners did.

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to be the origin of their name. Not so. “It just fit,” he says. “We did take things day by day, but that’s got nothing to do with it.”

Their purpose, at any rate, was explicitly clear: They wanted to play their own music. Each had performed on and written for numerous Miles Davis albums. Zawinul wrote the title track for “In a Silent Way,” Shorter the title track for “Nefertiti.” Both contributed to “Bitches Brew” and “Live/Evil,” often thought of as the progenitor LPs of the jazz/rock genre. Zawinul wrote extensively for Adderley’s band,



Zawinul—the resolution of electronic vs. acoustic jazz



Shorter—Weather Report’s cofounder

too, including the 1967 Grammy winner *Mercy, Mercy, Mercy*.

Shorter recalls their first meeting nineteen years ago as members of Maynard Ferguson’s band. Zawinul had come to the States via scholarship to Boston’s Berklee School of Music but dropped out within three weeks to work on the road. “It was like instant appreciation,” Shorter says. “We went through a lot of comedy together, just laughter. I remember somebody telling me this kid could hardly speak English, and I was surprised to hear that. I really hadn’t noticed.”

For Zawinul, working with Wayne and having their own band meant “working with musicians who didn’t have to be told at every turn what you’re looking for.” He emphasizes their mutual understanding. His partner describes them as complementary pieces of a puzzle, balancing each other. “As you’ll hear on ‘Mr. Gone’ [the current title for their new LP],” says Shorter, “the things I wrote are the least involved.

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“The trouble with most electronic music is that it *sounds* electronic.”

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They have the least synthesizer orchestration.” Yet synthesizer orchestration is just what characterizes this year’s Weather Report, and it has done so increasingly since 1973, when the band first catapulted into the new electronic age. The instruments suit Zawinul’s personality, for he is complex and grand-

iose, and thinks in orchestral terms. "I've always wanted to use a modern symphony orchestra," he explains. "Electronics has been a lifesaver to me. I would have needed thirty musicians to make 'Heavy Weather,' man, but it's not the money that's a problem. I'd never find thirty people who could play as tight as I can alone."

Last summer he had an orchestra in his living room. It was stacked at right angles behind the Yamaha grand piano ("I think of the piano as my father," he says) and consisted of two Arp 2600s, a Fender Rhodes, a digital sequencer, and an Oberheim poly-



Coproducer/bassist Jaco Pastorius

phonic synthesizer capable of 16 distinct voices. To increase the strength of the voices, Zawinul tuned every pair of oscillators on the Oberheim to unison, using it as an 8-voice synthesizer. (Since then, he has acquired a Prophet 5-voice, which allows him to alter the quality of a sound without reprogramming.) By improvising with this "orchestra" and recording the results on his 8-track open reel deck he assembled three songs for "Mr. Gone": *The Visitors*, *Pursuit of the Woman in the Feathered Hat*, and *And Then*.

One of Weather Report's special qualities derives from Zawinul's personal resolution of the electric-vs.-acoustic problem, a perennial controversy among jazz aficionados. His answer: play electric, sound acoustic. The electronics are a means to the musical end, not the end in themselves. "The trouble with most electronic music," he says, "is that it *sounds* electronic."

"I don't start out on paper. I compose by improvising the melody on tape. Then I'll put it away for a few days before I start listening again. After hearing it a dozen times, I improvise the leading countervoices and overdub them. That's when I sit down with paper and work out an orchestration. If you're going to orchestrate with six-note chords, each voice making its own melody, there's no way you can avoid writing it all down. *Nubian Sundance* [on 1974's "Mysterious

Traveler"] was a twenty-two-page score.

"The woodwinds are set up on the Oberheim and the Prophet like they would be in a symphony: piccolo, flute, clarinet, oboe, English horn, bass clarinet. That's just an example. I filter every sound to the shade I want and then write it into the memory. I go for the natural sound, the acoustic sounds. On *Birdland* [from "Heavy Weather"] there's a saxophone section playing out in the street. But these sounds don't have to be known instruments. There's an Arp solo on *Black Market* [from the 1976 LP of the same name] that is definitely an acoustic sound, like you'd get from some native reed instrument. But I don't know of any such instrument."

What happens next is best illustrated by looking at another tune, *Young and Fine*, on the new LP. It's a bebop-like riff that was conceived just before the studio date, and Zawinul is betting on it as the album's breakaway hit. The original version was captured on the tape deck: Zawinul humming, accompanying himself on the piano, voicing the chords hesitantly as he went along. Later, one of his three sons played the melody on trumpet while he imagined the orchestration and counterpoint.

"There are five to eight contrapuntal melodies. Every leading voice should be a melody that can stand alone as a tune. You'll hear it better on the final mix because overdubbing gives us a clearer separation of voices. And that's the *only* reason we overdub. If you don't have that magic in there, no amount of over-

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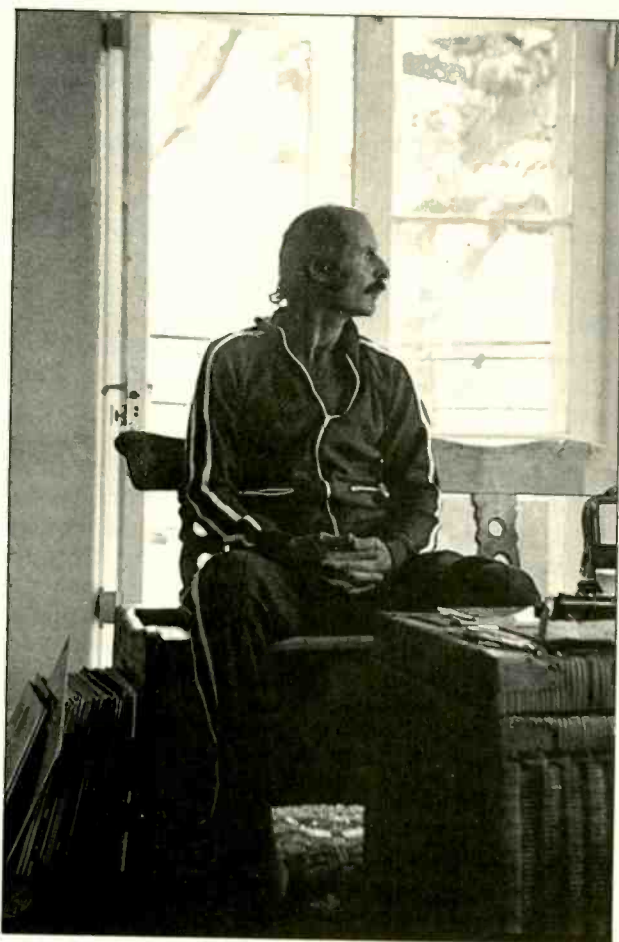
"The only reason to overdub  
is to get the  
clarity of the voices."

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dubbing will improve your record. I can still play all this live. The only reason to overdub is to get the clarity of the voices."

Zawinul brings working tapes home while the record is in progress. Jaco Pastorius' bass part is on one, a boosted synthesizer voice is on another. Every musical thread is examined by Zawinul, Shorter, and Pastorius, who has coproduced the last two albums. "He's incredibly precise," says Zawinul, "and the music always needs hands. lots of hands."

Zawinul's philosophy in the studio is to keep it live. "I did overdub a solo on Jaco's *Punk Jazz*. We started off with a click track [just rhythm] running on the digital sequencer in perfect mathematical time. Then we put on the bass line and harmony. I let it play and paced the studio. We started talking about something that reminded me of home, something my father once told me. I had the engineer turn the lights down to create some atmosphere. I wanted to perform this piece for Jaco and the two engineers. Boom! The solo hits me." He cannot seem to overemphasize the im-



Zawinul—perhaps smiling on the inside

portance of continuity. “Man, I could never sit down, tell the engineer to back it up three bars, and fill in a solo. You’d never get any magic in the music that way. You’ve got to play every part like you’re a separate individual. That’s where you get the power in electronic music.”

His goal is nothing less than to function as a one-man orchestra. He even claims he purses his lips as if into an embouchure to get the right attack on a trumpet part. If that seems to be stretching things a bit, his early professional experiences provide an explanation. His formal academic training in Europe was, in his own words, “a dubious matter,” though he did study piano with Valerie Zschornay, a second-generation pupil of Franz Liszt. After the war he received extensive on-the-job training with several bands, the most notable of which was Friedrich Gulda’s, which recorded at New York’s Birdland in the early ’50s. He played whatever was needed—piano, vibraphone, bass trumpet, clarinet—and wrote arrangements, which, he says, he took directly from Woody Herman, Count Basie, and Dizzy Gillespie records.

“I can get these sounds because I know the instruments and what’s possible on them. Besides, the more

instruments you know, the better you can write.” He slipped an unmixed cassette of *River People* into the deck. The Arp solo had been boosted. “Do you hear that ‘trombone’ solo? That’s a hell of a trombone solo.”

He has become something of a gamesman with these instruments, and one of his “tricks” might drive a normal, nonschizoid keyboardist over the edge. He inverted the voltages on the Arp 2600 so that the pitches descend instead of ascend (when going up the keyboard) and vice versa. He describes it as “playing into a mirror system of the keyboard.” Thus, while he solos on the inverted Arp, his left hand comps on the Rhodes in another key. There is an up-tempo Arp solo on *Young and Fine* played in C-major, while the left hand punches out A-minor, C-minor, and F-minor.

The song *Black Market* was the first to be written utilizing the inversion. “It was sort of a crazy mental exercise at first,” Zawinul admits. “A challenge. That means you think differently. I came up with things I would never think of on a straight setup. But it’s also the best training in the world for a multikeyboardist. It requires complete mental independence.”

The biggest cloud in Weather Report’s skies is their lack of a permanent drummer. Zawinul tends to play it down. “Every drummer has been the right one at the time,” he says peremptorily. “And Alex [Acuna] didn’t leave for musical reasons.” Shorter is more open about it. “It’s more of a project than a problem. And we’re not the only ones. We had a British rock band opening for us who said they’d been looking for a drummer for eleven years. When a drummer walks into a studio these days, he should expect to see other drummers there hired for the same date. That’s what’s happening.” Weather Report not excepted. On “Mr. Gone” they used Tony Williams, Steve Gadd, and Robert de Silva. At present they are touring Japan, Australia, and Europe with Peter Erskin, who usually drums for Maynard Ferguson.

Zawinul is a complex man. Some of his attitudes even seem paradoxical. He will unashamedly boast

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“The music always needs hands, lots of hands.”

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about a solo, calling it “devastating, incredible,” and then phone days later to make sure he did not come off “too cocky.” There is some ambivalence there, something like being happy and not smiling. His appraisal of the band’s album sales is a bit hard to grasp, too. He claims that everything from “Mysterious Traveler” on will be certified gold, but that’s a rather rosy prediction, considering that none of Weather Report’s albums have made it so far. “It does take quite a bit longer in jazz,” he acknowledges. Well, perhaps if “Mr. Gone” does go all the way, Zawinul will give us all a nice, big smile. ●



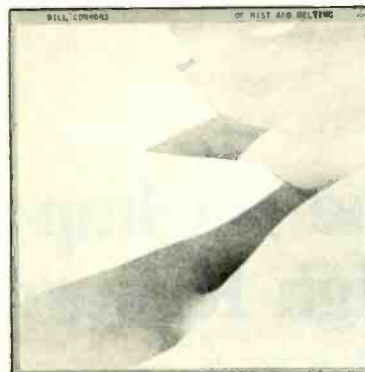
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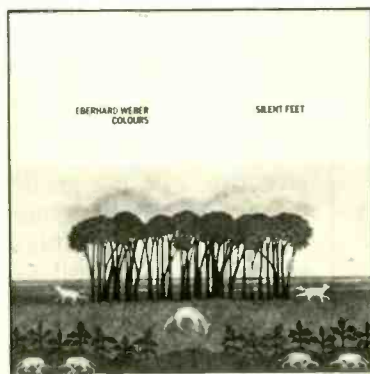
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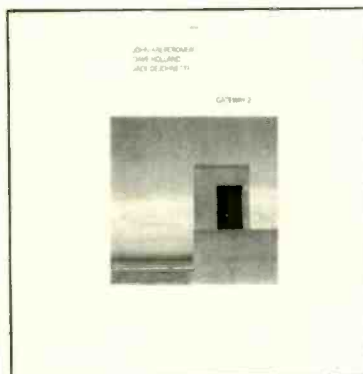
**Egberto Gismonti**  
*Sol Do Meio Dia*



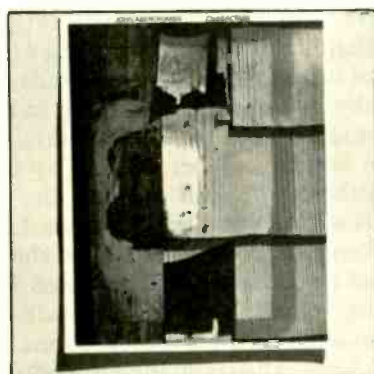
**Bill Connors**  
*Of Mist and Melting*



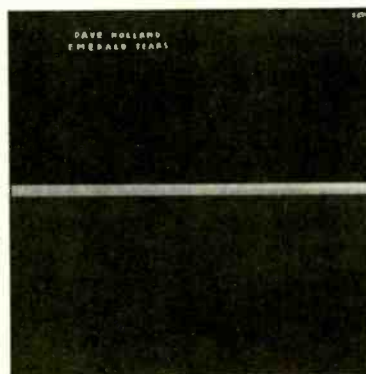
**Eberhard Weber and Colours**  
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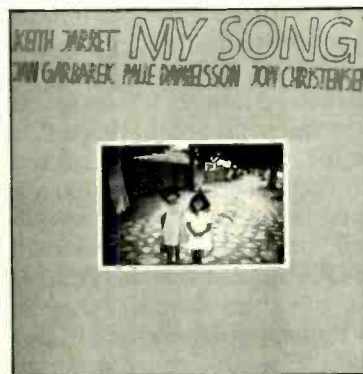
**John Abercrombie, Dave Holland & Jack DeJohnette**  
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## The Backup Singers: High Reward for a Privileged Few

by Don Heckman

**T**heir names are not the stuff of which legends are made, even if some—Cher, Rita Coolidge, and Pattie Brooks—have moved on to bigger and better things. But most—like Brooks Hunnicutt, Jim Gilstrap, Shirley Matthews, and Becky Lopez—are perhaps familiar in name, but only through vague recollection of small-print credits on the backs of innumerable albums. Most of them we know not as names at

**“We give them whatever they want . . . country, legit, down-home funky—we do it.”**

all, but as voices whose insistence that “you deserve a break today,” or “you asked for it, you got it,” resounds in our subconscious long after we’ve forgotten the products they sing about.

Who are they? The background singers. Or, to use some of the terms that they themselves prefer, the studio singers, the session singers, or the group singers. These are the performers who very often make the difference between just another record and a Top 10 hit; they are the musical mouthpieces for virtually every company that advertises on radio and television; and, sometimes, they are the lyrical voices we hear issuing from such “singing” movie actors as Elizabeth Taylor, Jennifer O’Neill, and the late Peter Finch.

“We give them whatever they want,” says Matthews, a thirteen-year veteran of Los Angeles recording studios. “Country, legit, down-home funky—we do it.” Matthews has backed artists ranging from Linda Ronstadt, Barbra Streisand, and Neil Sedaka to Steely Dan and the Doobie Brothers, and is one of fifty to sixty singers in the Los Angeles chapter of the American Federation of Television and Radio Artists (AFTRA) who make a full-time living from studio work.

Matthews has two prime areas of activity—records and commercial spots. The female trio she pre-

fers to work with can always produce the most popular current “sound” for vocal backup groups. “The style today is the black sound,” says AFTRA recording representative Albert Moore, a former lead singer with the folk/rock group, Sweetwater. “The influence of three-voice black female trios is pervasive. More recently, since the great success of the Bee Gees’s disco-style recordings, there seems to be a resurgence of white male ensemble styles. But it could change again next week. It all goes in cycles.”

No matter how much the styles change, singers like Matthews, Vanetta Fields, and Gilstrap will provide whatever the producers need. They’re prepared to be flexible, and they’re used to being simply another element in the production process. As Fields puts it: “You don’t talk back, and you don’t talk out of turn. You’re there to listen and to do your part. That’s what it’s all about.”

Session work falls into two broad categories: head dates and chart dates. In the former, the arrangements are worked out on the spot (in the head) during the session usually by the singers working in association with the producer. For the latter, charts—or arrangements—are written out beforehand by the arranger. For Matthews, the split between the two is fairly even: “This week it was a head date, and a good one, for Linda Ronstadt. Next week it’ll be charts for Neil Sedaka—and his are always well written.”

Many of the younger singers, especially those who have come into the business without formal training, prefer head dates. The spontaneous working out of background riffs, counterlines, etc., is an easy step or two away from the way they worked with the rock groups and vocal ensembles in which many of them began. Some of the older, more traditionally trained singers have mixed emotions about head sessions and the performers who specialize in them. “A lot of performers these days are good rote singers,” one old-timer told me. “They sing well on head charts, they have the right feeling for contemporary rock, but their



to Hugo Montenegro. Now he is the president of the L.A. Chapter of AFTRA and one of the town's active commercial singers. "I couldn't have gotten into it without a solid musical background," he says. "Jingle singers have to have very specific skills. We have to be able to blend—and blend well—with each other, be in tune, sing much more complex harmonies (with closer

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**"The agency guys want to understand every word we sing—and it's not hard to guess why."**

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intervals) than you hear on most pop recordings, and deal with more complex rhythms. Maybe most important of all, we have to have good diction. The agency guys want to understand every word we sing—and it's not hard to guess why."

With the stakes so high, it's understandable that producers and contractors are apt to hire the same few singers for the best jingle gigs. So a successful commercial singer's yearly income range is probably between \$40,000 and \$200,000—or more. In New York, there are perhaps six performers in the very top brackets (around a quarter of a million dollars a year). In Los Angeles there are probably no more than two. Three or four hover around the \$100,000 mark, eight or ten between \$50,000 and \$100,000, and the rest under \$40,000. The bulk of the commercial recording activity takes place in New York, with Los Angeles and Chicago second and third, respectively. Therefore, although a New York performer can make his or her income doing jingle dates alone, an L.A. singer who reaches the \$200,000 level does everything—jingles, records, film soundtracks, and television. Ron Hicklin's credits range from *Butch Cassidy and the Sundance Kid* and background music for *Happy Days* and *Laverne and Shirley* to some two hundred records that went to the Top 10, 135 movies, and commercial dates for almost everybody (including Honda, Suzuki, Yamaha and Kawasaki).

Hicklin also works as a contractor. Contracting for studio singers is always done by one of the performers—unlike instrumentalists' sessions, where it frequently is handled by a nonperforming musician. The system has good and bad aspects. Understandably, it helps contribute to the perpetuation of cliques that dominate most of the work. On the other hand, it places more responsibility on the contractor to hire people who work well and effectively with each other, since he himself will be working with them.

"You can bet that when I work as a contractor I'm listening a lot more carefully to things than I did when I was simply one of the hired hands," Hicklin says. "I want to know what the people I'm working with can do—what I can expect from them, without embarrass-

ing them or embarrassing me. I also want to know what they can't do."

Hicklin is, to use his term, almost "paranoid" about wanting to be judged purely on the basis of his singing. He habitually turns down dates on which singers are also asked to be "spear carriers," to serve as extras for the party sequences of TV variety shows, etc. "I'm a singer, not an entertainer," he says, "and that's what I look for in the singers I hire. I try to find people who sing well in tune, who have good rhythm, who read extremely well, who have excellent articulation of lyrics. When a vocal group really nails the rhythm and the words down together, when nothing is mushy or indistinct, it's really an impressive thing to hear."

Unlike Hicklin, many singers have found the self-effacing life as a background singer tough to deal with. Most started out with the idea of being soloists—perhaps of being stars—and few have found it easy to abandon these ambitions. Soprano Sally Stevens has been the National Academy of Arts & Sciences' (NARAS) "Most Valuable Backup Singer" for four years, and is a regular on the Burt Bacharach tours. Yet, though she is one of the West Coast's busiest—and wealthiest—commercial artists, she has had moments of real despair about her career. "I went through a period once," she says, "in which I practically resented what I was doing, because it was so impersonal and so restricting insofar as any individual self-expression was concerned. What saved it for me was my own writing and my own live performing of things that were mine.

"I'm just thankful," she says, "for the chance to do things just for the sake of doing them." Her most recent art-for-sanity's-sake outing was a remarkable performance of Luciano Berio's *Folk Songs*.

Despite it all, most background singers are eminently happy with what they are doing. "Look," says Farber, "how can you complain about being paid well for doing interesting work? Sure, producers tend to overcategorize people: They want a good black lead singer, they get Jim Gilstrap; they want a good bass, they get Gene Morford; they want a high girl who can sound white or black, they hire Carolyn Willis, who can sing anything. But most of us have a pretty big creative share in almost anything we do. The days when vocal performers simply came in like sheep, read their music and went home, are long gone."

It's a safe bet that the good group singers—the ones who are versatile enough to do all the different styles that are called for, from head dates to the most complex chart-reading sessions—will have longer, more fruitful careers than almost any performer whose single-sighted goal is the production of hit records. Where else can a musician get paid so well for doing something he loves to do, and also hear himself every time he switches on a radio or flips a television channel?

# NAMM International Music and Sound Expo

by Fred Miller

Late last June, the National Association of Music Merchants played host to an enormous assemblage of retail music store buyers, instrument and accessory manufacturers, musicians, and assorted members of the press. Walking (and walking and walking) through more than 450 exhibits at Chicago's McCormick Place, visitors could feast their eyes on the latest products available to the music-buying public.

While there was very little that could be considered "new" in the innovative sense (status lights and digital sequencers no longer being new news), there did appear to be a wealth of repackaged ideas: Kawai displayed a grand piano housed in see-through plastic; Wurlitzer showed its Butterfly, an electric piano whose top opens in a "V" from a central hinge; and St. Louis Music brought the Crate—a distressed-wood guitar amp designed to look like a beat-up old crate.

On the technology side, there were a couple of interesting developments. Norlin manufacturing, whose display

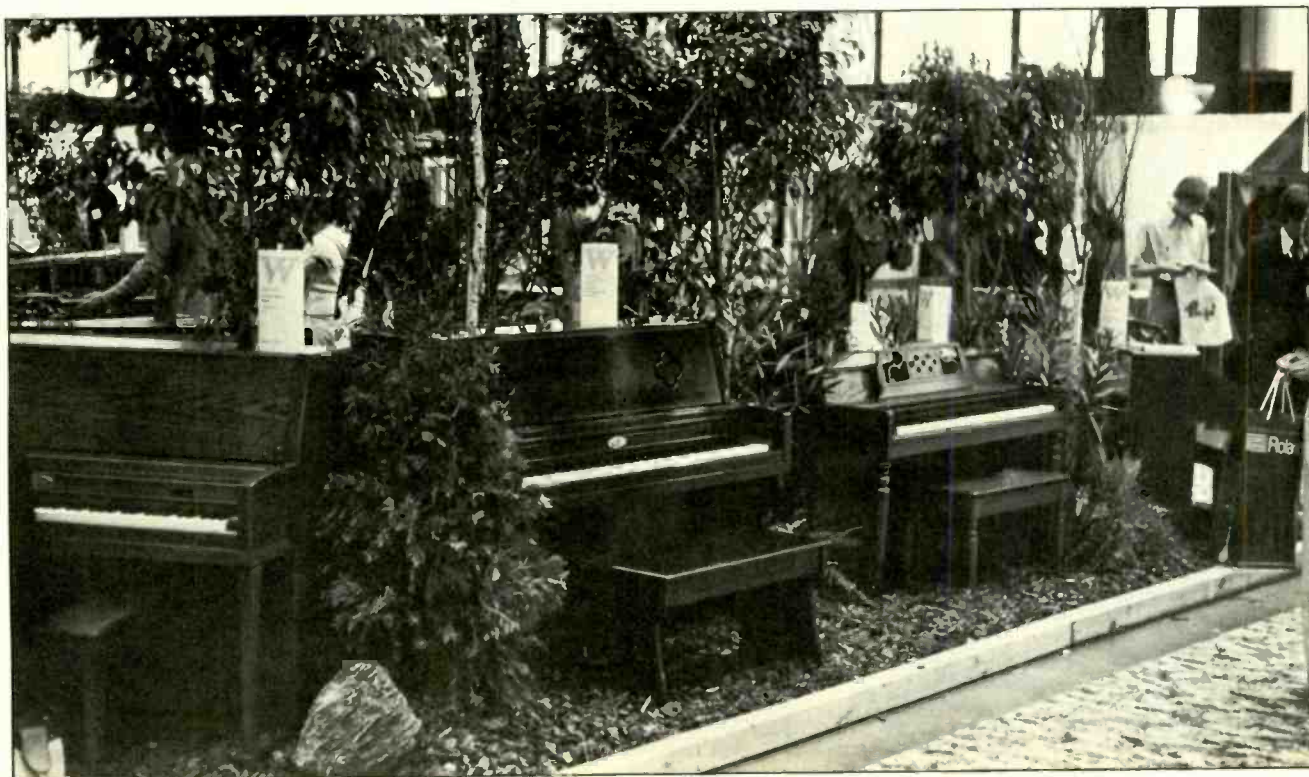
took up an entire floor apart from the rest of the show, demonstrated the new Moog Vocorder. It interfaces with a synthesizer to give virtually any signal (from human speech to a vacuum cleaner) pitch, timbre, harmonic content, and dynamics. Arp Instruments introduced the Quadra synthesizer, which is said to have the capabilities of a bass synthesizer, string synthesizer, lead synthesizer, polyphonic synthesizer, phase shifter, and output mixer. MXR Innovations, Inc., showed a dual channel 15-band graphic equalizer and a single channel 31-band equalizer for one-third octave control of the audio signal.

Aside from the usual gaggle of guitar strings, direct boxes, music folios, stage amplifiers, and organs, there was a pronouncedly large number of mixing consoles. The PA and recording boards on display from Teac, Tangent, Peavey, Arp, and Uni-Sync, to name a few, were topped in sheer numbers only by pianos (of late referred to as acoustic pianos). From the ninety-seven-key (count 'em)

Bösendorfer to the regular eighty-eights from Baldwin, Kimball, Aeolian, Grottrian, Gulbrandsen, and Story & Clark, there were enough acoustic keyboards on that floor to keep Busby Berkeley busy for years.

Electronic pianos and keyboard, guitar, drum, trumpet, and flute synthesizers held their own with their acoustic counterparts. In fact it was downright refreshing to hear a high-school band director play a real trumpet at the Conn exhibit—something like tasting fresh string beans rather than canned. But though the eyes were overwhelmed by this cornucopia of instruments, amps, toys, books, and electric doodads, the ears were well treated to the best music America has to offer.

At various times throughout the show, one could hear Pearl Bailey with Louis Bellson, the inimitable Les Paul, George Benson, Alphonso Johnson, Gil Goldstein, Maynard Ferguson, Ray Brown, Atilla Zoller, Jeff Berlin, Ed Shaughnessy, Herb Ellis, Joe Pass, or Billy Cobham. It's interesting to note that, while the music merchandisers cater to and make their livings from young musicians who are largely into m.o.r. and rock & roll, they choose to have jazz giants at their convention. The crowds around the concerts and brief musical demonstrations on the floor were extraordinary. Les Paul's was a closed-door affair, due to the foresight of the fire marshal; the



*Acoustic pianos were featured everywhere, complete with environmental settings*

Roy Burns Quartet was standing room only; and it was rumored that George Benson was actually playing on the other side of that mob, but I couldn't get close enough to say for sure.

Nonmusically, on the other hand, NAMM and some of its exhibitors chose to cater to the lowest common denominator. In the "no comment" department were female security guards in mini-skirts, guides called "Ask Me" girls, and bowls full of lapel buttons with cute phrases like "Nice Pair" (to represent speakers), "Groovy Tool" (pliers), "Morley Men Do It with Their Feet" (pedals), and "Flat Is Beautiful" (speakers). Conn had pretty girls in long gowns handing out literature, and several young women in bathing costumes demonstrated their (employers') wares. When will sexual equality come to the music business?

There were some excellent seminars along the way: in-store advertising and promotion, how to market electronic instruments (with Arp's David Friend and Peavey's Hartley Peavey on the panel), and even a clinic on the relative merits of renting pianos for profit. All things considered, it was a mightily successful show. Orders were being written with both hands, the people of Chicago provided a hospitable and friendly atmosphere, and the music of some of America's best jazz performers made the NAMM Expo something very special. ●



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# Input Output

Instruments and  
Accessories

## Limiting & Compression

**L**imiting" and "compression" are terms that refer to the reduction in dynamic range of an audio signal. For example, if a vocalist sings a song and encompasses a dynamic range of 25 dB, a limiter or compressor can reduce the total dynamic range to 10, 15, or 20 dB. Such devices are used in audio signal processing for a number of reasons. They may be used so that all the words of a vocal will be heard clearly above the accompaniment (since the singer generally has a wider dynamic *range* than instruments). Thus, softly sung words will be as understandable as those that are sung loudly and the listener will not have to strain to hear the words at one end of the spectrum or cover his ears at the other.

They might also be used to prevent overmodulation of recorded signals on tape, to prevent similar overmodulation onto a disc, or to create a characteristic sound that is considered desirable in popular music recording. Limiting is used widely in radio and TV broadcasting to insure that the strength of the broadcast signal remains as close to maximum as much of the time as possible. The idea here is that stronger signals reach more people, more people hear the ads, and the radio station makes more money. Of course, where money is concerned, there is never enough. This causes some radio stations, I believe, to limit their outputs signals excessively (to keep up the signal strength), causing a really irritating "breathing" or "pumping" sound to come across.

Limiters and compressors were among the earliest "outboards" in broadcast and recording studios but didn't find their way to the mass market until recently. Being an engineer, I suspect that other engineers didn't let marketing people know about limiters because they feared what might happen if the public got its hands on them: Nothing sounds worse than an overcompressed signal. But now, several compressor/limiters

are available for use by musicians, in home studios, and by just about anyone who cares to pay the price.

Proper limiting (except in cases of special effects) is transparent, i.e., the listener never notices that the signal has been processed. Unfortunately, I have heard a lot of demo tapes and too many major-label recordings in which the use of the limiter was obvious. Overlimiting makes the music sound suffocated, and severely restricting dynamics robs the music of its expressive intensity. By now, you must see that I believe limiting should be used subtly and only when necessary.

In recording studios, we have a variety of limiters, compressors, combination devices, expanders, and noise gates, all of which alter the natural dynamic range in one way or another. There are several popular limiters in common use, and, like microphones, they're thought to have different characteristics that contribute to their "sound" or the lack of it. Some are said to be smooth, while others may be especially suitable for electric bass, or bass drum, or vocals. The character of the limiter is determined by such factors as its attack and release times (how quickly it responds to and recovers from a signal), its distortion, and its noise characteristics. Limiters that act only on high-frequency information may be used to give the illusion of stronger low frequencies or to eliminate sibilance.

I've used the terms "limiting" and "compression" rather indiscriminately, because they are used that way in the industry. But for those inclined to more precise usage, there is a distinction between the two. Compression acts on the signal rather gently through all or most of its dynamic range, whereas limiting

leaves the signal alone through most of its range and restricts it severely whenever it exceeds a threshold level. (The two processes can be combined.) Regardless of what they are called, compressors and limiters can be extremely valuable for enhancing the intelligibility or emotional impact of sounds. But the prospective user should be aware that they are seldom successful as creators of sound effects.

**Allen and Heath Pro Limiter.** This limiter is designed for low-budget operations, small recording studios, and public-address use. It is amazingly small in size (12 by 4 x 1½ inches), is AC-powered, and is very light—just under three pounds. Inputs include one for microphones (500 ohms)—a balanced XLR connector—and one for line-level inputs, a standard quarter-inch phone jack (80,000 ohms). Two line outputs (0 dBm and -30 dBm) are also quarter-inch phone jacks, designed to feed loads of 10,000 ohms or greater. Along with these, on the back panel, is a STEREO LINK that ties two Pro Limiters together for identical processing of both channels of a stereo program.

Front-panel pushbuttons are a selector for either mike or line input, a LIMITER IN/OUT, an ATTACK SLOW/FAST, and two used in combination for RELEASE SLOW/MED/FAST. Attack times are selectable at either 5 or 0.1 milliseconds, and release (decay) times range from 100 milliseconds to 4 seconds. A red LED lights up when a gain reduction of more than 3 dB takes place. (Unfortunately, you don't know how *much* more. A VU meter would have been a nice touch.) Next to that LED is a sliding volume control for the input signal. Another red



Allen and Heath Pro Limiter



LED shows when power is on. The pre-set compression ratio as stated in the literature is 7:1, which means the unit will produce a 1-dB increase at the output for each 7-dB increase at the input.

The Pro Limiter is simple to use, straightforward in its controls and connections, and exhibits no noticeable coloration of sound when the signal is passed through it without processing. When the limiting function is active, however, transparency is difficult to achieve. We fed tapes of various program sources (from solo voice and guitar through heavy rock & roll to Renaissance ballads), all without previous compression or limiting, into the line-level input. In each case, the action of the device was obvious and not very pleasant. Whether varying the input level with the slide pot, changing attack and decay times, or monitoring alternately from both outputs, we were unable to read any change in gain on an onboard VU meter without some audible side effect. When we tried a dynamic microphone (Electro-Voice RE-15) and a capacitor microphone (Sony ECM-21) feeding the appropriate input, the response was fairly good most of the time.

Part of the problem seems to be an inconsistency between the level of the line and mike inputs, and the input-level control does not have enough range to compensate for it. If your system has standard line-level signals, as ours does, you may want to pad them down before feeding them to the Pro Limiter. Another difficulty may lie in the release times. The fast (50-100 millisecond) and medium (350 millisecond) settings seem sluggish to the ear, and the slow setting (4 second) is about as sprightly as a glacier.

In my opinion, this device is useful for voiceovers in discotheques and in paging-type PA systems and can be used with a stage act to create impact for the signal it's used with. If you find that you need a limiter in recording situations but can't afford one of the professional types (they are worth saving up for), the Pro Limiter will do the job well enough. In other words, you'll get good overload protection, but don't look for subtlety. Still, that's not too bad a deal, considering that the unit costs only \$250.

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**Beyer Dynamic Condenser Microphones.** Confused by the seemingly contradictory product name? Well, if a company named Beyer Dynamic (which, as it happens, makes fine dynamic and ribbon microphones) adds condenser mikes to its line, you have Beyer Dynamic Condenser Microphones. These are full-



Beyer Dynamic Condenser Mikes

fledged capacitor-type microphones, requiring a 48-volt phantom supply or accessory external power supply. Actually, the new product is a microphone system, in that it comprises a common preamplifier shaft, called HV-710, and four separate capsules—two with omnidirectional patterns, CK-711 and 712, and two cardioids, CK-713 and 714. The 712 and 714 have built-in windscreens.

Once we got the names and numbers sorted out, we found some outstanding equipment. The omni head has absolutely beautiful clarity in the high frequencies, and overall response is excellent, with no apparent peaks or dips of any consequence. It sounded excellent on a piano and sensational on a female voice. Based on what I heard, it should be a blessing for strings or drum kit overheads, and in pairs it's a natural for stereo pickup of an ensemble in a hall. (The omni head is quite sensitive and susceptible to pops, and the built-in windscreen in the 712 capsule is only moderately effective.)

The cardioid capsule is equally impressive, delivering the same clarity without any loss of warmth. Directivity is good, though not the sharpest ever—I would hesitate to use this mike in a crowded situation where I couldn't put up with a little leakage. But used selectively, the microphone will yield very satisfying results. The HV-710 shaft, onto which the capsules screw securely, includes a small screw that, when turned, reduces the input to the preamp by 10 dB. Output connector is the standard XLR 3-pin male, and a stand adapter is included in the package. The preamp shaft costs \$280, and the capsules range from \$145 for the CK-711 to \$210 for the CK-714.

FRED MILLER

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# BIG

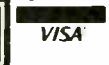
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## The Rolling Stones: Back on Track

by Sam Sutherland

**The Rolling Stones: Some Girls.** The Glimmer Twins, producers. *Rolling Stones Records COC 39108, \$7.98. Tape: CS 39108, TP 39108, \$7.98.*

After the rambling eclecticism of "Black and Blue" and the excesses that marred "Love You Live," the new Rolling Stones album is both unexpected and revelatory. "Some Girls" isn't really a breakthrough as much as a reaffirmation of the basic premise behind the first Stones records. Primal blues, uptown r&b, and stripped-down rock were magnified by a band that moved at graveyard creep or Methedrine sprint, as the spirit moved them. The result was a bracing mix of sharp intelligence and provocative rawness.

Without obscuring the immediate past or attempting a precise re-creation of their old work, the Stones have restored a jackhammer drive and a flatter, gritty perspective heard only intermittently since "Exile on Main St." six years ago. While individual songs from their mid-'70s repertoire may rival the peaks here, "Some Girls" achieves a forceful coherence, the key to which is its nearly documentary approach to the band's playing style.

With Ron Wood now settled in as second guitarist and Mick Jagger comfortable enough on that instrument to contribute electric rhythm work, producers Jagger and Keith Richards have limited outside players to keyboard mainstays Ian Stewart and Ian McLagan, and a powerful new blues harp discovery, Sugar Blue. While the tracks reflect some overdubbing, the sonic atmosphere belies production cosmetics in its intentional roughness and spontaneity. At the same time, the arrangements offset that raw power with greater economy, avoiding the long, vamping scale of too many of their recent records.



Some boys: Jagger, Richards, Wood, Watts

*Miss You*, the first single, typifies the approach. In its hushed vocal delivery, relentless pace, and sprung bass line, the song nods to disco without succumbing to that genre's facelessness. Its momentum is more visceral and is dominated by Jagger's hissed vocal—not by the pyrotechnics of a session drummer or the

sweep of an arranger's orchestral wand. *Miss You* has no strings or synthesizers yet is almost irresistibly danceable. *Some Girls* is a caustic, archly misogynist reduction of lovers into nationalities; it's a nastier, distillation of the Beach Boys' *California Girls* that wearily lists the pleasures and perils of each new variety

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of woman. But there's saving humor here, as its narrator claims, "Some girls give me children/I only make love to 'em once." Jagger makes light of his own virility by overstating it both here and on *Beast of Burden*, perhaps the best song of the set. Like *Some Girls*, it is a respite from the album's overall emphasis on fast-paced rockers. With both humor and tenderness, Jagger approaches his new lover with a sense of feisty equality that reveals the title song's underlying whimsy; neither partner has to be a thrall, or wants to be. Spare but emphatic electric guitar phrases accent the verse, simmering behind the playful an-drogyny of the falsetto bridge.

"Some Girls" isn't conceptual in its concerns, but the prevailing band sound of the playing and the narrower rock focus provide a fundamental unity to the work. Add to this a preoccupation with the wrinkles of modern love—a constant and familiar Stones theme derived from blues and maintained from the very beginning—and an edgy urban backdrop, and the result is a deceptively careless, hard-rocking testament to the vitality of the Rolling Stones. It may be months before I finally catch all the lyrics to *Lies*, buried as they are by hoarse vocals and slashing guitars. And it's hard to pull away from the hypnotic instrumental undertow of *Shattered* long enough to separate the song's irony from its desperation. But I know I'll try. After resigning myself to the idea that the Stones were no longer capable of commanding that kind of attention, it's quite a welcome relief.

s.s.

**Bob Dylan: Street Legal.** Don DeVito, producer. Columbia JC 35453, \$7.98.  
Tape: ● JCT 35453, ● JCA 35453, \$7.98.

"Street Legal" signals yet another twist in Bob Dylan's recorded style, one that some fans and critics have been hoping for since the turn of the decade. For the album and his summer tour Dylan assembled his first stable rock band in some time, and the new lineup seeks to couple the majestic organ/guitar underpinnings of his mid-'60s work with the exotic acoustic flavorings explored since the mid-'70s.

Coming on the heels of recent studio LPs and the open-house ensemble style of the Rolling Thunder tours, such a shift scores obvious initial impact. Where the Rolling Thunder dates epitomized a free-wheeling, even democratic approach, the current setup is more disciplined: Onstage, in particular, there's never any doubt as to just who the star is.

Despite this new sense of control, "Street Legal" is deeply flawed. By the

time he reached the Universal Amphitheatre in Los Angeles, Dylan was marshalling considerable fire from this group. But earlier, during this LP's sessions, that sense of daring had yet to emerge. With eight instruments (nine, including his electric rhythm guitar) and three female vocalists, the risk of clutter is obvious. Dylan's solution on record is a thick ensemble style that makes too little use of its best elements—Steve Douglas' reeds, David Mansfield's violin and mandolin, and Bobby Hall's atmospheric percussion.

Instead, the dominant elements are Alan Pasqua's organ and piano, the lead guitar work of Bill Cross, and Dylan's jangling Stratocaster. The familiarity of the sound is initially warming for those of us devastated by "Blonde on Blonde" a decade or so back, but Pasqua and Cross don't add anything to the original models. Compounding these problems is muddy production, a factor no doubt due to the artist's long-standing wariness of cosmetic production and preference for fast cutting and live feel.

His writing, which also balances past and present, likewise suffers. *Changing of the Guards*, perhaps the most explicit nod to his late '60s work, uses the visionary allegorical style of those records without achieving their resonance; *Is Your Love in Vain?* is one of his least successful love songs, a self-absorbed interrogation of a prospective lover that goes so far as to ask "Can you understand my pain?" Maybe he's joking, but his strident tone hopelessly obscures any comic intent.

There are strong moments, undeniably, yet these usually reflect something of a departure from the larger scale. *New Pony*, a wicked twelve-bar parody, relies mostly on Dylan's sly vocal, a single guitar lead, and the chanting vocal trio (elsewhere, their presence is dubious at best, adding awkwardness rather than texture). And *Senor*, subtitled *Tales of Yankee Power*, lives up to its title as a chilling ballad with multiple, reverberant interpretations.

s.s.

**Crystal Gayle: When I Dream.** Allen Reynolds, producer. United Artists, UALA 858H, \$7.98. Tape: ● CA 858H, ● EA 858H, \$7.98.

Judging from its mix of material, "When I Dream" is a transitional album for a singer moving away from the very area that has won her four awards: Two from the Academy of Country Music for Outstanding Female Vocalist, one for the same from the Country Music Association, and a Grammy for Country Female Vocal Performance of the Year.

Most of the songs here are essentially

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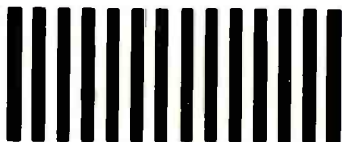
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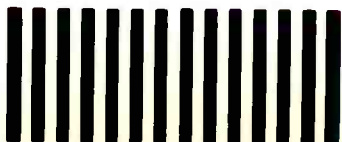
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Crystal—the true essence of style

commercial/country (including the title cut) or pop/country, and fully half are ballads of varying degrees of indistinction. Crystal Gayle sings this sort of thing very well, indeed. Her voice is beautiful—pure, light, flexible, warm, and, in a rather indefinable way, real—and she seems to have total control over it. Still more important, she sings with a restraint that permits her to use all the tricks of the country vocalist's trade without overkill.

The uptempo *Why Have You Left the One You Left Me For* and midtempo *Don't Treat Me like a Stranger* (the one leaning to Nashville and the other to L.A.) bring out two additional qualities. Gayle's style contains both country and pop echoes, but because she fully integrates them, she achieves depth without derivativeness. She also has an uncommon gift for phrasing that suits the melody and the verbal sense of the lyrics.

Two other songs that straddle the country/pop fence are *Wayward Wind* and *Someday Soon*. To the former, a tacky and perversely gorgeous classic of the pop ethos, she gives an interpretation suitably lush but driving enough to keep it from bogging down in its own sludge. *Someday Soon* is a song I've liked since Julie Felix sang it in the 1960s. Where Felix was dramatic and head-on, Gayle is typically more complex, more oblique, and superficially more low-key.

Another stage in her way out of the country closet is marked by *Paintin' This Old Town Blue*, an altogether agreeable piece of hokum. It's a midtempo pop/jazz number with a Dixieland backing and good lyrics, and she sings it deliciously.

Last, there's *Cry Me a River*. It takes a special brand of gall to tackle a song so indissolubly cemented to a particular singer (and I don't mean Joan Baez), and Gayle does it over an admirably clean

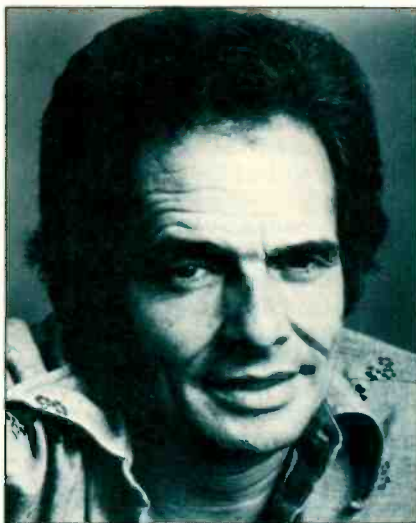
jazz-ballad piano with bass and guitar backing. Her interpretation often resembles Peggy Lee's classic version, yet it is tinged with country and jazz-ballad phrasings. She doesn't outdo Lee, but she does bring *Cry Me a River* firmly back into the public consciousness.

Aside from her voice, Gayle's major asset is a respect for her material that adds up to that tricky word: "style." Whether she can preserve that while crossing over remains to be seen. So does the question of whether she needs or wants to cross over: She's doing just fine the way she is. J.S.R.

**Merle Haggard: I'm Always on a Mountain When I Fall.** Fuzzy Owen & Hank Cochran, producers. *MCA 2375*, \$7.98. *Tape: MCAC 2375, MCAT 2375*, \$7.98.

What's happened to Merle Haggard? What's happened to the man who carried the neon flame of Jimmie Rodgers and Lefty Frizzell? Is this the same Merle Haggard who gave us *Swinging Doors* fifteen years ago?

Of his four compositions here, only *The Dream*, a candlelight and bra straps weeper, sounds like a Haggard composition. The rest sound like an homage to



Is this the real Merle Haggard?

Johnny Duncan—courteous, tepid, stale. In *Love Me When You Can*, he delivers a teary monologue that would easily fit among the contents of a thirteen-year-old schoolgirl's diary; the only difference is that thirteen-year-old schoolgirls have the sense to keep their diaries locked. In *The Immigrant*, Haggard borrows a melody and an idea from Jimmy Buffett, which is certainly a step down from borrowing from Lefty Frizzell, as he has done in the past. *Life of a Rodeo Cowboy*, written by the album's copro-

ducer Hank Cochran and his wife, Jeannie Seely, is the sort of cliché Haggard so finely steered clear of in the past.

Most indicative of demise is *It's Been a Great Afternoon*, a song that means nothing and sounds like a thousand middle-of-the-road B-sides. I should come right out and say it: I don't believe this album is really Merle Haggard. N.T.

**The Heaters.** Jack Stack-a-Track & Scott Shannon, producers. *Ariola America SW 50032*, \$7.98. *Tape: 4XW 50032, 8XW 50032*, \$7.98.

The Heaters are five ambitious young Californians who seem so eager to display their talents that one is left breathless by the close of their debut LP. Lead singer Mercy Bermudez emotes where other singers would reflect, shrieks where they would moan, and is completely out of control where they would just be starting to work up a frenzy. She can be as piercing as a siren or as giggly as a chimp, and she manages to sound remarkably sincere throughout.

The Heaters are at their best with Motownish melodies and exuberant rhythms, and their writers—bassist Missy Connell and drummer Phil Cohen—understand the importance of their instruments to the group's fabric. As a result, Connell puts them on an energetic roller coaster on *I've Never Been in Love* and stops them dramatically in place with the deliberate pauses of *Crossfire*.

They are at their worst when they put the world's weight on their scrawny shoulders and try to sound important. *Guilty* and *Powerline* turn Bermudez' charm into discomfort, and *New Day*—with its cribs from *Sgt. Pepper*—only makes the Heaters appear older than they look and sound.

But overall, untamed joy far outdistances the flaws of "The Heaters." Aside from their ability to toss off perfect harmonies that thrill and tingle, the Heaters offer a positive message to younger music fans (who will probably comprise most of their audience). No one listening to the pumping bass and jolly keyboards would think to point a finger in disdain and say, "Girls can't play." T.G.

**Little Walter Jacobs: Blue and Lonesome.** Leonard Chess, producer. *Le Roi du Blues 33.2007*, \$7.98. (Available from Southern Record Sales, 5001 Reynard, La Crescenta, Calif. 91214.)

Little Walter died in 1968, at the age of thirty-seven. Ten years later, he is still the undisputed master of the harmonica. In fact there are some (myself included)

who hold him to be the greatest postwar blues artist. His sense of lyric poetry was practically Homeric in its wrathful simplicity; yet, as in his *Me and Piney Brown*, he often expressed an emotional complexity capable of making your skin ripple in sudden, sublime awe. His sloppy, subtle voice and his love for loud, cruel rhythms make him one of the founding fathers of rock & roll. His love of whisky and violence stole first his friends and then his life.

In 1947, Walter started recording with small Chicago labels and in 1952 went to Checker records. The first disc he cut for them, *Juke*, became a No. 1 r&b hit, and the hits continued until 1958, the year of his *Key to the Highway*. "Blue and Lonesome," manufactured in France, spans the years 1952 to 1961. Only four of the fourteen cuts have been issued previously. There are raunchy alternate takes of *Blue and Lonesome*, *Crazy for My Baby*, and the hot-sheets classic *Temperature*. First hearings include his per-versely happy version of *Going Down Slow*, the instrumental *Big Leg Mama*, and the darker-than-night *Worried Life*. Laced through the cuts are snatches of speech—Walter's complaints, drunken humor, and oblique, shamanistic instructions to his musicians—which are alternately enlightening, shocking, and entertaining.

"Blue and Lonesome" is as much a document of the process of creation as it is a collection of great rhythm-and-blues. And when Little Walter created, he created. N.T.

**The Lost Gonzo Band: Signs of Life.** Michael Brovsky, producer. *Capitol SW 11788*, \$7.98. *Tape: ●● 4XW 11788, ●● 8XW 11788*, \$7.98.

On their first two albums, the Lost Gonzo Band purveyed an intelligent, sardonic approach to country/rock. Chief songwriter Gary P. Nunn sang most of the leads in a querulous, high-pitched croon that sounded like an adolescent Loudon Wainwright. Nunn also had a knack for disguising witty misanthropy within calm love songs and loping uptempo melodies. The band was at its best on songs like *Money* and *The Last Thing I Needed*, with guitars thrashing solidly but cleanly and Nunn's sarcastic succinctness biting hard. Its brand of rock & roll was a whole lot better than that of the man they used to back, Jerry Jeff Walker.

"Signs of Life," the Gonzos' third album, is also the weakest, and for obvious reasons. Nunn has had a hand in writing only three of the songs; the rest, a clutch of sappy Pooesque odes, are donated by other members. Even worse is the redis-

tribution of the vocals among various Gonzos: This may make Nunn's appearances all the more thrilling, but it also makes the inferiority of the material all the more noticeable.

Increased democracy in a band like this one is not rare or illogical. Gonzo records haven't sold well, and someone probably thought that a new point of view was needed (i.e., someone more sentimental than Nunn). Still, all of "Signs" crumbles around Nunn's *London Homesick Blues*. It's the best song here and a gloriously unfair swipe that is guaranteed to further limit sales in the land of Elvis Costello and the Clash. If they keep Nunn around, the Gonzos may not rise very far, but at least they'll sink with quiet glory and a feisty integrity. K.T.

**The Motors: Approved by the Motors.**

Peter Ker, Nick Garvey, Andy McMaster, producers. *Virgin JZ 35348*, \$7.98. *Tape: ●● JZT 35348, ●● JZA 35348*, \$7.98.

All the progressive radio stations that played *Dancing the Night Away*, from the Motors' first album, predicted that the group's next LP would yield a hit on the order of Boston's *More than a Feeling*. I'm selfishly delighted to report that their guesswork was wrong. "Approved by the Motors" contains at least two potential single smashes, but it's a result of a new direction they've decided to take, not a continuation of the old one.

Aptly named, the Motors are a rhythmically propelled band, skimming their well-blended vocals across a throbbing beat like sports cars racing down a motorway. Their earlier songs hinted that they could make formidable dance sounds, and "Approved by the Motors," particularly Side 1, offers a feast of what used to be called party music. *Mamma Rock'n'Roller* and the visceral *You Beat the Hell Outta Me* are furious and fast-paced, with vocals and guitars reinforcing each other's energies.

*Airport* and *Forget About You*, the two potential killer hits, show a depth and subtlety rarely explored on the Motors' first songs. Electric Light Orchestra's atmospheric have gotten into the spirit of this band. They've taken on a tinge of black British r&b practiced by groups like the Foundations and combined it with the no-time-wasting attitude they perfected as charter members of the New Wave. The result is an album charged highly enough to rattle the floorboards. Best of all, these songs will sound good on cheesy transistor radios and over the heavily rattling sounds of an automobile. The Motors should be congratulated for having created an entire album's worth

of the highest energy music with popular appeal to have come along in years. T.G.

**The Nighthawks: Jacks & Kings.** The Nighthawks, producers. *Adelphi AD 4120*, \$7.98.

This Washington, D.C.-based white Chicago-style blues band is just as traditional in approach as Canned Heat and a lot more fun. Many acts will invite "guests" to add background vocals or an occasional instrumental lick, but when the Nighthawks throw a recording party, they make their guests *work*. Thus the presence of four members of Muddy Waters' band and one from James Cotton's is especially noticeable. Keyboardists Pinetop Perkins and Dave Maxwell are all over the place, as are guitarists Guitar Jr. and Bob Margolin. The Nighthawks themselves (Jim Thackery on guitar and vocals, Mark Wenner on harmonica, Jan Zukowski on bass, Pete Ragusa on drums) seem content to provide strong support and refrain from imposing too much of themselves on the proceedings. The most obvious band member is Wenner, and, like the others, he's quite good.

The selections are largely blues standards or new tunes based on blues standards. Standouts are two songs usually identified with Elmore James, *Dust My Broom* and *The Sky Is Cryin'*, Perkins' *Pinetop's Boogie Woogie* (though he shouldn't have talked so much), and a too-short Margolin reading of *Floyd's Guitar Blues*. Incidentally, Perkins' *Boogie Woogie* sounds suspiciously like Pinetop Smith's *Boogie Woogie*, which was recorded in the late Twenties and later a hit for Tommy Dorsey. T.E.

**Bruce Springsteen: Darkness on the Edge of Town.** Bruce Springsteen & Jon Landau, producers. *Columbia JC 35318*, \$7.98. *Tape: ●● JCT 35318, ●● JCA 35318*, \$7.98.

On his fourth album, Bruce Springsteen brings a troubling new gravity to his work that forces us to alter our expectations. Gone is the often breezy, playful interchange between leader and band manifested on past albums by lavish sax and guitar solos, rowdy call-and-response vocal exchanges, and the ambitious musical palette that moved between driving rock & roll and hushed, starlit jazz. For "Darkness on the Edge of Town" Springsteen has taken a much starker rock stance, virtually abandoning the spirited excesses of his earlier records to concentrate on the dark unity of his new songs. His writing is more than ever the chief concern here, making his brooding thematic focus both the source





Springsteen—a new gravity

of the album's power and the key to some significant problems.

The blue-collar romanticism that bloomed on "The Wild, the Innocent and the E Street Shuffle," (1974) and aspired to mythic dimensions on his last LP "Born to Run," is challenged here by Springsteen's dark certainty of the futility behind his once exuberant dreams of escape. Whereas the ebullience of *Rosalita* and *Kitty's Back* led to the urgent momentum of *Thunder Road* and *Born to Run*, Springsteen now translates that desperation into *Racing in the Street's* sense of defeat. On that song, which suggests the aftermath of the romantic vision promised on *Thunder Road*, his restless driver finds himself back on the same lonely streets, his promises to himself and his lover unfulfilled. Against that backdrop, an ironic litany of automotive charms—a kind of post-existential variation on *Little Deuce Coupe*—only underscores the song's emotional desolation.

While the album's more driving rockers include hymns of possibility (*Badlands* and its counterpart, *The Promised Land*) and hard-boiled love songs (*Candy's Room*, *Something in the Night*, and *Prove It All Night*), each new dream is edged with fatalism. Framing that frustration is a sense that the traps are inescapable, perhaps even dynastic: While *Badlands* and *The Promised Land* are signposts of the singer's ambitions, *Adam Raised a Cain* and *Factory* reveal the underlying filial tensions between father and son.

The intensity of Springsteen's vision is undeniable. The pull between individual songs achieves an obsessive force, and, in that respect, this is his most mature and ambitious material. Yet for all but his most fervent admirers, the unyielding seriousness of the subject matter creates new hurdles; furthermore, his hyperbolic vocal style obscures lyrics through its half-swallowed, half-moaning attack, making the lyric sheet far more necessary than past recordings.

The E Street Band's sassy expansive-

ness has been replaced by a more skeletal ensemble approach that focuses on Springsteen, who again handles lead guitar; brass choruses have been shelved entirely, and the extended sax signatures of Clarence Clemons have been reduced considerably. These changes aren't self-aggrandizing, for the arranging style is tighter, restraining instrumental exposition in favor of dramatic effects dictated by the lyrics. And Springsteen's arching guitar lines have a rawness and drive not always achieved by Steve Van Zandt's work on the last record. But he has traded some of the reckless charm of his first two albums for a thoughtful, if dispiriting, gravity. I can't fault him for his humor and celebratory fire—features that remain very much in evidence on-stage—will be restored in the future. s.s

**U.K. Squeeze.** John Cale & U.K. Squeeze, producers. *A&M SP 4687*, \$7.98. *Tap:* CS 4687, 8T 4687, \$7.98.

The term "punk" doesn't fit British New Wave rock, not just because it's an American term, but because British youth doesn't go in for punks. It goes in for yobs, who, though just as obnoxious, are rather a different matter—less malevolent, perhaps. The basic problems facing English youths—who are much more intense than when I was one of them—seem to be boredom and frustration. And the best examples of New Wave express that boredom and frustration in a music that is hostile rather than angry and often strongly sardonic.

"U.K. Squeeze" is very good, though that doesn't mean you're going to sit back, relax, and enjoy it. With the exception of *Sex Master*, which is a piece of age-old high school silliness, almost every track is both witty in a jeering sort of



U.K. Squeeze

way and sinister. Once one gets past the overlay of New Wave jaggedness, it is also remarkably varied.

Several cuts stand out. *Strong in Reason* is a fine cryptic song with an ominous hook; the uncomplex backing supports the singing admirably. *Wild Sewerage Tickles Brazil*, an awesomely creepy cut, is a takeoff on horror-film soundtracks

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that is rich in weeping and hissing and muted screams. It's very nasty and powerful in both music and sound effects. *Out of Control* veers in a rather fragmented way toward 1950s' "I like girls and rock & roll." Melodically it's the oddest and most effective track of all—a kind of evilminded Golden Oldie. And *Take Me I'm Yours* weaves a rich, buzzing synthesizer and splendid, sardonic Sheikh of Araby exoticism into an unexpectedly catchy track that was a hit single in Britain.

These four just barely outweigh several other songs: one about (lets be pompous) alienation called *Remember What*; a depressingly accurate, though one-sided, litany of Britain's psychic ailments titled *Hesitation (Rool Britannia)*; and *First Thing Wrong*, an almost straight piece of rock & roll heavy on buzz-saw guitar and ringing blues piano, which scotches any suspicion that the pervading musical minimalism is just packaged incompetence.

I'm not always sure what U.K. Squeeze is up to on its first LP, but I'm in no doubt that it is up to something, which I can't say for all of New Wave. Easy listening it most emphatically is not. But it is clear evidence that the New Wave isn't simply nasty, brutish, and short.

J.S.R.

**Neil Young: Comes a Time.** Neil Young, Ben Keith, Tim Mulligan. David Briggs, producers. *Reprise MSK 2266, \$7.98.*  
*Tape: ● M5 2266, ● M8 2266, \$7.98.*

"Comes a Time," an album of folk and country music, is the quietest record Neil Young has made since "Harvest." With a couple of exceptions, these songs are not among his best, but in their passionate quirkiness they still manage to surpass those of the people who regularly mine the same territory—such as Gordon Lightfoot.

Unlike all of Young's work since "Tonight's the Night," "Comes a Time" has a consistent theme that is stated, mused over, and partially resolved over the course of its two sides. The theme concerns his dealings with women and considers the ways relationships can be worked out, nourished, or abandoned. In song after song, Young, oft-burned in the romantic fires, considers whether he ought to entrust his love to the woman in question, and every tune comes up with a different wrinkle.

The surprise of this album, given the relentless self-absorption Young has shown on recent records, is how generous he is with all his partners. The best song, *Look Out for My Love*, even repeats the admonition, "Look out for my

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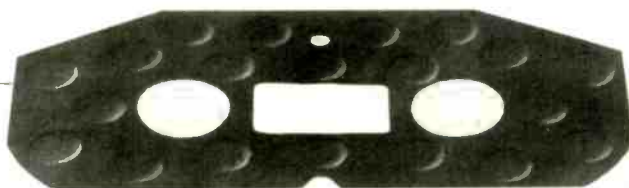
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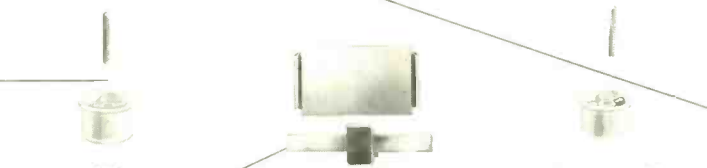


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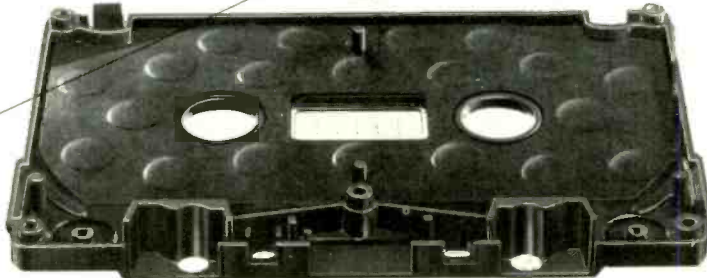
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# Jazz

BY DON HECKMAN & JOHN S. WILSON

**David Amram: Havana/New York.** David Amram, producer. *Flying Fish FF 057*, \$7.98.

The adventurous Amram, who was part of a jazz invasion of Cuba in May 1977 (with Stan Getz, Dizzy Gillespie, Earl Hines), brings back from Havana a performance by a swinging, surging mixture of American and Cuban musicians. It includes tremendous percussion, a dazzling trumpet solo by twenty-year-old Arturo Sandoval, and a fiery alto sax statement by Paquito de Rivera. The rest of the disc, recorded in New York by Cubans and Americans, has some of the most exhilarating trumpet that Thad Jones has recorded in years. J.S.W.

**Sidney Bechet: His Way, Boston 1951.** *Pumpkin 102*, \$6.98. (Pumpkin Productions, Inc., P.O. Box 7963, Ludlum Branch, Miami, Fla. 33155).

Since his death in 1959, Bechet releases have been few and far between. So, even though the recording of these 1951 performances is thin and rough by present-day standards, it is a pleasure to hear the intense, soaring sound of Bechet's music once again. Brisk accompaniment is provided by Big Chief Russell Moore on trombone and lively stride piano by Red Richards. As usual, Bechet builds fire with every note. J.S.W.

**Lester Bowie & Phillip Wilson: Duet.** Paul Bley, producer. *Improvising Artists IA1 37.38.54*, \$7.98.

A duet between a percussionist and a trumpet player raises the inevitable comparison with the singing dog: The quality of the performance is not so important as the fact that it is done at all. In this case, the recording is flawed by Bowie's proclivity for bugle call-like declamations and the general absence of Wilson's usual high energy. Careful planning and less reliance on the magic of spontaneity might have helped. D.H.

**Marion Brown & Gunter Hampel: Reeds 'n Vibes.** Paul Bley, producer. *Improvising Artists IA1 37.38.55*, \$7.98.

Mostly mood settings here—and surprisingly laidback for the avant-garde players involved. Saxophonist Brown has always been a minimalist, trying to find a virtue in spite of his obvious technical limitations. Vibist Hampel is more interesting, but focuses too much on the dippy-doodling that many European jazz artists mistake for "out" playing. D.H.

**Dodo Marmarosa: Piano Man.** Bob Porter, producer. *Phoenix Jazz 20*, \$7.98. (Phoenix Jazz Recs. Inc., P.O. Box 3, Kingston, N.J. 08528).

Thirty years ago Dodo Marmarosa seemed destined to become an outstanding jazz pianist. He played with Artie Shaw, recorded with Boyd Raeburn and Charlie Parker, and was *the* hip pianist in California. But in 1950 he went home to Pittsburgh, where he has remained ever since. This set of undated sessions, by a trio and by a quartet with Lucky Thompson on tenor sax, shows him as an inventive, provocative pianist. But, like his career, his prodding, punching attack and lovely flair for performance frequently fail to yield a satisfying resolution. Thompson is a rich complement on the six quartet pieces. J.S.W.

**David Sanborn: Heart to Heart.** John Simon, producer. *Warner Bros. BSK 3189*, \$7.98. *Tape: ●● M5 3189, ●● M8 3189*, \$7.98.

Each new recording from Sanborn underlines what he himself has been suggesting for years: That he is essentially an r&b player in the Hank Crawford vein whose connections with jazz improvisation are, at best, tenuous. "Heart to Heart" is the best album he has made for Warners, but it still will be disappointing to jazz listeners. Even the stimulation of a gorgeously crafted Gil Evans arrangement—*Short Visit*—isn't enough to spark Sanborn out of his repetitive, high-harmonic blues licks. D.H.

**Horace Silver: Silver 'n Percussion.** Horace Silver, producer. *Blue Note BNLA 853H*, \$7.98. *Tape: ●● CA 853H, ●● EA 853H*, \$7.98.

Two large-scale Silver works are included here: *The Great American Uprising* and *African Ascension*. Both are full chorus with jazz ensemble, the setting he has favored in his recent recordings. While the ethnic references obviously are important to Silver, they have little effect on the sturdy, West Indian, funky jazz rhythms that are at the core of his style. And that's all to the good. D.H.

**Ben Webster: Did You Call?** Antonio Armet, producer. *Nessa N8*, \$7.98.

Here is a group of 1972 performances by one of the most expressive, witty, romantic soloists in jazz. They show him to have refined the turns and twists, as well as slides and bends, of a highly thoughtful lifetime of musical creativity. Longtime musical companion Tete Montoliu backs him sympathetically on piano, his economy and subtlety reflecting Webster's approach. The late tenor saxophonist left something in this set that other sax players can draw on for years. J.S.W.

**Tim Weisberg: Rotations.** Johnny Sandlin, producer. *United Artists UALA 857H*, \$7.98. *Tape: ●● CA 857H, ●● EA 857H*, \$7.98.

Tim Weisberg's appeal always has been hard to understand. Not a particularly good flute player, he seems to have been most successful at parlaying some vague rock connections into high youth-market visibility. In this latest outing, a musically vapid and murkily recorded excursion through disco jazz/rock, he seems to have found his proper métier. D.H.

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# Pop/Rock

BY TODD EVERETT

**AC/DC: Powerage.** Vanda & Young, producers. *Atlantic SD 19180, \$7.98. Tape: CS 19180, TP 19180, \$7.98.*

Fans of early Led Zeppelin should feel right at home with the thundering chords and blistering vocals of this Aussie quintet. What's more, unlike many of today's heavier acts, these lads don't take themselves too seriously. Recommended for downer freaks with a sense of humor.



**PETE CARR**  
"MULTIPLE FLASH"

**Pete Carr: Multiple Flash.** Pete Carr, producer. *Big Tree BT 76009, \$7.98. Tape: CS 76009, TP 76009, \$7.98.*

Guitarist Carr is one studio musician whose albums should be of interest to people other than his fellow session-pickers. There are a number of catchy, well-played instrumentals (in-

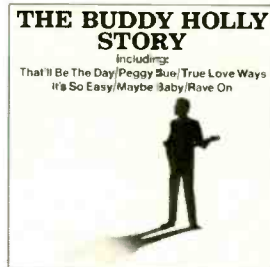
cluding *Canadian Sunset*) and a nine-minute reading of *Knockin' on Heaven's Door* with Carr singing at least as well as Eric Clapton and playing a lot more guitar.

**Commander Cody: Flying Dreams.** John Hug, producer. *Arista AB 4183, \$7.98. Tape: ATC 4183, AT8 4183, \$7.98.*

Caught between band incarnations, the Commander recorded this one with a crew of studio musicians. The selection of the Beatles' *Cry Baby Cry* as a vehicle for his rather inflexible voice shows at least a stab at imagination; the songs he wrote with Asleep at the Wheel's Leroy Preston indicate that he should collaborate more frequently. "Flying Dreams" is a definite improvement over his last LP. But fans of the old Lost Planet Airmen should wait until the next one, when Cody is likely to be joined by his (at this writing) current band, the Moonlighters, featuring the LPA guitarist Bill Kirchen.

**Rita Coolidge: Love Me Again.** David Anderle & Booker T. Jones, producers. *A&M SP 4699, \$7.98. Tape: CS 4699, 8T 4699, \$7.98.*

Though this album's songs and production simply reek of good taste, Coolidge faces her usual problem of sounding like she's having a hard time staying awake during the vocal overdubs. There isn't enough of the kind of torchy material she needs. Compare her version of *The Jealous Kind* with Ray Charles', and you'll hear why she'd be better off with *Cry Me a River*.



**THE BUDDY HOLLY STORY**

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It's So Easy/Maybe Baby/Rave On

**The Buddy Holly Story: Original Soundtrack.** Freddy Bauer, producer. *Epic SE 35412, \$8.98. Tape: SET 35412, SEA 35412, \$8.98.*

The producers make a big deal about this album having been lifted directly from "live" performances on their film. That would be commendable were it

so, and it would go some way toward explaining why Gary Busey's singing is as flat in pitch as it is energetic. What the producers don't do is credit Jerry Zarenba's fine lead-guitar ghosting (Busey plays rhythm, at best), thus diminishing the credibility of any of their other claims. Busey's rendition of *I'm Gonna Love You, Too*, though deleted from the film's release print, is here; and, for no apparent reason, the movie's final scenes close Side 1.

**The Ravens: The Greatest Group of Them All.** Reissue produced by Bob Porter. *Savoy SJL 2227, \$9.98 (two discs).*

The Ravens have earned their place in rhythm and blues history as one of the earliest black vocal groups to practice doo-wop. Whether they live up to the album's title depends on one's affection for bass/tenor tradeoffs in the style popularized earlier still by the Ink Spots. Jack Sbarbari's lengthy liner notes are so informative that one wonders why exact recording dates were not included (mid-Forties through early Fifties, apparently); the package is obviously intended first for the kind of collector who would demand such data. There are thirty-two songs in all, some quite lovely and some—like *Mahzel*, perhaps intended for Yiddish r&b fans—more amusing than anything else.

**Rosetta Stone.** Roger Greenaway, producer. *Private Stock PS 7011, \$7.98. Tape: 5300 7011, 8300 7011, \$7.98.*



No, this isn't one of Sly Stone's sisters. Rather, it's a bubblegum group featuring former Bay City Roller Ian Mitchell—an Irishman. (He never did fit in with those Scots.) Producer Roger Greenaway, a long-time expert with light British pop, leads the quintet through several new tunes along with versions of Cream's *Sunshine of Your Love* and the Kinks's *You Really Got Me*. Both of those songs get renderings they have deserved for years. Will it sell? Not as well as it would have with large decent photos on the cover.

**Jesse Winchester: A Touch on the Rainy Side.** Norbert Putnam, producer. *Bearsville BRK 6984, \$7.98. Tape: M5 6984, M8 6984, \$7.98.*

Expatriate Winchester (who fled the U.S. to avoid conscription) has recorded an album in Nashville. Big deal. Though it is probably the least necessary addition to your Winchester collection, it is notable for the sensitive reading of—of all things—*Candida*, which reminds us that the song was originally written for ace soulster Ben E. King.

**Jackson Browne: The Pretender.** WBP. 8 songs. \$7.95.

Jackson Browne, highly esteemed by the West Coast sun-belt rock fraternity, has a new grouping of songs that are cohesive and literate but emotionally unsatisfying. He seems to be perpetually caught on the edge of disaster, searching for something that eludes his grasp. Why does he feel so compelled to impress us? The folio is only eight songs long, and, despite the pretentious photographs, it simply is not worth the price.

**Neil Diamond: I'm Glad You're Here with Me Tonight.** WBP. 11 songs. \$6.95.

Neil Diamond's folio includes the talents of such heavy-hitting writers as Joni Mitchell, Brian Wilson, Bob Gaudio, and Marilyn and Alan Bergman. Alan Lindgren's arrangements are apt and playable, and although I sometimes detected a faint whiff of *Sweet Caroline*, perhaps that is what makes the music so appealing. A superior offering.



Gibb—the romantic tradition continues

**Andy Gibb: Flowing Rivers.** WBP. 10 songs. \$5.95.

If the literary Brontë family were reincarnated as contemporary rock stars, they would surely be the Gibb brothers. Here are some well-transcribed new ballads by the youngest of the four. Consider a few lines of his imagery: "We'll go together, you and I, till we both find flowing rivers passing through my mind" (*Flowing Rivers*); "Imagination stopped where life began. And I had always felt a little lost in your love with no way through" (*Too Many Looks in Your Eyes*). Who says that the romantic tradition died with *Wuthering Heights*?

**How Deep Is Your Love, Plus 12 Chartbusters.** WBP. \$3.95.

**Undercover Angel, Plus 12 Chartbusters.** WBP. \$3.95.

**We're all Alone, Plus 10 Mellow Hits.** WBP. \$3.95.

**When I Need You, Plus 10 Other Hits.** TPC. \$3.95.

Not every song in every LP-affiliated folio is a winner. There is no reason why you should have to purchase a recording artist's latest efforts in toto when all you want is a copy of the one song that touched your heart. These four budget folios provide a solid sampling of the most listened-to popular music, and they offer a viable alternative to recent overpriced, glitzy-glossy, art-director-directed publications. A great idea.

**Gordon Lightfoot: Endless Wire.** WBP. 10 songs. \$6.95.

Lightfoot is a thoughtful, experienced writer, and I sense that he would like this music interpreted as he performs it on record. I'm accustomed to reading, on the lyric pages, such convolutions as "yer younger brother" and "I ain't got nothin' t'hide," which certainly yield proper folksy pronunciation. But "you've bin deceived" or "Gonna get me your ticket to

play out that roll which I've bin given" take things a bit too far. If phonetic spelling is the order of the day, Mister Litefut, stick to the essentials.

**Jean-Luc Ponty: Music from "Upon the Wings of Music," "Aurora," and "Imaginary Voyage."** WBP. 17 selections. \$8.95.

This folio consists of meticulously transcribed arrangements for solo violin, rhythm section, and assorted keyboards. Despite its limited audience appeal, its musicianship and notation are outstanding and, I assume, reflective of the intentions of the composer/orchestrator. But, beware: Disentangling the various megachords from their unorthodox meters is no easy task.

**Neil Sedaka: A Song.** WBP. 11 songs. \$5.95.

Has Neil Sedaka ever written a noncommercial, boring song? I doubt it. Here, in collaboration with lyricists Phil Cody and Howard Greenfield, he offers us some fresh and well-constructed insights into life in the '70s. My only complaint is that Sedaka—like so many of our male writer/performers—sings in an impossibly high tenor range that, when transcribed at pitch, is completely beyond the grasp of any lady who isn't Beverly Sills.

**Yes: Going for the One.** WBP. 5 songs. \$5.95.

An absolute crazy quilt. I don't know what "one" they're going for—perhaps the one that flew over the cuckoo's nest? Most of this is exquisitely notated, non-melodic mishmash. Consecutive measures of 12/16, 6/8, 5/8, 7/8, 6/8, 3/4, 9/32, and 12/32 (and that's only the first two pages of *Awake*) not only upset the nervous system, but give the distinct impression that the boys have been inhaling things they shouldn't. Don't bother unless you're a diehard.

ELISE BRETTON

Continued from page 136

love/You own it now," as its chorus. He also shares lead vocals with various women, whose prominent presence has a novel effect on some characteristic Young sentiments: His omnipresent, protective jealousy becomes theirs as well; his reproaches (though most are gently stated, that's what they are) are tossed back in his face when a female voice repeats them. But he seems less masochistic than healthily stoic, as if acknowledging that swallowing some of his own bile builds character.

The melodies on "Comes a Time" resemble elementary folksongs, and most often Young's acoustic guitar is the dominant instrument; the tunes frequently run down with repetition, unable to sustain much tension. After a few listens, however, such lack of tight structure comes to provide its own sort of tension—the intermittently thrilling portrayal of Young's lack of confidence, of sexual befuddlement. Certainly, while this record is as quiet as "Harvest," it never lapses into that album's serene vapidness. Neil Young has reached a point in his creative abilities where even his calm questioning is capable of being dramatically unsettling. K.T.

## JAZZ

### Duke Ellington's Band Shorts

(1929-1935). Arnold S. Caplin, producer. *Biograph BLP M-2*, \$7.98.

**Bessie Smith, Louis Armstrong, Cab Calloway.** Arnold S. Caplin, producer. *Biograph BLP M-3*, \$7.98.

The material on these two discs is taken from the soundtracks of film shorts. As anyone who has seen the films knows, the sound ranges from gravelly to adequate, and some of the tracks are further burdened by the cumbersome scripts. But each disc has a nine-minute section whose value more than makes up for these shortcomings.

The Bessie Smith/Louis Armstrong/Cab Calloway set contains the complete soundtrack from Smith's only film appearance, *St. Louis Blues*. Here she sings that famous blues with the Hall Johnson Choir (a unique setting for her) and a band, led by James P. Johnson, made up of men from Fletcher Henderson's orchestra. Her magnificent voice cuts through the heavy surface noise, and she blends gloriously with the choir, displaying some wonderful gospel qualities. She also gets lively, vitalizing support from

the musicians. On the rest of the disc—two songs by Armstrong and one full side by Calloway—the sound is much better. Armstrong is in strong form in 1932 playing and singing *You Rascal, You* and *Shine*, and Calloway is full of youthful vigor in 1933 and 1934 although the script in which he is entangled makes one cringe.

The soundtracks from three Ellington shorts—*Black and Tan* (1929), *A Bundle of Blues* (1933), and *Symphony in Black* (1935)—comprise the other disc. The first two consist of familiar Ellington material, roughly recorded and, on *Black and Tan*, wrapped in a lot of dismal dialogue. But the recording is better on *Symphony*, and the content is of unusual interest. First, *Symphony in Black* forecasts the Duke's celebrated piece of eight years later, *Black, Brown, and Beige*, particularly in its structure—a work song, a church song, and a reflection of contemporary Harlem. Also, there is a brief glimpse of Billie Holiday singing a variation of Duke's *Saddest Tale*. The *Symphony* soundtrack is a worthy and instructive piece of Ellingtonia with the added delights of Holiday in the context of his band and Tricky Sam Nanton's soulfully growling trombone. J.S.W.

**Herbie Hancock: Sunlight.** Herbie Hancock, producer. *Columbia JC 34907*, \$7.98. *Tape: JCT 34907, JCA 34907*, \$7.98.

Herbie Hancock's classic *Maiden Voyage* was originally conceived as background music for an after-shave commercial. That sort of orientation, coupled with his work as a sideman for acts ranging from Steve and Eydie to Formerly of the Harlettes, helps explain this album. While his last studio LP ("Secrets," 1976) was a hapless stab at r&b, "Sunlight" is the closest any jazz crossover artist has come to making a good pop record.

The album's major reference point is Hancock's vocalizing—or rather, his talking through a vocoder, which (basically) lends pitch, diction, and timbre to the spoken voice. This, combined with his knack for writing exquisite melodies, takes him beyond jazz and r&b into the realm of pop.

But not quite pop. First, the Vocoder garbles lyrics. And though many moments here are as catchy as Top 40 hooks, they're sprinkled through tracks no shorter than six minutes. Edits to single length are possible (and probable, give the artist's sales potential), but they can't hide a fundamental problem: Hancock is still an improvisational artist, and, though he makes relative concessions to traditional pop earmarks, the pieces are more riff-based than song-



*Hancock—almost pop*

structured. Constantly broken by vamping or solo space, they're never blessed with the symmetry of the most successful pop material.

But picking up where "Headhunters," "Thrust," and "Man-Child" left off, most of "Sunlight" embellishes Hancock's unique formula of funk grooves, arresting lyricism, and limited but frequent solos. It's easy listening with an edge. For fans of Hancock the instrumentalist, *Good Question* is a virtuosic—though comparatively cold—acoustic piano track, with Jaco Pastorius and Tony Williams providing frenetic accompaniment on bass and drums. And those unforgettable melodic interludes, particularly on *Come Running to Me* and *Sunlight*, are everywhere. With time, Hancock might broaden them into an exciting new form. M.R.

**John Klemmer: Arabesque.** Stephan Goldman & John Klemmer, producers. *ABC AA 1068*, \$7.98. *Tape: 5 1068 AA, 8 1068 AA*, \$7.98.

For veteran tenor saxophonist John Klemmer, "Arabesque" represents a relative shift in direction—from one commercial vein to another. On "Touch" (1975), he began to transform his free, often highly Echoplexed style into a conservatively synthesized, mellow approach. This album continues that easy-listening vein, but without the electronics. Any extra color comes instead from Latin percussion; all the tunes have a Brazilian flavor. Also compared to the introspective "Touch," Klemmer blows more.

The result is pleasant, diluted jazz, very reminiscent of recent albums by





John Klemmer

Gato Barbieri, another "free" player gone accessible. (In fact, if Klemmer had thrown in a few of Gato's "hoo's" and "ha's," "Arabesque" could be mistaken for a Barbieri record.) Though Klemmer's compositional style, riveted in descending chord structures, makes most of the nine cuts here sound alike, the chords he picks are at least nice ones. And drummer Lenny White (also heard on Barbieri's albums) is an unsung master of tasteful, yet busy accompaniment, bringing cleverness and dimension to every track. "Arabesque" is a relatively refreshing departure from Klemmer's recent output. There are rumors of a forthcoming solo sax LP, so you may want to wait for that one. M.R.

**Pee Wee Russell: The Individualism of Pee Wee Russell.** Original sessions produced by Charles Bourgeois, reissue produced by Bob Porter. Savoy SJL 2228, \$9.98 (two discs).

Most of the independent labels that got into jazz recording after World War II and that are now reissuing—Prestige, Savoy, Blue Note, Verve, Emarcy, among others—concentrated on what was then called "modern jazz." Even Blue Note, which actually started out in the late '30s with boogie-woogie pianists Meade Lux Lewis, Albert Ammons, and Pete Johnson and with Sidney Bechet and Earl Hines, turned almost completely to modern jazz after the war.

Until now, the modicum of traditional jazz from these labels has not turned up on their reissues, so it comes as a pleasant surprise to find Savoy, one of the most bop-oriented of the group, coming

Continued on page 146

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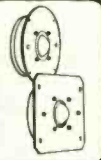
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out with a two-disc "Nicksieland jazz" set. Nicksieland represents the general style of the groups (usually gathered around Eddie Condon) that played at Nick's in Greenwich Village in the late '30s and early '40s. It's a traditional style—a Swing era variation of '20s jazz, based on the repertoires of the Original Dixieland Jazz Band and Bix Beiderbecke's small groups—and has been worn pretty thin in the thirty years since the war by enthusiastic amateurs.

But on this set, recorded in 1952 at Storyville (George Wein's Boston Club), the principal performers are all strong musical personalities. The ultimate jazz original, Pee Wee Russell, was a man unswervingly on his own course. No one has ever approached his ability to take a crablike, sidewise ensemble position or to generate extraordinary swinging power in a solo even while it seemed to go through its death throes. The material here is a mix of warhorses such as *St. Louis Blues*, *St. James Infirmary*, and *Struttin' with Some Barbecue*, and the less worn *Love Is Just Around the Corner*, *Coquette*, and *I'd Do Most Anything for You*. Backing Pee Wee are young Ruby Braff, playing cornet with the brashness of Wild Bill Davison; Red Richards—a very able pianist with whom the public has yet to catch up—easing into a variety of styles, notably some driving boogie-woogie on *St. Louis Blues*; and trombonist Eph Resnick, who has escaped proper notice all these years, playing in a broad, gutsy style that is moaning and mellow. Resnick is a brilliant mixture of basic Kid Ory and sophisticated, slippery Jack Teagarden. Although Pee Wee gets top billing, he is really just the icing on a cake that has several delicious layers. J.S.W.

### Steve Wolfe/Nancy King: First Date.

Steve Wolfe, producer. Ira Kratika, executive producer. *Inner City IC 1049*, \$7.98.

At the moment, Steve Wolfe and Nancy King are probably unknown to jazz followers outside the northwestern U.S., but this record should change that. The first three cuts on Side 1 are as convincing a demonstration as any that this duo is one of the freshest forces in contemporary jazz. Not that all goes downhill after that, but the varied settings of *Scrapple from the Apple* (a bebop classic), *Get Out of Town* (a medium ballad), and *If I Should Lose You* (an uptempo pop number) quickly show off the pair's best work.

Wolfe is a saxophonist and arranger who writes tight, provocative ensembles for saxophone, trumpet (Jack Sheldon), and voice. His work has some of the



Nancy King—a superb jazz singer

fresh, sparkling feeling that colored Charlie Shavers' writing for the John Kirby sextet forty years ago, though he does not copy Shavers. King is a superb jazz singer with a voice that hangs easily between a throaty huskiness and a high, sweet, soaring attack. She has a facility for scat and for navigating adventurous jazz lines but also manages well with the straight-ahead drive of close-to-the-melody singing.

The combination of two horns and rhythm section with King's voice as both a solo and ensemble instrument brings the group into the Jackie Cain-Roy Kral orbit. But Wolfe's saxophone and Sheldon's trumpet make for a broader solo and ensemble interest. When Wolfe backs King, he takes on the tone with which Lester Young caressed Billie Holiday's singing. As a soloist, Wolfe shifts to a more staccato, jabbing attack that carries suggestions of Sonny Rollins but broadens toward the edges of the raw squawk school. Frank Strazzeri on piano adds some light, flowing solos that often set off drum breaks. He also contributes a piece, called *Today You Are Born in My Eyes*, that gives King an opportunity to show the warm depth of her ballad style. There are three originals by Wolfe, all instrumentals, that stand up well but, in the context of the whole disc, simply point up how important King is to the distinctive sound of the group. J.S.W.



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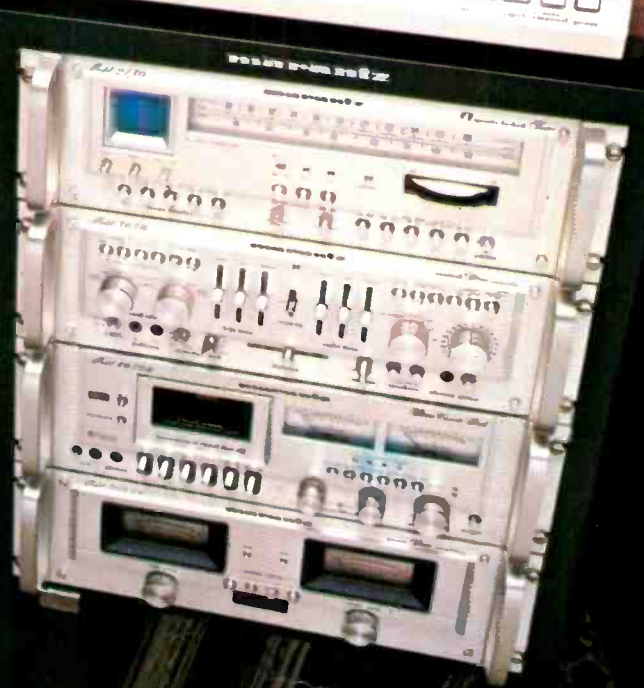
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